
KUNST
HISTORISCHES
MUSEUM
WIEN

Celebration!

8 MARCH - 11 SEPTEMBER 2016

The Kunsthistorisches Museum's anniversary exhibition is about celebrations – in every sense of the word. It coincides with the festivities to commemorate the 125th birthday of its home on Vienna's grand Ringstrasse, and it looks at celebrations and festivities in the context of their cultural history. The main focus of the exhibition is on the timespan between the late Middle Ages and the French Revolution, i.e. the period from which most of the artworks in the KHM's collections date. We look at various aspects of celebrations in the Early Modern Age and their evolution at princely courts (especially that of the Habsburgs), in urban centres and in the countryside. Eating, drinking, dancing and making music literally form the centre of the show (Gallery VIII); the adjacent galleries (Galleries I and IX) look at out-of-doors festivities (e.g. royal entries and tournaments) organized in conjunction with coronations, weddings and royal births but also at parish fairs, markets and events celebrated during Carnival. One of the show's leitmotifs is the temporary overturning of rules through role-playing and disguises that defied historical, cultural and gender-specific differences.

What remains of a celebration when it becomes the subject of an exhibition? Maybe we should begin by upending the question: we can display the remains of the day, show-pieces, props and depictions of parties. For thousands of years, feasts and festivities both sacred and profane usually also presented or showcased something. Court festivities, too, were ideal occasions to display costly show-pieces normally stored in princely treasuries or *Kunstkammer* collections – for example, in 1764 a spectacular rock-crystal vessel (no. 1) was transported from the Treasury in Vienna to Frankfurt/Main solely to be displayed at the coronation of Joseph II.

Not a traditional show-piece but a uniquely significant prop is the tablecloth commissioned by Emperor Charles V in 1527 for the banquets of the Order of the Golden Fleece (no. 2); it is displayed at the very centre of this exhibition. Made-to-measure and worn for jousting, sumptuous parade suits-of-armour (nos. 58, 71, 72) are among the most fascinating disguises to have come down to us. But invisible props were also vital elements of festive infrastructure, things like the 17th-century rocket-stick (no. 85) that reminds us of the breath-taking splendour of countless ephemeral baroque spectacles.

The largest group of artefacts, however, are illustrations of festivities. They functioned as representations of the actual event, helping to disseminate the political propaganda it was designed to convey. In the Renaissance depictions of peasant funfairs were also popular, offering a counter-project to the strictly hier-

archical world of the elite. Especially during Carnival, a topsy-turvy world, in which rules were temporarily overturned or inverted and social tensions released. A selection of musical artefacts (nos. 122, 123) illustrates the manifold interdependencies that existed between courtly festivities and peasant fairs. Francisco Goya was court painter to the King of Spain, but he, too, depicted numerous popular funfairs and their typical entertainments (no. 116).

The specific visual demands of festivities made depicting them exacting as well as fascinating. This is true both for artificially-lit interiors (nos. 26, 27) and fireworks displays (nos. 81-84), but also for compositions comprising vast numbers of figures – see, for example, Bruegel's compositions (nos. 99, 100) – which evolved into *Wimmelbilder* (teeming compositions); on the other hand, artists like Rubens were more interested in the erotic connotations of these social gatherings (nos. 112, 123). The *fêtes galantes* of Watteau and his followers (nos. 114, 115) exude playful ease – open, dreamy, undefined constellations of elegantly dressed protagonists set in a wide idyllic landscape.

Visitors will be the main judges of the success of this exhibition. It is clear, however, that modern-day visitors differ markedly from both the guests and the spectators of traditional festivities. But how does a modern audience view itself? The exhibition poses this question in the form of a baroque mirror (no. 124) that may serve as a substitute or as a precursor of contemporary selfies. Or can it become an instrument of humorous self reflection, for which there is more than enough cause 125 years after the formal opening of the magnificent museum building on the Ringstrasse?

Gudrun Swoboda

1

CEREMONIAL SIDEBOARD

Centrepiece »lion«, eight spoons, five monumental vases, four flower vases, two decorative ewers, two large presentation bowls 1st half of the 16th century – 1st quarter of the 17th century

Ceremonial sideboards functioned as a stage for some truly imperial goblets that documented the emperor's wealth and thus his power and authority. Lavish festivities and princely pomp and circumstance were designed to amaze and astound. Amassing precious *objets d'art* was an integral element of being a ruler, and they, in turn, illustrated their owner's patronage and enhanced his prestige. From the 14th century onwards multi-storey sideboards were erected to display the finest artefacts in a prince's treasury and his collections. Their size and the number of storeys were regulated and reflected the owner's social rank; a five-storey sideboard was the prerogative of emperors and kings. Owning a large number of rock crystal vessels perfectly documented a prince's great wealth. In 1764 this impressive large vessel (1.2) and the two ewers with handles (1.8) were among those showcased on the ceremonial sideboard set up for the coronation banquet of Joseph II at Frankfurt. The still visible damages date from that time.

2

THE TABLECLOTH FOR THE KNIGHTS' TABLE AT THE BANQUET OF THE ORDER OF THE GOLDEN FLEECE

Jacques de Hoochboosch (weaver) Malines, 1527

The magnificent table linen ensemble once used for banquets of the Order of the Golden Fleece was only recently rediscovered in the museum depot. The almost complete set comprises two large tablecloths, a dozen napkins and the cloth that covered the buffet.

The weaver Jacques de Hoochboosch produced the linen damask at Malines around 1527 for the sovereign of the Order, Emperor Charles V. We know that this table linen was used for the first time by the emperor and his knights at the 1531 Chapter Meeting held at Tournai. Its enormous size makes this tablecloth the largest extant one from the early Modern Era; equally remarkable are its age and quality, and the unusual pictorial programme. 57 fields are decorated with the emblems of the Order; others feature the regalia of Charles V, the year 1527, depictions of the Order's patron saints, Saint Andrew and Saint James, and the arms of various contemporary knights.

3

KITCHEN-INTERIOR

drawing after an illustration in: Bartolomeo Scappi, *Opera*, 1st edition Venice 1570 Innsbruck, Tiroler Landesmuseum Ferdinandeum

A native of Lombardy, Bartolomeo Scappi (1500–1577) served as personal chef to six popes. In 1570 he published his revolutionary cookbook entitled *Opera*, which comprises over 1000 recipes. The six-volume book was the Renaissance's first major school of cookery. It features not only culinary innovations such as the preparation and use of new exotic foodstuffs but also the innovative use of local produce, gives tips on diets, and discusses the appointment of the ideal kitchen.

4

EIN NEW KOCH- BUCH

Marx Rumpolt, 1st edition Frankfurt 1581 Vienna, MAK – Austrian Museum of Applied Arts / Contemporary Art

A native of Hungary, Max Rumpolt served as cook to the Elector of Mainz and the Queen of Hungary and Bohemia. In his introduction he claims that one of his recipes was Queen Anne's favourite dish. He omits, however, to mention that he was sacked from his post as personal chef to Archduke Ferdinand II of Tyrol for pilfering food and pinching kitchen utensils. Before listing 2000 international recipes he opines on seating plans for princes, officers and civil servants as well as on the order of courses and on show-dishes. A large number of woodcuts illustrate his descriptions.

5

LI TRE TRATTATI

Mattia Giegher (actually Matthias Jäger) Padua 1639 Innsbruck, Universitäts- und Landesbibliothek Tirol

Mattia Giegher's treatise is the first comprehensive, illustrated description of how to fold napkins and other table linen. Using starched or pressed fabrics, or fabrics stitched together, he showed readers how to create a huge variety of designs; some of his models required supportive structures made of plaster or wood. These virtuoso textile creations were not intended for guests to wipe their fingers or mouths but to amaze and delight them. Artful table linen turned a banqueting table not only into a feast for the eyes but also into a total experience.

6

NEUES SALTZ- BURGISCHE KUCHENBUCH

Conrad Hagger Augsburg 1718 Vienna, MAK – Austrian Museum of Applied Arts / Contemporary Art

Pastries were not only decorated with much imagination, they could also contain surprises such as court dwarfs who would jump out, or musicians. The two pages on show here offer instructions on how to construct a support for pastries in the shape of game or wild animals. The kitchen staff then modelled the dough and the filling onto these support structures made of wood and wire. We do not know if these show-dishes were actually consumed at table or were merely intended as a feast for the eyes.

7

SERVING DISH IN THE SHAPE OF A WILD BOAR

Majolika Holitsch Manufactory (today Holíč, SK), before 1760
Vienna, MAK – Austrian Museum for Applied Art / Contemporary Art

Elaborate show-dishes formed a seminal part of courtly hospitality; they enhanced the host's prestige and illustrated the excellence of his kitchen.

A glazed hog's head was regarded as particularly elegant and noble. Serving dishes in the shape of a naturalistically modelled boar's head were particularly sumptuous show-dishes. At courtly banquets it was customary to place a whole hog's head on the table. In a way, this dinnerware brings the features of the devoured beast to the table. The upper part of the boar's head can be removed, and its nostrils allowed the dish's hot steam to escape. Such magnificent faience dinnerware attempted to imitate the game killed at grand hunts as realistically as possible.

8

THREE KNIVES FROM A CARVING SET

owned by Emperor Maximilian I.
Burgundy, c. 1470

A carving set this precious would only be used at court banquets. Known as a presentoir, it comprises luxurious pieces elaborately made of brass and ivory. The master-carver would carve a slice and present, i.e. offer it to a guest on the blunt, wide blade of the presentation knife. The carving knife has a broader single-edged blade with a turned-up double-edged tip. It was used to cut up the food that was then served on the presentation knife. The pointed cutting knife was used to cut meat or bread.

9

BOX IN THE SHAPE OF A WHEAT SHEAF

Southern Germany, 2nd half of the 17th or 1st half of the 18th century

This precious gold box depicts corn ears bound in a sheaf. Twelve cut diamonds decorate the silver ribbon that indicates where the small receptacle can be unscrewed. It contains a toothpick, a tongue scraper and a tiny ear spoon, each of which can be inserted into the handle-extension. Until the 18th century these objects were among the most important utensils for personal hygiene, and they were also used at table. Decorated as elaborately as this ensemble, they were not only tiny personal tools but also functioned as a status symbol.

10

»MUNDZEUG« OF MARIA THERESIA

Vienna, middle of the 18th century
Vienna, Hofmobiliendepot

These utensils are made of solid gold and were used exclusively by Empress Maria Theresia. Until the late 18th century »Mundzeuge« (mouth instruments) used by only a single person were common. Every time the sommelier charged with bringing this set from the Silver Chamber for one of the empress' meals went to fetch it he was accompanied by Imperial Life Guards who illuminated the way for him – a service expressly intended as homage to the imperial »Mundzeug«. In the Age of Enlightenment this custom was felt to be increasingly obsolete, and Maria Theresia tried her best to simplify the complex protocol that governed the imperial court in Vienna.

11

TWO SHEET MUSIC BOOKLETS

southern Germany, 2nd quarter of the 16th century

These artefacts are part of a set of four linen booklets that together notate a song for six voices in embroidered notes and texts. The song was composed for Emperor Charles V's royal entry into Augsburg, welcoming him as a triumphant victor who will bring harmony and peace. The title pages are elaborately embroidered with pearls and in gold- and silver thread and depict the imperial arms, sceptre, cross and sword. These precious but totally impractical textile artefacts were among the most remarkable objects in the *Kunst- und Wunderkammer* (chamber of art and natural wonders) assembled by Archduke Ferdinand II at Ambras Castle.

12

KETTLEDRUM BANNER

Austria, middle of the 18th century

Kettledrums were placed on metal stands and played by musicians standing behind them. The copper kettle was sometimes concealed behind elaborate drum-banners, eight of which from the imperial court orchestra (*Hofmusik-kapelle*) have survived. Ground colour and appliquéed arms were selected in accordance with the event at which the drum was used. This drum-banner features the arms of Emperor Franz I Stephan flanked by two legendary beasts, on a red ground. Note the insignia of the Order of the Golden Fleece, as well as other insignia, below the coat-of-arms.

13

PRONKSTILLEVEN WITH FRUIT, BOU- QUET OF FLOWERS AND A PEACOCK

Nicola Malinconico
c. 1690
Vienna, Academy of
Fine Arts, Picture
Gallery

This luxurious still-life brings together magnificent flowers, a tame peacock, ripe fruit and exquisite gold and silver vessels. The elegant bird perfectly complements this opulent ensemble. Note also the grand palatial building set before a silvery night sky in the background. The sumptuous composition brings together treasures emblematic of an aristocratic way of life. We may assume that the painting was once displayed in a palace and symbolized the very luxury that corresponded to its owner's status.

14

DESSERT STILL-LIFE WITH BOUQUET OF FLOWERS

Georg Flegel
dated 1632

A feast for all the senses: delicacies, scent and a visual treat. Although these sweet tidbits are depicted with great verisimilitude, this still-life is not a snapshot of a real meal but a carefully composed artwork that functions as a symbol of both alluring wealth and the transience of earthly pleasures. Both the Chinese Wan-Li porcelain plate and the precious gilt bowl symbolize prosperity. The latter is filled with costly rock candy sticks from the Canary Islands, a sweet treat also known as »ice sugar«. Flowers, delicacies and elegant table implements were integral elements of fine dining in the 17th century.

15

TABLE AUTOMATON FEATURING DIANA AND A CENTAUR

Hans Jakob I.
Bachmann
Augsburg, c. 1602–1606

Automatons played a seminal role in formal banquets. Here, a centaur clutching bow and arrow serves as the mount of Diana, the goddess of the hunt. Note the delicate goldsmith work embellished with enamel and precious stones. But this group of figures also conceals state-of-the-art technology: various clockwork mechanisms allow the automaton to zig-zag across the table at a given time while the head of the goddess and of one of her canine companions turn, the other hound opens its mouth, the centaur rolls his eyes and eventually shoots his arrow. This turns the precious automaton into a drinking game: the guest in whose direction the arrow flew had to give a toast and drain his glass.

16

GOBLET, SO-CALLED GRIFFIN'S CLAW

Northern Germany (?),
2nd half of the 14th
century

BEZOAR, SET IN THE SHAPE OF AN OAK, WITH A BOAR

Vienna (?), c. 1700

GOBLET WITH IN- DIAN SCENES MADE OF RHINOCEROS HORN

Hans Jakob Mair
(goldsmith)
Augsburg, c. 1700

The prevalent fear of being poisoned was combated with exotic materials credited with magical apotropaic powers. The charm of these artefacts lies in the conflation of a belief in their secret powers and virtuoso craftsmanship.

Curved cattle horns were believed to be the claws of griffins, a legendary composite creature, part lion and part eagle. Set as a precious goblet, they were credited with the ability to identify poison and render it harmless.

The gastrointestinal system of a particular breed of goats contains bezoars, incrustated balls of indigestible hairs and plant remains. Placed in a drink, they were believed to detoxify it, with some bezoars costing ten times their weight in gold.

Rhinoceros horn was credited with the power to identify poison by making the secretly added liquid froth up, thereby detoxifying it. At times it was even regarded as the horn of the legendary unicorn, and its alleged apotropaic powers made it one of the most sought-after natural materials.

17

PUBLIC BANQUET HELD AT HOFBURG PALACE ON JUNE 13, 1560

Francesco Terzio
in: Hans von Francolin,
Thurnier Buch
warhafftiger ritterlicher
Thaten [...], Wien 1561
Vienna, Theatre
Museum

A feast in honour of Emperor Ferdinand I led to this rare Habsburg family get-together. But instead of a private, intimate mood a courtly official curiosity predominates. Countless spectators have come to watch the public banquet held in the old Hofburg Palace. Terzio's depiction includes information on the appointment of the gallery and the dishes served: the walls are hung with precious tapestries, on the right is a large ceremonial sideboard set with costly goblets, and a canopy marks the seat of the highest-ranking person in the room: Emperor Ferdinand I, who is sitting at the head of the table.

18

BANQUET TO CELE- BRATE THE WED- DING OF COSIMO II DE' MEDICI AND ARCHDUCHESS MA- RIA MAGDALENA, 1608

Matthäus Greuter
Vienna, Albertina

This banquet held at the Palazzo Vecchio in Florence was a lavish affair. At first glance the sober etching conveys but little of this sumptuousness, documenting instead the nature of this feast, namely that the focus was not on eating but on seeing/being seen. The tables are arranged by height, and guests are seated only on one side of them to ensure they have the best possible view of the stage-like podium; there we see two carriages with singers serenading the newly-weds. At the end of the performance the names of the noble bride and groom were called out from a cloud mounted on the ceiling.

19

DIE GROSSE
FREY=TAFEL DER
NIEDERÖSTER-
REICHISCHEN DREI
OBEREN HERREN-
STÄNDE

C. Engelbrecht and
J.A. Pfeffel, after J.C.
Hackhofer
in: Erb-Huldigung [...],
Vienna [1705]

Each new Habsburg ruler was enthroned as the sovereign of Lower Austria in a ceremony known as the Hereditary Homage. In the 18th century this sober formal act, in which the Estates recognized their new liege lord and swore fealty to him, evolved into an elaborate courtly ceremony laden with protocol. This engraving after Johann Cyriak Hackhofer (executed by Christian Engelbrecht and Johann Andreas Pfeffel) illustrates the lavish banquet held for the Estates of Lower Austria at Hofburg Palace in Vienna following their Homage to Joseph I in 1705: members of the aristocracy and the clergy are enjoying a sumptuous meal.

20

BANQUETING
SCENE

Domenico Cresti, called
Il Passignano
c. 1590

This picture gives us an idea of what a courtly banquet looked like in the late Renaissance. In the foreground the ruler and his consort are seated at a separate table. A court jester presents them with a glass goblet filled with wine, and an exotic bird. Behind him the guests are seated at a long banqueting table, with the places allocated to each of them (i.e. their distance from the rulers) reflecting their rank; most of them are looking at the princely couple. Note the gold saltcellars in the shape of ships placed on each of the tables. On the left is the ceremonial sideboard, on which a precious vessel is being carefully positioned.

21

THE CHAPTER
MEETINGS OF THE
ORDER OF THE
GOLDEN FLEECE
HELD AT PRAGUE
AND LANDSHUT
1585

attributed to Sigmund
Elsässer
Innsbruck, after 1585

This precious picture scroll comprises thirteen coloured and gilt engravings with explanatory verses that record the festivities of the Order of the Golden Fleece. As the oldest family member present, Archduke Ferdinand II of Tyrol – who became a member of the Order in 1557 – represented the absent Sovereign of the Order, his cousin King Philipp II of Spain. He was thus charged with leading the investiture and enacting the ceremonial duties listed in the Order's statutes. He knighted the newly admitted members (only Emperor Rudolf II was exempted in deference to his exalted rank), presented them with a copy of the statutes, and placed the collar round their necks. Then the candidates swore an oath of allegiance. The day concluded with a banquet, tournaments and a fireworks display.

22

COURT BANQUET
TO CELEBRATE THE
ENGAGEMENT OF
ARCHDUCHESS
MARIE CHRISTINE
TO PRINCE ALBERT
OF SAXONY, 1766

Johann Carl Auerbach
1773

This public banquet was held in a no longer extant gallery in the Leopold Wing of Hofburg Palace in Vienna. Life Guards shielded the imperial family from the other people present, who were merely observers. The bride and groom are seated on the right of Emperor Joseph II, who sits at the head of the table under a canopy beside his second wife, Maria Josepha of Bavaria. The other guests arranged around the table are the brothers and sisters of the bride and the groom; the tablet bottom right lists the names attending this noble dinner party.

23

TWENTY GLASS
FLOWERS

Court Glassworks at
Innsbruck (?)
c. 1570/90

The Kunstkammer of the Kunsthistorisches Museum houses a large number of fragile glass decorations from the late 16th century. The filigree work on the small bouquets and tiny single flowers was known as lamp work: small molten pieces of glass are shaped and manipulated over a lit torch. These exquisite and exclusive flowers were probably worn as hair ornaments. Perhaps they were worn at one of the sumptuous parties where we may imagine the ladies receiving such luxurious little gifts.

24

A BOUQUET OF
FLOWERS WITH
THE SIEGE OF
GRAVELINGEN IN
THE DISTANCE

Jan van den Hecke
dated 1652

The prestigious and expensive tulip was introduced from Turkey to Vienna in the 16th century. It quickly became popular throughout Europe, which led to a veritable tulip-mania complete with extreme price rises in early 17th-century Holland. Pictures of flowers were also popular because their beauty – unlike that of real flowers – was not ephemeral. But it was their very transience that helped raise the prestige of a host who included costly fresh flowers in his festive décor.

25

FIGURINE OF THE CAPITANO

TWO FIGURINES
DISGUISED AS
»ETHIOPIANS«

TWO FIGURINES
DISGUISED AS
»GARDENERS«

Lodovico Ottavio
Burnacini
Vienna, 2nd half of the
17th century
Vienna, Theatre
Museum

Lodovico Ottavio Burnacini (1636–1707), court theatre-engineer and costume designer to Emperor Leopold I, produced countless designs for figurines (»maschere«) for the imperial theatre, for court festivities and for the Commedia dell'arte. The Commedia originated in Italy and features a recurring set of characters or masks; clever improvisations and skilful acrobatic displays by the members of these travelling troupes ensured them a warm welcome at courts throughout Europe. The Capitano is one of the few male Commedia characters to appear without a mask; he is a much-hated captain.

»Wirtschaften« (inns) and »Bauernhochzeiten« (peasant weddings) were among the most popular Carnival entertainments at European courts. These mummeries without a dramatic storyline or plot were extremely popular in 18th century Vienna. They offered courtiers the opportunity to temporarily abandon court protocol and disguise themselves as representatives of different professions and nationalities.

During Carnival, the imperial court hosted a number of banquet-masques. In the run-up to the event guests drew lots to decide who partnered whom. Emperor and Empress assumed the role of »innkeepers« at the »Black Eagle Inn« and for one evening waited on their court. Guests dressed up as members of various nationalities but also as chaplain, shepherd or cook. Costumes were devised in pairs and may have been inspired by Ludovico Ottavio Burnacini's drawings (see no. 25), which are also on show here.

Attending these festivities was not regarded as fun. The costumes were costly, and the gentlemen were expected to entertain the lady allotted to them by presenting her with numerous small gifts throughout the evening, which could push up the cost of attending this function to something like 3000 guilders. Surprisingly often these roles were allotted to courtiers who had recently been overlooked in the allocation of an office, or were known to consider applying for one in the near future.

26

A COURT BANQUET HELD DURING THE REIGN OF EMPEROR LEOPOLD I AND EM- PRESS MARGARITA TERESA

Jan Thomas
1666

27

NOCTURNAL BANQUET

Wolfgang Heimbach
1640

Over fifty people have assembled around a long table illuminated by countless candles in a gallery (*Ritterstube*) at Hofburg Palace in Vienna. It appears that the left end of the long banqueting table was reserved for higher-ranking guests as they are sitting on upholstered chairs and not, like the remainder of the company, on simple wooden ones. The bright light brilliantly illuminates the tapestries hung on the walls; the two on the left were executed after cartoons produced by Heimbach. Precious tapestries ensured a splendid setting and were among the most luxurious artefacts used to furnish a gallery or dining room for a courtly feast.

28

TRICK CHAIR

Germany, 2nd half of the
16th century

At a princely »Willkomm«, a formal ceremony to welcome an important visitor, court etiquette regulated when and what host and guest drank to express their mutual regard. These ceremonies were held in designated rooms where guests wrote their names in a »drinking book« and drained a certain amount of wine from specially made goblets. At Ambras Castle, Archduke Ferdinand II of Tyrol celebrated these »gastereyen« (guest welcomes) in an artificial grotto that still exists. This is presumably also where this curious trick chair saw service. With the help of hidden spring mechanisms and cables the sitter's weight activated metal arms that suddenly darted forward to manacle his thighs, stomach and upper arms. Ferdinand would only remove these metal fetters after the candidate had passed a drinking test, which consisted of quickly downing a goblet of wine. The iron chair is lavishly embellished with floral and grotesque ornaments and may once have been painted all over.

29

DRINKING BOOK FROM AMBRAS

Innsbruck, after 1567

Guests at Ambras Castle were welcomed with a special glass they had to drain in one go, proving they were worthy of signing the host's »drinking book«. Three of these drinking books have survived, one of which lists the names of participating ladies. Taken together, the three books contain the names of over 900 noblemen, wealthy burghers and members of the clergy; today, they represent an important historical source. They illustrate both the cosmopolitan backgrounds of the guests welcomed at Ambras and the Archduke's hospitality, which frequently disregarded political or religious differences.

30

SMALL BARREL

Murano, 1567 (?)
Vienna, MAK – Austrian
Museum of Applied Arts
/ Contemporary Art

Some Murano glass goblets used during the drinking ceremonies held at Ambras have come down to us. Gentlemen had to imbibe the content of a small barrel that held around 0,6 litres, ladies »ain Cristallin glass wie ein Schiff« (a crystal glass in the shape of a ship) that held 0,22 litres.

This barrel was presumably used for gentlemen taking the drinking test in the grotto of Bacchus at Ambras Castle. Guests were first served hot, spicy food and then offered the glass filled with wine. Both ladies and gentlemen had to drain it in one go; only then were they allowed to enter their names in the Ambras drinking book.

31

HUMOROUS GOBLET: BOOT, HAT, GUN

Innsbruck (court
glassworks), last quarter
of the 16th century
Hall (court
glassworks?), last
quarter of the 16th
century
Saxony/Bohemia, c. 1610

There were no limits to the imagination of artists who produced drinking vessels. Among the most curious examples – and true highlights of the art of glassblowing – are goblets in the shape of a riding boot; a tradition dating back to the early Middle Ages, these artefacts were extremely popular north of the Alps. This boot from the collection assembled by Archduke Ferdinand II at Ambras is the oldest extant example of its kind in the world. Another unique piece is a thin-walled vessel in the shape of a »Spanish hat«, complete with high crown and a turned-up brim. Note also the verisimilitude of the glass wheel-lock gun with circular pommel. Wine was poured in through the gun barrel.

Drinking from such humorous goblets required a great deal of skill, as some of the openings were concealed or disguised, or narrow. Some of the drinkers may also have been taken unawares by the amount of wine the goblet contained.

32

GOBLET IN THE SHAPE OF A FOOL'S HEAD

Leonhard I. Bräm
Zurich, 1556

This goblet in the shape of a fool's head is carved from an exotic coconut whose distant land of origin made this kind of *naturalia* the preserve of the wealthy elite. The silver setting imitates a fool's cap complete with bells reminiscent of his traditional asses' ears. Drinking from this goblet required a steady hand; to drink from it one had to turn it by 90°, and if one of the bells jingled the entire procedure had to be repeated – much to the malicious joy of the other guests and presumably the chagrin of the candidate.

33

HUMOROUS DRINKING VESSELS: COCKINESS, TANTALUS, WEDDING GOBLET

Innsbruck, c. 1580/90

Boisterous and occasionally coarse drinking games proved a perfect antidote to ennui and boredom. The Tyrolean potter Christoph Gandtner produced a unique series of curious goblets; in the course of these drinking games participants first had to locate the vessel's actual opening or spout by removing various stoppers. Imbibing the liquid contained therein was made more difficult by additional concealed openings from which wine could flow unexpectedly and uncontrolled. It seems difficult to believe that the nude woman enthroned on a hedgehog in this Allegory of Cockiness functions as a goblet. A man sitting astride a barrel, with a table overflowing with food placed like a collar around his neck, seems to suffer the torments of Tantalus, whose eternal punishment was to feel unquenchable thirst and hunger. And it is the skirt of the elegant lady that functions as the cup, a conceit that prevents the drinker from putting the goblet down before he has fully drained it.

34

FRATERNISATION CUP, SO-CALLED BRATINA

Moscow, before 1637

A bratina is a traditional Russian ceremonial drinking vessel. The name derives from »brat«, i.e. Russian for »brother«. Such cups were used to offer visitors a welcome drink and were passed »from brother to brother«; the bratina's function was similar to that of the vessels used in Central Europe to offer guests a welcome drink (called »Willkhumb« or »Willkomm« in German). Both types of vessel and their respective ceremonies share the fact that a goblet is passed around from which everyone present then drinks.

35

LIDDED IVORY GOBLET FEATURING A BACCHANAL AND MYTHOLOGICAL SCENES

Hans Jakob I.
Bachmann (goldsmith)
Meister IPG (ivory
carver)
Augsburg, dated 1642

During the Baroque sumptuous ivory goblets were produced as showpieces without any practical function. Frequently displayed during festivities, their décor often features exuberant bacchanalia. On the outside of this lidded goblet Bacchus, the god of wine, is sidling up to a drunken, helplessly willing maenad. His retinue cheers him on, laughing, making music, dancing, and picking grapes. The four small reliefs at the foot and the lid respectively depict celebrated love stories from Ovid's *Metamorphoses*; the lid is surmounted with Cupid, the god of love.

36

THE TRIUMPH OF BACCHUS

Maerten van Heemskerck
c. 1536/37

The Triumph of Bacchus documents both the deity's ecstatic effect on the members of his retinue – who have abandoned themselves to excessive drinking and wild dancing – and warns of the consequences of too much drink. The nude and weary god of wine is seated on a cart drawn by an equally exhausted donkey; a barrel serves as his throne. His boisterous retinue has gathered around him, they are moving in the direction of the ruined triumphal arch on the far left. However, the real destination of the bacchantic procession is the monopteros dedicated to the cult of Bacchus that is visible in the distance. Using a mirror, a mischievous boy reveals that the coarse figure of a satyr, who has tripped and is vomiting, is also relieving himself.

37

BACCHANALIAN SCENE: »SILENUS DREAMING«

Peter Paul Rubens
c. 1610-12
Vienna, Academy of Fine Arts, Picture Gallery

Note the lavish arrangement of delicate sparkling glasses and goldsmith works beside flabby drunken Silenus, who has lost all inhibitions. Note also the two lovers in the dusky background. After drink has lulled the body to sleep, an ecstatic dream brings forth the desire for love and wealth. Enjoying the gifts of wine is contrasted with its changeable effect on man as a creature both cerebral and compulsive. The mask on the maenad's head symbolizes this double nature. Without the restraint of reason the consumption of wine not only increases sensual desires, it also perverts Nature itself – personified here by the panther, Dionysus' companion, a wild feline creature abandoning itself to something as alien to its nature as the enjoyment of grapes.

38

TABLE FOUNTAIN

Melchior I. Gelb
Augsburg, 1st half of the 17th century
Vienna, MAK – Austrian Museum of Applied Arts / Contemporary Art

This table fountain is part of a group of centrepieces designed to entertain guests at sumptuous banquets. In theory at least it could be used to mix wine with water, because drinking watered-down wine was regarded as a courtly virtue. Open a valve and the liquid flows down into the receiving basin below; the basin is supported by Neptune clutching his trident. A swan has settled on one end. A Nereid, a mythical sea creature, is kneeling at the centre of the vessel, balancing a small barrel on her head; on it rides Bacchus, the god of wine, clutching a drinking cup in his left and grapes in his right hand. On his head is a small shell bowl, which is, in turn, surmounted with Mercury.

39

A LION KILLING A BULL

Antonio Susini, after Giambologna
Florence, c. 1600

STRIDING LION

Giambologna
Florence, c. 1590

FEMALE BATHER

after Giambologna
Northern Italy, 2nd half of the 16th century

Giambologna was a Flemish artist who became court sculptor to the Medici in Florence, where he produced small bronzes famed for their ideal poses, perfectly balanced compositions and restrained drama. His clever way of mass-producing them helped disseminate his artistic inventions throughout Europe. Cast in bronze, his creations became sought-after collector's pieces. But his compositions also served as templates for statuettes made of a truly ephemeral material – sugar – that were produced as exclusive table décor for festive occasions. At the wedding banquet celebrating the union of Maria de' Medici and King Henry IV of France the table featured numerous sugar sculptures that amazed and enchanted the noble guests.

For a long time sugar was an expensive luxury import, and was known in Europe as »white gold«. Confectioners able to produce such extravagant décor for princely festivities – even tableware was made of sugar – were lauded as artists.

40

CENTREPIECE IN THE SHAPE OF A SHIP

Abraham Werner
Augsburg, 1st quarter of the 17th century
Innsbruck, Ambras Castle

This small ship mounted on four wheels was not only a movable centrepiece, it could also be used as a ewer. Its bow is shaped like a spout, and the handle is located at the stern. Ship-shaped artefacts served as saltcellars or held a ruler's personal cutlery. Keeping them in special and well-guarded ships ensured that tableware, drinks and salt could not be poisoned or tampered with. Princes were most in danger of being poisoned, so these table-ships were usually placed in front of them; over time, they evolved into a symbol of their owner's exalted rank, into table insignia. But sumptuous table-ships could also be displayed on a ceremonial sideboard – see, for example, the pictorial scroll depicting a chapter meeting of the Order of the Golden Fleece (no. 21) held in 1585.

41

SUGAR SCULPTURES

A LION KILLING A
BULL, STRIDING
LION, BULL,
FEMALE BATHER

after Giambologna

GLASS AND PLATE

after 16th century models
Strada in Chianti,
Fonderia artistica Del
Giudice Leonardo

Long ago banished from our dining tables, small ephemeral sculptures made of sugar, gum-like tragacanth or marzipan once decorated elegant banqueting tables at European courts. These sculptures frequently functioned not only as décor but also referred to the reason for the banquet or played a part in political-dynastic propaganda. None of these fragile objects has come down to us; it was their ephemeral character that made them so precious. The statues produced especially for this exhibition give you an idea of what such table decorations, known as *trionfi di tavola*, looked like. Modelled on statuettes by Giambologna, they were cast in melted sugar by Italian craftsmen, who also produced the goblet and the plate modelled on 16th century shapes. These artefacts amaze and delight, conveying a charming sense of sweet make-believe, which is presumably also what had fascinated many a noble guest in the Renaissance.

42

FOUR KRATERS

Komos; banquet;
symposium; four komast
dancers
Greek, Attic red-figured
pottery; 2nd – 3rd quarter
of the 5th century B.C.

In classical antiquity kraters were used to mix and serve wine, which was at first always mixed with water. They also had a role in the drinking games often played during symposia. From the 6th century B.C. onwards symposia were the epitome of learned yet amusing conversation. One of the guests was designated the master of ceremonies for the entire evening. Participants reclined on pillowed couches, where they were served food and wine. As befits their use, these four kraters – although not from a homogenous group – are all decorated with motifs recounting scenes from a symposium. Music also figured prominently at these drinking parties, so the images include guests, tables and drinking vessels as well as musicians and a number of typical instruments such as chitara and aulos.

43

TWO RHYTA (DRINK-
ING HORNS) IN THE
SHAPE OF A
GRIFFIN'S HEAD
AND OF A GOAT'S
HEAD

Greek, Attic red-figured
pottery; c. 400 B.C.

A rhyton is an unusual drinking vessel in which wine was also served at symposia. Initially it was simply a horn, but then artists began to model them after animals. A rhyton cannot be set down but has to be held or drained in one go. Some of them are pierced at the bottom or in the muzzle of the animal's head, so the drinker can pour the wine into his mouth.

44

CUP: YOUNG MAN
PLAYING KOTTABOS

Greek, Attic red-figured
pottery; c. 500 B.C.

CUP: YOUNG MAN
WITH WALKING
STICK

Greek, Attic red-figured
pottery; 480–470 B.C.

STATUETTE

Etruscan, 5th century
B.C.

At the beginning of a symposium guests discussed learned subjects like politics, art or literature, but as the evening progressed lighter forms of entertainment featuring musicians and hetaerae took their place. Drinking games like kottabos also figured prominently among the evening's entertainments. We know a great deal about this game from pottery, literary sources and surviving implements. Cups played a central role in this game of skill: players cast the remainder of the wine in their almost empty cups at a target by dexterously swinging the cup with one hand and flinging the wine lees. The action is depicted on one of the cups on show here. The aim was to sink smaller cups floating in a large vessel, or to hit a plate placed atop a bronze stand. The small bronze figure served as the tip of such a stand.

45

NATURAL TRUMPET
IN D

Anton Schnitzer
Nuremberg 1581

Trumpets are traditionally employed to announce and proclaim; they are also used by the military. The delicate ornamentation, virtuoso craftsmanship and precious metal of this elegant instrument document that it played its part in princely pomp and circumstance. Such instruments were regarded as important representational objects in princely collections; this one is from the collection assembled by Archduke Ferdinand II at Ambras, where it is already listed in the inventory compiled in 1596.

46

TRIUMPHS OF
CAESAR

the Trumpeter; the
Bearer of Trophies; the
Elephants; Caesar in his
Chariot

after Andrea Mantegna
before 1598

The Duke of Mantua commissioned Andrea Mantegna to produce a series of large *trionfi*; completed in 1505, the series was displayed in a gallery reserved for court festivities and formal receptions. It depicts Caesar's triumph after his victory in the Gallic War. In the 16th century the *Triumphs* were considered Mantegna's best-known work, and were copied and reproduced by numerous artists. The pictures in Vienna are by an anonymous painter who translated Mantegna's series into small grisailles. They are generally regarded as the models for the *Triumphs*' first complete transposition into prints, Andrea Andreani's 1599 series of woodcuts. Mantegna's *trionfi* reflect the period's profound admiration for classical antiquity. Both his images of Romans and his use of literary sources document Mantegna's deep familiarity with the ancient world; for example, the rendering of the elephants and of Caesar's chariot is informed by Suetonius' descriptions.

47

TRIUMPHS OF MAXIMILIAN

Maximilian's Wars,
Hans Springinklee

Imperial Trumpeter,
Leonhard Beck

Cart laden with Trophies,
Hans Springinklee

Indian Natives,
Hans Burgkmair

1796 (first edition 1526)

Vienna, Albertina

Pageants and royal entries into a city functioned as visual confirmation of a ruler's power and authority; most looked back to the festive and ostentatious victory parades celebrated by triumphant generals in ancient Rome. Not surprisingly this is also what inspired Emperor Maximilian I, the ruler of the Holy Roman Empire, who regarded himself as the legitimate heir of the ancient emperors. Maximilian was the first monarch to realize the potential of prints, whose reproducibility and mass appeal enabled him to reach a much wider audience. Consequently, he commissioned not only the painted luxury version of his *Triumphs* but also a woodcut version begun in 1516, for which he employed the leading artists of his time.

This is, however, not a faithful record of a real pageant but a procession of the most important people and events in the emperor's life, comprising his entire court, his family, his ancestors and his army, as well as riders clutching flags emblazoned with the arms of all his lands.

48

THE »WILD MAN« BARTLMÄ BON AND ARCHDUKE RUDOLF

MAN ON STILTS

southern Germany (?),
after 1560

These are two pages from Archduke Ferdinand's tournament book; they document two scenes from the great tournament held in Vienna in 1560. One was the entrance of the giant Bartlmä Bon who appeared disguised as a »Wild Man« clutching a whole tree. His costume was informed by contemporary ideas – hirsute and uncivilized, he symbolized »prehistoric man«. Disguises and entertainments also figured prominently in tournaments. People walking on stilts – »giants with wooden legs« – played an important role as announcers and forerunners, providing – much like the »real« giant – an amusing, and amazing, diversion.

49

COMBAT ON FOOT IN FRONT OF HOF- BURG PALACE IN VIENNA

Hanns Sebald
Lautensack
from: Hans von
Francolin, Thurnier
Buch warhafftiger
ritterlicher Thaten [...],
Vienna 1561
Vienna, Theatre
Museum

On May 24, 1560 began a spectacular event that was to last an entire month, the so-called Vienna tournament, which Archduke Maximilian II had organized in honour of his father, Emperor Ferdinand I. Comprising numerous jousts, dances and banquets, this lavish event was also important for the evolution of courtly festivities. The different jousts were embedded in a framework plot inspired by contemporary chivalric novels and classical literature. This page from the illustrated description of the event depicts the combat on foot staged in what is now the inner courtyard of Hofburg Palace, and in which the giant Bon was one of the participants (see no. 48).

50

A GIANT AND A DWARF (BARTLMÄ BON AND THOMELE?)

German, last quarter of
the 16th century

This double portrait thrives on the contrast between the two sitters: the dwarf's small stature emphasizes the giant's impressive height. Legend has it that the sitters are Archduke Ferdinand's court giant, Bartlmä Bon, and his court jester, Thomele. The commission of this exceptional portrait presumably reflects contemporary interest in discoveries and Nature as well as the period's love of curiosities. In fact, both sitters played their part in court festivities and pageants, their unusual appearance enhancing the event's attraction. The giant caused quite a stir when he participated in the so-called Vienna tournament held in 1560. The Armoury at Ambras houses an original mannequin measuring 2,60 metres in height and clad in the »giant's armour« that he may have worn for this tournament.

51

A DWARF IN AR- MOUR (THE COURT JESTER THOMELE)

circle of Francesco
Terzio, c. 1560–1580

Until the 18th century people of small stature were welcome additions to princely households, and many of them were portrayed on the orders of their master – think only of the moving paintings produced by Velázquez. Most court dwarves also served as court jesters, both entertained the court. This portrait of one in armour may be a portrait of Thomele, the best-known among Ferdinand's court dwarves at Ambras. He was famous for a spectacular stunt: at a buffet held during the so-called Munich wedding of 1568 he had sprung – armoured and clutching a sword – from a pastry. The armour worn by the sitter in this portrait is similar to the one on show here (no. 52), although there are a number of differences.

52

A BOY'S HARNESS

c. 1600
Innsbruck, Ambras
Castle

This harness was made either for a child or for a court dwarf. Archduke Ferdinand II loved these small members of his court, and a number of them lived at Ambras. The most famous was Thomele, whose portrait may have come down to us (no. 51); in it, the sitter wears a harness not dissimilar to this one. We know that the court jester had been provided with a suit-of-armour because the oldest inventory of the Armoury at Ambras compiled in 1583 lists »Des zwergls Thomerles harnisch« (the harness of the dwarf Thomerle).

53

PLAYING CARDS FEATURING MONKEYS

Tyrol, c. 1580

These »giant playing cards« are in many ways exceptional. Their size suggests that they were not intended for playing but as *Kunstkammer objets d'art*. Here monkeys, some of them dressed up as kings and ladies-in-waiting, have replaced the figures normally found on face cards – presumably a reference to the »looking-glass world«; the four suits are represented by fruit. The backs of the cards are decorated with the arms of Archduke Ferdinand II, and the set is listed in the 1596 inventory of his *Kunstkammer*. Even if this pack of cards was obviously not intended for regular use, we cannot exclude the possibility that it occasionally saw action at show-games organized in the context of courtly festivities.

54

FREYDAL, THE TOURNAMENT BOOK OF EMPEROR MAXIMILIAN I

RENNEN STECHEN FOOT COMBAT MUMMERY

southern Germany,
c. 1512–1515

Freydal is one of the most lavishly illustrated tournament manuscripts to have survived from the early Modern Era; it is also an unrivalled source of information on jousting in the late Middle Ages. Together with two contemporary publications, *Theuerdank* and *Weisskunig*, it celebrates and documents Maximilian's life for posterity. *Freydal* is the first volume of the trilogy. Its title is both the name of the book's hero and the literary alter ego of the emperor who competes in 64 jousts. At the end of his journey he wins the hand of the princess (Mary of Burgundy).

The illustrations are based on actual tilts and mummeries the emperor had fought and attended. We can identify his opponents and many of the contestants mentioned in the text. But unlike *Theuerdank* and *Weisskunig*, *Freydal* was never completed. We only have a short hand-written concept for the proposed text, and printing blocks were produced for only five of the 256 planned miniatures.

55

SIX MASK-VIZORS

These six mask-vizors reflect the 16th century's love of costume armour. They were worn for splendid pageants, many of which were staged during Carnival or in connection with masked tournaments. Vizors with grinning visages, carefully worked in the shape of animal heads and *all'antica* designs were meant to amaze and entertain contestants and spectators alike. Executed in oil paint, the naturalistic-looking faces of Turks and Moors depicted on these helmets symbolized the propaganda battle between the Christian Habsburgs and their Muslim adversaries in Eastern Europe and Northern Africa (see no. 65)

56

HYDRA-SHAPED CREST

owned by Ludovico
Gonzaga
Northern Italy, 15th
century

From the late 12th century onwards the helmets of knights were surmounted with crests that helped to identify them; most were eventually adopted as their wearer's coat-of-arms. Some, however, functioned as the personal device of a prince. Ludovico Gonzaga's device was the Hydra, the seven-headed serpent-like monster from Greek mythology. As soon as one of its heads was cut off, two new ones grew in its stead. The message was clear: every attack would lead to escalation. Today the crest has lost one of its heads, both wings and part of its tail; it is made of iron and was originally damascened in silver.

57

MORION AND CIR- CULAR SHIELD ALL'ANTICA

owned by Archduke
Ferdinand II
Milan, c. 1560

In keeping with contemporary taste, Archduke Ferdinand II commissioned a number of suits-of-armour *all' antica* from different Italian armourers. These sumptuous garnitures functioned as princely self-display and propaganda. Motifs and scenes decorating the various parts are full of allusions to the wearer's elevated rank. Most of them are based on engravings. This ensemble is worked in the style of the Milanese artist Lucio Piccinino. Note the Judgement of Paris depicted on the circular shield on show here. It references the Trojan War and thus Aeneas. At the time, the Habsburgs claimed descent from Aeneas, so this scene symbolizes their pretensions to the Roman Empire. The helmet, however, also features angels making music, which suggests that this ensemble was worn during a pageant. Frequently real steel harnesses *all'antica* resembled those depicted by Mannerist painters in their frescoes.

58

ARMOUR ALLA ROMANA

owned by Francesco Maria della Rovere-Montefeltre, Duke of Urbino
Filippo Negroli, Milan, dated 1532

The symbolic attire worn by participants in courtly pageants and festivities was of great import and functioned as a form of self-display. Classical models were particularly popular. Armour »alla romana« or »all'antica« indicated that the wearer saw himself as a successor of the rulers of ancient Rome. The display of one's claim to the unconditional secular power and authority of the ancient emperors perfectly reflected Italian Renaissance princes' desire for pomp and circumstance; for example, Francesco Maria della Rovere (1490–1538), the leading general in Italy at the time of Pope Julius II, commissioned this magnificent half-harness alla romana from the celebrated Milanese armourer Filippo Negroli (rec. 1532–1553). Clearly informed by ancient mask-helmets, the open morion imitates the head of a curly-haired African. The ears even have holes for earrings. This half-harness is the earliest extant dated work by Filippo Negroli.

59

»ROMAN ARMOUR« FOR MAN AND HORSE

owned by Archduke Ferdinand II
Milan, 1545/50

This armour for man and horse commissioned for Archduke Ferdinand II of Tyrol is a particularly charming example of a suit-of-armour *alla romana* (see no. 58). The mail shirt comprises two different kinds of rings cleverly combined to form a pattern depicting the heraldic symbols of the Duchy of Austria. Both the shoulder pieces and the morion feature fantastic faces, while the knee-caps are decorated with realistic lions' heads. Although the armourer took some liberties with his ancient models by introducing these fantastic elements, some of the details are clearly informed by classical antiquity: for example, the shaf-fron is shaped like a horse's head munching on an acanthus leaf; the gilt caps of the boots are particularly evocative: they imitate bare toes. This emphasis on the contrast between extreme artificiality and reality reinforced the armour's allegorical message.

60

CORAL SABRE (KORDELATSCH)

owned by Emperor Maximilian II
Italian, c. 1560

This coral sabre belonged to Emperor Maximilian II; the exotic material, its alleged magical powers, the virtuoso handling and the classical references make this the ideal Mannerist Kunstkammer *objet d'art*. Ancient literature attributed the formation of corals to Medusa's petrifying glance. In 16th century eyes, this turned the owner of this coral sabre into a new Perseus – the hero who had vanquished the Gorgon, and a model of virtue revered by all rulers. In addition, corals offered protection against the evil eye. The exotic material also guaranteed the owner unlimited admiration. And, last but not least, the sabre's shape was believed to be Roman and thus eminently suitable to be worn with a suit-of-armour *alla romana* (see no. 59)

61

TOURNAMENT BOOK OF ARCHDUKE FERDINAND II

Austria, after 1557

Archduke Ferdinand II was a devoted patron of jousting, which helped to raise the sport's prestige at the Habsburg courts. During his tenure as governor of Bohemia Ferdinand staged legendary masked tournaments in the gardens of Prague Castle. His tournament book is modelled on the *Freydal* commissioned by Emperor Maximilian I (see no. 54). It documents all the jousts Ferdinand had fought between 1548 and 1557 at Prague, Pilsen and Vienna, making it one of the most important sources on jousting in the second half of the 16th century. The Hussars' tournament for which contestants dressed up as Moors (fol. 53) recalled the festivities staged during the Carnival following the Turkish campaign of 1556. The Ottoman disguise references the threat to the empire's eastern frontiers, which continued to increase after the Battle of Mohács. Some of the images depict the archduke kitted out in the style of a mounted Turkish officer (fol. 167). Masks showing the then widely popular Wild Man symbolized the untamed, which is contrasted to the orderly life of the imperial court at Prague (fol. 140).

62

THE »KOLOWRAT- WEDDING«

Sigmund Elsässer
Innsbruck, 1580

Around the middle of the 16th century tournaments with a storyline or a framework plot became popular. Archduke Ferdinand of Tyrol was a devoted patron of this form of pomp and circumstance. To celebrate the wedding of his chamberlain, Johann Lipsteinsky von Kolowrat, in 1589 he organized sumptuous festivities based on a complex mythological programme that he himself had devised. In five acts this theatrical tournament presented the world of mythological deities and the four seasons, the signs of the zodiac, and the four elements. Among the highlights was a carriage, drawn by eagles, in which rode Archduke Ferdinand himself accompanied by Philemon and Baucis, the ideal mythical bridal couple. Ferdinand's court painter, Sigmund Elsässer, documented the spectacle in hand-coloured engravings that were glued together and rolled up, making it easy to visualize the pageant in its entirety (see no. 64).

63

TOURNAMENT BOOK OF ARCHDUKE FERDINAND II

Austria, middle of the
1560s

Since the Late Middle Ages tournaments were sumptuous, elaborately staged events carefully documented in increasingly lavish illustrated publications (see no. 54). The inventory compiled in 1596 following the death of Archduke Ferdinand II of Tyrol also includes tournament books, among them this little-known publication. Note the exquisite handling in the miniatures, the verisimilitude in the depiction of the magnificent polychrome textiles, and the vigorous rendering of the knights and their mounts. Charming vistas of expansive hilly and woody landscapes also document a powerful creative drive.

64

WEDDING CODEX OF ARCHDUKE FERDINAND II

Sigmund Elsässer
Innsbruck 1582

As he had done for the »Kolowrat wedding« (see no. 62), Ferdinand's court painter Sigmund Elsässer also documented in great detail the lavish pageants organized as part of the festivities staged to celebrate the archduke's second marriage to Anna Caterina Gonzaga, whom he wed in May 1582 at Innsbruck. The continuous foreground strip that unites all the images comprising the series creates the illusion of a pageant filing past us. The abundant use of gold- and silver highlights makes the wedding codex one of the period's most precious. Note also the verisimilitude in Elsässer's detailed rendering of the participants' sumptuous robes and accessories. One of the few extant tournament requisites is a Hungarian shield embellished with parrot feathers (see no. 65). Both the mythological sequences and the Wild Man, a popular motif at the time, function as princely self-display. The Wild Man symbolized enemy powers, and overcoming those was one of the foremost duties of a prince.

65

HELMET FROM A HUSSARS' ARMOUR

southern Germany,
1555/56

BRIDLE DECORATION (WUNTSCHEK)

Middle European, after
turkish model, 16th
century

HUNGARIAN SHIELD EMBELLISHED WITH PARROT FEATHERS

Innsbruck 1582

Archduke Ferdinand II of Tyrol favoured oriental disguises for his masked tournaments. They repeatedly saw action during festivities known as »Hussars' tournaments«, which pitted a party of Christian knights and Hungarians against a group disguised as Ottomans. Their respective armour borrowed elements from that of the elite Christian troops who defended the empire's eastern frontiers. The pageants staged at Innsbruck in 1582 to celebrate Ferdinand's marriage to his second wife, Anna Caterina Gonzaga, were also greatly admired (see no. 64).

This love of all things oriental is both an allegorical reflection of the contemporary political situation of the Habsburg Empire, and an expression of the joy of dressing-up in exotic costumes and assuming a different, strange identity. But two Renaissance epic poems highly esteemed by the period's aristocratic society – Ludovico Ariosto's *Orlando furioso* and Torquato Tasso's *Gerusalemme liberata* – may also have nurtured this partiality for the Middle East.

66

TWO KNIGHTS (TOY FIGURINES)

Mühlau near Innsbruck,
c. 1500

These two brass figurines are children's toys and may even have belonged to one of the grandsons of Emperor Maximilian I. At the time, jousting invoked the nobility's glorious past, represented a perfect, ideal duel, and revived ancient chivalric virtues. These toy knights playfully introduced young members of the elite to the customs and traditions of jousting.

The two horses are soldered onto brass plates with wheels. The mounted and armoured riders are not affixed to their chargers. Pull the strings and the knights hurtle towards one another, each »attempting« to unhorse his opponent with his lance.

67

RENNZEUG OF EMPEROR MAXIMILIAN I

Court armoury at
Innsbruck
1510–1515

Like the *stechen*, the *rennen* was a form of jousting; it was regarded as particularly dangerous and extremely spectacular. A prominent patron of the sport, Maximilian used it to attract young knights to his court. In a *rennen*, the mounted combatants fought with sharp lances, making specialized armour – the *rennzeug* – essential. The narrow slit in the helmet (*rennhut*) shows that their eyes required enhanced protection. Another vital piece of equipment was the large concave shield that guarded the jouster's hand that held the reins (*renntartsche*). But he did not need to wear armour for arms and legs: his arms were protected by the *renntartsche* and the semi-circular vamplate on the lance, and there was no enemy infantry to threaten his legs.

Emperor Maximilian I commissioned this *rennzeug* from Konrad Seusenhofer, for many years the head of his court armoury at Innsbruck.

68

STECHSACK

owned by Emperor
Maximilian I
southern Germany,
c. 1480/90

The *stechen* was a form of jousting initially fought without a barrier separating the two contestants. From the 15th century onwards we differentiate between the »German mode« fought without a tilt barrier, and the »Italian mode« fought with one.

As the cost of a single trained charger could approach the price of a small farm, attempts were made to protect the valuable mounts. In the 14th century this led to the development of specialized armour and equipment for the *stechen*, including a specialized helmet and saddle and the *stechsack*, a u-shaped sack filled with straw designed to prevent injury to the horse's chest. It is made of hessian, and its ends are stitched with a string. No other *stechsack* has come down to us.

69

MECHANICAL BREAST-PIECES

southern Germany
(Innsbruck?), c. 1480

Emperor Maximilian I energetically promoted the *rennen*, even devising mechanical tricks to enhance the dramatic action and visual effects for contestants and spectators. This form of jousting was known as the *geschißtscheiben-* or *geschißstartschenrennen*: it simulated an old-fashioned tilt where wooden shields, which frequently splintered after taking a direct hit, had been the norm. Maximilian commissioned a frame with a mechanism comprising springs and levers to which the shield was attached. A direct hit on the shield of one's opponent activated the mechanism, catapulting the pieces of the disintegrating shield into the air. With these mechanical tricks the emperor was alluding to the dangerous feats he had performed in the tiltyard as a young man in 1475 at the Landshut wedding. His tournament book *Freydal* comprises depictions of such jousts (see no. 54).

70

HELMETS, CAPS AND VIZORS

Since the late 12th century the design of helmets has played a seminal role in the history of jousting armour; the aim was to combine the best possible protection for a contestant's eyes and head with making it as easy as possible for him to breathe. Of course, the armourers also had to take into consideration the many different forms of jousting, each of which required specialized armour.

Painted arms or crests helped to identify the jousters. For example, for combats fought with maces a large helmet with a grid-like eye-protection sufficed. But the large helmet worn for foot tournaments, which were particularly exhausting, was primarily designed to facilitate breathing; the eye-slits were small to prevent the tip of a contestant's sword from injuring his opponent's eyes.

71

ARMOUR FOR FOOT COMBAT FROM THE »INTERWINED- BANDS GARNITURE«

commissioned for
Archdukes Rudolf and
Ernst
Anton Peffenhauser
Augsburg, c. 1571

More suits-of-armour have survived from the wedding of Charles II of Inner Austria to Mary of Bavaria celebrated in 1571 than from any other Habsburg event. The imperial court artist Giuseppe Arcimboldo devised the complex programme and was in charge of its execution. The entire programme may be read as an allegorical celebration of the Habsburg's view of the Renaissance universe in which Austria took the lead. The bridegroom's two nephews, Archdukes Rudolf and Ernst, had returned from Spain, where they were being educated, to attend the event.

The garniture is named after its etched décor, which features a complex pattern of intertwined bands and hop flowers that covers the entire sheer surface. Sadly, no documents relating to the armour's commission have survived, but the exquisite handling supports its attribution to the Augsburg armourer Anton Peffenhauser.

72

CUIRASS FROM THE ROSE-PETAL GARNITURE

owned by Maximilian II
Franz Großschedel
Landshut, 1571

Named after the design engraved on the decorative bands, the rose-petal garniture was ordered by Maximilian II in 1571 from the ducal armourer Franz Großschedel (rec. 1517–1562) in Landshut for the wedding of his younger brother, Archduke Charles II of Inner Austria. For this important event, the emperor's eldest sons, Rudolf and Ernst, wore the *intertwined-bands garniture* (see no. 71). Content and programme of the elaborate celebrations held at Vienna and Graz, which lasted several weeks, was in the hands of the imperial court artist Giuseppe Arcimboldo. He devised a complex programme in which the disguises donned by the participating princes reflected their dynastic and political aspirations.

This cuirass is part of a garniture that comprises four complete jousting armours and one horse armour, making exchange pieces superfluous; this new style replaced the earlier popular multipiece garnitures conceived like a modular construction system and comprising numerous pieces of armour that could be interchanged and adapted to form the different types of jousting armour (see also no. 73).

73

PAGE FROM THE PICTORIAL INVENTORY OF THE 3RD ARMOURY AT AMBRAS CASTLE

commissioned by
Archduke Ferdinand II
of Tyrol
Vienna, c. 1580

Archduke Ferdinand II loved tournaments and commissioned a pictorial inventory of his personal suits-of-armour. The final page of this manuscript is particularly interesting. It showcases the individual pieces of the *eagle garniture*, one of the largest extant multipiece garnitures. Emperor Ferdinand I had commissioned it in 1546 from the Innsbruck armourer Jörg Seusenhofer for his son, Archduke Ferdinand. It comprises 87 separate pieces that can be assembled – in the style of a modular construction system – to form twelve different suits-of-armour featuring the various pieces of equipment and attire required for the different forms of jousting.

74

TOURNAMENT TOKENS AND FAVOURS

SLEEVE, CAPELET

before 1580

WREATH

German, 2nd quarter of the 16th century

Tournaments were not only a stage for the elite at play, for pomp and chivalrous self-display, they also contained a strong erotic component best documented in tournament favours and tokens. Ladies presented contestants with these favours as an expression of their affection. Pieces of clothing such as sleeves or capelets especially made for this purpose were popular. The capelet on show here is monogrammed »PH« and may once have been worn by Philippine Welser, Archduke Ferdinand's first wife. Unmarried ladies would present these tournament tokens to the winners of the various jousting competitions. However, the knight thus honoured would return his prize to the lady but request a dance at the ball that concluded the festivities.

75

WINTER

Giuseppe Arcimboldo
1563

The Milanese artist Giuseppe Arcimboldo (1527–1593) joined the court of Emperor Maximilian II in 1563. He produced numerous portraits of members of the imperial family but is best known for his fantastic composite heads. Winter, on show here, is part of a series of eight paintings that together present an allegory of the seasons and the elements, and celebrate the emperor as the ruler of the Universe. The »M« woven into the straw cloak forms a direct link to the Habsburg monarch. Arcimboldo again refers to the conceit that identifies the emperor with winter in his complex concept for the festivities to celebrate the wedding of Maximilian's younger brother, Archduke Charles II of Inner Austria, to Mary of Bavaria. In the ancient Roman calendar winter marked the beginning of the year, making it the emperor's »personal season«.

76

TWO CHOREOGRAPHIES FOR SLEIGH RIDES IN THE INNER COURTYARD OF HOFBURG PALACE IN VIENNA

Vienna, 2nd half of the 18th century

From the 16th century onwards sleigh rides were a winter pastime popular with the imperial court. During official excursions a rigid protocol governed the order of sleighs and the choreography of the drive, as these outings had to reflect the court's importance and hierarchy. In the Inner Courtyard the one-seater sleighs drove around in so-called »radeln« (wheels/circles) and intersecting tracks, carefully following a complex choreography to form a kind of carousel.

77

THE CAROUSEL STAGED AT MUNICH IN 1722

in: G.E. von Löhneisen, Neueröffnete Hof-, Kriegs- und Reit-Schul, Nuremberg 1729, vol. 6, pl. 70
Vienna, Austrian National Library

Upon her arrival in Munich for her wedding to Prince Charles Alexander of Bavaria (crowned Emperor Charles VII in 1742) Archduchess Maria Amalia was lavishly feted for several days. One of the most spectacular events was the courtly carousel staged in the Winter Riding School at Munich. Carousels reflected contemporary taste and had evolved out of mediaeval tournaments. Gentlemen documented their horsemanship and their skill at handling various arms. The event commenced with the official entrance of a triumphal chariot, which was followed by carefully choreographed quadrilles whose mounted participants had to hit as precisely as possible four dummy-heads using different arms.

78

THE HORSE BALLET »LA CONTESA DELL'ARIA E DELL'ACQUA« STAGED IN VIENNA IN 1667

after Nicolaus van Hoy, in: Theatrum europaeum [...], vol. 10, Frankfurt 1677, pl. 15
Vienna, Theatre Museum

In the history of courtly festivities horse ballets are the bridge that connects theatrical tournaments with the great court operas of the 17th century. They are equestrian performances without any martial elements. One celebrated horse ballet entitled »La contesa dell'aria e dell'acqua« was performed as part of the celebrations marking the wedding of Emperor Leopold I and Infanta Margarita Teresa of Spain in 1667. 1300 riders participated in this spectacle staged in the inner courtyard of the Imperial Palace in Vienna. The festivities commenced with an allegorical musical comedy; this performance was followed by the horse ballet and a victory parade. The latter is probably depicted in this engraving. With this sumptuous event full of complex allusions Emperor Leopold I hoped to display and proclaim his political pre-eminence and supremacy over France and King Louis XIV. The majority of the pictorial documents related to this horse ballet date from before its performance, i.e. represent an ideal version.

79

THE ILLUMINATION OF THE HÔTEL DE VILLE IN GHENT DURING THE ROYAL ENTRY OF CHARLES VI IN 1717

Jakobus Harrewijn
in: Relation de l'inauguration solennelle [...], Ghent 1719

As a result of the War of the Spanish Succession the city of Ghent fell to Emperor Charles VI in 1713. In 1717 the Habsburg monarch held his royal entry there; he was formally presented with the key of the city, the populace paid homage to their new ruler, commemorative coins were distributed, banquets organized and attended, fireworks, balls and foot combats arranged – all as part of the festivities. The print on show here documents the festive illumination of the city's town hall, and the spectacular fireworks display from her bell tower. The depiction focuses on the atmospheric rendering of the nocturnal illumination and dispenses entirely with the crowds one would normally expect at such a spectacle.

80

THE ILLUMINATION OF THE COURTYARD OF LIECHTENSTEIN PALACE

after Giuseppe (?) Galli Bibiena
in: C.G. Heraeus, *Inscriptiones et Symbola Varii Argumenti*, Nuremberg 1721, pl. 2

A spectacular illumination of Liechtenstein Palace was proposed to celebrate the 33rd birthday of Emperor Charles VI. The complex programme envisaged turning the courtyard into a Roman circus, in antiquity the venue for horse racing and games; a total of twelve stables housing chariots symbolized the twelve zodiac signs; and there were additional references to the sun god Apollo in his chariot. Although the event had to be cancelled, the illustrated description of the planned illumination was eventually published.

81

FIREWORKS DISPLAY IN THE SHAPE OF A DRAGON AND OF A SHIP

Joseph Furttenbach the elder
in: id., *Halinitro-Pyrobolia*, manuscript, 1627
Vienna, Austrian National Library

Joseph Furttenbach (1591–1667), a painter, engineer and pyro-technician, published the first-ever book on pyrotechnics entitled *Halinitro-Pyrobolia*. It includes detailed descriptions and easy-to-comprehend engravings explaining both simple and complex firecrackers. This drawing shows a fireworks display in the shape of a dragon, next to one in the shape of a ship, both of which were popular. Furttenbach suggests placing oil lamps on the dragon's body to illuminate it; attached to a string with wheels, the rockets would then catapult the dragon into the air.

82

FIREWORKS DISPLAY TO CELEBRATE THE ELECTION OF FERDINAND III OF HUNGARY AS KING OF THE ROMANS, 1637

Claude Lorrain
Vienna, Albertina

To celebrate the coronation of Ferdinand III as King of the Romans the Spanish ambassador hosted a week of festivities on the Piazza di Spagna that comprised music, theatrical performances and fireworks displays. Claude Lorrain (1600–1682) documented the latter in a series of etchings; these three prints show the glorious final fireworks fired off from a specially erected tower in the shape of a castle. In his virtuoso prints Lorrain combined his free handling with some unusual etching techniques to produce a convincing and highly atmospheric view of the effects of this spectacular display.

83

FIREWORKS DISPLAY »FROLOKHUNGS- FLAMMEN« (»REJOICING FLAMES«), 1666

in: *Theatrum europaeum* [...], vol. X, pp. 194f.
Vienna, Albertina

The lavish wedding celebrations of Emperor Leopold I and Infanta Margarita Teresa of Spain included a truly magnificent fireworks display for which a number of elaborate ephemeral edifices were erected in front of Hofburg Palace. This etching compresses into a single scene, in which everything seems to happen simultaneously, an elaborate fire-theatre comprising three acts of a mythological plot with an eminently suitable wedding theme. In addition, the spectacle was accompanied by music and illuminations in the shape of lit-up letters.

84

JOHANN KHONN'S TRIAL-FIREWORKS DISPLAY

Joseph Furttenbach the elder
1645
Nuremberg, Germanisches Nationalmuseum

In order to be admitted to the fireworkers' guild, Johann Khonn organized a pyrotechnics display in his own garden on August 24, 1744, which is recorded in this painting. The artist, Joseph Furttenbach, was himself an engineer and a pyro-technician – and Khonn's teacher with whom the latter trained as a gunsmith. A second corresponding painting has also survived – it was presumably connected to this one with hinges; it contains the explanations for this fireworks display. Taken together, the two panels represent theory and practice.

85

ROCKET-POLE

German, late 17th century
Innsbruck, Ambras Castle

This rocket-pole is an extraordinary object from the late 17th century that has survived in the collections at Ambras Castle. A tube was attached to a long wooden pole, wrapped with strips of linen and string, with nine small iron capsules nailed to the pole in a spiral arrangement.

Firecrackers were then placed in these capsules; they probably ignited each other so that they went off one by one. A hook and a thrusting blade were also attached to the pole, suggesting that it may also have served some other function, for example on the battlefield. Fireworks were also employed by the military. The rocket-pole may combine both these functions: military use and courtly entertainment.

86

A FESTIVAL ON THE PIAZZA DI SPAGNA IN ROME

Willem Reuter
after 1661
Vienna, Academy of
Fine Arts, Picture
Gallery

The painting presumably captures the reception given by the Spanish ambassador to the Holy See in February 1662 to celebrate the birth of the Infante Don Carlos of Spain. The Palazzo di Spagna, the Spanish embassy, is lavishly decorated with tapestries and other textiles. The ambassador gave a party not only for the aristocracy but also for the Roman populace; for the latter a fountain spouting wine was erected in the square (it is visible in the background) together with miniature fortifications. They were probably used to ignite the fireworks, a spectacle enjoyed by all and sundry and a traditional element of dynastic festivities held in the Eternal City. Not only does the composition record a specific event, it also tells us a great deal about contemporary Roman customs and practices during such festivities.

87

THE FUNFAIR AT IMPRUNETA (LA FIERA DI SAN LUCA)

after Jacques Callot
after 1620

Every year for several days around October 18th – the feast day of Saint Luke – the square in front of the parish church at Impruneta was the setting for a solemn Mass and a funfair complete with dancing, games and other entertainments. Cattle traders and glass sellers also joined the throng. Jacques Callot (1592–1635) captured the festivities in hundreds of individual studies. In 1620 he dedicated his first etching of the event to Grand-Duke Cosimo II, known as a lover of things both »infinitely small« and »infinitely distant«. Callot crowded over a thousand tiny figures into the pictorial space, together with detailed scenes that perfectly capture the madding crowd. The composition demonstrates his ability to use light and shadows to organize and structure such a mass of people in an open setting. The painting in Vienna follows his famous etching; it is not inverted but includes a number of new inventions and additions.

88

MARKET DAY ON THE PIAZZA NAVONA IN ROME

Andrea Locatelli
1733
Vienna, Academy of
Fine Arts, Picture
Gallery

A daily vegetable and fruit market was held on the Piazza Navona, a market for other commodities once a week. Locatelli (1695–1741) depicts the latter in loving detail. Two rows of market stalls follow the square's oval layout, which derives from the stadium of Domitian that had stood here in ancient times. The liveliest narrative elements are arranged in the foreground: a noble carriage is about to topple over; one of its team of horses has stumbled, the other is rearing up in panic; two women are trying to get out of the way. A boy has bent down to pick up a *ciambella*, a ring-shaped pastry that a hawker has dropped, while a rider is pulling his unwilling mule away from the commotion.

89

FOUNTAIN-EAGLE USED DURING THE CORONATION OF EMPEROR FRANZ II AT FRANKFURT/MAIN 1792

Frankfurt, Historical
Museum

From the 16th century onwards every new emperor of the Holy Roman Empire was elected and crowned in Frankfurt/Main, the last one was Franz II. Coronation Day began, like Election Day, with the ringing of all the city's bells; for one day Frankfurt was the centre of the empire. After the coronation procession, the holders of the High Court Offices publically discharged the ceremonial duties associated with their offices, for which special kitchens, banqueting tables and wine fountains had been erected. These ephemeral structures have not survived but are recorded in contemporary illustrations. This tip of the wine fountain set up for the coronation of Franz II is a rare extant example of a piece from such an ephemeral edifice erected as part of the public entertainments put on during a coronation. As befits the event, the fountain tip depicts the double-headed eagle of the house of Habsburg.

90

CORONATION PRO-
CESSION OF EMPER-
OR MATTHEW 1612

in: Wahl vnd
Krönungshandlung [...],
Frankfurt /Main 1612
Vienna, Austrian
National Library

WINE FOUNTAIN

Donat Hübschmann, 1563
in C. Stainhofer,
Gründtliche vnd khurtze
beschreibung [...], Vienna
1566
Vienna, Albertina

CORONATION PRO-
CESSION OF EMPER-
OR CHARLES VI, 1711

in: Vollständiges Diarium
[...], Frankfurt/Main 1712

DISCHARGING THE
ARCHDUCAL COURT
OFFICES DURING THE
CORONATION OF EM-
PEROR FRANZ I 1745

in: Vollständiges Dia-
rium [...], Frankfurt /
Main 1746

91

TRAY FOR CORON-
ATION COINS

1st half of the 18th
century

AUREUS

Constantinus I (ruled
306–337 A.D.)
Constantinople, A.D. 335

TESTON OR MEZZO
GROSSO

Pope Clement VIII
(ruled 1592–1605)
Rome, 1592 or Rome,
no date

TWO COMMEMORA-
TIVE COINS ISSUED
FOR PUBLIC DISTRI-
BUTION ON JUNE 24,
1612

Emperor Matthew
(ruled 1612–1619)

Neither the emperor's election nor his coronation were public events but took place behind closed doors. After the coronation, the coronation procession led from the cathedral to the Römerberg to the town hall for the coronation banquet. From this moment onwards the emperor personified the Empire, publicly, for all to see. The next ritual ceremony marked the beginning of the public celebrations: the holders of the High Court Offices publically discharged the ceremonial duties associated with their offices: the Imperial Marshall (Reichsmarschall) rode into a heap of oats to fill a silver vessel; then the Arch-Chamberlain received from a prepared table ewer and basin to take them to the town hall; the Arch-Steward served a slice of roasted coronation ox from the wooden kitchen; and the Arch-Cupbearer filled a silver cup at the wine fountain and presented it at the banqueting table. The remainder of the food was later distributed among the populace.

In classical antiquity it was customary for the emperor to distribute commemorative coins during public ceremonies, mainly to ensure the army's loyalty. This custom continued through the Middle Ages and the Modern Era, both at papal and at imperial coronations. In the Middle Ages regular issue coinage was distributed. For the coronation of Emperor Matthew, which took place at Frankfurt in 1612, special commemorative coins were issued, an innovation that continued though the Modern Era with commemorative coins issued for public distribution at important events such as investitures, homages, funerals or birthdays. They were both distributed to the populace and presented to important personages; the coins for the latter were placed on a special tray. But not everyone could issue commemoration coins: this privilege was restricted to those personages who had the right to issue and mint coinage.

92

BAGPIPE

Balkans, 18th century
Vienna, Gesellschaft der
Musikfreunde

Bagpipes play a prominent role in European folk music. In their stylized form – known as »musettes« – they also found their way into court music. The instrument's pitch range covers only a ninth. Air is supplied to the bag through a blowpipe; made of animal skin, the bag is an airtight reservoir that holds air and can be used to regulate it, enabling an experienced player to maintain a continuous sound. Using vibrating reeds, the chanter is the part of the instrument that produces the melody. It is equipped with double-bored finger holes for the little finger that allow an individual hand position (unused holes are closed with wax).

93

HURDY-GURDY

Italy, 1797

A hurdy-gurdy is a stringed instrument; the player produces sound not by using a bow but by crank-turning a rosined wheel that rubs against the strings. Melodies are played on a keyboard with tangents that strike the string, and define its sounding length. The permanent sound of the drone strings and the use of a snare string, which allows a rhythmical articulation, ensured the hurdy-gurdy's popularity among folk music instruments well into the 19th century. Occasionally the instrument is also called upon to create some special musical effect in art music.

94

BASSET RECORDER

bottom note (at ar = 440
Hz): f#
Italy (Veneto) or
London, 16th century (?)

Basset recorders like this one played a seminal role in court music. Every part of this instrument is original – including all the brass pieces (rings and key). The windcap is decorated with a delicate linear pattern; it appears slightly shortened, and the mouth-hole has been repaired; it was probably reworked at a later date. The rosettes on the perforated fontanelle are executed with great care. The key pressed by the little finger allows for individual handling. The recorder was part of the collection at Catajo Palace.

95

XYLOPHONE

not dated

Thanks to their simple construction xylophones were popular instruments used in almost all civilizations. But construction, range and tonal scales vary widely. In German-speaking countries these instruments were also known as *Hölzernes G'lachter* (wooden laughter) or *Strohfidél* (straw fiddle), a reference to the support of the bars, which was often made of plaited straw. Our instrument has 13 bars based on the G-major scale. As these modest instruments were not expensive only very few early examples have survived.

96

SHAWM

16th century (?)

The shawm is a wind instrument; its loud sound makes it well suited for out-of-doors use. In the Renaissance shawms were the instruments of choice for the alta capella, the town pipers. Known for their piercing sound, single shawms have also long played a part in folk music. The four sounding holes optimize the intonation of the low tones and may be manipulated with wax to adjust the instrument's pitch. The conically bored instrument originated in Asia. In 17th century France the shawm evolved into the oboe.

97

GUITAR

Giovanni Smits
Milan, 1646

This small, carefully-built guitar was probably made by Johann Schmidt, who was born in the Bavarian town of Füssen in 1610. His mother's name was Maria Wörle and she came from a well-known family of violinmakers. During the Thirty Years' War many instrument makers from the Allgäu region in Bavaria emigrated to Northern Italy. Together with his brothers, Basilius and Michael, Johann settled in Milan in 1642. Unlike modern guitars, this instrument has a convex back composed of narrow strips of ebony and contrasting ivory ribs.

98

NAUTILUS
ENGRAVED WITH A
PEASANT KERMES

Cornelis Bellekin
Amsterdam, c. 1660/70

Cornelius Bellekin (c. 1625 – before 1711), a painter, engraver and mother-of-pearl carver active in Amsterdam, carefully smoothed and polished this nautilus before engraving two bawdy scenes of carousing peasants into the exposed iridescent conchiolin layer. His peasants are lewd and offensive. Such depictions clearly reflected popular clichés and also functioned as a tongue-in-cheek invitation to take a closer look at the disreputable lives of the lower classes. We may assume that the elegant guests attending courtly festivities – the intended addressees of such sumptuous goblets – also derived some enjoyment from a feeling of social and moral superiority. There is a certain charm in the studied contrast between the virtuoso handling of the precious material and the coarseness of the peasant scene.

99

FIGHT BETWEEN
CARNIVAL AND
LENT

Pieter Bruegel the elder
dated 1559

Here Pieter Bruegel (1525/30–1569) depicts in great detail Flemish customs celebrated between New Year's Day and Ash Wednesday. In the foreground the personifications of Carnival and Lent are facing off in a parodied joust. But this is not a duel – the opponents' carriages will pass each other without touching. The haggard figure of Lent is contrasted with stout and cheerful Carnival. Mummery, musicians and card players form the latter's jovial retinue, waffles are cooked and Carnival plays performed. Tomfoolery functions as a leitmotif for the entire composition: from the inn to the central figure of the fool clutching a lit torch to the jester removing his cap before entering the church. Carnival entails the temporary overturning of rules, which ultimately ensures the preservation of the established social order.

100

PEASANT DANCE

Pieter Bruegel the elder
c. 1568

The harvest has been brought in (note the bits of straw and nutshells scattered on the ground) and the peasants are celebrating a parish fair. The improvised table set with simple dishes, the red banner of the archers' guild, the picture of the Virgin Mary nailed to the tree on the far right, and the stalls erected around the church in the background frame the bucolic celebrations taking place on the village street.

The revellers are carousing between inn and church. The couple rushing to join the dance from the right and the gesturing beggar on the far left who has momentarily attracted their attention create a moment of tension that brackets the composition and attracts the viewer's gaze. This lively snapshot, contrasted with the impressive portrait-like character heads of the bagpipe player and his cronies, the pulsating rhythm of the jaunty roundel, and the charming scene of the cautiously dancing child-couple dominate a uniquely dynamic and monumental composition.

101

PEASANT KERMES

David Teniers the younger
c. 1647

Seated in front of an inn, a cheerful company is dining on meat and bread washed down with copious amounts of wine. The red banner fluttering from the gable window depicts Saint George with his lance. We may therefore assume that the peasants are celebrating the feast of Saint George of Lydda, the patron saint of archers' guilds as well as of peasants, horses and cattle, which is celebrated on April 23rd. In the centre of the composition men and women are dancing, both in pairs and in rows, to music produced by the bagpipe player standing on a barrel. They are worlds apart from the urban, possibly even aristocratic group in the foreground on the right. The Austrian coat-of-arms and the arms of Spain on the inn suggest that this painting was commissioned by Archduke Leopold Wilhelm, whose court painter Teniers (1610–1690) became in 1651.

102

THE KING DRINKS

Paulus Pontius after
Jacob Jordaens
c. 1640
Vienna, Albertina

Thanks to Paulus Pontius' (1603–1658) widely disseminated engraved reproductions, *The King Drinks* is among the best-known subject-matters in Jacob Jordaens' (1593–1678) oeuvre. In a well-appointed house a group of revellers are celebrating Epiphany, or Twelfth Night, which concluded the Twelve Days of Christmas, by singing and drinking. The table is crowded with delicacies, while a servant on the left is bringing an impressive pastry in the shape of a swan. Wine and schnaps are flowing freely. Whoever finds the »royal bean« in his piece of the traditional cake at the beginning of the feast is made king for the day; the king then selects his »queen« from among the female guests before other »court offices« (e.g. valet and fool) are distributed. Every time the king raises his glass the guests shout »the king drinks!«.

103

LUTE

Wendelin Tiefenbruggen
Italy, late 16th century

The lute's versatility made it one of the most popular instruments in Europe until the Baroque. Lutes could be played solo, to accompany a singer or as part of an ensemble. Tiefenbruggen used yew wood for the instrument's body, cleverly making use of the natural colour contrast between the light-coloured sapwood and the darker heartwood. Active at Padua, he was the scion of an extensive family of instrument makers from the Allgäu region.

104

THEORBO

Mathias Alban
Bolzano, c. 1660
Vienna, Karl Scheit
Collection; loaned by
Luise Scheit

To extend the range to the bass region, many lutes of the baroque era were fitted with an additional, elongated neck. Running beside the fingerboard, unstopped bass strings were mounted on a separate peg-plate. These instruments were called theorbos and were used to accompany a singer and for the basso continuo.

We know but little of the biography of Mathias Alban (1634 – 1712), a leading master from the Tyrol region. In addition to a number of string instruments, some plucked instruments by him have survived. On several of his violins Alban replaced the scrolls with carved lions' heads, as he did on this theorbo.

105

CURVED CORNETT

Lowest note (at ar = 440 Hz) between g# and a
Italy (Veneto) or
London, 16th century (?)

In the Renaissance cornetts were highly regarded instruments for virtuoso players and frequently substituted for violins. Especially in court music, they were the reserve of skilled professional musicians. The sound of curved cornets is produced by blowing into a separate cup mouthpiece, and by using finger holes. This particular construction and the conical inner bore of the instrument are the reasons for its characteristic tonal quality that imitates the human voice, its wide melodic spectrum, and its enormous range of articulation.

106

VIOLONCELLO

Upper Italy, 17th or early
18th century

The earliest violoncelli conforming to the shape we know today were produced in the middle of the 16th century at Cremona, in the workshop of Andrea Amati. These ensemble instruments are larger than their modern descendants. In the 17th century the violoncello established itself as a solo instrument. At the same time, smaller instruments with a shorter stop became popular as this facilitated the playing of virtuoso passages, especially in the higher registers. This unsigned instrument is among the few extant violoncelli with an original neck.

107

VIOLIN

Antony Posch
Vienna, 1720

In 1702 Antony Posch (1677–1742) was made court violinmaker, a much sought-after position that put him in charge of the string instruments used by the court orchestra in Vienna (Wiener Hofmusikkapelle). Not long before, he had married the widow of his predecessor Matthias Fux. Like many of his colleagues, Posch had moved to Vienna from his native Allgäu. Stylistically Posch's instruments resemble those of Jacob Stainer and display the latter's sound craftsmanship. Note his translucent varnish with its high lustre. A number of his instruments are still used for performances by the Vienna court orchestra.

108

MASKED BALL TO CELEBRATE THE NUPTIALS OF MARIA ANNA AND CHARLES ALEXANDER OF LORRAINE ON JANUARY 12, 1744

Johann Andreas Pfeffel,
after Giuseppe Galli
Bibiena
Vienna, Albertina

On January 7, 1744 Maria Anna, Maria Theresia's younger sister, married Charles Alexander of Lorraine, a younger brother of Franz Stephan. It was a grand wedding. The celebrations concluded on January 12th with a »Frei-Ball« (free ball) held in the Winter Riding School, lavishly decorated for the occasion by the imperial court- and theatre architect, Giuseppe Galli Bibiena (1696–1757). Entrance was free for »all members of the nobility and the gentry, and also for masked court officials«. Many guests sported Venetian or Turkish attire, or dressed as one of the characters from the Commedia dell'arte. »The Queen (Maria Theresia) and the Grand-Duke (Franz Stephan), little Miss Maria Anna (their six-year-old daughter) and the noble newly-weds arrived in a group of fifteen couples all sumptuously dressed as water gods and goddesses«.

Precious crystal chandeliers and a total of 8000 candles made of the finest wax illuminated the proceedings, with countless mirrors multiplying their effect.

109

CARNIVAL IN ROME

Johannes Lingelbach
c. 1650/51

Johannes Lingelbach (1622–1674) spent six years in the Eternal City (c. 1644–1650) during which he could watch the masked revelers first hand. Carnival in Rome – set on the Piazza Colonna – is one of his earliest works. Wildly gesticulating crowds are cavorting through the ancient city. The Column of Marcus Aurelius forms the centre of the composition. At the back of the stage-like square stands the church of Santa Maria della Pietà. The professionally-trained, costumed and masked actors of the Commedia dell'arte are clearly differentiated – by colour and compositionally – from the rest of the disguised revellers. Familiar figures stand out from the hulloaloo: Harlequin mounted on a horse, Pulcinella, and the Dottore, identified by a tablet on his back and clutching two folios. Lingelbach's compressed composition perfectly captures the claustrophobic mood of the Roman Carnival.

110

DANCING IN A TRATTORIA

Jan Miel
c. 1650
Vienna, Academy of
Fine Arts, Picture
Gallery

An exuberant group of masked revellers are celebrating far from any audience or stage. A closer inspection reveals that they are sporting the masks worn by the characters of the Commedia dell'arte, a form of improvised performances popular in Italy. In the centre we see Pulcinella strumming a guitar; seated beside him and listening to the music is the Dottore, dressed all in black. The dancing figure in black sporting a black eye mask is presumably a conflation of Harlequin and Scaramuccia. The girl on the left playing the tambourine and enjoying an intimate moment with her gallant beau is probably Colombina. During his Roman sojourn the Flemish artist Jan Miel (c. 1599–1664) was a member of the city's infamous Dutch artists' association, the »schildersbent«.

111

AN OPEN-AIR CONCERT

David Vinckboons
dated 1610
Vienna, Academy of
Fine Arts, Picture
Gallery

In a clearing outside a moated castle an elegant company has assembled around a splendid virginal. Music, dancing and wine, refined conversation and tender gestures set the gay mood. Portrayals of fashionable open-air festivities are a subject-matter that evolved out of both religious and mythological banqueting scenes and genre-like depictions of boisterous peasant revelries. The aristocratic setting for Vinckboons' merry company is also a reference to an older pictorial motif, the garden of love. Here, the central concept is the aristocracy's longing for an ideal, enjoyable location (*locus amoenus*) where they can abandon themselves to idleness, amusements and amours. In this context courtship plays a central role, as the ability to conduct a conversation that is both refined and stimulating was regarded as an important prerequisite for admission, a skill that was transmitted in manuals and treatises on manners and etiquette.

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THE GARDEN OF LOVE

after Peter Paul Rubens
after 1630/1631

This garden of love is an excellent old copy of a composition now at Waddeson Manor in England. Scholars disagree about whether it is, in fact, Rubens' (1577–1640) invention or by someone from his circle, but there is obviously a close connection between this painting and Rubens' celebrated Garden of Love in the Prado. Note that women dominate both Gardens of Love – known to the painter's contemporaries as, respectively, *conversatie van Joffrs* (virgins) and *conversatie à la mode*. That is why they were associated with the female salon of Mme de Rambouillet; a learned and much-travelled diplomat, Rubens was, of course, familiar with contemporary French culture. Of particular interest is the group of women crowding around the lute player in the centre of the composition; one of the ladies has flipped Cupid over and another is claspng a rod – a reference to the popular conceit of having to chastise the god of love so he does not go too far.

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PARK OF A CASTLE

Peter Paul Rubens
c. 1632/1635

In Park of a Castle Rubens (1577–1640) depicts a gay fashionable company in the gardens of a moated castle. The scene is so realistic and natural that one is inclined to identify the couple on the far left as Rubens and his second wife Helene Fourment. Next to them a young gentleman is trying to scatter grass under a lady's skirt, possibly a reference to an ancient fertility rite.

The scenery plays a seminal role in this composition, documenting a new understanding of Nature and landscape born of the growing urbanization and the elite's new appreciation of the countryside.

Rubens primarily focused on this subject-matter in works produced in his final decade; in 1635 he acquired the manor *Het Steen* outside Malines, which offered him and his family the opportunity to spend more time in the country.

114

PASTORAL DANCE

Nicolas Lancret
c. 1740
Rotterdam, Museum
Boijmans Van
Beuningen

The refined silk clothes worn by the elegant company assembled in this landscape setting documents their elevated social rank. The shepherd's crooks clutched by two of the ladies are mere accessories; here nobody has to work, the focus is on dancing and conversing. Such pastoral scenes perfectly reflect 18th century taste – a period when members of the nobility, whose class ethos prohibited any kind of physical work, enjoyed dressing up as shepherds and peasants to give themselves up to idleness and ward off ennui.

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FÊTE CHAMPÊTRE

Jean Baptiste Joseph
Pater
c. 1725-35
Rotterdam, Museum
Boijmans Van
Beuningen

On a clearing an elegant company has assembled around a statue of the goddess of love. At her feet Cupid is leaning forward, aiming his arrow at a young woman in a pink silk dress. She is turning to the blushing young cavalier kneeling at her side, who is whispering something into her ear. The bystanders' curiosity suggests that the two are sharing an intimate moment. Is the hidden observer in the red cloak a rival for the young lady's affections, or a scorned lover?

116

BLIND MAN'S BUFF (LA GALLINA CIEGA)

Francisco de Goya
1788
Madrid, Museo
Nacional del Prado

Today the parlour game Blind Man's Buff is generally associated with children but in the 18th century its erotic connotations made it popular with adults too. Watteau introduced it into French painting, making it a stock motif in his *fêtes galantes*; it was regarded as an integral part of informal festivities. Goya (and Goya alone!) made the suggestive party game the subject-matter of a monumental composition. His composition was the template for a tapestry destined for the palace El Pardo outside Madrid. The participants wearing fashionable French clothes are presumably members of the gentry, while the more colourful characters clearly come from the lower classes (known for their assertiveness, especially during public festivities) – they are the celebrated majos and majas. The fact that such public festivities offered plenty of uncontrollable opportunities for the different classes to interact greatly alarmed the Spanish authorities.

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THE TEAMS TAKING UP THEIR POSI- TIONS ON THE PIAZ- ZA DI SANTA CROCE

Alessandro Cecchini
1688

GROUND PLAN OF THE PITCH ON PIAZ- ZA DI SANTA CROCE

anonymous artist
1688

A PROCESSION ON PIAZZA DI SANTA CROCE

Arnold van Westerhout
1691
Vienna, Albertina

The calcio fiorentino formed a seminal element of public celebrations in Florence. It is sometimes regarded as the precursor of the modern game of football although it is, in fact, a separate sport that incorporates elements from two other later team-sports, rugby and American Football. Since the late 16th century, the favourite site for games of calcio fiorentino was the Piazza di Santa Croce. The artist selected the moment when the players, after the second trumpet has been sounded, take up their positions on the pitch. The ground plan of the pitch set out on the piazza was slightly smaller than that of a modern football field. The short sides measured half the length of the long sides, i.e. the pitch comprised two square halves. The Medici frequently used the calcio as a stage for political and family pomp and circumstance and self-display, for example by staging a sumptuous pageant full of hagiographic allusions on the Piazza di Santa Croce on May 1, 1691 to celebrate the nuptials of Anna Maria Luisa de' Medici and Johann Wilhelm of Neuburg.

118

CARNIVAL FLOAT

Lodovico Ottavio
Burnacini
late 17th century
Vienna, Theatre
Museum

As court theatre-engineer and costume designer to Emperor Leopold I, Burnacini (1636–1707) produced countless designs for performances at the imperial theatre, for court festivities and for the Commedia dell'arte. This carnival float is a vehicle comprising all kinds of foodstuff that moves on wheels of cheese, is hung with sausages and slaughter animals, and is driven by two Harlequins. Carnival, which entails the overturning of life's normal rules and roles, turns the perpetually hungry Harlequin into the ruler over the other characters of the Commedia dell'arte; they have to pull the cart while he – literally – has the whip hand.

CUCCAGNA AT THE
LARGO DI PALAZZO

Giuseppe Vasi, after
drawings by Vincenzo
dal Ré
in: *Narrazione delle
solenni reali feste [...]*,
Naples 1749, pl. XI.
Vienna, Austrian
National Library

The term *cuccagna* derives from the Mediaeval Latin *Cucania*; Cockayne is a mythical land where physical pleasures are always immediately at hand, the restrictions of society do not apply and clothes grow on trees. Since the late 17th century processions held in Naples on the last four Sundays of Carnival featured floats laden with foodstuff. A number of accidents during the raiding of these floats provided the excuse for Charles VII to bring them under royal control. He abolished the processions, replacing the floats in 1746 with solid structures erected in front of the royal palace during public festivals. He commissioned these ephemeral edifices decorated with foodstuff for the benefit of the *lazzari*, poor men from the lowest stratum of society, who were allowed to storm them after a signal was given. The pillaging of these *cuccagne* attracted huge crowds and frequently led to fights, accidents or even deaths. This is why the custom was finally abolished in 1779.

THE ROMAN
CARNIVAL

Johann Wolfgang von
Goethe
Weimar & Gotha 1789
Vienna, Austrian
National Library

At the beginning of his slender publication *The Roman Carnival* published in 1789 (only a few months before the outbreak of the French Revolution), Goethe emphasizes Carnival's subversiveness: »The Roman Carnival is a festival that is not given to the people but that the people give to themselves« – class distinctions are temporarily abolished and gender roles become interchangeable. Goethe regarded these festivities as an exceptional »natural product and national event«. In his treatise the mask of Pulcinella, one of the characters of the *Commedia dell'arte*, plays a pivotal role, appearing, for example, in an illustration depicting a disguised lawyer reading the riot act to two masked figures. But Ash Wednesday marks the end of these anarchic goings-on, or, as Goethe put it: „thus a gay party, like a dream, like a fairy-tale, ends«.

CENTI-FOLIUM
STULTORUM IN
QUARTO. ODER
HUNDERT AUSSBÜN-
DIGE NARREN IN
FOLIO. [...]

attributed to Abraham a
Sancta Clara
Vienna 1709
Vienna, Austrian
National Library

Here the fool as an artificial figure functions as a vehicle for denouncing vicious life. But instead of degenerating into »virtuous terror« this castigation of man's shortcomings never loses sight of our all-to-human fallibility. Particularly attractive are the book's many sarcastic illustrations by Johann Christoph Weigel, an engraver from Nuremberg, who portrayed each of the 100 types of fools described in the book. The frontispiece features a pastry in the shape of a globe inscribed with the different vice-parts of the world. Cheerful fools stream out from under its partially opened lid. The book's subtitle clearly references this image: »Newly reheated / And in an Alapatrit-pastry for a public banquet / with a hundred handsome engravings (...) Also with a delicate brew of agreeable histories (...)«. The author cleverly satirizes the popular baroque tradition of serving pastries filled with surprises at formal public banquets.

ARIA ALLEMAGNA
CON ALCUNI VARIA-
TIONI SOPRA L'ETÀ
DELLA M^{TA} V^{RA}

Alessandro Poglietti
Vienna 1677
Vienna, Austrian
National Library

Alessandro Poglietti (died 1683) was a composer and the imperial court organist; in 1677 he collected three suites for cembalo in a handwritten volume entitled *Rossignolo*. He had composed the music for the wedding of Leopold I to Eleanor of Palatine-Neuburg. The suite *Aria Alle magna con alcuni Variationi Sopra l'Eta della M(aes)tà V(ost)ra* comprises twenty movements; in it Poglietti combines characteristic musical elements taken from different central European regions, formalizing motifs from folk dances to create a sophisticated suite. Poglietti broadly quotes typical ways of playing folk-music instruments, among them the Bohemian bagpipe, the Dutch flageolet, the Styrian horn, the Bavarian shawm and Hungarian violins, thereby introducing a touch of rustic colour into the stylized court music for keyboard instruments.

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IL TRIONFO DEL CARNEVALE

Antonio Draghi
Vienna, Carnival of
1683 (?)
Vienna, Austrian
National Library

Antonio Draghi (c. 1634–1700) was Emperor Leopold I's court music-director; he composed *Il trionfo del carnevale* for a masquerade performed in Empress Eleanor's private apartments. The straightforward vocal numbers written for a libretto by Nicolò Minato celebrate Carnival and invite the audience to join in the boisterous festivities. The songs are framed by instrumental ritornellos. Draghi favoured a broad spectrum of timbres, such as, for example, the combination of two guitars and a theorbo, or an ensemble comprising two flutes, a basso continuo instrument and a trumpet with figured bass accompaniment. These entertaining aristocratic mummeries married folk art with elements of court masquerades and opera.

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BAROQUE MIRROR

Austria, early 18th
century
Vienna, Museum im
Schottenstift

The Hall of Mirrors that Louis XIV installed at Versailles Palace made mirrors a seminal element of baroque interiors. This mirror perfectly reflects the period's festive aesthetics; it comes from the baroque parsonage at Gaweinstal (formerly Gaunersdorf, Lower Austria) that served as the summer residence of the abbot of the Schottenstift in Vienna. It presumably hung in one of the drawing rooms on the piano nobile.

Note the pristine condition of both mirror glass and gilding. Thanks to the slightly inclined frame the looking glass endlessly multiplies the reflected light, making the room appear more spacious. The combination of mirrors and gold frame creates the impression of lavish grandeur: in the 18th century mirrors were a costly luxury item.

The design of the frame combines Venetian and French models. The way the glass is cut suggests an Austrian-Bohemian workshop.

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COSTUME ARMOUR FOR FOOT COMBAT

probably made for
Albrecht, Margrave of
Brandenburg, Duke of
Prussia
Northern Germany
(Brunswick?), c. 1526

Tournaments played a seminal role in festivities celebrating important princely events such as royal entries into a city, coronations, state visits, weddings or baptisms. They were an ideal way to enhance a prince's personal prestige and that of his country. Consequently, armour functioned as the status symbol of the nobility.

Albrecht of Hohenzollern (1490–1568) probably commissioned this armour for foot combat for his wedding to Dorothea of Denmark. He was the last Grand Master of the Teutonic Knights; in 1525 he signed the Treaty of Cracow that secularized the Order's Monastic State in what would become Prussia, and enabled him to marry.

This elaborately worked armour imitates a pleated full skirt; it is a typical example of costume armour, which was hugely popular in the early 16th century and was inspired by contemporary courtly fashion. The skilful imitation of soft fabrics in hard steel solicited admiration and amazement. The fantastic helmet, too, enhanced this subtle play with the unexpected.

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YASHMAK

Shaun Leane for
Alexander McQueen
Spring/Summer 2001
London, Victoria and
Albert Museum
Courtesy of Alexander
McQueen

Lee Alexander McQueen (1969–2010) was one of the most influential and innovative fashion designers of his generation. His radical and fearless artistic vision helped revolutionize haute couture. The jeweller Shaun Leane was among McQueen's closest collaborators. A shared deep understanding of virtuoso craftsmanship formed the basis of their long friendship and highly productive collaboration (1995–2009). Leane's works for McQueen transcend the limits of traditional jewellery: these »body-sculptures« are a totally new form of design and require a production process that Leane once described as »pattern cutting in metal«.

The Yashmak, the most exceptional and visually attractive work produced by Shaun Leane for Alexander McQueen, blurs the boundaries between an item of clothing and armour. The allusion to the eponymous near-eastern garment combined here with red-silver hot-pants is a liberating and provocative statement.