



A  
HAND BOOK  
OF

# WESTERN ARTS

IN

SALAR JUNG  
MUSEUM

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**A HAND BOOK OF  
WESTERN ARTS  
IN THE  
SALAR JUNG MUSEUM**

By  
B. KOTAIAH

Salar Jung Museum Board,  
Hyderabad  
1986

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# FOREWORD

The Salar Jung Museum is the only institution in the country which has not only the biggest, but most representative collection of Western Art. The collection includes the original works by the well-known masters like Canaletto, Turner, John Constable, Leighton, Alma Tadema, Watts and others. Owing to the long historic association of India with United Kingdom, the majority of the painters represented in the collection are from United Kingdom belonging to 19th century A.D. Besides the Oil and water-colour paintings, the Museum also possesses exquisite specimens of European porcelain, furniture, glass, ivories and clocks. There are also stone and metal sculptures, though mostly copies, which are quite important to understand the history of European Art belonging to 18th and 19th centuries A.D.

It need not be over-emphasised that the collection of Western Art in the Salar Jung Museum is of great significance for two obvious reasons. Firstly, it helps Indian students to know about the history of Indian Art. Secondly, the majority of Indian people, who can not go to European countries, can also see, study and enjoy the exquisite works of European Art in India. There are a number of Universities in the country which teach European Art as a subject. Thus, the value of the Western collection in the Salar Jung Museum, which provides the source material to the students and researchers, is further enhanced.

Under the present circumstances, a Hand-book on the Western Art Collection is a dire need of the hour. We must express our grateful thanks to Mr. Timothy Wilcox, Curator, Victoria & Albert Museum, London for having come to Salar Jung Museum to identify the art objects of Western collection, particularly European Oil paintings. His short stay in Hyderabad not only helped the



Museum in identifying the collection but also enabled us to plan and publish the present treatise. Shri B. Kotaiah, who is presently working as a Deputy Keeper for Western Art in the Museum, has made a good study of the European collection, particularly of Western Paintings. It is earnestly hoped that this small Hand-book will provide the necessary material to the readers to know something about Western Art-Collection in the Salar Jung Museum.

(Dr. M. L. NIGAM)

*Director*

## AUTHOR'S NOTE

Writing on Western Arts is difficult: here in India one is simply not 'in' them. More so, on the collection dictated by personal tastes of one man as is the case with Salar Jung Museum, Ranging from paintings to Ten-thousand toy army, Salar Jung's assemblage of European Arts includes, in between, ceramics, glasses, ivories, marbles, bronzes, silver, ivory, furniture, earthenware belonging to different countries and periods. What is more, the absence of acquisition particulars—the sources bought from, the prices paid, the details of the objects—makes the writer's task all the more hard.

However, my 20-year-association with the art accumulation, the invaluable art book collection in the Museum's library, access to private-owned correspondence Salar Jung had with art dealers, the occasional tips on museum arts provided by friendly foreign visitors, and more recently, the joint studies, both myself and Mr. Timothy Wilcox of London's Victoria and Albert Museum made of the Museum's Western Arts, and most of all, the encouragement, both official and personal, extended by Dr. M.L. Nigam, Director of the Museum, enabled me to compose the text in a short time of about four months.

I thank Dr. Nigam without whose prodding I would not have taken up the task, the Salar Jung Museum Board for permitting the publication, and the Kalakshetra Publications, Madras for printing the hand book on short notice.

B. KOTIAH

*Dy. Keeper*



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# 1. INTRODUCTION

Salar Jung Museum houses a variety of Western arts—paintings, marbles, metal casts, porcelains, glass, furniture—practically from every European land noted for one art or the other.

Totalling some thousands the occidental arts occupy a dozen display galleries and four stores of the Museum.

What is special about Salar Jung's collection of European art is not its numerical strength but its worth and rarity. A Veiled Rebecca—a neo-classical masterpiece in marble—is worth its weight in gold. A Canaletto's picture present in the museum is rare, rare because the artist's works are mostly preserved in difficult-to-see Royal collections. A magnificent replica of that 'mobiliary gem'—Louis XVth's writing table, preserved in the museum is a treasure since it is only one of the two copies which the French Government allowed to be made. German, Dresden and French Royal Sevres porcelains are assets to the Museum for the reason that they are rarely encountered in such variety and decorations outside their countries of production.

To acquire all these and many more western art objects Nawab Mir Yousuf Ali Khan, Salar Jung III (1889–1949), possessed the requisite assets: taste, money and contacts. An unmarried scion of a noble family—Salar Jung—of the princely state of Hyderabad, a connoisseur widely known for his refined taste in paintings and decorative arts, and a heir to an annual revenue of about Rs. 23 lakhs from his huge estate of 450 villages spread over 1480 square miles Nawab Salar Jung, after whose family the museum is known, had set up, by means of travel and correspondence, contacts with western art dealers, both in land and outside India.

Thus Salar Jung's paintings of Italian and French masters were assembled through the agency of National Association of Artists,

Florence, Italy. The London-based art agencies like Christies, Wilson and Gill, M. Harris and Sons, Maple and company were instrumental in supplying porcelains, glass, furniture, silver, clocks etc. Nearer home, Moser, Bombay who were sole representatives of Wedgwood ware were responsible for the objects of that name kept in the museum.

Information about Salar Jung's Western art objects, gathered over the years from different sources and supplemented with the findings of Mr. Timothy Wilcox, Curator, Victoria and Albert Museum, London who had examined about 580 paintings and decorative art pieces (the best of the lot) is contained in this hand book prepared for the visitors desirous of acquainting themselves with the European arts in the Museum.

The hand book in its three parts deals with three categories the museum's western collection has been studied under: paintings, sculpture and decorative arts. The detailing of Museum's objects in each category, is preceded by a brief historical survey of each 'member' of art to enable the reader to 'stand' the museum's arts in their allotted places in European art history.

## 2. EUROPEAN PAINTING

### (i) A BRIEF SURVEY

To attempt an account of European painting is to tell the story of painting since man in Western countries started drawing.

We are told that the Western man had drawn figures of animals in a place called Altamira in Spain which seems to have taken place about 200 centuries ago.

It is rather impossible to delineate, even remotely, in the short space available here, the various stages in European painting—the 30 centuries of Egyptian painting which is said to have given birth to European painting in Crete; 12 centuries of Creto, Greek, Roman period; 11 centuries of Christian religious painting upto 14th century A.D.; the next three centuries of Renaissance painting including the contributions of Rembrandt and others; new movements in 18th c. and the modern trends in 19th and 20th centuries.

What is important-and what is worthwhile attempting in an exercise of the kind we have begun-is to pinpoint the contributions made by each period-or a cluster of periods where necessary-to the growth and the beautification of European painting.

If we want to trace the subject in the manner aforesaid the better course would be to consider the progress of painting from the Egyptian period to the end of Christian religious painting in one long sweep; the development of painting during the Renaissance age-from 14th to 17th centuries; the developments in 18th century; and the birth of new movements in 19th and 20th centuries.

### EGYPTO, GREEK, BYZANTINE PAINTING

Egypt, being close to Europe and also being more culturally advanced, influenced-rather initiated-painting in Create and Mycenae.



Greeks invaded Crete and Mycenae. They were inspired by Egyptian and Cretan painting. We have an idea of Greek painting in the frescoes found at Pompei and paintings done on vases which are delineations of human form in all glory. The Romans copied Greeks—of course, not to much advantage. Simultaneously in Byzantium or Constantinople flourished upto the beginning of Renaissance an art given to glorification of Christian religion.

Though separated and distanced by many countries and many centuries, Egypto, Greeko, Byzantine painting has some common, characteristics and common deficiencies. Most of the paintings are figure compositions. The Egyptian immobile, disproportionate Profiles became frontal, proportionate and a bit action—filled in the succeeding periods. The painting which was of the state in Egypt, of the Physic in Greek continued to be Pagan till 4th century when it continued in the service of the Christian religion. All the painting done during this period is two dimensional. The improvements one desires—action, humanism, expressions, a little less of religion, a bit more of realism—were to come later in the Renaissance painting during 14th to 17th centuries.

## RENAISSANCE PAINTING

From the 14th century onwards a number of painters arrived whose contributions to the progressive development of European painting is enormous. We have a number of names like Giotto followed by Masaccio, Leonardo Da Vinci, Michaelangelo, Raphael, Titian—all Italian; Van Eyck, Rubens, Flemish, Rembrandt and others in Netherlands.

What did these people do to painting? Giotto (1266–1337 a.d.) was a torch bearer. He humanised the ceremonial paintings: his figures, painted in the round, breathe, move and walk. His trees look like trees. His rocks have volume, shape and weight. He set the figures firmly on the ground. He indicated depth in painting. He painted in Padua about 40 scenes of Christ's life.

The other artist whose contribution affected European painting for more than 400 years is Masaccio (1401–1428 a.d.).

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1. Flanders. Part of Netherlands, Italy and France from 15th to 17th c. Now, part of France, Belgium and Netherlands.

He was not only a master of synthesis in so far as he painted Venus, Apollo of Greek and Roman art but also Jesus Christ in a Greek form with a soul of Christian art but also a path finder: he used in painting 'Perspective' discovered by Brunelleschi (1377-1446 a.d.) in architecture.

Yet another discovery of this period was oil painting. Van Eyck (1390-1440 a.d.) of Flanders who is credited with the discovery showed that oil could be used as a medium for binding colours for painting. Hitherto it was egg tempera that had been in use. The new method, besides enabling the artist to build up painting step by step, helped him to achieve varying effects by mixing colours in varying consistencies.

The famous Leonardo Da Vinci (1452-1519) painted not only the humans human-like but tried to read their minds. He said that the face should tell the thoughts going on in the mind. What is his Mona Lisa thinking about? 'That depends', as H.W. Janson writes, "on what we are thinking when we look at her". Another contribution of Da Vinci is: he mingled the figures in the landscape. In his paintings of human figures in great motion Michaelangelo (1475-1564) shows what goes in mind and body of his massive bodies. Raphael (1483-1520) endeavoured to give figures both divine and human.

The period also saw the artists doing nudes and model study: Veneziano (1400-1461 a.d.) painted nude figures; Titian painted his Venetian women as Madonnas and Venuses.

With the advent of Rembrandt and others in 17th century further improvements took place in the painting. Hitherto painting had been narrative, sweet and divine, mostly beautiful figures of beautiful models, with prominence given to line and with man as the centre of attention. In the pictures done by Rembrandt (1606-1669 a.d.) we find treated both nobles and outcasts, the great ones and the miserable. By using light and shade and by

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2. Perspective is a technique depicting objects, figures in distance in two dimensions. Pilippo Brunelleschi (1377-1446) was the first to employ this in architecture. Donatello (1386-1466 a.d.) used it in sculpture. Other users of perspective in painting: Uccello, (1397-1475), Piero Della Francesca. (1420-1492 a.d.)

strong contrast of colours he established a connection not only between the man and his surroundings but the clouds on top and the ground down. His production was prolific: 300 etchings, 200 drawings, 650 paintings. In his portraits he maintained verisimilitude. By painting directly from models he made a departure from the traditional model study done on sketches. His largest canvas 'Captain Cocq's soldiers' measures 12X14 feet.

Rubens (1577–1640 a.d.) the author of some 1500 works heralded the banal in art by using his wife, Helen Fourment, as a model for the Virgin.

Vermeer (1632–1675) enriched the painting by finishing small things to perfection and by examining the fall of light and dark on face and the figure. Velazquez (1599–1660) who made a freest and personal use of colour portrayed both the low in their sorrows and joys of the great in their grandeur. Frans Hals (1580–1666) painted genre scenes of great exuberance and imagination. He forestalled the future impressionists by his daubing style.

#### DIVERSIFICATION OF PAINTING IN 18TH CENTURY

Painting in 18th century started to grow in diverse channels. Concentration on human form which had hitherto been the chief love of the artists was no more their main aim of the painters. Now the parts such as architecture, animals, social history, landscape which had been sacrificed for the glorification of the whole i.e. human form started asserting themselves as separate subjects.

One of the first to break the fixation on human form was canaletto (1697–1768) who along with his pupil Guardi (1719–1793) specialised in delineating Venetian architecture. Another Venetian painter G. B. Tiepolo (1695–1770) covered the whole interiors in his canvases with architectural decorations.

A story teller in art, Hogarth, as early as 1735, was painting the robust and brash life of London. In Spain Goya (1746–1828), in the tradition of Hogarth, satirised, in his canvases, War and degradation. Chardin (1699–1779), in France, revolted against the practice of representing only the elegant and the high society. Instead, he concentrated on his neighbours, on domestic servants and still lifes, and on young children at play. He is said to have remarked that he painted not so much with colours but with emotions.

Animal painting had its champions—and able masters—in the works of immortal Dutch masters Cuyp, Paul Potter and Berchem.

In the field of landscape painting Poussin, Clause and Corot (French), Constable and Turner (English) did much to make it glorious. Particularly Constable's (1776–1837) true-to-nature colours and Turner's (1775–1851) brilliant use of light brought Landscape painting to its greatest peak. Their visual experiments paved the way for impressionism that burst on the art scene in 19th c.

## NEW AND 'OLD' MOVEMENTS IN 19TH CENTURY

**IMPRESSIONISM:** Impressionism is a revolutionary aesthetic movement that originated in France in the second half of 19th C. Paris was the centre of the new movement. A band of artists which included Manet (1832–83), Pissarro (1831–1903) following the example of Courbet (1819–77) discarded most of the important aspects of Renaissance painting—heroic subjects, tonal composition, Psychological study, dependence on line to reveal form. Instead, they interested themselves in the every day life of the people of France and the landscape surrounding them. They painted what the eye observed and not what it thought to be there.

Painting mostly out of doors these artists transferred on the canvases the impressions the objects under varying effects of sunlight made on them in a manner and style never done before: forms were revealed, not by line, but by juxtaposition of colours; careful construction yielded place to distorted composition; Canvases glowed with colour and light. Cezanne (1839–1906) even went further: he reduced his impressions of nature to simple geometric shapes. "Impression—Sunrise", was the title for one of the pictures of Monet (1840–1926) who exhibited, in 1874, along with his friends, the works done in the new style. One of the spectators derided all the 30 canvases shown as "impressionistic". The name clung and has been in use ever since. The scientific attitude of recording what the eye sees loosened the hold of traditional painters and prepared the way for the many schools of 20th century.

**PRE-REPHAELITES:** In England, however, the art situation was different in 19th C. In contrast with the French impressionist

movement which painted what the eye saw started in England an artistic movement which expressed dissatisfaction with the 'grand style' of the Renaissance from Michelangelo to Raphael. They admired the simplicity and the directness with which the pre-Raphaelite painters like Giotto painted animals, Uccello figures, Bellini Madonnas, Botticelli fruits, Van Eyck interiors. Their cry was : 'Death to Sloth'. Their creed, as expressed by Ruskin, their Champion, was: " Truth to nature ". In England the founders of the Pre-Raphaelite movement were: Rossetti, Holman Hunt and Millais. Their works, marked by minute care, brilliance of colour, were charged with religious symbolism similar to the middle ages.

**NEO-CLASSICISM:** Unaffected by the 'eye' paintings of impressionists, 'heart' paintings of Pre-Raphaelites, the Victorian Royal academicians which included Leighton, Poynter, Watts, Alma Tadema painted the classical subjects with a moral purpose. It is said of Victorian art that " in it there is a danger that narrative or emotional qualities become separated from the pictorial ones". On the other hand some Victorians like Watts, Tadema brought to art a painstaking attention to reality and solid technical foundations.

**ART FOR ART'S SAKE MOVEMENT:** The storied pictures with their moral symbols of the Academic painters did not find favour with some with whom innovations in craft achieved by impressionists, the flattened tones of the Japanese were welcome. They held that art should be judged by its own perfection and aesthetic harmony. The champion of this 'Art for Art's sake' movement was Whistler (1834-1903). Another champion Albert Moore (1841-1893) painted pictures which told no story. They existed for their grace of form and their beauty of colour alone.

## ART IN 20TH CENTURY

**NEW EXPERIMENTS AND NEW ISMS:** 20th century in painting is a period of experiment. It is marked by violent departure from traditional method. A diminishing interest in the actual appearance of objects, personal use of colour, describing the structure of objects rather than their representation, a concern with the picture that is being painted (its colour, texture) rather than the subject are some of the features of new movements in 20th c. art.

**EXPRESSIONISM:** In the last years of the 19th c. and the early 20th c. Post impressionist painters such as Vincent Van Gogh (1853–1890) and Paul Gauguin (1848–1903) used a non-naturalistic style of representation in their paintings. Edward Munch (1863–1944) was the leader of the new trend. They sought to represent the agony, suffering, and excitement of the human condition. They rejected the 'idealized' and the beautiful as subject matter. Their work is always emotional. The passion-imbued canvases of Van Gogh and the richly coloured pictures of Gauguin are familiar to many of the art lovers and museum-goers. Expressionism is the name used to denote their emotional outpourings in colour.

**FAUVISM:** Henri Matisse (1869–1954) believed that art and nature are two different things. He did not believe in copying nature. He was unafraid to paint decorative portraits in a flat fashion. He was attracted by the brilliant colours of the Persian rugs and Byzantine mosaics. He painted mostly colour designs. His colour patterns set the tone for the non-naturalistic painting. The extravagant enthusiasm for colour displayed by Matisse and artists of his style earned the name "Fauvists" (wild beats) for them.

**CUBISM:** Interestingly, it was Matisse who gave the name Cubism to one of the modern art movements. Matisse said of George Braques' paintings as composed of "Petits Cubes". Cubism thus came to denote paintings that contained forms composed of cubes, spheres, cones. Picasso who perfected this style believed, like Matisse, imitating nature is not the artist's job. Influenced as he was by asymmetrical Japanese art, spontaneity of Negro art, he cast the familiar subjects such as guitars, bottles and occasionally the human figures in terms of geometrical shapes.

**OTHER 'ISMS:** 'Surrealism' (exponents: Salvador Dali, Ernst) emphasizing omnipotence of dreams; 'Dadaism' (leader: Marcel Du Champ) opposed to reason, tradition, culture; 'Futurism' attempting to represent nature not in a static but a dynamic state; 'Abstract' art (practitioners: Mondrian, De Stijl) in which subject does not evoke reality and colour is form and substance—are some of the revolutionary movements. These and many other movements are all distinctive ways of observing-and reacting to-the world around us; each aims at discovering new meanings in our surroundings—and in ourselves.

## EUROPEAN PAINTINGS IN THE MUSEUM

Though the Salar Jung Museum has copies of great masters like Botticelli, Da Vinci, Raphael, Titian, Rubens, Rembrandt its original body of European painting comprising Italian, French, English, Dutch and other lands date mostly from 18th century.

### (ii) ITALIAN PAINTINGS IN THE MUSEUM

Italian pictures shown in the Museum include the products of Canaletto, Francesco Hayez, E. V. Blass, Prof. Marc Aldine, Dizzioni, Matteini and others.

*'Piazza San Marco' oil on canvas, 90.6×69.8 c.m.. Museum No. LXV. 90, by Canaletto (1697—1768) :*

Author of many delightful views of Venice Canaletto is considered as the best representative of Venetian Rococo art of 18th century. The art is distinguished by its quality of architectural painting.<sup>3</sup> "It is hard to imagine", writes an art critic, "how Venice would look to us if Canaletto had never lived".

Antonio canal, shortly called Canaletto, was born in Venice in 1697 in a family "in which painting had come down for generations." His father Bernardo Canal was a successful theatre-scene painter. By following for some time his father's profession Canaletto learned the techniques of quick execution, colouring and perspective. After a year's stay in Rome where he studied the ancient remains, Canaletto returned to Venice in 1720 and started painting the exact views of the City for which there was a great demand from the visitors.

Soon his Canvases came to be highly praised and commissions started pouring in. Majority of his commissions came from England through Joseph Smith, the British Consul at Venice,

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3. Rococo is a style of art which prevailed in Europe from 1720 to 1760. "The word is derived from the French word 'rocaille' meaning the Pebble and rock work with which an artificial grotto is decorated"—Herbert Read in the 'Meaning of Art', Pelican books, P. 108. In its finest form Rococo expresses a sense of space, preference for light and shade and attention to detail.

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ITALIAN

PIAZZA SAN MARCO  
OIL ON CANVAS, 90.6X69.8 cm,  
CANALETTO  
1697-1768

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whose big collection of Canaletto's works were purchased for the British crown in 1763. Between 1746 and 1756 Canaletto was in London. His lively views of the English public buildings won him popularity and fortune.

In 1763 Canaletto was elected a member of the Venetian Academy. He taught his art to his nephew Belotto Canaletto who became famous later for his Warsaw scenes. Francesco Guardi (1713-1793), another celebrated Venetian painter, is said to have worked in Canaletto's studio for some time. In addition to view painting Canaletto practised engraving and etching. He died in 1768.

In the beginning Canaletto's style was 'broad and impressionistic', but his lines grew firm, lucid and clear as he started achieving success in his architectural paintings. He took extraordinary pains to make his compositions absolutely real and perfect: he used 'Camera obscura' with the help of which he laid down the outlines. The outlines were next touched into elegance and details added with incredible care and exactitude. The people in his streets, sometimes, were filled-in by Tiepolo, a contemporary artist. Lanzi, the author of 'History of painting' (Vol. II), says of Canaletto's art, "In whatever he employs, his pencil, whether buildings, waters, clouds or figures he never fails to impress them with a vigorous character, always viewing objects in their most favourable aspect".

"Piazza San Marco", an oil on canvas, authored by Canaletto, hangs in European paintings hall of the Museum. Richly framed in the style of the period the picture shows the Piazza of San Marco on the side facing the basin of San Marco. It is a delightful piece combining magnificent architecture, dainty figures and pleasant natural scenery. In the architectural correctness, solidity of the streets, minuteness of details and correctness of perspective this composition claims to be one of the best productions of Canaletto who probably painted it between 1750 and 1760.<sup>5</sup>

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4. 'Camera obscura' was a form of the modern Lens Camera without its photographic action.
  5. Timothy Wilcox opines that there is a similar painting of Canaletto in the Galleria Nazionale, Rome and the Museum painting is 'Close to the original, and probably, painted by an assistant of Canaletto'. No grounds, however, have been shown in support of the contention.

*'Lagoon View', oil on Canvas, 77.8 × 62 cm. Francesco Guardi (1712-1793).*

Venetian views—its architecture and lagoons—have been rendered with consummate skill by Francesco Guardi who is rated, if not greater than Canaletto, as one of the great masters of Venetian rococo painting.

Rococo painting in Venice was popularised by Canaletto, Guardi, Tiepolo, Hayez, all of whose works, excepting Tiepolo, are represented in the Museum.

"In this charming view of Lagoon sided by splendid buildings and filled—in with boats and ships rendered in delicate, impressionistic manner we recognise the work of Francesco Guardi, still tied to the prototypes of Canaletto but already a master of a more vivid style of painting which also adds an exquisite poetic melancholy to the Venetian scene" (Prof. G. Fiocco in a declaration made about the painting). The painting appears to be his later landscape produced between 1760 and 70.

Further evident in the picture are Francesco Guardi's characteristics—a sense of atmosphere, proclivity to paint insular byways and architectural caprices. Venice appears a bit more sparkling in this Guardi's work of not good preservation than the Canaletto's precise and 'good condition' work.<sup>6</sup>

Francesco Guardi was born in Venice in 1712. His father, Domenico Guardi, was also a painter. Francesco began in collaboration with his brother Gian Antonio, as a figure painter, but in middle age i.e. from 1760, devoted himself to views of Venice, being influenced by the example of Canaletto and the demand of visitors for the paintings of the city.

Though Guardi produced figure works he is mainly remembered today for his views of Venice and the islands of the Lagoon. His output in this branch was large and he seems to have been assisted by his son Giacomo (1764–1835).

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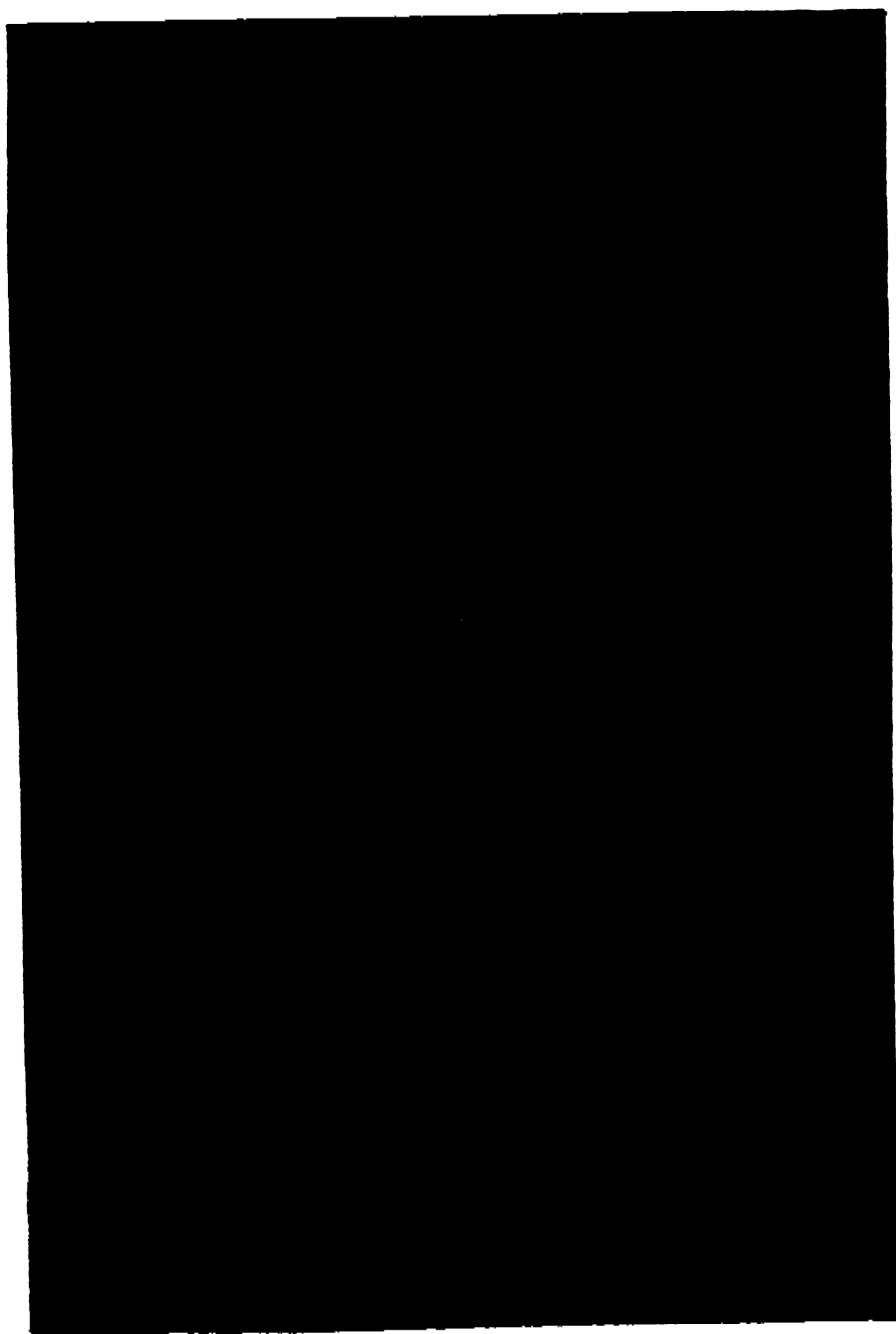
6. Probably because of its repainting, the picture is thought to have been done by a follower of Guardi, according to Mr. Timothy Wilcox. As it gives out all the characteristics of Guardi's work and since no follower of Guardi is named the authorship of Guardi remains undisproved.

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**TALIAN**

**SOAP BUBBLES**  
**OIL ON CANVAS, 159.5 × 103.2 cm**  
**FRANCESCO HAYEZ**  
**1791-1882**

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Guardi painted not only famous buildings but also important occasions: in 1782 he painted Pope Paul's visit to Venice. He enjoyed favour with the English and other foreigners. He was elected to the Academy in 1784. He died in 1793.

*'Soap bubbles', oil on canvas, 159.5X103.2 cm., Museum No. LXV.95, by Francesco Hayez (1791-1882):*

Francesco Hayez was the other painter who popularised Rococo painting in Italy. He was born in Venice in 1791 and died in 1882. He painted historical themes and portraits. He was also fond of doing romantic subjects. Melancholy colours and masterly use of light and shade mark his works. Acclaimed though as Manet of Italy this master of simple, pure colours was not, however, widely known outside Italy. His sweet canvas, 'Soap Bubbles', shows a boy blowing soap bubbles which, floating in the air, are aglow with rainbow colours. The boy's outsize hat and the play of light and shade at the bottom canvas heighten the whole atmosphere of gaiety and playfulness. The picture is initialled "F.H." (Francesco Hayez).

*'Gossip', oil on canvas, 177.3X133.7 cm., No. LXII.1, by E. V. Blass (1845-1932)*

"Gossip", oil painting by E. V. Blass, shows another aspect of Venetian life—gondolas, canals peopled by romantic people. Eugen Von Blass, the painter of the engaging canvas combines in his art the qualities of his predecessors—Canaletto's truthfulness of representation and Hayez's romantic inclinations. His Canvas in the Museum depicts lovers in conversation near a Venetian Canal. The gondolas and the parapets look real. The figures are endowed with expressive attitudes. Blass was born in 1845 at Albane, Italy and died at Vienna in 1932.

#### FOUR OILS OF VENETIAN CANAL BY PROF. MARC ALDINE

Venetian Canals and buildings—the never ceasing source of attraction for visitors—have been rendered in an alluring manner by Prof. Marc Aldine, a late 19th and early 20th century painter. The Four Venetian views (LXV. 9, 91, 100 and 5) of Aldine are marked by impressionistic use of colour. Fine composition and

excellent management of light, inform the canvases. Aldine's four engaging views together with the works of Canaletto, Guardi, Hayez, Blass can be considered as jewels of Venetian painting, worthy of any great museum.

*"Alexander before the queen of persia", No. LXII.8, oil on canvas, 324X270.1 cms., by Dizzioni (1699-1767)*

Belonging to Italy and painting different themes in a grand style were two painters, Dizzioni and Matteini. Both of them are represented in the museum.

The earlier of the two, Gaspare Dizzioni Di Bellund, diminutively called Dizzioni, was born in 1699 and died in 1767. A disciple of Lazzerini, Dizzioni, while working in Rome, showed himself adept in the grand, elaborate compositions and in painting of the stage scenery. He was called, as a scenographer, to Dresden, to the court of the king of Saxony where he remained for some-time. He also executed several altar pieces. His fame, however rests on his charming pictures of historical subjects.

'Alexander before the queen of Persia', a grand style canvas of Dizzioni, shows a military camp in Roman style with women dressed in 17th century Venetian costumes and the men in Roman armour. Wife of Darius III, King of Persia, begs Alexander for mercy for herself and her family.

*'Angelica-E-Medora', Oil on canvas, 286.2 x 241.2 cm. Mus. No. LXII. 9, by Matteini (1754-1831).*

Painter of oil paintings and frescoes, Matteini won praise all over Italy. Ferdinand III, Grand duke of Tuscany, invited him to Florence. He settled in Venice and painted charming and graceful pictures. Born in 1754, he died in 1831 in Venice while working as a professor of painting. He gave to Italy not only many character-revealing crayon portraits but also a noted painter, Francesco Hayez, whose picture 'Soap bubbles' is a popular attraction in the Museum.

Matteini's work "Angelica-E-Medora", a huge canvas shows Angelica, a coquetish character from Ariosto's drama "Orlando Furioso" flirting with one of her lovers, Medora.

In addition to painters detailed above, the museum contains 20 more Italian pictures showing a variety of subjects treated-landscape scenes, peasant life, birds, still life and so on.

Landscape paintings form the largest group. In fact, most of them consisting of golden views of Italian landscape were produced for visitors. C. Marko, working in the later years of 19th c. appears to have turned quite a number of Italian landscapes, the Salar Jung Museum alone having five of his canvases, all done between 1880 and 1889. They are of uniform size-69X53.6 cm—and contain favourable aspects of Italian mountains, Vine garden, valley streams etc. Their numbers: LXIV.8; LXV.318; LXV.319; LXV.322; LXV.323.

Yet another artist, Agostini, strikes as being more prolific: the Museum has five of his grand views of Italy, all having been painted in one year i.e. 1885. How many did he produce to quench the visitors' thirst for natural scenes of Italy is difficult to imagine. His five landscapes in the Museum bear numbers-LXV.21, LXV.II, LXV.13, LXV.15 and LXV.17. While the first three measure 152.2X74.3 cm. each, the last two measure 158X100 cm. each.

Interesting are two oil panels painted by F. oliva, probably between 1880-1910, which provide a peep into the ale houses of Italy. Their Nos. LXV.117 and 122; Mts. 58X53 cm. each.

A single farm hand features in three oil canvases done by J. Dorna around 1910 and 1920. A bit sentimental but well executed, the pictures—CS 11.84, CS11.79, CS11.77.—give us a glimpse of the peasant life of Italy. Each picture measures 82.5X 32.5 c.m. A peasant girl with a red head band and elongated ear rings appears ably painted in two oil pictures produced by an unknown artist: Museum Nos. LX.39 and LX.35, Mts. 31.6X28 c.m. each.

Signed 'M. Meucci Firenze' and dated 1877 two oil canvases represent well drawn birds. Their Nos: LXV.111, and LXV. 113, Each measures 72X58 cm. A third picture by the same artist—dated 1873-shows a dead bird. It is a later acquisition (62.225) having been purchased by Museum Board in 1962. Other pictures depicting Italian life are;



1. Picking out thorn, oil on canvas, 31.6X28 cm, 1830–60, Museum No. LXIV.1 done by S. Marzoline. An attractive painting redolent of Raphael style.
2. A fishing family, oil on wood, 26.3X15.3 cm, Museum No. CSII.49 signed C. Ciotta. Probably a late 19 c. work and painted for local market the picture with its simple lines and simple shading is a deletcable one.
3. Landscape with travellers, oil on canvas, Mts. 54X49.2. signed Geuruo, bears Museum No. LX.36. A picture with ancient view of idealistic nature meant for visitors.
4. Still life, oil on canvas, measuring 175.5X99.2 is an unusually large-sized still life picture giving out flowers in Grecian Vase set against brown background with velvet dangling from a rope. Competently done by Succheri in 1929 it is the latest Italian painting in the Museum collection.

### (iii) FRENCH PAINTINGS IN THE MUSEUM

Salar Jung Museum's French paintings date, as in the case of its Italian collection, from 18th century. Of course, as in the matter of Italian works, the museum has copies of the works of some French masters. Some of the copies of the famous painters and their well known works are: Daughter of Louis XV, Marie Adelaide, painted as Diana and Daughter of Louis XV, Anna Henriette, painted as Flora—both copies of J. M. Nattier (1685–1776); Broken Pitcher, copy of J.B. Greuze (1725–1805); 'The Burial of Atala' copy of Girodet de Roucy (1767–1827) and La Source (the spring), copy of Ingress (1786–1867).

Of the original paintings numbering about 16, the important artists represented in the Museum are: Chardin, Bouguereau, Montagaen, Muller and Trevellier.

*J.B.S. Chardin (1699–1779): "Still life", oil on canvas Mts. 219X158 cm.*

A huge oil on Canvas entitled 'Still life' (hunted game) (LXVI.4) attributed to Chardin has caused doubts, in some Quarters,

as to its being really Chardin's. The grounds cited are: Chardin did not do such huge-sized canvases (219X158 cms.); he did only table still lifes and not dead game; the subject is too cluttered, heavy for Chardin's type; probably done by some one in emulation of Oudry, 18th century French painter of game or according to Mr. Timothy Wilcox, by Phillippe Rousseau.

Before we answer the doubts let us briefly consider the life and chief characteristics of Chardin's art. Jean Baptist Simeon Chardin was born in 1699. His father was a carpenter. He had no regular artistic education. He learnt painting from a modest art teacher Pierre Jacque Cazes. In the beginning he painted sign boards for merchants. Next, he started filling details in others' Pictures.

Chardin first caught the public's eye with his picture "Jeunesse" shown in 1728. The success that attended this work encouraged him to do scenes of domestic life of the common people—children at play, girls at needle work etc. He painted 'Still life'—pots and pans, plates and fruit bowls, dead game and implements of hunting—with a fine feeling for their forms and substance. Their seemingly disordered placement conceals a studied scheme of spacing: every object put in the proper place in relation to the other. He did also charming portraits of children. His pictures are free from dramatic incidents, powerful feelings and strong emotions. Majority of his works are in Louvre, Paris. He rarely signed his work. He died in 1779.

In his pictures, colours and light blend harmoniously. His capacity to contrast light and shade producing beautiful effects is commendable. He painted in broad brush strokes and large smooth planes. His ability to render the fine touch of light over the surface of the subject is admirable. His pictures show commendable refinement of colour-gradation.

'Still Life', Chardin's huge oil painting in Salar Jung Museum, shows dead game laid helter skelter in the kitchen. A boy seated at the window sill takes a happy look at the booty. The hunted animals and birds lie unassorted mingling with the pots and pans, bowls and plates. The over crowded room is further loaded by hunting implements—bugle, horn, ropes and so on. The heaviness, besides looking natural, is relieved by the beautiful

effects of light rendered on the objects and their studied arrangement.

Doubt as to Chardin's authorship of the Museum's 'Still Life' on the ground that bulk of his work is small cannot sustain because with a painter of Chardin's background—he painted sign boards for merchants—huge canvases were not uncommon.

The other argument that Chardin did only table still life and not killed game as is shown in the Museum's piece is disproved by the accounts written of the artist's life which show that he attempted dead game too.

About the crowded quality of the subject seen in the picture the heaviness is rendered lighter in the inimitable style of Chardin by the play of light and shade and the studied placement of objects.

The supposition that probably some one did this in 1860–70s in imitation of a French game painter Oudry does not arise as Dr. Gianesi, the director of National Association of Artists, Florence, who supplied to Salar Jung many of the Italian and other objects in 1930s reported to him that they had bought the 'still life' attributed to Chardin from Baron Hugo Von Grunder of Germany.

*'Atala poisoning herself', oil on canvas, Mts. 291.5X240.2 cm., by N. Montagaen.*

Atala, the heroine of the novel of that name by Chateaubriand (1768–1848), the French explorer and romantic novelist, appears to have been an attractive subject for more than one painter in France. "The Burial of Atala" is a famous picture done by Girodet de Roucy (1767–1827). The picture painted by Roucy in 1820 is in Louvre, Paris. The Salar Jung Museum has another of the same subject painted by N. Montagaen. The picture is signed and dated 1850. The painting is a competently done one, though a bit over solid. Particularly the management of light is excellent. The details of the painter are not forthcoming. As the picture is a narrative one the contents of 'Atala' bear mention.

Atala, the daughter of a north Indian American Chief, falls in love with Chaetas, the Chief of another tribe, who is a prisoner; delivers him from death, and flies into the desert with him. She has been brought in the Christian faith and vowed to virginity by

her mother. Her love and elopement with Chaetas clash with her vows. In despair she poisons herself to death.

The scene, laid in the torch-lit cave, shows Atala receiving last unction from father Aubry and her lover standing nearby. Atala, dying with desperation; Chaetas, her lover, observing in mute silence the sad happening; father Aubry, administering unction with due solemnity—all heightened by a play of light and shade in this impressively framed canvas provide attraction to the viewers.<sup>7</sup>

*C. L. Muller, "The last hours of Marie Antoinette", oil on canvas, 169X139.7 cm., LXV.123.*

Charles Louis Muller, better known as Paris Muller, the Painter of the Museum's painting, showing French Queen Marie Antoinette awaiting her Judgement, was a 19th c. French painter of historical and genre pictures. He had his art education under Leon Coignet and Gres. In 1855 he won a first class medal for historical painting. He was also decorated with the ribbon of an officer of the legion of honour.

Muller gained repute by several historical pieces such as "The Martyrdom of St. Bartholomew", "Massacre of the Innocents", "The Rol-call of the victims of the days of Terror", "Marie Antoinette at the Trianon" etc. Largeness of design and historical accuracy characterise his canvases. His picture in the Museum, "The last Hours of Marie Antoinette", is signed "C L Muller" and dated 60. (1860)

The painting shows the French Queen standing, a lone figure faced with her prosecutors, in the cell. The white-clad regal queen and the lively heads of the men relieve the otherwise dark aspect of the canvas.

The great French revolution broke out in the year 1789. Emperor Louis XVI and his queen, Marie Antoinette, already the targets of mob fury, earned further wrath by their abortive attempts to escape. The royal couple were imprisoned. The emperor was

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7. The picture carries the signature 'N—Montagaen'. But the reading appears to be incomplete as the signature is disfigured at places. Moreover, no artist of the name 'N—Montagaen' is known. So, the inclusion of the picture is done only for its story appeal and high technical qualities.

first executed. The queen was kept in a solitary cell. Her children were removed from her. After two weary months she too was brought to trial.

At the conclusion of the trial she was asked what she had to say. Her famous reply, though oft-quoted, recommends repetition. "I was a queen, and you took away my crown; a wife, and you killed my husband; a mother, and you deprived me of my children. My blood alone remains. Take it, but do not make me suffer long". They heeded her request by giving her such a sudden death that she had time left only for saying a short prayer!

*W. A. Bouguereau, 'Biblis', Mts. 159.5X95.5 cm., oil on canvas, 1884, LXII.3.*

A stunning canvas "Biblis" by Bouguereau is a proud possession of the Museum. A noted French painter Bouguereau was admired for his fine revelations of feminine beauty and extreme smoothness of his pictures and exquisite grace of his figures. His figures in their drawing recall the pictures of Raphael. Matisse, the famous painter of the highly attractive decorative forms and the founder of fauvism, was his pupil.

William Adolphe Bouguereau was born in 1825 at La Rochelle, France. He had his art education at Academy Schools, Paris. In 1850 he won the Grand Prize Rome Scholarship for his picture "Zenobia on the banks of Araxes". During his four years' stay at Rome, Bouguereau occupied himself in studying the classical ruins and copying the classical masters.

On his return to Paris, Bouguereau was commissioned to paint the palaces on the lines of murals at Pompei and Herculaneum. His picture "The Martyr's triumph", now in Luxembourg, was awarded a second class medal at the Paris International Exhibition of 1855. He became a regular contributor to the Salon. The reigning kings appointed him to paint their visits to the country side.

Bouguereau was a popular painter not only in France, but in America and England as well. He had his pictures exhibited frequently in London, especially at Mr. Wallis' Gallery in Pall Mall. He was a member of the Institute of France. He died in 1905.

Bouguereau painted moral, classical and historical pictures. Perfect finish, precise drawing characterise his art.

A product of his mature years, 'Biblis', his picture in the Museum, is a signed and dated one (1884). This estimable production records a decisive moment in the life of Biblis, a nymph.

Daughter of Miletus of Crete, Biblis, the story goes, fell in love with her twin brother Camus. The latter, not returning her passion, fled away from her. Unable to control her unfortunate passion for him, Biblis tries to put an end to her life by falling from the top of a mountain. But the nymphs, pitying her plight, made her immortal and received her into their society under the name Hamadrayad. Yet, according to another account, Biblis, dead tired in pursuing her fleeing brother, "fell to the ground in a torrent of grief, and was instantly changed to a fountain".

More than the story and its moral we are struck by the indescribable charm of Biblis. The exquisitely wrought body catches our attention. The sensuous nature of the skin, coloured warm gold, is conveyed with rare ability. The figure is admirably drawn and finished with scientific precision.

*Gaston de Trevellier, "Three stages of Napoleon's Life", oil on canvas, 139X93.5 cms. Mus. No. LXIII. 27.*

Probably painted in late 90s of the 18th century this historical painting by a not so well known artist, Gaston de Trevellier, represents three important events in Napoleon's life—as a child with parents, Exile in Elba island, and on way to St. Helena. Probably a Salon artist, Trevellier's leanings towards French impressionism is evident in his employment of light colour range.

## OTHER FRENCH PAINTINGS

Belonging to late 19th and early 20th centuries, the rest of the Museum's French paintings, done by little known artists, deal with diverse aspects of French life—fashionable Parisian life, fascination with Arabic scenes, landscapes etc.

## PARISIAN LIFE

J. Rostand's Four oil paintings, each measuring 59X45 cm. and bearing accession numbers LXVI.10, 22 (on show in the paint-

ing hall) 9 and 24 ( in store V.B.) depict different stages of a Parisian lady at toilet in amorous and less specific colours and framed appropriately in key-hole shaped panels. Likewise, 'Expectation' (Oil on Canvas, 70.6X60 cm, LXI.1) painted by Alma is a typical late 19th c. Parisian small scale painting depicting fashionable life—here, a lady seated expectantly at a table.

## FOREIGN SUBJECTS

Of the four French pictures portraying outlandish life, two canvases (160X128 cm. each) done by B. Langlois, though finished in not very bright colours and in flat fashion, recall the style of Delacroix.

Painted by an unknown artist in the style of Decamps and Dauzats, French mid 19th c. artists, two identical paintings in stores (MS 1898 and 1899), each measuring 54X35.5 cm, show, in light colours put on dark canvas, Arabic markets peopled by simple figures.

## LANDSCAPE VIEWS

Also stored are: (i) 'Wine drinking', oil on canvas, painted by Brown in 1846. (ii) Landscape in oils with trees, lake etc. by H. Merville. (iii) a big oil canvas exhibiting a beach scene produced by Ferdinand Richardt.

## (iv) ENGLISH PAINTINGS IN THE MUSEUM

Paintings from England form the majority of European pictures in the Museum. Out of the 136 Western paintings examined and identified, 55 belong to England. Famous names in English art like Turner, Leighton, Wilkie, Landseer and a host of others—widely known and not so well known—are represented by their creations in landscape, classical, genre, animal and other subjects.

## NATURE PAINTINGS

Starting with Turner the landscape pictures present in the Museum include the works of Constable, Birket Forster, Leader and more than a dozen others.

*J.M.W. Turner: 'Lac de Geneve', water colour, Mts. 69X57.2 cm., Museum No. LXV.84.*

Painted around 1820 the signed water colour picture of Turner presents a beautiful view of a blue Geneva Lake. Brooded by mountains done in blue and vaporous yellow and fronted by sandy shore sparingly filled in by picnickers and cattle the water-spread is a picture of peace and calm. The water colour is lighter and more vivid as most of the paintings Turner did after he was forty are.

The Geneva Lake is not, as most of his nature views done after he was forty, an exact transcript of the spot and its surroundings. Turner painted, as has been pointed out by many of his scholars, not the facts, not the objects of nature. His aim was to paint the effects, the aspects of nature. What he saw in nature he stored in his mind, reshaped and painted, colouring the scenes with his own imagination.

Turner was born in 1775 in London. His father was a hair-dresser; his mother died insane. He had little education: "Nature was his school" (Lewis Hind). At Fourteen he entered Royal Academy schools to learn painting. His friendship with Girtin, a brilliant painter, helped him in evolving a style of water colour painting. No less a great painter than Joshua Reynolds instructed him in oil painting. A visit to Switzerland, France, Germany, followed by his efforts to outdo artists like Claude and Constable, had the effect of maturing his genius. His visit to Italy, the 'Land of all bliss', made him a visionary, an idealist and a lover of light and colour which fact, coupled with his free manner of execution, inspired the French impressionists. About his service to English art, his biographer A. J. Finberg wrote: "He took England out of the dark brown period into white-revolutionizing not only landscape but portraiture". He died at the age of 76 in 1851.

Turner had only two passions: money and art. He produced, during his sixty-year artistic life, 25,000 works-oils, etchings, drawings, water colours—and left behind, when he died a bachelor in 1851, "630,000 dollars, two houses in London and a gallery of his own paintings for which he had turned down 5,00,000 dollars" (George Kent).



## JOHN CONSTABLE (1736-1837)

Two landscape sketches done by John Constable are kept on view in the Museum.

(i) *"Landscape: Woodland with a Hut", Mts. 47.4X37.3 cm., Museum No. LXV. 87.*

The first picture represents a cool, sloping woodland with a hut embowered in the trees. The clouds are treated broadly to indicate their slow motion. The foliage is rendered in blobs of green. The trees are indicated with single dabs of paint. A spot-aglowing red light-around the house is attractive.

The varnish done for the sketch has made Mr. Timothy Wilcox, Curator, Victoria and Albert Museum, London who examined the sketch to doubt if Constable had done it because his sketches containing fresh and glowing colours are rarely varnished. But it is not an unknown practice, particularly with art dealers to varnish hepicturest when, owing to long storage, exposure to climatic changes and change of hands the pictures need a little sprucing.

Mr. Timothy has also not a good opinion to give about the dabbings of paint used in the picture. They appear to him studied and superficial. On the contrary, the paint dabs are not only typical of Constable (he applied them with palette knife) but succeed in bringing out trees leaf by leaf in the manner made famous by the painter.

(ii) *Landscape sketch with a wind mill, oil on canvas Mts. 29.5X24.4 cm., Museum No. LXV. 83*

This second sketch of Constable gives out a 'blowy' English landscape view with heavy clouds in tempestuous mood. An old woman walking in the foreground, a wind mill in the middle and a sailing boat in the distance make up the picture.

Though Mr. Timothy finds the scene not approximating to any specific place (Constable painted mostly the woods, streams and fields that lay around his Suffolk country village) the sketch, being signed and depicting the typical English atmosphere, does not admit any doubt of being Constable's.





The typical English landscape—"the vivid greens of the spring meadows, natural freshness and changeable wet English atmosphere"—was what Constable expressed in his pictures. Not for him the 'picturesque', 'ideal' landscape. He brought out factual realities of what he saw. Landscape painter, he said, should paint direct from nature. He set his easel out in the fields. He tried to reproduce what his eye saw around him in blobs of colour which he was the first 19th c. artist to apply with the palette knife. Majority of his pictures remain in the form of sketches. For the Academy exhibitions he sent finished products, enlarging his short sketches in his studio.

Constable painted for 14 years before he sold a picture professionally. It took him full Ten years to win full membership in the Royal Academy of Arts. By the time the honour came there were none to celebrate except himself, his father, mother and wife having died.

English man John Constable might have gone unknown to his grave had not a French art dealer exhibited his work at the Paris Salon of 1824. There his naturalism became an instant success. The French government tried unsuccessfully to buy his famous work "Hay Wain". The king of France awarded him a gold medal.

Son of a miller, born in a village in 1776, painting his country side Constable could not have foreseen at the time of his death in 1837 that he would be inspiring painters to paint out of doors the sun-enlivened scenes that resulted in Impressionism, "one of the most richest outbursts of human creativeness in the history of art".

*Birket Forster: 'Toulon from La Garonne', Water colour painting, Mts. 41X35.2 Mus. No. LXV.4*

Birket Forster was a popular painter of English rural scenes both in oils and water colours. His pictures which show rustic groups in landscape settings are "characterised by a thorough feeling for the picturesque in all the varied aspects of nature" (Arhet urnal 1876). Particularly likable are his compositions containing the young and their sports and recreations.

Forster's natural scenes are notable for delicacy of tone, fine finish and poetic feeling.

In the picture "Toulon from La Garonne" one will not fail to notice the rippling water, gem-like touches of colour and the pleasant rural setting.

*B. W. Leader: 'Sandy Landscape', oil on canvas, Mts. 50X40 cm., Mus. No. LXV. 126.*

Small studies like this by the noted painter Benjamin Williams Leader are rare. He usually produced large canvases both on commission and for show.

Leader who was acclaimed "as a remarkably sweet and pleasing painter" (Art Journal, 1877) produced natural scenes marked by breadth of treatment and realistic depiction of the views.

His picture in the Museum which shows a shrub-covered wasteland in front, blue lake in the centre and hills in the yonder is a panoramic view of an English rural scene.

*C. Stanfield: 'Ruffled Sea', oil on canvas, Mts. 121X90 cm., Mus. No. LXV. 134.*

Clarkson Stanfield (B. Sunderland, 1793; D. London, 1867) was an important English sea-scape artist. After early experience in the merchant service he became a painter of the pictures of sea and coast, both British and continental. His pictures were popular and won praise of Ruskin. He was made R. A. (Royal Academician) in 1835. His picture in the Museum, dated 1846, shows a disturbed sea and tossing boats.

*Creswick: 'River Bank', oil on canvas, Mts. 34.3X29.5, Museum No. LXV.25.*

Probably not intended for exhibition this well-finished oil painting depicting a winsom river view is the work of not so well known painter, Creswick (1811-69).

## S. R. PERCY AND HIS OIL CANVASES

*(i) "Lygwy, North Wales" oil on canvas, Mts. 62X46.2 cm; Mus. No. LXV.92.*  
and

(ii) "*Moel Hebog, North Wales*", oil on canvas, Mts. 62.1X46.7, No. LXV. 96.

Painted in 1874 these two landscapes by Sydney R. Percy provide pleasant views of two scenic spots of North Wales.

Other English artists whose works are stored in the Museum are briefly noted below.

1. George Turner, 19th c. Landscape, oil on canvas, Mts. 94X69.3 cm, Mus. No. LXV.7.
2. R. Whols, early 20th c. oil on canvas 'River view', Mts. 37.5X29.5 cm., Mus. No. LXV. 27.
3. Wagner, 19 c. 'Snowy landscape', oil on canvas Mts. 128X102.5 cm., Mus. No. LXIII.17.
4. M. R. Stone, 19 c. 'Landscape with river and herring boats', oil on canvas, Mts. 60X30 cm. Mus. No. CS II. 68.

## CLASSICAL PAINTING

The painting of classical subjects—stories from Greek classics—attained a high grade of competence in the compositions of Sir Frederick and his contemporaries—Alma Tadema, G. F. Watts, Sir Edward J. Poynter, Herbert Schmalz—all of whom are represented in the Museum.

These neo-classical Victorian artists at the head of Leighton played a prominent part in making classical painting popular in England during the second half of 19th century. They looked for inspiration to ancient classics and produced pictures, often, of great beauty. Their canvases containing sculpturesque figures are not only elegantly painted but also embody high ideals, pure feelings and deep emotions.

## SIR FREDERICK LEIGHTON (1838—1896)

Salar Jung Museum exhibits two Leighton's works:

1. "Ariadne abandoned by Theseus" Oil on canvas. Mts. 216.4X176.7 cm., Mus. No. LXII.6.

Fixed in a classical frame and painted on a huge canvas this work of Leighton forms one of the five pictures he contributed to 1868 Royal Academy. The first picture (Jonathan's token to David) has a Biblical theme. The second picture is a portrait of a woman "Frederick Cockerell". The other three of which our picture constitutes one concern with classical subjects. The complete title of the Museum picture as given by the painter runs: "Ariadne abandoned by Theseus; Ariadne watches for his return; Artemis releases her by death".

Ariadne, falling in love with Theseus, helps him in killing Minotaur and accompanies him on his way across the seas to his home. Though accounts differ as to the manner of desertion, Theseus leaves her on the isle of Naxos. Ariadne pines for his return. Artemis, goddess for feminine beauty of youth, who is reputed to cause painless deaths, releases her by death.

In the picture, Ariadne is seen lying lifeless on a rock promontory. The gloomy sea water, the unfilled-in skyline, sparsely added details serve to emphasize the death that has overtaken Ariadne. But death does not wane the elegance and beauty of the mythical lady. Particularly impressive are the treatment of the transparent drapery and the ivory-hued body.

Simplicity is the dominant note of Leighton's art. Peacefulness rules his pictures. Colours are soft and smoothly blended. Violent themes are absent in his pictures. His lines flow with charm. He had great influence on the succeeding classical painters in England.

Born in 1838 Leighton had his art education at Florence, Dresden, Paris and Rome. Settling in London he started producing pictures that brought him honours. In his day, he was also considered a good sculptor. In 1868 he was made the Royal Academician; in 1878, presidentship of Royal Academy crowned his merits. In 1896 he was created Baron Leighton of Stretton, the first painter to receive the knighthood.

(ii) "*Paolo-E-Francesca*", oil on Canvas, Mts. 107.5X94.6, Mus. No. LXV.26.

This second picture of Leighton relatively is his early work. It was exhibited at the Royal Academy in 1861. It shows his

Paris influence. While in Paris he made acquaintance with Bouguereau and Gerome, two famous painters. Simple lines and simple layout of colours are the features of the picture.

The subject matter of the painting was inspired by Dante's immortal work "Inferno". Francesca, a lady of great charm, daughter of Polenta, Lord of Ravenna, fell in love with Paolo, a relative of her husband Lancelot, a man of merit but deformed in person. Death was given to the lovers by the offended Lancelot. But in the picture only Francesca is shown dead.

Leighton shows the tragedy in a canvas, filled in the back, by Cypresses silhouetted against the red sky and black towers of a building. The lovers are represented in the foreground.

#### LAURENS ALMA TADEMA (1836—1912)

Alma Tadema like Leighton is represented in the Museum by two of his works.

(i) *"Hide and Seek"*, oil on Canvas, Mts. 64.8X51.2 cms., Mus. No. LXV. 97.

The picture depicts a beautiful tea garden-'Villa Albani',- in Rome. Two maids are seen playing hide and seek. One has hidden herself behind a tall Grecian marble column. A finger on her lip, the maid in the retreat, wears a joyous expression. Her hair and garments are tossed by a mild wind.

The second maid who has found out the hideout of her friend, leans forward with her expressive eyes and lips lit up by a touch of humour. Patches of light fall on the ground creating beautiful effects.

Tadema's brilliant canvas is a widely viewed picture. Produced during the years 1875-76 this canvas, instinct with joy and humour, was exhibited at the Grosvenor Gallery in 1882; next, shown at the Royal Jubilee Exhibition, Manchester, in 1887; later, displayed at Burlington House in 1913.

Marvellously finished, the picture with its archaeological accuracy, the charming female figures, the calm natural scenery ranks as one of the best of Tadema's works.



(ii) *'Hush Baby'*, oil on wood panel, Mts. 86.6X69.7 cm., Mus. No. LXV. 93.

An early work of Tadema, this painting, signed and dated "70", depicts a child asleep in a wicker basket. The mother sits nearby with a far away look in her eyes. The picture reflects the artist's delight in the distinctive dress of his native land-Holland. As is common in Tadema's pictures archaeology appears here in the shape of two pillars from whose opening we glean some reposeful natural scenery.

Historical paintings, portraits of Greece, Roman and Egyptian subjects form a major portion of Alma Tadema's productions. Though some excellent water colour landscapes and portraits flowed from his palette they however constitute negligible part of his total output of nearly three hundred pictures.

Laurens Alma Tadema was born in 1836 in an ancient family in Holland. His father, a notary, died when he was only four. Though his mother wanted him to prepare for a lawyer the boy preferred painting. After his education in Antwerp Art Academy he worked for sometime in the atelier of the famous Dutch historical painter Leys in Brussels. While in Brussels, he painted Merovingian tales. He went to England in 1870 and started producing pictures noted for historical accuracy and charm of female figures. In a short time he became a well sought-after artist. In recognition of his merits he was made R. A. (Royal Academician) in 1876. He died in 1912.

Archaeological exactness, love of detail are the striking qualities of Tadema's art. To make his figures authentic he consulted every available data; he collected and studied coins; he examined archaeological remains. His obsession with accessories was so much that often his figures appear wooden, soul-less and devoid of drama, action and feelings. However, he made up for these deficiencies by investing them with charm and beauty. The quiet, often dull, natural scenery we get in his pictures is traceable to his native Holland. His fascination with Merovingians explains the quaint dresses his figures are draped in.

#### G. F. WATTS (1817—1904)

George Frederick Watts was a notable English painter in the class of Leighton, Tadema and others who took their subjects

from ancient classics. The similarity however stops with the sculpturesque features common to the figures of these artists. Watts differed with them in the intentions behind his productions. He aimed his pictures high. He believed in the mission in art. He wanted to make people think. He said: "My intention has not been so much to paint pictures that will charm the eyes as to suggest great thoughts that will appeal to the imagination and the heart and kindle all that is best and noblest in humanity".

To express the "great thoughts", Watts made use of allegory and symbolism. His symbols are only suggestive and not worked in detail. Only the gestures of the figures with their imaginative symbolism are our means to deduce the meaning of his pictures.

*Orpheus and Eurydice; oil on canvas; Mts. 211.5X134.2 cms., Mus. No. LXV.85.*

Watts' oil painting "Orpheus and Eurydice" in the Museum exhibits his style and aims. The well known classic love story of Orpheus and Eurydice needs no long narration. Orpheus, son of Apollo by muse Calliope, married Eurydice, the princess of Thrace. A neighbouring prince Aristateus, enraged at her beauty, tries to ravish her. Eurydice, fleeing from him, steps on a snake and dies of its bite. Orpheus, unable to bear the separation, goes to the other world and makes use of his musical abilities in praise of the presiding deities, Pluto and Prosperine. The divine couple, touched by compassion, returns his wife to life on condition that until they reach the earth he should not look back upon her. Half way through, his curiosity prevailing, Orpheus looks back and has the mortification to see his wife dropping down dead.

The painting shows the last stage in the life of Eurydice. A victim to the uncontrollable curiosity of her husband she dies stricken with divine wrath. Thus the picture's beginning is in tune with the artist's preaching: divine dispensations are not to be tinkered with. The gestures of Eurydice—lips parted, eyes closed, figure poised on tiptoes—suggest the death that has overtaken her. Her complexion is morbid.

The soft, mild treatment of the dying Eurydice is in contrast with the spirited execution of Orpheus whose love for his beloved

is strong. Not looking specifically employed, a detached flower stalk, a broken string of the musical instrument, an owl painted in outlines, symbolise the separation of Eurydice from Orpheus. Colours—brown, pale white, dark green, blue—accentuate the unhappy content of the picture.

This painting was exhibited at New Gallery in England in 1897 along with many of his pictures, out of which he marked 17 for donating to the nation. Also, going by the inscription on frame of the painting—"Lent 1920 by Committee of Mrs. Beer"—the picture appears to have gone on show for public viewing on more than one occasion. The years of its display and style indicate that Watts probably painted it in his late years.

George Frederick Watts who died in 1904 lived for 87 years. Born in London, Watts exhibited his flair for painting even as a boy: by 16 he was earning his livelihood by selling his drawings. Largely a self-taught artist, he exhibited his paintings at the Royal Academy when he was only 20. At the age of 25 he won the first prize in a competition for frescoes for the new houses of parliament. He then visited Italy, where he studied for three years. Apart from a large number of portraits—most of them are now in the London National portrait Gallery—Watts painted allegorical pictures. The famous ones are: "Time, Death and Judgment", "Hope" (London/Tate Gallery). He did some sculptures too. A Royal Academician, he rejected the offer of baronetcy twice (1885 and 1894).

#### SIR EDWARD J. POYNTER (1836—1902)

The painting of classical subjects reached a high level of technical skill in the compositions of Sir Edward J. Poynter, one of the great British classical painters of the class of Sir Frederick Leighton, G. F. Watts, Alma Tadema.

Though in the choice of his subjects and academic severity of his lines, he recalls the art of Frederick Leighton and Alma Tadema, Poynter's pictures have a gracefulness, decorative attraction and energetic action of his own creation.

Architecture and sculpture are the dominant notes of Poynter's painting. He had a propensity to construct his figures and accessories in terms of architecture: his human figures rest on

strong body frames; his buildings and towers stand on strong foundations; his birds and animals are anatomically correct. Poynter owed his bias to architecture to his father, Ambrose Poynter, an architect of some repute.

Poynter's preoccupation with sculpture is demonstrable in the noble casting of the draperies, the finely handled flesh forms and the importance he gave to form rather than to colour. Michaelangelo, whom Poynter held in great esteem, inspired him to endow figures with nobility, powerful expressions and movement. He derived his sculpturesque bent of mind from his great grandfather, a sculptor of some abilities.

Born in 1836 in a well-to-do family Poynter had his art instruction in the Royal Academy school under the guidance of Sir Frederick Leighton. From 1856 to 1859 he was in Paris. 'Work', his picture, won him success. Among his productions that next followed best known are: "Ides of March", "Visit of Queen of Sheba to the King Solomon".

Honours and positions came in quick succession. In 1875 he became the director for arts and principal of the National Art and Training School at South Kensington. Two years later he was made the full Academician of the Royal Academy. Next followed the directorship of National Gallery. The crowning achievement of his career was the presidentship of the Royal Academy in 1896. He was made a baronet in 1902. He died in 1919.

*"Orpheus Playing on lute", oil on canvas, Mts. 152.2X123.7  
Mus. No. LXV. 24.*

Poynter's picture in the Salar Jung Collection bears the initials of the artist and is dated 1915. Painted four years before his death the picture exhibits the attributes of his art: masculine execution of figures, methodical construction of accessories, noble composition.

Orpheus, standing on top of the pyramidically arranged boulders, is seen playing on his lute with great gusto and feeling. To him gravitate the birds and the sea waves. His music clears away the darkness, and the sky and sea assume multi coloured appearance. Orpheus, spiritedly drawn and vigorously coloured,

holds our attention. The plump birds are perfectly drawn. The boulders are finished with a knowledge of their substance and form. The colours—yellow, blue, green, gold and pink of the sky—contrasted with the brownish red of the boulders make a delightful impression.

## HERBERT SCHMALZ

Herbert Schmalz was the contemporary of Leighton, Alma Tadema and Watts, the familiar artists who made classical painting popular in England during the second half of 19th century. Painting at the end of 19th century Schmalz had been able to study these stalwarts and absorb their influences.

Though Schmalz owed his "delicate line", 'fine finish' to Leighton he, however, avoided Leighton's penchant for casting figures in angelical mould; Schmalz's figures look human, real and beautiful.

Though Schmalz derived his love of details and historical accuracy from Tadema, his pictures are free from the latter's pre-occupation with marble work and accessories.

Watts inspired him to invest his figures with emotions; but Schmalz avoided Watt's crude colouring and rash strokes.

In his pictures simplicity, peace and harmony prevail. Colour schemes combine well with the central objects. Parts are not overdone to distract attention from central figures. Emotions given to figures accord well with their poses. Thus harmony between the subject and style is the high point of his pictures.

As regards the subjects of his paintings, the best of his works are those dealing with religious subjects in romantic settings. He also painted child subjects. He tried his hand at portraiture too.

Born to a mixed parentage in 1856 in England (father, a German and mother, Scottish) Herbert inherited his skill in painting from his maternal grandfather, L. M. Carmichael, a sea painter of distinction. His art education continued at New Castle Art School, Royal Academy Schools and came to an end with continental tours. He had the good fortune of his early works in 1879 being supervised by Leighton and Tadema. His love for detail and religious

subjects made him undertake a journey to Palestine, Egypt and Syria. Back in England, he started rendering holy subjects which won praise.

*"Awakening of Galatea", oil on Canvas, Mts. 134.5X88.5 cm., Mus. No. LXII.7.*

Forming one of the four pictures produced from 1895 Schmalz's work in the Museum was exhibited in 1907.

The painting finds prominent mention in the biography of the artist authored by Trevor Blackmore as one of his best works. An erudite appraisal added to the picture by Duncan Greig credits it with containing profound meaning.

Also, this 'old golden picture' carries the artist's certificate that it is the original picture of this subject (i.e. Galatea) painted by him.

The picture depicts a decisive moment in the life of Pygmalion, the Cyprian sculptor. Pygmalion, unmarried and the sculptor of gods, once carved such a beautiful female figure that he started treating it as his real mistress. Touched by his prayers to animate the statue, Venus sent life to the marble figure.

The picture records the moment when the sculptor's prayers are answered as is evidenced by the rosy hued appearance of upper limbs of the statue. The kneeling sculptor is unaware that the life force is at work on top. Besides these two main figures, i.e. statue and the sculptor, on the left is the clay model of the figure and on the right stands the "statue of the angel of life".

"There is another aspect of the subject", points Greig, "which is worthy of attention. The picture embodies three stages of life—dead, inanimate, and living". Inanimate is the still cold marble. Dead are the lower white limbs

From death to life is the theme of the picture. Restrained is the colour scheme; small and distinct are the brush strokes; dramatic is theme; hidden is the ennobling meaning in this picture.

*"Gladstone Solomon", Ariadne rescued by Theseus, oil on canvas, Mts. 139X71 cm., Mus. No. LXV. 129.*

The fascination with classical themes continued even into 20th century. Gladstone Solomon, a one time English Principal

of J. J. School Arts, Bombay was very much influenced by Poynter Watts, Leighton. His figures exhibit all the characteristics of neo-classicism of Victorian era-vigorous execution, bold composition and heroic figures.

His oil on canvas "Ariadne rescued by Theseus", represents a monster Minotaur lying dead, having been killed by Theseus in the cave. The tossed clouds, the disturbed water in the background indicate the fierce battle that has taken place. 'Ariadne' and the other figures imprisoned-and now released-with their outstretched hands are, perhaps, imploring him to quieten.

*J. W. Godward: "Psyche in her bath", oil on canvas: 1900; Mts. 190.5X114.5 cm., Mus. No. LXV. 81.*

Signed and dated '1900' the painting shows psyche, wife of Cupid, standing in bath on tiger skin. The picture, though done to represent a classical female, does not aim to tell any story. It appears to be a decorative one. The nude has been deliciously delineated. The marble work has been realistically represented. The painter is not so well known.

#### **'Genre' painting. Sir David Wilkie (1785-1841):**

Sir David Wilkie popularised 'Genre' painting in England. 'Genre' is best described as "History painting in little". "Genre pictures consist of", to quote from 'Art Journal' 1870, "scenes of ordinary occurrence, actual or imaginary, and are limited to the circle of pure nature, true humanity and national character as exemplified in domestic manners in every condition of society".

In contrast to the grandiose art of his day, Wilkie painted the scenes of every day life of his times. He drew his subjects from common or domestic life. He was always on the look out for character: he used to visit fairs and markets to study the characters for his pictures. The titles of some of his famous pictures will indicate his subjects: "The Blind Fiddler", "The cut finger", "Rent Day", "The card players"

No wonder Wilkie became popular. His "Village politicians" which he exhibited when he was only 19 created a great impression. It was purchased by Earl Mansfield. To see a painting of his

"Pensioners reading the Gazette announcing the victory at Waterloo" there were huge crowds. The picture was bought by Duke of Wellington. Yet another picture of his "Reading of the Will" was bought for the English crown's collection.

'Detail and finish' characterise Wilkie's first pictures. He spent three years (1825-28) in Italy, Germany and Spain. His experience of Italian and Spanish art caused him to adopt a quicker, broader and freer style. His later pictures were done in a brown key, the dominant feature being the chiaroscuro.

A Scottish highlander, Wilkie joined the academy schools in 1805. At the age of 26 he was made a Royal Academician. He succeeded Sir Thomas Lawrence as painter to the King in 1830. He was knighted in 1830. Earlier he was the President of the Royal Academy. He died in 1841.

A late, signed work of Wilkie "Loiterer" (oil on wood, Mts. 70.5X64.2 cm., No. LXV.29), showing an young girl being reprimanded for loitering is interesting for its familiar air and lightness of touch. The dark pigments used are in agreement with the fashion of the day.

## ROMANTIC SUBJECTS

J. A. Vinter and Marcus stone, both of 19th cenury, are the English romantic artists represented in the Museum.

John Alfred Vinter was a talented painter. He painted events of dramatic import with verve and portraits, particularly of children, with vivacity. More often than not, he endowed his figures with powerful feelings and strong emotions.

His oil painting LXV. 125 in the Museum ""*Blanche of Castile liberating prisoners*"" (Mrs.: 152X125 cm.) was painted in 1849 and awarded a gold medal in 1850 by the Royal Academy. Signed and dated '1849' at the right bottom the canvas is instinct with action.

" The painting has as its subject an incident recounted in J. C. L. Simonde de Sismondi's monumental *Histoire des Francais*, when the French Queen went in person to secure the release of the



towns people of Chatevy who had been imprisoned with their entire families by the chapter of the Notre Dame in Paris for an unspecified offence." (Mr. Timothy Wilcox.)

Blanche in the picture is seen witnessing the unchaining of prisoners. The figures are given suitable emotions. Pious feelings well up in their eyes. The scene is well composed, the ring of action as it were, starting from the standing lady and ending with the kneeling female.

The picture with its curling Venetian type females is mid Victorian in looks and in style, and is based on the work of East Lake, PRA.

Vinter's second oil on canvas in the museum "Boy with a book" (Mus. LXV.136, Mts. 88X65 cm.) with its soft lines and soft plain background is a typical mid Victorian painting.

The picture depicts a boy immersed in a big volume, his well painted legs dangling from the chair. The colours are warm and the treatment of the subject is sympathetic.

## MARCUS STONE

Marcus stone, a 19th century artist, was a charming painter of romantic scenes. Smoothness of texture, exquisite sense of colour characterise his canvases.

His signed picture 'Love Idyll', oil on canvas (Mts. 1721X15 cm; Mus. No. LXV-131) represents two lovers seated on a wooden bench in a luxuriant natural setting. The lady leaning on her lover who is reading from a book of verse sports a far away, imaginative look. The full moon in the background, the wild, lush natural scenery, the finely treated flowers and fruits thicken the air of romanticity.

## ANIMAL PORTRAITURE

England has produced some excellent animal painters, each distinguished in his chosen field. Thus Landseer was famous especially for his dogs; J. Herring was a master particularly of rabbits; James Ward won acclaim primarily for his horses; T. S. Cooper got renown mostly for his cows and sheep.

Salar Jung Museum contains the works of Landseer, Cooper and a few less known animal painters.

**LANDSEER:** Sir Edwin Landseer was one of the foremost animal painters of 19th century. True, painters earlier to him such as Stubbs, Hogarth and Gainsborough executed animal portraiture but none of their animal creations can equal those of Landseer in the mastery of anatomy, in the revelation of character and in the ability to imitate the hairy texture and glossy hide.

Particularly the friend of man namely the dog stands nobly treated in Landseer's canvases. He has been called the "discoverer of dog". He painted the dog with love, affection and insight into its adorable qualities—intelligence, alertness and faithfulness. Superb draughtsmanship, which his biographer Frederick G. Stephens thinks was "nature-given" and rapidity of execution (he could draw two different animals with both hands simultaneously) characterise his canvases. His father, John Landseer, was an engraver and writer of celebrity. Edwin Landseer was born in 1802. Even as a child he drew grazing animals with remarkable craftsmanship.

At the age of 13 he contributed a picture to the Royal Academy. He learnt to dissect animals under Hayden, the immortal painter of "Judgment of Solomon". In 1824 his "Cat's paw" won much admiration. The same year he visited Scotland to paint Sir Walter Scott's 'doggies'. His picture "Shoeing" was awarded a large gold medal at the universal Exhibition at Paris in 1863.

When he was only 28, Landseer was made a full Royal Academician. At the age of 48, he was knighted. He rejected, in 1865, on health grounds, the presidentship of Royal Academy of Arts. He, however, completed the commission of the sculptures of four lions at the base of the Nelson column in Trafalgar square, London. He died in 1873.

*'Watchful Sentinel', oil on canvas, Mts. 179X140 cm., Mus. No. LXV.3.*

The picture, a valuable possession of the Museum, shows a big black dog keeping watch over a package by the roadside.

A post chaise, three horses, and a rider—make up the other details of the picture.

The composition of the canvas is vigorous. The execution is spirited: suppleness of body, light of limb, the black Labrador appears ready to spring into action at the slightest provocation. Particularly impressive is the rendering of its glossy and hairy hide.

Landseer contributed the picture when he was 20 to the British Institution (now defunct). The canvas was for sometime in the possession of one Mr. Chapman, M.P., of Manchester.

Though an early work of the artist—and a bit rough in comparison to what he did later—the museum's picture exhibits in an ample measure the famous qualities of Landseer's art: perfect body portrayal, capacity to paint 'hair within hair' and admirable insight into the adorable elements of his animals.

**T. S. COOPER:** Born in 1803, a year after Landseer's birth, Thomas Sydney Cooper set out to become a painter amidst hard ships. Deserted by his father, persuaded in vain by his mother from following painting, he started sketching, untutored, at the age of 14. Dissatisfied with painting theatre scenes for livelihood and unable to pay for his stay at the Royal Academy schools in London, Cooper went on foot to Brussels where he stayed for four years making portraits.

His friendship with Verboeckhoven, a famous Belgium painter of animals in scenic surroundings and his study of the works, during the tours of chief cities of Holland, of the immortal Dutch painters Cuyp, Paul Potter and Berghenheime so excited his admiration for "stock" in beautiful surroundings that he resolved to devote his skill to this branch of art.

Returning to England he started to labour hard on his pictures: from dawn to dusk he used to work in the meadows studying animals and nature. Some pictures he produced in partnership with P. S. Lee, a noted landscapist. His works soon attracted attention. Commissions came in. In 1845 he was elected an associate of the Royal Academy and a Royal Academician in 1867. He donated to his native place, Canterbury, the Sydney

Cooper Art Gallery. He wrote his memoirs under the title "My life" in 1890. He died in 1902.

As a painter of stock—sheep and cows—in charming landscapes Cooper is matchless. He has an eye for the "Picturesque" in nature. His capacity to render the thick fleece of the sheep and the spotted hides of the cows is wonderful. His animals are examples of anatomical accuracy. His sunsets are particularly alluring.

Cooper's three pictures, present in the Museum's collection show to best advantage the good qualities of his art.

(i) *'Cattle in repose', oil on canvas Mts. 145X103.5 cm., Mus. No. LXV. 23.*

Signed and dated '1877' this large picture, quite good in condition, is a product of his mature age. Among the resting cattle the standing cow, nobly drawn, compels our attention. The golden light of the declining sun heightens the tints of the cows' hides. The horizon, placed low, proclaims the influence of Paul Potter, the Dutch animal painter.

(ii) *"Sheep in landscape", oil on wood, Mts. 63.5X57.0 cm., Mus. No. LXV.8.*

Also signed and dated '1876' this well executed picture shows three sheep ruminating near a stretch of clear, limpid water. Clouds, coloured varied, float in the light blue sky.

(iii) *"Seven sheep", Water colour, Mts. 74.6X59.5 cm., Mus. No. LXV.88.*

Though a repeat of sheep the picture is fascinating. The ground is filled with powdery snow. The thick fleece of the sheep, red streaked on neck, is delineated with skill. Clouds, vaporously treated, fly away in the sky. The picture bears the artist's signature and also the year of production, 1862.

## OTHER PICTURES

The Museum contains few more pictures representing cattle, some in action as in racing and some, wandering in landscape.

1. *"Cattle in landscape"*, water colour, Mts. 25.3X17.3 cm., Mus. No. CSII.69 by D-Cox. 1837.
2. *"A hunting scene"*, oil on Canvas, Mts. 89.3X53.4 cm., Mus. No. CSII.70. Signature not legible. Dated 1873.
3. *"Deer hunting"*, oil on canvas, Mts. 60.5X47 cm., Mus. No. LXV. 32 and painted by an unknown artist in the style of Lambert, English painter.

## PORTRAIT PAINTING

### ANGELICA KAUFFMANN (1741—1807)

Angelica Kauffmann was a Swiss-born historical and portrait painter. Trained as an artist in Italy, famous as a society beauty, she worked in England from 1766 to 1780. One of the original members of the Royal Academy, she exhibited no fewer than eighty two pictures between 1769 and 1798. She painted numerous self-portraits and portraits, famous amongst the latter being those of David Garrick and Sir Joshua Reynolds. Some of her works can be seen in the National portrait Gallery, London. Her later years were spent in Rome where her friends included, among others, Goethe.

*"Lady Hamilton"*, oil on canvas, Mts. 69.7X50 cm., Mus. No. LXI. 10.

Angelica's portrait of Lady Hamilton, executed probably in 1780s, represents the celebrated beauty in a pose of Turkish costume. Lady Hamilton "became famous for her 'attitudes', a series of 'poses plastiques' in which she represented classical and other figures". Here in Kauffmann's portrait she is seen standing flanked by a potted flower plant and a peacock and clad in a flowing dress.

Lady Emma Hamilton (1765—1815), wife of Sir William Hamilton, the British envoy at Naples and famous as the mistress of Nelson was also the subject of Artist Romney's works in which he "idealised her apparently robust and brilliantly coloured beauty".

## ART FOR ART'S SAKE

A. MOORE (1841—93): Albert Moore followed no school and established none. He expressed no sentiments and feelings

and painted no particular type of men and women. In short, he refused to be attracted to any branch of painting and yet his canvases, compelling in their beauty, extorted admiration and acclaim.

"His productions are" according to an art critic, "the definite statements of his convictions, expositions of a creed that he had formulated for himself". His creed was to convey the beauty of the human form, denuded of feelings and sentiments. He painted, therefore, like Raphael, "simple untroubled of form". A keen observer of nature and human beings he recorded the actual and simple movements of men and women in a graceful and attractive manner.

The technical merits of his pictures consist of his inimitable capacity to merge lines into colours smoothly. His sense of colouring is fine. His textures are smooth and the accessory details are not assertive to divert our attention from the main figures.

Albert Joseph Moore of York, born in an artist's family (his father William Moore was a portrait painter; his brothers John Collington Moore and Henry Moore were artists of repute), had his art education under his father and in Royal Academy schools. From 1858 to 1870 he executed decorative works of various kinds. He attempted frescoes also. Some of his productions that got him name as a great artist of forms are: "A Summer Night", "Dreamers", "The open book", "The Quartette", "Reading Aloud", "Mid Summer".

*'White Hydrangeas' oil on canvas, Mts. 139.5X71 cm.,  
Mus. No. LXII.5.*

Albert Moore's picture in the Museum titled "White Hydrangeas" shows a standing nude of pure beauty and classical elegance. The white Hydrangeas, the only accessories in the picture, are eye-catching in their silver tones; they serve to set off the beauty of the lady. The colour, subtle in contrast and restrained in usage, is worked into soft and hazy appearance.

The museum's canvas is rare-and hence valuable-for two reasons. First, 'The white Hydrangeas' is a product of his mature age and style. It is one of the six canvases contributed to the winter exhibition at the New Gallery London in late 1880. Later,

it was exhibited at the Royal Academy in 1885. Albert usually was not fond of exhibiting his works. Second, the picture appears to be his largest as most of his productions are small.

## (v) DUTCH, GERMAN AND OTHER PAINTINGS IN THE MUSEUM

In addition to the Italian, French and English paintings considered so far the Museum contains about 30 pictures belonging to Netherlands, Germany, Belgium, Austria, Poland and Spain. However, majority of the pictures are the works of little known artists. Hence most of them are stored.

**DUTCH PAINTINGS:** Of the Dutch pictures on display mention may be made of two pictures by an artist of horse paintings, W. Verschuur (1812–1874).

1. "Stable with two horses", oil on wood, Mts. 26.2X19.1 cm., Mus. No. LXV.112.
2. "Stable containing two horses and a dog", oil on wood panel, Mts. 26.2X19.1 cm., Mus. No. LXV.110.

The two pictures, identical in size, portray the same stable and horses, differing however in details done. Whereas a dog is sniffing in the second panel, poultry birds are scampering the hay in the first product. Two horses—white and red—the white, harnessed in one and the red, in the other, are painted like-wise.

Though stable scenes are common in English, French and Dutch painting of 19th century, what makes these two pictures interesting are the engaging domesticity of the farm house. The stable scenes are well conceived and neatly executed.

Wouterus Verschuur who signed these tidy panels had his apprenticeship under Pieter Gerardus Van Os and Cornelis Steffelaar and became popular as a painter of horses and stables. Also, his son, having the same name, painted similar subjects. His pictures are found in the museums of Amsterdam, Arnhem, Dordrecht' Haarlem and The Hague, all in Holland.

Regarding the Dutch works in store the details of some are provided hereunder:

- (i) "Sheep", oil on Canvas, Mts. 64.2X54.2 cm; Mus. No. LXIV.4 by "H. Van Brockvelden.79" (1879).
- (ii) "Shepherd", oil on Canvas, Mts. 64X54 cm; Mus. No. LXIV.2 by "H. Van Brockvelden, 90" (1890).
- (iii) "Summer Landscape", oil on canvas, Mts. 127.5X100 cm; Mus. No. LXIII.1 by John Wagner.
- (iv) 'Winter Landscape', oil on Canvas, Mts. 128X102.5 cm; Mus. No. LXIII.17.
- (v) BELGIAN PAINTINGS: Two paintings of Belgian origin are put on show in the Museum's painting hall.

W. Pasu's oil on canvas titled "Couple", done in 1874, (Mts. 42X35.8 cm; Mus. No. LXIII.13) represents a couple approaching a building of 17th century architecture. The picture whose sort were popular in second half of 19th century is a costume painting showing French costume, period architecture, a sprig of 18th century flowers, all done in eye-catching colours.

In contrast to this light hearted costume picture is on show another Belgian work of a serious import. A large canvas (Mts. 280.4X189.3 cm) exhibits a witch ready for burning. Surrounded by a number of personages, each exhibiting a reaction in consonance with his character, the unfortunate witch, forcibly held on to the table, is afraid of the branding in store for her. Combining medicine and magic, the well painted canvas dated '1850' bears the artist's signature, "Vander Haeghen", not fully legible. The title of the picture is "Stigma diabolicum".

GERMAN PAINTINGS: Numbering more than a dozen and giving out mostly traditional subjects the German pictures of not well known painters are all kept, barring one, in stores.

A. Fried-Laender (five landscape pictures), Held Hutterer (subject: soldiers), J. Gerold and Ferd Richardt (landscape) are the names of the painters identified as German.



The lone German painting on display is an oil on wood panel (Mus. No. LX.23, Mts. 50X39.9 cm.) signed by C. Friedrich, an attractive picture providing a still life of ink bottle, pen, book and flowers, all realistically rendered and cleverly disposed. The painted panel is probably a present to Salar Jung as per the inscription found on the picture, from the German central office for protection of culture, Ministry of Education.

AUSTRIAN PAINTINGS mounted for public view are:

- (i) A playful painting on wood panel "Chess players", traced to Hans Hamza—19th century Mts. 44.6X40; cm. Mus. No. LXV. 10.
- (ii) A competently painted "Still life: Tea Table" Oil on canvas, Mts. 90.5X71.1 cm; Mus. No. LXV.82 signed "Ignaz Schon Brunner" and dated 1935.
- (iii) A not-so-an expert artist, John Wagner's oil canvas presenting a winter prospect in Vienna. Mts. 124.5X 98 cm; Mus. No. LXIII.14.

TWO POLISH OIL PAINTINGS ARE

- (i) 'Sledge race', oil on wood panel, Mts. 41.5X36.2 cm., Mus. No. LXV. 98.
- (ii) "Riders", oil on wood panel, Mts. 41.5X36.5 cm; Mus. No. LXV.94—both painted in 1887 by Jewis Rybkowski.

SPANISH PAINTING on show consists of one oil painting "Mass before Bull Fight" done by R. Kenn. Mts. 68.5X58.5 cms. Mus. No. LXV. 6.

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**FRENCH**

**BIBLIS**  
OIL ON CANVAS 159.5 x 95.5 cm.  
W. A. BOUGUEREAU  
1825-1905

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**ENGLISH**

**WATCHFUL SENTINEL**  
OIL ON CANVAS, 179 x 140 cm.  
SIR EDWIN LANDSEER  
1802-1873

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**ENGLISH**

**WHITE HYDRANGEAS**  
OIL ON CANVAS, 139.5 × 71 cm.  
ALBERT MOORE, 1841-1893  
ENGLAND

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ENGLISH

ORPHEUS AND EURYDICE  
OIL ON CANVAS, 211.5 x 134.2 cm.  
G. F. WATTS,  
1817-1904

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### 3. SCULPTURE

#### (i) A BRIEF SURVEY

European sculpture, like European painting, is as old as man. The first sculptures we know of were made in the old Stone Age, some 20,000 years ago. The New Stone Age sculptures showing mostly animals and ancestor figures done in clay, stone and on ivory, though realistic in representation, are unrelated to each other in point of technique.

Before we consider the Egyptian sculpture which gave birth to Greek sculpture which in turn formed the basis for western sculpture we had better set down the broad heads under which the survey is to be undertaken. Space being the chief constraint we limit ourselves to the treatment of the subject in main outlines under four broad headings. 1. Sculpture of Antiquity—of Egypt, of Greece, and of Rome-II. Sculpture in the Middle Ages—Romanesque and Gothic III. Renaissance—Baroque sculpture IV. Sculpture in the Modern Age.

#### SCULPTURE OF ANTIQUITY

The change over from the prehistoric Stone Age to the historic Egyptian civilization brought about a change in sculpture. The Egyptian cult of the dead brought the statues into being. The ancient Egyptians believed that the soul of a dead person would live in the statue of the departed. Strict guide lines were laid down for the making of commemorative statues. Lasting for thirty centuries most of the Egyptian sculpture ranging from the huge human-headed lion, the Great Sphinx (about 2530 B.C.) bearing resemblance to its builder the Pharaoh Chefred to the small. Eight inches lime stone statuettes of Queen Nofretete (1365 B.C.) the sculptures are rigid, motionless and frontal. Though symmetrical they are not round and form part of the architecture, often tombs.

Egyptian art travelled to Greece through Crete. Greek sculpture can be divided into three periods. The first, known as the Archaic, lasted from 800 B.C. to 500 B.C. Sculpture developed considerably during this period. More than at any time previously sculptors concentrated on the understanding and representation of the human body. The two main forms produced were the Kouros, or standing male nude, and the Kore, or draped female figure. However, the archaic forms tended to be stiff and always facing squarely to the front, the result, possibly of Egyptian influence.

During the second phase—the classical period (500–323 B.C.)—sculptors produced looser, more athletic figures. In these the emphasis was entirely on body; the face remained stylised. The early master of this style was Phidias, who about 430 B.C., planned and supervised the carving of the great frieze around the PARTHENON.

The sculpture of the last phase, the Hellenistic (323–27 B.C.), carried the study of human beings a step further by exploring in marble and metal such emotions as fear, hate, love and greed. This is particularly noticeable in the remains of the altar figures at PERGAMUM. Portrait busts no longer idealised the face, as in classical times, but tried to capture the character of the subject.

During the first century B.C., the Roman Empire superceded Greece as the centre of the political and cultural world. The strength and stability of this empire which held for five centuries gave rise to the wealthy artistic patrons and enabled sculpture to flourish.

Roman sculpture was of two kinds: Portrait busts and relief work. Some of the busts were copies of the Greek originals. In portraits the Romans followed the Greek classic mould: they were of noble proportions and heroic stances. With their reliefs, on the other hand, the Romans were more original. They depicted the historical events in a realistic documentation as on Trajan's column in Rome. But they were not able to cast off the Greek influence especially in mythology and allegory.

## SCULPTURE IN THE MIDDLE AGES—ROMANESQUE AND GOTHIC

For the great part of 950 years from the fall of Rome to the flourishing of Renaissance in 15th century Italy, European art was

in the service of the christian religion. The work of the medieval artists reflected the faith of an age "where earthly life was merely a prelude to existence in eternity".

'Romanesque', 'Gothic' are the two words used to describe the sculpture made in the middle ages.

'Romanesque' is the style of art that prevailed in Europe between 1000–1150 A.D. It is so called because it was founded on the Roman principles of architecture and design. The sculpture of the Romanesque style was characterised by the use of massive stone. Another of its characteristic was: it was a wall decoration—relief carved into masonry. It was a 'God-intoxicated' sculpture because it dealt with only Christian themes. The examples of Romanesque sculpture are found on the walls of French and Spanish pilgrimage churches.

Gothic sculpture refers to European art originating in France and lasting from 12th to 13th centuries. Gothic art was based on the idea that "Pope and Holy Roman emperor were the inseparable halves of one glorious Christian whole". The art in its early stage in France was guided by Suger, the head of Royal Abbey of St. Denis, Paris. The style was used in building soaring churches and cathedrals. The new art brought significant changes in sculpture, Since classical times sculpture had served architecture; it still did but as an independent partner. The sculptures adorning so many cathedrals of 13th century such as Rheims in France exhibit figures about to be round and depicted with individual features and expressions. Gothic sculptures made in Germany and Italy show figures charged with human emotions: virgin Mary looks like a living mother; Christ on the cross suffers as a man; and saints express human anguish. In all these works the Gothic artists who worked anonymously showed their concern 'for what the eye sees rather than what the mind thinks'.

## RENAISSANCE—BAROQUE SCULPTURE

Renaissance—Baroque era was perhaps the most creative period in the history of sculpture. Great sculptors who flourished during this period—15th to 18th centuries—included Donatello, Michaelangelo, Bernini.



'Renaissance' meaning rebirth, the sculpture that was made in 15th to 18th centuries was based on classical style. The wealth amassed by the great families of Northern Italy was a major factor in the growth of the art. Florence and Rome were the chief centres of the new art.

Florentine sculptor, Donatello (1386-1466), was the founding father of the Renaissance. With him the sculpture began to move out of the orbit of church to assume a secular character. His marble "St. George", made between 1415-17, was the first statue since ancient times that can stand by itself and that is capable of movement. His "David" in bronze, about 1430-32, is the first monumental nude since the classical antiquity. He also made free standing equestrian statues.

Michaelangelo (1475-1564), a Florentine who worked in Rome, did not aim to produce realistic figures like Donatello. He idealised human form. His figures are monumental-in conception, in execution and in energy. His David (18') is more than the biblical shepherd boy; he appears as the prototype of a young hero. In his "Moses" he seeks to portray a prophet whose rage is "full of masculinity".

The essence of the Renaissance statue is that viewed from any angle it remains in balance; what is more, it yields a new facet from each different point. Baroque sculpture, practised between 17th and 18th centuries, on the other hand, has a drama that can be appreciated from one special angle. In the Baroque the individual parts are subordinate to the over all theatrical effect. Rome was the birth place of Baroque art and it was there that its greatest figure Bernini (1598-1680) lived and produced his master-pieces. Among them is the "Ecstasy of St. Theresa",

## SCULPTURE IN THE MODERN AGE

Throughout the first half of 19th century classical influence continued to be felt. Some of the Neo-classicists were at their best in portraits. An example is the portrait of George Washington by the French Sculptor J.A. Houdon (1741-1828). Italian Antonio Canova (1757-1822) who was deeply committed to classical ideology sculpted a colossal nude of Napoleon and portrayed the emperor's sister, Pauline Borghese, as Venus. Late 19th century

Italian sculptors like Benzeni made portraits and Biblical figures and were popular.

The invention of photography in 19th century which could reproduce things in all their details rendered the representational in art superfluous. The traditional concept of form became unacceptable. A pleasure in the process of creation was the felt need. The man who led sculpture into the realm of art for art's sake was Auguste Rodin (1840–1917), the first sculptor of genius since Bernini. His portraits are exciting not only for their sensitivity but also for their surfaces on which there is a play of light and shadow.

The sculptors of the 20th century tended to follow innovations in painting. Constantin Brancusi (1876–1957), a Rumanian who came to Paris in 1904, turned to Primitivism. In his "Kiss" of stone slab he reduced human form to its simplicistic outlines and produced a sculpture of primieval type. Brancusi's primievalism has appealed to many sculptors particularly the English Henry Moore (born 1898). Brancusi also made non-representational pieces in metal and polished marble. "Bird in space", his metal masterpiece, traces a bird moving in space. Brancusi's work has had a profound effect on the development of modern sculpture.

Towards the end of the first world war, a group of Russian artists, who came to be known as constructivists, produced sculptures which aim to express the spirit of machine age. Since the second world war the frontiers of the sculptures like those of painting, have been pushed to the limit. Sculptors choose their messages, invent their own styles, work in any materials that suit them and express themselves in a manner untrammelled by tradition, time and clime. Luckily, unlike in the past, the art public is not averse to new trends in sculpture.

## **(ii) SCULPTURE IN THE MUSEUM**

In the Salar Jung Museum where the most popular marble statue 'Veiled Rebecca' and the famous wooden double statue representing Margareta and Mephistopheles are shown, other European sculptures are likely to be passed over. But in the Museum's hundred and odd metal casts and marble carvings, are present, in some well-done copies, the Greek, Roman, Renaissance

and neo-classic styles and in sufficient quantity of original sculptures, the works of 19th and 20th centuries.

#### COPIES: CLASSICAL TO NEO-CLASSICAL

The classical phase of the Greek sculpture is represented, in marble reproductions of Venus De Melos (Mus. No. XL.141, Height 77.5 cm), popularly called 'Medici Venus', probably due to its having been discovered during the time of Medici in Florence; Crouching Venus (Mus. No. XLV. 153, H. 68.5); and in bronze, by a charming copy of Discobulos—or Disc-Thrower—originally done by Miron in fifth century B.C.

Exhibiting the emotion-activated Hellenistic phase of Greek art are Four copies, three in bronze and one marble:

- (i) 'THORN EXTRACTOR', Bronze: H: 125 cm; Mus. No. LXXI/203; A boy of exquisite proportions, seated in a most natural manner, is occupied in picking a thorn from his foot. Made in original by Boethus during first or second century B.C., this leading example of Hellenistic naturalism has been reproduced in many a material and in many countries.
- (ii) 'MERCURY RESTING', bronze; H: 53.6 cm; Mus No.LXXI. 184, In this copy of Lysippus, 3rd c, B.C. we find Mercury, the messenger of Jupiter, resting for a moment after his preceding flight. Found at Herculaneum in 1758 a.d., this figure in bronze portrays Mercury as a youth with an intelligent expression and supple limbs.
- (iii) 'LAOCOON AND HIS TWO SONS', Bronze; H: 59.8 cm; Museum No. LXXI.161. A copy of the original made in stone, dated 50 B.C; by three Rhodian sculptors—Agessander, Arhenodorous and Polydorous—the group sculpture describes the destruction of the priest Laocoon and his two sons by serpents. This fate befell Laocoon in his effort to forestall the fall of the city of Troy. The original sculpture is now in the Vatican.

- (iv) 'DRUNKEN FAUN' (or Satyr), marble; H: 102.2 cm; Mus. No. LXV. 13. Simulating bronze the sculpture shows Faun (or satyr) reclining, in a drunken state, on an half-empty leather pouch of wine. The original, done in bronze, is kept in Naples Museum.

An example of the Roman art which is the "marriage of Greek idealization and Roman documentation" is the over life-size 6' 8"—marble statue of Augustus, the first Roman emperor in his capacity as a divine ruler, now kept in Vatican, Rome. A bronze copy, in reduced proportions of this statue, kept in the Museum, measures 102 cm., in height and bears Mus. No. LXXI. 194.

The Museum's copies of Renaissance sculpture include the works of Donatello, Michaelangelo (Italy); Bologna, Germain Pylon (French).

- (i) 'BUST OF NICCOLA DA UZZANO', terracotta; H: 57.7 cm; Mus. No. LXV. 206. A copy of the original in coloured terracotta by Donatello, a 15th century Italian sculptor and the founder of the Renaissance sculpture, the figure is a penetrating study of a florentine noble.
- (ii) 'MOSES', bronze; H: 41 cm; Mus. No. LXXI.162. This small sized version of the marble original (height 8' 4") of Michaelangelo shows Moses, the law giver of the Jews, in his monumental rage.
- (iii) LORENZO DE MEDICI, BRONZE: H: 46.7 cm; Mus. No. LXXI.119. Made by a Paris-based founder Barbedienne the bronze imitation of Michaelangelo's portrait in marble of the Florentine noble is a typical example of that great sculptor's figures containing energy imprisoned in the form.
- (iv) MERCURY ON FLIGHT, BRONZE, H: 109 cm; Mus. No. LXXI.188. Representing a flying Mercury—a human dynamo of motion—this bronze statue is made after the original of a French sculptor Jean de Boulogne, who went to Italy, and, as Giovanni Bologna (1524–1608) became the most important Florentine sculptor of the last decades of the 16th century.

- (v) 'THREE GRACES', Bronze; H: 144.5 cm. Mus. No. LXXI.191. This bronze copy of a group sculpture, marvellous for its balance and meant for a tomb, done originally in marble by a French Renaissance Sculptor Germain Pilon (1535–1590) contains three female figures supporting an urn on their heads.

Representative of the Baroque sculpture is a marble imitation of 'Apollo and Daphne' (Mus. No. XL: 133; H: 85 cm) done by Bernini, a multi-sided genius—painter, sculptor, play-wright, architect—of 17th century Italy.

A brief mention of two more sculptors of the neo-classicism and their imitations in the museum will complete the consideration of copies in the Museum. J. A. Houdon (1741–1828), a talented French portrait sculptor and maker of some 200 portraits, is represented in the Museum in the shape of a sensitive head of Marie Antoinette in marble (Mus. No. XL.136; H: 88.5 cm;) copied by F. Barretheine. Life size Venus (Mus. No. XLV-161; H: 106 cm) and small scale "Princess Pauline as Venus", (Mus. No. LXV. 2; H: 44.5 cm;), both in marble, are the copies of the originals of the well known Italian sculptor Antonio Canova (1757–1822) who did much to popularize classical art in Europe.

## 19TH CENTURY—ORIGINAL SCULPTURES

Salar Jung Museum's collection of original sculptures in marble, bronze and wood are drawn from Italy, France, England and Germany. 19th century sculpture is dominated by the works done in classical style, 'in the manner of ancients'.

Among the Museum's marbles the earliest carving is a "Girl Bathing" (XLV.15; H; 153 cm), dated 1829, and initialled "N.B", probably an Italian sculptor. Next earliest, in point of time, is a competently done bust of Victoria (Mus. No. XLV. 138; H: 54 cm;) executed in a style similar to John Gibson who was influential around 1840–50s.

But a most charming piece dated to the fifties of the last century in the Museum's collection is 'Daphne' (Mus. No. XLV.16 H: 169.2 cm;). Executed by Marshall Wood, an English sculptor, and exhibited in 1859 in the Royal Academy the figure 'Daphne

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ITALIAN

VEILED REBECCA  
MARBLE, 1876  
SCULPTOR: G. B. BENZONI  
ROME

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throughout is "full of grace and beauty". The extreme beauty of face is unquestionable. The features are chiselled with great delicacy and accuracy. Daphne, a sea nymph, was plagued, an account goes, by the pursuit of Apollo and was on the point of being overtaken, when she prayed to her mother 'Ge' (the earth) for aid and was transformed into a laurel tree which became, in consequence, the favourite tree of Apollo. "This admirable work was executed", according to the Illustrated London news (Vol. XLI, 1862) "for Countes Wedgegrave".

Though sprightly—wrought "Cleopatra" (XLV. 151; H. 197) of Prof. Borione of Florence, about 1870, engages our attention for sometime we will not be detained long here before our eyes are caught by the enthralling 'Rebecca'.

Carved in pure marble by G. B. Benzoni of Rome and dated '1876', 'Rebecca' is recorded as having been sold to 'Nawab Salar Jung Bahadoor'—Salar Jung I (1829–1883)—the grandfather of the main collector of the objects, Nawab Mir Yousuf Ali Khan. Sir Salar Jung had visited Rome in 1876.

A Biblical character Rebecca, wife of Issac, daughter-in-law of Abraham, (the ancestor of the Jews) bore two sons Jacob and Esau whose offspring were the founders of the twelve tribes of the Jews.

Portrayed as a shy, bashful maid Rebecca stands, enveloped in a veil, in an alluring manner. Gently but firmly placed on a round pedestal the young Jewish lady in her swaying stance slightly describes a S-curve. The Greek technique of Counterpoise is recalled to us in the way the weight of the body is poised on left leg. Her limbs—face, torso, legs—are meticulously studied. The artist has carefully described the texture of the costume and his chisel has dwelt lovingly on every curve of the body. Both the sensitively cut diaphanous veil and the deeply cut dress underneath the soft veil are accented with folds. The figure recalls successfully classical form and Rococo detail.

Though much is not known about the sculptor G. B. Benzoni—his life, style—enough could be gathered from a photo album "Studio Benzoni" kept in the Salar Jung Library. The album contains 59 photographs of the sculptures done by Benzoni duo-



Prof. G. M. Benzoni and G. B. Benzoni, probably father and son. While Prof. G.M. Benzoni produced relief works, bust figures and altar pieces in a lack lustre style G. B. Benzoni on the other hand, made 22 figures, mostly of mythical and biblical subjects in a style informed with simplicity, flowing lines and classical form—the characteristics of neo-classical style.

Dealing with religious subject but in a different vein and style is an impressive "Egyptian priestess" (Mus. No. 18; H: 183 cm;) about 1880–90. Carved by an unknown French sculptor, the huge semi nude standing female has not the slightest sensuousness, but on the contrary is severe and chaste. Another French sculpture, again by an unknown artist, is a well executed bust of Joan of Arc, datable to 1890s. Other Italian late 19th century marble sculptures deal with lighter subjects, examples being Cupid (XLV.19; H: 74.8 cm;) by R. S. Greenough, 1887; and a number of marble children in playful moods (kept in children's section), their authors unknown.

## 19TH CENTURY METAL AND WOODEN SCULPTURES

Metal sculptures of 19th century are few. Though made in base metal-and for lower class market-two cast iron sculptures—a lady with hat (CSI.956) and a man with hat (CSI-965) each 60 cm in height—made by W. Lauterback in 1883 catch our attention by their individuality and character. The French presence in 19th century sculpture is very precious if not for its two cast iron figures—a secular "Lady with a pot" (CSI.1049; H: 121 cm) and a mirthful 'Dancing Boy' by Deuret (LXXI.66; H. 160 cm)-but by a marvellous wooden Double Statue detailed below.

Carved out of a single block of wood the statue shows two life-size figures—Mephistopheles in front and Margarettta at the back-both characters from Goethe's German drama "Dr. FAUST", published in 1808.

Faust, the hero of the drama, a man of manifold accomplishments—a theologian, Jurist, Physician—finds all knowledge 'a bubble' and feels drawn to magic. Mephistopheles, the malevolent spirit, complains to the Lord in Heaven that the highest pleasures fail to satisfy the haughty Faust. To bring him to a 'clearer morning' the Lord permits Mephistopheles to tempt Faust.

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**FRENCH**

**WOODEN DOUBLE STATUE  
FRONT, MEPHISTO; BACK,  
MARGARETA. CARVER: UNKNOWN  
LATE 19 CENTURY**

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**FRENCH**

**HUNTER**  
**BRONZE, 1890. H. 90 cm**  
**SCULPTOR: WAGEN**

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Mephistopheles comes down to earth in the form of a travelling scholar, befriends Faust and by clever arguments excites his interest in sensual pleasures.

Faust falls madly in love with Margareta, a simple creature, 'young and poor', who responds with equal warmth. When this illegal love affair, arranged by Mephistopheles, gets talked about, Margareta's brother reproaches Faust who kills him. Troubled at the tragic turn of the events Margareta drowns the baby born to Faust and is jailed. Faust tries in vain to liberate her who is borne to heaven. He himself gains redemption afterwards by good deeds and is received in Heaven by Margareta.

The artist however has chosen for his subjects Mephistopheles and Margareta, the agents of hate and love respectively. The fight between the evil and good is the theme of the carving. Mephistopheles stands, in front, clad in high heeled boots and a gay costume. Long and lean of form and with a smile of disdain he looks every bit a 'felon comrade who feeds on mischief and gluts himself with ruin'. In contrast is represented, at back, Margareta, with eyes cast down, holy book held in one hand, body bent a little, with nothing but love in her heart for Faust.

The spirited carving of the folds of the dress and the figure of Mephistopheles contrasts admirably well with the calm portrayal of Margareta. The physical postures of one figure have been masterly used to depict the attitudes of the other. Margareta looks gracious and gentle, her cheeks well drawn. Mephistopheles appears proud and haughty.

The French genius for subtle characterisation and for impeccable workmanship is amply evidenced in this kycamore wood carving. About the choice of the German subject for the French statue it may be pointed out here that after 1870 there was a surge of interest in things German in France and other countries. The sculptor of this superb neo-classical carving embodying warm and life-like figures is not known. The statue (LXIV. 21) measures 177.2 cm; in height.

## 20TH CENTURY SCULPTURES

Museum's marble sculptures dated to 20th century represent the tendencies that have come about in some countries. For

example in the first quarter of 20th century interest in Mother and Child subjects surfaced. The objects of this kind are found in Royal Academy and English provincial museums. "Mother and Child" (XLX.20; H:86), a work of an unknown artist, stands for this trend.

Another change visible in the English Sculpture of early 20th century is the preference for bronze and marble combination. Frampton (B. 1860; D. 1920s) was an expert in this technique. Exhibiting this techniques is a museum piece "Bust of a lady (XLV. 154.H: 53 cm).

#### EARLY 20TH CENTURY

French sculpture present in the Museum consists of a boy of excellent proportions (CS.128) probably a copy of Carrier Belleuse, French sculptor and two lady bust figures— Castellena (MS. 3073. H: 38 cm) and a lady (CSI. 1609)—both good heads.

A frivolous but an engaging French work is "Bebe" (XLV. 78; L: 56.8) showing a baby tied down to bed done by an unknown artist.

Marbles of Italian origin are devoid of religious or mythical matter. Instead, they are filled with child themes. A number of marbles—C.S. 125, C.S. 11 to quote some—show children playing with dogs, dolls, birds etc. Cupids are limited to one or two sculptures. A wind-tossed female (XLV.20. H.: 86) is an interesting sculpture for the airy, light-hearted quality.

Metal sculptures of this period are not many. The few present are figures of Don Juan, Don Quixote, Mephistopheles made as toys for children.

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**FRENCH**

**DANCING BOY**  
**BRONZE, H: 160 cm.,**  
**SCULPTOR: F. DEURET**  
**19 CENTURY**

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**EUROPEAN**

**MOTHER AND CHILD**  
**MARBLE, H. 86 cm.**  
**SCULPTOR UNKNOWN**  
**FRENCH OR ENGLISH, EARLY**  
**20 CENTURY**

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## 4. EUROPEAN DECORATIVE ARTS

### (i) INTRODUCTION

Decorative arts are variously known as crafts, applied arts, functional arts, utilitarian arts. In Europe, side by side with painting and sculpture developed, since ancient times, decorative arts or crafts like pottery, furniture, jewellery and so on.

In fact, in the early ages there was no division between the 'crafts' and the arts. As a matter of fact, with the Greeks there was no such things as 'art'. Their word for what is now understood as art is "Ars" which means craft. So, all their arts—sculpture, pottery, painting—were crafts or decorative arts only.

In the Middle Ages also painting and sculpture had been put among the crafts. Even during the Renaissance, Baroque, Rococo, Neo-classical periods—from 15th to the beginning of 19th century—eventhough painting and sculpture had been promoted to 'liberal arts' on par with Mathematics and Philosophy the famous artists of the periods attempted crafts. Leading Renaissance artists like Leonardo, Durer, Cellini designed Jewellery. Baroque sculptor Bernini designed churches and fountains. French painter Boucher (1703-1770) delighted in painting the porcelains. Noted woman painter Angelica Kaufmann (1741-1807) painted the furniture designed by George Heppelwhite (died—1786). Indeed the division between the pure arts such as painting and sculpture and applied arts or crafts such as cabinet making is as recent as the 19th century when there was an alround decline in the arts.

European crafts being many—majority of them not being represented in the Salar Jung Museum—we shall be doing better if we trace the historical growth of only those utilitarian or applied arts whose specimens are kept in the collection. Foremost among these are porcelains, followed by pottery, furniture, glass and ivory.



## (ii) PORCELAIN

Porcelain is the important form of pottery. It was not discovered in Europe until the 18th century. The people who invented the porcelain were the Chinese, the time of discovery being a matter of dispute: some say T'ang dynasty (Ad. 618–907); others, towards the end of the period 218 B.C. to A.d. 205. There is no doubt, however, porcelain recorded its greatest triumphs in China.

From their first appearance in west in 15th century the Chinese porcelains were highly regarded by the Europeans. The main reason was the brilliant whiteness of the hard body and the appeal of their decorations. Also their utility in Tea and Coffee-drinking, which habits the nobles and princes cultivated, made them the sought-after objects. Kings like Augustus III, Elector of Saxony and king of Poland, spent huge amounts to buy Chinese porcelain.

Since 15th century European potters had been trying to produce hard-bodied Chinese-type porcelains. They covered their earthenware with white enamel slip and tried to pass them off as Chinese works. At Venice, attempts were made to produce porcelain of the Chinese type by mixing with clay some common glass. At Florence was started, under the patronage of Francesco de Medici, a factory to make hard-paste Chinese porcelains.

### DRESDEN PORCELAIN

But all attempts at imitation porcelain failed because these lacked one essential ingredient i.e., Kaolin. That secret was found and success attained by one man-Johann Friedrich Bottger, a research scholar. Surprisingly, Bottger originally was not aiming to make porcelain: his goal was gold. Kept at Dresden, Saxony, by its king, Bottger took to examining the natural resources of Saxony, especially ores, colours, clay. While thus engaged, the idea of making a ceramic body struck him. He tested a number of clays and concluded that true porcelain could be made. The first result was glazed earthenware; next, a type of stone ware; and third, hard paste porcelain made with the help of Coditz, a local clay, which is 'Kaolin'. This was in 1709.

The King, Augustus III, Elector of Saxony, was pleased with the discovery of Bottger. He ordered the setting up of a porcelain

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**GERMAN**

**SHEPHERD**  
**PORCELAIN, H: 44.3**  
**DRESDEN, (GERMANY)**  
**CIRCA**  
**1780**

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11/11/11

factory. Started in 1710 the Dresden or Meissen factory won fame for its excellent products. After the death of Bottger who was the first manager, the factory was managed by the Elector himself and later by his eminent minister Count Bruhl.

The great years of the Dresden/Meissen factory cover the second quarter of the 18th century. These were the years when the factory's prosperity was guided by two artists of genius, the painter J.G. Heroldt and the modelier J. J. Kaendler. The products of Meissen mostly consist of statuary, coffee and dinner services, birds and animals. A number of marks were used by Meissen which is still in existence to denote its ware. The first mark, introduced in 1709, consists of inter-twined letters of 'A'. The second mark, commenced in 1739, is the well known crossed swords, containing, in some cases dots, in others, letters 'KPM' and in a few, stars and so on.

#### DRESDEN IN MUSEUM

Called 'Meissen' in Germany and United States, 'Dresden' in England and Saxe in France, the famous German ceramics that are shown in the Museum include figures, vases, bowls and cups.

Among the figures attractive are two pastoral subjects—a shepherd and a shepherdess (LXI. 110 and LXI. 116), probably made around 1780. Realistic appearance and pleasant colouring distinguish them. Vigorously modelled and freshly glazed is a Faun (LXI.122/2). A boy plucking fruit from a tree (LXI.292) is a good work. Both the faun and the boy go to 18th century.

Though an imitation but a vastly amusing procelian sculpture is "Count Bruhl's Tailor" (LXI.202). Modelled after the original attributed to the greatest plastic artist of Dresden J. J. Kaendler, this 19th century porcelain representation embodies lot of satirical commentary on the haughtiness of a tailor in the service of Count Bruhl who was a cabinet minister of Augustus III and also a manager of the Dresden factory upto 1763.

Also seen in the museum's Dresden collection is a powerful white porcelain portrait of Frederick the Great, the Prussian Emperor (LXI.521). The statue is closely modelled after a likeness of the Emperor attempted by Schadow.

Where Dresden scores over other porcelains is in its highly naturalistic relief decoration. Exhibiting this high mark of Dresden art are some 18th century goglets, vases, fruit stands (LVII.36), LVII.51, LXI.129 and LXI.207) displayed in the Museum. The paintings on these objects as also on two 19th century vases (LVII.304 and 306) are of high quality.

## VIENNA PORCELAIN

The success of Meissen stimulated the growth of porcelain factories in Europe. One such porcelain factory was 'Vienna'. The Vienna porcelain factory, set up in 1719, was taken over by the Austrian government in 1744. First rate painters and modellers were employed to make first class wares. No doubt, its hard paste products gave stiff competition to Dresden. One of its leading artists was the sculptor Grassi whose products included enamel—decorated small figures and biscuit figures (unglazed) in the neo-classical style.

But by far the best wares of Vienna consist of vases and plates enriched with miniature pictures. Especially interesting are its 19th century products decorated with paintings done in the manner of Angelica Kauffmann, a lady painter of great renown.

The mark affixed to Vienna porcelain from 1749 to 1820 and repeated afterwards until its closure in 1869 was a shield, also called sometimes a beehive, in blue.

MUSEUM'S 'VIENNA'. A good number of Vienna porcelains are present in the Museum. A vase (LVII. 305) with bird handles and painted pastoral scenes goes back to the second period of the factory's existence, 1744 to 1780. Exhibited in the collection are a few plates (LVII. 315, 316 and 312) embellished with rich relief gild work and delectable painting done in the style of Angelica Kaufmann. Also on show are a few Tea services decorated with figures of classical ladies (Mus. No. LXI. 150.)

## CAPODIMONTE PORCELAIN

Though a number of porcelain factories came up in Germany, Russia and Italy none of them lived long enough and produced porcelains that had any impact. An exception however was a leading manufactory founded at Capodimonte, near Naples, in 1743.

The factory had the patronage of King Charles III of Naples who, after having succeeded to the throne of Spain in 1759, established another factory at Madrid to turn out works exclusively for the Court.

Capodimonte made a variety of objects. Its typical manufactures are the figures with dramatic actions, finely modelled and nicely attired. Other objects made by Capodimonte included vessels with relief work, snuff boxes and table ware. The mark used by the Capodimonte group—Capodimonte, Naples and Madrid—consists of a five-pointed crown and the letter 'N' at bottom from 1759 onwards.

**MUSEUM'S CAPODIMONTE:** Housed in the Museum are about 50 Capodimonte porcelains. They consist of dancing figures, soldiers, vases and such like. The body of the Capodimonte ware is crisp and thin. The dancing figures are a special group of the collection. Not only their gay movements are well depicted but also their swirling costumes with their frills are ably brought in porcelain. A dancing couple (LXI.228), two dancing lady figures (LXI.248, 217) are the representative exhibits.

## SEVRES PORCELAINS

In France, though some factories were engaged in porcelain manufacture, only the wares made by Sevres factory caught the popular attention. The qualities which mark out the products of Sevres are gorgeous decoration, vivid colouring, delicious painting and charming gilt bronze mounts.

Since its inception in 1753 Sevres had the royal patronage. Madam Pompadour, the mistress of Louis XV, evinced keen interest in its growth from its beginning in 1753 till her death in 1764. Louis XV had taken both monetary and aesthetic interest in the factory. Louis XVI continued his father's interest in the "Royal Sevres factory". Later, under the first Republic, then under Napoleon and afterwards when the Restoration took place the factory continued its operations and is still in production.

The factory's productions consist of many types—vases, cups and saucers, plates, figures, flowers being some. Majority of the Sevres porcelains are soft; soft paste porcelains absorb the

colours with ease. Famous painters decorated the factory products with their paintings.

Best assemblages of Sevres are seen in Windsor and Buckingham palaces and the Rothchild family collection. No less rich is Salar Jung's acquisition of about 100 objects kept on view in the Museum.

The Museum's objects consist of vases, plates, trinket boxes, figures, tea and coffee services, pots for milk, sugar, butter and tea. Other categories encountered in the collection are trays, jugs, toy musical instruments etc. Majority of these pieces go to 18th century, 19th century Empire period pieces making up the remainder.

Let us know how the Sevres porcelains used to be marked. Sevres factory started, as has been noted earlier, in 1753. In the same year began the practice of dating the products. Two crossed Ls enclosing 'A' denoted the first year i.e. 1753. When in 1777 the first series of single letters of the alphabet came to an end the letters of the alphabet were doubled. After 1793-the year when the products were marked with two crossed Ls enclosing double 'P'- the mark was replaced by R.F. (Republic Francaise). From 1804 to 1814 a stencilled mark "M Imple de Sevres" was in use. Often, the signatures, initials or marks of the painters were placed below the mark.

Now, to our examination of Museum's "Manufactory Imperial Sevres" products.

### MUSEUM'S SEVRES

Does the museum have any products of the first year of manufacture i.e. 1753? Yes, one flower vase (LVII.201). This is a bowl-shaped flower vase painted with a pastoral scene. The mark used is letter 'A' enclosed by interlinked 'Ls'. Another letter 'M' found below the mark probably stands for M. Morin (born in 1733) who was working still in 1758 as a porcelain painter in the factory.

Another Imperial Sevres exhibit is a set of cup and saucer (LVII.413) produced, on the basis of mark, in 1755, and painted with flowers and figures by Charles Tandart. Born in 1736 and having

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**FRENCH**

**CUP AND SAUCER  
SEVRES, PORCELAIN, 1755,  
PAINTED BY CHARLES  
TANDART  
(B. 1736)**

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entered the Sevres factory in 1755 Tander excelled in flower painting. Other porcelain painters whose paintings decorate the Museum's Sevres are: S. Merault (LVII. 412. cup and saucer); H. Desprez (vase. LVII. 105).

Royal Sevres products made to a Royal personage—Empress Catherine II of Russia—are two royal blue flower vases (LVII. 219 and 220) marked with the insignia of the Queen. That the great Empress showed interest in Sevres China is no secret: she ordered a big set of 744 pieces from Sevres which took three years to make and cost her F. 13, 2501.

The Empire period (1804 to 1814) exhibits also constitute a sizable number. Outstanding among these are models of Napoleon and Josephine produced in 1806 (LVII. 374 and 375). Other persons represented in the porcelain portraits of the period are: prince Joseph Poniatowski (LVII. 335. green cup); Mme-Guizol (LVII. 328 green plate). Besides Luc, Empire period artists whose paintings embellish the Museum's porcelains include, Laupua and Poitevin.

The exclusive privilege of gilding enjoyed by the Sevres factory is amply demonstrated by finely worked gilt bronze mounts found on many of the Museum's Sevres porcelains.

## ENGLISH PORCELAINS

England was a late entrant in the field of porcelain. Of English porcelain, the products of the famous five factories—Chelsea, Bow, Derby, Worcester and Bristol—to say nothing of Swansea, Coalport, Spode—are of first rate quality. Many others such as Mintons are also important. It would be difficult to record the achievements of all the English factories. A brief account of the five great factories would be enough.

Chelsea, started as early as 1745, produced first, Sevres-type works, next Dresden-type vases, figures, tables services and later, its so-called Chelsea toys—small flasks, boxes, flowers, scent bottles and little figures.

Bow, the next important manufactory, was the first in England to have incorporated 'animal matter' (bone ash) into the

paste. Theatrical figure subjects and table services constituted the major production of Bow which closed in 1776.

Started in 1751 and known today as 'Royal Crown Derby' the Derby factory is renowned for its white biscuit (unglazed) life-like statues.

The factory at Worcester, which is still in production, was started in 1751. The objects made by the factory carry the name of the managements it had: Flight, Barr and Barr (1813–1840), Chamberlains (1840–1857) and Royal Worcester porcelain company (1851 onwards). Most of the products are vases, dishes, baskets, painted in enamels and gilt. Worcester was the first factory to adopt transfer painting.

The wares of the Bristol factory are true porcelain containing the natural substance 'Kaolin' which was discovered in 1768 by William Cookworthy. Elegant figures, often in Dresden taste, were produced by the factory before it ceased to work in 1781.

## MUSEUM'S ENGLISH PORCELAINS

A fine collection of the products of the above factories, not to speak of objects from other sites like Mintons, Doulton, Staffordshire, and Coalport can be studied in Salar Jung Museum,

Of the Museum's English porcelains important are a set of Chelsea small figures (example LXI. 276). They bear the mark of anchor in gold which was used from 1750 to 1768. The products of Derby includes painted vases (examples LVII. 236 and MS. 3601). The famous Worcester factory is represented by a few flower pots of the Flight, Barr and Barr period and some figures of the chamberlains period. Statuettes and vases of the latest period of the factory—Royal Worcester—are also found (vases LVII. 145, 172, 138).

With reference to other pieces, mention may be made of a Vase "one of the 50 produced to commemorate the Queen's diamond Jubilee 1897", presented probably to Salar Jung I (LVII. 116). Another piece connected with Salar Jung I is a royal blue vase made in the presence of the noble at Mintons Stoke-upon-Trent, England, July 8, 1876 (LVII.415).

### (iii) EUROPEAN EARTHENWARE

Pottery consists of two forms—earthenware and porcelain. While porcelain was not discovered in Europe until 18th century earthenware had its important periods of growth and glory in many lands of Europe.

Glazed pottery was already known to Ancient Egyptians. Ancient Greeks and Romans produced vases of exceptional beauty. The Babylonians' invention of a white tin glaze was taken up in the East by Islamic peoples. The Arabs bought Islamic pottery to Spain from where it found its way to Italy and the rest of Europe.

Painted and glazed pottery is known by different names in Europe. 'Faience', generally employed to imply European earthenware, is French earthenware. Italian earthenware is called 'majolica'. Dutch and English earthenwares of a similar type are known as 'Delft'. All these were in production until 18th century.

By 1800s Wedgwood's discovery of hard earthenware put an end to 'Faience' everywhere. Sir Josiah Wedgwood (1730–1795) was a legendary figure in the history of pottery manufacture. He experimented with various bodies, styles and shapes. Shapes and decorations he drew from the classical Greek vases and figures. The factory he set up at Hanley—and later transferred, in 1940, to Barlaston and still in production—has turned out a wide variety of articles. The finest were the vases with friezes of classical figures in white on coloured grounds of blue, olive green, lilac and lavender.

### WEDGWOOD WARE IN MUSEUM

Though a number of Wedgwood objects ranging from candle stands to flower pots are seen in the Museum's sizable collection of Wedgwood ware prominent among them are the following.

- (i) A copy of Portland vase. Mus. No. LII.669, 19th century, H: 23.6 cm. About this late Sri G. Venkatachalam writes: 'The most interesting in Wedgwood ware is the copy of Portland vase. The original, the gem of ancient art, is in the British Museum and of it Wedgwood produced some 25 copies only. This is the sepulchral urn which contained the ashes

of the Roman Emperor, Alexander Severus and his mother and was deposited in the year 235 a.d. This Urn was dug-out by the order of Pope Barberini about 1640'.

- (ii) Huqqa Bottom. Ms. No. LII.674. H: 23.6 cm; 19th century. Probably made for Sir Salar Jung I who had visited England in 1876. The huqqa bottom bears on blue ground colour white classical figures and leaves.
- (iii) Octagonal Tray. Mus. No. LII.695. Mts. 27.7—20.4 cm.; Mid. 19th century. Exhibiting against green background two white classical figures surrounded by a creeper design this object is attractive.
- (iv) Flower pot: Mus. No. LII. 356. H: 20.9 cm; early 20th century. The simple form, the excellently wrought classical ornaments consisting of figures and garlands, make the object a valuable one.
- (v) Tea pot. Mus. No. LII.665; 19th century; H: 12.5, good shape and good mouldings combine to render the piece a pleasant one to look at.
- (vi) Vase. Mus. No. LII. 668. H: 16.6 cm. early 20th century. A sky blue handled vase set on a base the piece is of a classical shape.
- (vii) Salt pot. Mus. No. LII.705 H: 8 cm. 19th century. A nice salt container fixed with a hall-marked silver lid and relief ornaments of classical figures.

#### BAVARIAN BEER JUGS

Of the Potteries pertaining to other lands mention may be made of three clay beer jugs (L vii. 196, 197, 198) of early 20th century, probably belonging to Bavaria, Germany. They are provided with silver lids and ornamented with Roman relief figures. One jug (H. 33.5 cm) contains a German inscription which states, "He who has many friends has no friends".

#### (iv) EUROPEAN FURNITURE

Applied arts including furniture reached a high standard in Ancient Egypt. Joiners and carvers constructed Veneered bedsteads, headrests, tables, chairs and chests. Egyptian craft influenced Hellenistic and Roman styles. Even early Christian and Byzantine art was inspired by Egyptian models.

After the end of 12th century the Church ceased to be the sole patron of crafts: princes, nobles took its place. In the 12th and 13th centuries carpenters produced box-shaped beds, square chairs with high backs, chests and table tops placed on trestles at meal times. Although few new items came into existence in late Gothic times, the cutting of wood into thin strips resulted in lighter and more graceful shapes that could be decorated with delicate carving and paint work.

The Italian Renaissance affected furniture as much as it did other arts. Great artists of the time like Durer did not think themselves above designing furniture. Clear proportions marked the furniture of this era. Chests and tables were made with their purpose in mind. Often they were decorated with carving and paint work.

The style that succeeded Renaissance is described by the term Baroque. It denotes that bold, often theatrical and elaborate art style, that grew in 17th century.

The Baroque ideal of a "comprehensive work of art" meant that each art—be it painting or sculpture or furniture—should contribute to the effect of splendour and dignity. This idea which originated in France spread later through out Europe. The result in furniture making was that the independent craftsman was replaced by the Cabinet maker who no longer designed separate articles of furniture but the entire equipment of particular rooms. An example was Andre Charles Boulle—architect, painter, cabinet maker, chaser, inlayer—in the service of Louis XIV (1643–1715). The furniture articles made under the guidance of Boulle and others were rectilinear in form. Firm lines, excellent proportions characterised them. Heavy in appearance, they came to contain marquetry (inlay) and gilding. Articles for a variety of uses were made.

After Baroque, the next phase of craft was Rococo which was prevalent between 1735 and 1765. Furnitures made in the Rococo style lost their Baroque heaviness and were poised on slender, curved legs. Heavy tables were replaced by small gilt-edged ones. New materials such as rose wood, ivory and tortoise shell were used in the marquetry. Comfort as against 'magnificence' of 'Baroque' era was the aim now. Lightness, movement, asymmetrical decorative arrangements marked 'Rococo' style furniture.

Neo-classicism which followed next called for furniture different from effete Rococo. Antique models were the fashion. Straight forward and practical designs were the order of the day. The curved legs were straightened. The billowing fronts were flattened. Bronze fittings on the furniture were inspired by Greek motifs of vases and lyres and during the Napoleonic period the Ancient Egyptian motifs of lions, griffins and Sphinx.

After 1815 there was a return to simplicity. The middle class furniture of the Biedermeier period (1820-1830),<sup>8</sup> which now came in, showed 'more sober and utilitarian shapes, mostly executed in fruit wood and avoiding the use of bronze ornament'. Earlier in England Chippendale (1718-1779) and Sheraton (1750-1806) had made well-designed yet comfortable pieces in mahogany. After 1830 a change came as a result of the Industrial revolution. Old styles were copied. Furniture made since then is a mixture of many styles, not of any one nation, style or period.

#### MUSEUM'S PERIOD FURNITURE:

Within the furniture collection of the museum are found works representing Baroque, Rococo, Neo-classical, Biedermeier, Victorian styles.

#### BAROQUE STYLE FURNITURE

In France the Baroque commodes, chests, chairs, stands made in the style of Louis XIV were stately and heavy. Much

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8. "Biedermeier style, in art and design, echoed the tastes of the middle classes, especially in Germany, Austria and Scandinavian [countries, during a period of economic improvement from the late 1820s to the late 1830s. The term Biedermeier is derived from a political caricature in *Fliegende Blätter* and later featured in satirical Poems by Ludwig Eichrodt published about 1850". Britannica.

of the furniture was meant to be placed against the wall. The decorative motifs, frequently found, were birds, flowers, butterflies female masks, winged masks, acanthus foliage, modelled in gilt bronze. Ebony, Walnut, oak, Beech were some of the woods used in the making of furniture. A. Ch. Boulle (1642–1732) was the famous name in the Cabinet making. BOULLE work consists of inlay in tortoise shell, ivory and metal.

Two identical cabinets (LVII. 202) and 207 H: 104.2 cm) displayed in the Museum are the exact imitations of the original ones from the work shops of Boulle. They could be attributed to a successor working in Boulle style. It may be noted here that the original works done by Boulle were few. His four sons and others, like George Jacobe and Philippe Montigny, made excellent imitations of his designs in later periods.

The cabinets are decorated with the marquetry (inlay) of engraved brass and tortoise shell. They have medallions, one each of Louis XIV, a Bourbon Emperor, that ruled France. They are topped by finely veined marbles, their colours and veins closely harmonising with the marquetry. They are mounted on short legs.

Displaying the chief characteristics of Louis XIV style—short legs, gilt bronze ornaments—are two identical commodes (LVII. 34 and 75; H: 95.2 cm) in the Museum. Standing on Vase-shaped legs, they have fine white marble tops. Hidden inside are drawers, three in each. They have been added with shelves on either side. The face of each commode is divided into panels that are framed with bronze mouldings. The side shelves have been provided with bronze galleries. The panelled frieze is decorated with a bronze running pattern of floral branches with arrows and torches. Gilt bronze ornaments centering torches are found fixed to the commodes.

Especially interesting are some chests of drawers and tables showing Boulle work—the marquetry of metal and tortoise shell combined with ormolu (gilt bronze) mounts (LXI. 310 and 80).

Of the non-French Baroque style 17th century furniture articles present in the collection worth noting is a Dutch correct—proportioned cup board (LIII-23. H: 95 cm) its inlaid ivory work exhibiting children at play.



## ROCOCO STYLE FURNITURE

The term 'Rococo' is applied to describe the furniture produced during Louis XV period. This term which has closer affinity with the French term 'rocaille' meaning rock work of asymmetrical arrangement typifies furniture marked by asymmetrical design. The Rococo style furniture of Louis XV period is noted for a generous use of curved lines. It was elegant, gentle and suave. Varied and vast furniture to suit every convenience, every mood and every occasion was made. The man who originated 'Rococo' in France was J. Meissoner (1693-1750), a sculptor, designer and architect. But the man, who gave the best artistic expression of this style was Jean Francois Oeben (1720-1763), the celebrated cabinet maker of Louis XV period.

Louis XV style furniture of Salar Jung Museum consists of chairs, settes and tables. Pride of place among the collection goes to a copy of "Le Bureau du Roi", the writing table of Louis XV, now preserved in Louvre Museum.

An inscription in French found on the back of the table says that the table was copied by Beurdelley in 1889 a.d., in Paris from the original of 1769 a.d., attempted by Reisener of France.

What is the significance of the original writing table of Louis XV? First, designed in 1760 by J. F. Oeben it was completed by his pupil, Riesener, in 1769; took nine years to complete. Second, the official description made of the table in the official inventory 'GARDE MEUBLE', occupies nearly forty lines of print. Third, Napoleon III who had lent the original table for being copied to only two ebenistes, Dasson and Beurdeley, forbade casting and also touching the table.

Dasson and Beurdeley were rated as the first class cabinet makers whose imitations of early works were of 'Fine finish and worth purchasing' (Frederick Litchfield in *How to collect old furniture*). Dasson's copy of the table is in the Wallace collection at Hertford House, Manchester Square, London. The cost of the Dasson's copy was 72,775 Livres.<sup>9</sup>

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9. *The Book of Decorative Furniture* by Edwin Foley Vol. II. p. 202.



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**FRENCH**

LOUIS XV'S WRITING TABLE  
COPIED BY BEURDELEY IN 1889  
MTS. L: 5'6"; H: 3'10";  
DEPTH: 3'

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Beurdeley's copy in the Museum exhibits in exact detail every part of the magnificent original table of Louis XV. The table, like the original, is in length 5'6", depth 3', height 3'10. It stands on Four cabriole legs which rest on small platforms of metal. The "exquisite marquetry in choice wood material showing delicate flowers and trophies symbolising Fire, Air, War, Poetry and Royalty, embellish the Beurdeley's masterly imitation. Bronze figures, Vases, Wreaths, Plaques decorate the table (Mus. No. LXI. 471).

Among Chairs mention-worthy are two 'Bergere'—a type of chair perfected during Louis XV period. The chief mark of these chairs (LXV. 37 and 39) is that their backs continue to form the arms and contain wider and deeper seats. They are upholstered as one unit.

In the sofas of the Louis XV type 'confidente' is the unusual type of upholstered sofa that has rounded off ends. Containing curved legs and arms and upholstered in flowered silk two 'confidente' sofas are very light and elegant (LXV. 29 and LXV. 38).

**NEO-CLASSICAL FURNITURE.** The neo-classical style covers two phases—Louis XVI and the Empire period in France—from 1770s to 1814. The furniture made in the period showed its fascination with Ancient Greek, Roman and Egyptian motifs and shapes. The articles of furniture came to contain the Greek columns and pilasters, Roman eagles, goat, lion, cherubs, cupids and the Egyptian Sphinxes, Crocodiles, palm leaves in the form of bronze appliques. Although there were a number of cabinet makers who popularised the new style mention may be made of Jean Henry Riesener (1734–1806) and two architects of Napoleon, C—Percier and P. Fontaine.

Museum's neo-classical collection includes chairs, sofas, tables, cabinets and so on. Chairs constitute a good part of the lot. The Louis XVI style chairs are available both in oval and rectangular backs. The oval backed chairs are praise worthy for their refined grace and the carved ornaments given to them (some examples: LXI: 455 to 462). Armed and unarmed Empire style chairs rest on Quadrangular rear legs and the pillar-shaped front legs. The bronze appliques found on them include winged lions, palm leaves rosettes and similar stylised motifs.

The Museum possesses two Canopes (Sofas) in the style of Louis XVI (LXI. 464 and 465). These have gracefully arched backs that continue in unbroken curves to form the arms which rest on incurvate arm supports. These are designed with eight legs each, the legs being round and baluster shaped.

Besides the chairs and canopes, the museum contains a few show cases and cabinets. They are enriched with classical ornament and wood inlay. Particularly praise-worthy are two cabinets (LXVII. 176 and 219) embellished with finely chased and beautifully wrought bronze appliques and floral and geometric marquetry.

Another exhibit is a regulateur—a stand either for clock or a vase—(LXI-266) with fine bronze appliques. It bears inscription in French: "Millet a Paris"—done by a Paris ebeniste, Millet.

There are a few Jewel cabinets also. An attractive object is a cabinet (LXVII.31) decorated with a marquetry containing diaper design, fitted with gilt bronze caryatides painted, Sevres porcelain plaques.

Resting on Four bronze caryatides is an Empire period table (Mus. No. LXIII.71). The caryatides rest on a recessed plinth. On one plinth plank is placed an urn flanked by winged creatures. The frieze of the table is applied with bronze floral motifs. The black marble top harmonizes with the colour of decorations.

An interesting Empire style piece is a day bed (LVII. 346). Day beds were extremely fashionable during the period. The Museum's day bed is upholstered in flowered silk. It is fitted with a head board which curves gracefully from top. The bronze appliques consist of crocodiles, swans and floral motifs.

English furniture made under the influence of neo-classicism include the works of Heppelwhite and Sheraton. In popular mind Heppelwhite (died 1786) is associated with heart-shaped chair backs and panels painted in the manner of Capriani and Angelica Kauffmann.

A beautiful writing table done in the Heppelwhite style is in the Museum collection. The table (LXII.20) stands on long

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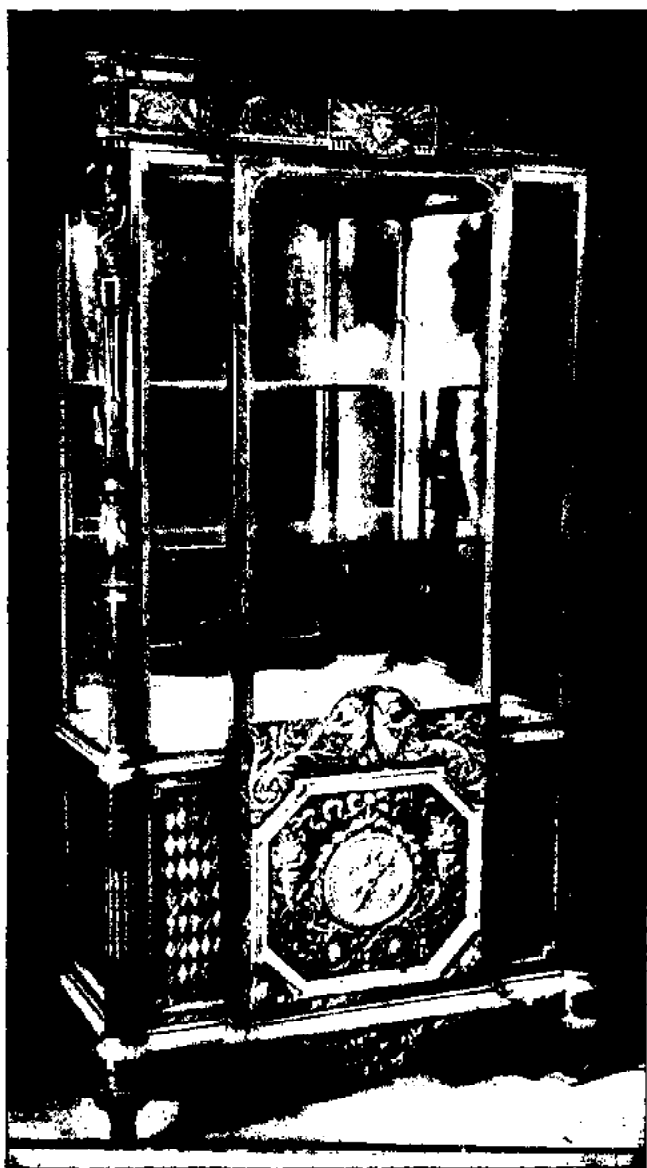
**FRENCH**

**LOUIS XVI TH STYLE CABINET**

18 C. H: 171 cm.

L: 83 cm.

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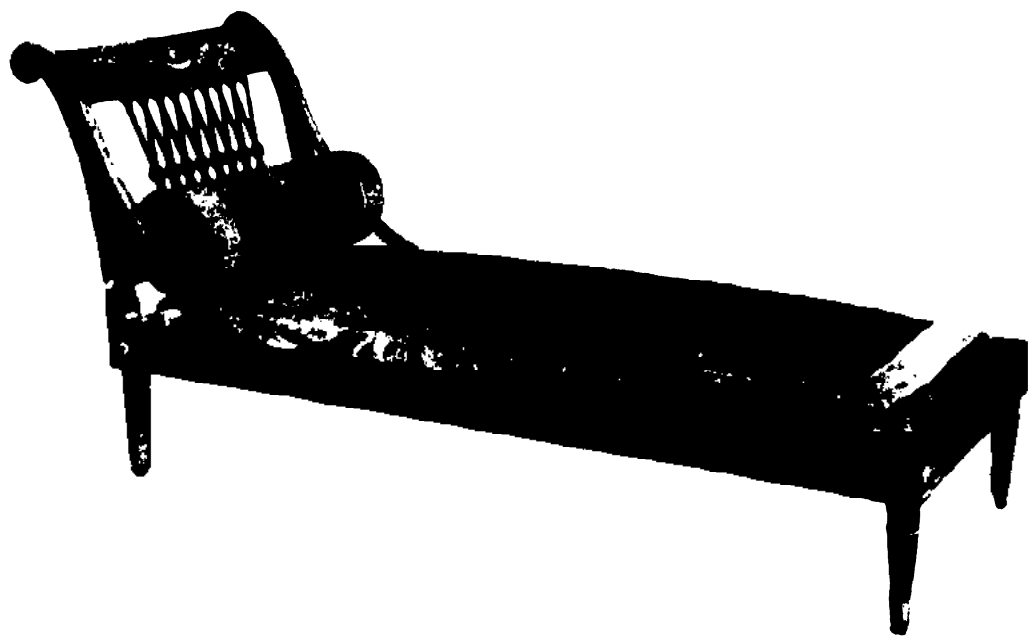


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**FRENCH**

**EMPIRE STYLE DAY BED**  
1804-1814

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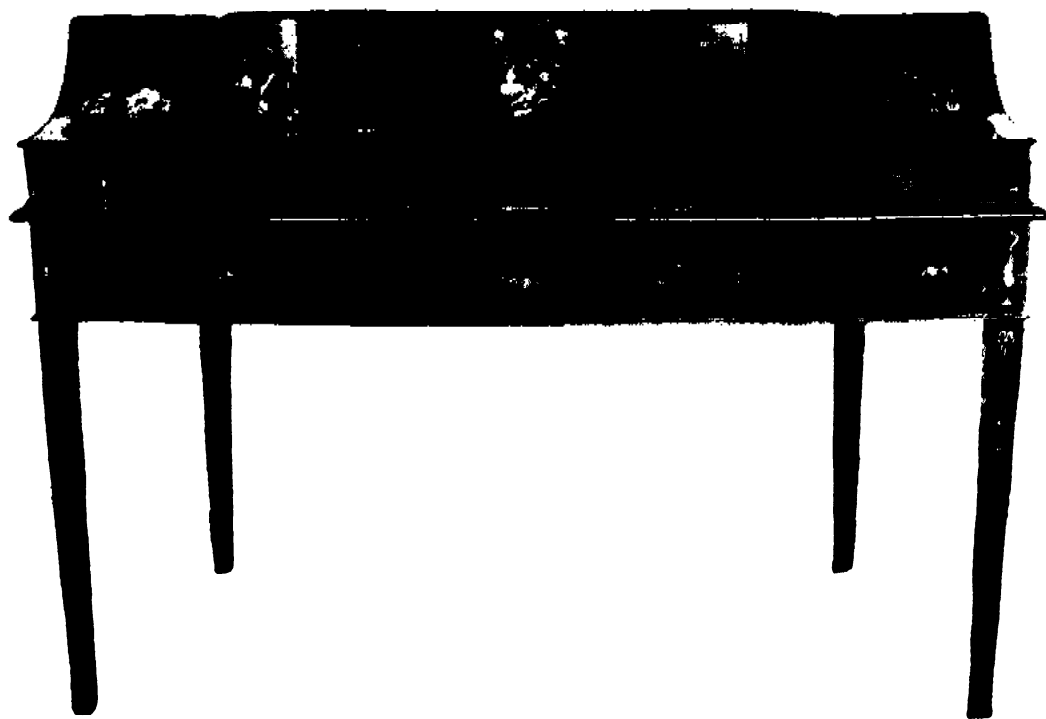


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**ENGLISH**

**HEPPELWHITE  
PAINTED IN NEO-CLASSICAL  
STYLE. LATE 18 CENTURY**

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Quadrangular tapered legs. Its top is inset with leather. It has ovals filled with paintings done in the Angelica Kauffman's style. The other delicately painted decorations include bow knots, swags, urns with flames, scrolls etc. The beauty spot of the table is the curved top enclosing drawers and pigeon holes.

Sheraton (1750–1806) was strongly wedded to the cult of straight lines. His typical chair backs are square shaped, filled with either lyre ornament or lattice or vertical balusters. His sofas and settees are graceful pieces of furniture. His decorative methods consisted of, besides, caning, turning, inlay, painting, lacquer, veneer and gilding.

A typical Sheraton settee (LII.366) found in the Museum's store (VB) has its seat caned. The legs employed are vertical. Their arms rest on Vase-shaped uprights fixed directly over front legs.

German Biedermeier (1820–1830) pieces present are two chairs (LX.381 and 382). They sport, one in each, the busts of Victoria and her husband in papier machie ovals fitted in the backs. These chairs further exhibit inlay of mother of pearl, another quality of Victorian furniture.

#### **(v) EUROPEAN GLASS**

Scholars credit the Egyptians with the invention of glass: their beads and vessels, moulded in glass, have been found.

Technical improvements led to a great phase of the glass makers' art in the Hellenistic period and in the Imperial Rome. Romans particularly developed glass making to a high degree of excellence. Blowing was discovered in 1st century B.C. New methods of decoration such as gilding, sealing a gold decoration between layers of glass, engraving, enamelling and gilding were perfected. The famous 'port land' vase, made in 3rd century a.d., now in British Museum, exhibits figures carved from white overlay on a dark blue background.

The Roman tradition was continued by the glass makers of Islam who decorated the products with enamels, gilding and cutting.

The Venetians who took the Eastern techniques in the 15th century developed them to a high level. The golden period of the Venetian glass was the 16th century. Employing 'Cristallo'—clear glass made with the addition of lime to soda-silicate mixture—a variety of articles including stemmed glasses were made and exported. Enamel-decorated ware, coloured and opaque glass, chandeliers were the other products of Venetians.

Glass cutting and faceting flourished during the Baroque and Rococo periods (17th and 18th centuries.) in Germany, Holland, Spain, Bohemia and other lands.

From 1780 onwards started being made in England, by the use of cutting, excellent crystal glass in the making of which the researches of George Ravenscroft (1618–1681) helped. A special English product is the drinking crystal glass whose straight stems are decorated with internal twists of spirals.

Fine cut glass decanters and bowls were made in Ireland between 1780–1850. Belfast and Waterford were the famous centres.

19th century Bohemian products are the coloured and overlay glass and the black glass vessels made in imitation of black basalt wares of Wedgwood factory. As a sequel to 1851 Exhibition in London the Bohemian ruby glass became a favourite with English craftsmen who made beautiful ruby coloured sugar basins, cream Jugs with white spiral threads.

After a decline in the second half of the 19th century the advent of Art Nouveau (a movement that originated in 1895 to counter the derivative conventions of the 19th century) brought about a revival of glass making. Three French artists, in particular, Brocard, E. Rousseau and Galle began experiments with glass colouring and decoration.

In recent years a number of concerns have been turning out excellent glass. Scandinavian Orrefors glass factory is celebrated for high quality glass designed by Edvald Hald and Simon Gate. The endless possibilities of glass are now only beginning to be realised. A particularly interesting use is being made of glass by the architects.

Glass which is made of sand, soda and lime can be decorated in a number of ways: colouring, enamelling, gilding, engraving, overlaying with layers of coloured glass, cutting, enclosing the gold leaf decoration between layers of glass, inserting thin glass threads into stems of glass, glass made to look like natural stone etc.

## MUSEUM GLASSES

A number of glass objects mostly of 19th and early 20th centuries, both utilitarian and decorative, are listed in the Museum's collection. Majority are Venetian glasses, followed by Bohemian, Irish, English, French, Belgium and Czechoslovakian varieties.

**VENETIAN GLASSES:** Gold leaf decoration, enamelling, cut overlay and painting are the decorations observed on Venetian vessels, drinking glasses, dishes and so on. The gold leaf decoration is found at its decorative best in two examples. A lidded decanter (LVIII.371, H: 29.3), four sided and profusely decorated with gold leaf decoration, is cut with four ruby coloured oval facets. The second example, a gilt rimmed wine measuring glass (LVIII.368, H: 8.4 cm) is embellished with, besides scrolls in gold, four honey coloured cut ovals. Enamelling, particularly the application of drops, is finely done on a goglet and drinking glass (LVIII.158). Representing cut overlay glass and bust paintings of ladies are two vases (LVIII.344 and 343). But the most likable among the cut overlay category are a tankard and six glasses (LVIII.283 to 289) their white overlaid layer cut to disclose dazzling patterns.

**BOHEMIAN GLASSES:** Bohemia, "that part of the Habsbuglands which became integrated with Czechoslovakia after the first world war" is noted for fine glasses. Most of the Museum examples are clear glass vessels and bowls overlaid with a layer of red glass. Some of them are cut through to expose panels of clear glass; others are cut with facets; a few—and the most important—have cut overlay and etched scenes of hunting and buildings. A fine example of the last kind, found in the Museum, is a large tankard with lid (LVIII.84, H: 17.1 cm), its red overlay cut and engraved to represent Vine design and a hunting scene. The stem is cut and embellished with a knop. Interesting is a round box (LVIII.189, Dia 11 cm) containing a crackled surface which is usually obtained either by dipping an object, while hot, in water or by rolling it on a bed of glass fragments.

**IRISH CUT GLASS:** Cut glass is by far the best known type. Cutting is done by pressing the glass against the grinding wheels and the parts thus ground are polished on a wooden wheel fixed with a fine polishing material. Ireland produced excellent cut glasses. A representative collection of Irish cut glasses—bowls, bottles, tumblers—are kept on view. A leading example is a drinking glass adorned with intricately cut designs (LII.445. H: 11.3 cm).

**ENGLISH GLASSES:** Of the English objects estimable are the drinking glasses, straight stemmed, the stems concealing exquisite internal twists or the spirals obtained from glass (LIII.424, 428 423, 430). A charming piece is a wine glass showing spidery leaf and stem designs expertly engraved with diamond point (LVIII.131).

**FRENCH GLASSES:** Pastel coloured, translucent French Vessels and bowls are attractive pieces. Eye-catching are two thin-bodied, light green gilt vases in attractive shapes (LVIII.224 and 225 H. :39.5 cm each).

Museum's Czechoslovakian Cameo glass resembling coloured stones consists of Vessels covered with opaque glass threads forming into floral decorations. Also noteworthy are its cut scent bottles.

Belgium coloured glass bowls, vessels, drinking glasses cut with intricate patterns afford much attraction.

#### **(vi) EUROPEAN SILVER**

In Ancient Greece and Rome silver was worked in for personal ornaments, for vessels, for coinage, for weapons and for plated decoration of baser metals. The characteristic Greek and Roman work until the end of the Roman Empire was the ornamenting of silver vessels with relief.

In the Middle Ages mainly church vessels continued to be made in the continent. In 12th century appeared spoons made in silver.

During the Renaissance in Italy elaborate silver vessels were made. Princes and nobles commissioned silver portrait

heads. Germans produced silver vessels of fantastic shape often decorated with "corals or ostrich eggs".

From 16th and 17th centuries the silver craft assumed different shapes and designs in different countries.

The characteristic Russian works were the drinking vessels, tiny cups, spoons and so on, richly enamelled.

Regarding French silver, much of it, it may be noted, was melted during the French revolution. After the revolution the French specialised in making vessels decorated in enamels and covers, cups etc. made of precious stones and encased in silver.

English silver has got a continuity since Middle Ages when church vessels were made in silver. The introduction of tea and coffee drinking at the end of 12th century led to the creation of a variety of articles: cream jugs, sugar basins, tea spoons and caddies came into being. From 16th century onwards came to be made tankards, cups and many types of drinking vessels, followed in the succeeding periods, by other services suitable to the changed tastes.

To safeguard the quality of silver a number of statutes were made in England, the important being "Hall Marking"—so called because it was first carried out of "Goldsmiths Hall" in London and was instituted as long ago as the year 1300.

Among the various marks enjoined to be made on the silver important are: a lion passant; a mark indicating the maker; letter of the alphabet standing for the year in which the marking was done; the head of the British sovereign from 1784 until 1890 denoting that excise duty on the article had been paid; and the mark showing the town where the assay was made; a Leopard's head for London; an anchor for Birmingham; a crown for Sheffield.

**MUSEUM PIECES:** English silver consisting of tea, coffee and other table services dominates the Museum's silver collection which has also a few Russian and French pieces. The earliest English silver objects are three "George III silver bladed desert knives in Chelsea porcelain handles painted in flowers and insects" hall marked with king's head and a lion, and dated to 1807. Among a few trays present in the collection an attractive one is a mid Victorian

plated Tray (XLIV.164) circa 1850, its hall mark consisting of a lion, among other things. A milk jug (XLIV.390) with a ceramic body fitted in silver case marked with anchor is probably a Birmingham product of second half of 19th century. Solid silver pieces which are few in the collection is exemplified by a silver Tea pot (XLIV.81) inscribed as having been presented by Lt. Barron. Twentieth century silver articles, some made by Mappin and Webb and other manufacturers of Sheffield are many.

Russian objects include a fine set of punch bowl made in late 1880s and a tea-service also of the same period, all exquisitely enamelled.

Two cocks (XLIV. 537 and 539), most probably made of Nickel (early 20 century) and a silver candle stand (XLIV.292), early 19 century, are the French examples.

#### **(vii) WESTERN IVORY CARVINGS**

Although the first written Greek word for elephant ('elephas') was not found till 5th century B.C. ivory and bone carving had been in vogue since prehistoric times. In the Dordogne caves in France have been found, in well preserved state, specimens of paleolithic ivory carving of realistic animals.

Ancient Egyptians, Assyrians and Cretans produced ivory figures as well as domestic articles. The Greeks who adopted the styles of their neighbours and the conquered people made good statues; the 5th C great Greek sculptor Phidias (5th century B.C.) created 42—foot statue of gold and ivory.

The Romans who became heirs to the artistic traditions of the Greeks continued from 1st century to 4th century the use of ivory in combination with metal and other materials, their ivory treasures however being 'consular diptych, triptych and polytych' works.

After the Romans, from 5th century to the 12th century, the unsettled conditions in Europe and the prohibition of images in 726 by the edict of Emperor Leo precluded the production, in sufficient quantity, of ivory carving and the few carvings that have survived are religious in subject and symbolic in appearance.

Ivory carving attained great heights during the Gothic period (12th to 15th century). Objects became descriptive and anecdotal as against the earlier works of religious and symbolic nature. Ivory articles made included boxes, caskets, reliquaries, panels, crosses and other religious pieces.

Ivory enjoyed popularity in the 16th century. Italian Renaissance ivory sculpture was secular: Greek, Roman legends were the subjects of the ivory carvings. Widely appreciated and used were the ivory carved caskets and the hunting and powder ivory horns made by the Dutch, German and Swiss carvers of which the German carvings are the finest in detail and depth.

In 17th century Italian ivory carvers were in demand for their ability in portraiture. French rulers gave encouragement to ivory artists and this aid continued through Napoleon's time.

English interest and production in ivory increased during the 18th century after the arrival of refugees from France as a result of the revolution in that country. Spain produced painfully religious crucifixes, some inlaid with rubies "to imitate drops of blood". Russian works consisted of profile medallions.

19th century saw the Belgian king and government encouraging fine ivory sculpture. "It was during the 1855 Paris Exhibition", according to an authority on ivory, "that Belgium offered artists from the Netherlands free raw ivory to encourage their exhibits". In the late 19th century there were forty known ivory sculptors in the city of Brussels. Toward the end of 19th century the introduction of machines accelerated the decline in ivory craftsmen and artists.

In the modern age innovations in the sculpture did not affect ivory sculpture. Modern ivory carvers have continued to copy the traditional subjects for which there is a commercial demand. From France have come figures with streamlined design in drapes and treatment as well as some impressionistic works.

## MUSEUM'S IVORIES

Museum's western ivories consist of religious carvings, portraits, social subjects and a few domestic articles.



Although a number of ivory saints, praying figures, Madonna and child groups (examples: 181, 171, 156, 655 of XLVI) bear periods ranging from 12th to 17th centuries, the religious sculptures of the Museum cannot be dated earlier to 18th century for the reasons firstly, that very little medieval and Renaissance christian sculpture survived to come into museums and secondly, that such of those religious carvings that had been done in ivory were preserved in private or far-flung monasteries in Europe.

Of the ivory Portraits preserved in the Museum mention may be made of 1. Henry VIII, relief carving (H: 15.7 cm., XLVI.202, (ii) Standing portrait of Mary, queen of Scots, the lower half made up of a triptych (XLVI.203, H. 25.00 cm.) and (iii) Louis XVI (XLVI.214, H. 28.3 cm.)—all of 18th century.

Also of 18th century is a handsome beer mug, body filled with carved ivory figures and handle, lid and base worked in silver to an amazing degree of excellence, probably by German craftsmen (XLVI.608, H: 22.2 cm).

French ivories dominate the 19th and 20th century museum collection. The 19th century French ivories show a variety of social subjects such as beggars, (examples 700, 701, 695 to 698 of XLVI and wine drinking groups (693, 694 of XLVI)—all carved with dramatic actions and clothed in wooden garments.

But the most pleasing forms are the early 20th century circus figures, Joan of Arc portraits, representations of knights, their figures wrought in ivory and drapes done in metals such as silver, bronze, plastic. Smooth finish, exquisite carving, appropriate actions have gone into the making of these ivories. Some examples are: (i) Archer Girl.LXVIII.35. (ii) Swimmer, LXVIII.40. (iii) Joan of Arc, LVIII.43. and (iv) Knight, LII.632.

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**GERMAN**

**EMPEROR FREDERICK THE  
GREAT, H. 74.2 cm  
PORCELAIN  
DRESDEN  
MID 19 CENTURY**

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(XVII)

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GERMAN

GOGLE  
DRESDEN PORCELAIN  
H. 60.7 cm.  
18 CENTURY

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**FRENCH**

**NAPOLEON AND JOSEPHINE  
EMPIRE PERIOD PORCELAIN  
1804-1814)**

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ENGLISH

HEXAGONAL VASE,  
DERBY PORCELAIN,  
PAINTED BY R. HAGUE  
19 CENTURY

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(xx1)

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**ENGLISH**

**WEDGWOOD  
TEA POT, H: 12.5 cm.  
EARTHENWARE,  
19 CENTURY**

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ENGLISH

WINE GLASS  
ITS STEM DECORATED WITH  
AIR TWISTS, H: 14.6 cm.  
LATE 18 OR EARLY 19 CENTURY

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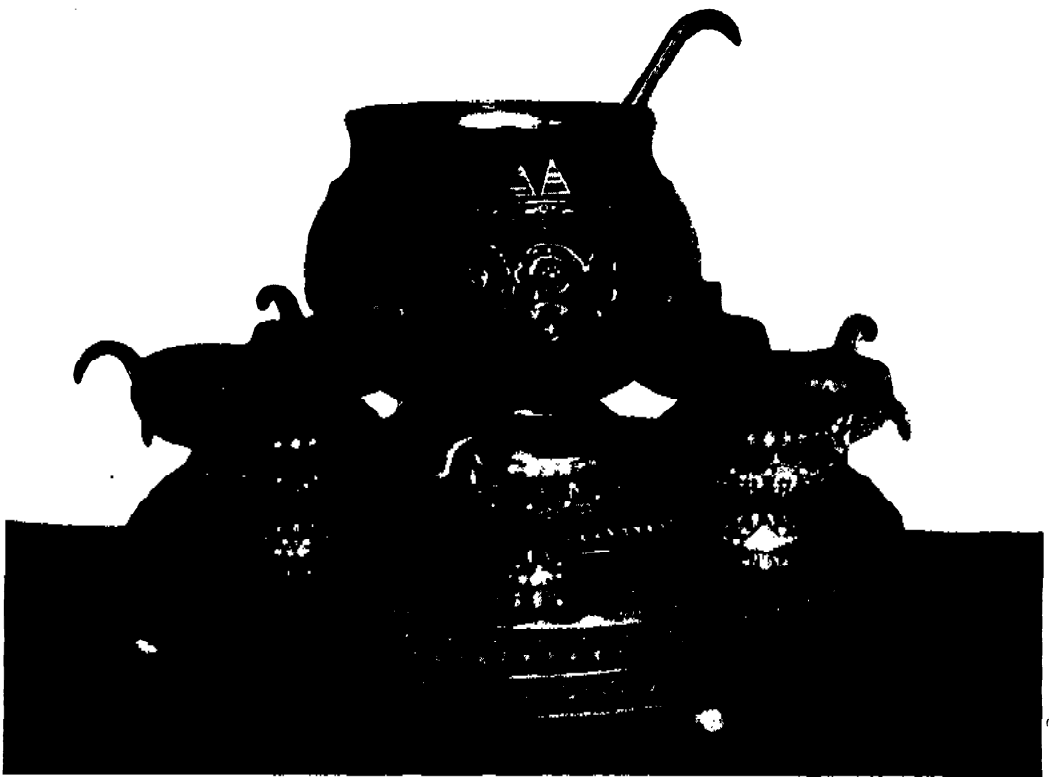
( XXIII ) .

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**RUSSIAN**

**SILVER PUNCH BOWL SET  
LATE 19 CENTURY**

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**FRENCH**

**JOAN OF ARC  
(IVORY AND METAL)  
20 CENTURY**

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(XXV)

## ERRATA

Page No.	Line No.	Printed	To be corrected as
9	30	Marcel	Marchel
9	31	Du Champ	Duchamp
13	20	E. V. Blass (1845-1932)	E. V. Blass (1843-1932)
14	6	Dizzioni (1699-1767)	Diziani (1689-1767)
14	10	Dizzioni Di Bellund	Diziani Di Belluno
14	11	Dizzioni	Diziani
14	12	Dizzioni	Diziani
14	12	Lazzerini	Lazzarini
14	19	Dizzioni	Diziani
14	33	Angelica-E-Medora	Angelica-e-Medoro
14	34	drama	poem
14	35	Medora	Medoro
16	27	Girodet de Roucy	Gjrodet de Roucy Triosan
16	28	Ingress	Ingres
18	26	de Roucy	de Roucy Trioson
18	26	painted by Roucy in 1820	painted by Roucy in 1808
19	15	Leon Coignet and Gres	Leon Gogniet and Gros
21	22	18th Century	19th Century
23	3	painted around 1820	painted around 1806-7











