

## Some Aspects of Adam Elsheimer's Artistic Development

vous weakness, but he does not attempt to link up Elsheimer's temperament with his art.

It seems, however, that Elsheimer himself, already in his early Roman time, was conscious of disturbing elements in himself. The picture of *Minerva* represented as the *Melancholia*<sup>17</sup> must be taken as an autobiographical statement, an indication of the way in which Elsheimer reconciled his temperament and his work. The choice of Dürer's *Melancholia* as prototype for his Goddess is significant. It suggests the subject of the "Melancholy of the Man of Genius," the theory of Aristotle, which was taken up by Ficino, and formulated again in the seventeenth century by Robert Burton in his *Anatomy of Melancholy*. From this author we can perhaps realize the connexion which Elsheimer's time saw between the depressed and the creative state of mind.

For Burton Melancholy not only depresses and dulls the individual, but it also acts as a stimulant to mental work: "Melancholy advanceth men's concepts, more than any humour whatsoever, improves their meditations, more than any strong drink . . ."<sup>18</sup> He says of himself: "I get my know-

<sup>17</sup> cf. PANOFKY-SAXL: *loc. cit.* p. 32 et seq.

<sup>18</sup> ROBERT BURTON: *Anatomy of Melancholy* [1621], p. 186.

ledge in melancholizing,"<sup>19</sup> reading without method, making chance observations, "comforting idleness with idleness"<sup>20</sup>. This absentminded way of working reminds us of Elsheimer's habit as related by Sandraert: he tells us of his habit of lying for days in the country, gazing at trees and impressing their form on his mind, so that afterwards he could represent them in utmost detail without having taken a single drawing.

The inherent pathological trend in Elsheimer's character could thus, in the fashion of the time, reconcile itself with its difficulties, and even be looked upon as the inevitable and distinguishing burden of the man of genius. But it is reflected in his attitude towards the artistic problems of his time; he tends to interpret his subjects in an elegiac and passive mood; and the overwhelming consciousness of reality which characterizes his modern, produces in him the opposite, typical modern counter-reaction of retreat and escape. By making his work an expression of personal conflicts and problems, he proves to be a predecessor of the self-expressive artist, of which Rembrandt became the outstanding example.

<sup>19</sup> *Ibid.*, p. 6.

<sup>20</sup> *Ibid.*, p. 5.

## MORE EASTERN OBJECTS FORMERLY IN THE HAPSBURG COLLECTIONS

BY WOLFGANG BORN

**T**HE carved ivory casket [PLATE I, A] is of about the same shape as the one noticed in the first article,\* but is of smaller size and different decoration. There are no figures to be found on it with the exception of some gods with animal heads. The whole surface, which is divided in rectangular fields, is filled with friezes of animals and tendrils surrounding animals or ending in masks. Most of the animals are lions, as the lion is the mythical ancestor and symbolic animal of the Singhalese. The casket is mounted with plain wooden fittings and a silver-gilt lock and hinges of European craftsmanship of the early eighteenth century.

The form of both Viennese caskets corresponds to that of the one in Munich. This form is characterized by a saddle-roof shaped cover. In contrast with it, the caskets of the British and the Indian Museum have covers formed like hipped roofs [PLATE I, B]. Both types correspond with widely spread ancient forms of European and Asiatic architecture.

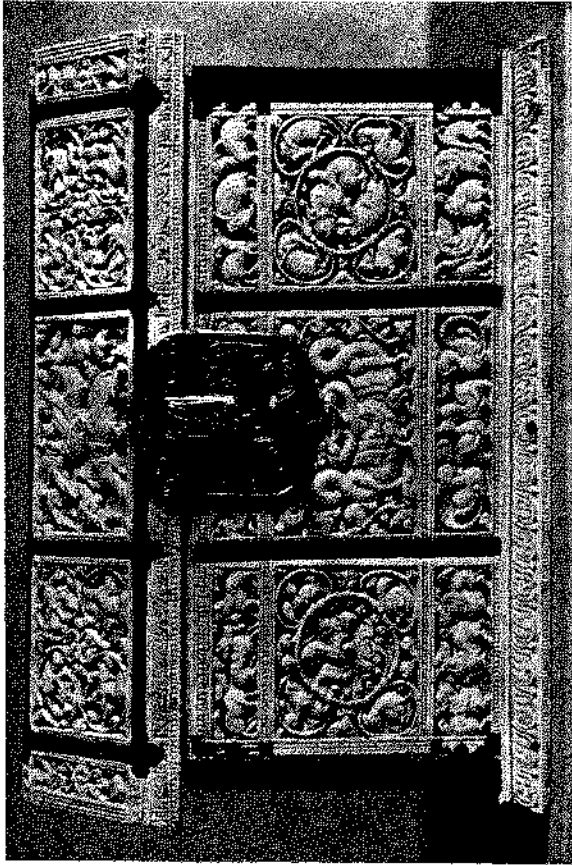
No earlier examples of Indian ivory caskets of this kind are known. But as there are many of a different shape and decoration dating from the

\* Several Eastern objects belonging to the Kunsthistorisches Museum in Vienna, formerly in the Hapsburg collection, were published in THE BURLINGTON MAGAZINE, Vol. LXIX [1936], p. 269, by the same author.

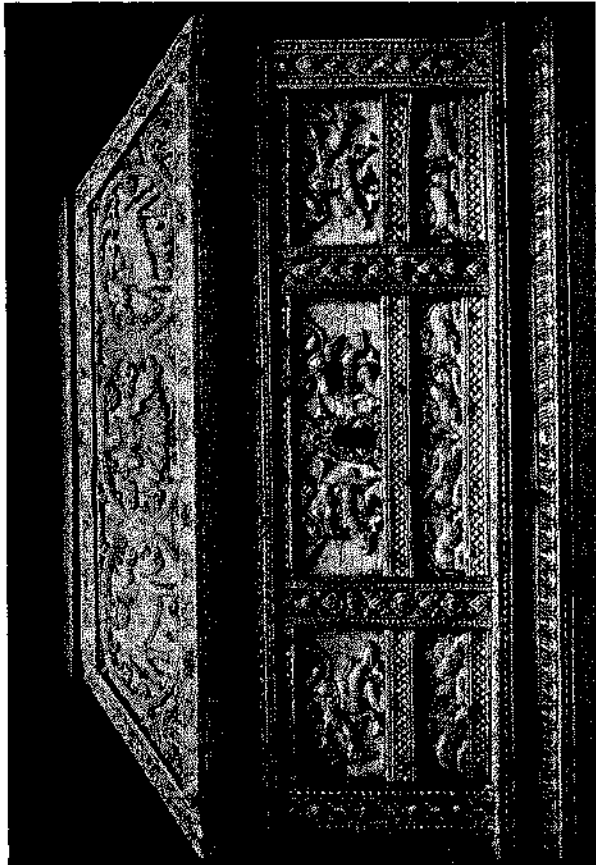
seventeenth century and obviously showing European influence,<sup>1</sup> it has been assumed that the whole production of ivory caskets in India was derived from Western models imported by the Portuguese and the Dutch. This industry flourished in Byzantium and also, since the Gothic period, in Western Europe. The decoration of the Gothic and Byzantine caskets is, however, quite different and so they could not have served as models for the Indian caskets. There is only one group of carved ivory caskets in Europe, which shows in its decoration a similarity to the Indian ones: the Moorish ivory caskets, generally made at Cordoba and at Cuenca for the use of the Omayyad califs, chiefly in the tenth and eleventh centuries. Like most of the Byzantine and the Western boxes, their covers generally are shaped like hipped roofs. Often the Moorish caskets are adorned with medallions which show animals and human figures, surrounded by tendrils, in a strikingly Oriental style. An eleventh-century casket of this type in the Victoria and Albert Museum<sup>2</sup> has been mounted during the seventeenth century with metal fittings like the Singhalese caskets.

<sup>1</sup> K. DE B. CODRINGTON: "Western Influences in India and Ceylon: a Group of Singhalese Ivories." THE BURLINGTON MAGAZINE, Vol. LIX [1931], p. 239 ff.

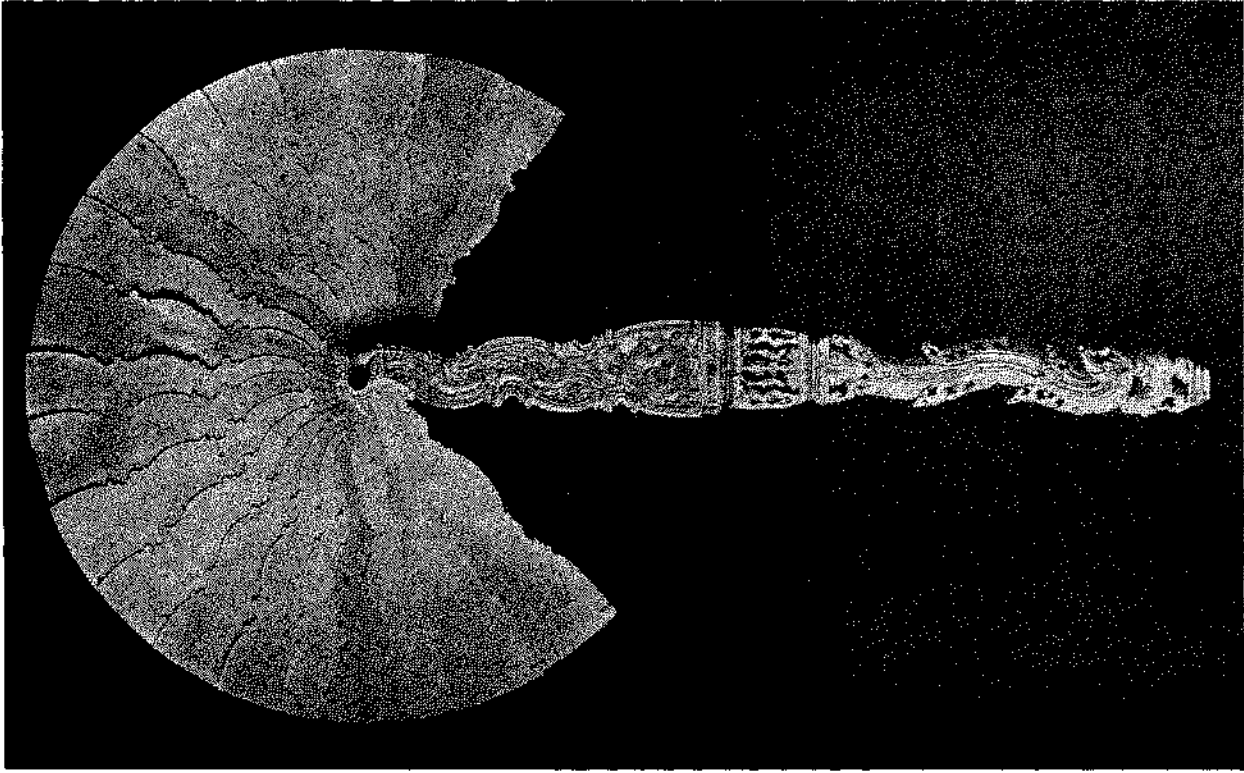
<sup>2</sup> No. 10-1866. GASTON MIGEON: *Manuel d'art Musulman*, Paris [1927], Vol. I, Fig. 156.



A—SINGHALESE IVORY CASKET. SECOND HALF OF THE SEVENTEENTH CENTURY. HEIGHT, 11 cm. (KUNSTHISTORISCHES MUSEUM, VIENNA)



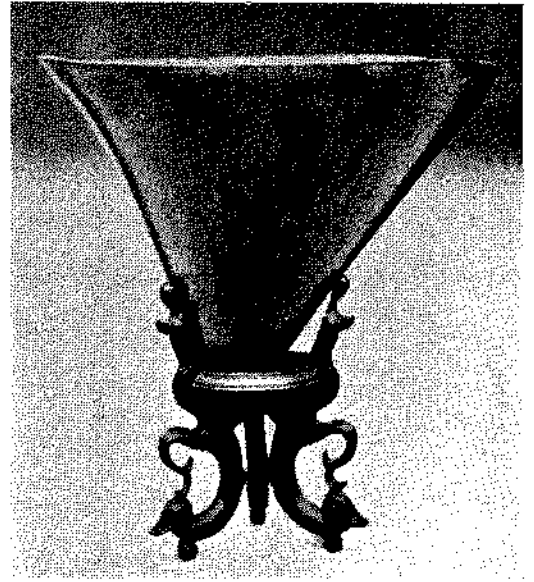
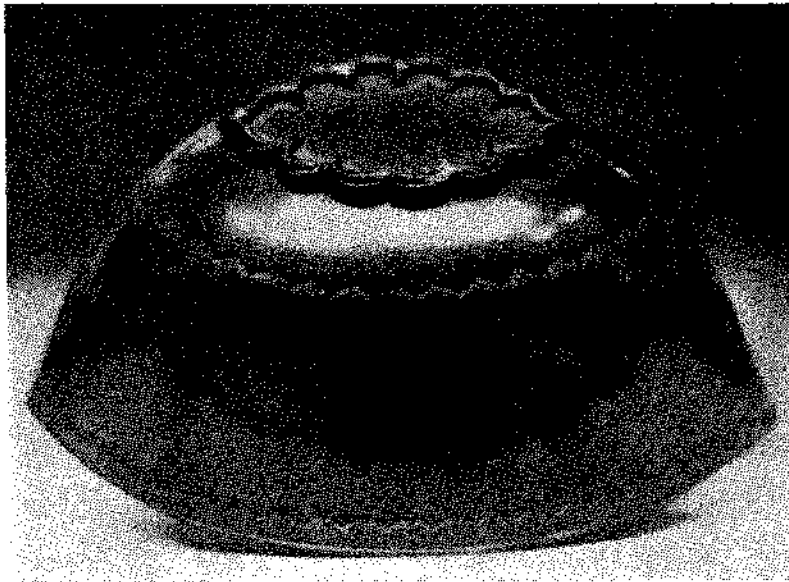
B—SINGHALESE IVORY CASKET. SEVENTEENTH CENTURY. HEIGHT, 16.5 cm. (INDIA MUSEUM)



C—SINGHALESE IVORY FAN. FIRST HALF OF THE EIGHTEENTH CENTURY. HEIGHT, 43 cm. (KUNSTHISTORISCHES MUSEUM, VIENNA)



A—LACQUERED RHINOCEROS HORN CUP. CASHMERE, SECOND HALF OF THE SEVENTEENTH CENTURY. HEIGHT, 9.5 CM. (KUNSTHIST. MUSEUM, VIENNA); B—CARVED RHINOCEROS HORN CUP WITH FOOT OF SILVER FILIGREE. CHINESE, SEVENTEENTH CENTURY. HEIGHT, 7.4 CM. (KUNSTHIST. MUSEUM, VIENNA)



C—TRANSLUCENT RHINOCEROS HORN CUP. MOGHUL, EARLY SEVENTEENTH CENTURY. HEIGHT, 7 CM. (BRITISH MUSEUM); D—CHINESE RHINOCEROS HORN CUP. ATTRIBUTED TO THE MING PERIOD. HEIGHT, 9.6 CM. (BRITISH MUSEUM)



E—CARVED RHINOCEROS HORN CUP. CHINESE, SEVENTEENTH CENTURY. HEIGHT, 12.6 CM. (KUNSTHIST. MUSEUM, VIENNA)

As there is an interval of half a millenium between the dates of the Moorish and the Singhalese ivory caskets, it is impossible to assume a direct influence. Therefore it is possible, that both groups are based on the same prototypes. These prototypes, which we do not know, were probably made of a perishable material. We can imagine that objects for general use like these caskets were produced in both the Orient and the Occident. This early craftsmanship of the people formed an undercurrent and has produced works of similar shape in quite independent regions. Each epoch merely imprinted them on its special style.

The small ivory casket of the Vienna Museum is of Singhalese origin. This is proved by its details, which show the same style as the other four examples. The lock of the smaller Vienna casket dates from 1700. Therefore the casket cannot date from a later period. On the other hand, its shape is similar to the Munich casket. This casket has fittings which prove to be Indian imitations of European models, because they are set with precious stones in a typical Indian way. Thus it dates from a little later, probably from the first half of the eighteenth century. The small Vienna casket is a little older, i.e. of the second half of the seventeenth century.

The caskets with saddle-roof shaped covers seem to be of later origin than the ones with hipped roof shaped covers. Possibly the simpler form of the hipped roof is influenced to a certain degree by the caskets with semicircular covers, imitating European leather caskets.<sup>3</sup>

The richly carved fan [PLATE I, c] belongs to the same group of ivory works as the caskets. It is excellently preserved. Only a hole in the lower end of the handle indicates that a button or a ring may originally have completed it. The lower end of the stem strikingly resembles the handle of the well-known ladle with a silver bowl in the India Museum.<sup>4</sup> A spray of conventionalized foliage (Liya-Pata) rises from the back of a lion with human face. The spray ends in a lotus-like flower, on which rests a small shrine forming the centre of the handle. In the shrine is Dēvī Śrī or Lakshmi, the goddess of good luck, holding sprays of foliage. She sits as usual between two animals, here a pair of heraldic lions. The upper part of the stick, above the central shrine, is a flat piece of ivory. Its outline looks like a flame, but ends in a cock's head. Hamsas ("sacred geese") with tails ending in Liya-Patas are carved on the obverse and reverse. The Hamsa has several symbolical meanings. It is regarded as auspicious.<sup>5</sup> The symbolism of the fan belongs to the Atamagala, the eight auspicious emblems of the Singhalese, which used to be carved, for example, on the thrones.<sup>6</sup>

<sup>3</sup> *l.c.*, note 1, Plate I, A and B, second half of the seventeenth century and beginning of the eighteenth century.

<sup>4</sup> ANANDA K. GOOMARASVAMY: *Medieval Singhalese Art*, Broad Campden [1908], Pl. XLI, 3.

<sup>5</sup> *l.c.*, note 4, p. 85.

<sup>6</sup> "A drum, a bull, a cobra, a fan, a makara (mythological animal), a man-flag and a lamp." *l.c.*, note 4, pp. 153 and 271 f.

It must date from the first half of the eighteenth century when Singhalese craftsmanship was at the height of its evolution. It is not necessary to assume any Western influence. On the contrary the folding fan was introduced from the East to Europe by the Portuguese trade not earlier than the sixteenth century.

#### LACQUERED RHINOCEROS HORN CUP.

The cup of rhinoceros horn [PLATE II, A] is lacquered and painted with conventionalized cypresses with big leaves and medallions, filled with flowers reduced to geometrical forms. It is translucent and shows, seen against the light, an irregular dark brown spot. Translucent rhinoceros horn vessels are comparatively rare. The British Museum possesses a translucent rhinoceros horn cup, which shows a similar spot in its base, but it is boat-shaped, plain and polished [PLATE II, c]. It has a foot in the form of a Persian medallion, similar to the painted medallions on the Viennese cup. This cup came into the possession of the British Museum as part of the Sloane Collection in 1753. In the opinion of Mr. Basil Gray, of the Oriental Department of the British Museum, the cup is a work of Moghul art, made in the early seventeenth century. Rhinoceros horn was, as a matter of fact, used for vessels in India, although rarely.<sup>7</sup> The Viennese bowl is adorned with golden tendrils on its edges and a border of white lotus-like motifs on its sides. The outlines of the cypresses, the leaves and the medallions are white. The star-like flowers within the trees, the medallions and the veins of the leaves are gold. The cypresses themselves are green, the medallions red. The shape and the design of the Viennese horn cup are obviously influenced by metal models. Cups of this shape are numerous among the so-called Bidri-works.<sup>8</sup> These are objects made of a black amalgam inlaid with gold, silver and other precious metals. There were several centres of production of Bidri-works in India, among others, Bidas in Hyderabad and Srinagar in Cashmere.

Lacquering was a peculiarity of Cashmere, where objects of wood and papier-maché were provided with lacquered decorations. We may attribute the Viennese horn cup to Kashmere, where both Bidri-work and the lacquering were to be found. The cup probably dates from the second half of the seventeenth century.

#### TWO CHINESE RHINOCEROS HORN CUPS.

The shape of the rhinoceros horn cup [PLATE II, B] preserves the natural shape of the rhinoceros horn. As it tapers towards the end, it cannot stand by itself. Therefore it has been provided in Europe with a foot of silver filigree. This foot dates from the seventeenth century, so the cup cannot date from a later period. A plant, probably

<sup>7</sup> *l.c.*, note 2, p. 194.

<sup>8</sup> CH. E. DE UJFALVY: *L'Art des cuivres anciens*. Paris [1883], p. 46, 47 (4, 5); objects from Srinagar.

a vine stem, is roughly carved upon the surface of the cup.

As early as in the eighth century rhinoceros horn cups of conical shape were in use, as is shown by a specimen preserved in the Shosoin in Nara (Japan). This cup is plain.<sup>9</sup> There is another plain shaped cup of rhinoceros horn, attributed to the Ming period, in the British Museum [PLATE II, D]. It is of finer work than the Nara one. There were, however, carved cups already in the Ming period. A carved Rhinoceros cup in the possession of Mme. Waniek (Paris) bears the date A.D. 1508<sup>10</sup> This cup has a foot and is shaped like an ordinary drinking cup. For this reason we may assume that it represents a later type than the conical one.

The second Viennese rhinoceros horn cup [PLATE II, E] resembles it. It is octagonal, simple and well proportioned, and not overloaded with decoration. A shallowly carved geometrical pattern ("diapered ground"), which symbolises Earth, on which are superimposed two dragons, runs round it. Technically the carving reminds us of carved lacquered vessels.

A cup of similar shape is in the British Museum, where it came in 1753 with the Sloane Collection (No. 158). Mr. Sloane bought most of his Chinese objects from the German explorer Engelbert Kaempfer, who visited China from 1695 to 1702.

<sup>9</sup> OSKAR MÜNSTERBERG: *Chinesische Kunstgeschichte*, Esslingen [1910-12], Vol. II, p. 477, Fig. 665.

<sup>10</sup> *International Exhibition of Chinese Art Catalogue*, London [1935-36], No. 2929.

The British Museum cup probably dates from the end of the seventeenth century. Sacrificial cups of octagonal shape appear in the Ming period among *blanc de Chine* porcelain.<sup>11</sup> But there are also *blanc de Chine* cups in the shape of rhinoceros horn vessels. About 1700 both types are to be found in *blanc de Chine* porcelain: the conical and the cup-shaped types.<sup>12</sup> The octagonal cup from the Vienna Museum very probably dates from not later than the seventeenth century. Its type, it must be admitted, survived this time, but its fine and tasteful decoration proves it to be of a relatively early period. The cup with the vine stem may be of the same period.<sup>13</sup> The chief place for the production of rhinoceros horn vessels was Canton. They were highly esteemed because they were supposed to have magic power, and for that reason were often adorned with symbols of their virtue.<sup>14</sup> Because of their supernatural power, rhinoceros horn cups were used as sacrificial vessels, and the two Viennese specimens may perhaps have been used for this purpose.

<sup>11</sup> ROBERT SCHMIDT: *Chinesische Keramik von der Ming-Zeit bis zum 19. Jahrhundert*. Frankfurt-on-Main [1924], Tabl. 82, c, Table 83.

<sup>12</sup> *L.c.*, note 11, Table 83 h and i.

<sup>13</sup> Cf. rhinoceros horn cup shaped as a Lotos, second half of the seventeenth century, in REIDEMEISTER: *China und Japan in der Kunstkammer der Brandenburgischen Kurfürsten*. Berlin [1932], p. 17.

<sup>14</sup> S. W. BUSHELL: *Chinese Art*, second edition, London [1909], Vol. I, p. 123 and BERTHOLD LAUFER: *Chinese Clay Figures*, Part I, "Prolegomena on the History of Defensive Armour," I; *History of the Rhinoceros*, Field Museum of Natural History, Publication 177, Anthropological Series, Vol. XIII, No. 2. Chicago [1914], p. 153 ff. and p. 166 ff. Cf. the previous article in THE BURLINGTON MAGAZINE.

## AN UNNOTICED WORK BY GIOVANNI LORENZO BERNINI

BY OTTO KURZ



monument dedicated to Cardinal Melchior Khlesl stands in the Cathedral of Wiener Neustadt in Lower Austria [PLATE I, A]. This prelate who played an important part in the Counter-Reformation and was bishop of Wiener Neustadt as well as of Vienna, died in 1639. As far as architecture and ornamentation are concerned his monument looks like any other sculptured memorial in Austria or Germany dating from the late sixteenth or early seventeenth century.

Pilasters rising above a low base on both sides of the epitaph support a kind of pediment adorned by volutes. In the centre of this is a circular niche containing a life-size bust of the deceased Cardinal. Although the whole monument consists of marble, the bust's ivory-white and finely polished surface contrasts sharply with the coloured or dull white architecture surrounding it. But beyond that the fascinatingly lifelike appearance of the portrayed Cardinal conveys the impression of a distinguished stranger finding himself by some mistake in a provincial backwater. For the monument built up

of small parts and covered by a disquieting profusion of ornament, betrays without any doubt the hand of some skilled but old-fashioned sculptor, who would not depart from the decorative system of the late Renaissance, obsolete though this might be in 1630. Such tenacious traditionalism is characteristic of most of the German artists of this period.

The bust of Cardinal Khlesl is intrinsically different from the antiquated character of the monument surrounding it [PLATE I, B, C]. It is, in fact, an outstanding specimen of the new style in sculpture, which made its first appearance in the second decade of the seventeenth century. The beginning of this new era was marked by the creative genius of one artist: Giovanni Lorenzo Bernini. His early sculptures show a conception of plastic art unheard of before.

Bernini's revolutionary spirit can be so clearly traced in the bust of Cardinal Khlesl that nobody but this artist himself could have created such a remarkable portrait. He alone knew how to endow the Cardinal's face with almost palpable vibrations