Marjorie Trusted
Senior Curator, Victoria & Albert Museum, London
ORCID: 0000-0002-8416-6205

Baroque Ambers in Britain

doi.org/10.26881/porta.2024.23.04

Keywords: baroque, ambers, british collections, luxury objects, Victoria & Albert Museum

Słowa kluczowe: barok, obiekty z bursztynu, kolekcje brytyjskie, przedmioty luksusowe, Muzeum Wiktorii i Alberta

Barokowe dzieła bursztynowe w zbiorach brytyjskich

Brytyjska fascynacja bursztynem sięga co najmniej czasów średniowiecza. Był on wysoko ceniony i kolekcjonowany, postrzegany jako cenny materiał, a nawet uważany za magiczny. Przed reformacją wyrabiano z niego przedmioty religijne, takie jak np. różańce. W późniejszych stuleciach, zwłaszcza w XVII, XVIII i XIX wieku, dzieła sztuki wykonane z bursztynu były chętnie kolekcjonowane przez brytyjskich koneserów i muzea. W niniejszym artykule autorka koncentruje się na kilku mniej znanych dziełach znajdujących się w Muzeum Wiktorii i Alberta w Londynie oraz w innych kolekcjach w Edynburgu i Liverpoolu. Opisuje ich indywidualną historię i znaczenie jako dzieł sztuki. Pojawiają się pytania: w jaki sposób użycie bursztynu dyktowało ich formy i elementy dekoracyjne? Kim byli ich właściciele? Omawiane są również dyskursy, w jakich bursztyn był postrzegany i rozumiany – częściowo w kontekście gabinetów osobliwości, a częściowo jako substancja tajemnicza sama w sobie.

Abstract

A fascination for amber existed in Britain since at least medieval times. It was highly valued and collected, seen as a treasured material, and considered magical. It was fashioned to make religious objects, such as rosaries, before the Reformation. In later centuries, notably the seventeenth, eighteenth and nineteenth centuries, works of art made of amber were avidly collected by British connoisseurs, and eventually by museums. My paper focuses on a number of lesser-known ambers at the Victoria and Albert Museum, and at other collections in Edinburgh and Liverpool. I will be looking at their individual histories and their importance as works of art. How did the use of amber dictate their forms and decorative elements? Who were their respective owners? The paper discusses the ways in which amber has been viewed and understood, partly in the context of cabinets of curiosities, and partly as a mysterious substance in its own right.

Amber-working in Britain forms part of a tradition dating back to medieval times and beyond, although the working of amber was rare after the Reformation in the sixteenth century. In 1696 the English writer John Houghton, arguing for a reduction of import duties on amber, noted, 'As for [amber] beads, I do not hear that we make any in the kingdom, neither do we cabinets, to our shame be it spoken; I question whether there be one man in *England* knows how to work it [amber]. I once had occasion for one, and could find none save Captain *Choke*, the "inventer" [sic.] of necklaces for breeding teeth easy, (and now he is dead, I question if there be another). Methinks we should take off all duties from the simple *amber*, and give all encouragement to further its *manufacture*, which I persuade myself might be very considerable, if well managed.'[1]

Before the sixteenth century amber paternoster (rosary) beads were worked in Britain, but, as that late seventeenth-century quotation suggests, it became a less common raw material for sculpture or works of art after this date. Some rosary beads survive at the Museum of London; others were collected by the English scholar and gardener John Tradescant (1570s–1638), and are now in the Ashmolean Museum in Oxford.[2] A good deal of amber jewellery was carved in Britain later on, in the nineteenth and twentieth centuries, and a few amber objects were produced by British craftsmen or artists during the eighteenth century, judging from contemporary trade cards advertising craftsmen's abilities in manufacturing curiosities in amber.[3] But because these small works have not always survived, or are now unrecognized as British, this article will mainly discuss baroque ambers which are or have been collected in Britain, rather than having necessarily been produced there. The story of collecting amber works of art can be as intriguing as studying their production.

There was almost always an economic aspect to the finding and working of amber, not just in Britain, because it is a rare, luxury commodity. Owners of amber works of art were invariably relatively wealthy, and indeed there are many instances of kings and princes owning and commissioning ambers, especially in Poland, the Netherlands and Germany.[4] In eighteenth--century Britain prosperous discerning collectors and connoisseurs possessed ambers and highly valued them. By the nineteenth century amber objects were seen as eminently suitable to be included in the collections of the great public

[1] John Houghton, *A Collection for the Improvement of Husbandry and Trade*, revised by R. Bradley, London 1727, II, CCV, p. 66. Cited in Marjorie Trusted, *Catalogue of European Ambers in the Victoria and Albert Museum*, London 1985, p. 13.

[2] *Tradescant's Rarities. Essay on the Foundation of the Ashmolean Museum 1683*, ed. Arthur MacGregor, Oxford 1983, pp. 234–235; for illustration of the string of nine beads see: https://www.ashmolean.org/collections-online#/item/ash-object-777566 [accessed: 12.11.2024].

[3] Trusted, *Catalogue of European Ambers…*, p. 14.

[4] Trusted, *Catalogue of European Ambers…*, pp. 10–11.

museums in Britain, in particular the British Museum (on which see Rachel King in this volume) and of course Victoria and Albert Museum, hence my own longstanding interest in the subject.

Although amber was rarely worked in Britain after the Reformation, a few important exceptions are known, notably cutlery handles (fig. 1).[5] A surviving pair of wedding knives in a case of silver-gilt and silk threads dates from about 1610 to 1620, the marks on the steel knives indicating that they were made by John Jenkes of London.[6] They are now in the collection of the Victoria and Albert Museum, having been bequeathed to the Museum in 1954. The clear amber is simply faceted, without any figurative decoration, the bands of amber alternating with steel sections damascened in silver and gold, with raised dots and arabesque designs, the metal decoration being distinctly more elaborate than the amber. Another pair of knife handles at the V&A is more beautifully adorned with amber (fig. 2), the decoration exploiting the range of different colours and innate qualities of the raw material.[7] Clear amber panels over painted metal foil alternate with ivory strips. The foil is ornamented with running dogs and other animals, the name 'ANNA MICKLETHWAIT' and the date 'ANNO 1638'.[8] The finials of the handles are of fine silver filigree, above convex drop-shaped clear amber panels set over white amber profile busts of a man and a woman, backed with metal foil. These knives were also kept in a silk case embroidered with flowers. Their sophisticated technique and high quality indicate that amber in seventeenth--century Britain, not long before the outbreak of the English Civil War, was a highly prized luxury item. Anna Micklethwait must have been the first owner, and the knives may well have been her wedding present. Perhaps the heads of the man and woman represent the recipient and her husband. They would have been worn in their case by the owner at her waist, like the pair of knives noted above. However, their exceptionally good condition may imply that they were kept as costly treasures, rather than being used as functional items. Amber was admired in its own right for its colour and translucency, and often notional uses were secondary to the admiration felt for the inherent beauty of the material. They were seen primarily as works of art.

These amber knife handles were probably produced in London, but there are a number of other baroque ambers which though not manufactured in Britain, were for many years in British collections. These are the ambers I want to look at here, partly because some of them are little known, and partly because they present a picture of how amber was valued and collected in Britain over more than three centuries.

[5] Victoria & Albert Museum T.55 to B-1954.
[6] Trusted, *Catalogue of European Ambers…*, cat. no. 33 on pp. 110–111.
[7] Victoria & Albert Museum M.12 to B-1950.
[8] Trusted, *Catalogue of European Ambers…*, cat. no. 35 on pp. 114–115.

Fig. 1. Pair of wedding knives, amber and steel in embroidered textile sheath, made by John Jencks, London, c. 1600–1625, Victoria and Albert Museum, inv. nos. T.55 to B-1954

The first such amber to be discussed here is a magnificent games board, dated 1607, constructed in wood, onto which amber panels have been affixed, some bordered by painted metal foil (fig. 3). Strips of ebony edge the board. Silver mounts mounted on mica adorn the corners, with an engraved silver lock plate set into the centre of one side. Several different games could be played

on different parts of it at different times. The top of the exterior face forms a board for the game of nine men's morris, surrounded by nine small decorative panels consisting of allegorical reliefs of four Virtues in white amber, each bordered with metal foil painted with stencils of arabesques set under translucent orange amber panels. Another panel bears an exact date in a mixture of Latin and German: 'ANNO 1607 DEN 5.APRILIS'. Three further panels are inscribed with adages in German. The underside of the exterior shows

Fig. 2. Pair of knife handles, amber and steel in embroidered textile sheath, inscribed ANNA MICKLETHWAIT, London, dated 1638, Victoria and Albert Museum, inv. nos. M.12 to B-1950

Fig. 3. Amber and wood games board, dated 1607, perhaps by Georg Schreiber, Deutsches Historisches Museum, Berlin

Fig. 4. *The Rest on the Flight into Egypt and the Miracle of the Palm*, amber on lapis lazuli, slate backing, gilt metal surround, Italian, c. 1670–1700, Victoria and Albert Museum, inv. no. A.12-1950

a chess board with busts in relief in white amber under translucent amber. The use of such expensive materials for the games board, including silver and ebony, imply the worth of the amber itself. When opened, a backgammon board is revealed. Reliefs in white amber again set under clear amber panels around the border show scenes from Ovid's *Metamorphoses*, heads in roundels, and armed warriors.

The games board has 28 draughtsmen, which appear to date from the early seventeenth century, and may belong to the board, although they are comparatively large, and so whether they could actually have been used as counters on this particular board is an open question. More than 28 draughtsmen would

have been required for games, and so these pieces may not form a complete set. Perhaps the games board formerly had a set of chess pieces as well, now lost. However, like the knife handles, such an object was almost certainly primarily a luxury item, rather than a functional piece. Its purpose was to enthral and enchant visually, rather than to serve as a working item, and games may have only rarely been played on it.

Amber's vulnerability is another important reason that objects made from this material may not have been ordinarily used. Because of course it is notoriously fragile, its organic origins making it subject to changing climatic conditions. Frequently it can deteriorate if stored in an atmosphere which is either too dry or too humid. Temperature changes too can affect its stability. The outer faces of this games board are in far better condition than the inner faces, suggesting that it was normally displayed open, with its interior (backgammon) faces exposed to light, and so perhaps more vulnerable to changes of temperature and humidity. Other camparative amber games boards, such as two in the Victoria and Albert Museum, have suffered much greater losses.[9]

According to the family tradition of the previous owners, the Hesketh, this games board was originally owned by King Charles I (1600–1649), or possibly initially his elder brother Prince Henry Frederick, who died prematurely in 1612. It was believed to have been given by Charles just before his execution to his confidant, the Rt. Revd. William Juxon (1582–1663), Bishop of London, later Archbishop of Canterbury. The board was apparently recovered from the bishop by the parliamentary authorities after 1649 and subsequently transferred to the creditors of the executed monarch, as part of the sale of the late King's goods. The inventory of the King's goods of 1649–1651 lists, 'A Paire of Tables of White and Yellow Amber [a games board] garnished with silver.' But then there is a long gap in the provenance. The board is first recorded in the possession of the Hesketh family in 1855, when it formed part of their collection at Rufford Hall, Lancashire. It remained in the ownership of the family until it was sold at Sotheby's in December 2012, having been on long-term loan at the V&A from 2008 to 2011.[10] The board incorporates the phrase 'ZU GOT ALLEIN DIE HOFFNUNG MEIN' (My only hope is in God), which is similar to the personal motto of King Frederick II of Denmark (1534–1588), 'DEUS REFUGIU ET FIDUSIA MEA' The Danish king had been given a set of silver dishes inset with amber by his niece, Sophia, Margravine of Brandenburg, in 1585, today in the collection of Rosenborg, Copenhagen. Rachel King (in this volume) notes that Charles' board had previously belonged to his mother, daughter of Frederick II, Anna of Denmark.

[9] Trusted, *Catalogue of European Ambers…*, cat. nos. 2 and 3 on pp. 28–34.

[10] Rahul Kulka, *An Amber Games Board From 1607. Reflections on the Matter of Prussian Amber Diplomacy Around 1600* [in:] *Kunstpatronage in Mitteleuropa zwischen Privatstiftung und Staatskunst*, ed. Jakub Adamski, Warsaw 2021, pp. 129–150.

The high quality of this games board, and its variety of sophisticated techniques, as well as the choice of subjects for the reliefs, and some of the inscriptions, strongly imply it is by the amber artist Georg Schreiber. Schreiber was active in Königsberg (now Kaliningrad) in the first half of the seventeenth century (see Rachel King in this volume). A games board by him, signed and dated 1616, with many closely comparable features, appeared on the London art market in 1990.[11] Although the Hesketh amber games board is unsigned, it would be difficult to attribute it to another amber workshop, given its parallels with the 1616 example. Its comparatively early date is also of importance, since few amber works of art of this calibre are known to survive from the first decade of the seventeenth century. Königsberg was one of the leading centres of amber production on the Baltic coast. At this date in the early baroque period, luxury amber goods were highly prized as diplomatic gifts.

The intrinsic beauty of this piece has been achieved through an exceptionally subtle combination of fine miniature sculptures, seen in the allegorical reliefs and small busts, within a highly satisfying overall conception, three games boards being contained in one harmonious object. The contemporary inscriptions, reminiscent of emblem books of the seventeenth century, are very much of a piece with the whole, illuminating the meanings of the images, while at the same time evoking the early baroque period, when proverbs and aphorisms, often Latin tags, complemented the visual imagery. This elaborate and sophisticated work of art was produced at the beginning of the great age of amber working, and it has exceptionally survived, virtually intact. As such it was almost unique in Britain. Because amber is so fragile, and subject to environmental change, few other great works in this material from the early seventeenth century have come down to us. Without doubt it could only have been made for a wealthy, perhaps royal, owner, and it could well have been presented as a diplomatic gift by one of the Stuarts' Continental relatives in Denmark or Prussia. It is now in the German Historical Museum (Deutsches Historisches Museum) in Berlin.[12]

Diplomatic gifts of amber are known to have been presented to British monarchs in the seventeenth and eighteenth centuries, though sadly these seem not to have survived.[13] A small number of amber cabinets were at one time in the British royal collection. One was mentioned in 1762 as 'a curious amber

[11] Sold at Sotheby's, London on 12 April, 1990, lot 199.

[12] It was bought at the Sotheby's auction by Galerie Neuse, Bremen, and later acquired by the DHM. See also: *King in Check – The amber board game cassette*, 2024, https://www.dhm.de/blog/2024/02/14/king-in-check-the-amber-board-game-cassette/ and Interdisziplinäre Tagung. Spielerische Allianzen. Staatskunst, Kriegskunst und Fortuna in der Frühen Neuzeit, 29. Februar und 1. März 2024, https://www.dhm.de/programm/tagungen-und-symposien/spielerische-allianzen-staatskunst-kriegskunst-und-fortuna-in-der-fruehen-neuzeit-1/ [accessed: 6.11.2024].

[13] See Jacek Bielak, *Mecenat miasta Gdańska wobec bursztynnictwa. Przyczynek do semantyki wyrobów rzemiosła w podarunkach dyplomatycznych nowożytnego miasta* [in:] *Bursztyn jako*

cabinet, presented by the King of Prussia to queen Caroline'.[14] Caroline of Ansbach (1683–1737) was consort to King George II, and a great patron of the arts herself. Another 'fine amber cabinet' was said to have belonged to Queen Anne (1665–1714), the last Stuart monarch.[15] These works are now lost, but an amber casket sold on the London art market in 2010 had a proven royal connection. It bore the arms of Prince William of Orange (1711–1751) and Anne, Princess Royal of Great Britain (1709–1759) and is now in the Rijksmuseum. The casket and the primary sources outlining its development and presentation in Berlin are discussed at length by Rahul Kulka in his contribution to this volume.

Although many amber objects are secular items of luxury, some had an ostensibly devotional purpose, for example house-altars, crucifixion groups or statuettes of saints were all produced in amber. In the Victoria and Albert Museum a relief (fig. 5) of *The Rest on the Flight into Egypt and the Miracle of the Palm* is one such religious subject.[16] This figurative amber relief (h. 27.5 cm) is set onto lapis lazuli, mounted on a slate backing with a gilt metal surround. It had been given to the Museum in 1950 by Dr Walter Leo Hildburgh. Assuming this rich setting is contemporary with the amber, this again shows what a valuable commodity amber was felt to be. The composition must derive from a print, and the most likely source is an engraving after a sixteenth-century Italian painting, such as one after Giulio Campi, dating from the 1580s.[17] Another amber in the National Museum of Scotland, depicting *The Baptism*, is remarkably similar in style, and must come from the same workshop. In this case the amber lacks a frame, while its original backing does not survive. It is altogether simpler in composition than the analogous one in the V&A, and is somewhat smaller (h. 22 cm), but again it must derive from a print, as yet unidentified. Both reliefs are likely to be Italian; on the base of the frame of the Edinburgh relief the word 'Batista' is inscribed, suggesting an Italian origin. They may have been carved in Rome, or perhaps Sicily. The original contexts for these ambers are unknown. In at least one case, it has been suggested

dobro turystyczne basenu Morza Bałtyckiego, ed. Janusz Hochleitner, Jantar 2008, pp. 39–60, with English examples note on pp. 52–54.

[14] A review of London and its Environs described …, in "The Critical Review; or Annals of Literature" 1762, vol. X, p. 306. Cited in Trusted 1985, note 49 on p. 21.

[15] *The English Connoisseur*, 1766. Cited in Trusted 1985, p. 14.

[16] Trusted, *Catalogue of European Ambers…*, cat. no. 22 on pp. 84–87; Rachel King, *Finding the Divine Falernian: Amber in Early Modern Italy*, "V&A Online Journal" no. 5, Autumn 2013, http://www.vam.ac.uk/content/journals/research-journal/issue-no.-5-2013/finding-the-divine--falernian-amber-in-early-modern-italy/ [accessed: 7.11.2024]; Alexis Kugel, Rahul Kulka, *Amber. Treasures from the Baltic See 16th–18th Century*, Paris 2023, pp. 72–74.

[17] A copy is in the Metropolitan Museum of Art, New York. See: Rest on the Flight into Egypt; the Holy Family under a palm tree surrounded by angels, putti, and a male cleric or saint, Giorgio Ghisi, 1578, https://www.metmuseum.org/art/collection/search/367762 [accessed: 8.11.2024].

that a comparable piece sold at auction in 2009 and presented by Agostino Cusani (1655–1730) to the Doge of Venice Silvestro Valièr (1630–1700), could be linked to the arrival of Marie Casimire of Poland in Venice in 1698/99.[18] Scientific analysis in Edinburgh has shown the amber used in *The Baptism* is Baltic, and more research is needed to understand who carved the amber, where and when it became incorporated into these shrines. Perhaps they were individual devotional items, rather than having been mounted on larger objects. Their differing sizes mean it is unlikely they were to be viewed as pendants, or to have belonged together.

Probably the most frequent luxury amber objects to be found in British collections were cabinets. The celebrated connoisseur and collector William Beckford (1760–1844) owned an amber cabinet which was displayed at his great country house in Wiltshire, Fonthill Splendens. In 1801 its position was described as follows: 'In the centre of the Library stands a large amber cabinet which displays every variety of this precious material from the deepest orange to the palest yellow'. It may well have dated from the seventeenth century (like the amber games board) and was said to have 'belonged to the Queen of Bohemia [Charles I's sister], daughter of James I. Her portrait and that of her husband are carved in white amber on one of the drawers.'[19] The contents of Fonthill were auctioned off in 1823,[20] and the cabinet went first to Stowe (sale 1848) and then via Charles Redfern to Sir Henry Delves Broughton of Broughton Hall, Staffordshire (see Rachel King in this volume).

But an amber cabinet which has survived in Britain is a fine example now in the Walker Art Gallery in Liverpool (fig. 5).[21] This splendid two-door cabinet, mounted with ivory reliefs and gilt metal mounts, was owned by the renowned collector Henry Blundell (1724–1810) of Ince Blundell Hall in Lancashire, near Liverpool. As a Roman Catholic, Blundell was not allowed to hold public office, and it may be partly for that reason that he devoted his energies to collecting works of art. This cabinet is reminiscent of those designed by the seventeenth--century amber craftsman Michel Redlin. It has also been attributed to Johan Georg Zernebach. It could well have been made in Gdańsk (Danzig), and almost certainly dates from the late seventeenth century. It is unknown where Blundell acquired it, but one of its most interesting features is an inscription on the inside recording the name of George Bullock, a Lancashire sculptor (1783–1818), who

[18] King, *Finding the Divine Falernian…* [accessed: 7.11.2024].

[19] See John Britton, *The Beauties of Wiltshire interspersed with Anecdotes of the Arts*, vol. I, London 1801, pp. 212–213; Clive Wainwright, *William Beckford's Furniture*, "The Connoisseur", vol. 191, no. 770, pp. 290–297, especially fig. 10 on p. 294.

[20] Mr Phillips Sale of Fonthill Abbey, Furniture, including 'Ebony, Amber, Florentine and Buhl Cabinets', 23 September 1823, and days following. Trusted, *Catalogue of European Ambers…*, p. 14.

[21] Walker Art Gallery, Liverpool, inv.no. WAG 2002.12. I am most grateful to Xanthe Brooke and Pauline Rushton for giving me information on this piece. Kugel, Kulka, *Amber*…, p. 120.

Fig. 5. Amber cabinet on wood core, Gdańsk, c. 1700, perhaps by Johan Georg Zernebach, with later restorations by George Bullock, Walker Art Gallery, Liverpool, inv. no. WAG 2002.12

was charged with restoring it, no doubt by Blundell. Bullock was a remarkably productive artist who produced a wide variety of works straddling the worlds of sculpture, furniture and decorative furnishings. As well as clearly working in amber on this occasion, he also carved marble, and designed and made objects in artificial stone, wood, and bronze. Bullock moved to London between 1812 and 1814, and his so-called Grecian Rooms in Tenterden Street there were stocked with statues, busts as well as all manner of elegant furniture and works of art.[22] He presumably restored the amber cabinet before 1810, when Blundell died. It is not known where Blundell had initially acquired the amber cabinet, or in what condition. Nor is it known what restoration work Bullock carried out. But this piece was evidently a prized item treasured by the foremost collector of works of art in Liverpool at the time, and was sensitively, and not anonymously, restored by one of the most able sculptors and craftsmen in Britain of the early nineteenth century.

[22] *Biographical Dictionary of Sculptors in Britain 1660–1851*, London 2009, eds. Emma Hardy, Ingrid Roscoe, M.G. Sullivan, pp. 159–162, entry by M.G. Sullivan.

Knowledge of ambers in Britain is patchy. Many great works in amber remain anonymous, and they lack a continuous tradition of patronage in Britain. Unknown pieces appear sporadically, most recently an amber heart carved with the cypher of Charles II and an image of the Boscobel Oak from the estate of George Withers.[23] But those which survive, and even those which we know about solely through documentary references, present fascinating insights on the history of the collecting of amber. This luminous material has always possessed a magical and mysterious quality: its prehistoric roots as a fossilised resin meant that until the nineteenth century its exact origins were intriguing and uncertain. Above all in Britain, as in Poland, Russia and Germany, its inherent physical qualities were treasured. Its myriad colours, ranging from glowing translucency to creamy opacity, from deep red to orange and lemon yellow, constantly inspired artists to create intricate and beautiful works of art, collected by kings and queens, princes and merchants.

Bibliography

Bielak Jacek, *Mecenat miasta Gdańska wobec bursztynnictwa. Przyczynek do semantyki wyrobów rzemiosła w podarunkach dyplomatycznych nowożytnego miasta* [in:] *Bursztyn jako dobro turystyczne basenu Morza Bałtyckiego*, ed. Janusz Hochleitner, Jantar 2008, pp. 39–60.

Biographical Dictionary of Sculptors in Britain 1660–1851, eds. Emma Hardy, Ingrid Roscoe, M.G. Sullivan, London 2009.

Britton John, *The Beauties of Wiltshire interspersed with Anecdotes of the Arts*, vol. I, London 1801.

Houghton John, *A Collection for the Improvement of Husbandry and Trade*, revised by R. Bradley, London 1727.

Interdisziplinäre Tagung. Spielerische Allianzen. Staatskunst, Kriegskunst und Fortuna in der Frühen Neuzeit, 29. Februar und 1. März 2024, https://www.dhm.de/programm/tagungen-und-symposien/spielerische-allianzen-staatskunst-kriegskunst--und-fortuna-in-der-fruehen-neuzeit-1/ [accessed: 26.11.2024].

King in Check – The amber board game cassette, 2024, https://www.dhm.de/blog/2024/02/14/king-in-check-the-amber-board-game-cassette/ [accessed: 26.11.2024].

King Rachel, *Finding the Divine Falernian: Amber in Early Modern Italy*, "V&A Online Journal" no. 5, Autumn 2013, http://www.vam.ac.uk/content/journals/research-journal/issue-no.-5-2013/finding-the-divine-falernian-amber-in-early-modern-italy/.

Kugel Alexis, Kulka Rahul, *Amber. Treasures from the Baltic See 16th–18th Century*, Paris 2023.

Kulka Rahul, *An Amber Games Board From 1607. Reflections on the Matter of Prussian Amber Diplomacy Around 1600* [in:] *Kunstpatronage in Mitteleuropa zwischen Privatstiftung und Staatskunst*, ed. Jakub Adamski, Warsaw 2021, pp. 129–150.

[23] A Charles II carved amber heart, c. 1672, https://auctions.doreandrees.com/catalogue/lot/033699c7f0a7e16070c5356ac413053b/ad74375b82a358e6eef0ce537def266d/fine-silver-and--objets-de-vertu-lot-38/ [accessed: 20.11.2024].

Tradescant's Rarities. Essay on the Foundation of the Ashmolean Museum 1683, ed. Artur MacGregor, Oxford 1983.

Trusted Marjorie, *Catalogue of European Ambers in the Victoria and Albert Museum*, London 1985.

Wainwright Clive, *William Beckford's Furniture*, "The Connoisseur", vol. 191, no. 770.