

**CATALOGUE OF OBJECTS
LOANED BY MR.
JOHN W. BOOKWALTER**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649411610

Catalogue of Objects Loaned by Mr. John W. Bookwalter by Cincinnati Museum Association

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CINCINNATI MUSEUM ASSOCIATION

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LOANED BY MR.
JOHN W. BOOKWALTER**

Catalogue of Objects

LOANED BY

Mr. John W. Bookwalter,

TO THE

CINCINNATI

MUSEUM ASSOCIATION.

TWENTY-FIRST THOUSAND.

PUBLISHED FOR THE MUSEUM
By THE C. F. BRADLEY CO.

1893.

AM 309.84

The Association

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HARVARD UNIVERSITY

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PREFACE.

The objects of art which comprise this collection were selected and secured by Mr. J. W. BOOKWALTER in person during travels in the East. With the exception of the wood carvings, the Egyptian antiquities, and a few other objects, everything is a product of some part of Asia, so that the collection may well be termed Oriental, containing the work of Persia, Arabia, India, Central Asia, Java, Japan, and China. The objects, when purchased, were intended for the adornment of MR. BOOKWALTER'S residence, and while they admirably represent the decorative art of the countries in which they were procured, they were not gathered for public exhibition. As the objects were bought in the countries of their manufacture, their authenticity is unquestionable.

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INTRODUCTION.

In examining works of Oriental art, one must constantly bear in mind the peculiar conditions which are imposed on the oriental artist by the habits and customs of his people, and the canons of art that have grown out of these. Oriental art is fundamentally decorative, occupies itself mostly with the adornment of objects of daily utility, or the ornamentation of temples, palaces and ceremonial insignia. There is never seen the pictorial, or imitative, spirit, which characterizes the art of the West. The faculties which a great European artist employs in expressing the conceptions of his imagination on canvas, or in marble, producing a work primarily intellectual, stimulative of noble thought and emotion, an Oriental artist is content to apply to the formation and decoration of a vase in porcelain or metal. The limitation is partly due to national characteristics, climate and conditions of life, and partly to religious influences. The very concentration of his field has given the Oriental artist a peculiarly accurate knowledge of the adaptability of the materials at command to specific purposes, enabling him to evolve the forms most appropriate to each material, and the decoration best adapted to their ornamentation. He has realized that it is waste of time to attempt in one material what can be more successfully and easily made in another. He has learned that beauty of form is a first consideration, that decoration must be subordinate thereto, always striving to enrich and embellish without hiding or enfeebling the form of the object to which it has been applied, or interfering with the use to which the object is to be put. These principles of art have been fixed in the East by immemorial tradition, and it is to their rigid observance that Oriental art owes its high value as an example of proper decoration.

There is a more or less intimate connection between the arts of the different nations, or peoples, of the East. In the western portion, Persia appears to have been the cradle of a number of decorative arts which were taught to Turcoman traders and invaders on the north, and likewise to Arab conquerors, who in turn carried them to India, as well as through Africa to Spain and Europe. India in turn influenced China and Japan. So that, through commerce or conquest, each of these countries affected the arts of the others.

The Egyptian antiquities and the Italian wood carvings must, of course, be regarded separately and apart from the Oriental objects in the collection.

It has been found convenient to classify the objects according to the locality of manufacture, and by means of a few notes, to indicate briefly the peculiarities by which they are distinguished.

Egypt.