

A pair of exceptional, carved, ivory panels after the panels in the Maximilian I Coin Cabinet by Christof Angermair in the Bayerische Staatsgemäldesammlung

Sold



Description

LHS inside door of cabinet, upper vignette : possibly depicting Nomios' who was a shepherd, seducer of nymphs, and musician upon the shepherd's pipes. Most of the mythological stories about Pan are actually about Nomios, not the god Pan.

Here he sits in a forest attracting many different types of animal with his sweet music. The extraordinary depth of the carving is illustrated by the almost translucent quality of the town in the background as the ivory surface here is so thin. Compare to the depth of the leaves and Nomios.

LHS inside door of cabinet, lower vignette : This shows Nike, the Greek goddess of victory engraving the word 'Victoria' onto a panel while in the background we see soldiers marching celebrating a recent victory as evidenced by the trophies they carry. Again the background behind the tunic on a stake has a translucent quality to it as the ivory is so thin due to the depth of the carving, again compare to Nike.

LHS door, main vignette, Pan is depicted on the bottom right playing his pipes amongst a group of male figures, each playing a different instrument Pan is the god of the wild, shepherds and flocks, nature of mountain wilds, hunting and rustic music, and companion of the nymphs. He has the hindquarters, legs, and horns of a goat, in the same manner as a faun or satyr. He is recognized as the god of fields, groves, and wooded glens and connected to fertility and the season of spring.

The cherub handing over a posy also symbolizes fertility as does the rabbit. This vignette is carved within an oval cartouche supported by masks and amorini. The depth of the carving is illustrated by the translucent quality of the farm and workers in the fields in the centre, in comparison to the players in the foreground.

RHS door panel, the top right vignette appears to mirror Nomios on the left, shown as a solitary figure playing the violin in nature but surrounded by a more exotic group of animals including a lion, an elephant and a camel suggesting a more idyllic setting. Again look at the contrast between the depth of the carving of Nomios and the hares in the centre.

The bottom scene on this right panel appears to refer to Rome with the founding Romulus and Remus as young boys suckling

a she-wolf and under the imposing gaze of a strong bearded male figure, probably Mars, who was thought to be their father. A large group of people are bringing gifts and a sacrifice of a cow is taking place.

The main vignette on the right hand side panel depicts the nine Muses, who personify knowledge and the arts, notably literature, dance and music. They were the nine daughters of Zeus and Mnemosyne and were considered the source of the knowledge, related orally for centuries in the ancient culture that was contained in poetic lyrics and myths. Here they are heralded by the cherub above playing his trumpet and within an oval cartouche supported by amorini and masks.

PANEL DIMENSIONS :

Height : 238mm, Width : 82 mm, Depth : 8mm at greatest and carved back to virtually nothing in parts

PROVENANCE : Private Collection, Scotland

These panels were most likely executed in the 19th century, after Christoph Angermair's famous coin cabinet for th...