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A Polish take on Hamburg silvers. Notes on the specialization of Hamburg goldsmithing workshops of the modern era

Leaving aside the discussion about the historical relations of Hamburg goldsmiths with the Republic of Poland and the polonica found among the silvers from this important manufacturing centre, we wish to focus on a short description of several Hamburg silvers preserved in the country, both in private and museum collections. The aim of this brief study is to present one of the most important defining features of modern Hamburg goldsmithing, namely the specialization of the workshops operating in 17th and first half of 18th century. With the widespread replication of the characteristic examples of Hamburg artwork, the features differentiating local products from those made in other goldsmithing centres became more and more recognizable. It is our conviction that it was these high-quality replicable silvers, not individual masterpieces, that build the reputation of Hamburg masters. The same pertains to Gdańsk, as Anna Frąckowska has recently established in her valuable study of Gdańsk Silver Tankards — recognized as something of a trademark of the goldsmithing industry in Gdańsk.¹

1. A. Frąckowska, *Gdańsk Silver Tankards of the 17th and 18th Centuries. Typology, Styles, Iconography*, Warszawa 2013.

The recognition of Polish contribution to the collection of Hamburg silvers has a peculiar history, which starts with the figure Leonard Lepszy (1856 – 1937), the doyen of Polish research into goldsmithing. In October 1886, describing the acquisition of Konstanty Schmidt-Ciążyński, Lepszy could hardly contain his enthusiasm. In a short article he emphasised the unique character of the newly-found silver, resulting from the finery of repoussé and polished decorations, but first and foremost, from the goldsmiths hallmark with the image of a city gate. Citing Ambroży Grabowski's "Skarbczyk," he argued that the mark hails from Kraków, listing it among the artefacts made in 16th century.² Having searched the archives, he managed to single out two names of Cracovian goldsmiths with the initials matching the monogram */IB stamped next to the city mark at the bottom of the beaker. He ruled out Jan Berek as the author, due to his primitive and poor craftsmanship, inclining towards the figure of Jan Bem (a Czech), who figured in the books of the local corporation in connection with the position of a guild master, which he held six times from 1546 to 1566. According to Lepszy, the position held by Bem explains the lack of a zigzag line (also called a diet or a proof strike) used during the assay process, which makes his authorship more than probable.³ Schmidt-Ciążyński claimed to have bought the beaker at a public auction in Kraków at the beginning of October 1886, it was supposed to be a part of an inheritance from "a middle-class family from Kraków."⁴ The new owner, an accomplished art expert and a highly-regarded collector of engraved gems, did not collect silver hollowware items. We can assume that the purchase was prompted by Leszy's appraisal, who thought it was an exceptionally rare artefact, worthy of special study and a separate publication. It is noteworthy that in 1886 Konstanty Schmidt-Ciążyński stayed in Kraków to finalize the sale of gems, which thanks to the generosity of local authorities were bequeathed to the National Museum in Kraków.⁵ His lack of interest in goldsmithing,

2. L. Lepszy, *Rzecz o kubku srebrnym roboty krakowskiej XVI wieku*, "Sprawozdania Komisyi do Badania Historji Sztuki w Polsce" 3 (1887) z. 4, pp. 163–166.
3. L. Lepszy, *Rzecz o kubku srebrnym roboty krakowskiej XVI wieku*, p. 166.
4. L. Lepszy, *Rzecz o kubku srebrnym roboty krakowskiej XVI wieku*, p. 164; *Katalog wystawy zabytków starożytnych we Lwowie w r. 1894*, Lwów 1894, p. 41, cat. 324 (584); *Katalog wystawy zabytków metalowych w połączeniu z zabytkami cechów krakowskich*, Kraków 1904, p. 27, cat. 316.
5. J. Śliwa, *Konstanty Schmidt-Ciążyński (1817–1889). Zapomniany kolekcjoner i znawca starożytnej gliktyki*, „Meander. Miesięcznik poświęcony kulturze świata starożytnego” 43 (1988) nr 9–10, pp. 437–451; J. Śliwa, *Egyptian Scarabs and Magical Gems from the Collection of Constantine Schmidt-Ciążyński*, Warszawa–

or perhaps the influence of Lepszy made it possible for the beaker to become a part of the museums's humble goldware collection already in February 1887, as an early and superb example of the craftsmanship of Cracovian masters; in the inventory created by Władysław Łuszczkiewicz it is described in the following way: "A Cracovian silverwork, silver beaker with traces of gilding, embellished with cones on this and the other side — the form of the receptacle and its (...) from the 16th century. At the bottom two hallmarks, that of the city and the author I. B.," describ. by L. Lepszy."⁶ Władysław Łoziński corrected the dating to late 16th century when it was shown at the great exhibition in 1894.⁷ However, still in 1933, Lepszy reproduced the marks stamped on the beaker in his monumental work in the part devoted to the art of goldsmithing in Kraków, repeating the thesis from the article written 47 years ago.⁸ It was not until 1972 that Jadwiga Bujańska, the author of the catalogue featuring selected silvers from the Czartoryski Collection and from the National Museum in Kraków, citing the monograph of Marc Rosenberg, correctly attributed the city hallmark to Hamburg, dating the beaker back to 17th century.⁹ The master's hallmark was only identified after the catalogue was published,¹⁰ according to Wolfgang Scheffler's compendium, it belonged to the workshop of Johanna Brockmer (active 1662 — 1685).¹¹ Michał Gradowski, in his monograph on Polish silver hallmarks, in the section describing Kraków city marks and commonly misattributed marks, also devoted a lengthy paragraph to Lepszy's misinterpretation. He also pointed out that "the three tower and gate mark is the most difficult one to identify and is frequently misattributed."¹²

Kraków 1989 (Zeszyty Naukowe Uniwersytetu Jagiellońskiego CMXVII, Prace Archeologiczne, 45, Studia z Archeologii Śródziemnomorskiej, 11), pp. 14 — 33.

6. The archives of the National Museum in Kraków, Łuszczkiewicz Chancery, Collection Inventory, cat. no 94/10, 1887, p. 97, item 586 inventory no 4972.
7. W. Łoziński, *Katalog wystawy zabytków starożytnych we Lwowie w r. 1894*, p. 41, cat. 324.
8. L. Lepszy, *Przemysł złotniczy w Polsce*, Kraków 1933, p. 101, no 98, 99.
9. J. Bujańska, *Stare srebra*, Kraków 1972, p. 65, cat. 32, fig. 30.
10. Accession card MNK—IV—Z—934 (old accession no MNK 57.329, MNK 4972) filled out by Stanisława Odrzywolska, without a date.
11. W. Scheffler, *Goldschmiede Niedersachsen*, Bd. 1, Berlin 1965, p. 485, cat. 920 I; cf. *Die Goldschmiede Hamburgs*, Mitarb. B. Heitmann, R. Scholz, J. I. Smirnowa, F. Stein, A. von Ungern—Sternberg, W. Meinz—Arnold, Hrsg. E. Schliemann, Bd. 2, Hamburg 1985, p. 191, cat. 240/27.
12. M. Gradowski, *Znaki na srebrze. Znaki miejskie i państwowe używane na terenie Polski w obecnych jej granicach*, Warszawa 2010⁴, pp. 119, 124, 243 — 244.

This item, being the first one and so far the only one in the collection of the National Museum in Kraków (fig. 1)¹³ to represent the work of Hamburg goldsmiths, is noteworthy due to the unique decoration of the body. Beneath the engraved wave of scrolling foliage with fleurons, framed with double lines, accentuating slightly turned-down rim, there is a spectacular wide band of ornaments comprising twelve repoussé fir cones, oppositely placed on a plain background.

The scales of the cones are shaded and punched. As far as we know, this distinctive motif was not used by any other workshop, we can only compare it to similar in size and style decorations found on Moscow beakers with a spruce-cone motif from the workshop of Monogramist BA¹⁴ and an unknown master¹⁵ — both from 1748, by Ivan Semenov Shchukin (1748 — 1749),¹⁶ and by Monogramist MK from the mid-18th century.¹⁷ The derivatives of Russian imitations include dishes stamped only with Augsburg city hallmark, considered to be of highly questionable authenticity: in Tarnovsky Chernihiv Historical Museum¹⁸ and on the antique market.¹⁹

The beakers comprise more than half of the thirty registered works from the Brockmer's workshop, however, there are as many as nine items identical to this from Kraków, which makes them a flagship product of the workshop.

13. 9.6 x 5.9 x 7.6 cm, weight 157.06 g; hallmarks (at the bottom): Hamburg city hallmark (similar to the one used from 1671 to 1673 — *Die Goldschmiede Hamburgs*, Bd. 2, p. 9, no 38 II); Brockmer's workshop: */IB in trefoil (*Die Goldschmiede Hamburgs*, Bd. 2, p. 191, no 240).
14. Moscow, The State Historical Museum, accession no 89ш. Height 12.3 cm — Т. Г. Гольдберг, Очерки по истории серебряного дела в России в первой половине XVIII века, in: *Статьи по истории материальной культуры XVII—XIX вв.*, Москва 1947 (Труды Государственного Исторического Музея, 18), p. 87, item 167/3, p. 133, fig. 20.
15. Moscow, All-Russia Museum of Decorative, Applied and Folk Art, accession no 5804 — И. Д. Костина, *Произведения московских серебряников первой половины XVIII века. Каталог*, Федеральное гос. учреждение „Гос. ист.—культурный музей—заповедник Московский Кремль”, Москва 2003, p. 238, footnote 2.
16. Moscow, Kremlin, accession no МР—1959. Height 9.3 cm — И. Д. Костина, *Произведения московских серебряников*, pp. 237—238, cat. 186.
17. Saint Petersburg, The State Hermitage Museum, accession no ЭРО—4646 — И. Д. Костина, *Произведения московских серебряников*, p. 238, footnote 2.
18. Accession no I—3478. Height 8 cm — Н. Arendar, *Silver Tableware of the 17th — Early 20th Centuries. Collection in the V. V. Tarnovsky Chernihiv Historical Museum, Ukraine*, Kyiv 2006, pp. 48, 122, 150, cat. 72.
19. London, Peter Szuhay, 2017. Height 9.5 cm — <http://www.peterszuhay.com/ads/augsburg—partially—gilt—silver—beaker/> (10.01.2017).



1. Beaker, Johann Brockmer, Hamburg, c. 1671–1673, National Museum in Krakow. Photo Museum (Karol Kowalik)

Most of them are of the same height, with the weight varying between several grams and slight differences in the details of repoussé work. Three specimens, dated 1671–1685, are preserved in the Moscow Kremlin collection,²⁰ others can be found in the Zorn Museum in the Swedish town of Mora,²¹ in some unspecified collection in Lörrach, Baden,²² at the auction houses in Cologne,²³ Heilbronn,²⁴ Ahlden²⁵ and also on the antique market in Cologne,²⁶ and Bonn.²⁷ The specimen from the Museum für Kunst und Gewerbe in Hamburg²⁸ slightly stands out from the others by its smaller size and lighter weight. We are also familiar with a variant of the composition discussed before, with stone pine cones instead of fir-cones: found at the Phillips, Son and Neale S.A. auction in Geneva²⁹ and on the antique market in Bremen,³⁰ and later at Sotheby's auction³¹ in Geneva. During the analysis of the last of the abovementioned items, a remark was made that we are dealing with some kind of a prototype of a fir-cone motif,³² however, it seems to be an unsupported claim. According to the suggestion of Yevgenia I. Smirnova,³³ the interwoven fir-cones found

20. Accession no ОП18 533, ОП16 091, ОП16 092. Height 9.1 cm – weight: 136,4 g, 137,8 g, 134,5 g – *Die Goldschmiede Hamburgs*, Bd. 1, p. 175, cat. 138; Bd. 3, p. 43, fig. 65; The Kremlin, accession no. МЗ–2050/1–2 – *Шедевры немецкого серебра в Кремле. Каталог выставки*, Москва 2002, p. 75, cat. 51–52.
21. Accession no ZSS 28. Height 9.3 cm – *Die Goldschmiede Hamburgs*, Bd. 1, p. 175; II, p. 194, cat. 240/13; B. Sandström, *Zornmuseets Silverkabinett. En vägledning*, Västerвик 2003, p. 13.
22. *Die Goldschmiede Hamburgs*, Bd. 1, p. 175 – can be identical to the one recorded in: *Die Goldschmiede Hamburgs*, Bd. 2, p. 194, cat. 240/14.
23. Auction at Kunsthaus Lempertz, 1959. Height. 9.5 cm, weight 145 g, city hallmark from the years 1667–1688 – *Die Goldschmiede Hamburgs*, Bd. 2, p. 194, cat. 240/15.
24. Height 9.3 cm; weight 110 g – 208: *Auktion. Kunst & Antiquitäten*, Dr. Fischer Auktionshaus, Heilbronn, 12. Mai 2012, cat. 599.
25. Height 9 cm, weight 110 g – *Grosse Kunstauktion Nr. 145*, Kunstauktionshaus Schloss Ahlden, 2010, cat. 224.
26. Probably identical to the previous one. Kunsthandel Galerie Abels, 1976. Height 9.8 cm; weight 160 g – *Die Goldschmiede Hamburgs*, Bd. 2, p. 194, cat. 240/16.
27. Kunsthandel E. Giese, 1981. Height 9.3 cm; weight 157 g – *Die Goldschmiede Hamburgs*, Bd. 2, p. 194, cat. 240/17.
28. Accession no 1898.178. Height 8.9 cm; weight 130 g – *Die Goldschmiede Hamburgs*, Bd. 1, p. 175; Bd. 2, p. 194, cat. 240/12; Bd. 3, p. 142, fig. 314.
29. With an inscription in Cyrillic on the exterior – *European Silver and Objects of Vertu*, Phillips, Son and Neale S.A., Geneva, 19th November 1991, p. 17, 19. cat. 61.
30. Height 9.5 cm, monogram R.V.H. carved on the exterior – *Galerie Neuse, Silber*, Bremen 1990, pp. 52–53, cat. 24.
31. *European Silver*, Sotheby's, Geneva, 8th May 1989, p. 67, cat. 182.
32. *Galerie Neuse*, p. 52.
33. *Die Goldschmiede Hamburgs*, Bd. 1, p. 175, cat. 138.

on the beaker from Kraków, and in the whole series of analogies, should be referred to as reminiscences of the embossing found on Mannerist *Akeleypokals*, whereas the stone pine cones framed by acanthus leaves are naturalist in style, which is a characteristic feature of Baroque ornamentations, though both motifs may occur simultaneously. For the purpose of our article, it is of the essence that this Cracovian work by Brockmer should be treated as a *pars pro toto* of Hamburg serial production from the period when the local workshops were at their height of activity.

Before 1888, a ceremonial vessels used for drinking wine or kvass, so-called bratina, was purchased (probably in Paris) to become a part of the Czartoryski Museum collection, which at that time was already located in Kraków (fig. 2).³⁴ The earliest record of its presence in Kraków is the photo of the handwritten list of photographs by Ignacy Krieger, taken ca 1880 in the Czartoryski Museum.³⁵ Together with other precious artefacts, it was described by Marian Sokołowski in 1892 as: "a cup with characteristic Eastern ornament [...] obviously of Serbian origin," with the inscription below the rim quoted: "БРАТИНА / ДУМНОЪ РАДЪ / КНАЗА МИХАИЛА / ДАНИЛОВИЧА."³⁶ It was not until Bujańska published her catalogue that the goldsmithing centre was properly identified, and in 1996 Jan Jakub Dreścik ascribed the work to the workshop of Floro II Robyn, active 1619 – 1629, and dated the vessel to ca 1620.³⁷

A spherical bowl is mounted on a circular foot decorated with alternating motifs of cymatium and sequins, above there is a short stem with a band of diamond-shaped decoration. Its straight rim is surrounded by the previously mentioned certifying inscription in Cyrillic, which speaks about

34. Accession no XIII–30. Height 11.8 cm; weight 345 g – M. Sokołowski, *Muzeum XX Czartoryskich w Krakowie*, „Kwartalnik Historyczny” 5 (1892), p. 236.
35. Kraków, Muzeum Krakowa, accession no MHK–7818/K – <http://ct.mhk.pl/wps/portal/mhmk/main/strona-arterfaktu/?artefactId={892AEF5A-D6C3-496A-8632-9B82052D16B8}> (20.01.2017). We are indebted to dr Wojciech Walański for pointing out this source. The date of the acquisition of the photo (1891) preserved at the MAK – Museum of Applied Arts (Museum für angewandte Kunst) in Vienna, accession no KI 6502–27 – http://sammlung.mak.at/search?q=ki-6502-27_1&rows=1&start=0 (10.01.2017) remains its *terminus ante quem*.
36. We are indebted to Mirosław P. Kruk for the verification and valuable comments.
37. J. Bujańska, *Stare srebra*, pp. 54–56, cat. 18; *Sztuka niemiecka 1450–1800 w zbiorach polskich. Katalog wystawy*, Muzeum Narodowe w Kielcach, Kielce 1996, p. 143, cat. 464 (J. Dreścik).



2. Bratina, Flor II Robyn, Hamburg, 1619–1629, The Princes Czartoryski Museum – National Museum in Krakow. Photo Museum (Przemysław Stanek)

an enigmatic member of Russian boyar nobility.³⁸ However, it is the form of the vessel that is of the utmost significance, it is tightly covered with low-relief repoussé work on a dotted background. Three symmetrically arranged pairs of scrolling bands with schweifwerk ornaments create cartouches, flanked by garlands of fruit bunches hung on draperies. The cartouches are filled with a delicate foliage motif. The same type of composition was used by the maker of one of the bratinas in the collection of the Moscow Kremlin Musum,³⁹ there is also an inscription in Cyrillic, this time referring to a member of Dubieński family, with flowers engraved at the end of the inscription. When it comes to technical similarities, we most often see identical compositions with a garland hanging inside the cartouches, not around them, as it is the case here. The same can be said about the pair of bratinas found in the Museum für Kunst und Gewerbe in Hamburg,⁴⁰ and also two examples from the Kremlin, the first of which is characterized by a clarity of composition,⁴¹ while the decoration of the second one is limited to the upper part of the bratina,⁴² two other

38. There is a character of Michaylo Danilovich, one of the heroes ("богатырь") of Ruthenian folk stories (byliny), which started to be recorded in 19th century. He was said to be the son of Daniel Ignatevich, and his story is recorded in about thirty copies. At the age of 12, Michaylo was left at the court of the Kiev Prince Vladimir, where he made a name for himself by single-handedly defeating the Mongol army and their commander — see С. Н. Азбелев, *Историзм былин и специфика фольклора*, Ленинград 1982, p. 290. In all probability, the inscription refers to Mikołaj Daniłowicz, Sas coat of arms (ca 1558–1624), a Grand Treasurer of the Crown (from 1610), who at the beginning of 17th century founded a brick temple in Żurów (Zhuriv) in Podolia — https://pl.wikipedia.org/wiki/Mikołaj_Daniłowicz (8.01.2017). We are indebted to Mirosław P. Kruk for the consultation.
39. Accession no M3–442. Height 11 cm; weight 300.2 g — *Die Goldschmiede Hamburgs*, Bd. 1, p. 152, cat. 57; Bd. 2, p. 95, cat. 157/17; Bd. 3, p. 50, fig. 90; J. I. Smirnowa, B. Heitmann, *Gold und Silber aus dem Moskauer Kreml. Meisterwerke hamburgischer Goldschmiedekunst*, Museum für Kunst und Gewerbe, Hamburg 1986, pp. 100–101, cat. 12; *Zwischen Orient und Okzident. Schätze des Kreml von Iwan dem Schrecklichen bis Peter dem Grossen*, Staatliche Kunstsammlungen Dresden, Hrsg. U. Weinhold, M. Minning, Berlin 2012, pp. 216–217, fig. 128.
40. Accession no 1932,51a–b. Height 10.5 cm — *Die Goldschmiede Hamburgs*, Bd. 2, p. 93, cat. 157/4; Bd. 3, p. 157, fig. 368.
41. Accession no M3–443. Height 12 cm; weight 316.6 g — *Die Goldschmiede Hamburgs*, Bd. 1, p. 152; cat. 57; Bd. 2, p. 95, cat. 157/17; Bd. 3, p. 50, fig. 91; J. I. Smirnowa, B. Heitmann, *Gold und Silber*, pp. 102–103, cat. 13; *Zwischen Orient*, p. 216, fig. 127.
42. Accession no ОП 16137. Height 10.4 cm — *Die Goldschmiede Hamburgs*, Bd. 1, p. 152, cat. 56; Bd. 2, p. 95, cat. 157/16; Bd. 3, p. 50, fig. 93.

exhibits from the Hermitage Museum,⁴³ the one found in Berlin,⁴⁴ and the one from Cologne.⁴⁵ It is possible that the vessel put up for auction in Munich⁴⁶ is also the work of Robyn. We are also familiar with compositions employing strapwork instead of cartouches, with fruit bunches hanging between them,⁴⁷ a variant with clearly defined decorative sections – with bunches at the top constituting a separate motif alternating sparsely placed cartouches and with a plain bottom part of the body.⁴⁸ The least common type of composition features a winged angel's head,⁴⁹ or in more stylistically advanced cases – ornaments in an auricular style.⁵⁰ The decoration of the foot and the stem of the exhibit from Kraków is repeated in the above-mentioned items from the Hamburg museum and those from the Kremlin.

Because of a similar artistic value of the works by Robyn discussed here, we are inclined to view all of them as typical examples of late Mannerist ornamental and goldsmithing work, which enjoyed a great popularity in Russia. It is one of the earliest and most spectacular examples of the Europeanization of the taste of local elites, which resulted not only in the import of ready-made product, but also fostered the migration of masters educated in western European goldsmithing centres, and first of all in Reich, to Moscow.

The tankard acquired from a private person in 1962 by the Lublin Museum (figs. 3 – 4) constitutes the most interesting Hamburg artefact obtained for

43. Accession no Э 11043, Э 7452. Height 9.8 cm and 10.5 cm – *Die Goldschmiede Hamburgs*, Bd. 2, p. 94, cat. 157/8–9; М. Н. Лопато, *Немецкое художественное серебро в Эрмитаже*, Санкт–Петербург 2002, pp. 135–136, cat. Гр 6, Гр 8.
44. Height with the lid 16.3 cm – *Die Sammlung Frau Emma Budge Hamburg: Gemälde, Farbstiche, Skulpturen, Statuetten, Kunstgewerbe*, Paul Graupe, Berlin, 27., 28. und 29. September 1937, p. 55, cat. 239, plate 53.
45. Kunsthandel Galerie Abels, 1961. Height 8.5 cm; weight 165 g – *Die Goldschmiede Hamburgs*, Bd. 2, p. 94, cat. 157/6; Bd. 3, p. 158, fig. 370.
46. Height 12.5 cm; weight 300 g – *Keramik, Glasscheiben, Silber, alte Möbel, Bildnisminiaturen, Gemälde alter Meister aus Berliner Privatbesitz und anderem Besitz*, Galerie Hugo Helbing, München, 9. und 10. Juni 1932, p. 8, cat. 169, plate II – as Hamburg, first half of the 17th century, a master "with a bird."
47. Sotheby Parke Bernet Auction, Zurich, 22.11.1978, cat. 14, fig. 13 – *Die Goldschmiede Hamburgs*, Bd. 2, p. 94, item 157/10; Bd. 3, p. 157, fig. 367.
48. Moscow, The State Historical Museum, accession no 53030/192. Height 12.3 cm – *Die Goldschmiede Hamburgs*, Bd. 2, p. 94, cat. 157/7; Bd. 3, p. 158, fig. 371.
49. Saint Petersburg, The State Hermitage Museum, accession no Э 7433. Height 11.2 cm – *Die Goldschmiede Hamburgs*, Bd. 2, p. 94, cat. 157/5; М. Н. Лопато, *Немецкое художественное серебро*, p. 135, cat. Гр 7.
50. Accession no М3–444. Height 10.5 cm; weight 244.1 g – *Die Goldschmiede Hamburgs*, Bd. 1, p. 152; cat. 57; Bd. 2, p. 95, cat. 157/17; Bd. 3, p. 50, fig. 92; J. I. Smirnowa, B. Heitmann, *Gold und Silber*, pp. 104–105, cat. 14.

Polish collections after the Second World War. There is an inscription engraved under the foot, at its edge: "Donum Ro Tollie Fratri Geo: Tollie a 1687."⁵¹ At the bottom there is a Hamburg city hallmark stamped during the term of Clauß II Sülßen (1635 – 1662) and the mark of Dirick II Mundt workshop (active 1647 – 1668).⁵² Relatively slender cylindrical body of the tankard lets us place it among the analogous silvers from mid 17th century, such as the tankards by Johann Sülßen (active 1655 – 1673) from 1655 – 1658 offered by J. Kugel in Paris⁵³ and found in the Kremlin collection in Moscow,⁵⁴ and those by Matthias Mundt (active 1649 – 1656) in the Hermitage.⁵⁵ The last artefact particularly bears a strong resemblance to the one under discussion, especially when it comes to the handle with three volutes. In general, the cupmakers at that time directly emulated the slender *Hansekanne* model with a c-shaped handle and a high domed lid, resembling the jug by Clauß II Sülßen (active 1613 – 1662) from 1645 in the Museum für Hamburgische Geschichte in Hamburg.⁵⁶ The similarity between the last work and the tankard from Lublin, first of all, resides in the positioning of the engraved auricular cartouche – across the handle. When it comes to the Lublin tankard, the body is not so slender, and the awkwardly positioned cartouche with a bit grotesque figure of *Caritas* is most definitely not on par



3. Tankard, Dirick II Mundt, Hamburg, mid-seventeenth century, National Museum in Lublin. Photo Museum



4. Tankard, Dirick II Mundt, Hamburg, mid-seventeenth century, National Museum in Lublin. Photo Museum

51. Accession no S/Mt/365/ML. 19.5 x 18 x 13 cm; weight 739 g – cf. inventory card, described by Jolanta Ścibor.
52. Cf. *Die Goldschmiede Hamburgs*, Bd. 2, p. 8, no 32 (with variations in details); p. 141, no 193.
53. Height 19.5 cm – "Weltkunst" 37 (1967) no 21, p. 1093; *Die Goldschmiede Hamburgs*, Bd. 2, p. 176, cat. 224/1.
54. Accession no ОП 826. Height 22.3 cm; weight 859.5 g – *Die Goldschmiede Hamburgs*, Bd. 1, pp. 172-173; cat. 126; Bd. 2, p. 176, cat. 224/3; Bd. 3, p. 34, fig. 45.
55. Accession no Э 7477. Height 21.1 cm – *Die Goldschmiede Hamburgs*, Bd. 2, p. 155, cat. 201/1; M. H. Лопато, *Немецкое художественное серебро*, p. 139, cat. Гр 16.
56. Accession no 1913–247 – *Die Goldschmiede Hamburgs*, Bd. 2, p. 86, cat. 148/10; Bd. 3, p. 118, figs. 246–247.

with the greatest examples of Hamburg craftsmanship. However, the very form of the vessel can be said to be the embodiment of the local goldsmithing of that time. This type of a jug or a tankard, with a single engraved medallion, rarely used in other places, enjoyed its popularity in Hamburg until ca 1690, with the proportions of these beakers being a bit more squat, and the religious or allegorical motifs replaced with landscapes or emblems.⁵⁷

Only a dozen or so goldsmithing artefacts from the centre of our interest have entered Polish market of antiquities in the last twenty-five years. The offers rarely come up, we particularly lack early 17th-century silvers; mass production from the mid 19th century constitutes the majority of the pieces. In view of the above, we must acknowledge that it was an event of extraordinary character when an antique dealer from Warsaw imported a monumental tankard with a repoussé representation of a marine *thiasos* (5–8)⁵⁸ with an as yet unpublished maker's mark in the middle on the reverse showing a winged monster with an elongated neck in a cartouche.⁵⁹ The dating can be narrowed down thanks to the city mark stamped during the term of Goedert Böttstede the Elder (1664–1670). This particularly sizeable cylindrical vessel has a massive circular foot with a fat bulbous quarter circle stem decorated with a motif of acanthus swirls with fruit and flowers; the rim of the lid is embellished in an analogous way. Its plain body is wrapped with a "sleeve" with a three-dimensional decoration in deep relief, which features the representations of Neptune riding a hippocampus, mermaids, a man swimming on a dolphine, sea creatures with an eel and with a marine landscape with ships and barges carrying load in the background. The middle of the lid features a round relief depicting a sitting man pouring water from a jug (the personification of a river), holding a shield with a re-engraved, unidentified coat of arms. Prominent handle, topped with a grotesque mask, is made of auricular volutes; the handle on the lid consists of a pair of small auricular volutes. "The sleeve" as well as the handle and the plaque on the lid are fastened with screws. In the middle of the reverse an inventory number was engraved (probably in 18th century): *No. 1.*, and English weight markings: *85* [ounces] *10* [pennyweight] *0* [grain]. The meaning of the figurative decoration is quite clear thanks to the highlighted images of ships and barges carrying a load.

57. Cf. *Die Goldschmiede Hamburgs*, Bd. 3, pp. 100–101, figs. 200–206.

58. Height 26.6 cm; Ø foot 22.2 cm; weight 2 704 g.

59. The representation in the shield is similar to: *Die Goldschmiede Hamburgs*, Bd. 2, p. 550, no U47.

In all probability, it was intended to wish good luck to (an English?) merchant involved in overseas trade.

In 1958 the tankard was available on the market of antiquities in Copenhagen – it was recognized as the work of Friedrich Kettwyck (active 1643–1670).⁶⁰ Later on, it was on offer at Peter Szuhay's antique shop in London, and in 1998 at Erich Schliemann & Cie. in Hamburg⁶¹ – where it was attributed to Guillaume I Been, active 1655–1688 and only known from archive sources.⁶² On 4 April 2007 it was sold at the auction of the collection belonging to the above-mentioned Hamburg dealer and silver expert at the Christie's Geneva Office,⁶³ this time no definite attribution was given. The same year, it was purchased by a renown Polish antiquarian on French antique market.⁶⁴ In 2008, an offer of purchase addressed to the Wawel Royal Castle was made, however, the transaction was not closed as no agreement was reached with the current owner of the piece. It has recently been put up for auction with a peculiar maker's identification, with no information about its history.⁶⁵

The identification of the workshop remains inconclusive, in view of the difference between the appearance of the master's hallmark stamped here and the mark of Friedrich Kettwyck published by Schliemann, despite the general similarity in the shape of the bird inside the



5. Tankard, Friedrich Kettwyck (?), Hamburg, 1664–1670, Wawel Royal Castle – State Art Collection. Photo Museum (Stanisław Michta)



6. Tankard, Friedrich Kettwyck (?), Hamburg, 1664–1670, Wawel Royal Castle – State Art Collection. Photo Museum (Stanisław Michta)

60. See *Die Goldschmiede Hamburgs*, Bd. 2, p. 132, cat. 187/4 – as Friedrich Kettwyck.
61. "Weltkunst" 68 (1998) no 3, p. 507.
62. Cf. *Die Goldschmiede Hamburgs*, Bd. 2, pp. 176–177, cat. 225.
63. *The Schliemann Collection. European Silver*, Christie's, Geneva, 4 IV 2007, cat. 762 – as an unidentified Hamburg goldsmith.
64. We are indebted to Marek Mielniczuk from Warsaw for the information about this piece.
65. 255 *Aukcja Dzieł Sztuki i Antyków. Sztuka dawna, sztuka współczesna, rzemiosło artystyczne*, Rempex, Warszawa, 11 lipca 2018, pp. 56–57, cat. 709 (as Johann Grueno, late 17th century), unsold. In 2019 was acquired for the Wawel Royal Castle.



7. Tankard, Friedrich Kettwyck (?), Hamburg, 1664–1670, Wawel Royal Castle – State Art Collection. Photo Museum (Stanisław Michta)



8. Tankard, Friedrich Kettwyck (?), Hamburg, 1664–1670, Wawel Royal Castle – State Art Collection. Photo Museum (Stanisław Michta)

shield, which is still closer to the swan from the mark considered by the above mentioned scholar to be the one of an enigmatic Guillaume I Been. Similar works from Kettwyck's workshop, like the tankard with the representation of marine deities, offered at an auction in 1938,⁶⁶ cannot be used to verify the identity of the master, regardless of the quality of the preserved photo. The relief on the body of this vessel is quite flat, unlike the masterly executed one found on the tankard from Polish collection. The same can be said about the tankard featuring *the Judgement of Paris* scene from Hamburg Museum für Kunst und Gewerbe.⁶⁷

Quite a lot of similar celebration Hamburg tankards have survived until this day, with their execution by far exceeding typical products of European Baroque goldsmithing, which constitute a class of their own. Although the proportions of the components were very unified, each time the artistic effect is different, similar to elephant ivory work of the time, which can be seen in the complex figurative scene shown in a continuous narrative, executed in very high relief. Schliemann saw some relationship between the decoration of the aforementioned vessel and the models produced by Adam Fuchs,⁶⁸ operating in Nuremberg at the turn of 17th century. Among the recognized works of this master, famous for a series of three copperplates: an undated one with putti riding sea creatures, one from 1605 showing marine deities and the one depicting the abduction of a nereid,

66. *Antiquitäten-Sammlung Dr. R., Hamburg, Gemälde aus Sammlung E. L., Berlin, verschiedener Kunstbesitz: Gemälde alter und neuerer Meister, deutsche Holzplastik des 15. und 16. Jahrhunderts, Möbel, Gläser, Silber, Fayencen, Porzellan, Teppiche, Tapissereien, altägyptische Kunst*, Hans W. Lange, 7. bis 9. April 1938, p. 99, cat. 412, plate 46; W. Scheffler, *Goldschmiede Niedersachsen*, Bd. 1, p. 454, cat. 108 a.
67. W. Scheffler, *Goldschmiede Niedersachsen*, Bd. 2, p. 454, cat. 108 e.
68. *Die Goldschmiede Hamburgs*, Bd. 2, p. 132, cat. 187/4.

there are no decorations similar to the representation of a marine *thiasus* with ships depicted on the tankard.⁶⁹

The round plate purchased for the collection of the Wawel Royal Castle in 1960 by P.P. Desa in Warsaw has a completely different character (fig. 9).⁷⁰ It was authorized by Hans Heinrich von Dort's workshop, active 1689–1737,⁷¹ and also hallmarked by Jacob Boeckelman who held the position of the guild's elder between 7 November 1699 and 25 February 1715.⁷² Shallow plain well is surrounded by a wide lip with a turned-down rim, the lip is decorated with a composition of symmetrically arranged flat swirls of dry acanthus with three bunches of flowers and fruit against a pointed background. The remainder of the engraved proprietary inscription on the base is partly illegible: "[...] rich Ch[...]toffer" and the marking "36".

Another particularly noteworthy feature is a virtuoso repoussé work on a very thin sheet of metal, which is so much unlike other – perfunctorily treated, mostly not gilded, characterized by an unsophisticated execution of details – products of numerous workshops operating at the beginning of 18th century in German-speaking countries. The unified character of goldsmiths' work of the time, which was influenced by the ornamental concepts such as late prints by Johann Conrad Reutimann and Augsburg realizations that set the tone of the whole Baroque goldsmithing in Europe, did not go hand in hand with the quality of the execution. Even larger workshops occasionally produced work of poor composition, arranged on a badly prepared sheet of metal, often with traces of overhammering and tears. Admittedly, the piece under discussion also has some damage resulting from metal processing, but von Dort saw to it to hide these flaws with the help of tiny patches of gilded silver. The value of the plate is increased by the quality of the workshop mark stamped here, making it the most legible one among the marks on several recognized works by this master, with numerous tiny details never seen before.

69. *Hollstein's German Engravings, Etchings and Woodcuts*, vol. 9: *Andreas Frölich to Andreas Gentsch*, ed. R. Zijlma, Amsterdam 1975, pp. 41–58, H. 29–64.

70. Accession no 4208. Diameter 28 cm; weight 205 g – *...łyżek srebrnych dwa tuziny. Srebro domowe w Gdańsku 1700–1816. Katalog wystawy w Domu Uphagena, lipiec–listopad 2007*, red. J. Kriegseisen, E. Barylewska–Szymańska, W. Szymański, Gdańsk 2007, pp. 308–309, cat. I.10.10 (D. Nowacki).

71. Cf. *Die Goldschmiede Hamburgs*, Bd. 2, p. 269, cat. 304.

72. Cf. *Die Goldschmiede Hamburgs*, Bd. 2, p. 10, similar to no 50.



9. Plate, Hans Heinrich von Dort, Hamburg, c. 1700, Wawel Royal Castle — State Art Collection. Photo Museum (Stanisław Michta)

In 1988 in Kraków, a small cylindrical, rather bulky beaker, mounted on a separated circular foot with a profiled rim was purchased from Irena Jarzynowa for the Wawel collection (fig. 10).⁷³ It is decorated with low-relief repoussé work depicting dried acanthus branches and cornucopias filled with fruit, separated by three sizeable medallions with emblems. It is possible to determine the date and origin of the piece thanks to the hallmarks stamped on the reverse: Hamburg city mark with the letter *O*, stamped by Hinrich Lutkens between 19th July 1718 and the end of March 1738,⁷⁴ and the maker's mark in the form of a shield with a griffin looking to the left, with *IG* monogram above, signifying Johan Grüno, active from 1677 until his death – before 19th July 1718.⁷⁵ Later on – until the workshop was taken over by his son Isaac on 21 January 1736⁷⁶ – it was run by his widow, Catharina, who had been previously married to Frederich Frederichsen (active 1649 – 1675),⁷⁷ from whom Grüno inherited the workshop. When we compare the dates it is clear that we can speak of the work produced by the widow's workshop, made a year after Johan Grüno's death at the earliest, or in 1736 – the year Isaac took over – at the latest.

The emblem with a lemma reading "NON NISI VENTUS" features bellows and three balls, the lemma "UTROQUE CLARESCERE PULCRUM" lemma is accompanied by a dagger entwined with a branch, whereas the lemma reading "DUM SPIRO SPERO" is coupled with an armoured arm with a sword striking a snake. All the icons are presented in a very schematic way, with the ground marked with a dozen or so wavy lines. The first representation symbolised the vanity of earthly fame, which can be gone with the wind; the second emblem praises two ways of achieving fame – in times of war and peace; the third emblem speaks of the dominance of hope over fear and doubt. This rather universal message inspired Cosima Schwarke, writing about the iconosphere of 17th- and 18th-century Hamburg patriciate, to conclude that beakers of this type were used as wedding or christening gifts, or alternatively, that they were treated as props in a party game.⁷⁸ The

73. Accession no 7531. Height 10 cm; a rim diameter of 8.15 cm; foot diameter of 5.9 cm; weight 207.6 g.

74. *Die Goldschmiede Hamburgs*, Bd. 2, p. 10, no 56.

75. *Die Goldschmiede Hamburgs*, Bd. 2, p. 246.

76. Cf. *Die Goldschmiede Hamburgs*, Bd. 2, p. 359, cat. 408.

77. Cf. *Die Goldschmiede Hamburgs*, Bd. 2, p. 157, cat. 206.

78. C. Schwarke, *A Social Play? Hamburg Silver Cups in the Eighteenth Century*, „Society for Emblem Studies Society Newsletter” 46 (January 2010), p. 8.



10. Beaker, Catharina Grüno (Johan's widow), Hamburg, 1718–1736, Wawel Royal Castle – State Art Collection. Photo Museum (Dariusz Błażewski)

scholar points out the sources of the emblems used: the works of Gabriel Rollenhagen — which claim does not seem to be supported,⁷⁹ and also those of Daniel de la Feuille (ca 1640 — 1709) — who was their true originator.⁸⁰ There is no sign of these emblems in “classical” compendia from 16th and first half of 17th century, and “NON NISI VENTUS” lemma is nowhere to be found. “UTROQUE CLARESCERE PULCRUM” motto could be found previously with the icon depicting a helmet on a book,⁸¹ while “DUM SPIRO SPERO” lemma, in use by the mid 16th century,⁸² is usually accompanied by the image of a woman with shackles, anchor or a four-leaf clover.⁸³ On the other hand, a sword or a dagger entwined with an olive or laurel branch, but with different sentences constitutes one of the most popular representations among European emblems.⁸⁴

An analogous beaker with identical lemmas was found by Schliemann in a private collection,⁸⁵ another one — identical to the Wawel one — was recognized in 2014 as part of Cornelius Gurlitt's famous collection stored

79. In: G. Rollenhagen, *Nucleus emblematum selectissimorum: quae Itali vulgo impressas vocant priuata industria studio singulari, vndiq[ue] conquisitus, non paucis venustis inuentionibus auctus, additis carminib[us] illustratus*, (Arnheim 1611), fig. 80 features an icon with a sword entwined with a laurel branch, but the lemma is different — cf. A. Henkel, A. Schöne, *Emblemata. Handbuch zur Sinnbildkunst des XVI. und XVII. Jahrhunderts*, Stuttgart—Weimar 1967, column 1502.
80. D. de la Feuille, *Deuises et emblemes anciennes et modernes*, Amsterdam 1691, fig.2/3, 4, 12 — numerous later editions preserved the same order of the plates, e.g. Augsburg, among others — http://emblems.let.uu.nl/f1691_introduction.html#About%20the%20Deuises%20et%20emblemes (10.01.2017).
81. Peter Isselburg, *Emblemata politica*, Nürnberg 1648, no 14; cf. A. Henkel, A. Schöne, *Emblemata*, columns 1490—1491.
82. E. Bruck, *Emblemata moralia & bellica*, Strassburg 1615, no 8, cf. A. Henkel, A. Schöne, *Emblemata*, column 1559. Later on, both motifs — that of a woman and the one shown on the cup — were combined in the same table: D. Meissner, *Politica Politica, id est Urbium Designatio* [...], Nürnberg 1700, fig. C 80 — <http://diglib.hab.de/drucke/p-524-2f-helmst/start.htm?image=00295> (10.01.2017).
83. Identical inscription can be found e.g. on a windowsill, at the bottom of the portrait of a young man by Barthel Bruyn the Elder (1493—1555) — *Die Sammlung Richard von Kaufmann, Kunstsalon Paul Cassirer, Hugo Helbing München*, Bd. 2: *Die niederländischen, französischen und deutschen Gemälde*, Berlin, 4. Dezember 1917, cat. 136 — http://digi.ub.uni-heidelberg.de/diglit/cassirer_helbing1917_12_04b-d2/0202?sid=0345ef2e5c3b6d8613cbc9a4eaffaca0 (10.01.2017).
84. A. Henkel, A. Schöne, *Emblemata*, fig. 1500—1502. Cf. footnote 79.
85. Height 9.9 cm; with a rim diameter of 7.9 cm — *Die Goldschmiede Hamburgs*, Bd. 2, p. 249, cat. 277/10; Bd. 3, p. 148, fig. 342 inside.

in Munich and Salzburg, which historically belonged to Hildebrand Gurlitt in Düsseldorf.⁸⁶

Interestingly, the workshop of Michel Stroth (active 1725–1764) produced exactly identical beakers.⁸⁷ Analogous silvers, but without lemmas were manufactured by Nicolaus Lübbert Wichers (active 1719–1743),⁸⁸ and first and foremost Hinrich Brahmfeld (active 1743–1785). Schliemann also found such a pair of his pieces dating from 1743–1749 in a private collection,⁸⁹ which may be identical to the pair offered in 1994 by Galerie Neuse in Bremen,⁹⁰ and then a pair put up for auction at Christie's in 1995.⁹¹ Individual specimens were put up for auctions at Sotheby Parke Bernet, Zurich,⁹² Sotheby's in Geneva in 1990⁹³ and 1993⁹⁴ – with the last one probably being identical to the beaker sold in Zurich in 1999,⁹⁵ and there is also a beaker in Museum für Hamburgische Geschichte.⁹⁶

Grüno made beakers which were identical in shape and size, but with neatly engraved emblems with lemmas: "SOLUS COR MEUM COMMOVET ET APERIT," "QUOTIDIE MAJOR" i "IN MANU BELLI FINIS." Given the state of our knowledge, we cannot definitely say whether any of the

86. Height 10 cm; with a rim diameter of 8 cm; weight 200 g – http://www.taskforce-kunstfund.de/fileadmin/object_records_excerpts%20/Gr%C3%BCno_ORE_2016-01-08_521810.pdf (10.01.2017).
87. Height 9.5 and 9.6 cm; with a rim diameter of 8 and 8.2 cm – *Die Goldschmiede Hamburgs*, Bd. 2, pp. 328–239, cat. 376/2; Bd. 3, p. 148, fig 342 on the left (with an incorrect description) – dated ca 1735.
88. Height 10.5 cm – *Die Sammlung Frau Emma Budge*, p. 56, cat. 240 – as a Hamburg master W. Cf. *Die Goldschmiede Hamburgs*, Bd. 2, p. 323, cat. 368.
89. *Die Goldschmiede Hamburgs*, Bd. 2, p. 373, cat. 426/3; Bd. 3, p. 148, fig. 342 on the right (with an incorrect description) – dated ca 1740.
90. Height 10.2 cm; weight 205 g each – *Galerie Neuse, Silber*, Bremen 1994, n.p., cat. 32 – dated ca. 1745.
91. Height 10.4 cm; total weight 420 g – *Important European Silver, Russian Works of Art and Fabergé*, Sotheby's, Geneva, 13 November 1995, p. 35, cat. 86 – dated 1738–1759.
92. Height 10.2 cm; weight 620 [sic!] g – *Fine European Silver*, Sotheby Parke Bernet, Zurich 22th November 1978, p. 61, cat. 152 – dated ca. 1750.
93. Height 10.2 cm; weight 209 g – *European Silver*, Sotheby's, Geneva, 12 November 1990, pp. 116–117, cat. 233 – dated 1738–1749.
94. Height 10.5 cm; weight 205 g – *European Silver*, Sotheby's, Geneva, 15 November 1993, pp. 54–55, cat. 178 – dated 1738–1749.
95. Height 10.3 cm; weight 202 g – *Bedeutende Möbel, Uhren und Silber*, Sotheby's Zürich, 29. November 1999, p. 76, cat. 215 – dated 1738–1749; *Die Goldschmiede Hamburgs*, Bd. 2, p. 374, cat. 426/4.
96. Accession no 1927.213. Height 10.5 cm – *Die Goldschmiede Hamburgs*, Bd. 2, p. 374, cat. 426/5.

aforementioned pieces is identical to another one, encountered on a different occasion. We are familiar with such vassel making appearance at the auction in 1934 in Hamburg,⁹⁷ in 1972 in Würzburg⁹⁸ and in 2007 in Cologne⁹⁹ and in a private collection in Wiesbaden¹⁰⁰ and the Museum für Kunst und Gewerbe in Hamburg.¹⁰¹

Even though the Wawel artefact is rather of a mediocre artistic merit, it constitutes a great example of Hamburg goldsmithing of mature Baroque era. Just like the previously discussed silvers from Polish collections: the beaker, the bratina, two tankards and the plate – it should be looked at as a typical model example of the artistic craftsmanship of Hamburg masters. In view of the fact that most of the silvers from the great goldsmithing centre of our interest can only be found in Hamburg itself or in Russia – Polish artefacts, though not comparable in quantity, can shed some light on the correct understanding of the artistic merit and character of one of the most important centres of goldsmithing in modern history.

97. *Die Goldschmiede Hamburgs*, Bd. 2, p. 249, cat. 277/7.

98. *Die Goldschmiede Hamburgs*, Bd. 2, p. 249, cat. 277/8.

99. Height 9 cm; weight 136 g – *Kunstgewerbe*, Kunsthau Lempertz, Köln, 16. November 2007, cat. 587.

100. Height 9 cm; weight 160 g each – *Gold- und Silberschmiedearbeiten vom 15.–19. Jahrhundert. Eine Wiesbadener Privatsammlung, Ausstellung im Städtischen Museum Wiesbaden*, Wiesbaden 1969, p. 15, cat. 67, plate 15; *Die Goldschmiede Hamburgs*, Bd. 2, p. 249, cat. 277/9.

101. Accession no 1984,334. Height 8.8 cm – *Die Goldschmiede Hamburgs*, Bd. 2, p. 249, cat. 277/6.

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Abstrakt

Alicja Kilińska, Dariusz Nowacki

A Polish take on Hamburg silvers.

Notes on the specialization of Hamburg goldsmithing workshops of the modern era

Keywords:

Hamburg silvers, goldsmithing workshop, Polish museums, 17th and 1st half of the 18th century

The aim of this study is to present one of the most important defining features of modern Hamburg goldsmithing, namely the specialization of the workshops operating in 17th and first half of 18th century. With the widespread replication of the characteristic examples of Hamburg artwork, the features differentiating local products from those made in other goldsmithing centres became more and more recognizable. The article briefly describes several Hamburg silvers preserved in the country, both in private and museum collections. In view of the fact that most of the silvers from the great goldsmithing centre of our interest can only be found in Hamburg itself or in Russia — Polish artefacts, though not comparable in quantity, can shed some light on the correct understanding of the artistic merit and character of one of the most important centres of goldsmithing in modern history.

Abstract

Alicja Kilijańska, Dariusz Nowacki

Srebro hamburskie z polskiej perspektywy.

Uwagi o specjalizacji hamburskich warsztatów złotniczych doby nowożytnej

Celem artykułu jest ukazanie jednej z najistotniejszych kwestii definiujących nowożytne złotnictwo hamburskie, jaką jest specjalizacja warsztatów działających w XVII wieku i 1. połowie XVIII stulecia. Multiplikowane dzieła typowe utrwaliły specyficzne dla Hamburga schematy odróżniające tamtejsze wyroby od produkcji innych ważnych centrów złotniczej wytwórczości. W artykule pokrótce scharakteryzowano kilka hamburskich sreber zachowanych w krajowych zbiorach, zarówno muzealnych, jak i prywatnych. Zważywszy na fakt zachowania się większej liczby sreber z interesującego nas wielkiego centrum wytwórczości złotniczej jedynie w samym Hamburgu oraz w Rosji — polskie zasoby, choć ilościowo skromne, mogą dać prawidłowe pojęcie o artystycznych walorach i specyfice jednego z ważniejszych centrów złotniczych doby nowożytnej.

Słowa kluczowe:
srebro hamburskie,
warsztat
złotniczy, polskie
muzea, XVII
w. i 1. poł. XVIII w.