

The year 2021 was relatively favourable with respect to purchasing works of art for the Wilanów collection. Forty-one new objects were added to the collection. The key to choosing the objects from the offer presented to the museum was their close relationship with the museum's purchasing strategy, including the narrative that tells the history of the Wilanów residence against the background of the country's history from the seventeenth to the nineteenth century. Objects related to the material culture and everyday life of subsequent owners of Wilanów are also purchased.

Among the last year's acquisitions, three silver spoons from the second half of the seventeenth century deserve special attention.¹ This was an extremely rare offer on the art market: these rarely preserved objects are unique, since old or damaged silver cutlery had frequently been melted in order to reuse the precious metal. A purchase of as many as three spoons from a set of cutlery is, therefore, all the more satisfying.

In the sixteenth and seventeenth century, silver spoons were a popular product of goldsmiths' workshops. In those times, they were produced not only as an element of cutlery sets, but as fully independent objects, reflecting the owner's wealth. In the Commonwealth of Poland and Lithuania, a host was not always able to provide a full cutlery set for all the feasters; thus, guests would carry their own spoons attached at the waist or pushed into the shaft of their boot. Those spoons were used during meals, sometimes even shared with companions at the table. Because of their value, they were often picked by tipsy guests and negligent servants.

The cutlery purchased for the Wilanów collection has the form characteristic of the turn of the sixteenth century. The flat, bar-shaped handle tapers evenly towards the end, decorated with a repousséd finial in the shape of a closed flower bud. The surface of the handle is decorated on one side with a dotted and gilt decoration, passing into an engraved vegetal ornament at the edge of the connection with the bowl. The reverse side (in today's understanding) of the spoon has a completely smooth handle, while the hemispherical bowl is covered with an engraved decoration with coats of arms.² The pair of coats of arms was placed in a field surrounded by stylised heart-shaped twigs topped with a six-petal

COMMUNICATION

SPOONS FROM GDAŃSK AND SELECTED ARTWORKS PURCHASED FOR THE WILANÓW COLLECTION IN 2021

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1 Wil.6307/1-3.

2 In the seventeenth century, a spoon was placed on the table in such a way that the belly of the bowl was visible to the eater, so it is usually this part that was the most decorative and served to present important content, such as the owners' coats of arms or attractive decorative motifs.



Fig. 1

Spoon with coats of arms
(reverse and obverse)



Fig. 2

Goldsmith's mark and
Gdańsk hallmark on the
purchased spoons

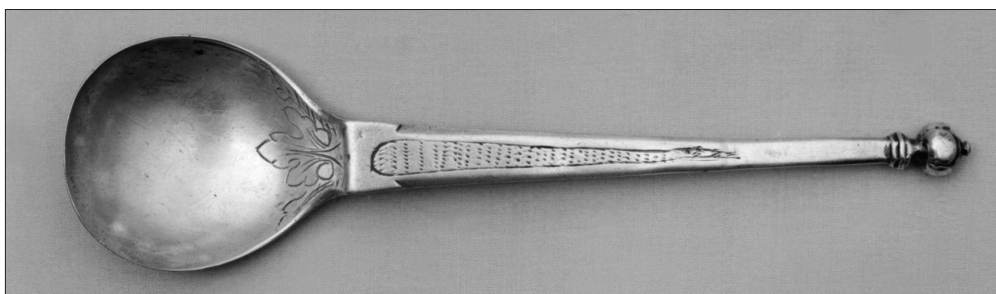


Fig. 3

Spoon, Hieronymus Holl I,
Metropolitan Museum of Art

tulip flower. Above each of the coats of arms, the heraldic representation (trees and trumpet) is repeated in the crest above the helmet and the crown (Fig. 1).

Just below the bowl, goldsmith's marks were placed on the handle of each of the spoons, making it possible to date them and determine the manufacturer. The goldsmith's name mark is stamped clearly: an interlocking monogram with the letters HOL, allowing us to identify the manufacturer: Hieronymus Holl I (d. 1679) (Fig. 2).³ He is known for a small number of preserved works, both ecclesiastical (such as a chalice) and secular in purpose: a plaque with a portrait,⁴ tankards,⁵ mugs,⁶ a cup.⁷ The Metropolitan Museum of Art holds an acorn-top spoon produced by the same goldsmith, almost identical in form to those from Wilanów.⁸ However, an analysis of details, later confirmed by consultations with the MET curators,⁹ indicates that the decoration of the New York spoon is more modest, devoid of individual features. Its bowl is completely smooth on the outside (Fig. 3).

However, objects bearing this mark one should be assessed very cautiously, as some of the works made by his son were sometimes mistakenly attributed to Hieronymus Holl I.

Hieronymus Holl I, according to Barbara Tuchołka-Włodarska, most probably came from Augsburg where in 1643, even before he obtained the title of a master, he made a plaque with a likeness of another

3 M. Gradowski, A. Kasprzak-Miler, *Złotnicy na ziemiach północnej Polski*, part 1: *Województwo pomorskie, kujawsko-pomorskie i warmińsko-mazurskie* (Warszawa, 2002), p. 104.

4 Amsterdam Museum aan de Amstel, inv. no. PA 457.

5 Anna Frąckowska lists four of them, out of which one is preserved in Polish collections (National Museum in Warsaw, inv. no. SZM10682) and one abroad (Domaine du Château de Seneffe in Belgium, inv. no. Sda261); ead., *Srebrne kufle gdańskie XVII i XVIII wieku. Typologia, stylistyka, ikonografia* (Warszawa, 2013).

6 National Museum in Gdańsk, inv. no. SD/108/MT.

7 Masonry apprentices' welcome cup, inv. no. MNG/SD/124/MT.

8 www.metmuseum.org/search-results?q=Holl+spoon, donated by Ms Samuel P. Avery, 1897, accession no. 97.2.54 (accessed July 2022).

9 I would like to thank the curators of the Metropolitan Museum of Art in New York, Ms. Barbara Boehm, Wolfram Koeppel PhD and Denny Stone for the consultations.



Fig. 4

Hieronymus Holl I, plaque with the image of Johannes Grill, Amsterdam, 1643

goldsmith, Johannes Grill, now in the collection of the Amsterdam History Museum (Fig. 4).¹⁰ In the years 1644–1648, Holl practised under Hans Pollmann (active 1626–1686) in Gdańsk.¹¹ He completed his practice with a masterpiece produced in 1649 and was vested with Gdańsk city rights in 1651. He married his master's daughter, Catherine Pollmann, most probably after obtaining the master title.¹² He worked in Gdańsk for at least thirty years; he died in 1679. He was the first of a line of goldsmiths active in the city until at least

10 Amsterdam Museum aan de Amstel, inv. no. PA 457. The plaque is a very rare seventeenth-century image of a goldsmith. According to the information on the Amsterdam Museum website, its making was occasioned by Johannes Grill's admission to the Amsterdam goldsmiths guild in 1642. The fact that Holl signed it as its maker testifies to his deep trust in his own skills as an artist, not a craftsman. It was an expression of a deep friendship between the two artists. Grill is considered to have been one of the most distinguished goldsmiths of his time. <https://hart.amsterdam/nl/collectie/object/amcollect/33968>

11 Hans (Johann) Pollmann was one of the seventeenth-century Gdańsk goldsmiths with a longest record of activity. He ran his workshop for sixty years. The Wilanów collection contains an engraved mug made by him (Wil.6251), purchased for the collection in 2018 thanks to a subsidy from the Ministry of Culture and National Heritage. He is mentioned in A. Fischinger, D. Nowacki, *Złotnictwo dawnych Prus Królewskich* (Kraków, 2002), p. 53; *Srebro z gdańskiego kredensu. Dzieła złotnicze w kolekcji Jürgena Gromka z Bractwa Świętych Trzech Króli z Gdańskiego Dworu Artusa w Lubece*, ed. B. Tuchołka-Włodarska (Gdańsk, 2010), pp. 281–82. Earlier, Barbara Tuchołka-Włodarska wrote that Holl had practised under Andreas I Mackensen from 1644, to later produce his masterpiece under Pollmann; ead., *Aurea Porta Rzeczypospolitej. Sztuka Gdańska od połowy XV wieku do końca XVIII wieku*, exhibition catalogue (Gdańsk, 1997), p. 450.

12 *Srebro z gdańskiego kredensu*, p. 281.

1795. Hieronymus Holl I raised two sons to be goldsmiths, training them in his own workshop. The elder, Johann Gottfried Holl, whose works now adorn the Wilanów collection,¹³ became a master and received city rights in 1678; he was active until 1690;¹⁴ The younger, Hieronymus Holl II, began his activity in 1688 in a workshop run by a widow of an unknown name, possibly his mother. He ran the workshop independently for over twenty-four years, but only from 1703 onwards.¹⁵ After his father's death in 1679 and having made his masterpiece under Christian Hase,¹⁶ he took over his father's name mark in the form of an interlocking monogram.¹⁷ The use of the same mark by two goldsmiths sometimes leads to an erroneous attribution of their works. Hieronymus Holl II used the mark until his death in 1732. The third person using the same mark was his widow, who ran the workshop from her husband's death until 1735, which was frequent practice at that time.¹⁸

Who were the owners of the three spoons purchased for Wilanów? The identification of the coats of arms engraved on the bowls allowed for making very interesting findings regarding the identity of the past owners of the purchased items.¹⁹ These coats of arms belong to the Schumann and Holten families from Gdańsk.²⁰ The combination of these two coats of arms testifies to a marriage between members of these families. The Schumann coat of arms, depicting five trees in the escutcheon, belonged to Gabriel Schumann III (1631–1700). The Holten coat of arms next to it, depicting two interlaced trumpets, belonged probably to his first wife, Constance von Holten (1638–1680). Their wedding is known to have taken place on 3 March 1658.²¹ It can be assumed that there were more spoons, perhaps twelve, which would be consistent with the practice of such commissions. They could have been created during their marriage,

13 Tray with the scene of the entrance of Jan III and Maria Kazimiera Sobieska on a triumphal carriage (Wil.500) and a mug with medallions with images of Jan III and Michał Korybut Wiśniowiecki (Wil.3781).

14 M. Gradowski, A. Kasprzak-Miler, *Złotnicy na ziemiach*, p. 113.

15 J. Kriegseisen, '...Łyżek srebrnych dwa tuziny...', in: *Srebro domowe w Gdańsku 1700–1816*, exhibition catalogue (Gdańsk, 2007), p. 171.

16 *Aurea Porta Rzeczypospolitej*, p. 450.

17 The mark used by the son, Hieronymus Holl II, is identical to his father's; M. Gradowski, A. Kasprzak-Miler, *Złotnicy na ziemiach*, p. 117, type A and B.

18 www.metmuseum.org/search-results?q=Holl+spoon (accessed July 2022).

19 I would like to thank Dr. Anna Frąckowska from the Gdańsk Museum for the consultation on the recognition of coats of arms and the sources of their identification.

20 M. Gizowski, *Herby patrycjatu gdańskiego* (Gdańsk, 2000), (von) Holten coat of arms – p. 302–303, Schumann coat of arms – p. 572–579.

21 Gabriel Schumann III, *Gedanopedia*, gdansk.gedanopedia.pl/gdansk/?title=SCHUMANN_GABRIEL (accessed July 2022).



Fig. 5

Leonhard Heckenauer, *Portrait of Gabriel Schumann III*



Fig. 6

Daniel Schultz, *Portrait of Constance von Holten*, Gdańsk, 1674

while the goldsmith was alive (d. 1679), in the years 1658–1679. The city hallmark narrows this dating down to the years 1675–1680.²² Therefore, contrary to the natural conjecture that these pieces of cutlery had been made in the early years of the marriage, it must be assumed – following the city hallmark – that they were made after the year 1675, which dates them to the reign of King Jan III (Fig. 5–6).

²² M. Gradowski, A. Kasprzak-Miler, *Złotnicy na ziemiach*, p. 117, G 488; M. Gradowski, *Znaki na srebrze. Znaki miejskie i państwowe używane na terenie Polski w obecnych jej granicach* (Warszawa, 2010), p. 84, sign. no. 5A–5D.



Fig. 7

Andreas Stech, *Portrait of Gabriel Friedrich Schumann*

From the entry by Sławomir Kościelak in the online encyclopaedia of Gdańsk, the *Gedanopedia*,²³ we know that Gabriel Schumann III came from a socially active family that came to Gdańsk in the sixteenth century, arriving from Chojnice, where his great-grandfather Christoph (1528–1602) had been the mayor. The subsequent family members – his grandfather and his father – were Gdańsk aldermen, and his uncle was an alderman, a councillor, and a proto-librarian of the Library of the City Council of Gdańsk. Part of his personal library is held today in the

²³ Gabriel Schumann III, *Gedanopedia*, https://gdansk.gedanopedia.pl/gdansk/?title=SCHUMANN_GABRIEL,_burmistrz_Gda%C5%84ska (accessed July 2022).

Library of the Polish Academy of Sciences in Gdańsk. As meritorious citizens of Gdańsk, they were buried in the church of the Assumption of the Blessed Virgin Mary of the Main Town in Gdańsk, where they were given a monumental epitaph.

According to information in the *Gedanopedia*, Gabriel Schumann III studied at the Academic Gymnasium in Königsberg in 1648–1651, then at the Calvinist University of Strasbourg, and then, in 1653, he moved to the University of Basel. For the next two years preceding his return to Gdańsk in 1655, he travelled to England, the Netherlands and Rome. From 1659, he appeared in the structures of the municipal administration of Gdańsk, where he served as an alderman, a councillor, a judge and a finance officer. In addition, he represented Gdańsk at the meetings of the general *sejmik* (local parliament) of Prussia. In 1683, he became mayor for the first time. Until 1699, he subsequently held the positions of the first to the fourth mayor. It was probably due to his merits that he also served as the royal burgrave in Gdańsk several times,²⁴ including during the reign of King Jan III in 1678, 1687, 1691 and 1696. He also performed these duties during the interregnum, in 1697 and in 1699. As had already been mentioned, in 1658 he married Constance, a daughter of the merchant Konstantin von Holten. The couple had eleven children. Their eight sons held offices in the administration of the city of Gdańsk.

Painted and engraved portraits of the Schumann family members have been preserved in the collections of the National Museum in Gdańsk and in the Gdańsk Library of the Polish Academy of Sciences. The fact that they come from the workshops of the city's best artists of the era testifies to the sitters' position and aspirations. The engraved portrait of Gabriel Schumann was produced by Leonhard Heckenauer after Enoch I Seemann;²⁵ the mayor's wife was painted by Daniel Schulz,²⁶ and his son Gabriel Friedrich Schumann – by Andreas Stech²⁷ (Fig. 7).

Not many spoons of a similar shape, with coats of arms or initials on the bowl, are extant in Polish museums. They are found in the collections of the National Museum in Krakow, the District Museum in Toruń,²⁸ the Museum of the Jagiellonian University,²⁹ and the Wawel Royal

24 This office, by virtue of the privilege issued by Kazimierz Jagiellończyk in 1457, was held by mayors or councillors, members of the Council of the Main Town of Gdańsk; gdansk.gedanopedia.pl/gdansk/?title=BURGRABIOWIE (accessed July 2022).

25 From the Polish Academy of Sciences Collection at Gdańsk Library, inv. no. 5136.

26 National Museum in Gdańsk, inv. no. MNG/SD/301/M.

27 National Museum in Gdańsk, inv. no. MNG/SD/300/M

28 K. Kluczewajd, *Skarb ze Skrwilna, Skarb z Nieszawy, Klejnoty szlachty polskiej ze zbiorów Muzeum Okręgowego w Toruniu* (Toruń, 2002), p. 134, no. 29, pp. 135–36, Figs 92 a–d, 92 e–g, inv. no. MT/S/1974/1–4; inv. no. MT/S/1975/1–3.

29 A. Kiljańska, 'Kolekcja srebrnych łyżek Muzeum Narodowego w Krakowie – nabytki z lat 60. i 70. XX w.', *Rozprawy Muzeum Narodowego w Krakowie*, vol. 5, 2012, p. 63.

Castle. Bronisława Marekowska, writing one of the first texts on sixteenth- and seventeenth-century Polish spoons, classified them as ‘group 1’ among the four distinguished groups, with a characteristic form described above, which is seen in Wilanów’s new acquisitions.³⁰ The state of knowledge in this area was updated in 2012 by Alicja Kiljańska³¹.

Interestingly, from about mid-eighteenth century onwards, the coats of arms placed on the bowl began to be moved to the opposite side of the end of the handle. The indirect cause was a change in the form of cutlery due to, among others, a progress in the knowledge about hygiene. Cutlery was popular. Social customs required the preparation of individual place settings for all the guests; from three up to a dozen pieces of cutlery were placed around their plates! That also triggered the evolution of the practice of using cutlery at the table. In order to avoid social stigma, everyone had to learn to use the various utensils dexterously. Manufacturers responded to the increasing demand, multiplying the production of utensils thanks to the use of new technologies. The handle of the spoon was given the same form as the handles of the knife and the fork, and their production was mechanised. The fashionable set was now cut from a single piece of sheet metal, and its most visible fragment was the tip of the handle, on which proprietary markings, initials and coats of arms were engraved. Since the spoon and the fork were now laid bowl and points up, especially when using a knife-rest, so as not to stain the tablecloth lying underneath, the front part of the handle became a better place for the coat of arms. In creating cutlery sets, the handles of all the pieces making up a set in the current sense of the word would receive a similar decoration. These rules apply to this day.

In addition to the cutlery described above, other valuable acquisitions for the Wilanów collection are worth mentioning. A significant part of them are the works on paper – sensitive because of the material – that will be added to the collection of prints. These include maps of European countries,³² portraits (Jan III, his granddaughter Maria Klementyna Sobieska³³) and an unusual document of everyday life, the *Certificate of training practice at the Wilanów gardens received by Wawrzyniec Gemzicki*, from the time when the palace was under the care of Prince Adam Czartoryski.³⁴ Views

30 B. Marekowska, ‘Kolekcja srebrnych łyżek polskich z w. XVI i XVII (Przyczynek do dziejów polskiej kultury materialnej i artystycznej)’, *Rozprawy i Sprawozdania Muzeum Narodowego w Krakowie*, vol. 2, 1952 (1954), pp. 125–47.

31 A. Kiljańska, ‘Kolekcja srebrnych łyżek’, pp. 58–81.

32 See List of acquired works compiled by Marta Gołąbek, ‘The Wilanów Chronicle’ section, p. 530–531.

33 *Portrait of Jan III*, attributed to Jan Tricius (Wil.6312); *Portrait of Maria Klementyna*, engraved by François Chereau after Francesco Trevisani (Wil.6315).

34 The document is on show in the Potocki Library on the first floor of Wilanów Palace as part of the “Art Collecting in the Potocki Family” exhibition (Wil.6313).

of the residences at Wilanów and Łazienki, engraved by Krzysztof F. Dietrich, Jakub Sokołowski and Mikołaj Nataniel Glücksberg, were added to the permanent exhibition in the palace.³⁵ The views depicted therein are dated to 1820. They are now housed in the Print Room created within the framework of the new exhibition 'Art Collecting in the Potocki Family', gathering graphic representations related to the November Uprising in which some members of the family took an active part.

The remaining set of valuable additions to the Wilanów collection consists of paintings and luxury everyday objects. Among the paintings, two purchases seem to be particularly interesting: a bust of Jan III acquired in London, attributed to Jan Tricius, the king's court painter,³⁶ and a painting on metal sheet *The Martyrdom of Saint Catherine of Alexandria* after Rubens.³⁷ This work was purchased with a view to the currently prepared exhibition 'The Rubensiana in Polish Collections', planned to be opened within the next two years. The collection of artistic craftworks has been enriched with other unique items, especially a set of seven elements of silver-plated tableware with Pilawa, the coat of arms of the Potocki family.³⁸ They supplement the existing incomplete set of Wilanów tableware. An ornament to the set is a footed vase that used to serve as the central point of the table set for a meal. It is accompanied by vessels for cooling champagne and bottle stands. Three pieces of basaltware breakfast set from the Wedgwood manufactory in Staffordshire in England are, in turn, a valuable purchase for the collection of English stoneware.³⁹ What makes them even more valuable is the fact that they were owned by Władysław Czartoryski, as evidenced by stickers preserved on the items. The milk jug marked with Wedgwood brands will be the first one of its kind in the Wilanów collection.⁴⁰

The museum also purchased a diamond-studded golden pocket watch by Jean Antoine Lépine (1720–1814) decorated with a miniature.⁴¹ As the curator of the collection Anna Kwiatkowska emphasised in the purchasing committee's opinion, Lépine had been a royal watchmaker – *Horloger du Roi* – from 1765 or 1766, first to Louis XV and then to Louis XVI.

35 *View of the Wilanów Palace* (Wil.6318); *View of the Łazienki Palace* (Wil.6318).

36 In the near future, the painting will undergo a thorough examination in order to determine its authorship and conduct a material and technological analysis for comparison with other works from workshops in the circle of King Jan III's artists. The research results will be published in vol. 30 of *Wilanów Studies*.

37 Wil.6311.

38 The purchased set consists of seven items: a soup vase (Wil.6306/1), two wine cooling vessels (Wil.6306/2-3), a carafe stand (Wil.6306/4-5), a bread tray (Wil.6306/6), a heater (Wil.6306/7).

39 Wil.6303, Wil.6304, Wil.6305.

40 Wil.6304.

41 Wil.6302.

He worked for the Spanish, British and Swedish royal families. He made watches for Napoleon Bonaparte and the French aristocracy. His works were also appreciated by Jefferson Davis and George Washington. The watch, dated to the last quarter of the eighteenth century, will fill a gap in the collection originating from the time of Princess Elizabeth (Izabela) Lubomirska, when the owner moved most of her small items to the residence in Łañcut.

We are glad to see the Wilanów collection enriched – despite the limited financial resources – with interesting, valuable and rare items, in line with the long-maintained purchasing strategy. The portrait of Jan III awaiting in-depth research, the rare everyday utensils and the printed representations put on display all expand our knowledge of the artistic and material culture of the Wilanów residence in the period from the seventeenth to the nineteenth century.

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