

A COLLECTION OF NUREMBERG GOLDSMITHS' WORK AT THE NATIONAL MUSEUM IN CRACOW

Abstract: Nuremberg goldsmithery collection stored and exhibited at the National Museum in Krakow is quite small but diverse and interesting for both visitors of the Museum as well as researchers interested in 17th century European goldsmithery.

The beginning of the goldsmithery collection dates back to the 1880s. The collection was mainly created thanks to the donors with a smaller contribution of deliberate purchases.

Among the most interesting collection items, one can find a tankard produced by a goldsmith Johann Eissler in 1682 with decoration of playing putti and wine tasting bowl, made in the years 1645–1651 in the workshop of a Hans Schauer, whose art heritage is represented only by a few pieces. Other exhibited items include a beaker with a lid – a work of Conrad Kerstner from the years 1670–1673.

An important part of the decorative art collection is the one of Judaica. In this group, there is a Nuremberg goldsmithery exhibit item – the so-called Kiddush cup made by Michael Müllner in the years 1621–1629. In this collection there is also a Hanukkah lamp, which dates back to the middle of the 18th century, and comes from the workshop of Georg Christoph Götz. There are only a few recorded works of the goldsmith around the world.

An interesting addition to the Nuremberg goldsmithery collection is a passion cross from the 18th century, with a protruding base and *predella* from the beginning of the 16th century. The city's sign of Nuremberg was discovered on the *predella* under a decorative plaque.

Key words: Beaker, Goldsmith, Collection, Cracow, National Museum

The objects representing Nuremberg goldsmithery, kept and exhibited at the National Museum in Cracow (MNK), form a small but varied assembly interesting both for visitors to the Museum and for students of modern European gold- and silversmith's art. A substantial part of the world collections of Nuremberg goldsmithing has been described in the three-volume book *Nürnberg Goldschmiedekunst 1541–1868*, published by the Verlag des Germanischen

Nationalmuseum in 2007. The book includes information about the majority of silver objects from the Cracow collection. However, except for very few references, there exist no Polish publications devoted to objects from the assembly of Nuremberg goldsmith's work at the National Museum in Cracow.

The origins of the museum collection of goldsmithery may be dated to the 1880s. It owes its creation chiefly to donors and to a lesser degree to specific purchases. The takeover in 1904 of the holdings of the Jan Matejko Museum contributed markedly to an increase in the assembly of Nuremberg goldsmiths' works at the National Museum in Cracow. In 1950, in consequence of a change in the legal system which defined the functioning of museums in Poland, all the municipal or private museums were either closed down or amalgamated to form exclusively state institutions. These legal changes resulted in the incorporation into the National Museum of the collection of the Museum for Technology and Industry (the former city museum) of great importance to Cracow, as well as the takeover of the care of the private Princes Czartoryski Museum, whose unique art collection significantly enhanced the status of the entire institution. Despite these formal relations, both the Jan Matejko Museum, later functioning as the House of Jan Matejko, and the Princes Czartoryski Museum have retained their separate character and their own inventories of collections.

The present text focuses on the objects entered in the inventory of the National Museum in Cracow, that is, on the silver items from the subdivision 'goldsmiths' work' in the Department of Decorative Art and Material Culture. The remaining specimens of Nuremberg goldsmithery, entered in the inventory of the collections of the House of Jan Matejko and in that of the Princes Czartoryski Museum, are referred to together with bibliography or described if they have not been included in the aforementioned corpus of Nuremberg goldsmith's art. The arrangement of the text allows the reader to follow the chronology of the acquisition of objects for the museum collections.

The year 1904 saw the incorporation in the structure of the National Museum in Cracow – at that time a municipal institution – of the Jan Matejko Museum as its Department dedicated to the outstanding historicist Polish painter.

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Created in the artist's house, it has preserved its separate character and its own inventory of the collections which are the painter's legacy. In addition to Jan Matejko's works, the Department contains a large group of examples of decorative art. These objects once served the artist as realia or iconographic inspiration for his historical compositions. Among them are a tankard and a covered beaker, both from a Nuremberg goldsmith's workshop (Zagrajek 1998: 9–10, 14; Kłak-Ambrożkiewicz 1999: 4, 16–18, nos. 23, 25).

The tankard has a cylindrical body supported on three spherical feet terminating in animal paws. The circular, domed lid with a thumbpiece is hinged to the body. Attached to the body is a prominent C-shaped handle. The gilt repoussé decoration of the body and lid consists of slightly spiral lobes with 'dry' acanthus leaves and with flowers.¹ The marks: of Nuremberg (letter N) and workshop – the letters SB/F in an almost heart-shaped field – are stamped at the edge of the body (an additional mark of the workshop, stamped at the edge of the lid). In the corpus of Nuremberg goldsmithery the object has been dated on the basis of the variant of the city mark to the years 1670–1673, and attributed to Siegmund Bierfreund (*Nürnberger Goldschmiedekunst*, B. I, T. 1: 505, no. BZ24, 60, no. MZ0068, 61, item 0068.12).

This goldsmith, active from 1654 to 1702, specialized in the execution of drinking cups, beakers, church silver plate, and tableware. Described in the corpus are 37 surviving works among which, apart from the Cracow tankard, there is only one more that, judging by its marks, was wrought in the same period. The two specimens bear a similar composition and arrangement of the decoration of their bodies with repoussé flowers and foliage (*ibid.*: 61, item 0068.11).

The second Nuremberg object in the collection of the House of Jan Matejko is a beaker whose cylindrical body rests on three cast spherical feet with animal paws, and has a plain band at the edge of the lip. The repoussé ornamentation of the body is composed of three bunches of fruit clasped with bows to form festoons. The domed, slightly flattened cover has a narrow plain rim and a convex moulding covered with a design which repeats that of the body. The cover is surmounted by a cast swan. The object is partly reconstructed; the feet and the bottom of the body, as well as the whole finial of the beaker may be considered as elements added later.²

Until recently, the beaker was mentioned as the work of the goldsmith S. B. Ferrn and dated to the second half of the 17th century (Kłak-Ambrożkiewicz 1999: 16, no. 23).

The marks are stamped at the edge of the body: the mark of Nuremberg dates the beaker between 1681 and 1685,

¹ Inv. MNK-IX-3559 – h. 22 cm, w. 17.5 cm, weight: 754.6 g; purchased by the Jan Matejko Society from Jan Matejko's collections; the tankard was attributed to the Nuremberg goldsmith S.B. Ferrn; the feet, handle, thumbpiece, and finial were added later, before 1895.

² Inv. MNK-IX-3556 – h. 17 cm, w. 10 cm, weight: 264.6 g.

and that of the workshop – the letters SB/F in a heart-shaped field, similar to that on the tankard – permits its linking with the workshop of the goldsmith Siegmund Bierfreund (*Nürnberger Goldschmiedekunst*, B. I, T. 1: 505, BZ26, 60, no. Mz0068).

This object is not mentioned in the corpus of Nuremberg goldsmiths' art, where among Bierfreund's works four cylindrical beakers are described, supported on three feet, decorated with repoussé ornaments, one of them with similar relief bunches of fruit; another three beakers are cited from the literature (*ibid.*: 61–62, items 68.22, 68.23, 68.24, and 68.36).

In 1921, Feliks Kopera, the then director of the National Museum in Cracow, acquired a number of new objects for the collections. During a visit paid to Henryk Loewenfeld (landowner, industrialist, and collector) in Chrzanów by the commission of specialists who were to estimate the possibility of taking his collection out of the country, Kopera was presented with, among other pieces, a Nuremberg covered beaker. The extant note describing the purpose of the commission's visit does not include information as to whether the beaker had been chosen by the collector or indicated by Director Kopera.³

The collection of Henryk Loewenfeld (1854–1931) was large and varied, as witnessed an auction catalogue of 1939, containing a list of auctioned items from this collection. At the auction held after the collector's death, offered for sale in addition to paintings and sculptures was a group of objects of decorative art, including a few examples of Augsburg goldsmithery. There were no more items of Nuremberg silverware on the sale list.⁴ Perhaps the covered beaker presented to the Museum was the only specimen of silverware from this centre in Loewenfeld's collection. In the postwar scientific description of the object presented in a catalogue of silverware it was linked with Conrad Kerstner's workshop and dated to the end of the 17th century (Bujańska 1972: 63, item 29, ill. 27; Lebet-Minakowska 1999: 26–28).

The beaker of gilt silver has a cylindrical body spun in its bottom part, resting on three cast spherical, pomegranate-shaped feet. A plain band runs at the edge of the lip. The decoration of the body is repoussé and engraved with an acanthus vine with a tulip, peony, and rose. The domed, slightly flattened cover has a narrow plain rim and a repoussé convex moulding with a floral-and-plant wreath. It is surmounted by a gilt cast cone-shaped finial (ill. 1).⁵

³ Inventory of MNK, corr. reg. 9531, 12.05.1921 – Director Feliks Kopera's written report of his visit on 10 May 1921, during which Tadeusz Szydłowski and the Revd Tadeusz Kruszyński, among others, were present. The following objects were donated then: a beaker and cover, inv. MNK-IV-Z-932/ab; a key with the coat of arms of Cracow, inv. MNK-IV-M-1281; and a clock, inv. MNK-IV-Zeg-9.

⁴ *Licytacja zbiorów ś.p. bar. Loewenfelda, Paryż-Chrzanów (dwór)*, Salon Sztuki i Antykwarnia Abe Gutmajera, auctioned on 1–2 and 5–6 June 1939 [Warsaw], pp. 11, 15.

⁵ Inv. MNK-IV-Z-932/ab – h. 15.9 cm, w. 8.6 cm, weight: 229.60 g; the beaker was gilded at a later date, and its present cone of cast brass-gilt is a later addition.



1. Чаша са поклопцем, Нирнберг, Конрад Керстнер, 1670–1673.
Народни музеј у Кракову
1. Beaker and cover, Nuremberg, Conrad Kerstner, 1670–1673.
National Museum in Cracow

The marks are stamped on the underside of the vessel: one of Nuremberg and another of Kerstner's workshop – the letters *CK* within a lying rectangle – the latter mark repeated on the cover. The variant of the city mark permits the dating of the beaker to the years 1670–1673 (*Nürnberger Goldschmiedekunst*, B. I, T. 1: 641, no. BZ 24a; 215, no. MZ0428a – mark of Kerstner's workshop, the first variant). Additionally, stamped twice – at the edge of the body and at that of the cover – is an Austrian contribution mark in use from 1806 to 1807, with the letter *D*, which was used at the assay office in Lwów (Gradowski 2010: 278, no. 25).

The object and its marks are entered in the corpus of Nuremberg goldsmithery, where 16 surviving and studied products of Conrad Kerstner's workshop are mentioned. This goldsmith, active in the second half of the 17th century, specialized in making church silver and silver mounts for vessels (mainly tankards) of ivory and faience. In the group of

beakers, in addition to the Cracow object, only one more analogous vessel is described which bears a similar decoration, rests on three pomegranate-shaped feet, but, unfortunately, with its cover missing. The latter specimen, held at the Metropolitan Museum of Art, is provided with the same variant of the master's mark, but the city mark on it permits its earlier dating, that is, between 1665 and 1669 (*Nürnberger Goldschmiedekunst*, B. I, T. 1: 215–216, items 428.01 and 428.04). Executed with meticulous care, the Kerstner beaker is nevertheless a typical product, similar known examples from other Nuremberg workshops having also been recorded.

The first object representing Nuremberg goldsmiths' art was purchased for the collections of the National Museum in Cracow in 1936. It was recorded then in a correspondence register as follows: 'a crucifix was purchased [which had earlier been acquired] by the canon Ślepicki, of silver, partly gilt, from the 16th century (the middle part) and the 17th century. From a scientific description of the object on an inventory card of that time we learn that the Passion piece was acquired at an antique shop in Cracow, following the death of Father Marcelli Ślepicki; it is also emphasized there that he, too, had earlier bought it on the Cracow antiques market. Its mark – the letter *N* in an oval – is described in detail and the object is defined as an example of Nuremberg goldsmithing. It is additionally indicated that the middle part of the composition, that is, a small predella, is a Gothic, early 16th-century element incorporated into an object dating from the second half of the 17th century.⁶ The Passion is set on a tall base of sheet silver in the form of a truncated pyramid supported on four spherical feet. Soldered onto the front side of the base is a coin bearing on its obverse the image of the Risen Christ and the inscription: *SALVATOR MUNDI SALVA NOS MDCXLII*, and on the reverse a portrait of Christine of Sweden and the inscription on the rim: *CRISTINA D:G: SVAE GO WANDA. RE.E.PR:HAE*. Likewise soldered onto the back side is a medallion bearing the image of St Agatha with a palm leaf and an attribute of her martyrdom – her cut-off breasts on a dish held by a putto.

Set on the base is a two-sided predella with figural scenes in relief: on the front, applied to the predella is the Coronation of the Virgin Mary, and on the back, forming a whole with the predella, is the Lamentation over the Dead Christ beneath the cross, with the Virgin Mary and St John and with an engraved landscape in the background. The predella is surmounted by a rectangular plate bearing the Instruments of the Passion supported by two cherubs, and three tubular holders – one in front of and two flanking the slender cross with the cast figure of Christ – the titulus, and a

⁶ MNK corr. reg. 391/36, vol. V, p. 120, 30 Oct. 1936 – information about the purchase of a crucifix; Inventory of MNK, vol. XI, inv. MNK 53.366 – the main entry in the inventory extended by information of a mark – the letter *N*; the so-called old inventory card with a detailed description of the origin and of the mark

skull (ill. 2).⁷ The city mark – the letter *N* in a circular field – is placed under the applied scene of the Coronation of the Virgin. This mark, one of the oldest used in Nuremberg, has not been mentioned in the corpus. In its form it resembles the recorded variant of the mark dating from before 1533, but it may be accepted that the object goes back to the beginning of the 16th century (*Nürnberger Goldschmiedekunst*, B. I, T. 1: 500, no. Bz02d).

Stamped at the edge of the base and on the cross is an Austrian contribution mark in use from 1806 to 1807, with the letter *E*, which was used at the assay office in Cracow (Gradowski 2010: 278, no. 26).

The early 16th-century predella is the oldest and most interesting Nuremberg object in the collections of the National Museum in Cracow; there are no published analogies to it.

It was integrated into the remaining parts of the Passion probably in the 18th century, using elements dating from the second half of the 17th century – the coin set in the base is a half-thaler of Christina of Sweden, minted in Stockholm in 1642 (Tingström 1963: 141, no. 2). The contribution marks confirm that early in the 19th century the whole object remained in the place covered by the Cracow assay office, probably in Cracow itself.⁸ The last owner of the crucifix prior to its acquisition by the Museum in 1936 was the above-mentioned Father Marcelli Ślepicki (1863–1936), dean of the Cracow Chapter, known, for instance, to have commissioned in 1929 an embroidered chasuble in the Art Déco style for the Wawel cathedral (Czyżewski 2000: 267, item I/261).

In the late 1930s, the National Museum in Cracow, having received some grants from the Ministry of Religious Denominations and Public Enlightenment, began to assemble the Judaica. The funds were allotted chiefly for the acquisition of silverware and other items of metalwork, as well as synagogal textiles and those of other kind which were connected with Jewish culture and custom (Lebet-Minakowska, Odrzywolska and Paś 2008: 6).

The objects acquired in 1938 included a goblet purchased for 18 zlotys from a middleman, Szymon Rabinowicz. According to his declaration, it came from a synagogue in Lublin and was therefore included in the collections as a Jewish item. On the catalogue card its marks were described without reference to any specific centre. Described on the card was also the state of preservation of the goblet, that is, its foot of a later date, numerous abrasions worn in the sheet silver, and traces of soldering with tin.⁹ The vessel



2. Страдање Христово, Нирнберг, почетак XVI века и почетак XVIII века. Народни музеј у Кракову
2. The Passion, Nuremberg, early 16th and early 18th centuries. National Museum in Cracow

has a circular flat foot (added at a later date), a stem in the form of a lobed baluster annulated at the top and bottom, and a bowl, conical in shape, repoussé in its lower part with three rows of the so-called grapes, while its upper half is septangular. The upper section of the bowl is engraved with the decoration consisting of seven suspended festoons of plants and fruit. The whole vessel was originally gilded, but only vestiges of gilding have survived (ill. 3).¹⁰ The object must have been kept buried in earth or stored in other unfavourable conditions, and prior to its acquisition for the Museum collections had probably been amateurishly mended. The new foot was made of silvered metal and soldered to the stem; a similar method was used for joining the stem with the bowl whose lower part is perforated in several places and reveals numerous traces of soldering on its outer surface.

⁷ Inv. MNK-Z-1077 – h. 28.9 cm, w. 13.3 cm, depth: 9.5 cm, weight: 385.28 g.

⁸ This object will be the subject of a separate study now in preparation.

⁹ Inv. MNK 53.535 – the so-called old inventory card with a drawing of the object. MNK Archives – 5 Jan. 1938, no. 88 – a receipt 'for a worn silver cup, originating from a synagogue in Lublin', signed by Rabinowicz.

¹⁰ Inv. MNK-IV-Z-955 – h. 14.7 cm, diam. of foot 7.6 cm, diam. of bowl 7.2 cm, weight: 155.84 g.



3. Пехар, Нирнберг, Михаел Милнер, 1612–1629.
Народни музеј у Кракову
3. Goblet, Nuremberg, Michael Müllner, 1612–1629.
National Museum in Cracow

The marks are located amidst the engraved festoons on the sides of the bowl. The city mark permits the dating of the object to between 1612 and 1629. The workshop mark – the letters *MM* in a heart-shaped field – belongs to Michael Müllner (Müller) and is the second variant used by this goldsmith (*Nürnberger Goldschmiedekunst*, B. I, T. 1: 503, no. BZ13; 287, no. Mz0603b).

Michael Müllner, active from 1612 to 1650, is entered in the corpus of Nuremberg goldsmith's art as the maker of 22 described and surviving works, more than a half of this number being drinking cups and goblets. Owing to its recorded provenance, only the Cracow goblet is defined in the corpus as a 'Kiddush goblet' (*ibid.*: 287–288, item 603.08).

No similar vessels have been recorded among the goldsmith's extant works. From the description of Müllner's products in Rosenberg's book it follows that a goblet

resembling the Cracow piece in form and decoration was once kept at the no longer existing Schlesisches Museum für Kunstgewerbe und Altertümer in Wrocław (Breslau) (cf. R³: 191, no. 4151p).

The decoration of the upper part of the bowl with engraved plant-and-fruit festoons is characteristic of numerous specimens of Nuremberg silverware dating from the first quarter of the 17th century. The ornamental variant in the Cracow object appears in an identical version on the bowl of a drinking cup by Peter Sigmund, of 1609–1624 (*Nürnberger Goldschmiedekunst*, B. I. T. 2: 879, ill. 447).

The group of Judaica which found their way to the Museum after World War II includes a Hanukkah lamp – a gift from the Łomiński family, handed over to the Museum in 1957. The donors, Prof. Iwo Łomiński and Dr. Irena Łomińska are the inheritors of Elza Krause (Łomińska by her first marriage), née Sare, an art collector and a great benefactor to the National Museum in Cracow, who died in the same year; she was the daughter of Józef Sare (1854–1925), for many years the deputy mayor of Cracow and also its mayor, a man who rendered great service to the city (Ostrowska 1973: 387–388; Róg 1994: 189–193).¹¹ Initially, the object was defined as 'a Polish work of about 1800' and its marks were described in detail but without a reference to any specific centre. Following the re-inventorying of the lamp several years later, it was described on the basis of Rosenberg's book as originating from the workshop of Master G/CG of Nuremberg (R³: 41, no. 3767; 364, no. 4303).

The Hanukkah lamp is made of sheet silver; it has a pair of legs in the form of cuboid pedestals with cast lions, a back-screen secured with nuts, and eight oil containers of elongated form, placed above a rectangular trough. The back is cut out with a symmetrical repoussé decoration of rocaille motifs, with a cut-out central cartouche covered with sheet metal at a later date, above which is an additional oil container fixed to the back. The cartouche-shaped opening now covered may have been filled with another, perhaps inscribed, plate (ill. 4).¹²

The city and workshop marks are stamped twice – on the screen and at the edge of the trough: the mark of Nuremberg is the variant used between 1753 and 1763. According to the corpus of Nuremberg goldsmiths' art, which does not mention the Cracow piece, the goldsmith's initials may be linked with the master Georg Christoph Götz, active from 1744 until 1777. Only three sets of extant objects from his workshop have been described: a fragment of a shield for the Torah, a set for the Lord's Supper, and a set of cutlery

¹¹ The lamp probably comes from Elza Krause's house and after her death was handed over by her inheritors to the National Museum in Cracow. Perhaps it was an heirloom kept by this assimilated Jewish family,

¹² MNK MN/Zb/II-4/57, 25 Feb. 1957 – a gift from Dr. Irena Łomińska and Iwo Łomiński; inv. MNK 301.654 – the so-called old inventory card of 1957, inv. MNK-IV-Z-1330 – h. 21 cm, l. 24.4 cm, depth: 7 cm, weight: 586 g.



4. Менора, Нирнберг, Георг Кристоф Гец, 1753–1763. Народни музеј у Кракову
 4. Hanukkah lamp, Nuremberg, Georg Christoph Götz, 1753–1763. National Museum in Cracow

(*Nürnberger Goldschmiedekunst*, B. I. T. 1: 509, no. BZ39a; 143, item 285, no. MZ0285).¹³ A synagogue object by Master G/CG, presumably identical with Götz, is mentioned by Rosenberg, who quotes the information about 'a partly gilt shield for the Torah', originating from Crelingen in Württemberg (R³: 364, no. 4303).

In view of such a scanty extant legacy and as many as three objects connected with synagogal worship, it may be presumed that Götz specialized in the production of silver articles of this kind. He mainly applied a rocaille ornament, a motif also present in the Cracow lamp and the liturgical set referred to in the corpus. The Hanukkah lamp is the most recent Nuremberg object at the National Museum in Cracow.

The collection of the Museum for Technology and Industry in Cracow, taken over by the National Museum, includes an attractive tankard by the goldsmith Johann Eissler

and a small wine bowl from Hans Schauer's workshop. The tankard was purchased for the city Museum for Technology and Industry in 1901, through the agency of Izydor Judda, from the collection of Jakub Judkiewicz, a Cracow industrialist and collector of historical metalwork. It was inventoried as a Nuremberg work, but the goldsmith's mark was not identified.

Information concerning the vessel was published for the first time already three years after its acquisition, that is, in 1904. In that year an exhibition of historical metal objects was organized in Cracow, which covered all branches of metalwork and presented the most interesting examples from public, church, and private collections. The accompanying catalogue contained a brief note of the tankard, repeating information from the inventory card (*Katalog* 1904: 20, item 243).

An illustration of the tankard appeared for the first time in 1922 in the Revd Tadeusz Kruszyński's article on

¹³ Besides, stamped three times, additionally on the oil container, is a warden's (?) mark – a halberd in a field, not recorded.

goldsmiths' works from the collection of the Museum for Technology and Industry; it was defined as 'a silver pail of Nuremberg workmanship'. Further down the author describes the object, giving the inscription 1682, dimensions, information about marks, defining that of a workshop as 'the mark of an unknown master of Nuremberg'. A laconic reference to the object, this time described as 'a tankard with cupids', appears in a 1928 guide to the Museum for Technology and Industry (Kruszyński 1922: 28–30, ill.; *Przewodnik* 1928: 27).

Since 1950, the tankard has officially been included in the holdings of the National Museum in Cracow, where it was on display in 1960 at an exhibition of decorative arts. Two years later, it was formally taken over and entered in the Museum's collection of goldsmith's works with a new inventory number.¹⁴

The mark identified on the basis of Rosenberg's book as that of the master Johann Eissler was to be entered in its new inventory card written after 1962 at the National Museum in Cracow (R³: 239, no. 4250).

The tankard has a circular foot with a half-round moulding and with a band of repoussé decoration composed of plant-and-fruit festoons. The underside of the foot is engraved with the date 1682. The cylindrical body bears a relief repoussé design consisting of two putti carrying foliage-and-fruit garlands and four children playing with garlands of fruit and plants. Except for the children's bodies, the entire outer and inner surfaces of the vessel are gilt. The S-shaped handle is adorned with beading and surmounted by a spherical hinge and a thumbpiece in the form of two pierced acanthus leaves. The handle terminates at the bottom with a shield bearing the arms of the Tucher family.

The vessel is covered with a circular moulded lid hinged to the body, with a prominent thumbpiece in the shape of a pomegranate. Its repoussé ornamentation is composed of



5. Врч, Нирнберг, Јохан Ајслер, 1681–1682.
Народни музеј у Кракову
5. Tankard, Nuremberg, Johann Eissler, 1681–1682
National Museum in Cracow

fruit-and-foilage festoons and a laurel wreath above (ill. 5).¹⁵

The hinge with a thumbpiece, on which the lid is secured, are replacements, probably dating from the 19th century. The original finial of the lid has also been remounted, but these interventions have not significantly affected the aesthetic value of the tankard.¹⁶

The marks: of Nuremberg and of Eissler's workshop are stamped twice – on the underside of the vessel and at the edge of the lid. The variant of the city mark was used from 1681 to 1685. The inscribed date on the underside of the bottom of the tankard allows the time of its execution to be narrowed down to the period 1681–1682. The mark of Johann Eissler's workshop – a helmeted head (?) in a shield – is the second known variant of this master's mark (*Nürnberger Goldschmiedekunst*, B. I. T. 1: 505, no. BZ26; 109, no. MZ0198b).

The additional, temporary mark at the edge of the lid,

stamped in the Congress Kingdom of Poland in 1851, indicates that in that year the tankard must have been kept in a store which remained within the jurisdiction of the Warsaw assay office. The absence of a new hallmark signifies that within a year of stamping the vessel it was sold (Gradowski 2010: 294, 298, no. 2).

The corpus of Nuremberg goldsmith's art records 55 preserved and studied objects from Johann Eissler's workshop, including the tankard at the Museum in Cracow. This exceptionally active goldsmith, working from 1665 until 1708, specialized in church silver plate, but executed table silverware, such as beakers, drinking bowls, tankards, and cutlery, as well. Moreover, there have survived a number of silver mounts for tankards with ivory bodies. This list includes only two tankards made entirely of silver – in addition to the Cracow specimen there is one more, smaller tankard at the Museo Palazzo Venezia in Rome, which dates

¹⁴ Inv. MP 19071-VIIB-432 – 13 Dec.1901, purchased for 1,500 crowns (kronen); 9 May 1960 loaned for the exhibition, in 1962 taken over by the National Museum in Cracow and included in its collections.

¹⁵ Inv. MNK-IV-Z-2020 – h. 21.5 cm, w. 19 cm, weight: 703 g.

¹⁶ A circular opening was cut out clumsily in the top of the lid and was next covered from below with a new round plate on which the original finial in the form of a poppy head was re-mounted.



6. Посуда за вино, Нирнберг, Ханс Шауер, 1645–1651. Народни музеј у Кракову
6. Wine bowl, Nuremberg, Hans Schauer, 1645–1651. National Museum in Cracow

from before 1681 (*Nürnberger Goldschmiedekunst*, B. I. T. 1: 109–112, items 198.08 and 198.52).

Furthermore, among the extant Eissler works, omitted from the aforesaid list, may be mentioned a tankard in the collection in Sankt Gallen. However, it bears a different decoration composed of figural representations within medallions and of ornaments rendered in a more graphic manner, unlike the exuberant relief figures of children at play present on the Cracow vessel (Sankt Gallen 1969: 26, item 37).

According to the notes on the 1929 inventory card, a small wine bowl found its way to the Museum for Technology and Industry before 1911. There is no record of how it was acquired. The card contains a very brief description of the bowl, but does not give its marks. The object was formally included in the collections of the National Museum in Cracow in 1950, and incorporated into its assembly of goldsmiths' work in 1962.¹⁷

The bowl has a short circular and moulded foot on which a hemispherical body with a pair of cast, S-shaped handles is mounted. The decoration of the body consists of a wide band filled with a stamped so-called shagreen pattern,

with discernible traces of gilding (ill. 6). Set in the bottom of the bowl is a coin – a tetradrachm bearing a portrait of Alexander the Great. Such coins were struck after the king's death, in Odessos (Varna) and are dated between 125 and 70 BC, or were minted in Mesembria (Nesebâr) between 125 and 65 BC. As the reverse of the coin is not accessible, it is impossible to study the object in detail and to date and precisely determine its origin.¹⁸ It was not the goldsmith's intention to set the ancient coin at the bottom of the bowl. The coin was added at a later date, as indicated by its careless fixing, wholly against the principles of goldsmith art. As a result of mechanical damage to the foot the bowl is slightly askew.¹⁹

The marks are stamped at the upper edge of the body of the bowl: one of Nuremberg (in use from 1645 to 1651) and the other of the goldsmith's workshop – the letters *HS/* in a field resembling a heart in shape. The latter mark is noted in the corpus of Nuremberg silverware as that of the master Hans Schauer, active from 1634 until the years 1657–1659. Only a

¹⁸ Inv. MNK-IV-Z-2153 – h. 4.2 cm, diam. 9.2 cm, weight: 64.32 g. I wish to thank Dr. hab. Jarosław Bodzek of the Numismatic Department of the National Museum in Cracow for information concerning this coin.

¹⁹ The coin was soldered on with tin, traces of which are visible at the bottom of the vessel. The damage to the bowl may have been the effect of its use, for instance, a repeated striking of the bowl against a hard surface.

¹⁷ Inv. MP 32346-VI.1123 – a card of 1929, with the stamp 'The specimen included in the collections before 1911 (without number, provenance or any other indications)'.

few objects from his workshop have survived; these are mainly drinking cups and goblets representing a repertory of traditional forms and decorations employed in Nuremberg goldsmithing. The Cracow small wine bowl has no analogies among other surviving works by Schauer (*Nürnberger Goldschmiedekunst*, B. I. T. 1: 641, no. BZ18; 372, item 783.04, no. Mz0782).

The fact that the National Museum in Cracow took over the care of the collections of the private Princes Czartoryski Museum was not tantamount to the amalgamation of the holdings of the two institutions (Rostworowski 1998: 179–183). There are two parallel departments functioning within the National Museum's structure which are in charge of decorative arts – the Department of Decorative Art and Material Culture (IV), responsible for the objects owned by the National Museum, and the Department of European Decorative Art (XIII) for those belonging to the Princes Czartoryski Museum.

The most valuable objects of goldsmith's art in the collections of the Princes Czartoryski Museum are described in the catalogue compiled by Jadwiga Bujańska. Mentioned therein are three precious Nuremberg pieces from this assembly, the oldest of them being a drinking cup of a nautilus shell mounted in silver, executed at Michael Mader's workshop between 1603 and 1609. Next comes a goblet with a repoussé design of grapes, from Eustachius Hohmann's workshop, 1609–1612, and a *Nef* (boat-shaped vessel) – a drinking cup wrought between 1609 and 1629 at the workshop of Esaias zur Linden (Bujańska 1972: 45, item 8, 51; item 15, 52; item 16). These objects are entered in the corpus of goldsmith's art, where, additionally, a *tazza* from the same collection is indicated as a probable work of Conrad Kerstner's workshop (*Nürnberger Goldschmiedekunst*, B. I. T. 1: 262, item 546.03; 183, item 374.12; 257, item 527.24; 216).

The foot of the *tazza* is tall, convex at the top and bottom and waisted in the middle. Its silver stem is cast in the form of the figure of Nike which supports a pierced fragment of the original stem. The circular, wide and shallow bowl of the vessel was made – together with the foot – of silver spun and beaten, the entire object being gilded at a later date.²⁰

The mark of Kerstner's workshop is stamped at the edge of the foot and on the outside of the bowl, in its lower section where also the city mark is punched, the latter resembling the version used in Nuremberg between 1581 and 1685. The mark of Kerstner's workshop – C*K – present here is its second described variant (*ibid.*: 505, no. BZ26; 215, no. Mz0428b).

The *tazza* is probably a creation from the first half of the 19th century, combined of elements of Kerstner's work. The

original foot, a fragment of the stem, and the bowl were joined together by means of the silver figurine of the goddess Nike, the figure having presumably been cast when the vessel was being reconstructed.

In 1998, the National Museum in Cracow acquired a covered beaker with Nuremberg marks. It was purchased together with a number of other items of museum value from Adam Karol Czartoryski; they were part of the deposit left by the Czartoryski family in 1932 in the collections of the private Princes Czartoryski Museum in Cracow. The deposit had been made by Prince Augustyn Czartoryski, Adam Karol's father, as confirmed by an entry in the book of deposits of this museum. The object is defined there as a 'silver box' wrought at a Nuremberg goldsmith's workshop about 1676, and a detailed description of it is given together with a reference to the numbers in Rosenberger's book (R³: 241, no. 3765; 247, no. 4263).²¹

Following the takeover of the care of the Czartoryski collection by the National Museum in Cracow, the covered beaker was entered in a new book of deposits, and since 1971 was on display in the modernized exhibition at the Czartoryski Museum, a Department of the National Museum.²²

The political changes in Poland since 1989 have entailed the necessity of resolving the matter of the relations of ownership. On the strength of an agreement with the Polish government Karol Adam Czartoryski, the heir of the owner of the private Princes Czartoryski Museum, consented to the establishment of the Princes Czartoryski Foundation, which became the proprietor of the assembly entered in that Museum's inventory before 1950. The family's private deposits were returned to it, these including the beaker described above. In 1998, the inheritor decided to sell one part of the deposits of the Princes Czartoryski Foundation. Among those designed for purchase was also this beaker which, already as the Foundation's property and subsequently as that of the National Museum in Cracow, was displayed in its Department – the Princes Czartoryski Museum – until 2010.²³

²⁰ Inv. MNK-XIII-94 – h. 21.4 cm, diam. 13.2 cm; the bowl bears a German inscription probably not original.

²¹ Czartoryski Library, ref. sym. 12915 – the Book of Deposits of the Princes Czartoryski Museum in Cracow, item 123, 10.06.1932 – an entry together with a detailed description by the curator Stefan Komornicki.

²² *Księga depozytów sporządzona w r. 1953 przez Kazimierza Axentowicza zawiera 200 pozycji od poz. 1681 do 1800*, no. D. Cz. 1618/ab, exhibition from 24 May 1971. It was probably due to its legal status (private property) that the beaker was not included in Bujańska's catalogue of silverware, in which the remaining Nuremberg objects from the Czartoryski collection are described.

²³ MNK Archives, DI-0020-1/98, pp. 3–11, 11.03.1998 – the deposit was purchased with the funds allotted for this purpose by the Ministry of Culture and Art and was entered in the inventory book – together with other objects which belonged to the Princes Czartoryski Foundation – in the Department of European Decorative Art of the Princes Czartoryski Museum – a Department of the National Museum in Cracow (inv. MNK-XIII-3250/ab); subsequently, by the decision of the Director of the National Museum in Cracow, no. 30 dated 18 June 1999, they were entered in the inventory of the Department of Decorative Art and Material Culture of the National Museum in Cracow (inv. MNK-IV-V-1422/ab). In 2010, the Princes Czartoryski Museum was closed for a thorough renovation and improvement of the buildings.

The beaker is wrought of silver partly gilt; it has a cylindrical body spun in its lower part, supported on three spherical cast feet, and a plain band at the edge of the lip. The repoussé and engraved decoration of the body is composed of six flowers on acanthus stems. The domed, slightly flattened cover has a narrow plain rim and a half-round moulding repoussé with a flower-and-acanthus wreath. The cast knob-shaped finial is a later addition.

Discernible in the lower part of the body, at two feet, are two cracks with sheet silver losses. In the cover one leaf is missing from the cut-out decoration around the knob (ill. 7).²⁴

The Nuremberg marks are stamped on the underside of the vessel – a city mark in the variant recorded from 1685/1686 to 1689, and a workshop mark defined as the 'Master with a Running Dog' (*Nürnberger Goldschmiedekunst*, B. I. T.

1: 506, BZ27; 482, no. MZ1061b). There is no city mark on the cover, and the workshop mark stamped on it is partly illegible, this preventing its attribution to any specific goldsmith.²⁵

Furthermore, the vessel bears two sets of Austrian contribution marks: on the inside of the body and at the edge of the cover a mark in use from 1809 to 1810 (for small articles) which was stamped in the whole of the Empire, as well the mark in use between 1806 and 1807, stamped twice (on the inside of the body) – a mark for medium-sized articles, with the letter *D* - which was used by the assay office in Lwów (Gradowski 2010: 278, no. 30; 278, no. 26).

The above-described arrangement of marks as well as visible differences in the mode of embossing the design lead



7. Чаша са поклопцем, Нирнберг, 1685–1689.
Народни музеј у Кракову
7. Beaker and cover, Nuremberg, 1685–1689.
National Museum in Cracow

us to suppose that the beaker from one Nuremberg workshop was fitted with a suitable cover from another workshop or even from another centre. The presence of contribution marks justifies the supposition that the beaker and the cover had been joined together before the object was bought out, that is, prior to 1806.

In the corpus of Nuremberg goldsmithery five works are attributed to 'The Master with a Running Dog', three of which are typologically similar to the above-described example – cylindrical beakers on three spherical feet. The goldsmith used two varieties of repoussé ornamentation – either oval medallions with depictions of landscape or plant-and-fruit decoration. The authors of the corpus associate the master's mark described here with the goldsmith Hans Leonhard Wolff, who was working in Nuremberg from 1672/1673 to 1709, but his workshop mark and extant

works are not known (*Nürnberger Goldschmiedekunst*, B. I. T. 1: 482, no. 1061.01, 03, 04; 457, no. 985).

The last example of Nuremberg goldsmithing acquired for the collections of the National Museum in Cracow is a drinking cup with a cover. It was one of a number of items transferred to the Museum from the Customs House in Szczecin in 2001, together with a description pointing to its being a 17th century Nuremberg object.²⁶

This dating is questioned by the author of the catalogue card of the object written in that year, who defines the cup as 'an imitation of a Baroque object' dating from the 19th–20th century.²⁷ However, Ursula Timann, when studying examples of Nuremberg goldsmithery for the corpus of

²⁴ Inv. MNK-IV-V-1422/ab – h. 14.6 (9.2) cm, diam. 9.1 cm, weight: 120.81 g; length of losses: 1.7 cm and 2.9 cm.

²⁵ No. D. Cz. 1618/ab – on the postwar deposit card the mark in the form of a rectangle with the first letter illegible and the second letter R, was linked – but with indication of some doubts – with the workshop of the Nuremberg goldsmith Reinhold Rühl (Riel) active between 1652/1653 and 1686/1705. This thesis cannot be corroborated on account of the state of the mark. The stamped mark does not resemble any of the four reproduced marks of this master's workshop, cf. *Nürnberger Goldschmiedekunst*, B. I. T. 1: 366, no. 769, MZ0769a-d.

²⁶ MNK DI/85020/06/01, 21 May 2001 – a transference from the Customs House in Szczecin by the decision of the Office of the General Conservation Officer; the National Museum in Cracow as a state institution receives free transfers of objects of historic value, confiscated on the borders. Together with the cup, some other silver items were turned over to the Museum: a wine jug (inv. MNK-IV-Z-2812), a pair of candlesticks (inv. MNK-IV-Z-2808/1-2), and two sugar containers (inv. MNK-IV-Z-2809/ab and MNK-IV-Z-2810/ab).

²⁷ Inv. MNK-IV-Z-2811/ab – card of 29 June 2001, h. 30.5 cm, w. 11.9 cm, weight: 330.3 g; the author of the card, senior curator Stanisława Odrzywolska, describes the marks in detail and links the object with the workshop of an imitator of Wolfgang Rössler.

silverware from this centre, included the cup in the group of original works by Rössler (*Nürnberger Goldschmiedekunst*, B. I. T. 1.: 354, no. 739.06; T. 2: 781, ill. 215).

The cup with a cover has the form of a deciduous tree with a circular foot, domed (a stilted arch in section), with the initials *W.F.v.G.* engraved on its underside.

The stem in the form of a tree trunk is narrow and slender; it is flanked by two figures of bearded men. The bowl is spherical, truncated at the lip; at its base, around the stem there are six hanging lanceolate leaves. The domed cover (surmounted by a cast male figure analogous to those on the stem, but additionally leaning on a shield) and the bowl together form a globular body. The decoration covering the whole surface of the foot, bowl, and cover, and partly gilt, is embossed with the motifs of roots, branches, and leaves of a tree. The entire insides of the bowl and cover were gilded at a later date. The heraldic shield in the finial is a later, probably a 19th-century addition. Tiny dents on the metal are visible at the edge of the foot and also perforations of the edge caused by the stamping of the contribution mark. The branch carried by the man in the finial is cracked.

The sets of marks – a city mark and that of a workshop – are stamped three times: at the edges of the foot and bowl, and inside the cover. The variant of the city mark dates of the object to the years 1688–1692, the master's mark of Rössler – a flower in a field – is his first recorded variant (*Nürnberger Goldschmiedekunst*, B. I. T. 1.: 506, no. BZ 28; 354, no. MZ0739a). At the edge of the foot there is a Prussian duty mark for the years 1809–1810, which was stamped on the silver articles bought out by the owner (Gradowski 2010: 288, no. 2a).

The cup described here has no analogies in Rössler's extant oeuvre or in the known and described works by other Nuremberg goldsmiths of that time.

Wolfgang Rössler, working from 1682–1683 to 1717, left 22 works, which are described in the corpus of Nuremberg goldsmith's art. Those known to us include beakers on three feet, church silver plate, and drinking cups. He also produced

silver mounts for vessels of exotic and costly materials (*Nürnberger Goldschmiedekunst*, B. I. T. 1: 353–354, item 739).

Moreover, the collection of the National Museum in Cracow contains examples of the imitation of Nuremberg goldsmithery.

In 1949, the Museum was presented with a large collection of decorative art, of diverse quality, which had been assembled by Leon Kostka. It included a pair of flacons which were inventoried as 'Nuremberg, presumably the 19th century in the style of 16th/17th-century products'.²⁸

Each of the two pieces has a solid bell-shaped foot and a strongly flattened oval body surmounted by a short cylindrical neck with an everted lip. Their stoppers are also cylindrical with beret-like tops terminating in a ring for a chain. The cast decoration on both wide sides of the body, on one flacon depicts a female version of Hippocampus and a Centaur abducting a woman and on the other, Pan playing the flute and a Muse playing the lute. On either of the remaining two sides of each flacon there is a gilt mask with a ring for hanging a chain.²⁹

The marks on both specimens have been cast and not stamped on the underside of the foot. The flacons bear an imitation of the mark of Nuremberg – the letter *N* in an oval field and a workshop mark: three stars within a triangular field with a bar across it.

The flacons bear signs of the ageing of the underside of their feet. The scratches on it are not the effect of the natural wear or abrasion of the surface through years of use.

The flacons proved to be an interesting material for research when the corpus of Nuremberg goldsmiths' art was being prepared. Its authors considered the marks to be an imitation of that of the master David Lauer active from 1583 to 1619. Interestingly, these authors succeeded in finding yet another object with a mark which imitated that used by Lauer – a stag-shaped drinking vessel at the Landesmuseum Württemberg in Stuttgart (*Nürnberger Goldschmiedekunst*, B. I. T. 1:495, no. MZ1134; 645, no. BZU35).

²⁸ MNK, corr. reg. 165/49, vol. VI, p. 159, 12 Apr. 1949 – recorded therein is the reception of Leon Kostka's collection; MNK 157.445, 157.446 – the so-called old catalogue cards for the years 1949–1950 with a description and drawings of the objects.

²⁹ Inv. MNK-IV-Z-669ab – h. 8.7 x 4.8 cm, weight: 81 g; inv. MNK-IV-Z-670/ab – dim. 8.7 x 4.8 cm, weight: 7.95 g.

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Резиме

АЛИЦИЈА КИЛИЈАЊСКА*

ДЕЛА НИРНБЕРШКИХ ЗЛАТАРА У КОЛЕКЦИЈИ НАРОДНОГ МУЗЕЈА У КРАКОВУ

Колекција дела златара из Нирнберга, представљена у овом раду, која се налази у Одсеку за декоративну уметност и материјалну културу Народног музеја у Кракову, пример је збирке која се лагано развијала током готово читавог XX века. Историја аквизиција предмета и њихов опис омогућавају нам да проценимо стање збирки примењене уметности које се налазе у овом музеју и њихових уметничких квалитета, као и да лоцирамо ове предмете у контексту дела која репрезентују одређене радионице.

Несумњиво највреднији примери сребрине из Нирнберга јесу они који долазе из некадашњег Музеја кнежева Чарториских, у власништву Фондације кнежева Чарториских, а који се данас чувају у Народном музеју у Кракову.

Захваљујући брзи о овој збирци у Музеју, дошло се у посед два дела Конрада Керстнера, са две варијанте печата овог златара. Две посуде које су направљене у радионици Зигмунда Бирфројнда, које потичу из збирке сликара Јана Матејкамз, несумњиво су вредни примери нирнбершког златарства.

Међу предметима који се чувају у главној збирци Народног музеја, два до данас сачувана дела јеврејске уметности из радионица Милнера и Геца посебно су вредна пажње, нарочито када се узме у обзир губитак који је ова уметност претрпела током Другог светског рата. Мала предела са представом Страдања Христа, која носи ознаку из раног XVI века, изузетно је дело, без аналогија, и најдрагоценији је пример нирнбершког златарства из колекције овог Музеја.