**Muz., 2023(64)**

**Rocznik, eISSN 2391-4815**

**data przyjęcia – 07.2023**

**data recenzji – 08.2023**

**data akceptacji – 09.2023**

**DOI: 10.5604/01.3001.0053.9266**

**ENDEAVOURS OF THE MALBORK CASTLE MUSEUM WITH RESPECT TO MALBORK CASTLE’S WAR LOSSES**

**Aleksandra Siuciak**

Malbork Castle Museum

ORCID 0000-0002-1071-7174

Practiced by art historians, museum curators, and historians, provenance studies hardly being a new phenomenon, are of major impact in everyday work with heritage objects. In Poland and worldwide, actions are launched to highlight the importance of the provenance of a work of art, having influence both on its material and historical value.[[1]](#endnote-1) Such research is of impact on institution’s own collection, objects acquired for the collection, as well as in the context of war losses. In the latter case the possibility to become acquainted with the fullest possible history of the heritage item allows its quick identification when it is found.[[2]](#endnote-2) Over the recent years a substantial increase in the interest in that issue has been observed, this possibly strongly impacted by the e.g., agreements of the 1998 Washington Conference containing a number of principles to be complied with in relation to the art works confiscated by the Nazis,[[3]](#endnote-3) while in Poland owing to the activity of the Ministry of Culture and National Heritage (MKiDN: an organ running a nation-wide database of war losses), the Investigating Polish War Losses Programme, [[4]](#endnote-4) as well as the activity of the National Institute for Museums (NIM, organizing trainings in provenance studies).[[5]](#endnote-5) All these activities translate into a real growth of the number of publications and academic papers[[6]](#endnote-6) as well as the volume of research conducted in Polish museums, including that in Malbork. The paper describes activities of the Malbork Museum focused on its pre-WW II collection items and their vicissitudes. They have allowed to amass much experience and elaborate working methods with respect to provenance research and war losses. Over the last five years they have yielded effects represented by e.g., identification and history tracing of over 2,000 lost items coming from Malbork, dispersed throughout various institutions in Poland and abroad, publication of five studies (including the first volume of the catalogue of the war losses in painting, drawing, and prints), hosting of three conferences, preparing documentation for several restitution procedures, entering 429 items into the database of war losses, and the recovery of four heritage pieces from the pre-WWII collection of the Malbork Castle.

Apart from its basic operations, the Malbork Castle Museum conducts a number of research projects the major one of which focusses on investigating the war losses and the dispersed collections of the Malbork Castle.[[7]](#endnote-7) The task has been implemented in stages uninterruptedly since 2018 as subsequent editions of the Investigating Polish War Losses Programme run by the Department of Restitution of Cultural Goods at the Ministry of Culture and National Heritage.[[8]](#endnote-8) The Museum has already participated in five Programme’s editions.

The most important directions of the activity of the Malbork Museum cover first of all: archival research (owing to an enormous dispersion of the resources its integration for the need of the present ad future research), analysis of the acquired archival material (e.g., cooperation with specialists in transcription and translation of documents), a preliminary research in domestic and foreign institutions, research into Museum’s own collections, publication of the work results, as well as dissemination and education.

The above aspects also result from the specificity and history of an item whose character and appearance have transformed a number of times over the years. At the same time, it always constituted an essential element of the policy used by subsequent generations to construct and confirm the political and national identity of this region. The Castle is undoubtedly a monument of history, a material and cultural testimony to the past being a mix of nations and traditions, greatly charged emotionally on top of it.[[9]](#endnote-9) The situation was quite similar in the early 19th century. The interest in the fortress was fuelled by political and ideological premises, while thanks to the reconstruction the Castle was to become…*the Pantheon of the Prussian province, a Prussian Westminster.*[[10]](#endnote-10)In this way a vast construction and conservatory project was launched, authorized and partially financed by the highest state authorities, elites of Prussian officials, as well as by the whole community vividly interested in the work progress. That is also the period associated with the long-lasting spell of collection building and a slow attributing of museum functions to the fortress, albeit this not voiced overtly from the very beginning,[[11]](#endnote-11) since the status of a state museum (Schloss Staatliches Museum, Staatliche Sammlungen des Schlosses) was given to the Castle only in July 1934.[[12]](#endnote-12) In the wake of the interest in the Castle, the Society for the Reconstruction and Embellishment of the Malbork Castle (Verein für die Herstellung und Ausschmückung der Marienburg) was founded in 1884; its statutory goal was to help finance the reconstruction and the furbishing of the Castle interiors.[[13]](#endnote-13) Cooperating with the Directorate for the Castle’s Reconstruction (Schlossbauverwaltung Marienburg), the Society actively contributed to building the Castle collection, both by helping finance the process, and by promoting the idea of the Castle’s reconstruction; contributing to the growth of the number of the project’s supporters, this translated to many donations made. In this way quite a sizeable collection was amassed here:[[14]](#endnote-14) its structure can today be identified on the grounds of the Society’s reports.[[15]](#endnote-15)

The Castle was the venue were paintings, pieces of handicraft, as well as culture-related and heritage items were amassed. Among them the grandest and most recognizable were the collections of coins and of militaria.[[16]](#endnote-16) Apart from that there were also two large separate libraries: the numismatic and general ones. Many items, particularly pieces of furniture, were copies meant to recreate the ambiance of the old convent house.[[17]](#endnote-17)

Following the end of WW II, as a result of international negotiations altering borders within Europe, Malbork changed its territorial affiliation, forming part of the Regained Territories, while the collection amassed there gained the status of the Polish collection.[[18]](#endnote-18) They are the topic investigated by the Project team, covering a number of issues related to the process of collection building over years, beginning with the very idea and genesis of the reconstruction of the Malbork Castle in the late 18th and early 19th centuries, its furnishing, acquiring the museum status, and its lasting until 1945, up to the tragedy of WW II developments and their aftermath, and to the creation of the Malbork Castle Museum in 1961.[[19]](#endnote-19) Owing to the intricate character of the matter it was necessary to conduct a thorough analysis of the available research material and to identify the areas which could have an impact on the work progress. What proved relevant was the lack of continuity of the institution on the Castle premises following the end of WW II, [[20]](#endnote-20) the challenging past of the heritage objects (Teutonic, Prussian, or German legacy),[[21]](#endnote-21) a predominant lack of inventories and of lists of the amassed objects, as well as dispersed and incomplete archival records from before and after WW II.[[22]](#endnote-22) Bearing in mind the above, studying the history and vicissitudes of the Castle collection, as well as recreating its fullest possible inventories are extremely difficult tasks in the case of Malbork. The Castle collection either had no inventories, or the latter were fragmentary. Lists of objects were made for definite purposes, e.g., a purchase or a donation, or inventorying of all the Castle possessions, not only of historic relevance. Therefore, provenance studies in this respect had to begin primarily with amassing an appropriate research material, and included a number of documents dispersed in institutions in Poland and abroad, not always necessarily connected with a definite collection section. The interest was targeted at a broader range of documents: correspondence, official letters, invoices, and other auxiliary materials, including literature. The core, however, was found in the *Reports of the Board of the Society for the Reconstruction and Embellishment of the Malbork Castle* (meaning the above-mentioned Society) as well as the *Annuals of the Castle’s Reconstruction*  (*Marienburg Baujahr*).[[23]](#endnote-23) Additionally, in the research process also the generally available digital resources, repositories, and databases were used, these significantly contributing to accelerating the preliminary research stage.

Some of the documents required an individual approach and a separate study. Let us quote as an example of such activities the works on the Polish edition of the *Reports of the Board of the Society for the Reconstruction and Embellishment of the Malbork Castle*[[24]](#endnote-24)as well as the critical study and edition of the inventory of the Theodor Joseph Blell collection purchased for the Malbork Castle in 1894.

The Board’s Reports, addressed mainly to Society members, constitute today one of the most essential sources of the knowledge of the process and policy of amassing the collection, containing detailed information related to the collection corpus or its particular parts: their provenance, acquisition mode. The translation of the Reports into Polish, and their release in a printed format possibly led to the ‘rediscovery’ of that actually known source, while its reinterpretation in the full context and confrontation with the current state of knowledge contributed with many new research motifs. Furthermore, what mattered was sharing the source with a wider public, the fact that can be of a major impact in provenance studies. The edited part covered reports spanning 1890–1942, which had been previously known in Polish collections. In the course of the Project’s implementation, however, after the release of the publication, the earliest reports from 1884–1887 connected directly with the Society’s genesis were found among the resource of the Geheimes Staatsarchiv Preussischer Kulturbesitz Berlin-Dahlem. Regarded as complete for many years, the set of Reports has to be completed as of today with new motifs in order to be further analysed.

The next important task implemented as part of the Project was the work on the inventory of the collection of Th.J. Blell. *Blell’sche Waffensammlung im Hochschloss d. Marienburg 1894–1944*[[25]](#endnote-25) is a manuscript list of historic militaria and cultural and historical objects prepared by the Castle administration, possibly for the needs of different transactions, continued until 1944. It turned out to be a shortened version of a full inventory of the Blell collection (tentatively called Blell’s list), currently kept at the State Archives in Malbork.[[26]](#endnote-26) Owing to a poor preservation state the list is not fully legible; it has, nevertheless, proved helpful in the identification of a number of objects. Furthermore, the sewn file also contains documents connected with the acquisition and characterization of the collection, among others official letters and correspondence, e.g., of Conrad Steinbrecht, manager of the reconstruction of the Malbork Castle in 1882–1921, personally involved in acquiring the collection. Interestingly, the history of the inventory itself which reached Malbork from Wroclaw in 2019 is as intriguing as the collection itself.[[27]](#endnote-27) It is a unique document being the only best-preserved list of the collection acquired for the Malbork Castle collection. It contains 2,919 items, of which 1,310 are militaria,[[28]](#endnote-28) while the remaining historic pieces represent everyday and decorative objects, as well as nature specimens.[[29]](#endnote-29)

The document was transcribed and translated into Polish. Already at that stage many difficulties connected with e.g., reading its content appeared, this owing to the type of its handwriting or 19th-century technicalities.[[30]](#endnote-30) The next step taken was the study of the inventory, confrontation of its content with the available archival and iconographic material, which allowed to identify and trace the vicissitudes of almost 700 objects forming part of the collection.[[31]](#endnote-31) What proved helpful in this respect were the above-mentioned archival pieces and the preserved photographic records in the form of the *Annuals of the Castle’s Reconstruction*  from 1882–1917. In consequence, the decision was made to have the source published, copying the same text layout (a table), colour range, preserving additional notes, hand-drawn illustrations, etc., both in the translated version and in the transcription. The publication is composed of four parts: 1) essays introducing into the matter; 2) the actual translation of the source together with an explanatory introduction to the translation and commentaries containing research findings in relation to selected inventory items in a footnote format; 3) illustration section; 4) document’s transcription. The work spanning almost three years aimed at one major goal: to share the document with a broader group of researchers, and to confront the studies of the Malbork Castle Museum with the knowledge and experience of other experts.

Tangible effect of the conducted research can be found in the academic publications (including the two mentioned above) which sum up subsequent Project stages, taking into account all the undertaken actions. They document the experience acquired by the Museum and the methods of working with the source it has elaborated which provide a wide research capacity for various science disciplines.[[32]](#endnote-32)

The tasks implemented by the Malbork Castle Museum are an experimental field for the Project participants. The conducted archival and museum research has translated into tangible results in the form of the revision of the collection the Museum owns and its deepened provenance investigation, and subsequently also of the collections of other institutions. It has to be emphasized that this stage has continued to be the basis of the whole Project. Had it not been for it, it would have been impossible to complete the huge volume of other tasks. Preliminary research was conducted in museums and church institutions simultaneously, which yielded numerous academic contacts, most importantly benefiting both parties as far as the documenting of the vicissitudes of heritage pieces is concerned. Apart from the above-mentioned aspects of the Project, it also entails a series of educational and disseminating activities whose goal is to increase social awareness with respect to the old collections of the Malbork Castle and to the purposefulness of the research into the cultural heritage in the Regained Territories. All these endeavours can be followed on the Project’s website.[[33]](#endnote-33)

Many issues have proven to be ‘living material’ due to the emergence of new motifs, often unexpected, which changed the perspective and required undertaking appropriate activities. It is an unquestionable fact that launching the research from scratch, namely beginning with the identification of sources, laid solid foundations for the implementation of subsequent stages. Owing to an appropriate support, and thanks to the resources from the Programme run by the Ministry of Culture and National Heritage the work progress is clearly visible, while the Project’s results generally available. The presentation of the research results in publications, databases, or on the website tangibly benefits the Museum, this having been proven far more than once. There have been individuals knowing something about the pre-WW II collections or possessing some of their pieces who have contacted the Museum. Thanks to this openness and availability the first objects of Castle-provenance have reached the Museum, while 400 objects have increased the database of the war losses (next year some new entries will be added) boasting a possibly-fullest documented provenance, which might facilitate new recoveries in the future. In August 2023, a ceremony of returning two 19th-century stained-glass panels, originally forming part of the former furnishing of the Church of Blessed Virgin Mary at the High Castle, was held by the Minister of Culture and National Heritage Piotr Gliński.[[34]](#endnote-34)

**Abstract:** The paper describes actions and experiences of the Malbork Castle Museum as part of the Investigating Polish War Losses Programme implemented by the Ministry of Culture and National Heritage since 2018, and codenamed ‘#ProjektStraty’. Thanks to the participation in the Programme, the Museum has been systematically investigating the war losses and dispersed collections of the Malbork Castle. A particular emphasis has been put on the availability of sources, their identification, studying, and providing various forms of access to them in provenance studies.

**Keywords:** #ProjektStraty, Malbork Castle Museum, old Castle’s collections, war losses, Ministry of Culture and National Heritage, investigating Polish war losses.

**Aleksandra Siuciak**

A graduate from Nicolaus Copernicus University in Torun and the Post-graduate Museology Studies at the Faculty of History of the University of Warsaw. From 2001 affiliated to the Malbork Castle Museum as a librarian, and from 2006 Head of the Museum Library; since 2018 a museum curator. She focuses on the research into the history and vicissitudes of the pre-WW II book and other collections of the Malbork Castle. Since 2018 coordinator of the projects implemented by the Malbork Castle Museum as part of the Investigating Polish War Losses Programme of the Ministry of Culture and National Heritage.

1. M. Romanowska-Zadrożna, ‘Badania proweniencyjne w Europie i Stanach Zjednoczonych’, *Muzealnictwo*, 56 (2015), 230-243; eadem, ‘Badania proweniencyjne w Polsce (część 1.), *Muzealnictwo*, 57 (2016), 179-191; eadem,‘Badania proweniencyjne w Polsce (część 2.)’, *Muzealnictwo*, 58 (2017), 47-59; A. Modzolewska, M. Zając, ‘Badania proweniencyjne w kontekście prac Wydziału Restytucji Dóbr Kultury i Dziedzictwa Narodowego’, in *Kolekcje. Kształtowanie, historia, dziedzictwo utracone*, ed. by M. Mielnik, (Gdańsk, 2020), pp. 11-25; Ch. Zuschlag, *Einführung in die Provenienzforschung. Wie die Herkunft von Kulturgut entschlüsselt wird*, (München, 2022). [↑](#endnote-ref-1)
2. A. Modzolewska, M. Zając, op. cit*.*, p. 11. [↑](#endnote-ref-2)
3. See https://www.nimoz.pl/files/articles/88/Zasady\_Konferencji\_Waszyngtonskiej.pdf (accessed: 4 September 2023). [↑](#endnote-ref-3)
4. See e.g., the Investigating Polish War Losses Programme on which more further on in the paper. [↑](#endnote-ref-4)
5. In 2015, training material was published. See A. Lewandowska, K. Zalewska, K. Zielińska, *ABC Podstawy prowadzenia badań proweniencyjnych*, Warszawa 2015 (‘Szkolenia Narodowego Instytutu Muzealnictwa i Ochrony Zbiorów’). [↑](#endnote-ref-5)
6. This is visible in the *Muzealnictwo*  Annual. Apart from the above-mentioned papers see e.g.,

   M. Palica, ‘Problem badania proweniencji dzieł sztuki. Przypadek Dolnego Śląska’, *Muzealnictwo*, 53(2012), 30-43; R. Olkowski, ‘O badaniu proweniencji muzealiów’, *Muzealnictwo*, 53(2012), 27-37; L.M. Karecka, ‘Mienie zwane podworskim w Muzeum Narodowym w Warszawie’, *Muzealnictwo*, 53(2012), 44-56. See also: J. Pruszyński, *Dziedzictwo kultury Polski: jego straty i ochrona prawna*, vols. 1-2, (Kraków, 2001); D. Matelski, *Grabież i restytucja polskich dóbr kultury od czasów nowożytnych do współczesnych*, vols. 1-2, Kraków 2006; *Własność a dobra kultury*, ed. by G. Czubek, P. Kosiewski, Warszawa 2006; B. Sierzputowski, *Status ruchomych dóbr kultury na Ziemiach Odzyskanych w prawie międzynarodowym i prawie krajowym*, Warszawa 2021. [↑](#endnote-ref-6)
7. On the Project’s assumptions and implementation see A. Siuciak, ‘Strata i rozproszenie: struktura i charakter strat wojennych zamku w Malborku w świetle dotychczasowych rezultatów projektu’,in *Nowy początek. (Od)budowa kolekcji muzealnych po II wojnie światowej*, ed. by J. Trupinda, A. Siuciak, Malbork 2019, pp. 22-33; A. Siuciak, ‘#Projekt Straty: działania Muzeum Zamkowego w Malborku w zakresie programu MKiDN „Badanie polskich strat wojennych” w latach 2018-2019’, *Studia Zamkowe*, 7 (2020), 141-158; eadem, ‘Badania nad stratami zamku w Malborku po II wojnie światowej’, in *Kolekcje. Kształtowanie…*, pp. 473-482; eadem, `Die Erhebung der Kriegsverluste der Marienburg. Bericht über ein Forschungsprojekt der Jahre 2018-2022 / Badanie strat wojennych zamku w Malborku. Sprawozdanie z projektu badawczego realizowanego w latach 2018-2022’, *Museumsblätter. Mitteilungen des Museumsverbandes Brandenburg*, 41 (2022), 74-83; J. Trupinda, ‘Badania strat wojennych w Malborku i Kwidzynie: budowanie tożsamości miejsca’, in *Nowy początek…*, pp. 8-21. [↑](#endnote-ref-7)
8. See M. Zając, ‘Program Ministra „Badanie polskich strat wojennych” a baza strat wojennych MKiDN’,in *Przeszłe i teraźniejsze kolekcje w świetle problematyki strat wojennych i badań proweniencyjnych. Materiały z konferencji naukowej zorganizowanej przez Muzeum Zamkowe w Malborku 10 grudnia 2021 roku*, ed. by A. Siuciak, J. Czarnowska-Pfeifer, Malbork 2022, pp. 8-13. [↑](#endnote-ref-8)
9. J. Trupinda, *Badania strat wojennych…*, p. 9. [↑](#endnote-ref-9)
10. After: idem, ‘O muzealizacji zamku w Malborku i powstaniu Muzeum Zamkowego. Między Westminsterem a Wawelem’, *Studia Zamkowe*, 8 (2021), 15; See also: J. Lijka, J. Trupinda, ‘Przedwojenne zbiory malarstwa, rysunku i grafiki w zamku malborskim’,in *Katalog strat wojennych i zbiorów rozproszonych zamku w Malborku*, vol. 1: *Malarstwo, rysunek, grafika*, ed. by J. Lijka, A. Siuciak, J. Trupinda, Malbork 2022, pp. 11-14. [↑](#endnote-ref-10)
11. B. Butryn, ‘Restauracja architektury, restytucja wnętrza. Zamek malborski po wojnie wyzwoleńczej jako polityczny projekt protomuzealny’, in *Zatem Najświętsza Maria Panna musi oglądać swoją sprofanowaną siedzibę. Malbork między polityką a sacrum (1772-1856)*, ed. by B. Pospieszna, Malbork 2022, pp. 210-215; J. Trupinda, *O muzealizacji…*,pp. 15-23. [↑](#endnote-ref-11)
12. See B. Sierzputowski, ‘Status prawny zbiorów zamku w Malborku po II wojnie światowej: studium prawno-międzynarodowe’, in *Nowy początek…*, p. 40. [↑](#endnote-ref-12)
13. More on the activity see K. Lewalski, ‘Powstanie i działalność Verein für die Herstellung und Ausschmückung der Marienburg (Towarzystwo Odbudowy i Upiększania Zamku Malborskiego) 1884-1945’, *Komunikaty Mazursko-Warmińskie*, 2 (208,1995), pp. 149-166; A. Siuciak, ‘Towarzystwo Odbudowy i Upiększania Zamku w Malborku 1884-1945’,in *Przywracanie historii. Losy malborskich zbiorów po II wojnie światowej: katalog wystawy czasowej*, ed. by A. Siuciak, Malbork 2015, pp. 24-29. [↑](#endnote-ref-13)
14. On the pre-WW II collections and their history see e.g., *Przywracanie historii…*; *Nowy początek…* (particularly the papers by J. Trupinda, A. Siuciak, J. Czarnowska, K. Polejowski, W. Połom-Jakubowicz, J. Lijka, and B. Pospieszna). See also: J. Czarnowska, ‘Kolekcje zamkowe w świetle Sprawozdań Zarządu Towarzystwa Odbudowy i Upiększania Zamku Malborskiego’, in *Sprawozdania Zarządu Towarzystwa Odbudowy i Upiększania Zamku Malborskiego*, ed. by A. Dobry, J. Trupinda, Malbork 2020, pp. 66-74. [↑](#endnote-ref-14)
15. The Reports of the Board of the Society for the Reconstruction and Embellishment of the Malbork Castle: *Sprawozdania Zarządu Towarzystwa Odbudowy i Upiększania Zamku Malborskiego* (*Geschäftsberichts des Vorstandes des Vereins für die Herstellung und Ausschmückung der Marienburg*) are an important information medium reporting the Society’s activity. They were published in 1884-1942. See A. Siuciak, J. Trupinda, ‘Sprawozdania Zarządu Towarzystwa Odbudowy i Upiększania Zamku Malborskiego z lat 1890-1942 jako źródło do poznania przebiegu i społecznego kontekstu odbudowy zamku w Malborku’, in *Sprawozdania Zarządu…*, pp. 40-49. [↑](#endnote-ref-15)
16. See e.g.: J. Czarnowska, ‘Dawny gabinet numizmatyczny i jego losy po drugiej wojnie światowej’, in *Przywracanie historii…*, pp. 30-37; eadem, ‘Numizmaty z przedwojennej kolekcji malborskiej w zbiorach zamkowych po 1961 roku’,in *Nowy początek…*,pp. 58-67; A.R. Chodyński, ‘Militaria historyczne w zbiorach zamku malborskiego na podstawie dawnych i obecnych inwentarzy’,in *Przywracanie historii…*, pp. 54-69. [↑](#endnote-ref-16)
17. B. Butryn, ‘Od „tandetnej imitacji” do muzealium: zabytkowe kopie średniowiecznego rzemiosła artystycznego na zamku malborskim’, in *Wobec zabytku… Tradycje i perspektywy postaw. Studia dedykowane pamięci prof. Jerzego Remera*, ed. by E. Pilecka, J. Raczkowski, Toruń 2010, pp. 309-310; J. Lijka, J. Trupinda, op. cit.,pp. 11–12; A. Siuciak, ‘Badania strat wojennych w zakresie zbiorów artystycznych na przykładzie zamku w Malborku’, *Krzysztofory. Zeszyty Naukowe Muzeum Historycznego Miasta Krakowa*, 39 (2021), p.14. [↑](#endnote-ref-17)
18. This status was sanctioned, e.g., by the Decree of 8 March 1946 on abandoned and former-German estates. B. Sierzputowski, *Status prawny…*, pp. 37, 42-50*.* [↑](#endnote-ref-18)
19. The above-mentioned topics are tackled e.g., by M. Woźniak, ‘Das Denkmal Friedrichs des Grossen und die Wiederherstellung der Marienburg’, in *Visuelle Erinnerungskulturen* *und Geschichtskonstruktionen in Deutschland und Polen 1800 bis 1939 / Wizualne konstrukcje historii i pamięci historycznej w Niemczech i w Polsce 1800-1939*, ed. by R. Born, A.S. Labuda, B. Störtkuhl, Warszawa 2006, pp. 233-244; A. Dobry, ‘Teatr romantyczny Theodora von Schöna i Karla Friedricha Schinkla na zamku malborskim’, in *Zatem Najświętsza Maria Panna…*, pp. 170-194; B. Butryn, ‘Przebieg prac dekoratorskich i aranżacyjnych w ujęciu Sprawozdań Zarządu Towarzystwa Odbudowy i Upiększania Zamku Malborskiego’, in *Sprawozdania Zarządu…*, pp. 50-56; M. Mierzwiński, ‘Zamek malborski w latach 1945-1960’, *Studia Zamkowe*, 1 (2004), 7-54; A. Siuciak, ‘Mało znane źródła do dziejów malborskich zabytków’, in *Przywracanie historii…*, pp. 25-29. [↑](#endnote-ref-19)
20. Legally, the Castle Museum is not a successor of the pre-war Museum. See B. Sierzputowski, *Status prawny…*, p. 51. [↑](#endnote-ref-20)
21. M. Mierzwiński, op. cit., p. 18; T. Torbus, *Rekonstrukcje, dekonstrukcje, (nad)interpretacje. Studia o losach architektury środkowoeuropejskich miast i rezydencji w aspekcie politycznym (XIX-XXI wiek)*, Gdańsk 2019, pp. 108-125 (Chapter: ‘Malbork 1945-2016 – odbudowa pod znakiem udomowienia wroga’); J. Trupinda, *Badanie strat wojennych…*, pp. 8-12. [↑](#endnote-ref-21)
22. For a brief characterization of the archival resources see A. Siuciak, *Badania strat wojennych…*,pp. 11-24. [↑](#endnote-ref-22)
23. Photo albums from 1882-1919, presenting the progress of construction works and the furbishing of the Castle interiors, see R. Rząd, ‘„Marienburg Baujahr” 1882-1919 jako źródło do dziejów odbudowy zamku w Malborku’, in *Praeterita Posteritati. Studia z historii sztuki i kultury ofiarowane Maciejowi Kilarskiemu*, ed. by M. Mierzwiński, Malbork 2001, pp. 413-432. [↑](#endnote-ref-23)
24. *Sprawozdania Zarządu…*, *passim*. [↑](#endnote-ref-24)
25. *Inwentarz kolekcji Theodora Josepha Blella. Opracowanie krytyczne*, compiled by D. Gosk, A. Masłowski, B. Butryn, A. Siuciak (cooperation), Malbork 2021. [↑](#endnote-ref-25)
26. State Archives in Malbork, Files of the Directorate for the Reconstruction of the Castle, Cat. No. 206/150. The list of Museum collections according to the source of their acquisition, k. 9-299, 315-340; see elaboration of the card of an archival document: https://straty.zamek.malbork.pl/baza\_zrodel/archiwum-panstwowe-w-malborku-36/ (accessed: 29 May 2023). [↑](#endnote-ref-26)
27. On the circumstances of acquiring the document for the collection of the Malbork Castle Museum see https://straty.zamek.malbork.pl/konferencja-relacja/ (accessed: 29 May 2023); https://straty.zamek.malbork.pl/inwentarz-kolekcji-theodora-josepha-blella-nowa-publikacja/ (accessed: 29 May 2023). [↑](#endnote-ref-27)
28. More on the topic see D. Gosk, A. Masłowski, ‘Inwentarz kolekcji Theodora Josepha Blella. Militaria’, in *Inwentarz kolekcji…*, pp. 10-89. [↑](#endnote-ref-28)
29. For the discussion of this part of the collection see B. Butryn, ‘Nie tylko militaria. Zapomniana część kolekcji Theodora Blella’, in *Inwentarz kolekcji…*, pp. 90-116. [↑](#endnote-ref-29)
30. On this aspect see more A. Masłowski, ‘Problemy percepcji i edycji XIX-wiecznych obcojęzycznych źródeł rękopiśmiennych na przykładzie Inwentarza Blella’, in *Przeszłe i teraźniejsze kolekcje…*, pp. 89-107. [↑](#endnote-ref-30)
31. Ibidem, p. 98. [↑](#endnote-ref-31)
32. See https://straty.zamek.malbork.pl/publikacje/ (accessed: 3 July 2023). [↑](#endnote-ref-32)
33. See e.g.: https://straty.zamek.malbork.pl/zaproszenie-na-warsztaty/; https://straty.zamek.malbork.pl/dzielo-sztuki-w-obliczu-konfliktu-zbrojnego/ (accessed: 26 June 2023); https://straty.zamek.malbork.pl/zaproszenie-na-wyklady-w-karwanie/ (accessed: 26 June 2023); https://straty.zamek.malbork.pl/historia-utrwalona-na-kliszy-relacja/ (accessed: 27 June 2023); see also: A. Siuciak, *#Projekt Straty…*,pp. 155-157. [↑](#endnote-ref-33)
34. For more on this event and retrieved objects see https://straty.zamek.malbork.pl/powrot-xix-wiecznych-witrazy-relacja-z-uroczystosci-przekazania-obiektow-przez-mkidn/ (accessed: 14 September 2023). [↑](#endnote-ref-34)