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## The Sea as Theme in Amber Art. New Thoughts on the Malbork Maucher Casket<sup>1</sup>

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**Słowa kluczowe:** Ikonografia morza, sztuka bursztynnicza, Christoph Maucher, Gdańsk, Hesperidy, prezent ślubny

### Morze jako temat w dziełach z bursztynu. Nowe przemyślenia o malborskiej szkatule Mauchera

Niniejszy tekst dotyczy tematyki związanej z morzem pojawiającej się w nowożytnych przedmiotach wykonanych z bursztynu. Najbardziej kompleksowym i najszerzej omawianym przykładem jest malborska szkatuła Christopha Mauchera. Analizowana jest zarówno rozbudowana ikonografia dzieła, jak i techniki wykorzystywane przez artystów tworzących w Gdańsku na przełomie XVII i XVIII wieku. Twórca tego wyjątkowego dzieła jawi się jako osoba sprawnie posługująca się wzorami graficznymi, ale także znająca dobrze tendencje w ówczesnej rzeźbie i malarstwie, wykorzystująca najlepsze wzory zaczerpnięte ze sztuki monumentalnej i architektury. Maucher był jednak przede wszystkim świetnie wykształconym rzeźbiarzem małych form – wykonując zarówno pełnoplastyczną grupę na zwieńczeniu szkatuły, jak i ornamentalne czy pejzażowe detale, czynił to z niezwykłą precyzją. W tekście zwrócono także uwagę na pozycję społeczną bursztynnika na podstawie jego testamentu oraz kompleksowe badania technologiczne i wymagania konserwatorskie tego typu dzieł.

<sup>1</sup> I was able to analyse the so-called Maucher casket during my time as curator of the Amber Collection in The Castle Museum in Malbork 2010–2014. I presented the results of my investigation during the conference *Amber. Science in Art* in 2018, for which an abstract is available in: *Amber. Science and art. Amber International symposium*, eds. Ewa Wagner-Wysiecka, Jacek Szwedo, Anna Sobecka et al., Gdańsk 2018, pp. 153–155. Further research regarding the search for amber artefacts showing maritime themes in global collections, as well as documentation on the casket itself, led to new findings. I wish to thank Dr Rachel King for her support.



This text deals with motifs related to the sea appearing on and in early modern objects made of amber. It focusses most extensively on Christoph Maucher's Malbork casket. It analyses its iconography and the techniques used by artists working in Gdańsk comprehensively. I show that Maucher was not only a skilled adaptor of graphic models, but also well acquainted with contemporary trends in sculpture and painting, and that he drew inspiration from the monumental art and architecture. Maucher was, first and foremost, a highly educated sculptor in modest dimensions, meaning that whether making a fully-figured group to crown a casket or ornamental and landscape details, he was extremely precise. The text also draws attention to Maucher's social position on the basis of his last will, as well as the complex technological research and conservation requirements of a work like Maucher's casket.

Baltic amber has always been associated with water. The name of this specific resin points to its place of origin: the Baltic Sea. And though the legend of Jūratė would have us believe otherwise<sup>2</sup>, *succinite* does not come from the seabed. Instead, amber was formed many millennia ago on Fennoscandia, a land-mass once where the Baltic Sea basin is today. Poetically inclined authors have made amber the 'gold of the north', the 'tears of the gods' or the 'fabulous stone from the sea',<sup>3</sup> and maritime themes are not uncommon in the iconography of amber artifacts.

In this paper I will present the development of depictions of the sea, the coast, sea creatures and sea gods in European amber art. Key to this will be the analysis of maritime iconography on one of the largest and most significant examples of amber artistry: the great amber casket which has been in the collection of the Castle Museum in Malbork since 1968. Though unsigned, researchers unanimously link it to the sculptor Christoph Maucher. This unique work, alongside more than a dozen other amber artifacts from public collections, has recently

<sup>2</sup> Jūratė lived under the Baltic Sea in an amber castle. She fell in love in fisherman named Kastytis. The thunder god, Perkūnas, became furious and struck the amber castle. It exploded into millions of pieces. According to legend, that is why pieces of amber come ashore after a storm. Ludwik Adam Jucewicz, *Jurata i Kastytis* [in:] *Wspomnienia Żmudzi*, Wilno 1842, pp. 102–109, <https://polona.pl/item-view/04c6c41d-64bc-468c-95e1-e1fb56359dc7?page=57> [accessed: 22.10.2024]. See also: Domininkas Burba, *The Origin of the Literary Legend on Jūratė and Kastytis: Scientific Evaluations and the Question of Sources*, "Literatūra" 2022, vol. 64, no. 1, pp. 58–73, [https://www.researchgate.net/publication/367066553\\_The\\_Origin\\_of\\_the\\_Literary\\_Legend\\_on\\_Jurate\\_and\\_Kastytis\\_Scientific\\_Evaluations\\_and\\_the\\_Question\\_of\\_Sources](https://www.researchgate.net/publication/367066553_The_Origin_of_the_Literary_Legend_on_Jurate_and_Kastytis_Scientific_Evaluations_and_the_Question_of_Sources) [accessed: 20.11.2024]; Anna Sobecka, *Baltic Amber in Culture* [in:] *Baltic Amber Treasure of the Bay of Gdańsk*, Gdańsk 2018, p. 80.

<sup>3</sup> *Ambra. Oro del Nord*, Venezia 1978; Neil D.L. Clark, *Amber. Tears of the Gods*, Glasgow 2010; Mogens Bencard, *De sagolika stenarna från havet* [in:] *Bärnsten. Den Lewende Stenen*, Kraków 1999, pp. 37–46.



been the subject of an interdisciplinary project.<sup>4</sup> This project has drawn attention to Raman spectroscopy, among other techniques, for the study and preservation of historical amber objects, and science provides a further focus for this paper.

## The sea in the early Artistic Objects made of Amber

The production of amber in the late Middle Ages appears to have focused on rosaries and small sacred sculptures.<sup>5</sup> Very few artworks from the 14<sup>th</sup>–16<sup>th</sup> centuries survive today. Surviving sources tell us<sup>6</sup> that ever-greater numbers of profane objects began to be commissioned in the 16<sup>th</sup> century. It was, however, only in the 17<sup>th</sup> century that techniques became advanced enough to allow artists to create highly refined surface decoration, whether mythological, ornamental or realistic in style. Thus, alongside turned artifacts, multipart ewers and goblets, game boards and caskets began to appear, becoming increasingly diverse in terms of form and ornamentation.

Some of the oldest amber objects on which marine themes are evident are two pieces in the collection of the Green Vaults in Dresden: two very differently formed ship-shaped vessels bearing figures of Neptune.<sup>7</sup> The first, attributed to Georg Schreiber still impresses with its beauty, yet the loss of its principal figure encourages the close inspection of the second which is signed and dated Jacob Heise 1656.<sup>8</sup> The vessel bowl, in the shape of a nautilus shell, is formed of panels carved in low relief with marine themes interspersed by high-relief figures of mermaids.<sup>9</sup> The whole is crowned with a figure of Neptune atop a sea creature

<sup>4</sup> Anna Ryguła, Anna Klisińska-Kopacz, Paulina Krupska-Wolas, Tomasz Wilkosz, Marta Matosz, Michał Obarzanowski, Karolina Skóra, Aldona Kopyciak, Julio M. del Hoyo-Meléndez, *Detection of Protective Coatings Applied on Baroque Amber Artworks: Case Studies*, “Heritage” 2024, vol. 7, no. 8, pp. 4109–4130, <https://doi.org/10.3390/heritage7080193> [accessed: 20.11.2024]; Anna Ryguła, Anna Klisińska-Kopacz, Paulina Krupska, Elżbieta Kuraś, Julio M. del Hoyo-Meléndez, *The Surface degradation of Baltic amber: The depth-profiling analysis and its application to historical objects*, “Journal of Raman Spectroscopy” 2020, vol. 51, no. 1, pp. 1–7, <https://doi.org/10.1002/jrs.5924> [accessed: 20.11.2024].

<sup>5</sup> See: Rachel King, *Rethinking the oldest surviving amber in the west*, “The Burlington Magazine”, CLV 2013, pp. 756–762 [https://www.academia.edu/6225069/Rethinking\\_the\\_oldest\\_surviving\\_amber\\_in\\_the\\_west](https://www.academia.edu/6225069/Rethinking_the_oldest_surviving_amber_in_the_west) [accessed: 12.11.2024].

<sup>6</sup> Andreas Aurifaber, *Succini Historia. Ein kurzer gründlicher Bericht...*, Königsberg 1551, Cap IX, <https://kpbc.umk.pl/dlibra/doccontent?id=77288> [accessed: 12.11.2024].

<sup>7</sup> Jutta Kappel, *Bernsteinkunst aus dem Grünen Gewölbe*, Dresden–München–Berlin 2005, cat. 8, 13; Jutta Kappel, *The amber collection in Grünes Gewölbe*, “Bursztynisko/ The Amber Magazine” 2020, no. 44, pp. 46–48, <https://skd-online-collection.skd.museum/Details/Index/117034#>; <https://skd-online-collection.skd.museum/Details/Index/194909> [accessed: 20.11.2024]. See also: Tomasz Grusiecki, *Locating the Material: Prussian Carved Ambers, Place Ambiguity and a New Geography of Central European Art*, “German History” 2023, vol. 41, no. 3, pp. 444–447.

<sup>8</sup> More about Schreiber and Heise in Rachel King’s paper in this volume.

<sup>9</sup> See further cups attributed to Heise, e.g. in the Metropolitan Museum of Art in New York, <https://www.metmuseum.org/art/collection/search/193527> [accessed: 21.11.2024].



realized in the round. The goblet was a gift from the Elector of Brandenburg Frederick William to the Elector of Saxony, John George II Wettin. Both artists, Schreiber and Heise, were Königsberg-based and other works attributed to them evidence that their elaborate decorative schemes were often based on grotesques in low-relief and high-relief caryatids or herms, etc.<sup>10</sup>

Another type of amber object in respect of the connection with the sea might be in the creation of amber ships. A unique survival – in this case by an unrecorded maker – is preserved in the Bielefeld Museum Huelsmann<sup>11</sup> and is a ship consisting of two larger and several smaller lumps of amber with rigging and gilded elements. Of unclear date, this unique ship belongs to a cluster of objects known to have decorated table since the Middle Ages. Whoever produced the Huelsman ship mounted a piece of amber in silver to serve as a foot, atop which they placed a gilded Triton on a dolphin, and above this a large chunk of amber constituting its hull. Sails, cannons and other elements made of silver and amber, such as the winged figurehead at the stern of the ship, complete it. Its appearance may reflect that of the now lost ‘navicella’ with crew recorded in running inventory of the Medici Tribuna in Florence (inventory 1638–1654).<sup>12</sup> The earliest surviving 17<sup>th</sup>-century object to quote amber’s marine origins is the famous Medici wine fountain, whose iconography of shells, dolphins, and fish is not only associated with water, but its very function too, for this table decoration was to imitate water “tricks”.<sup>13</sup> It is thought that both pieces may have been made in Ducal Prussia.<sup>14</sup>

### Gdańsk workshops in the late 17<sup>th</sup> century

The sophisticated caskets created in Gdańsk (Danzig) in the last quarter of the 17<sup>th</sup> century present a further variation on marine decor. Michel Redlin was one of the best-known amber craftsmen then active in the city and was a member and elder of the amber turner’s guild.<sup>15</sup> Many intricately designed artworks attributed to him are preserved in public collections, for example in Dresden, New York and Malbork (fig. 1a). Redlin used, among others, the technique of

<sup>10</sup> Kappel, *Bernsteinkunst...*, cat. 8, 13. For some other, also lost objects see: Alfred Rohde, *Bernstein, ein deutscher Werkstoff. Seine künstlerische Verarbeitung vom Mittelalter bis zum 18. Jahrhundert*, Berlin 1937, pp. 32–43, figs. 12–19 and figs. 130–138.

<sup>11</sup> Bielefeld Museum Huelsmann, Inv. Nr. H-S 011. Published in *Bernstein für Thron und Altar. Das Gold des Meeres in fürstlichen Kunst- und Schatzkammern*, ed. Wilfried Seipel, Wien 2005, cat. 18, pp. 44–46, note by Sabine Haag.

<sup>12</sup> Information provided by Rachel King.

<sup>13</sup> Marilena Mosco, *Maria Maddalena of Austria. Ambers* [in:] *The Museo degli Argenti. Collections and Collectors*, Florence 2004, pp. 102–103.

<sup>14</sup> *Ibidem*.

<sup>15</sup> Mentioned in documents preserved in The Gdańsk Library of Polish Academy of Science, Ms. 571, p. 211.



*intaglio*, sometimes also combing it with gold or other foils to make the reverse detail more visible. This kind of decoration has erroneously been called *egломisé*. *Eglomisé* is connected with glass painting and should only be used with transparent panels of amber if they are painted. This was – in fact – rare.<sup>16</sup> Instead, amber masters more usually created images on the reverse side of panels by engraving and gilding. In German art historical scholarship dealing with amber the terms *Ameliertechnik* or *Amelierung* are used.<sup>17</sup> This originally meant the filling of an engraved surface with niello and firing it. Though the idea of contrast and material is valid, amber artists are not known to have introduced sulphureous pastes to achieve color effects. They usually ensured that detail carved into the reverse of translucent amber panels was better legible by sandwiching golden or brass foils between the plaque and the wooden structure below. Numerous seascapes made in this way, based on landscape painting and printmaking, are seen on the main body portions of caskets, or inside on their bases.<sup>18</sup>

In some of his works, Redlin cut the reverse of the cabochon, but did not use foil to reflect light through it. Instead, he created a construction of tiles connected by tongue and groove joins, making a translucent wall of amber through which light passes when casket lids are open or lit from the side making the engravings visible. Museums use this to excellent effect, and this is how the so-called Ceres casket in Malbork<sup>19</sup> is presented with LED light inside



Fig. 1a. Michel Redlin, Cerera Casket, 1680s, site view, Castle Museum in Malbork, photo: Bożena and Lech Okońscy

<sup>16</sup> This form of decoration is rare and is found almost exclusively on items from the early 17<sup>th</sup> century. A good example is the casket from Altonaer Museum Inv. Nr. 1986-358 or Hans Klingenberg's Gamesboard, now in the possession of Galerie Kugel in Paris, see: Alexis Kugel, Rahul Kulka, *Amber. Treasures from the Baltic Sea 16<sup>th</sup>–18<sup>th</sup> century*, Paris 2023, cat. 3.

<sup>17</sup> *Bernstein für Thron und Altar...*, pp. 70–71, cat. 42; Annika Dix, *Wiedergewonnene Schönheit. Anmerkungen zur Technologie und Restaurierung von Bernsteinkunstwerken im Grünen Gewölbe* [in:] Jutta Kappel, *Bernsteinkunst aus dem Grünen Gewölbe*, Dresden–München–Berlin 2005, pp. 111–118.

<sup>18</sup> Staatliche Kustsammlungen Dresden SKD Inv. Nr. III 90. Kappel, *Bernsteinkunst...*, cat. 19; Kappel, *The amber collection...*, pp. 47–48.

<sup>19</sup> Castle Museum in Malbork, Inv. Nr. MZM/B/549; Elżbieta Mierzwińska, *Bursztyn w sztuce*, Malbork 1998, pp. 47–48; Elżbieta Mierzwińska, *The Great Book of Amber*, Malbork 2002, pp. 76–79.





Fig. 1b. Michel Redlin, Cerera Casket, Castle Museum in Malbork (detail), Castle Museum in Malbork, photo: Marek Żak

the gallery vitrine (fig. 1b). Redlin paid attention to the unique qualities of the material and exploited naturally cloudy portions in the structure of translucent amber. One of the oval cabochons of the Cerera casket is a good example of this. Redlin's landscapes might be highly detailed depictions of ships at sail, and they might be relatively simple. In most cases, the viewer has to appreciate these details through the convex side of the cabochon, but in the case of a small casket in the Altonaer Museum<sup>20</sup>, the creator, or perhaps the restorer, has fixed one of the panels 'inside-out' (fig. 2a–b). We see a small boat with two passengers wearing hats arriving at the shore. A building resembles a church. A palm tree is visible at center. We can see a similar motif on the seashore on a games board from the Museum of Fine Arts in Boston<sup>21</sup>, demonstrating that landscape and allegorical motifs, recurred.

Marine landscapes are also depicted in the backgammon (tric-trac) games board<sup>22</sup> from the collection of the Kugel Gallery in Paris (fig. 3a–b). On one of the dark but exquisitely preserved cabochons there is an engraved harbor with a depiction of a "Gdańsk Cog", not unlike the ship in the depiction of Balga in Christoph Hartknoch's *Alt und neues Preussen*<sup>23</sup> (fig. 4). The ship is unmistakably flying the arms of Gdańsk. This games board was created in Gdańsk

<sup>20</sup> Inv. Nr. 1990-236.

<sup>21</sup> *Gameboard*, bequest of William Arnold Buffum, accession number 02.205a, <https://collections.mfa.org/objects/55412/gameboard;jsessionid=90EA23276439B76C4105F078202F77D6> [accessed: 23.11.2024]. See also Rahul Kulka in this volume.

<sup>22</sup> Kugel, Kulka, *Amber...*, cat. 31.

<sup>23</sup> Christian Hartknoch, *Alt und neues Preussen...*, Frankfurt–Leipzig 1684, p. 382, [https://kpbc.umk.pl/dlibra/publication/35924/edition/45366/content?format\\_id=3](https://kpbc.umk.pl/dlibra/publication/35924/edition/45366/content?format_id=3) [accessed: 28.11.2024].





Fig. 2a–b. Small casket with landscapes and its detail, 2<sup>nd</sup> half of the 17<sup>th</sup> century, Gdańsk, on permanent loan from the Federal Republic of Germany to the Altona Museum, 1990-236, back view and detail of the side wall

during the period during which Redlin and Schödeloock, not to mention many other amber craftspeople, were active. Though the authors of the catalog did not indicate the name of a possible creator, the craftsmanship of the cabochon reliefs, including the sea views, and the sculptural elements is of the highest quality.

Nautical themes appear primarily on caskets and game boxes and amber masters, engraving landscapes on the cabochons, appear to have taken their inspiration from prints and plates in books, working freely with them and sometimes making exotic additions. Amber craftspeople seem to have found the



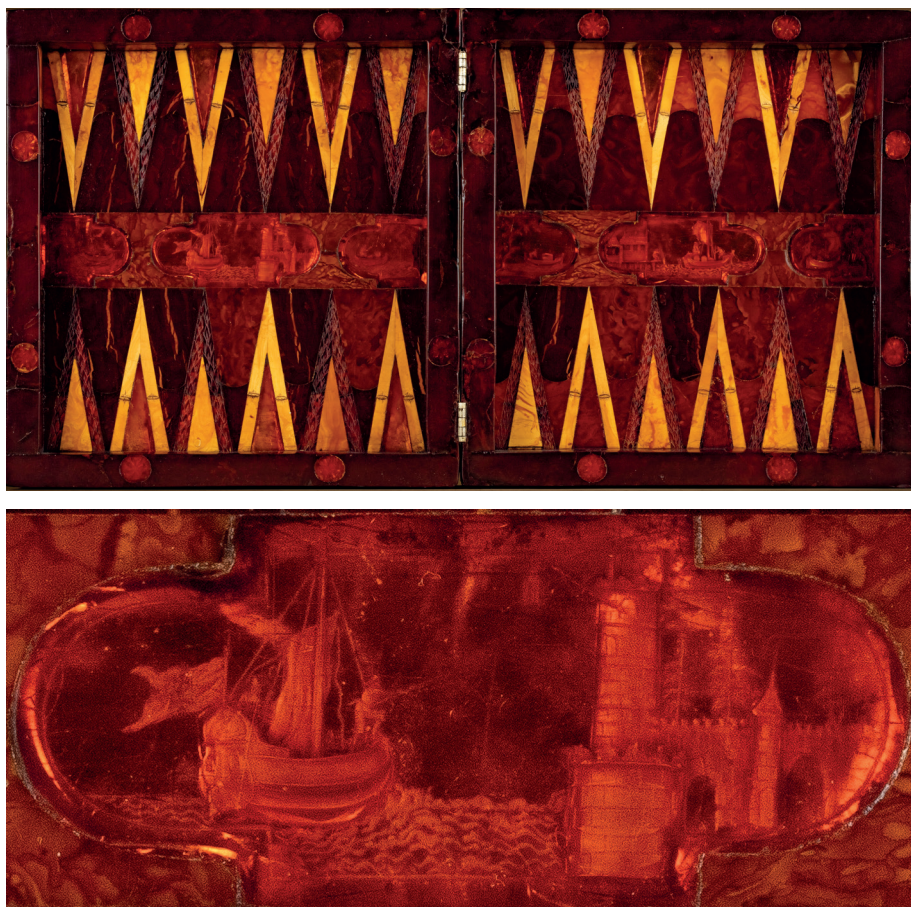


Fig. 3a–b. Games board, Gdańsk ca. 1680–1690, Kugel Gallery, Paris, tric-trac board and a detail: The ship with the Gdańsk coat of arms

realistic depiction of water challenging, usually visualizing it through images of the border between sea and land or by depicting ships. However, amber art also showcases water-related mythological themes, as already mentioned in the above discussion of Heise's Dresden *nautilus cup* which combines a figure of Neptune with sea gods in a shell-shaped vessel. In works from Redlin's workshop, mythological motifs are introduced in both amber and bone, exemplified by depictions of dolphins or tritons and mermaids on a casket in Karlsruhe, or the ivory bas-relief depicting Neptune and Amphitrite on the large two-tiered casket in the Galerie Kugel collection.<sup>24</sup> The Malbork Maucher casket captures marine themes particularly masterfully (fig. 5a), combining reverse engraving, low and high-relief and fully-plastic sculpture to triumphant effect.

<sup>24</sup> Karlsruhe, Badisches Landesmuseum inv. 95/832; Kugel, Kulka, *Amber...*, cat. 29.





Fig. 4. Balga, Christian Hartknoch, *Alt und neuses Preussen*, 1684



Fig. 5a. Christoph Maucher, Great Casket, ca. 1700, Castle Museum in Malbork, photo: Bożena and Lech Okońscy



## Christoph Maucher

Christoph Maucher (1642–1706/7) was born in Schwäbisch Gmünd and received his first lessons in sculpture – alongside his younger brother Johann Michael – in the paternal workshop.<sup>25</sup> Around 1670, Christoph arrived in Gdańsk and went on to work there for over 35 years until his death. He never became a citizen of Gdańsk nor was he admitted to the guild of amber masters. It is thought he learned how to work amber from the guild master Nicolaus Turow. In 1677, both men were involved in the making of the amber and ivory throne commissioned by the Great Elector Frederick William as a gift for Emperor Leopold I.<sup>26</sup> Maucher's growing celebrity led to the envy of amber craftsmen. Complaints about him were submitted by the guild to the City Council in 1684, 1685 and 1705<sup>27</sup> and the City Council ordered the artist to limit himself to sculpture. Maucher did not have a permission to make or sell caskets or altars. This censure may explain why he didn't sign his works in amber. The only signed and dated work by Maucher is an impressive figural ivory praising the "Triumph of Emperor Leopold I over the Turks" made in 1700, now in the Kunsthistorisches Museum Vienna.

Despite signing only few of his works, scholars have identified analogies between surviving elements of Leopold's amber and ivory throne and amber artefacts, allowing them to assign a group of works to Maucher.<sup>28</sup> These suggest that Maucher had gained fame abroad, for many works were and still are found

<sup>25</sup> Ehmer Angelica, *Die Maucher. Eine Kunsthandwerkerfamilie des 17. Jahrhunderts aus Schäbisch Gmünd*, Schäbisch Gmünd 1992, p. 21; Kevin E. Kandt, Gerd-Helge Vogel, *Christoph Maucher in Danzig: Episodes from the Life of a Baroque Wanderkünstler in Central Europe and Some Observations on the Social Status of Artists during the Early Modern Period*, "Ikonotheke: Prace Instytutu Historii Sztuki Uniwersytetu Warszawskiego" 2009, t. 22, pp. 181–207.

<sup>26</sup> *Bernstein für Thron und Altar...*, pp. 70–71, kat. 42. Writing to Elector Frederick William, Veit Heydekampf noted scathingly that Nicolaus Turow, whom the Elector had commissioned to make Leopold's throne, "doesn't know what *guéridons* are." His lack of knowledge lost him the commission. This went to Christoph Maucher. See: Gehemes Staats Archiv, Berlin (GStA) PK, I. HA, Rep. 7, Preußen, 35i, Paket 709, Akten der Bernsteinkammer, 1588–1712, unpaginated: Letter from Elector Frederick William in Potsdam to Oberzolldirektor Veit Heydekampf in Königsberg ordering gifts for the French court, 30<sup>th</sup> December 1680 and GStAPK, I. HA, Rep. 7, Preußen, 35i, Paket 709, Akten der Bernsteinkammer, 1588–1712, f. 366: Letter from Oberzolldirektor Veit Heydekampf to Elector Frederick William regarding *gueridons*, 19<sup>th</sup> January 1681, reproduced in Susanne Netzer, *Bernsteingeschenke in der preußischen Diplomatie des 17. Jahrhunderts*, "Jahrbuch der Berliner Museen" 1993, Bd. 35, p. 245, docs. 18 and 19. GStAPK, I. HA, Rep. 7, Preußen, 35b, u.p.: Letter from Elector Frederick William to Rat and Oberzolldirektor Veit Heydekampf, 27<sup>th</sup> October 1682, cited in Jeanette Falcke, *Studien zum diplomatischen Geschenkwesen am brandenburgisch-preußischen Hof im 17. und 18. Jahrhundert*, Quellen und Forschungen zur brandenburgischen und preußischen Geschichte, Bd. 31, Berlin 2006, pp. 72–73. Many thanks to Rachel King for sharing this reference.

<sup>27</sup> Archiwum Państwowe w Gdańsku, APG 300, 34, nr 113.

<sup>28</sup> Pelka, *Christoph Maucher...*, *passim*; Marjorie Trusted, *Catalogue of European Ambers in the Victoria and Albert Museum*, London 1985, cat. 12–13.



in many court collections. Maucher most certainly had collaborators. A team worker from the off – first with his family, then as Turow's assistant – he went on to produce large pieces which surely required the support of others. For example, the simpler tasks such as selection of the material, cutting and preliminary sculpting was probably done by assistants. Maucher's style combines the South German tradition, taken from his father's workshop, with the influence of Gdańsk sculpture from the second half of the 17<sup>th</sup> century, especially from the circle of Andreas Schlüter. His works are characterized by rich, baroque forms expressed in robust floral motifs such as carved garlands, bunches of fruit and intertwined acanthus leaves. He employed medallions with relief and intaglio decoration, grotesque masks, and dolphin heads, etc. His human figures are usually depicted dynamically in moments of strong emotion.

Maucher's fame echoed after his death. In 1721, Gabriel Rzączyński wrote about "Moukiert" at the end of "Trattato VI" on "Succini" in his *Historia Naturalis Regni Poloniae*.<sup>29</sup> In the 19<sup>th</sup> century, he became forgotten, but researchers began to show interest in his art after World War I.<sup>30</sup> Yet many pieces attributed to Maucher have still to be thoroughly analyzed.

## The Malbork Maucher Casket

The casket at the heart of this contribution is resplendent with rich, baroque forms. The object came from the Kitson collection (Yorkshire, Britain), and was sold with a large group of other amber objects by Sotheby's on January 23<sup>rd</sup> 1961.<sup>31</sup> It has been constructed from many multi-colored amber plaques glued together and only partially supported by wooden structures. There are also reverse engraved tiles depicting seascapes and numerous sculptural elements. This masterpiece has been attributed to Maucher's Gdańsk period, probably in the late 17<sup>th</sup> or at the beginning of the 18<sup>th</sup> century.<sup>32</sup>

The plinth has been sculpturally crafted as an openwork base and focusses on an ancient god – Poseidon/Neptune (fig. 5b). The ruler of the seas is shown as a bearded man lifted on a shell chariot in the company of hippocampi and putti.

<sup>29</sup> Gabriel Rzączyński, *Historia Naturalis Curiosa Regni Poloniae...*, Sandomiriae 1721, p. 184, <https://pbc.gda.pl/dlibra/publication/1071/edition/2171/content> [accessed: 28.11.2024].

<sup>30</sup> Rudolf Verres, *Der Elfenbein- und Bernsteinschnitzer Christoph Maucher*, Pantheon XII, 1933, p. 244; Otto Pelka, *Christoph Maucher als Bernsteinschnitzer*, "Mitteilungen des Westpreussischen Geschichtsvereins" 1935, Bd. 34, H. 4, pp. 73–84.

<sup>31</sup> *The T.B. Kitson Collections: Catalogue of the Well Known Collection of Important Jade Carvings and Fine Cloisonné, Amber and Lacquer*, Sothebys & co, London January 23<sup>rd</sup> 1961, cat. 174. After few years in France the casket was sold in 1968 by J.F. Studziński Antiquariat to the Malbork Castle Museum, see: Mierzwińska, *Bursztyn w sztuce...*, p. 75.

<sup>32</sup> Janina Grabowska, *Polish Amber*, Warsaw 1983, p. 22; Mierzwińska, *The Great book...*, pp. 100–118.





Fig. 5b. Christoph Maucher, Great Casket, Poseidon/Neptune – driving a chariot, Castle Museum in Malbork, photo: Bożena and Lech Okońscy

The casket's body comprises tiles of transparent amber of various colors and shapes. The lowest register with drawer is decorated with cabochons depicting seascapes (fig. 5c–d), now faintly visible, engraved on the inside with foil underlay. The central recess of the front face frames a sculpted female figure; on the sides there are high-relief shells, fruit festoons, and decorative vases with plants in the corners. Its vertical divisions are indicated by slender Corinthian columns. The uppermost register takes the form of a frieze with carved masks and frond motifs engraved on the reverse of the plaques. The central figure of this portion has been interpreted as a goddess, perhaps the goddess of Love – Aphrodite/Venus.<sup>33</sup> However, this figure could well represent one of the Nereids – the Goddesses of Sea Water – or Amphitrite/Salacia, the wife of Poseidon/Neptune. Shown partially clothed, the figure standing in the central shell niche is now deprived of her attributes, having been badly damaged and repeatedly clumsily restored. Yet the shell, which is also repeated in the two flanking segments on this tier, creates continuity with the pedestal motifs, and Poseidon's chariot.

At this juncture, it may be interesting to recall that Amphitrite was present – both in statue and painted form – in the *Studiolo* of Francesco I de Medici in Florence, where the water-related cycle of paintings also included a depiction of the story of the Heliades. Lamenting the death of their brother Phaeton, who

<sup>33</sup> Elżbieta Mierzwińska, *Christophorus Maucher Sculptor – sylwetka gdańskiego bursztynika z końca XVII wieku* [in:] *Praeterita Posteritati. Studia z historii sztuki i kultury ofiarowane Maciejowi Kilarskiemu*, ed. Mariusz Mierzwiński, Malbork 2001, pp. 273–284.





Fig. 5c–d. Christoph Maucher, Great Casket, marine motifs in reverse engraving, Castle Museum in Malbork, photo: Bożena and Lech Okońscy

fell into the River Eridanus (identified with Po), the Heliades' tears fell as drops of amber.<sup>34</sup> The figure of Amphitrite also appears in sculpture, frequently after Michel Anguier's model in the second half of the 17<sup>th</sup> century.<sup>35</sup> Amphitrite and Poseidon can also be found depicted on amber caskets, as well as many small bottles and pendants.<sup>36</sup>

<sup>34</sup> Publius Ovidius Naso, *Metamorphoses*, Boston 1922, <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0028%3Abook%3D2%3Acard%3D301> [accessed: 24.11.2024].

<sup>35</sup> *Amphitrite*, <https://www.metmuseum.org/art/collection/search/192730> [accessed: 24.11.2024].

<sup>36</sup> Ivory bas-relief on Redlins Amber Casket: Kugel, Kulka, *Amber...*, cat. 29; Amber salt bottle from Kassel, <https://datenbank.museum-kassel.de/23400/0/0/0/s97/0/100/objekt.html>



The flange of the casket's cover also presents watery motifs. There are two personifications of rivers on the corners (fig. 5e), both comparable with the depictions of these personifications in the graphic arts and monumental sculpture. Nearby, we see four reliefs and one fully sculpted head. On the lid's upper portion there are three clumsy putti bearing fruits. The casket is surmounted by a group of three seated female figures and their accompanying by the fourth putto with a dog.



Fig. 5e. Christoph Maucher, Great Casket, Sisters Hesperides, Castle Museum in Malbork, photo: Bożena and Lech Okońscy

In the picture of the Kitson collection catalogue, it is clear that, in 1961, the lid was not yet broken (fig. 5f). Both the rim of the lid and the personification of the rivers were complete (the right one is now headless). The three putti on the upper tier carried not just single apples, as they do now, but entire garlands made up of dozens of fruits. The boy in the middle was pointing to the right before. On the other hand, the putti at the top looked in a different direction as was his dog, which we can now ascertain had a reconstructed head.

A triad of female characters is a common motif in the visual arts, for example, the Graces, Nereids, and Horae, Morai or Hesperides. It was also popular to present the three goddesses Hera, Athena and Aphrodite laying claim to the apple of beauty after the story of the Judgement of Paris. All may be possible interpretations.

[accessed: 21.12.2024]; Pendant from Budapest, <https://collections.imm.hu/gyujtemeny/pendant/43619?f=7F6dp46louW8Njo3cambgwWoxv-TZ032YAyJ5Uzlkjzu6HxoC7xdx8Goh7H7C3xdx80ql8Arx8Y&n=62> [accessed: 21.12.2024].



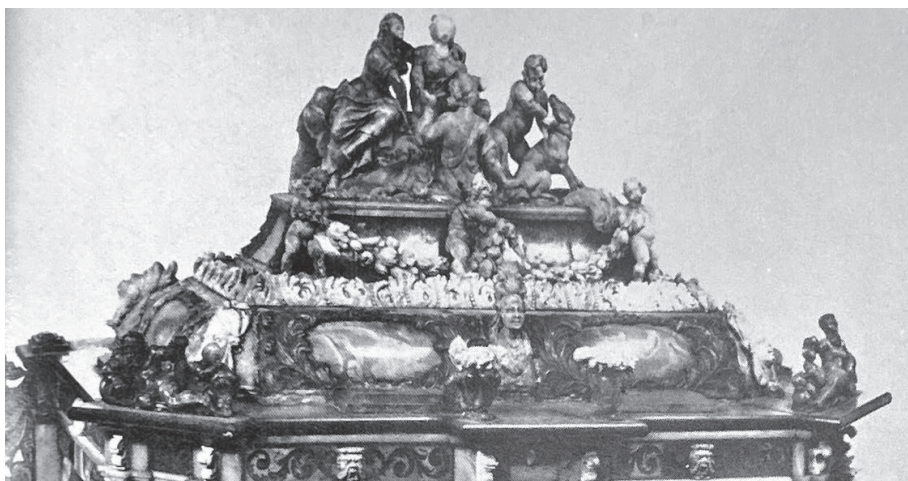


Fig. 5f. Christoph Maucher, Great Casket, after The T.B. Kitson, Sotheby's, 1961

Due to the mention of a *Judgement* in a source concerning amber working dated 1663,<sup>37</sup> and to the attribution of three *Judgement* groups to Maucher<sup>38</sup>, it has been assumed that the figures surmounting the Malbork casket also show this scene. Elżbieta Mierzwińska was encouraged to do so by the apple at the feet of the women.<sup>39</sup> Other authors<sup>40</sup> have accepted this attribution without questioning the whereabouts of Paris (note it is not a child holding the dog) or Hermes – both of whom are almost always present in this scene. Researchers have yet to analyze the relationship between figures surmounting the casket and the imagery elsewhere on its body. The two or three-dimensional inspiration for the group has yet to be identified and the whole merits significant further research.

The three seated women crowning the casket are clearly friends, not competitors. Minor damage and subsequent additions (the heads of two of the women) do not cause fundamental problems with the statement that they are in sisterly relationship. One sits slightly lower than the other two, who embrace, and it seems reasonable to suggest that the three women are enjoying each other's company. There are no traces of other figures. The most likely identification is that of the Hesperides:<sup>41</sup> the nymphs of the setting sun and the guardians of

<sup>37</sup> Georg Schröder, *Quodlibet oder Tage buch*, [Danzig] 1663, manuscript in the Gdańsk Library of Polish Academy of Science, Ms. 673, p. 172.

<sup>38</sup> Staatliche Museen zu Berlin, Skulpturensammlung, Inv.-Nr.859, Victoria & Albert Sculpture Inv.-Nr. 1059-1873, as well as Inv.-Nr. A. 61-1925.

<sup>39</sup> Mierzwińska, *Christophorus Maucher...*, p. 182.

<sup>40</sup> Jacek Bielak, *Przedstawienia Sądu Parysa w nowożytnym bursztynnictwie – konwencjonalny topos czy symbol ukrytej treści*, "Porta Aurea" 2002, t. 10, pp. 48–64.

<sup>41</sup> The Graces always stand or dance, the Nereids mourn in the water, and the Hesperides were depicted as seated crossing the sea/ ocean in a chariot/ boat accompanied by fruits, putti and personifications of rivers visible on the shore in the 17<sup>th</sup> century.



golden fruits whose story intersects with amber. According to the tale, the Hesperides protect a tree bearing golden apples (sometimes understood to mean amber) which was a wedding gift from Gaia to Hera. Originally, there was an abundance of fruit on the lid of the casket, indicating that we are dealing here with the garden of Hesperides, depicted against a background of now poorly legible landscapes in reverse engraving (fig. 5g). The Hesperides are also known as the Daughters of the Evening, the sisters are named Aigle (dazzling light), Erytheya (red one), and Hesperethusa (sunset glow). These refer to the colours of the setting sun and the location of amber, as ancients would have it, at the Western end of the world, near the Atlas mountains, at the edge of the encircling Oceanus.<sup>42</sup> If the three figures do indeed represent the Hesperides, this may suggest that the casket was created to mark a marriage.



Fig. 5g. Christoph Maucher, Great Casket, marine motifs in reverse engraving, Castle Museum in Malbork, photo: Bożena and Lech Okońscy

The story of the Hesperides became popular in the 16<sup>th</sup> century, with the sisters often being depicted alongside personifications of the rivers. Early modern graphic art shows the sister-nymphs bringing exotic fruits to Italy (fig. 6).<sup>43</sup> Many of these representations feature the Hesperides travelling in a chariot riding on water (fig. 7). Looking at Maucher's casket as a whole, Neptune's hippocampi carry not just him but also the Hesperides placed atop. Yet the dog presents a puzzling detail. It pulls the boy who has it on a leash. But upon opening the casket, the connection becomes clear.

<sup>42</sup> Hesiod, *Homeric Hymns, Epic Cycle, Homeric Hymns*, translated by Hugh G. Evelyn-White, Loeb Classical Library, vol. 57, London 1914. For classical literature quoting the Hesperides see: *Hesperides*, <https://www.theoi.com/Titan/Hesperides.html> [accessed: 27.11.2024].

<sup>43</sup> Giovanni Battista Ferrari, *Hesperides, siue, De malorum aureorum cultura et usu libri quatuor*, Romae 1646, <https://www.biodiversitylibrary.org/bibliography/106716> [accessed: 16.12.2024].





Fig. 6. Cornelis Bloemaert, Hesperides bringing exotic fruits as well oranges, as citrus and lemons to Italy, from Giovanni Battista Ferrari, *Hesperides...* 1646, Rijksmuseum Amsterdam



Fig. 7. Johann Fredrich Greuter, Hesperides bringing the fruits to Naples, from Giovanni Battista Ferrari, *Hesperides...* 1646, Rijksmuseum Amsterdam

## Interior of the casket

The central image beneath the casket lid depicts a pair of lovers, probably Aphrodite/Venus and Adonis (fig. 8a), resting beneath a tree. Maucher depicted this pair, in a similar manner, with the same attributes in an independent piece of sculpture today preserved in his native Schwabisch Gmünd.<sup>44</sup> In the early modern period, the story of Aphrodite and Adonis was also linked to the myth of *The Garden of the Hesperides*. Giovanni Pontano, for example, penned *De Hortis Hesperidum sive de cultu citriorum*, a poem which combines the story of Adonis – a god reborn – and that of nymphs guarding the tree's divine fruits.<sup>45</sup> Pontano's renaissance interpretation of the ancient myth of Adonis would become extremely influential, with Pontano birthing the identification of Adonis

<sup>44</sup> Museum im Prediger Schwäbisch Gmünd, Inv. Nr. L 116-87, Ehmer, *Die Maucher...*, Abb 31.

<sup>45</sup> Carlo Caruso *Adonis. The Myth of the Dying God in the Italian Renaissance*, London–New Delhi–New York–Sydney 2013, pp. 11–12.



with an orange tree. Adonis' beloved Aphrodite planted orange trees in the garden of Hesperides.<sup>46</sup>

A further couple surrounded by lush vegetation and in the company of Cupid, a quiver of arrows at the bottom margin of the oval relief, is hidden inside. There is no dog, but as we have seen it can be found outside of the lid, on the other side of the garden as it were. The scene is made of light-yellow opaque amber in relief, with an impressive frame of darker amber, with a fruit garland ribbon interwoven between acanthus leaves with bone amber components.

It must be stressed in all of this, that the casket deviates aesthetically from its original appearance as a result of amateur repairs to the casket in the past (including a broken lid) using wood and artificial resin. As recently as the 1990s further restoration was undertaken which interfered heavily with the casket's external structure. Artificial resins as well as various putties and adhesives were used. These left marks in many places, visible under UV-light. Many ahistoric materials, including varnishes, have also been detected by spectroscopy.<sup>47</sup> The same research has confirmed which materials are unsuitable for use with amber, as they penetrate the structure of succinite and cause its degradation.

Inside the casket (on the base) there are five round cabochons in addition to other ornamental decoration executed in different techniques – reverse engraving as well as bas-reliefs and bone reliefs covered by amber cap. The biggest cabochon in the center (fig. 8b) is surrounded by four other irregular pieces, all decorated with reverse engraving (fig. 8c–d). These four landscapes may be intended to signify the four corners of the earth. The proper right (east?) depicts a wharf with a ship and a beacon analogous to the one depicted in Hartmann's *Succini Prussici* frontispiece.<sup>48</sup>

The four round cabochons, at the corners, are sculpted in bone and covered by a translucent amber cap. The decoration of this interior surface suggests that the casket was not designed to be a container for anything. It's so precisely decorated that the hypothesis of the casket as special commission is highly likely.

To date, the scene in the central cabochon has been interpreted as the birth of Venus and the other four as representations of her love affairs.<sup>49</sup> Perhaps the figure driving the chariot could be identified with Selene/Luna, Helios' sister, who traversed the sky in a silver chariot above the sea. She began her journey by emerging from the waves of Oceanus in the evening. Selene, in her turn, refers us back to the garden situated on the edges of the ocean and protected by the

<sup>46</sup> Hesperides was also the early modern name for a winter garden for oranges and lemons. Volkamer Johann Christoph, *Nürnbergische Hesperides, Oder Gründliche Beschreibung Der Edlen Citronat, Citronen, und Pomerantzen-Früchte...*, Frankfurt 1707.

<sup>47</sup> Reguła et al., *Detection of Protective Coatings...*, pp. 4119–4125.

<sup>48</sup> Philipp Jacob Hartmann, *Succini Prussici physica & civilis cum demonstratione ex autopsia & intimiori rerum experientia deducta*, Frankfurt 1677, <https://dlibra.bibliotekaelblaska.pl/dlibra/publication/48237/edition/44257/content?> [accessed: 20.12.2024].

<sup>49</sup> Mierzwińska, *Bursztyn w sztuce...*, p. 74.





Fig. 8a. The lid of Christoph Maucher's Casket – a pair of lovers resting beneath a tree, Castle Museum in Malbork, photo: Bożena and Lech Okońscy



Fig. 8b. The base of Christoph Maucher's Casket, Castle Museum in Malbork, photo: Bożena and Lech Okońscy





Fig. 8c. The big cabochon of Christoph Maucher's Casket, Castle Museum in Malbork, photo: Bożena and Lech Okońscy



Fig. 8d. The vertical cabochon of Christoph Maucher's Casket (centre right), Castle Museum in Malbork, photo: Bożena and Lech Okońscy

nymphs of the evening, the Hesperides. It is also possible that the central cabochon depicts Eos/Aurora, another of Helios' sisters. Like Selene, the goddess of the aurora travelled over the lands and oceans, accompanied by putti and birds, but before daybreak. The quality of the seascape in the lower part of the composition is strongly evident. It does not resemble the typical marinas seen in the outer decoration of the casket. Instead, Maucher has depicted this landscape as if a *Chinoiserie*, something visible on the base of the Judgment of Paris group in the Victoria & Albert Museum, London.<sup>50</sup>

Although the inside of the casket is well preserved, the four outermost tondi present scenes which are not easy to interpret, not least because they are barely seen. All show nymphs or goddesses against a landscape. The first (top left) might depict Syrinx at the river with Pan watching, and the second (top right) Callisto with Jupiter. The other two tondi show a woman with a child or children – the first may be sleeping Aphrodite/Venus (bottom left). The last cabochon (bottom right) depicts a woman accompanied by the deer and children, possibly the virgin goddess Artemis as the protector of birth. The goddess was often considered to be associated with fertility and the protection of women during labor.

The combination of four allegorical cabochons at the corners framed by decorative elements recalls designs for ceilings by Augustin Terwesten I (1649–1711) and Mattheus

<sup>50</sup> Trusted, *Catalog of European Ambers...*, cat. 12, p. 59.



Terwesten (1670–1757).<sup>51</sup> The set of drawings closest to Maucher's solution is preserved in the Rijksmuseum (fig. 9). Unfortunately, it is not known for which interior these designs were intended but the Terwesten brothers were both active at the court in Berlin.<sup>52</sup> Maucher too had connections there, established at the latest by the time of the production of Leopold's throne in 1677/8. Maucher also received raw amber in exchange for commissions.<sup>53</sup> These facts are recorded for the first decade of his career as an amber artist. He is likely to have had later contact with the court and opportunities to observe the ways in which first the Electors and later the King of Prussia invested in the arts.



Fig. 9. Mattheus Terwesten (after Augustin Terwesten), corner ceiling design featuring Diana and Endymion, Rijksmuseum Amsterdam

To conclude, my interpretation of the Malbork caskets' iconography is based on a comparative analysis of the piece with other visual arts from the early modern era. Artists creating such sophisticated examples in the applied arts were often wont to use pre-existing models. Assuming that this casket was a wedding gift, the presence of the Hesperides on the lid is key to understanding the work's decorative scheme. On the outside, the casket's iconography refers to love and sisterly support but also to crossing and flowing waters and harbours, perhaps indicating the journey and arrival of gift and bride. The interior, in turn, presents more intimate scenes. While the sculptural decoration of its exterior is designed for a wider audience, the interior is subtly worked, demanding close inspection potentially only accessible to the recipients of the gift. The translucent pieces shimmer with warm tones creating an atmosphere of the setting sun, perfectly uniting programme and material employed.

Despite the great interest in this work and the considerable literature<sup>54</sup>, old interpretations of the iconography, and of the techniques used by the artist are

<sup>51</sup> *Mattheus Terwesten*, <https://research.rkd.nl/en/detail/https%3A%2F%2Fdata.rkd.nl%2Fartists%2F76874#Biographical> [accessed: 16.11.2024].

<sup>52</sup> *Ontwerp voor een hoekstuk van een plafond met Jason en Medea*, <https://www.rijksmuseum.nl/en/collection/object/Ontwerp-voor-een-hoekstuk-van-een-plafond-met-Jason-en-Medea--5c032406e1454a5d0806874094b22990?tab=data>; *Ontwerp voor een hoekstuk van een plafond met Diana en Endymion*, <https://www.rijksmuseum.nl/en/collection/object/Ontwerp-voor-een-hoekstuk-van-een-plafond-met-Diana-en-Endymion--f470be8b8d4396268c730369c7b58ad3?query=Mattheus+Terwesten&collectionSearchContext=Art&page=2&sortingType=Popularity&tab=data> [accessed: 17.11.2024].

<sup>53</sup> Kugel, Kulka, *Amber...*, p. 56.

<sup>54</sup> I spoke about the casket at the conference *Exhibition and Storage of the Amber Objects in the Light of Tradition and Modern Research* in Kaliningrad 25.06.2015. Published in Russian: Anna Sobecka, *Экспонирование и сохранение янтарных объектов в свете музейных традиций*



still being repeated. The casket was examined in the Laboratory of Analysis and Non-Destructive Testing of Historical Objects in 2022<sup>55</sup>, and it is now clear that the artist did not use the paint beneath the cabochons. Yet information about Maucher's use of the *eglomise* technique was nevertheless repeated again in the interpretative panels for this year display.<sup>56</sup>

Using spectroscopy, we are able to identify the materials used in conservation and how these (negatively) impact the original fabric of the work. Thanks to infrared and UV light photography, we can hope to be better able to perceive the details of the landscapes on the inside of the tiles or the bone reliefs.<sup>57</sup> We can separate Maucher's work from later additions, allowing the appreciation of Maucher's talent. Yet Maucher's sculptures are also far from the canon of classical beauty. Many are stocky, have broad faces with sharp noses, full cheeks, half-open lips and deep-set eyes. Despite depicting serious themes, such as mythological or biblical figures usually, they are always presented with a pinch of humor and sensuality. Maucher was skilled at capturing allegory and myth, animals, land- and seascapes. He was a capable producer of nudes, especially female nudes, and differentiated the facial features of young and old with confidence. Maucher must have drawn these details from the world around him, for he never started a family, and had no children of his own.

The exact date of his death is unknown, with his last will being made on June 7, 1706.<sup>58</sup> On March 12, 1707, his heiress paid inheritance tax, suggesting he died in the intervening months. His testament demonstrates that he was wealthy. He bequeathed three-quarters of his property to his niece who paid 900 florins to the city, a sum representing only 10% of his total assets. The will tells us that Anna Maria received property and real estate from her uncle, including suburban dwellings. Maucher had at least one townhouse in the centre of Gdańsk and most probably also a property outside of the city, in the patrician vein. Maucher also established minor legacies (for 50–100 florins) which he gave to an infirmary, towards a nursing home and to private individuals,

и новейших исследований // Проблемы реставрации и консервации янтаря. Калининград 2015 [2019], pp. 67–68, il. 4 a–c; as well as Maucher's technique at Amber masterpieces from early modern Gdańsk, 3<sup>rd</sup> International Conference about the Ancient Roads, San Marino (15.04.2016); Amber Masters from Gdańsk, 4<sup>th</sup> International Conference about Amber Roads, Novo Mesto (21.04.2017); Technique of Amber Masters, Amber Forum, Svetlogorsk (28.07.2017); and in Gdańsk (23.03.2018), published abstract: Anna Sobecka, *A new interpretation of the mythological iconography of the Malbork Casket* [in:] *Amber. Science and Art...*, Gdańsk 2018, pp. 153–155. See also most recently: Kugel, Kulka, *Amber...*, p. 57.

<sup>55</sup> Rygula et al., *Detection of Protective Coatings...*

<sup>56</sup> Information on the exhibition available in Polish: *Christoph Maucher. Bursztynowa szkatuła pełna tajemnic – wystawa czasowa*, <https://zamek.malbork.pl/aktualnosci/christoph-maucher-bursztynowa-szkatula-pelna-tajemnic-wystawa-czasowa/> as well as information about the project: *Badania bursztynowej szkatuły Christopa Mauchera*, <https://zamek.malbork.pl/projekt/maucher/> [accessed: 12.08.2024].

<sup>57</sup> Materials relating to the study have yet to be published.

<sup>58</sup> APG 300, 43 nr 106, s. 50 (47v–48).



including two amber craftsmen, his probable coworkers: Georg Krüger and Christoff Baddert. We do not know whether any of them specialised in sea views. We cannot rule this out. In the 18<sup>th</sup> century, marine themes appear relatively rarely in surviving amber works. It is worth mentioning here the beautiful realizations of harbours on the Amsterdam games box discussed by Rahul Kulka in this volume.<sup>59</sup> Later, reverse engraved landscapes were limited to city panoramas in amber caskets.

## Conclusion

Maritime themes appear in the works of amber artists in the second half of the 17<sup>th</sup> century, initially allegorically as in Heise's workshop,<sup>60</sup> but later in the reproduction of seascapes after graphic patterns. Exquisitely executed reverse engravings and intaglios are well known from the Redlin circle. A survey of surviving pieces, not all of which have been addressed in this paper, shows that the subject became especially popular after the publication of Hartknoch's book (1684) and for 50 years following it. The interest in maritime themes in works in amber had its culmination in the masterful casket, probably made to order, by Maucher, who depicted the iconography of the sea, allegorically, mythologically and realistically, in techniques ranging from low relief on the underside through high-relief to full-plastic sculptures. Such a complex work is inherently fragile. This specific example has been sensitive to changes in humidity and temperature, and mechanical damage, but has had the misfortune of several conservation interventions. The photograph of the casket from the time of its sale in 1961 has made it possible to establish a *post quem* date for the damage to its lid and has further confirmed the interpretation of its iconography as relating to the Hesperides conveying fruit to a distant location on the chariots of Neptune and Amphitrite. Recent studies show that amber interacts with various adhesives and filling materials and degrades. To preserve the splendour of amber objects into the future, further research is necessary, not to mention extreme attention to appropriate conditions of storage and exhibition.

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<sup>59</sup> See Rahul Kulka's paper in this volume: p. 186 ff, fig. 2.

<sup>60</sup> See paper by Rachel King in this volume, p. 99 f.



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