



***Die Schatzkammer des Deutschen Ordens, hrsg. v. Raphael Beuing, Quellen und Studien zur Geschichte des Deutschen Ordens, Bd. 70, Verlag und Datenbank für Geisteswissenschaften, Weimar 2015, 409 pp., ISBN: 978-3-89739-746-0.***

The volume under review is an up-to-date catalogue, supplemented by scholarly commentaries, of the treasury of the Order of Brothers of the German House of St Mary in Jerusalem (Teutonic Order), most of which is currently kept in Vienna. Some of the artefacts are kept in other places, however, and some are not available for viewing. The main section of the book is a new catalogue of 311 entries on museum artefacts (pp. 45–363); these are by seventeen authors (sometimes working in combination), although the majority are by the editor. This catalogue section is preceded by an introduction by the Grand Master of the Order, Fr. Dr. Bruno Platter, and the Master of the Austrian bailiwick, MR Prim Prof. Dr. Paul Drobec Fam., which outline the history of the Teutonic Order in the context of the presented publication. There is also a preface by the editor.

In a chapter on the history of the collection, Raphael Beuing describes the turbulent history of the artefacts, which reflect both the history of the Teutonic Order as well as the history of Europe. Many valuable artefacts have been melted down and monetized, while others have been sold, or even stolen, and occasionally bought back. Beuing reconstructs the stories of individual objects, characterizes the state of the collection and discusses how the history of the objects connects with the decisions made by important members of the Order and other historical figures. He also discusses the issue of wills and the bequest, sale, and purchase of various objects. Beuing also considers the relocation and damaging of the artefacts, for example during wartime, and recounts how cataloguing of the Order's artefacts was conducted in the past. Since the nineteenth century, the collection has been largely kept in museums where it could be presented to the public as part of permanent and temporary exhibitions.

The catalogue is divided into thirteen sections, based on the types of artefact, their use, and techniques of manufacture, ranging from insignia to historical paintings. An additional chapter focuses on the artefacts lost after 1865, when the first large inventory of the collection was published. Within each section, artefacts are grouped according to their similarities. Analogous objects are then presented chronologically according to the time of their creation, which serves to demon-

strate the developments and changes in their artistic forms. This means that while the publication has the form of a catalogue, it also provides a sense of narrative that develops naturally with each individual artefact. With one exception, each object described in the catalogue is accompanied by at least one good quality photograph, which is usually in colour. Many of the photographs are taken from different angles, or give interesting details such as goldsmiths' marks and close-ups of miniatures. The figures fit well with the text, and the layout is done in such a way as to facilitate comparisons between the descriptions and the illustrations.

The notes found in the catalogue largely follow the same scheme as far as possible. In the most common format, notes begin with the number and name of the object, then the author, workshop, and style are indicated, followed by the region of origin. Information regarding the dates of production, material and technique are also often included. In cases where the artefact is composed of a number of objects, the sizes of these parts are also described. The final piece of information is the inventory number of the object. Each note also includes a discussion regarding the classification of the object. The length of notes varies, although most are fairly long, as in the case of a golden goblet (catalogue number: 91) richly decorated with scenes that include depictions of actual historical events, which is almost eleven pages long. The goblet, which dates from 1536, commemorates the battle of Tunis which was waged one year earlier.

The notes also include descriptions which show a good understanding of the form, material and function of the object, using precise terminology from the domain of art history. Terminology from other disciplines, for example natural sciences, hunting or costume history, is also used. The descriptions also take into account ornament and heraldry. The notes also include analysis and discussion of wider context of the discussed objects. The analysis deals with the functions of the objects, their reception, and even superstitions, such as the belief that a given object could offer protection from poison.

The study of context also considers the historical events depicted on the object in question. Thus, the entries frequently provide an explanation of the wider context of the objects that sometimes goes beyond mere analysis of the artefact as such. Defining some of the more obscure terminology helps make the catalogue more accessible to a broad readership. Given the diversity of objects presented in the catalogue, a wider contextual explanation for many items is much needed. The breadth of the material, which includes objects from different areas of art and science, further justifies the presence of significant explanatory sections. Issues concerning the dating, origins, style, function and fate of the artefact are all discussed. Furthermore, changes in the shape and preservation level of the objects are also analysed, and sometimes presented in comparison with archival photo-

graphs. The symbolism conveyed in the artworks is also outlined. The donors and other figures depicted on the artefacts are also identified and elements of their biographies are included in the notes. The authors also discuss issues concerning the attribution, achievements and other information regarding the artists involved in the creation of various artefacts. The analysis retains a critical approach to other academic works and provides detailed assessment of both the techniques employed in the creation of certain objects as well as their artistic and aesthetic values. The artistic analogies and images included in the publication are very useful for this. Furthermore, inscriptions from the objects are transcribed (and in some cases translated), while longer ones are discussed in more detail. The authors also discuss the types of script, signatures, markings and abbreviations found on the artefacts. The historical figures are identified thanks to the initials, inscriptions, images or coats of arms included in the works.

Catalogue entries include references and citations from original sources, which refer to the discussed objects and their historical contexts. The authors of the catalogue position the objects within a historical context, but also within trends and changes in style and forms of iconography. Such changes are related to changing traditions, rules, and laws, both in lay and religious contexts. They are also connected to significant historical events and artistic developments. The authors also indicate how new uses for the objects can be reflected in the changes to their form. The notes are written in a dynamic, convincing way, without being overly authoritative, and indicate which questions remain unanswered. Around 25 of the objects included in the catalogue are presented here for the first time. The authors also point out which types of objects are particularly rare. The locations, popularity and uses of particular types of objects are also considered. In cases when a number of artefacts are of the same type and time of origin (for example in the case of the portraits of the Grand Masters), the authors include an introduction to the set, which serves to avoid too much repetition.

The appendices give lists of inventory numbers, the localization of the objects in 2014, a list of the Grand Masters of the Order with dates of their period of office, and a glossar. This is followed by a bibliography of primary and secondary material, and indexes of persons, places, and figures.

Overall, the publication allows great insight into the rich and diverse artistic heritage and material culture connected to the Teutonic Order from around 1320 till present day. It is worth noting, however, that most of the presented objects date from the sixteenth century, that is around and after the time of the secularization of the Order in Prussia. This means that few of the objects actually date from the time of the Teutonic state, which is most frequently associated with the Order. Far from being a disadvantage, this adds to the volume's importance as it presents

artefacts from a very broad time-span. Art, which by its nature is not confined by political borders, and whose visual and aesthetic value is independent of social divisions, takes centre stage in the publication. Most of the pieces discussed are not characteristic solely of the Teutonic Order, but, as is shown by comparisons, fit within the wider framework of the art and style of their time, and region of provenance. Even objects from outside Europe can be found in the catalogue.

This publication can help expand the reader's knowledge of the history of art, but also allows for a better understanding of the Teutonic Order itself, particularly through the religious and lay iconography it propagated. It also provides insight into the Order's attitudes towards precious, expensive artefacts which had representational functions. While there is great variation amongst the different objects included in the collection, many are of exceptional artistic quality. All of these objects serve as evidence of the visual world of the times from which they originate, and reflect the identity of the Teutonic Order, its piety, knowledge and aesthetic needs. Analysis of the precision and accuracy of depictions in various objects, for example globes, indicate the general state of past knowledge of the surrounding world and traces the changes in the role and function of objects, from original, indicated by their form, to ceremonial, decorative, symbols of status, and finally as objects in a museum. Thanks to this, the publication succeeds in situating the presented artefacts in a broader narrative of history.

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