Chalice

Metalwork Collection

Accession Nr.:	59.2058
Artist/Maker:	Saler, Johann David (1665 - 1724) Saler, Josef Ignaz (1697 - 1764)
Inscription:	talpperemén beütött városjegy az 1719-1730 közötti időszakból (Seling 194) és Johann David Saler mesterjegye (Seling 1877)
Materials:	silver-gilt
Techniques:	chased; chiselled; repoussé/punched
Dimensions:	height: 26,5 cm opening diameter: 9,85 cm base diameter: 16,6 cm

This chalice decorated with scenes from the Passion of Jesus has a chased row pattern along the lower rim of its sexfoil base. The high-arching upper section of the base is divided by a repoussé scrolled ribbon pattern that forms two types of cartouches in these curved sections. The repoussé ornaments only rise slightly above the chased background. Alternating with one another in the sections with these decorative frameworks are oval medallions and fields covered in embossed scale patterns containing tiny floral rosettes. Detailed scenes of Jesus bearing the cross, his crucifixion, and his resurrection can be seen in the three medallions. Above the rosette collar, there is a cast node in the shape of a three-sided vase divided by scrolled ornaments alongside three sections decorated with winged angel heads and floral rosettes. This node is located between transitional sections comprising several baluster rings. The bowl of the cup's lower section, which imitates a calix, is topped by an accentuated ridge with shells and crenellation made of interlaced ribbons. The upper section of the bowl is plain and its lip flares slightly outwards. The surface decoration of the lower section repeats the ornamentation of the arching base. Three fields with scale patterns and rosettes in cartouches framed by ribbons alternate with three medallions without decorative frames. These medallions depict Jesus praying on the Mount of Olives, the flogging of Jesus, and Jesus being crowned with thorns. Two techniques can be observed in combination in the working of the figural compositions, showing an effort to provide a greater sense of space. The inspiration for these images are quite diverse. While the compositions of the flagellation and the crown of thorns clearly follow Late Gothic models (even utilizing the figural types unchanged), the scene on the Mount of Olives conforms to 17th century Italian examples. It is reminiscent of the works of Carlo Maratti or Francesco Trevisani not only in terms of the posing of the figures, but also in their modelling and in the portrayal of atmospheric phenomena through the working of the metal.

The city mark of Augsburg from the period between 1719 and 1730 (cf. Seling 194 and Seling 2007, 47: N. 1530) is stamped on the edge of the base. Alongside this is the master's mark of Johann David Saler ("IDS" in a trefoil frame; see: Seling 1877), which during this time was also used by his eldest son, Josef Ignaz Saler, who became a master craftsman in 1727.

by Anna Ecsedy

Literature

- Szerk.: Szilágyi András, Péter Márta: *Barokk és rokokó. Az európai iparművészet stíluskorszakai*. Iparművészeti Múzeum, Budapest, 1990. - 48: kat. sz. 1.14. (Ács Piroska)
- a kiállítást rendezte: Ács Piroska: *Augsburgi barokk ötvösmunkák*. Iparművészeti Múzeum, Budapest, 1984. - 4: kat. sz. 32; 25. kép

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