Kehely paténával

Metalwork Collection

Accession Nr.:	6904.a-b
Artist/Maker:	I. S.
Date of production:	(presumably)
Inscription:	a talpperemen „ IS” mesterjegy, bécsi városjegy 1813-ból (Reitzner 1952, P 124), továbbá 1806 és 1810 közötti hitelesítő és adómentességi jegyek (Reitzner 1952, P 126, P 134)
Materials:	silver
Techniques:	chased; chiselled; gilded
Dimensions:	height: 31,1 cm opening diameter: 11,1 cm base diameter: 17,6 cm diameter: 15,8 cm

The round, highly arched base of this chalice is divided into three narrow and three wide sections above an openwork lower band. The highly sculptural, repoussé decorative volutes and ribbons combining shells, rocailles, and scrolls resembling an architectonic framework enclose three scenes of sacrifice from the Old Testament on the arching section of the base. The first shows Abraham and Isaac, the second the meeting of Abraham and Melchizedek, and the third Cain and Abel. The figures and the material details of the compositions appear on a chased background. Simple decorative bands and three sheaves of wheat ascend the upper section of the base towards the stem. The four-sided node and the stem that is part of the same element are the result of a replacement made later than the base and the cup, which are from the same period as each other. The bell-shaped cup flares at its lip, and its upper section is plain. The calix has rich repoussé decoration similar to that of the base. The ornamental structure is framed by three cartouches shaped like shells and three smaller quadrangular ones that look like pedestals, which each essentially form individual windows topped by shell and volute decorations. Scenes from the Passion appear in the larger decorative frames, including the Flagellation of Christ, the Ecce Homo, and the crucified Savoir with Mary and John the Evangelist. The quadrangular cartouches contain seated figures of angels with the Instruments of the Passion, including the pillar and the whip, the crown of thorns and the nails, and the cross.

Based on the style of this chalice, it may have been made in the years around 1760, but the master’s mark “IS” stamped on the edge of the foot still has not been identified. The other marks on the foot do not have any significance for dating, since the partial imprint of the city mark of Vienna used in 1813 (Reitzner 1952, P 124) and the authentication and tax exemption marks stamped at the beginning of the 19th century are both more recent than the object (Repunzierungsstempel, 1806/1807, see: Reitzner 1952, P 126; Befreiungsstempel, 1809/10, see: Reitzner 1952, P 134).

The paten is simple, plain, and undecorated.

by Anna Ecsedy

Literature

- Szerk.: Szilágyi András, Péter Márta: *Barokk és rokokó. Az európai iparművészet stíluskorszakai*. Iparművészeti Múzeum, Budapest, 1990. - 48: 1.15. kat. sz. (Békési Éva)
- *Régi egyházművészet országos kiállítása. Előszó: Végh Gyula*. Iparművészeti Múzeum, Budapest, 1930. - 57: 258. sz.
- Szerk.: Fittler Kamill: Az Iparművészeti Múzeum legújabb szerzeményei. *Magyar Iparművészet VII. évfolyam*, 1904 /2.. Magyar Iparművészeti Társulat, Budapest, 1904. - p. 69 (Csányi Károly)

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