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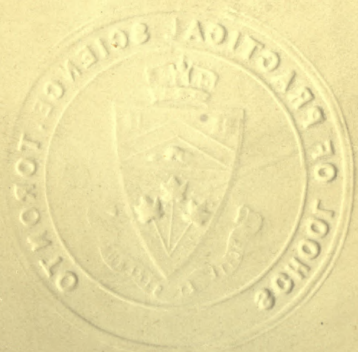


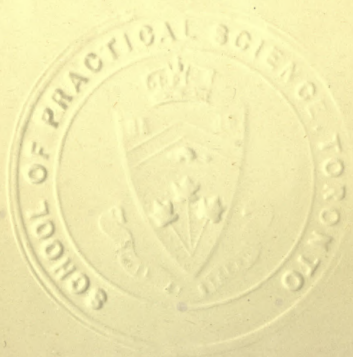
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OUTLINES
OF
HISTORIC ORNAMENT

EDITED BY
GILBERT R. REDGRAVE

HISTORICAL CRASSANT





OUTLINES
OF
HISTORIC ORNAMENT.





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HISTORIC ORNAMENT



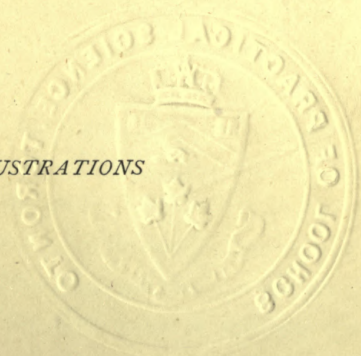
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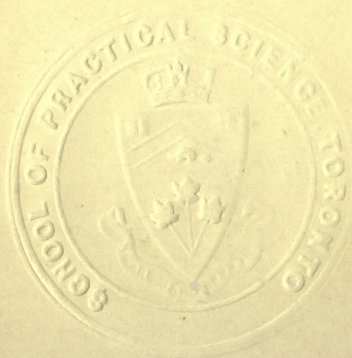
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PREFACE.

PROBABLY few subjects are of greater importance to the art student at the present day than the study of the history and development of the various periods of ornament. The intimate connection which is found to exist between the different styles of architecture and the ornamental treatment appropriate to each ; the manner in which characteristic methods of decoration are applied to various materials, and the laws or principles which govern their treatment and regulate their employment, as they become more widely known and universally recognised, must be considered as essential branches of an artistic education. The author of this little treatise has described the origin of ornament among savage races, and has traced its rise and progress from the times of the Stone and of the Bronze Age, until it reached its prime among the artists of Greece and Rome. He has wisely discriminated between what is true and what is false in ornament, and he has presented us with the salient features of the chief styles of antiquity and the characteristics of the arts of decoration among Eastern nations. Passing on to more recent times, he has shown how, under the sway of the Arabs, and the spread of the Mohammedan

religion, Saracenic art became dominant, not only in the East, but largely, also, in the south of Europe. The decay of Classic learning and the decadence of Rome gave place to a new era of architecture, perhaps the most original and striking the world has known, the beautiful, and purely Christian, Gothic style. He has traced the varieties of Gothic architecture in each of the chief countries of Europe, and as his work and illustrations were designed for German readers, his examples are mainly selected from buildings which would be familiar to them, and his admiration has been reserved, rather too exclusively perhaps, for the art workmanship of his own country to satisfy the student of Gothic work in England. Lastly, he describes the rise and progress of the arts of the Renaissance, due to the rediscovery of Classic architecture, and he has shown the influence of this marvellous movement which has lasted almost to our own time. He points out the directions in which it has failed, and describes the Baroque and Rococo styles which chiefly emphasised its decline on the Continent. Had he been treating of the arts of decoration from an English point of view, he would probably have added a brief chapter on the Gothic revival, which owes its development almost entirely to the architects of this country, and has exerted so marked an influence on the arts of the present century; but he concludes with the decay of the arts of the Renaissance, guided doubtless by the consideration that, from a careful survey of all that has been accomplished in the past, we may best learn the possibilities and aims of decoration in the future.

The form of question and answer selected by the author is

one deservedly popular for elementary manuals, and it has the advantage of bringing into prominence the points most worthy of attention. I have been asked to look through the proof sheets of this work, and I am pleased to be able to testify to the general accuracy of the translation and of the copious illustrations borrowed from the German author. As a text-book for those who are beginning the study of decoration this work should, I think, fulfil a useful purpose, and it appears, moreover, to occupy a vacant place among our elementary art manuals.

GILBERT R. REDGRAVE.

MUSWELL HILL, *March* 1884.

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OUTLINES OF HISTORIC ORNAMENT.

INTRODUCTION.

How did ornament originate?

Its origin is probably coeval with that of the human race: it is implanted in the imaginations of men, and its germ is found in races that are otherwise quite devoid of culture.

What is the function of ornament?

Its function in the domain of art is similar to that of the vegetable world in nature. Its object is, in fact, to beautify everything to which it is applied; it adorns the gable end and the furniture of the mountain hut, no less than the frieze, or the capital of the palace.

Where does ornament assume the character of artistic decoration?

Only amongst races that have attained to some maturity of culture; for only such can judiciously apply the forms they derive from nature, with intelligence and refined taste, to the decoration of their buildings, utensils, &c. Races of a lower grade of culture content themselves, in their productions for common use, with the primitive form best adapted to such use, though often associating

with its good material, polish, and colour, together with simple linear decoration.

Does a manufactured article need in all cases the application of ornament in order to become a work of art?

By no means: its capacity for decoration depends entirely on the purity of its original form and on the fact that the symmetry of its several parts—that is to say, the grace of the outline—at once satisfies and harmonises with our idea of beauty.

What is the relation which should exist in ornamental art between decoration and the form to which it is to be applied?

The general form indicates the character of every object. Its purpose must be unmistakably expressed by it. Decoration follows simply as an enrichment of the original form. The careful elaboration of each—of the form, no less than of the decoration—is consequently of equal importance.

From what sources are decorative forms obtained?

From the whole of animated nature. For example, both the animal and vegetable kingdoms furnish suitable motives. These may be either copied exactly from nature, or they may be modified and used either singly or in combination.

By what technical means of representation is ornament expressed?

By means of drawing, painting, and modelling; used either singly or in combination.

Has religion had any influence on the development of the arts?

Almost all races unite in the endeavour to erect worthy places of worship to their divinities. To this pious instinct the elevation of architecture above the claims of the most needful requirements is mainly due; for, it has constantly been regarded as the highest

privilege of this art, to give spiritual expression to the upward aspirations of the human soul.

Has the religious instinct also promoted the development of ornament?

Following architecture and her sister arts of painting and sculpture, came their daughter, decorative art, who in the service of the more or less ceremonious rites of the various religions aimed at a symbolical and magnificent adornment of the temples, altars, vessels, &c.

How is the relation of ornament to architecture expressed?

It is an æsthetic axiom, that both the internal and the external ornamentation of the architecture, e.g. in churches, palaces; and dwellings, &c., should correspond strictly with the style proper to the building. The same rule holds good with regard to the movable contents forming necessary portions of the interior of the structure; namely, to the furniture and fittings.

In what respect does architectural ornament differ from other kinds of ornamental decoration?

Although the idea of decorating the selected form—in the one case the solid edifice, in the other the movable contents—is common to both, yet, in the former case, architectural ornament, especially when it constitutes an essential component of the building, as, for instance, in the capitals of columns, is restrained by strict laws; while in the latter case artistic ornament allows a much wider scope to the fancy. Nevertheless, the latter, also, is subjected to definite principles, imposed by the material, object, and style of the form to be decorated.

What reference must ornament bear to the material of the object to be decorated?

It must correspond accurately with the material qualities of the form to be decorated, and must not, any more than the form

itself, suggest peculiarities in conflict with the real nature of the material.

For instance, a chandelier must not be decorated with wood, shaped to represent crystal, for wood does not possess the transparency and capacity for refraction which glass does, and, therefore, does not lend itself to the decorative effect sought after.

In the application of ornament what points must be studied with respect to the form that is to be decorated?

The ornament must be adapted by proper arrangement and suitability of shape to the practical ends which the object to which it is applied has to fulfil, so as not only not to interfere with, but even to assist their perfect fulfilment.

Thus the handle of a vessel or the arm of a chair must never be ornamented in such a way that their practical object—of being grasped or leant upon—is defeated; while, on the other hand, in decorating, for example, the pillar of a lamp, its object of sustaining a weight (a bowl, or globe, &c.) must be indicated by the vertical tendency of all the ornament; the outline being gradually diminished from the base upwards.

What is to be understood by style in ornament?

The *essential characteristics* of the method in which the idea that forms the basis of every practical art—of which ornament is one—obtains expression, maintaining a *sharply defined distinction between the work of different races* at any given epoch.

What conditions have influenced the existing styles of ornament?

The difference of races in origin, character, religion and customs; the varying degree of their intellectual culture, and, further, the climate and the relative fertility of the soil on which they dwelt.

How are the different styles generally characterised?

Setting aside the rudimentary indications of art amongst the early dwellers in northern Europe, America, &c., the styles are

classified under the various religions—as the pre-Christian, the Christian, and the Mohammedan—and these again are distinguished according to nations and epochs, under special denominations.

Is it allowable to employ decoration combining the elements of different styles in the same building or utensil?

No ; for the style denotes the language, so to speak, in which the art-impulses of different races and periods have severally been expressed.

The use, without any modification, of opposing styles of art—as, for example, of the Greek and Gothic styles—in one work is just as improper as the mixture of sentences taken from different languages in a single literary production.

Does this æsthetic law apply also to the combination of the ornaments of allied styles of art?

No ; for it follows naturally from the origin of different styles that they are never so exclusively constituted as not to find allied elements in some other style. The combination of decorative ideas chosen from closely allied styles—as, for example, from the Byzantine and Romanesque styles—does not consequently conflict with the strict canons of art. Their amalgamation, however, must be effected with the most thorough comprehension of the separate styles, if the chief requisite of the work of art, viz. unity, is not to be sacrificed.

Is the arbitrary invention of a new style of ornament conceivable?

No more than that of a new language. This must be plain for the reasons already indicated with regard to the origin of the existing styles of architecture and ornament.

What constitutes the present task of ornamental art?

Judicious selection and correct application of the existing styles, as also the elaboration of their characteristic details as



Modern decorative composition in the Romanesque style from the Wartburg.

handed down to us by typical examples. A constant renovation of them, however, by a successful recurrence to that teeming treasury of form from which they proceeded, is needed. Of opportunities for so doing there is no lack, seeing that they may be met with on all sides in the varied realms of nature.

A successful example of modern decorative composition in the Romanesque style, which complies fairly well with the above-named conditions, is shown opposite.

SECTION I.

ELEMENTARY ORNAMENT.

I. Northern and Central Europe.

Had the pre-Christian inhabitants of Northern and Central Europe any ornamental art of their own?

No; for the few remaining fragments of their buildings show that they had attained only to a very low degree of culture and art.

As hunters, fishers, and shepherds, who had but little need either to till the soil or to dig for minerals, they made for their divinities, as for themselves, dwellings of the simplest description. Without a regular architecture their handiwork could not attain to the artistic decoration of trinkets or utensils.

Of what nature, then, was the ornament of this period?

Though the shapes of many vessels and objects made of clay, bronze, amber, glass, &c. (such as have been found at Torgau, Herzberg, Hallstadt, and other places), often show a fine feeling for form, their decoration is of the most elementary description.

The ornaments are seldom raised, but generally incised or impressed, and consist for the most part of rows of circles, or of straight, zig-zag, waved or spiral lines, which often successfully imitate reticular or interlaced work, in narrow and broad bands (see Fig. 1). They are the same decorations that we find on the ceramic productions of semi-savage races in all parts of the world. The abundant variety of animal or plant life in nature is seldom introduced as an element of ornament, and if used is rude in conception.

II. Northern and Central America.

What was the position of the art of Northern and Central America before their contact with Europe?

So far as can be judged from the evidences of a long-extinct civilisation it was quite independent, differing very much from the

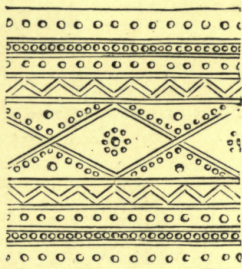


FIG. 1.—Ornament of a gold plate from a Keltic tomb at Hallstatt.

art of other races, and pointing only in a few details to southern Asiatic influences.

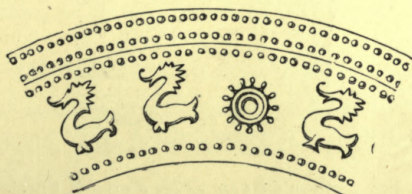


FIG. 2.—Platter rim from a Keltic tomb at Hallstatt.

The ancient buildings of the new hemisphere were rich and luxuriant, rather calculated to strike one by the massive effect of the whole, than distinguished by perfection of constructive details. An incomprehensible and fantastic vein runs through their ornamentation, which was interwoven sometimes with pictorial adornment; a sort of picture-writing, recalling that of Egypt.

What were the motives which pervaded ancient American ornament?

In Peruvian buildings the motive is often found in fillets, broken up into squares, and rising and falling in regular curves, which divide the surfaces of the walls into long-extended courses.

In Central America and Mexico, well-executed and ingeniously combined linear ornaments, mixed with arabesques of eccentric

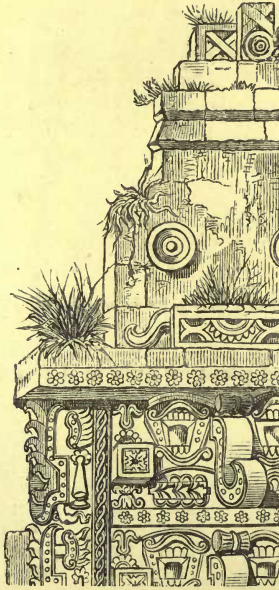


FIG. 3.—From the *Casa de las Monjas* at Urmal.

form, are often found on the buildings and on vessels (Fig. 3). Figures of men and beasts are frequently added, but they are usually represented only in a fantastic and weird fashion, without any characteristic reproduction of individual expression, or idealising in any way the general type of the race.

SECTION II.

PRE-CHRISTIAN ORNAMENT.

I. The Egyptian Style.

What character has ancient Egyptian decorative art?

Its prevailing characteristic is solemnly religious and symbolical. This manifests itself not only in the decoration of palaces, temples, and monuments, but even in that of ordinary utensils.

In what does the function of Egyptian ornament consist?

It seems to be designed not so much to gratify the eye by beauty of form as to fulfil the end of symbolical writing by means of mystical allusions to their religious ceremonies.

What types appear in this picture-writing?

The exalted and learned priestly caste chose by preference, nay, almost exclusively, plants and animals sanctified by their religion, or geometrical figures.

What were the symbols most commonly used by them?

In their inscriptions two sorts of hieroglyphics appear in combination. The phonetic, or those which only indicate the single initial letters (sounds) with which the names of the objects begin, and secondly, those which denote complete ideas. The phonetic symbols were used most frequently.

Diligent investigations have succeeded in unravelling the meaning of the Egyptian picture-writing. Thus the lotus-flower served as a symbol of the annual overflow of the Nile, so important to the Egyptians; the ram and the sun symbolised Amon-Ra, the king of all gods. Other animals, with and without wings, the cat, the dog, the sparrow-hawk, the beetle (*Scarabæus*), the snake, &c., and even differently arranged lines, the zig-zag, the circle, square, waved line, spiral, labyrinth, &c., betokened the divine and secretly-working powers of nature.

How were these pictorial signs applied to the purposes of decoration?

In the form of longer or shorter vertical and horizontal bands, generally arranged symmetrically on the surfaces of the objects to be decorated (see Fig. 4).

What gives a special significance to Egyptian ornament?

Although it lacks the great charm of fanciful development, it shows, on the other hand, no mere imitation of types chosen from nature, but affords the earliest example of the conscious *conventional* adaptation of the main forms and details of natural objects, *e.g.*, of the bud, the flower and its leaves, of the tree-stem and its crown of foliage—and this, too, with a view to effects which depend chiefly on the principle of symmetrical arrangement (see capitals, Fig. 4).

When did Egyptian ornament attain its principal development?

Under the Pharaohs; and more particularly in the magnificent palaces, temples, and royal sepulchres (pyramids), and in the burial chambers of the cities of the dead, which were established on the grandest scale at Thebes and in other cities of the Nile, under Menephtha II. and his renowned son Rameses II., who ruled as Sesostris, 1461—1393 B.C.

The later, and no less magnificent metropolis of Memphis was especially distinguished by a gorgeous temple of Phtha. The Persian king Cambyses destroyed the greater part of the ancient Egyptian monuments, the remainder were ravaged by the Saracens in the seventh century after Christ.

What was the general impression produced by the architectural decorations of the Egyptian temples?

The opposing pairs of colossal divinities, the gigantic rams, sphinxes, and obelisks, arranged in long-drawn avenues, leading to the mighty pylones (entrances), together with the broadening



FIG. 4.—An interior view of the temple at Philæ.

proportions of the temple proper, whose courts assumed more and more the form of immense pillared halls, the nearer they lay to the sanctuary, which latter was only approachable by the priests, must have made an impression of wonderful solemnity on the beholder.

What portions of these buildings were most highly decorated?

Apart from the walls, which were covered with richly coloured sculptured ornament, the *cornices* which surmounted the walls throughout the temple, together with the *doorways*, columns, and piers.

The scenes in the wall-paintings, which were composed exclusively in profile, and often treated with much vigour, dealt with the lives of the kings, their victories, offerings, and other ceremonies, and with popular life in its various relations as respects religion, agriculture, handicrafts, &c. These pictures, therefore, with their numerous figures, throw most important light upon the whole civil life of the ancient Egyptians.

What form did the cornice assume?

A very simple one: it consisted generally of a prominently projecting ledge, with a retreating hollow moulding and a bead below it, under which the plain architrave rested upon the capitals.

How was the cornice decorated?

The broad hollow, or cavetto, was frequently enriched with coloured ornamentation (for the most part of feathers set side by side), while in the part over the entrance was the winged disk of the sun and its uræus (hooded snakes), as symbols of the supernatural forces sustaining the earth. The bead was generally encircled by a particoloured band (Fig. 4).

What were the proportions of the Egyptian columns?

In the ancient colossal buildings they were 4 diameters high, and in the later temples, frequently attaining a height of 65 feet, they were 6 diameters high.

How was the shaft of the column shaped?

It very often took the form of a bundle of rods tied together by broad horizontal bands, in imitation of the supports which were

probably used in the most ancient Egyptian buildings of wood, or in the form of the stems in a grove of papyrus (Fig. 5). But it was in some cases smooth, either more or less tapering, or without diminution, enriched with bands of hieroglyphics and other ornament, the latter being near the base.

What was the character of the base?

The shaft generally stood upon a dwarf, unornamented, cylindrical plinth (Figs. 4, and 5).

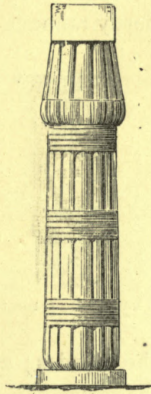


FIG. 5.—Pillar from the temple at Luxor.

What form did the capital assume?

The form of a closed bud, with a die-shaped abacus (Fig. 5): but in other cases it was spreading and bell-shaped, ornamented with sculptured foliage (Fig. 4). In general, the lotus-flower served as a type for the various forms of the capital.

How was the capital decorated?

The bell-shaped caps were enriched with scale-like decoration, or leaf-shaped triangles, inserted one within the other, between which the young stems and leaves of the flower (lotus or papyrus) emerged with a geometrical arrangement. In some temples we

find the characteristic Isis-head capital. This consists of a cube, showing on each face the head of the goddess Isis, and supporting above it another cube shaped like a temple (Figs. 4 and 6).

Both forms are found in combination in the entrance of the great temple at Philæ, the columns of which have an Isis-head capital above the bell-shaped capital.

What form did the pillar sometimes assume ?

Square pillars were often used instead of columns as supports for the roof. In the open temples, *e.g.* those at Thebes, Luxor, &c., colossal figures in priestly raiment, and in upright motionless



FIG. 6.—Isis-head capital from the temple at Dendera.

pose, are placed against the façades ; a form of decoration which essentially accords with the solemn impression conveyed by the mighty edifices. Similar figures were used also in the rock temples as guardians, as it were, of the vestibules. They are placed with their backs against the wall in opposite rows, yet they were never employed, as were the Greek caryatides later, to support the entablature.

Colossal figures of extraordinary magnificence are found in the atrium of the rock temple at Ipsambul.

What significance and form had the Egyptian sphinx ?

The mental and physical power of individual divinities was supposed to be expressed by the union of their heads (whether human or of beasts) with the bodies of sacred animals. They were

colossal in size and were erected in avenues before the pylones of the temples, or singly before the pyramids of the royal tombs.

What meaning had the Egyptian obelisks?

They were designed as monuments to perpetuate by their hieroglyphics the names and merits of those rulers whose glory it was to have built, enlarged, or endowed the temple, and were generally placed in pairs before the two tower-shaped buildings ornamented with lofty flag-staves which stood at the entrance of the temple-court.

The most renowned obelisks existed at Thebes and Heliopolis.

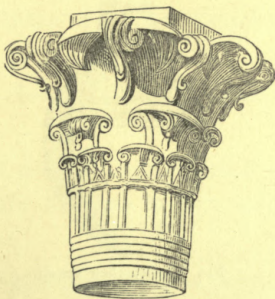


FIG. 7.—Capital from Esne.

What were the methods adopted for the representation of Egyptian architectural ornament?

Partly by free chiselling of the stone, particularly in the late Egypto-Roman period (Fig. 7). When used in the large figure-sculptures on the walls the ornament was treated in depressed relief, with raised surfaces gradually sloping towards the sunken outline; or it was deeply engraved with an unsurpassed delicacy of contour on the flat surface; or simply painted on the flat.

What special mode of proceeding did the Egyptians adopt in this work?

We learn by the buildings which have remained unfinished, that none of the decorations on walls, pillars, piers, &c., were carried out in sculpture until after the stone blocks (principally sandstone) had been brought to the building and fixed in position; the risk of damage to the decorative work while raising the colossal masses of stone was thus obviated.

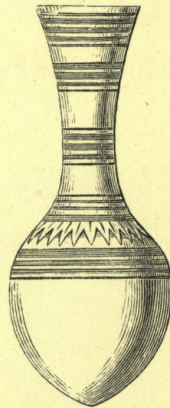


FIG. 8.—Earthen vessel.

How did the Egyptians embellish objects intended for daily use?

With the same decorative features as we have already mentioned. The ceramic wares which are often most excellent in shape, the vases of stone and earthenware (Fig. 8); and their sarcophagi, rings, idols, amulets, &c., often display only a perfectly simple linear style of ornament.

Their weapons, furniture, and personal ornaments also, were, if we may judge from the wall-paintings, ornamented in a similar manner. Vast indeed must have been the spoil in the shape of precious objects in ivory, silver, and gold which Cambyses took from Egypt to Persepolis and Susa.

From what did Egyptian decoration as a whole derive its highest charm?

From the *colouring*; though only the pigments, white, black, red, yellow, blue, green, and the latter merely in deeper shades, were used.

The resinous colours used were so excellent that remains of them have been preserved, even on the exteriors of the monuments. On vessels of plain earthenware (Fig. 8) the cross bands and zig-zag lines are executed in different colours.

II. The Assyrio-Persian Style.

In what countries of Western Asia did ornament attain a high degree of perfection at an early period?

In Phœnicia, Judæa, Chaldæa, Babylon, Media, Assyria, and Persia.

What leading characteristic did West-Asiatic decorative art display?

A great love of magnificence, which is expressed not so much in the beauty of the form as in rich colouring and the use of costly materials.

Was the mode of decoration in these countries very diverse?

It betrayed everywhere the mutual contact, so plainly visible in the close relations of these contiguous countries, in politics, commerce, and ordinary intercourse.

Thus the account of the magnificent Jewish tabernacle corresponds perfectly with the decoration of the Babylonian temples.

Where and when did West-Asiatic ornament develop its most luxuriant growth?

In *Assyria and Persia*, particularly in the former kingdom, at the time of its greatest glory, under the splendour-loving rulers Sargon, Sennacherib, and Esarhaddon (721—667 B.C.).

Are any productions of Assyrian art-work still extant, and of what nature are they?

The excavations of the English and French in the basin of the Tigris at Khorsabad, Nimroud, Kouyunjik (Asiatic Turkey), and on the site of the former metropolis of a hundred gates, Nineveh, have brought to light from gigantic ruin-mounds not only numerous remains of architectural decorative art, but also vessels of all sorts, ornaments, and other objects of daily use—all of which plainly indicate that in sculpture and painting, in plaster work, mosaics, enamel, gem-cutting, weaving, and in the working of ivory, glass, gold, and other metals, the Assyrians achieved great excellence.

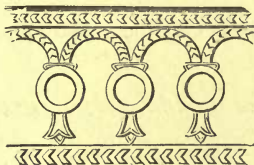


FIG. 9.—Enamelled tiles from Nimroud.

How did the Assyrians decorate their great temples and palaces?

The entrances were ordinarily guarded by gigantic winged animals, often having the heads of human beings. By their side appeared priests or allegorical colossi relating to the worship of Baal. The outer walls were faced with painted and glazed tiles (Fig. 9) and with slabs of stone, which by their arrangement produced rich effects of colour. The cornices were very simple in section, and were painted, and surmounted by palmette-shaped tiles. In the interior the walls were covered with bas-reliefs or paintings on plaster depicting in a very vivid way the achievements of rulers, and scenes from the religious worship or ordinary life (Fig. 10).

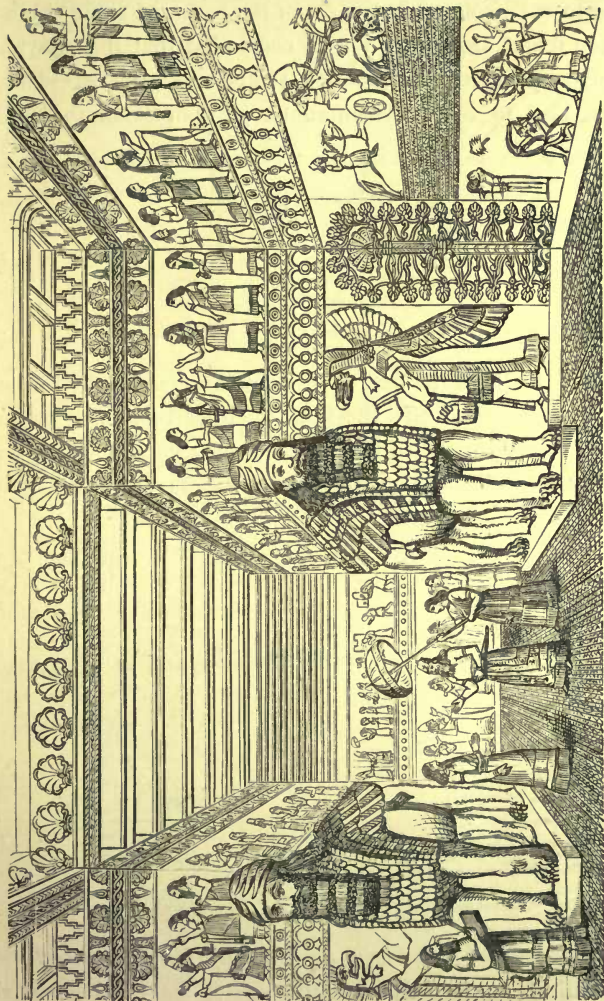


FIG. 10.—Interior of a temple (after Sir H. Layard's restoration).

What was the character of the decoration of Assyrian columns?

Hitherto only isolated fragments of the bases of stone columns have been found, from which it is concluded that the Assyrians were only acquainted with wooden shafts and capitals. This is indicated also in the representations of temples in the mural

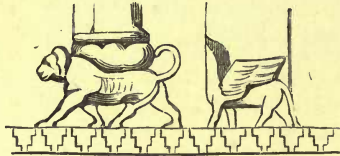


FIG. 11.—Bases from the temple in Kouyunjik.

sculptures. In these the base of the column is generally low and appears to be rounded off; the shaft is either very thick or very slight and is adorned with figures, and the capital together with elements of the Corinthian and Ionic orders (Fig. 12), often displays a very original character (Fig. 13).

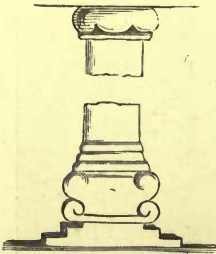


FIG. 12.—Capital and Base.



FIG. 13.—Goat-shaped capital.

What ornamental forms were used in Assyrian decoration?

Geometrical figures, such as the circle, star, guilloche, zig-zag, &c. (Fig. 14), in combination with others derived from the animal and vegetable kingdoms (Fig. 10).

The so-called "sacred tree" (the date-palm, Fig. 10), the winged bull, the griffin, and the lion, frequently appear, combined in a fanciful manner, ornamenting the rich fabrics and tapestries (mural pictures); the renown of which filled the whole of the ancient world.

In what respect did Assyrian differ from Egyptian ornament?

Individual types, such as the constantly recurring spiral and the palm-leaf, indicate a greater proclivity towards animated and spreading forms, in contradistinction to the severely conventionalized style of the Egyptians.

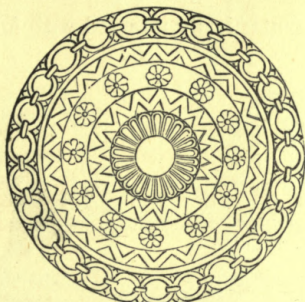


FIG. 14.—Shield from Khorsabad.

At what period was ancient Persian ornament in its prime?

When the Persian Empire was in its full splendour, viz. from 559 to 467 B.C.

How was it specially characterised?

By forms which were peculiarly Asiatic. The arts of Egypt and Greece seem to have furnished it with but few ideas. This is attested by the decorative remains of the great ruined palaces at Persepolis, which have been discovered in modern Persia.

How was the Persian column decorated?

The extremely slim and cylindrical shaft, which was generally fluted, stood upon a substantial base, which consisted often of

only a plain cylinder, but sometimes of an inverted calyx (Fig. 16). The capital was occasionally formed by the half-trunks of two animals facing outwards, on the backs of which the wooden entablature rested (Fig. 15). Other capitals exhibited an arrangement of an upright calyx upon an inverted one, with volutes placed vertically; the decorative effect being indifferent.

How were the walls, pillars, and cornices of Persian buildings decorated?

With bas-reliefs of many figures, and animal forms (like the Assyrian sculptures) fantastically mingled with foliage and inscrip-

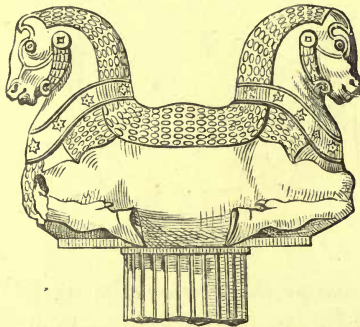


FIG. 15.—Horse-formed capital from Persepolis.

tions. The summits of the gateways, resembling somewhat the Egyptian cornices, usually exhibited several rows of leaves, in a strictly conventional style of sculpture, filling in the broad hollows.

Was the decorative art-workmanship of the ancient Persians far advanced?

Certainly not less so than that of the Assyrians. Not only do the ancient historians testify to the great and genuinely oriental love of splendour of a Cyrus, a Cambyses, a Xerxes, and

a Darius: but the mural sculptures, also, at Persepolis display both in raiment and in furniture, *e.g.* in the thrones of the kings,

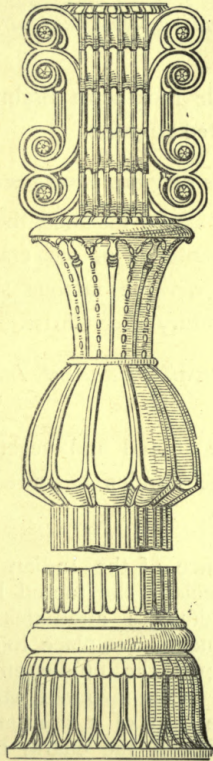


FIG. 16.—Column with voluted capital from Persepolis.

in the weapons, and in the trappings of the war horses, &c., a highly developed feeling for rich decoration which must certainly have extended to all descriptions of art workmanship.

III. The Indo-Chinese Style.

Where did ancient Indian ornament attain its most complete development?

In the very remarkable rock-hewn Brahminical and Buddhist temples, and in the isolated pagodas.

To what period do these religious monuments belong?

The rock-cut temples, as, for instance, the older monuments of Ellora, to the first ten centuries of our era ; the pagodas to the period which followed, e.g. the famous shrine of Jagannatha belongs to the twelfth century after Christ.

What types chiefly prevail in ancient Indian architecture and ornament?

Types taken from the animal and vegetable kingdoms, from which the religion of the Hindus borrowed the greater number of its symbols.

The outward appearance of the Indian vegetation, the palm, banana, mango, and especially the sacred banyan—as a type of eternity, in which gracefulness alternates with overwhelming luxuriance and compactness gives place to far-spreading outlines—had a vivid effect upon the fundamental forms of Indian architecture. To their most favoured objects for decoration belonged the Bulbul, the bird of a thousand songs, the sacred ape, the snake endued with all the charm of legendary lore, the royal lion, and lastly, the elephant, the contemporary of the gods, sustainer of the earth, and guardian of the temples, to whom poets attributed all wisdom and virtues.

In what respect does the decoration of the Brahminical rock-cut temples differ from that of the Buddhist temples?

In the latter the excessive richness of ornament, which sadly mars the æsthetic effect of the Brahminical temples, dedicated

to gods, kings, and holy personages, seems to be dispensed with. Like the oriental Greek Church, in opposition to the Roman Catholic Church, Buddhism favoured painting rather than sculpture, and thus, by the foundation of Buddhism (about the sixth century after Christ) Indian art received new, and in some measure purifying impulses.

Which portions of the Brahminical rock-cut temples were most richly decorated?

The square or octagonal pillars, which were very massive in proportion to their height, and also the roof.

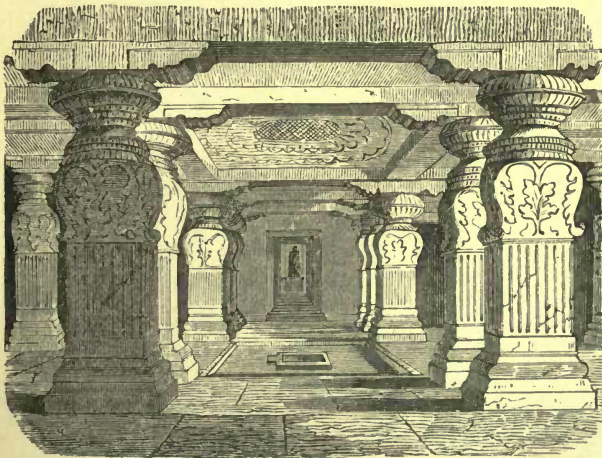


FIG. 17.—Brahminical rock temple at Ellora.

Even the base of the pillar commonly comprises several plain round hollows and fillets. The shaft is often fluted and ornamented at the upper extremity with foliage (Fig. 17). Frequently, also, it consists half of a plain cube and half of a fluted ball, the junction of the two forms being aided by ornaments. The neck is formed by several rings, and the capital is almost always a flattened sphere supporting a widely projecting abacus, upon which the entablature of the roof rests. The roof is often panelled, the centre of the spaces being ornamented with roses.

What is the special characteristic of the Brahminical rock temples?

The early Brahminical buildings bear more or less the stamp of timber construction (Fig. 18). They have also something fanciful in the decoration, which only in the later rock-cut

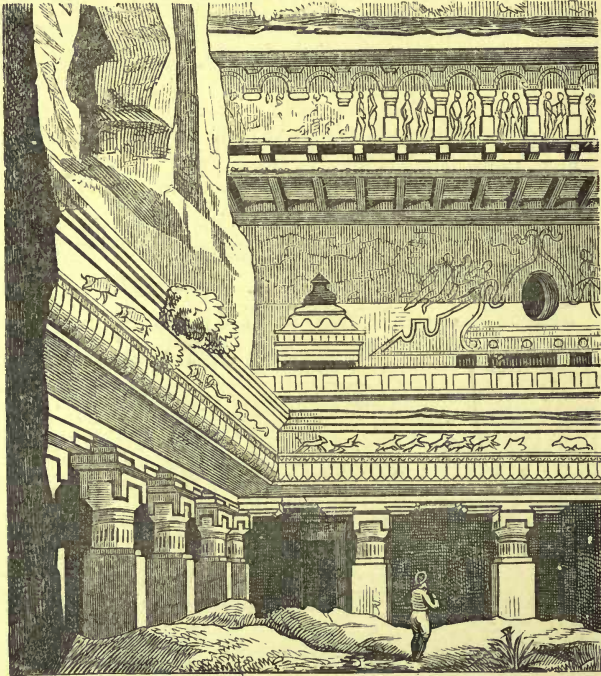


FIG. 18.—Temple of Biskurma at Ellora.

temples (eleventh and following centuries) gives place to a more severe character.

As for example in the rock temples at Elephanta.

How were the pillars in the Buddhist rock temples decorated?

There was often a total absence of ornament on the pillars, which were without capitals or bases, and supported the friezes, ornamented

with figures, and the barrel-vaulted roofs: *e.g.* in the Wiasma-Karma temple at Ellora (Fig. 19). The pillars often appeared as the massive supporters of sacred animals, such as elephants. These stood upon the broad projecting abacus of the bell-shaped capital; whilst the solid, widely-fluted shaft rested upon a heavy rounded base, as in the Chaitya cave at Karli.



FIG. 19.—Temple of Wiasma-Karma at Ellora.

What was the nature of the ornament of the Buddhist temple?

In the later and more severe style of architecture the decoration was also distinguished by nobler forms.

Not only the pillars, columns, and brackets, but also the mural paintings—which were executed in vivid colours, such as brown, bright red, white, and blue—call to mind ancient Greek types, *e.g.* in the temples at Bang and Ayunta. Others, in Kashmir, recall late Roman works.

What was the character of the ornament in the open pagodas ?

It corresponded as little as did the architecture with strict artistic laws. The caprice and extravagance, which piled numbers of stories one upon the other, into a gigantic pyramid, prevailed also in the methods of their decoration.

How were their columns, pillars, and cornices decorated ?

The columns and pillars, unlike those of the caves, are slender, often divided into panels, and, like the innumerable members of the base, the architrave, &c., are covered with figures, ornaments, and animals of all kinds. The capitals often project, after the manner of brackets, and are decorated with palm leaves, roses, &c. The projecting members of the doorway were detached and, in consequence of the symbolical figures of men and beasts that were used upon them, they acquired a fantastic attractiveness (Fig. 20).

What influence had Indian ornament on that of adjacent countries ?

It spread with the Buddhist worship, with but very little alteration to the various countries and islands of Eastern Asia, especially to China and Japan.

What was the general character of Chinese decoration ?

The Indian type, as apparent in the detached pagodas, is easily recognisable: yet it is governed by an unrestrained fancy, which prevails especially in the decoration of the many-coloured Chinese buildings, in the Tha (many-storeyed clock-towers), the Pae-lu (triumphal gates), &c. (Fig. 21).

What parts of the Chinese buildings are usually most richly decorated ?

The walls which are adorned with many-coloured porcelain tiles, and the roofs of temples, palaces, tombs, gateways, &c.

The roofs are curved upwards at the ends, and are adorned with all kinds of fantastic carving, fabulous animal-forms, sprays of foliage in brilliant colouring, and so on.

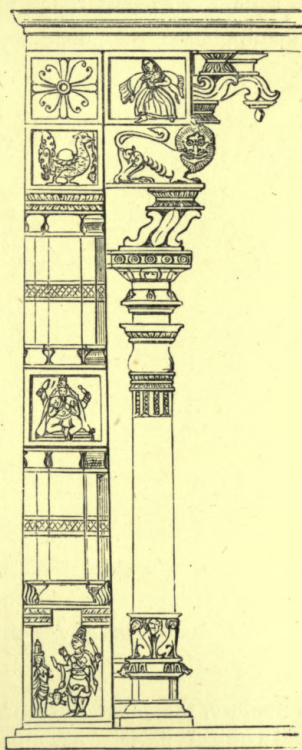


FIG. 20.—Part of doorway of a pagoda.

How is the Chinese column decorated?

The supports of the widely-projecting curved roofs, which are generally made of timber, have seldom a base and a genuine capital. The latter is often represented merely by projecting brackets, which support the beams.

Where is Chinese decorative art exhibited in the most pleasing form?

In the numerous branches of their industrial art: for the Chinese have been from the earliest times, and still are, masters in the technical manipulation of porcelain, enamel, ivory, silk, metals, &c.



FIG. 21.—Gateway of the temple of Confucius, Shanghai.

What characterises the decoration of the productions of Chinese industrial art?

Here, as in architecture, the most unrestrained fancy prevails, landscapes, figures, shell-fish, flowers, dragons and other fabulous beasts, appear capriciously mingled together in motley confusion. Yet in the forms there is endless variety; great delicacy prevails in the drawing; unlooked-for harmony in the arrangement of the colours, and exemplary neatness in the execution. These peculiarities accord with the irregular arrangement of the details, and bestow upon the Chinese porcelain and bronze manufactures an attractiveness that disarms criticism.

Is there a strictly conventional style in Chinese ornament?

The Chinese, though imitating natural objects with deceptive truth, both as respects modelling and colour, were, and still are, less expert in the invention of conventional ornament. This thoroughly practical people did not succeed in attaining to a noble adaptation, or an artistic spiritualisation of the ornamental types available in the external world, and even their modern artistic achievements show but little progress in this direction (Fig. 22).

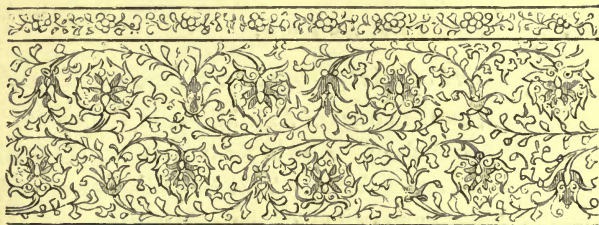


FIG. 22.—Chinese surface ornament.

What characterises Japanese decoration?

Closely related to the art of China, and sharing in its above-mentioned technical advantages, it rivets attention by its remarkably true imitation of men, animals, flowers, &c. Moreover, the Japanese mode of decoration is less fantastically extravagant than the Chinese, and greater repose and sobriety is noticeable in it.

IV. The Greek Style.

Did Greek ornament originate exclusively with the Greek race?

No; the Greeks acquired from Egypt and Asia the prototypes of their art, and, consequently, of their ornament also, simultaneously with the primitive images of their religion.

What part did the Greek people take in forming the Greek style of ornament?

The remarkable vein of poetry which animated all the political, religious, and social institutions of the ancient Greeks, permitted them to blend artistic forms derived from foreign nations, with their own. Their fine instinct for line and beauty in the choice of types, as well as for proportion, enabled them to fashion from this combination unsurpassed examples for imitation for all time.

How many principal epochs are distinguished in Greek art?

Two : the Pelasgic and the Doric.

On what soil and at what periods were the two epochs developed?

The Pelasgic, on the coasts of Asia Minor, in Hellas and in the islands of the Archipelago. Also in Sicily and Italy (Etruria), and even in Spain and North Africa. This dawning epoch of Greek art lasted until the immigration of the Doric tribes into Greece about 1100 years B.C. Through them the Græco-Doric art everywhere reached its most glorious development and beauty. Its apparent fall, though what, in the end, proved its advancement and independent promotion, was caused by the world-subduing Rome, after she had effected the subjugation of Greece (145 B.C.).

What is the Græco-Etrusco-Roman style otherwise called?

The classical style—on account of its beauty, purity, and perfection of form.

What characteristics had early Greek ornament?

The few remains that are extant, together with the descriptions of Greek poets, prove to us that it had much in common with the ornament of Asia, especially with that of Assyria.

The decorations of many Greek rock tombs and of the architectural remains on the coast of Asia Minor (Fig. 23) point also to Asiatic types.

What characterises later Greek ornament ?

A conscious endeavour, perhaps the most beautiful on record, to adapt the ornament, with all richness of invention, and with refined feeling, to the fundamental form of the object to be decorated, so as to elevate it by genuine artistically wrought embellishment to a high and admirable level of art worth.



FIG. 23.—Rock tombs at Myra in Lycia.

How was the nobler aim of Greek ornament first expressed ?

In the greater refinement displayed in its relation to architecture. The style of building introduced by the Dorians, distinguished by its simple yet massive form of construction, called the *Doric* style, superseded the earlier and prevailing decorative art, which was governed rather by an Asiatic love of splendour, and changed it by degrees into that style which is called the *Ionic*.

During what period did these Greek styles prevail?

Their development is to be assigned to about the seventh century B.C.; their highest beauty to the epoch of Alexander the Great. First the *Doric* was brought to the highest perfection of grace; to it succeeded the more elegant *Ionic*, while later the *Corinthian* style, which was especially distinguished by pliancy, scope, and richness of form, became general throughout Greece.

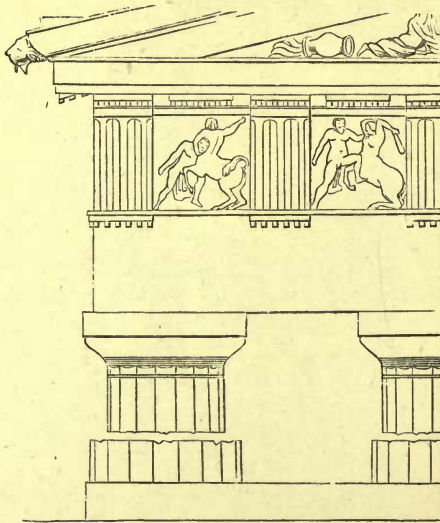


FIG. 24.—Parthenon (Doric order).

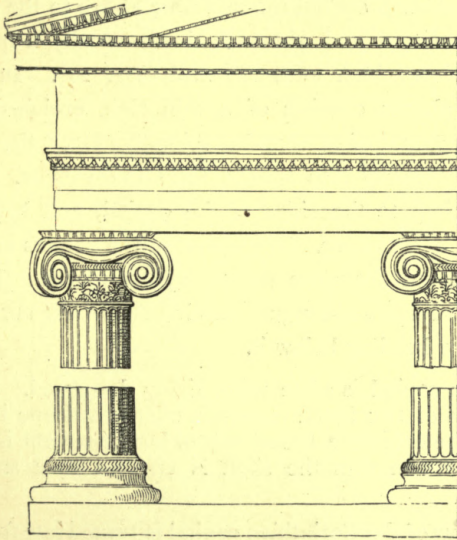
Of the Doric style the Parthenon (438 B.C.) is regarded as the most brilliant example; of the Ionic, the Erechtheum (end of fifth century B.C.); and of the Corinthian, the Choragic monument of Lysicrates (335 B.C.) all three being situated at Athens (Figs. 24, 25, 26).

What are these three different styles called?

Columnar orders: because their distinguishing peculiarities appear most characteristically in the columns.

How are the bases of the columns in these orders formed?

In the Doric order the base is entirely absent (Fig. 24). The Ionic order shows it in its simplest form, a hollow channel or Scotia above a projecting cushion (*torus*), but more frequently by two beads, separated by a hollow channel or scotia, the whole being placed on a plain slab or plinth. The latter form is termed the Attic base and is also used in the Corinthian order (Figs. 25, 26).



• FIG. 25.—Erechtheum (Ionic).

What is the form of the shaft?

In the Doric order the shaft, with a height of $5\frac{1}{2}$ to 6 diameters, diminishes, with a slight swelling from one end to the other, and is channelled lengthways with twenty flutings; these are closely adjacent, without spaces between them (Fig. 24). The shafts of the Ionic and Corinthian orders are as nearly as possible alike. With greater slenderness ($8\frac{1}{2}$ to 9 diameters), they diminish less than the Doric; the entasis is gentler; the flutings number four

and-twenty, and are narrower and deeper, terminated at the top and bottom by a curve, and separated from one another by narrow flat shoulders or fillets,

What is the form of the capital?

The Doric capital, even in its earliest form, distinctly expresses its object, that of sustaining weight. Beneath the square plate or *abacus* there appears, as principal member, a solid rounded moulding (*echinus*), curved inwards from above to the extent of a quarter of a circle, and girt with rings—usually a hollow—and several annulets which form the *neck* (Fig. 24). In the Ionic capital the abacus consists of a thin slab, enriched with leaf ornament, &c., and of a second cushion-like layer, the extremities of which, curled up into spirals, form the volutes. These are closely attached to the sides of the capital, and bend over the echinus with a free sweep. The curves of the volutes are shallowly fluted, and stand out more sharply by this means. The echinus bears a broad egg-and-tongue enrichment on its curved surface with a narrow beading below it.

The Ionic capital is often more richly decorated. The volute then consists of two fluted members intertwined one in the other, and below the echinus a broad belt of leaf ornament is added, the junction of which with the shaft is effected by a small beaded moulding.

The abacus of the Corinthian capital is turned into four segments of a circle, slightly chamfered off at the corners where they meet. It is supported by outspreading, graceful volutes which, with others which are smaller and directed inwards, are developed like a stem from the flower-cup shaped capital (Fig. 26). The rich acanthus buds and leafage are arranged in various ways, but always with dignity and grace.

How were the capitals of the antæ and of the pilasters decorated?

In the same way as were the capitals of the column (Fig. 27). But in those of the Ionic style the volutes were dispensed with (Fig. 28).

What kind of supports did the Greeks sometimes employ instead of columns?

The human figure (caryatides), to support the capital and the entablature (Fig. 29).

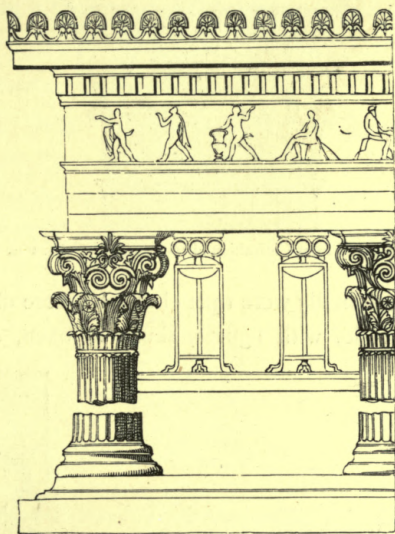


FIG. 26.—Monument of Lysicrates (Corinthian).

What portion of the Greek monumental buildings was most richly decorated?

The entablature; that is, the *frieze*, supported by the *architrave*, together with the *cornice*, and also the *pediment*, and the *roof*.

What was the form of the architrave in the different orders?

The Doric architrave had a smooth, rectangular block, separated from the frieze by a projecting ledge or fillet. The Ionic and Corinthian architraves were formed by several faces projecting one beyond the other, surmounted by a plain or decorated moulding.

What was the form of the frieze?

The Doric frieze was regularly divided by *triglyphs*, which are prism-shaped grooves, into compartments called *metopes* (square

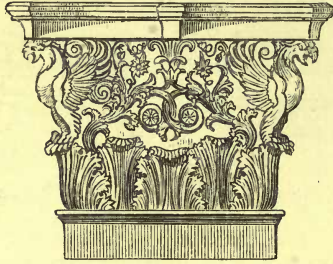


FIG. 27.—Capital from Corinthian *Ante*, temple of Ceres at Athens.

spaces), which originally were open, but later were closed by slabs, ornamented in relief with figures, skulls of oxen, &c. (Fig. 24).

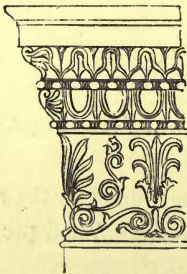


FIG. 28.—Capital from Ionic *Ante*, temple of Minerva-Polius at Athens.



FIG. 29.—Caryatide from the Erechtheum at Athens.

The Ionic and Corinthian friezes are, on the other hand, often plain, or are ornamented in relief with scroll-work, religious vessels, &c. (Figs. 25, 26).

The Doric triglyphs were placed over the centre of every column and in the centre of the intervening spaces. The angle ones, however, are placed quite at the extremities. The triglyphs as a whole are regarded as the supporters of the cornice. They consist of slightly projecting rectangular plates, rather higher than they are broad, and are furnished with vertical grooves. On the lower part of the architrave moulding, corresponding to them in breadth, is a small band, from which hangs a row of small drops (*guttae*) (Fig. 24).

What ornament is applied to the cornice?

In the Doric order so-called *mutules* are inserted above the triglyphs and usually, too, above the metopes on the under surface of the projecting corona. These consist of blocks, in a slanting position, of the same breadth as the triglyphs, with three rows of



FIG. 30.—Facing tile or *antefix* from the Parthenon.

drops, corresponding in number and position to the drops on the architrave. The front of the corona is often ornamented with a leaf pattern. The *cyma* (ogee moulding) surrounding the pediment is often enriched with elegant palm-leaf ornament and with lions' heads at the ends (Fig. 24). Over the latter, and on the summit of the pediment—which is frequently sculptured with numerous figures in relief—*acrotéria* on horizontal plinths are often used (Fig. 30). The simplest exhibit foliated ornament, richly decorated figures, griffins, &c., but generally palm-leaf acrotéria conceal the tile-covering on the sides of the building. The *Ionic* cornice is more richly developed with gentle upward flowing lines. The corona surmounted by the highly ornamented

cyma forms its broadest portion. Below this lighter members are interposed (egg and dart moulding, bead moulding, &c.) which effect the transition to the so-called dentil course or bed-moulding, which latter especially forms a characteristic peculiarity of the Ionic monuments of Asia Minor (Fig. 25).

The Corinthian cornice resembles that of the Ionic order, but is often richer in members. But an essential characteristic of it is found in the modillions, or brackets, which replace the Ionic dentils, or may even be used in conjunction with them. Their function, as supporters of the cornice, is clearly demonstrated by



FIG. 31.—Corinthian modillion.

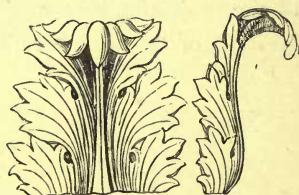


FIG. 32.—Acanthus leaf from Corinthian modillion.

their marked volute-shaped form (Fig. 31). The under sides are usually ornamented with an acanthus leaf (Fig. 32). The spaces between these modillions are generally filled by square panels and rosettes.

How were the spaces between the cross-beams and the wall decorated?

With panels. They were in squares with sunken frames, often highly ornamented, inclosing roses, stars, &c., of stone or gilt bronze (Fig. 33).

What was the door-frame like?

The entrance, which was somewhat narrowed towards the top, had a frame composed of but few members: the lintel was occasionally crowned by a cornice, and when this was supported by consoles, there was often a frieze below it.

What principle is recognisable in the profile of the Greek cornices?

The principle of so finely calculating the individual parts as to add to the constructive effect of the whole, as for instance always proceeding from shallower to deeper projections, thus aiding the harmonious contrast of the entire cornice ornament by alternations of light and shade.

What characterises the decoration of the separate members of the cornice?

The choice and arrangement of the separate decorative features is always influenced by the general composition of the profile.

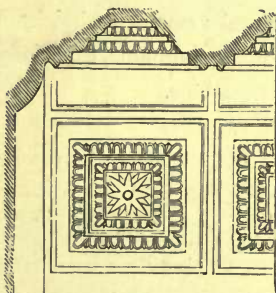


FIG. 33.—Panels from the Propylæa at Eleusis.

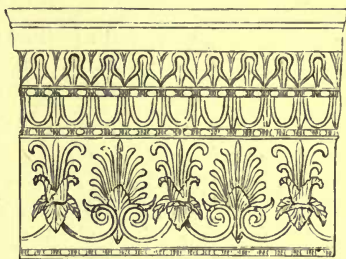


FIG. 34.—Heart-shaped leaf, enrichment, and palm leaf ornament, from the Erechtheum.

The ornamentation of many mouldings was of a distinctive kind, usually designed to express the constructive meaning of the form; and in general the embellishment, however rich, was duly proportioned, never obtruding itself, but always subordinate to the strict laws of architecture.

What leading motives were chiefly used in Greek architecture?

On the echinus and ovolo the so-called egg-and-tongue moulding, with the smaller bead moulding below it. The hollows and ogee-shaped forms were chiefly ornamented with pointed heart-shaped leaves, but on plane faciæ the honeysuckle and palm-leaf alternated with the lily (Figs. 34, 35). In addition to these the fret (Fig. 36), guilloche (Figs. 37, 38), and the wave or scroll pattern were principally used.

Was colour also used in Greek decoration ?

The Greek shared with the other ancient races, the Egyptians, Assyrians, Hindus, &c., a predilection for brightness and colour.



FIG. 35.—Palm leaf ornament: from the temple of Apollo-Epicurus.

It has been indubitably shown that the Greeks sought to heighten the effect of the separate portions of their monuments, especially of the entablature, by richly coloured decorations.

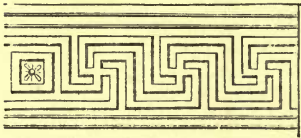


FIG. 36.—Fret ornament.



FIG. 37.—Guilloche.

The ornaments on the surfaces of the cornices, especially in Doric buildings, were lightly incised in outline, and then filled in with clearly distinguished, plain colours, mostly blue, red, and



FIG. 38.—Double Guilloche.



FIG. 39.—Scroll.

yellow or gold. The same was the case with the sculptured figures on the metopes and frieze; and in combination with the natural reddish hue of the marble and the bronze ornaments it must have had a splendid effect in the warm sunlight.

For what industrial art did the decorative application of colour lead the way?

For mosaic work. At first the floors were laid in simple variegated linear patterns with variously coloured pieces of stone, which led later to representations of figures.

What did the high artistic perfection of architectural decoration amongst the Greeks ultimately lead to?

To a style of industrial ornamentation attained by no other race, distinguished as much by ideal forms and beautiful flow of line, as by correct and expressive application, and which lent itself to, and ennobled the decoration of even the simplest objects of household use.

In what extant works of art is the high perfection of Greek ornament shown?

In ceramic ware and metal work. Whether such objects were produced singly or in numbers, we invariably find that they satisfy the æsthetic laws which have been set forth more in detail in the Introduction; the strict fulfilment of these laws can alone elevate the industrial product to a work of art.

Especial mention must be made of the earthenware vessels painted in black and white. Their decoration is harmoniously arranged, rich and manifold without excess, pure and full of meaning, it is alternated with fret, guilloche, scroll, and palm leaf ornament, with laurel wreaths, acanthus, and aloe, with strings of pearls, masks, heads of animals, and so on; and at the same time regard seems always to be paid in their application to the construction and uses of the form to be decorated (Fig. 40).

What are the great advantages of the Greek over the Egyptian and Western Asiatic styles of ornament?

Just as Greek architecture gave a more slender, a richer, and a lighter character to the too severe forms of its Egyptian prototypes; just as it aimed at producing effect rather by harmonious symmetry

than by ponderous masses, or barbaric magnificence : so it was not enough for *Greek ornament* merely to imitate, formally and in colossal proportions, as did Egyptian ornament, forms derived from nature, and to employ them unaltered for centuries : on the contrary, it sought to develop these types, with artistic freedom, into orderly beauty, and to effect a harmonious combination of ennobled form with the most refined feeling for delicacy of outline.



FIG. 40 — Richly decorated *crater* or vase from Calvi.

V. The Etruscan Style.

How and when did Etruscan art arise ?

It was developed especially in central Italy, at the same time as the nearly allied Pelasgic art, and during the first thousand years B.C is separated into two epochs.

What were the characteristics of Etruscan ornament of the first epoch ?

It dispensed with the ideal vein that permeated even early Greek art, and showed, on the contrary, a character expressive rather of oriental, particularly of Assyrian, influences.

This is indicated by the remains of architectural decoration, animal forms, &c., from Vulci. Also by the fantastic scenes stencilled upon the black, and frequently whimsical-looking

earthen vases, and the numerous bronze vessels from the tombs at Volterra Vulci, Orchia, Bomargo, &c.

What influences prevailed in Etruscan ornamental art of the second period?

Greek influence was predominant.

Thus in the decoration of arched doorways—the Etruscans were the first to perfect the round arch—Doric triglyphs, Ionic dentils, volutes, &c., are used in somewhat arbitrary combinations,

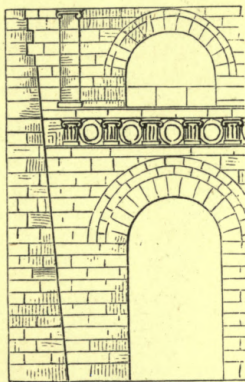


FIG. 41.—Etruscan door from Perugia.

(Fig. 41). With the adoption of the Greek religious system, both the form and the decorations of the Etruscan vessels approximated to those of Greece, without, however, altogether losing their peculiar character.

How was the Etruscan column decorated?

According to the testimony of the Roman architect, Vitruvius, it resembled in general the Greek Doric order. With a height of seven diameters, it exhibited a capital consisting of a very high abacus above a closely contracted narrow echinus with several rings at the neck. The shaft was smooth, and its base was formed of a low plinth with a heavy torus and fillet.

The Etruscan column is reckoned amongst the Roman orders, but Fig. 41 shows that it often had Ionic affinities.

What procured so wide a diffusion for Etruscan industrial art?

At an early period the Etruscans attained to high technical perfection in ceramic art and in metal casting, combining with this a peculiarly quaint taste in the forms of vessels and utensils (Fig. 42).

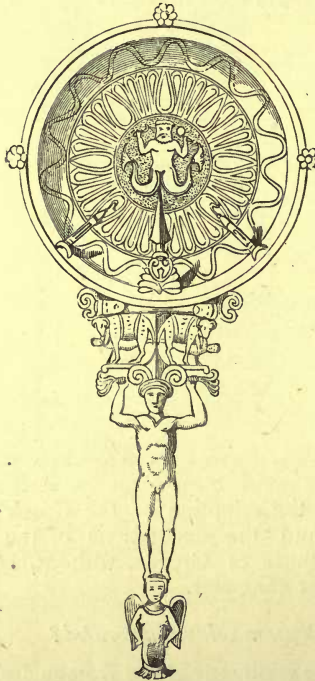


FIG. 42.—Etruscan bronze vessel.

Thus, though the decoration of the second period of Etruscan art, as already remarked, mainly exhibited Greek influences, yet in Athens itself Etruscan (Tyrrhenian) bowls, silver goblets, and beaten work in gold were eagerly sought after on account of their fantastic character—and they found their way even to the Rhine

and to Africa. The curule chairs of ivory in the Roman Senate were also of Etruscan work.

What art was most influenced by that of the Etruscan ?

The Roman. The first artistic epoch of rising Rome bore the most pronounced Etruscan character.

VI. The Roman Style.

From what elements was Roman art formed ?

From Etruscan and Grecian elements.

What characteristics had Roman buildings ?

Grandeur of design, solidity of workmanship, and richness of decoration bordering almost on excess.

In what does the Roman style of building differ from that of Greece ?

In the perfection of its construction of vaultings and cupolas for the covering in of large spaces, which necessarily entailed another method of building, together with other proportions, new forms, and manifold differences in the mode of decoration.

Where does the difference between the two styles appear most characteristically ?

In the difference in the use of the column. As the support of the rectilinear roof it formed an essential portion of the Greek edifice ; but with the Roman vaulting it loses this high constructive importance. The column is used as a support only in separate portions of the Roman monuments, in colonnades and vestibules ; otherwise it serves but as an ornament and a means of decoration.

What characterised the Roman columnar style of construction?

The proportions of the columns were not determined in each individual edifice by the genius of the architect. The fact being, rather, that strict laws were formulated regulating the proportions even of the smallest parts of the column with precision. These proportions were governed by the constant tendency towards strict symmetry.

How many Roman orders are there?

Five. The Tuscan, Doric, Ionic, Corinthian and Composite orders.

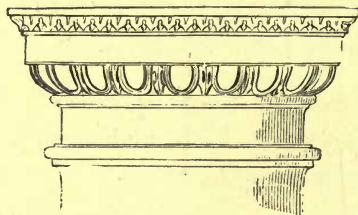


FIG. 43.—Roman Doric capital from Albano.

What was the character of the Tuscan order?

It exhibited an elegant imitation of the Etruscan column, with a better relation between the height and the diameter.

On what is the Roman Doric order founded?

On a special development of the Tuscan style, mingled with elements of the Grecian Doric. It loses however the solemnity, dignity and strength of the latter. The shaft of the column is more slender, the capital and neck are deeper and their outline too swelling (Fig. 43). The entablature, too, falls short of the correct Grecian model. The architrave is scarcely half as wide as the frieze, and the Ionic dentil is often found in combination with the Doric triglyph, *e.g.* in the Theatre of Marcellus.

What is the form of the Roman Ionic order ?

It is very arbitrary, and is without the constructive consistency so admirable in the Grecian monuments. The columns especially lose the attractive proportions of their Hellenic prototypes. The capital, owing to the increased size of the egg-and-tongue moulding, the compressed volutes, and the absence of elasticity in their curvature, acquires an unpleasing effect (Fig. 44). The entablature also becomes heavier and the outline of its various members more formal. This is the case with the cornice of the temple of Fortuna Virilis at Rome.

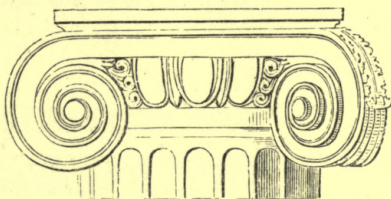


FIG. 44.—Roman Ionic angle capital of the temple of Fortuna Virilis at Rome.

What characteristics had the Corinthian order in the Roman style ?

The rich decoration of this Grecian order accorded best with the Roman love of magnificence. It was used constantly and was developed in many monuments to a high degree of artistic perfection. Greek types were at first strictly adhered to. By degrees, however, the entablature, acquired, owing to the adoption of the Ionic dentil and the Corinthian modillion, an altered and characteristic form.

The Pantheon and the temple of Jupiter Stator at Rome are amongst the most successful examples of the Roman Corinthian order (Fig. 45). The fluted shaft diminishes evenly upwards, and supports a capital distinguished by especially graceful proportions and forms of leaf ornament, and pleasingly interlaced central volutes. In the capitals of the Pantheon, olive leaves take the place of the acanthus, the shafts are plain and the dentils are absent.

How did the order peculiar to the Roman style (Composite) originate?

The Roman love for magnificence was not content with the transformation of the entablature of the Greek Corinthian order.

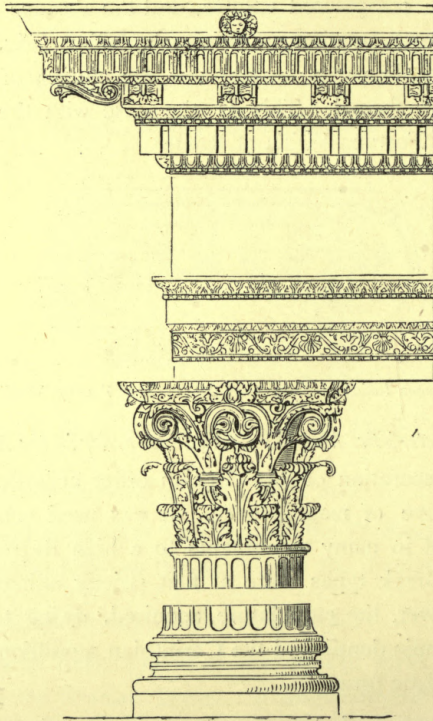


FIG. 45.—From the temple of Jupiter Stator (Corinthian order).

By degrees the original form of its capital was altered in various ways. It was by means of these essential modifications, which afterwards became adopted and subjected to fixed laws, that the Roman, or so-called Composite order was established.

What especially characterises the Composite order?

The capital often exhibits an attempt, not altogether without taste, at combining those of the Ionic and Corinthian orders. This appears most characteristically in the buildings of the time of Titus and Septimius Severus: *e.g.* in the triumphal arch erected to the latter conqueror (Fig. 46).

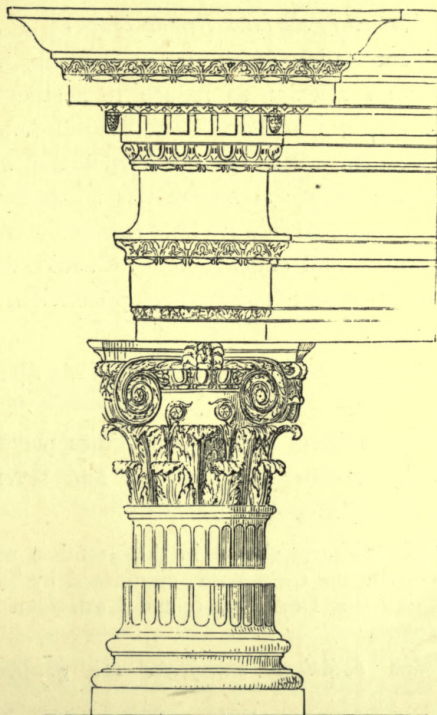


FIG. 46.—From the arch of Septimius Severus (Composite order).

This monument, built of Pentelican marble, affords on the whole the best opportunity for studying the arrangement of the decorative work in the great buildings of Rome. It has three avenues, of which the mid-most measures 38 feet in height. The columns, placed on high pedestals, have each their separate cornices upon

which the arches rest. The key stones, which otherwise are generally only decorated with foliage, exhibit armed warriors. Genii with trophies and palm-branches occupy the spandrils, and large bas-reliefs crowded with figures break the surfaces of the sides.

The capitals, also, of the composite order often appear overloaded with ornament, as is shown by the excavations at Pompeii. In their decoration, human forms, animals, weapons &c. were used.

What is understood by the later Roman order?

Certain eminent Italian architects, as Palladio, Vignola, and Scamozzi made an attempt to reduce to a strict system, not only the older orders that have been described, but also the Composite or Roman order. In this Vignola met with the most success. His type for the architrave was taken from the Arch of Severus. He engrafted into his later Roman order the beauties of the older orders, and endeavoured to avoid their defects: on this account his proportions have been preferred in recent times to those of Palladio.

Did any strict law prevail in the use of the different Roman orders?

No: for while a uniform style is sometimes pursued throughout the building, in other buildings we find several different orders used in close juxtaposition.

This is most strikingly shown in the grandest monument of ancient Rome—viz. the Colosseum, completed by Titus, A.D. 80. In its four stories the Doric, Ionic, and Corinthian orders were severally employed.

What Roman buildings manifested the greatest decorative splendour?

The public baths (thermæ) built by the emperors. Figs. 47 and 48 testify plainly to the superabundant ornament in these and similar buildings, especially in their cornices and panelled soffits.

In the Baths of Caracalla and Diocletian 3000 people could bathe at once. The present Pantheon at Rome formed the

entrance hall of the great baths of Agrippa. To say nothing of the rich columns and sumptuous figure decoration of the exterior and interior; the panels of the cupola were enriched with bronze pateræ; the roof was gilt, &c. &c.

In what buildings is the decline of Roman ornament manifested?

In those of the third century. It was at this period when, in Asia, the far-famed temples at Palmyra and Heliopolis, with their excess of magnificence, were built in the architectural style prevalent under the Emperor Diocletian.

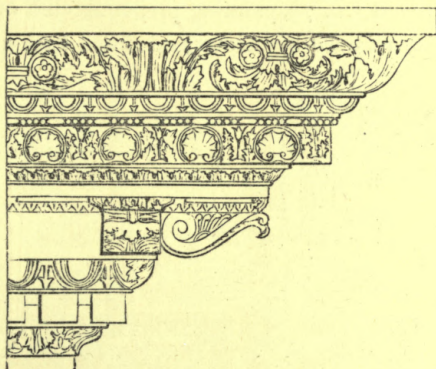


FIG. 47.—Cornice, Baths of Diocletian.

In the palace of Diocletian at Spalatro, columns and arcades appear as mere mural decorations. In the form of the separate members of the cornice (Fig. 47), we miss the recognition of their constructive meaning, and in their decoration the refined feeling for style and art of the Greeks. The ornaments, with all their excess, become more and more conventional and lifeless. The acanthus, olive and vine leaves, are scarcely recognisable in them. Even the remains found at Pompeii show, with many perfections, several arbitrary violations of strict decorative laws.

What materials were used in Roman decoration?

After the burning of Rome under Nero (65 A.D.), it was rebuilt with a magnificence exceeding all bounds. In the monumental

edifices the use of marble and hard varieties of stone prevailed. Costly pillars, &c. of various colours were transported thither from the remotest subject provinces. The sculptured panels of the roofs (Fig. 48) were richly painted, or were gilt in relief, on a blue ground. Nor was this all, they were decorated with bronze, mother of pearl, ivory, agate, jasper and other precious stones.

How were the Roman private houses decorated?

As we learn from the excavations in the provincial city of Pompeii, destroyed A.D. 79, painting preponderated over sculpture. Stucco and clay relieved by colour, and tinted back-grounds, took

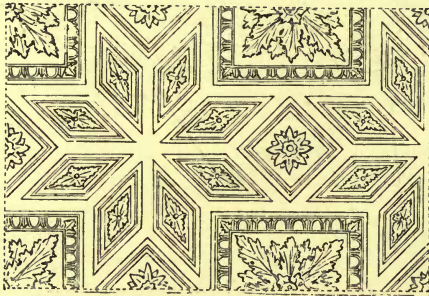


FIG. 48.—Part of a richly panelled arch-soffit (Rome).

the place of marble. But even in private houses the decoration of the walls with paintings, of ceilings and doors with sculptured mouldings, and the laying of the floors with mosaics was general.

What chiefly characterised the Roman mural paintings?

The arrangement and choice of the subjects for the decorative painting of the interiors of temples, public edifices, &c., was very different, according with the various character of each. Whilst, in monumental buildings, historical subjects and a severe style prevailed, that used in private houses was lighter.

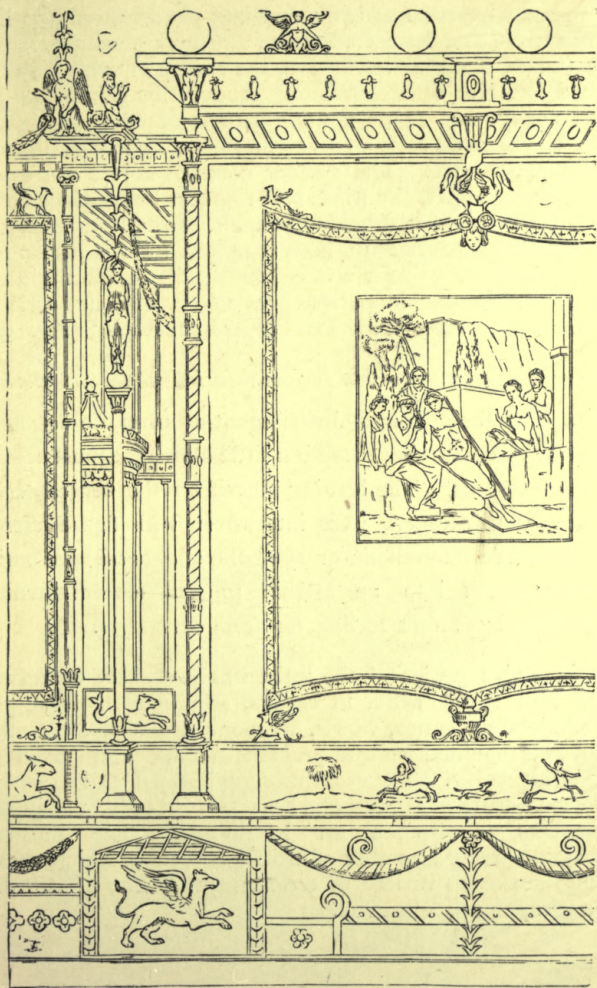


FIG. 49.—Mural painting, Pompeii.

In the roofed dwelling houses at Pompeii, the walls of the larger rooms were commonly divided into panels varying in height and breadth. The lowest adjoining the floor generally received a dark tint of black or red-brown, the repose of which was little disturbed by slight ornamentation. Above this plinth-like panel we find usually one or even more panels of extremely graceful architecture, painted so as to give glimpses of lovely landscapes in excellent perspective. The slender columns bore a correspondingly light entablature, the frieze and topmost ledge of which were decorated with amorini, fabulous animals, vases, candelabra, &c. Delicate garlands of fruit and flowers united all the panels into a whole, as harmonious as it was enlivening, in which the Roman scenography (painting in perspective) and arabesque work were presented in the richest and most fanciful alternation (Fig. 49).

How was Roman ornament employed in industrial art work ?

It aimed at the artistic embellishment of even the commonest household objects such as those but little above the most commonplace requirements. The leading ideas from the vegetable kingdom already mentioned, were interwoven with figure elements either into more naturalistic or symbolic allegorical decorations; and worked out into an artistic process of ornamentation characterised by a fine feeling for form and style.

The inventive genius of the artist was especially exercised in ceramic and metal work, in craters, amphoræ, table supports, seats, candelabra, lamps, bowls, weapons, trinkets, &c.; also in wrought and moulded work in precious metals, in engraved glass and other art works. The excavations at Pompeii and recently the great treasure-trove at Hildesheim have brought to light magnificent achievements in Roman art handiwork. The illustration (Fig. 50) comprises a number of artistic objects in which, notwithstanding the richest variety of ornament, the laws of decorative art, are scrupulously observed.



FIG 50.—Objects of art handiwork from Pompeii.

SECTION III.

EARLY CHRISTIAN ORNAMENT.

I. The Romano-Christian Style.

What influence did Christianity exert on the decorative arts?

The victory of Christianity coincides as to time with the decline of Roman art. If the latter sought to load the heathen temples and palaces with an excessive wealth of decoration, Christianity, looking more to what was superterrestrial, strove after the utmost possible degree of simplicity in those places that were dedicated to God—even after the persecutions of the Christians on Roman soil had ceased.

Did the diffusion of Christianity immediately give rise to a peculiar style of art?

No; in the beginning it was thought sufficient to convert the Greco-Roman monumental edifices into Christian churches, by the abolition of the hated heathen images. Only later, after the founding of Constantinople, and when the mild Italian climate had shed its mollifying influence on the barbarian conquerors, did the imitation of the Roman forms that they found already in existence gradually develop into an independent style of Christian art.

What is the general character of early Christian decorative art?

Aspiration: distinct allusions to the life and expiatory death of the Saviour; and further, the representation of the

doctrines sanctified in the new teaching, by symbols. These were adopted from the animal and vegetable kingdoms, and placed not only in churches, but also in houses; producing, by their mysteriously symbolic references, an effect upon the souls of the faithful.

What are the oldest allegorical symbols of early Christian decoration?

Of all others the Cross is most prominent. It was formed in various ways, *e.g.* by four circles arranged round a larger central disc, the smaller of which signified the four evangelists, and the larger centre the Saviour (Fig. 51). The good shepherd, the lamb, the hart, the peacock, the fish, the serpent, the aureole, the

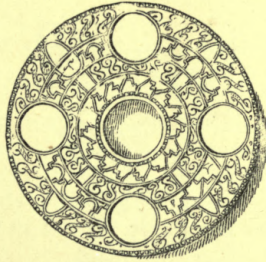


FIG. 51.—Fibula.

vine, &c., were used as favourite symbols of our Lord, as well as of the promises of His religion, and of the Christian virtues. These were used in the decoration of façades, portals, and the interiors of early Christian churches. At a very early period the four evangelists were indicated by the symbols of the angel, the lion, the ox, and the eagle.

To what style of decoration had early Christian art a resemblance?

To the Egyptian. In both, beauty of form was subordinated to the symbolic value of the decorative elements employed; and in the decoration of architectural details they both gave the preference to certain emblems which had become generally comprehended.

As the lotus was used by the Egyptians, so, for example, the lily was often used on capitals by the early Christians as a symbol of virgin purity (Fig. 52).

What portions of early Christian churches were most richly decorated?

The chancel arch which led through from the nave to the apse; the apse itself; the altar, which in the shape of a table, ordinarily stood beneath a baldachin supported by pillars; the *cathedra*, or seat of the bishop in the sanctuary; the *ambona* or pulpit, the *cantharus* or cleansing place, the *baptisterium* and the altar vessels. The flat ceiling, which was often panelled, and the wall-plates of the roof, which were frequently visible, were generally coloured with paint.

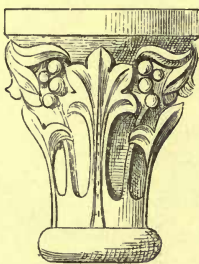


FIG. 52.—Capital.

Had early Christian ornament a special character?

It was in principle only a conventional imitation of antique ornament. Even the most diverse fragments of heathen works were made use of without scruple. But it was only occasionally that the new product equalled the antique types, for the motives that were adopted were often far from happy, for instance rush-leaves were substituted for the delicate acanthus.

One of the most richly decorated of the early Christian basilicas was that of St. Paolo Fuori le Mura at Rome, founded by Constantine in the year 386. Eighty antique columns adorned its nave, and the walls were covered with pictures in mosaic: all the

panel-work was gilt, the floor was laid with mosaics ; and yet with all its splendour the decorative features exhibited a very imperfect degree of technical skill.

What technical methods did early Christian art adopt ?

The primitive and much persecuted Christians were only able to exhibit the symbols of their faith in their subterranean places of meeting (the catacombs) by means of inartistic paintings. This fact, and perhaps a designed opposition to their persecutors, the Greeks and Romans, who for the most part had glorified their deities by sculpture, as also the entire constructive arrangement of the first Roman Christian churches, procured for painting and mosaic an almost exclusive predominance in early Christian decoration.

How was the minor art work of the early Christians enriched ?

In this also the antique element prevailed.

Thus, for example—setting aside painting upon parchment—this was the case with the engraved ornamental representations upon gilt ground of the glass bowls, of which the Vatican Museum possesses some highly valuable specimens ; these show more or less happy imitations of Roman ornaments mingled with Christian emblems.

What circumstances assisted the development of early Christian art ?

The elevation of the Christian religion by the Emperor Constantine the Great (fourth century) to the position of a State religion, and the division of Rome into the western and eastern empires. These advantages, as well as the temporary subjugation of Rome (419) and of Italy by the barbarians ; moreover, the schism which broke out later (1054) and split up the hitherto united Christian church into the Roman Catholic and Oriental Greek churches, led also to a separate development of the arts in both, and the eastern, *i.e.* the Byzantine empire, soon surpassed that of the west, and impressed on it its own character for a longer period.

II. The Byzantine Style.

What causes favoured the origin of the Byzantine style?

First the great love of splendour of the early Byzantine emperors, which attracted to their capital the most accomplished artists of the east and west; then, the geographical situation of their empire, and especially of Constantinople, which made it the chief place of communication for the nations of the east and west. This also explains the numerous Oriental ideas occurring in Byzantine art.

What are the chief characteristics of Byzantine architecture?

The use of the Greek cross in the ground-plan of churches; and the gradual improvement of the early Christian forms of construction into a systematic arrangement of arches and cupolas, with a dome for the central feature.

Where and when was Byzantine art developed in the fullest grandeur?

In the numerous ecclesiastical edifices that arose in eastern Europe, especially in the Byzantine empire and in Asia Minor between the sixth and tenth centuries. Of these the Emperor Justinian's "Aya Sophia" at Constantinople (now the mosque of that name) is held to be unsurpassed, and is a building of the greatest magnificence.

These dome-crowned edifices were imitated at the same period in many western cities, especially in those of Italy, as, for instance, at Ravenna, Venice, and also at Aix-la-Chapelle, &c.

How was the exterior of these Byzantine churches decorated?

Generally with great simplicity as compared with the rich adornment of the interior. The external effect of Byzantine edifices depended in a great measure upon the happy arrangement

of the cupolas and of the arched ends of the cylindrical vaulting. The cornice-mouldings were generally formed of rows of bricks, arranged in zig-zags, or exhibited a very shallow antique profile. The wall surfaces were relieved by the regular alternation of layers of stone and coloured bricks. Columns appeared almost exclusively in the double or triple-lighted windows, the frames of which, and of the doorways were somewhat more richly decorated, whilst carvings in relief and mosaics, or paintings, were exceptionally applied in the tympanums over the entrances.

Sculptured representations of single figures or of groups are of the greatest rarity in the buildings of the Oriental Church. They are altogether prohibited by the strict canonical rules.

Of What character was the interior decoration of the grander edifices of the Byzantine Church?

Painting preponderated over sculpture. The walls were covered with bright picture mosaics on a ground of gold, framed or divided by lines of ornament, which were brilliant with the most varied alternations of colour or form. Columns of porphyry and of other costly materials supported the galleries and the pendentives of the cupola, which latter was resplendent with decorations in mosaic work. To these may also be added the splendour of the supports of the altar canopy (*baldachino*) artistically wrought in precious metals and gems; of the brilliantly coloured *iconostasis* (screen) inlaid with gold and silver; of the richly sculptured *ambo* (pulpit), also of the countless hanging lamps, and candlesticks of precious metals; of the variegated mosaics of the pavement, and lastly, the glory of the altar itself, which in "Aya Sophia" (according to the chroniclers) no human eye could long endure! The Byzantine method of decoration thus afforded a wide field for ornament.

What is the general character of Byzantine ornament?

An attempt was made to develop the forms which at first were

adopted from antique types used in the western empire in a manner peculiar to itself. If the result did not always manifest refined art feeling, this was counterbalanced by the greater multiplicity of the ideas turned to account, and by the deeply symbolic meaning which the ornaments often conveyed. In the workmanship, especially, an extremely delicate treatment of plant ornaments prevailed, *e.g.* in undercut foliage, as in Fig. 53.

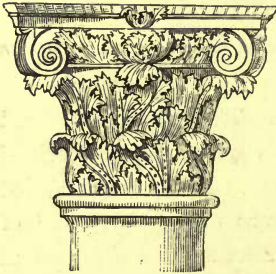


FIG. 53.—Capital in the church of St. Demetrius Salonica,

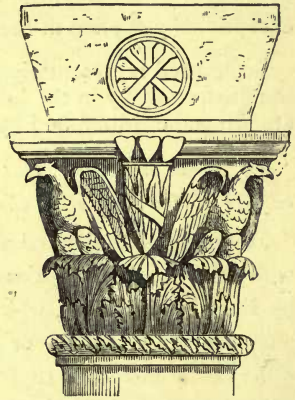


FIG. 54.—Capital from St. Demetrius.

What are the especial characteristics of the Byzantine capital?

In general it did not attain to the beauty of the classical capital. Its cubical form, however, with its four faces which slanted inwards from above, expressed a greater amount of sustaining power. The arches of the vaulting, moreover, did not rest immediately upon the capital, for a wedge-shaped support was inserted between the two, which forms the most characteristic distinction between the pure Byzantine and the antique capital (Fig. 54).

How was the Byzantine column decorated?

In addition to the slightly altered antique acanthus capital,

which often had Ionic features (Fig. 53) the sides of the die-shaped capital are also found covered with all kinds of animal forms, scroll-work, emblematic symbols, &c., together with the most varied foliage, and framed with ribbon-like stripes adorned with net-work or foliage. The shaft was generally smooth and the base showed the antique profile with considerable modification.

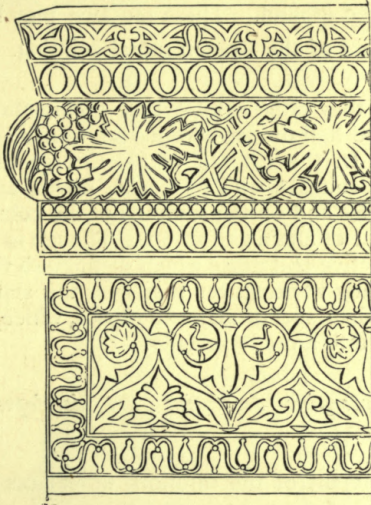


FIG. 55.—Cornice from St. Sophia's, Constantinople.

What style of ornament adorned the cornices?

For the most part ancient Greek and Roman forms. The treatment of the details, however, in the forms of the acanthus, olive leaf, &c. evinced only a slight study of nature. All the foliage appears broadly indented, sharply pointed, deeply channelled, and pared round obliquely at the edge; whilst in its arbitrary arrangement (as in the late Roman work) the significance and object of the fundamental forms of the several members of the cornice were often ignored (Fig. 55).

What are the characteristics of Byzantine mosaic-work ?

Oriental elements were combined with Roman ideas and especially with the Christian symbolism already referred to. Ornaments for the pavement formed of the cross, the circle, the cube, and other geometrical figures led to brilliant mural mosaics of shining fragments of coloured glass, which stood out with rich effect from the bright gold ground. These mosaics may be considered to be a development of the Roman mural painting.

Like the latter they often exhibit rich architecture ; columned halls or portals, the half-drawn curtains of which allow glimpses of the interior. In the Church of St. George at Salonica all kinds of symbolic animals, with peacocks, doves, and other birds appear on the gables and on the summits of the columns ; priestly forms stand in front of altars and so on. Though in these pictures the correct perspective and grace which distinguish the Pompeian frescoes are generally wanting, yet they bear the stamp of solemn and effective grandeur and of majestic repose, which, nevertheless, often degenerates into a crude severity.

How was Byzantine decorative art developed in artistic handicrafts ?

The rich adornment of the interiors of palaces and churches allowed the widest scope to invention in ornament. New forms were created, more especially for the vessels of public worship, for the preservation of the blessed Eucharist, for holy water and consecrated wine, for the lighting of the sanctuary, for pulpits, &c. An example of the latter is found in the sculptured ambo of white marble in the ancient Church of St. George at Salonica (Fig. 56).

In a similar manner arose the small columniated temples, candelabra, censers, the variously shaped flagons, crosses, chalices, columbaria, bowls, ships, crowns, lamps, chandeliers of precious metals, stones, ivory, &c. to which the Byzantine details previously described were applied in the richest variety.

What Byzantine industrial art attained to a special degree of perfection?

The dislike of the Byzantines for plastic art which was based on religious precepts, led to the use of wrought metal work and to the art of enamelling. This work consisted in the filling up of outline designs, engraved generally on silver or gold plates, with black

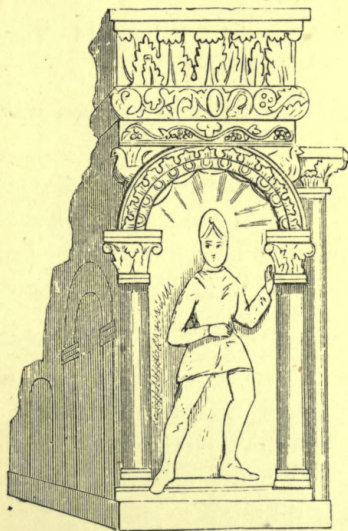


FIG. 56.—Ambo from St. George's at Salonica.

or coloured enamel. A second art was developed by the production of the enamelled designs on metallic plates, the surfaces of which were fired in, in various colours, inclosed within raised outlines, formed by means of gold wire soldered on to the plates. It was the custom at a later date (tenth century) to overlay the unclothed portions of the figures with thin plates of silver.

What form did ornament assume in Byzantine miniature painting?

The ornamental marginal designs of the Greek MSS. are treated

for the most part, as in the mosaics, in strictly geometrical form. In the foliage a free treatment, or figure-like element, rarely occurs. Figures are limited to single symbolical emblems. The effect in colour, however, is generally very good. The primaries, red, blue, and green, which are most frequently used, stand out in brilliant relief from the bright gold ground, and the excellence of the general effect causes the sameness of detail to disappear.

The libraries of London, Paris, and Vienna, &c. possess Byzantine illuminations of great value.

In what countries was Byzantine ornament most characteristically developed?

Chiefly in the countries which followed the Greek Church, firstly in Russia; also in the Servio-Bulgarian kingdoms of the Czar (eleventh to fifteenth centuries); at the same period in Wallachia, and lastly in Armenia (tenth to thirteenth centuries).

What was the general character of Russian decorative art?

In its most ancient epoch, when governed almost exclusively by Byzantine influences, it exhibited but little independence of form or style, for the finer objects of art handiwork were procured from Byzantium, and native achievements consisted of slightly altered imitations of these.

What was Russian ornament of the second epoch like?

To many of the architectural decorative details of the Byzantine style a curious fantastic character acquired through Oriental influences is superadded. Columns, architraves, gables, roofs, &c., often recall vividly the rich timber edifices of the Persian and Tartar Khans (Fig. 57).

What is the character of Russian industrial art-work?

The ancient Russian picture-frames, carved in wood, ivory, &c., the altar-vessels and ornaments of precious metals, their weapons,

&c., certainly exhibit chased and linear work of a Byzantine character ; but magnificence of material, and excessive ornamentation in jewels and colour is generally the chief characteristic ; while the choiceness and fine execution in ornamentation seem to be only secondary considerations.

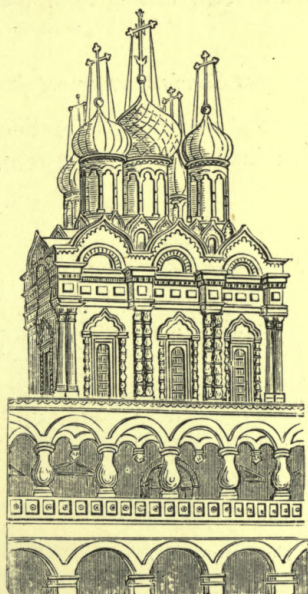


FIG. 57.—From the church of St. Nicholas of Stolpach at Moscow.

What art-work attained to a special development in Russia ?

That of the goldsmith in wrought work : in which, not to mention ordinary ornaments, the *iconostasis* (screen) and most of the altar-vessels were executed.

A magnificent example of fine wrought work is to be found in the ancient monastery of St. George at Novgorod, where the *iconostasis* consists entirely of statues, busts, figures, and

ornaments of precious metals, the crowns, &c. being set with precious stones and pearls of unusual size.

What is the character of the Servio-Bulgarian decorative art?

In general it follows Byzantine types. In the monumental buildings, however, of Servia proper and of the Adriatic coast, western influences are seen, arising from the active intercourse with Italy.

From what sources was Servian ornament developed?

Besides those forms that are strictly Byzantine, numerous antique Roman and Arabian influences are apparent. The former are

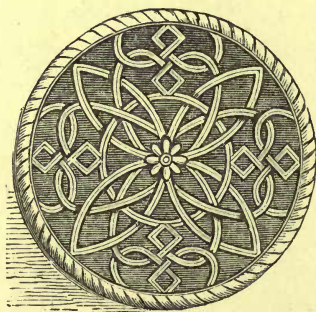


FIG. 58.—Rose-window, church at Cruschwatz.

found especially in the conventual church of Ravanitza (fourteenth century); the latter in the great doorway at the church of Studenitza (twelfth century), in the rich and fanciful tracery of dragons, birds, and so on. But Oriental features are especially numerous in the capitals, rose windows, and door and window-frames of the church at Cruschwatz (fourteenth century. See Fig. 58). Like influences operated in the decoration of the interior spaces of the Servian churches, as well as in their frequently artistically wrought vessels.

In what did the peculiarity of Wallachian ornament consist?

Its principles are almost the same as those of the Servian, but with a greater bias towards Oriental elements, which appear in special prominence in the rich reticular and interlaced work in the window and door frames of the church at Kurtea d'Argisch. In general their ornaments are very similar to those of Armenia and Georgia (Figs. 59, 60).

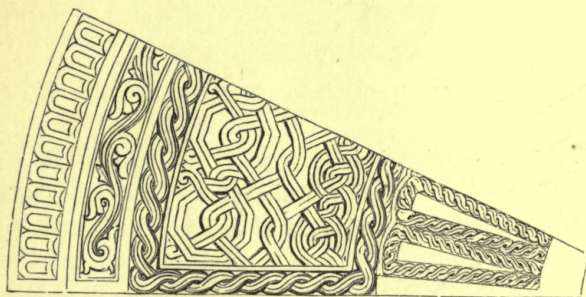


FIG. 59.—Reticulated work from the church at Mtzkheta.

What is the character of Armenio-Georgian decoration?

It displays in the most fascinating manner a fanciful element peculiar to the Mohammedan races. The stalactite ornamentation on the clocktower at Haghbat points most directly to Arabian types (Fig. 65).

What are the leading features of Armenio-Georgian ornament?

The richly ornamented mouldings round the windows and entrances, the crosses, roses, tympana, &c., exhibit ribbed reticulation, and most ingeniously combined linear scroll-work, with conventionally treated leafage (Fig. 59), which, in certain individual mosaics, *e.g.* at Ani, recall the beautiful details of the mosques at Cairo (Fig. 60).

On what style of ornament did Byzantine work exercise great influence?

On Arabic ornament, which, favoured by the hatred of the representation of the figure inculcated by the teaching of Mohammed,



FIG. 65.—Mosaic from the castle at Ani.

developed a peculiar independence: and which, as we have seen, with its fanciful spirit, again at a later date, influenced in various ways the Byzantine art of many countries.

SECTION IV.

MOHAMMEDAN ORNAMENT.

1. The Arabian Style.

By what principle was Mohammedan decorative art governed?

By the pictorial principle, based on the ornamental decoration of flat surfaces, in combination with the use of colour. Sculpture in relief was but slightly practised, and figure-painting was not employed at all.

What circumstances favoured the complete development of the Arabian style of ornament?

The strict law of the religion of Mohammed which, originating in the poetical and at the same time sensuous national character of the Arabs, and forbidding the imitation of all animated forms, led the luxuriant fancy of the Arabian people to an independent method of decoration. This was in the highest degree characteristic, and, in spite of the exclusion of the forms of men and animals, and even of plants, copied from nature, produced the most effective results.

By what types was Arabian decorative art influenced?

By Byzantine and Oriental examples: for at first the Arabs were contented to convert the already existing temples of the subjugated races so as to accord with their own religious rites, or to

make use of the architectural remains in their new buildings, which necessarily influenced their mode of decoration.

When did the Arabian style of ornament acquire its independent character?

Mohammed founded the religion of Islam in the seventh century after Christ, and 250 years later the Arabs had already constructed

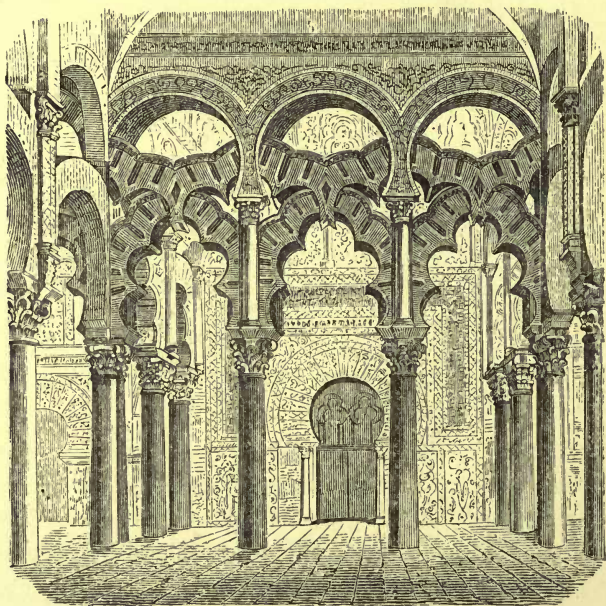


FIG. 61.—Mosque of Cordova.

splendid edifices, the decoration of which, together with many traits of Roman, Byzantine and Persian types, showed even then new and characteristic forms. But Arabian ornament developed its greatest originality, magnificence, and fulness of growth in the thirteenth and fourteenth centuries, in that seemingly enchanted palace, the Alhambra at Granada, in Spain (Fig. 70).

The great mosque of nineteen aisles at Cordova (Fig. 61) is one of the more ancient Arabian buildings. It was commenced under Abderahman I., the founder of the Ommiadian caliphate, in the year 786, and was added to in the 11th century.

What are the general characteristics of Arabian buildings?

The exterior exhibits simple and grand outlines. It is almost devoid of ornament, and gives little indication of the dazzling contrast presented by the interior, which often seems to be decorated with perfect taste and with profuse expenditure of the richest fancy and magnificence.

Of what form was the general plan of these buildings?

A wide fore-court with arcaded spaces usually inclosed the main building—the many-aisled mosque, the mausoleum, the bath or whatever it might be, whose minarets and cupolas rose to a great height. The mosques exhibited the plan of the ancient Roman-Christian basilica, either alone or in combination with the Byzantine central hall.

What portions of the religious edifices were the most decorated?

The doorways, the pinnacled cloisters, the fountains, the crowning galleries of the minarets, and in the interior of the mosques, the *kiblah*, i.e. the sanctum of the priests, which was arranged in imitation of the Kaaba of Mecca.

How did the Arabs decorate their cornices?

The frieze and fascias had a flat profile adorned with bands of ornament and inscriptions, and surmounted outside with battlements (Fig. 62).

Had the Arabs any order of columns?

In the early Arab buildings Roman and Byzantine columns were generally used (Fig. 61). At a later date the special Arab

column was developed, to harmonize with their ornamentation, but it never attained to a definite scale of proportions, like its ancient prototype.

What was the form of the Arab column?

The smooth and very slightly tapering shaft, at first short and heavy, gradually became light and slender. The capital, separated from the shaft by several bands and rings, developed out of this

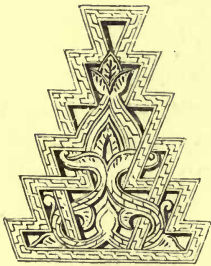


FIG. 62.—Moorish battlement.

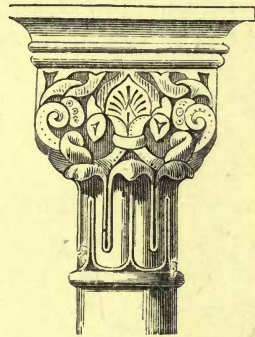


FIG. 63.—Moorish capital.

long neck from the round form into a boldly projecting cube which was adorned with tracery, and sustained the wider abacus (Fig. 63). The base in older buildings is often completely wanting, but later constructions exhibit an arbitrary imitation of the Attic base, with no very pronounced profile.

What special portion of their buildings did the Arabs construct after a very decorative fashion?

The arch. The round arch, first used, gave place some time during the ninth century to the pointed arch, formed of two circular segments (Fig. 64c). This degenerated into the ogee arch (called also the keel arch from its similarity to a ship's keel) (Fig. 64a). The horse-shoe arch was also used (Fig. 64b), which

consists of a larger segment than a semi-circle. The constructive character of this last was often still further weakened by pointed ornaments and stalactite work, which were applied in a lace-like way on the under side. The arches, moreover, did not bear directly upon the capitals, but on impost brackets which rested on the columns and were carried up above the piers. It is also characteristic that entirely different forms of arches were often used in one building and in fact immediately adjoining and above one another.

A peculiar arrangement of arches, used in order to give greater height to the roof, is shown in the mosque of Cordova (Fig. 61).

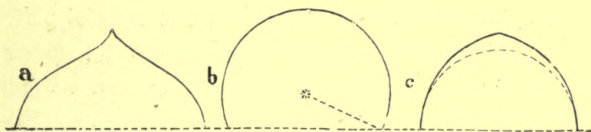


FIG. 64.—Arches. a. Ogee, b. Horseshoe, c. Pointed.

How did the Arabs decorate vaults?

They did not content themselves simply with rich ornament. Their fanciful intellect hit upon the peculiar decorative embellishment of cell-vaulting, formed by small segments of arches springing one above the other, and hanging down like stalactites from the roof which they adhere to, rather than support. These stalactites (Fig. 65) often begin with the pendentives, and continue in changing and fanciful forms to the summit of the vault.

How did the Arabs decorate larger surfaces?

They divided them by lines, either straight, broken, wavy, or crossed, into spaces generally of geometrical form and regularly repeated. These they filled with symmetrically arranged arabesques, so that the decorative ornamentation extended harmoniously over the entire surface (Fig. 66).

A specially ingenious decoration consists of the division of the space to be enriched, into the form of stars of from eight to sixteen points; the Alhambra affords the finest examples of this treatment.



FIG. 65.—Stalactite vaulting.

What is understood by arabesques?

The strictly conventional tracery, brought to especial perfection by the Arabs, which by its symmetrical arrangement, together with the richest alternation of parts, always produces an harmonious impression (Fig. 71).



FIG. 66.—Mural decoration from the Alhambra.

What motives were used in Arab ornament?

In addition to geometrical figures, plant forms were generally used. These, in the best epoch of the style, recalled the natural type only in a general way; as the ornament was not naturalistic in treatment, but conventional. Leaves, buds, and fruits of southern vegetation (orange blossom, fir-cones, pomegranates, ferns, creepers, &c.) were made use of; animal forms were seldom introduced, and then only in a very conventional form. Finally

handwriting ornamentally treated, formed an essential element of decoration, being gracefully interwoven amidst the tracery running over it, and indicating in poetical legends the destination of the building (Figs. 67 and 72).

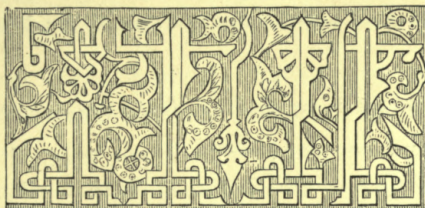


FIG. 67.—Kufic writing used in ornament.

What principle did Arab ornament follow?

That of the deflection of lines from the parent stem and of tangential curvature. This practice, therefore, was in entire accordance with the spirit of the classical style.



FIG. 68.—Frieze ornament from the Alhambra.

In divergence from this, however, was the practice of the Arabs of transforming the stem from which the leaves and flowers sprang into a sort of central leaf (Fig. 68). Moreover it is characteristic that even in what appears to be the most complicated tracery, every single leaf (or scroll) can be traced back to its stem, and the latter to its root however remote.

By what technical means was Arabic decoration produced?

In more simple buildings the ornament was impressed upon the still soft plaster surfaces of the walls, or worked with blunt

tools. But in the more elaborate monuments the surfaces were covered with sculptured reliefs in stone, or stucco, or with brilliantly coloured glass-mosaics, whilst the wall dados were lined to a height of several feet with glazed tiles. The sharpness and delicacy with which every ornament, especially that on the sculptured capitals, &c., was executed, recall the best Byzantine types.

What function did colour fulfil in Arabic ornament?

A highly important one; for to it was assigned the task of resolving harmoniously the frequently superabundant and very complicated tracery. Bright, primary colours, chiefly red, blue, and yellow (gold), separated the borders of the panels from the richly-coloured ornaments which covered their fields, and gave to both their proper effect.



FIG. 69.—Mosaic from the Alhambra.

The principle that prevailed in this was to proceed in the arrangement, starting from the base upwards gradually from deeper to lighter colours; so that, when under the illumination of sunlight, the roofs and cupolas contrasted with the plinths, walls, pillars, and columns, and shone in a truly magical manner in the brilliancy of their vivid and carefully-ordered diversity of colour.

What is the character of Arabian mosaic-work?

It depended more exclusively than the Roman and Byzantine mosaics on geometrical elements, in which, as in its execution, which was most careful, it far surpassed its prototypes in rich diversity (Fig. 69).

In what arts did the Arabs attain a high degree of perfection ?

In painting on parchment, in which, particularly in the illumination of the Koran MSS., the especial talent of the Orientals for surface decoration attained its highest expression ; also in ceramic work, the casting of bronzes, and in the manufacture of glass, woven fabrics, goldsmiths' work, and weapons.

Throughout what countries did Arabian ornament extend ?

Whilst the Arabs, fired with religious enthusiasm, forced an entry with the sword for Mohammed's teaching into the countries from the Ebro to the Ganges, they brought at the same time the arts and sciences to the subdued races. After their youthful zeal for conquest had become moderated, Spain, beneath their dominion, soon became the cradle of high art. In Sicily, also, and in Egypt, in Persia, India, and in European Turkey, monumental edifices arose, showing Arabian influence, and which in these days, even in their ruins, still fill us with genuine astonishment.

What peculiarity of the Arabian style of ornament was shown in all these countries ?

The way in which it managed to adapt itself closely to the character of the most diverse races, retaining thorough community in fundamental principles ; thus the Mohammedan monumental buildings of Egypt reflect the serious character of its people.

II. The Arabian Style in Spain, Sicily, Egypt, Persia, India, and Turkey.

What was the character of Hispano-Arabian decorative art ?

The Moors who conquered Spain in the beginning of the eighth century showed a very great aptitude for the arrangement of ornament on decorated surfaces. This was based chiefly upon the harmonious combination of straight, crooked, and curved

lines in large geometrical figures ; upon their subdivision into smaller surfaces, which was effected with refined taste, and upon the filling up of these lesser spaces with characteristic ornamental scroll-work.

Where was this Moorish style of decoration developed most characteristically ?

In numerous fine edifices in Spain, far more than in those on their native African soil, and especially in the large royal palace of the Alhambra at Granada, built in the thirteenth and fourteenth centuries, which has been justly called an architectural poem. If the first epoch of Arabian art still displayed manifold traces of Roman and Byzantine types, here, in the gardens filled with charming fountains, in the courtyards, cool chambers, baths, porticoes, columned halls, balconies, audience chambers, and women's apartments of the Alhambra, Arabian genius, completely freed from foreign influences, attained to the fullest development of its fanciful creative power.

In other spots, also, on the Spanish eastern coast, and at Seville, Cordova, &c. there are magnificent remains of Moorish architecture.

How is Moorish ornament especially characterised ?

All the merits of Arabian ornament attained the highest degree of scientific development under the Moors. Their decoration astonishes us by its wealth of geometrical combinations, on which in the main the enrichment of all surfaces is based. But their foliated ornaments, notwithstanding their ideal conventionality, display the most careful observation of the principles that govern the development of vegetable life. All the leafage is organically derived from a parent stem, arbitrarily inserted flourishes are never met with, and notwithstanding the great simplicity of the forms that are employed, by means of ingenious combinations the most striking effects are attained (Fig. 71). The Moors

made a copious use of the *stalactite* vaulting. The human figure, except in the case of a few halls in the Alhambra, is never used, and animal forms but seldom, and then in a very conventional manner. The borders and tracery often acquire peculiar attractiveness by means of a slightly incised, or painted feather-like decoration (Fig. 72).

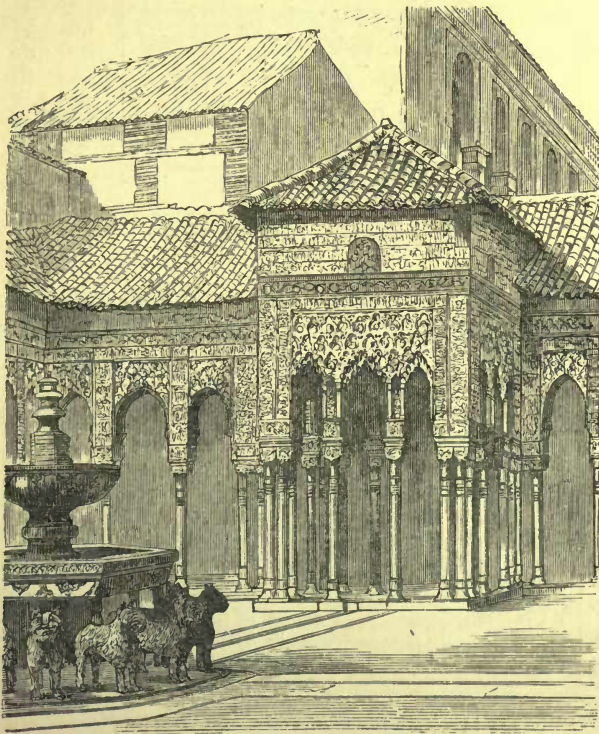


FIG. 70.—Court of Lions, Alhambra.

How were written characters applied in Moorish ornament?

They supplied the symbolic element which permeated the decoration of the Egyptians, Byzantines, &c. In this manner the

Moors learnt to apply handwriting, skilfully conventionalised, by way of ornament. If the solemn appearance of the exteriors of the palaces inspired the people with awe for their rulers, the latter, in their turn, surrounded by all the magnificence of the interiors,



FIG. 71.—Mural decoration from the Alhambra.

had need to be reminded that all power proceeded from God. On the friezes above the porticoes, and in the midst of the tracery that overspread the walls like tapestry, were passages from the Koran



FIG. 72.—Arabian (cursive) writing from the Alhambra.

in Kufic (Fig. 67) or Arabic cursive characters (Fig. 72). Such expressions as "There is no conqueror but God," or mystical sentences, led the mind of the inmates to consider the source and the limits of all human greatness.

What use did the Moors make of colour in decoration?

A most abundant and effective use, for in the decoration of no other race is such a universal and consistent application of it to be met with. By the aid of colour the involved and apparently confused tracery was kept distinct from its surroundings. The primary colours, blue, red and yellow (gold), were made to fulfil this office. In decorations carried out in relief, red, as the most powerful colour, was chosen for the ground, blue for the more shaded portions, and gold for the most highly raised parts; the ornaments were often edged with white lines to prevent the intermingling of the tints. The more delicate enrichments were painted with purple, green and orange.

By what technical methods was Hispano-Arabian decoration carried out?

By those already indicated on p. 81, and in their most fully developed form. The mosaic mural decoration was especially artistic, while the execution of the richly patterned pavements in various sorts of stone was no less perfect (Fig. 69).

What is the character of the Arabian buildings and of their decorations in Sicily?

The few castellated buildings, which have remained from the period of Saracen rule at Palermo, exhibit in an architectural sense a highly vigorous style of construction. Their external decoration consists of tall, shallow niches with pointed arches, between which are inserted windows which are in part blind, and in part pierced. The internal arrangement, to judge by the few remains, was similar to that of the Moorish buildings, and as in these, the stalactite vaulting was applied in the niches, &c.

What influence did the Arabs exercise on the Christian art of Sicily?

Although their dominion lasted only from 827 to 1072, their

style of art influenced the architecture of the Norman-Christian kings, but it had a far greater and more enduring effect upon the different branches of industrial art, which had attained to a high degree of development under the Arabs.

In what departments of minor art did Arabian art in Spain and Sicily excel?

In ceramic art, in metal work and in textile fabrics, not to mention the beautiful miniatures upon parchment.

The majolica was particularly fine with its Hispano-Moresque ruby tinted, metallic lustre; as also the earthenware vessels, including the peculiarly-shaped *alcarazas* (coolers), and the vases of glazed faience painted with conventional animal forms and ornaments. Damascened work, that is, the art of inlaying metal into a metal surface, was brought into use by the Arabs, especially for their far-famed weapons (Toledo blades, &c.), and metal utensils. The Siculo-Arabian fabrics of silk, inworked with gold and silver, made at Palermo in the thirteenth century, were not surpassed even by the later Lucchese imitations, and the white damasks with conventional animal and plant forms, woven in red or blue, remain as examples for all time.

Of what character is the decorative work of the Arabian buildings of Egypt?

It corresponds with the solemn constructive purpose of the buildings which arose immediately after the incorporation of Egypt into the great caliphate (seventh century). On the whole the pointed arch is most prominent. Heavily membered columns predominate in the arcaded halls. Their capitals are in part based on the antique, or are fashioned after Byzantine models.

The mosque of Amru at Cairo, and the Nilometer on the island of Rodah, are amongst the most prominent of the Egypto-Arabic buildings. The splendid mausoleums of the califs at Cairo of the tenth to the thirteenth centuries, in spite of their multitudinous pinnacles, their rich entrance gates, and the

graceful linear patterns on the cupolas that swell up beyond the semicircle, also bear a serious character recalling the monuments of the ancient Egyptians (Fig. 73).

When did the Egypto-Arabic style of decoration attain to its full growth?

Under the Mameluke sultans. The mosques and public edifices built by them are among the finest in Cairo and their decorative exteriors often approach in splendour and grace to the ornamentation of the Hispano-Arabian buildings.

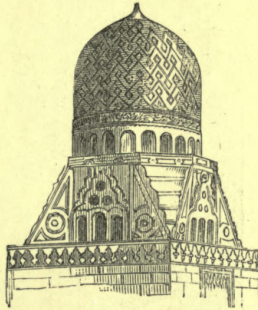


FIG. 73.—Mausoleum at Cairo.

The mosque of Kaloum which is combined with a hospital (Fig. 74), the mosque El Azhar distinguished by its rich entrance gateway, and the mosque of Hassan, which were all built in the fourteenth century, are reckoned amongst the most important monuments of this epoch.

How was the effect of these Egyptian mosques materially heightened?

By the beautiful decoration of their minarets, as well as by the boldness of the cupolas. The former are sometimes of a circular form, but most frequently they develop out of a four-sided, tower-like, substructure, into octagonal and circular stages of

extreme elegance, the galleries of which are sustained by stalactite, brackets, etc. The fanciful beauty of these structures was further increased by the use of alternating courses of variously coloured stone (Fig. 74).

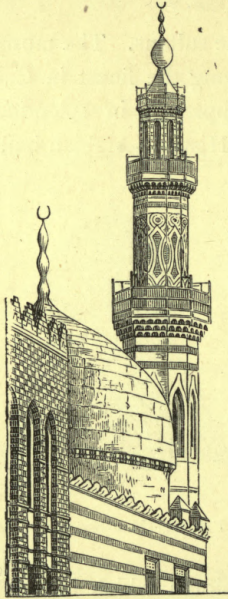


FIG. 74.—Minaret of the mosque of the Calif Kaloum at Cairo.

How was Arabian ornament developed in Persia?

After Persia was subjugated in the seventh century, Bagdad became in the eighth and ninth centuries the brilliant centre of the Caliphate. There—under Haroun al Raschid—and in the varying places of abode of the subsequent Califs and Khans, that fabulous splendour of decoration was developed in the mosques and palaces which has made them a proverb throughout the world.

What especially characterises the decoration of Perso-Arabian buildings?

The richly coloured external decoration which, in contradistinction to that of the Hispano-Arabian buildings, is applied to the portals, usually constructed with the ogee arch, and to the façades, minarets, and pear-shaped cupolas of the mosques and palaces. In the interiors, shallow niches and stalactite ornaments predominate.



FIG. 75.—Persian Surface Ornament.

The large Maidan at Ispahan, with its splendid mosque, grand entrance, bazaar, etc., built by Shah Abbas the Great in the sixteenth century, is the most recent of the grand Persian edifices in the Arabian style.

What special character has Perso-Arabian ornament?

The geometrical decorations show a less luxuriant sense of combination than in Hispano-Arabian ornament. The foliage approximates more closely to a naturalistic style (Fig. 75), and flowers, together with fantastic animal forms, are more plentifully introduced into the ornamentation. At the same time the

disposition of the ornament upon the decorated surface is less harmonious. The transition from a conventionalised to a more naturalistic treatment of ornament was effected most markedly in the seventeenth and eighteenth centuries.

What principle is noticeable in the Persian use of colour ?

In all Persian decoration the secondary colours are preferred to the primaries, without, however, entirely excluding the latter. The same is the case with the painting of glazed and unglazed coloured tiles used for the covering of walls, floors, &c.

In what minor departments did Perso-Arabian art especially excel ?

In very many: and in some measure it still continues to flourish in a traditional manner in the Caucasus, in Erivan, Khorassan, and Asia Minor.

The tastefully decorated faience of the sixteenth century is specially famous; also the miniatures on vellum, the weapons inlaid with gold and silver, the filigree work, and the bottle-shaped vessels with long necks, wrought in silver. In embroidery and textile work, that of the period of the Sassanides is deservedly admired. All these classes of work, notwithstanding the naturalistic character of the decorative forms derived from the animal and vegetable worlds—for the Persian scriptures did not recognise the Arabian prohibition of images—evinced an unusually cultivated feeling for form and colour.

When did Arabian decorative art gain admittance into India ?

Delhi, soon after its subjection by the Mohammedans in the twelfth century, became the splendid residence of the Palani dynasty. It was destroyed by the Mongols, but there arose from its ruins, as also from those at Agra, under the dynasty of the Great Moguls, in the sixteenth century, monuments, the construction and decoration of which are reckoned amongst the most magnificent achievements of Mohammedan art. These, and also the later

buildings of the Shah Dschehan Abad at Delhi in the seventeenth century, notwithstanding many changes in the position of the minarets the number of cupolas, etc., exhibit a common character, consisting of a massive form of construction combined with great richness of decorative detail.

What are the special characteristics of Indo-Arabian monuments ?

Their enormous gateways, with their high and deeply sunk niches and narrow entrances ; moreover, the slender pillar-like minarets at the corners of the forecourt, the arcades of which are connected with the gateway and are open towards the exterior ; as also the bold construction of the cupolas, which are often pear-shaped, and project out beyond the breadth of the towers. In the interior the niche-like decoration predominates, with moderately curved and numerous indented pointed arches. The colour effect depends for the most part upon the alternation of differently coloured materials, e.g. of white marble and red granite ; also upon painted and mosaic decoration.

The magnificence of the Indo-Arabian buildings has been greatly extolled by recent travellers. The cupola of the mausoleum of Mohammed Shah is said to exceed in diameter that of St. Paul's Cathedral.

What peculiarity has Indo-Arabian ornament ?

Whilst following Moorish ornament in its fundamental principles, it exhibits a more naturalistic mode of conception and development in its rounded surfaces.

What ornamental handicrafts have become most fully developed in India ?

Its celebrated artistic work in pottery, metal, wood, and ivory, and especially the embroidery and textile fabrics for which it has been famous from ancient times.

In the characteristic Indian palmetta, with curved apex, that extends itself over uninterrupted surfaces, with its yielding form and glowing colour—and also in the borders—of the Cashmir shawls, there prevails, as everywhere in Indian surface ornament, a remarkable and traditionally inherited wealth of invention and of harmonious sense of colour, in the development of which the luxuriant flora of the Indian soil must certainly have played no small part. But also in solid decoration Indian handiwork developed a great and richly fanciful sense of form. The golden sacrificial vessel, Fig. 76, bears speaking testimony to this.



FIG. 76.—Indian sacrificial vessel of gold.

When did Arabian decorative art spread through European Turkey?

After the subjection of the Servo-Byzantine kingdom, the Turkish conquerors at first converted the already existing magnificent churches into mosques, making but the few alterations enjoined by their religion. Even in later monumental buildings carried out, for the most part, in the absence of artists of their own race, by Christian builders, Byzantine modes of construction, and

decoration mingled for a long time with the Oriental. In decoration in the seventeenth century Perso-Arabian influence at last gained an almost exclusive predominance.

The decorative embellishment was often borrowed directly from foreign countries ; as, for example, the beautiful porcelain facing of the "Sultanin Valide" mosque at Constantinople, which came from Persia.

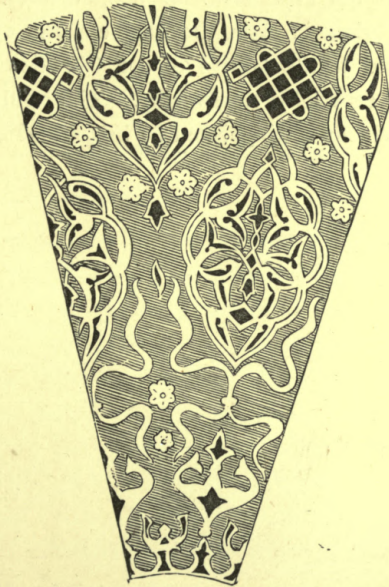


FIG. 77.—Ornament on the cupola of the mosque of Soliman the Great at Constantinople

What are the characteristics of Turco-Arabian ornament ?

It exhibits less invention than the Moorish ; the leafage of the tracery is often made to spring unnaturally, at a reverse angle, whilst the ornaments in low relief, being too roundly modelled, separate themselves from the ground surface. Moreover, the sense of harmony in colour is inferior to that of the Moors.

The most successful Turco-Arabic ornament is exhibited in the cupola of the memorial mosque of Soliman the Great at Constantinople (Fig. 77).

What is noticeable in Turkish industrial art?

Persian influences are everywhere recognisable, even in Turkish handicrafts, which, however, extend to but few departments, for the Turk shows but little taste for manufactures. Besides the carpets from Turkey in Asia, the filigree work, weapons, metal, earthenware, and textile fabrics of the Christian Zinzars and Bulgarians are especially noteworthy. The Bulgarian carpets from Pirot are chiefly distinguished by bright and well modulated colouring.

SECTION V.

MEDIÆVAL ORNAMENT.

I. The Romanesque Style.

How did this style originate?

At the beginning of the eleventh century, the deep-lying religious enthusiasm and the ascetic spirit, fostered by the crusades, banished the last features of antique influence from the newly-built Christian edifices which at that time arose in massive proportions, and eliminated these features even from the products of the minor arts. From the ancient Roman-Christian, from Byzantine and partly even from Mohammedan elements, a new style of art was evolved which was named from Rome, its birthplace, the Romanesque, and which was developed, chiefly by German genius, during the twelfth century, to a high degree of perfection.

What remarkable advance in the art of decoration does the Romanesque style manifest?

An unmistakable endeavour not to be satisfied alone with magnificence and rarity in the material, but also to develop further the forms of antique ornament, independently and freely. Also, in contradistinction to the early Christian styles, to include human and animal forms among the suitable objects for decoration.

With which style was the Romanesque for a long time intermingled?

With the Byzantine style: yet it is in many ways strictly distinct from it.

Where is the difference between these two styles most conspicuous?

Chiefly in the form of the churches; for the Romanesque style, differing altogether from the Byzantine mode of central arrangement, is based upon a development of the Roman basilica; a new principle, which, in the upward tendency of every part, and especially by the addition of towers, differed essentially from the room-like churches of the early Christians.

In what are their mutual points of contact?

In decorative art, which is chiefly explained by the close commercial relations between Byzantium and Western Europe, and by the influence of Byzantine artists who were attracted to Italy, Germany, &c.

What novel constructive element was developed in the Romanesque style of art?

The pointed arch. It was applied to the vaulting of the continually widening naves of the churches, whilst the doors and windows retained a head semicircular in form. Only in the Gothic style, however, did the pointed arch attain a pure and complete development.

What peculiar methods of decoration does the exterior of the Romanesque buildings exhibit?

The characteristic pilasters. These are narrow piers of masonry arranged so as to extend vertically in one or more series from cornice to plinth, and close beneath the latter they often appear connected with each other by small semicircular arches

(round-arched frieze), resting on corbels (heads of men, monsters, &c.), or embellished with ornament (Fig. 79). The different storeys of the towers were similarly decorated (Fig. 78).

How were the choir walls and façades decorated?

With mural and open arcades. The first consist of semi-columns, which are often formed into two series by being alternately connected by semicircular arches (Fig. 80). The

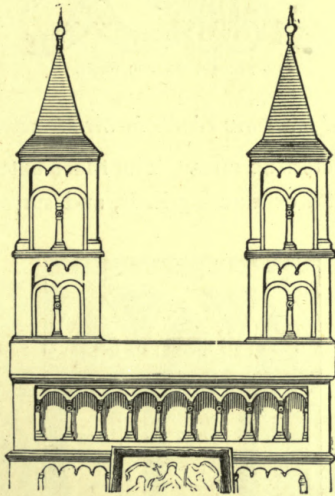


FIG. 78.—Round-arch frieze of the Abbey of Komburg.

open arcades consist of independent columns, similarly connected by arches, forming a covered passage beneath the principal cornice of the choir, of the chief front, &c.

What are the characteristics of Romanesque cornices?

The chief cornice, as supporting the slanting roof projecting beyond it and generally exhibiting an antique and bold profile,

may consist of a fascia and two ovolos separated by a chamfer, but a fixed rule is as little applicable to this as to the other cornices.

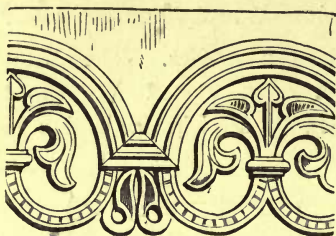


FIG. 79.—Round-arch frieze.

What ornamental ideas are visible in the Romanesque frieze?

Extremely characteristic ones. The frieze extends beneath the cornice in horizontal or slanting lines, and surrounds the gable.



FIG. 80.—Intersecting blind arcade.

It is generally formed out of very simple linear elements, and depends for its principal effect upon the orderly alternation of light and shade (Fig. 82). Most usually the so-called Romanesque tooth ornament is employed (Fig. 81). The original sources of

many other enrichments—the semicircle (Fig. 82, a), chequers (b), ribbon (c), cable (d), zigzag (e), billet (f), nailhead (g), scales (h), lozenge (i), and saw-tooth (k), are evident from their several denominations.



[FIG. 81.—Roof cornice of the church of S. Pelagius at Altstadt-Rottweil.

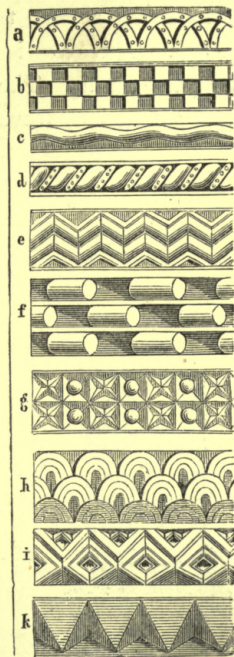


FIG. 82.—Various Romanesque mouldings.

How were the Romanesque pier mouldings decorated?

The piers, as supports of the vaulting, were, in Romanesque buildings, finished in an original manner, either by chamfering or by the application of fillets, semi-columns, &c. This rich composition of the pier is carried out also in the moulding that surmounts it, which is generally, as also are the capitals of the columns, highly decorated.

How are Romanesque columns formed?

The shaft is similar in proportion to the Roman orders, but is more quickly diminished, has no entasis, and may either be cylindrical, octagonal, or spirally fluted. It is frequently adorned with lozenges, zigzag, twisted work, and with figures in relief (Fig. 83). The base is an imitation of the ancient Attic base on a square plinth. The transition from the latter to the round torus is masked by leaves at the angles, and by knobs, heads, or

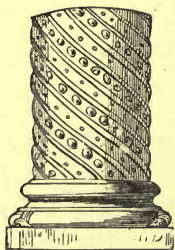


FIG. 83.—Shaft and base.

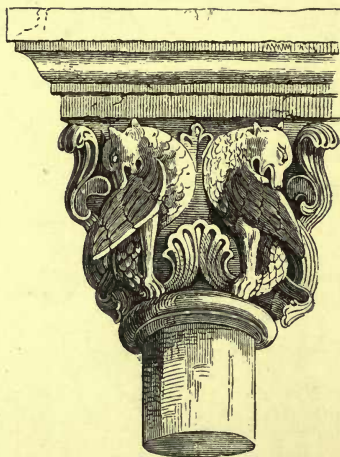


FIG. 84.—Capital from the Wartburg.

even by animal forms. The capital is at first imitated from the earlier Corinthian, but changes later into a cube with the lower edges rounded off and with a thick abacus formed of several ovolos, fillets, and hollows (Fig. 84). At last, in its further development, it becomes bell-shaped: both of these forms, severally or in combination, are particularly characteristic of the Romanesque capital. No less diverse than its form, is also its decoration with tracery, scroll-work, and interlacing, human and

animal forms, &c. A narrow ring by way of neck serves to unite the shaft with the capital (Figs. 84, 85).

How are Romanesque porches decorated?

Very richly; especially in the case of the principal entrance in the west front. They are splayed inwards, by means of several rectangular off-sets in the thickness of the wall, back to the plane of the actual doorway. In these recesses on either side are columns connected by round arches. Often a pillar supporting the lintel of the door is introduced to divide wide entrances into



FIG. 85.—Calyx-shaped capital.

two openings. This necessitates two smaller tympana, which are inclosed in a third and larger one. Columns, pillar, arch, and tympana are generally richly decorated with ornament and figures (Fig. 86).

How were the windows decorated?

The windows, which were generally formed with a round arch, but sometimes, like the entrances, with a trefoil or segmental arch (Fig. 87), were often enclosed in a rich framework, in which foliage alternated with symbolical or fantastic figures. At a later period of the style, wheel-formed or rose-windows, came into use above the porches of the richly decorated principal front; the

radii of these windows, formed of small pillars or shafts, were connected by simple or trefoiled arches (Fig. 87).

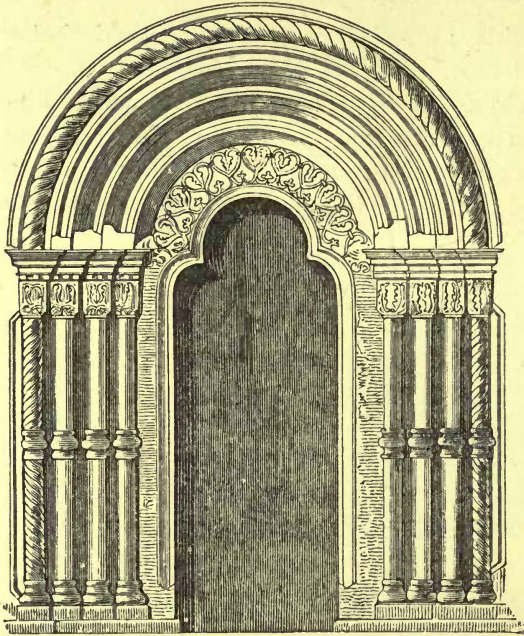


FIG. 86.—Porch of the Heilsbronn Monastery near Nüremberg.

What are the characteristics of Romanesque ornament of the first epoch?

The greater number of the motives used, indicate a debased imitation of antique art. The broad Romanesque leafage seems to be derived from the Greek honeysuckle; the fret, the acanthus, &c., are easy to recognise in other decorations in spite of considerable transformation. Every ornament assumes a stiff, and thereby an arbitrary character. For the decoration of the

cornice members, capitals, &c., no rules seem to prevail. The freest scope is given to the fancy. Fabulous human and animal forms, dragons, snakes, birds, &c., run through all forms of tracery, and in general show but little comprehension of the types originally derived from nature.

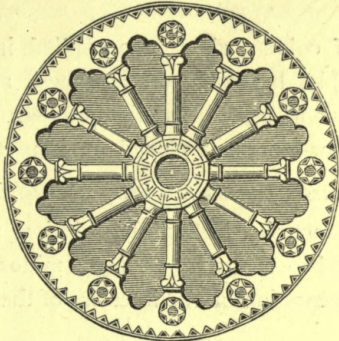


FIG. 87.—Rose window.

When did Romanesque ornament attain its more artistic development?

At the end of the twelfth century. With the purer composition of the cornices a more graceful and attractive treatment was applied to their decoration. With every change in



FIG. 88.—Later Romanesque ornament.

detail the ornamental foliage assumed forms of greater independence, and indicated a truer observation of nature, while the subjects made use of fail almost to recall the antique elements that were formerly employed (Fig. 88).

By what technical method was Romanesque ornament carried out?

The ornament was generally carved in relief, by which means the subjects, being well adapted for strong contrasts of light and shade, gained their fullest effect.

In what manner was the effect of Romanesque decoration increased?

By the use of colour, which was applied in the interiors of churches in simple, harmoniously arranged, and strongly contrasted tints. But in artistic handicrafts also, and especially in metal work, colour-ornament played an important part.

How did Romanesque ornament manifest itself in art handicrafts?

The increased activity in building during the Romanesque epoch speedily led to a revival of those minor arts which were needed for the decoration of the interiors of the numerous newly-built churches.

Excepting in Italy, mosaic-work, perhaps, was less frequently used than under the Byzantine style. But its place was taken by the ceramic art, which furnished glazed and unglazed tiles, with geometrical patterns, for pavements, &c. Reliquaries, ambos, fonts, sarcophagi, &c., were executed in carved stone and wood; whilst the various sacramental vessels were wrought or cast in precious metals, and adorned with enamel. Bronze-work also came again into vogue. Not only crosses, candlesticks, and other small objects, but also baptismal fonts, doors, &c., were made of bronze. Glass was decorated with engraved ornament, and richly carved plaques of ivory, in combination with precious metals, were used in the ornamentation of all kinds of objects, but especially in the binding of the service books, which were embellished with beautiful miniatures. The ordinary decoration of the walls in churches and palaces were artistic fabrics in embroidery or textile work, both of which arts were thereby greatly developed.

What new branch of decorative art originated in the Romanesque epoch?

Painting on glass, by means of which windows were adorned with transparent parti-coloured glass enclosed in a leaden frame-

work, and a highly effective mode of decoration was created for the interiors of churches.

The first paintings on glass are reputed to have been made at the monastery of Tegernsee and at Hildesheim. The oldest in Germany are said to be those of the cathedral at Augsburg.

What new industrial process was applied to the decoration of Romanesque metal work?

A new method of enamelling. In contradistinction to the Byzantine process of soldering on gold wire, the surfaces of the

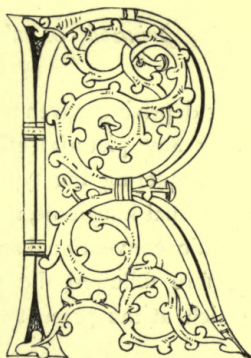


FIG. 89.—Initial letter of the eleventh century.

copper-plate destined for the reception of the fluid enamel were now sunk, leaving a projecting gilt edge to prevent the commingling of the differently coloured enamels. This new process quickly spread. In France the enamels thus produced were named *Emaux champlevés*, whilst the Byzantine ones (see p. 69) were called *Emaux cloisonnés*.

Where was ornament most freely employed in Romanesque illumination?

In the initial letters in the Gospels and other MSS. The ornaments consist for the most part of conventional foliage,

interwoven with fantastic forms of men and animals, carried out with sharp outlines on coloured grounds (Fig. 89).

Until the sixth century service books were written with letters of the same size. The necessity of marking the divisions for the reader led to the introduction of initial letters. In the monastic scriptoria of the middle ages, in accordance with the example of the Byzantine palaces, the greatest attention was paid to the most perfect restoration of artistic works, the most prominent of which now form the gems of our museums and libraries. The library at Munich contains a very valuable collection for the study of the gradual development of painting on parchment.

What was the ruling principle in the textile art of the Romanesque epoch?

The principle of never depriving woven material of the character of a smooth surface, by any pictorial effect of shading in the ornamentation, and of rendering the types taken from nature, from the vegetable and animal kingdoms, not by naturalistic imitation, but by a free artistic conventionalism. The Romanesque surface ornament therefore followed the successful principle of Arabian decoration, which at the present day is again gradually gaining acceptance.

A splendid specimen of Romanesque art is to be seen in the dalmatic of the Emperor Henry II. in the National Museum at Munich. The broad border of this vestment is ornamented in the Saracenic style with large and small medallions containing griffins. The embroidery is executed with gold on velvet in a beautiful conventional style. The pattern on the linen consists of horizontal stripes upon which are animals, generally in red or blue, the background being filled up with tracery, worked in one tint.

Into what countries did the Romanesque style of ornament extend?

The Italian master-builders, for the most part monks, who then held the highest position in sciences and arts, diffused Roman-

esque art throughout the whole of western Europe. In all the countries speaking the Romance and German languages, and even beyond these, in Pomerania and Hungary, an entrance for it was made.

II. The Romanesque Style in Italy, France, England, Ireland, Germany and Austria.

What causes favoured the development of the Romanesque style in Italy?

The important religious and political position of this country, together with its manifold commercial connections with the East, resulted, in the eleventh century, in an increased activity in all domains of art. Noble ecclesiastical and civil buildings arose on all sides, and in consequence of various local influences in the smaller states of Italy these buildings received various special modes of decoration.

When did the Romanesque style in Italy attain its highest development?

Its brilliant period was reached in the twelfth century, simultaneously with the flourishing epoch of the architectural schools of Florence, Pisa, Milan, &c.

With what influences had the Romanesque style to contend in Venice?

The intimate commercial relations of this aspiring Free State with Byzantium led to the adoption of the Byzantine style in the eleventh century for the magnificent cathedral of St. Mark. Not only did the most luxuriant style of oriental decoration prevail in the rich ornamentation of the interior, but also on the exterior the shallow arcaded enrichment consisting of costly pillars, mosaic panel-work and rich ornamental sculpture, was in part

brought directly from Constantinople and the East, or at any rate was produced under Byzantine influences. The influence of this structure is recognizable in almost all the contemporary ecclesiastical and domestic buildings of Venice, and the open arcades and *loggie* of many of the palaces, exhibit numerous elements of Byzantino-Arabian decoration.

How did the Romanesque style of decoration develop itself in Rome and Central Italy?

Buildings and their architectural details there retained more strictly antique forms. But a contrast to this was formed by the rich colouring of the decoration, which, especially in Tuscany, attained great magnificence.

In the celebrated cathedral at Pisa, which has Corinthian capitals, the façade and also the interior were carried out in variously coloured marbles, the spandrels of the arches were filled with mosaic panel-work, &c.

What are the characteristics of the Romanesque style in Lombardy and Upper Italy?

The façades of the churches designed with single gables, acquired, owing to their inserted galleries, large circular windows, and especially by their canopy-like porches, the columns of which usually rested upon lions, a peculiar character (Fig. 90). Their architectural and ornamental details, capitals, mouldings, &c., also differ from the antique, and exhibit the character indicated in our illustration.

The Church of St. Zeno at Verona affords a fine example of Lombardic decoration.

What decorative forms do the Romanesque buildings in Sicily and Lower Italy exhibit?

The influences of the successive dominion of the Byzantines, Saracens, and Normans, appear not only in the construction, but

also in the decoration of Sicilian buildings. The Arabian period led, especially in Palermo, to the decided prevalence of the pointed arch. It is seen raised on vertically prolonged haunches, often with symmetrical intersections, and surrounded by bands of mosaic ornament, both in the interior and on the outside of Sicilian churches, the pavements and pinnacles of which are likewise often decorated in a Saracenic style. Byzantium itself is

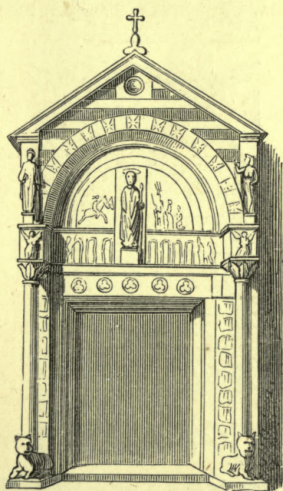


FIG. 90.—Porch of S. Zeno at Verona.

often recalled by the beautiful and fanciful forms in shining mosaic on walls and cupolas, whilst the Normans have left their traces in the many-pointed towers (Fig. 91).

The Cathedral of Palermo, and the Church of Monreale (A.D. 1174), are the best examples of the motley combination of styles in the Romanesque buildings of Southern Italy.

What development did the Romanesque style of decoration take in France?

The style in the North, owing to Norman influence, was widely different from that in the South.



FIG. 91.—From the choir of the Cathedral of Palermo.

What are the characteristics of the Romanesque decoration in the South of France?

Brilliant adornment of the fronts with many arched, mural arcades, statues, rose-windows, &c., and richly decorated porches. The doorway, with a straight lintel and tympanum, is often enclosed in a pillared portico and gable, and this again is included within a round arch resting on pillars (Fig. 92). The cornices are for the most part supported on corbels. The round-arch

frieze is rarely seen. The ornaments show a mixture of antique and Romanesque forms, and often, especially in the south-east, assume very fanciful shapes. The capitals are imitated from the Corinthian style, or are adorned with figures.

What are the peculiarities of Romanesque decoration in Northern France?

A strictly linear character, which is traceable to the Norman dominion in the eleventh century. The decoration was limited to a few constructive portions only of the façade, which was

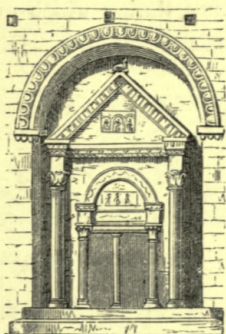


FIG. 92.—Door of St. Gabriel's church.

commonly designed with two entrances. The capitals of Romanesque form had antique leaf-work, or a strange species of decoration with all kinds of fabulous animals and human shapes. These often appear also in the corbels supporting the cornices, which later are decorated with linear ornament.

What industrial decorative art attained a high perfection in the French Romanesque epoch?

That of *champlevé* enamel, which was brought to great perfection at Limoges.

What influences are characteristic in the Romanesque style of decoration in England?

Those caused by the Norman dominion in the eleventh century. The buildings are massive and heavy, and their decoration is exceedingly scanty. The capitals of the pillars, like the cornices and other mouldings, are ornamented with simple leaf patterns, lozenges, and linear work, which often recall Saracenic ornament. Friezes of round arches, or intersecting wall arcades generally form the decoration of the fronts.

What character has late Romanesque decoration in England?

In the twelfth century, during which numerous fine buildings were erected, it assumed a richer form. Especially characteristic is

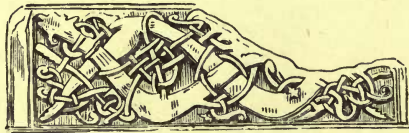


FIG. 93.—Antique Irish coffin.

the frequent use of the inverted cushion-shaped capital, the spiral convex channelling, or other pattern, on the pillar shafts, as also the arch-mouldings broken up into zigzags. This mode of decoration which is used with the utmost effect in the doorways together with rich combinations of ornament, has given to the English form of later Romanesque architecture the appellation of the “zigzag style.”

What are the characteristics of Romanesque ornament in Ireland?

There the character of the Anglo-Saxon Romanesque in the twelfth century acquired a special beauty, owing to the use of a very peculiar fret ornament, intertwined with figures. This ornament is seen on capitals and larger surfaces in sarcophagi, &c., in the most abundant profusion (Fig. 93).

Where was this sort of enrichment most fully developed?

The marginal decorations of ancient Irish MSS. exhibit this riband and serpent ornament, which is often extremely graceful, in full perfection. It seems that this style of decoration is of genuine northern origin, traceable far back into heathen times. Closely allied features appear in the carvings and sculptures of the eleventh century on Scandinavian soil.

How and when was the Romanesque style developed in Germany and Austria?

In the Saxon provinces first, where the interesting basilicas at Hildesheim, Quedlinburg, and Magdeburg were founded as early as in the beginning of the eleventh century: and almost simultaneously on the Rhine, where the magnificent aspirations of the period of the Roman empire gave a stimulus to splendid architecture. Amongst such buildings must be reckoned the abbey church of St. Wilibrod at Echternach, dedicated 1031, the cathedral at Treves, renovated in the eleventh century, several churches at Cologne, &c. Works in the Romanesque style also arose on the Central Rhine and in Westphalia. The cathedrals at Mayence and Spire, the interesting church of St. Bartholomew at Paderborn, the cathedral at Bremen, &c., were all built in the first half of the eleventh century. This immense architectural activity was simultaneously rivalled by South Germany, Bavaria, Austria, and even Hungary. Numerous basilicas with smooth columns, the cathedral of Augsburg, several churches at Ratisbon, St. Emeran at Salzburg, Tihani on the Plattensee, and other edifices, belong to this period.

How is the ornamentation of these buildings mostly characterised?

It still bears a very Byzantine stamp. This is explained, as has often been already insisted on, by the earlier development of the arts in the splendour-loving Byzantium, by the close commercial

relations which bound together the east and west of Europe, and by the frequent alliances of German princely houses with daughters of the imperial court of Byzantium.

For instance, numerous Byzantine artists came to Germany at the end of the tenth century with the Byzantine princess, Theophania, wife of Otho II. Otho III., also, the son of Theophania, loved and fostered Byzantine art.

When did the Romanesque style of ornament attain its pure development in Southern and Central Germany?

In the twelfth and thirteenth centuries. Their monuments for the most part show, in their decorative details, those peculiarities of the most purely developed Romanesque art, which have been discussed in the foregoing section.

The abbey church at Laach, completed in the twelfth century, generally passes for one of the best works of German-Romanesque art. Remains of beautiful non-ecclesiastical buildings are visible at Gelnhausen, in the Wartburg, &c., &c. In Fig. 94 a fine example of the best Romanesque style is given in the exceedingly successful restoration of the Wartburg.

What influenced the peculiar development of Romanesque decoration in North-East Germany?

In the Mecklenburg district, in Brandenburg, and in Pomerania, the want of suitable freestone led, in place of the small churches built of granite, which was always worked with great difficulty, to the architectural use of burnt tiles, and to brickwork. This style began about the twelfth century with the cathedral at Lübeck, and attained to great magnificence in the buildings of the Teutonic order of knighthood in the thirteenth and fourteenth centuries. The terra-cotta decoration depended chiefly on the pattern displayed on the façade by means of the alternation of light and dark courses, with insertions of glazed bricks. The mouldings were enriched

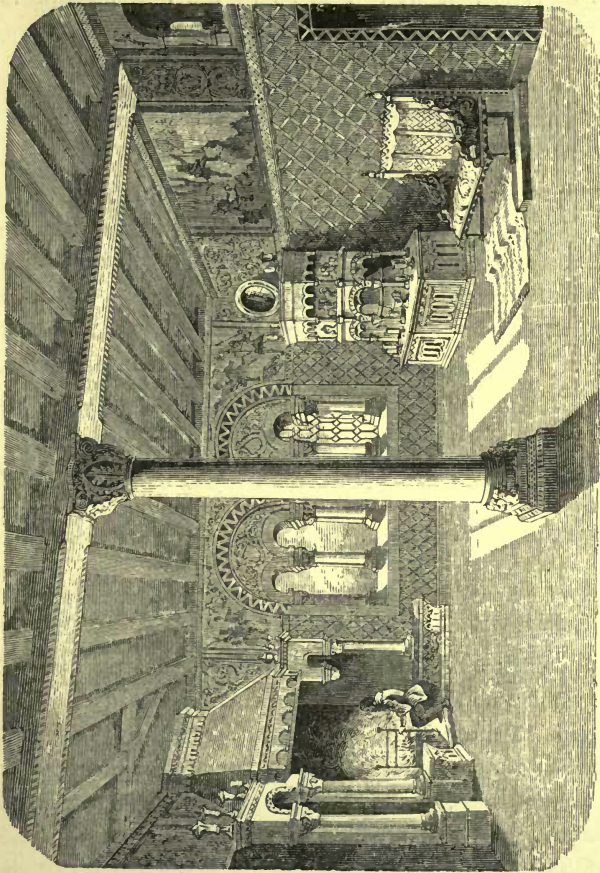


FIG. 94.—The Landgrave's room at the Wartburg.

with tooth-ornament, with arcaded friezes, while the graceful capitals of sandstone were replaced by the characteristic brick die-shaped capital, having a square abacus, and with the angles broadly chamfered.

What class had everywhere the greatest influence upon the development of Romanesque ornament?

The priesthood; for in the Middle Ages all culture was vested in the religious orders, and from them proceeded every impulse to higher artistic activity. In many departments, *e.g.* in painting on glass and parchment, the monks were themselves pre-eminent, and they also made or prepared the artistic designs for numerous ornamental vessels of metal, glass, and ivory, for ecclesiastical and other purposes, which at the present day still form prominent ornaments in our sacristies or museums. It was only at the end of the Romanesque epoch that the minor arts passed with architecture into the hands of lay artists, whose fine achievements were soon to surpass those of their masters.

What are the characteristics of the latest epoch of the Romanesque style in every country?

In all domains of art an energetic striving after new forms became manifest. Architectural effort was directed towards the construction of more graceful and slender forms. The pointed arch came into more frequent use, side by side with the round arch, and decoration also, by the introduction of new types, acquired fresh beauty. Art and artists found themselves at the end of the twelfth century in a period of transition, whence almost simultaneously in France and Germany a new and strongly independent style, called the Gothic or pointed arch style, was evolved.

III. The Gothic Style.

What is the characteristic feature of the Gothic style?

The pointed arch. It appears even in the transitional forms of the Romanesque style, and is often found in arcades, doorways, windows, &c. But a well-defined principle gradually grew up, based on the exclusive use of cross-vaulting, columns, and pointed arches, and thus an entirely original style of ornament was created.

Where did this style arise and become developed in full perfection?

France must be regarded as its cradle, inasmuch as it was already developed there at the end of the twelfth century. But it was on German soil, favoured by the genius of the people, and the high intellectual life under the Hohenstaufens that it attained to the greatest perfection. Art had gradually passed into the hands of the people. Lodges of freemasons arose everywhere. Princes and cities vied with each other in the erection of monumental edifices, and through the great advance of industrial art which followed the lead of architecture, the construction even of the citizen's dwelling acquired a strictly conventional Gothic character.

What are the characteristics of the Gothic style in architecture?

A luxuriant abundance of numerous bold combinations in arrangement, with the most careful prevision in the systematic completion of all details, the nave, the vaulting, the columns, flying buttresses, canopies, arches, pinnacles, &c. Imagination and reason have thus an equal share in the powerful impression which we experience in the contemplation of Gothic cathedrals. In the solidity of the towers which, in spite of all their elaboration of detail, rise boldly upwards in accordance with sure mathematical requirements, architecture achieves one of its highest triumphs.

What is the main distinction between Gothic and Romanesque churches?

The basilica-like plan was on the whole adhered to, even in the Gothic style, though the cross-vault displaced all other systems: the columns gave place to massive, richly-moulded piers, which sustained the entire weight of the superstructure, and allowed of a more frequent piercing of the outer walls with tall and slender windows. At the same time the towers, like artistically constructed pyramids, reared themselves into the air.

How were the Gothic churches decorated?

Their external decoration was provided for by sculpture. Rich ornamental and allegorical carving covered all the walls of the great cathedrals, their porches, window-heads, gables, parapets, towers, &c. In the interior, sculpture was supplemented by colour which, in combination with the tints from the stained glass windows, enhanced the general effect.

What was the characteristic of Gothic decorative art as a whole?

The close relation it bore to architecture. Even the fundamental forms of the furniture conformed to the principles of Gothic construction, and all ornamental decoration was strictly subordinated to them.

What architectural elements influenced in this way even the products of the minor arts?

The pillar and the pointed arch.

How was the Gothic arch formed?

At the best period of the style it was based on the equilateral triangle. But it frequently appears in a more acute or more obtuse form (Fig. 95, a). Moreover, the multifoiled arch of three or five members was very commonly used, generally in small openings, panel-work, &c. (b), also the ogee arch (d), and at a later period the flattened or depressed arch (c).

What was the form of the detached Gothic pier?

It stood upon a round, square, or polygonal base, and extended upwards from this, often with a very numerous combination of

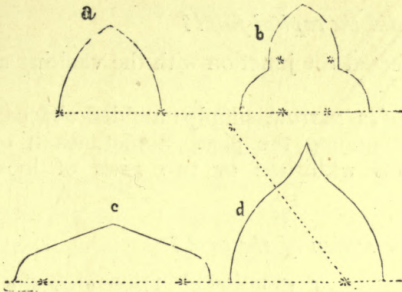


FIG. 95.—Forms of Gothic arches.

members. These consisted of bands, half-columns and hollows, terminated by a capital of corresponding section (Fig. 96).

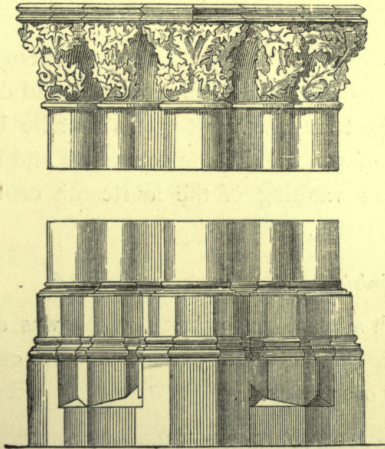


FIG. 96.—Gothic pier.

The simplest section of the pier was produced by chamfering, or the flat wall-surface was relieved by the application of entire

or segmental columns, which often assumed an ogival section. The surfaces of the piers, otherwise unadorned, were traversed by flutings. Each of these members had a base of corresponding section, springing from a common plinth.

What object did the capital fulfil?

It merely effected the junction with the vaulting arches.

It consists of a narrow, simply-moulded abacus, and a wreath of foliage surrounding the pier. Sometimes it only surrounds the half-columns with one or two rows of loosely-connected foliage.

What was the section of the arch?

It resembled that of the piers. Here also the bevel formed the simplest section. But at a later date this form was replaced by an alternate arrangement of rounds and hollows, often terminating in an ogee moulding.

What form does the Gothic vault exhibit?

Its simplest form, the cross-vault, resulted from the combination of ribs proceeding lengthwise, crosswise, and diagonally from the piers, with the triangular vault-spaces that lie between them. By the addition of parallel ribs the decorative and highly effective reticulated or fan vaulting of the fourteenth century came into existence.

How was it finished off?

Generally with a keystone (or boss) which was decorated with inscriptions appropriate to the edifice, heraldic coats, numerals, figures, or other ornaments.

What was the object of Gothic buttresses?

They were intended to counteract externally the side-thrust from the roof upon the sustaining walls (Fig. 97). Their position corresponds with that of the wall-piers in the interior.

How were they constructed?

At first very simply and massively; afterwards in several stages diminishing upwards from the base; these stages were each surmounted by a sloping top, with undercut hollows (weatherings). Frequently figures or leafage adorn the several stages; sometimes they contain shrines, or niches with figures covered by graceful canopies (Fig. 97). The summits of the piers are terminated by sloping roofs of gable form, or most frequently by a pinnacle, consisting of a turret-like base with a pointed roof.

What function was fulfilled by the flying buttress, which is a peculiar feature of the Gothic style?

It bridged across from the buttresses of the nave to those of the side aisles, in order to carry over the thrust of the roof from the weaker buttresses of the lofty walls on to the stronger buttresses of the outer walls.

In more lofty naves there were two rows of such flying buttresses, one above the other; and in double-aisled churches an additional series was introduced.

What section had the Gothic cornice?

In order to carry off the water more readily it had a coping, sloped at an angle of 45° , with hollow and rounded



FIG. 97.—Flying buttress offset, niche, canopy, pinnacles, flying buttress, mouldings, arcaded frieze and window, from the church of our Lady at Reutlingen.

mouldings, beneath which ran a band of leafage, and in roof cornices a pointed arcade was often used to lighten the surface of the wall (Fig. 97).

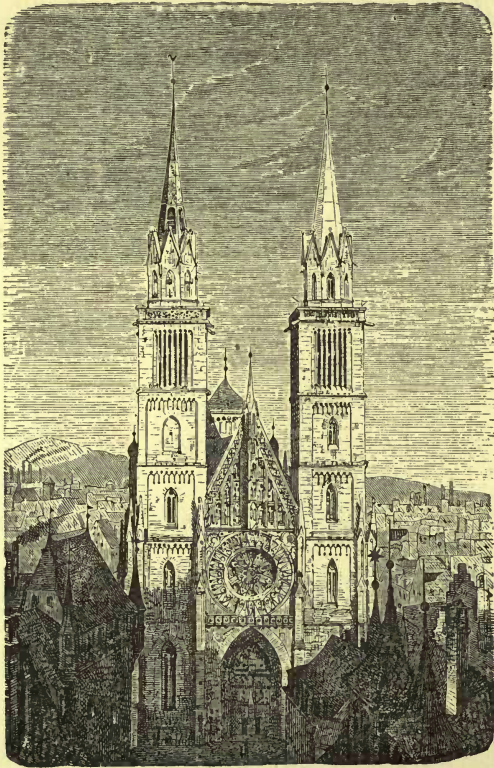


FIG. 98.—St. Lawrence's at Nuremberg.

What portions of Gothic buildings were most richly decorated?

The porches, windows, gables, and galleries (Fig. 98).

How was the porch decorated?

Its main features were like those of Romanesque buildings; the richly moulded side piers, however, supported the pointed

arch either with or without the introduction of ornamented capitals. The hollows in the arch mouldings were often so wide that they were able to contain brackets with images and canopies. The richest sculpture however adorns the tympanum, rising in one or more tiers above the lintel of the door (Fig. 99).

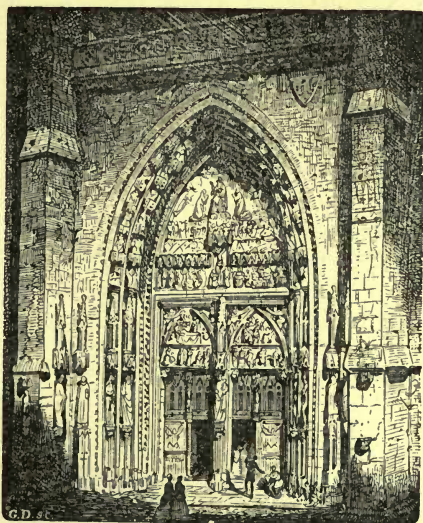


FIG. 99.—Porch of St. Laurence's at Nuremberg.

How were the windows decorated?

Through the combination of several windows within one compartment of the wall arose the stately windows which form the principal features in Gothic edifices. The masonry separating the single lights was gradually reduced to slender upright shafts, which were connected with one another by small arches, beneath the principal pointed arch, adorned with carved mouldings, which included them all (Fig. 100). The large rose-windows over the western porches of the Gothic cathedrals (Fig. 98) are the most rich in decoration.

How was the gable decorated?

The gable, which forms one of the most effective decorative features of Gothic work, was highly enriched. It not only terminates the steeply pitched roofs of the building, but it also



FIG. 100.—Window, gable, and parapet, in Cologne Cathedral.

surmounts the pointed arches of windows and doorways. The tympanum of a pointed gable is often filled in with rich mouldings and tracery, its base is terminated by corbels, the mouldings of its sides are enriched with leafage (crockets), and the apex is crowned by a foliated cross or finial (Fig. 100).

Where are parapets used?

They frequently run round the entire building above the main cornice: they also form the finish to towers, square-headed porches, &c., and are richly ornamented with tracery (Fig. 100).

How were Gothic towers enriched?

In the richer examples the characteristic upward tendency of the Gothic style is manifest from the very base. The successive stages and buttresses of the massive lower portions, as well as the airy pierced pinnacles, are enriched with ornamental windows, gablets, canopied niches, finials, and panelling. Parapets with pinnacles are interposed to mask the transition to the upper octagonal portion, from which spring the eight ribs, ornamented with crockets, of the pyramidal spire. These meet in a cope or capping, which is frequently surmounted by a double branched finial. The spaces between the ribs at the angles of the various faces and the horizontal bands which surround them are filled in with that delicately pierced tracery which gives its specially characteristic charm to Gothic ornament.

What is understood by tracery?

That form of Gothic ornament which consists of various combinations of lines geometrically arranged. The circle and its segments form its most important elements.

What are the commonest forms of tracery?

The purest forms are the foils—termed tre-foil, quatre-foil, cinque-foil, &c. (Fig. 101, a, b, c), according as they consist of three, four, or five segments of a circle; the double tre-foil (Fig. 101, d), &c., which is formed of the combination of three or four foliations, to make one complete quatre-foil, each occupying one segment; the spherical triangle and square, formed of segments of a circle and filled in with tracery; the acute and the obtuse cusps, consisting

of two segments applied to a third (Fig. 101, e), &c. The "*vesica piscis*" or "*flamme*" belongs to the less pure forms. This tracery originated at a later period of the Gothic style and is based on the combination of a circle with arbitrarily elongated curved lines (Fig. 101, f).

In what situations was tracery employed?

In the church windows, the rose-windows, gables, parapets, and in panelling; or as an independent decoration on all flat surfaces suitable for the reception of ornament. Though it exhibits the richest diversity of detail, it harmonizes in a wonderful manner with the main features of the entire building.

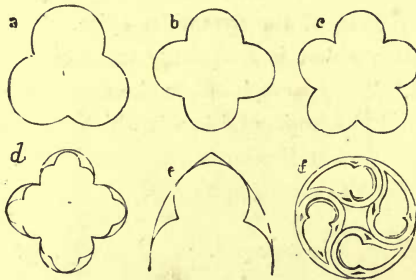


FIG. 101.—Forms of Gothic tracery.

What is the second important feature of Gothic ornament?

The foliage, the designs of which were not borrowed from any extraneous source, such as the Romanesque or Byzantine ornament, but were derived chiefly from natural vegetation, and were frequently influenced by symbolism.

Thus we find the oak-leaf, with and without acorns, the beech, the vine, clover, ivy, holly, the thistle, succory, the geranium, rose, violet, mallow, buttercup, poppy, strawberry, and many other plants of clustered growth or varied outline employed.

What are the special characteristics of Gothic foliage?

It no longer retains the fantastic conventionalism characteristic of the Romanesque foliage, but aims at as exact an imitation of nature as possible. At the same time, at its best period, it harmonizes with the structural forms which it is designed to enrich. Thus, the leafage which surrounds the bell-formed capitals of columns (Fig. 102) springs systematically from the shaft as in Egyptian examples, and the enrichments of the cornice are in the most beautiful keeping with it. Not till a late period did the foliage become more like the antique, conventional and compressed; it then departed from the natural type, acquiring at the same time an extremely arbitrary character.



FIG. 102.—Capital.

In what parts of buildings was foliage introduced?

On the edges of all the pyramidal portions, on the lines of the gables, the flying buttresses, the finials, on the capitals of columns and other supports, in the hollows of the cornice, the friezes, corbels, bosses, &c.

Upon what technical principle was the foliage treated?

It seldom adhered closely to the surface which it enriched, like antique or Romanesque ornament, but on the contrary it was sharply undercut, and frequently its only points of support were the stalk and the tips of the leaves. This bold undercutting, and

the deep shadows which resulted therefrom, brought out the ornament from the background in a most effective, but also in a somewhat unrestful manner (Fig. 103).

Of what importance are figures in Gothic decoration?

Of very great importance; for in the larger buildings they are used in all prominent situations. The tympana of the doorways



FIG. 103.—Decorated moulding.

were enriched with sacred subjects, carved in relief, and single figures were everywhere introduced, as for instance on corbels and under the richly ornamented niches of the piers, buttresses, &c., both in the interiors and exteriors of buildings.

How were the corbels decorated?

With foliage, armorial bearings, figures, animals, &c.

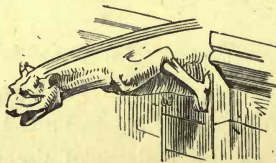


FIG. 104.—Gargoyle.

What characteristic ornament do Gothic buildings exhibit?

Waterspouts (gargoyles), which were applied to the cornice, and on the front of the flying buttresses, and carried off the rain-water from the roof through the throats of figures, beasts, &c., of fantastic or grotesque shapes (Fig. 104).

How were the secular Gothic buildings decorated?

The castles, town-halls, guild-halls, &c., that still exist, generally exhibit the most exquisite adaptation of the same ornaments as were employed for the churches. They are specially distinguished by the great solidity of their construction, in which horizontal lines predominate, and to which the decoration is with due reserve subordinated.

How were the dwelling houses ornamented?

The Gothic style of building and decoration could also accommodate itself to the requirements of the private citizen.

The ground-floors were vaulted, the upper storeys had flat ceilings, with beams and rafters richly moulded and panelled, the windows and doors had sometimes pointed arches, but generally horizontal lintels; the stepped gable formed an elegant finish to the building, and served to protect the roof. Below the battlements there frequently ran a richly decorated band, with tracery, armorial bearings, &c., which terminated at the angles in corbels or turrets. These, combined with the picturesque roof-crests, the richly decorated projections, the snug balconies, and the open arcades under the first storey, gave to the smallest house that picturesque charm which makes Nuremberg one of the most romantic of German towns (Fig. 105).

How was the floor paved?

It was generally paved with encaustic tiles laid in patterns, and in the less exposed situations the tiles were glazed. The patterns employed—either geometrical forms or foliage—were drawn with sunk or raised outlines, and the sunken portion was frequently filled in with different colours in the style of *niello* work.

What further enhanced the charm of the internal decoration of Gothic buildings?

The methodical application of strong colouring upon the mouldings, bosses of the vaults, capitals, &c.; the beauty of the painted windows contributed to the general effect.

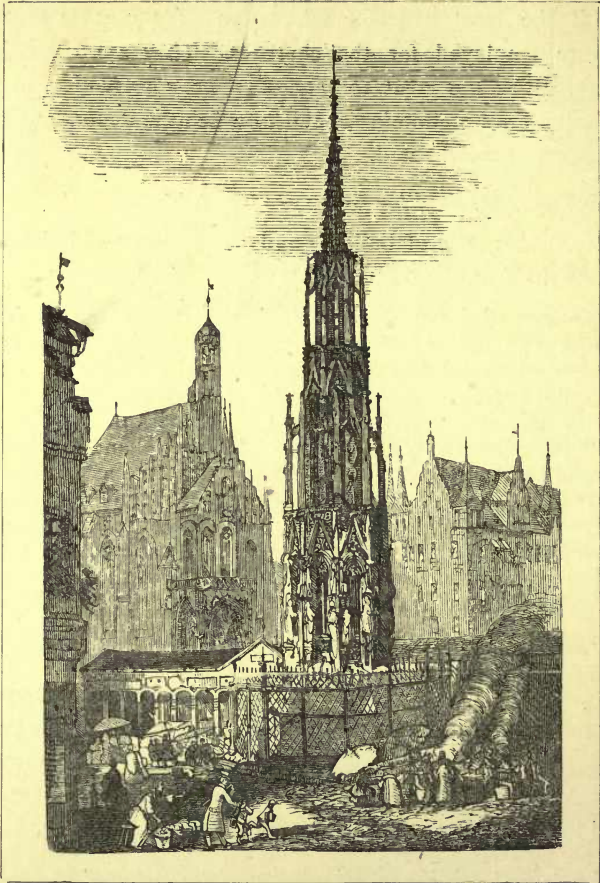


FIG. 105.—The principal market-place at Nuremberg.

What were the characteristics of Gothic glass painting?

The architectural element predominated in the mosaic-like patterns, which were first used for the groundwork or borders, in the foliated tracery, beaded bands, &c. In the upper portions of the windows were depicted gables and canopies with elegant pinnacles, and of strictly architectural form, surmounting the large figures of saints, which were represented as in niches. For the groundwork soft tapestry-like patterns of different colours were used, and an attempt was made to obtain the effect of surface-painting by using larger pieces of glass, as well as by shading.

As a general rule the stained glass of the fourteenth and fifteenth centuries is very effective, but it was far surpassed in harmony of colour by that of the thirteenth century.

Where did Gothic ornament find a field for its richest development?

In the treatment of the interiors of sacred buildings, their altars, litany-stools, pulpits, choir-stalls, and pyxes (Fig. 106); also in monuments, and public fountains (Fig. 105), and particularly in the smaller, sacred, and domestic vessels.

What is it that particularly distinguishes the decoration of the sacred vessels?

The strictly architectural feeling which they exhibit. This governs not only their fundamental form, but also their ornament, down to the minutest details. The greater number of the vessels were enriched—according to a strictly designed plan and elevation—with small columns, pillars, gables, canopies, &c.

In what materials were the most beautiful of the minor works of Gothic art executed?

Chiefly in metal and wood. Bronze casting, however, was much in vogue. The tomb of St. Sebaldus at Nuremberg by Peter Visscher (of which there is a cast in the South Kensington Museum) is one of the most splendid works in this department of art (Fig. 107).

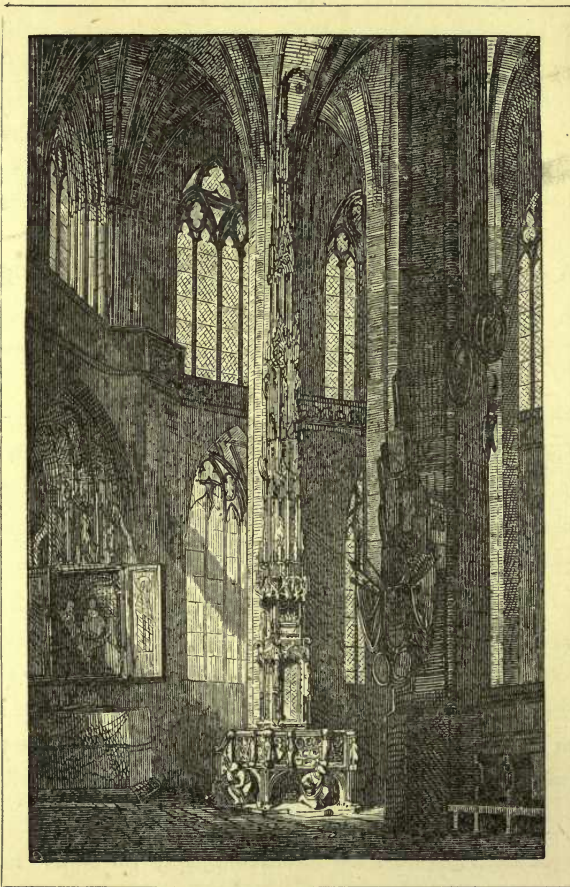


FIG. 106.—Interior of St. Lawrence's at Nuremberg.

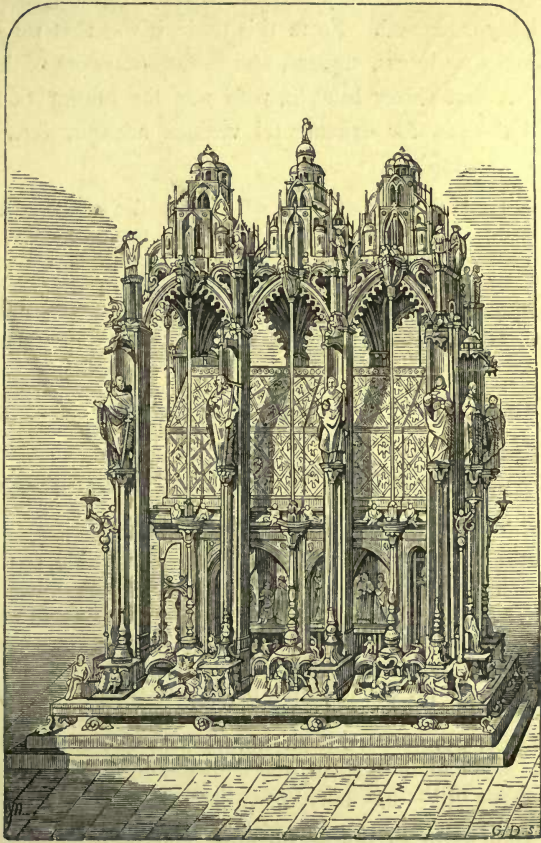


FIG. 107.—Tomb of St. Sebaldus at Nuremberg.

What handicraft was particularly renowned in the Middle Ages for the excellence of its productions?

Next to that of the stone-carver, the trade of the goldsmith was most highly esteemed. From this trade it was that we have the most famous sculptors, carvers, and bronze-founders of the Gothic period. Albert Dürer himself, who was the author of so many beautiful designs for ornamental vessels, armour, &c., was the son of a goldsmith.

In the tasteful development of his art the goldsmith sought, whilst producing such works as crosses, monstrances, chalices, patens, croziers, reliquaries, dishes, drinking-cups, bowls, &c., to make an artistic, splendid, and intelligent use of the architectural elements, above referred to, in combination with the most lavish and diversified employment of tracery, foliage, knobs, bosses, armorial bearings, and enrichments of animal and other figures.

What decorative peculiarities were exhibited in Gothic miniature painting?

At the purest period of the style, initial letters always formed the main ornaments of the manuscript.

As in the world we find small and great side by side, so the illuminator of the Middle Ages filled his margins with designs drawn from the whole realm of nature, mingled with pictures of his own fancy, always in the most brilliant hues. The flower-world of field and garden, from the snowdrop to the rose, all manner of fruits, singly or in groups, from the ear of corn to the pomegranate, birds and insects, from the peacock down to the bright-winged butterfly and the bee, were copied from nature with the most astonishing fidelity. Human beings also, and fantastic animal-forms, adorn the vellum folios of the precious tomes dedicated to pious instruction.

The main stem of the scroll-work generally sprang from the bottom of the letter, ascending to the top in curves of different sizes. The faintly-sketched outlines were filled in with light colour (Fig. 108). At a later period the text was surrounded by ornamental borders. Similar borders made a frame for the rich miniature representations of figures. The sharp outlines of the

ornamental work were no longer seen, and naturalistic elements made their appearance in them.

What are the general characteristics of the later period of Gothic ornament?

In the fifteenth century all branches of art gradually lost the lofty and aspiring vigour which, at its flourishing period, gave artistic form alike to the vast cathedral and to the simplest utensil. The piers became less delicate, and their mouldings were often continued up into the arches without the interposition of a capital.



FIG. 108.—Initial letter.

Four centred, depressed, and ogee arches were used in doors, windows, &c. ; the mouldings crossed one another ; and in decoration, especially in the case of compound forms, caprice took the place of careful combination ; the foliage also, and the tracery, became rigid, whilst dry formality everywhere supplanted progressive thought.

Throughout what countries did the Gothic style prevail?

It spread from France and Germany to all countries in which the Romanesque style had gained a footing, and, like the latter, it everywhere acquired a sharply-defined national character—the result of local influences.

IV. The Gothic Style in France, the Netherlands, England, Germany, and Italy.

When did the Gothic style become completely developed in France?

The Gothic style attained its most striking development, both in the buildings and in their decoration, in the north-east of France in the thirteenth century. It is in that district that we meet with the first examples of the magnificent Gothic façades, of the richly ornamented doorways in the towers flanking the main entrance, and of the introduction of similar features at the ends of the transepts. The rich figure decoration, the large rose windows, &c., were first used in the French cathedrals; and the identification of this mode of decoration with them as the "French Cathedral style" seems perfectly justified.

Among the finest examples are the cathedrals of Paris (1163-1360) (Fig. 109), of Chartres (dedicated in 1260), of Rheims (1211-1250), and of Rouen, (1212-1280), which latter is the classic ground of French Gothic architecture.

What are the special characteristics of these French façades?

A prevalence of horizontal lines, in contrast with the general vertical tendency of the Gothic style; and especially noticeable in the arrangement are several series of arcades or rows of niches, imposed upon one another, as also the preference for rectilinear terminations to the doorways.

What peculiarities does late French Gothic ornament exhibit?

A marked preference is displayed for less geometrical and more undulating forms in the tracery, combined, however, with delicate and elegant elaboration of detail. In the fifteenth and sixteenth centuries the tracery generally assumed the graceful form of the trefoil-arch, which was composed of three segments of a circle, two of which meet in a point. These forms

were called *flammes*, hence the term “flamboyant,” applied to this period of Gothic, which spread from France to other countries (Fig. 110).



FIG. 109.—Façade of the Cathedral of Nôtre Dame at Paris.

What distinguished the Gothic style in the Netherlands?

It was largely influenced by the French style, and in conformity with the intellectual and active spirit of the people; it showed, especially in the public edifices, great vigour in its constructive forms combined with magnificence of detail.

Almost every town of any size possesses a town-hall in the Gothic style. Among the most interesting are those of Brussels, of Bruges with its boldly aspiring belfry (both of the fourteenth century), and that of Louvain (fifteenth century), the last being an edifice extraordinarily rich in columns, gables and pinnacles, in fact with almost an excess of ornamentation.

What character did the Gothic style assume in England?

Although it was introduced into this country from France, it developed a distinct individuality on English soil. It is chiefly characterised by a highly elaborated system of columns, with

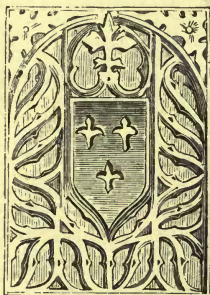


FIG. 110.—Flamboyant panelling.

correspondingly rich mouldings ; it is further distinguished by an extremely copious vitality in forms and the most careful imitation of nature in the foliage ; these features being peculiar to the English style at its best period. The craft of the stonemason reached its highest development in England.

What was the tendency of the English Gothic of a later period?

In the fifteenth and sixteenth centuries the true principles of the style were abandoned. The so-called perpendicular style arose, the most characteristic features of which are the perpendicular sub-divisions of the windows, and the rich panel-work (Fig. 111).

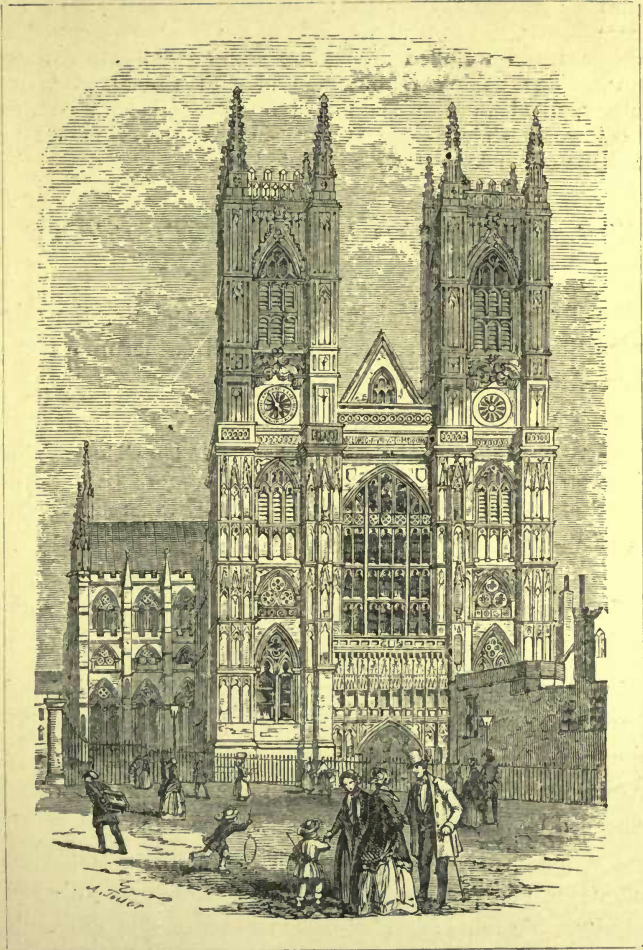


FIG. 111.—Westminster Abbey.

The mouldings become impoverished and lifeless, and the arches are generally depressed ; the doorways and windows have square frames, the vertical divisions of the windows are crossed by transomes and trefoiled arches are compressed into rectangular forms. The ceiling is ornamented with ribbed, star, or fan-vaulting, filled in with sculptured tracery and with pendentive carved work, while foliage is used in the hollow mouldings in the shape of single, slightly-connected leaves.

What names were given to the perpendicular style in its later forms ?

The Tudor or Elizabethan style ; because during the reign of Queen Elizabeth architecture deviated still farther from the strict forms of the Gothic.

The leading characteristics were the fanciful upright enrichments of the strings and cornices ; the employment of ball-like bosses instead of foliage in the hollows ; and finally the total absence of fidelity to nature in the ornament.

How many distinct periods of Gothic architecture are recognised in Germany ?

Notwithstanding the fact that the Gothic style had already attained to a certain development in France, while Romanesque architecture still flourished in Germany, yet the former had, in its natural development on German soil, to pass through a period of transition, influenced by Romanesque elements. The cathedral at Magdeburg of the thirteenth century is an instructive example of this. But in the fourteenth century German Gothic speedily attained maturity. To this period belongs one part of that most splendid monument, the cathedral of Cologne, the choir of which was dedicated by the year 1322. At the end of the fifteenth century German Gothic begins to decline, and it is only within the last few years that it may be said to have been revived.

What is the principal feature distinguishing German Gothic edifices ?

The strongly marked upward tendency of every part, a tendency most prominently displayed in the bold height of the towers, never equalled by the works of any other nation.



FIG. 112.—The "Bride's-door" of the church of St. Sebaldus, Nuremberg.

What are the characteristics of German Gothic decoration ?

In its best period a certain reserve in the decorative enrichment is combined with the strictest conformity with style in the construction. An unjustifiable extravagance is never met with ; the horizontal lines of the French cathedrals are as far as possible avoided ; all the tracery is strictly geometrical (Fig. 112), and the foliage gives evidence of a careful observation of nature.

How was the style developed in North-eastern Germany?

The bold and massive proportions of the buildings, which in this district are mostly constructed of brick (see p. 116), exhibit a very effective and peculiar style of ornament which chiefly consists of variously pierced and coloured walling. The tracery, which was very simple and strictly geometrical, and the friezes, rose windows, gables, and arcades, were executed in black glazed tiles upon a red ground; the wall surfaces were inlaid with variously coloured layers of tiles. The celebrated Castle of Marienburg—especially the Golden Gate of its church—is considered one of the finest examples of brick decoration. The fan vaulting of its Great Refectory, supported upon granite columns, is particularly curious: this probably served as a model for that in the “Artus-hof” (Merchant’s court) at Dantzic, for it is very evident that the halls of the various orders of knighthood generally exercised a powerful influence upon the decoration of the secular buildings (town halls, markets, &c.) of the towns of North Germany (Fig. 113).

What are the characteristics of the Gothic style in Italy?

The main principle of this style—viz. the upward tendency—was never able to obtain full scope there. Horizontal lines predominated in Italian Gothic buildings to a much greater extent even than in French cathedrals.

When did the Gothic style penetrate into Italy?

In the thirteenth century. Nevertheless, many Romanesque forms were adhered to with great tenacity; the round-headed doorways for instance, and the profiles of the mouldings, display a close adherence to classic types. On the whole, Gothic decoration was far more prevalent in Italy than Gothic construction. The occurrence of Romanesque and Gothic forms side by side interferes with the harmonious effect of the majority of the works of Italian Gothic. This is in some degree true even of those, which,

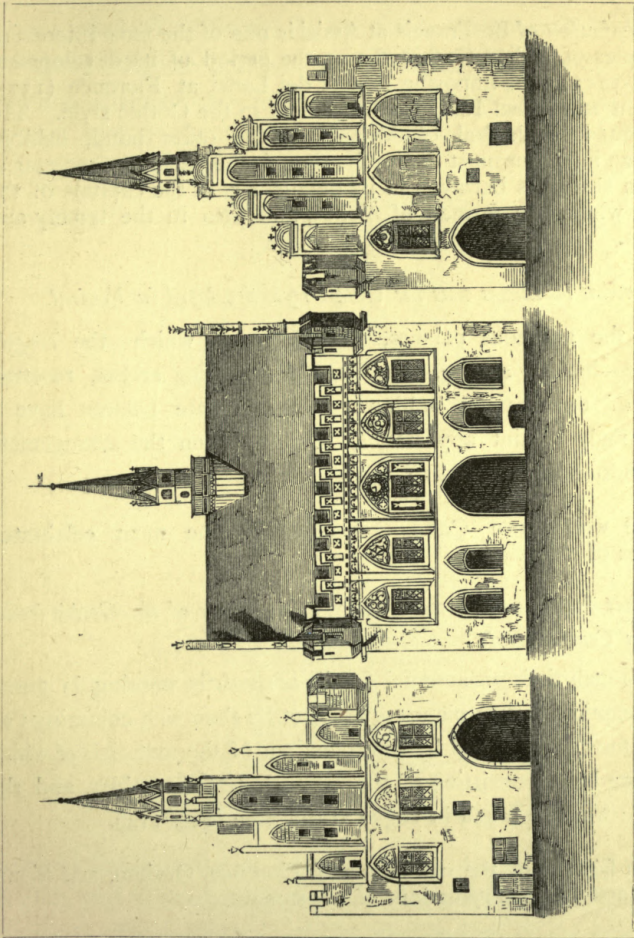


FIG. 113.—Town Hall, Marienburg.

like many North Italian buildings, display the closest resemblance to German types.

The church of St. Francis at Assisi is one of the most interesting examples of Italian Gothic during the period of its development (1228-1253); the imposing Loggia dei Lanzi at Florence (1375) is the most perfect Italian achievement in the Gothic style. The celebrated Cathedral of Milan, on the other hand, exhibits German influence most distinctly, though the peculiar character of Italian Gothic is betrayed in its details, *e.g.* in the capitals of the piers, which are formed of niches, and also in the tracery and foliage.

In what buildings was the Gothic style developed in Venice?

In the gorgeous palaces, the largest of which—the Doge's Palace—has an arcade, with open intersecting arches, rosettes, &c., of unsurpassed boldness. The private palaces have a charmingly quaint appearance, resulting from the arrangement of windows in arcade-like rows.

The well-known Ca' D'Oro is one of the most celebrated palaces of this kind.

What features increased the decorative beauty of the Gothic buildings in Central Italy?

Although their ornamental details are greatly wanting in purity they acquired a very picturesque effect by their rich colouring; an effect further enhanced by the splendour of the materials of which they are built, consisting of the variously tinted marbles, and the mosaic work so much in vogue at the time (Fig. 114).

The façades of the cathedrals of Florence, Orvieto, and Siena, rival each other in splendour of adornment.

What influences are noticeable in Gothic buildings in Sicily?

A combination of Byzantine, Gothic, and Moorish features which render them fantastic and elegant.

In many palaces, *e.g.* those of Chiaramonti and Salafano at Palermo, the Moorish element predominates.

Into what other countries did the Gothic style make its way?

French influence introduced it into Spain and Portugal, where Moorish characteristics often occur in the decoration, *e.g.* in the pierced work of the arcades, and on the doorway of the chapter-

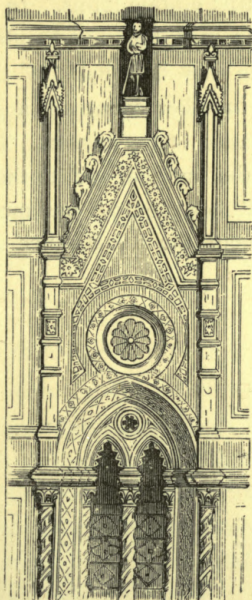


FIG. 114.—Window gable from the Cathedral at Florence.

house of the cathedral of Toledo. It was also introduced by the English and Germans into Scandinavia, Lithuania, Esthonia and Courland—where splendid castles were erected by the knights of the order of the sword—into Poland (especially Cracow); into Hungary—where the beautiful cathedral at Kaschau was designed by a Nüremberg architect; and finally into Transylvania, which

forms the south-eastern limit of Gothic art. Rhodes also possesses some monuments of the fourteenth century of a mixed Romanesque and Gothic style, and some traces of the style are found in certain Dalmatian and Servian churches.

What features are exhibited in all later Gothic work?

Foreign, and generally pseudo-antique characteristics are combined with the strict Gothic forms. In Italy, where the style had never taken deep root, the round arch became once more a prominent feature in the first half of the fifteenth century. There, and later on in other countries, a gradual return to the forsaken debased Classic styles ensued. This led in course of time to a revival of the antique, and to the rise of a new style, called in Italian, "Rinascimento," but more commonly known by its French equivalent, the Renaissance style.

SECTION VI.

MODERN ORNAMENT.

I. The Style of the Renaissance.

What is the peculiar characteristic of this style ?

A strongly realistic tone, in contrast to the religious mysticism, which marks all mediæval, and especially all Gothic art.

What circumstances favoured the growth of this style ?

The invention of printing by Gutenberg, and secondly the Reformation, which awakened everywhere a bright intellectual life, while education, which had been confined to a few privileged classes, was extended to all, resulting in a general increase of prosperity ; these circumstances, combined with the discovery of America, gave a stimulus to art and to trade alike. The lifeless conventionalism of the later Gothic style was no longer sufficient. Men eagerly explored the rich intellectual legacy left them by the Greeks and Romans, and studied their works, while at the same time they sought to comprehend more fully the varied phenomena of nature and of human existence. Thus arose the Renaissance, the style to which most of our own art achievements belong ; it is the style of the classical epoch, rejuvenated, improved, and matured by fresh elements of grace derived from our modern life.

When and where was the Renaissance style first developed?

The great transition from mediæval art to the Renaissance was accomplished at the beginning of the fifteenth century in central Italy. Florence especially, that highly-cultured and active city, where, in the palmy days of the de Medici, the arts and sciences were cultivated with enthusiasm, must be regarded as the chief seat of the development of the new style. Artists of all nations crossed the Alps at that period to study not only the works of ancient art, but also those of the rising Italian school.

On what classical models is the Renaissance founded?

The subjugation of the Byzantine empire by the Turks, who were hostile to all art, deprived Italian artists of the means of studying the wonderful remains of Hellenic art. The numerous monuments, dating from the Roman period, furnished the first models for the early Italian Renaissance. The columnar style of building, with its domes, vaulted roofs, round arches, friezes, and decorations, was borrowed from the Romans, and adapted to the needs of the religious, as well as of the most highly developed secular life.

The chance discovery in the monastery of St. Gall (about A.D. 1430), of the unique "*Codex de Vitruvius*," in which that accomplished contemporary of the Emperor Augustus treated of the principles of Roman architecture, was of material assistance in bringing about a proper understanding of Roman buildings.

What influence determined the development of the Renaissance?

The genius of individual artists.

Filippo Brunelleschi (1375-1444) may be considered as the founder of the Renaissance style, as regards architecture. He was the first to turn to practical account, in his native city of Florence, the knowledge of the Roman columnar orders which he had acquired in Rome. Besides the gigantic cupolas over the choir of the cathedral and San Lorenzo, he executed the church of San Spirito and the Pitti Palace, which were the first pure Renaissance

works, and are models of palatial buildings, the latter being a model worthy of imitation to this day. But in the province of decorative art Lorenzo Ghiberti (1378-1455), likewise a Florentine, was specially eminent: he was the designer of the famous bronze doors of the baptistery of San Giovanni at Florence, and a fresh vigorous life seems to pervade all his decorative work.

Within what period does the rise and development of the Classic Renaissance occur?

In the latter half of the fifteenth century. The works of this period are styled those of the "Quattrocento," or early Renaissance.

What is the general characteristic of these works?

An endeavour to adapt classic traditions to the altered conditions of the time, and in place of servile imitation to give fresh spirit and youth to the antique forms.

What is the general plan of the churches of this period, and what decoration do they exhibit?

In their ground plan they generally correspond with those of the mediæval period. In southern Italy the Basilica form prevailed, in Venice that of the Greek cross. Both forms were generally surmounted by a lofty dome. Only in the cornices and decorations were the Roman details almost exclusively adopted.

What are the characteristics of the palaces of the early Renaissance?

The most celebrated palaces at Florence, Rome, Naples, Siena, &c., have the appearance of fortresses, being constructed in the imposing Roman style called "rusticated"; they have round-headed windows, arranged singly, or in pairs, and handsome cornices, the heaviness of which was at a later period relieved by graceful ornament in the shape of friezes and by decorations round the windows (Fig. 115).

At Venice the Renaissance had long to contend with Byzantine, Moorish, and Gothic influences. Venetian secular buildings, up to the end of the fifteenth century, have the bright, attractive, and splendid character already described (see p. 146), chiefly the result of great richness of form, and owing to the use of differently coloured marble in panels and bands.

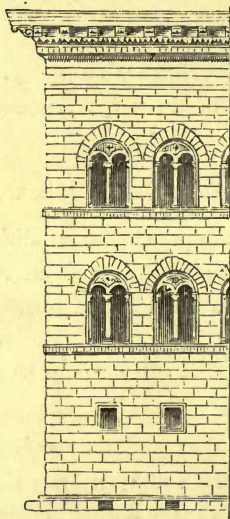


FIG. 115.—Portion of the Strozzi Palace.

How were the interiors of early Renaissance buildings decorated?

They were sometimes too ornate, but great taste was generally displayed in the choice both of the material and of the forms of the decoration. The latter were generally borrowed from ancient Roman buildings, or were freely imitated from the antique models. The ceilings, which were either vaulted or flat, were ornamented with animated paintings or with decorative and panelled work carried out in stucco, in relief.

What were the characteristics of the ornament of this period?

The symbolism, which had prevailed in the Middle Ages, almost wholly disappeared. Religious requirements were satisfied by the carved and painted figures, which at this time attained the highest excellence, and all that was left for ornament

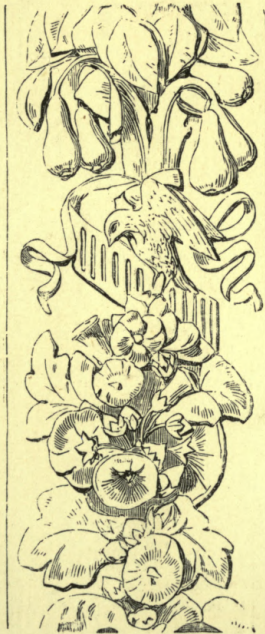


FIG. 116.—Ornament from Ghiberti's bronze doors at Florence

to do was to serve as a fitting framework to the figure representations. This was successfully accomplished; classic forms were again adopted, and new life was given to them by the endeavour, when representing subjects taken from nature, to do so in a more realistic, *i.e.* in a more faithful manner.

A brilliant example of the total abandonment of mediæval conventionalism by Renaissance artists is afforded by the ornament of Ghiberti's bronze doors at Florence (Fig. 116), which have

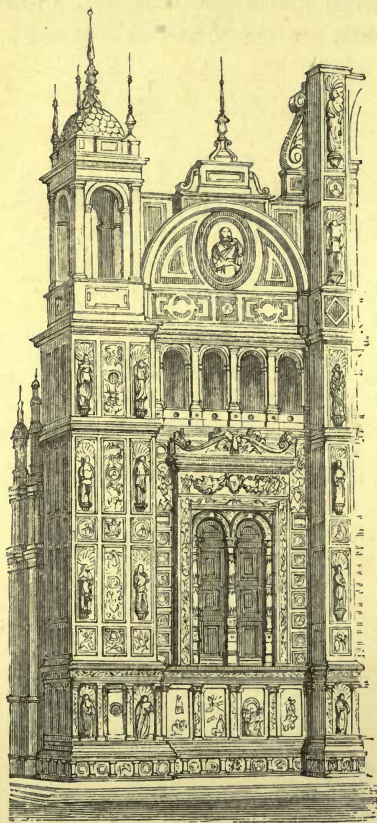


FIG. 117.—Portico of the Certosa at Pavia.

been already mentioned. In these doors the garlands of flowers and fruits, the birds, &c., instead of merely bearing a slight resemblance to their originals, as in the Byzantine and Romanesque

styles, are faithful reproductions, arranged in a charming and artistic manner, with but little conventionalism.

The same path was followed by Ghiberti's contemporaries, Filippo Calendario and Brioschi (Riccio), who took part in the ornamentation of the ducal palace at Venice. The decoration of the celebrated Certosa of Pavia (Fig. 117) must be regarded as one of the most charming works of this period.



FIG. 118.—Escutcheon.

What new decorative features appear in the Renaissance style of the fifteenth century?

Over the entrances were placed escutcheons, with scroll-work borders like rolled parchment, which often bore heraldic devices (Fig. 118), and which were afterwards used almost too frequently. Medallion frames containing portraits were equally common. Every flat surface was filled with some rich decoration ; and lastly classical ornaments were combined with conventionalised or naturalistic festoons of flowers and fruit, with figures of men and animals, with sacred and secular emblems, and with imitations of antique sphinxes, vases, altars, candelabra, tripods, bronze vessels, &c.

Where did the second epoch of the Renaissance originate?

Rome was the focus of that great artistic activity, to which the works of the master spirits of their age testify. Besides professed architects of genius, like Bramante and Vignola, men like Raphael and Michael Angelo, who must ever shine as luminaries in other paths of art, devoted themselves to architecture and to the decoration of their buildings. These attained to a height of splendour unsurpassed either before or since.

Amongst the most glorious achievements of the art of this period is St. Peter's at Rome. It was begun by Bramante in A.D. 1506; its unrivalled dome was the work of Michael Angelo, architect, sculptor, and painter. The ornamentation of the Vatican by Raphael is another example.

What is this period of the Renaissance called?

The Roman or, in Germany, the High Renaissance, and most generally the "Cinquecento," because it lasted from the beginning to the end of the sixteenth century.

What was the prevailing spirit of its architecture?

A stricter and more critical severity of style prevailed in the works of the sixteenth century, than in those of the fifteenth with their free and romantic treatment of the Classic style. An attempt was made to attain greater purity of style by the closest approximation possible to the ancient models, and by a strict adherence to the rules laid down by Vitruvius. At the same time the old traditions were inspired with new life. The colossal proportions of the churches demanded the production of an imposing effect in the general design. This was effected by spanning broad spaces with high barrel-vaults, by means of lofty domes, and by immense pedimented porticos, combined with an abundant use of columns and pilasters.

What are the characteristics of the palaces in the Roman Renaissance style?

The rustication, which in the fifteenth century was carried up to the main cornice, was now generally confined to the basement storey, and often only the angles of the building are faced with dressed stones. Bold, richly decorated bands separate the different storeys. Pilasters are less frequently used, and windows have

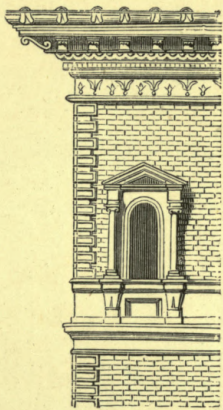


FIG. 119.—Upper storey of the Farnese Palace at Rome by Michael Angelo.

generally a rectilinear heading (Fig. 119). Dignified simplicity takes the place of the gloomy, fortress-like character of the palaces of the fifteenth century, which was to be attributed to the frequent civil wars of that period.

When and how was the architecture of the Renaissance developed at Venice?

In the first half of the sixteenth century Sanmicheli (1458-1534), the famous military architect of Verona, brought it into definite repute in the Grimani and Cornaro palaces, &c., built by him. In their main features these buildings conform to the old Venetian type of palace. The various storeys rest upon a bold

rusticated basement, and the façades are decorated with engaged columns and pilasters. The main central spaces are distinguished by *loggia*-like arcades, and the windows have circular heads. A fine specimen of this style of palace is afforded by the library of St. Mark's at Venice (Fig. 120), by Sansovino. The highly-

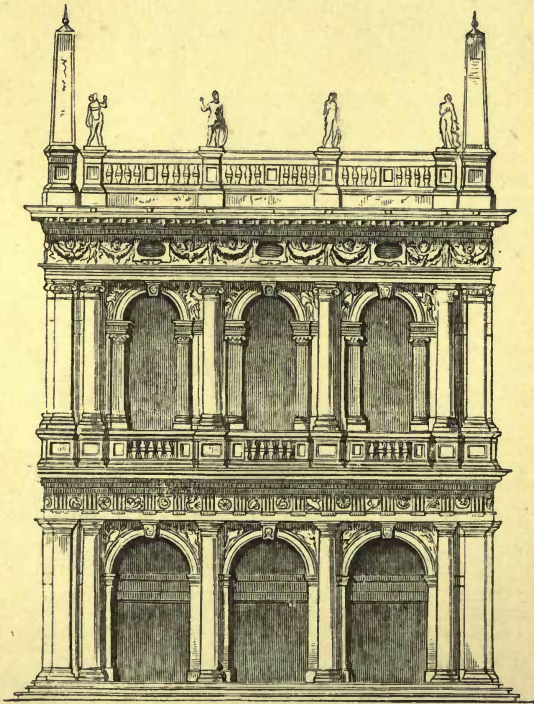


FIG. 120.—Library of San Marco at Venice.

gifted and learned Andrea Palladio (1518-1580) endeavoured to bring modern art into closer conformity with the laws of ancient architecture. His numerous buildings at Venice, Padua, Vicenza, &c., and his handbooks, were long regarded as models and guides for all monumental art, far beyond the bounds of Italy.

What orders were most widely adopted in the sixteenth century?

Together with the Doric and Ionic the Corinthian was chiefly adopted, but frequently the capital was of a composite character (Fig. 121), recalling the Composite style found at Pompeii.

What distinguishes the ornament of the Cinquecento period?

The attainment of the highest æsthetic beauty seems to have been more entirely the aim of this period than even in the fifteenth century. In the best specimens, symbolism and heraldry, which

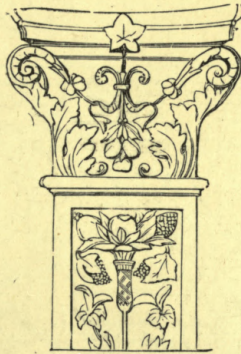


FIG. 121 — Pilaster capital.

were alien to the spirit of the antique, play quite a subordinate part. Interlaced arabesques, full of flowing lines, form the main features of all decoration, and this ornamentation attained an unsurpassed perfection (Fig. 122) owing to the free treatment, the elevated feeling, and that happy sense of proportion in the tracery, in which latter the subjects of fifteenth century ornament, already described (p. 155), were duly combined.

In what branches of art was the ornament of the Cinquecento period most finely developed?

In sculpture and in painting. In the former especially the works

of Tullio Lombardi at Venice and of Agostino Busti at Milan came near to the antique. They differ from it only in the greater delicacy of stalks and leaves, and in the deeper undercutting of the carved foliage, which attained the very highest relief, and thus produced an almost imitative effect (Fig. 123). Painted decoration, which had been brought to great perfection by Andrea

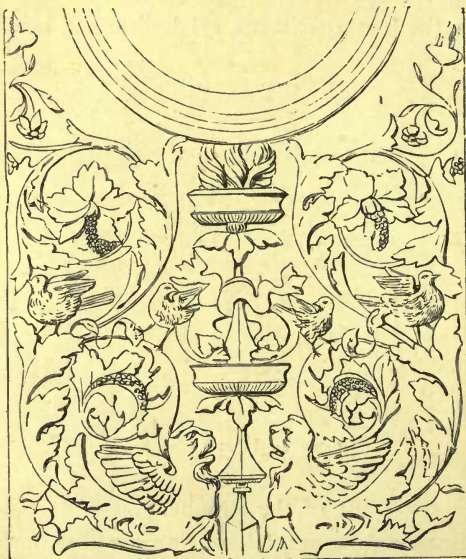


FIG. 122.—Cinquecento ornament.

Mantegna in the fifteenth century, achieved its highest triumphs in Raphael's decoration of the *loggie* of the Vatican and in the works of the great Giulio Romano. It is worthy of notice that in the principal portions of these models of decoration the secondary colours—orange, green, and purple—greatly predominate.

The ornamentation, not only of the interiors, but also of the exteriors, was frequently executed in colours. This usually consisted of a freely-treated imitation of architectural details, festoons, &c., which were executed either in pure colours, or in shades of grey on a grey ground, resembling relief-work, or in sgraffitto. In this latter process the wall was first covered with plaster of a dark tint, on which, when it was dry, a lighter colour was laid, and through this the outline was scratched, so as to leave the darker colour beneath visible.

In what special branch of art were the finest Renaissance works executed?

Carving in marble reached a perfection never before attained, a result which was in part due to the great sculpture studio of the



FIG. 123.—Ornament from a chimney-piece in the Louvre at Paris.

Certosa at Pavia. The splendid ornament by Giangaleazzo Visconti in that church, and the Piccolomini altar in the cathedral at Siena (by Fusina, an artist of the Certosa), became the models for numerous similar works in the churches of Italy.

Mosaic work in stone on a dark ground (*pietra dura*) was specially cultivated at Florence, where (1400–1480) flourished Luca della Robbia, the inventor of the far-famed glazed pottery, the manufacture of which was afterwards carried on by his family. Among ceramic productions, which were uniformly excellent, the majolica ware of Italy, named after the island of Majorca, attained the highest

point of excellence, while Venice at the same time was unrivalled in glass-work. Many of the most magnificent productions of the Renaissance are in bronze. The pedestals of the masts erected by Alessandro Leopardi at Venice are worthy to rank with the splendid gates of Ghiberti at Florence (Fig. 116), and amongst the numerous richly-decorated iron standards and candelabra we can mention only those of the Palazzo Strozzi at Florence. In the goldsmith's craft, which had reached the highest degree of perfection, Benvenuto Cellini (1500-1572) was pre-eminent. Wood-carving, too, was brought to a special degree of excellence in the Renaissance period; architects and sculptors vied with one another in the artistic decoration of ceilings, walls, chairs, desks, folding-doors, picture-frames, and sacred and secular vessels. The architectural portions of these works are richly and fancifully carved, and elaborately inlaid with figures, landscapes, and ornaments (*intarsia*) which were often the work of months. Fra Giovanni di Verona, who executed the *intarsie* for the doors of the Raphael saloon in the Vatican, was one of the most eminent artists in this kind of work. Mosaic work in ivory, wood, and metal was especially cultivated at Florence and Venice. These two towns also produced the finest examples of Renaissance work in all those other branches of industry which, owing to the prevalence of artistic influences, were raised to the level of industrial arts.

When did the Renaissance style extend to the rest of Europe?

After acquiring a well-defined footing in Italy, it first spread to France, where it was introduced by Italian architects during the reigns of those art-loving monarchs, Francis I. and Henry II., and till the end of the sixteenth century it conformed to the foreign types. Almost at the same time it assumed a romantic character in Spain by the infusion of Moorish elements. But even there, in the reigns of Charles V. and Philip II., the influence of Italian archi-

sects caused Italian feeling to predominate. The struggle between the Renaissance and the Gothic styles also extended from Italy to Germany, where, in Bavaria especially, an important revival of art took place about the middle of the sixteenth century. Nor were the Netherlands behind any of these countries. The rich port of Bruges became a focus of active artistic energy under Philip of Burgundy, the founder of the order of the Golden Fleece. The Renaissance style did not reach England till the commencement of the seventeenth century, and it was still later that other countries were drawn into the great Classic revival which took its rise in Italy.

How was the influence of the Renaissance manifested in the industrial arts of these countries?

The extensive building activity which prevailed everywhere at this time had the most powerfully stimulating influence upon industrial art. The carved work, enamel, and faience of France, the armour, ornamental gold-work, and glass of Augsburg, Nüremberg, Ulm, Cologne, Prague, &c., the embroidery of the lower Rhine, the German *intarsia*, the silks and tapestry of the Netherlands, the fine goldsmiths' and silversmiths' work of England, &c., rivalled their Italian models, both in originality of invention and in purity of execution.

In what department of art did the Renaissance develop an entirely unique style of ornament?

In wood carving, used in the decoration of buildings, in countries where wood had long been the chief building material—in Switzerland and the Tyrol, for example. In those countries the houses have gables, barge-boards, balconies, &c., carved in a most original manner, features which have been largely adopted and improved on in our modern country houses and cottage buildings. The name of the "Swiss style" has been given to this kind of architecture and decoration (Fig. 124).

When was the golden age of the pure Renaissance of Italy, and when did it decline?

During the second half of the sixteenth century, an age distinguished by the ornamental works of Benvenuto Cellini, Alessandro Vittoria, Nicola dei Conti, Alfonso Alberghetti, and others. But towards the end of the century a decided inclination to forsake classic traditions was manifested. Greater extravagance of decoration was unhappily indulged in, and resulted in the decline of the pure Renaissance style and the rise of those named the Baroque and Rococo styles.

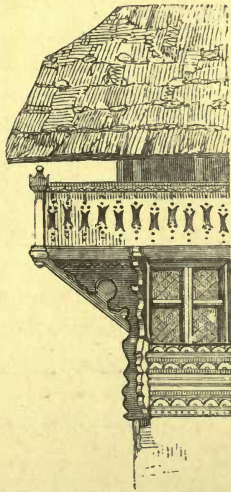


FIG. 124.—Swiss ornamental wood-work.

II. The Baroque and Rococo Styles.

Under what external conditions were these styles developed?

Europe was convulsed by the wars between Mohammedanism and Christianity, between Roman Catholicism and Protestantism, between the Hapsburgs and the Bourbons, which gradually led to the

exhaustion of Germany and to the absolute supremacy of France. The latter country thenceforward was supreme; not only in politics but also in all the departments of taste. The various fashions which originated at Paris were for two centuries almost immutable laws for Europe.

Where did the pure Renaissance first degenerate?

In Italy. It was there that a disregard for the strict rules of architecture by men of genius found imitators, who went to further lengths, and soon entirely forsook the pure forms of the Renaissance. Ostentation and caprice supplanted the noble conformity to law which characterised cinquecento architecture, founded as it was upon the antique. The effort to obtain picturesque and startling effects was combined with a sensual, licentious tendency, which finally resulted in the Rococo style, *i.e.* the utter ruin of the arts.

What style formed the transition from the Renaissance to the Rococo?

The Baroque, to which style belong the better class of works of the latter half of the sixteenth and the beginning of the seventeenth centuries, which bear traces of genuine Renaissance work. In these there prevailed a certain strictness of architectural form and a moderate use of ornament. With all their faults of detail, their grandeur of design often produces a powerful effect. Amongst the nobler works of this period, in which the dome is the prominent feature, are the older portions of the Louvre and the Hotel des Invalides at Paris, the church of St. Charles in Vienna, and St. Paul's in London.

When and where did the Rococo style originate?

In the latter half of the seventeenth century, in France during the reign of Louis XIV. His architects were Lemercier, Leveau, Blondel, and the two Mansards. The first-named adhered to the

better traditions of genuine Renaissance in the large pavilion of the Louvre, but the others, especially François Mansard, the inventor of Mansard roofs, which are again so much used at the present time, departed altogether from that style in the buildings at Versailles. The decoration of these buildings, which is mostly stiff and spiritless, was gradually adopted as the model for the palaces of the sovereigns and of the aristocracy of all countries.

What artist had the largest share in the spread of the Rococo style?

The Italian architect Bernini who, together with Borromini, had brought on the decline of the Renaissance by striving after a new style. The former also expressed his approval of Perrault's anything but tasteful plans for the Louvre, and thus confirmed Louis XIV.'s delusion that he had created a building which would serve as a model for all time.

What other styles grew out of that of the Rococo?

That which, on account of its falsity and want of taste, was called the periwig or pigtail style. The unnatural character of Louis XIV.'s imposing periwigism gradually pervaded the whole field of decoration. This last degradation of Rococo is called also the Jesuit style, because it was employed almost exclusively in the rich churches and monasteries of this order.

The church del Gesu at Rome, commenced in the year 1568 by Vignola, was decorated by Giacomo della Porta, Pietro da Cortona, and Pozzi, who is regarded as the founder of the Jesuit style.

What is it that distinguishes the architecture of this style?

Its complete disregard of the fundamental principles of the antique which were still adhered to in the Renaissance; the overburdening of the construction with decoration; and a predilection for a sham architecture of meaningless columns, pilasters,

cornices, pediments, &c. In the latter crooked and curved lines are constantly met with, and supplementary decorative forms are brought into excessive prominence, frequently to the detriment of the main structural portions (Fig. 125), and the ornamentation is rendered abortive by the senseless vagaries of lavish ostentation.

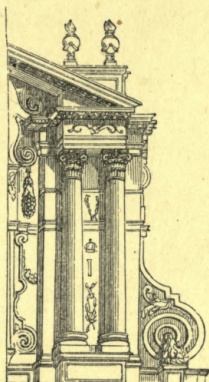


FIG. 125 —Portion of the façade of St. Paul et St. Louis at Paris.

What forms are most frequently met with in the columns and cornices of the Rococo style?

The base of the column is generally a formal imitation of an Attic base. The shaft is frequently either very slender, or strongly bulging, and it is often, especially in altars, &c., of a spiral form. The general form of the capital is very like the Corinthian, but displays a most capricious eccentricity in its decoration.

The profile of the cornices is equally irregular. The meaning of the several parts is completely lost by continual breaks and "returns."

What are the characteristics of the ornament?

It overpowers the constructive features of the architecture to such an extent that the latter becomes frequently quite of

secondary importance, and all system in the decoration vanishes. Many antique decorative features were used in the Rococo, as in the Renaissance style, but the majority of these were distorted into long drawn spirals (Fig. 126), and eccentric figures (Fig. 127), in fantastic combination with festoons of fruit and flowers, elaborate escutcheons and riband work, torches, cornucopias, busts, vases, shells, genii, masks, drapery with tassels and fringes, &c.

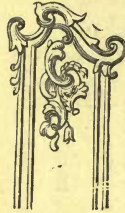


FIG. 126.—Panel,

In what form was the architectural decoration carried out?

As its effect depended upon sharp contrasts of light and shade, it was executed in relief, and most frequently in stucco; in the

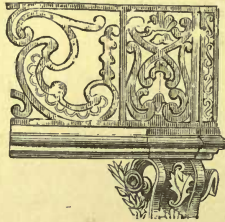


FIG. 127.—Railing of Balcony.

interiors the ornament was generally gilt upon a white ground. The latter mode of decoration was chiefly employed in the embellishment of splendid saloons. The flat surfaces were surrounded by frames and filled in with historical paintings or landscapes, fruit and flower pieces, woven materials, &c. (Fig. 128).

What new industrial art rose to great importance in the Rococo period?

Porcelain manufacture. The manufacture of majolica in the style of Della Robbia (see above, p. 161), had found appreciative imitators, especially in the Netherlands. It was superseded in the seventeenth century by the attempt to imitate Chinese porcelain, which led to an energetic prosecution of the manufacture of pottery. But this also suffered from the invention of real porcelain, of which

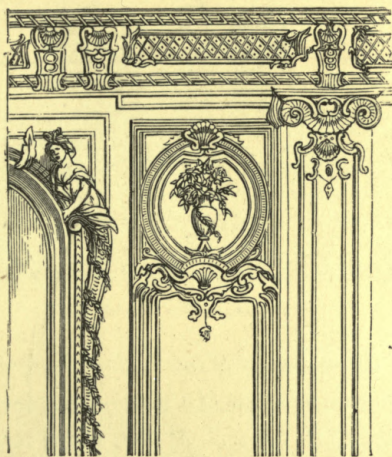


FIG. 128.—Decoration of the cabinet of Louis XVI. at Versailles.

advantage was taken on all sides. Different countries vied with each other in applying to it the most various modes of decoration. In England, for instance, the antique style at first prevailed. Generally speaking, the outlines of the objects themselves were sadly neglected, while their decorations in relief and painting engrossed attention. Flowers, &c., painted from nature upon a cold white ground, were employed in decoration much more frequently than conventional ornament. Here, too, is apparent that neglect of the fundamental principles of decoration which characterises the

industrial art of the whole of the eighteenth century, and of which the state coach (Fig. 129) is an example.

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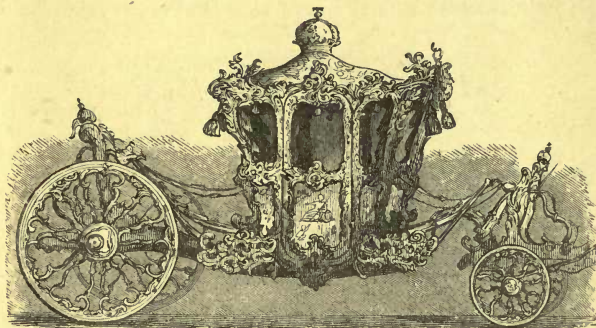


FIG. 129.—State Coach.

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