House Altar

Metalwork Collection

Accession Nr.:	62.1029.1
Date of production:	late 19th century
Place of production:	unknown (presumably)
Inscription:	jelzetlen
Materials:	silver; wood
Techniques:	enamel painting
Dimensions:	height: 46 cm length: 53 cm width: 26 cm

The triptych is curved at the top the wings can be closed. It is supported by a stem with a node, springing from a four-lobed, jointed plinth. Silver mounts of various shape, as well as enamel paintings decorate the piece, presenting the following scenes: On the foot: The Annunciation, Joseph's dream, the baptism of Christ, Christ's temptation. The node is enriched with three pictures from Christ's healing stories, and the reconciliation before the offering of the sacrifice. On the scenes of the front and back sides of the predella the same dragon figure appears although these illustrations are probably two episodes of the same legend, no correlations were found in traditional iconography. The outside of the two wings of the triptych is painted with Matthew and John, while the figures of Luke and Marcus appear on the sides. The central picture of the triptych shows the Crucifixion. Even more scenes appear among the silver ornaments decorating the small triptych: Flight into Egypt and Jesus with the children on the left, and Jesus with a beggar (?) and Jesus and Maria Magdalena. Among the decoration crowning the triptych there is the Resurrection, surmounted by Noli me tangere. The back plate of the triptych is decorated with a scarcely identifiable blessing scene moreover, there is a small enamel picture on the bottom of the piece, where the model has a piece of paper noting the donation. This enamel painted scene also depicts one of the miraculous healings of Christ.

The piece after which it was modelled can be found in the collection of the Budapest Museum of Applied Arts, made by Matthias Walbaum (Inv.No. 19823). The Augsburg triptych was exhibited at the 1884 exhibition of goldsmiths' works it was probably produced with designs of the original through the window-glass. The most significant difference is the application of anachronistic, polychrome, vivid pictures, which, at the same time, alter the basic character of the object. The illustrations in many cases do not match traditional Christian iconography types.

Literature

- a kiállítást rendezte: Batári Ferenc, Vadászi Erzsébet: *Historizmus és eklektika. Az európai iparművészet stíluskorszakai*. Iparművészeti Múzeum, Budapest, 1992. - Nr. 379. (Prékopa Ágnes)
- szerző: Prékopa Ágnes: *Európai zománcművesség a középkortól a szecesszióig. Válogatás az Iparművészeti Múzeum gyűjteményeiből*. Iparművészeti Múzeum, Budapest, 1991. - Nr. 78.

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