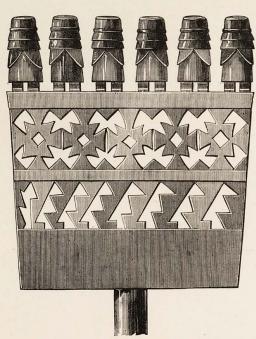


ORNAMENT OF SAVAGE TRIBES.

stripes and plaids, would have continued the bands or rings round the handle across the blade. The New Zealander's instinct taught him better. He desired not only that his paddle should be strong,

but should appear so, and his ornament is so disposed as to give an appearance of additional strength to what it would have had if the surface had remained undecorated. The centre band in the length of the blade



Handle of a Paddle.-B. M.

is continued round on the other side, binding together the border on the edge, which itself fixes all the other bands. Had these bands run out like the centre one, they would have appeared to slip off. The centre one was the only one that could do so without disturbing the repose.

The swelling form of the handle where additional weight was required is most beautifully contrived, and the springing of the swell is well defined by the bolder pattern of the rings.**



Club, Eastern Archipelago.

^{*} Captain Cook and other voyagers repeatedly notice the taste and ingenuity of the islanders of the Pacific and South Seas: instancing especially cloths, painted "in such an endless variety of figures that one might suppose they borrowed their patterns from a mercer's shop in which the most elegant productions of China and Europe are collected, besides some original patterns of their own." The "thousand different patterns" of their basket-work, their mats, and the fancy displayed in their rich carvings and inlaid shell-work, are, likewise, constantly mentioned. See The Three Voyages of Captain Cook, 2 vols. Lond. 1841-42; Dumont D'Urville's Voyage au Pole Sud, 8vo. Paris, 1841; Ditto, Atlas d'Histoire, fol.; PRICHARD'S Natural History of Man, Lond. 1855; G. W. EARLE'S Native Races of Indian Archipelago, Lond. 1852; Kerr's General History and Collection of Voyages and Travels, London, 1811-17.

PL I

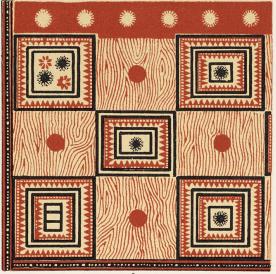




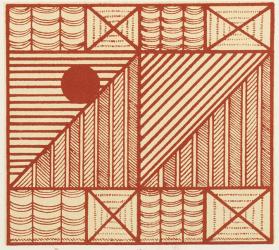










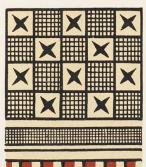












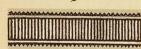


TAFEL II

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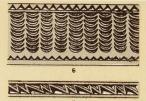


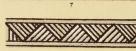






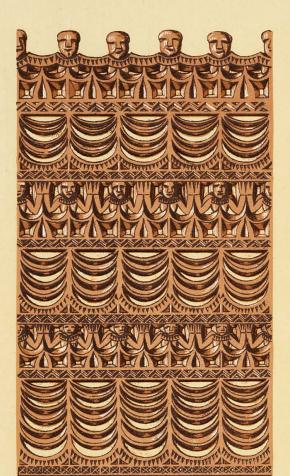


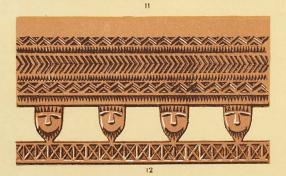


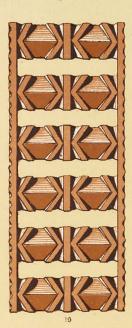




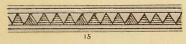




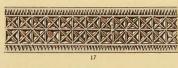




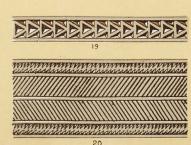




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TAFELVI

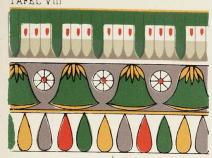
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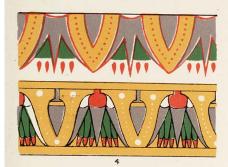
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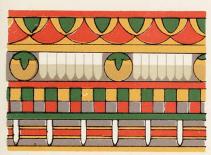




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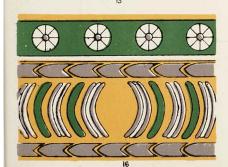


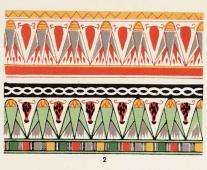


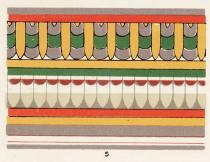




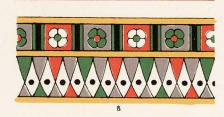


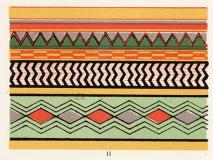


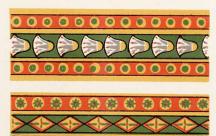


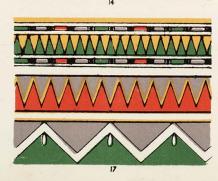


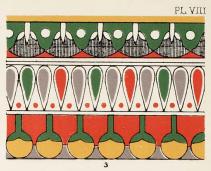
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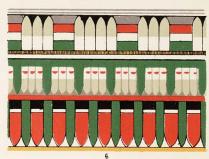


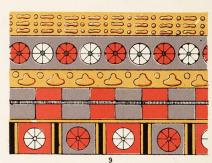


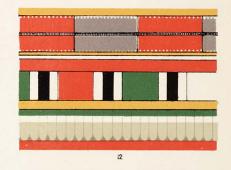


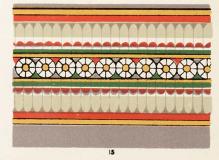


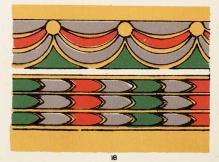










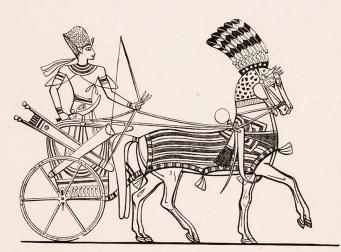




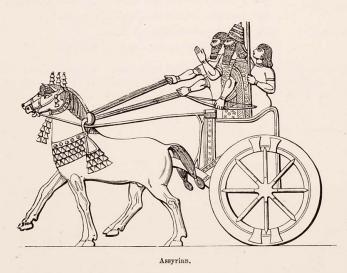


ASSYRIAN AND PERSIAN ORNAMENT.

RICH as has been the harvest gathered by Mons. Botta and Mr. Layard from the ruins of Assyrian Palaces, the monuments which they have made known to us do not appear to carry us back to any remote period of Assyrian Art. Like the monuments of Egypt, those hitherto discovered belong to a period of decline, and of a decline much further removed from a culminating point of perfection. The Assyrian must have



Egyptian.



either been a borrowed style, or the remains of a more perfect form of art have yet to be discovered. We are strongly inclined to believe that the Assyrian is not an original style, but was borrowed from the Egyptian, modified by the difference of the religion and habits of the Assyrian people.

On comparing the bas-reliefs of Nineveh with those of Egypt we cannot but be struck with the many points of resemblance in the two styles; not only is the same mode of representation adopted, but the objects represented are oftentimes so similar, that it is difficult to believe that the same style could have been arrived at by two people independently of each other.

The mode of representing a river, a tree, a besieged city, a group of prisoners, a battle, a king in his chariot, are almost identical,—the differences which exist are only those which would result from the representation of the habits of two different people; the art appears to us to be the same. Assyrian sculpture seems to be a development of the Egyptian, but, instead of being carried forward, descending in the scale of perfection, bearing the same relation to the Egyptian as the Roman does to the Greek. Egyptian sculpture gradually

declined from the time of the Pharaohs to that of the Greeks and Romans; the forms, which were at first flowing and graceful, became coarse and abrupt; the swelling of the limbs, which was at first









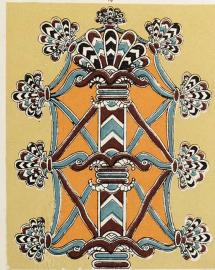




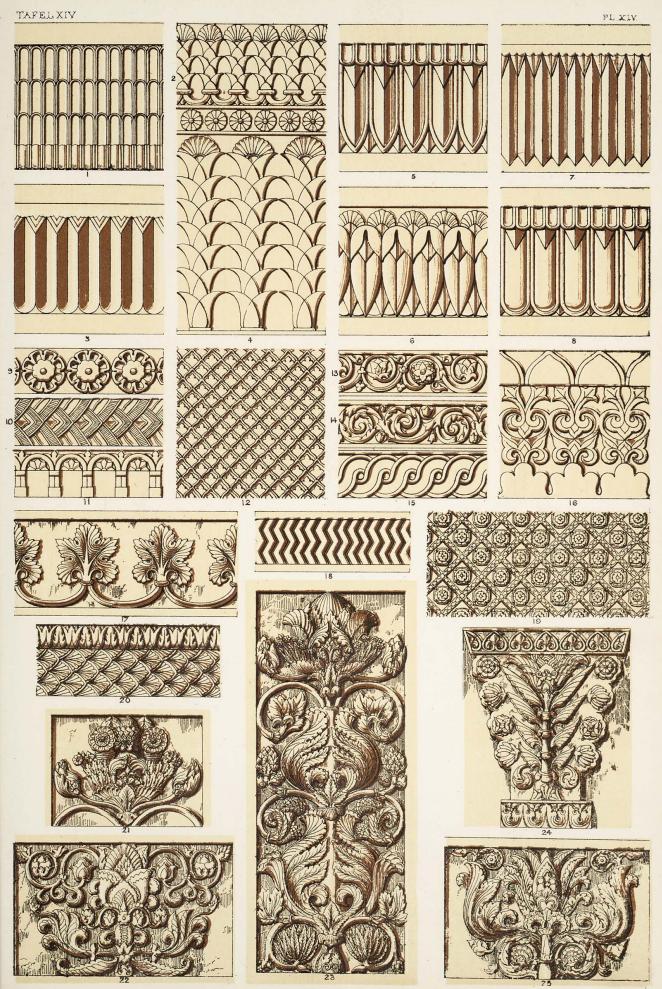






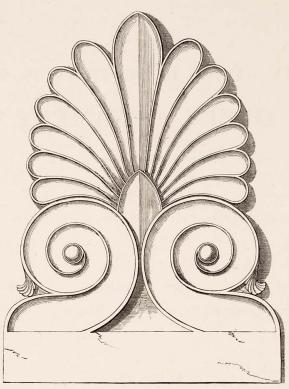






GREEK ORNAMENT.

to have been both the Assyrian and the Egyptian, Greek Art rose rapidly to a high state of perfection, from which it was itself able to give forth the elements of future greatness to other styles. It carried



Termination of the Marble Tiles of the Parthenon.—L. Vulliamy.



Upper Part of a Stele.-L. VULLIAMY.

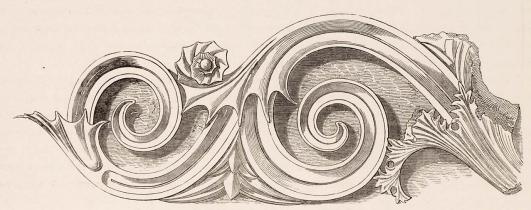


The Upper Part of a Stele.—L. VULLIAMY.

the perfection of pure form to a point which has never since been reached; and from the very abundant remains we have of Greek ornament, we must believe the presence of refined taste was

GREEK ORNAMENT.

generally received principle is sufficient to generate an entirely new order of forms and ideas. Roman ornament is constantly struggling against this apparently fixed law. At the head of the Roman chapter is a fine example, which may be taken as a type of all other Roman ornament, which scarcely ever got beyond the arrangement of a volute springing from a stem fitting into



From the Choragic Monument of Lysicrates, Athens.-L. VULLIAMY.

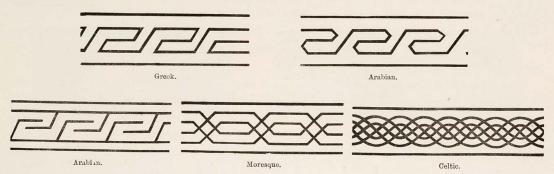
another stem, encircling a flower. The change which took place during the Byzantine period in getting rid of this fixed law was as important in its results to the development of ornament as was the substitution of the arch by the Romans for the straight architrave, or the introduction of the pointed arch in Gothic architecture. These changes have the same influence in the development of a new style of ornament as the sudden discovery of a general law in science, or the lucky patented idea which in any work of industry suddenly lets loose thousands of minds to examine and improve upon the first crude thought.

Plate XXII. is devoted to the remains of coloured ornaments on the Greek monuments. It will be seen that there is no difference whatever in the character of the drawing to those found on the vases. It is now almost universally recognised, that the white marble temples of the Greeks were entirely covered with painted ornament. Whatever doubts may exist as to the more or less colouring of the sculpture, there can be none as to the ornaments of the mouldings. The traces of colour exist everywhere so strongly, that in taking casts of the mouldings the traces of the pattern are strongly marked on the plaster cast. What the particular colours were, however, is not so certain. Different authorities give them differently: where one will see green, another finds blue,—or imagines gold where another sees brown. We may be quite certain, however, of one point,—all these ornaments on the mouldings were so high from the ground, and so small in proportion to the distance from which they were seen, that they must have been coloured in a manner to render them distinct and to bring out the pattern. It is with this consideration that we have ventured to supply the colour to 18, 29, 31, 32, 33, which have hitherto been published only as gold or brown ornaments on the white marble.

Plate XV. In this Plate are given a collection of the different varieties of the Greek fret, from the simple generating form No. 3, to the more complicated meander No. 15. It will be seen, that the variety of arrangement of form that can be produced by the interlacing of lines at right angles in this form is very limited. We have, first, the simple fret, No. 1, running in one direction with a single line;

GREEK ORNAMENT.

the double fret, No. 11, with the second line interlacing with the first; all the others are formed by placing these frets one under the other, running in different directions, as at No. 17; back to back, as at Nos. 18 and 19; or enclosing squares, as at No. 20. All the other kinds are imperfect frets,—that is, not forming a continuous meander. The raking fret, No. 2, is the parent of all the other forms of interlacing ornament in styles which succeeded the Greek. From this was first derived the Arabian fret, which in its turn gave birth to that infinite variety of interlaced ornaments formed by the intersection of equidistant diagonal lines, which the Moors carried to such perfection in the Alhambra.

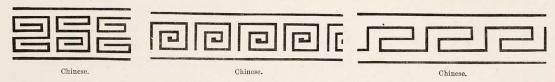


The knotted work of the Celts differs from the Moresque interlaced patterns only in adding curved terminations to the diagonal intersecting lines. The leading idea once obtained, it gave birth to an immense variety of new forms.

The knotted-rope ornament of the Greeks may also have had some influence in the formation both of these and the Arabian and Moresque interlaced ornaments.

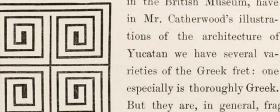


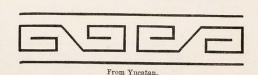
The Chinese frets are less perfect than any of these. They are formed, like the Greek, by the intersection of perpendicular with horizontal lines, but they have not the same regularity, and the meander is more often elongated in the horizontal direction.



They are also most frequently used fragmentally,—that is, there is a repetition of one fret after the other, or one below the other, without forming a continuous meander.

The Mexican ornaments and frets, of which we here give some illustrations from Mexican pottery in the British Museum, have a remarkable affinity with the Greek fret: and

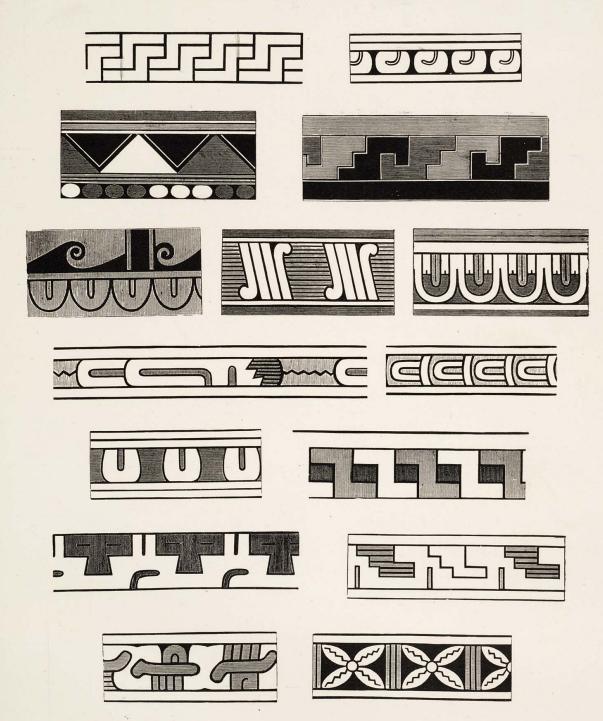




But they are, in general, fragmentary, like the Chinese: there is also to be found at Yucatan a fret with a diagonal line, which is peculiar.

From Yucatan. The ornaments on Plate XVI, have been selected to show the various forms of conventional leafage to be found on the Greek vases. They are all very far removed from any natural

ORNAMENTS FROM MEXICAN POTTERY IN THE BRITISH MUSEUM.



TAFELXY



















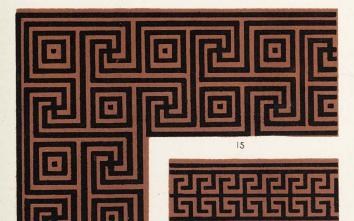
























TAFEL XVI.



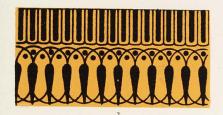










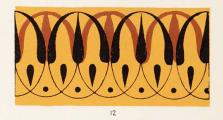




























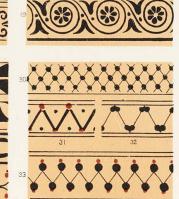




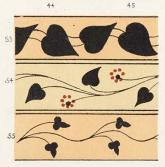




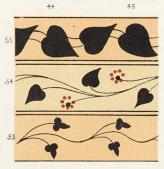


















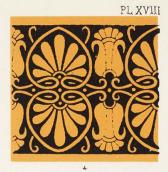
































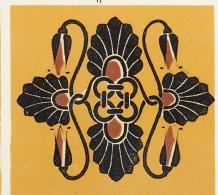














TAFEL XIX.























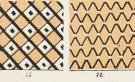




























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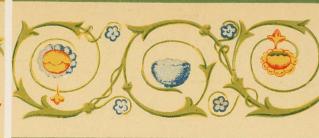


PL XXIII



PL XXIY





















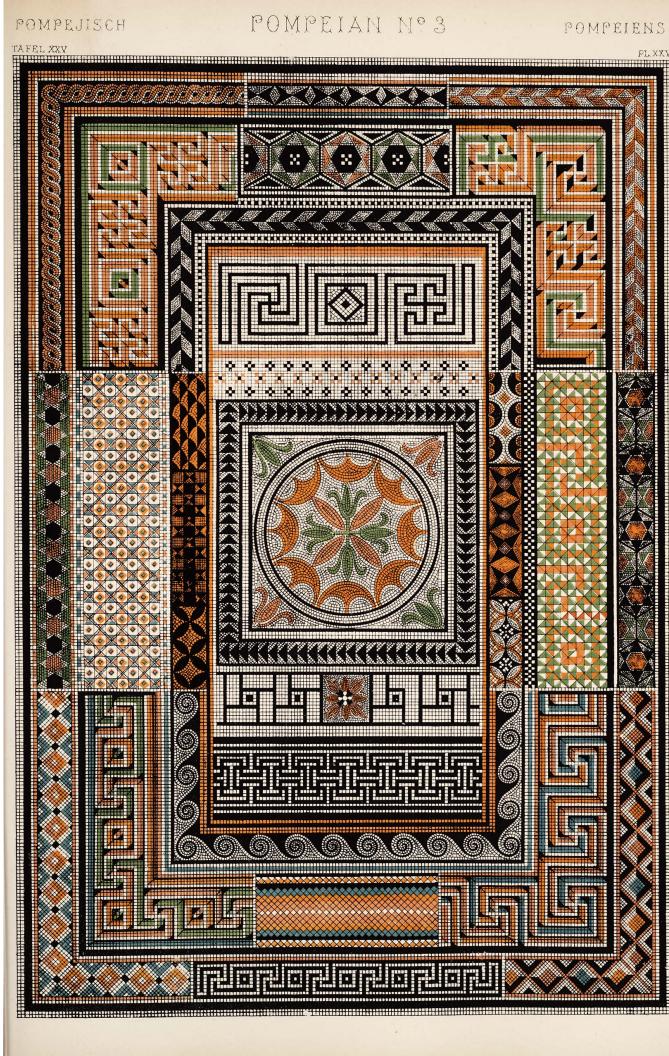


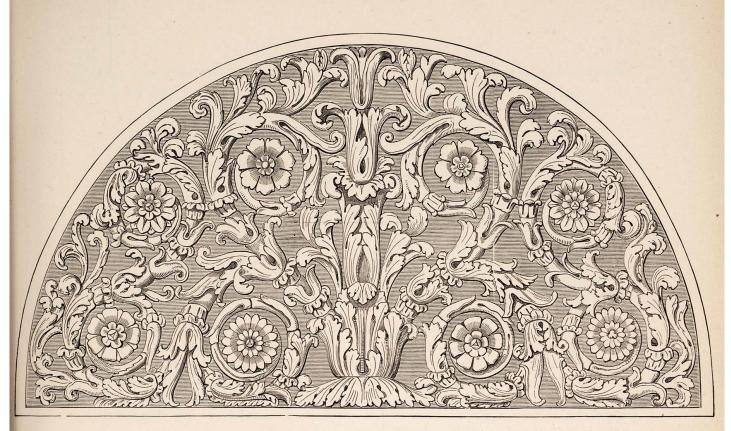












Fragment in White Marble from the Mattei Palace, Rome. -L. VULLIAMY.*

CHAPTER VI.—PLATES 26, 27.

ROMAN ORNAMENT.

PLATE XXVI.

- 1, 2. Fragments from the Forum of Trajan, Rome.
- 3. Pilasters from the Villa Medici, Rome.
- 4. Pilaster from the Villa Medici, Rome.
- 5, 6. Fragments from the Villa Medici, Rome.

Nos. 1-5 are from Casts in the Crystal Palace; No. 6 from a Cast at South Kensington Museum.

PLATE XXVII.

- 1-3. Fragments of the Frieze of the Roman Temple at Brescia.
- 4. Fragment of the Soffits of the Architraves of the Roman Temple at Brescia.
- 5. Fragment of the Soffits of the Architraves of the Roman Temple at Brescia.
- 6. From the Frieze of the Arch of the Goldsmiths, Rome.

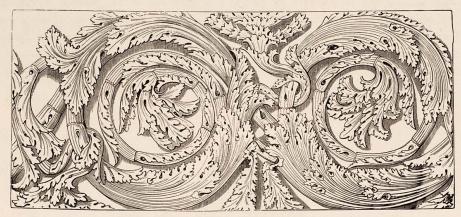
Nos. 1-4 from the Museo Bresciano; † No. 5 from Taylor and Cresy's Rome.

* Examples of Ornamental Sculpture in Architecture, by Lewis Vulliamy, Architect. London.

† Museo Bresciano, illustrato. Brescia, 1838.

ROMAN ORNAMENT.

examples on Plates XXVI. and XXVII. The leaves are flattened out, and they lay one over the other, as in the cut.



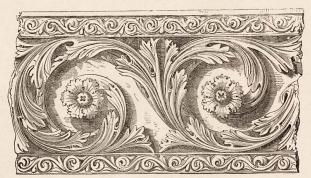
Fragment of the Frieze of the Temple of the Sun, Colonna Palace, Rome.—L. Vulliamy.

The various capitals which we have engraved from Taylor and Cresy's work have been placed in juxtaposition, to show how little variety the Romans were able to produce in following out this application of the acanthus. The only difference which exists is in the proportion of the general form of the mass; the decline in this proportion from that of Jupiter Stator may be seen readily. How different from the immense variety of Egyptian capitals which arose from the modification of the general plan of the capital, even the introduction of the Ionic volute in the Composite order fails to add a beauty, but rather increases the deformity.

The pilasters from the Villa Medici, Nos. 3 and 4, Plate XXVI., and the fragment, No. 5, are as perfect specimens of Roman ornament as could be found. As specimens of modelling and drawing they have strong claims to be admired, but as ornamental accessories to the architectural features of a building they most certainly, from their excessive relief and elaborate surface treatment, are deficient in the first principle, viz. adaptation to the purpose they have to fill.

The amount of design that can be obtained by working out this principle of leaf within leaf and

leaf over leaf is very limited; and it was not till this principle of one leaf growing out of another in a continuous line was abandoned for the adoption of a continuous stem throwing off ornaments on either side, that pure conventional ornament received any development. The earliest examples of the change are found in St. Sophia at Constantinople; and we introduce here an example from St. Denis, where, although the swelling at the stem and the turned-back leaf at the junction of stem and stem have entirely disappeared,



From the Abbey of St. Denis, Paris.

the continuous stem is not yet fully developed, as it appears in the narrow border top and bottom. This principle became very common in the illuminated MSS. of the eleventh, twelfth, and thirteenth centuries, and is the foundation of Early English foliage.

The fragments on Plate XXVII., from the Museo Bresciano, are more elegant than those from the

ROMAN ORNAMENT.

Villa Medici; the leaves are more sharply accentuated and more conventionally treated. The frieze from the Arch of the Goldsmiths is, on the contrary, defective from the opposite cause.

We have not thought it necessary to give in this series any of the painted decorations of the Romans, of which remains exist in the Roman baths. We had no reliable materials at command; and, further, they are so similar to those at Pompeii, and show rather what to avoid than what to follow, that we have thought it sufficient to introduce the two subjects from the Forum of Trajan, in which figures terminating in scrolls may be said to be the foundation of that prominent feature in their painted decorations.



The Acanthus, full size, from a Photograph.

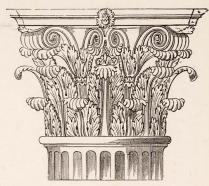
ROMAN ORNAMENT.



Temple of Jupiter Stator, Rome.



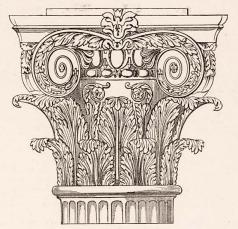
Temple of Vesta, Tivoli.



Arch of Constantine, Rome.



Arch of Trajan, Ancona.



Arch of Titus, Rome.



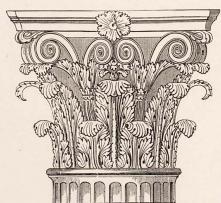
Temple of Mars Victor, Rome.



Pantheon, Rome. Portico.



Pantheon, Rome.



Interior of Pantheon, Rome.



arch of Septimius Severus, Rome.

Corinthian and Composite Capitals reduced from Taylor and Cresy's Rome.*

* The Architectural Antiquities of Rome, by G. L. Taylor and Cresy, Architects. London, 1821.

TAFEL XXVI.













TAFEL XXVII













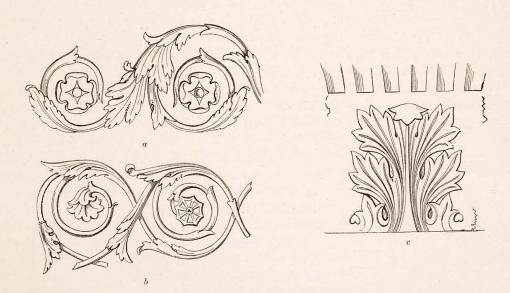


BYZANTINE ORNAMENT.

fully to understand that, we required what the ravages of time and the whitewash of the Mahommedan had deprived us of, namely, a Byzantine building on a grand scale, executed during the best period of the Byzantine epoch. Such an invaluable source of information has been opened to us through the enlightenment of the present Sultan, and been made public to the world by the liberality of the Prussian Government; and we recommend all those who desire to have a graphic idea of what Byzantine decorative art truly was, to study Herr Salzenberg's beautiful work on the churches and buildings of ancient Byzantium.

In no branch of art, probably, is the observation, ex nihilo nihil fit, more applicable than in decorative art. Thus, in the Byzantine style, we perceive that various schools have combined to form its peculiar characteristics, and we shall proceed to point out briefly what were the principal formative causes.

Even before the transfer of the seat of the Roman Empire from Rome to Byzantium, at the commencement of the fourth century, we see all the arts in a state either of decline or transformation. Certain as it is that Rome had given her peculiar style of art to the numerous foreign peoples ranged beneath her sway, it is no less certain that the hybrid art of her provinces had powerfully reacted on the centre of civilisation; and even at the close of the third century had materially affected that lavish style of decoration which characterised the magnificent baths and other public buildings of Rome. The necessity which Constantine found himself under, when newly settled in Byzantium, of employing Oriental artists and workmen, wrought a still more vital and marked change in the traditional style; and there can be little doubt but that each surrounding nation aided in giving its impress to the newly-formed school, according to the state of its civilisation and its capacity for Art, until at last the motley mass became fused into one systematic whole during the long and (for Art) prosperous reign of the first Justinian.

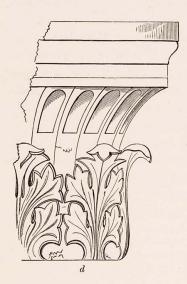


In this result we cannot fail to be struck with the important influence exercised by the great temples and theatres built in Asia Minor during the rule of the Cæsars; in these we already see the tendency to elliptical curved outlines, acute-pointed leaves, and thin continuous foliage without the springing-ball and flower, which characterise Byzantine ornament. On the frieze of the theatre at

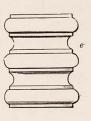
BYZANTINE ORNAMENT.

Patara (a), and at the Temple of Venus at Aphrodisias (Caria), are to be seen examples of flowing foliage such as we allude to. On the doorway of the temple erected by the native rulers of Galatia at Ancyra (b), in honour of Augustus, is a still more characteristic type, and the pilaster capital of a small temple at Patara (c), inscribed by Texier to the first century of the Christian era, is almost identical with one drawn by Salzenberg at Smyrna (d), which he believes to be of the first part of Justinian's reign, or about the year 525 A.D.

In the absence of authentic dates we cannot decide satisfactorily how far Persia influenced the Byzantine style, but it is certain that Persian workmen and artists were much employed at Byzantium; and in the remarkable monuments at Tak-i-Bostan, Bi-Sutoun, and Tak-i-Ghero, and in several



ancient capitals at Ispahan-given in Flandin and Coste's great work on Persia-we are struck at once with their thoroughly Byzantine character; but we are inclined to believe that they are posterior, or at most contemporaneous, with the best period of Byzantine art, that is, of the sixth century. However that may be, we find the forms of a still earlier period reproduced so late as the year 363 A.D.; and in Jovian's column at Ancyra (e), erected during or shortly after his retreat with Julian's army from their Persian expedition, we recognise an application of one of the most general ornamental forms of ancient Persepolis. At Persepolis also are to be seen the pointed and channelled leaves so characteristic of Byzantine work, as seen in the accompanying example from Sta. Sofia (f); and at a later period, i.e. during the rule of the





Cæsars, we remark at the Doric temple of Kangovar (g) contours of moulding precisely similar to those affected in the Byzantine style.

Interesting and instructive as it is to trace the derivation of these forms in the Byzantine style, it is no less so to mark the transmission of them and of others to later epochs. Thus in No. 1,

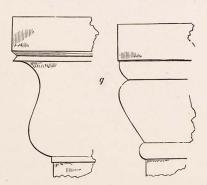


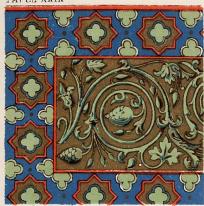
Plate XXVIII., we perceive the peculiar leaf, as given in Texier and in Salzenberg, reappear at Sta. Sofia; at No. 3, Plate XXVIII., is the foliated St. Andrew's cross within a circle, so common as a Romanesque and Gothic ornament. On the same frieze is a design repeated with but slight alteration at No. 17 from Germany. The curved and foliated branch of No. 4 of the sixth century (Sta. Sofia) is seen reproduced, with slight variation, at No. 11 of the eleventh century (St. Mark's). The toothings of the leaves of No. 19 (Germany) are almost identical with those of No. 1 (Sta. Sofia); and between all the examples on the last row but one (Plate XXVIII.)

is to be remarked a generic resemblance in subjects from Germany, Italy, and Spain, founded on a Byzantine type.

The last row of subjects in this plate illustrates more especially the Romanesque style (Nos. 27 and 36), showing the interlaced ornament so affected by the Northern nation, founded mainly on a native type; whilst at No. 35 (St. Denis) we have one instance out of numbers of the reproduction



TAFEL XXIX

























TAFEL XXIX*

























ARABIAN ORNAMENT.

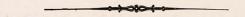
PLATE XXXV.

Consists of different Mosaics taken from Pavements and walls in Private Houses and Mosques in Cairo. They are executed in black and white marble, with red tile.

Nos. 14-16 are patterns engraved on the white marble slab, and filled in with red and black cement.

The ornament on the white marble on the centre of No. 21 is slightly in relief.

The materials for these five Plates have been kindly furnished by Mr. James William Wild, who passed a considerable time in Cairo studying the interior decoration of the Arabian houses, and they may be regarded as very faithful transcripts of Cairean ornament.



ARABIAN ORNAMENT.

When the religion of Mohammed spread with such astounding rapidity over the East, the growing wants of a new civilisation naturally led to the formation of a new style of Art; and whilst it is certain that the early edifices of the Mohammedans were either old Roman or Byzantine buildings adapted



Spandril of an arch from Sta. Sophia.—SALZENBERG.

to their own uses, or buildings constructed on the ruins and with the materials of ancient monuments, it is equally certain that the new wants to be supplied, and the new feelings to be expressed, must at a very early period have given a peculiar character to their architecture.

ARABIAN ORNAMENT.

but grow out of it, whilst with the Arabs the scroll was transformed into an intermediate leaf. No. 37 shows the continuous scroll derived from the Romans, with the division at each turn of the scroll, so characteristic of Roman ornament, omitted. The ornament we engrave here from Sta. Sophia would seem to be one of the earliest examples of the change.







Arabian.





The upright patterns on this Plate, chiefly from the soffits of windows, and therefore having all an upright tendency in their lines, may be considered as the germs of all those exquisitely-designed patterns of this class, where the repetition of the same patterns side by side produces another or several others. Many of the patterns on this Plate should be double in the lateral direction: our anxiety to exhibit as many varieties as possible preventing the engraving of the repeat.



With the exception of the centre ornament on Plate XXXII., which is from the same mosque as the ornament on the last plate, the whole of the ornaments on Plates XXXIII. and XXXIV. are of the thirteenth century, i.e. four hundred years later than those of the Mosque of Tooloon. The progress which the style had made in this period may be seen at a glance. As compared, however, with the Alhambra, which is of the same period, they are very inferior. The Arabs never arrived at that state of perfection in the distribution of the masses, or in the ornamenting of the surfaces of the ornaments, in which the Moors so excelled. The guiding instinct is the same, but the execution is very inferior. In Moresque ornament the relation of the areas of the ornament to the ground is always perfect; there are never any gaps or holes; in the decoration of the surfaces of the ornaments also they exhibited much greater skill,—there was less monotony. To exhibit clearly the difference, we repeat the Arabian ornament, No. 12, from Plate XXXIII., compared with two varieties of lozenge diapers from the Alhambra.

The Moors also introduced another feature into their surface ornament, viz. that there were often two and sometimes three planes on which the patterns were drawn, the ornaments on the upper plane being boldly distributed over the mass, whilst those on the second interwove themselves

ARABIAN ORNAMENT.

with the first, enriching the surface on a lower level; by which admirable contrivance a piece of ornament retains its breadth of effect when viewed at a distance, and affords most exquisite, and oftentimes most ingenious, decoration for close inspection. Generally there was more variety in their surface treatment; the feathering which forms so prominent a feature on the ornaments on Plates XXXII., XXXIII., was intermixed with plain surfaces, such as we see at Nos. 17, 18, 32, Plate XXXII. The ornament No. 13, Plate XXXIII., is in pieceed metal, and is a very near approach to the perfection of distribution of the Moorish forms; it finely exhibits the proportionate







Arabian.

Moresque.

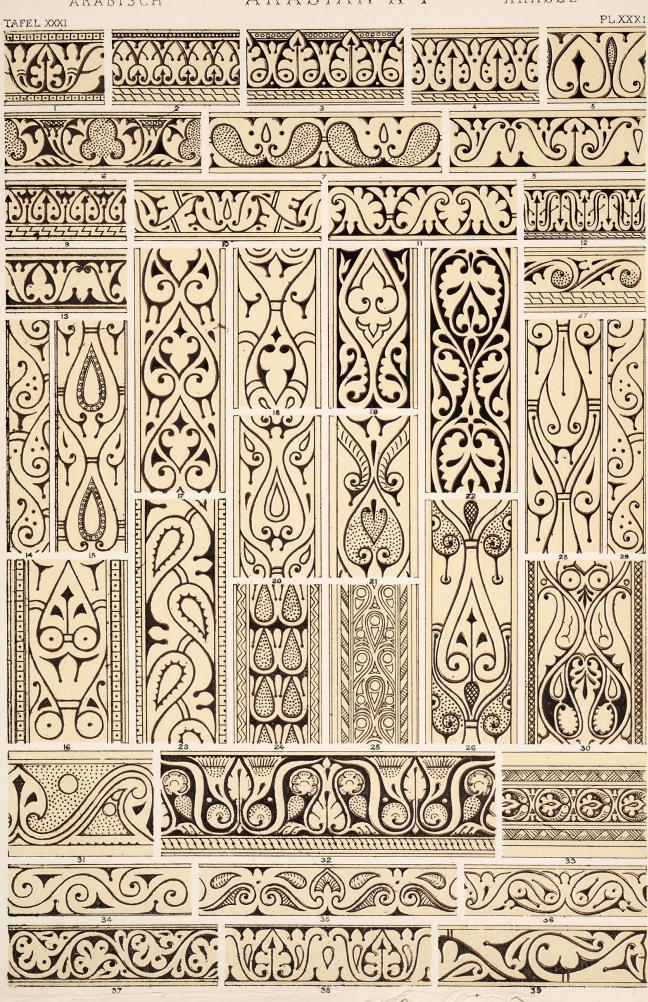
Moresque.

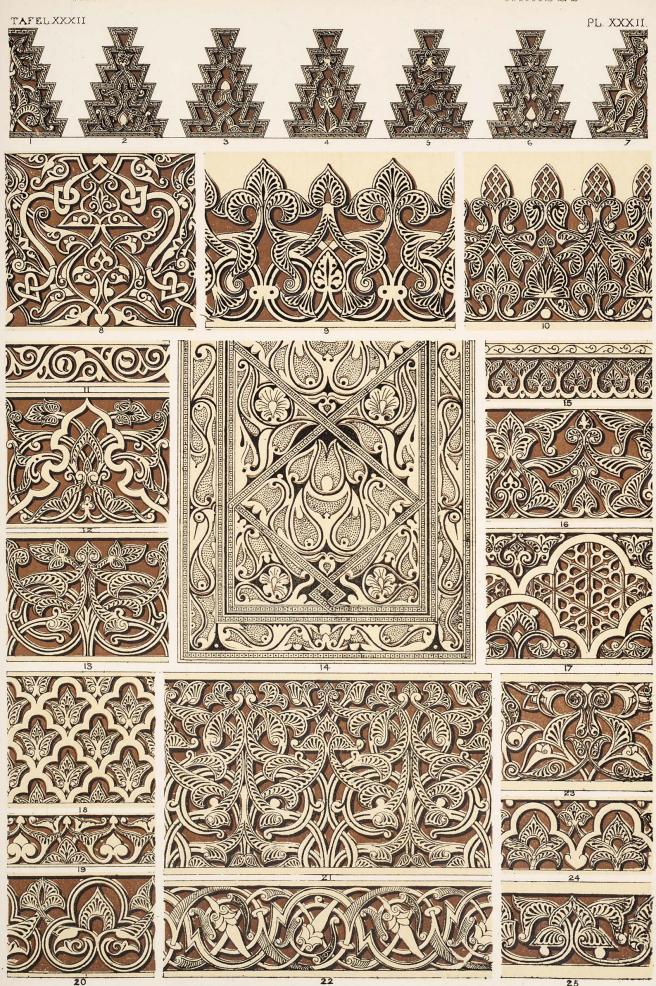
diminution of the forms towards the centre of the pattern, and that fixed law, never broken by the Moors, that however distant an ornament, or however intricate the pattern, it can always be traced to its branch and root.

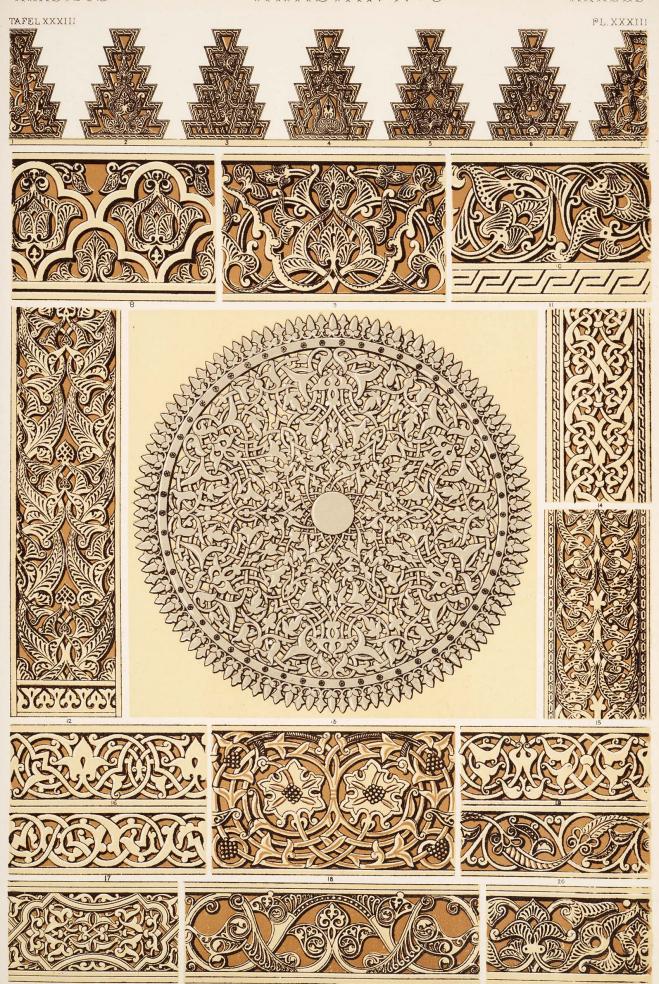
Generally, the main differences that exist between the Arabian and Moresque styles may be summed up thus,—the constructive features of the Arabs possess more grandeur, and those of the Moors more refinement and elegance.

The exquisite ornaments on Plate XXXIV., from a copy of the Koran, will give a perfect idea of Arabian decorative art. Were it not for the introduction of flowers, which rather destroy the unity of the style, and which betray a Persian influence, it would be impossible to find a better specimen of Arabian ornament. As it is, however, it is a very perfect lesson both in form and colour.

The immense mass of fragments of marble derived from Roman ruins must have very early led the Arabs to seek to imitate the universal practice of the Romans, of covering the floors of their houses and monuments with mosaic patterns, arranged on a geometrical system; and we have on Plate XXXV. a great number of the varieties which this fashion produced with the Arabs. No better idea can be obtained of what style in ornament consists than by comparing the mosaics on Plate XXXV. with the Roman mosaics, Plate XXV.; the Byzantine, Plate XXX.; the Moresque, Plate XLIII. There is scarcely a form to be found in any one which does not exist in all the others. Yet how strangely different is the aspect of these plates! It is like an idea expressed in four different languages. The mind receives from each the same modified conception, by the sounds so widely differing.







TAPEL XXXIV

ARABES

PLXXXIV











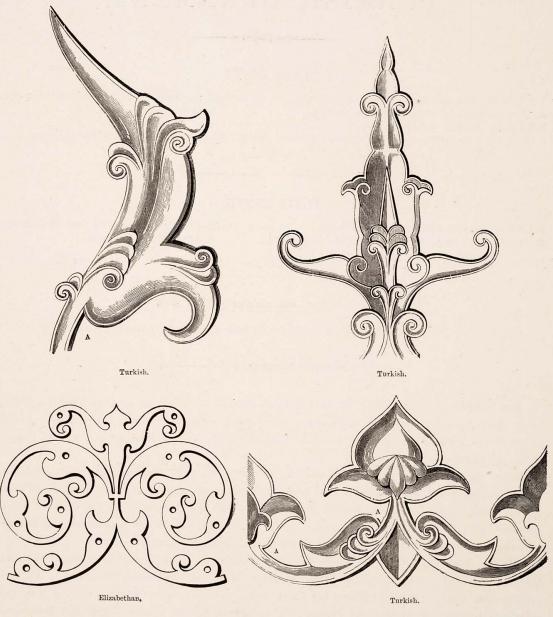


TURKISH ORNAMENT.

races to abandon the traditional style of building of their forefathers, and to adopt the prevailing fashions of the day in their architecture; the modern buildings and palaces being not only the work of European artists, but designed in the most approved European style.

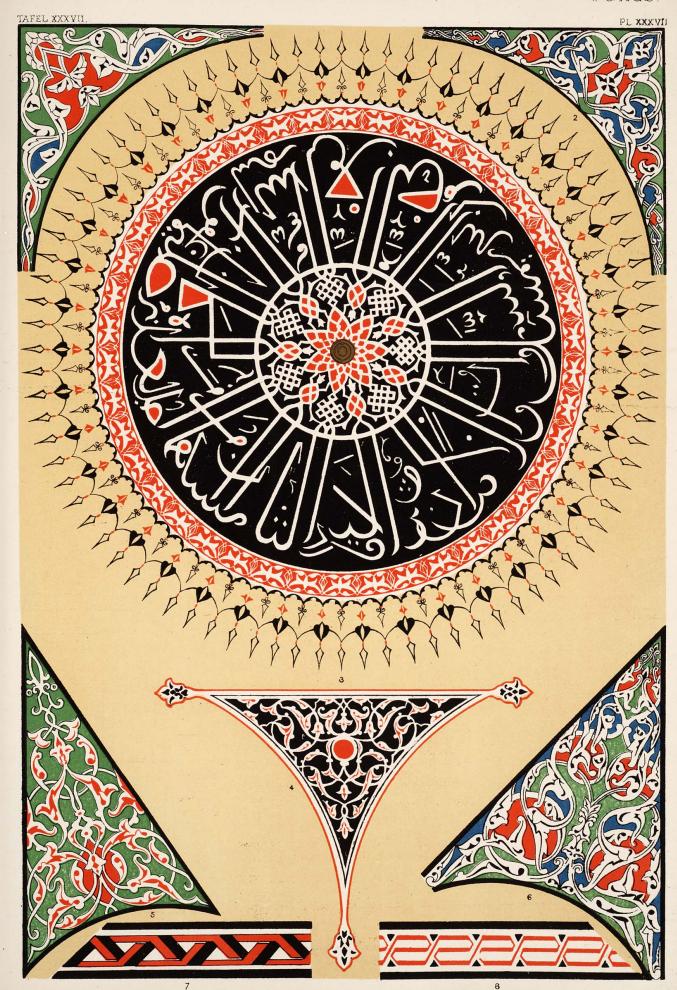
The productions of the Turks at the Great Exhibition of 1851 were the least perfect of all the Mohammedan exhibiting nations.

In Mr. M. Digby Wyatt's admirable record of the state of the Industrial Arts of the Nineteenth Century, will be found specimens of Turkish embroidery exhibited in 1851, and which may be compared with the many valuable specimens of Indian embroidery represented in the same work.



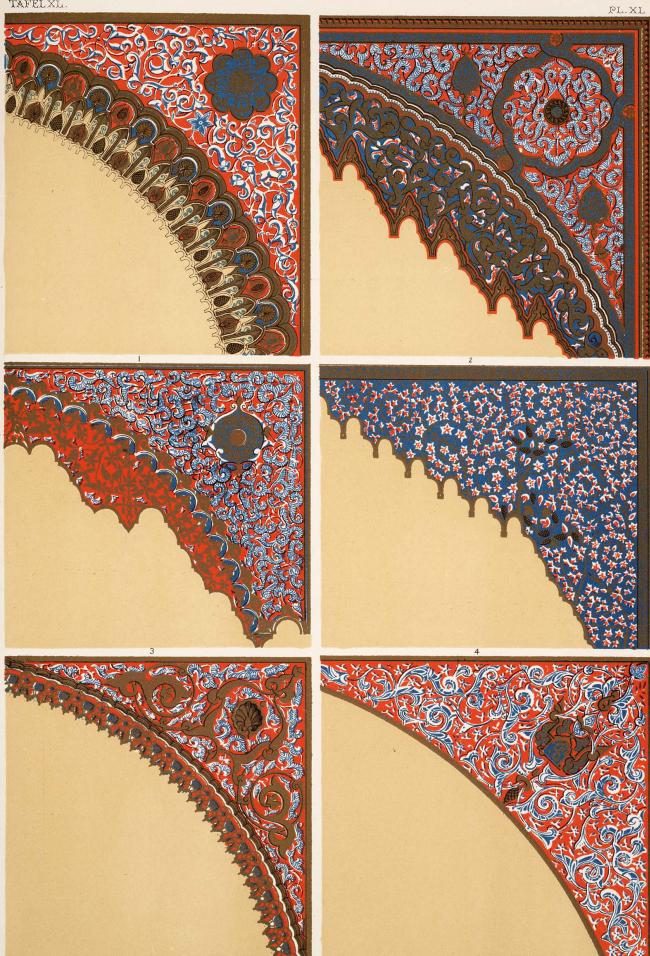
It will readily be seen, from the simple matter of their embroidery, that the art-instinct of the Turks must be very inferior to that of the Indians. The Indian embroidery is as perfect in 62







TAFELXL.



PI XII

















PL.XLI*

























MORESQUE Nº 4. † MAURESCUES

MAURISCH









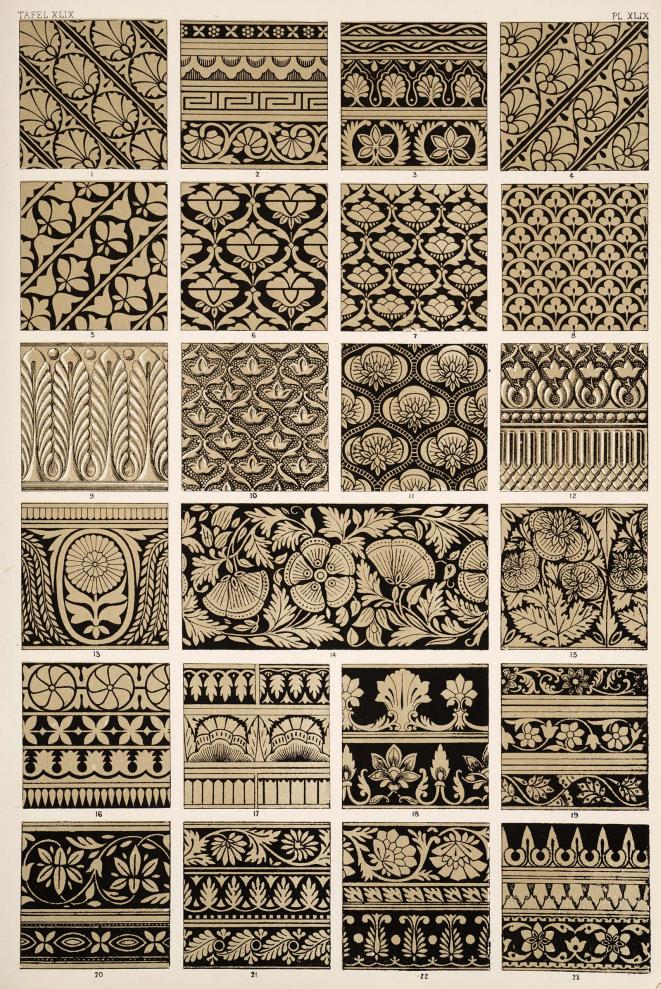






PL.XLYIII









23











2.







4



PL LIV*











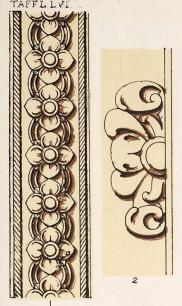


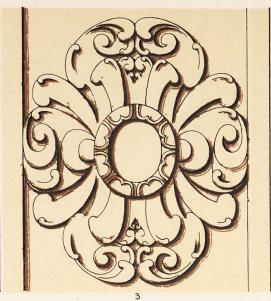




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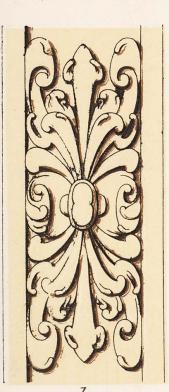
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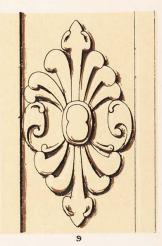


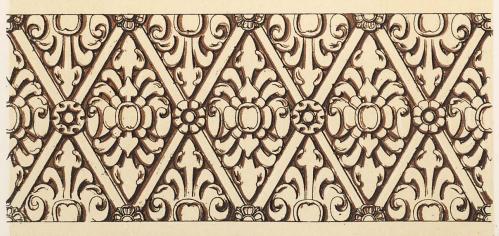














TAFEL LYIII

PLLYIII





TAFEL LX **(4)** からかんかんかん *** * * * * * *** TAFEL LXI.









PL.LXV.



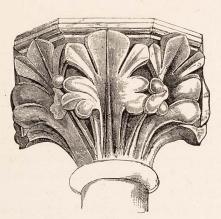
MEDIÆVAL ORNAMENT.



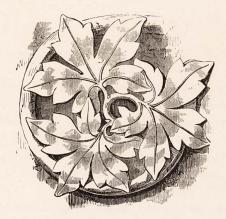
Early English. Wells .- Collins.



Warmington Church, Northamptonshire .- W. TWOPENY.



Warmington Church, Northamptonshire. W. TWOPENY.



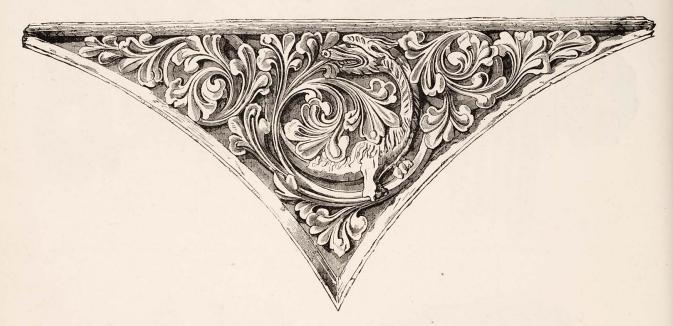
Decorated. Wells.—Collins.

stem, throwing off leaves on the outer side, and terminating in a flower. The general disposition and arrangement of the lines in any given space is exactly similar to the arrangement of Early English sculptured ornament.

Early English Ornament is the most perfect, both in principle and in execution, of the Gothic period. There is as much elegance and refinement in modulations of form as there is in the ornament of the Greeks. It is always in perfect harmony with the structural features, and always grows naturally from them. It fulfils every one of the conditions which we desire to find in a perfect style of Art. But it remained perfect only so long as the style remained conventional. As this style became less idealised and more direct in imitation, its peculiar beauties disappeared, and it ceased to be an ornamentation of structural features, but became ornament applied.

MEDIÆVAL ORNAMENT.

In the capitals of the columns in the Early English architecture the ornament arises directly from the shaft, which above the necking splits up into a series of stems, each stem terminating in a flower. This is analogous to the mode of decorating the Egyptian capital. In the Decorated style, on the contrary, where a much nearer approach to Nature was attempted, it was no longer possible to treat a natural leaf as part of the shaft; and, therefore, the shaft is terminated by a bell-shape,



Stone Church, Kent.-Published by the Topographical Society.

round which the leaves are twined. The more and more natural these were made, the less artistic became the arrangement.

The same thing occurs in the bosses which cover the intersections of the ribs. On the vaulting in the Early English bosses the stems of the flowers forming the bosses are continuations of the mouldings of the ribs, whilst in subsequent periods the intersections of the ribs were concealed by the overlaying of the boss, which was here as much an application as was the acanthus leaf to the bell of the Corinthian capital.

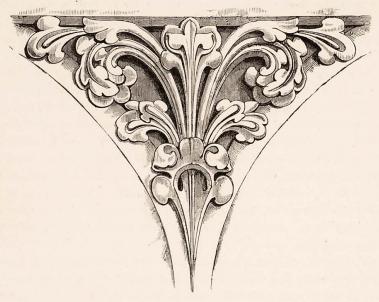
In the spandrils of the arches, so long as the conventional style was retained, one vigorous main stem was distributed over the spandril, from which sprang the leaves and flowers; but when the natural was attempted, the stem ceased to be the guiding form of the ornament, and lost all grace in the endeavour to represent in stone the softness of nature. The main stem as a leading feature gradually disappears, and the spandrils are often filled with three immense leaves springing from a twisted stem in the centre.

From the few remains which still exist of the decorations of the interior of buildings, we are unable to form a very complete idea of this class of ornament of the thirteenth century. The ornaments from illuminated MSS, are not a safe guide, as, after the twelfth century, the style is rarely very architectural, and there were so many schools of illumination, and they borrowed so much one from the other, that there is often great mixture in the same illumination. It is unlikely, that while the sculptured ornament was so universally conventional, that the decorated portion of the same building could have departed from the style.

MEDIÆVAL ORNAMENT.

On Plates LXVII. and LXVII*. we give a selection of borders found on illuminated MSS., ranging from the ninth to the fourteenth century; and on Plate LXVIII. diapers from walls, chiefly taken from the back-grounds of illuminations, from the twelfth to the sixteenth. There are very few of either class that could be worthy accompaniments to the pure conventional ornament of the Early English style.

In the thirteenth century, beyond all others, architecture was in its zenith. The mosques of Cairo, the Alhambra, Salisbury, Lincoln, Westminster, all possess the same secret of producing the broadest



Wells Cathedral. - Collins.

general effects combined with the most elaborate decoration. In all these buildings there is a family likeness; although the forms widely differ, the principles on which they are based are the same. They exhibit the same care for the leading masses of the composition, the same appreciation of the undulations of form, the same correct observation of natural principles in the ornamentation, the same elegance and refinement in all the decoration.

The attempt to reproduce in our time a building of the thirteenth century must be vain indeed. Whitewashed walls, with stained glass and encaustic tiles, cannot alone sustain the effect which was arrived at when every moulding had its colour best adapted to develope its form, and when, from the floor to the roof, not an inch of space but had its appropriate ornament; an effect which must have been glorious beyond conception. So glorious a point, indeed, had the style reached that it was exhausted by the effort,—the light burnt out; not only architecture, but all the decorative arts which accompanied it, immediately began to decline,—a decline which never stops till the style dies out.

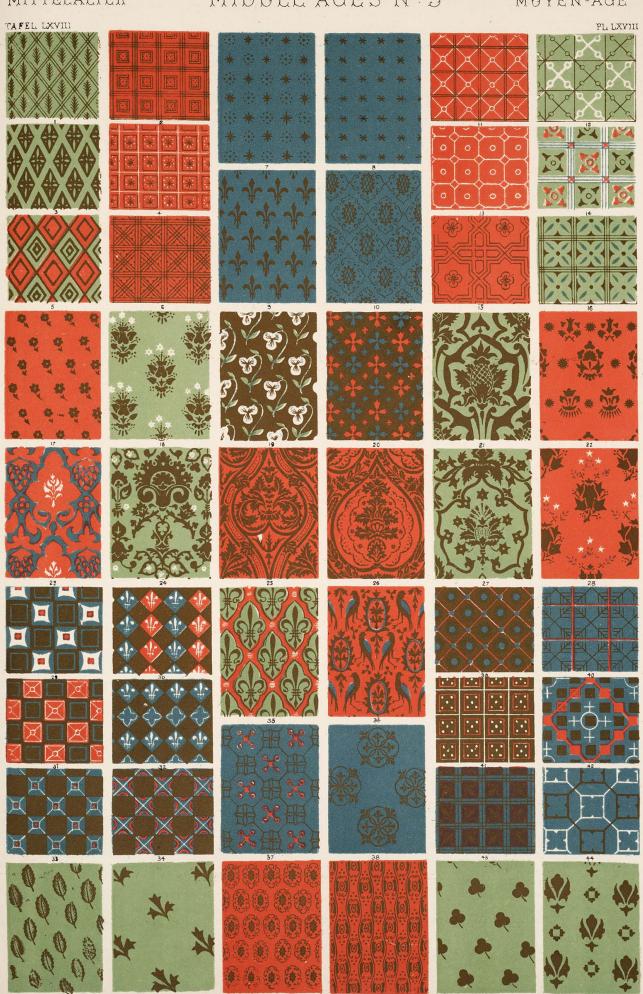
In the examples of encaustic tiles on Plate LXX. it will be seen that the broadest in effect, and the best adapted to their purpose, are the earliest, such as Nos. 17, 27. Although there was never so much decline as to attempt an appearance of relief, yet a near approach to a representation of the natural forms of leaves may be seen in No. 16; and a very marked decline is observed in patterns such as No. 23, where tracery and the structural features of buildings were represented.

TAFEL LXVI



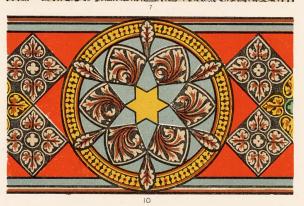




























PL LXXI.









for carvers, of the purest taste and most exquisite fancy. Of the perfection attained in this department of art by the last-named artist, the celebrated wooden stalls of the choir of San Pietro dei Casinensi, at Perugia, will long remain unquestionable evidence. The carrying out of these carvings by Stefano da Bergamo does full justice to the admirable compositions of Raffaelle.

At Milan, the important works of the Duomo, and the Certosa at Pavia, created a truly remarkable school of art; among the most celebrated mas-



Panel from the Piscina of the High Altar of the Certosa, Pavia.

ters of which may be noticed, Fusina, Solari, Agrati, Amadeo, and Sacchi. The sculptor's talent had long been traditional in that locality, and there can be no doubt that these artists embodied in the highest forms the lingering traditions of the *Maestri Comaschi*, or Freemasons, of Como; from whose genius many of the most celebrated buildings of the middle ages derived their highest graces of adornment. Of

Panels from the Piscina of the High Altar of the Certosa, Pavia.

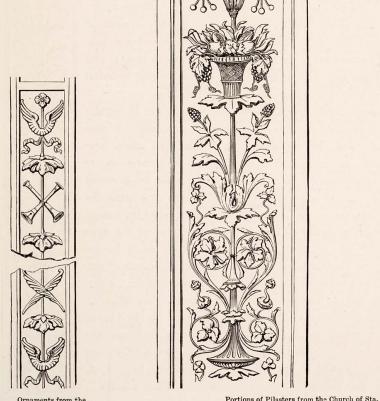


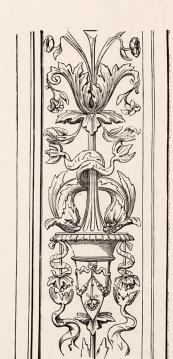
Arabesques designed by Baccio Pintelli, for the Church of Sant' Agostino, Rome.

Arabesques designed by Baccio Pintelli, for the Church of Sant' Agostino, Rome.

all the Lombard Cinque-centists, however, the highest admiration must be reserved for Agostino Busti, better known as Bambaja, and his pupil Brambilla, whose exquisite works in arabesque at the Certosa must ever remain marvels of execution. Our woodcuts, selected from the Piscina of the High Altar, furnish some idea of the general style of the Pavian arabesques.

At Venice, the first great names which call for notice are those of the Lombardi (Pietro, Tullio, Giulio, Sante, and Antonio), through whose talents that city was adorned with its most famous monuments. They were followed by Riccio, Bernardo, and Domenico di Mantua, and many other sculptors; but their lesser glories are altogether eclipsed by those of the great Jacopo Sansovino. At Lucca, Mattee Civitale (born 1435, died 1501) fully maintained the reputation of the period. Returning to-Tuscany, we find, towards the close of the fifteenth century, the greatest perfection of ornamental sculpture, the leading characteristic of which, however, we now no longer find to be the sedulous and simple imitation of nature, but rather a conventional rendering of the antique. The names of Mino de Fiesole the greatest of the celebrated school of the Fiesolani—Benedetto da Majano, and Bernardo Rossellini, bring to our recollection many exquisite monuments which abound in the churches of Florence, and the other principal towns of the Grand Duchy. These artists excelled alike in wood, in stone, and in marble, and their works have been surpassed in this style of art only by those of their predecessors we have already named, and by some few others, their contemporaries. Of these, Andrea Contucci, better known as the elder Sansovino, was pre-eminent in his art; and it would appear impossible to carry ornamental modelling to greater perfection than he has exhibited in the wonderful monuments which form the pride of the Church of Sta. Maria del Popolo, at Rome. His pupil, Jacopo Tatti, who subsequently took his master's name, may be regarded as his only rival. Of him, however, more hereafter.





Ornaments from the Piscina of the High Altar of the Certosa, Pavia.

Portions of Pilasters from the Church of Sta. Maria dei Miracoli, Venice.

of specimens, in the majority of which gracefulness of line, and a highly artificial, though apparently natural, distribution of the ornament upon its field, are the prevailing characteristics. The Lombardi, in their works at the Church of Sta. Maria dei Miracoli, Venice (Plate LXXIV., Figs. 1, 8, 9; Plate LXXVI., Fig. 2); Andrea Sansovino at Rome (Plate LXXVI., Fig. 1); and Domenico and Bernardino di Mantua, at Venice (Plate LXXIV., Figs. 5 and 7), attained the highest perfection in these respects. At a subsequent period to that in which they flourished the ornaments were generally wrought in more uniformly high relief, and the stems and tendrils were thickened, and not so uniformly tapered, the accidental growth and play of nature were less sedulously imitated, the field of the panel was more

fully covered with enrichments, and its whole aspect made more bustling and less refined. The sculptor's work asserted itself in competition with the architect's: the latter in self-defence, and to keep the sculpture down, soon be-

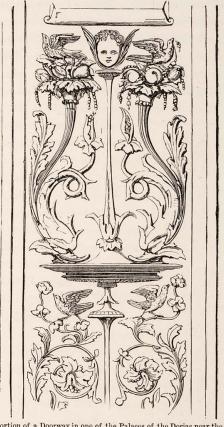


Vertical Running Ornament from the Church of Sta. Maria dei Miracoli, Venice.

gan to make his mouldings heavy: and a more ponderous style altogether crept into fashion. Of this tendency to plethora in ornament we already perceive indications in much of the Genoese work represented in Plate LXXV., Figs. 1, 2, 4, 5, 8, 9, and 11; and in Plate LXXVI., Figs. 4, 5, 7, 8, and 10. Fig. 6 in the last-mentioned plate, from the celebrated Martinengo Tomb, at Brescia, also clearly exhibits this tendency to filling up.

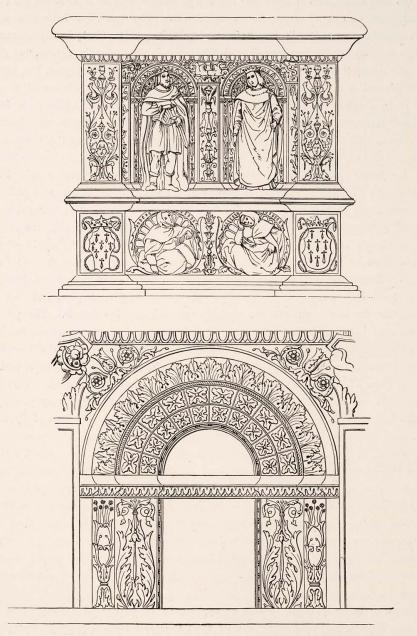
In the art of painting, a movement took place concurrent with that we have thus briefly noticed in sculpture. Giotto, the pupil of Cimabue, threw off the shackles of Greek tradition, and gave his whole heart to nature. His ornament, like that of his master, consisted of a combination of painted mosaic work, interlacing

Portion of a Doorway in one of the Palaces of the Dorias near the Church of San Matteo, Genoa.



thus. In his work at Assisi, Naples, Florence, and Padua, he has invariably shown a graceful apprehension of the balance essential to be maintained between mural pictures and mural ornaments, both in quantity, distribution, and relative colour. These right principles of balance were very generally understood and adopted during the fourteenth century; and Simone Memmi, Taddeo Bartolo, the Orcagnas, Pietro di Lorenzo, Spinello Aretino, and many others, were admitted masters of mural embellishment. That rare student of nature in the succeeding century, Benozzo Gozzoli, was a no less diligent student of antiquity, as may be recognised in the architectural backgrounds to his pictures in the Campo Santo, and in the noble arabesques which divide his pictures at San Gimignano. Andrea Mantegna, however, it was who moved painting as Donatello had moved sculpture, and that not in figures alone, but in every variety of ornament borrowed from the antique. The magnificent cartoons we are so fortunate as to possess of his at Hampton Court, even to their minutest decorative details, might have been drawn by an ancient Roman. Towards the close of the fifteenth century, the style,

beautiful carvings in alto and basso relievo, which ornament the whole exterior of the choir of the Cathedral of Chartres; the subjects are taken from the lives of our Saviour and the Virgin, and from forty-one groups, fourteen of which are the work of Jean Texier, who commenced in 1514, after completing that part of the new clock-tower erected by him. These compositions are full of truth



Portions of the Tomb of Francis II., Duke of Brittany, and his wife, Marguerite de Foix, erected by Anne of Brittany in the Carmelite Church at Nantes, by Michel Colombe, A.D. 1507.

and beauty, the figures animated and natural, the drapery free and graceful, and the heads full of life; but the arabesque ornaments, which almost entirely cover the projecting parts of the pilasters, friezes, and mouldings of the base, are, perhaps, the most beautiful portions; they are very diminutive

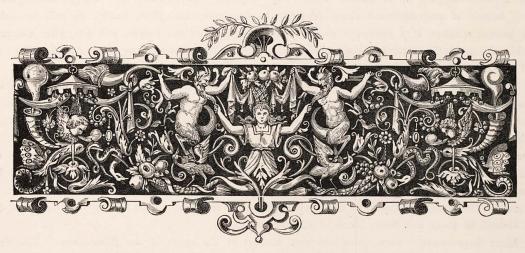
RENAISSANCE ORNAMENT.

the work of Enguerand le Prince; the heads are grand, and the poses of the figures call to mind the works of Albert Dürer.

The grisailles, which ornamented the windows in the houses of the nobility, and even of the bourgeoisie, although small, were executed with an admirable delicacy, and in drawing and grouping leave little to be desired.

Toward the end of the sixteenth century the art began to decline, the numerous glass-painters found themselves without employment, and the celebrated Bernard de Palissy, who had been brought up to the trade, left it to engage in another presenting greater difficulties, but which eventually secured him the highest reputation. To him, however, we are indebted for the charming grisailles representing the story of Cupid and Psyche, from the designs of Raffaelle, which formerly decorated the Château of Ecouen, the residence of his great patron the Constable Montmorency.

Renaissance ornament penetrated into Germany at an early period, but was absorbed into the hearts of the people but slowly, until the spread of books and engravings quickened its general acceptation. From an early period there had been a steady current of artists leaving Germany and Flanders to study in the great Italian ateliers. Among them, men like Roger of Bruges, who spent much of his life in Italy, and died in 1464,—Hemskerk, and Albert Dürer, more especially influenced their countrymen. The latter, who in many of his engravings showed a perfect apprehension of the conditions of Italian design, leaning now to the Gothic manner of his master Wohlgemuth, and now to the Raffaellesque simplicity of Marc' Antonio. The spread of the engravings of the latter, however, in Germany, unquestionably conduced to the formation of the taste of men who, like Peter Vischer, first brought Italian plastic art into fashion in Germany. Even at its best the Renaissance of Germany is impure—her industrious affection for difficulties of the hand, rather than of the head, soon led her into crinkum-crankums; and strap-work, jewelled forms, and complicated monsters, rather animated than graceful, took the place of the refined elegance of the early Italian and French arabesques.



Arabesque by Theodor de Bry, one of the "Petits Maitres" of Germany (1598), in imitation of Italian work, but introducing strap-work, caricature, and jewelled forms.

It may be well now to turn from the Fine to the Industrial Arts, and to trace the manifestation of the revival in the designs of contemporary manufactures. From the unchanging and unchangeable nature of vitreous and ceramic products, no historical evidence of style can be more complete and

RENAISSANCE ORNAMENT.

colours of these jars are blue, green, and yellow; about 380 of them still remain in the Treasury of Loreto. Passeri gives an interesting classification of ornamental pottery, with the terms made use of by the workmen to distinguish the various kinds of paintings used in ornamenting the plates, and also the sums paid to the artists by whom they were painted. He gives a curious extract from a manuscript in the handwriting of Piccolpasso, a "majolicaro" of the middle of the sixteenth century, who wrote upon his art; to understand which it is necessary to remember that the bolognino was

equivalent to the ninth part, and the gros to the third part, of a paul $(5\frac{1}{8} \text{ pence})$; the livre was a third, and the florin two thirds of a petit écu; and the petit écu, or écu ducal, two thirds of a Roman crown (now value four shillings and threepence one farthing).

Trophies.—This style of ornament consisted of ancient and modern arms, musical and mathematical instruments, and open books; they are generally painted in yellow cameo on a blue ground. These plates were chiefly sold in the province (Castel Durante) in which they were manufactured, one ducal crown a hundred being the sum paid to the painters of them. This style was much affected by the Cinque-centisti in marble and stone: witness the monument to Gian Galeazzo Visconti, in the Certosa, Pavia, and portions of the Genoese doorway we engrave.

Arabesques were ornaments consisting of a sort of cipher, loosely tied, and interlacing knots and bouquets. Work thus ornamented was sent to Venice and Genoa, and obtained one ducal florin the hundred.

Cerquate was a name given to the interlacing of oak-branches, painted in a deep yellow upon



Pedestal forming part of a Doorway of the Palace, presented by the Genoese to Andrea Doria.

a blue ground; it was called the "Urbino painting," from the oak being one of the bearings of the ducal arms. This kind of decoration received fifteen gros the hundred; and when, in addition, the bottom of the plate was ornamented, by having some little story painted upon it, the artist received one petit écu.

Grotesques were the interlacing of winged male and female monsters, with their bodies terminated by foliations or branches. These fanciful decorations were generally painted in white cameo upon a blue ground; the payment for them being two écus the hundred, unless they were painted on commission from Venice, when the price was eight ducal livres.

Leaves.—This ornament consisted of a few branches of leaves, small in size, and sprinkled over the ground. Their price was three livres.

Flowers and Fruits.—These very pleasing groups were sent to Venice, and the artists received for them five livres the hundred. Another variety of the same style merely consisted in three or four large leaves, painted in one colour upon a different-coloured ground. Their price was half a florin the hundred.

RENAISSANCE ORNAMENT.

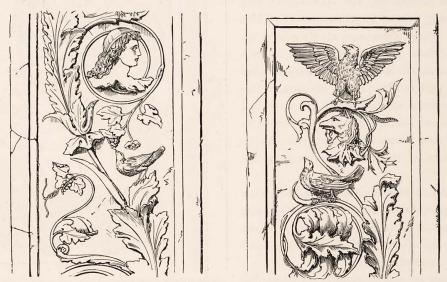
Porcelain was the name of a style of work which consisted of the most delicate blue flowers, with small leaves and buds painted upon a white ground. This kind of work obtained two or more livres the hundred. It was, in all probability, an imitation of Portuguese importations.

Tratti were wide bands, knotted in different ways, with small branches issuing from them. Their price was also two livres the hundred.

Soprabianco was a painting in white upon a white-lead ground, with green or blue borders round the margin of the plate. These obtained a demi-écu the hundred.

Quartieri.—In this pattern the artist divided the bottom of the plate into six or eight rays, diverging from the centre to the circumference; each space was of a particular colour, upon which were painted bouquets of different tints. The painters received for this kind of ornament two livres the hundred.

Gruppi.—These were broad bands interwoven with small flowers. This pattern was larger than the "tratti," and was sometimes embellished by a little picture in the centre of the plate: in that case the price of a demi-écu, but without it only two jules.



Portions of the Pilaster of a Doorway in the Palace at Genoa, presented by the Genoese to Andrea Doria.

Candelabri.—This ornament was an upright bouquet extending from one side of the plate to the other, the space on each side being filled up with scattered leaves and flowers. The price of the candelabri was two florins the hundred. The adjoining woodcut shows how common, how early, and how favourite a subject this was with the best artists of the Cinque-cento.

To dwell in detail upon the merits and particular works of artists, such as Maestro Giorgio Andreoli, Orazio Fontana, and Francesco Xanto of Rovigo, would be beyond the scope of this notice, and is the less necessary as Mr. Robinson, in his Catalogue of the Soulages Collection, has so recently thrown out some new and highly interesting speculations upon various difficult questions connected with the subject. Neither will it be desirable here to do more than point out the interesting modifications of ceramic design and practice carried out in France through the indomitable perseverance of Bernard de Palissy, master-potter to Francis I. In Plate LXXIX. Figs. 1 and 3, we have engraved several specimens of the decorations of his elegant ware, which occupy as to design, in reference to other monuments of the French Renaissance, much the same position that the design of the early majolica does to the monuments of the Italian revival. Although that style began to make its appearance in

the works of the French jewellers in the reign of Louis XII., when the extensive patronage of the powerful Cardinal d'Amboise gave considerable impetus to the art, it was under Francis I., who invited

to his Court the great master of the Renaissance—Cellini—that the jeweller's art reached its highest perfection. To rightly appreciate, however, the precise condition and nature of the precious metal-work, it is necessary to pass in rapid review the leading characteristics of the admirable school of enamellers, whose productions in the fifteenth century, and much more in the sixteenth, served to disseminate far and wide some of the most elegant ornaments which have ever been applied to metal-work.

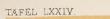
About the end of the fourteenth century, the artists of Limoges found not only that the old champlevé enamels,—of which, in Plate LXXVII., Figs. 1, 3, 4, 8, 29, 40, 41, 50, 53, 57, 61, we have given, for the sake of contrast, numerous examples,had entirely gone out of fashion, but that almost every goldsmith either imported the translucid enamels from Italy, or executed them himself with more or less skill, according to his talents. In this state of things, instead of attempting competition, they invented a new manufacture, the processes of which belonged solely to the enameller, and enabled him to dispense entirely with the burin of the goldsmith. The first attempts were exceedingly rude, and very few of them now remain; but that the art progressed slowly is evident from the fact, that it is not until the middle of the fifteenth century that specimens are to be found in any quantity, or possessing any degree of The process was this:-The design was traced with a sharp point upon an unpolished plate of copper, which was then covered with a thin coat of transparent enamel. The artist, after going over his tracing with a thick black line, filled in the intervals with the various colours, which were, for the most part, transparent, the black lines performing the office of the gold strips of the cloisonné work. The carnations presented the greatest difficulty, and were, first of all, covered over with the black colour, and the high lights and half-tints were then modelled upon that with opaque white, which occasionally received a few touches of light transparent red. The last operation was to apply the gilding, and to affix the imitations of precious stones,—almost the last trace of the Byzantine school, which had formerly exercised so much influence in Aquitaine.



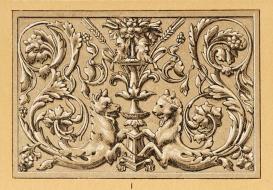
Lower portion showing the springing of scroll-work of a small Pilaster, by the Lombardi, in the Church of Sta. Maria dei Miracoli, Venice.

The appearance of the finished works was very similar to that of a large and coarse translucid enamel,—a resemblance not unlikely to have been intentional, more especially as specimens of the latter were never made of any considerable size, and were therefore fit to supply the place of ivory in the construction of those small triptychs which were so necessary an appendage to the chambers and oratories of the rich in the middle ages. Accordingly, we find nearly all the early painted enamels are either in the form of triptychs or diptychs, or have originally formed parts of them; and a great

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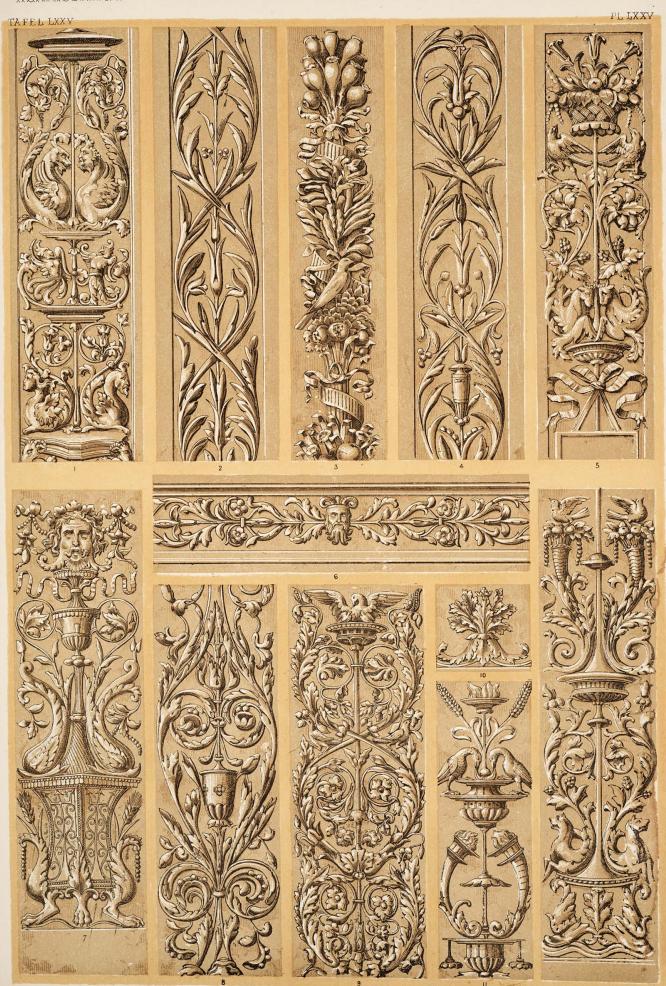












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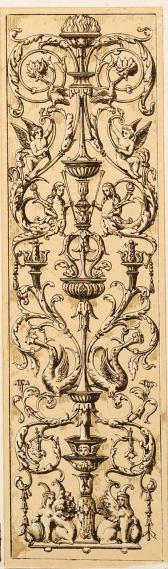










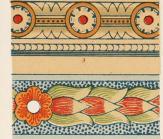






























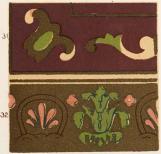




















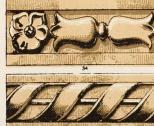










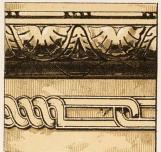






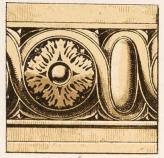
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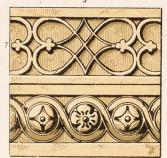




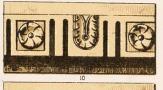








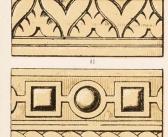
















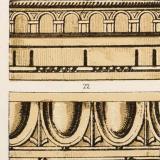






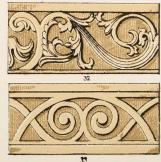
































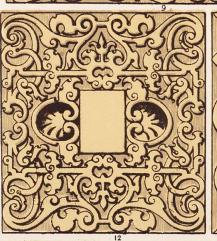


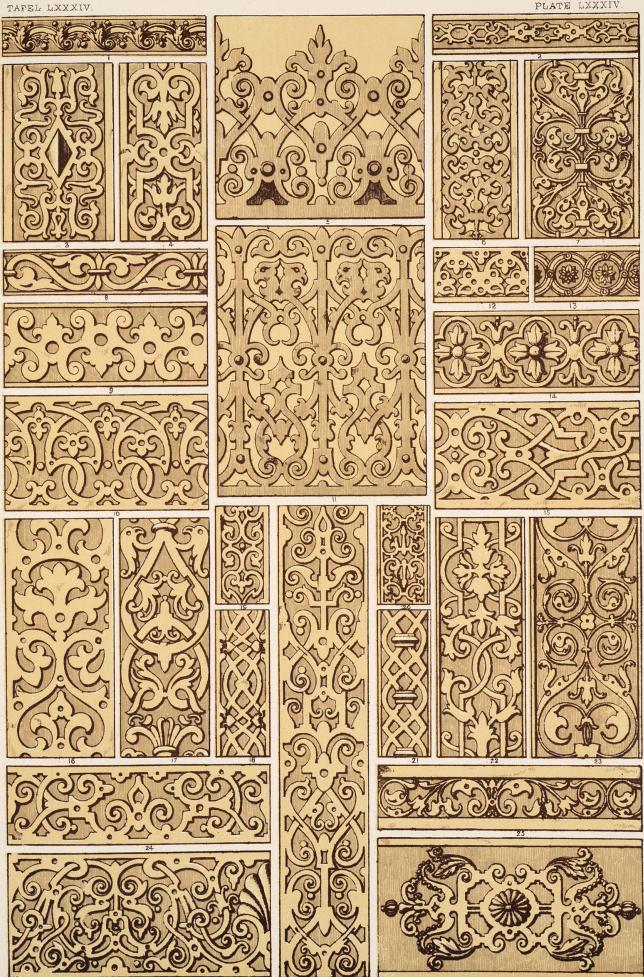






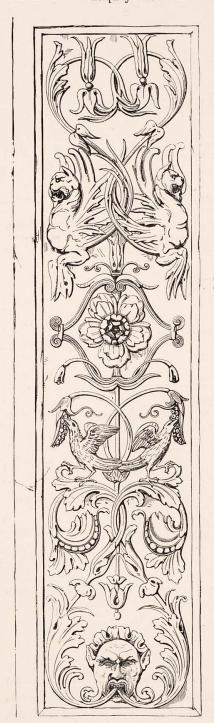


PLATE LXXXIV





Serlio, Palladio, Vignola, and Rusconi, presented permanent records of the zeal with which the monuments of antiquity had been studied. But inasmuch as the requirements of the Italian Social



Soffite Panel, from one of the Genoese Palaces.

system of the sixteenth century differed from those of the Imperial ages of Rome, so of a necessity the nature of the monuments created to supply those wants materially differed. In the Renaissance styles of the fifteenth century the artist's attention had been mainly directed to the imitation of ancient ornament; in the sixteenth, however, it was principally the restoration of ancient proportions, both of the five orders and of architectural symmetry generally, that engaged the designer's attention; pure ornament having been to a great extent neglected in its details, and considered only in its mass as a decorative adjunct to architecture. Those arts which during the fifteenth century had been so frequently united in the persons of the maestri, under whom great monuments had been carried into execution, in the sixteenth became individualised. The genius of such intellectual giants as Raffaelle and Michael Angelo could alone maintain the triple attributes of painters, architects, and sculptors, in due relative subordination; when, in after times, men such as Bernini and Pietro da Cortona attempted similar combinations, the result was little else than general confusion and failure. As the rules of Art became more complex, academies arose in which the division-of-labour system was introduced. The consequences, with certain rare and notable exceptions, were obvious; architects thought of little else but plans, sections, and elevations, in which the setting out of columns, arches, pilasters, entablatures, &c., was all in all; painters worked more in their studios, and less in the buildings, their works were to adorn; forgetting altogether general decorative effect, and looking only to anatomical precision, powerful chiar'oscuro, masterly composition, and breadth of tone and handling. Sculptors of a high class deserted ornamental carving and gave their attention, almost exclusively, to isolated statues and groups, or monuments in which general effects of beauty were made subservient to the development of the plastic features alone. Ornament was left in a great degree to accident or caprice in its design, and to second-rate artists in its execution. Favourable specimens of such ornaments may be seen in our woodcuts. The painted arabesques of the Italian style, and the stucchi with which they were occasionally accompanied, form so remarkable an exception to the above, that it will be well to reserve them for special notice. Although the architecture which Raffaelle has left to us in the Pandolfini Palace at Florence, and the Caffarelli, late Stoppani, at Rome,

is excellent; it is in his connexion with the subject of arabesque that his celebrity as an ornamentist consists, and we shall not therefore further allude to him here. Neither shall we dwell upon the

of Francis I. are by Pilon and Pierre Bontemps. After 1590 no works of his are known, and Kugler gives it as the date of his death.

The length of limb and artificial grace peculiar to the school of Fontainebleau was pushed to the farthest point of extravagance by Francavilla, or Pierre Francheville, of Cambray (born 1548), who introduced into France the even greater wiriness of the style of John of Bologna, whose pupil he had been during many years. The general characteristics of the style of ornament prevalent during the first half of the seventeenth century, and which served as an induction into what is generally known as Louis XIV. work, cannot be better studied than in the apartments of Marie de Medici, executed for her in the Palace of the Luxembourg, Paris, about 1620.

This manner was succeeded by that of Le Pautre, an artist of great cleverness and fertility. Our woodcut gives an idea of his style.



Panel for a Ceiling, from a Design by LE PAUTRE.

Leaving for awhile the subject of sculptured Italian and French Ornament, it may be well to advert to that of painted; the more especially as for a short time, during which a great degree of zeal for the preservation of old Roman vestiges of polychromatic decoration was exercised, a very high and remarkable degree of perfection and beauty was attained. It is ever to be borne in mind that a very wide difference existed between the painted and carved arabesques of the ancients. The latter during the period of the Early Renaissance were almost entirely neglected, whilst the former were imitated with great success, as may be seen from the interesting pilaster panels, designed by Baccio Pintelli for the Church of Sant' Agostino at Rome, and which form the subject of our woodcuts on the next page.

The study of ancient Rome and Greek sculptures was naturally followed by that of the antique decorations in marble and stone, which throughout Italy abounded so profusely, and which every day's excavation brought to light,—such, for instance, as perfect remains or shattered fragments of

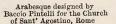
ornamental vases, altars, friezes, pilasters, &c., groups or single figures, busts or heads, in medallions or on architectural backgrounds; fruit, flowers, foliage, and animals, intermixed with tablets of various forms, bearing allegorical inscriptions. An infinite variety of such gems of beauty offered themselves to the notice of the artists of that period who visited Rome for the express purpose of making drawings of such remains; and in transferring the subject so sketched to the modern arabesques, it was scarcely possible that the early artists should avoid also transferring to their paintings somewhat of the formal character inseparable from the sculptured and material character of the objects from which their original drawings had been made.

Such circumstances may go far to explain the difference we cannot fail to recognise between the imitation and the object imitated, in many of the first attempts to reproduce the painted decorations of the Romans of Imperial times. Among such diligent students, none was more conspicuous than was Pietro Perugino, during his residence in Rome at the latter part of the fifteenth century. How fully and to what good purpose he accumulated studies of ancient ornament was shown by the immediate commission he received from his fellowtownsmen to decorate the vaults of their Exchange, or "Sala di Cambio," with frescoes, in which the ancient style and certain antique subjects should be vividly reproduced. This beautiful work of art, for such it proved to be, was executed soon after his return to Perugia from Rome; and manifests how deeply he must have drunk at the classic fountain of antique Art. It is, without doubt, the first complete reproduction of the "grotesques" of the ancients, and is singularly interesting, not only as establishing the claim of Pietro to be regarded as the first great and accurate reviver of this graceful style of decoration, but as having been the "trial-piece" on which so many "'prentice hands" were exercised, whose efforts subsequently carried it to the highest perfection.

The principal scholars of Perugino, whose labours there is little doubt materially aided in the elaboration of these graceful fancies, were Raffaelle, then aged sixteen or seventeen; Francesco Ubertini, better known as Bacchiacca; and Pinturicchio. And it is curious to trace the influence of the success of this their first attempt upon the after career of each of the three. It



Arabesque designed by Baccio Pintelli for the Church of Sant' Agostino, Rome.



in the Loggie of that imaginary world with the symbols of Christianity." Such are among the general conclusions to which that profound student of ancient polychromy, M. Hittorff, has arrived, and it is impossible not to concur in their propriety; while condemning, however, such faults of ensemble, we must not lose sight of the exquisite graces of detail wrought out in their execution by Raffaelle and his scholars. "Proceeding from the Vatican to the Villa Madama, we find, immediately on entering its halls, that divisions create a less confusing general effect. In all the principal decorations there is a better regulated proportion, and greater symmetry; and in the magnificent roofs, notwithstanding the multiplicity of their ornaments, a more gratifying and calming influence is exerted upon us. Here, where all the principal subjects represent scenes from the mythology of the ancients, we find a pervading unity conceived more in the spirit of the ancients. If we adopt the general opinion and look upon this beautiful work as a second undertaking conceived by Raffaelle in the spirit of the Loggie, and executed entirely by Giulio Romano and Giovanni da Udine, we see how the favourite pupils of the incomparable master succeeded in avoiding faults against good taste, which he and his contemporaries cannot fail to have recognised in his former work, favourably as it was received by the popular voice, not only of courtiers, but of artists." Unlike the arabesques of the Vatican, which are executed, for the most part, upon white ground, those of this delicious suburban retreat are, for the most part, worked out upon variously coloured grounds—a habit to which Giulio Romano appears to have been more partial than either Raffaelle or Giovanni da Udine.

The villa itself was built by Romano and his fellow-labourer for Pope Clement VII., when Cardinal Giulio de Medici, the first designs having been given by Raffaelle. The work was still incomplete when it was partially destroyed by Cardinal Pompeo Colonna, to revenge himself upon Clement VII., who had burnt fourteen of his castles in the Campagna of Rome. The villa is now rapidly going



Detail of a Portion of a Stucco Ceiling in the Palazzo Mattei di Giove, Rome, by Carlo Maderno.

to decay; but the grandeur of the three arches still remaining is sufficient to show that the design was worthy of Raffaelle; and that it was his is proved beyond a doubt, by a letter to Francesco Maria, Duke of Urbino, written by Castiglione, as well as by some drawings, which, together with the letter, are still in existence.

The Villa Madama was purchased after the confiscation of the Medicis property, in 1537, by

have been freely sketched from the garden and field, an amount of delicate modelling and indication of accidental effect is admissible, which in the representation of the more absolutely conventional elements of the specimens given in Plate LXXXVIII., strikes us as somewhat officious and feeble. Already in the bustle of line, the fluttering ribbons, and vague jewelled forms of No. 5, and in the monotonous masques and foolscaps of No. 1 (Plate LXXX.), may be traced that tendency to caricature which disfigured so much that the genius of Romano threw off with masterly power, but unfortunately with too great fecundity. So long, as at the Villa Madama, and in other of his Roman works, his exuberance was controlled by association with artists of purer taste than himself, there is little with which to reproach him; but when he subsequently emerged into the "Gran Signore" at Mantua, his vanity fairly intoxicated him, and with much that was beautiful he blended not a little that was ridiculous.

The specimens of his arabesques, which we have collected in Plate LXXXVIII., illustrate at once his ability and his weakness as an ornamentist. Unable to divest himself of his recollections of the antique, and at the same time too egotistic to be content with its careful reproduction, the motives he borrowed from it assume an aspect of unquiet rarely to be recognised in the remains of classic antiquity. The motives he derived from Nature are equally maltreated, since he gathered flowers from her bosom only to crush them in his rude grasp. There are yet, however, a daring in his fancy, and a rare sweep and certainty in his handling, which must secure for him an honourable niche in the Temple of Art. Like "Van who wanted grace, yet never wanted wit," it is on the score of taste that he who in his time was one of its chief arbiters most frequently fails. This fallibility is stamped upon several of the ornaments we have engraved in Plate LXXXIX., which are taken principally from the Palazzo del Te, at Mantua. Thus, in No. 2, a scroll ornament freely dashed out is entirely spoilt by the ludicrous object from which it springs. Again, in No. 3, the ridiculous masques seem sneering at the graceful forms which surround them; and in No. 4, nature and the antique are alike maltreated. No. 6 in the same plate "points a" severe "moral." Servile, where an ornament should be most free in the disposition of its main lines; and free, where deference to some received type of form ceases to be servile, in the accessory elements of which it is composed,



Typographic Ornament from one of the productions of the early Parisian Press. (Stephans' Greek Testament.)

his running scroll, which is adapted from one of the commonest patterns of antiquity, betrays at once Giulio's feebleness of imagination, and his want of taste.

The peculiar influence of local association upon styles of ornament, which we have already noticed in the case of arabesques, may be traced with equal facility in the best typographic and xylographic illustrations of the early printers. Thus, in the ornaments, Figs. 4–7, 9–16, Plate XC., taken from the celebrated "Etymologion Magnum," printed at Venice in the year 1499, the forms of the ornament, and the almost even distribution of the "pieni" and "vuoti," have been evidently based on the style of those Oriental or Byzantine fragments in which Venice was so pre-eminently rich. Many of the Aldine initial letters in the last-named plate appear as though they might have been engraved by

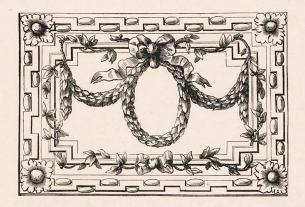
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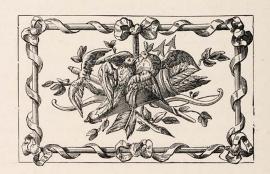
the very same hands that ploughed out the damascene patterns in the metal-work of the period. The Tuscan Bible of 1538 presents us with endless conventional renderings of the ordinary Cinque-cento sculpture, which abounded in the churches of Florence. Nor are the specimens of the Parisian press less worthy of the veneration of the virtuoso.

In the productions of the Stephans (Fig. 29, from the celebrated Greek Testament), of Colinæus, his pupil (Fig. 3), of Macé Bonhomme of Lyons, in 1558, Theodore Rihel of Frankfort, in 1574, Jacques de Liesveldt of Antwerp, in 1554, Jean Palier and Regnault Chauldière of Paris, may be found many agreeable and interesting illustrations of local differences in ornamental detail of a semi-antique character.

Returning to Italy, and to its purer style, before briefly proceeding to trace the "first causes" of the general decline of revived Classical Art, we propose glancing at one or two branches of industry it would be unfair to altogether pass over. The first and most interesting of them is that of Venetian Glass—a commodity which helped to spread the fame of Venice far and wide over the habitable globe.

The taking of Constantinople by the Turks, in 1453, drove the skilled Greek workmen thence to Italy; and at that period the glass-manufacturers of Venice learned from the exiled Greeks their modes of enriching their productions by colouring, gilding, and enamelling. In the early part of the









Ornaments designed for Marquetry by Fay, in the style of Louis Seize.

Panels designed by Fay, in the style of Louis Seize.

sixteenth century, the Venetians appear to have invented the art of introducing threads of coloured and opaque white (latticinio) glass into the substance of the articles they manufactured, forming a beautiful and enduring enrichment, suitable, from the lightness of its character, to the delicate forms of the objects to which it was applied. The secret of this art was most jealously guarded by the State; and the severest penalties were enacted against any workmen who should divulge it, or exercise their craft in any other country. On the other hand, the masters of the glass-houses at Murano received great privileges, and even the workmen were not classed with ordinary artisans.— In 1602 a gold coin was struck at Murano, with the avowed object of handing down to posterity the names of those who

established the first glass-houses on the island; and from it we learn that they were the following: Muro, Leguso, Motta, Bigaglia, Miotti, Briati Gazzabin, Vistosi, and Ballarin. For about two centuries the Venetians contrived to retain their valuable secret, and monopolised the glass trade of Europe; but at the commencement of the eighteenth century, the taste for heavy cut glass began to prevail, and the trade was dispersed to Bohemia, France, and England.

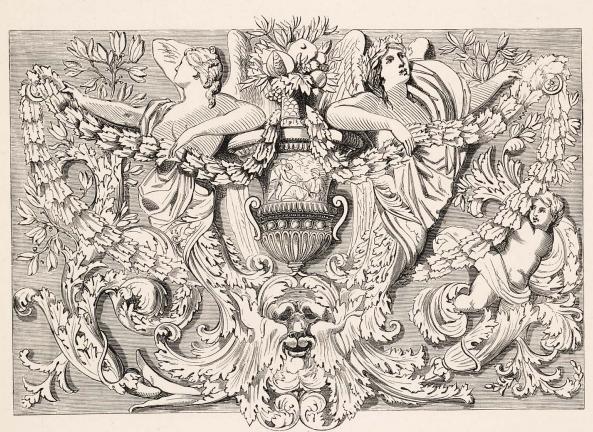
Many very splendid works in the precious metals were executed at this period. A very large amount of these is supposed to have been melted down, in Italy, about the date of the sack of Rome; and in France to pay the ransom of Francis I.; and much more was, no doubt, re-fashioned in aftertimes; but the Cabinet of the Grand Duke of Tuscany at Florence, and the Museum of the Louvre at Paris, still contain fine collections of jewelled and enamelled cups and other objects, which sufficiently attest the skill and taste of the goldsmiths and jewellers of the sixteenth century. One of the richest jewels which the fashion of the period introduced, and which continued to be used for a considerable time, was the "enseigne," a species of medal generally worn in the hats of the nobles and in the head-dress of the ladies. The custom of giving presents on all important occasions furnished constant employment to the jewellers of both countries, and in the vicinity of the courts, even during the most troubled periods. The restoration of peace in Italy, by the conventions of Château Cambresis, and in France at the accession of Henry IV., caused an increased demand for the goldsmiths' productions; and subsequently the magnificence of the Cardinals Richelieu and Mazarin paved the way for the age of "Louis le Grand" in France, for whom numerous fine works of art were executed by the Parisian goldsmith, Claude Ballin, who, together with Labarre, Vincent, Petit, Julian Desfontaines, and others, worked in the Louvre. One of the objects which greatly employed the ingenuity of the jeweller at this period was the "aigrette," which was generally worn by the nobility. From this time the style of the French jewellery rapidly declined, perfection of workmanship in metal-work having been transferred to bronze and brass, in which last alloy the chasings of the celebrated Gouthier, in the days of Louis XVI., were above all praise. Of designs for such work we engrave two pleasing specimens of the Parisian burin. The wiriness and frivolity of this class of ornament were redeemed by its faultless execution.



Arabesque by Theodore de Bry, one of the "Petits-Maîtres."

The details of the art, and its popularity, were not without their influence upon general design;

These artists were Lorenzo Bernini and Francesco Borromini. The former was the son of a Florentine sculptor, and was born in 1589. He evinced an unusually precocious talent for sculpture; and whilst yet a youth was fully employed, not only as a sculptor, but as an architect. He resided almost entirely at Rome, where he designed the fountain of the Barcaccia in the Piazza di Spagna, the celebrated Triton in the Piazza Barberini, and the large fountains of the Piazza Navona; the College de Propaganda Fide; the great hall and façade of the Barberini Palace, facing the Strada Felice; a campanile to St. Peter's (afterwards taken down); the Ludovico Palace, on the Monte Citorio; the celebrated Piazza of St. Peter's; and the great staircase from St. Peter's to the Vatican, besides numerous other works. Busts by Bernini were eagerly sought after by the sovereigns and nobles of Europe; so much so, that when he was sixty-eight years of age, Louis XIV., who was unused to be refused anything, and much less to be forced to beg, was actually obliged to write supplicatory letters to the Pope, and to Bernini, requesting the sculptor's presence at Paris. During his residence there, though he did but little, he is said to have received five golden louis a-day, and at his departure



Ornamental Composition, from a design by LE PAUTRE.

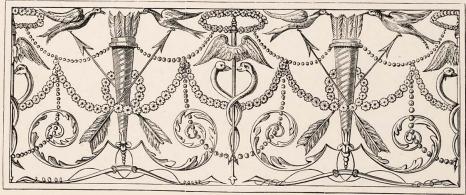
fifty thousand crowns, with an annual pension of two thousand crowns, and one of five hundred for his sons, who accompanied him. On his return to Rome he made an equestrian statue in honour of Louis, which is now at Versailles. Besides his works in architecture, sculpture, and bronze, he appears to have had a decided mechanical turn; and, moreover, to have painted as many as five hundred pictures in the Case Barberini and Chigi. He died in the year 1680.

Francesco Borromini was born near Como, in the year 1599. Apprenticed at an early age to Carlo Maderno, he speedily became both a brilliant carver and architect. On Maderno's death he

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succeeded to the charge of the works at St. Peter's under Bernini, with whom he very shortly quarrelled. From his fervid imagination and rare facility as a draughtsman and designer, he soon obtained ample employment; and in his capricious vagaries, every tendency to extravagance that Bernini's style possessed Borromini contrived to caricature. Until near his death, in 1667, he continued sedulously occupied in subverting all known principles of order and symmetry, not only to his own enrichment, but to the admiration of the leaders of fashion of the day. The anomalies he introduced into design. the disproportionate mouldings, broken, contrasted, and re-entering curves, interrupted and crooked lines and surfaces, became the mode of the day, and all Europe was speedily busy in devising similar enormities. In France the fever raged speedily, and the popular style, in place of the quaint but picturesque forms to be seen in the engravings of Du Cerceau, 1576—substituted the more elaborate, but less agreeable ones to be found in Marot, 1727—and Mariette, 1726-7. Borromini's works, which were published in the year 1725-and Bibiena's, which were not much purer, and which were given to the world in 1740—had a large circulation, and tended to confirm the public taste in facility and elaboration versus simplicity and beauty. Despite this debasing influence, many of the French artists of the time, both of Louis XIV. and XV., in the midst of their extravagance, made many beautiful ornamental designs, showing in them a sense of capricious beauty of line rarely surpassed. In some of Le Pautre's designs (reign of Louis XIV.), this quality may be recognised, as well as in many of the interior decorations given in Blondel's works published during the reign of Louis XV.

De Neufforge is, however, the master of the ceremonies in this latter court of revels, and does sufficiently graceful fooling in the 900 plates comprised in his great body of Ornament. To dwell upon individuals among the mass of clever ornamental designers, draughtsmen, and engravers, to whom the Grand Monarque and the brilliant court of his successor gave good pay and plenty of work, would be out of place here. There is one, however, Jean Berain, who cannot be passed over, seeing that he held the special appointment of "Dessinateur des Menus Plaisirs du Roi" (Louis XIV.), and that to him we are indebted for the best designs which will render the name of Buhl famous so long

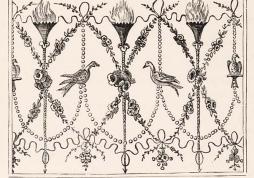


Frieze Ornament, Louis Seize, by FAY.

as a taste for beautiful furniture exists. He contributed materially to the decoration of the Galerie d'Apollon of the Louvre, and of the State apartments in the Tuileries, as is elegantly testified in a work published in the year 1710. Another large collection of his admirably sportive designs was engraved by Daigremont, Scotin, and others. With the advent of Louis XV. to the throne, in 1715, the manner of designing grew far more "rococo" and "barocque" than it had been during the greatest part of his predecessor's reign. In spite of the fine talents and good example set by the architect Soufflot in his works, the twisted and foliated scrolls and shells of the former grew into

the "rocaille" and grotto-work of the latter; degenerating at last into all the eccentricities of "Chinoiserie." From this style of approaching inanition, ornament revived under Louis XVI. to an elegant though liney style, corresponding in some degree to that introduced into this country by Robert Adams, principally in his buildings in the Adelphi. The genius of three very able men exercised a beneficial influence over industrial design at a period shortly preceding the Revolution—Reisner, the cabinet-maker, celebrated for his exquisite marquetry; Gouthier, brass-chaser to Marie Antoinette; and Demontreuil, carver in wood to the royal family. During the Revolution Chaos reigned, and out of it came order in the shape of an utter abjuration of the "colifichets" of the Monarchy in favour of the Republican severity of a David. As the Republic, however, ripened into the Empire, the "mode" from stern Republican grew magnificent Imperialist. The best artists were liberally employed by Napoleon I., and the talent of Percier, Fontaine, Normand, Fragonard, Prudhon,





Panel suitable for Reisner Marquetry, designed by FAY.

Frieze style, Louis Seize, by FAY.

and Cavelier, developed in its highest perfection the graceful and learned, but stiff and cold, "style de l'Empire." With the Restoration the antique went out of fashion, and confusion again ensued. The native ability of the country, however, aided by judicious and liberally conducted educational institutions, soon revived the public interest, and an enthusiasm for rivals of a somewhat archæological nature supervened. The monuments of the middle ages and of the Renaissance were cared for, sought for, restored, and imitated on all hands; and out of the manifold studies so made, styles of eclectic character, but approaching originality, are rapidly forming themselves throughout the country.

France is, it must be confessed, at the present time, master of the field in the distribution and execution of ornament of almost every class; but so rapid and hopeful is the progress now taking place in this country, that it is by no means impossible that an historian writing some few years hence may, happily, be enabled to place the Allies, as they should be, upon a footing of equality.

M. DIGBY WYATT.

TAPELLXXXXIII.

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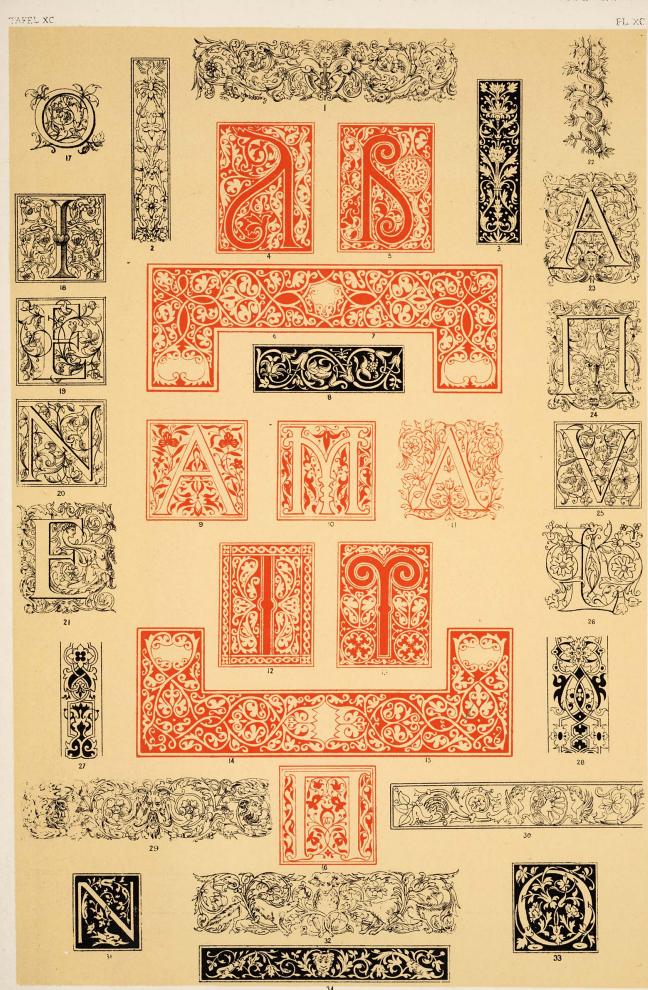
TAFEL LXXXIX.

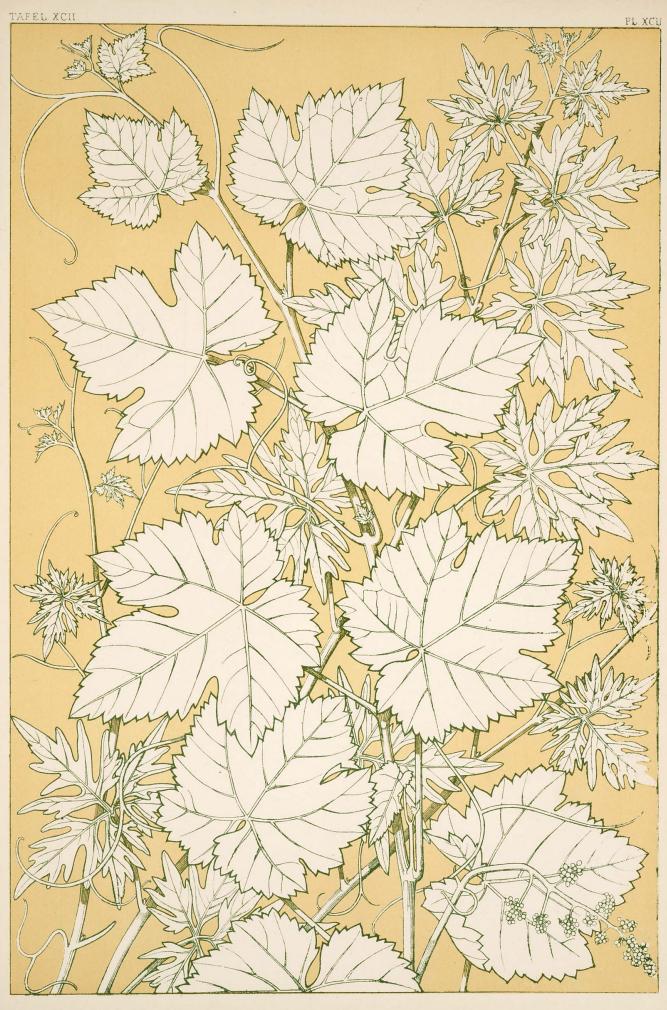


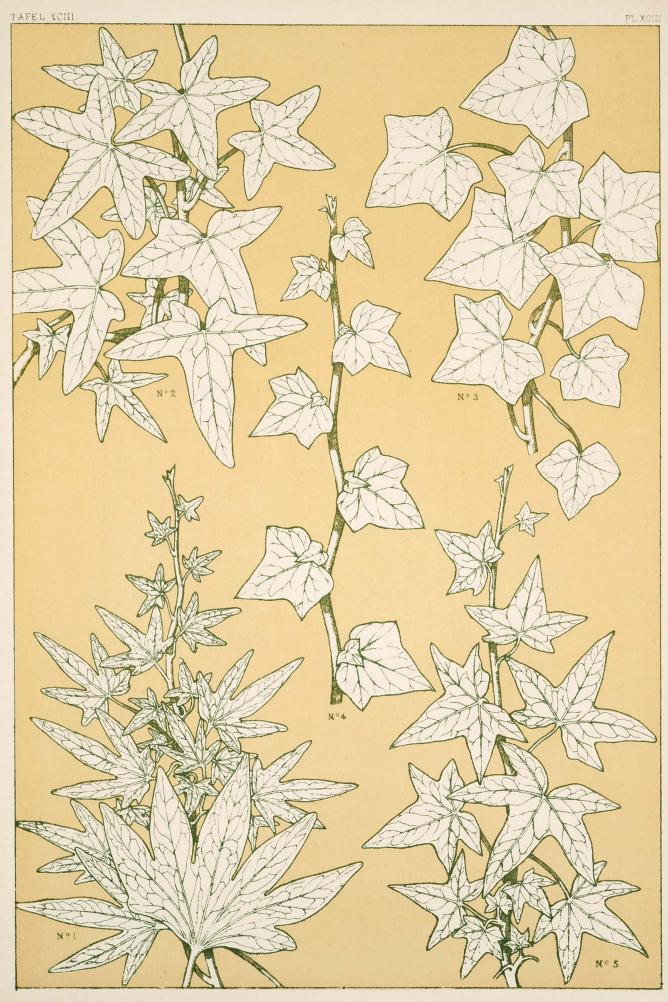


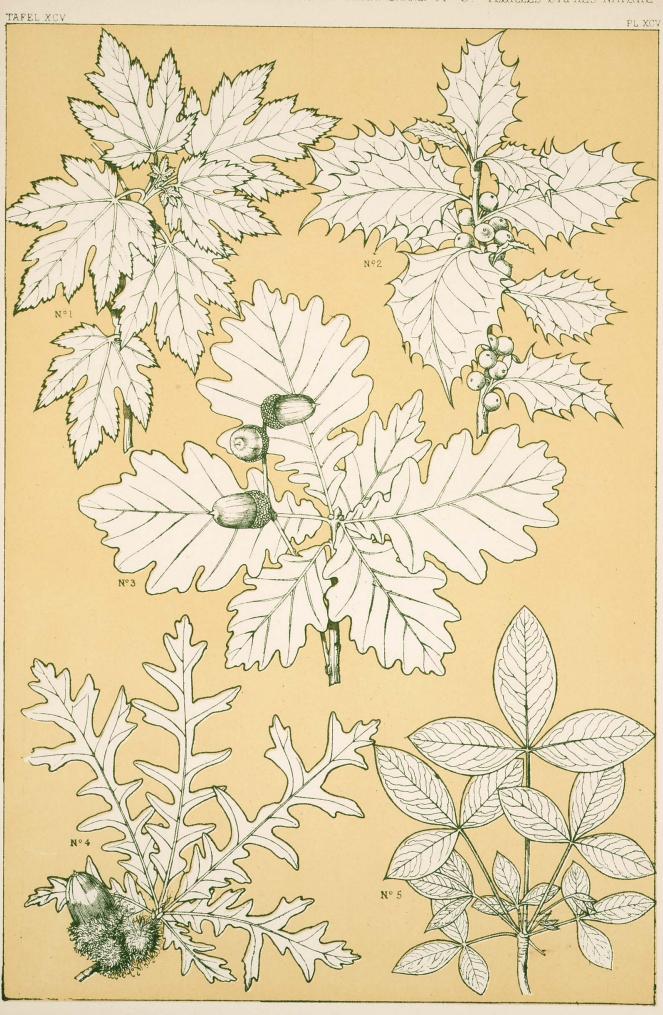




















BLATTER NACH DER NATUR. LEAVES FROM NATURE, Nº10. FEUILLES D'APRÈS NATURE.

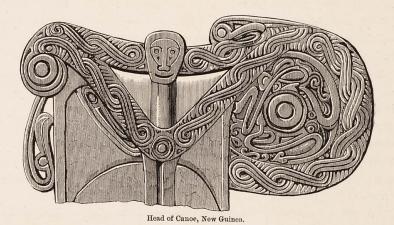


The ornaments in the woodcuts below and at the side show a far higher advance in the distribution of curved lines, the twisted rope forming the type as it naturally would be of all curved lines in ornament.

> The uniting of two strands for additional strength would early accustom the eye to the spiral line, and we always find this form side by side with



geometrical patterns formed by the interlacing of equal lines in the ornament of every savage tribe, and retained in the more advanced art of every civilised nation.



The ornament of a savage tribe, being the result of a natural instinct, is necessarily always true to its purpose; whilst in much of the ornament of civilised nations, the first impulse which generated received forms being enfeebled by constant repetition, the ornament is oftentimes misapplied, and instead of first seeking the most convenient form and adding beauty, all beauty is destroyed, because all fitness, by superadding ornament to ill-contrived form. If we would return to a more healthy condition, we must even be as little children or as savages; we must get rid of the acquired and artificial, and return to and develope natural instincts.

The beautiful New Zealand paddle, Nos. 5-8, on Plate III., would rival works of the highest civilisation: there is not a line upon its surface misapplied. The general shape is most elegant, and the decoration everywhere the best adapted to develope the form. A modern manufacturer, with his