


---

Grzegorz First 

Kraków, Poland

## ANCIENT ART IN THE COLLECTION OF THE NATIONAL MUSEUM IN GDAŃSK<sup>1</sup>

---

**ABSTRACT:** Among the Polish collections of antiquities, a lesser-known set of ancient artifacts is housed in the National Museum in Gdańsk. This collection includes Egyptian, Etruscan, Roman, and Coptic artifacts of uncertain provenance and acquisition history. The only definite aspect is the acquisition of some items: Coptic fabrics from the collection of Robert Forrer—a Swiss collector, antiquarian, archaeologist, and art historian. The remaining artifacts stored in Gdańsk have not been thoroughly studied; they do not form a homogeneous collection, and it cannot be ruled out that they may also be remnants of former bourgeois collections dating back to the 16<sup>th</sup> century or German collections acquired in Gdańsk after World War II.

**KEYWORDS:** history of collections of antiquities in Poland, history of Polish museums, ancient art in Polish collections, history of archaeological collections

---

<sup>1</sup> I would like to express my gratitude to the management and staff—both past and present—of the National Museum in Gdańsk for their assistance with this project, especially to Dr. Franciszek Skibiński, †Ms. Anna Gosławska-Fortuna, Ms. Wiktoria Blacharska, and Ms. Helena Kowalska.

## Introduction

Apart from the commonly known and systematically catalogued collections of antiquities in Polish museums, there is a lesser-known, modest collection of ancient artifacts held by the National Museum in Gdańsk. The more widely recognized and published portion of this collection consists of late antique textiles from Egypt, known as ‘Coptic’, which were acquired in the 19<sup>th</sup> century from the Swiss collector and antiquities scholar Robert Forrer (1866-1947) (Urbaniak-Walczak and Pannenko 2003). During a recent inventory, a group of additional objects of ancient origin was identified. A thorough examination reveals that this collection includes Egyptian, Etruscan, and Roman antiquities, as well as items likely to be 19<sup>th</sup>-century forgeries. Beyond the ‘Coptic’ textiles, only Egyptian cones, one Roman glass vessel, and one forgery have been the subject of detailed studies in the literature (Pomorska 1965, 7-27 – no. 1, 7; First 2018, 53-58; Krajewska 2014, 39-43; Sadurska 1952, 436-442). The entire collection has not yet received a comprehensive study. As a result of post-war actions to consolidate ancient collections in Poland, some objects were transferred from Gdańsk to the National Museum in Warsaw in 1947. In recent years, these objects have been returned to Gdańsk, making them the oldest chronologically dated collection of artifacts housed in the National Museum in Gdańsk. They are not displayed, except during temporary exhibitions such as ‘Museum Night’ (*Noc Muzeów*).

To this day, they still bear inventory stickers of unclear provenance. The stickers referring to the inventory of the National Museum in Warsaw, abbreviated as MN or MNW, are clear, as are those annotated with ‘Gdańsk’ (Łopuski and Szyber 2014, 29-37). The remaining numbers are likely remnants of pre-war museum inventories or indicate storage in other collections, as some objects even have three types of numbers. Unfortunately, it was not possible to identify these inventories. Notably, there are no markings from the pre-war predecessors of the National Museum in Gdańsk—i.e., Stm (Stadtmuseum) or Kgm (Kunstgewerbemuseum). The sequence of numbers suggests that some objects were part of the same collection; therefore, it is worthwhile to consider them collectively.<sup>2</sup>

<sup>2</sup> This pertains to objects cat. nos. 1, 3, 4, and 8, which have the following numbers: K.W. 10337, 10338, 10339, and 10341. Additionally, objects cat. nos. 1 and 5 have other three-digit labels: 519 and 527. Except for object cat. no. 8, all these objects originate from Egypt.

The most cohesive group of objects consists of the aforementioned ‘Coptic’ textiles. The collection comprises twenty-nine fabric fragments originating from excavations in Akhmim conducted at the end of the 19<sup>th</sup> century by the aforementioned Robert Forrer. These textiles include fragments of clothing and utility fabrics, featuring woolen inserts such as decorative bands, round inserts called ‘orbiculus’, square inserts known as ‘tabulae’, and so-called “gammadia” (bands joined at right angles). A separate cataloguing study focused on these textiles, exploring individual fabrics and detailing their acquisition history in Gdańsk, as well as the role of Robert Forrer (Urbaniak-Walczak and Pannenko 2003; Głowa 2019, 83-99, esp. 91). Consequently, ‘Coptic’ textiles were excluded from the present analysis, allowing more attention to be dedicated to unpublished and lesser-known objects. This study aims to publish the remaining (non-textile) ancient artifacts, which have not been widely and collectively published before (catalogue section), and to outline the history of ancient collecting in Gdańsk as a context of possible sources of acquisition of Gdańsk antiquities (contextual section).

## Catalogue

### 1. Funerary cone of Samut (Pl. 1: 1)

Inventory number: MNG/SD/354/Rz

Older markings: Gdańsk 519, K.W.10337, 795, 138423 MN

Material and dimensions: clay, length 18.5 cm

Typology: Type 141 according to Garis Davies and Laming Macadam (1957) and 122 according to Daressy (1893, 143-352)

Date, site: New Kingdom – 18<sup>th</sup> Dynasty (1539 – 1292 BCE); Upper Egypt

Description/comment:

Funerary cones are a category of Egyptian funerary relics associated with burial customs from the Middle Kingdom to the Late Period (2<sup>nd</sup> millennium – 1<sup>st</sup> millennium BCE; cf. Dibley and Lipkin 2009). Large numbers of clay cones could be inserted into the plaster on the facade of a tomb or mortuary chapel, just above the entrance. Their significant quantity could create a frieze composed of nearly identical cones. This custom was extremely popular in the Theban necropolis, and the majority of such objects originate from there and Upper

Egypt. The cones bore inscriptions that provided information about the deceased, including their name, profession, and family connections. This allows for a reasonably precise determination of the object's provenance.

The Gdańsk cone features a partially preserved inscription arranged in three rows, with the owner's name—Samut—clearly visible. The only reliable source of information regarding the cone's origin is the name of the tomb's owner (Ranke 1935, I 282,3). Unfortunately, the tomb of Samut has not been definitively identified. Cones bearing the name Samut can also be found in other museums, including the Brooklyn Museum (inv. no. 37.1848E), Musée National de Céramique à Sèvres (inv. no. MNC 2270 1), the Louvre (inv. nos. E 861-N 707, E 862-N 707), and the National Museum of Ireland (inv. no. L1030:75).<sup>3</sup> The cone from Dublin, which has the same dimensions as the one from Gdańsk, originates from the collection of Lady Harriet Kavanagh, who visited Egypt in the 1840s. Like the Gdańsk cone, it features the feminine name Nebnefer(et), possibly the mother or wife of Samut (Ranke 1935, I 185,21; Jackson 2013, 55-67). Based on this, the hieroglyphic inscription can be fully reconstructed as: *'honored before Osiris, Samut, Nebnefer(et)'*. In the Theban necropolis, four tombs belonging to individuals named Samut have been identified so far (TT 142, 247, 409, and the now-lost A24 in Dra Abu al-Naga – Manniche 1987). However, prosopographic data does not show a connection to a woman named Nebnefer(et). In addition to linguistic evidence, the elongated shape of the cone indicates a date in the New Kingdom period, likely during the rule of the 18<sup>th</sup> Dynasty.

Bibliography:

Pomorska 1965, no. 7.

## 2. Funerary cone of Ramose (Pl. 1: 2)

Inventory number: MNG/E/11/EL9

Material and dimensions: clay, length 15 cm

Typology: Type 3 according to Garis Davies and Laming Macadam (1957), and 2 according to Daressy (1893, 143-352)

Date, site: 25<sup>th</sup> Dynasty, reign period of Taharqa (690-664 BCE); Egypt, Thebes – Sheikh Abd el-Qurna area

Description/comment:

About funerary cones cf. description of cat. no. 1.

<sup>3</sup> Retrieved from <http://www.globalegyptianmuseum.org/record.aspx?id=2924>.

The second cone is stored in the Ethnography Department in Gdańsk – Oliwa. It was identified in the 1974 registry and was initially misidentified as a seal. The extensive inscription features six rows and mentions the name of the deceased, Ramose, as well as the name of the king under whom he was presumably an official, Taharqa of the 25<sup>th</sup> Dynasty. Ramose served as a royal scribe and treasury overseer. His tomb is located in Thebes, in the Sheikh Abd el-Qurna area (tomb number 132 – TT 132 – Porter and Moss 1960, 247; Greco 2014, 173-199). Ramose's mother, mentioned in the inscription, is a woman named Tesmehet(per/t) (Ranke 1935, I 394,1). A significant number of cones with a similar appearance come from Ramose's tomb and are found in various museums (49 specimens, with 12 identified by Richard Lepsius in the 1840s, and more discovered in the 1970s during road construction near the tomb – Lepsius, 1849-1859, 284-285). One of the cones is housed in the National Museum in Warsaw (inv. no. 199416 – Pomorska 1965, 8-9, 18, no. 1). During excavation work carried out since 2005 by the Polish mission in Western Thebes, in the area of the hermitage located in tomb MMA 1152, a cone with Ramose's inscription was discovered. It was most likely brought here and used as a stopper for an amphora (Górecki 2014, 27, 129-150, fig. 12).

Bibliography:

First 2018, 53-58.

### **3. Lid of canopic jar (Pl. 2: 1)**

Inventory number: MNG/SD/355/Rz

Older markings: 138424 MN, K.W. 10338, 793/463

Material and dimensions: clay, length 8.5 cm, width 11.3 cm

Date, site: New Kingdom – 3<sup>rd</sup> Intermediate Period – early Late Period (1539 – 525 BCE), Egypt

Description/comment:

The lid of the canopic jar is one of four containers used to hold the deceased's internal organs during the mummification process (Martin 1980, 315-319; Dodson 1994). The covers of these jars are shaped like the heads of a baboon, falcon, jackal, and a human, representing the four so-called "Sons of Horus". The Gdańsk object is the cover of a jar shaped like a human head, depicting a Son of Horus named Imset, which was used for storing the liver. The craftsmanship of the lid is meticulous; despite the schematic and mass-produced nature of such objects, the modeling is delicate. Attributing this object to a specific

time and place of manufacture is challenging. Precisely dating these objects is difficult even within a given period, as stylistic differences may arise not only from chronological variations but also from workshop practices (Laemmel 2015, 152-175). Most of these objects lack inscriptions, limiting dating to stylistic analysis. In the case of the Gdańsk object, a clue may lie in the arrangement of the wig, the folds of which do not touch the neck, exposing it. Additionally, the prominently delineated ears are noteworthy. The style of figural decoration suggests it dates to the New Kingdom, the 3<sup>rd</sup> Intermediate Period, or early Late Period. Certain stylistic similarities can be observed with a clay jar from the collections of the Museu Nacional de Arqueologia in Lisbon (inv. no. E 125 – cf. de Araújo 1993, 314, cat. no. 225), which is broadly dated to the New Kingdom era.<sup>4</sup> Similarity can also be observed in an alabaster jar from the collections of the National Museum of Ireland (inv. no. L1140:2), which is dated based on the preserved inscription to the period of the 26<sup>th</sup> Dynasty (664 – 525 BCE).<sup>5</sup>

Bibliography:

unpublished

#### 4. Statuette of Ptah-Sokar-Osiris (Pl. 2: 2)

Inventory number: MNG/SD/356/Rz

Older markings: 138425 MN, K.W. 10339, 784/10/72, 2'93/1

Material and dimensions: wood, height 31 cm

Typology: Type 3 or 4 without polychromy (according to Raven, 1978-1979)

Date, site: 26<sup>th</sup> Dynasty – Ptolemaic period (664 – 30 BCE), Egypt

Description/comment:

The artifact is also associated with Egyptian burial customs. It is a wooden statuette of Ptah-Sokar-Osiris, a syncretic deity who serves as a guardian of death and is depicted in a mummified form. Typically, these statuettes were painted and adorned with numerous inscriptions containing religious formulas related to eschatology, hymns, sacrificial texts, and information about the deceased (Raven 1978-1979, 252). They could also serve as containers for papyrus fragments from the Book of the Dead, body parts of the deceased, or a substance resembling a grain mummy, symbolizing resurrection. In the latter case, the compart-

<sup>4</sup> Lid of a Canopic Jar. *Global Egyptian Museum*. <https://www.globalegyptianmuseum.org/detail.aspx?id=11646>.

<sup>5</sup> Canopic Jar of the General Ptahirdis. *Global Egyptian Museum*. <https://www.globalegyptianmuseum.org/detail.aspx?id=2943>.

ment was placed in a rectangular base to which the deity figurine was attached from above using a dowel. Many of these objects were not polychromed, and some show traces of decoration. The Gdańsk statuette appears to be unpainted; it undoubtedly originally had a base, as evidenced by the preserved dowel. On the head of the deity, there is also a hole, indicating where a crown model was once attached. The statuette has a clearly defined plinth, a small plank on which the feet rest. The shape and style of the sculpture suggest that the statuette dates from the 26<sup>th</sup> Dynasty, specifically the Saite Period, to the Ptolemaic Period. The distinctive facial modeling resembles that found on sarcophagi from the Ptolemaic era. More ornate statuettes can sometimes be attributed to specific geographic workshops; however, in this case, it is not possible. Unpolychromed statuettes without inscriptions present challenges for more precise dating. Examples of parallels include a statuette from a Polish private collection (First 2009, 128 – cat. no. 4, 138 – plate II) and a statuette from the collections of the National Museums Liverpool, World Museum (inv. no. 1973.2.112), both dated to a similar period as the statuette from Gdańsk.<sup>6</sup>

Bibliography:  
unpublished

## 5. Hand of a human mummy (Pl. 2: 3)

Inventory number: MNG/SD/29/THV

Older markings: 527, 138426 MN

Material and dimensions: mummified human remains with fragments of linen, length 23.5 cm

Description/comment:

The hand of a human mummy is broken at the wrist. The right hand likely belonged to an adult. However, medical examinations may reveal additional information. Nails, a bituminous mass, and fragments of linen bandages have been preserved. There is a lack of data for precise dating of the mummy. It may be a relic of 19<sup>th</sup>-century commercial practices that involved dismembering mummies into separate parts to increase the value of individual fragments.

Bibliography:  
unpublished

---

<sup>6</sup> Ptah-Sokar-Osiris Figure. *National Museums Liverpool*. <https://www.liverpoolmuseums.org.uk/artifact/ptah-sokar-osiris-figure-19>.

## 6. Statuette of goddess Menrva (Pl. 2: 4)

Inventory number: MNG/SD/358/Rz

Older marking: 133422 MN

Material and dimensions: bronze, height 13 cm

Date, site: Late Archaic – Classical period (end of 6<sup>th</sup> – 4<sup>th</sup> century BCE), Etruria

Description/comment:

It is a bronze, corroded statuette depicting the goddess Menrva, who is identified with the Greek Athena and Roman Minerva. The retaining pin, used to attach it to a base, has been preserved. The iconography of Etruscan Menrva includes a range of variations, from elaborately decorated figures to more schematically executed ones, often featuring a shield and spear. The Gdańsk statuette belongs to the latter group, characterized by a narrow torso and a schematic execution (Colonna 1984a, 1056-1059, Colonna 1984b, 772-775). The hands, which would have held a shield and spear, are not fully preserved. Based on parallels, the statuette can be dated to the late Archaic period or the Classical period. The object shows similarities to a statuette in the collection of the Staatliche Museum in Berlin (Antikesammlung), dated to the 4<sup>th</sup> century BCE (inv. no. Fr. 2178).<sup>7</sup> Presumably, the original appearance of the statuettes from Gdańsk and Berlin is similar to that of the preserved, non-corroded statuette in the collections of the British Museum (inv. no. 443 – Walters 1899, 61 no. 443; Colonna 1984a, 1056, no. 63; Colonna 1984b, 773), which is dated to the middle of the 5<sup>th</sup> century BCE.

Bibliography:

unpublished

## 7. Female bust (Pl. 3: 1)

Inventory number: MNG/SD/359/Rz

Older marking: 138429 MN

Material and dimensions: bronze, height 7.2 cm

Date, site: 1<sup>st</sup> – 2<sup>nd</sup> century CE, Italy or Roman provinces, or 18<sup>th</sup> – 19<sup>th</sup> century forgery

<sup>7</sup> Minervastatue. *Staatliche Museen zu Berlin*. <https://recherche.smb.museum/detail/692195/minervastatue>.



Description/comment:

Initially, it was identified in the museum database as a product of Alexandrian (Ptolemaic) workshops, but a closer inspection indicates similarities to Etruscan or Roman artifacts. The stylistic features of the face, the arrangement of the hair, and the headgear with a diadem display characteristics of the iconography of the Etruscan goddess Turan, who was later identified with the Roman Venus (Locatelli and Rossi 2009, 98-99). However, a closer examination suggests that this head resembles those of votive statuettes depicting women during the act of offering libations, holding, for example, a patera. An example of such a statuette is an object from the collections of the Archaeological Museum in Florence (inv. no. 669 – Della Fina 1981, 8, footnote 25; Dempster 1724, tav. LXXXVIII/=XCIII), dated to the 3<sup>rd</sup> century BCE. Another parallel is a statuette from the Metropolitan Museum of Art in New York (MET acc. no. 65.11.9), dated to the 4<sup>th</sup> – 3<sup>rd</sup> century BCE (De Puma 2013, 170, 234 – no. 6.77).<sup>8</sup> Furthermore, the Gdańsk object is similar, but only in terms of style, to Etruscan small balsamaries—perfume containers also used for cult and funerary purposes. This container took the form of the head of a goddess—likely Turan—featuring a lid and small handles on the sides of the head. A notable example of this type is the object in the collection of the Metropolitan Museum of Art in New York, dated to the turn of the 4<sup>th</sup> and 3<sup>rd</sup> centuries BCE (MET acc. no. 11.91.3 – De Puma 2013, 241 – no. 6.88).<sup>9</sup> The Gdańsk object may be a copy of only the facial part of a balsamarium or statuette from Florence, as it lacks the crafted back and any traces of an opening.

It is worth noting that the figurine from Gdańsk has a finished lower edge, which suggests an association with the group of so-called “steelyard weights”. These small metal, primarily bronze, weights are shaped like busts of deities or other figures and were made using the lost-wax process (Franken 1994). They were widespread during Roman times, especially in the Empire period, in the Roman provinces, which correlated with the development of trade. Examples of such objects can be found in the Harvard Art Museum, including inv. no. 1949.82, a weight shaped like an emperor’s bust from the 1<sup>st</sup> century CE (Franken 1994, 143, no. A135, pl. 40 and 146, no. A151), and inv. no. 2012.1.96,

---

<sup>8</sup> Bronze Statuette of a Female Votary. *The Met*. <https://www.metmuseum.org/art/collection/search/255190>.

<sup>9</sup> Bronze Balsamarium (Cosmetics Container). *The Met*. <https://www.metmuseum.org/art/collection/search/248478>.

a weight from the 2<sup>nd</sup> to 4<sup>th</sup> century CE (Franken 1994, 136, no. A98, as M 139).<sup>10</sup> The figurine from Gdańsk, however, lacks the typical hole for suspension that would typically be found on a diadem.

Regardless of this, the hypothesis that it is a steelyard weight does not exclude the stylistic similarities of the head to Etruscan votive figurines or balsamaries. Thus, it can be assumed that it is a Roman product, possibly from provincial workshops, as indicated by the less refined style of relief sculpture. This style is inspired by the iconography of traditional Italian deities with Etruscan origins, dated to the 1<sup>st</sup>–2<sup>nd</sup> century CE. However, considering the rather clumsy style of execution, it cannot be ruled out that the bust is also an 18<sup>th</sup> or 19<sup>th</sup>-century forgery.

Bibliography:

unpublished

## 8. Figurine of a man with Mithraic inscription (Pl. 3: 2)

Inventory number: MNG/SD/357/Rz

Older markings: 138427 MN, K.W. 10341, 600/22

Material and dimensions: bronze, height 12 cm

Date: 18<sup>th</sup> – 19<sup>th</sup> century forgery

Description/comment:

Small bronze figurine depicting a man with a trapezoid-shaped shield, on which traces of individual letters can be seen: DEO INVITO/MITHIR/SECUNDINUS. Beneath the letters on the shield, there is a depiction of a snake. The back of the statue is sculpted on the figure's side but remains unworked on the shield side.

This item was identified as a forgery while it was held in the National Museum in Warsaw (Sadurska 1952, 436-442). Besides the careless craftsmanship of the figurine, evidence of forgery includes raised letters cast together with the object (a rather unusual technique), an unknown iconographic pattern of the figure with an upraised left hand, the hypothetical hermaphroditism of the figure—which contradicts the soldierly character of the cult of Mithras—and spelling errors in the inscription (it should read INVICTO instead of INVITO and MITHR instead of MITHIR). The source of the forgery was likely an erroneous redraw of the original inscription, possibly done by Gabriele Simeoni in

<sup>10</sup> Emperor Bust Weight. *Harvard Art Museums*. <https://harvardartmuseums.org/collections/object/3040188>; Bust Weight of a Figure Wearing a Helmet or Cap. *Harvard Art Museums*. <https://harvardartmuseums.org/collections/object/54863>.

his work (Simeoni 1558, 139). This redraw was reproduced in subsequent publications and likely served as a template for numerous forgers. Franz Cumont, an expert on the cult of Mithras, provides several examples of such forgeries (Cumont 1896, 445, nos. III a) – e) and Manchester Museum inv. no. 34897 – unpublished).

Perhaps this figurine is mentioned in the catalog published in Bonn in 1839 (Lersch 1839, 86, no. 148; Cumont 1896, 445, no. IIIb). It is listed there as an authentic find from the town of Neuss, with the surname of the owner, lady Mertens. This likely refers to the German antiquities enthusiast, collector, and archaeologist Sybille Mertens, née Schaafhausen, known as the ‘Rheingräfin’, who lived from 1797 to 1857 (Gutsmiedl-Schumann *et al.* 2023, 283-308). The figurine from Gdańsk may be dated to the 18<sup>th</sup> or 19<sup>th</sup> century; however, it cannot be definitively established whether it originated from S. Mertens’s collection.

#### Bibliography:

Sadurska 1952, 436–442; 2001, 114-125.

### **9. Two-handed flask (Pl. 3: 3)**

Inventory number: MNG/SD/1227/CS

Material and dimensions: glass, height 15.5 cm

Date, site: 3<sup>rd</sup> – 4<sup>th</sup> century CE, Roman Empire

Description/comment:

Two-handed flask with a wide body and a tall, cylindrical neck. The handles are finely crafted; the lower part of each handle is attached to the upper section of the body, while the upper part connects to the neck through a sculpted collar. In the museum registry, this flask is cataloged as a product of the Rhineland workshop; however, there are no sources to support this attribution. A similar flask is found in the collections of the Metropolitan Museum of Art in New York (acc. no. 17.194.118 – Froehner 1903, 224).<sup>11</sup> It is dated to the 4<sup>th</sup> century CE. In addition to a superficial analysis of the flask’s shape and decorative details, only specialized chemical analysis can accurately date objects and determine their workshop (Brill 1999a; Brill 1999b; Brill and Stapleton 2012; Jackson and Foster 2015, 44-56). This observation applies to all glass vessels in the Gdańsk museum.

Bibliography:

unpublished

---

<sup>11</sup> Glass Bottle with Two Handles. *The Met.* <https://www.metmuseum.org/art/collection/search/249363>.

## 10. Vessel in the shape of a lekythos (Pl. 3: 4)

Inventory number: MNG/SD/1228/CS

Material and dimensions: glass, height 18.5 cm

Date, site: 4<sup>th</sup> century CE, Roman Empire

Description/comment:

The vessel is shaped like a lekythos or a cylindrical bottle, featuring a sculpturally designed handle. The lid is wide, matching the body's width. The neck is short, and the handle extends beyond the rim of the lid. This vessel type, common in the late Roman period (4<sup>th</sup>–5<sup>th</sup> century CE), has been found at archaeological sites ranging from Syria and Egypt to Pannonia and the Rhineland (Klein 1996, 160). Aside from the handle, the vessel's shape closely resembles that of a piece in the collections of the Metropolitan Museum of Art in New York (acc. inv. 17.194.327 – Froehner 1903, no. 1113, p. 153, pl. 194.3).<sup>12</sup> It dates to the 4<sup>th</sup> century CE. What sets it apart is the finishing and decoration of the handle, as well as the location of its attachment to the lid; this feature may vary depending on the specific workshop.

Bibliography:

unpublished

## 11. Jug with one handle (Pl. 4: 1)

Inventory number: MNG/SD/1225/CS

Material and dimensions: glass, height 18 cm

Date, site: 4<sup>th</sup> century CE, Rhineland or Gaul

Description/comment:

The next glass vessel is a jug with a clearly defined foot, a bulbous body that widens downward, gently transitioning into a neck that expands into a lid at the top. One handle connects the center of the body to the lid. On the neck, we see a sculpturally added ornament resembling a snake or a double thread. This snake and thread ornamentation is one of the distinguishing features of vessels produced in the 1<sup>st</sup> century CE in workshops in the Rhineland, as well as in the 3<sup>rd</sup> century CE in Gaul. This phenomenon is likely associated with the influx of craftsmen from the East—mainly from Syria—and the creative transformation of oriental patterns (Filarska 1952, 19-20). However, snake and thread decorations primarily appear as elements of body decoration. Workshops in the Rhine-

<sup>12</sup> Glass Cylindrical Bottle. *The Met*. <https://www.metmuseum.org/art/collection/search/249565>.

land and Gaul dominated the production of glass vessels during the late Roman period. A vessel similar to the one from Gdańsk is found in the collections of the Art Institute of Chicago (ref. no. 1949.1159 – unpublished) and is dated to the 4<sup>th</sup>–5<sup>th</sup> century CE, thus belonging to the late Roman and early Byzantine periods.<sup>13</sup>

Bibliography:

unpublished

## 12. Biberon (Pl. 4: 3)

Inventory number: MNG/SD/2545/CS

Older marking: 138431 MNW

Material and dimensions: glass, height 8.2 cm

Date, site: 3<sup>rd</sup> – 4<sup>th</sup> century CE, Gaul

Description/comment:

The last Roman vessel is an intriguing small container, possibly functioning as a biberon (a bottle for a child) or an oil container. This vessel features a wide, low body, a tall cylindrical neck, and an expanded lid. One partially preserved handle connects the body and was originally intended to connect to the lid. Additionally, there is a raised opening (spout) at the lower part of the body. A similar vessel can be found in the collections of the Metropolitan Museum of Art (acc. no. 81.10.185 – Metropolitan Museum of Art 1881, 215-216).<sup>14</sup> The vessel is dated to the 3<sup>rd</sup> to 4<sup>th</sup> centuries CE. Vessels of this type, which are spherical with a lateral spout, were often found in workshops in Gaul at sites from the same period.

Bibliography:

Filarska 1952, 148, cat. 142; Krajewska 2014, 39-43

## 13. Necklace (Pl. 4: 4).

Inventory number: MNG/SD/30/THV

Material and dimensions: stone (chalcedony?), single stone ca. 2.5 – 3 cm

---

<sup>13</sup> Jug. *Art Institute Chicago*. <https://www.artic.edu/artworks/67481/jug>.

<sup>14</sup> Glass Jug with Spout. *The Met*. <https://www.metmuseum.org/art/collection/search/245339>.

Description/comment:

Stored in the museum's collection of antiquities is a necklace made of polished 18-section stones, likely chalcedony. The stones are oval in shape, and two loose stones have also been preserved.

Bibliography:

unpublished

**14. Head of Harpocrates (Pl. 4: 2)**

Inventory number: MNG/SD/237/RZ

Material and dimensions: marble, height 19 cm

Date, site: 1<sup>st</sup> – 2<sup>nd</sup> century CE, Roman Empire

Description/comment:

The last and perhaps the most interesting object is a bust dated to Roman times. It is mentioned in Teresa Grzybkowska's work on Gdańsk museums as a bust of Apollo (Grzybkowska 1996, 76-77, il. 58). However, the curl at the top of the marble head, possibly serving as the base for a lotus crown, along with the childlike expression on the face (plump neck and cheeks, and a protruding chin), suggests that this is more likely a representation of Harpocrates, dating to the 1<sup>st</sup> or 2<sup>nd</sup> century CE. The sculptural craftsmanship is good, and the modeling style is delicate. The bust was probably part of a larger sculpture in which the figure of Harpocrates was likely in contrapposto, as evidenced by the slight tilt or twist of the head. The statue of Harpocrates from the collections of the Capitoline Museums in Rome, which originated from Hadrian's Villa in Tivoli and is dated to his reign (117–139 CE), depicts the god with his hand directed towards his cheek, consistent with the childhood genesis of this deity's iconography (inv. no. 646 – Tran tam Tinh *et al.* 1988, II-1, 420 no. 39a, II-2, 243). Therefore, it cannot be ruled out that the bust from Gdańsk originally constituted a fragment of a larger sculpture with similar iconography. One of the first museum inventories, compiled in 1887, mentions a 'marble statue of Apollo' (Inventarium des Stadtmuseums zu Danzig, Werthtaxe vom 31 März 1887, Abt II A 2, 11– p. 67-68). If this annotation refers to the head of Harpocrates, then we know that it was already in the museum by 1887.

Bibliography:

unpublished, mentioned in Grzybkowska 1996, 76-77, il. 58

## History of collection of antiquities in Gdańsk – context of acquisition of Gdańsk objects

As mentioned in the introduction, only the late antique Egyptian textiles have a clear provenance detailing how they entered the collections of the National Museum in Gdańsk. Unfortunately, the acquisition paths of the remaining artifacts and alleged forgeries in Gdańsk are unclear. The history of collecting in Gdańsk dates back to the 16<sup>th</sup> century, marking the beginning of the modern era (Chodyński 1981, 239-265; Chodyński 2002, 171-212). Until the 19<sup>th</sup> century, collections were predominantly in private hands and consisted mainly of modern and medieval objects, although there was also an interest in antiquities, reflecting a fashion that began with the Renaissance and continued through the Enlightenment. When exploring the history of Gdańsk's collection of ancient objects, it is important to mention Bartholomeus Schachmann, the mayor and city councilor of Gdańsk, who lived from 1559 to 1614 (Nowak 1977, 388-389; Pokrzywnicki 2017, 40-41). He allegedly undertook a journey to France, Italy, and embarked on an original expedition to Egypt and the Near East (including the Holy Land). From this journey, Schachmann brought back a variety of exotic items, including coins and "other antiquities". An album documenting Schachmann's oriental journey, complete with drawings and watercolors, is preserved in the Qatar Orientalist Museum in Doha (Majda and Mielnik 2012). Georg van der Does, in his account of a journey to Constantinople in 1599, wrote about Schachmann: "*Besides the territories of Germany, France, Italy, and Egypt – he traversed almost the entire East, from where he brought back a not insignificant collection of exotic items. I think it would be difficult for me to imagine something that he did not have in his treasury*" (Dousa 1599, 88-89, cited in: Pokrzywnicki 2017, footnote 17).<sup>15</sup> This collection was, of course, dispersed although T. Grzybkowska points out, without providing a source, that the head of Apollo/Harpocrates (cat. no. 14) may come from the collection of B. Schachmann (Grzybkowska 1996, 77). In the literature on the history of art collections in Gdańsk, it is generally accepted that this head undoubtedly originates from one of the bourgeois collections, having traveled through collector purchases along with numerous other (modern) objects inspired by ancient art (Kandt 2000, 55, footnote 48; Grzybkowska and Talbierska 1997, 246-247). This

---

<sup>15</sup> The original text: 'Peragravit is praeter Germaniam, Galliam, Italiam et Aegyptum, universum pene Orientem, unde sibi non exiguam exoticarum rerum supellectilem reportavit. Vix credo cuiquam rei alicuius in mentem venire posse, cuius ille specimen in suo κειμηλιαρχίω non habeat.'

phenomenon is often associated with the frequent travels of Gdańsk burghers, whether as part of the Grand Tour or for professional purposes, which led to the creation of 'kunstkamers' or collections of curiosities (Chodyński 1981, 239-265; Chodyński 2002, 171-212). An example is the journey of the merchant's son, Samuel Huwaert, who, accompanied by his guardian Christian Gabriel Fischer, embarked on a trip to Western Europe, including the Netherlands, France, and Italy, in 1732 (Pękacka-Falkowska 2020, 161-210). A manuscript diary from this journey has been preserved (PAN BG, Ms. Uph. Fol. 167-170, years 1735 and 1736), in which the travelers documented their purchases of 'curiosities' and antiquities, including, for example, an 'Egyptian head' (Kandt 2000, 55, footnote 48).<sup>16</sup> This last one may evoke thoughts of the cover of a canopic jar (cat. no. 3), which takes the form of a human head.

The preserved ancient artifacts in Gdańsk may also be linked to the beginnings of the city's museum collections. A turning point in the collection of art occurred in the second half of the 19<sup>th</sup> century. The current National Museum in Gdańsk continues the traditions of the Stadtmuseum, established in 1872, which merged with the Kunstgewerbemuseum in 1884, becoming a department of the Westpreussisches Provinzial-Museum (Pruc-Stępnia 2006, 49-67). The museum collections primarily included objects related to the prehistory, history, art, and natural history of Prussia and Gdańsk. A key figure in the early years of the Stadtmuseum was Rudolf Freitag (1806-1890), a sculptor and the initiator of the museum's establishment in Gdańsk. In his youth, he traveled extensively throughout Europe (Pruc-Stępnia 2006, 56-57). During his stay in Italy, he spent some time in Pompeii, guiding visitors and assisting with the organization of artifacts. His interest in ancient sculpture may have influenced the selection of items for the emerging museum, despite the predominance of objects from the city and its surroundings. One of the first museum inventories, compiled in 1887 for fire insurance purposes, mentions several ancient objects and copies of post-antique works, including a 'marble statue of Apollo' (cat. no. 14) and a 'limestone statuette of the god Anubis with the head of a jackal' (Inventarium des Stadtmuseums zu Danzig, Werthtaxe vom 31 März 1887, Abt II A 2, 11-67-68). This inventory also lists a series of 114 casts of ancient sculptures and reliefs, ranging from Egyptian to Greek and Hellenistic (Inventarium des Stadt-

<sup>16</sup> The full description: 'alte Bücher, Estampe, 4 Antique Schildereyen, Clavecin, ein aegyptischen Kopf, Roma antica moderna, marmora, ein geschnittene Stein in silber, 8 Messingene Idola und 2 Steine, ein Cupido von Helfenbein, 2 Stück Jaspis, bey dem mosaique Arbeiter, ein Mahler vors Bild, ...Antiquitäten...'



museums zu Danzig, Werthtaxe vom 31 März 1887, Abt. II B – 69-80, 85). In the museum library, a copy of the catalog of casts of ancient sculptures from the Museum in Schwerin from 1887 has survived, with handwritten notes referring to Gdańsk collections, serving as a valuable source for identifying Gdańsk casts (Schlie 1887; Kowalska 2019, 50-65). In 1917, the casts of ancient sculptures were exhibited in the western cloister; a photograph has been preserved and published in the guide to the art collections exhibited in the former Franciscan monastery that same year (Secker 1917, fig. 13) (Pl. 5: 1-2). In the foreground and on the sides of the former cloister, copies of Egyptian statues (both statuary and Pharaoh heads) can be seen, while in the background stands a sculpture of Apollo in a pose known from the western pediment of the Temple of Zeus in Olympia. These sculptures are listed in the aforementioned 1887 museum inventory. Additionally, the 1904 municipal guide, which refers to all museum institutions in Gdańsk, includes information about a significant collection of ancient coins (2,221 pieces), forming part of the Städtisches Münzkabinett (Die Stadt Danzig 1904, 188-202).

The Coptic textiles mentioned are associated with Robert Forrer (1866-1947), a Swiss-Alsatian art historian, archeologist, researcher, collector, and long-time director of the Museum in Strasbourg. They appear to be the only objects with a certain provenance. In 1891, the Kunstgewerbemuseum purchased a group of 29 Coptic textiles from a collector, which were subsequently exhibited at the Stadtmuseum. These textiles originated from excavations conducted by Forrer in Akhmim (ancient Panopolis) that same year. Forrer had a particular interest in artifacts from Coptic Egypt (Schnitzler 1999). He was known not only as a researcher and collector but also as a dealer in ancient artifacts. In 1899, the newly established Museum of Fine Arts in Budapest acquired a collection of 70 Coptic textiles. Similar acquisitions occurred around the same time at the University Museum in Würzburg (1894-1895), the Museum in Brussels (1916), and in Berlin (1926) (Török 1993, 13-14). The Coptic textiles in the collection of the Museum of Jagiellonian University were a gift from industrialist and collector Henryk Loewenfeld from Chrzanów (1859-1931). He purchased them from Forrer in 1894 and donated them to the Archaeological Cabinet of the Jagiellonian University (Ostrowski 2007, 188-192). Forrer did not limit his trade to Coptic textiles and antiquities; he was also a researcher and connoisseur of Etruscan and Celtic art. He collected coins and, during his time in Egypt, paid attention to various small objects of Egyptian art. In his travel account from Egypt, Forrer extensively discusses the phenomenon of the antiquities trade in

Egypt in his twelfth letter (Forrer 1895, 97-104). However, there is no definitive source confirming that other antiquities from Gdańsk were purchased from Forrer. It can be assumed, at least in the case of the mummified hand fragment (cat. no. 5), that it came from a Coptic cemetery, where the textiles also originated, as the coexistence of such objects is confirmed (Thomas 2007, 137-162).

Tracing the history of Gdańsk antiquities is complicated due to the events of World War II, during which museum collections and archives were dispersed. While Willi Drost (1892–1964) served as the director during the war, the museum continued to function normally, organizing exhibitions and making acquisitions (Kramer-Galińska 2019, 108-120). However, the surviving documents make no mention of ancient artifacts. After the withdrawal of the Germans, some objects were scattered despite the heroic efforts of the museum staff in Gdańsk, and some were taken to the Soviet Union. Their restitution during the Polish People's Republic was impossible. Progress was made in the 1990s, but it primarily concerned artifacts of art and craftsmanship from post-ancient times. After the war, Polish cultural institutions in the so-called "Recovered Territories" often occupied what was termed "German property", among which ancient artifacts were sporadically found (Mielnik 2020). The destruction and lack of documentation from that time make it impossible to trace the history of these objects.

After World War II, as part of the campaign to consolidate ancient artifacts in Poland, most of Gdańsk's antiquities, along with those from other parts of Poland, were placed in the collections of the National Museum in Warsaw (1947). In recent years, these artifacts have returned to the National Museum, established in 1972 (formerly the City Museum from 1945 to 1948, then the Pomeranian Museum from 1948 to 1972). Polish museum collections, especially those in the so-called "Recovered Territories", were supplemented with artifacts acquired from German collections in Silesia, Pomerania, and Prussia during the post-war period. Therefore, it cannot be ruled out that some of these objects came to Gdańsk from a German collection. The collection of Gdańsk antiquities appears to be quite random, fragmentary, and heterogeneous, with its core formed in the late 19<sup>th</sup> century through the acquisition of textile collections from Robert Forrer and a few ancient sculptures and their casts. Forrer also had an interest in the culture and art of the Etruscans; thus, it is possible that Etruscan and Roman objects, as well as their forgeries, might also originate from his resources (cat. nos. 6-8). Additionally, it cannot be ruled out that some of the preserved objects, as well as those not preserved but mentioned in archives,

are remnants of bourgeois collections or donations from Gdańsk benefactors (e.g., the head of Harpocrates – cat. no. 14; Egyptian artifacts – cat. nos. 1-5). The presence of forgeries also indicates an influx into the collection during the 19<sup>th</sup> century, a time when the market for forgeries reached its peak development. Notably, there is an absence of Greek monuments, with a pronounced dominance of Roman ones, likely associated with provincial workshops (especially cat. nos. 9-12). Egyptian monuments represent typical collector's items, often found in small collections. Gdańsk antiquities provide an intriguing contribution to broader research on ancient collecting in Gdańsk and Pomerania, offering insights into the history of individual artifacts. Moreover, they pose a challenge regarding how to exhibit such small, heterogeneous, and fragmentary collections in contemporary museum spaces.

## References

- de Araújo L. M. 1993.** *Antiguidades Egípcias*. Volume 1. Lisboa.
- Bottari G. G. 1755.** *Musei Capitolini. Tomus Tertius continens Deorum simulacra aliaque signa cum animadversionibus*. Romae.
- Brill R. H. 1999a.** *Chemical Analyses of Early Glasses. Volume 1: The Catalogue*. Corning.
- Brill R. H. 1999b.** *Chemical Analyses of Early Glasses. Volume 2: The Tables*. Corning.
- Brill R. H. and Stapleton C. P. 2012.** *Chemical Analyses of Early Glasses. Volume 3: The Years 2000-2011, Reports, and Essays*. Corning.
- Bronze Balsamarium (Cosmetics Container).** *The Met*. <https://www.metmuseum.org/art/collection/search/248478> (1.04.2024).
- Bronze Statuette of a Female Votary.** *The Met*. <https://www.metmuseum.org/art/collection/search/255190> (2.01.2024).
- Bust Weight of a Figure Wearing a Helmet or Cap.** *Harvard Art Museums*. <https://harvard-artmuseums.org/collections/object/54863> (1.04.2024).
- Canopic Jar of the General Ptahirdis.** *Global Egyptian Museum*. <https://www.globalegyptianmuseum.org/detail.aspx?id=2943> (1.04.2024).
- Chodyński A. R. 1981.** Najdawniejsze zbiory dzieł sztuki w Gdańsku. *Gdańskie Studia Muzealne* 3, 239-265.
- Chodyński A. R. 2002.** Kolekcjonerzy i kolekcje w Gdańsku XVI-XIX wieku (do 1872 roku). "Inventarium et taxam" dzieł sztuki. *Rocznik Historii Sztuki* 27, 171-212.
- Colonna G. 1984a.** Athéna/Menerva. In *Lexicon Iconographicum Mythologiae Classicae (LIMC)*. Volume 2/1, 1050-1074. Zürich-München.

- Colonna G. 1984b.** Athéna/Menerva. In *Lexicon Iconographicum Mythologiae Classicae* (LIMC). Volume 2/2, 772-775. Zürich–München.
- Cumont F. 1896.** *Textes et monuments figurés relatifs aux Mystères de Mithra*. Volume 2. Bruxelles.
- Daressy G. 1893.** Recueil de cônes funéraires. In *Mémoires publiés par les membres de la Mission archéologique française au Caire*. Volume 8/2. Paris.
- Della Fina G. M. 1981.** La collezione di antichità 'etrusche' agli Uffizi in un documento del 1761. *Studi Etruschi* 49, 3-11.
- Dempster Th. 1724.** *De Etruria regali libri VII*. Volume 2. Florentiae.
- Dibley G. and Lipkin B. 2009.** *A Compendium of Egyptian Funerary Cones*. London.
- Die Stadt Danzig 1904.** *Die Stadt Danzig ihre geschichtliche Entwicklung und ihre öffentlichen Einrichtungen, herausgegeben im Auftrage des Magistrats*. Danzig.
- Dodson A. 1994.** *The Canopic Equipment of the Kings of Egypt*. London. <https://doi.org/10.4324/9780203038444>.
- Dousa G. 1599.** *De itinere suo Constantinopolitano epistula: Accesserunt veteres inscriptiones Byzantio et ex reliqua Graecia nunc primum in lucem editae, cum quibusdam doctorum virorum epistolis*. Antwerpen.
- Emperor Bust Weight.** *Harvard Art Museums*. <https://harvardartmuseums.org/collections/object/304018> (1.04.2024).
- Filarska B. 1952.** *Szkła starożytne. Katalog naczyń*. Warszawa.
- First G. 2009.** The Ptah-Sokar-Osiris Statuettes in the Cracow Collections. *Studies in Ancient Art and Civilisation* 13, 119-139.
- First G. 2018.** Zwei Grabkegel aus dem Nationalmuseum in Gdańsk (Polen). *Göttinger Miscellen* 256, 53-58.
- Forrer R. 1895.** *Mein Besuch in El-Achmim. Reisebriefe aus Aegypten*. Strassburg.
- Franken N. 1994.** *Aequipondia. Figürliche Laufgewichte römischer und frühbyzantinischer Schnellwaagen*. Alfter.
- Froehner W. 1903.** *Collection Julien Gréau: Verrerie antique, émaillerie et poterie appartenant à M. John Pierpont Morgan*. Paris.
- de Garis Davies N. and Laming Macadam M. F. (eds) 1957.** *A Corpus of Inscribed Egyptian Funerary Cones*. Oxford.
- Glass Cylindrical Bottle.** *The Met*. <https://www.metmuseum.org/art/collection/search/249565> (1.04.2024).
- Glass Jug with Spout.** *The Met*. <https://www.metmuseum.org/art/collection/search/245339> (1.04.2024).
- Glass Bottle with Two Handles.** *The Met*. <https://www.metmuseum.org/art/collection/search/249363> (1.04.2024).

- Głowa A. 2019.** Późnoantyczne tkaniny jedwabne z Achmim w zbiorach Muzeum Uniwersytetu Jagiellońskiego w Krakowie. *Opuscula Musealia* 26, 83-99. <https://doi.org/10.4467/20843852.OM.18.007.11000>.
- Górecki T. 2014.** 'It Might Come in Useful' – Scavenging among the Monks from the Hermitage in MMA 1152. *Études et Travaux* 27, 129-150.
- Greco Ch. 2014.** The Forgotten Tomb of Ramose (TT 132). In E. Pischikova, J. Budka and K. Griffin (eds), *Thebes in the First Millennium BC*, 173-199. Cambridge.
- Grzybkowska T. 1996.** *Muzea Gdańska. The Museums of Gdańsk. Die Danziger Museen.* Warszawa.
- Grzybkowska T. and Talbierska J. (eds) 1997.** *Aurea Porta Rzeczypospolitej. Sztuka gdańska od połowy XV do końca XVIII wieku.* Gdańsk.
- Gutsmiedl-Schümann D., Koch J. K. and Bösl E. 2023.** Women's Contribution in Archaeology in Germany since the Nineteenth Century. In S. L. López Varela (ed.), *Women in Archaeology: Intersectionalities in Practice Worldwide*, 283-308. Mexico City. [https://doi.org/10.1007/978-3-031-27650-7\\_31](https://doi.org/10.1007/978-3-031-27650-7_31). <http://www.globalegyptianmuseum.org/record.aspx?id=2924> (2.01.2024).
- Jackson C. and Foster H. 2015.** Provenance Studies and Roman Glass. In J. Bayley, I. Freestone and C. Jackson (eds), *Glass of the Roman World*, 44-56. Oxford–Philadelphia.
- Jackson E. 2013.** An Irish Woman in Egypt: The Travels of Lady Harriet Kavanagh. In D. Fortenberry (ed.), *Souvenirs and New Ideas: Travel and Collecting in Egypt and the Near East*, 55-67. Oxford. <https://doi.org/10.2307/j.ctvh1dkd5.9>.
- Jug. Art Institute Chicago.** <https://www.artic.edu/artworks/67481/jug> (1.04.2024).
- Kandt K. 2000.** Andreas Schlüter and Otto van Veen: The Source, Context, and Adaptation of a Classicizing Emblem for the Tomb of Jakub Sobieski. *Artium Quaestiones* 10, 35-118.
- Klein M. J. 1996.** Römische Luxusgläser aus Hohen-Sülzen (Rheinland-Pfalz, Deutschland). In *Annales du 13e Congrès de l'Association Internationale pour l'histoire du Verre, Pays Bas 28 août-1 septembre 1995*, 151-162. Lochem.
- Kowalska H. 2019.** Gdańskie zabytki ciagle poszukiwane. *Gdańskie Studia Muzealne* 1/11, 50-65.
- Krajewska M. 2014.** Biberon? Antyczna zagadka. *E-Biuletyn Muzeum Narodowego w Gdańsku* 6, 39-43.
- Kramer-Galińska I. 2019.** Willi Drost – ostatni dyrektor Stadtmuseum (Muzeum Miejskiego) w Gdańsku. *Muzealnictwo* 60, 108-120.
- Laemmel S. 2015.** Clay Canopic Jars: An Example from TT 23 and Its Typological and Historical Context. In S. V. Ivanov and E. G. Tolmacheva (eds) *And the Earth is Joyous: Essays in Honour of Galina A. Belova*, 152-175. Moscow.
- Lepsius C. R. 1849-1859.** *Denkmäler aus Aegypten und Aethiopien.* Volume 3. Berlin.

- Lersch L. 1839.** *Centralmuseum rheinländischer Inschriften*. Volume 3. Bonn.
- Lid of a Canopic Jar.** *Global Egyptian Museum*. <https://www.globalegyptianmuseum.org/detail.aspx?id=11646> (1.04.2024).
- Locatelli D. and Rossi F. 2009.** *Mittelitalien. Das geheimnisvolle Volk der Etrusker*. Berlin.
- Łopuski L. and Szytyber B. 2014.** Tkaniny koptyjskie oraz zabytki znad Nilu i Tybru w zbiorach Muzeum Narodowego w Gdańsku. *E-Biuletyn Muzeum Narodowego w Gdańsku* 6, 29-37.
- Majda T. and Mielnik M. 2012.** *Bartholomäus Schachman (1559-1614). Sztuka podróży / The Art of Travel*. Gdańsk.
- Manniche L. 1987.** *City of the Dead: Thebes in Egypt*. London.
- Martin K. 1980.** Kanopen. In W. Helck and W. Westendorf (eds), *Lexikon der Ägyptologie. Volume 3: Horhekenu–Megeb*, 315-319. Wiesbaden.
- Metropolitan Museum of Art. 1881.** *Twelfth Annual Report of the Trustees of the Association for Eight Months Ending December 31, 1881*, – New York.
- Mielnik M. (ed.) 2020.** *Kolekcje. Kształtowanie, historia, dziedzictwo utracone. Collections: Development, History, Lost Heritage*. Gdańsk.
- Minervastatueette.** *Staatliche Museen zu Berlin*. <https://recherche.smb.museum/detail/692195/minervastatueette> (1.04.2024).
- Nowak Z. 1977.** Schachmann Bartłomiej. In W. Konopczyński (ed.), *Polski słownik biograficzny*. Volume 35/3, 388-389. Wrocław.
- Ostrowski J. A. 2007.** Antyczne tkaniny znad Nilu w zbiorach Uniwersytetu Jagiellońskiego. In J. Śliwa (ed.), *Egipt, Grecja, Italia... Zabytki starożytne z dawnej kolekcji Gabinetu Archeologicznego Uniwersytetu Jagiellońskiego*, 188-192. Kraków.
- Pękacka-Falkowska K. 2020.** Nathanael Jacob Gerlach i Christian Gabriel Fischer w Północnych Niderlandach. Zapomniane źródło do dziejów medycyny i przyrodzawstwa w Zjednoczonych Prowincjach późnych lat 20. XVIII w. – część 1. *Medycyna Nowożytna* 26/2, 161-210. <https://doi.org/10.4467/12311960MN.20.016.13358>.
- Pokrzywnicki J. 2017.** Wstęp. In M. Otto and J. Pokrzywnicki (eds), *Gdańsk nowożytny a świat antyczny*, 37-45. Gdańsk.
- Pomorska I. 1965.** Les cônes funéraires des collections polonaises. *Rocznik Orientalistyczny* 29/1, 7-27.
- Porter B. and Moss R. 1960.** *Topographical Bibliography of Ancient Egyptian Hieroglyphic Text, Reliefs, and Paintings. Volume 1: The Theban Necropolis. Part 1: Private Tombs*. Oxford.
- Pruc-Stępnik B. 2006.** Muzeum Narodowe w Gdańsku, jego geneza i funkcja w strukturze i kulturze miasta. *Archiwa, Biblioteki i Muzea Kościelne* 85, 49-67.

- Ptah-Sokar-Osiris Figure.** *National Museums Liverpool*. <https://www.liverpoolmuseums.org.uk/artifact/ptah-sokar-osiris-figure-19> (1.04.2024).
- De Puma R. D.** 2013. *Etruscan Art in the Metropolitan Museum of Art*. New Haven–London.
- Ranke H.** 1935. *Die Ägyptischen Personennamen*. Glückstadt.
- Raven M. J.** 1978-1979. Papyrus-sheaths and Ptah-Sokar-Osiris Statues. *Oudheidkundige Mededelingen uit het Rijksmuseum van Oudheden te Leiden* 59/60, 251-296.
- Sadurska A.** 1952. Historia jednego falsyfikatu. *Meander* 7/9, 436-442.
- Sadurska A.** 2001. Falsyfikaty w mojej karierze naukowej. In J. Miziołek and M. Morka (eds), *Falsyfikaty dzieł sztuki w zbiorach polskich*, 114-125. Warszawa.
- Schlie F.** 1887. *Gypsabgüsse antiker Bildwerke im Grossherzoglichen Museum zu Schwerin*. Schwerin.
- Schnitzler B.** 1999. *Robert Forrer (1866-1947): Archéologue, écrivain et antiquaire*. Strasbourg.
- Secker H. F.** 1917. *Die Kunstsammlungen im Franziskanerkloster zu Danzig*. Berlin.
- Simeoni G.** 1558. *Illustratione de gli epitaffi et medaglie antiche*. Lione.
- Thomas T. K.** 2007. Coptic and Byzantine Textiles Found in Egypt: Corpora, Collections, and Scholarly Perspectives. In R. S. Bagnall (ed.), *Egypt in the Byzantine World: 300-700* New York.
- Török L.** 1993. *Coptic Antiquities II*. Roma.
- Tran tam Tinh V., Jaeger B. and Poulin S.** 1988. Harpokrates. In *Lexicon Iconographicum Mythologiae Classicae (LIMC)*. Volume 4, 415-445. Zürich–München.
- Urbaniak-Walczak K. and Pannenko I.** 2003. *Tkaniny późnoantyczne z Egiptu ze zbiorów Muzeum Narodowego w Warszawie. Wybrana grupa tkanin. Spätantike Textilien aus Ägypten in der Sammlung des Nationalmuseums in Warschau. Eine ausgewählte Gruppe aus der Textilsammlung*. Warszawa.
- Walters H. B.** 1899. *Catalogue of the Bronzes, Greek, Roman, and Etruscan, in the Department of Greek and Roman Antiquities, British Museum*. London.

### Archives

- Inventarium des Stadtmuseums zu Danzig, Werthtaxe vom 31 März 1887.** Manuscript, Library of National Museum in Gdańsk
- PAN BG, Ms. Uph.** Polish Science Academy, Gdańsk Library

Grzegorz First  
Institute of Art and Culture History,  
The Pontifical University of John Paul II, Kraków  
[grzegorz.first@gmail.com](mailto:grzegorz.first@gmail.com)

## PLATE 1



1



2

Pl. 1: 1 – Funerary cone of Samut, National Museum in Gdańsk, inv. no. MNG/SD/354/Rz

Pl. 1: 2 – Funerary cone of Ramose, National Museum in Gdańsk, inv. no. MNG/E/11/EL9



PLATE 2



1



2



4



3

- Pl. 2: 1 – Lid of canopic jar, National Museum in Gdańsk, inv. no. MNG/SD/355/Rz  
Pl. 2: 2 – Statuette of Ptah-Sokar-Osiris, National Museum in Gdańsk, inv. no. MNG/SD/356/Rz  
Pl. 2: 3 – Hand of a human mummy, National Museum in Gdańsk, inv. no. MNG/SD/29/THV  
Pl. 2: 4 – Statuette of the goddess Menrva, National Museum in Gdańsk, inv. no. MNG/SD/358/Rz

## PLATE 3



1



2



3



4

Pl. 3: 1 – Female bust, National Museum in Gdańsk, inv. no. MNG/SD/359/Rz

Pl. 3: 2 – Figurine of a man with Mithraic inscription, National Museum in Gdańsk, inv. no. MNG/SD/357/Rz

Pl. 3: 3 – Two-handled flask, National Museum in Gdańsk, inv. no. MNG/SD/1227/CS

Pl. 3: 4 – Vessel in the shape of a lekythos, National Museum in Gdańsk, inv. no. MNG/SD/1228/CS

**PLATE 4**



1



2



3



4

Pl. 4: 1 – Jug with one handle, National Museum in Gdańsk, inv. no. MNG/SD/1225/CS

Pl. 4: 2 – Head of Harpocrates, National Museum in Gdańsk, inv. no. MNG/SD/237/RZ

Pl. 4: 3 – Biberon, National Museum in Gdańsk, inv. no. MNG/SD/2545/CS

Pl. 4: 4 – Necklace, National Museum in Gdańsk, inv. no. MNG/SD/30/THV

## PLATE 5



1



2

Pl. 5: 1 – The exhibition of plaster casts of ancient sculptures in the cloister of the Stadtmuseum in Gdańsk, 1917, illustration from Secker 1917, fig. 13.

Pl. 5: 2 – Collection of plaster casts of ancient sculptures in Stadtmuseum in Gdańsk, postcard, early 20<sup>th</sup> century, public domain.