The house decorator and painter's guide : containing a series of designs for decorating apartments, suited to the various styles of architecture. 1840

Arrowsmith, Henry William
London: Thomas Kelly, 1840

James G. Morgan

James C. Morgan

THE

HOUSE DECORATOR

AND

PAINTER'S GUIDE;

CONTAINING

A SERIES OF DESIGNS

FOR DECORATING APARTMENTS, SUITED TO THE VARIOUS STYLES OF ARCHITECTURE.

BY H. W. AND A. ARROWSMITH,

DECORATORS TO HER MAJESTY.

LONDON:

THOMAS KELLY, PATERNOSTER ROW.

MDCCCXL.

J. Rider, Printer, 14, Bartholomew Close, London.

PREFACE.

It is very frequently a subject of surprise that while daily improvements are taking place in the different branches of the arts and sciences, and so many professional men have written on the architectural beauties of antiquity, no work has appeared on the subject of general interior house decoration, an art so universal in its application, worthy of public notice and attention. An attempt will be made in this work to supply the deficiency; and by a careful investigation of the true principles of design and character, endeavour to fix some rules by which both the employer and the decorator may be directed.

The art of decoration is intimately connected with a provision for the enjoyments and elegant comforts of life, and has engaged the attention of the most eminent men in past days. In the early ages of the world, little more could have been desired in their fragile buildings than shelter from the changes of atmosphere and the effects of the weather. But when cities arose, the art of decoration attracted much more of their attention, and nations vied with each other, not only in the splendour and elegance of their structures, but in the propriety of application and design of their interior decoration.

In looking at the designs of the ancients, it is too common a practice to apply all the external ornaments of the Greeks and Romans to the interior of our own dwellings, without any regard being paid to their primitive uses, or any authority on which to found their present application; and thereby trying to make the interior of a modern drawing-room resemble a temple; and to render the application still more absurd, we find introduced, heavy entablatures and overgrown columns. That the ancients, in the decoration of their dwellings, admitted a more

elegant, lively, and festive style, is seen in the various ruins of Herculaneum and Pompeii.

It is not unusual to see Gothic ornaments introduced and intermixed with those more properly appertaining to the Elizabethan period; a practice contrary to propriety and reason; and frequently in the same edifice, even in those laying claim to taste, we see the different styles of Gothic, from the early Saxon to the more depraved Henry the Eighth's, mingled together, and forming an indescribable mass, alike discreditable to the possessor and designer. The same remarks will apply with equal force to the union of the pure Greek and Roman,—that of the Cinque Cento; and Gothic specimens of the ill-assorted union are to be found even in Italy.

It will be one of the objects of this work to remedy the evil which has rendered those of the present day so defective, by placing before the decorator efficient designs, gathered from authorities. It will also be attempted, by a careful development of the principles of the picturesque as applied to decoration, with respect to form, light, shade, and colour, to bring a better character and taste into the style of the present day.

Efforts will also be made to define the ornaments and attributes of Gothic and Elizabethan decoration, as well as those of the French styles, and to remove the mistaken notion that our forefathers inhabited rooms in which colour and every other principle was superseded by the universal use of oak panelling.

The plates will be accompanied with explanatory remarks, containing the origin, utility, and properties of the different ornaments; and will serve to expedite and assist the workman in the execution of the design.

INTERIOR DECORATION.

THERE are few branches of knowledge which have been more neglected than the origin, character, and adaptation of the different styles of Interior Decoration. This is the more remarkable when we consider the science, research, and practical experience that have been brought to bear on the different arts and sciences, at the present day.

It will, therefore, be our object, in the following pages, not only to give the practical information necessary to the execution of the accompanying designs, but also to investigate the rise, progress, and decline of the various styles of decoration, as used by the architects of the present period,—such as the Greek, Roman, Arabesque, Pompeian, Gothic, Cinque Cento, François Premier, Elizabethan, and the more modern French. In doing this, great care will be taken to divest the work of any bias to one particular style, to the disparagement of the rest, but to lay before the profession and the public such useful knowledge as will enable every one to distinguish between the beautiful and the imperfect.

If we turn to the pages of antiquity, we shall find the Athenians displayed the same simplicity and elegance in their interiors that so strongly characterized the exterior of their buildings; for it is chiefly from the poetical and historical works of the Greek authors that we can gather information as to the manner of fittings up employed by the Greek artists. It has been very frequently remarked, that the works of Homer contain but few descriptions of the architectural decorations of that period, except in one or two instances, where he describes the walls of the palace of Alcinous, "which were covered with a blue cornice or capping." He seems also to

allude to gilded external cornices. In the works of Pausanias, we find Micon recorded as the artist engaged in the decoration of the temple of Theseus, at Athens, of which he gives the following description: "Near the Gymnasium is the temple of Theseus, at which are pictures representing the Athenians fighting the Amazons; and there is also painted in the temple of Theseus the battle of the Centaurs and Lapithæ. Theseus is there represented killing a Centaur, while the others are engaged in an equal contest."

From the present ruinous condition of the Attic remains, but very little can be ascertained with certainty of the precise manner in which they were painted, although many instances are still to be found in which colour and gilding were much used. Colour was doubtless originally introduced on the edifices of the primitive eastern nations, as in China, both to protect from the atmosphere, by means of repulsive materials, and to beautify the appearance of timber and burnt clay, which were used in early building.

The taste for colouring and gilding their edifices was evidently derived by the Greeks from the Egyptians. It is almost needless to call to mind the external painting of the temple of the isle of Philoæ, that on the great Sphinx, and on the colossal head from the Memnonium, or the interior decoration of the temple of Dendorah, of the excavations of Ybsambul, of the Theban tombs. Diodorus Siculus describes a peristyle, belonging to the tomb of Osymandis, at Thebes, in Egypt, the ceiling of which was decorated with stars on a blue ground. It appears from the description of the Parthenon,* that the painting, the remains of which are still distinctly perceptible on various parts of the building, was of a character correspondent with early Grecian ornament. The tœnia and fascia are each painted with an example of the fret ornament, called the meander and labyrinth, (*zigzag;*) the regula, with a pendant palmette, or honeysuckle and husk; the ogees with a flat leaf; the cymatium or sima of the pediment, with an egg and

* See Stuart's Antiquities of Athens.

dart; the posticum was decorated with a zigzag stripe of an opaque or brownish red; the simas were ornamentally painted as on other monuments of Grecian architecture, when they were highly enriched with painted decorations, as particularly observed at Selunis and Ægina. The lacunaria, as usual at other temples of that age, were doubtless decorated with gilding and colours.

Some idea may be formed of the attention bestowed by the Greeks on the decorations of their temples, from the circumstance that sculpture, stucco painting, rich mosaic, and inlaid marbles, were all used by them in their decoration. The sister art of painting was frequently united with their sculpture; for it appears that "low relievos in stucco were used by the ancients to give effect to their paintings; and Pliny tells us, that Pandasias painted the battle of the Centaurs and Lapithæ on the shield of thc statue of Minerva, the bas-relief of which was wrought by Myos: at the same time, Phidias, the sculptor, was assisted by his nephew Panenus, the painter, in finishing that statue, by beautifying it with colours, but chiefly the drapery." The sculpture and bas-reliefs, as discovered at the temple of Ægina, also certainly partook of those enrichments, having a light blue ground, and the naked figures distinguished by tints, and their attributes, armour, and the contiguous shields and inscriptions, sparkling with gilding.

The fertility of genius in their great sculptor Phidias, who was equally skilful in every department of his art, is truly surprising. He seems to have been employed in the execution of almost every monument of the Torentic art at this period; and from the number of his commissions, more than a general inspection of any of them could scarcely be possible. When executing the Minerva of the Parthenon at the Athenian Acropolis, he had already completed, or was engaged on, besides many other statues and groups in ivory and gold, five other statues of that goddess, probably all of them colossal, of which the Minerva Promachus, in bronze, on the Acropolis, must have been upwards of fifty feet in height, having been visible from the sea.

Plate I.

The annexed subject is an entrance hall and staircase, decorated in the Elizabethan style. The lower part (to the right of the stairs) has doors leading to the offices and ground-floor generally; the first landing being a corridor, leading to the principal rooms; and the right and the left flights of stairs seen in the back ground lead to the bed-rooms; the screen is supposed to be executed in plaster, covering cast iron story posts; the panelling and staircase are in wainscot wood, or coloured in imitation; the passage in continuation of the first flight is supposed to lead to the dining-room and apartments overlooking the garden. This design will be found most appropriate for those mansions built during the reign of Queen Elizabeth, and is one of the prevailing fashions of the present day.

Plate II.

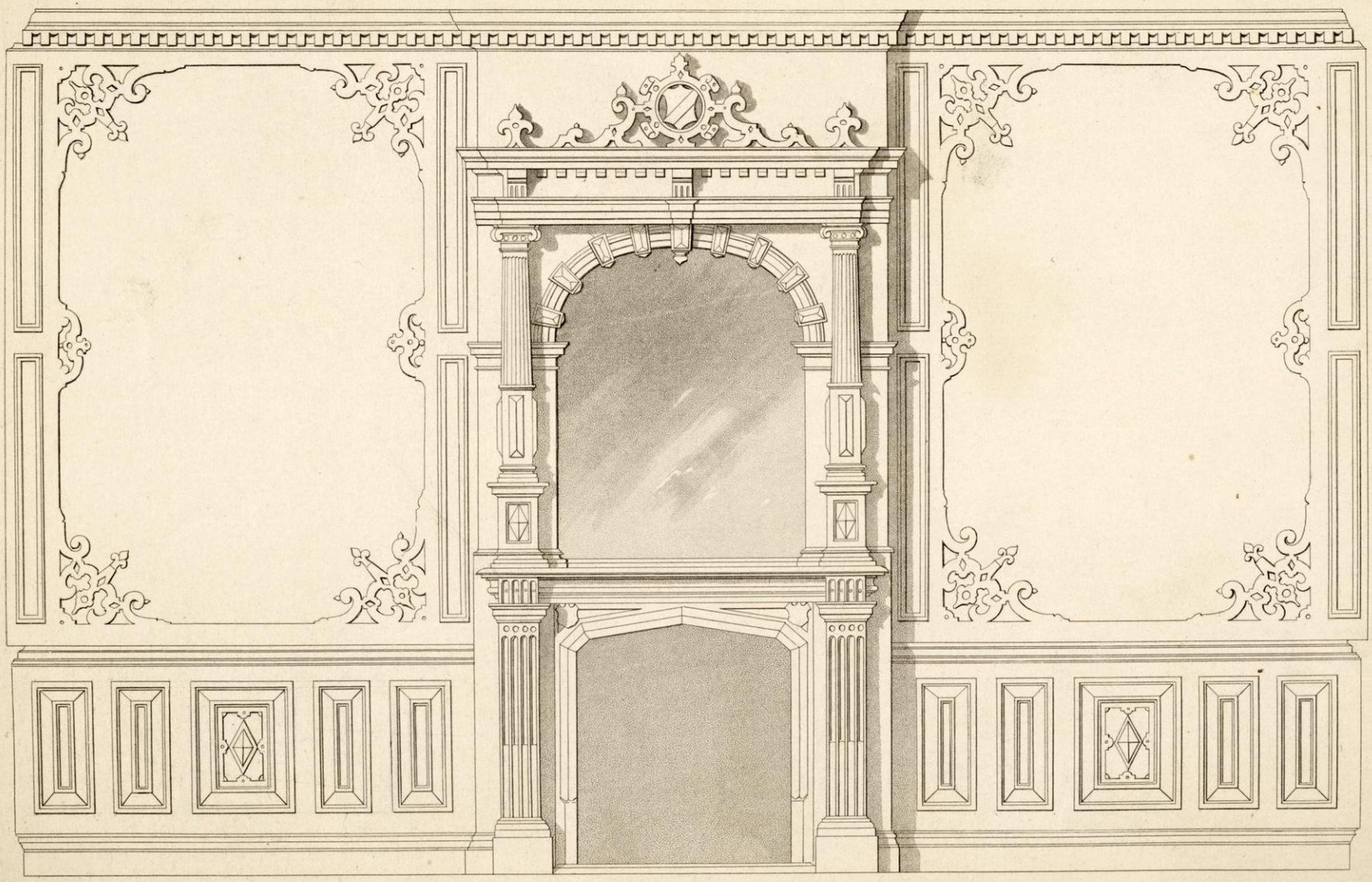
This plate is an elevation of the side of a room in the Elizabethan style. In this design will be observed most of the characteristics that pervade houses of that date. In this style of architectural decoration, an almost unlimited extent of ornament may be adopted.

The style of the upper panels is intended to represent the flat perforated carving in wainscot, very frequently used, and should be laid either on a flock paper or plain colour; the paper to be in unison with the other ornaments and the general character of the apartment.

On inspection of the best authorities, we find a great variety of colours and gilding to be the leading features of this style, and may be introduced with good effect in the mantel-piece of this design. The surbase panelling is of wainscot. Should a plate glass not be approved in the chimney frame, an old picture or portrait, either by Holbein or Zucchero, might be substituted without injury to the character.

DESIGNED BY ARROWSMITH.

LONDON, THOMAS KELLY. 1840.



DESIGNED BY ARROWSMITH

The most famous of all the statues of Minerva, executed by Phidias, was that in the Parthenon. It is minutely described by Pausanias, who says, "it was standing erect, her garment reaching to her feet; she had a helmet on her head, and a Medusa's head on her breast; in one hand she held a spear, and on the other stood a Victory, about four cubits high."

Pliny tells us the statue was twenty-six cubits high, in which perhaps he included the pedestal, on which, as both Pliny and Pausanias agree, was represented the birth of Pandora. Panenus the painter, nephew of Phidias, assisted him, as before stated, by beautifying the statue with paint.

There can be no doubt that in a free country like Greece, possessing not only great resources in wealth, but in which every citizen had a voice in the government, and in the distribution of the public money, and in which their very religion seemed to inspire them with an uncommon reverence for their deities, their utmost efforts would be made to render their temples (frequently enshrining the resemblance of the god to which they were consecrated), and their public buildings for trade and learning, as splendid as possible. For this purpose, we see immense quarries of the finest marble opened and wrought, to form the chief material; and it is remarkable, that in all the remains of Attica, scarcely any are to be found that are not of marble. There can be no doubt that bricks were in use long before this period; for it is asserted that the Tower of Babel, well known in sacred history, was entirely formed, or built of bricks. In a country like Greece, having at command immense quantities of stone or marble, great facilities were given in the formation of their temples, facilities possessed by few other countries, although Rome also, in after days, had its marbles, porphyries, verds antique, and rosso. Notwithstanding these advantages, so highly estimated in our own times, it is incontrovertibly shown in the former part of this essay, that the exterior surfaces of their buildings, whether of marble or stone, were all enriched by colour and gilding.

In all eastern countries, a strong inclination is to be seen for colour, as applied to decoration; and this fact has been too much lost sight of by the present race of decorators. Painting, in fact, was the usual addition to all buildings of those days, whether built of brick, marble, or stone. One is at a loss to conceive the motive for painting such superb and magnificent specimens of marble and sculpture; it is only to be accounted for from the circumstance, that the eye, having been long accustomed to the meaner materials that were used in the first stages of architecture, coloured with common paint, could not divest itself of the taste thus acquired.

In what manner the ancients formed their colours, we have no means of learning; but that they were applied on the stucco of their interiors while wet, is certain, like the more modern frescoes; and we find almost every piece of sculpture of which there is any record, whether executed in bas-relief, alto-relief, or in the perfect round, assisted and ornamented with painting.

In the large statue of Minerva before noticed, said to be composed of ivory and gold, colour no doubt was used, not so much to adorn, as to hide the joints and discolouration of the plates of ivory with which the more solid substance was covered, and which every where disfigured the appearance. Why ivory should have been thus made the external coat of solid substance, is uncertain. Many have thought it was employed because of the imperishable nature of the material and the closeness of its grain; but the more probable reason is, that it was to avoid the expense of the immense blocks that would have been required to raise a solid statue of marble forty feet in height.

In a century after this, and about 350 years before Christ, a new plan was invented for rendering the paint more durable and serviceable, when applied to such substances as wood or marble, by burning them in with fire. Many paintings and other decorations were executed in this way, and very much esteemed at the time. Pliny gives the credit of this discovery to Pausias,

and says, that he made a beautiful painting of his mistress Glycere, whom he represented as sitting on the ground, and making garlands with flowers; and from this circumstance, the picture, which was bought afterwards by Lucullus, for two talents, received the name of Steptanoplocon. Some time after the death of Pausias, the Sicyonians were obliged to part with the pictures of his painting which they possessed, to deliver themselves from an enormous debt; and Æmylius Scaurus, the Roman, bought them all, to adorn the theatre which had been built during his edileship. The excellence of the sculpture and architecture leaves no room to doubt that the art of painting had been carried to as great perfection as either of the sister arts, and was equally esteemed.

In the painting of their sculpture, they seem to have confined themselves to an exact representation of nature. They thus, we are told, painted the body of the statue of Jupiter Olympius in flesh colour, and the draperies in imitation of the costume in use at the period, while gems of precious stones were inserted for the eyes.

The most celebrated artist of the Pericleian period of Grecian architecture, appears to have been Polygnotus: his father's name was Aglaophon. He adorned one of the public porticoes of Athens with his paintings, in which he had represented the most striking events of the Trojan war. He particularly excelled in giving grace, liveliness, and expression to his figures. The Athenians were so pleased with him, that they offered to reward his labours with whatever he pleased to demand. He declined this generous offer, and the Amphictyonic council, which was composed of the representatives of the principal cities of Greece, ordered that Polygnotus should be maintained at the public expense, wherever he went. Nothing can better serve to show the high respect paid by the ancient Greeks to exalted talent than this instance; while it is also evident that superior genius was rare even at that time, and when found was highly honoured and esteemed.

Plate III.

Is an elevation in the usually known and technically called the Greek style of decoration. The ornaments are mostly selected from the vestiges now to be found among the Attic remains, and adapted to modern purposes. We cannot positively determine the precise mode of decoration employed by the ancient Greeks; but sufficient authority is found in the poetical works of the Greek authors to inform us that colours and ornamental devices were frequently used. This style has had, and still continues to have numerous admirers; its simplicity and elegance form its principal attractions, while the mechanical dexterity necessary in executing it is not very much required, and the facilities afforded by the variety of ornaments already manufactured, will easily allow of the introduction of lighter or bolder ornament, as may be desired. The uniformity of design in the frame of the looking-glass with the panels, should be noticed as exceedingly necessary in a style depending for its merits upon simplicity; a remark of some importance, when want of knowledge upon this subject often leads parties to mix indiscriminately the various styles, thus destroying the peculiar and decided character of each. The looking-glass in this design should be in a gilt frame; the ornaments may be carried out in papier maché or composition; and the panels and stiles may be picked out in various tints or strong colours.

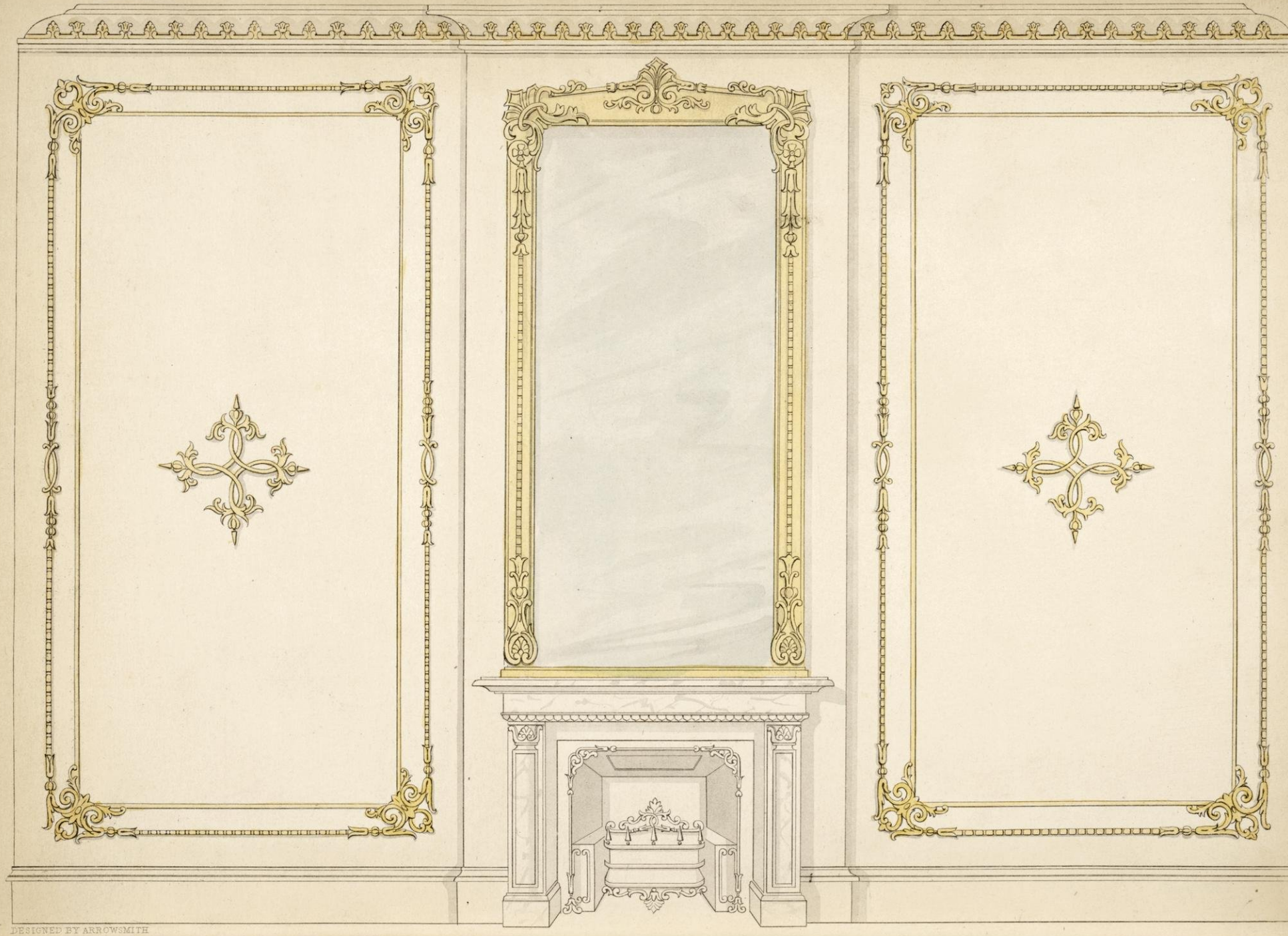
Plate IV.

Contains the details of the foregoing plate.

Figure 1. Is the corner of the panels enlarged.

Figure 2. Is the cornice ornament.

Figure 3. Centre of the panel.



DESIGNED BY ARROWSMITH

FIG 1

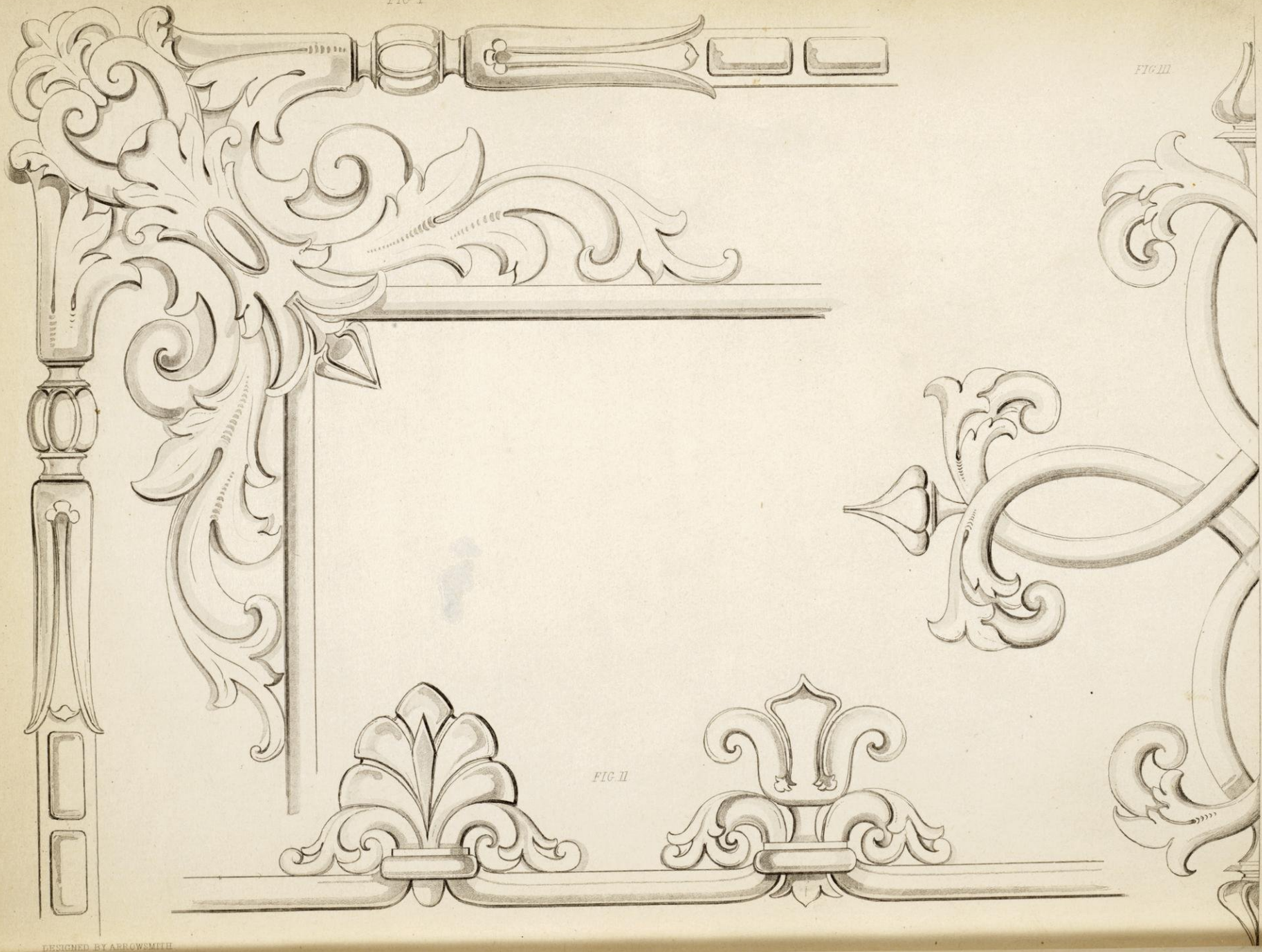


FIG III

FIG II

DESIGNED BY ARROWSMITH

It is not our intention to give a detailed account of every Greek artist and architect who flourished at this period, as it would not advance the object of the present work; it is sufficient for us, that the pictorial decorations of this era were carried to as high a state of perfection as their simultaneous efforts in sculpture and architecture.

The Greeks, notwithstanding the purity and elegance of their designs, upon which their chief claims to excellence are grounded, were not slow in inventing and adapting suitable and becoming ornaments.

Thus we find in the earliest stages of Grecian architecture, that specimens of ornament are to be found which in no way detract from the reputation of the architect. Many of these are familiar to every one who has at all studied art. The chief of them, now named the honeysuckle, was frequently used by the Greeks, and was called by them, ANTHEMION. Its English name appears to have been applied by our native architects from its resemblance to the familiar flower, the woodbine. This appropriation has been concurred in by antiquaries of all ages. Many speculations have been made as to the probable origin of this ornament: some have asserted that it is founded on the shrub from which it took its present name, called by the Greeks Clymenos and Periclymenos. There appears, however, to be no foundation for this opinion; for in any of the works of the ancient authors there cannot be adduced any ground on which to believe that the Clymenos was at all esteemed by the ancient Greeks; and as the ornament in question, although assimilating to it in form, was rarely, if ever, represented by them in conformity with the parasitical property of the woodbine, in interweaving itself with adventitious support, we therefore conclude that it was no direct imitation of that plant. In looking at the most ancient specimens of this ornament, a strong similarity in its principal leaves to those of the Egyptian lotus will be observed; and it becomes a question, whether this ornament may not have been derived from the Egyptians. This supposition is the more strengthened, as we have discovered in some of the earliest ornaments the direct leaves of the lotus, arranged in a similar way to that in which we have always seen the honey-

suckle applied, and will be the more confirmed when we consider that this ornament was used equally by the Etrurians (and many lay claim on their behalf to the invention) who flourished at the same time, obtained all their knowledge, and based their architecture on the Egyptian. Like every other production of art and imitation of nature, this ornament did not attain perfection at the time of its first formation or birth; but we see it advance step by step, until it produced the must beautiful and perfect specimen of form in the Periclean period, that was ever found in their temples. This ornament may be distinguished into two classes; the most ancient was of a delicately minute character, and highly finished execution. The latter was more largely and nobly composed, the execution producing a finer effect of light and shade, and more strongly impressive; the former, although generally too much compressed, is more refined.

We cannot altogether forget the other ornaments frequently used by the Greeks. The zigzag, or, as sometimes called, the labyrinth, but more commonly known in our time as the fret ornament: it would be difficult to decide as to the probable origin of this ornament. Dr. Clarke, in his valuable works, says, it was derived by the Greeks from the accidental rippling of water, and that it was always used as symbolical of that element; and he seems to make this theory also explain the origin of the Ionic volute. The more probable opinion is, that it was originally used by the Egyptians, who from their frequent use of hieroglyphics, may have been brought to a combination like the present ornament. It was oftentimes painted by the Grecians, in imitation of relief, as well as sculptured in marble. Flat leaves were the frequent enrichments of their cymas, and egg and tongue, or egg and dart, were also much used, and we find the large torus moulding of the attic base enriched by the continuous ornament known as the guilloche. The Greek architects also frequently converted the lower and upper torus of the same base into a series of futes, and sometimes fillets. This latter custom cannot be too strongly deprecated, as it destroys the breadth and simplicity which should always characterize the base of a column. A more detailed account will be found in those descriptive plates in which Grecian ornament will form the particular subject.

Whether the Greeks, in the application and design of their ornaments, studied the symbolical meaning, as stated by Dr. Clarke, we have no means of correctly ascertaining; but we are induced to think the contrary, from the fact that nearly the same ornaments were applied by their architects and sculptors to the enrichment of every species of building. Thus we see the same introduced in the decoration of their tombs as were used in their choragic monuments, raised in honour of the winner of some theatrical prize. These and similar monuments were in frequent request; and there can be little doubt that the arts of sculpture, architecture, and painting, were brought forward in order to their display. The manner of rewarding their heroes, and men of exalted genius, whether orators, poets, historians, or political rulers, who had rendered themselves conspicuous by their peculiar merit, seems, from the remains still to be found, to have had a great influence on the growth of the fine arts, both in Greece and Rome. This custom was evidently, like almost every other possessed by the Pelasgians,* derived from the Egyptians. There are still many vestiges in Europe confirmative of the theory. Thus we see it in its infancy in Egypt and the East,—in its meridian at Greece,—and carried to an excess at Rome, where the success of a general in battle, whether won through fortuitous circumstances or other ways, was deemed worthy of a triumph, and frequently the erection of a triumphal arch or monument in commemoration of the event. The latter honour was conferred only on their greatest heroes.

The introduction of inlaid marbles, forming mosaics, was used by the Greeks in their buildings. That this was, like all the other arts, whether mechanical or scientific, carried to perfection, there can be no doubt, from the specimens still to be seen in Athens. In the execution of these mosaics we see the same knowledge of exquisite form that characterized their other productions, and stamped the artisans men of no ordinary or common-place talent; and we find birds, beasts, reptiles, and every variety of known ornament, subjects and matter for representation.

* Pelasgi, the most ancient inhabitants of Greece.

Plate V.

Is an elevation, equally appropriate for the Italian style of residence; the effect will not be so handsome as the foregoing design, but it will be equally advantageous and more suited to a small villa, and less expensive. The ornaments in the accompanying plate are chiefly of this character, and can be either worked in relief, or painted in turpentine colour, and shaded in different tints after the usual manner. The former plan, ornamented in relief, would have the better effect, and would not be much more expensive. Parts of this ornament might be gilt, as well as the bead moulding which connects the four angle corners: this would considerably enrich the decoration. The scroll corner is an exceedingly classical and elegant ornament, and is to be found one among the few now remaining from antiquity. It was also much used by the ancient Romans, who derived their knowledge and their taste from the Greeks.

Plate VI.

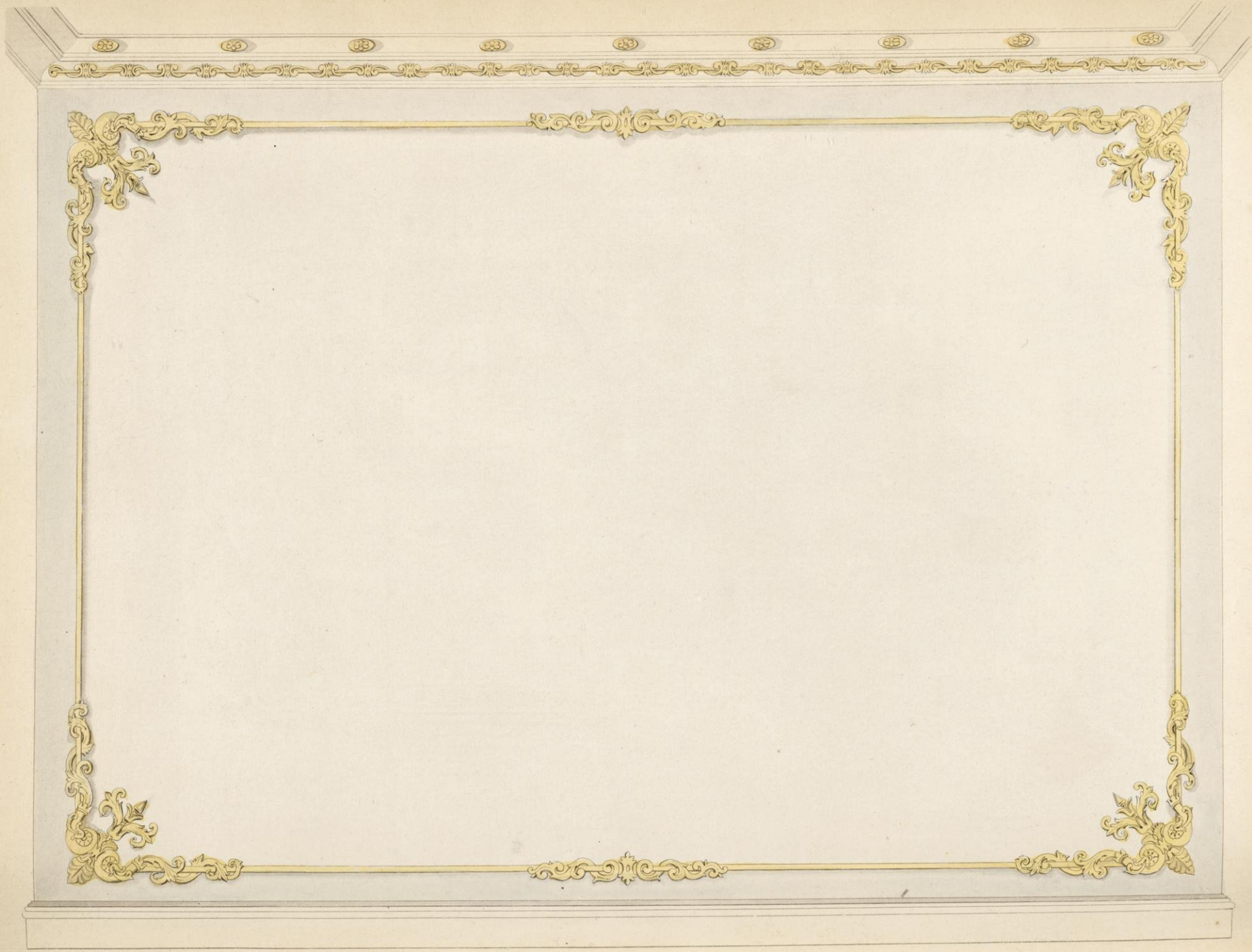
In this engraving will be shown the detail of Plate V. an enlarged view of the corner, so as to give every facility to the workmen in the drawing out and enlarging the design.

The upright mouldings must be faithfully found with a plumb line, as nothing is so annoying to the eye of an observer as a deviating line.

Figure 1 is the corner, the chief merits of which have been fully noticed in our description of Plate V.

Figure 2 is a different design, formed from the honeysuckle. This ornament is given in order to have a variety, or choice, in the selection of ornaments.

Should the one in the large elevation not be approved, the corner figure 2 could be adopted.



DESIGNED BY ARROWSMITH

FIG. II.

DESIGNED BY A.ROWSMITH

It is much to be regretted that there is no explicit description in the writings of any ancient author of the manner in which the Greeks were accustomed to decorate their dwellings. All the information that can be obtained on the subject must be gathered from the few scanty notices and indirect allusions to be found in the works of the native historians and poets. In the absence of the required information, every author has considered himself at liberty to indulge his fancy, and to risk such conjectures as he thought reasonable, not hesitating to blend assertion with hypothesis; and too often condemning all who differed from him in opinion.

If we may judge of the style of decoration adopted by the Greeks in their domestic architecture from an acquaintance with the genius of the people, we do not hesitate to express our opinion that it was probably distinguished by a want of elegance, and a rudeness of execution. From the extreme simplicity of the form of government, and the unostentatious administration of justice adopted by the early Greeks, it is not probable that the people expended much time or money in the decoration of their private houses. All their attention seems to have been directed to the erection and enrichment of their public buildings, and particularly of the temples.

If we examine the laws and institutions of the Greeks, we must be struck with the evident desire of the lawgivers to maintain among the people a simplicity of manners, and to exclude all those luxuries which were well known to enervate the public mind, and to oppress the state when indulged to excess. Many of the laws of Lycurgus were of this character, for they enforced, under severe penalties, an unostentatious, we might say, an austere life, and prohibited every approach to extravagance. One of the charges brought against Themistocles was, that he inhabited a house of unusual size and splendour. Thus, by the powerful restrictions of law, that love of elegance and beauty, so fully displayed in the decoration of public edifices, was repressed; and the people who erected temples which have been the admiration and examples of all succeeding ages, satisfied themselves with dwellings

which were probably inferior both in elegance and comfort to those inhabited by nations who were in every other respect their inferiors. Nor is there any evidence to lead to the supposition that those who exercised power in the states, possessed dwellings much superior to those occupied by men of less rank, for we find no allusion to such magnificent and princely villas as were erected and embellished by illustrious Romans in a subsequent age.

But there is another reason for the opinion that the Greeks were unacquainted with the art of decorating their dwellings:—the experimental sciences were altogether unknown to them; and consequently the mechanical arts were not in a flourishing state. Had there been no legal restriction, and no active principle in the very constitution of the people, to restrain the introduction of domestic elegance, the want of glass must have done so to a great degree. The manufacture of glass was known to the Egyptians, and after them to the Greeks and Romans, for specimens of their workmanship remain to the present day. In Alexandria, great skill was displayed in the imitation of precious stones, and glass vessels almost superseded the use of gold and silver, so that the workmen became important to the community, and a street was assigned to them in the first region of the city. The art of making window-glass, however, was quite unknown to all the nations of antiquity. It may then, be easily imagined that the Greek architects had innumerable difficulties to contend with from the want of a transparent medium for the transmission of light into the rooms of a dwelling-house. If it were now required to give a design for a residence without windows, and to supply at the same time sufficient protection from the weather, the architect would not give much attention to the facilities of decoration. It may, however, be objected that the climate of Greece differs greatly from that of our own country, which must be admitted, although the difference between the present climate of the south of England and that of ancient Greece is much less than might be imagined. Ancient writers inform us that the temperature of Greece was variable, subject to sudden and violent changes, and that the winters were frequently intensely cold. It would be easy, were it necessary, to give many

reasons for the change of temperature in this country upon the well-known principles of physical geography; but a knowledge of the fact is sufficient for our purpose. If the climate of Greece was uncertain, and atmospheric changes were frequent, we cannot believe that large undefended openings, similar to our windows, were left for the purpose of giving light; but we may with more propriety imagine that the light was admitted through the door, or an opening over the door, as at Rome, Herculaneum, and Pompeii. But in either case, the inhabitant would be indifferent to the decoration of any apartment, as he would merely resort to it for the preparation of his food, and as a place of protection during the hours of slumber, and the moments of atmospheric violence. The dwelling-places of the Greeks must then have been such as would be now despised by the middling classes of English society; and to the want of all comfort at home we may attribute the habit which the Greeks early acquired, of resorting to public places and living abroad.

But there is one other fact to be mentioned as a farther proof that the Greeks were unacquainted with any kind of domestic decoration, suited for dwelling-houses. The winters, as already stated, were sometimes exceedingly severe, and fires would therefore be required for personal comfort, and during all seasons of the year for cooking; but the Greeks were unacquainted with the use and construction of a chimney. Their fires were probably lighted in some part of a room immediately beneath an opening left in the roof. Chimneys were not introduced even in the construction of the temples and other public buildings of Greece; and as it is scarcely probable that the art of heating by hot air or steam was known, we can only imagine that the rude and barbarous method of carrying off the smoke already described, was adopted.

From these observations it must be quite evident that the Greeks were not accustomed to decorate their dwellings; and the style now called Grecian receives its name from an assumed simplicity and elegance; qualities which especially distinguished the architecture of that people, who excelled all others in literature, arts, and arms.

Plate VII.

In Plate VII. we have given a design for the decoration of a room in that style observed at Pompeii, adapted to the improved construction of modern dwellings.

Plate VIII.

Figure 1. Is an enlarged view or elevation of part of the room.

Figure 2. Shows half the folding door and the ornamented panel above it.

Figure 3. Is an enlarged view of the central shutter panel.

Some alterations are required to suit the Pompeian style to modern habits and our improved dwellings, without interfering with its general characters; but whether we have succeeded in forming a design pleasing in itself, bearing all the characters of the Pompeian, and adapted to the advanced social condition of this country, we must leave the reader to determine.

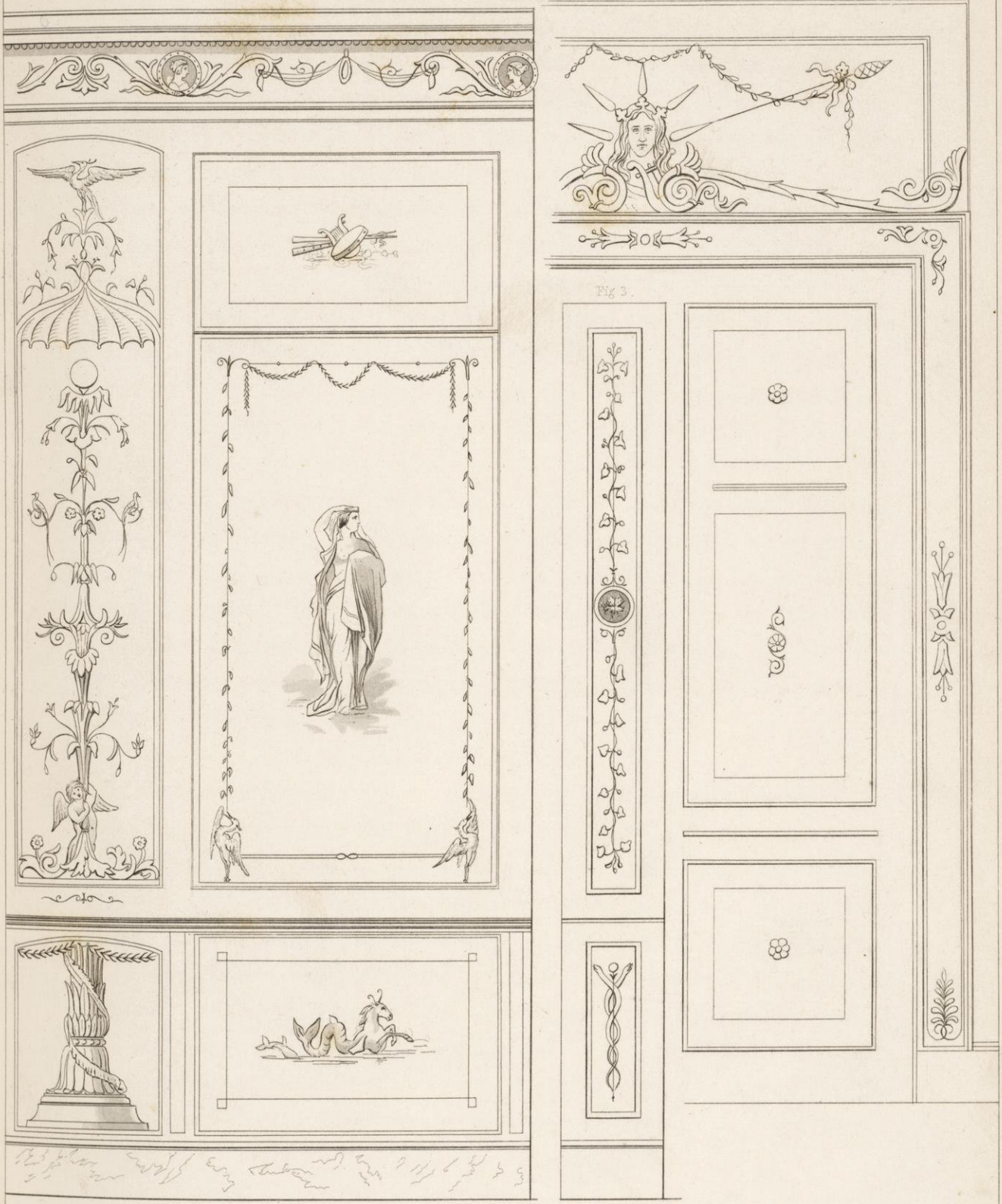
The coved ceiling is divided into compartments, and the centre is ornamented with the husk moulding, which would be still more appropriate if a bronze or or-moulu chandelier were suspended from it. The cornice mouldings must have an accurate Roman outline, and the medallions in the architrave should bear the profile or full-view likeness of celebrated Roman characters, varying them as much as possible.

The ancient decorators were accustomed to employ the darkest and most positive colours in the dado, and to decrease the strength of the tone as they approached the ceiling. The principal face of the wall, that is, the part between the dado and entablature, was usually a gay ground, such as yellow, red, the Tyrian purple, or sometimes white, formed into panels by delicate enrichments, with small figures of exquisite design in the centre. These rules have been borne in mind in the design presented to our readers, and the colours are so placed as to be in harmony with each other.

Fig 1.

Fig 2.

Fig 3.



PRINTED BY ARROWSMITH.

LONDON. THOMAS KELLY, 1840.

After the subjugation of the Greeks by the Roman armies, the riches of the conquered country, that is to say its productions of art, as well as its stores of gold and silver, were carried to the imperial city, and poured into the lap of the proud mistress of the world. All the works of art executed in Rome for some years after the conquest of Greece, were the workmanship of Grecian artists; and so many were employed, and so constantly, that the productions of their genius were sent into the most distant parts of the empire.

The Romans have been blamed, and with some reason, for the introduction of too much ornament in all their works, yet it cannot be doubted that architecture was much improved by them, or if this be disputed, was adapted to more generally useful purposes, and applied in the decoration of domestic edifices. It is in the ancient buildings of Rome, that we first observe the introduction of the arch in construction, and windows and chimneys in dwelling-houses, without which, no building, how beautiful and elegant soever it may be as a work of art, can possess any of the qualities which are essential in modern erections, comfort; convenience, and elegance. We are far better acquainted with the social relations and domestic habits of the Romans, than of the Greeks, and we are not without some information as to their modes of decorating their houses.

The Greek government, as we have already seen, was distinguished by its simplicity of design, and the want of all ostentation in the executive. The Roman emperors having conquered nearly all the known world, had brought the spoils of many states to the capital, and, ambitious of each other, erected costly and magnificent trophies of victory, while the wealth which by the success of war constantly increased in the city, gave birth to temples, palaces, aqueducts, and other public edifices; and citizens stirred the ambition of their order, by a lavish display of elegance and wealth. If this be a faithful representation of the state of feeling at Rome, it is easy to account for the rapid progress of the art of decoration during the supremacy of the Roman

empire. The claim which has been made on behalf of the ancient Romans, for the honour of originality aad invention, has been rejected by many authors, but whatever opinion may be entertained of the inventive faculties of this people, it must be allowed that they established the principles of decorative architecture, by which term we mean the use of the rules of art, and the application of the powers of fancy to the decoration of the exterior or interior of a building. We do not assert that the Romans invented all the decorations with which their buildings abound, or that they were the first to introduce a love of domestic elegance, nor is this necessary: it is sufficient to state that they excelled all civilized nations of their own age, in a love of, and devotion to the comforts and elegances of life, although those within their command were not to be compared with those we enjoy. "Their merit, then," some may say, "was at best but small." But it must be remembered that if every modern invention were to be judged by its claim to an abstract originality, but few would retain their assumed, or admitted public estimation.

The Romans were well acquainted with the fact that a diversity and choice of colours are necessary in decoration, and that an appropriate selection of tints and elegance of forms, constitute the entire art. From the Greeks their knowledge of colours was undoubtedly obtained, but having thus acquired the principles of the art, they improved the practice and introduced it into their dwelling-houses. To be truly sensible of the importance of colour, the reader should see the interior of a room entirely covered with white marble, for although conscious of the costliness of the material, he is chilled and dissatisfied with the effect, and the eye is tired with the cold and monotonous aspect. No beauty or richness of effect can be obtained without the introduction of colour, and of this the Roman artists were not ignorant, for they brought an almost endless variety of marbles into the city, chiefly from the quarries of Asia and Africa, and employed them extensively in the houses of the wealthy, as well as in the public buildings. In the application of these variously coloured marbles, and in the execution of that style called the

grotesque, which was introduced at this early period, the Romans seem to have been governed by the true principles of art. They were not unacquainted with the methods of contrasting and harmonizing colours, and were able to produce that happy union by which grace and beauty of effect are secured. Vitruvius informs us that those of the ancients who first used polished coats of plastering in dwelling-houses, imitated thereon the variety and arrangement of inlaid marbles. After this, cornices were painted, and the panels and frames; and the artists then proceeded to represent buildings and columns, and at last, decorated the walls of spacious apartments with scenery, and galleries with varied landscapes. Vitruvius bitterly complains of a deviation from old custom, in the subjects chosen by the painters of his own day; for instead of representing the figures of shepherds and gods, or taking subjects from history, they painted monsters, and not the "objects whose prototypes are to be observed in nature. For columns, reeds are substituted; for pediments, the stalks, leaves, and tendrils of plants. Candelabra are made to support the representations of small buildings, from whose summits many stalks appear to spring, with absurd figures thereon. Not less so are those stalks with figures rising from them, some with human heads, and some with the heads of beasts; because similar forms never did, do, nor can exist in nature. These new fashions have so much prevailed, that for want of competent judges, true art is little esteemed." With this opinion of the state of decorative art among the Romans in the days of Vitruvius, modern judges do not commonly agree, but we shall have an opportunity in another part of this work, of examining the style which the Roman author condemns. In the present day, the Arabesque, which is, no doubt, the style complained of, is so much esteemed by decorators and authors, that we are accustomed to hear it spoken of in the highest and most inflated terms of praise; and instances are not wanting in which writers have been so carried away by the poetic phrenzy which the mere recollection of its beauties has inspired, that they have forgotten the propriety and use of language, and have expressed themselves in words which their readers have been unfortunately unable to understand.

Plate IX.

The design in Plate IX. is an example of the Louis Quatorze style; but one so chaste and simple in its details, compared with many in which the richness and gorgeous finishings of the style are introduced, that it may be employed in small apartments and at a moderate cost. The ornaments shown in our design are to be in relief; and may be made of composition, plaster of Paris, or any substance which can be run in moulds, or formed by a tool. Some persons prefer the introduction of carvings in wood; but the expense is thus greatly increased, and but little advantage is gained either in appearance or strength.

In preparing designs in this style, care should be taken to preserve a general character and a similarity of ornament. The enrichments we have selected are chiefly from the chambre à coucher de Louis Quatorze at the Palace of Versailles. It is, at the same time, necessary to give as great a variety of surface as possible, and to break the uniformity whenever it can be done with propriety, so as to increase the light and shade. An irregularity of surface in ornament should be as much considered as a variety of form, although but few persons seem to be acquainted with the fact.

In the execution of designs like that represented in Plate IX. the workman would be much assisted by a knowledge of modelling; for the ornaments being once formed in clay, wax, or any other soft substance, moulds may be easily made of brimstone or fine plaster, from which almost any number may be cast. The ornaments within the panels may be filled with vignette paintings or looking-glasses; or, if thought too expensive, altogether omitted. Great lightness and elegance may be obtained by finishing the ornamental parts in white and gold, but the effect will much depend upon the care which is taken to prevent either from predominating.

Plate X.

Figure 1. Is the ornament at the base of the small intermediate panels.

Figure 2. Is the ornament at the top of the centre panel.

Figure 3. Is the angle scroll at the top of the intermediate panels.

FIG. I.

FIG. II.

FIG. III.

In every attempt to decorate, it is of great importance to consider the comparative size and the ultimate object of the house or apartment. That style which is admirably suited for one class of buildings, is altogether inappropriate for another; and we must, therefore, before we can give an opinion of the styles adopted by any nation, ascertain the habits of the people, and the character of their structures. Acting upon this principle, it is important that we should ascertain the extent and arrangement of the houses or villas, in the decoration of which the Romans expended their talent and wealth, before we describe the several styles adopted in their domestic architecture.

All the Roman villas of which we have any account, were large and superb structures, and were constructed of stone or brick, in some one of the orders of architecture, with a rigid regard to the ordonnance of the style. It has consequently been supposed by some writers, that the word villa was confined in its application to large mansions in rural situations; but with what reason the term has been thus restricted in its meaning, we do not know. That all the villas which are spoken of and described by ancient authors were of immense extent, and finished in the most sumptuous manner, without regard to expense, must be admitted; but it does not follow that all Roman villas were as large and as sumptuously decorated. On the other hand, there is reason to believe, that they were exceptions, and that they would not have been described with so much minuteness had they been merely varieties of a certain class of buildings, commonly possessed by wealthy, noble, or luxuriant citizens. We can, however, only describe those which are mentioned in the writings of the ancients. Of the external appearance of these buildings we need not speak in this volume, as the decorator has, properly speaking, nothing to do with the exterior of a building. It will therefore be sufficient to say, that these villas were of a commanding and elegant form, and would probably have been called palaces by modern observers, had even their ruins remained to the present day.

In the works of Pliny, Cicero, Tacitus, and others, there are occasional descriptions of villas; but the most remarkable and detailed account is that given by Pliny, in an epistle to a friend, of his villa at Laurentinum; and we shall endeavour to give the reader such an account, chiefly in the words of the learned Roman, as will enable him to estimate the extent, magnificence, and completeness of the structure.

The entrance, he says, was by a plain atrium, or court, which led to a circular portico, or colonnade, surrounding a pleasant area; the colonnade was roofed, and had windows of lapis specularis, which excluded the rain, and made it a convenient retreat in bad weather. After passing the colonnade, there was a cavædium, or open square, and beyond this a handsome state dining-room, which looked towards the sea, on three sides, through folding doors or windows. On the left of the passage leading to the triclinium, or dining-room, were two cubiculi, or bed-chambers, of which, one was smaller than the other, and had windows looking east and west. The external walls of the triclinium and these cubiculi partly bounded a space screened from the cold winds, and serving as a gymnasium, or place for exercise during the months of winter. Near this was a circular building, the windows of which, he says, admitted the sun during the whole day, so that it was probably raised above the ground-floor, or received light from an elliptical sky-light. This building served the purpose of a small bibliotheca or library, and close to it there was another dormitory, which was heated by a stove, fixed immediately under it, or in some place very near. The remaining portion of this wing of the building was appropriated to free servants and slaves.

On the right of the passage leading to the triclinium, there was an elegant apartment; and beyond that, a larger, employed as a cævitio, or common supper room. Succeeding these, there were several other rooms used for various purposes, and near them the entrance to the cold bath, in which were two baptisteria, or bathing places, large enough to swim in, and having adjoining,

the unctuarium, or anointing-room, the hypocaustron, or vapour-bath, and the propigneon, or furnace, with two small sitting or dressing-rooms. The calidi triscina, or warm bath, was also near; and from this the bather had a view of the sea. Not far from the baths two summer-houses had been erected. One of these contained two suites of apartments, one on the ground, and one on the first floor, and from the rooms of the higher a beautiful prospect was obtained of the sea and the neighbouring country, with its villas. The other turret, or summer-house, contained a triclinium on the ground-floor, and an apartment above. Near to this building, there were several store-rooms and a gallery for curiosities. In the garden there was a banqueting-room, with two other apartments adjoining, and a gallery or colonnade with windows on each side; on one hand looking towards the sea, and on the other towards the garden. A terrace extended along the entire front of the banqueting-room; and at one end of it stood a detached building, in which was an apartment warmed by the sun, without the aid of artificial heat. On one side of this room there was a recess, containing a couch, and adjoining it another bed-room, heated by a small stove. Between the walls of the bed-room and garden an open space was left, that the person reposing in the chamber might not be disturbed by the noise of the slaves or servants.

From this brief description of Laurentinum the reader may form some idea of the splendour and luxury of the building, and be prepared to believe that its decorations must have been of an elegant character. But what was this structure to that vast range of buildings, called Hadrian's villa? which was in fact, a noble city, containing palaces, temples, and theatres, its hippodrome, gymnasium, and other places for public amusement, magnificent galleries for pictures and statues, splendid bibliotheca and noble porticoes, residences for the officers of state, barracks for soldiers, and apartments for servants and slaves; and all furnished with a splendour consistent with the extent of the establishment.

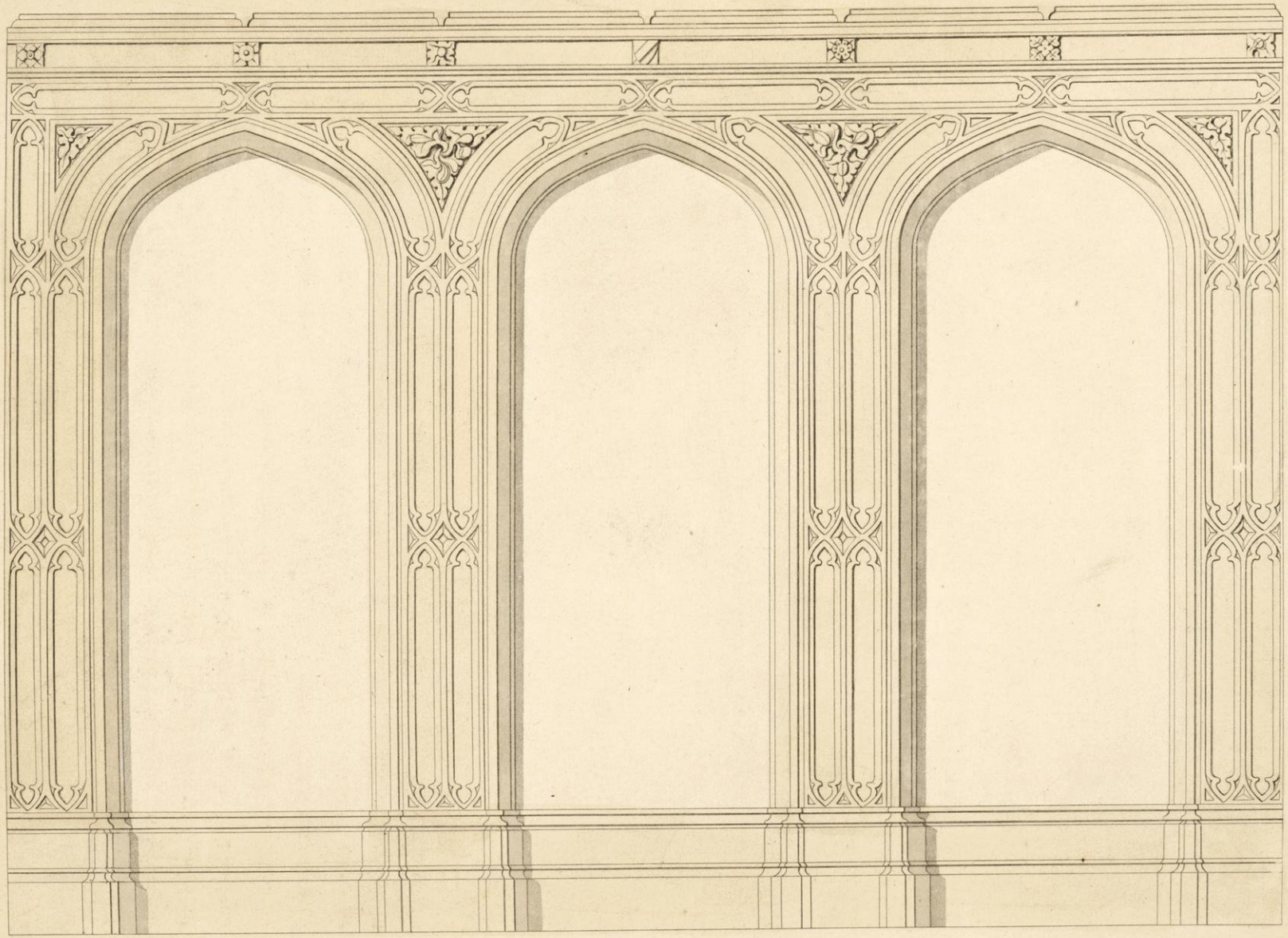
Plate XI.

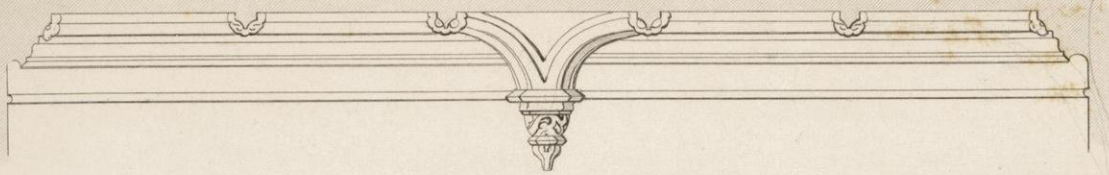
This is the elevation of a room in the Gothic style, and is a design well adapted for a library. This design has been composed from the study of the best examples of that chaste but still florid style, peculiar to the reign of Henry the Sixth. The recesses may be appropriately fitted up with moveable shelves for the reception of books; and the effect may even be increased by fixing on the edge of the shelves strips of coloured leather. The tracery may be carved in wainscot, or run in plaster, and grained by the painter. In the spandril of the arches, a beautifully perforated ornament, cast in plaster of Paris, is introduced. This design may be easily applied to the window-side of a room.

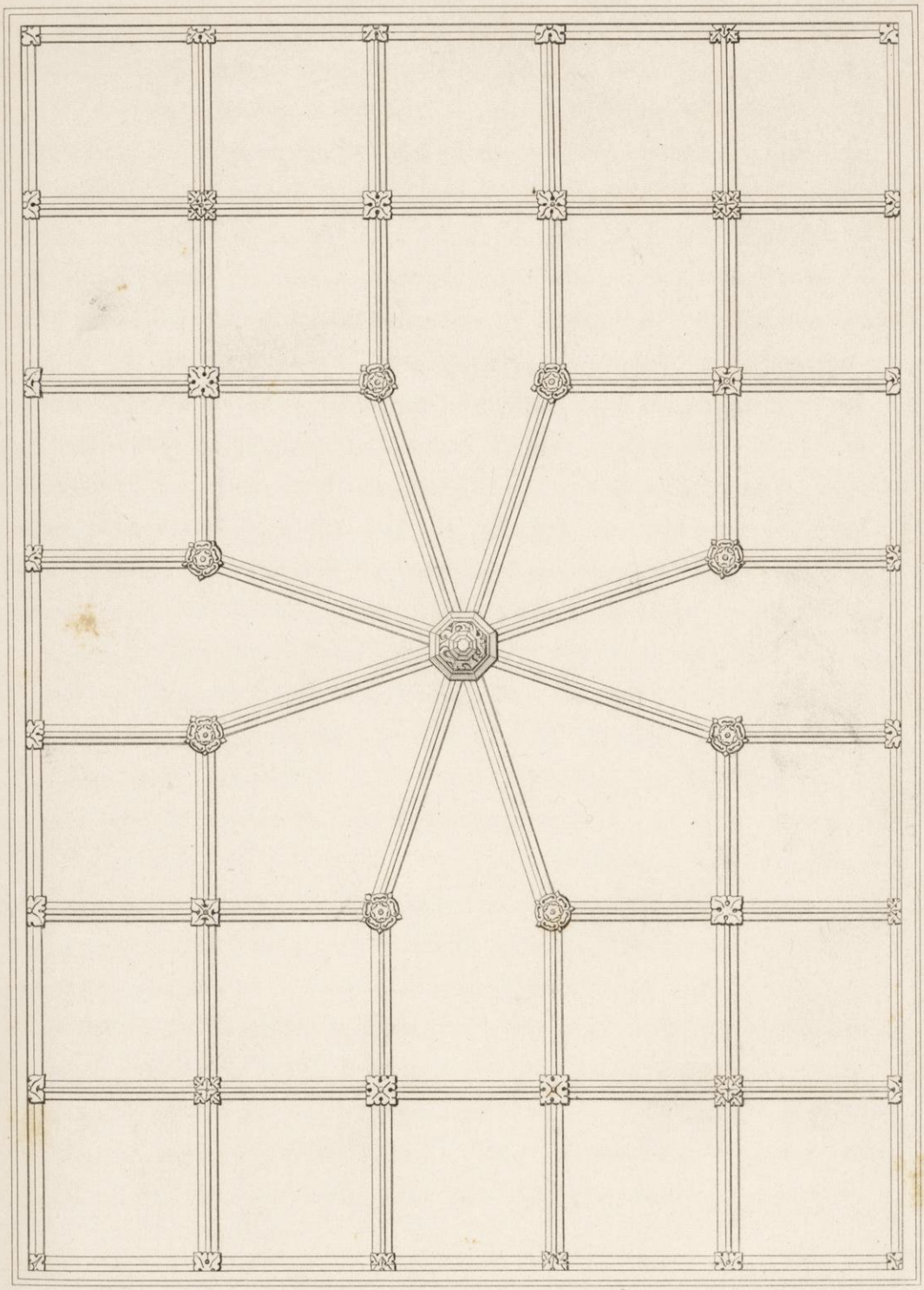
Plate XII.

The ceiling represented in Plate XII. is suited to the previous design. The panels of the ceilings are left open, but shields with armorial bearings might be appropriately introduced. If the execution of this be left in the hands of the plasterer, an experienced and good workman should be chosen to superintend the completion; for, in the formation of the mitres the greatest care is required.

A section of the rib is given to facilitate the introduction of our design. The bosses which are placed on the intersection of the ribs should be perforated, and also the pendant in the centre.







D BY ARROWSMITH

LONDON: THOMAS KELLY 1840.

For that style of decoration called the Arabesque, we are indebted to the Romans. When it was first employed by this people it was commonly known as the grotesque, a term which was not used in the common acceptation of the word, but adopted in allusion to the origin of the style; for it was supposed to be derived from the caverns and grottoes of the Egyptians. Vitruvius, as we have already stated, objected to its use; and to enforce the propriety of his assertion, that it was opposed to nature, relates an appropriate anecdote. At Tralles, a town of Lydia, Apaturius of Alabanda had painted an elegant scene for the theatre, "in which, instead of columns, he introduced statues and centaurs to support the epistylium, the circular end of the dome and the angles of the pediments, and ornamented the cornice with lions' heads, all which are appropriate as ornaments of the roofing and eaves of edifices; he painted above them in the episcenium, a repetition of the domes, porticoes, half-pediments, and other parts of roofs and their ornaments." So rich was this painting, that the audience were ready to applaud, when Licinius the mathematician stood up, and addressing the people, said, "Who among you would place columns or pediments on the tiles which cover the roofs of your houses? These things stand on the floors, not on the tiles." In this way he induced the people to withhold their approbation; and Apaturius was compelled to alter the scene, so as to make it consistent with truth. The same objection, in the opinion of Vitruvius, ought to prevent the use of the Arabesque.

Why the style we are about to describe should have been called the Arabesque, all writers are at a loss to determine. The name would seem to convey the notion that it had some connexion with the Arabs, and that they were either the inventors or improvers. But it is well known that this could not have been the case; for the Arabs are restricted by their religion from the representation of the forms of animals. It is much more easy to account for the origin of the style itself. When the taste for decorating the apartments of the noble and wealthy by basso and alto relievos was in some

degree superseded by the more enriched and gorgeous method of painting mosaics, or in encaustic colours, the forms which had been so beautifully represented by the chisel could not be altogether forgotten; but, the fancy being less restrained by the difficulty of manual execution, more flowing, luxuriant, and various ornaments were introduced, and the stiffness of sculpture was immediately lost, to the great relief of the uneducated eye; for that which is most classical is not always the most pleasing to the public.

An almost unlimited number of objects are introduced in the Arabesque; but the scroll in all its varied and undulating forms is the chief and most characteristic ornament. Thus we may see it in its simple leafy elegance of curvature; or, more complex, with the outline of some vegetable production, entwining itself with numerous evolutions, until it loses its character, and shoots forth into the varied forms of animated existence. These scrolls are frequently made to terminate in the body of some fabulous figure, or even in exquisite representations of the human form. The whole kingdom of animate and inanimate being is called up by the artist to grace his design, and to these existing creatures, fancy adds a new creation, by blending the forms which are presented to her view.

Those of the ancients who were engaged in designing in the Arabesque, must have been men of great talent as artists, close observers of nature, and possessing all the learning of the age. This must be allowed, whether the reader's opinion coincide with the general taste of the day, or whether, taking up the arguments of Vitruvius, he be more disposed to blame than praise. The Roman decorator was a man of no ordinary education, for he was an architect, and was well versed in the history and religious fables of his country, as from them his designs were chiefly taken. But he also possessed great and improved talents as a painter, for it was his duty to represent and group animal and vegetable forms with landscapes and the objects of still life.

The manner in which the designs were grouped and arranged upon the walls of an apartment by a Roman artist has not been much improved, although so many ages have passed since their works were executed. They commonly divided the sides of their rooms into compartments or panels, in the centre of which some historical or other subject was delicately painted. The stiles and bands of these panels were ornamented with scrolls, frequently blended with representations of some fanciful or natural objects, all of which were remarkable as clever delineations, and gave evidence of strong and highly cultivated imaginations.

The painting in encaustic colours was brought by the Romans to a state as near perfection as stucco or fresco painting seems to be capable of, even in the hands of modern artists; but transparency, which gives a peculiar charm to all the productions of the present school, was quite unknown to them. This want of transparency in the works of the Roman artists has been deplored, and ridiculously enough, even censured by some authors of the present day, who, judging of all works of art by a comparison with their own standard, which is frequently a faulty and singularly incorrect model, imagine there can be no excellence in colour without transparency. By such persons the Romans are blamed for not attaining to an impossibility; a term we are warranted in using, as that quality cannot now be obtained in fresco painting, although it has been repeatedly attempted by artists of great ingenuity and talent. When it is remembered that the Romans were accustomed to execute all their paintings upon the hardest and most enduring substances, and in fact, that their art was confined to the decoration of the walls and ceilings of buildings, we cannot be surprised that they failed in obtaining any refinement in the use of colours. But they earned a lasting distinction in the exquisite grace, beauty, and comprehensiveness of their designs, which are still unequalled in form and composition. To those who are dissatisfied with their works, and find no beauty without transparency, we can only say, it is not to be seen in the fresco works of Raphael and the great masters of modern times.

Plate XIII.

We have here given a perspective view of a design in the Elizabethan style, suited for a library. Of all the various modes of decoration, none are in themselves more picturesque, or so well suited to the manners and customs of the English people. It is supposed by some writers to be founded on the cinque cento of Italy; and yet it is so original in all its combinations, that it may, with propriety, be termed a native English style. In the design, it will be observed, we have given prominence to the chimney-piece as a principal object; and as the general effect of the room will much depend upon this, it should be well carried out by correct details. In a country where the winters are severe, and all the domestic comforts of the inhabitants are dependent on an artificial temperature, too much labour cannot be bestowed on the decoration of the chimney-piece, as it is the part of the room to which the attention is chiefly drawn. The wainscot of the room must be either of oak, or of deal, grained; and, as there is but little carved work, it may be easily executed by any expert joiner. For the proper and workmanlike execution of the ceiling, a good plasterer will be required; and there are many in the present day who unite the talents of a modeller with the more immediate objects of their business.

Plate XIV.

DETAILS.

Figure 1. Is the elevation of part of the door.

Figure 2. Is the elevation of part of the window and casement, and in which plate or stained glass may be introduced, according to the taste of the proprietor.

FIG. I.

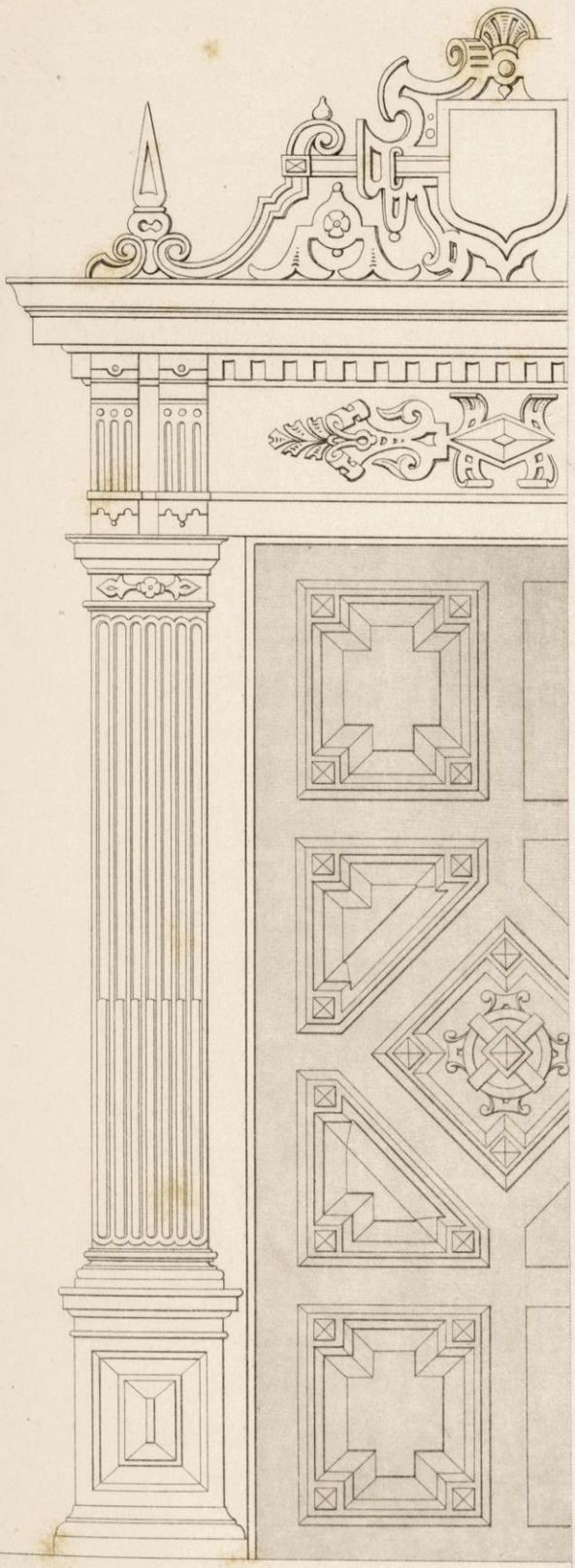


FIG. II.

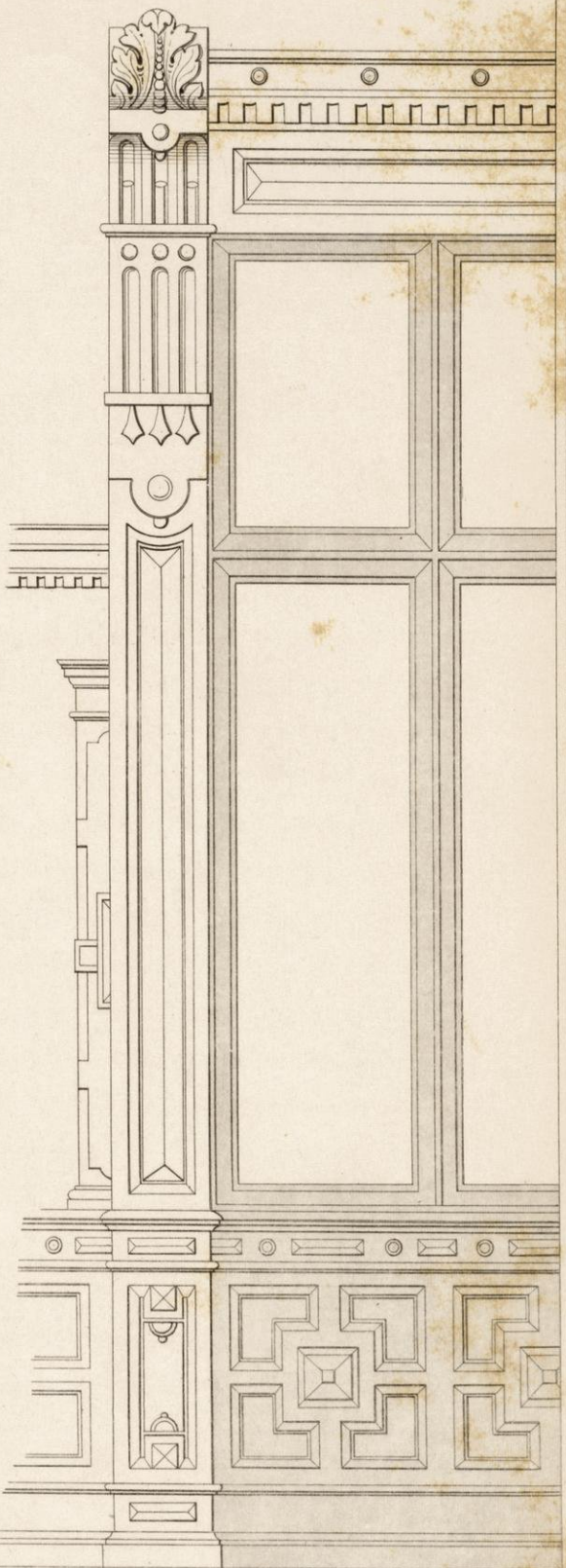


Plate XV.

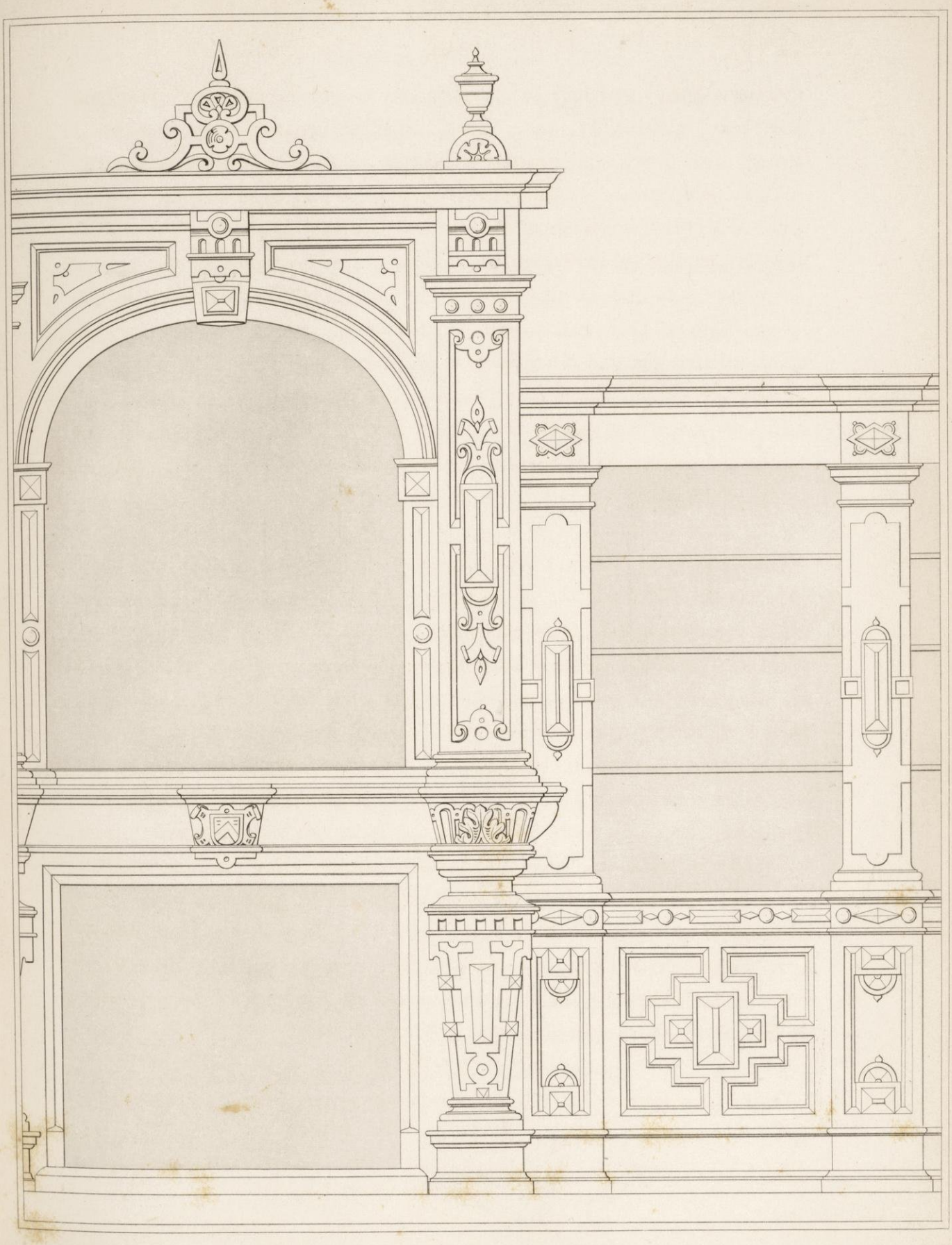
Is the elevation of the fire-place, and part of the book-case for the Elizabethan design in Plate XIII. A looking-glass in an appropriate carved frame may be introduced over the mantel-piece, or an old portrait or painting, if thought more characteristic.

Although the information possessed by the ancients on all subjects connected with the sciences and manufactures was much less extensive and accurate than that possessed in the present day, it was more completely at the command of those whom it concerned. The Roman architect was not only a good draftsman, thoroughly acquainted with the science of construction, and able to direct the workmen, but was expected to be well informed on all those sciences which had any relation to the principles or practice of his profession. It is by fixing a high standard of excellence as the object of ambition, that a man is able to reach distinction and attain a superiority over others who have pursued the same or a similar course of studies. The man who aims at a general knowledge of his profession, and whose object is to perform his various duties with as little trouble as possible, will never have more than a superficial acquaintance with the various subjects which come within the range of his pursuits. To him there would be no interest in inquiring how his materials were produced; to be able to apply them would, in his estimation, be all that could be required of any one, and collateral information he would consider unnecessary. If he were required to build, he would be satisfied with the accidental character of any stone which might be recommended to his notice, and without personal investigation, employ it for his purposes. If he desired to paint a house or apartment, he would

take such colours as might be offered to him as suitable for the purpose, and such tints as he might desire, being altogether ignorant of the method of testing their purity, and perfectly indifferent as to their manufacture. The ancients were actuated by far different sentiments, and could only be satisfied with an acquaintance with all that pertained to the objects of their pursuit. But one treatise on architecture by a Roman has descended to the present generation; and yet in that we find an account of the production of the colours then in use; and, strange as it may appear, no architectural work since written, contains information of a similar kind, suited to subsequent periods. Were we, however, to pass over this branch of our subject without notice, we should inadequately perform our task; and we shall therefore proceed to give a brief account of the nature and manufacture of the colours employed by the Romans.

All the colours known to the ancients were probably strong, and of a character far different from those now in use. Vitruvius speaks of colours under two heads, the natural and the prepared. "Some," he says, "are found in certain places in a native state, and thence dug up, whilst others are composed of different substances, ground and mixed together, so as to answer the same purpose." The most important natural colour of the Romans was called ochre, and the same substance was extensively employed by the Greeks in their decorations. The variety most esteemed was obtained from the silver mines at Athens, but could not be at all times procured; for it was found in veins, and when discovered in the process of mining, was followed up by the workmen with as much eagerness as the precious metal itself. Red ochre was obtained from many places; but the varieties most prized were brought from Egypt, the Balearic isles near the coast of Spain, and the island of Lemnos, "the revenue of which was granted to the Athenians by the senate and people of Rome."

Red lead is another substance said to have been extensively employed by



ENGD BY ARROWSMITH.

LONDON, THOMAS KELLY 1840.

the ancients as a colour. The best kind was brought from Pontus, near the river Hypanis. In the country between the states of Magnesia and Ephesus it was procured as a powder, and so fine that it required neither grinding nor polishing.

Other natural mineral substances are mentioned; but the information given by the ancients as to the nature and properties of mineral bodies, is at the best scanty and unsatisfactory. We may, however, mention purple, now we are speaking of the pigments obtained from natural substances. Of all colours none were more highly prized than the purple; and certainly none had a richer or more pleasing appearance. It was procured, according to Vitruvius, from a marine shell; but the method of collecting it was rude in the extreme. A number of the fish being obtained, the shells were broken to pieces by an iron bar, and the purple dye was drained into mortars prepared for that purpose. The ancients entertained some singular notions concerning this shell; one of which was that the quality of the colour varied with respect to the situation of the place which the fish inhabited, in regard to the sun's course. "Thus, that which is obtained in Pontus and Galatia, from the nearness of those countries to the north, is brown; in those between the south and west, it is pale; that which is found in the equinoctial regions, east and west, is of a violet hue; lastly, that which comes from southern countries possesses a red quality: the red sort is also found in the island of Rhodes and other places near the equator."

A purple colour was also sometimes made by tinging chalk with madder-root and hysginum. Indigo was well known to the ancients; and on account of its costliness an imitation was made by preparing vaccinium, and mixing it with milk. Vegetable dyes of great beauty were made by the Romans; from which circumstance we learn that they had carefully examined the properties of plants, as we also know from their writings; and it is probable that they were not inattentive to the products of the mineral world. Being

ignorant of the science of chemistry in its most simple, and, as we are accustomed to think, its most evident principles, their researches were almost confined to a study of the operations of nature, although, as will be seen in the following paper, they, by happy but unexpected coincidences, acquired a knowledge of the manufacture of several colours. Of the use of these, Vitruvius complains. "The ancients laboured," he says, "to accomplish and render pleasing by dint of art that which in the present day is obtained by means of strong and gaudy colouring; and for the effect which was formerly obtained only by the skill of the artist, a prodigal expense is now substituted."

Plate XVI.

In Plate XVI. we have given the elevation of a salon in the rich and fashionable style of Louis Quinze. This mode of decoration is often, from a careless inspection, confounded with that of Louis Quatorze; but a more attentive examination will readily detect the difference of character. The style of Louis Quatorze is remarkable for its ponderous and massive elegance; this, for its lightness, grace, and variety of ornament.

In the design here presented to the reader, the interior of the large panels and pilasters may be finished with flock-paper or silk damask. The ornament should be gilded, and when fixed, the panels may be painted. The little vignettes in the centre of the pilasters should be painted in imitation of the old Sèvres China, which was highly esteemed when the style was first employed. If this cannot be done, water-colour paintings may be introduced, and afterwards glazed.

In the preceding pages we have presented the reader with a few particulars concerning the natural colours employed by the Romans, and we may now proceed to speak of those that were manufactured.

Vermilion was used by the ancients as a colour, and was much prized; from which fact we may gather that they were acquainted with some of the properties of mercury. Another purpose for which mercury was employed was that of gilding silver and brass.

Vermilion, it is said, was first discovered in the Cilbian fields of the Ephesians. The earth from which it was obtained had veins of a red colour, resembling iron in form, and was called anthrax. When the earth had been dug up, it was dried and beaten with iron bars, until the drops of quicksilver made their appearance. When exposed to the heat of a furnace for the purpose of driving off the moisture, the quicksilver was sublimed, and falling in small drops on the floor, was swept into a vessel of water, that the particles might unite.

"When the clods are perfectly dry," says Vitruvius, "they are pounded and reduced to powder by iron beaters, and then by means of repeated washings and dryings, the colour is produced. When this is effected, the vermilion, deprived of the quicksilver, loses its natural tenacity, and becomes soft and disconnected; and, used in the last coat of the plastering of rooms, keeps its colour without fading. But in open places, such as Peristylia or Exediæ, and similar situations, where the rays of the sun and moon penetrate, the brilliancy of the colour is destroyed by contact with them, and it becomes black. Thus, as it has happened to many others, Faberius, the scribe, wishing to have his house on the Aventine elegantly finished, coloured the walls of the peristylia with vermilion. In the course of thirty days, they turned to a disagreeable uneven colour; on which account he was obliged to agree with the contractors to lay on other colours." To preserve the colour

from the action of the solar and lunar rays, the walls were sometimes covered with wax and oil, and heat being then applied, were rubbed with a candle and clean cloths.

The adulteration of colours was practised even in the days of the Romans. Vermilion was mixed with lime; and the architect was recommended to test its purity by placing a small quantity on an iron plate over the fire. The substance was allowed to remain until it became quite black, when it was removed; and if it regained its original colour on cooling, it was known to be pure, but if it retained its black hue, to be adulterated.

The black colour used by the ancients was carbon, which was made in various ways, and used by painters when mixed with size. The usual method of manufacture was to burn resin in a furnace, which was so connected with a large apartment, plastered with marble-stucco, and polished, that the smoke might be readily admitted, and the carbon be deposited on the arched ceiling and walls. This substance being collected, formed an ink when mixed with gum, and a black paint with size.

Another and more clumsy method of manufacturing black paint, was to char the branches of the pine, and, reducing it to powder, mix it with size, as in the previous case. A not less pleasing colour, we are informed, and one which even approached to that of indigo, was made by drying and burning lees of wine in a furnace, and grinding the residuum with size. The ivory blacks of the present day are made from horns, bones, hoofs, and other animal substances by calcination; size and glue from skins, sinews, tendons, and the refuse of animal substances. The lamp-black is still obtained from resin; but for the process of manufacturing the colours employed in modern times by the decorator, we must direct the reader to a work now publishing called "*The House Painter*," in which all that regards the formation and use of colours is fully explained.

Blue colour was first manufactured at Alexandria, and afterwards by Vestorius, at Puzzuoli. Vitruvius has explained the manner in which it was made in his own day. With the flower of sulphur a quantity of sand was ground until reduced to a fine powder, when filings of Cyprian copper were added, and the whole brought to a paste by being mixed with water. In this state the composition was moulded into balls, and exposed to intense heat in a furnace, by which means the copper and sand "imparted to each other their different qualities and their blue colours."

In examining the methods of manufacture adopted by the ancients, from the few scanty notices which are left for us, chiefly by Vitruvius, from whose writings nearly all the facts here stated are obtained, we are particularly struck with the extreme simplicity of the contrivances employed, and the accuracy of the information, although unconnected with any sound scientific principle. The facts known to the Romans and other ancient nations, were the result of fortuitous circumstances, and not of inductive reasoning, as in the present day. Still the reader must be interested by the inventions already mentioned; and the ancient process of making white lead is not less worthy of notice.

"The Rhodians," says Vitruvius, "place in the bottoms of large vessels a layer of twigs, over which they pour vinegar, and on the twigs they lay masses of lead. The vessels are covered to prevent evaporation; and when, after a certain time, they are opened, the masses are found to be changed into white lead. In the same way they make verdigris, which is called æruca, by means of plates of copper. The white lead is roasted in a furnace, and by the action of the fire becomes red lead. This invention was the result of observation in the case of an accidental fire; and by the process, a much better material is obtained than that which is procured from mines."

Plate XVII.

In Plate XVII. we have given an elevation in the Louis Quinze style, which may be introduced in many instances with great propriety, and has the advantage of being applicable to rooms that are battened and canvassed, on account of its extreme lightness in construction. The green colour of the stile should be kept in the same key as the peach tint of the panel; for by this means a better effect will be given to the gilt ornament, and the vulgarity which is invariably produced by too strong a contrast of colours will be prevented. In the execution of this design, and all others of the same mode, the peculiar and characteristic elements of the style should be borne in mind; for how light and elegant soever may be the forms introduced, a heavy and disagreeable effect must be the result of an improper application of colours.

Plate XVIII.

DETAILS.

Figure 1. Is the centre ornament of the stile of the panels.

Figure 2. Is part of the ornament in the cove of the cornice.

Should any other cornice be introduced in execution, great care should be taken in the arrangement of its profile, and in the choice of an appropriate ornament.

FIG. I.

FIG. II.

SIGNED BY ARROWSMITH.

LONDON, THOMAS KELLY, 1840.

The account we have given in the preceding pages, of the nature and manufacture of the colours employed by the Roman decorator, will enable the reader to account for many apparently contradictory statements which will be found in our description of the state of art among this people. An elegance and richness of design, and a gaudiness of finishing, without regard to the harmony or tone of colours, are so rarely united in the works of modern artists, that we are surprised to hear that in any age they could have formed the characteristics of the best, as well as of the inferior productions of a people singularly successful in the cultivation of all the arts.

In the decoration of dwellings, the Roman artists, if we may judge from remaining specimens, were accustomed to pay much more regard to the amount to be expended than those who now have the same task to perform. Thus in the habitations of the rich and opulent, we find the greatest exuberance of design and costliness of material, while in those occupied by the less wealthy citizens, a coarse imitation of the styles adopted by the higher classes was executed in less expensive materials. To reduce the rich and luxuriant foliage and characteristic ornaments of the costly style, so that the expense of decoration should not exceed the intended expenditure of persons in the various ranks of society, was a difficult task, and one which could not, in all cases, be accomplished without a considerable sacrifice of design and elegance. To this cause, as well as to the employment of inferior artists, may be traced the extreme paucity of invention and meanness of effect observed in some of the ancient works. Many examples of this inferior style of decoration have been found among the ruins of Herculaneum and Pompeii, as well as others of a more enriched character; but as both these cities were far distant from the capital, it is not improbable that the most costly specimens they contain were inferior to many which had been executed at Rome.

The Arabesque, a style of which we have already spoken, may perhaps be

divided into two classes or orders, having characteristics sufficiently marked to be distinguished at all times. The first class will include all those specimens in which a variety of subjects and great richness of detail are the most striking features. The designs of the second class are not only less enriched, but the proportions are lighter. This latter style, although destitute of the luxuriant beauty of the former, has many admirers among the architects, artists, and men of taste in the present day; but owing to its insufficient variety and apparent monotony, it has less attractions for the public eye, though possessing a greater correctness of outline and propriety of detail, and much less expensive in execution.

Judging from the ancient specimens of the Arabesque which still remain, the Roman artists appear to have adopted the most vivid style of colouring, and aimed at obtaining strong contrasts. Upon an inspection of their works, the observer is at first amazed, and is at a loss for any probable conjecture to account for the gaudiness of the appearance. It is easy, however, to give a reason for this peculiar, and to us, unpleasant feature of Roman decoration, when we remember the insufficient distribution of light in all ancient dwellings. The want of glass must have presented great difficulties in the progress of the art of decoration, and have even retarded it, among the Romans; for although they were acquainted with the use of this substance as a transparent medium, and adopted some admirable substitutes, the costliness of the one and of the other must have prevented their common use, and indeed, confined their introduction to the dwellings of the wealthy. A very uncertain and insufficient light was therefore admitted into the apartments of a Roman residence, so that the glare and vulgarity produced by the frequent contrast of positive colours were subdued and softened by the half light in which the composition was viewed. Many of the Roman apartments seem to have admitted no other light than that which could be obtained from lamps or other artificial sources, being constructed without windows or any direct communication with the external atmospheric air, and therefore shut from the

passage of a single ray of unreflected solar light. The Laocoon was found at the baths of Titus in a room totally shut out from the light of day, but decorated in a most elegant and costly manner.

From these remarks, it will appear that the strong contrast of colour was probably intended by the Roman decorators to relieve the dulness of their dwellings, and to give a cheerful aspect to the otherwise gloomy and desolate apartments. Some modern authors, in their remarks upon Roman decorations, have condemned in undue terms of reproach, the want of harmony in colour, forgetting that if the style of painting which they advocate had been introduced in the half-illumined apartments, no effect at all to be compared with that obtained from the style they censure could possibly have been produced. If the Roman artists were induced to adopt their method of colouring from the considerations we have mentioned, the modern decorator should remember, that as our rooms are neither built nor lighted in the same manner, there is less occasion for a vivid and contrasted colouring. On the other hand, we would recommend a lighter and more delicate style, as being better suited to the modern method of building. Nor are we without precedent among the works of the ancients for the adoption of this more delicate style of colouring in the decoration of houses, if indeed such authorities are required from the works of the ancients. Strange as it may appear, there are those who with little knowledge of the state of the arts among the nations of antiquity, and with less of the relics of their skill, pretend to despise all that they, or those whom they follow, choose to consider an invasion of the Greek or Roman styles. With as much propriety might they insist upon the adoption of the dress, habits, superstition, and mythologies of these great nations; or, defending the character of one, blame the other for want of conformity; or, as well might they reproach nature that all countries have not the sunny clime and cloudless sky of Greece, and all men the daring intrepidity and masculine pride of the Roman. It happens, however, too frequently, that those who are the most servile slaves and copiers of the classical styles,

and introduce all the ancient practices without thought or consideration, are but little acquainted with the genius of the people, and consequently unable to draw a comparison between the state of society in their day and that which regulates modern usages. To such persons we should address ourselves in vain.

Plate XIX.

This is the elevation of a room, showing the fire-place, in the fashionable style of Louis Quatorze. The ornaments may be carved in wood, or cast in some suitable composition, the latter being preferred as a saving of expense. In finishing rooms of this description, it is of the greatest importance that the harmony of colours should be preserved, which can only be done by an attention to the strength of the tints, for no union can exist when one colour overpowers the other.

Plate XX.

This design is the elevation of one side of a room in the Arabesque style. The centres of the panels are so arranged as to be easy of execution; and the same design is suitable for all, a variation being made in the centre vignette. The portraits of celebrated Romans, such as those of Cæsar, Cicero, Seneca, Pliny, and Brutus, might be with propriety introduced. The whole of the work must be finished in the positive colours required for this peculiar style.

The Romans frequently introduced historical paintings in their decorations. These were not confined in their design to any particular class of composition, but embraced a great variety of subjects. Both in design and execution they possess a character which has surprised the artists of succeeding ages; and many, content to become the imitators of the ancient Romans, have acquired a distinguished reputation. Among the numerous artists who have done this, we may mention Raffaelle and Nicolo Poussin.

The ancients had but little practical knowledge of perspective, either aërial or lineal. Their landscapes therefore want the necessary and natural relation of place between the several objects which compose them, and the eye seeks in vain for a distance; they are indeed so much inferior to all their other productions of art, as to be beneath the notice of the critic, and pleasing only to the antiquary. For this total neglect of the rules of perspective we are at a loss to account, knowing, from the works of Vitruvius, that they were well understood, and sometimes practised.

Of the art of painting, beyond the mere decoration of their houses, the Romans were, compared with the moderns, ignorant. "Architecture," says a modern encyclopædist, "suited their savage vastness of mind better than painting." We are a loss to understand why a mind, the character of which is a "savage vastness," should be better pleased with architecture than with painting; nor can we trace the connexion between the former art and a cruelty of disposition. It is true that the Romans excelled in architecture, a fact which may be readily traced to their active mental temperament, their love of bold undertakings, and their inordinate national vanity. Painting was an employment too sedentary for this enterprising people, and one which they chiefly used as a fresh means of luxurious enjoyment, and as giving them an opportunity of greater display in their dwellings. Their glory, however, was but of short duration. "It was the fate of Rome," says a well-known author, "to have scarce an intermediate age, or single period of time between

the rise of the arts and the fall of liberty. No sooner had that nation begun to lose the roughness and barbarity of their manners, and learn of Greece to form their heroes, their orators, and poets on a right model, than by their unjust attempt upon the liberty of the world they justly lost their own. With their liberty they lost not only their force of eloquence, but even their style and language itself.—The poets who rose afterwards among them were mere unnatural and forced plants. Not a statue, not a medal, not a tolerable piece of architecture could show itself afterwards."

For our knowledge of the state of painting as an art among the Romans, we are chiefly indebted to the writings of Pliny. For four hundred and fifty years after the foundation of Rome, we do not hear of the existence of a single painter. Fabius is the first who is named in history, but his productions were burned in the time of Claudius. Concerning this artist there was some difference of opinion among ancient authors; for while Pliny informs us that he was treated with honour by his countrymen, we learn from Cicero and Valerius Maximus that he was little esteemed.

Pacuvius, the nephew of Ennius, was the next Roman painter of note. He lived in the sixth age of the republic, and was much esteemed by the younger Scipio Africanus and by his countrymen generally, as an excellent tragic poet as well as an artist. At this period the Romans certainly had no love of painting; and it is therefore probable that the fame he procured, ostensibly by his art, was rather dependent upon accidental circumstances; which is the more certain from the fact, that no other distinguished artist lived till the reign of Vespasian, whose pictures at Verona were, according to Pliny, very beautiful.

Antistius Labeo was a great lover of the art, and used the pencil for his amusement; but he was laughed at by his contemporaries as having adopted an employment far below his rank and dignity. The contempt with which

painting was treated was in some degree removed by the circumstance of one Pedius, a young gentleman of high birth, but born dumb, being brought up to the profession, by the advice of Messala, the orator. In 489 U. C., Hiero was defeated in Sicily, and Valerius Messala, who was consul with Crassus, exposed a painting of the battle for public examination. This did more than any previous event to draw the attention of the Romans to the art; for they learned that heroic deeds might be perpetuated by the pencil, and that painting might be employed as a fitting gratification to their national propensities. Thus we find at later periods, that L. Scipio exhibited a painting of his victory in Asia; and the same method of seeking popularity was adopted by Hostilius Mancinus.

The use of the art in scenic representations at last caught the attention, and engaged the talents of the proud and enterprising Romans. This was first done in 633 U. C., at the public entertainments given by Claudius, "in which all the rare pieces of nature or art that he could collect, were displayed to public view, and among other curious pieces of workmanship the famous Cupid of Praxiteles. Certain buildings on this occasion were painted with so much dexterity that the birds are said to have been deceived as much as they had been formerly by some paintings of Zeuxis, and to have perched upon the illusive tiles."

From this period the art grew among the people, and especially when foreign productions, which were of a higher order, were introduced. The period of its glory was when it had the encouraging approval and high encomiums of Cicero, Varro, Atticus, and the other mighty men from whom Rome herself obtained her brightest wreath of glory. It was long after Rome had become a great nation that the art met with public approval, not to say public encouragement; but no sooner was it known as a worthy pursuit for a great nation than it rose to excellence, so that the painters were ranked with architects, sculptors, orators, and poets. Under the reigns

of Vespasian, Titus, Trajan, and the Antonines it flourished, but it was destined to sink, as rapidly as it arose, into utter neglect.

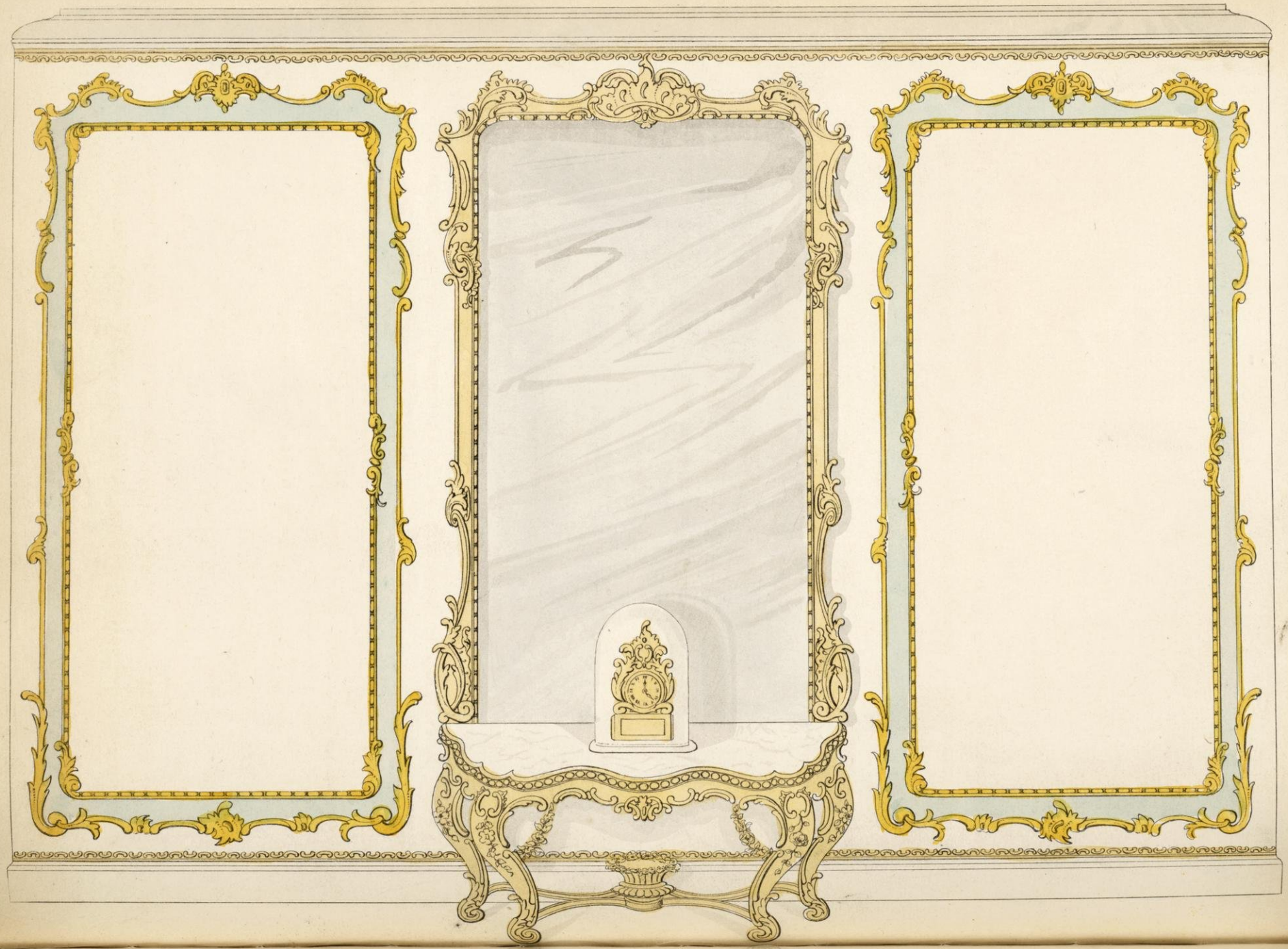
Plate XXI.

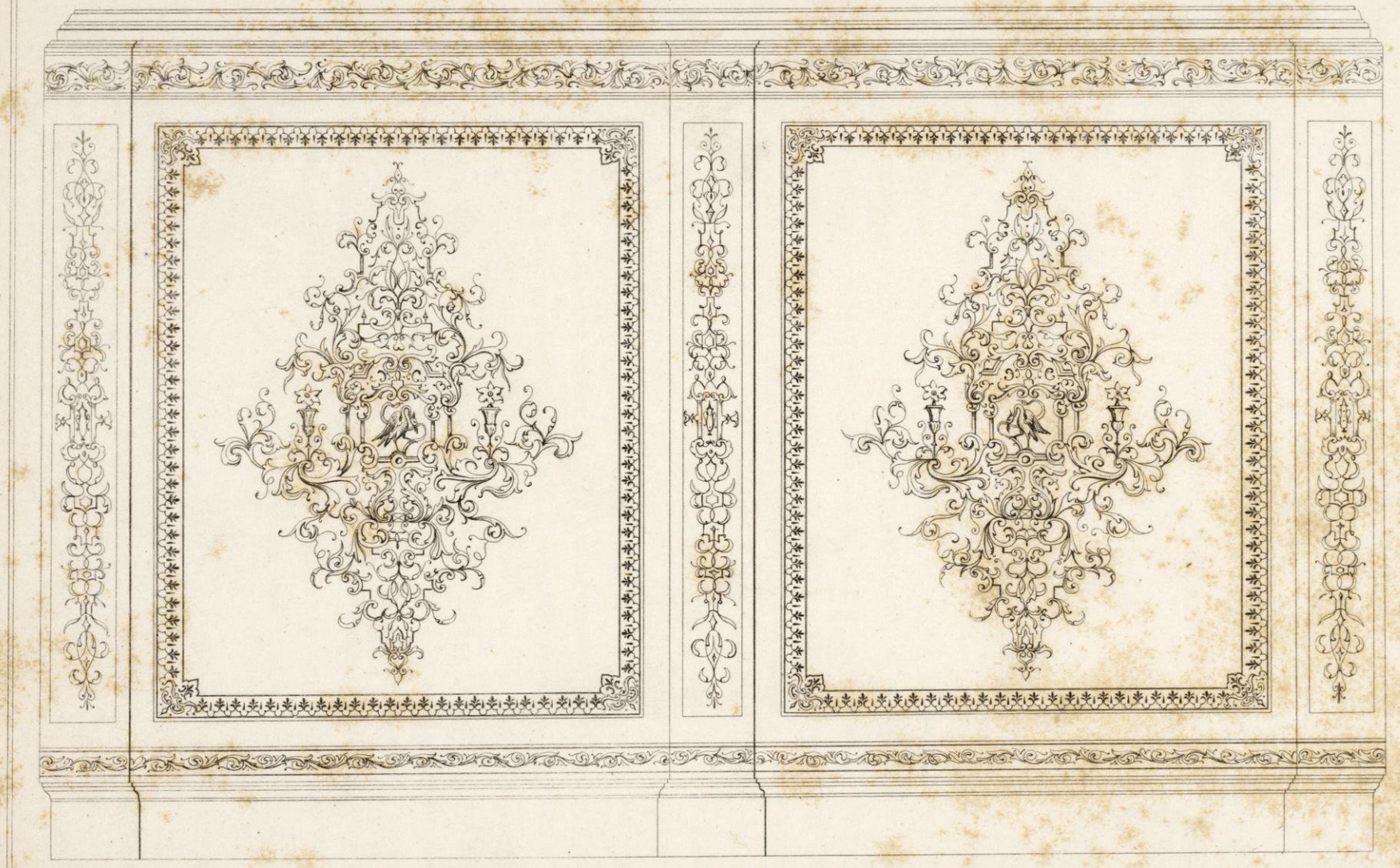
Plate XXI. is an elevation of the side of an apartment in the Louis Quatorze style. The panels are enriched by the introduction of an inner moulding; and in all cases where the expense is not an object of great importance, this is desirable, for in all decorations a repetition of line adds greatly to the effect. The console-table and glass should be opposite to the chimney-piece. The slab should be of the same marble as the chimney-piece, the table itself being gilded, and the edges picked out with white.

Plate XXII.

This design is an elevation of a room in the style of the Renaissance, or François Premier. In Paris this elaborate style is now fashionable. It is evidently founded on the Arabesque, and was introduced into France by François Premier, from whom it derives its name.

The design we have presented to our readers may be executed in plain tints, or in relief, or in all the varied colours of the Arabesque. Many of the paper-hangings recently manufactured in Paris are in this style, and in the same manner our own design might be prepared. In another part of this work a description will be given of the style, and its peculiarities will be pointed out.





The discovery and investigation of the ruins of Pompeii have added so greatly to our knowledge of Roman decoration, that a slight sketch of the history of the place will not, it is hoped, be either uninteresting or without instruction to the reader.

The Roman historians and other authors who flourished previous to the period of that dreadful catastrophe which destroyed a large portion of Campania, have made frequent mention of Pompeii and the surrounding country. Tacitus especially, in his Annals of the reign of Tiberius, informs us of the circumstances which attended a violent earthquake in Campania, and nearly destroyed the city of Pompeii. Some time after this, and before the ruin and devastation which had been produced could have been repaired, this devoted city and the surrounding country were much injured by a violent storm which, according to Tacitus, drove the inhabitants from their houses, tore up the trees by their roots, and completely laid waste the surrounding country. Such was the extent of this calamity, that Tiberius, on whom the sight of common-place scenes of distress had no weight, and who was seldom prompted by the kindly sympathies of human nature, sought to allay the disquietude of the inhabitants, who had lost all their property, by a grant of money from the royal treasury. It was soon after this, that Tiberius retired from the busy scenes of the capital to the district of Campania, disgusted by the mercenary adulation of his favourites and friends, and not without some fear that the sanguinary spirit which he had by his conduct cultivated among the people, might be the ultimate cause of his own destruction. Not satisfied of his personal security, even at a distance from Rome, so long as he remained on the continent, he at last removed from Naples to the island of Capræ, attended by a numerous train of Greek artists, as well as astrologers and soldiers.

For about eleven years Tiberius resided upon the island of Capræ; and to this circumstance may be traced the causes which gave birth to the display

of a correct and refined taste in the decorations of Pompeii. From the situation of the city we know that it was a place through which the messengers to and from the emperor and the senate were constantly passing, and it must therefore have had a ready communication with Rome itself, and a means of acquiring the most recent information on all matters of news, general knowledge, and fashion. It is also worthy of remark, that although Tiberius lived at Capræ in a most secluded manner, permitting no one to land on the island without his permission, and excluding from his presence all persons but his servants and his favourite Sejanus, the very presence of the emperor must have caused a great influx of courtiers and men of rank to this part of the continent. This can scarcely have happened without producing a corresponding degree of refinement in the manners of the inhabitants of Pompeii, who were probably, from this and other causes, only inferior to the citizens of Rome, in all that constituted the luxury and splendour of a courtly, we cannot say a social, state of intercourse.

It is not improbable that after Pompeii had been much injured by an earthquake, an event most unexpected, and one by which all the inhabitants were deprived of the shelter of their homes, a great concourse of mechanics, builders, and artists from Rome and other places, sought employment in this city, where their labour would be required for many years. This supposition, probable in itself, is strengthened by the recollection that the absence of the emperor from Rome must have caused a dearth of employment among the artists, architects, and builders of the capital.

To these circumstances, which may at first appear altogether unconnected with the state of the arts in Pompeii, we are disposed to trace that development of taste and talent, so remarkable in the ruins, and so unexpected in a city far distant from the capital, and with no very evident means of communication. We do not therefore believe with a modern author, that the decorations were executed by the common house-painter, but by artists of

superior talents, and probably well known in Rome as among the most eminent in their profession. These works were in progress when the city was finally destroyed by an eruption of Vesuvius, in the year 79 of the Christian era. By the same awful catastrophe, Herculaneum and Fabia were overwhelmed, and the country for miles round was desolated. It was at this time that the elder Pliny lost his life in an attempt to succour his distressed countrymen.

The town of Pompeii being situated on an eminence, was not entirely buried by the eruption of pumice and lava, so that some parts of the ruin must have been always visible. But it was not so with Herculaneum, for over its streets the melted masses of lava had flown, and upon the house-tops the showers of stone and sand had fallen. All knowledge of the situation of this city was therefore, in the subsequent dark ages, lost, and men residing on the same spot almost esteemed the existence of the city, and the event which overthrew it, as the fabulous record of a former age. About the year 1684, however, some unusual circumstances attracted the attention of those who cultivated the soil immediately above Herculaneum, and in sinking a well a large quantity of marble and some antique bronzes were found. From this period excavations were constantly going on, and numerous statues of bronze and brass were from time to time dug up; but it was not till the year 1746, that any attempt was made to uncover Pompeii, and to gain a sight of the Roman city as it stood at the very moment of the eruption before the close of the first century of the Christian era. The small quantity of earth to be removed from Pompeii compared with the depth of that which covers Herculaneum, has given great facilities to the excavator, and has enabled him to restore completely the domestic buildings, and even the household utensils. Thus, by a great convulsion of nature, which happened nearly eighteen hundred years ago, we are, with but little labour, introduced into a Roman city in the same state as when it was abandoned by its inhabitants. Not only are the masses of buildings preserved, but the deco-

rations of the several apartments are almost uninjured; and even the articles of use and ornament remain in the places where they were left by their owners. So favourable an opportunity of correcting the opinions that had been formed of Roman domestic architecture could scarcely have been believed possible; nor is it to be anticipated that time will ever again be so long delayed in his work of change and destruction by one of the most awful and almost instantaneous agents of ruin.

Plate XXIII.

The design in this Plate is the elevation of a room in the Elizabethan style. The work should be executed in wainscot; or, if this should be found too expensive, the lower parts may be carved, and the other portions of the design finished in plaster, and grained in imitation of the wood. The bay-window introduced in this design can scarcely be called one of the characteristics of the style, but is peculiarly appropriate. The panels between the piers may be filled with looking-glass.

Plate XXIV.

DETAILS.

Figure 1. Is an enlarged elevation of the cornice and entablature.

Figure 2. Is the profile of the bracket on the facia.

Figure 3. Is the capital of the pilaster.

Figure 4. Is the band between the two panels of the pilaster.

Figure 5. Is the base of the pilaster.

Figures 6 and 7. Are enlarged views of the ornaments introduced into the panels of the pilasters.

Figure 8. Is the spandril of the arch between the pilasters.

FIG.I.

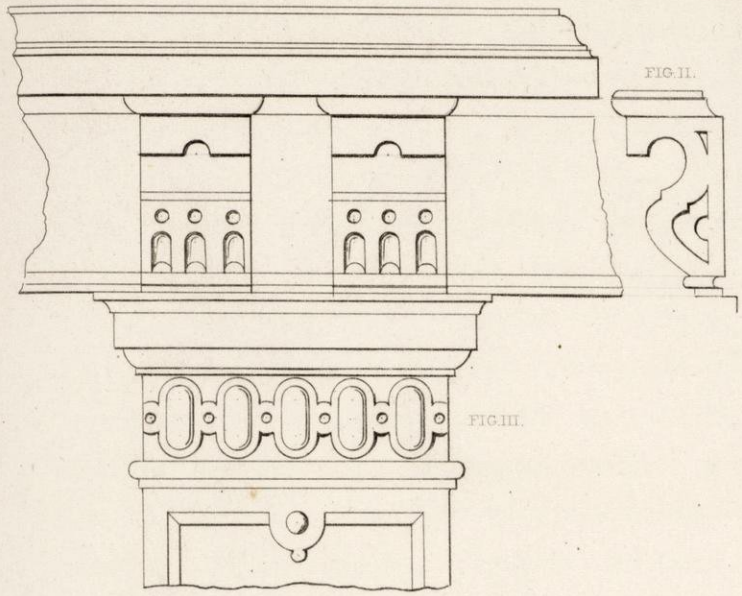


FIG.II.

FIG.III.

FIG.IV.

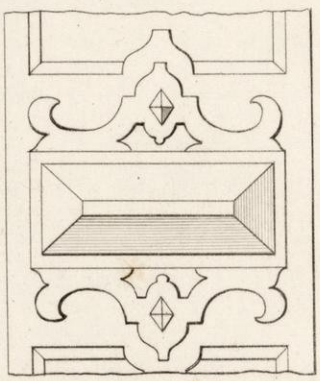


FIG.V.

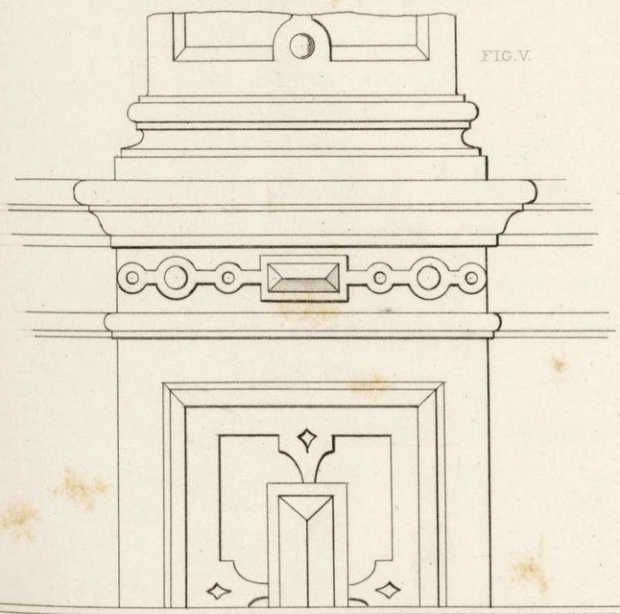
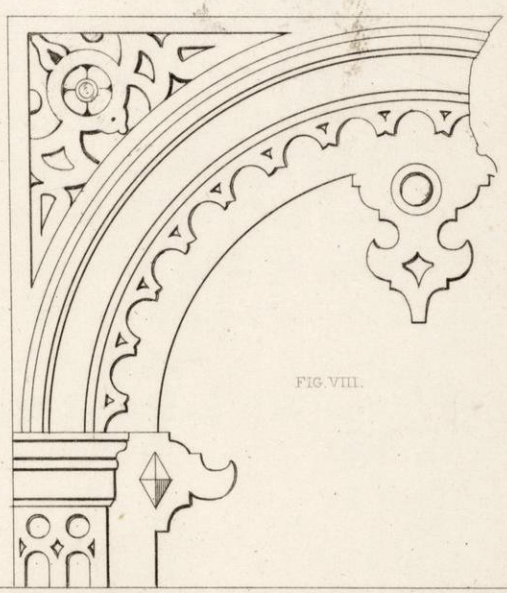


FIG.VI.

FIG.VII.

FIG.VIII.



RED BY ARROWSMITH.

LONDON: THOMAS KELLY, 1840

Having briefly traced the history of Pompeii, we may now endeavour to describe the style of decoration, and the manner in which it was performed, and to give such general information as may appear sufficiently connected with our subject.

In the decoration of their dwellings the inhabitants of Pompeii were accustomed to colour the walls before the plaster was dry. After having applied a sufficiently thick coat of plaster, probably in nearly the same manner as in the present day, a thin but well-wrought body of fine stuff was applied to the rough surface, until a perfectly level, smooth, and even polished face was obtained, and one nearly as hard as marble. While this last coat was still wet, the colours were applied, by which means, according to Vitruvius, they were so completely combined with the substance of the plaster, as to retain their freshness and tone to a great age. The smallest apartments in Pompeii were finished in this stucco, and painted in an endless variety of colours. The sides of the rooms were usually divided into compartments, simply tinted with a light ground, and surrounded by a border. The interior of the panel was embellished with a subject, sometimes a single figure, and sometimes historical groups; but in all instances executed with good taste and much boldness of design.

When the ruins were first opened by the king of Naples, a vast variety of domestic and other instruments were found, the greater number of which were deposited in the Museum at Portici. In the same place may also be examined, locks, keys, bolts, door-handles, and other articles required in the completion and decoration of dwelling-houses. The lock-work is said to be very inferior in point of execution, but all the decorative parts are in a high style of art, and the same remark is true of all instruments capable of enrichment. It may also be observed, that the carpentry at Pompeii, so far as can be ascertained from the specimens which remain, was simple in its construction, and without ornament, the architects evidently trusting more to the

arts of drawing and colouring, than any other sources of decoration for the effects they intended to produce. Not a single wooden door has been preserved, all the wood-work has been destroyed, and it is merely from an examination of the charcoal, that the antiquary is able to ascertain that fir was commonly used. In the place of marble, a fine stucco was employed, and upon the walls thus prepared, are found the paintings and bas-reliefs by which we judge of the state of art at the period of their execution.

In every attempt to estimate the state of the art of painting among the ancient Romans, we should bear in mind that the number and beauty of the Grecian paintings prevented the encouragement of native talent, even when the value of the art had been acknowledged; and that all the specimens which have reached our own day, are but ornamental house decorations. The moveable pictures of the Grecian and Roman pencil, which must have been, particularly the former, very numerous, are lost, and we have not the slightest hope that the vestige of any one will ever be discovered. We may have some idea of the extensive importation of Grecian pictures, from the fact that Paulus Æmilius, in his triumph, was attended by two hundred and fifty chariots filled with pictures and statues. The Romans, as soon as they attained any love of painting, were conscious of the superiority of the Greek masters, and as so large a supply of fine paintings could be obtained from Greece, and its colonies in Sicily, there was but little encouragement for native talent. Grecian artists of various capabilities were also constantly employed, so that it is difficult to determine which productions of art may be properly attributed to the Roman artist. It is indeed almost impossible with such materials as have existed to the present day, to form an accurate estimate of the art of painting among the Romans, but we do know that they possessed great powers of invention, a wonderful capability of design, and a skill in colouring which no modern artist can deny.

We have already spoken of the paintings at Pompeii, which would be alone a sufficient recompense for the labour and cost of excavation, and we will now

close our observations by a few remarks on the mosaics, which were by no means unimportant decorations. The art of working in mosaics has been long known, and is practised with effect even in the present day, but the enormous cost is a great objection, and prevents its adoption so frequently as might otherwise be desirable. Some of the best pictures from the Italian masters, have been thus recently reproduced in the Vatican, by modern workmen. The modern specimens of this art are, however, few in number, but in ancient times, even in Pompeii, they were common decorations used in the residences of persons of moderate fortune. Some few are found among the Roman remains in this country. The Roman villa at Northleigh in Oxfordshire, abounds in these beautiful pavements, and one, probably belonging to a bath, was not long since discovered in the space enclosed by the cloisters of Lincoln Cathedral. Many of the mosaic pavements at Pompeii, are in fact pictures of great beauty and spirit. In the central compartment of the tablinum in the house of the tragic poet, is represented the Choragus or Master of the Chorus, teaching the actors. It is composed of pieces of coloured glass, and is said to be one of the most beautiful specimens yet discovered. In the Villa of Cicero, without the walls, was found a wonderful mosaic, representing four masked figures playing on different instruments. This also is composed of glass elegantly wrought, and bears the name of the artist, " Dioscorides of Samos, wrought this."

A still more wonderful specimen of mosaic was found a few years since. In it, according to the description of Professor Quaranta, are represented a large war chariot, twelve horses, and twenty-two persons, more than half the natural size. " It is impossible to describe the consummate skill with which so many figures are arranged and grouped in this confined space, or the truth and correctness of the drawing, the distribution of light and shade, the effect of the colours, and scrupulous attention to the minutest accessories." For further particulars concerning these and other works of art employed in decoration, and found at Pompeii, we must refer the reader to the numerous volumes, English and continental, which have been published on the subject.

Plate XXV.

This plate is a design for the side of a library in the Elizabethan style. It will be desirable, if expense be not an objection, to use wainscot in the execution of the work, or the old oak carvings may be imitated in deal, which, when stained and waxed, will have a handsome appearance. If the ornaments in the upper part of the design be carved in separate blocks, they may be easily fixed afterwards, and that plan will facilitate the execution of the work. The Elizabethan style admits of a great variety and strength of colouring, but in the design here presented to the reader, it will be desirable to confine the colour to that of the wainscot, as any decoration which approaches in the slightest degree to gaudiness, is unfit for a library.

Plate XXVI.

DETAILS.

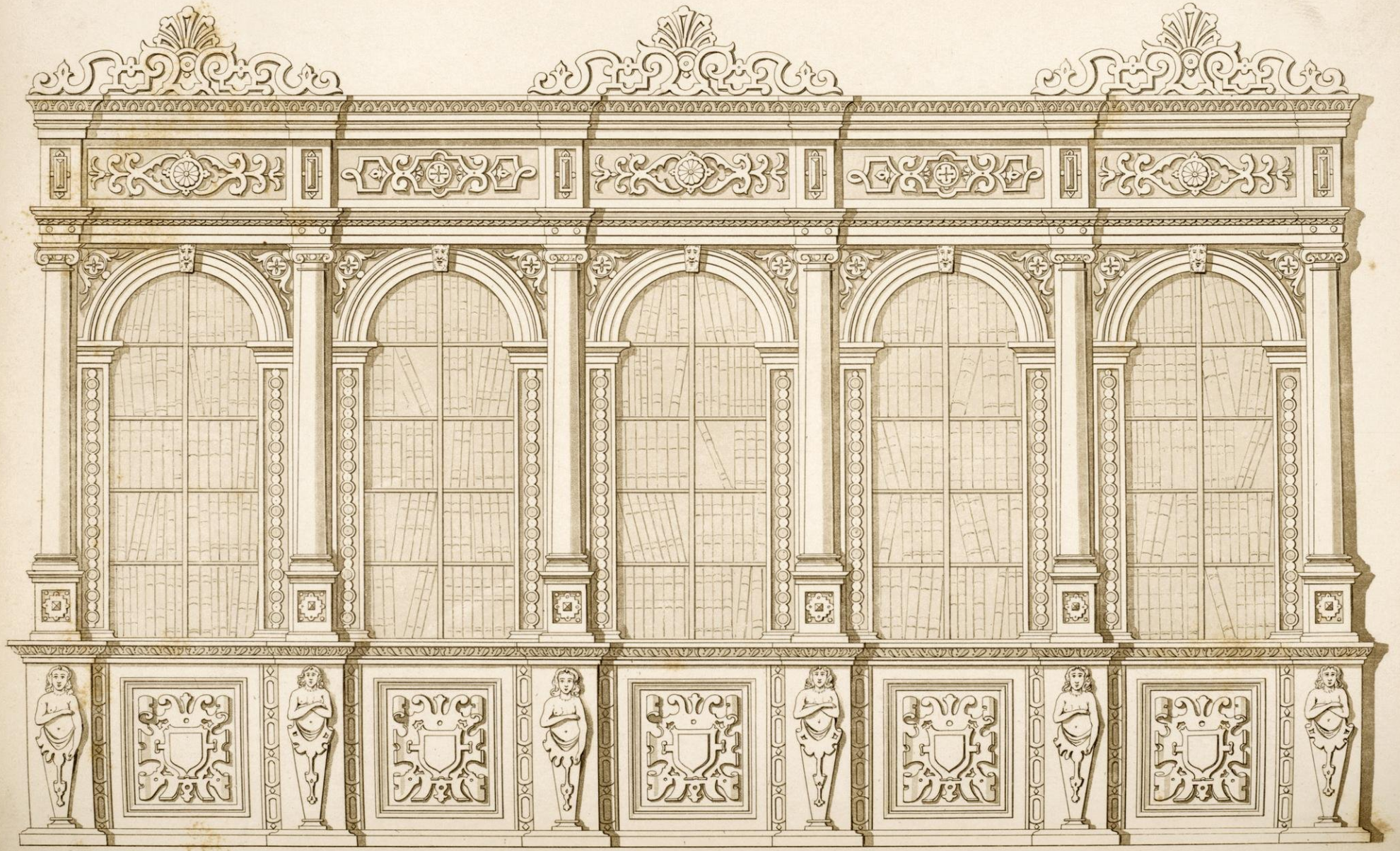
Figure 1. Is an enlarged view of the upper half of the pillar, archivolt, spandril, frieze, architrave, and cornice of the design, represented in Plate XXV.

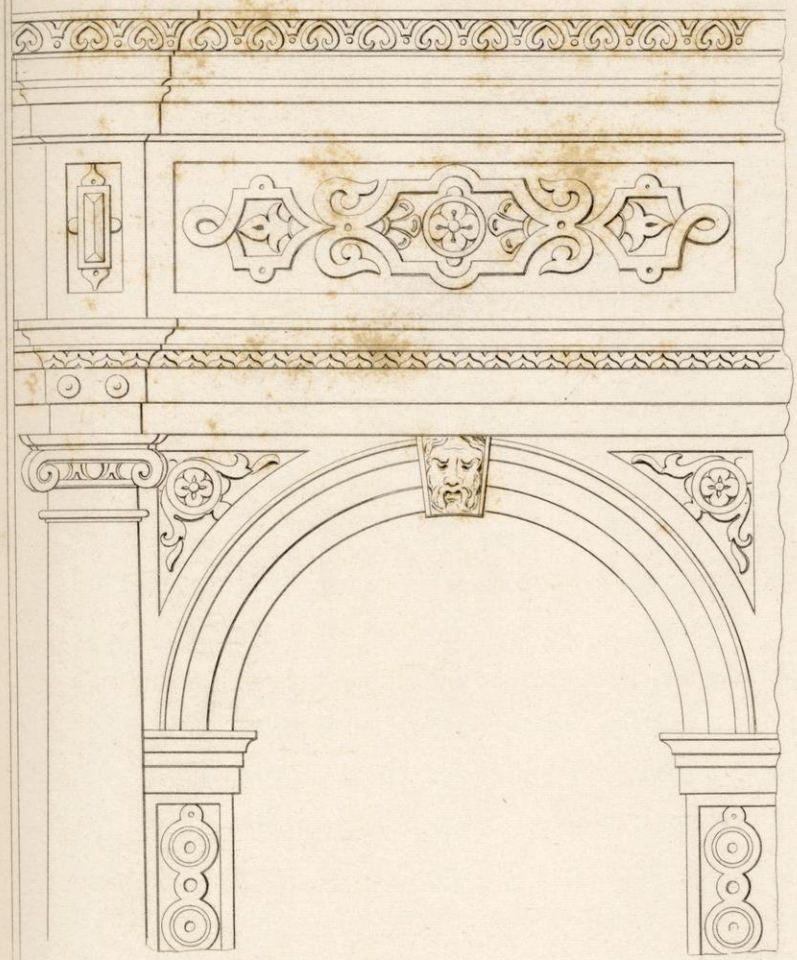
Figure 2. Is an enlarged view of one half of the pediment ornament.

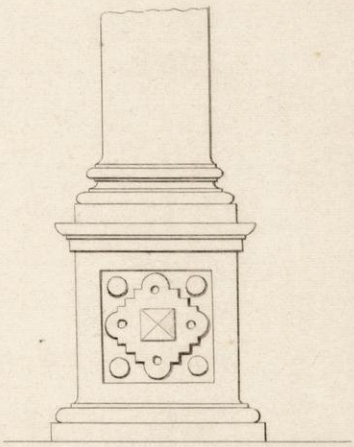
Figure 3. Is the base and pedestal of the columns to a large scale.

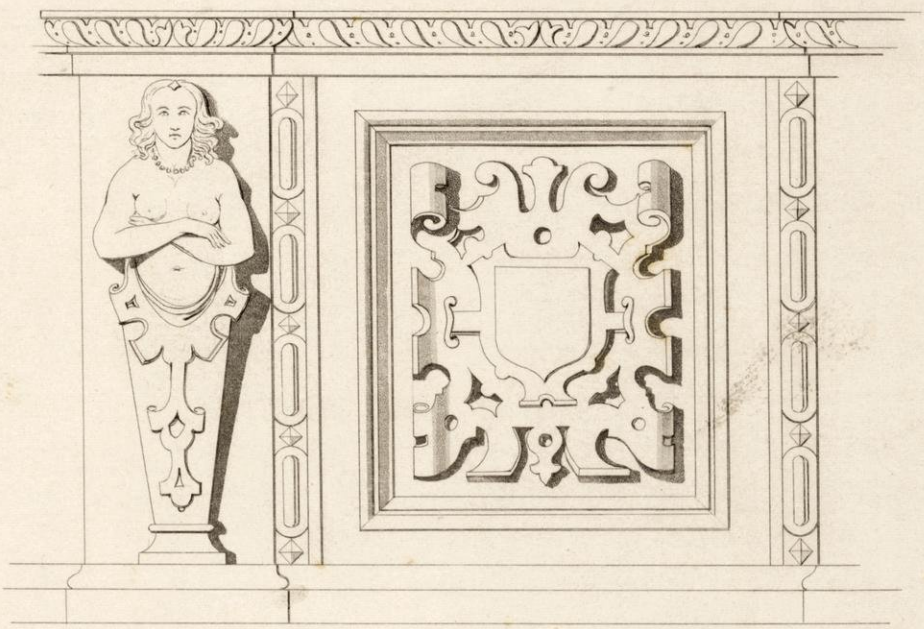
Figure 4. Is an enlarged view of one of the panels and ornaments to the lower part of the design.

These details are introduced, not merely to enable the workman to execute the design to which they refer, but also to assist others in preparing modifications of our design, which may be easily so altered as to appear altogether different, the leading characters being preserved. The student will find this a useful exercise.









DESIGNED BY ARROWSMITH. LONDON, THOMAS KELLY, 1840.

The distribution and increase of knowledge among a people, are much more dependent on the liberty and enterprise of the community, than is generally supposed. The fine arts in particular have their rise and fall, which are generally rapid, with the progress and decline of empires. This was especially the case in the Roman states, for never was there a people who had been distinguished for ages by the extent of their learning, that so quickly lapsed into the grossest ignorance.

The establishment of the Christian religion by the Emperor Constantine, gave a new direction to the decorative talent of the people, who had been before employed in adorning heathen temples and buildings appropriated to profane purposes. Constantinople, which had been made the capital of the empire, and the residence of the emperor, became the centre of all intellectual power, and the resort of those who were still striving to support the declining arts. New habits and opinions had been enforced upon the people, and churches had taken the places of the ancient temples. The effect of Christian manners upon the architecture, and consequently upon the decorative styles of the period, was greater than we can even imagine in the present day. The temples and statues which had so long been the admiration of all civilized men, were destroyed to furnish materials for the erection of Christian churches and baptisteries, which in all the requirements of art were as inferior to the noble structures from the materials of which they were formed, as their uses were holy, and beneficial to mankind.

The Constantinopolitan architecture was chiefly distinguished from the Roman by the peculiar form of the arch and column, as well as an entire want of all that taste and careful regard to proportion which rendered the classical style so pleasing. The clumsy and distorted construction of the column, marked the rapid decline of art in the interval between the reign of the Cæsars and of Constantine. The capitals were carved in imitation of those which distinguished the Corinthian, Composite, and other styles, but

all the projection of surface and variety of outline which gave boldness, elegance, and a charming propriety to the Grecian orders, were omitted, and the new capitals mounted on round shafts, had no other effect than would be produced by rough blocks rudely adorned with foliage and basket work. The form of the arch was still more altered. In all previous examples it had been made semicircular, the terminations of the curve resting on the supporting columns. The necessity of an arch which might be varied to suit the height of the column that was to be employed, was probably more felt at this than at any former period. The semicircular arch, which of course required a correspondent regularity in all the proportions of the column, was therefore superseded by the introduction of arches whose abutments were lengthened at pleasure to suit the column that was to be introduced. Some of these arches described a large, and others a small segment, while the imposts also from the opposite sides were made to curve towards each other in a form something resembling that of a horse-shoe. Another and still more singular change was effected by the introduction of pointed arches, somewhat similar to those afterwards employed in Gothic architecture. In the churches of the period, this arch may be seen intermixed with the round arch both at Constantinople and at Venice.

The church of St. Mark in Venice, which was commenced about the year 960 of the Christian era, is one of the most interesting structures of the period, and its interior demands for a moment our attention, as the best illustration that can be given of the prevailing taste in decorations. Greek artists were employed in the preparation of the most costly marbles and the richest mosaics, the central parts of which consisted of large compartments of serpentine and porphyry, surrounded by borders inlaid with precious marbles in panels of the same material, but of a pure white. The altar, the bishop's throne, the screens, and other parts of the early Christian sanctuary, were thus decorated; and in those smaller members of the design, such as the shafts of columns, in which it was impossible to introduce the compartments of serpentine and porphyry, narrow ribbons of purple and gold were inserted.

The invention and frequent use of the horse-shoe arch, must be considered a new era in the history of architecture and internal decorations, for it was the parent of many styles; and we believe in the opinion of all persons, gave birth to the Moorish in Spain, of which the Alhambra is a fine specimen, whatever doubt there may be of its having suggested some other architectural forms.

The introduction of the Christian religion in England, was the means of producing a love of architecture among the inhabitants, although the practice of the art was long confined to the ecclesiastics, by whom it was only applied to the erection of religious edifices. The Roman missionaries who were sent to teach the British the principles of the Christian faith, were attended by builders, who, with themselves, directed the construction of the churches which they induced their converts to erect. All the early English historians inform us that the first churches were built in the Roman style, the oldest specimen of which, still extant in this country, is St. Ethelbert's tower at Canterbury. The style has been called by English authors, Saxon, but continental architects who have traced with much care the causes of its prevalence for a period, over all Europe, have called it the Lombard. The characteristics of the style are round-headed arches, decorated with the zig-zag, chevron, and similar mouldings, with rude imitations of Roman columns, for the capitals of which, scroll and basket-work, and animal and vegetable forms, were sometimes introduced. The windows are in general narrow in proportion to their height, and are frequently little more than slits or loop-holes. These windows were either single or in pairs, in the latter case separated by a column: when three were introduced together, the central one was made to rise higher than those on either side.

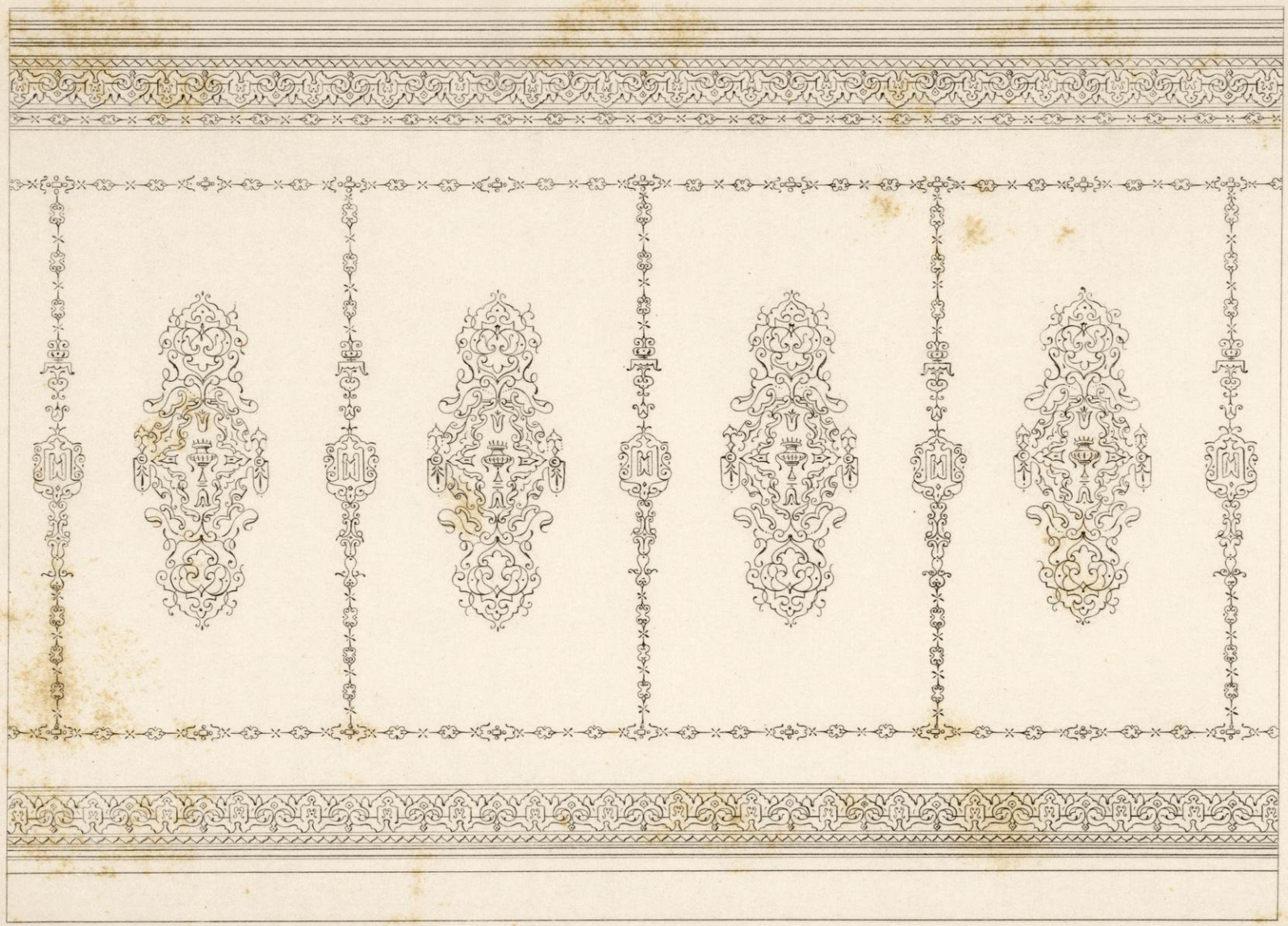
Such was the state of decorative architecture after the decline of the Roman power, and previous to the establishment of Gothic architecture, to which our attention will be next directed.

Plate XXVII.

In this plate we have given a design for a ceiling well adapted for a room decorated in the Louis Quinze style, such as that represented in Plate XVII. This will be found an elegant decoration to a drawing-room of small dimensions. In colour it must have a correspondence with the walls, and would have a chaste and beautiful appearance if picked out in tints and gold.

Plate XXVIII.

Is a design for a room in the style of François Premier, a mode of decoration which is in the present day exceedingly fashionable. The elegant ornaments of this style are manufactured in Paris, and a great variety of patterns may be obtained. They are commonly finished in blue and silver, shaded with morone; and nothing can surpass the elegant and even sumptuous appearance of these decorations, from the union of a rich colouring and a chaste relief.



DESIGNED BY ARROWSMITH. LONDON, THOMAS KELLY, 1840.

The period which next demands our attention, in reference to the art of decoration, is that which has been emphatically called the dark ages. It has been often remarked, that there is so close a connexion between the progress of literature and the fine arts, that the one cannot be retarded in its course, without producing a great effect upon the other. So far as we are guided by the history of painting, it must be admitted that the remark is absolutely true, and no exception can be found; but it must be at the same time observed, that at one period, when literature was at its lowest ebb, when the world was overshadowed by superstition, crime, oppression, and cruelty, as the offspring of ignorance, buildings of extraordinary character and merit were raised both in this country and in others, which are to the present moment, the admiration of every man who pretends to the possession of taste. The decorations of this period, however, were of a far different character and style to those we have already mentioned; for rich, elaborate, and truly grotesque carvings were introduced to produce a majestic and solemn effect, instead of the elegant but more formal ornaments which marked the classical styles.

To trace the causes of decline in national intellectual power, and a pure taste for works of art, is by no means a difficult task. In most instances we can determine the time when, and the circumstances by which, the weeds that have cumbered the fertile field, were sown, and can trace their rank growth till they took complete possession of the soil. But if on the other hand we attempt to discover by what fortuitous circumstances the desire for knowledge and the appreciation of lovely form and chaste harmonious colours have been disseminated among a people, innumerable obstacles will be presented, to prevent our arrival at any accurate conclusion. Sometimes the public mind has been prepared by a concurrence of events; sometimes ambition and love of gaudy show have been the active causes; but most frequently the energy and almost omnipotent power of an individual mind of mighty grasp, has produced the revolution, so that the first public efforts

of that mind have been more strongly marked upon the history of his country or species, than the rise of kings, the policy of statesmen, or the fortune of conflicts.

Authors have stated, that a time of peace is favourable to the improvement of the arts, and that they fall into disrepute during periods of conflict and public disquietude. This may be true as a general rule; but it was not under such circumstances that the arts revived after a sleep of some centuries. At the close of the fifteenth century, Italy was enjoying a tranquillity, and consequently a degree of ease and luxury, such as it had not experienced since the days of Augustus. A mild and paternal government had given an impetus to trade, and greatly improved the condition of agriculture; but the art of painting made no corresponding progress. When half a century had passed, the scene was changed. Italy became the seat of war, devastating, cruel war, the field on which Charles and Francis the First alternately won and lost; the kingdom was shaken to its very centre, by internal disquietude and public commotion; but at this inauspicious period, Michael Angelo lived. At one moment we may imagine him to be constructing the defences of Florence, his native city, and fighting at her walls; but at another, producing those splendid works, which have immortalised his name, and which not only restored ancient art, but also created a style before altogether unknown. Peace may be favourable to the growth of talent and the extension of knowledge, but it is in the moment of popular, national, or continental excitement, that genius bursts forth; and (like the meteor which flashes but for a moment, yet traces on the face of nature the evidence of its existence), astonishes and confuses the beholder, leaving records of its power which man cannot imitate, which time cannot efface.

The encouragement of the rich and powerful is also thought necessary for the growth of art, and this is true in regard to a certain grade of art, but not in its application to art itself. Genius, which is but the personification

of a faculty or power, is not dependent on the will of monarchs, or the smiles of nobles. True art is a plant which will flourish in any clime; it will bear the frosts of winter, as well as the scorching heats of summer; it chooses its own shelter from the winds it most fears, and flourishes best in the quiet and repose of nature, but often dies unadmired and unknown.

From the time of Augustus and his immediate successors, the arts fell in public estimation, and not even a succession of virtuous princes, and apparently favourable circumstances, could arrest their decline. In the year 537 of the Christian era, the Goths attacked Rome. They have the unenviable character of barbarous destroyers of the very relics of art; but if they extinguished the flame of knowledge and art, it was burning so dimly, that the attentive observer would have been before unconscious of its light. It is true that these northern warriors could find nothing worthy of respect, much less of imitation, in a nation they had conquered; yet they were not altogether insensible to the advantages and pleasures derived from some of the arts, for in the erection and decoration of a palace for the Gothic monarch, architects and sculptors were employed, though we have no knowledge of the engagement of painters.

The iconoclasts, mad with religious bigotry, and in the indulgence of all those evil propensities which spring from it, were active in the destruction of ancient works of art; but in after ages, the progress of architecture, sculpture, and painting, was aided by a similar zeal in the same cause, differently directed. Not long after, the ecclesiastics vied with each other in the decoration of the churches with which they were connected, and before the commencement of the ninth century, the desire for novelty and splendour had introduced the stained glass window.

Plate XXIX.

This is a design for an apartment in the style of Louis Quinze. The ornament in this design is intended to be executed in bas-relief, and may be either partially or entirely finished in gold. In the decorative works of the period, white and gold was by far the most prevalent style of finishing, although solid gilding was occasionally introduced. It would perhaps be better to confine the entirely gilded ornament to the style of Louis Quatorze, and the white and gold decoration, to designs which belong to the period of Louis Quinze.

Plate XXX.

DETAILS.

Figure 1. Is an enlarged view of a portion of the lower stile ornament.

Figure 2. Is a view, to the same scale, of a part of the upper stile ornament.

The next style of decoration which demands our attention is that denominated the Gothic, or according to modern designation, the pointed. The use of the term Gothic, as applied to a peculiar style of architecture, has been productive of much inconvenience; and has, at the same time, caused a misapprehension in the minds of the uninformed, exceedingly injurious. Epithets, however unjustly applied, are incalculably mischievous to the object which they are supposed to designate; and with a knowledge of this fact designing men have frequently, without any apparent violence, undermined the very foundations of truth, and have dressed falsehood in colours which have made it fascinating. To give instances of this is as unnecessary for the man of observation and reading, as the detail would be unfitted for our pages. We do not assert that the word Gothic was applied with any intention to throw a reproach upon a peculiar style of decorative architecture, or to prevent investigation; although it seems to us probable, that such motives may have influenced those who gave authority to the use of that term. So extensively, however, is the word employed, and so deeply has the prejudice entered the public mind, that it has required the united efforts of the masters of architecture for many years to shake the false and mistaken notions which had been built upon a word. Nor is it, even now, a useless task to insist upon the excellence and propriety of that style.

It is always difficult to understand what is meant by Gothic architecture; for there are so many varieties of the beautiful style of which it is the misnomer, that no real meaning is conveyed to the mind of the man who uses it, beyond the mere circumstance of the introduction of pointed arches. It is true that a general designation is at all times useful, when it can be appropriately used to combine a variety of objects having a similarity of form or character; but when that designation is one of reproach, and is indifferently applied to all the grades between extremes, it is unjustly and injuriously employed. There are varieties of Gothic architecture which even the lovers of the art consider bald and unsightly, and only interesting as antiquarian

remains, exhibiting the progress of thought from a rude and ungraceful style, to one of great luxuriance and beauty. But there are also varieties which so far from being without elegance are characterised by a lightness and freedom of sculpture, a richness of ornament, and a propriety of proportion, suited to please every mind not debased by an inferior sensibility, or permanently distorted by prejudice. However worthy, then, a certain class of buildings having pointed arches may be of the term Gothic, as one of reproach, there are others having the same peculiarity in the form of the arch, which in no degree deserve the same title.

If the term Gothic be applied from a belief that it was originated by the Goths, it is equally improper. The Goths were a people given to war, and lovers of warlike qualities, and it may be asserted, not of valour only, but of cruelty, when exercised to the injury of an enemy. To attribute to them a style of architecture is in the highest degree absurd; for what opportunities had they of inventing new modes of decoration, who spent their lives in making conquests, and in defending what they had gained! We have ventured in a previous page to assert that they did not destroy Roman art, and have stated the historical fact that a palace was built for the Gothic monarch; but it may be well doubted whether either Gothic architects or builders were employed. But even if the Goths had been the first to employ the pointed arch, we are at a loss to understand with what propriety their names can be attached to the most splendid specimens of embodied art, if we may be permitted the use of the phrase in reference to nearly all the most magnificent buildings in Europe.

These remarks will not, it is hoped, be thought out of place, or without a use, when it is remembered that the object of this volume is to instruct, which can only be done by divesting the mind of prejudice, and by fitting it for the investigation of evidence, and the reception of truth. To many of our readers the effort we have made may appear useless in the present day, and they

from their ready assent to our arguments, may be inclined to the belief, that all men are of the same opinion; but we are well assured there are men who profess a love of art, and entertain a theory opposed to that we have advocated; and still more who believe that the pointed architecture is entirely unsuited to domestic purposes. That there are some varieties of the style which require a greater space and a more lofty extension than can be obtained in the construction of dwelling houses, we readily admit; but there are modifications of the style which have been so applied as to retain all the leading characters, and to secure the comfort and convenience necessary in private edifices.

The origin of the pointed arch we will not pretend to discuss, much less to investigate the theories proposed by authors. Our aim has been to destroy the prejudice against a style founded upon a name, and to induce a careful investigation of its merits. The several varieties and their application to public, but especially private decoration, will be explained in succeeding pages. In every country in which the style has been practised, we find peculiarities of composition and ornament, but it is to the specimens in our own country that we shall chiefly refer. Nor will it be difficult to form such a general subdivision as may enable us to bring before the reader a not imperfect view of the application of the leading characters of internal decoration.

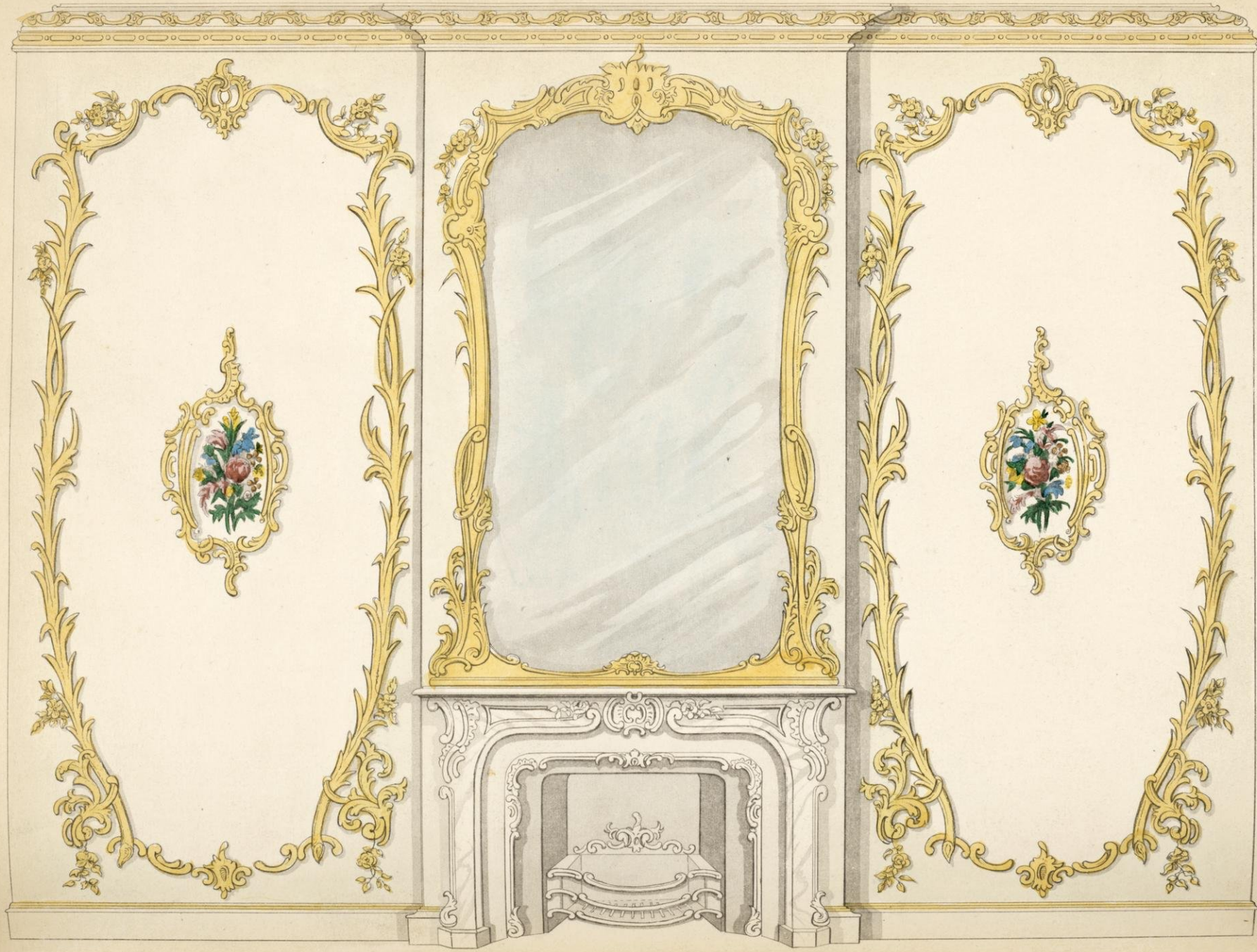
Gothic architecture, as practised in our cathedrals and churches, was never employed in domestic structures, except in those of a monastic character. Unfortunately, the state of society was such, when these religious edifices were built, that the nobles of the land were chiefly employed in defending themselves and their property from the violent encroachments of each other. Security, indeed, was a more important consideration than comfort, so that the dwellings of the barons were castles, and the apartments within them were crowded with retainers, the greater number of whom were entirely employed in defending their lord in his strong-hold, or in accompanying him upon his various warlike expeditions.

Plate XXXI.

This is a design for the side of a room in the Louis Quatorze style. The popularity of this style may be in a great measure traced to the anxiety for French furniture which the wealthy in this country have for some time past evinced. The particular subject of our present design is the palm leaf panel, with the bouquet vignette painted in enamel. The old Sevres china was frequently introduced by the French decorator of the seventeenth century, both in the furniture and in the usual household decoration. In the execution of the design we have presented to our readers, the panel should be made white, the stile and band green. The leaves of the ornament should be arranged in an easy, flowing manner, avoiding all appearance of stiffness, and may be gilt or picked out with tints and gilding at the pleasure of the employer.

Plate XXXII.

Is a design for a ceiling in the Elizabethan style. In the execution of this and similar designs it is of the first importance that it should be accurately laid out. This is, in fact, the most difficult part of the work. The ornament should be finished in gilt, and picked out in contrasted tints.



DESIGNED BY ARROWSMITH.

LONDON: THOMAS KELLY, 1840.

The peculiar and beautiful style of architecture at one time only known as Gothic, is now more commonly called the pointed, a term which is most appropriate, as being in some degree characteristic of the order. The specimens of the style in this country and on the continent are exceedingly numerous, and when compared one with the other, are found to vary greatly in their leading characters. These characters, however, are common to buildings erected about the same period, and a classification of pointed architecture has consequently been founded on the differences. The form of the arch has generally been considered as a distinctive mark of the several styles of pointed architecture, in the same manner as the capitals and proportions of columns are of the Grecian and Roman.

In comparing the classical and pointed styles, the student will not only observe a general want of similarity, but also distinguish at once some remarkable points of difference. In the Greek and Roman architecture all the main lines upon which the eye rests are horizontal; in the Gothic they are perpendicular or vertical. In the former the column is never introduced without an entablature, and in the latter never with one; which arises from the fact that in the classical style arches are not a necessary part of a composition, whereas in the Gothic they form a striking and essential characteristic. In every design, whether of an external elevation, or interior decoration, these distinctive features must be borne in mind, or a bastard composition will be produced, as unsatisfactory, however striking, to the uneducated eye, as ridiculous and unpleasant to the man of taste. As well might we attempt to blend two substances in their nature contrary and repulsive, as to unite the features of the Grecian and Gothic styles. The attempt has been often made, and is, from ignorance, made still; for instances can be found in which noble and elegant works have been absolutely destroyed in effect, by the introduction, even in their proximity, of a different style, producing a sensation in the mind of an educated observer similar to that felt by a musician when his well-attuned ear is struck by a discord of tones.

It is not often that any variety of pointed architecture is introduced in the interior of dwellings by the decorator; but in those instances where it is employed much care is required to maintain the character. It is by no means uncommon to meet with a house having an elevation in the Gothic style, which of course presents in the interior the pointed arch to the window openings, and the common Roman mouldings to the doors, skirtings, and chimney-piece, the walls being covered by a gaudy and vulgar paper. Ridiculous and laughable as these attempts at grandeur may be, they are in the highest degree disgraceful to the architect and decorator. The most common mode of decoration may be made neat, if not elegant, by maintaining its propriety, while an attempt to make it grand or striking, is certain to make it ridiculous.

Although Gothic architecture is rarely introduced in internal decoration, we cannot, in the history we are giving, pass over in silence that lengthened period during which it was almost the only style practised in Europe. It is peculiarly fitted for ecclesiastical purposes, and to them it has been almost entirely confined. In France, Germany, and other countries, splendid specimens of it remain to this day; and it is a singular fact that it seems to have been in almost the same state in all these countries at the same periods.

All architectural writers agree in dividing the pointed architecture into three styles, which arose and were practised at successive periods. The pointed arch and its attendant peculiarities were introduced towards the close of the twelfth century, in the reign of Henry the Second. In the beginning of the fourteenth century, and in the reign of Edward the First, there was an important alteration of character; but this the second period was closed before the termination of the century in which it commenced; for in the reign of Richard the Second a still more remarkable change was made in the general ordonnance of the style. With the third period the Gothic architecture ceased to be practised, and the cinque-cento was introduced. To

the style itself Mr. Rickman gave the name of "English," and the several periods he distinguished by the terms early, decorated, and perpendicular. To all these Mr. Britton objected, and designated the first period or style "the lancet order of pointed architecture," instead of "the early English;" and to the others he gave severally the names of "triangular arched" and "obtuse arched."

Much has been written, not only in England, but also by our continental neighbours, concerning the origin, varieties, and practice of Gothic architecture; and the most profound antiquaries have been engaged in the investigation of the numerous disputed questions to which it has given rise. Much valuable knowledge has been thus collected; but there is still a shadow hanging over many theoretical questions, and all hope of an entire illumination of these dark parts of history is past. Not only is there a singular want of unanimity of opinion among those who attempt to account for the invention and origin of Gothic architecture, but the precise periods when those alterations which when carried out in detail constituted varieties of style, were introduced, have not been determined. Even the uniformity of practice which prevailed among distant nations, is a cause of uncertainty in the speculations of the learned. But, turning from the theoretical to the practical, an abundance of information has been collected, so that the architect of the present day finds no want of assistance either in acquiring the elements of the art, or in designing for structures of any character in the several styles.

Those who designed and superintended the buildings of this country in the middle ages were men of extraordinary talent; and we are, with all the improvements of modern science, often at a loss to imagine by what means they attained so much excellence of style. So accurate were they in all their works as regards convenience, propriety, and elegance, that the modern architect always finds himself most secure when he treads in their steps. Gothic architecture was employed by them for ecclesiastical buildings only;

for they were evidently aware of the difficulty of introducing it with effect in domestic structures. The pointed arch, which is so beautiful in large works, and gives an extraordinary grandeur of effect, is an inconvenience not easily overcome in dwelling-houses, where security is required as well as elegance.

Plate XXXIII.

Is an elevation of the side of an apartment in the rich Arabesque style of the cinque-cento. This class of ornament was first painted by Raffaelle, after the revival of Roman and Greek architecture, and was the constant decorations of the palaces, public buildings, and villas of that period.

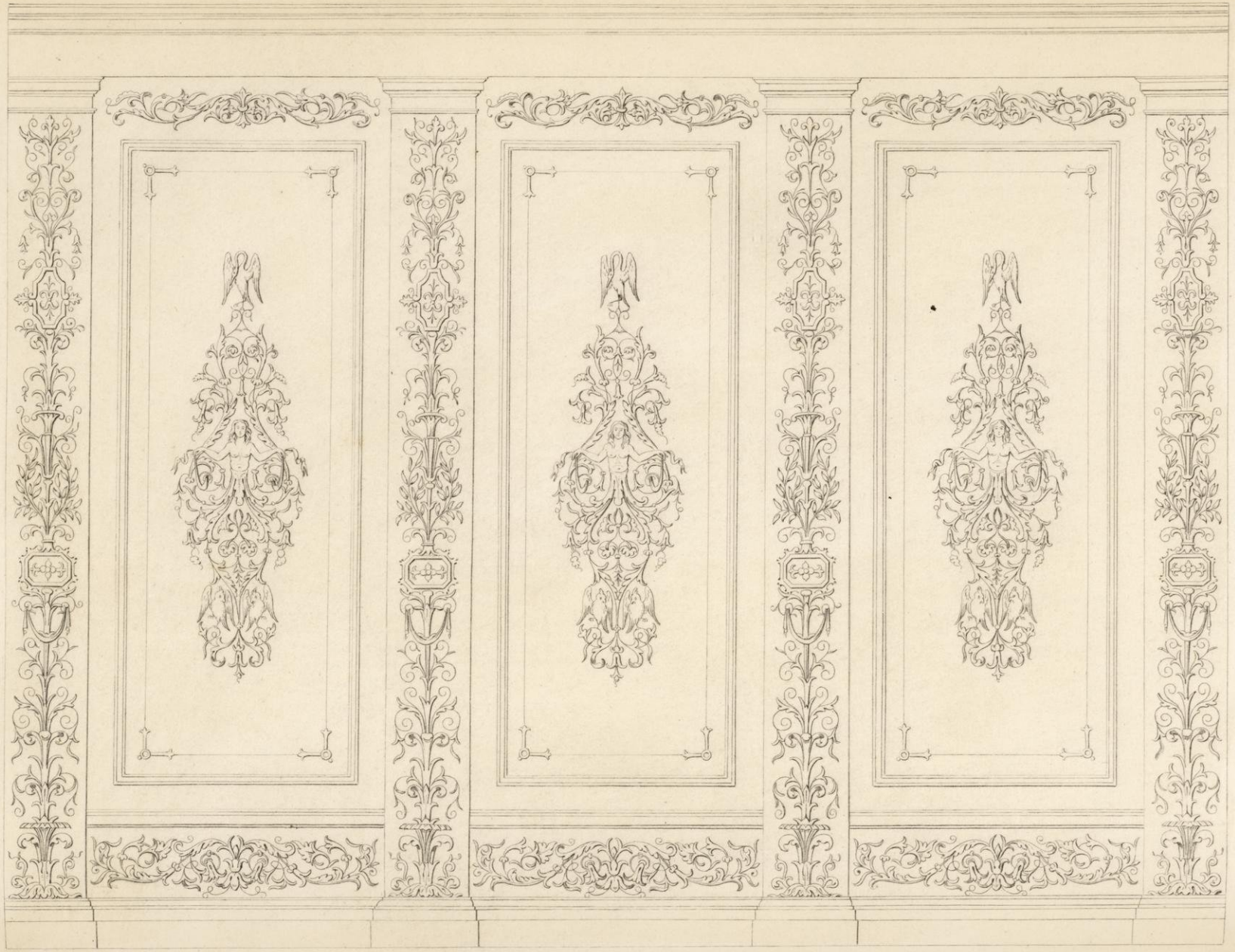
Plate XXXIV.

DETAILS.

Figure 1. Is an enlarged view of half the centre ornament.

Figure 2. Is the base of the pilaster.

Figure 3. Is the upper part of the pilaster.



SIGNED BY ARROWSMITH.

LONDON, THOMAS KELLY, 1840

At the close of the thirteenth century, as already stated, the pointed style of architecture was introduced into the ecclesiastical structures of Europe, superseding the Lombard or Norman, which had previously prevailed in all religious buildings. Among the earliest specimens in France may be mentioned the works of Suger, abbot of St. Denis, who rebuilt the church of his convent about the middle of the twelfth century. Towards the close of the century, and according to the conjectures of authors, in the year 1170, Hilduard, a Benedictine monk, was employed by Foulcher, the abbot of St. Pere, at Chartres, to rebuild the church of his convent; and this structure not only remains in existence, but is also much admired. "The architecture of France," says Mr. Whittington, "underwent a total change in the course of the twelfth century: during this period it exhibited three distinct characters: at the beginning of the century the old Lombard mode was in practice; towards the middle this became mixed with the new fashion of the pointed arch; and before the end, the ancient heavy manner was every where discontinued, and the new airy unmixed Gothic universally adopted."

Salisbury Cathedral is the most perfect specimen of this style in England, having been erected when it had been brought to a state which may be called perfect. This magnificent structure was commenced in the year 1220, and was forty years in building. Beverly Minster is another, and scarcely less perfect example. According to the date affixed by Dr. Milner for the building of the church of St. Cross, near Winchester, it was one of the first erections in the early English style, and was commenced in the beginning of the twelfth century.

In Germany also we find many examples of the early style, not less interesting than those of France and England, and erected about the same period. Among them, as one of the most elegant, must be mentioned the church of the Teutonic knights, at Marburg, which was commenced in 1235. The cathedral of Cologne was begun in 1248, and that of Strasburg in

1274, and are, perhaps, even more splendid specimens of art than any in England.

The early English or lancet order of pointed architecture is remarkable for the form of its arch. In the early examples we find rows of narrow windows, with the lancet arch, separated by rude piers, and in those of later date single windows, or a central one with two of less height, separated by light clustered columns. "The new style is characterised," says a modern author, "in a general way, by its high-ridged roofs, its pyramidal towers, and the pointed form of its arches and vaults, all which features give to the buildings of that day an air of lightness and magnificence, forming a powerful contrast to the low and massive works of the preceding age." The great change that took place in the form of the arch," says the same author, "brought with it a corresponding change in every vertical feature; the exterior of the roofs, the vaults, the towers, and windows, were made more lofty than before, and even the ornamental objects were made to assume a pyramidal form. The pillars and ribs of arches were reduced in breadth by deeply cut mouldings and ornamental sculpture, till the greatest degree of lightness consistent with stability was attained. A considerable change took place, also, in the quantity and quality of the sculpture, which then became more abundant and greatly improved."

That the perpendicular or Gothic architecture should have arisen and flourished in so many countries of Europe at the same period, must appear very singular to the reflecting reader. This is usually accounted for on the supposition that at the time when it arose there was an intercourse between all those engaged in the erection of buildings, by the formation of communities or guilds of masons. The religious structures were for the most part designed by the superior; and hence we hear of priors, abbots, and bishops officiating as architects. The masons who had the execution of these works were constantly travelling from one country to another, and were

probably the means of communication between those ecclesiastics who were chiefly engaged in building. For their personal convenience, and the general benefit of the art they professed, they incorporated themselves into guilds or free corporations, and were as communities acknowledged and sanctioned by the pope, who exempted them from the observance of the local laws and statutes of the countries into which they travelled, as well as the edicts of the sovereign, and other municipal regulations binding upon the subject. They also acquired from the pope the power of forming a scale of prices for their own labour, and of making such provisions as they thought necessary for their internal government. These free masons may therefore be considered as a community of men supported and encouraged by the pope for the purpose of erecting ecclesiastical buildings. In visiting different lands they were frequently solicited by native artists, who were chiefly ecclesiastics, to admit them into their guilds; and in this way additional importance was given to the order by the enrolment of abbots, priors, bishops, and other dignitaries of the church. By the establishment of lodges the artisans of different countries were brought together during their journeys, and the progress of the art was rapidly communicated from one country to another. To this cause, it is supposed, the uniformity of character which exists between the structures of different countries, even from the north of Scotland to the south of Italy, may be traced. Mr. Britton objects to this statement, and is of opinion, that the company of free masons was not formed till the reign of Henry the Sixth; for in the year 1424, the third of his reign, they were forbidden by act of parliament from assembling in chapters. It is not, however, for us to attempt to determine the exact period when the fraternity was first formed; their existence in the middle ages, the advantages they enjoyed, and the spirit of friendly emulation which existed between them, did much to improve the art of building, and to establish an uniformity of design in all the countries they visited.

Plate XXXV.

This design, which is an adaptation of the Elizabethan ornament, is well suited for the side of a drawing-room. There is a simplicity and elegance of effect, and the execution would be comparatively not expensive.

Plate XXXVI.

DETAILS.

Figure 1. Is an enlarged representation of one-half the centre ornament, which is placed at the intersection of the stile and band.

Figure 2. Is the angle ornament of the lower panel.

Figure 3. Is half the centre ornament at the top of the upper panel.

Figure 4. Is the angle ornament of the upper panel.

...ED BY ARROWSMITH.
LONDON: THOMAS KELLY, 1840.

The second period of the pointed architecture commenced and terminated in the fourteenth century. It was at this time, according to the opinion of the most eminent architects and architectural writers, that the Gothic received its highest degree of improvement, so that it has been frequently called the classic age. The works of this period are distinguished by a greater richness and exuberance than the style they superseded, without that profusion of ornament which characterised the period that followed. The decorated English, or according to the classification proposed by Mr. Britton, the triangular-arched order of pointed architecture, may be distinguished generally by the form of the arch, which "admitted of an equilateral triangle being precisely inscribed between the crowning point of the arch and its points of springing at the imposts." The buttresses are decorated, each set-off, as it gradually diminishes in height, being formed with a pediment appropriately ornamented, the face being enriched with blank tracery in panels, or niches. In the specimens of the earlier style the buttresses were probably used from a conviction of their necessity; but in this, from a consideration of their propriety as elegant ornaments. The parapets were either embattled or pierced, and the same variety of design was adopted in the construction of pediments. All the various features of the style, indeed, were more light and elegant. The pillars were made more slender, and grouped in greater number. The mouldings of the arches were peculiarly beautiful; and those which formed the openings of windows and niches were decorated with crockets.

The interior of Exeter Cathedral is one of the finest specimens of the decorated English style, and from the great uniformity of the nave and aisle cannot fail to strike the attention of the observer as a most elegant and complete example. The remains of Elgin Cathedral and Melrose Abbey are also spoken of as excellent examples.

"From the end of the fourteenth to the beginning of the sixteenth century," says an excellent encyclopædist," another change took place in the

style of architecture. The arches of the arcades, doors, and windows, became much lower than before; the upper part of each side was nearly rectilinear, and the two formed a very obtuse angle at the vertex. This, which was called the Tudor arch, though generally, was not universally employed; for the equilateral form is also to be seen in buildings of the same age." The mullions of this period are frequently carried in a perpendicular direction to the head of the window, and transoms are introduced to divide the bays into compartments. But although these peculiarities of form will be sufficient to determine the age when an arch or a window was constructed, it will be necessary to bear in mind that we are not warranted from the mere presence of a window belonging to a certain period to assume that the entire structure was erected at that time.

From among the peculiarities of the style a few may be selected as characteristic and necessary to be known as a means of identifying it. A horizontal label was introduced over the arched head of the doors, and the spandrils so formed were variously enriched. Both the vertical and flying buttresses were much more enriched than in the preceding period, with canopies and crockets. Grotesque sculpture also was introduced profusely, and all the several parts of the building were absolutely burdened with intricate enrichments. But in no one character is the style more certainly identified than in the vaulting, which "became nearly flat about the vertex; the angles of the groins being rounded, the spandril assumed the form of an inverted bell, either entirely or in part, and the upper portion of the surface marked upon the ceiling the whole or a segment of a circle. The spandril itself was covered by numerous small ribs which branched from the capitals of the columns, and gave to its surface the appearance of a fan: and between those spandrils, others, consisting of masses of stone, each weighing more than a ton, in the shape of inverted bells, and ornamented with fan-work, were pendent from the vault. At the intersections of the ribs of

the fan-work, armorial shields were sculptured, and the lower extremities of the pendents were ornamented with foliage."

These characters are easily to be traced in Henry the Seventh's Chapel at Westminster, St. George's Chapel at Windsor, and King's College Chapel at Cambridge, which are the three most splendid specimens of the style in England. Bath Abbey is built entirely in this style, but is considered an inferior design, and is seldom referred to as an authority.

From the descriptions which have been given in this and a few preceding essays, the reader will have no difficulty in distinguishing the varieties of style of which the pointed architecture is capable; and especially if he should have an opportunity of examining any of those specimens of art to which we have alluded. None of these are, strictly speaking, suited to domestic architecture, except for monastic or other religious structures; it is, however, possible that the aid of the decorator may be under some circumstances required, and the very possibility of this rendered it necessary that some descriptive account should be introduced into these pages. But if there had been no other reason for a brief account of the leading features of Gothic architecture, the necessity in an historical point of view would have demanded a notice not less detailed than that we have given.

At the time of the dissolution of the monasteries in the sixteenth century, Gothic architecture was so changed as to admit of its introduction into the dwellings of the wealthy. Of this style, which has been called Tudor architecture, there are many interesting specimens in this country, to which reference will be made in a subsequent part of this work. It is sufficient here to remark, that the style is peculiar to this country, and is as much distinguished by its plainness of decoration, as that which it superseded was by a redundance of ornament.

Plate XXXVII.

This design is an adaptation of the Elizabethan ornament to a modern apartment. The style of decoration here represented, has of late become very fashionable, and chiefly from the circumstance that it has required the use of the antique carved furniture which, although so much admired, was before altogether useless or out of place. The ornamental part of the design may be painted in tints, or still better executed in bas-relief; but this cannot always be done without great expense.

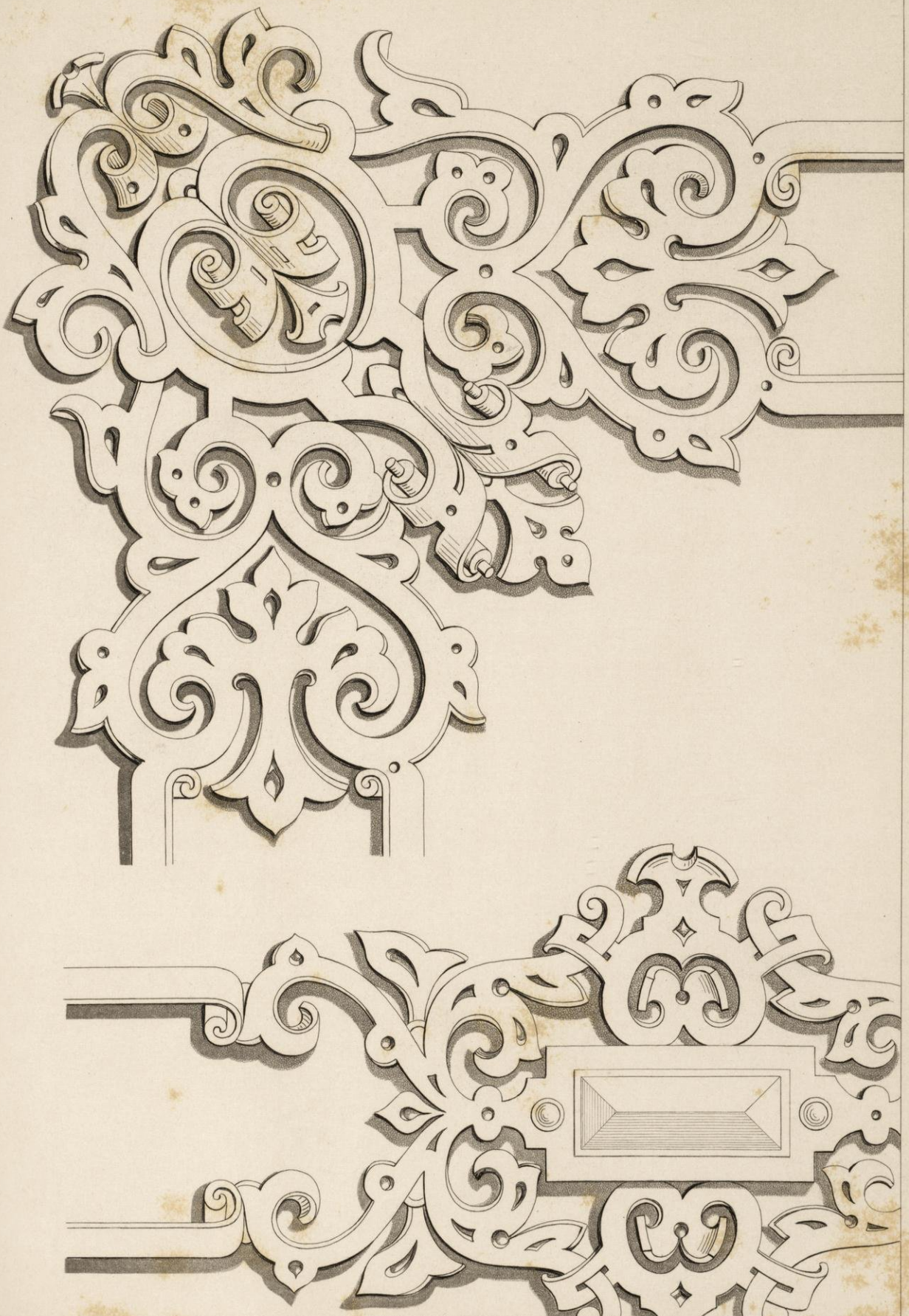
DETAILS.

Plate XXXVIII.

Figure 1. Is an angle ornament suited for the design in Plate XXXIX., but of a more elaborate character than that represented in the drawing.

Figure 2. Is a design for a centre ornament.

The introduction of these ornaments will give an opportunity of forming another design, and the ingenious draftsman will find no difficulty in multiplying the varieties to suit the taste of the employer.



In every attempt to trace the history of domestic architecture in England, the antiquary finds himself surrounded with difficulties, not only from the destitution of complete specimens, but also from the want of sufficient allusion to the subject in the works of historians. It will, however, be desirable to gather together such information as may be within reach, so that the reader may perceive the close connexion which exists between a highly civilized state and the improvement of domestic architecture. To do this it will be first necessary to speak of the construction of castles, which, although originally intended for defence only, were afterwards constructed for residences as well as for warlike purposes.

The most ancient castles of England were erected by the Romans, the remains of some of which exist to the present day. In the dark ages which followed war scarcely ceased, and the necessity for these structures was such that to them and the ecclesiastical buildings the attention of the architect was almost confined. Passing over the uncertain records of the Saxon works, an attempt may be made to trace the history of these military structures from the time of the Norman conquest to the end of the fifteenth century, which includes the period of the Norman and Gothic architectures already described.

The castle at Rochester was probably one of the first erected after the Conquest. It was built of rough stones of irregular form, united by a mortar which has not only resisted the efforts of time, but is still exceedingly hard. The walls, which were seven feet in thickness, enclosed a space of about three hundred feet square, and were surrounded by a deep ditch. It was built by Gundulph, bishop of Rochester, who also designed the Tower of London, and was considered the most eminent architect of his day. It was he who first introduced the Norman style and ornament in the decoration of these structures, and at the same time greatly improved the arrangement and construction of those parts of the castle appropriated to domestic purposes.

The ground floor of the castles erected during the reigns of the early Norman kings was quite dark, and the floor above was provided with narrow loop-holes. On the second floor windows were introduced, and the apartments were fitted up for domestic uses.

When it is remembered that ecclesiastics were intrusted with the designing and execution of the castles as well as the churches of this early age, and when we call to memory the strange admixture of warlike propensities and religious zeal, which distinguished the great mass of the people, it will not appear strange that a chapel should have been introduced into these strong-holds. There is an instance of this in the Tower of London, and it is most probable that no castle was built without a provision for the performance of the rites of the church.

In the reigns of the second and third Henry the dwelling rooms in the castles were still more improved; but it was not till the reign of Edward the First that they possessed any degree of comfort, much less of elegance. This monarch had, when engaged in the crusade, an opportunity of visiting the castles on the Levant, and in the Holy Land, which he found to be in every respect superior in their accommodations to those of his own country. After the conquest of Wales he erected the castles of Caernarvon, Conway, Harlech, and Beaumaris, all of which were very superior to any that had been before built in that country or in England.

The castle of Caernarvon may be said to consist of two parts, one of which was intended for military purposes, and the other appropriated as a palace. In the palatial portion of the building stands a large polygonal tower four stories in height, which was occupied by Queen Eleanor, and in one of the apartments of which her unfortunate son was born.

Conway Castle was erected, according to the opinion of some antiquaries, more with the intention of obtaining a convenient residence with the means

of safety which the times required, than with a desire to make it a mere strong-hold for the armed force by which the country was kept in awe. There was here a large hall which would have contained many guests, having a roof vaulted upon ribbed arches of stone. The Queen's oriel is considered a very interesting piece of work in the elegance and richness of its design. The hall to which we have referred is 22 feet in height, 129 feet long, and 31 feet wide, and was not only sufficiently large to admit of the feasting of all the feudal dependants, but even to admit of a knight on horseback riding up to the dais, or high raised tables at the end of the room, which was done on some state occasions. The champion of England did this at the coronation, and Chaucer refers to the practice:—

> "In at the halle dore, al suddenlie,
> There came a knight upon a stede,
> And up he rideth to the highe borde."

In the arrangement of the hall the same plan seems to have been in all cases adopted. The "highe borde," or table, was fixed upon a slightly elevated platform at one end of the room, and here were seated the lord and his guests. Along the sides were placed benches, or tables, for the retainers, or dependants, and in the centre was the open fire-place beneath a turret in the roof, called a louvre; and by this the smoke was carried away. The first notice of a flue such as is now made, we find in Leland's Itinerary, to whose antiquated language the dress of modern orthography may be given. "One thing," he says, "I much noted in the hall of Bolton: how chimneys were conveyed by tunnels made in the sides of the walls, betwixt lights in the hall; and by this means, and by no louvres, is the smoke of the hearth in the hall strangely conveyed."

Plate XXXIX.

Is an elevation in the Arabesque style. In the execution of this design more than ordinary care will be required in obtaining a correct outline, before the painting of the ornament is commenced. In works of this kind, where a number of pilasters are to be painted so as to correspond to each other, it is usual to make the outline first on a sheet of paper, and then trace it on the wall at the distance required, which not only enables the artist to secure correctness, but also saves much time. The colouring of Arabesque ornaments may be varied to suit the taste of the employer, and there is no other style of decoration which gives such opportunities of exercising a judicious taste.

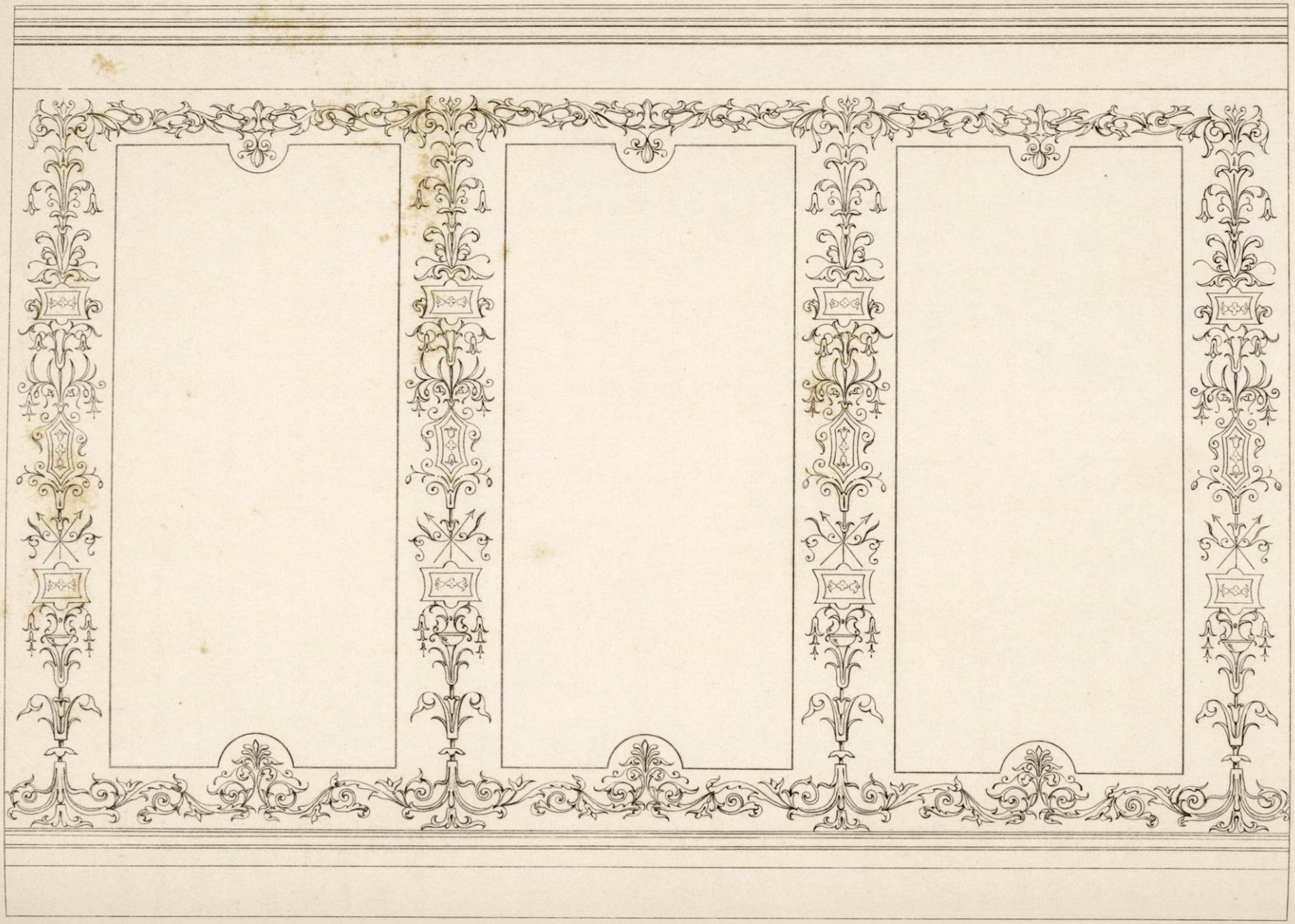
DETAILS.

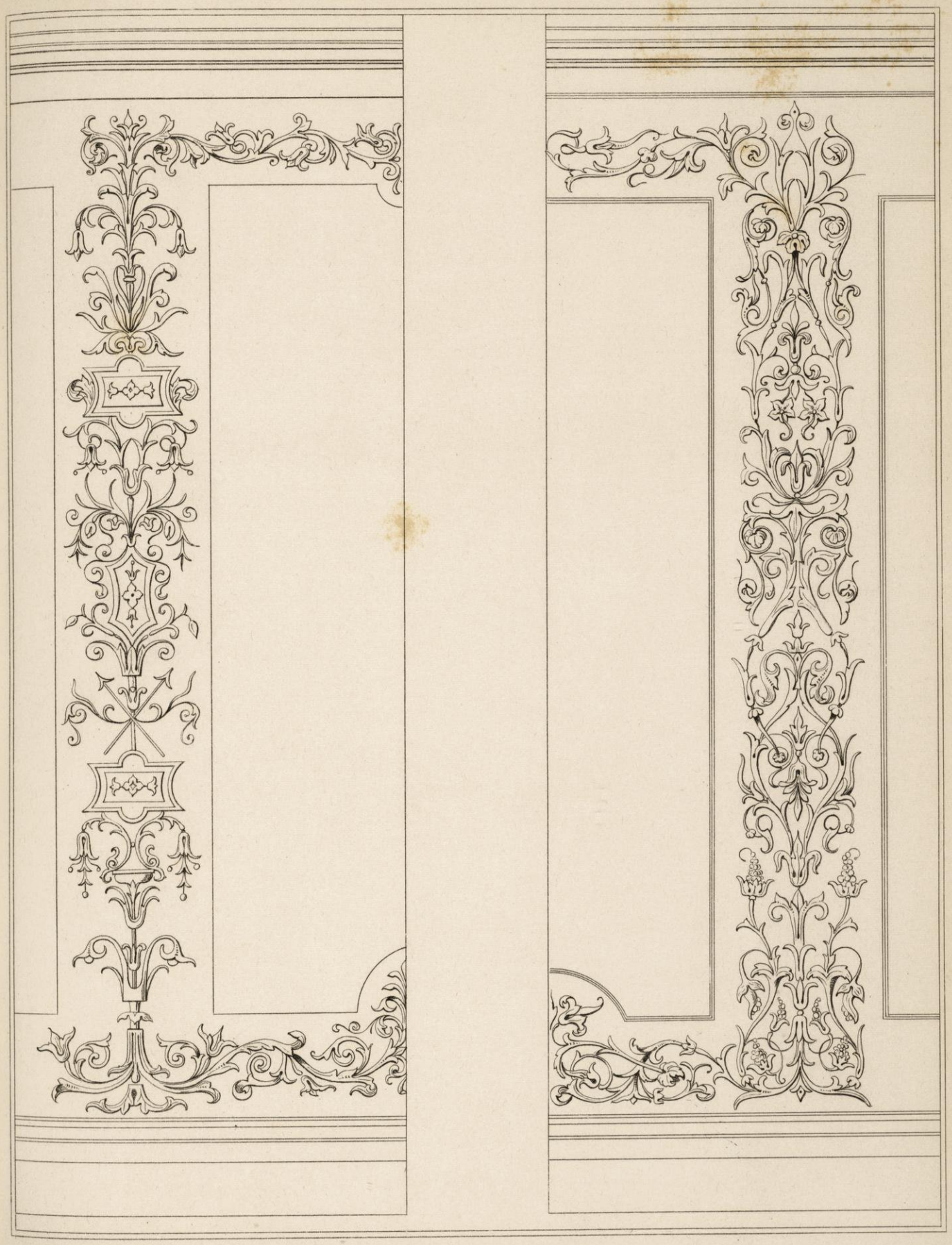
Plate XL.

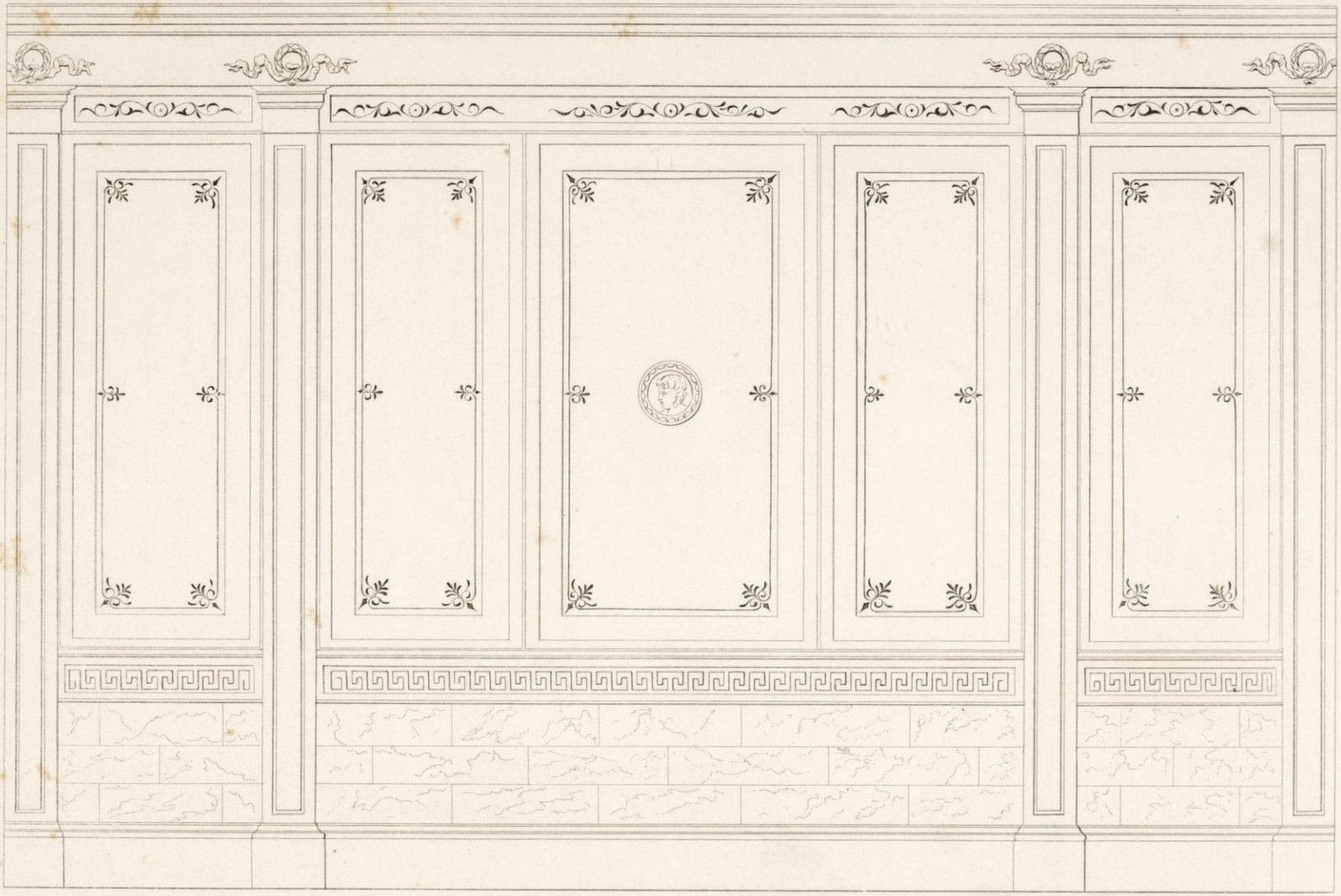
This plate contains an enlarged view of one of the pilasters, to which is added one of a different design, which will not only give a choice, but also exhibit the manner in which a design may be varied so as to suit the taste, or be equivalent to the intended expenditure.

Plate XLI.

This design is in the Pompeian style, and will be found easy of execution, and may be finished at a trifling expense. The panels should be in Tyrian purple, surrounded with crimson. The effect would be much improved by the introduction of the new mode of flocking on the wall, for it would then resemble velvet, and the ornament appear raised. The ornament in the frieze and the mouldings of the pilasters should be gilded. The ornamental flat moulding of the panel should be black, and also the internal scroll of the panels. The surbase is intended to be in scagliola, and to be finished in imitation of verd-antique.







It has been already stated that the domestic arrangements in the castles of England and Wales were much improved by Edward the First; but during the reign of Edward the Third the style of decoration arrived at a still greater degree of splendour. Unfortunately, however, the sanguinary and destructive wars between the Houses of York and Lancaster, and the subsequent struggles in the time of the commonwealth, have left but few records of the domestic architecture of the periods which preceded them.

As a brief but sufficient account has been already given of the form and arrangement of the hall, it may be observed that the decorations were such as are, even to the present day, adopted in the execution of the peculiar style. At the end of the room at which the high table was fixed, a bay window was introduced, and this was not unfrequently decorated with stained glass and armorial bearings. The walls were commonly lined with panelled oak, and the roof was formed of the same wood richly and appropriately carved.

Painting on the walls with scenes from history was also a common mode of decoration. A chamber in the palace of Winchester was painted to represent the entire history recorded in the Old and New Testaments; while one in Westminster, and another in the Tower of London, were embellished with the history of the exploits of Richard the First in the Holy Land. "Near the monastery of Westminster," says an old author, "stands the most famous royal palace of England, in which is that most celebrated chamber on whose walls all the warlike histories of the whole Bible are painted with inexpressible skill, and explained by a regular series of texts, beautifully written in French, to the no small admiration of the beholder, and display of royal magnificence." Bishop Langton caused to be painted upon the walls of the great hall in the episcopal palace of Lichfield, the coronation, wars, marriage, and funeral of Edward the First.

It has generally been supposed that the art of painting in oil was invented in modern times by John Van Eyck in the year 1410, but it now appears from some manuscripts in the British Museum Library, that the ornamental painting of St. Stephen's Chapel, Westminster, was commenced as early as the year 1350. These splendid works were under the direction of Hugh de St. Albans, who is called the Master of Painters, and authority was given to him, to take and choose as many painters and other workmen as might be required for performing those works, in any place where it might seem expedient, either within liberties or without, in the counties of Kent, Middlesex, Essex, Surrey, and Sussex; and to cause those workmen to labour at the palace of Westminster, at the King's wages, as long as their services might be thought necessary.

In the reign of Edward the Third the decoration of apartments by a kind of historical painting was so common that even bed-rooms were ornamented in this manner. Allusion is made to this custom in the works of various ancient authors, and in the poems of Chaucer. But although improvements were being made in the style of the dwellings of the barons and higher classes, the great mass of the people were destitute of almost every comfort. Some idea may be formed of the residences of those engaged in merchandize (who are generally ranked higher and have more of the elegancies of life than the other classes of the community), from the fact that in the reign of Richard the First, and in the mayoralty of Fitzalwyn, the citizens of London were ordered to cover their houses with slate, or "brent tile," instead of straw.

A considerable portion of every building intended for a baronial mansion, must have been, as Mr. Whittaker, a celebrated antiquary, states, "taken up by the apartments of such as were retained more immediately in the service of the seignior; and the rest, which was more particularly his own habitation, consisted of one great and several little rooms. In the great one was

his armoury; the weapons of his fathers, the gifts of friends, and spoils of enemies, being disposed in order along the walls. And there he sat with his children and guests about him, listening to the song and the harp of his bards or daughters, and drinking from cups of shell."

The smaller rooms consisted chiefly of private chambers, parlours, and bowers, which were ornamented with carvings, fresco-paintings, and tapestry. Adjoining the great hall there was usually a room larger than the others called the presence chamber, in which the lord received his guests; and this apartment was decorated not only with the richest tapestry, but also by rich embroidery, the work of the ladies in the family. A similar room was provided for the females, where the lady and her daughters or companions spent the large portion of their time; and this was called the lady's bower, and had nearly the same uses as the modern parlour.

Of all the decorations employed at these early periods in the history of our domestic architecture, none were so highly prized as the elegant and costly tapestries, which were once sought for with as much eagerness as the works of the most esteemed and ancient painters are at the present day. The most celebrated suit of arras was that in Warwick Castle, which was considered to be of sufficient value to be mentioned in a royal grant; for in 1398 Richard the Second conveyed "that suit of arras hanging which contained the history of the famous Guy, Earl of Warwick, with the castle and other possessions, to Thomas Holland, Duke of Kent:" and a similar grant was made at the same time to John Holland, Duke of Exeter, who received Arundel Castle with its rich tapestry and furniture.

The most valuable tapestry was that which bore the representation of historical scenes or legendary tales, and a great price was given for such work. The more common sort represented forest trees, and was anciently only suspended in the great hall on festive days, behind the high table at

the back of the lord, and was consequently called a dosser. The figures of deer and other animals of the chase were occasionally introduced. The term arras was applied to the tapestry employed in the decoration of apartments from its having been first manufactured at Arras in Flanders.

The spirit of the age was chivalric, and the proud barons were surrounded at home and abroad by scenes which were calculated to excite their courage, and stimulate their warlike propensities. "The stores of romance," says Warton, in his History of Poetry, "were not only perpetually repeated at their festivals, but were the constant object of their eyes. The very walls of their apartments were clothed with romantic history. But tapestry of sacred events or legends was exhibited in churches, and behind the high altar."

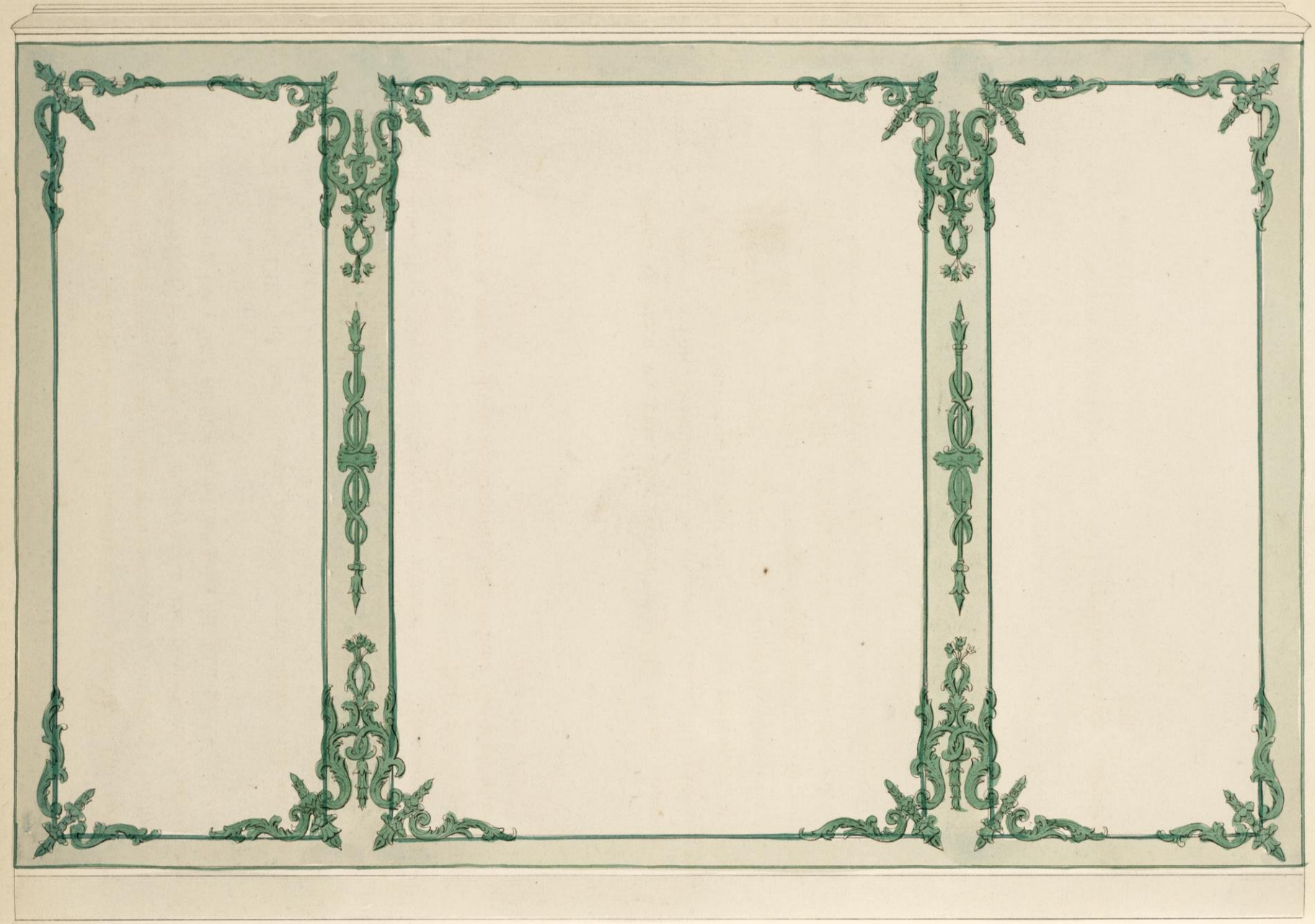
Plate XLII.

Is a design in which we have attempted to adapt the Italian ornament to modern decoration. This design may be executed either by painting the ornament in turpentine colour upon the wall, relieving it by gilding, or by using bas-relief ornaments. This style of decoration is admirably adapted for Italian villas, and has, when well executed, a very handsome effect. The colouring must be in harmonious tints, for strong colours and contrasts will entirely destroy the lightness of effect which is the peculiar character of the style.

DETAILS.

Plate XLIII.

This plate contains an enlarged view of the principal angle ornament with its mouldings.



DESIGNED BY ARROWSMITH. LONDON, THOMAS KELLY. 1840.

In the several reigns which intervened between the times of Edward the Third and Henry the Seventh, the progress of domestic architecture was greatly impeded by the civil wars which were waged between the two houses of York and Lancaster. Much, however, was done during this period, which even in the present day, deserves attention; although it may be safely asserted, that the residences of the noble and wealthy were more distinguished by their magnificence, than by their comfort; and those who were inferior in station and property were destitute of what are now considered necessary in the meanest abodes of the English agriculturist. In consequence of the civil wars whole towns were depopulated, castles were destroyed, and the progress of the art of building and decoration greatly impeded, if not altogether stopped. But although little can be collected concerning the state of domestic architecture in England during this period, that little is important and interesting, forming a connecting link in the history, which, although confined to the brief sketch given in this work, cannot be with propriety omitted.

The warlike and enterprising Edward the Third was too much engaged with his claim to the crown of France to devote much of his time to the improvement of the arts at home, although it is not improbable that they were advanced by the travel of the nobles in the countries where they displayed their chivalric spirit. It was, as is commonly supposed, in the reign of this monarch that coloured bricks were introduced for floors, which were sometimes decorated with figures and armorial bearings. Painted walls were at this time so common, that even the sleeping rooms were thus decorated. Edward the Third had a suburban palace at Kensington; but the principal work in his reign was the enlargement of Windsor Castle, which he also made more habitable.

Henry the Fourth gave great splendour to John of Gaunt's castle at Kenilworth. The successful son of this monarch did but little to improve the domestic architecture of his country, but the nobles who became suddenly

rich by the large sums of money they received as ransom for their prisoners, erected splendid buildings, and decorated them with all the magnificence which could in that age be commanded.

In the early part of the reign of Henry the Sixth, Humphrey Duke of Gloucester (then regent), built a splendid palace at Greenwich, which in its external design and internal decoration was without doubt the most noble and magnificent structure of the age. It was by pre-eminence called The Plaisance.

Edward the Fourth not only added to the palace at Greenwich, but also enlarged Nottingham Castle, and other works.

"We may experience," says Mr. Dallaway, "a very imperfect satisfaction from ascertaining that spacious and even splendid mansions have arisen and disappeared during the Tudor age, of which no traces remain but the sod and the field, and no memorial but in the records of the times. This observation applies equally to the residences of the nobility, which may be termed palaces, as to the great manorial houses built in imitation of them. Yet the certainty that they did once exist in all the perfection that the progress of architectural arrangement in their several periods would admit of, proves that great wealth always sought to be exhibited in a sumptuous display, and that a love of all the distinction it can procure, was ever congenial with the human mind. It may be allowed too, that a large and magnificent residence was the most obvious and lasting evidence of it. In the centuries which immediately preceded the sixteenth, a great number of small rooms, for the reception of a multitudinous household, and but very few calculated either for comfort or convenience, were enclosed within these walls. The chief provision was made, in a few of enormous size, for a noble display of hospitality."

In proportion as the country advanced in civilization, so was the security of person and property increased, and the necessity for places of great

strength diminished; so that the style was gradually changed, and the residences of the noble were erected more with a view to convenience than defence. The oriel window became at once a principal feature. Even in castellated structures it was, as we have already stated, often introduced; but in the more modern mansions it was found to be still more appropriate, giving to the apartment in which it was erected a character well suited to the manners of the times, and especially when stained glass and armorial bearings were employed.

A few remarks may be here made, in conclusion, concerning the introduction of stained glass into this country. It appears from history, that painted glass was first introduced into England by Abbot Sugger, in the twelfth century, but this was for ecclesiastic purposes. "This, indeed, seems not to have been optional," says a modern author, "but in some measure necessary, to obviate an inconvenience which perhaps had not been foreseen when the lighter style of Gothic was first introduced; for in buildings of this species the apertures for windows were so many and so large, as to admit, as it was soon discovered, too great a portion of light. Glass was used as early as the sixth century in churches; for St. Benedict, abbot of Wirmonth in Scotland, went to France for workmen to build a church, and glaziers to glaze it. But painted glass was first used in the abbey of St. Denis, by Sugger, in the year 1150. The practice thus commenced in the church was, after a short period, adopted by the wealthy nobles, and so rich and gorgeous must have been the effect, that we can easily imagine the desire which every man who possessed a suitable residence, must have had for such a decoration. The art of making coloured glass was in a subsequent period studied with great care, so that the workman succeeded in obtaining a remarkable richness of colour. Indeed, it is only by the exercise of all the skill and knowledge possessed in the present day, that the brilliancy of colour can be obtained, and no modern specimen of the ruby colour is equal to that obtained by our predecessors.

Plate XLIV.

This is a design for a room in the Pompeian style. A full description of this mode of decoration has been given in the body of the work, and it is not therefore necessary to make any remarks upon its general characters in this place. The strong contrast of colour so remarkable in all the specimens of ancient decoration, and for the propriety of which a good reason can be assigned, has been avoided in this design, as unnecessary in modern dwellings. A sufficient strength, however, has been given to the purple (a colour highly esteemed by the Romans, as the emblem of royalty and power) and gold, to give the necessary effect. The looking-glass and chimney-piece are modern additions, but indispensable to the comfort of an English drawing-room.

DETAILS.

Plate XLV.

As this class of ornament cannot be prepared without great attention, it has been thought necessary for the execution of the preceding design, to give the several parts more fully than usual.

Figure 1. Is an enlarged view of the upper portion of the looking-glass frame.

Figure 2. Is a view of the caryatides of the looking-glass frame.

Figure 3. Is an enlarged view of a portion of the side and top of the panel ornament.

Ecclesiastical architecture in the time of Henry the Seventh was distinguished by a richness and splendour scarcely surpassed at any other period in the history of art in this country. The domestic architecture of the age was in no respect less attractive; for although the internal decorations retained much of the character that had been in former times adopted in castles and convents, it is easy to trace the commencement of that style which was adopted when the dwelling-places of the nobles were made for residence, and not for fighting.

Among the most remarkable buildings erected in the time of Henry the Seventh may be mentioned the palace at Richmond, and the hospital of the Savoy. The palace at Shene being destroyed by fire, was rebuilt, fronting the river Thames, by this monarch; and from the descriptions which remain, it must have been of great extent, as well as an object of attractive beauty with its turrets and gilded vanes. A view of this structure will be found in the second volume of Vetusta Monumenta. In the year 1649, the year after the death of Charles the First, it was offered for sale by the Parliamentary Commissioners.

Speaking of the hall the Commissioners in their report state, that it was one hundred feet in length, and forty in breadth. "This room hath a screen in the lower end thereof, over which is a little gallery, and a fayr foot pace in the higher end thereof; the pavement is square tile, and it is very well lighted and seeled, and adorned with eleven statues in the sides thereof; in the midst a brick hearth, for a charcoal fire, having a large lanthorne in the roof of the hall for that purpose, turreted, and covered with lead. In the north end of the great hall, there is one turret, or clock-case, covered with lead, which, together with the lanthorne in the middle thereof, are a special ornament to that building."

From the time of Edward the First to that of Henry the Seventh, the common houses were built of wood. "There was a porch before the

principal entrance, and within was a great hall, with large parlours adjoining: the frame-work consisted of beams of timber of enormous size. In cities and towns each story projected over the next below, and the roof was covered with tiles, shingles, slate, or lead. But the perishable nature of the materials has long since brought them to ruin."

It is, we believe, a common opinion, even among persons of well-informed minds, that the residences of our forefathers had no other decoration than that which could be obtained from carved oak, of which substance, it is supposed, the walls, floors, and ceilings of their dwellings, were formed. That this opinion is erroneous, may be gathered from what has been already stated. Tapestry was one of the principal decorations of an ancient dwelling, and as such will require a few remarks in addition to those which have been already made.

The most ancient existing specimen of needle-work in Europe is the tapestry of Bayeux. Many conflicting opinions have been maintained as to the age of this remarkable piece of work. Lancelot, in his learned dissertations, ascribes it to Queen Matilda, the wife of William the Conqueror. That needle-work was done at a period even earlier than this, cannot be doubted, for we are informed that it was the occupation of the Saxon ladies. Dr. Stukeley, Lord Littleton, and other writers, coincide in opinion with Lancelot; but the Abbé de la Rue, Hume, Rapin, and others, imagine it to have been the work of a later period, and give the honour of its execution to Maud, or Matilda, daughter of King Henry the First. With this opinion we are inclined to coincide, and will state the reasons which are urged by the Abbé. In the first place, it is evidently the work of an English artist, as the introduction of Saxon words sufficiently proves; for if it had been made by a Norman lady, the language which was forbidden to be used would not certainly have been chosen, and especially by the wife of the Conqueror. It may also be mentioned, that in this tapestry the Normans

are called French. Now it is well known to those who are acquainted with the early English historians that the Normans were called Frenchmen; but it is not possible to believe that they thus denominated themselves at a time when they entertained an open hatred to that people.

The most conclusive reason, however, for believing this tapestry to be the work of an age later than that of the Norman Conquest, may be gathered from the design of the border, which is, like the rest of the work, performed by the needle. The artist had begun the representation of a series of fables which are to be found in the Æsopian collections; but after having worked ten or twelve of these, the original design was abandoned, and the piece was completed with figures of quadrupeds, birds, sphinxes, and other fabulous monsters. From what place, it may be asked, were these fables obtained? for it is admitted that the works of Æsop were not known in this country before the fourteenth century.

Mr. Gurney describes the tapestry as being a "very long piece of brownish linen cloth, worked with woollen threads of different colours, which are as bright and distinct, and the letters of the superscriptions as legible, as if of yesterday. It may be remarked, that the whole is worked with a strong outline, and that the clearness and relief are given to it by the variety of the colours. With all the rudeness of its execution, the likeness of the individual appeared to me to be well preserved throughout the piece. Harold and his Saxons never quit their moustaches, and William the Conqueror himself, from his figure and erect manner of holding himself, would not fail to be always recognized were there no superscriptions.

"All who have hitherto treated or written on the Bayeux tapestry, speak of it as a monument of the conquest of England, following therein Mr. Lancelot, and speak of it as an unfinished work; whereas it is an apologetical history of the claims of William the Conqueror to the crown of England,

and of the breach of faith and fall of Harold, and is a perfect and finished action. The tapestry naturally enough divides itself into seventy-two compartments, the subject of each compartment being as shown by the superscription."

Plate XLVI.

Is a design for the side of an apartment in the classical, or Greek style. The reader will bear in mind from what has been already stated in the observations we have made upon Greek decorations, that all the designs in this style are but modern adaptations of Greek ornaments; for no specimen of the interior domestic architecture of Greece has survived the overthrow of that nation. This style has no pretensions to the richness and splendour of many others; but it may be made to harmonize exceedingly well with the rosewood and mahogany furniture now commonly introduced into the sitting-rooms of the higher classes of society. The effect of the design here presented to the reader, and, indeed, all others in the same style, will chiefly depend upon the choice of colours, for none but the most chaste tints can be with propriety introduced.

DETAILS.

Plate XLVII.

Figure 1. Is an enlarged view of the centre ornament at the top of the panel.

Figure 2. Is an enlarged view of the angle ornament at the top of the panel.

Figure 3. Is a part of the centre ornament for the stile, to the same scale.

In the reign of Henry the Eighth a style of architecture was adopted not unsuited to even the wants of the present refined age; and to the edifices which are left we must look for models, contented to take from them our impressions of the requirements and capabilities of that peculiar method of building and decoration. In all the architectural remains of this reign, we may trace the intermixture of Florentine taste, which may be easily accounted for, by the encouragement given to Italian artists, who, retaining a fondness for their native architecture, gave it a decided predominance in the reign of Elizabeth, and so far introduced it as a fashion, that the debased Roman architecture of the middle ages was revived in the time of James the First. Until the Elizabethan age, as it would appear from Harrison, the houses of the wealthy were almost entirely built of timber, for the framing of which the carpenters of this country were preferred to those of other nations. But in his time it became customary to build of brick or stone, and their style, he informs us, was "so magnificent and statelie, as the basest house of a baron dooth often match in our daies with some honours of princes in old times."

"Such palaces as King Henry the Eighth erected after his own device," says the same writer, "do represente another kind of patterne, which, as they are supposed to excell all the rest that he found standinge in this realme, so they are, and shall be, a perpetual precedent unto those that do come after to follow in their workes and buildinges of importance. Certes, masonrie did never better flourish in England than in his time."

Among the specimens of the architecture of Henry the Eighth, we may especially mention Hampton Court. But we may also refer to a mansion erected by Sir Anthony Browne, who held several offices under that monarch, at Midhurst in Sussex, which is so well described by Warton, that we cannot do better than quote his words.

"We enter a spacious and lofty quadrangle of stone, through a stately Gothic tower, with four light angular turrets. The roof of the gateway is a fine piece of old fret-work. There is a venerable old hall, but the sides have been improperly painted, and are charged with other ornaments too modern for its noble oak-raftered roof, and a large high range of Gothic windows. Opposite the screen is the arched portal of the buttery. Adjoining to the hall is a dining-room, original, the walls painted all over, as was anciently the mode soon after the beginning of the reign of Edward the Sixth, chiefly with histories, out of all perspective, of Henry the Eighth: the roof in flat compartments. A gallery, with window recesses, or oriels, occupies one whole side of the quadrangular court. A gallery on the opposite, of equal dimensions, has given way to modern convenience, and is converted into bed-chambers. In the centre of the court is a magnificent old fountain, with much imagery in brass, and a variety of devices for shooting water. On the top of the hall is an original louvre, lantern, or cupola, adorned with a profusion of vanes. The chapel, running at right angles with the hall, terminates in the garden with three large Gothic windows. The same Sir Anthony Browne built also Byfleet House, Surrey. He died May 6, 1548, and is buried under a sumptuous altar-tomb at Battle Abbey, in Sussex."

Hampton Court is one of the finest examples of domestic architecture in this country, and although on a princely scale, is exceedingly characteristic of the age in which it was erected. It was commenced by Cardinal Wolsey, in the year 1514, and is said to have had, when first erected, five spacious courts, although there are now but three. Many parts of the building have been unfortunately modernized; but it is evident to the most careless observer that when it was erected the domestic architecture of the country had not entirely lost the military character by which it had been distinguished in a preceding age.

Nonsuch, in Surrey, was a palace commenced by Henry the Eighth, but left in an incomplete state. It was finished by the Earl of Arundel. At a

later period it was given by Charles the Second to the Duchess of Cleveland, who pulled it down. Camden says, "it is built with so much splendour and elegance, that it stands a monument of art, and you would think the whole science of architecture exhausted in the building. It has such a profusion of animated statues and finished pieces of art, rivalling the monuments of ancient Rome itself, that it justly has and maintains its name from thence."

Some idea of the decoration of the palaces of Henry the Eighth may be gathered from Holinshed's description of the internal decorations of the temporary palace erected on the field of the cloth of gold. "The chambers," he says, "were covered with cloth of silke, of the most fair and quicke invention that before time was seene. For the grounde was white, engrailed and battened with riche clothes of silkes, knit, and fret with cuts and braids, and sundry new casts, that the same clothes of silke shewed like bullions of fine burnished gold; and the roses in lozenges, that in the same roof were in kindlie course, furnished so to man's sight, that no living creature might but joy in the beholding thereof. Beside rich and marvellous clothe of arras, wrought of gold and silke, compassed of manie ancient storyes."

The carpenters' work of this period was admirably designed and executed, as is evident from the noble roofs which still remain; but the joinery was remarkably rude. The doors, for instance, were roughly made, and usually hung with a kind of ornamental iron garnets. This, however, was but of small importance, as they were protected from sight by suspended arras. The architectural style peculiar to the reign of Henry the Eighth was gorgeous and expensive, as might be expected from the character of that monarch. In the attempt we have made to convey a just notion of the decorative art at the period, we have connected the statements of various historians and annalists whose representations may be, in all probability, depended on. Times have changed, and the habits, manners, and even the thoughts of the people have changed with them, but the principles of art

remain the same, and will continue unaltered, so long as the mental constitution of man is unimpaired. Hence it is that the forms and styles of past ages, which have a fitness to the purposes for which they were employed, are still adopted, and please as much as when they had all the freshness of recent invention, outliving the fashion which caused their first adoption, but can in no instance perpetuate the existence of that which has not an intrinsic excellence.

Plate XLVIII.

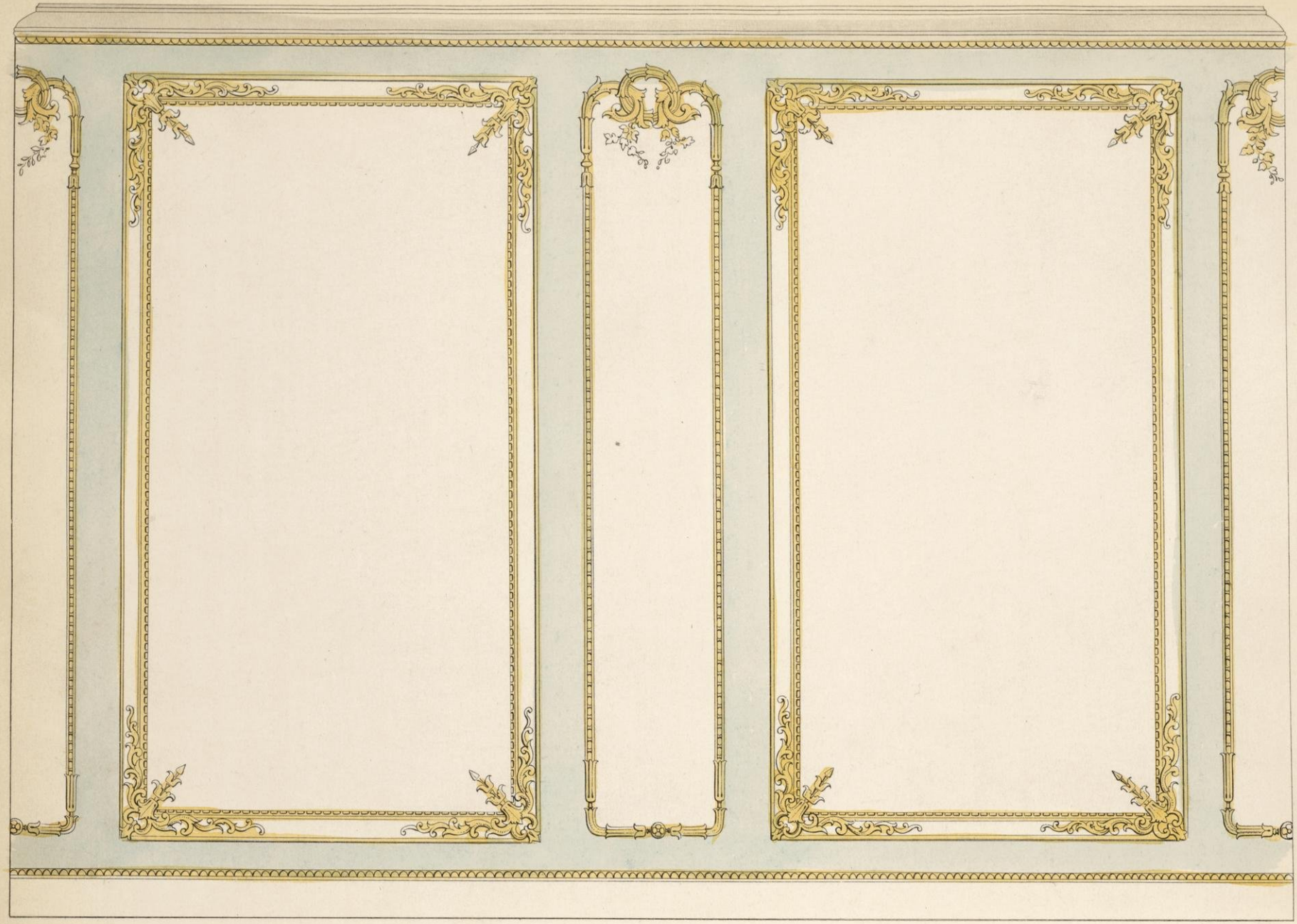
This is a design in which the Etruscan ornament is adapted to the decoration of a modern dwelling. The style here represented is exceedingly classical, and well suited for the Greek and Italian villas which are constantly being erected in this country. The warm peach tint of the panel will be found an excellent contrast to the cool green of the stiles, and that without disturbing the harmony of the whole. The yellow tint of the gilt ornament will promote harmony by forming a link between the two colours.

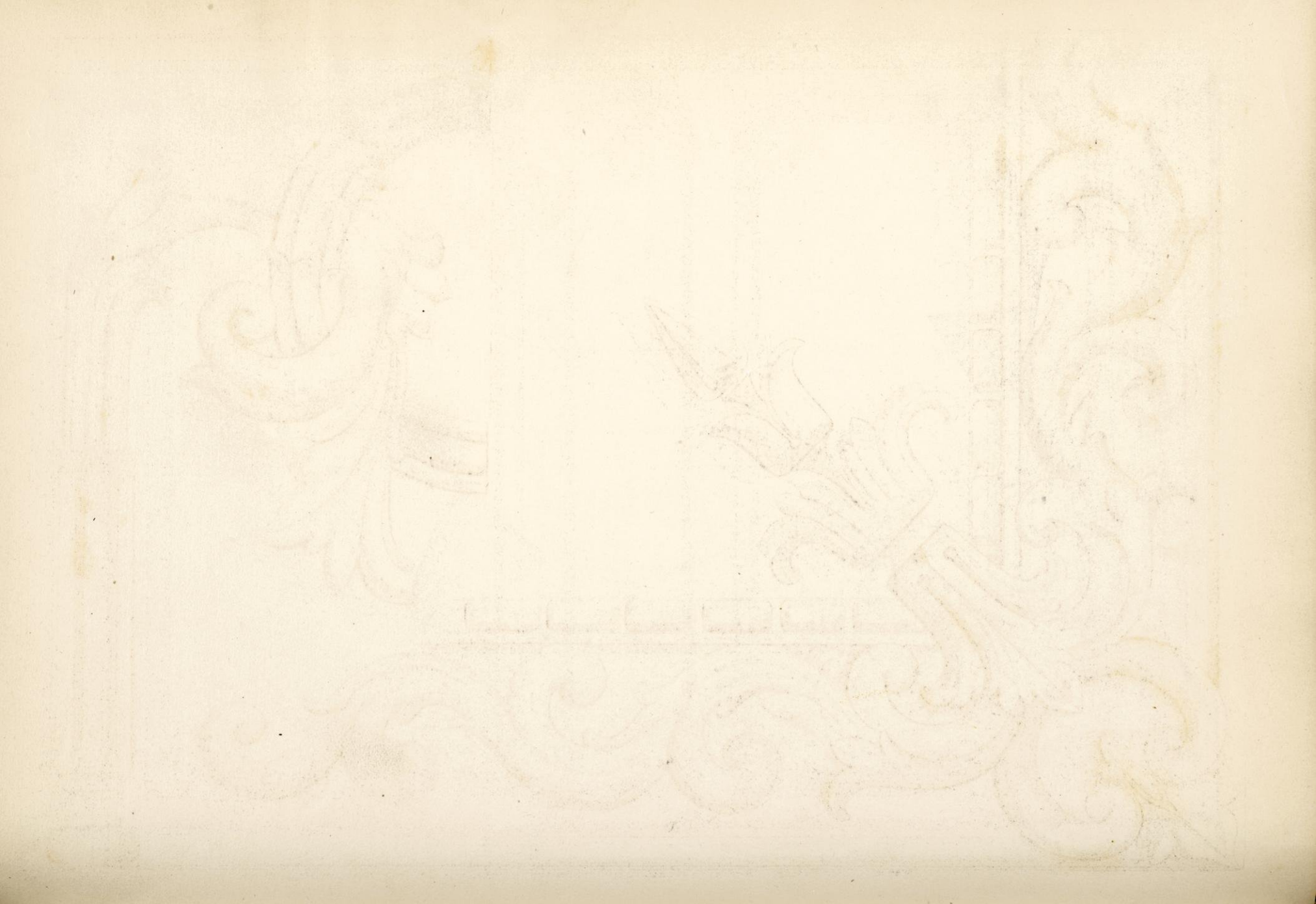
DETAILS.

Plate XLIX.

Figure 1. Is the angle ornament of the panel to a large scale.

Figure 2. Is half the ornament at the top of the pilaster.





Elizabethan Architecture, although no longer a national style, has many admirers, even among those who possess an accurate knowledge and appreciation of art. It is a style in which Italian ornaments and characters are blended with the forms peculiar to the English mansions of preceding ages. But few novelties were absolutely introduced in the internal decoration of houses in the reign of Elizabeth, if we except that of making the staircase, which had been built in former reigns in small towers, a prominent feature. The description which is given of this part of Wimbledon house by an ancient author, is very characteristic of the general style. "The east stairs lead from the marble parlour to the great gallery and the dining-room, and are richly adorned with wainscot of oak round the outsides thereof, all well gilt with fillets and stars of gold. The steps of these stairs, are in number thirty-three, and are six feet six inches long, adorned with five foot-paces, all varnished black and white and chequer work, the highest of which foot-pace is a very large one, and benched with a wainscot bench all garnished with gold. Under the stairs, and eight steps above the said marble parlour, is a little complete room, called the den of lions, floored with painted deal chequer work. This room is painted round with lions and leopards, and is a good ornament to the stairs and marble parlour, severed therefrom with railed doors." The handrails and balusters of these staircases, were made very massive and bold, but were always pleasing. The carved newells often carried the family crest, a scroll, or some other device. In Plate I., we have given a design of the entrance hall and staircase of a mansion in the Elizabethan style, which will be found to possess all the characteristics of this noble architecture. The staircases of the present day, even in large houses, give the idea of penuriousness, and sometimes of insecurity. They seem to be arrangements which are absolutely necessary, because there is a floor above, but so undesirable in every other respect, that the architect was anxious to prevent the attention being drawn towards them, and would have placed them altogether out of sight if it had been possible. The Elizabethan staircase, on the other hand, is wide, massive, and imposing, giving at once an

idea of magnificence, and seems to promise, that however rich and elegant may be the apartments by which it is surrounded, it leads to those which are still more grand. Among the staircases of this period which still remain in existence, we may especially mention those of Hatfield House, Hertfordshire; New Hall, Cheshire; and Eastbury House, Essex.

The Elizabethan Mansion had less of the appearance of a fortified house, than the dwellings of any preceding age. Indeed the necessity of protection from the attack of others, seems to have been past, so that when we examine the exterior of one of these houses, we think rather of the ancient magnificence of the owner, than any want of security in his possession. The form of the domestic mansion in the time of Elizabeth, on the plan, was that of a long front with projecting wings and a central porch, so that it had a strong resemblance to the letter E, and it has been stated by some writers, that this form of building was chosen, and almost uniformly adopted, out of compliment to the Queen, it being the initial of her name. Whether this be the case or not, we are unable to say, but such was the servile flattery of her court, and such her self-esteem and pride, that it is by no means improbable, and especially as the arrangement was at the same time exceedingly convenient.

As another peculiarity of the Elizabethan architecture, we may mention the more frequent use of chimney-pieces and chimney-shafts, to both of which a new character was given, so that they became important features wherever they were placed. Harrison, an excellent writer of this period, frequently refers to this circumstance. "There are old men yet living," he says, "in the village where I remain, who have noted three things to be marvellously altered in England within their sound remembrance. One is the multitude of chimneys lately erected, whereas, in their young days, there were not above two or three, if so many, in uplandish towns of the realm, (the religious houses and manor places of their lords always excepted, and peradventure some great personages,) but each one made his fire against a reredosse in

the hall, where he dined, and dressed his meat." As soon as the comfort of flues was known, the building of them became a custom in all good houses, but in the reign of Elizabeth all the houses of the nobility had not been provided with them, so that we frequently meet with the complaint, that the rooms appropriated for the queen's ladies during her progress, had no chimneys. Harrison, who seems, like many persons in the present day, to have been devoted to old customs, complains of the introduction of chimneys as an unnecessary luxury, and defends the old plan of lighting fires in the centre of the room, because the smoke tended to preserve the wood of which the houses were constructed, and men were less afflicted with rheums and other pains, to which the pampered body is subject. In spite, however, of every objection, the custom gained upon the people, and as though proud of the improvement which had been made, the chimney shafts became important decorations of the exterior, and the chimney-piece of the interior of every dwelling. Some of the massive chimney-pieces of this period, richly carved in marble, are still in existence, and afford convincing evidence of the gorgeous and princely decoration of the English mansion in the days of Elizabeth.

In this work several designs in the Elizabethan style have been given, from which, in connection with what has now been stated, the decorator may gather such an acquaintance with the principles of the style, that he will have no difficulty in applying its leading features in his own designs. For libraries it is admirably suited, as we have attempted to show in the design given in Plate XIII. Rich oak carvings may be considered one of the peculiarities of the period, and in a library they are introduced with much advantage, as a great variety of colour is to be avoided, not only because the decorator should endeavour to obtain a quiet and repose essentially necessary for places devoted to study, but also because a sufficient amount of colour is obtained from the books with which the apartment is furnished. For other apartments the style is also well suited, but the judgment of the architect will be required in its application.

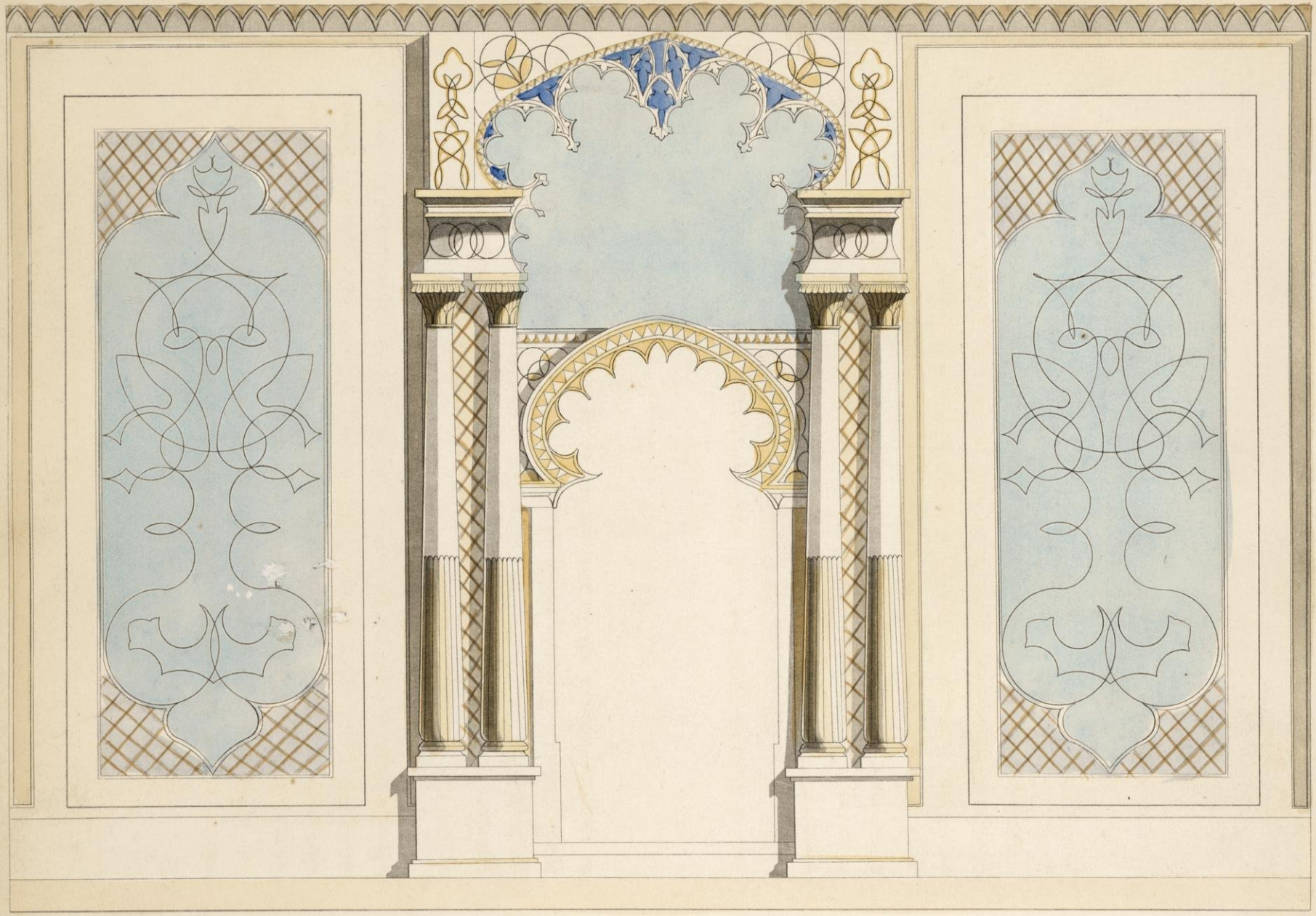
Plate L.

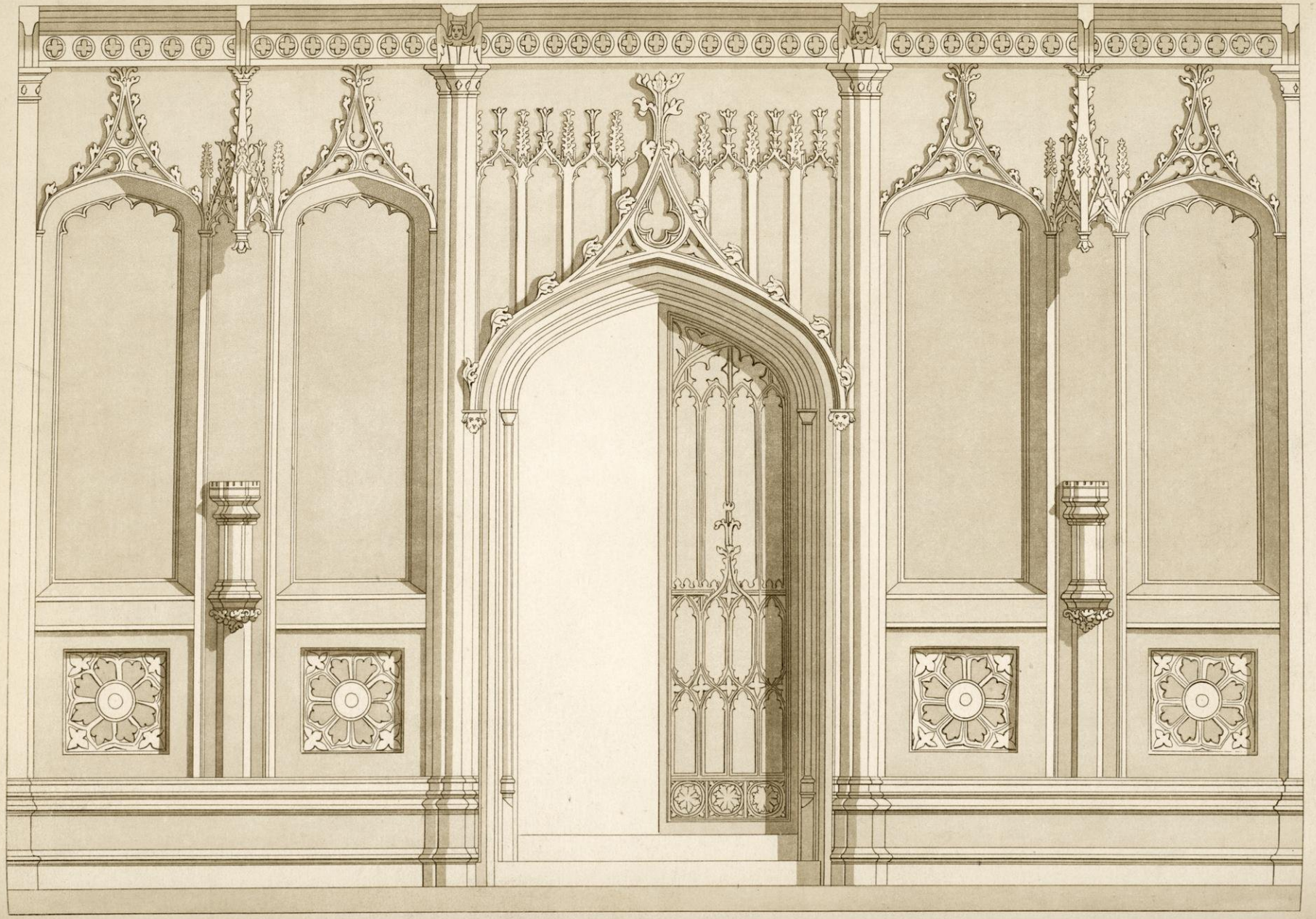
This is a design in the Moorish style, a mode of decoration founded on the degenerated Roman of the seventh and eighth centuries. It is found in the palace of St. Mark at Venice, and in many other structures of the same period. Upon the removal of the seat of empire from Rome to Constantinople, the arts also found a new locality, so that in the Greek Churches built at Constantinople during this era, we find all the features which strongly characterise the buildings of Spain and Italy.

Great care must be taken in the application of this design. The columns supporting the higher arch are in full relief; and the recess between them may be filled with plate glass. The tracery of the panels should be painted in flat colours, and is intended as an imitation of the fanciful inlayings of this period.

Plate LI.

This is a design for a Gothic vestibule, the door being supposed to lead into a spacious hall. The style here adopted is the richest variety of perpendicular Gothic. The arches of the panels terminate in finials elaborately ornamented with crockets, and divided by a stall or tabernacle surmounted with a canopy, and containing a pedestal for a figure, which may be of suitable design. The tracery of the panels in the dado, is in the same style. The cornice is ornamented with a series of quatrefoils, which might be repeated in the skirting, and in that case would afford facilities for heating by hot-air. The design may be executed in plaster or stone, the door being oak.





Having described the various styles of architecture and internal decoration which have prevailed in England from the time of the Romans to the reign of Elizabeth, it cannot be uninteresting to inquire into the form or fashion of the furniture, so far as it may be said to be connected with the subject to which we are immediately directing the attention of the reader. In the decoration of a house or an apartment, the character of the furniture is by no means unimportant; for it should always be chosen with reference to the architectural style and ornament of the place. Nothing could appear more ridiculous than heavy, carved, oak tables and chairs in a modern drawing-room, or the light, though elegant, inlaid furniture of modern workmanship, in an ancient dining-hall; and yet so great is the ignorance of many who pretend to furnish our dwellings, that it is by no means uncommon to see contrasts hardly less striking or absurd. It was not thus, however, in the dwellings of our ancestors; for however rude may have been their furniture in the estimation of the modern fashionable, and however destitute it may have been of what is now called elegance, it was at least appropriate.

We may here also remark, that to the decorator the colour of the furniture is of almost as much importance as its style, for there can be no appropriate decoration, if this be not an element of calculation. What, for instance, can be more absurd than a light and elegant arabesque, or French style, introduced into a room which is to be furnished with mahogany chairs and tables? But this subject is fully discussed in the "House Painter."

The great hall, being the principal room in a baronial residence, was one in which we might expect to find a style of furnishing having some pretension to grandeur; but every thing presented to our notice disappoints the sanguine expectations which were at first indulged. Oak tables, with the necessary stools and benches, were almost the only articles in the ancient dining-hall. These were sometimes carved with great skill, but were more frequently rude in construction, and without ornament. The tables, as well

as the stools and benches, were, in the times of the Tudors, covered with carpet; but this material was not used for floors, as in the present day. The dining-halls were strewed with rushes, and frequent allusion will be found in the writings of the old poets to their use for this purpose. Tapestry cloths, however, were in use for the feet of the nobles as early as the reign of Edward the First.

In the time of Henry the Eighth a piece of furniture called a cupboard was the principal and most attractive ornament in the dining hall. The cupboard was similar in its form and uses to that which we call a sideboard, but was sometimes made with a series of boards framed together, and one above the other. Upon these the wealthy displayed their plate. When Wolsey entertained the French ambassadors at Hampton Court, he was exceedingly anxious to impress them with his own importance and wealth; and we find that the display of plate was one of the means adopted for this purpose. "There was," it is said, "a cupboard made for the time, in length of the breadth of the nether end of the great chamber, six desks high, full of gilt plate, very sumptuous, and of the newest fashions, and the nethermost desk garnished all with plate of clean gold. This cupboard was barred-in round about, that no man might come nigh it; for there was none of the same plate occupied during this feast: there was sufficient beside."

Upon the table the salt-cellar was the important article; for it separated those, who, although sitting at the same board, held the relative stations of superiors and servants, or we might perhaps say of slaves. Upon this article all the skill which could be commanded by the lord was expended, and it was frequently formed of gold, so that it was the first thing which caught the attention of the spectator. To say that a person sat above or below the salt-cellar at once fixed his rank, a statement which will explain many passages in the writings of Shakespeare, and other cotemporary or earlier authors.

Some idea of the manners at table may be gathered from the fact that in the time of Elizabeth forks were not known in this country. Spoons and knives were certainly used in the reign of Edward the Confessor, but forks were not till the time of the Restoration. Knives were made in London for the first time in the year 1563, by one Thomas Matthews, who lived on Fleet Bridge.

In the private apartments of a Tudor mansion, and especially in the great chamber, high-backed chairs, cabinets, and chests, were the ordinary furniture. Some of these were most richly carved, and were remarkable for the excellence of the workmanship. Even in the present day they are highly esteemed, and are of great value. But no species of decoration was more studied than the richly worked cushions with which the sitting rooms abounded, and which we may believe to have been very luxurious. A noble author describing the last days of Elizabeth, says, "she had cushions laid for her in her privy chamber, and there she heard service. From that day she grew worse and worse; she remained upon her cushions four days and nights at least; all about her could not persuade her to go to bed."

A great improvement in the style of furnishing was introduced in the reign of Elizabeth. "The furniture of our houses," says Harrison, an historian of that age, "exceedeth, and is growne in a maner even to passing delicacie: and herein I doo not speake of the nobilitie and gentrie onlie, but likewise of the lowest sort in most places of our south countrie, that have anie thing at all to take to. Certes, in noblemen's houses it is not rare to see abundance of arras, rich hangings of tapestrie, silver vessels, and so much other plate as may furnish sundrie cupboards, to the sum ofttimes of a thousand or two thousand pounds at the least; whereby the value of this, and their other stuffe, dooth growe to be almost inestimable. Likewise in the houses of knights, gentlemen, merchantmen, and some other wealthie citizens it is not gesen to behold generallie their provision of tapestrie.

Turkie work, pewter, brass, fine linen, and therto costlie cupboards of plate, worth five or six hundred, or a thousand pounds, to be deemed by estimation. But as herein all these sorts doo far exceed their elders and predecessors, and in neatnesse and curiositie the merchants all other: so in time past the costlie furniture staied there, whereas now it is descended yet lower, even unto the inferior artificers, and manie farmers, who by virtue of their old, and not of their new leaves, have for the most part learned to garnish their cupboards with plate, their joined beds with tapestrie and silk hangings, and their tables with carpets and fine draperie."

Plate LII.

This design, which is in the classical or Greek style, will be found in execution to have all the richness of the French modes of decoration, with a greater simplicity of outline. The ornaments should be executed in bas-relief, and finished in gilt. The console table is in the same style, and should, like the looking-glass frame above it, be finished in gilt. The green and purple tints of the stiles and panels will be much relieved by the white introduced between the gilt mouldings.

DETAILS.

Plate LIII.

Figure 1. Is the angle ornament and moulding of the panels.

Figure 2. Is the centre ornament of the outer moulding.

Figure 3. Is an enlarged view of a portion of the pilaster.

FIG. 1.

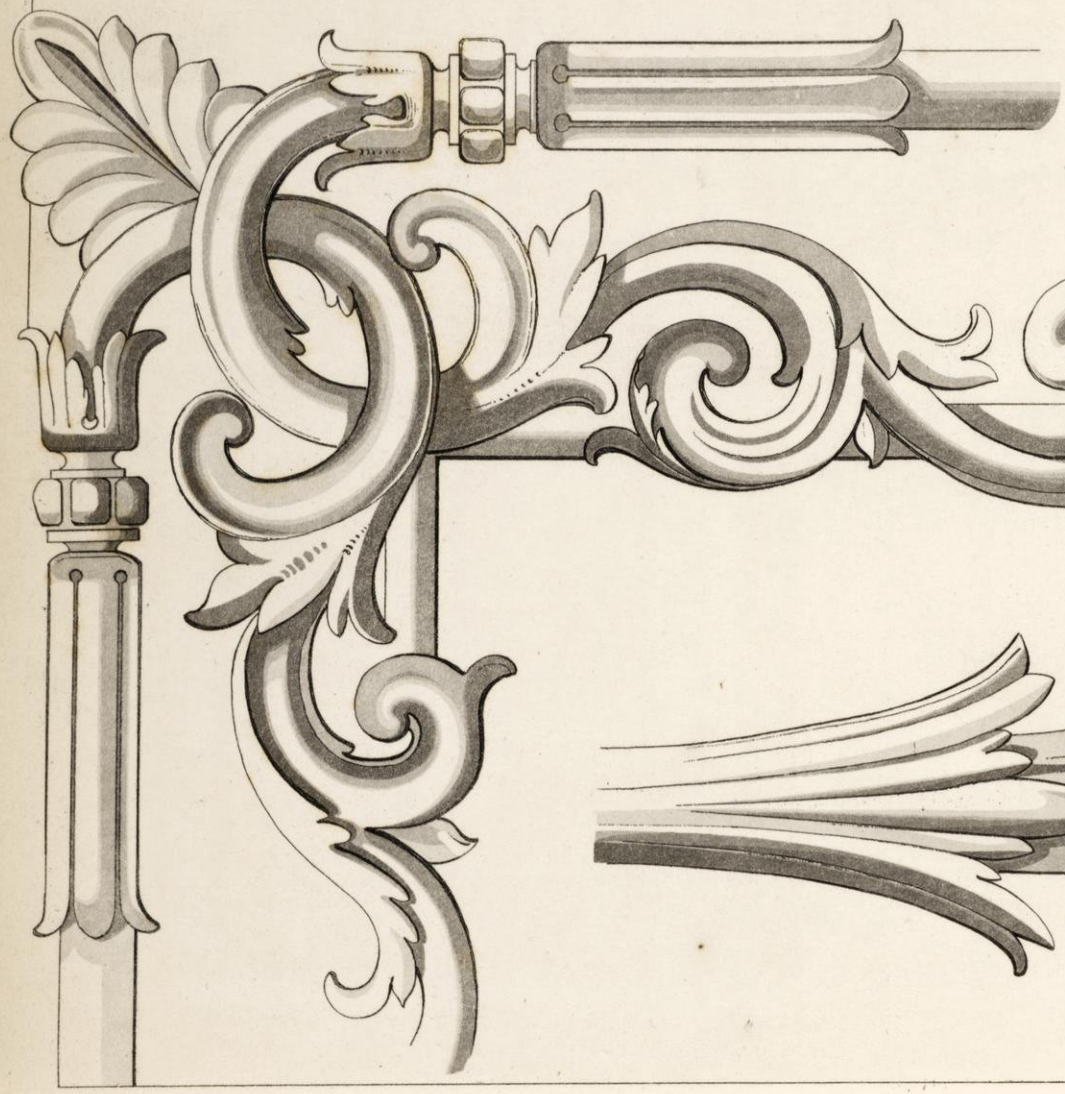


FIG. 2.

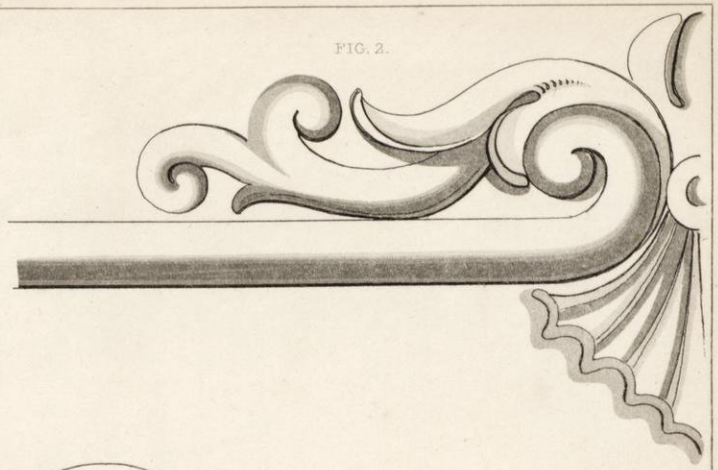
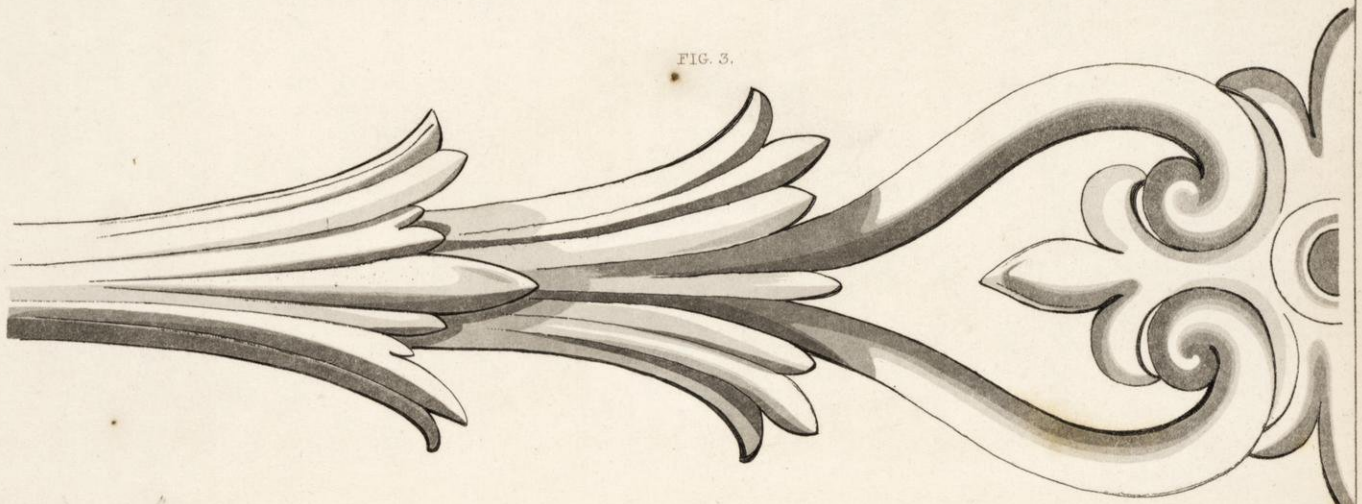


FIG. 3.



The Italian architecture began to force itself into this country in the reign of Henry the Eighth. The first indication of the cinque-cento style in England is in the tomb of Henry the Seventh, designed by Torregiano, an Italian artist. "It has been the fate of every invention of the human mind which depends on taste," says an excellent modern author, "to be cherished at first as a novelty, to be pursued for a time ardently to the exclusion of all other modes, to be cultivated till it has acquired all the embellishment of which it seems capable, and then to be abandoned for some new form. This, in its turn, passes through the different stages of refinement, and finally gives place either to a third mode, or to some modification of those which preceded it. Such has been the case with the Greek architecture, which, having been overloaded with ornament by the Romans, gave way to the more simple style employed by the Saxons or Normans: from this arose the florid Gothic, which, when it admitted no further enrichment, ceased to be the prevailing taste of the age, and gave way once more to the chaster styles of Greece and Rome." Every change, however, from one mode or style to another, must be effected by degrees, so that a bastard style of art is the consequence; and however desirable the change, and important the result, an intermediate period, apparently characterised by an extreme destitution of taste, invariably precedes.

The progress of the Italian architecture in this country was very rapid; but, fortunately for us, it did not obtain a hold upon those who regulated the architectural taste of the nation, for more than a century after it had been practised on the continent; and during that period some of our most elegant ecclesiastical structures were erected or finished. This revival of classical architecture happened in Italy, during the fifteenth century; and on this account, strangely enough, the style is called Cinque-cento, a word which signifies five hundred, an abbreviation, as we imagine, of fifteen hundred.

The error committed in Italy in the attempt that was made to revive the classical style, consisted in an exclusive devotion to the dogmas and propor-

tions of Vitruvius, without regard to the specimens of ancient art. It was at this time that the "five orders" were invented. Brunelleschi, a Florentine architect, was the first who made a serious attempt to restore the Roman style. He was a man of great talent and taste, and in the erection of the cupola of the cathedral of his native town gained considerable renown. Battista Alberti was the first to publish a treatise on this revived Roman style, and he was followed by Palladio, Vignola, Scamozzi, and others, each of whom had his own opinion as to the proportions of the orders, although each founded his system upon the same author. It was, however, in this instance, as it has been in many others, much easier to catch the defects than the beauties of the original; and this was so much the case that it may be asserted, as a matter beyond doubt, that all the defects of the Roman school were retained and magnified in the cinque-cento. It must, however, be conceded, that the palatial architecture of the Italians was very noble, although the same style when adopted in ecclesiastical structures had an opposite effect. It has been justly stated, that there are no two buildings in which the merits and defects of the style are more apparent than the Farnese palace, and the basilica of St. Peter's at Rome. In an extensive building the grand crowning cornice, running in an unbroken line, gave a fine effect; but on the other hand, the faults of the style were most glaring. "The inharmonious and unpleasing combinations which arose out of the collocation of arches with columnar ordonnances, became the characteristics of the Italian: unequal intercolumniations, broken entablatures, and stylobates, enter alike into the productions of the best and of the worst of the cinque-cento architects. The style of this school is marked, too, by the constant attachment of columns and their accessories to the fronts or elevations of buildings; by the infrequency of their use in insulated (their natural) positions, to form porticoes and colonnades; by the thinness or want of breadth in the smaller members of their entablatures, and the bad proportion of the larger parts, into which they are divided, to one another; by the general want of that degree of enrichment which fluting imparts to

columns; by the too great projection of pilasters, and the inconsistent practice of diminishing and sometimes fluting them; by the use of circular and twisted pediments, and the habit of making breaks in them to suit the broken ordonnance they may crown; and by various other inconsistencies and deformities."

Although the revived Roman architecture had an effect upon the designs of English architects, as early as the reign of Henry the Eighth, it cannot be said to have been fairly introduced until the reign of James the First. That noble national style which had administered so much to the grandeur of the nobility in preceding ages, and which may be called an original domestic architecture, was not to be eradicated in an instant. It had engaged the attention, we might almost say the affections, of the people, so that every inroad upon its principles was at first considered an advance towards barbarism. To this circumstance we may attribute the formation of the Elizabethan already described, of the permanent establishment of which there seemed at one time a great probability. Inigo Jones, however, in the reign of James the First, had an opportunity, which he did not neglect, of fairly introducing it; and viewing his works together, it cannot be doubted that he was more successful in his designs than might have been expected from the school in which he was taught. But at the same time he cannot be too much blamed for the practice, which he introduced, of placing Italian screens and other pretended decorations, in our Gothic churches, a practice which from that time became so common that the man of taste is constantly annoyed and irritated by the repetition of this barbarism in buildings which would otherwise only impress him with a sense of beauty.

The cinque-cento is now rarely introduced in domestic decorations, except in those buildings which belong to the period in which it had its influence upon the arts in England. It is even then stripped of many of its worst features, and may be made by a skilful master peculiarly attractive in halls, saloons, and large rooms of assembly.

Plate LIV.

Is another adaptation of the same style of ornament as that in the preceding plate, and the colouring may therefore be the same. The enrichments may be painted in imitation of relief, but it is more desirable that they should be executed in composition.

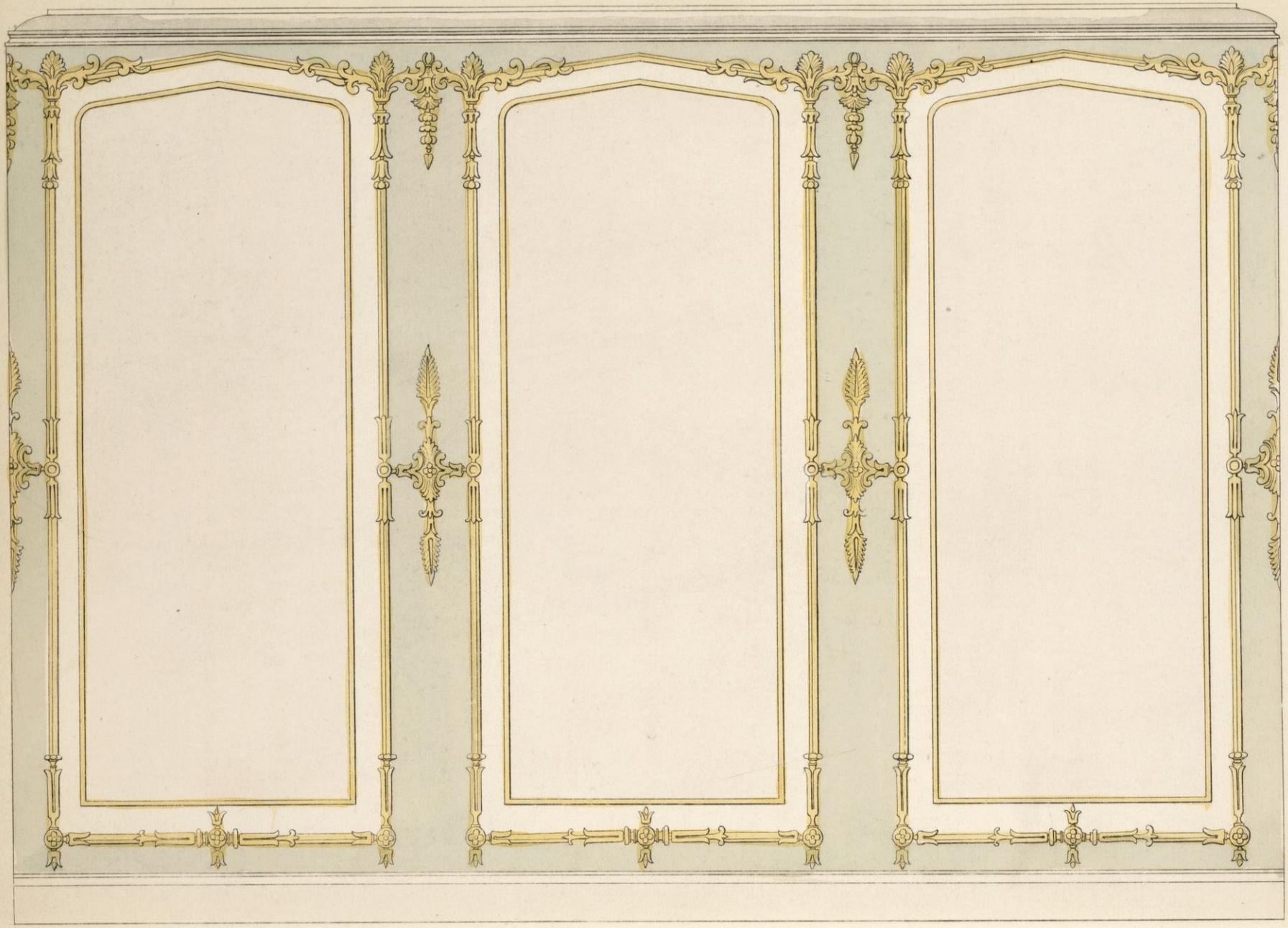
DETAILS.

Plate LV.

Figure 1. Is an enlarged drawing of half the ornament in the centre of the pilasters.

Figure 2. Is half the angular and central ornament at the top of the pilaster.

The enfoliated ornaments are very characteristic of the style to which they belong. We may here be allowed to remark, that the classical, or as it is sometimes called, the Greek style, is peculiarly adapted for the decoration of drawing-rooms of a moderate or limited size. The gorgeous and magnificent French mode should not, generally, be introduced in small apartments, or in those which are not furnished in the same character; for they require a strict attention to the maintenance of the splendour which distinguishes them. The classical ornaments, on the other hand, may be suited to any modern furniture, and are much more consonant to the social habits and intercourse of the great mass of the British public, who require a cheerful and pleasing, but not a gorgeous style of decoration.



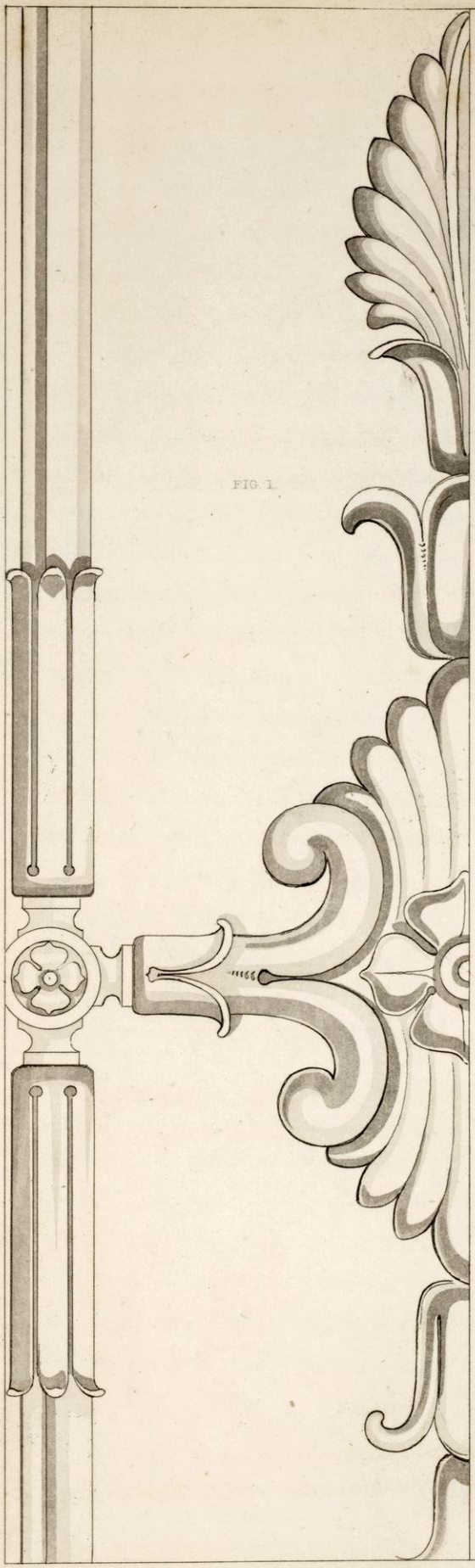


FIG. 1.

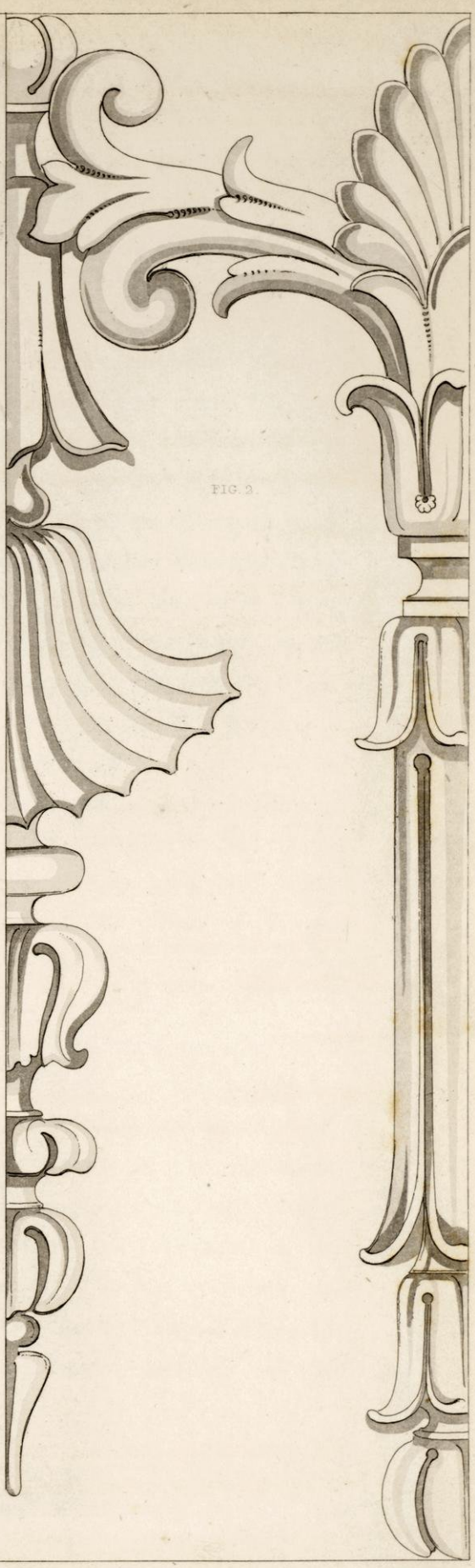


FIG. 2.

DESIGNED BY ARROWSMITH

LONDON: THOMAS KELLY, 1840.

In the reign of James the First the mixed style which prevailed in the time of Elizabeth was practised, but with a greater proportion of Italian ornament. In the colleges of Oxford and Cambridge many examples of this style still remain.

Thorpe was the architect chiefly employed in the erection and decoration of the palatial buildings in the reigns of Elizabeth and James; and he, like all other artists of the period, was infatuated by a desire for the introduction of the Italian style. Walpole, speaking of his works, says that his ornaments were barbarous, but that he was skilful in the disposition of apartments, and allowed in all his plans an ample space for halls, staircases, and chambers of state. Inigo Jones, however, did more than any other artist to exclude the national architecture of England, and introduce the unmixed Italian. He has been called the English Palladio, and is entitled to all the honour that designation can give. This artist, it appears, received an invitation to the court of Denmark when studying painting at Venice, where he acquired a love for Palladian architecture; and, having accepted the invitation, was appointed architect to Christian the Fourth. He was afterwards brought by circumstances into England at the commencement of the reign of James the First, and was made architect to the queen and the prince of Wales. Upon the death of the prince he visited Italy, probably from a want of practice, where he remained until he received his appointment of surveyor-general. Among the principal works of this architect must be mentioned the banqueting house at Whitehall, which was part of a royal palace he had designed. This structure has been appropriately spoken of as "an epitome of many of the faults and most of the beauties of the Palladian school. It rises boldly from the ground with a broad, simple, and nearly continuous basement, or stereobate, and the various compartments of its principal front are beautifully proportioned; but the circular pediments to the windows, the attached unfluted columns, with broken entablatures and stylobates, the attic and balustrade, though they be the materials of the

Palladian, it may be confidently denied that they are consistent with classical architecture."

Jones also gave designs for the second quadrangle of St. John's College, at Oxford, and built Heriot's hospital at Edinburgh, and Sherbourne house in Gloucestershire. From these and other structures the character of architecture and internal decoration introduced by this extraordinary man may be ascertained. However faulty his designs may appear to the modern artist, it cannot be denied that his buildings are as far superior to all erected in this country by preceding architects, as our knowledge of the classical style is more extensive and accurate than his.

During the troublesome times of Charles the First and the reign of fanaticism during the days of the commonwealth, all the arts of design were suspended. The protector, falsely so called, signalized his despotism by the destruction, and not by the erection of splendid buildings. Religious intolerance, under the garb of liberty, and riot and disorder, assumed the reins of government, and with fiendish violence marred and destroyed the noblest works of mind, the embodied representations of former ages; leaving as the evidence of their effects a widely spread desolation, which all future generations will in vain deplore.

At the time of the restoration Charles the Second brought into England, and almost established, the French fashions in architecture as well as in manners and morals. The influence of this voluptuous monarch and his vicious court upon the architecture of the country, was, however, met by the passive resistance offered by the genius of Sir Christopher Wren, who would have done much had he merely protected the arts of the country from the introduction of French modes, but deserves our gratitude for the noble specimens which he has left for the imitation of future ages. The works of Sir Christopher Wren are numerous; the church of St. Paul is

better known than any other. He was more successful in his churches than in buildings of a civil or domestic character, as the halls which he built for various companies in the city of London, and the few houses which remain, will prove, when compared with his ecclesiastical structures. The steeples of Bow Church Cheapside, and St. Bride's Fleet Street, are his master-pieces. In the examination of the works of this architect, we are constantly led to regret that he should have been ignorant of the relics of Grecian art; for had he possessed the knowledge which is so easily obtained in the present day, we do not hesitate to state, that he would have left in London buildings hardly less attractive to the modern student than those on classic soils.

The internal decorations of this period and of those which immediately followed, were in strict accordance with the architectural style of the age. To trace the progress of art from the time of Sir Christopher Wren to the present day would occupy more space than our pages will allow; and the results of our labour would be of comparatively little value, for specimens of the decorations are at all times ready of access.

The present age is distinguished from all others in having no style which can properly be called its own. All the several varieties of architectural form and arrangement constantly present themselves to the modern architect, and are by him employed acccording to his judgment of their propriety. The sources of knowledge from extensive observations carried on by persons of acknowledged talent, have enabled him to compare one specimen with another, and to trace the principles of art. In internal decorations, also, the same ample field of choice has been opened, and so accurately are the styles known, that the modern designer can apply them all in such a manner as to secure the comfort and provide for the increasing wants of society. The present age will not perhaps leave for future generations evidences of its domestic art so enduring as those of preceding periods; but it will ever be

known that the talent of the age was not confined to the bare imitation of any one style, but that all were used and improved. If, indeed, there be one circumstance which distinguishes the history of the arts in our own day, it is the appropriation of them to all the domestic comforts of life. The productions of the ancient and modern masters are now to be found in the houses of the people, and the elegant arrangements of domestic decoration are no longer confined to the palaces of princes and places of public amusement, but we have them around us by our own fireside.

Plate LVI.

This is an elevation in the classical style. The ornaments in this, as in other similar designs, may be gilt, or picked out in tints, according to the taste of the employer. The green of the panel will be found to be an exceedingly pleasant colour, and to harmonize well with the Fleur d'Orleans tint of the stiles and bands. The design, more particularly the looking-glass frame, the details of which are bolder than those in the preceding elevation, is suited for a large room.

Plate LVII.

DETAILS.

Figure 1. Is an enlarged view of the angle ornament set in the mouldings.

Figure 2. Is a part of the centre ornament of the inner moulding of the panel.

Figure 3. Is a part of the centre ornament of the looking-glass.

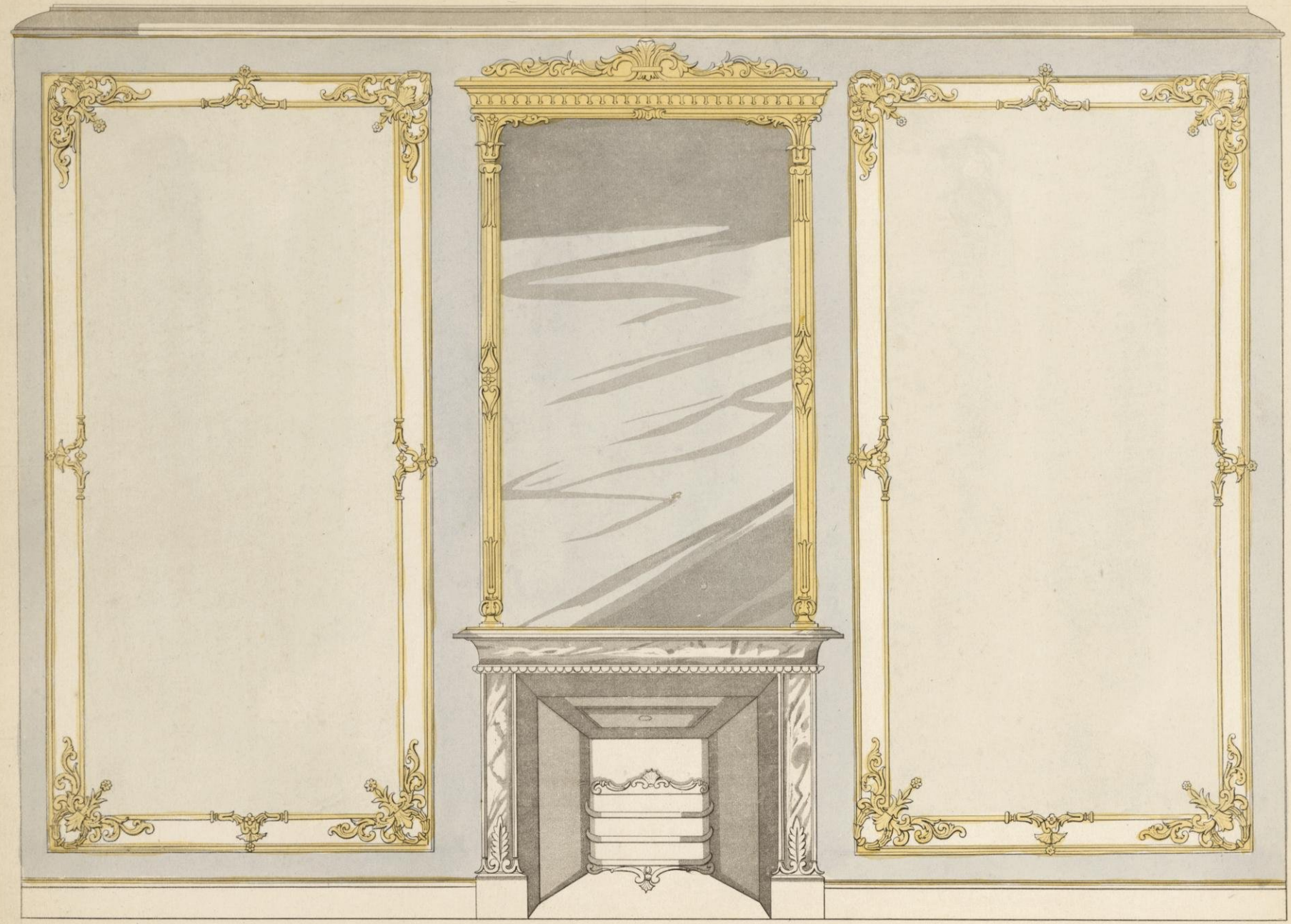
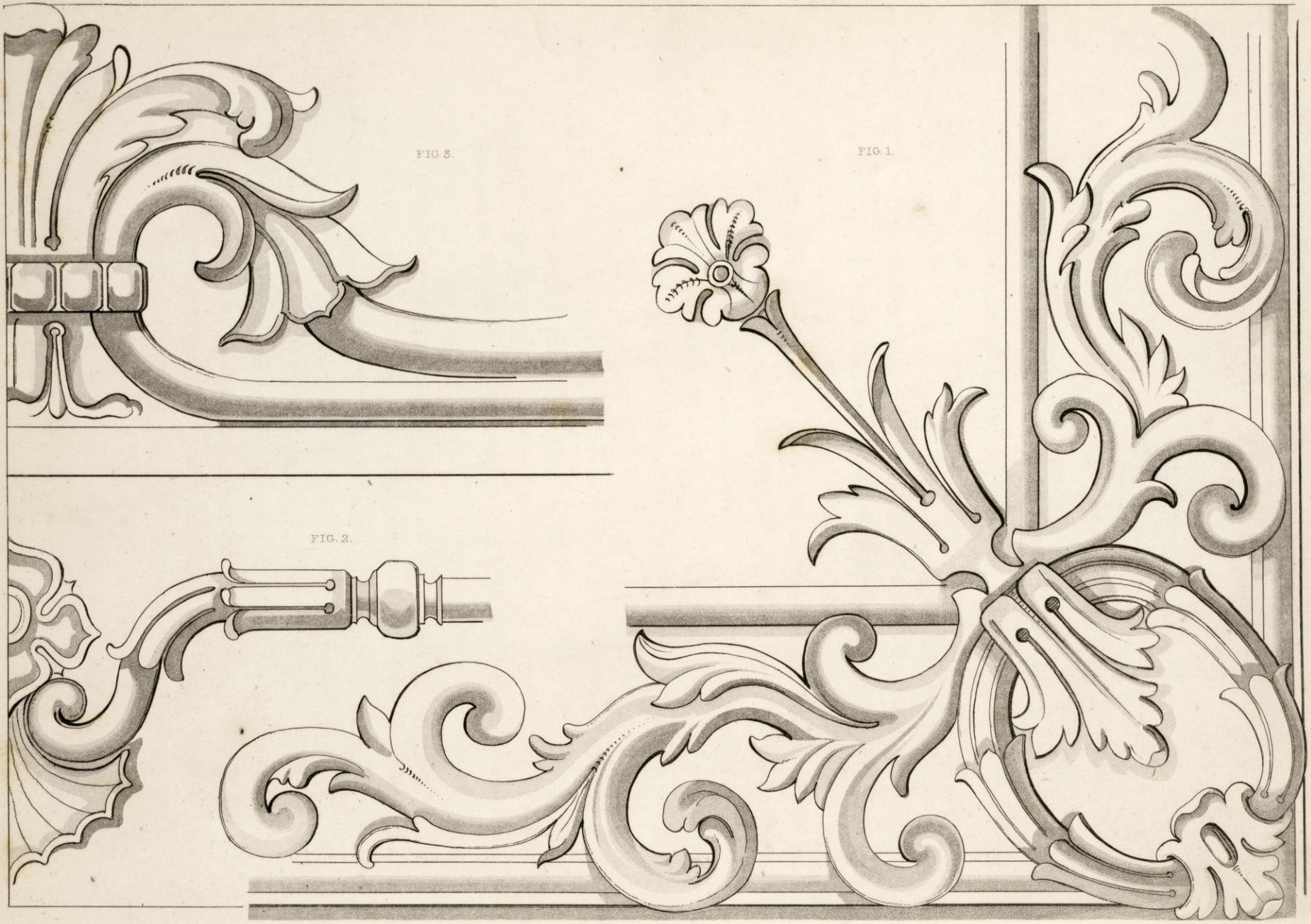


FIG. 3.

FIG. 1.

FIG. 2.



The French styles of decoration require no other notice than that they have received in former parts of this work. The names by which they are known fix the date of their introduction, and from the specimens we have given, it will be evident they are only suited for the saloon and the drawing-room. The ornaments of these styles are always rich and elegant, frequently elaborate, and well calculated to attract attention. The effect of a room decorated in this mode, depends greatly upon the propriety and richness of colouring. Gaudiness must be carefully avoided, and yet a great depth of tone is allowable. In providing for the decoration of a drawing-room, it should always be remembered that it is to be used by an artificial light; and the artist will then probably find it necessary to adopt some tones of colouring different from those which he would otherwise have employed. As the French styles have of late become very fashionable in England, many of the designs in this work have been prepared with the view of assisting the decorator in the designing and completing such works when required; but we cannot too much insist upon the fact, that the effect must in a great measure depend upon the colour.

There are two methods of executing a design: one is by ornaments in relief, the other by painting on a flat surface. The raised ornaments are now moulded and cast in composition, so that almost all varieties may be obtained ready for use. When a design is to be painted in turpentine colours, artists should be employed; for if the work be not done with care and spirit, the effect will be no better than that of common stencilling in a village tavern. But if the requisite care and talent be employed, great excellence may be obtained, although in no instance equal, we think, to the same design in relief.

For many years past, it has been the custom to decorate the houses of the middle and even the upper classes with papers prepared for the purpose. These papers, or paper-hangings as they are generally called, added greatly to the comfort and appearance of our dwellings, and, we have no doubt, aided in producing that degree of cleanliness by which the English people, in all

ranks of life, are distinguished. Whether they have improved the taste, is perhaps doubtful, and yet the probability is, that they have produced this effect. The patterns of many are, as might be expected from the manner in which they are prepared, exceedingly rude, and to one who has cultivated the perception of beauty, may be sometimes unpleasant; but there are others which are equally pretty. The improvements which have been made in the design and execution of them during the last few years, have been so great, that varieties may be found suited to almost every requirement of a modern genteel residence.

There are two methods of preparing paper-hangings: one is by printing, and the other by painting. The printed papers are to be obtained at all varieties of price, and in every conceivable style. Some are made in imitation of marbles and richly grained woods, others in fixed patterns; some are printed in an inferior style of art, suited to the cottage of the poor, and others in rich colours and gold, suited for the dwellings of the wealthy. Among these papers, there are none, perhaps, more likely to remain in use among the higher classes, than those which are called flocks. The French artists, however, have prepared papers in all the styles peculiar to their own country,—such as the François Premier and the Louis Quatorze; and now the demand is so great for French fashions, they are likely to become the favourite styles, for a few years, among a certain class of persons.

An attempt has recently been made to prepare the better kinds of paper by hand; and although it may at first appear almost impossible to compete, by this means, with the efforts of machinery, the attempt has fully succeeded. Designs of the most elaborate and elegant character are thus produced in a style far superior to those obtained by printing, and at a cost little if at all greater. The advantages to be derived from this method of preparing papers for rooms are numerous, but it is not the least that a design may be made to suit the taste of the person for whom the work is to be performed. There are

few printed papers which, in every particular, are altogether such as may be required, so that an alteration of some kind or other would not be made, if it were possible. In applying some patterns to rooms, great loss of paper cannot be avoided, and the expense is consequently much increased; but if the paper be painted for the room, this loss is prevented. Papers in arabesque, thus produced, are exceedingly rich, and have a tone of colouring and a luxuriance of design which could not possibly be obtained by mechanical means. Of this style of decoration, indeed, we cannot speak too highly, believing that it will, when generally known, supersede the use of formal printed papers in all the better classes of buildings in which they are now employed.

The improvements made in decoration, and, indeed, in all those arts which add to the elegances of life, do not, for a long time, reach the larger classes of society, on account of the extreme ignorance and want of taste in those to whom the work is, in many instances, intrusted. The art of decoration, indeed, has not long been the study of any other persons than those who have practised architecture. This class of professional men are, even to the present day, confined to large towns; and their aid is seldom solicited, unless the work to be performed is of an extensive or public character. The decoration of the rooms in which the wealthy tradesman, the merchant, the man of independent fortune, and other classes of society, in easy circumstances, and indulging in even luxurious habits of life, spend their hours of relaxation and entertain their friends, are, for the most part, the designs of a person who, although generally supposed to be accurately acquainted with his business as a house painter, and, perhaps, a good workman, has never prepared his mind by the study of the remains of antiquity, by a consideration of the principles of taste, and by an acquaintance with the best modern works, for the task he has undertaken. Hence it is that the apartments of the wealthy at a distance from the metropolis, are wanting in all those elegances which add so much to the pleasures of life, and educate the mind more effectually than the false

grandeur of an injudicious but unrestrained outlay of wealth in its occasional displays. To correct this evil is an object of no trifling importance; for the social, if not the moral, condition of society is much more intimately associated with the general appreciation of the arts, than the majority of writers are willing to allow. By the publication of this work the attention of professional men, it is hoped, will be drawn to the subject, and the taste of the reader be in some degree improved.

Plate LVIII.

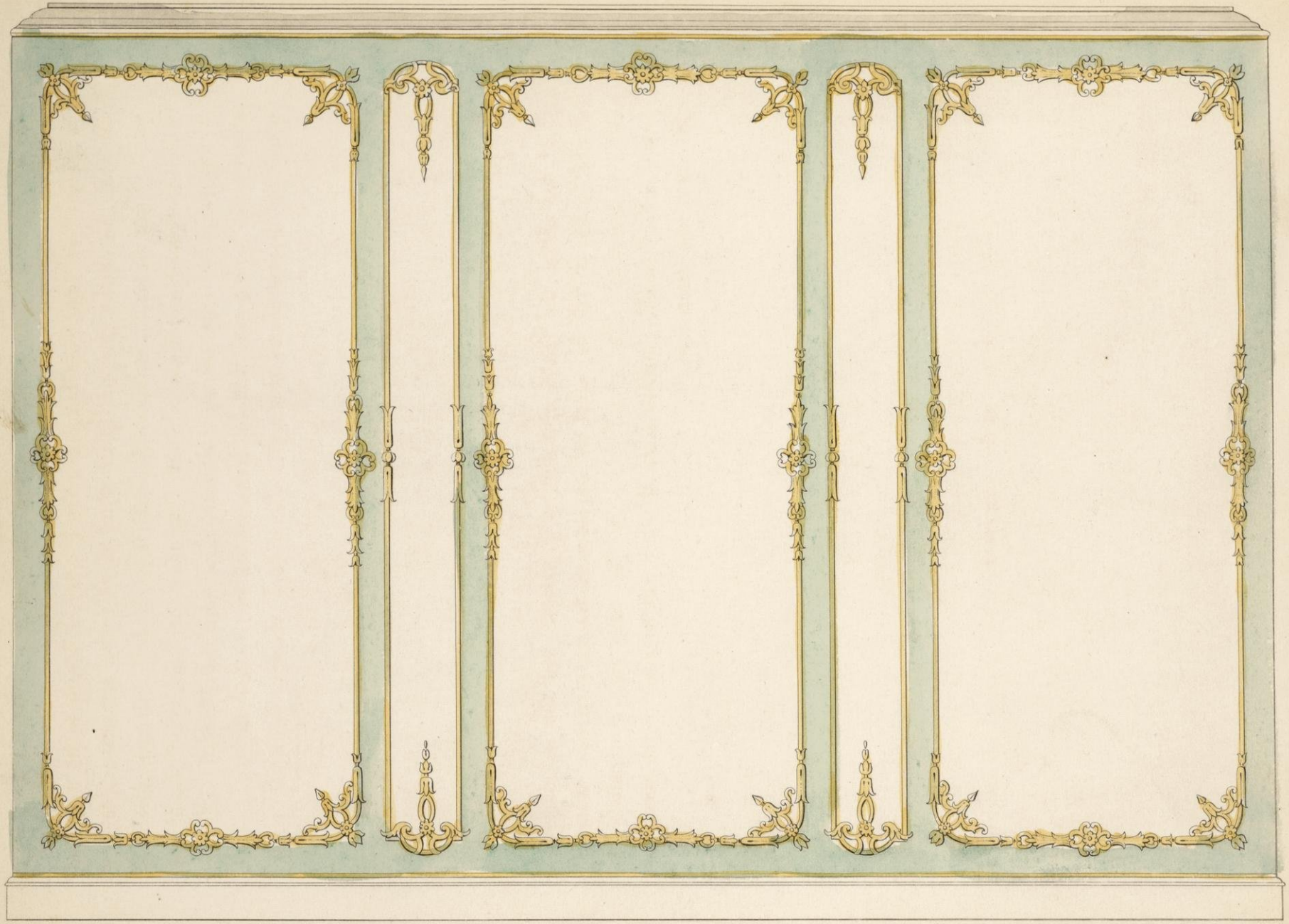
In this design the Greek ornament is introduced, and the elevation and general character will be found very appropriate for a sitting room with the ordinary furniture. The green colour of the stiles will harmonize with cream-coloured panels, and a richness of effect will be given to the whole by the gilt of the ornaments.

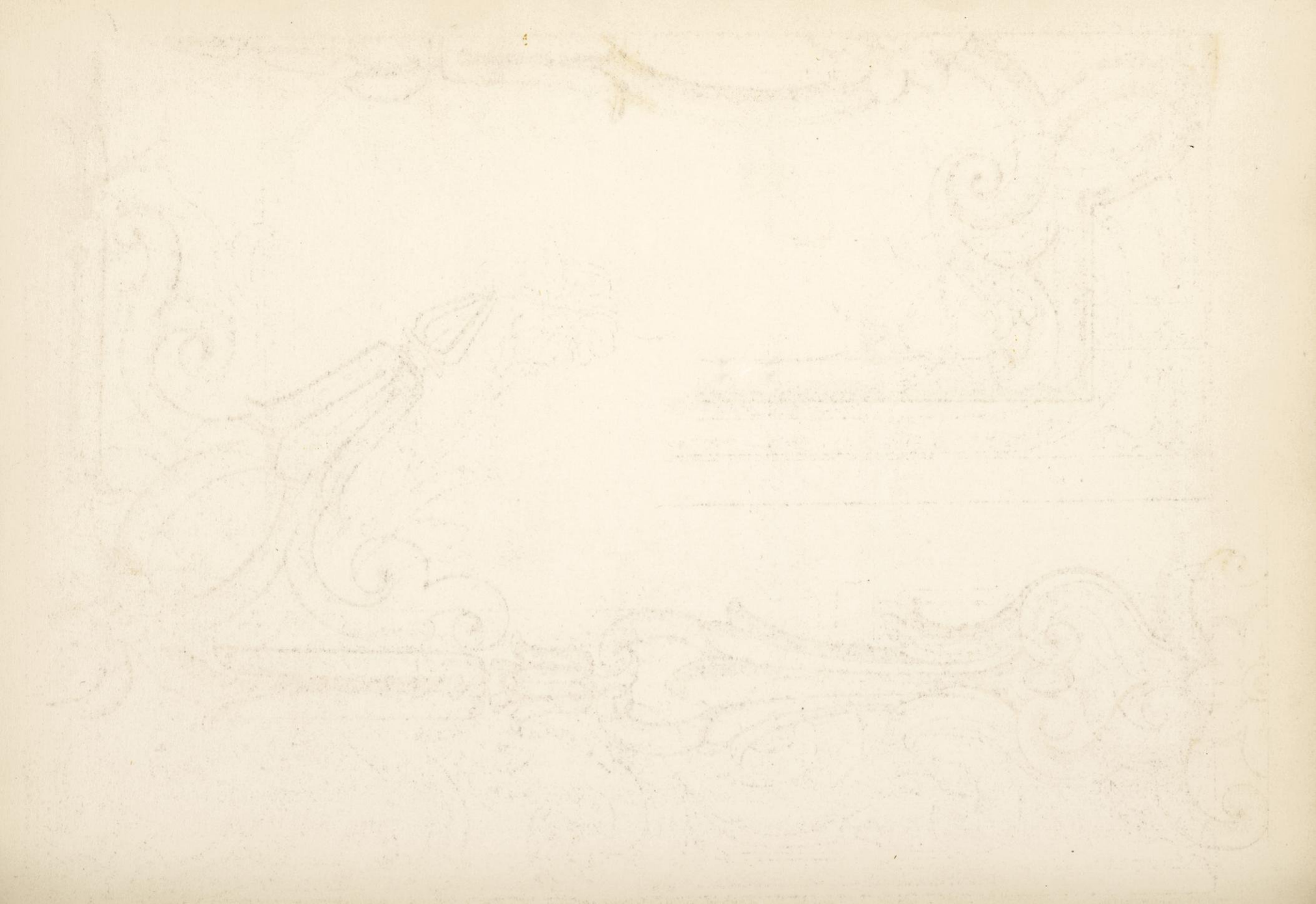
Plate LIX.

DETAILS.

Figure 1. Is an enlarged view of the angle ornament.

Figure 2. Is a representation of a part of the ornament at the head of the pilaster, to the same scale.





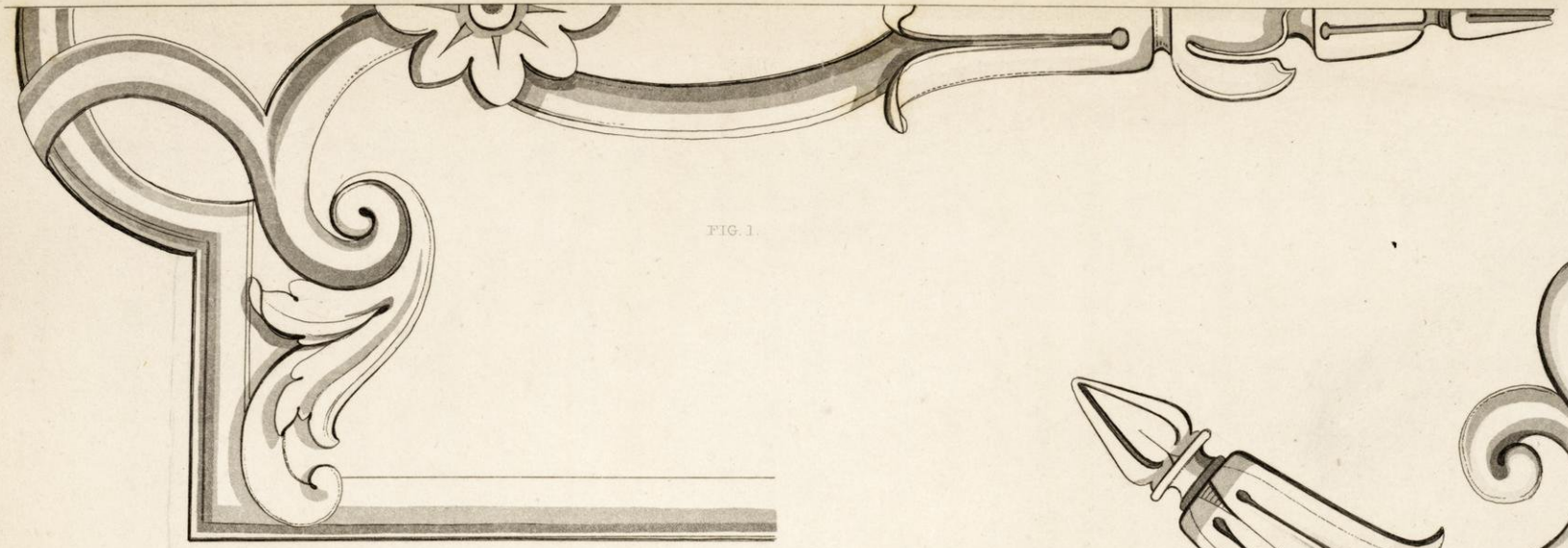


FIG. 1.

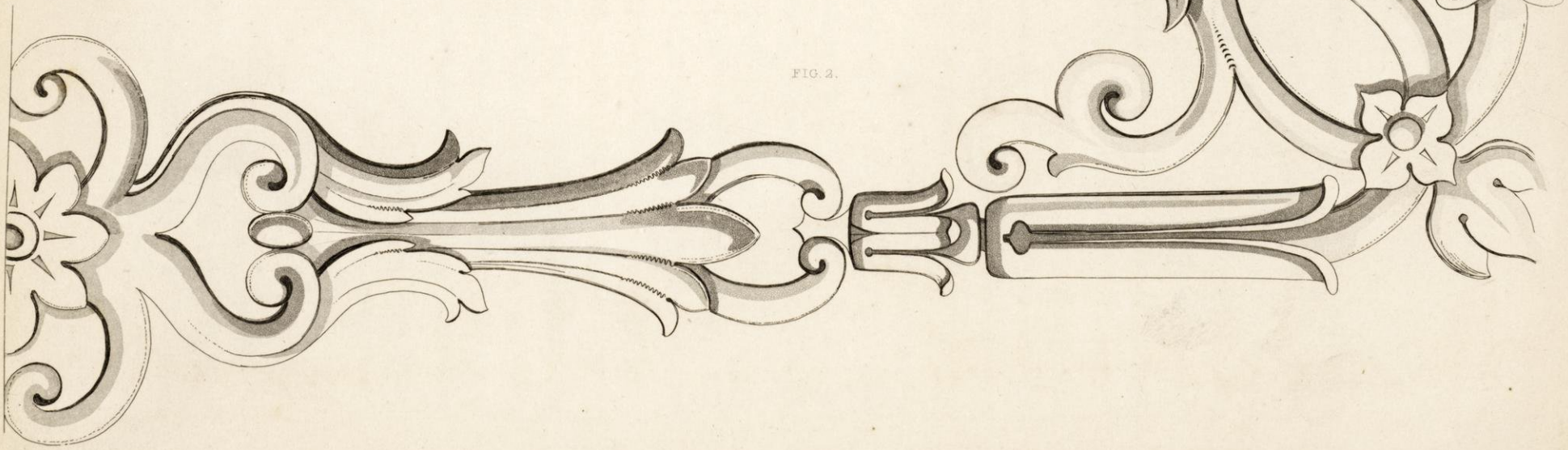


FIG. 2.

Having explained the several styles of decoration, and pointed out the most important characteristics of each, it only remains to introduce a few general remarks in conclusion.

In every style of art, the ornaments which may appear to be most characteristic must be carefully studied, and no alteration should be allowed which does not accord with the general feature of the order. Upon the forms and finishing of these ornaments, the styles themselves in a great measure depend, though not entirely, as some persons would insinuate; for there are many species of decoration in which ornaments, in the common acceptation of the term, may be altogether omitted, without in any degree lessening the prominent features of the styles. Nothing, however, can be more offensive to the educated and critical eye than the blending of the ornaments of one mode with the outline of another, or the intermixture of decorations, which although equally calculated to please, affect the mind differently; some producing the idea of grandeur and magnificence; some of lightness and elegance; while others call to our imagination the days of chivalry and romance, and stir in us the desire for the tournament and the chase, the hawking and the banquet, with all the rural and proud magnificence of ancient baronial authority. The decorator should, therefore, for his own instruction, examine the ornaments which belong to the several styles, distinguishing those which have been introduced in the most admired specimens of the mode, and the variety of form or finish which they have from time to time received.

In the internal decoration of some edifices, it may be necessary to introduce the classical styles. Under such circumstances, it is well to remember that it is important to retain the spirit, but not to adopt a servile imitation of original works. The wants and convenience of those who are to inhabit a building, or the purposes for which it is to be used, must be first considered; then the style of decoration most suitable under such conditions. If we trace

the history of any one mode of decoration, we shall invariably discover that at the time of its invention, it was appropriate to the condition of the people among whom it was at first introduced. Manners and customs, however, are constantly on the change, even when principles, sentiments, and the general cast of society, remain stationary; and hence it is that the styles which have been appropriately employed, are not always suitable, even in a similar condition of society. The skill of the decorator is best exhibited in adapting styles to all conditions of civilized society, and in bringing the elegances of life within the range of the most numerous classes.

In the internal decoration of buildings, a much greater latitude of design is admitted, than in the external ordonnance; but at the same time, it must be remembered, that the principles which govern one, are equally applicable to the other. The object of the house decorator, in all cases, is so to ornament plain surfaces, that the apartments so ornamented may be pleasing to those who view them. To do this successfully, the ornament must be appropriate to the purpose for which the room is to be employed. It is universally acknowledged that all styles are not equally suited to the same offices, and hence arises the necessity of a judicious choice in this particular. The Tudor style is well suited for a dining-room, the arabesque for sitting-rooms, and the gorgeous French styles for drawing-rooms; and although some of these may be employed for other purposes than those we have mentioned, it is for these that they seem most appropriate.

In what beauty consists the philosopher and the artist are alike unable to determine, for it is impossible to find a judge. That which is exceedingly pleasing to one person, and impresses his mind with delightful sensations, is seen by another with indifference or disgust. That the process of education has a great effect, there can be no doubt; and that natural propensities have an influence, is equally certain. Could we remove a wandering native of America or Africa, whom we frequently misname a savage, from the

forest or the desert over which he has been accustomed to roam without any other protective covering than the skins of beasts, or the spreading branches of trees, to the richly-decorated drawing-room of an European prince, he would, we doubt not, be overcome with amazement; but whether he would experience a sensation of pleasure is very doubtful. We have seen the uncultivated tillers of our own soil, in apartments decorated with all the taste of modern art, who have found no other words to express the sensation produced upon them than, "How grand!" We have also seen in the same situation the artisan, who was not only accustomed to such scenes, but contributed his part to the production of the general effect; and he has, upon the completion of the whole (especially when colour and light have added their effect, after his labour was finished), expressed himself in similar terms. But introduce an artist, how low soever may be his rank, and however unaccustomed he may be to the grandeur of a well-lighted and elegantly-decorated drawing-room; and as soon as his eye can bear the blaze of light and colour, which at first has an effect even upon him, he will point out the portions which are to him unpleasant, and those which he admires. In his opinion he may differ from others equally as well educated as himself; and what he calls beautiful another may object to as a defect. It would, therefore, seem probable that a certain degree of education is necessary for the appreciation of the decorations employed in our edifices; and that the sentiments of beauty experienced by individuals depend on habit or natural disposition, or both.

Although it is so difficult to describe the elements of beauty, it is easy to enumerate many principles, without which there can be no beauty of design. In the first place, there must be a general symmetry, and a proportion that at once satisfies the mind. It has also been said, that the objects must be natural to give the sensation of beauty; but this does not, by any means, seem to be an universal rule. The arabesque is a style, as already stated, in which the forms are natural but the groupings contrary to nature; and

yet its power of pleasing is allowed by all who have seen it in execution. The effect of colour is very striking, and it is generally forgotten by those who attempt to account for the production of a sensation of beauty. A form truly elegant and beautiful in the estimation of all educated minds, may lose half its charms by an impropriety of colouring; and deformity may lose half its ugliness by a suitable application.

Plate LX.

Is an adaptation of Elizabethan ornament to a drawing-room. This elegant method of decorating apartments has, of late, almost superseded the use of the common paper hangings, and will probably, at no very distant period, be adopted in all modern apartments. In no branch of architecture has the improvement been so rapid as in the interior decoration of the residences of the great mass of the people; for elegance is now no longer confined to the dwellings of the noble and wealthy.

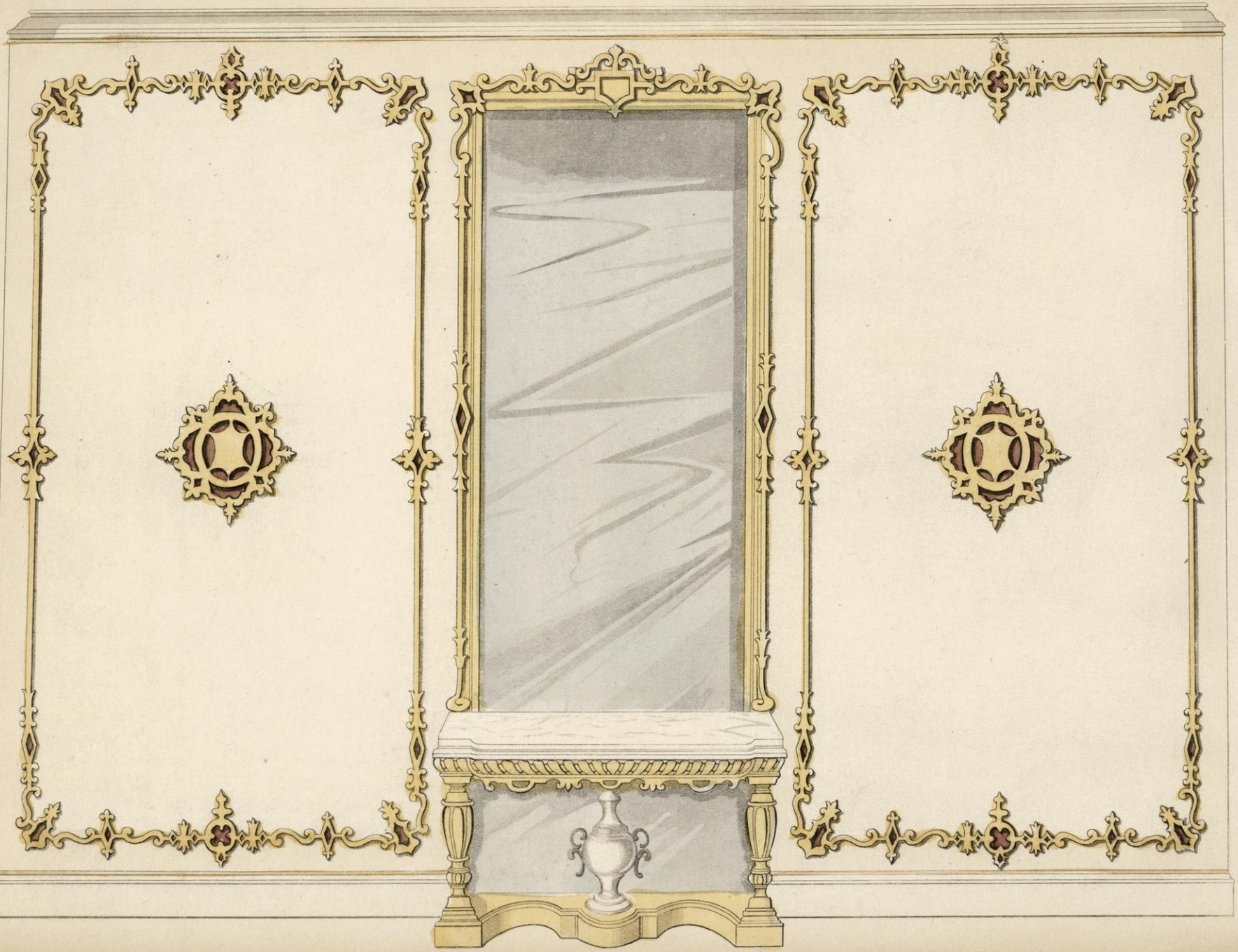
Plate LXI.

DETAILS.

Figure 1. Is a corner ornament suited to the design in Plate L., and richer than that introduced in the elevation.

Figure 2. Is a centre ornament for the same.

London: J. Rider, Printer, 14, Bartholomew Close.



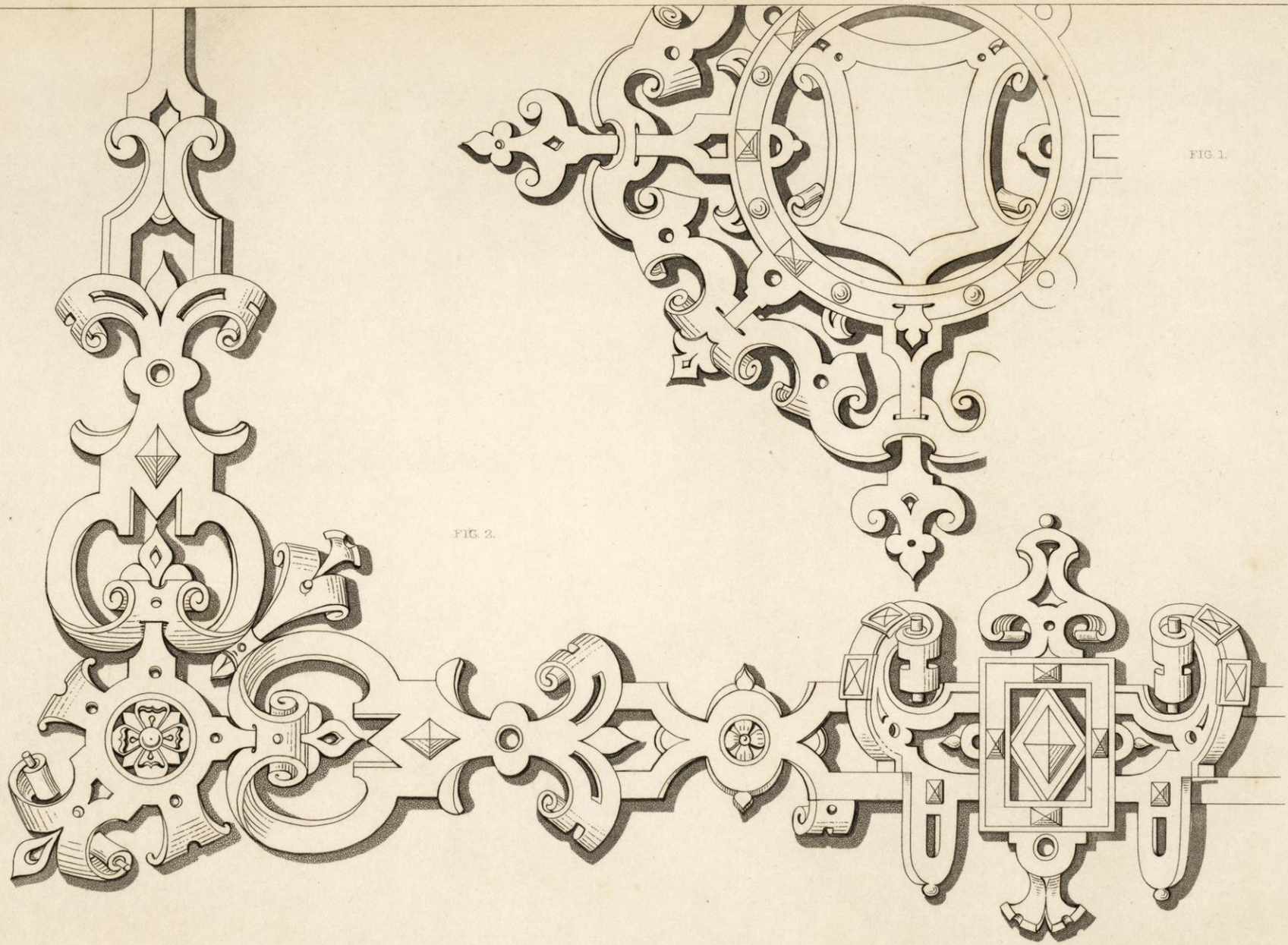


FIG. 1.

FIG. 2.