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# STYLES OF ORNAMENT SHOWN IN DESIGNS ▫ ▫ BY ALEXANDER SPELTZ

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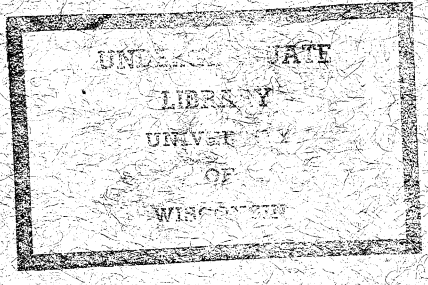
JOHN H. TANGER



John H. Tanger

April 10, 1911 #4.50.

# STYLES OF ORNAMENT

EXHIBITED IN DESIGNS AND ARRANGED IN HISTORICAL ORDER
WITH DESCRIPTIVE TEXT.

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A HANDBOOK FOR ARCHITECTS, DESIGNERS, PAINTERS, SCULPTORS, WOOD-CARVERS, CHASERS, MODELLERS, CABINET-MAKERS AND ARTISTIC LOCKSMITHS AS WELL AS ALSO FOR TECHNICAL SCHOOLS, LIBRARIES AND PRIVATE STUDY

BY


## ALEXANDER SPELTZ

ARCHITECT


TRANSLATED FROM THE SECOND GERMAN EDITION BY DAVID O'CONOR

**400 FULL-PAGES ILLUSTRATIONS WITH ILLUSTRATED DESCRIPTIVE TEXT**


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## PREFACE.

This work has been undertaken with the object of exhibiting the entire system of Ornament in all its different styles and to illustrate the different uses to which it is applied.

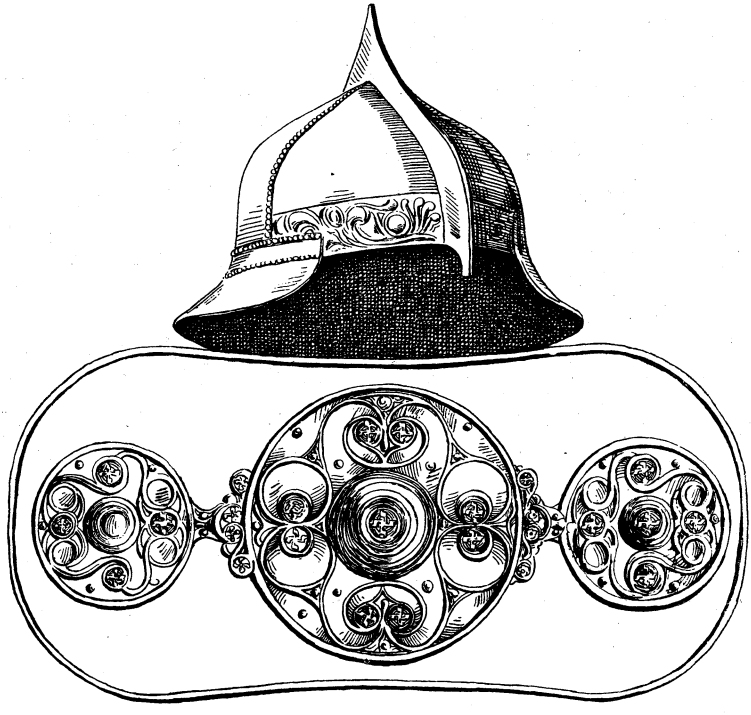
The first edition of the work has been received most favourably in Germany, and has met with such signal success that the author has been obliged to undertake the preparation of a second edition, and also to arrange for an English translation of the work. The second edition has been most carefully revised and considerably enlarged. The number of plates has been increased from 300 to 400, an enlargement which has enabled the author, in the English edition, to deal extensively with, and pay particular attention to the entire system of Ornament in English Art, as well as in the Art of the United States when this latter country was an English colony. All the plates have been subjected to a most careful revision, whole plates and single figures having been redrawn.

The author is confident that these important improvements, the very large increase in the number of plates, the careful revision of text and illustrations, and the special attention paid to English Art, will insure for the English edition as favourable a reception in all English-speaking countries as the German edition has met with amongst educated circles on the Continent.

All the sources from which the different figures have been taken are stated in a special register. Another register at the end of the book, compiled with special care, gives a list in alphabetical order of all the figures in the entire work, the names of the figures being arranged according to the materials of which they are composed.

BERLIN, January 1906.

ALEXANDER SPELTZ.



**Anglo-Saxon helmet and shield** (L'Art pour tous).

ERRATA,

The chapter covering pages 137 to 181, inclusive, entitled "Roman Ornament" should read "Romanesque Ornament".

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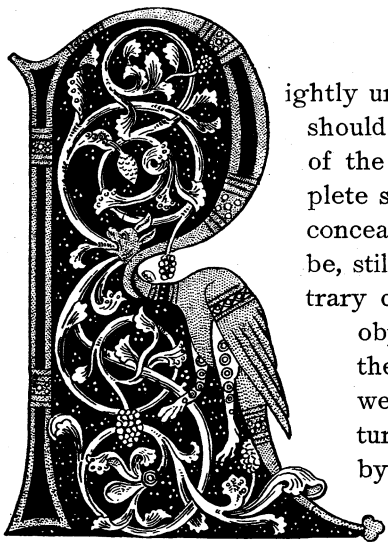
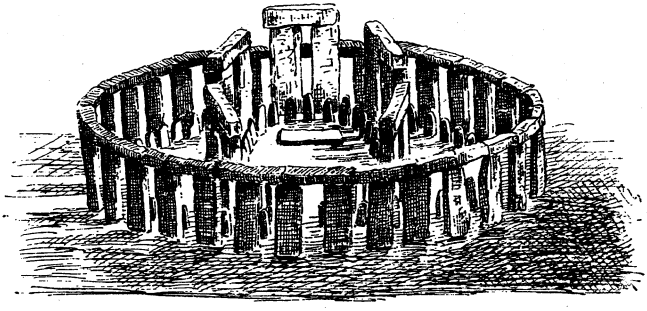
# INTRODUCTION.



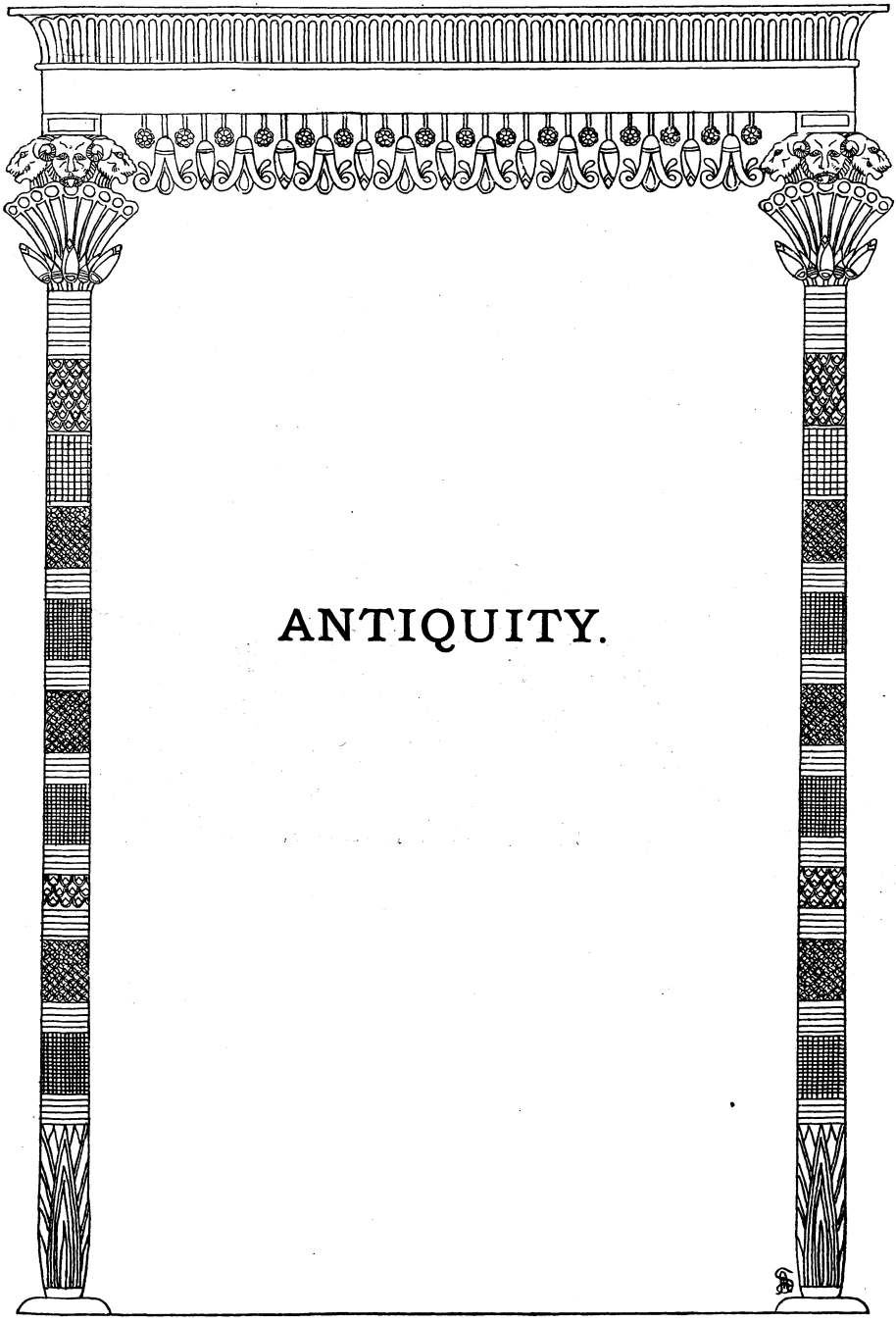
**Initial from a German manuscript. 12th century.** (Dolmetsch.)

ightly understood, the conformation of an ornament should be in keeping with the form and structure of the object which it adorns, should be in complete subordination to it, and should never stifle or conceal it. As varied and as manysided as it may be, still, the Art of ornamentation is never an arbitrary one; besides depending on the form of the object, it is influenced also by the nature of the material of which the same is made, as well as by the style or manner in which natural objects are reproduced in ornamentation by different peoples at different times. The art of ornamentation, therefore, stands in intimate relationship with material, purpose, form, and style. The oldest forms of ornamentation consisted of geometric figures, small circles, bands, straight and curved lines, &c, all of which were drawn with categorical regularity and according to a certain rhythm. With the advance in the intellectual development of mankind, artists acquired more technical skill, and ventured even to make use of animals, plants, and, finally, of the human figure itself, for ornamental purposes. A plant or a living being can be employed in ornamentation in two ways, firstly, just as it is formed by nature—which is naturalistic Ornament, and secondly, in a form which reflects the spirit of the times,

the political or religious ideas of the peoples, or the effects of foreign influence—where by was formed the stylistic Ornament. Each style exhibits one and the same plant and one and the same animal in a different fashion. Each country sought the models for its own ornamentation in its own Fauna and Flora, and each style had certain plants and animals which it preferred to all others. Style is really more the product of one epoch of time rather than of a single people, and it is according to this chronological stand-point that the present work has been arranged. In keeping with the tendency of the work, it may be remarked that the illustrations in the plates, title-pages, vignettes &c., are all reproductions of such objects only as were really produced at the period for which the style is characteristic.

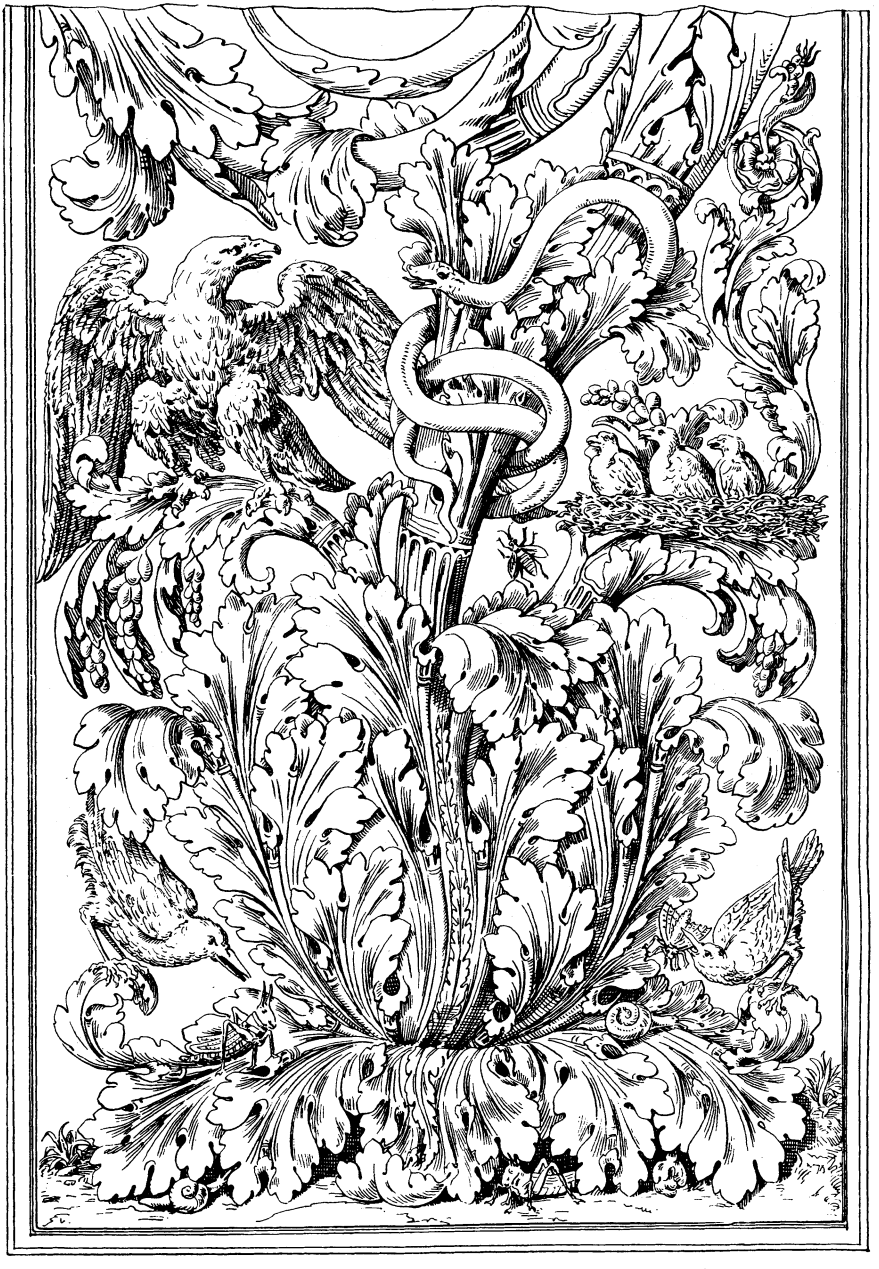


**Stonehenge near Salisbury.**
(Lübke, Kunst des Altertums.)



# ANTIQUITY.

**Egyptian wood columns** (Prisse d'Avennes, hist. d. l'art égyptien).



**Roman Pillar ornament** (L'Art pour tous).

# THE PREHISTORIC AND PRIMITIVE ORNAMENT.

**Stonerelief from Yucatan**
(Globus 1884).

ivided according to the periods of development during which it existed, Prehistoric Ornament extends over two great epochs: the Stone Age and the Metal Age. It is, however, characteristic not alone of all peoples who lived on the earth in Prehistoric times, peoples separated by thousands of years from each other, but even of people who exist at the present day. We find the Prehistoric Ornament not only amongst the remains of those races of people who lived along the Mediterranean over 6000 years ago, but also the primitive ornament amongst different people who inhabit certain parts of the earth at present but who have not yet advanced beyond that stage of civilisation to which this style of Ornament is peculiar.

The Prehistoric ornament embraces two periods: the Stone Age and the Metal Age.

The Stone Age is generally supposed to have begun at the end of the last period of the Tertiary Age, distinct proofs place it at the last epoch of the Diluvian Era. During the Paleolithic or Ancient Stone Age, stone was habitually used as the material from which tools were made; in the Neolithic or later Stone Age the tools were polished and given an artistic form, and vessels made of clay decorated with simple ornamentations were manufactured. Lake dwellings, the burying of the dead in caves, middens, barrows, cromlechs, and other numerous Megalithic monuments, the use and purpose of which are still matter of speculation, are all characteristic of this era. In the course of time these early inhabitants arrived at a stage of development which enabled them

to make use of metals, bronze being first employed and later on iron, the different periods being designated as the Earlier and Later Bronze Age and the Earlier and Later Iron Age. The use of bronze was introduced from the Orient throughout the entire of Europe at about the year 1500 before Christ. The Later Bronze Age extended only over the middle and north of Europe and dates from about 1000 to 600 B.C. Iron was however already worked during this period in the countries bordering on the Mediterranean, and was besides extensively known to the Assyrians in the 9th century before Christ. In all probability the use of iron was introduced from Assyria into Europe, where, in consequence of its introduction, new forms were given to arms, tools, and implements of all kinds. Iron was now used almost entirely for arms and tools, bronze being employed for artistic work. The Earlier or Ancient Iron Age is called also the Hallstadt Period, Hallstadt being a locality in the Salzkammergut where all the greatest and most important discoveries dealing with this period were made. The Later Iron Age, designated also as the La Tène Period in consequence of the discovery of remains found in the castle in the island La Tène in the Lake of Neuchatel, dates from 400 to 100 B.C, and is confined generally speaking to the Gallic races.

Even in those prehistoric times a very lively commercial intercourse existed between the different peoples. The locality, therefore, where a certain article has been discovered cannot by any means be accepted as the country of its origin. It might just as well have been manufactured by another people more advanced in civilisation, and have been brought by itinerant traders to the locality where it was eventually found.

The Stone and Metal periods, however, are not confined alone to those prehistoric peoples who have long since passed away, and of whose names or descent we have never been able to acquire the slightest knowledge. There are people in Asia, Africa, America, and Australia, at the present day, who have not even yet arrived so far as the Metal period. The inhabitants of America at the time of its discovery had not yet advanced beyond the Stone or Metal Age. Examples of their work are therefore included in the two plates dealing with these periods.

The Prehistoric and the Primitive Ornaments may be said to be purely geometric ones, the artists of the time rising very seldom to such heights as to try and imitate in their work the figures of men, animals, or plants. Although there cannot of course be any mention of "style" in connection with it—it lay so disconnected, so widely separated by time and space—still, the Prehistoric Ornament as such formed the foundation upon which genuine styles were constructed later on.

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Plate 2.

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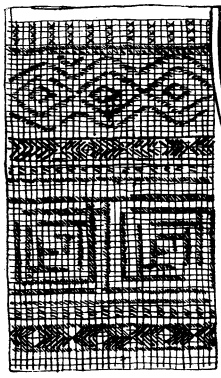
# Plate 1.

*The Prehistoric Ornament.*

Fig. 1. **Ivory carving found in a cave in Lourdes** (Hoerner, Urgeschichte).
„ 2. **Ivory carving found in Arudy, France** (Hoerner).
„ 3. **Ivory carving found in Brassempoy, France** (Hoerner).
„ 4. **Clay statuette found in Budmir, Bosnia** (Hoerner).
„ 5, and 6. **Earthenware vessels found in Budmir, Bosnia** (Hoerner).
„ 7. **Vessel found in the pile-dwellings on Laibach Moor, later Stone Age** (Hoerner).
„ 8. **Bronze object from the first Iron Age found in Hungary** (Hoerner).
„ 9. **Bronze jewel found in Hungary** (Hoerner).
„ 10. **Bronze needle** (Brockhaus Konversationslexicon).
„ 11. **Earthenware vessel found in Odenburg, first Stone Age** (Hoerner).
„ 12. **Urn found in West Prussia** (Hoerner).
„ 13. **Urn found in Borgstedfeld, Holstein** (Hoerner).
„ 14. **Bronze plate found in Glarinoc, Bosnia** (Hoerner).
„ 15. **Bronze greave found in Herzegovina** (Hoerner).
„ 16. **Weapon found in Hungary** (Hoerner).
„ 17. **Iron dagger found in the Lake of Garda** (Hoerner).
„ 18. **Fragment of an engraved bronze girdle found in Chodschali in Transcaucasia** (Hoerner).
„ 19. **Jewel from the gold-discoveries in Vettersfelde** (Hoerner).
„ 20. **Lance-head, Germany** (Hoerner).
„ 21, 22, and 28. **Wicker-work found in the Swiss pile-dwellings** (Lübke, Die Kunst des Altertums).
„ 23. **Border ornamentation of a bronze basin found in the Wies, Styria** (Hoerner).
„ 24. **Clay figure found in a Bœotian grave** (Hoerner).
„ 25. **Stone axe of Montezuma** (John Evans, L'age de bronce).
„ 26. **Sword of the Bronze Age** (Lübke).
„ 27. **Needle from the Bronze Age** (Lübke).
„ 29, and 32. **Bronze clasps** (Brockhaus).
„ 30. **Scabbard** (Brockhaus).
„ 31. **Figure of Charon on a bronze relief plate found in North Syria** (Hoerner).
„ 33. **Bronze fibula** (Brockhaus).
„ 34. **Double earthenware vessel found at Langenlebron in a grave of the Hallstadt period** (Hoerner).
„ 35. **Scissors** (Brockhaus).
„ 36. **Bronze wedge** (Brockhaus).
„ 37. **Neck ornament** (Lübke).
„ 38. **Needle** (Lübke).
„ 39. **Bronze sword** (Lübke).
„ 40. **Stone spear-head** (Brockhaus).
„ 41. **Bronze fibula** (Brockhaus).
„ 42. **Stone knife** (Brockhaus).
„ 43. **Stone sickle** (Lübke).
„ 44. **Iron spear-head** (Brockhaus).
„ 45. **Iron vestment pin** (Brockhaus).

Plate 3.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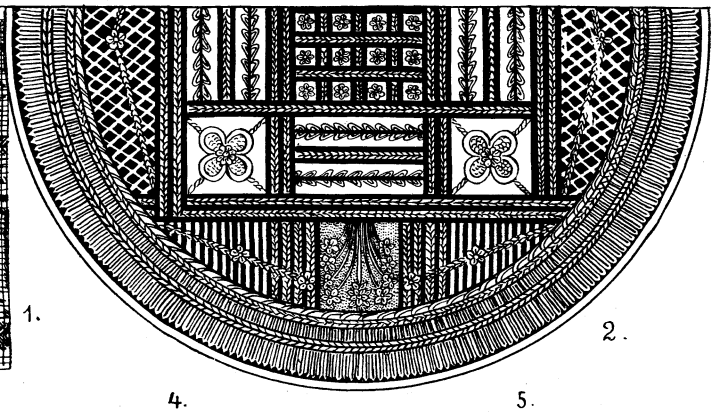
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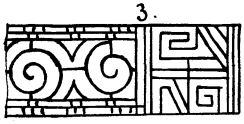
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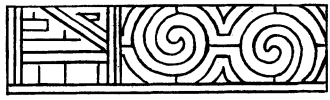
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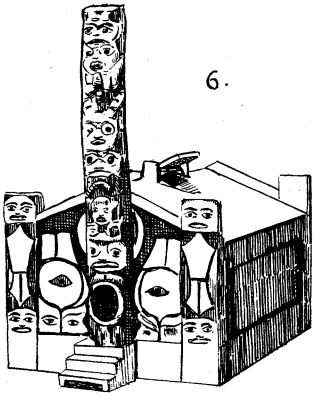
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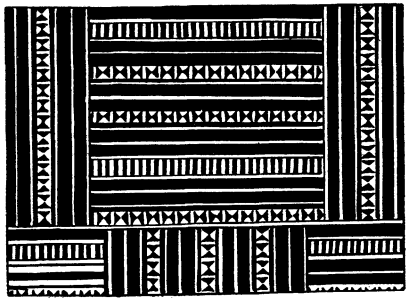
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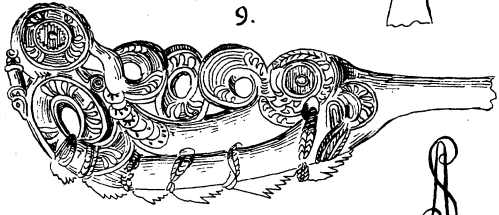
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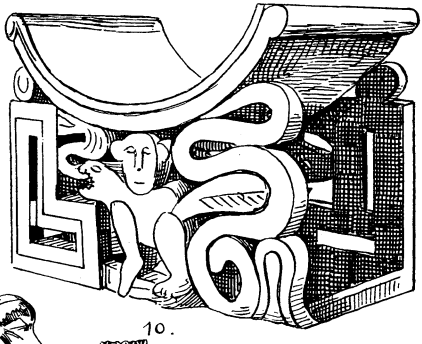
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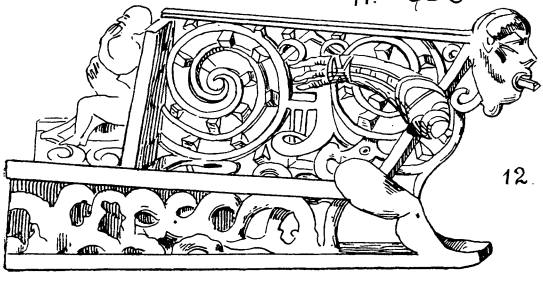
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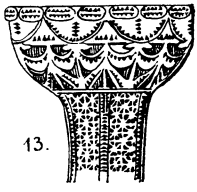
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# Plate 2.

*The Prehistoric Ornament.*

Fig. 1. **Ancient Peruvian Vase** (Brockhaus Konversationslexicon).
„ 2. **Granite Vase found in Honduras** (Brockhaus).
„ 3, 4, 26, 27, 41, 42. and 44. **Bronze weapons** (Lübke, Kunst des Altertums).
„ 5. **Urn found in the district of the Elbe** (Reichhold, Flachornament des Altertums).
„ 6, 23, and 30. **Knives found in the Swiss pile-dwellings** (Reichhold).
„ 7. **Relief on the Monolith Gate of Tiahuanaco** (Lübke).
„ 8, and 11. **Wedges of the Inkas period** (Brockhaus).
„ 9, 10, 12 and 14. **Earthenware vessels found in America** (Reichhold).
„ 13. **Relief from a Mexican temple** (Brockhaus).
„ 15. **Earthenware vessel found in the island of Cyprus** (Reichhold).
„ 16. **Sepulchral urn found in England** (Reichhold).
„ 17. **Sepulchral urn found in Sweden** (Reichhold).
„ 18. **Ornament from a building in Prinxillo** (Lübke).
„ 19, 20, 43, and 45. **Earthenware vessels from the Middle Rhine** (Reichhold).
„ 21. **Old-Italian sepulchral urn with engraved ornamentations** (Reichhold).
„ 22. **Relief cut in the rocks in Izamal, Yucatan** (Brockhaus).
„ 24, 25, 28, 29, 31—34, and 36. **Bronze jewels** (Lübke).
„ 35. **Fragment of a column (American), found in Tula** (Brockhaus).
„ 37—39. **Metal-vessel ornamentations from the Bronze Age** (Lübke).
„ 40. **Idol.**

# Plate 3.

*The Primitive Ornament.*

Fig. 1. **Mat from the Southsea** (Finsch, Erfahrungen und Belegstücke aus der Südsee).
„ 2. **Fan of painted feathers from Australia** (Racinet, l'ornement polychrome).
„ 3 and 5. **Painting from an Australian pirogue** (Racinet).
„ 4. **Painted Woodcarving from Central-Africa** (Racinet).
„ 6. **Model of a house of the Haida, Queen Charlotte's Islands.** In the Anthropologic Museum of Berlin.
„ 7. **Ebony spatula with incrusted work from New-Guinea** (Reichhold, Kunst und Zeichnen).
„ 8. **Specimen of woven work from Australia** (Racinet).
„ 9. **Club from New-Zealand** (Racinet).
„ 10. **Native chair, Camerun.** In the anthropologic Museum of Berlin.
„ 11. **Imbossed work from a pirogue in New-Zealand.** In the Louvre of Paris (Racinet).
„ 12 and 13. **Terminal heads of paddles from Polynesia** (Richard Glazier, A manual of Historic Ornament).

# THE EGYPTIAN ORNAMENT.

**Egyptian Dress** (Lübke).

ong before civilisation was known in Egypt there existed at one time in Ancient Syria and Babylonia, countries once so rich and flourishing, a civilisation much older than that of Egypt. Proofs of this civilisation have been brought to light in the excavations carried out in recent years in these two countries. It is, however, Egypt that has supplied us with those series of monuments by means of which the most ancient historical facts now in our possession have been put together and verified. Even so far back as the 4th thousand a very intensive artistic spirit reigned throughout Egypt. The historic period of the country, which dates from about the year 3200 before Christ when Menes was king, comprise thirty dynasties, and is divided in accordance with the records of the priest Manetus into 4 principal periods, namely:

1. **The Ancient Kingdom** dates from the 4th thousand to about the year 2200 before Christ. This period, reached its highest glory under Chefren or Chafrê, the first king of the tenth dynasty. The city of Menipius in Lower Egypt flourished during this period.

2. **The Middle Kingdom** dates from 2200 to 1500 before Christ. The principal centres were in Mittle and Upper Egypt with the capital Theben. The highest period of development characteristic of this epoch was reached towards the end of the third thousand during the 12th dynasty, the decline and decay of this development being brought about by the conquest of the country by the Hyksos who had his centre of government in the city of Tanis.

3. **The Modern Kingdom** dates from the year 1550 to 663 before Christ. The principal city was Thebes in Upper Egypt. The highest period of development was reached in the years 1550 to 1220 B. C. under Ramses I., Leti I., and Ramses II., of the 18th and 19th dynasties. The decline began about the year 950 B. C.

4. **The Later Period** dates from the year 663 B. C, the period of the restoration by Psammeticus with the capital Sais. The final development took place under the 26th dynasty between the years 663 to 525 B. C. Towards the close of this period Egypt became a Persian province, being ruled successively by Alexander the Great from the year 332, by the Ptolemies from the year 323, and by the Romans from the year 31 B. C.

The life led by the ancient Egyptians was characterised by distinctly marked order and regularity, and to this is due the clearness, exactness, and dignity, which distinguish Egyptian works of art. They are deficient however in that warm spirit which animates Grecian art, and are in consequence cold and stiff. As wood was scare, and stone most abundant, the Egyptians were compelled to use stone as the principal material for all purposes, there is in hardly any other country such colossal stone structures as in Egypt.

Apart from pure geometric ornament, the Egyptian ornament consists in a rigidly systematic arrangement of plants native to the country; men and animals were also used as models. The well-known Egyptiologist, Louis Borchardt, has arranged a clear, systematic classification of Egyptian plant-ornamentations, the plants used as models being arranged by him as follows:

1. **The Lotus-flower,** Nymphaea Lotus L., Nymphaea Cerula L., and Nymphaea Nelumbo L.

2. **The Lily,** the botanical name of which has not yet been fixed.

3. **The Papyrus flower,** Cyperus papyrus L.

4. **The Date-palm,** Phoenix dactylifera L.

5. **Reed and a kind of Withe** were also often employed as can be seen from certain fragments discovered in the excavations.

The lotus and the papyrus flowers were, however, used most often by the Ancient Egyptians in the ornamentation of all kinds of work, from the most colossal Egyptian columns down to the smallest objects.

Borchardt denies that there is any constructive importance to be attached to the Egyptian plant-column. To the ancient Egyptians, the temple meant the world, the ceiling was the heavens, under which the columns, made to represent plants, rose up from a mound of earth. That the imitation of a plant was used as a support for the ceiling is an idea which cannot be accepted. As, however, supports for carrying the ceiling were necessary, there was placed, as connecting link between the supports and the burden, an abacus, which on account of the strong swell of the capital, was invisible from below. In this way, the idea of having again flowers under the open skies was realised. It is therefore, according to this, evident that the Ornament was used as a support and not that the support was ornamented.

The principal features characterising the manner in which Egyptian artists wished to represent the lotus-flower were, first, the elliptical form of the buds with stalks, then the calyx of the flowers rounded off above and the intermediate petals rounded off in a similar manner. The lotus-flowers have no foot-leaves, these being peculiar to the papyrus-shaped columns only. There are closed and opened lotus and papyrus columns, as well as simple and compound ones.

Although stone is the material which predominates, still, columns and vessels in wood have also been discovered. Casting in metal, keramic, and even glass-blowing, were known to the ancient Egyptians, and they were adepts in the textile industry. In the ornamentation of Egyptian buildings, more especially in temples and tombs, painting was the predominant characteristic.

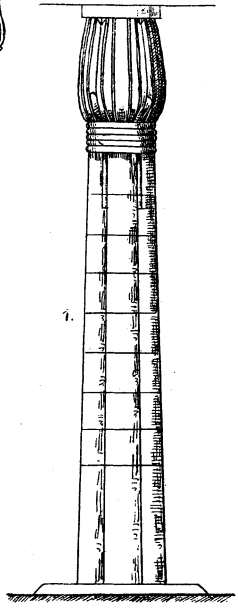
## Plate 4.

**Border: Column with closed lotus capital from a mural painting found in the tomb of the Kej of Bersche. It dates from the Middle Egyptian Kingdom** (Borchardt).

Fig. 1. **Column with closed lotus capital from the Middle Kingdom, found in Benihassan. Horizontal section is also given.** (Lepsius, Tagebuch.) Like all lotus columns, this one has neither foilage nor entasis. From the base, which is low and intended to represent a mound of earth, rise 4 main stalks. These, and the 4 intermediate stalks, are held together by means of 5 chaplets. The capital is made up of 4 lotus-buds with longitudinal platbunds. The abacus is small and quadrate.

„ 2. **Closed lotus capital dating from the Ancient Egyptian Kingdom, found by de Morgan in the tomb of the Ptah-schep-ses near Aboukir. Horizontal section of the column is also given.** (Revue arch. 1894.) The column consists of 6 principal and 6 intermediate stalks, held together by 5 neck-bands. The capital consists of very sharp-pointed buds. The intermediate stalks end above in open lotus-flowers. The whole column is painted over in a naturalistic manner.

„ 3. **Closed lotus capital from the Ptolemaein epoch, taken from the temple of Isis-Wos-ret in Philae** (Borchardt). Columns with closed lotus capitals did not exist in the New Kingdom. This kind of capital, like all capitals from the time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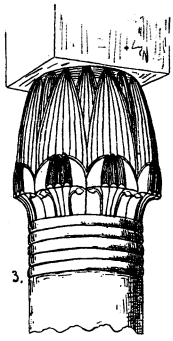
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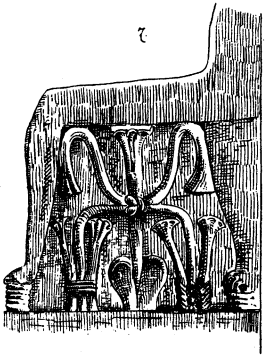
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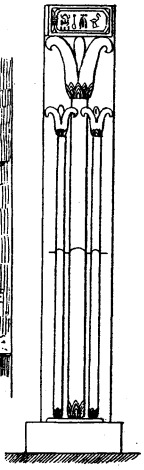
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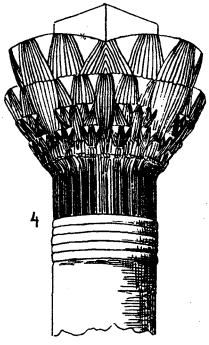
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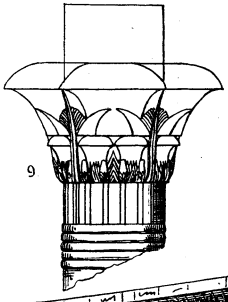
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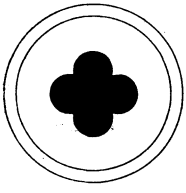

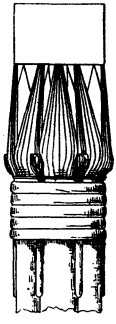
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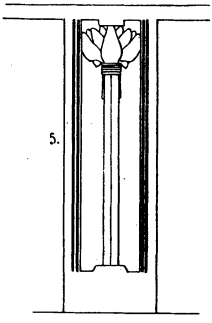
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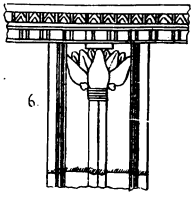
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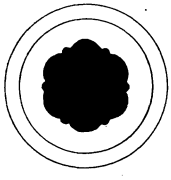

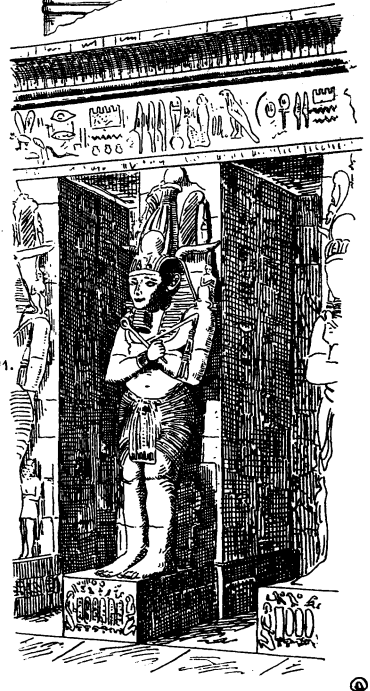
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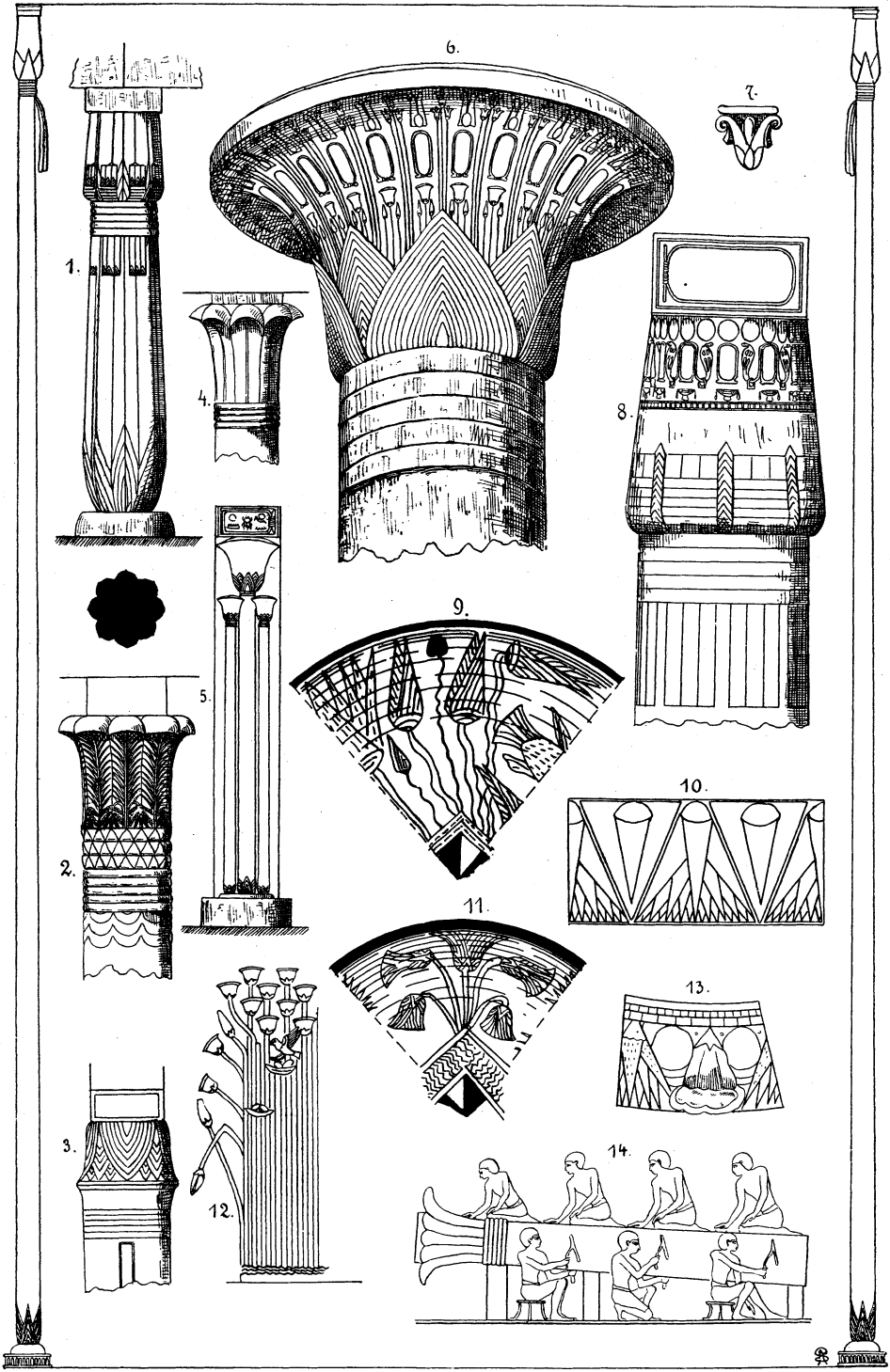
Plate 5.



of the Ptolemies, was peculiar in the fact that the stalks were allowed to appear between the capital and the bands of the gorgerin. In this example, furthermore, the triple intermediate stalks do not rest between the main stalks. The shaft is smooth and completely bepainted with hieroglyphics.

Fig. 4. **Open lotus capital in Edfu, dating from the time of the Ptolemies** (Prisse, Histoire de l'art égyptien). This capital consists of 4 large lotus-flowers standing close to each other. Between each pair of these flowers are 3 others—one large and 2 small ones—which rise from small intermediate posts, and between these 16 flowers are 16 other extremely small ones. Open lotus capitals of columns dating from the Ancient Kingdom have not yet been discovered in a perfect condition.

„ 5, and 6. **Open lotus capitals as pillar ornamentation, from the Ancient Kingdom, found in the tombs 1 and 2 of the Hepi in Sawijet el Meitni** (Borchardt).

„ 7. **Symbol of the union of Upper and Lower Egypt from the throne of a Cephren statue in Gizeh** (Borchardt). The symbol of Upper Egypt was the lily, the botanical name of which cannot, however, be even yet fixed, and the Symbol of Lower Egypt the papyrus.

„ 8. **Thutmosis pillar of granite dating from the New Kingdom, found in the sanctuary in Karnak** (Lepsius, Tagebuch).

„ 9. **Open umbellar papyrus capital in Philae dating from the time of the Ptolemies** (Prisse).

„ 10. **Papyrus ornament from a mural fresco found in a tomb in Beni-Hassan** (Prisse).

„ 11. **Osirian pillar from Medinet Habu** (Perrot et Chipiez, Histoire de l'art).

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## Plate 5.

**Border: Papyrus column with closed capital from a mural fresco found in the tomb of Cha'-em-hêt at Ourna. This example dates from the Later Egyptian Kingdom** (Borchardt).

Fig. 1. **Papyrus column with closed capital in front of the pyramid of Amenemhet near Hawara. This column dates from the Middle Kingdom** (Prisse). From the pedestal, which is also intended to represent an earth-mound, spring 8 stalks arranged in regular order. The horizontal section of the column given in the same figure will make this clear. As is the case with all papyrus columns, there is, at the foot of the stalk, a pointed foilage which reaches out above the largest swell. Under the capital, the stalks narrow off, and are bound together by 5 fillets. Over these fillets, 8 closed umbels, each with a head-foil, develop themselves. The section of the umbels and stalks is triangular. Under the neck-band are 8 clusters each having 3 stalks. These capitals, however, gradually lost their characteristic form, until finally, they became completely changed as in fig. 8.

„ 2. **Palm-shaped capital of a column at Philae dating from the later Egyptian Kingdom** (Prisse). Here, a space also exists between the capital and the neck-band.

„ 3. **Capital of a tent-pole column in Karnac dating from the New Kingdom** (Lepsius).

„ 4. **Palm-shaped capital of a column in Berseeh dating from the Middle Kingdom** (Borchardt).

„ 5. **Papyrus column with open umbel capital from the granite pilasters in front of the Sanctuary in Karnac. This column dates from the Middle Kingdom** (Lepsius).

Plate 6.

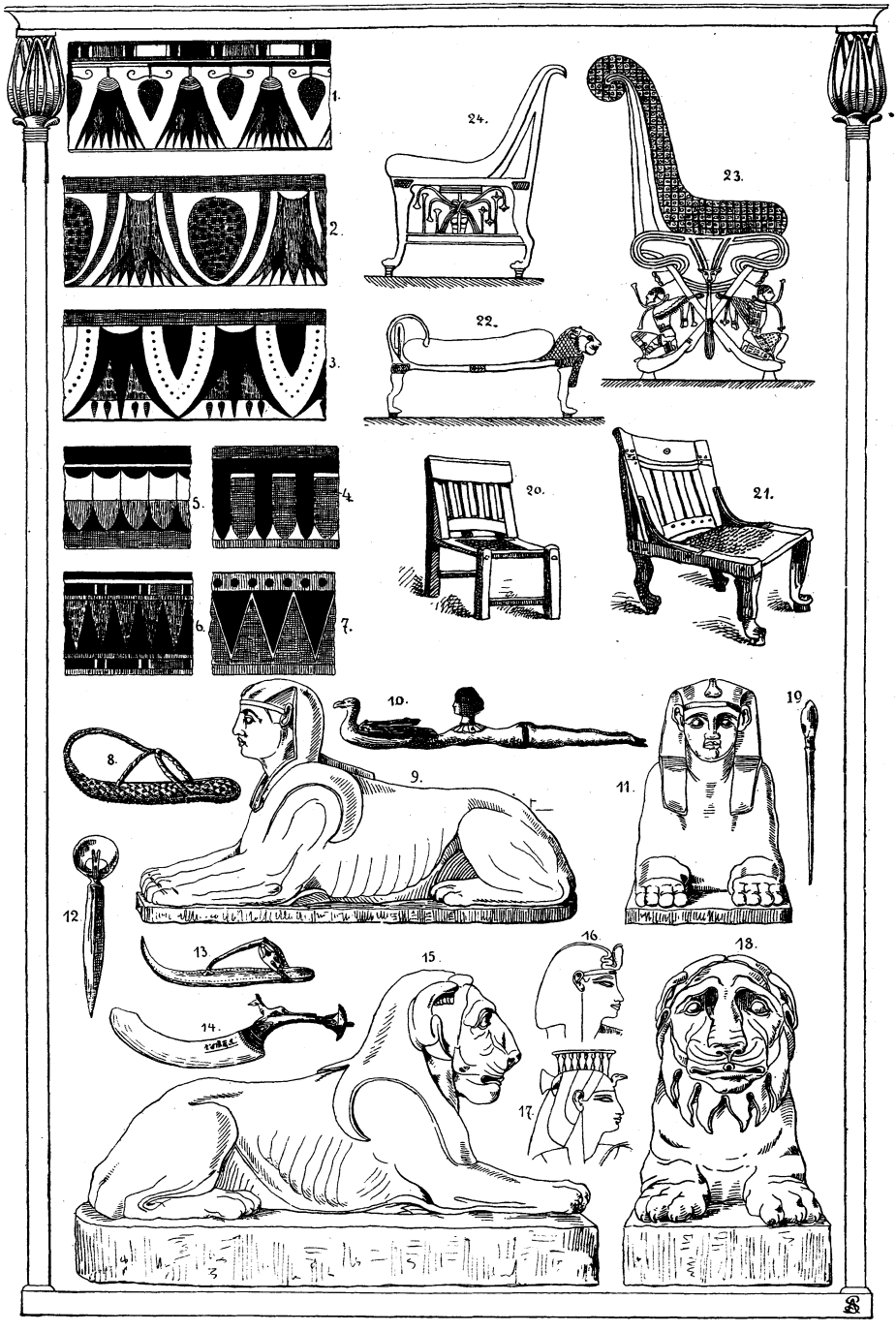

Fig. 6. **Open papyrus umbel capital at Karnac, dating from the Middle Kingdom** (Prisse). Pictures and inscriptions are worked in between the painted umbel stalks.
„ 7. **Clay mould with lily from Tell-Amarna dating from the Middle Kingdom** (Petrie, Tell-Amarna).
„ 8. **Turned papyrus-capital of a column with closed umbel, at Karnac, dating from the later Egyptian Kingdom** (Prisse).
„ 9. **Interior decoration of a figured dish in the British Museum** (Borchardt).
„ 10. **Figured frieze—flowers and buds from the same plant—from the palace of Amenophis' IV. in Tell-Amarna** (Borchardt).
„ 11. **Papyrus ornament on a figured dish in the British Museum** (Borchardt).
„ 12. **Papyrus thicket from the mural fresco of a tomb in Benihassan. This dates from the Middle Kingdom** (Borchardt).
„ 13. **Withe from a painted wreath of a coffin. This dates from the Middle Kingdom.**
„ 14. **Palm-shaped column in process of manufacture from a mural fresco at Gurna; dates from the Middle Kingdom.**

## Plate 6.

**Border: Closed lotus capital from a mural fresco** (Borchardt).
Fig. 1 to 7. **Egyptian mural fresco** (Uhde).
„ 8. **Woven-work sandals** (Prisse, Hist. de l'art égypt.).
„ 9, and 11. **Sphinx in red granite in the museum of the Vatican** (Tatham, Anc. Ornam. Arch. in Rome).
„ 10. **Scent-spoon from collection in the Louvre** (Perrot et Chipiez, Hist. de l'art).
„ 12. **Egyptian dagger** (Perrot et Chipiez).
„ 13. **Leather sandals** (Perrot et Chipiez).
„ 14. **Egyptian bronze knife** (Perrot et Chipiez).
„ 15, and 18. **Egyptian lions in green basalt before the Capitol in Rome** (Tatham, Anc. Ornam. Arch. in Rome).
„ 16, and 17. **Egyptian heads in relief dating from the Later Kingdom** (Lübke).
„ 19. **Egyptian sewing-needles** (Perrot et Chipiez).
„ 20, and 21. **Old-Egyptian wooden chairs** (Koeppen und Breuer, Geschichte d. Möbels).
„ 22, 23, and 24. **Egyptian fine-art furniture** (Canina, arch. ant.).

## Plate 7.

**Border: Columns with open lotus-capital from a painted canopy in tomb 8 at Ourna, dating from the Middle Kingdom** (Borchardt).
Fig. 1. **Painted bouquet-column in the tomb of Sennundem. Dates from the Egyptian Middle Kingdom** (Berlin Museum, Ph. 664).
„ 2. **Breast-plate of gold with incrusted enamel bearing the name of Ramses II.** (Perrot et Chipiez).
„ 3. **Head of Nofret** (Lübke).
„ 4. **Egyptian clay jar** (Libonis, Les styles).
„ 5. **Egyptian amphora** (Libonis)
„ 6. **Egyptian musical instrument Rhyton** (Libonis).
„ 7. **Ceiling ornamentation from Memphis and Thebes** (Prisse).

Plate 7.

Fig. 8. **Winged sun dating from the Ancient Kingdom of the Egyptians, the symbol of royal dignity.**
„ 9. **Gold necklace** (Libonis).
„ 10. **Girl with guitar from a mural painting in Thebes** (Perrot et Chipiez).
„ 11. **Ornament** (Libonis).
„ 12. **Ring of Ramses II.** (Perrot et Chipiez, Hist. de l'art).
„ 13. **Transporting a mummy, from a mural painting.**
„ 14. **Harness** (Prisse).
„ 15. **Engraved ring in the Louvre, Paris** (Perrot et Chipiez).
„ 16. **Egyptian doors of wood** (Prisse).
„ 17. **Bracelet of prince Psat. Dates from the New Egyptian Kingdom.**

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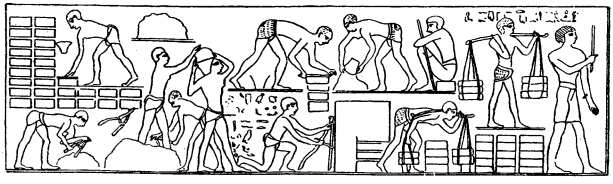


**Building a temple, from a mural painting found in a grave at Abd-el-Ourna** (Lübke).

# THE BABYLONIAN-ASSYRIAN ORNAMENT.

**Stone imbossed work, representing the surrender of Lachis to Sennachérib** (Roger-Milès).

Along the banks of the Euphrates and Tigris, in the sacred land of Mesopotamia, and under the special influence of these two streams, a characteristic civilisation developed itself more than 5000 years ago — much the same as the civilisation which was developed in Egypt under the influence of the Nile. The results of the latest excavations in Tello, Niniveh, Nimroud, Kuyundschik, Khorsabad, and other places, have afforded proofs of the existence, even as far back as the 4th thousand before Christ, of the Sumrier, a non-Semitic people who became afterwards united with the Assyrians. It may therefore be accepted as certain, that in this river valley a civilisation existed which was older than that of Egypt. The language of the Sumrier long after it ceased to exist as a living tongue was spoken as a dead language by scholars. The Bible itself mentions the colossal buildings erected by the Babylonian and Assyrian kings at that remote period. In this particular country, there was such a mixture of peoples, one alternately subjugated by another, that the art of the epoch must be regarded as one common to the people as a whole. The people themselves appear to have been more of a sensible and practical, rather than of a poetic turn of mind. They were at once commercial as well as warlike, keeping material gain and their own supremacy above all other matters.

In the third thousand before Christ a number of small principalities... such as Lupula, Ur of the Chaldees, Nisin, Larsa, etc.... existed in South Babylonia, but were finally conquered by Chammunurabi, king of North Babylonia in the year 2232. After this conquest the city of Babylonia was made the capital. The kingdom of the Semitic Assyrians was founded and began about the year 2000 before Christ, developing into a powerful state about the 13th century, the principal cities being Assur and Niniveh. This kingdom reached its highest glory in the reigns of Assurnastrabal (884—860 B.C), Salmanassar II. (860—824 B.C), Sargon II (722—705 B.C), Sanharit (705—681 B.C), Assarhaddon (681—668), and Assurbanipal Sardanapalus (668—626). Under this latter monarch Assyria became the principal world-power, being however deprived of this supremacy by Naboplossar of Babylonia and Kyaxaras of Media in the year 603 B.C. The new kingdom now established flourished for a short time, 605 to 561 B.C, under Nebuchadnezzar, being itself finally conquered by Cyrus king of Persia in this year 538 B.C.

While structures built of stone predominated in Egypt, in these districts on the Tigris and Euphrates the buildings were almost always constructed of air-dried bricks, which accounts for the fact that so few of them have remained intact. Walls made of these unburnt bricks were first coated with stone slabs, plaster, or asphalt, and then covered with mosaic-work formed of glazed pieces of terra-cotta. Most of the discoveries, therefore, made in this region, consist of such wall-coverings of glazed terra-cotta, in which work these people excelled.

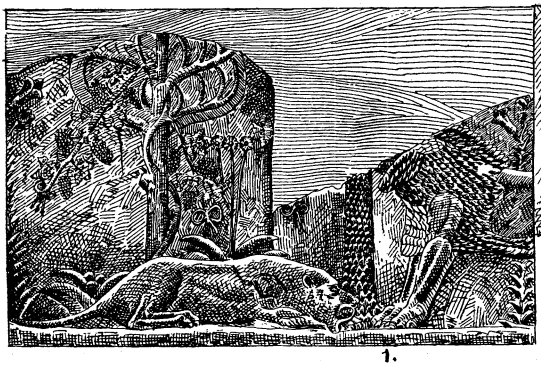
The specimens of sculpture which have come down to us are mostly all in relief, few of them being in plastic.

Many of the art objects discovered in recent excavations show Egyptian influence, but there is no proof of any kind at hand pointing to the supposition that such objects were brought into Assyria by Egyptian traders. As in Egypt, so here also the lotus-flower played a very important role in ornamentation.

There must be a distinction made between a specific Babylonian period and a specific Assyrian period, the ruins of which were discovered at different levels in the excavations in Nimroud, Khorsabad, Nineveh, and Kuyundschik.

It must be regarded as certain, that, next to the Egyptian, Babylonian-Assyrian art exercised a very great influence, on the one side, towards the East and North, that is, India and Persia, and on the other side, towards the West, especially in the Mediterranean islands.

Plate 8.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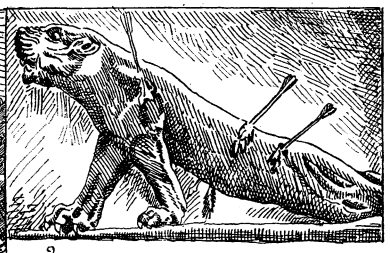
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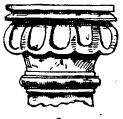
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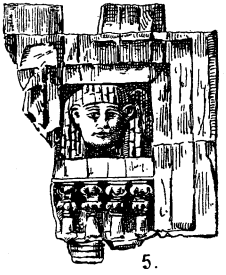
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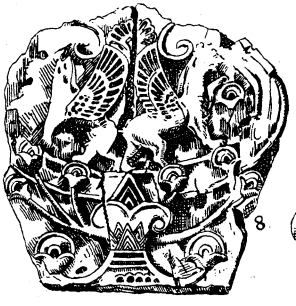
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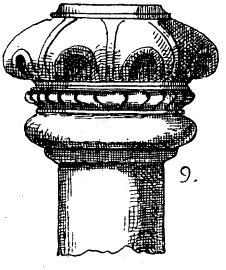
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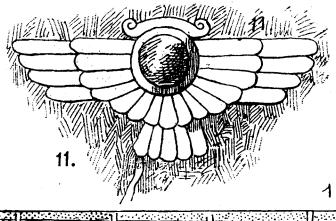
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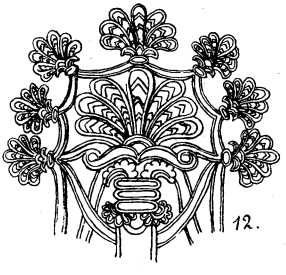
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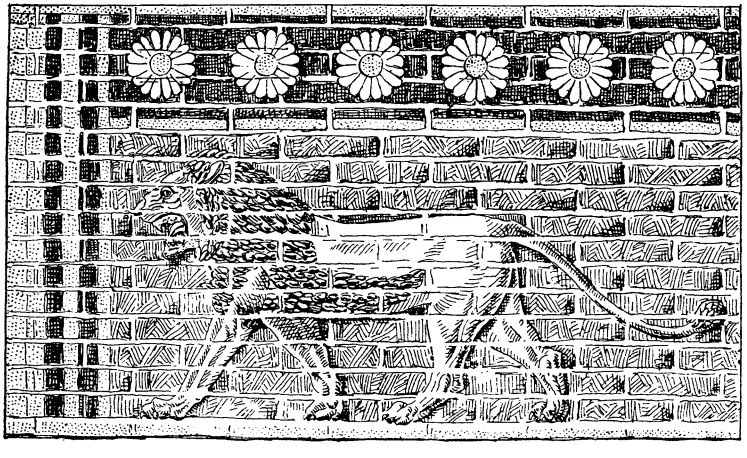

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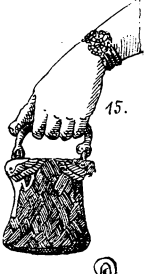
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# Plate 8.

Fig. 1. **Assyrian relief in alabaster from Nineveh, taken from the palace of King Asurbanipal** (668—626 b. Chr.), after a photograph from the English excavations. What is very remarkable in this example is the extremely soft outlines of the lioness as she lies stretched at the feet of the lion; the lithe grace and lissomness of her body are in fine contrast with the strongly-marked, swelling, and powerful muscles.

„ 2. **Bas-relief showing a wounded lion** (Libonis). In the British Museum.

„ 3, 4, and 7. **Capital in ivory from the ruins of Nineveh.** In the British Museum. (Dieulafoy, l'Art antique).

„ 5. **Window with balustrade, from the ruins of Nineveh** (Dieulafoy).

„ 6, and 8. **Relief in ivory from the ruins of Nineveh** (Dieulafoy). In the British Museum.

„ 9. **Baluster capital to fig. 5.**

„ 10. **Assyrian bowl** (Semper, Der Stil).

„ 11. **The Assyrian winged-globe** (Perrot).

„ 12. **The Assyrian mysterious tree** (Perrot).

„ 13. **Syren** (Babelon, Archeologie).

„ 14. **Assyrian pedestal** (Dieulafoy).

„ 15. **Vessel resembling a basket in the hand of a sacrificer** (Semper).

„ 16. **The Babylonian lion. Bas-relief made of glazed bricks from the temple of Ninmach** (Gurlitt). The Babylonian lion was white with a yellow mane, or yellow with a green mane, the background being light blue.

# Plate 9.

Fig. 1. **Floor ornament from Kuyundschik** (Lübke, Kunst des Altertums). The motif in this ornament appears to have been copied from a very ancient piece of textile-work, which, notwithstanding its antiquity, shows highly-developed artistic workmanship.

„ 2. **Capital of a gate at Khorsabad** (Uhde, Architekturformen des klassischen Altertums).

„ 3. **Mural decoration made of burned, glazed stone, from Nimroud** (Uhde).

„ 4. **Assyrian relief in alabaster, showing King Assurbanipal** (688—626 b. C.) **hunting.** Taken from a photograph at the English excavations in Nineveh.

„ 5. **Assyrian wainscotting made of enamelled slabs** (Lübke).

„ 6. **From an Assyrian embroidery** (Perrot et Chipiez).

„ 7. **Bronze remnants of chairs found in Nimroud** (Uhde).

„ 8. **Ornamentation on glazed, coloured bricks from the wall of a court in the palace of King Nebuchadnezar Babylon.** From a photograph taken in the recent German excavations in Babylon.

„ 9. **Assyrian standards** (Libonis).

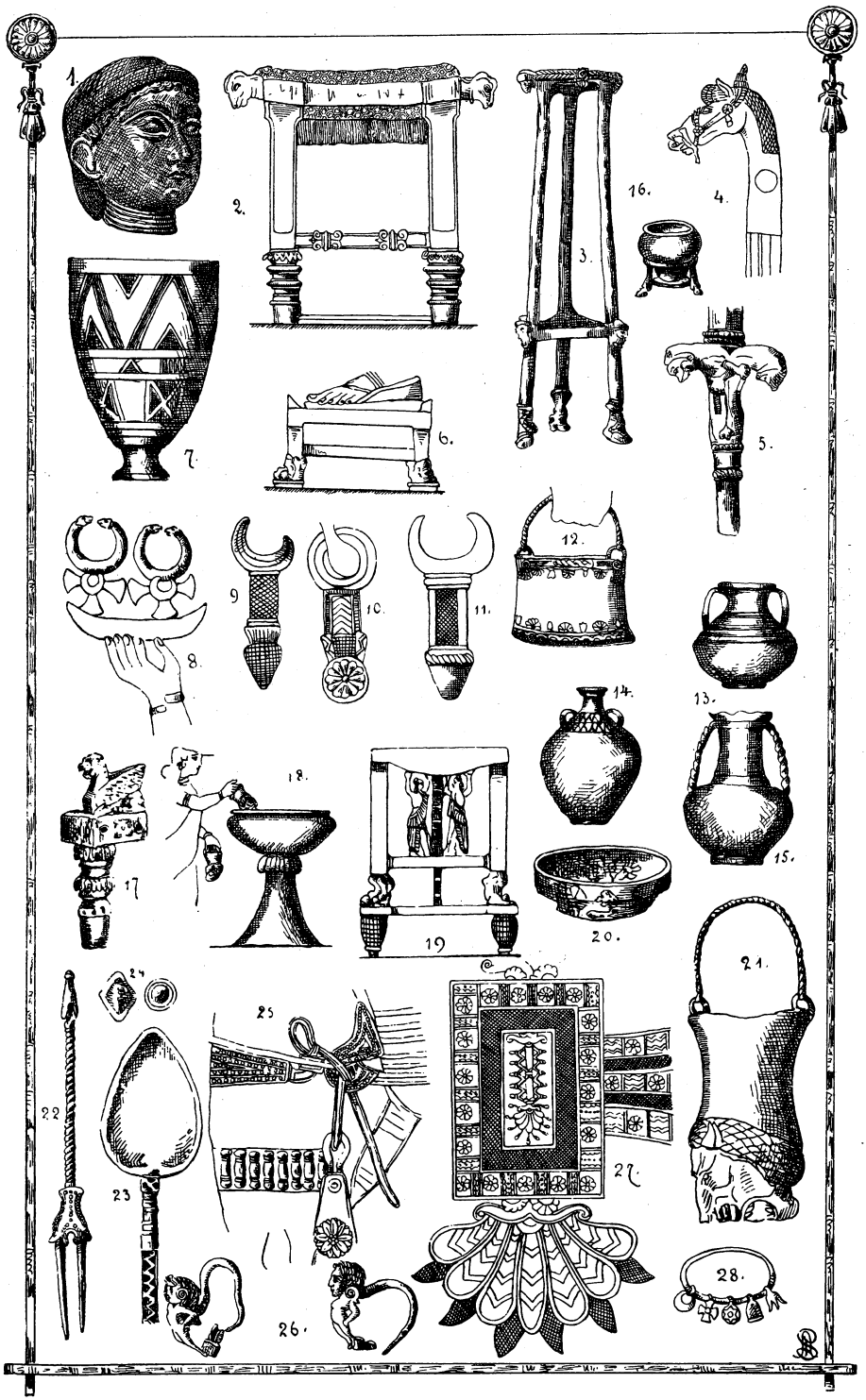
„ 10. **Arched portal from Kuyundschik** (Lübke).

„ 11. **Horse bridle** (Brockhaus).

„ 12. **Bronze lion from the palace of Sardanapalus** (Libonis).

„ 13. **Winged steer with human head, in the Louvre, Paris** (Libonis).

Plate 9.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# Plate 10.

**Border: Flag-post on palaces** (Uhde).

Fig. 1. **Ancient Babylonian female head from Diorit.** A genuine original is preserved in the Berlin Museum. A similar head was discovered in the excavations carried out by the French in Tello (South-Babylonia).

„ 2. **Assyrian Chair** (Perrot).

„ 3. **Bronze tripod in the Louvre** (Perrot).

„ 4. **Carriage-pole** (Perrot).

„ 5. **Bronze sword** (Perrot).

„ 6. **Footstool** (Perrot)

„ 7. **Beaker** (Perrot).

„ 8. **Bracelet** (Perrot).

„ 9, 10, and 11. **Ear-rings** (Perrot).

„ 12. **Metal bucket** (Perrot).

„ 13, 14, and 15. **Amphorae of clay** (Perrot).

„ 16, and 18. **Goblets** (Semper).

„ 17. **Bronze remnant from a chair of state** (Babelon).

„ 19. **Washhandstand** (Semper).

„ 20. **Dish** (Semper).

„ 21. **Metal bucket** (Semper).

„ 22, and 23. **Fork and spoon** (Smith, Assyrian Discoveries).

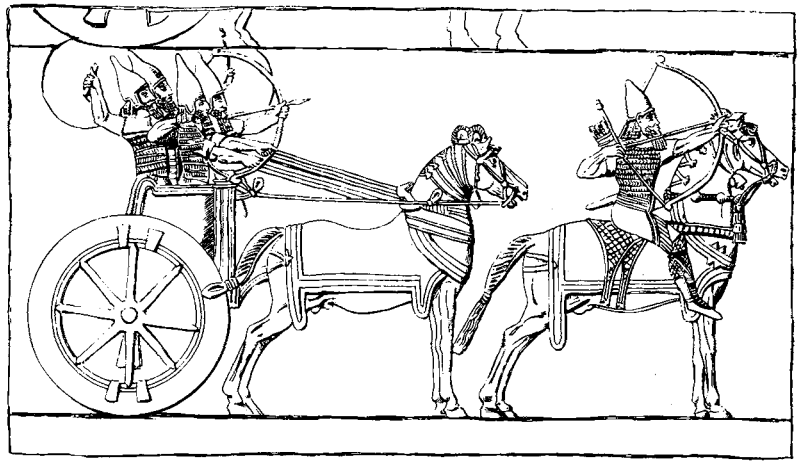
„ 24. **Gold buttons, in the British Museum** (Perrot).

„ 25. **Harness** (Perrot).

„ 26. **Gold ear-ring** (Perrot).

„ 27. **Embroidered breast-piece** (Layard, Monuments).

„ 28. **Royal necklet of gold** (Perrot).



**Assyrian fighting car** (L'Art pour tous).

# THE PERSIAN ORNAMENT.

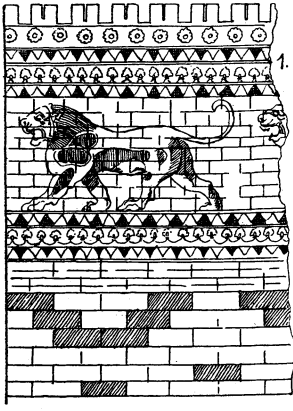
**Imbossed work, representing the king Xerxes upon the throne**
(Roger-Milès).

isunion and a continual state of unrest were the conditions permanent in the south-western part of Asia in olden times. The supremacy was ever changing and never fixed, and, as a consequence, the peoples who inhabited it were not in a position to develop any independent art distinct from each other. The conquerors or the conquered were always naturally influenced by the more advanced section of those with whom they were brought into contact. For these reasons, it is clear that Persian ornament can show but very little characteristic peculiarities, Egyptian, Assyrian, and Hellenic influences being all plainly discernable.

The beautiful buildings of the Persian kings were erected by artists who were made prisoners in the wars in Babylonia, Egypt, and in the Grecian colonies in Asia Minor.

The first beginnings in Persian art were very probably made by the Medes, a people who conquered the kingdom of the Elomites with

Plate 11.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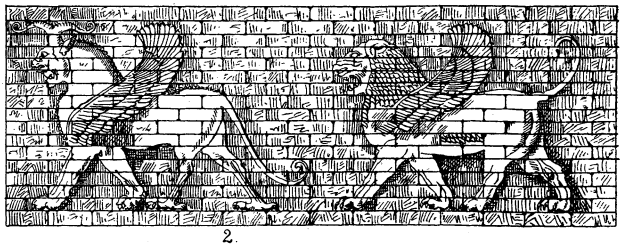
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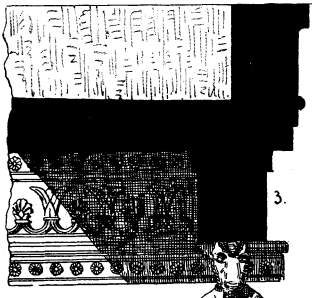
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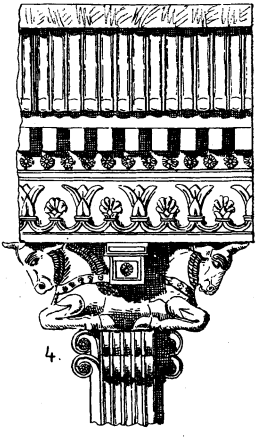
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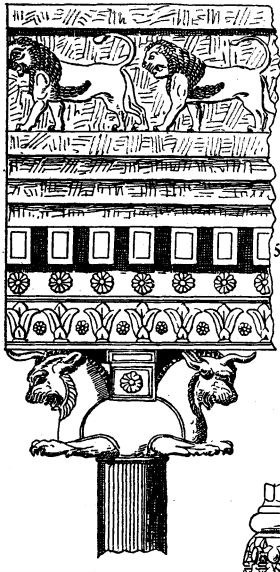
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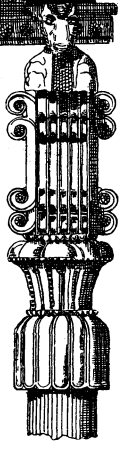

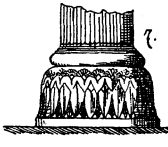
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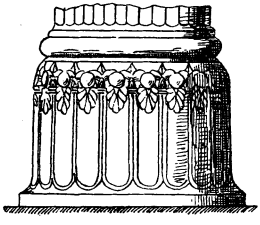
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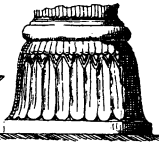
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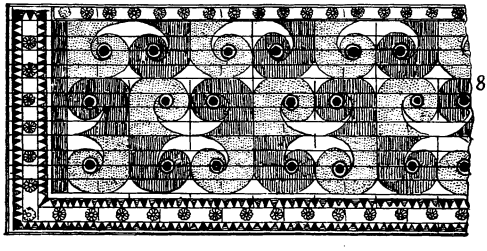
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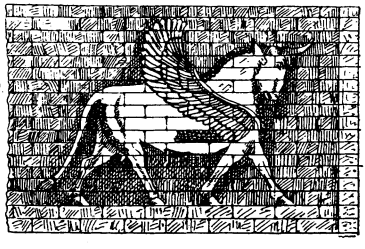
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its capital city Susa in the 7th century before Christ and then founded a powerful state making Egbotana the capital, but who were later on subjugated themselves in the year 550 B. C. by the Persians under Cyrus. No remains, however, of a special Medean art have ever been discovered. Persia developed into the most powerful empire in the world under the reigns of Cyrus (559—529), Kambyses (529—522), Darius (521—485), and Xerxes (485—465 B. C), but was in its turn conquered by Alexander the Great in the year 330 B. C. From the years 312 to 284 B. C. it was under the sway of the Seleucidens, from 284 B. C. to 284 A. D. it was subject to the Arsacidens, and from 284 A. D. to 641 A. D. to the Sassanides. Under the sway of the latter a new Persian Empire was established which flourished until it finally became subject to Islamite supremacy. The Islamites when in decided power changed entirely the character of Art then flourishing, giving it an entirely new direction and turning it on to entirely different lines from those along which it had hitherto moved. Persian art, which continued to develop for about two centuries, is the last echo of the art of the Mesopotamian lands. With the destruction of the Persian Empire by Alexander the Great, Hellenic art, already flourishing at that period, won the upper hand throughout the Orient.

## Plate 11.

Fig. 1. **Lion frieze in the Louvre, Paris** (Dieulafoy).
" 2. **Lion and griffen frieze** (Dieulafoy).
" 3, 4, and 11. **Columns from Persepolis** (Uhde).
" 5, and 7. **Column in the hall of Xerxes in Persepolis** (Uhde).
" 6. **Detail from the tomb of King Achemenides in the necropolis of Takhte-Djemschid** (Dieulafoy).
" 8. **Floor of stairs in the palace of Artaxerxes** (Libonis).
" 9. **Frieze, a winged steer** (Libonis).
" 10. **Relief at Persepolis, showing the king fighting with a unicorn** (Lübke).
" 12. **Persian pedestal** (Dieulafoy).

## Plate 12.

Fig. 1 and 2. **Persian wainscotting of glazed terra-cotta** (Libonis).
" 3. **Head of a steer in the Louvre** (Perrot et Chipiez).
" 4, 5, and 6. **Persian pottery** (Perrot et Chipiez).
" 7. **From a bas-relief in the hall of the 100 columns, Persepolis** (Flandin et Coste, Perse ancienne).
" 8. **Persian silver coin** (Perrot et Chipiez).
" 9. **Bas-relief with the picture of Ahura-Mazda in Persepolis,** belongs to fig. 7.
" 10. **Head-dress of Cyrus** (Dieulafoy).

Plate 12.

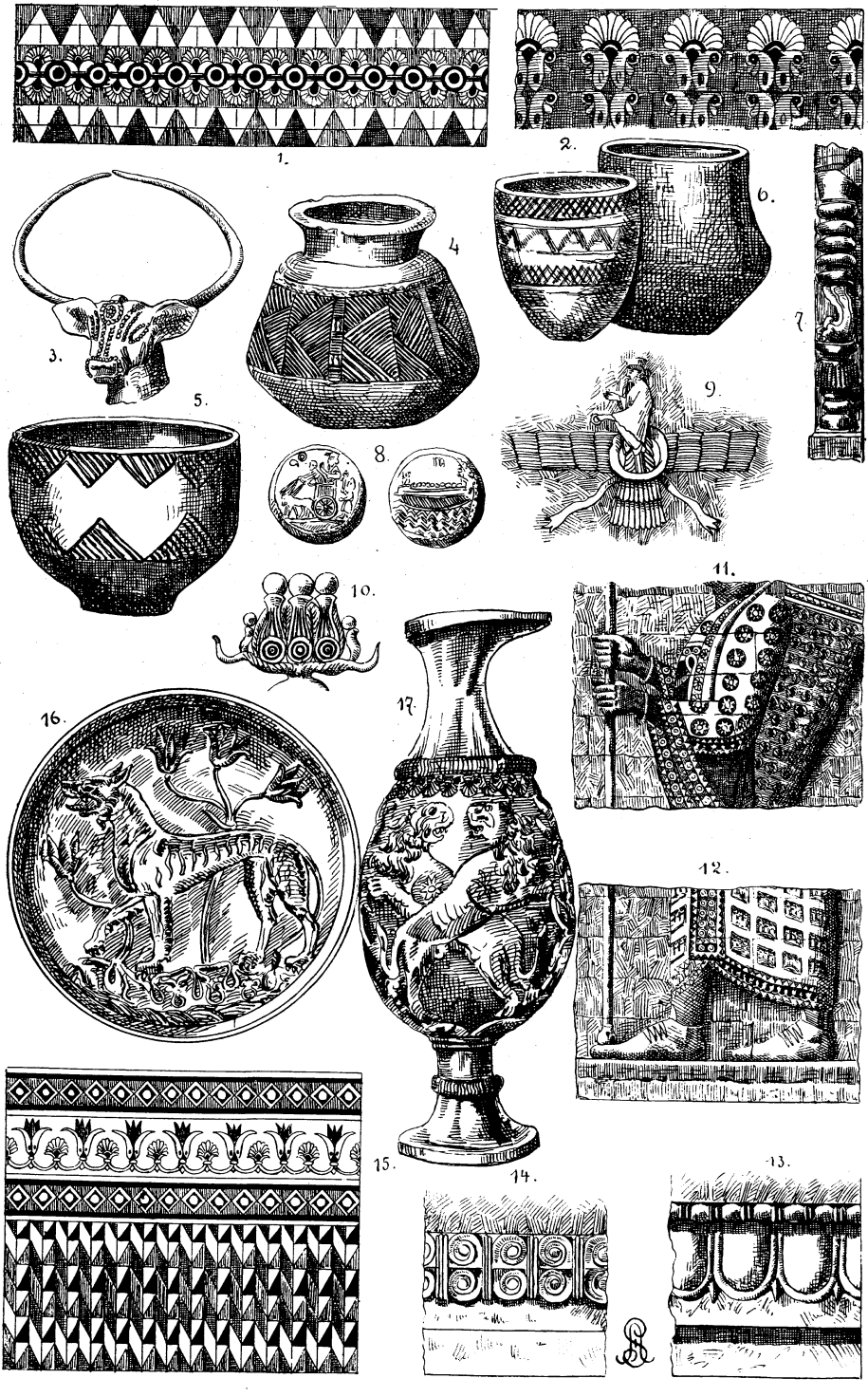
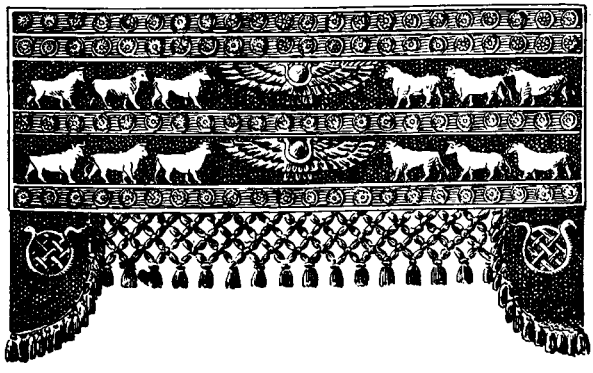


Fig. 11, and 12. **Fragment of an enamel bas-relief from Susa** (Dieulafoy).
„ 13, and 14. **Bas-reliefs from the graves of Naksché-Roustem** (Dieulafoy).
„ 15. **Mosaic from the floor of stairs in the palace of Artaxerxes** (Libonis).
„ 16, and 17. **Utensils in chased silver.** In the Paris Medallion-Cabinet (Henry Havard, Histoire de l'orfèvrerie Française). Dates from the Sassanian period.



**Curtain over the throne of Achemenides** (Dieulafoy).

# THE PHOENICIAN-HEBRAIC ORNAMENT.

**A Phoenician in the time of King Thoutmes III.**
(Roger-Milès.)

In Phoenicia lived a distinctly commercial people, full of the spirit of trade, thinking of nothing but gain and commerce and keeping their commercial interests always above other interests of any kind whatever. In the second thousand before Christ they were already settled on the coast of Syria, had trading-stations and colonies in Greece, Italy, Gaul, Hispania, and Africa, and in their intercourse with the various peoples with whom they traded paid attention only to such matters as were best likely to forward their own commercial interests. To this commercial spirit is due the fact that there is no strictly Phoenician art. In the Phoenician Ornament evidences of all kinds of decoration can be recognised, Egyptian-Assyrian influence being specially predominant. The most characteristic examples of Phoenician art which have come down to us are their jewels. These imply that the Phoenicians lived in a high state of luxury, and prove also that they had reached a high state of development in the art of working in gold. The Hebrews in Palestine were entirely dependent on the Phoenicians for their technics and their art. The Mosaic law forbidding pictures and images prevented the free development of art amongst the Jews. In the reigns of David and Solomon, that is, about the year 1000 before Christ, Hebrew Art was in its highest glory, and remained so until the destruction of Jerusalem by Nebukadnezar in the year 586 B. C. The principal buildings of King Solomon's palace, and of the Temple, were however the work of Phoenician artists and artisans. Numerous tombs cut into rocks at this time and characteristic

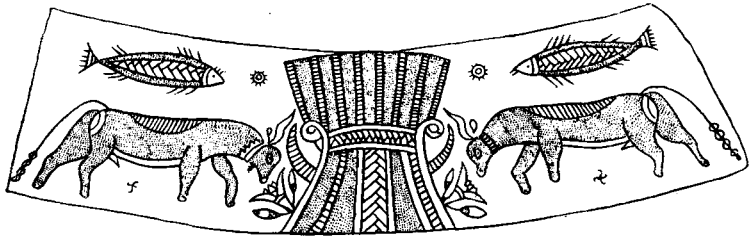
Plate 13.

of this period are still preserved. In North Syria along the Upper Euphrates and in Kappadocia lived a people called the Hetithes who were neither of Ayrian or Hebrew stock. They were settled here since the year 1500 B. C., and, from 1130 B. C. were continuously attacked by the Assyrians, being finally conquered and destroyed by Sargon in the 8th century before Christ. These people had a special, characteristic art-style of their own, a style, however, which shows traces of Egyptian and Assyrian influence. The Art of the Hetithes, however, on the other hand played an important part in and powerfully influenced the development of Persian art. Only very few remains of this civilisation are now in existence.

With regard to the other races who also lived in Asia Minor, it may be remarked that, the remains which have come down to us from these peoples are so few that it is not possible to deduce from them any distinct, characteristic style.

## Plate 13.

Fig. 1. **Frieze hewn in stone** (Mission Renan, Libonis).
„ 2. **Capital found in Cyprus** (Mission Vogüé).
„ 3, and 4. **Phoenician capitals** (Libonis).
„ 5, 13, and 18. **Phoenician jewels** (Libonis).
„ 6, 9, 11, and 12. **Phoenician vases from Dali** (Lübke).
„ 7. **Vase from Larnaka** (Lübke).
„ 8. **Glass vase from Jerusalem** (Libonis).
„ 10. **Pygmy in burnt clay, in the Louvre** (Libonis).
„ 14. **Head of a sarcophagus in clay from Carthage** (Libonis).
„ 15, 16, and 17. **Phoenician vases from Alambra** (Lübke).
„ 19. **Phoenician glass vases** (Libonis).
„ 20. **Phoenician column** (Cippe), (Libonis).
„ 21. **Silver dish from Curium in Cyprus** (Graul, Bilderatlas).
„ 22. **Coffin plate** (Libonis).



**Painting from an old Cyprian clay vessel representing the tree adoration** (Seesselberg, Frühmittelalterliche Kunst).

# THE INDIAN ORNAMENT.

Bas-relief from Ellora.

It is generally believed that Indian civilisation dates back to a very remote period, it was, however, first founded in the year 2000 B.C. by the Ayrians who wandered into the country. The archaeological discoveries made in India reach no further back than a few centuries before Christ. A close observation of Old-Indian ornaments shows us that Indian art was by no means free of foreign influences, more especially Persian, and later on, Hellenic. India is but a purely geographical expression, and has no ethnographical signification whatever. It is inhabited by races of people so different and distinct from each other that to class them together as the Indian race would be incorrect. To speak of a homogenous Indian art is therefore impossible, the more so, as each race which inhabited the country had its own art history.

The general history of Indian art may be divided into the following periods:

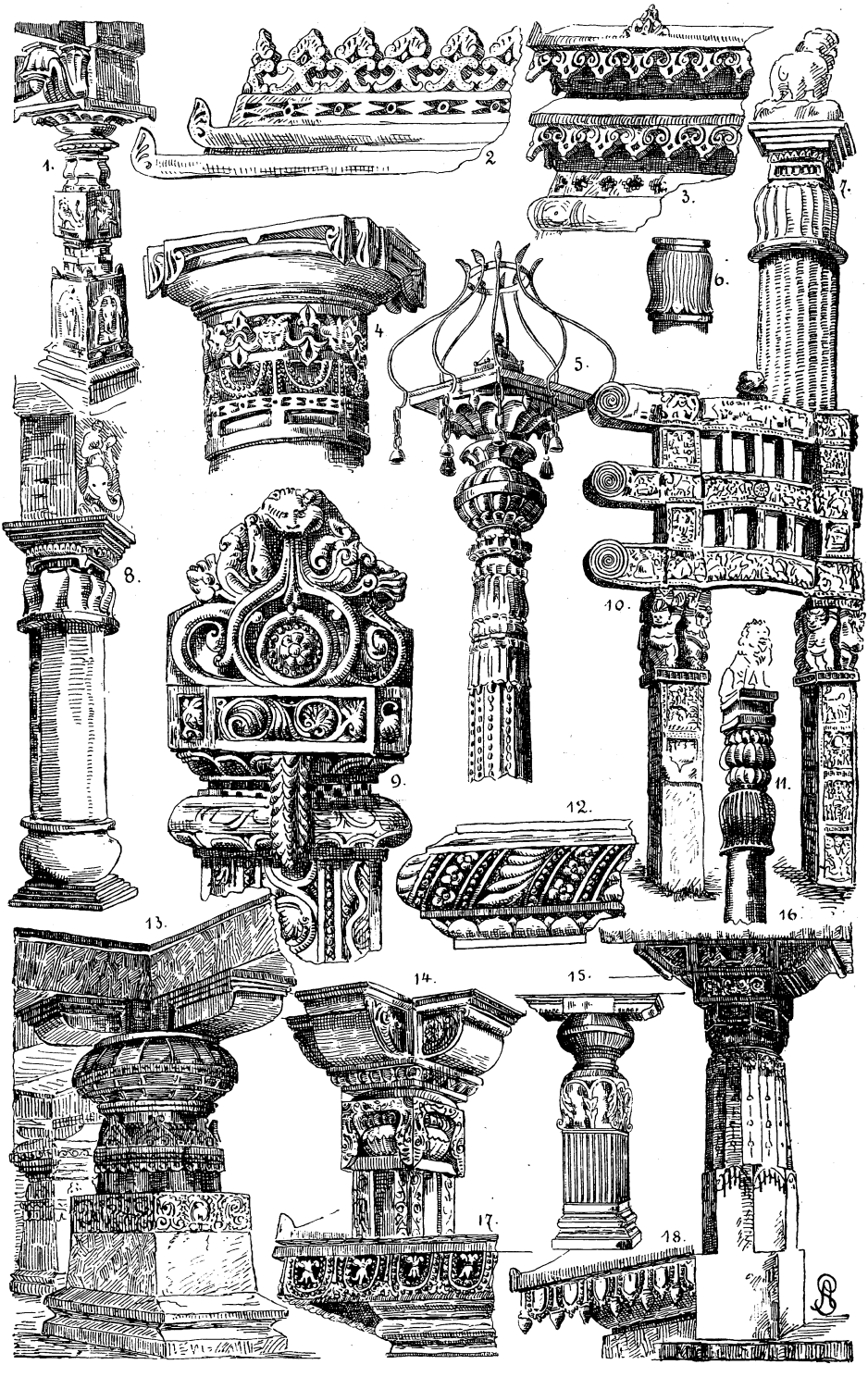
1. The Vedi-Brahman era extending up to the middle of the 3rd century before Christ. There is perhaps no monument from this period in existence.

2. The Buddha era which extends to the 7th century after Christ, and began when Bhuddism was raised to be the established state religion by King Asoca in the year 256 B.C.

Buddha died in the year 557 before Christ.

3. The New-Brahman Period which began on the restoration of the Brahma religion in the 7th century and continued up into the 12th century after Christ. This period reached its highest glory between the 8th and 12th centuries after Christ.

Plate 14.



4. The period of the dominion of Islam to the present time.

The spread of Buddhism helped most materially in giving a great impulse to the development of art. Indeed the progress made in art in other countries besides India has always been greatly influenced by religious fanaticism. The style of decoration used at this period, although worthy of admiration, was so fantastic and bizarre, that the form was completely overspread and hidden by the ornamentation. The oldest monuments from this period at present in existence date from the reign of King Asoca 272—236 B. C.

With the spread of Islam, Indian art took a new direction based on Arabian art. This part of the subject will be treated of later on when dealing with the art of the Islam.

## Plate 14.

Fig. 1. **Corner-pillar of the temple in Nijamizzur** (Constantin Uhde, die Konstruktionen und die Kunstformen der Architektur).

„ 2, and 3. **Details from temple in Ahmedabad** (Uhde). Appears to have been made after textile samples.

„ 4. **Capital from the temple in Kumurpal, Palitona** (Uhde). This capital shows clearly defined traces of Grecian influence.

„ 5. **Isolated monolith column near the temple at Peroor** (Uhde). The use of metal in this example strengthens the impression that the ornamentation was copied from a textile sample.

„ 6. **Capital from Bharhut** (Lübke).

„ 7. **Isolated stone-column from the temple at Karli** (Uhde). Hewn out of the solid rock. The lion signifies the victory of Bhuddism.

„ 8. **Pillars from the Chaitya cavern in Karli** (Uhde).

„ 9. **Pilaster, with crest, from the temple in Bhagovati** (Rajendralalá Mitra).

„ 10. **West portal at Sanchi, Tope** (Uhde). This is one of the oldest stone monuments in India. It is however an imitation of wooden architecture.

„ 11. **Iron memorial column commemorating the victory of Bhuddism** (Uhde). This column dates from the reign of King Asoka in the third century before Christ.

„ 12. **Detail from the temple in Muktesvara** (Rajendralalá Mitra).

„ 13. **Column from the rock-temple in Lauka, Ellora** (Uhde).

„ 14. **Capital from the Kootub near Delhi** (Uhde). Dates from the later period 1191—93.

„ 15. **Column from the rock-temple of Indra in Ellora** (Canina, architectura antica).

„ 16. **Column from the Vihava in Ajunta** (Uhde).

„ 17, and 18. **Details from the temple at Bailoor.** Appears to be copied from a carpet pattern.

## Plate 15.

Fig. 1. **Window from the Jagamohan of the temple of Muktes'vara** (Rajendralalá Mitra. The other illustrations in this plate are all from the same authority).

„ 2. **Moulding from the temple of Bhagvati.**

„ 3. **Detail from the tower of Bhuvanes'vara.**

„ 4. **Medallion from the temple of Sári Deül.**

„ 5. **Moulding from the temple of Muktes'vara.**

Plate 15.

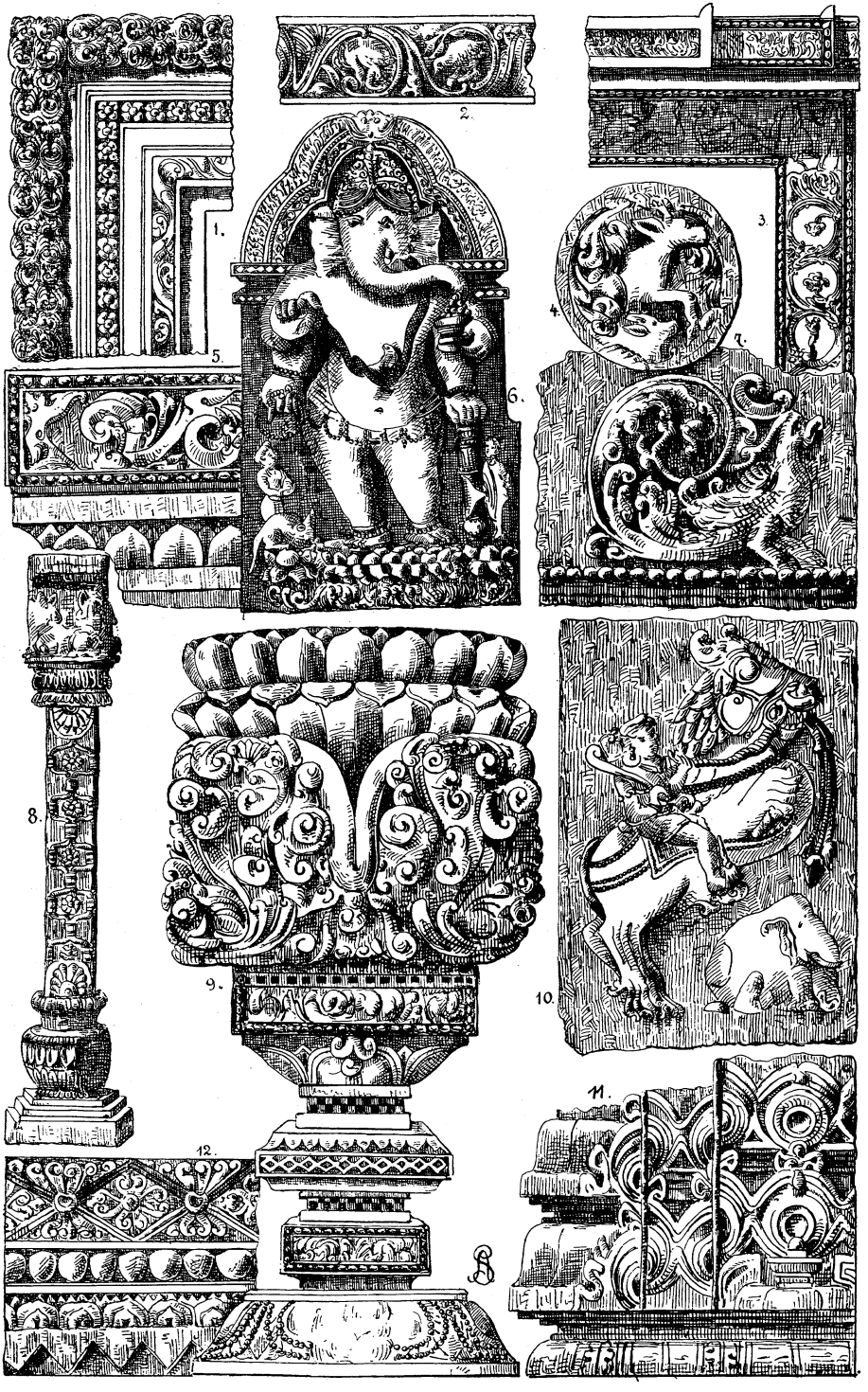


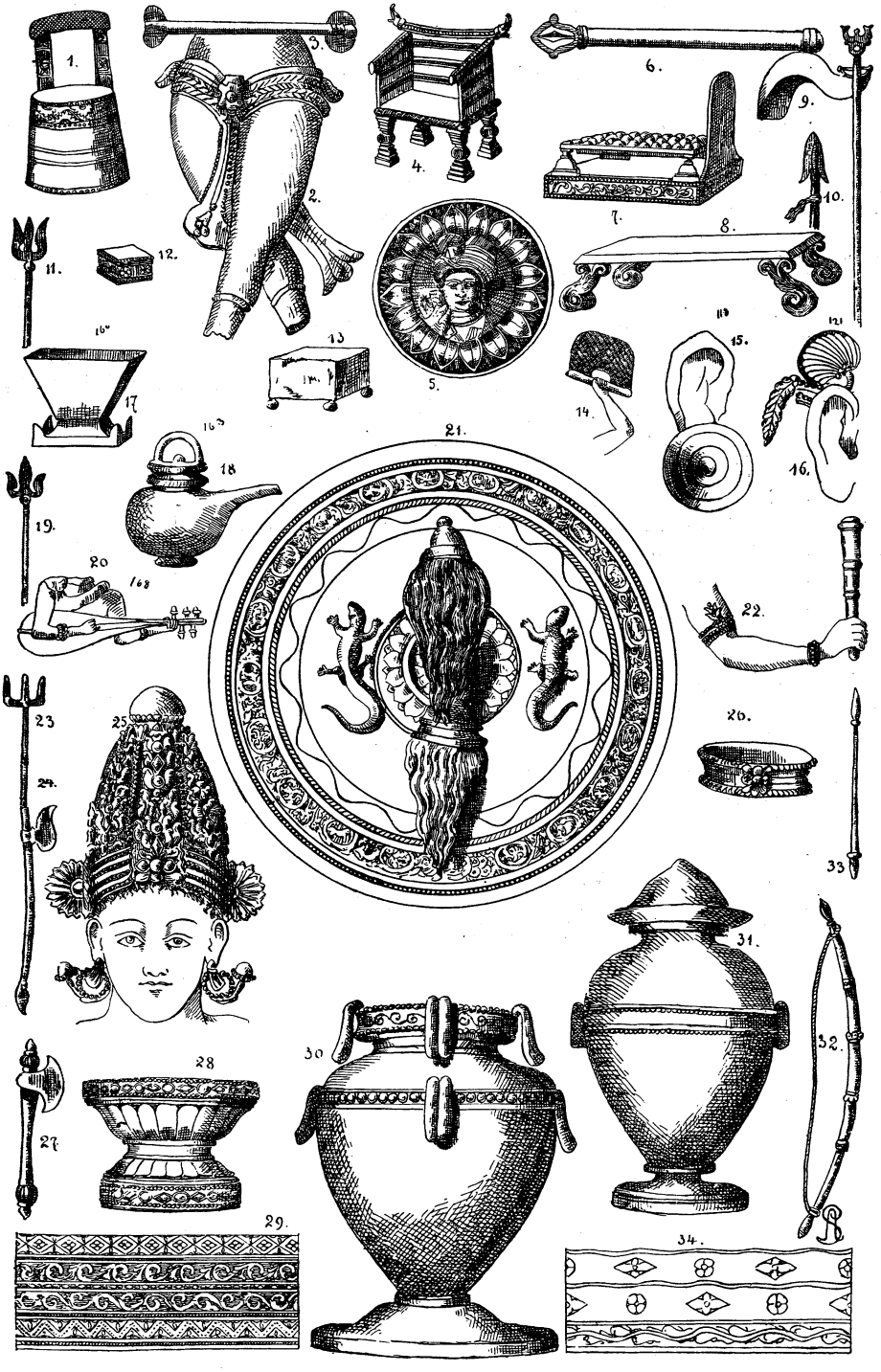
Fig. 6. **Statue of the province from a niche in the temple of Bhuvanes'vara.**
„ 7. **Relief from the same temple.**
„ 8. **Pillars from the rock-temple of Uday agirí.**
„ 9. **Lotus ornament from the temple of Rájerání.**
„ 10. **Relief from the temple of Bhuvanes'vara.**
„ 11. **Base of a pilaster from the great tower of Bhuvanes'vara.**
„ 12. **Cornice from the temple in Parás urámes'vara.**

## Plate 16.

Fig. 1, 4, 7, and 8. **Old Indian furniture** (Rajendralalá Mitra).
„ 2. **Ornament worn by females of the middle class** (Raj.).
„ 3. **Club found in Bhuvanes'vara** (Raj.)
„ 5. **Bas-relief from Bharhut representing an Indian of the 2nd century before Christ** (Lebon).
„ 6. **Club found in Puri** (Raj.).
„ 9. **Flag found in Sáuchi** (Raj.)
„ 10. **Javelin from Bunningham's Bhilsa Topes** (Raj.).
„ 11, 19, and 23. **Tridents found in the same place** (Raj.).
„ 12. **Wooden jewel-case found in Amaravati** (Raj.).
„ 13. **Wooden box found in Bhuvanes'vara** (Raj.).
„ 14. **Antique fan** (Raj.).
„ 15, and 16. **Ear ornaments** (Raj.).
„ 17. **Four sided clay vessel** (Raj.).
„ 18. **Urn for holy water** (Raj.).
„ 20. **Guitar from Amaravati** (Raj.).
„ 21. **Metal shield found in Konárak** (Raj.).
„ 22. **Short club** (Raj.).
„ 24, and 27. **Battle axes** (Raj.).
„ 25. **Crown for a goddess** (Raj.).
„ 26. **Gold bracelet** (Raj.).
„ 28, 30, and 31. **Clay vases** (Raj.).
„ 29, and 34. **Samples of antique textile** (Raj.).
„ 32, and 33. **Bow and arrow** (Raj.).

**Painting in a grotto at Adochantá** (after Grünwedel).

Plate 16.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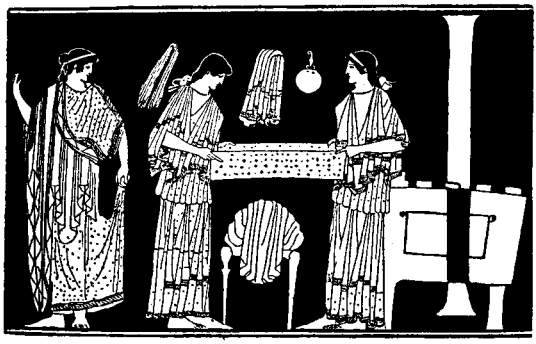
# THE GRECIAN ORNAMENT.



**Grecian Womans in the home**
(Gerhardt, auserlesene Vasenbilder).

It has been clearly and definitely proved, both from discoveries made in excavations, as well as from certain significant statements made by Homer himself, that even in prehistoric times several centres of art existed in Greece and in the islands lying in its neighbourhood. These centres were chiefly found in Peloponnessus, in Attica, in Milet, Ephesus, Chios, Samos, and many other islands, as well as also in Southern Italy. The prehistoric Grecian Ornament, which was brought to light by Schliemann in the excavations undertaken by him in Troy, Mycene and Tirynthia, contains so many Egyptian and Assyrian motifs that no doubt can be entertained, but that Egypt and Asia Minor exercised a most powerful influence on the early beginnings of Grecian art. That an intercourse existed between these countries is beyond doubt, for, even in prehistoric times, the waters of the Mediterranean were alive with craft trading in all directions.

In its primary stages of development, Grecian art in the islands on the Aegean Sea was subject to Oriental influences. Grecian stone tectonic, like that of the Egyptian, was developed from wooden structures, the constructive forms of the latter, being, in many cases, changed into ornament in the stone tectonics.

The national character of the Greeks was very different from that of the Egyptians, the cold severity peculiar to Egyptian art was antagonistic to the sense of beauty characteristic of the Greeks, and the latter, consequently, soon changed the Egyptian form into one more genial, pleasing, and agreeable. Style is after all but the truthful expression of the character and perceptions of a people or of an historical epoch.

Grecian art can be divided into 4 epochs:

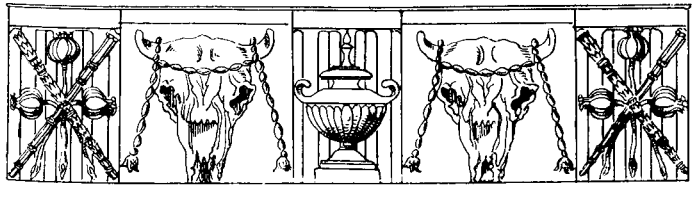
I. Mythical Period or the Heroic Epoch which continued up to the migration of the Dorians to the year 1104 before Christ. The Ayrians, a tribe of people of the same stock as the Hellenes and designated by the latter under the general title of Pelasgians, were without doubt the original inhabitants of Greece. This period is confined to that prehistoric era when stone and copper predominated, and to the Bronze Age of the Mycœnean epoch. The principal centres of the art-style of this period were found on the coasts and islands of the Agean Sea but especially in Argos and Kreta.

II. oric, called the Archæan Period, from 1104 to 470. The national Hellenic period began about the year 1000 B. C., when the Hellenes had taken up permanent residence in the country, at which time the monarchy was changed into a republican form of government. The mythology which arose at this period enkindled the spirit of art and gave it that predominating ideal character which afterwards distinguished it. The Hellenes themselves on the other hand brought with them into the country their own peculiar art-style which they further developed by allying it with the ancient Mythic art existing at the time of their settlement, and by making new use of Egyptian, Assyrian, and Hethitic influences. From the 7th century before Christ downwards, when Oriental art began to decline, Hellas took up the leadership in art and civilisation, developed its own style in a characteristic manner and made it the ruling one throughout all the civilised countries existing at that time. Three orders of columns were established, the Doric, the Jonic, and a younger one, the Corinthian. Many people believe that proofs of four ... the Uelis .... existed, up to the present time, however, only the capital of this latter order has been discovered.

III. The Period when Grecian art stood in its glory, from 470 to 338 before Christ, together with the period of its highest glory under Pericles (444—429); the transition from Doric to Jonic, and the rise of the latter. The centre of this flourishing period was Athens under Themistocles and Kimon. It was afterwards entirely transformed under Terchus in the years 469—429 B.C. The Doric and Jonic styles, which developed together at the same time, reached their most perfect development as Attic-Doric and Attic-Jonic styles. The former excelled in elegance, the latter in manly strength. The Erechtheion which was begun in the year 425 and completed after numerous interruptions in 408, is the most beautiful monument of Grecian art in existence. During this period the Corinthian developed into perfection with the Doric and Ionic styles.

IV. The Hellenic Period from 338 to 146 before Christ; rise of the Corinthian style up to the destruction of Corinth, which was followed by the downfall of Greek independence and the union of Grecian with Roman art.

Although all the different styles of Grecian construction rose always together, still, the general employment of each separate style enables a chronological division to be made. The Doric must be described as the oldest style, but its strongly marked, earnest character, unsuitable for rich ornamentation, failed to give pleasure to the gay spirit of the luxurious Athenians who lived at the time of Pericles when Grecian art was in its glory. The Doric was, therefore, replaced by the Ionic, and, later on, by the Corinthian styles. The ornamentation in these two styles allowed more play to the artist's fancy, and was not so binding in its rules as the Doric. The inner harmony peculiar to the Doric was, however, lost, the ornamentation became predominant, and, later on, completely stifled the tectonic form in Roman art.



**Late Doric Frieze,** found in the wall of a church at Athens, probably belonged to a temple of Jove.

Plate 17.

# Plate 17.

*Grecian Pre-historic Ornament.*

Fig. 1. **Mural frescoes in the palace of Tiryns** (Schliemann).
„ 2, 4—12, 16, and 17. **Gold jewels found in the graves in Mycena** (Schliemann).
„ 3. **Bronze plate from Olympia** (Lübke).
„ 13. **Dipylon vase** (Baumeister).
„ 14. **Cyprian coin.**
„ 15. **Column from the treasure-house of Atreus** (Canina).
„ 18. **Kyanos frieze from Tiryns** (Schliemann).
„ 19. **Ceiling in relief from Orchomenos** (Schliemann).

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# Plate 18.

*The Doric Ornament.*

Fig. 1. **Gable corner of the temple in the island of Egina.** (Mauch, Architektonische Ordnung.) This temple is an example of Doric architecture at the period of its highest splendour, that is, after the defeat of the Persians, and when Pericles stood at the head of the government of Athens. Pericles fully understood, at this period, the great importance of Art and its influence on the state. All the works of art designed by him were carried out by his friend Phidias the renowned sculptor, who had as his assistants the best architects of the time. These men succeeded in bringing Doric architecture in all its different parts to the highest perfection.

The temple was erected soon after the defeat of the Persians, probably in the 75th Olympiad, and was dedicated to Minerva. The columns have an entasis of $^1/_{60}$ of the lower diameter, and present much more pleasing proportions than those from Pästum. This is especially so in the capital; here, the strong, sharp- angled projection produced by a bellied coussinet is avoided, and the capital formed of cornice-lines which rise delicately and gracefully from the flutings. In this way, an echinus is formed, which, while being strong, is not bent and swollen out under its burden, and in which the effects of light and shade are most attractive. The fillet under the echinus displays that delicate formation peculiar to the time of Pericles, the channels in the neck alone being the only parts which remind one of the ancient columns from Pästum. The profile of the cyma over the sloping gable-cornice is very beautiful, and was painted with an ornament which the Greeks called anthemion. The griffin on the roof of the gable has been reconstructed after discovered fragments. The whole structure was built of polished and painted sandstone. Traces of yellow and green foil have been found on the architrave.

The taenia was painted in vermilion, the regula, triglyphs, and mutule, in blue. The platbands were red, with traces of scrolls having been painted on. The cymatium above this was decorated with red and blue foil, the same colours being given to the flowers on the cyma. The floor of the pediment was blue.

2. **Gable-corner from the temple of the Apollo Epicurius near Phigaleia in Arcadia.** (Mauch, Architektonische Ordnung.) This temple, which was built by Iktinos, the builder of the Parthenon in Athens, is, with the exception of the temple of Tegea, the most beautiful throughout the entire Peloponnesus. It was constructed of bluish-white limestone, the ornaments being of white marble. The entire proportions resemble those from the time of Pericles in Attica. The cyma over the gable-cornice is, however, entirely different. It is ornamented alternately with woodbine and lotos-flowers in relief.

Plate 18.

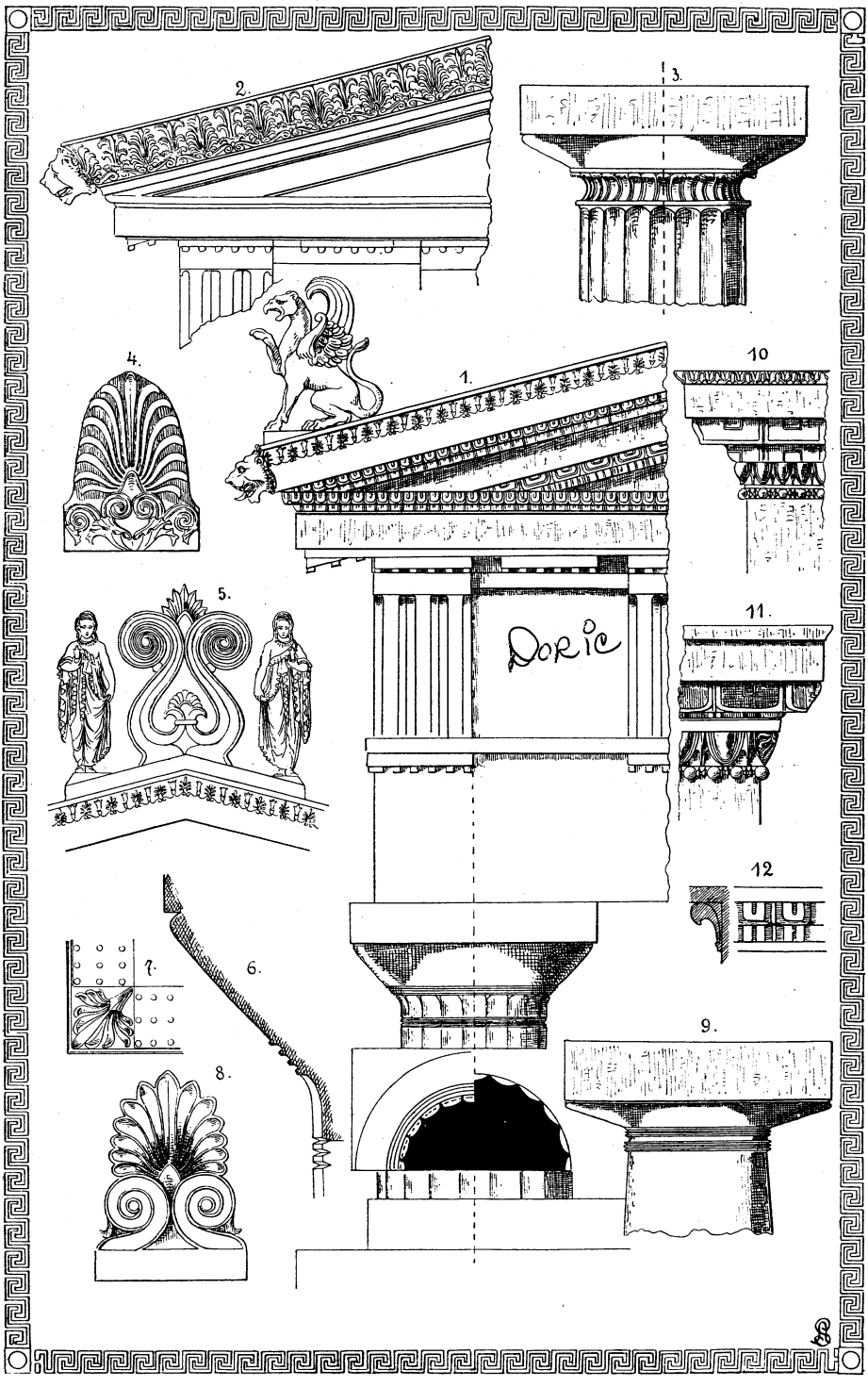

Fig. 3. **Capital from small temple in Pästum** (Mauch, Architektonische Ordnung). This temple was in all probability built under the rule of the Sybarites, in the years 510—341 before Christ. Certain peculiarities point to Etruscan influence.

„ 4. **Ante-fix from temple of the Apollo Epicurius near Phigaleia in Arcadia** (Mauch, Archit. Ordn.). This ornament is most beautifully finished in marble. (See Fig. 2.)

„ 5. **Acroterium of the pediment of the temple on the island of Egina** (Mauch, Archit. Ordn.). See Fig. 1.

„ 6. **Profile of the capital from the same temple** (Mauch, Archit. Ordn.). See Fig. 1.

„ 7. **Under surface of the platband from the Parthenon in Athens** (Mauch, Archit. Ordn.).

„ 8. **Ante-fix from the Parthenon in Athens** (Mauch, Archit. Ordn.).

„ 9. **Capital found in Pästum** (Mauch, Archit. Ordn.). This capital shows undoubted evidences of Etruscan influence.

„ 10. **Antae-capital in Athens** (Mauch, Archit. Ordn.). The intersected coussinet of this capital is painted with the foil peculiar to the ancient Doric Antae capitals.

„ 11. **Antae-capital from the temple of Nemesis in Rhamnus** (Mauch, Archit. Ordn.).

„ 12. **Doric cymatium** (Lübke, Kunst des Altertums).

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## Plate 19.

*Ancient Ornamental Filets.*

Fig. 1—5. **Ancient chaplets** (Uhde, Archit. Ordn.).

„ 6—8. **Foils from the Ptolemeion** (Uhde, Archit. Ordn.).

„ 9, and 10. **Foils from the Erechteion** (Uhde, Archit. Ordn.).

„ 11. **Painted foils from the Theseus temple in Athens.**

„ 12, and 13. **Painted foils from the Propyläen** (Uhde).

„ 14. **Painted foil from mausoleum in Halicarnassus** (Uhde).

## Plate 20.

*The Ionic Ornament.*

Fig. 1, 2, 4, and 5. **Pilaster-capitals from the cella of the temple of Apollo Didymäus near Milet** (Mauch). Fig. 1 shows the front view of half such an Ionian capital, and fig. 5, the side view. Figs. 2. and 4 are ornaments of the middle space in other capitals with the same cella.

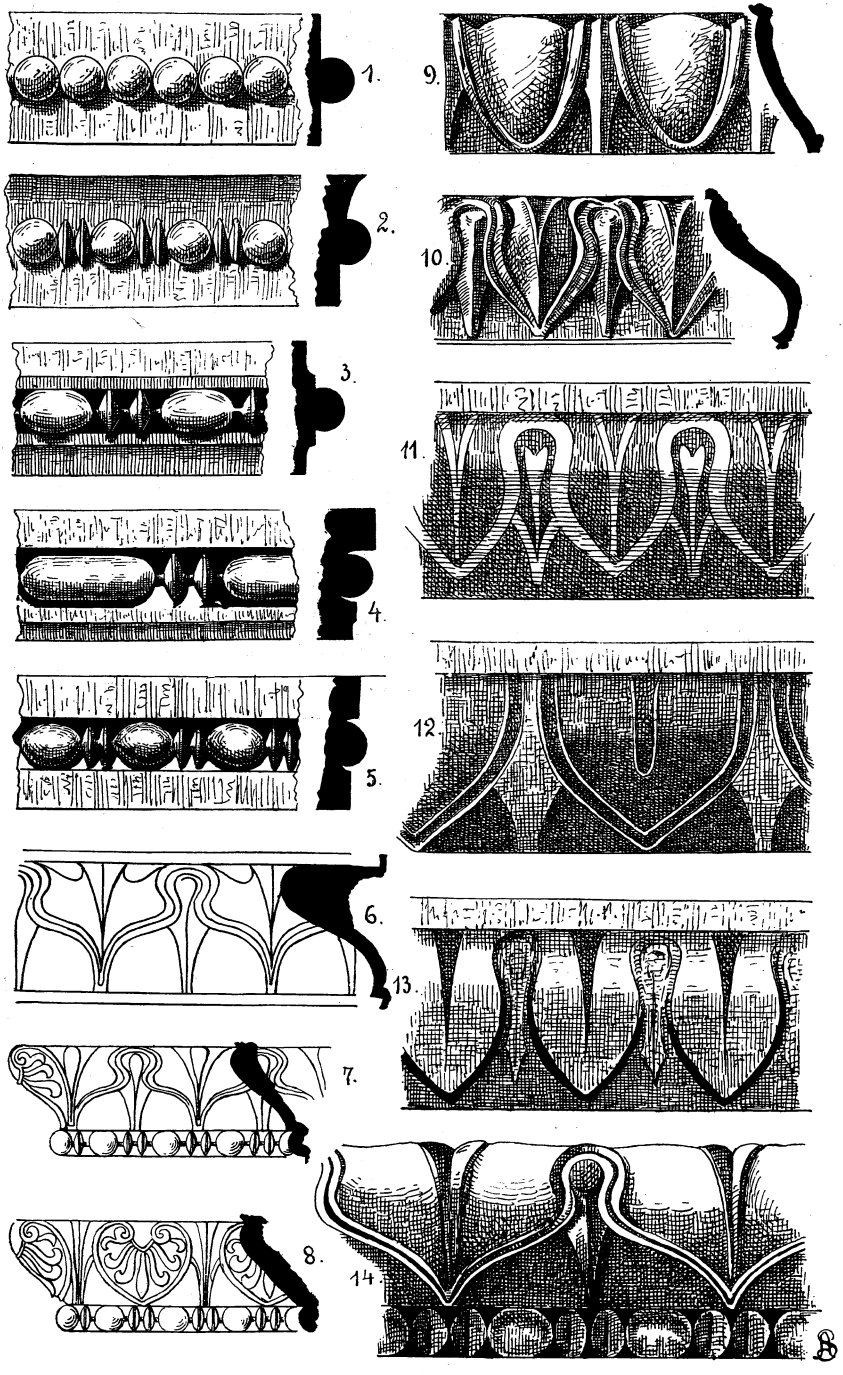
3, 8, 9, and 12. **Corners of pillars from the temple of Minerva Polias at Priene** (Mauch). This temple is one of the most beautiful examples of Asiatic-Ionic architecture. Fig. 8 is the section of the column at the neck, with the capital, seen from below. Fig. 9 is the pedestal with four-cornered plinth. This description of pedestal is rare, being found only in the Ionic column. Fig. 12 shows the ornament on the under side of the cornice. Details as to the helicoid of the Ionic capital will be found in "Speltz, Säulenform der Schneckenlinie des jonischen Kapitäls".

6. **Capital and plan from the temple of Apollo Didymäus near Milet** (Mauch).

7. **Capital of the central column of the temple of Minerva Polias in Priene. with plan** (Mauch).

10. **Capital from the acqueduct of Hadrian at Athens, with plan** (Mauch).

Plate 19.



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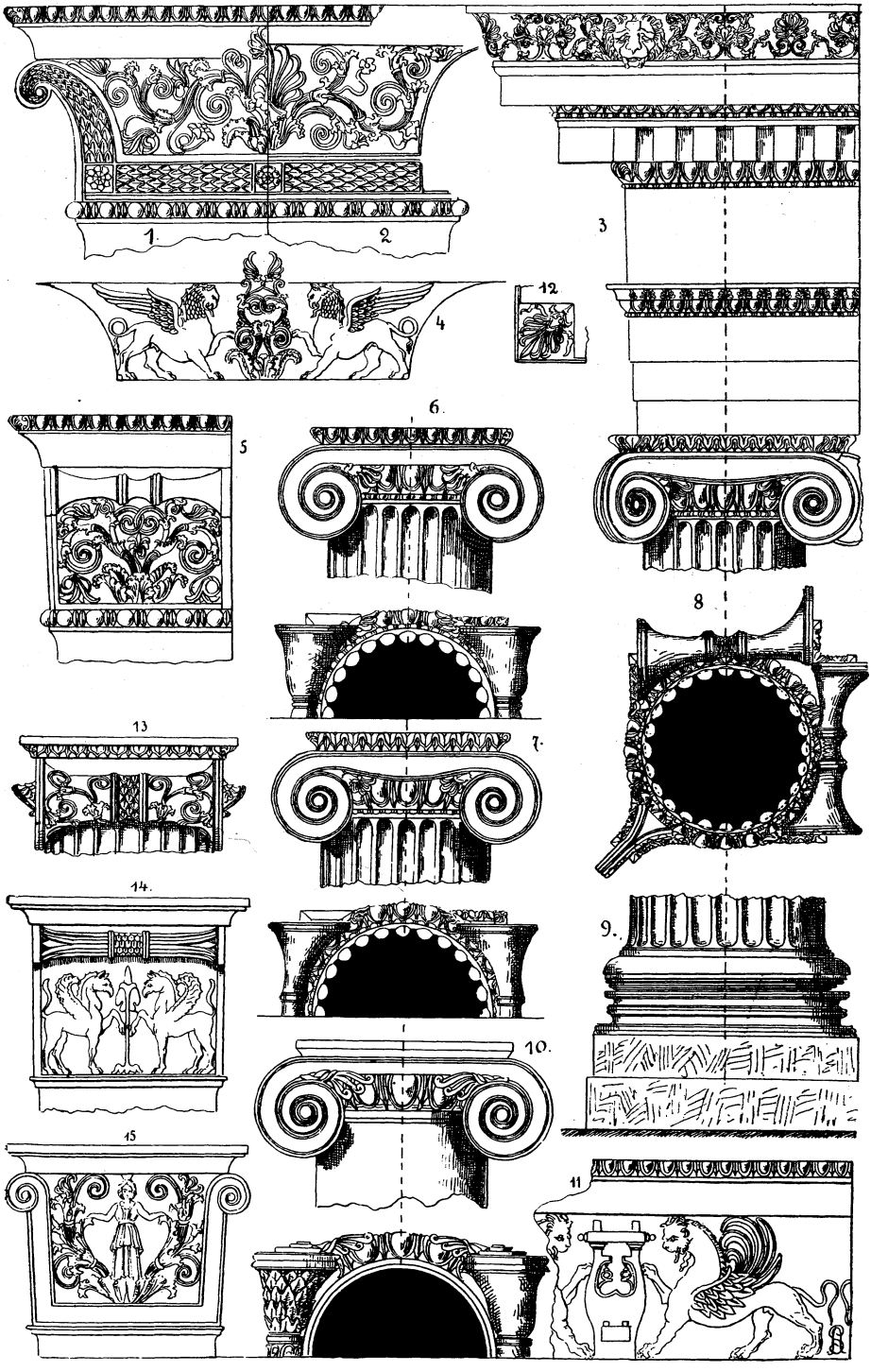

Plate 21.

Fig. 11. **Ornament between the antae in the cella of the Apollo Didymäus temple near Milet** (Mauch).

„ 13. **Side-view of a capital in the Propylaeum of the Minerva Polias temple at Priene** (Mauch).

„ 14, and 15. **Side and front-views of a pilaster-capital in the same temple.**

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## Plate 21.

*The Ionic Ornament.*

Fig. 1, and 4. **Capitals and pedestals of columns in the Minerva Polias Temple at Athens** (Mauch).

In the Acropolis at Athens were erected, in artistic dissymetry, the Parthenon, the double temple of Minerva Polias and the Nymph Pandrosos. The columns in these structures, with their energetic, double-fluted volutes, the braided torus over the echinus, the latter being visible in its entire round, the finely moulded coussinet, and the delicately ornamented neck, display structure of the purest and nost delightful style.

Instead of the Sanctuary which also stood here, but which was destroyed during the Persian war, the Erechtheion was erected, but was not completed until after the year 409 before Christ. In the back wall of the four-columned vestibule, was the celebrated beautiful door, details of which are given in figs. 3, 6, and 7. At the west end of the south side is the Hall of Pandrosos or Pandreseion, called also the Caryatides Hall. This Hall, which is covered with marble tiles, is carried on 6 supporters, wrongly called Caryatides (Fig. 10). The entablature over these supporters has no frieze. The supporters very probably represent Pan-Athenic virgins.

„ 2. **Pilaster-capital from the hexastyle portico of the Erechtheion in Athens** (Mauch).

„ 3, 6, and 7. **Details from the door of the Erechtheion in Athens** (Mauch).

„ 5. **Capital from the interior of the Apollo Temple at Bassae, near Phigaleia** (Mauch).

„ 8. **Capital from the temple of Neandria** (Lübke).

„ 9, 11, and 12. **Grecian ante-fix from the time of Pericles** (Libonis).

„ 10. **Caryatid from the Pandroseion at Athens** (Mauch).

„ 13, and 14. **Capital and anta from the temple of Minerva Polias in Athens** (Mauch).

„ 15, and 16. **Grecian coins** (Lübke).

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## Plate 22.

*The Corinthian Ornament.*

Fig. 1. **Capital on temple at Patara** (Semper).

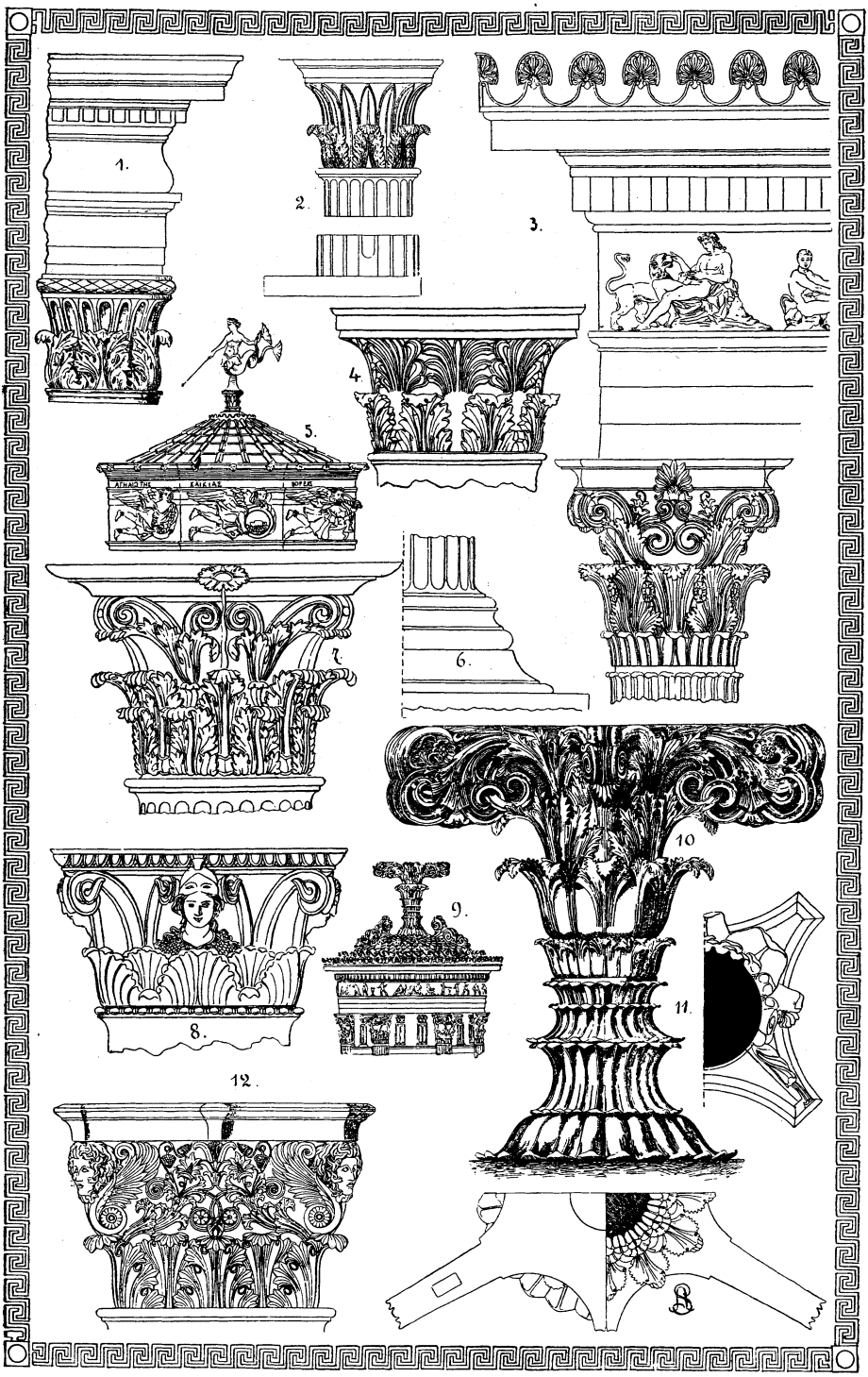
„ 2. **Capital from the Tower of the Winds in Athens** (Mauch).

This Corinthian capital, which is of the simplest kind, has been found with but very slight changes all over Greece. It was even employed in Byzanthian architecture.

„ 3. **Capital and entablatures from the monument of Lysikrates in Athens** (Mauch).

This tower-like structure, which dates from the year 334 before Christ, is built of Pentelic marble, and is still in existence although in a very damaged condition. A six-columned rounded pseudo-peripteral rests on a substructure built in the form of a pedestal. Over the principal cornice, which is likewise rounded, curves a callot (Plate 22, fig. 11) with crest (figs. 9 and 10). This crest, which is of one piece, is

Plate 22.



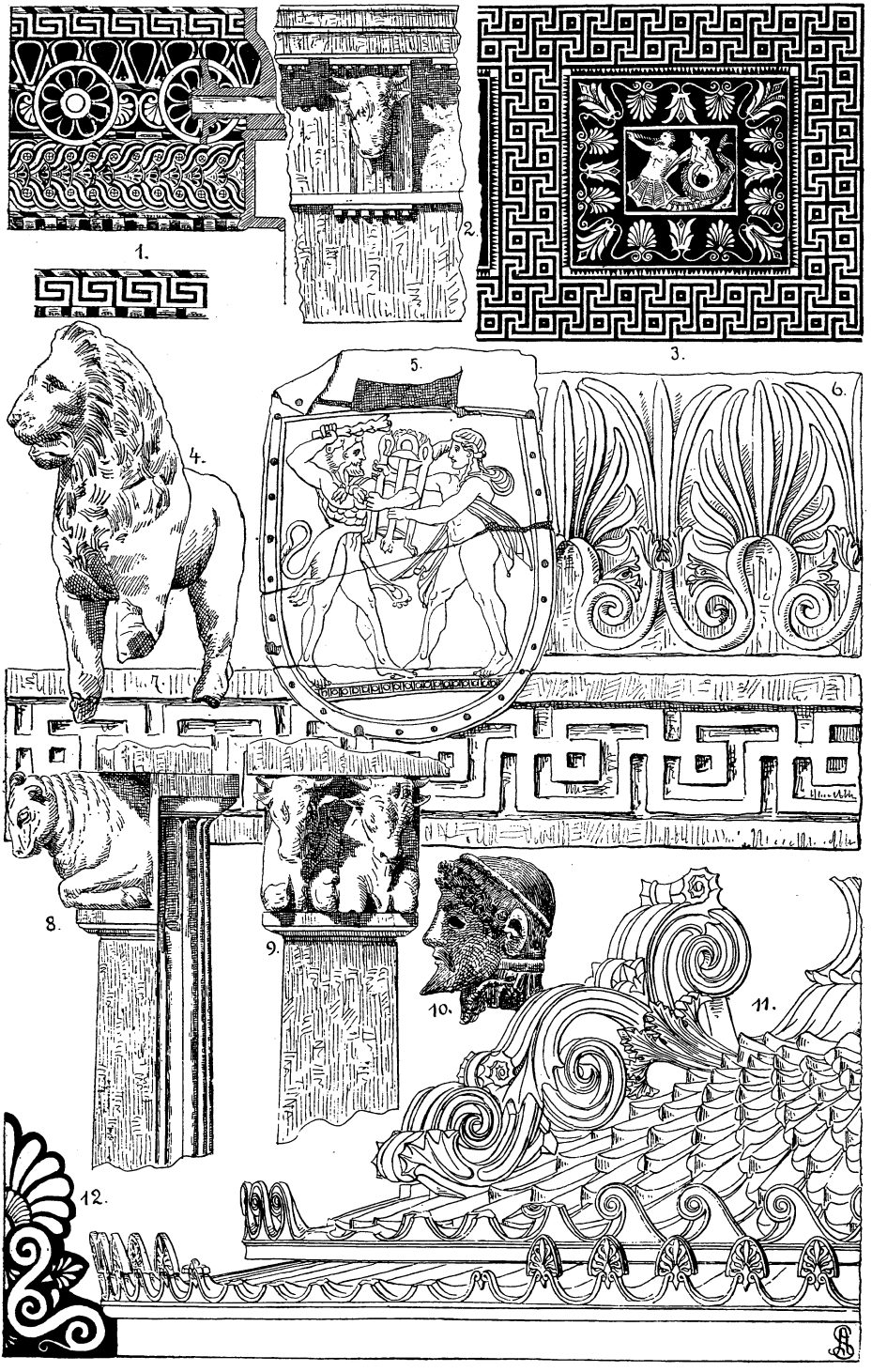

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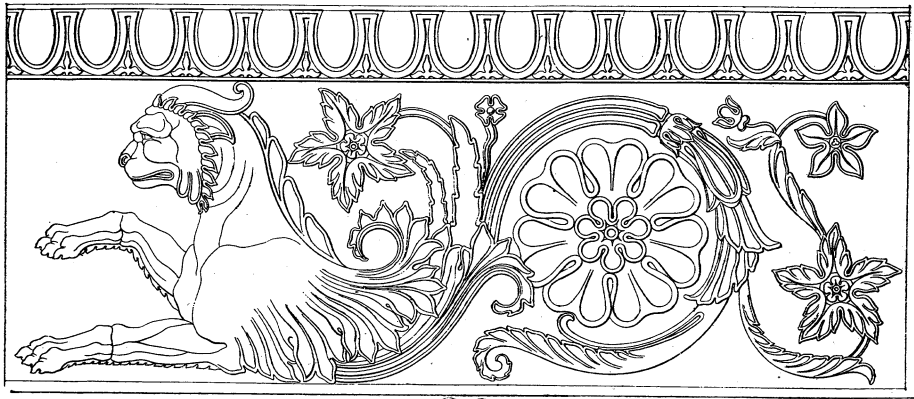
Plate 24.



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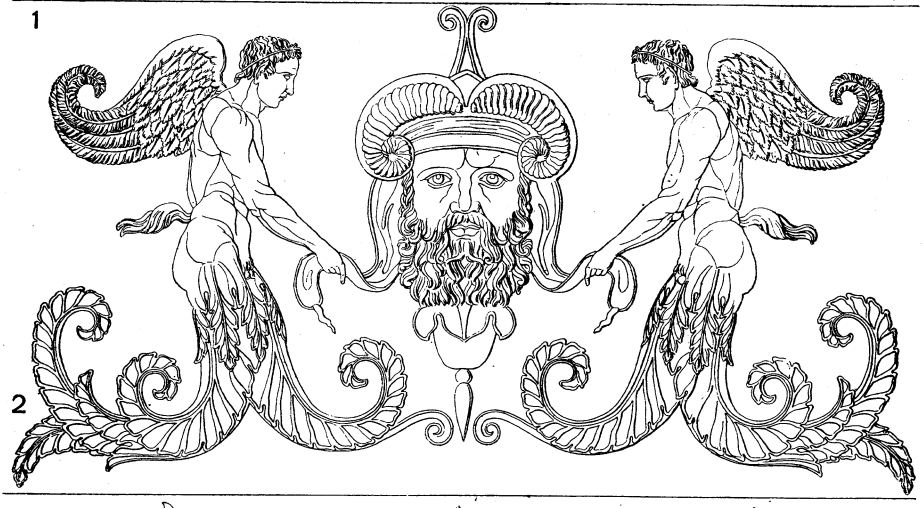

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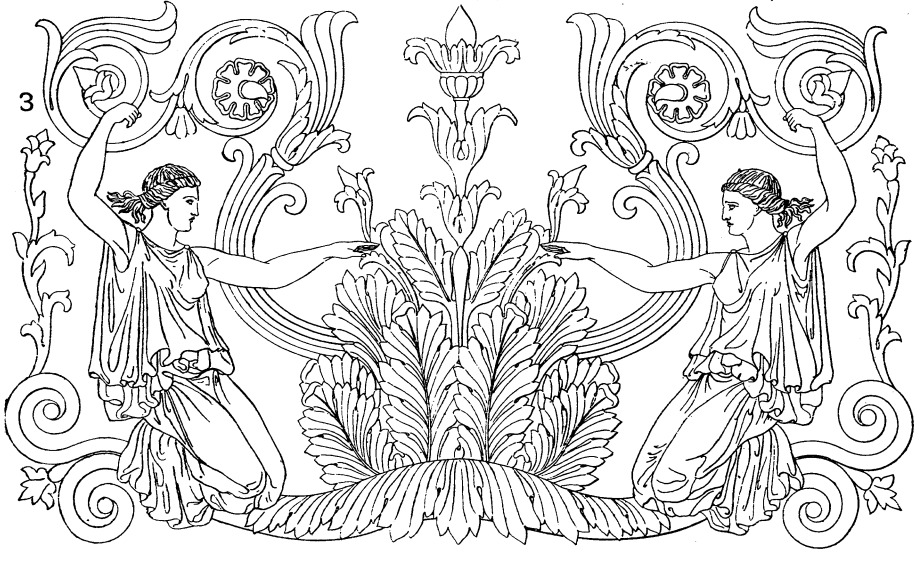

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one of the most wonderful examples of Greek sculpture. The three wide projecting arms of the same were at one time supported by consoles, but these have now entirely disappeared. The capital approaches more to the real Corinthian capital than that of the Tower of the Winds.

Fig. 4. **Capital of a column from the ruins of the temple of Apollo near Milet** (Mauch).

„ 5. **Upper part of the Tower of the Winds in Athens** (Mauch).

This is an octagonal horologe of Pentelic marble, on whose sides, under the cornice, the figures of the four winds are shown in relief. On the pyramidal top of the roof was a brazen Triton which served as a weather-cock, and under the reliefs were arranged a number of sun-dials. The tower itself contained a clepsydra.

„ 6. **Pedestal of a column of the Lysikrates monument in Athens** (Mauch) (fig. 3).

„ 7. **Capital of portico of the Jupiter Olympus Temple in Athens** (Mauch).

„ 8. **Pilaster capital from Paestum** (Mauch).

„ 9. **Upper part of the Lysikrates monument in Athens** (Mauch) (Fig. 3).

„ 10. **Crest of the same monument** (Mauch) (Fig. 3).

„ 11. **Plan of the capital in Fig. 3.**

„ 12. **Anten-capital at Eleusis** (Mauch).

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## Plate 23.

Fig. 1. **Terra-cottas from Olympia** (Bötticher, Olympia).

„ 2. **Frieze from a portico on the island of Delos, built at the time of Philip of Macedon** (Uhde).

„ 3. **Mosaic flooring in the Temple of Zeus at Olympia** (Graul).

„ 4. **Lion from the tomb of Mausolus,** in the British Museum (Roger-Milès).

„ 5. **Bronze plate, representing the dispute on the tripod** (Roger-Milès).

„ 6, and 7. **Grecian frieze fragments in the Villa Albani in Rome** (Tatham).

„ 8, and 9. **Columns from portico on the island of Delos,** front and side views (Uhde).

„ 10. **Head of Zeus in bronze from Olympia** (Lübke).

„ 11. **Roof of the monument of Lysikrates in Athens** (Mauch). See Plate 21, Figs. 3, 6, 9, and 10.

„ 12. **Painted clay ante-fix** (Reichhold).

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## Plate 24.

*(From C. Thierry, Classische Ornamente.)*

Fig. 1, and 3. **Imbossed works** from the Kircher's Museum, Karlsruhe.

„ 2. **Imbossed work** from the National Museum, Karlsruhe.

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## Plate 25.

Fig. 1. **Imbossed work** representing oriental influence (Thierry).

„ 2. **Marble ornament** from Branchidse (Thierry).

„ 3. **Marble imbossed work** in the Villa Poniatowsky in Roma (Thierry).

„ 4. **Painted clay plate** (Dolmetsch).

„ 5. **Seat antic** (Thierry).

Plate 25.

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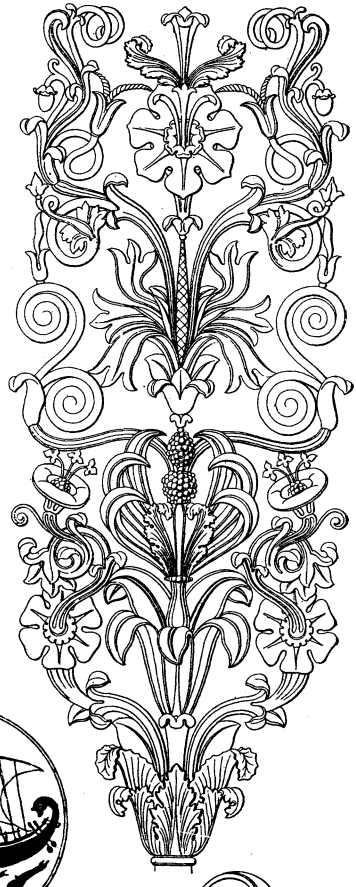

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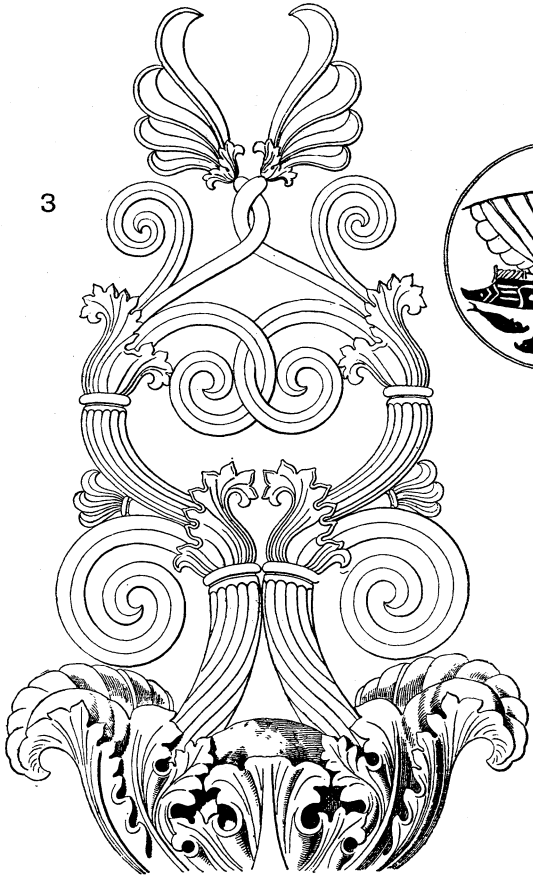

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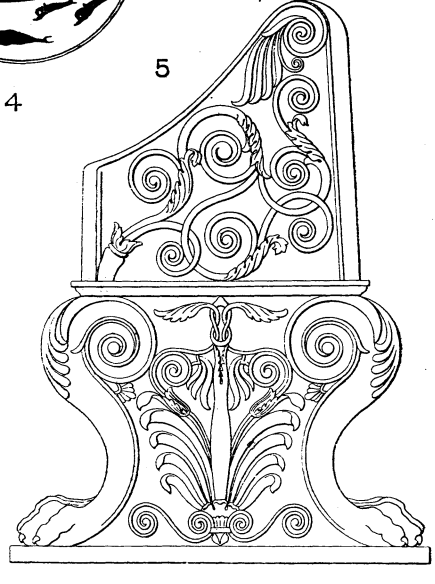

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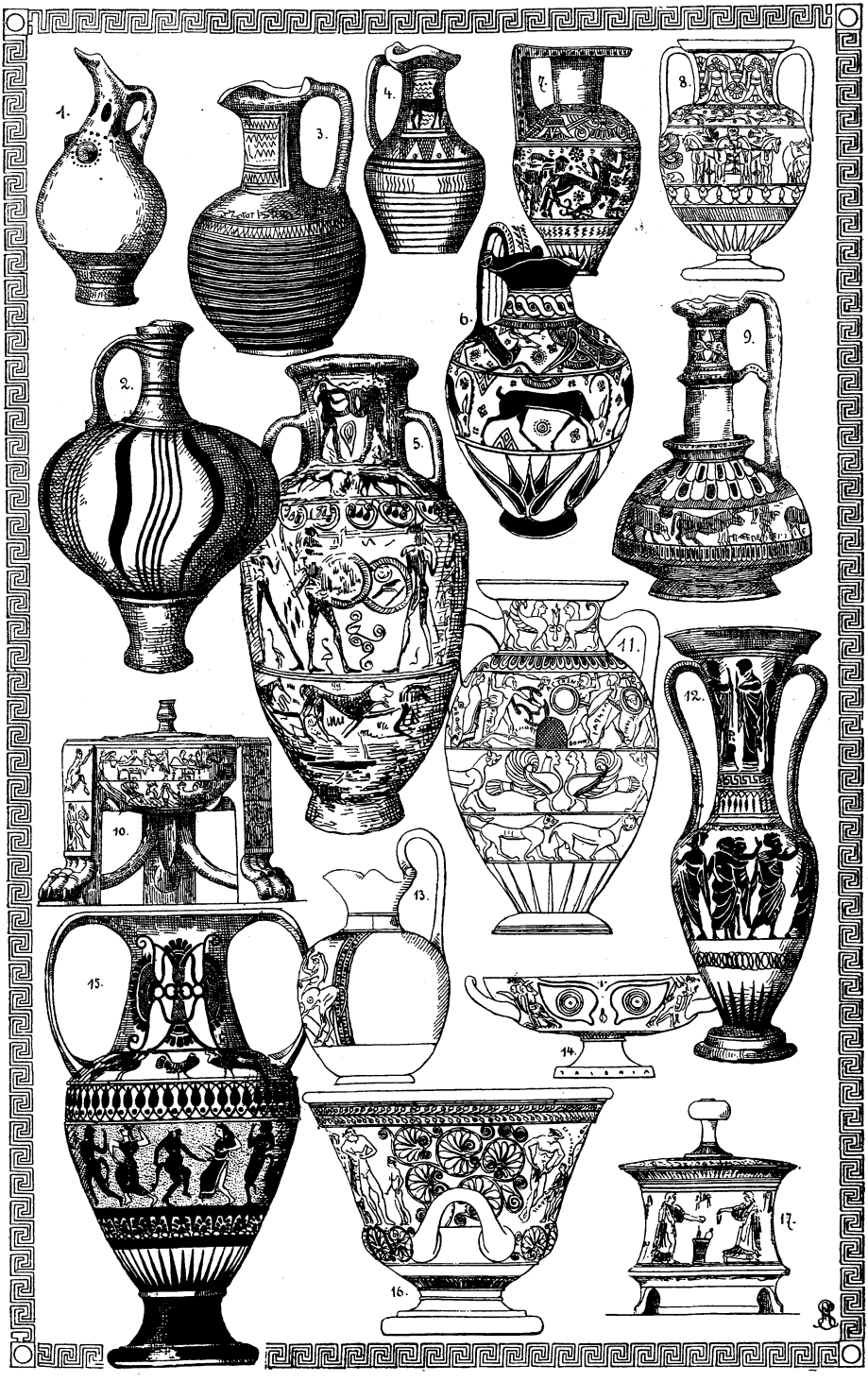
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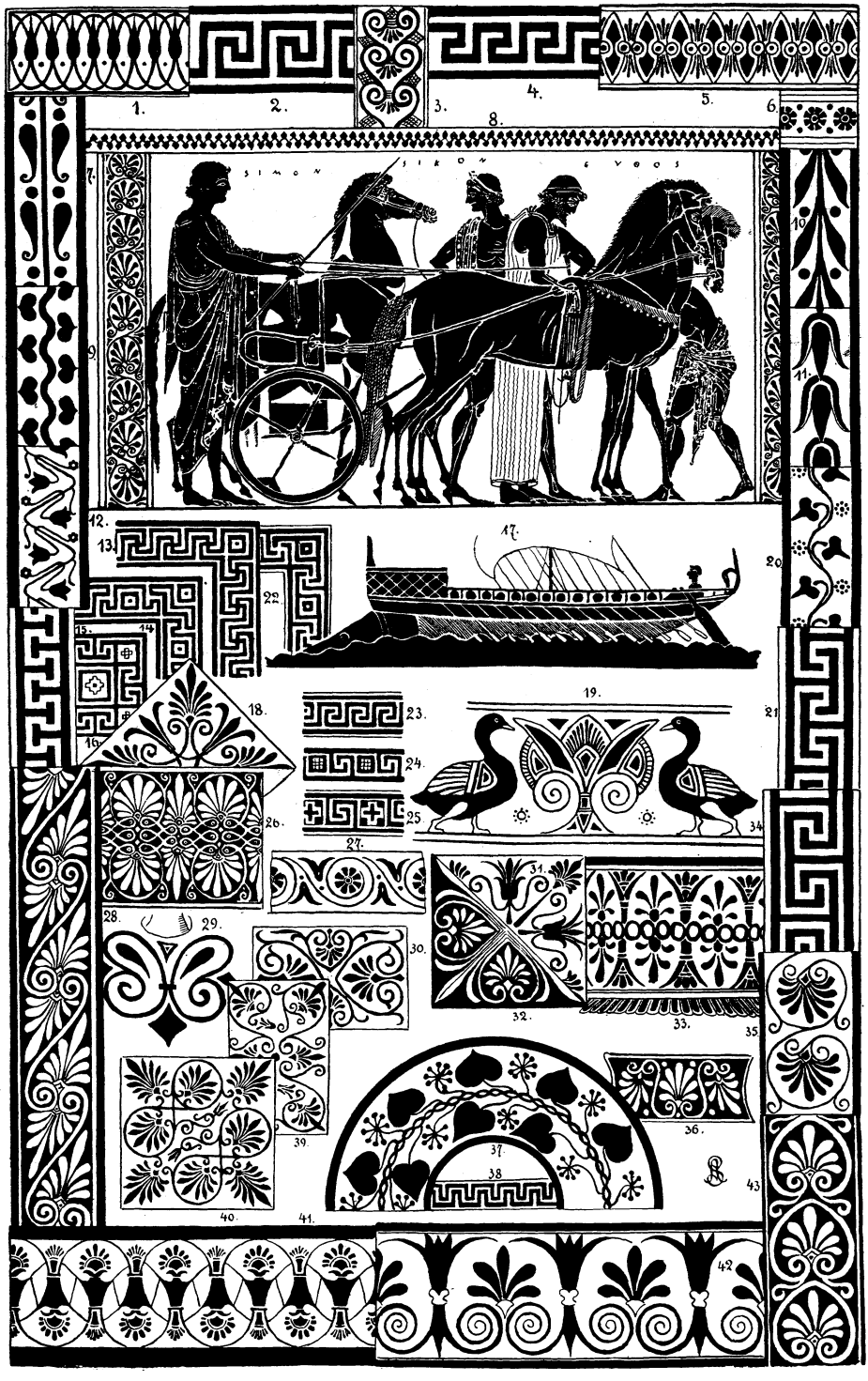
Plate 27.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# Plate 26.

*Principal examples of the Grecian Vase after Baumeister.*

The principal centres of pre-historic keramic was in Praja in the island of Cyprus, and Thena in Mytilene.

The real Grecian keramik is distinguished as follows:

1. Vessels of the geometric style (about 1000—700 B. C.), which have been discovered principally in the Dipylon Gate in Athens, hence the title Diplylon Style. Judged by its form and style this is Old-Ayrian even the figures themselves being made up of geometric lines. The colouring is dark-brown on yellow clay.

2. Vessels showing Oriental influences, dating from the 8th to the 6th century before Christ, the principal centre being in Corinth. The employment of Oriental motifs, introduced by the Phœnicians, intermixed with the geometrie style, formed the groundwork upon which the real Hellenic style developed.

3. Attic black-coloured vessels which were developed in Athens from the 6th century downwards, the clay is red.

4. Red-coloured vessels which were developed from the fore-going style in the fifth century, the entire vessel being painted over with black varnish, thus enabling red figures to be made on a black ground. The art of keramics entirely disappeared from Greece about the year 300, being afterwards revived in Lucania, Campania, and Apulia.

Fig. 1. **Vase from the island of Thera.** This example reminds one of the Trojan spouted tankard. It dates from the beginning of the last millenary before Christ. The surface is gray, painted of a dull brown.

„ 2. **Vase, lacquered, from the Grecian Islands,** of Mycaenean origin.

„ 3. **Athenian vase** from the 7th century before Christ.

„ 4. **Phaleronian jug from Attica,** found in the graves near Phaleron. With regard to its ornamentation, this vessel may be classed with the Dipylon vase Plate 16, Fig. 13.

„ 5. **Attic amphora** from the 7th century before Christ.

„ 6. **Vase of later date from the island of Rhodes.** Shows distinct traces of Oriental, that is Egyptian, influence.

„ 7. **Old-Corinthian vase.**

„ 8. **Chaldean vase.**

„ 9. **Vase of Gamedes from Boeotia.**

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# Plate 27.

*Frescoes and Vase-painting.*

Fig. 1, 3, 5—7, 9—12, 20, 26—28, 33, 35, 36, 39, 41—43. **Greek vasepaintings** (Libonis, Reichhold, Sales Meyer).

„ 2, 4, 13—16, 21—25, 34, 38. **Fret-work fillets, principally from Greek vases** (Sales Meyer, Reichhold).

„ 8. **Team of carriage horses** from the older Grecian period, from a black figured vase (Gerhard, Äusserliche Vasenbildung).

„ 17. **Old Grecian war-ship** from a vase-painting (Baumeister).

„ 18, 30—32, 39. **Coffer-work from the ceiling of the Propylaeum in Athens** (Sales Meyer).

„ 19. **Vase-painting, Keramic work from the Grecian islands** (Reichhold).

„ 29. **Ornamental work on the ears of a Greek vase** (Reichhold).

„ 37. **Ornamental work on the neck of a Greek hydria** (L'art pour Tous).

„ 40. **Ornamentation of a coffered work ceiling from the Parthenon in Athens** (Sales Meyer).

Plate 28.

# Plate 28.

Fig. 1. **Grecian mirror** (Reichhold). This is given as an Etruscan mirror, but it would perhaps be more correct to consider it as having been produced in Greece.
„ 2. **Female apparel dating from the time when Greece stood at its highest splendour** (Reichhold).
„ 3, and 17. **Furniture veneering from the Grecian colonies in the Crimea** (Semper).
„ 4. **Marble chair of state** (Baumeister).
„ 5. **Bronze leg of an arm chair** (Reichhold).
„ 6, 10, 16, 18. **Grecian chairs** (Racinet and Baumeister).
„ 7. **Bronze tripod from the geometric ornament period** (Reichhold).
„ 8. **Fans** (Racinet).
„ 9. **Lecanium or dish found near Kertsch** with engravings showing the furniture of Greek lady's boudoir (Antiq. d. Bosph., Cymm.).
„ 11—13. **Lyres** (Racinet).
„ 14. **Drinking-horn** (Racinet).
„ 15. **Little table** (Racinet).
„ 19. **Marble arm-chair** (Dörpfeld and Reich, Theater).
„ 20. **Couch with table** after copy from the Kunstgewerbemuseum (Industrial Art Museum) in Dresden.

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# Plate 29.

Fig. 1. **Helmet from Samnium** (Baumeister).
„ 2, and 6. **Helmets of gladiators** (Baumeister).
„ 3, and 4. **Relief, arms and armour** (Baumeister).
„ 5. **Dagger** (Baumeister).
„ 7. **Iron helmet** (Baumeister).
„ 8. **Bronze figure from a carriage-pole,** im Museum Dutuit, Paris.
„ 9. **Relief, weapons, from Pergamon** (Baumeister).
„ 10. **Iron helmet with silver ear-laps** (Baumeister).
„ 11. **Bronze greaves** (Baumeister).
„ 12. **Bronze shield** (Libonis).
„ 13. **Helmet from the time of Homer** (Racinet).
„ 14. **Bronze tripod from Metapont** (Reichhold).
„ 15. **Bronze handle of a looking-glass,** from the Dutuit Museum, Paris.
„ 16. **Spear-head** (Baumeister).
„ 17. **Coins stamped with the Olympian Zeus, from Elis** (Lübke).
„ 18. **Fragment of statue of a woman, from the Acropolis in Athens** (Lübke).
„ 19. **Grave stela of the Aristion from Aristocles in Athens** (Lübke).
„ 20, and 21. **Arrow heads** (Baumeister).
„ 22, and 23. **Theatre masks for man and woman** (Baumeister).
„ 24. **Box, from a vase-painting** (Gerhard, etruskische Spiegel).

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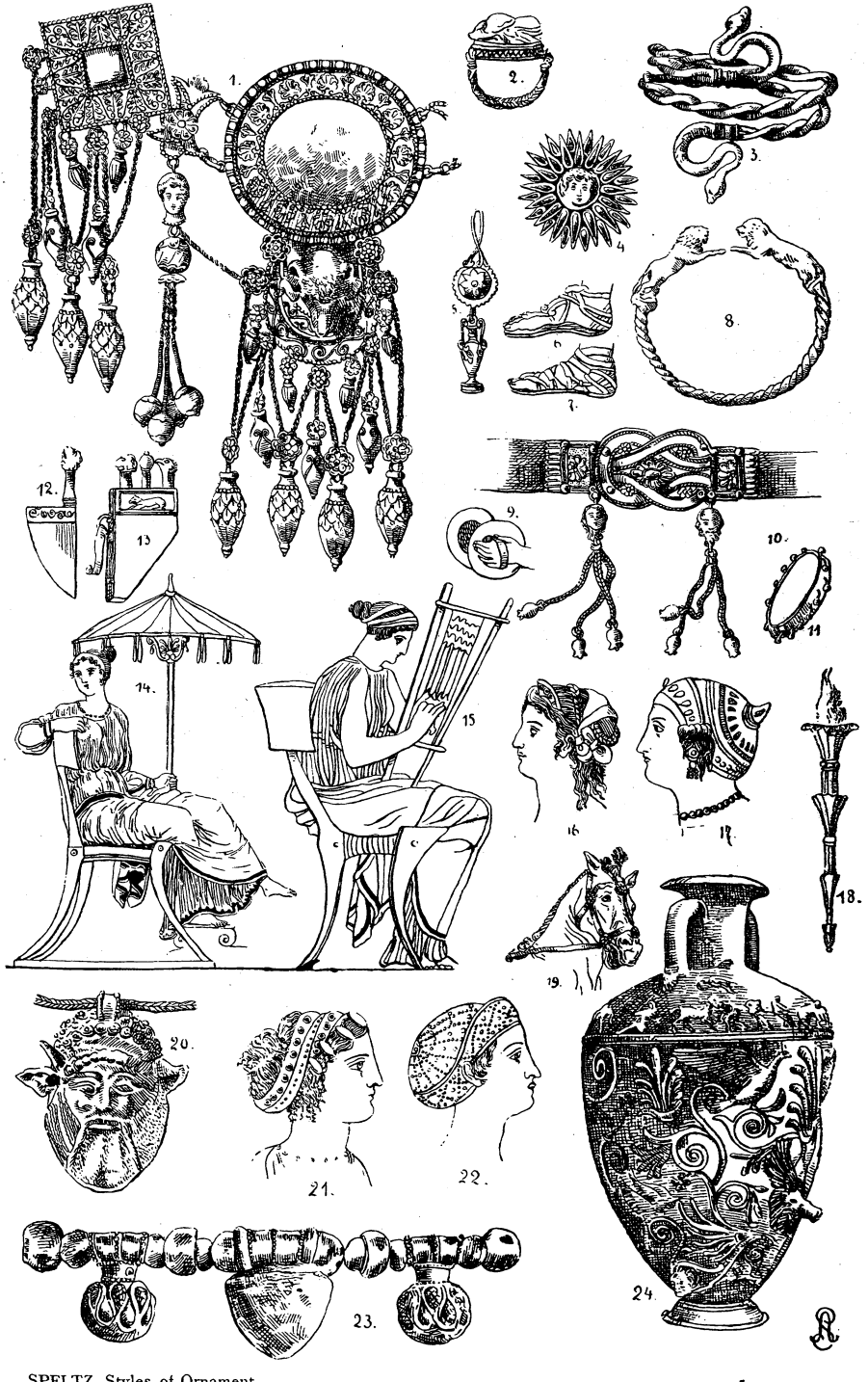
Plate 20.

Plate 30.



# Plate 30.

Fig. 1—5, and 8. **Ornaments** (Libonis).
„ 6, and 7. **Foot-gear** (Renard).
„ 9. **Cimbals** (Renard).
„ 10. **Gold belt-clasps** (Libonis).
„ 11. **Tambourine** (Renard).
„ 12, and 13. **Sacrificial knives** (Renard).
„ 14. **Sunshade** (Baumeister).
„ 15. **Girl with embroidery-frame** (Baumeister).
„ 16, 17, 21, and 22. **Coiffures with ornamentation** (Racinet).
„ 18. **Torch** (Renard).
„ 19. **Horse-bridle** (Racinet).
„ 20, and 23. **Necklaces** (Havard). The first is considered by some to be Etruscan work, it is, however, in all probability Grecian.
„ 24. **Silver vase with relief in gilt** (Havard).

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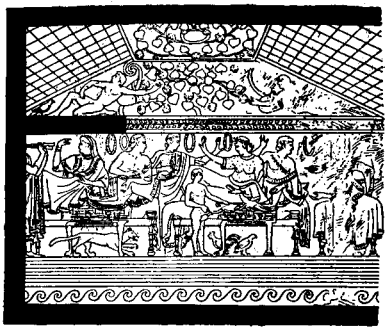
**Greco-Phoenizian Bust.**
(L'Art pour tous.)

# THE ETRUSCAN ORNAMENT.

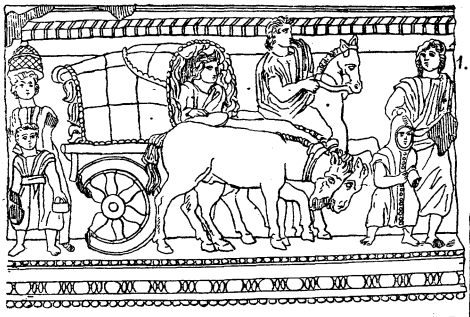


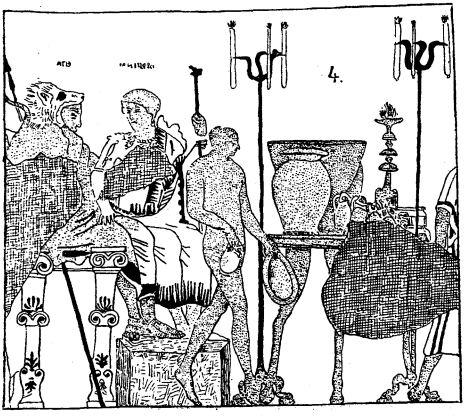
**Scene of a banquet**
(Marta, l'art etrusque).

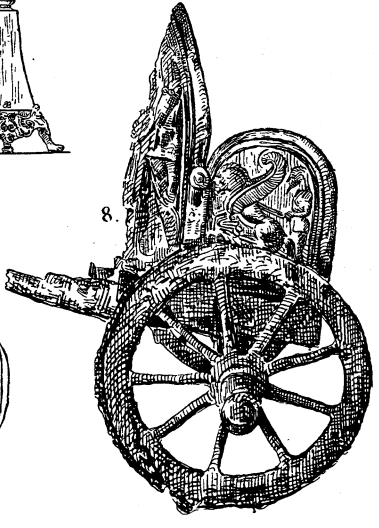
Etruscan was the name given to a people who lived in what is now called Tuscany at the time when Rome was founded. It is impossible to trace the origin of their descent, but it appears as if they had wandered down from the north, and took forcible possession of the country about the year 1000 B. C. in which they afterwards settled and which was inhabited by non-Ayrian Ligurian Nanaturian and other races. The period of the highest development of the Etruscans dates from 800 to 400 B. C. They were subjugated by the Romans, after which they gradually disappear from history, the only traces of their once having existed being some few architectural monuments, chiefly tombs, which have come down to us. Although the monuments left behind by the Etruscans show most decided traces of Grecian influence, still, the hypothesis that the Etruscans were of Grecian origin cannot be accepted on that account. The racial differences between them and the Grecians were so marked, they were so totally different in their physical constitution from the latter, that it is impossible to regard the Etruscans as of Hellenic origin. It is possible that in their wanderings towards Italy they came into intimate contact with the Grecians, and thus brought with them the elements of Grecian art into their adopted country. Their art was in all probability subject to influences proceeding from Phoenicia and Carthage, but more especially to ancient Ionic influence. They understood, however, how to change all these influences in such a way as to give them the stamp of their own national art.

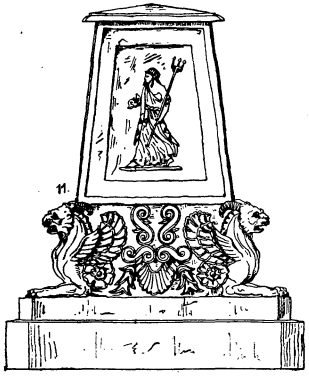
At the period of their subjugation by the Romans, the Etruscans had brought their own art to such a high state of development that it was able to exercise an influence by no means small on the development of Roman art which was at that time in its infancy. Roman art came afterwards, of course, entirely under the influence of Grecian art.

Plate 31.









## Plate 31.

Fig. 1. **Relief, travelling-carriage** (Baumeister).
„ 2. **Ante-fix of a tomb** (Marta).
„ 3, and 8. **Etruscan bigas with bronze casing.** These were found in Nurcia and purchased by the Metropolitan Museum in New York.
„ 4. **Etruscan frescoes** (Marta).
„ 5. **Bronze candelabrum** (Marta).
„ 6. **From the facade of a tomb in Norchia** (Lübke).
„ 7. **Clay sarcophagus from Cervetri,** in the Louvre (Lübke).
„ 9, and 11. **Marble altar** from the collection in the Villa Borghese near Rome (Tatham).
„ 10. **Terra-cotta altar** (Tatham).

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## Plate 32.

Fig. 1, and 6. **Swords** (Baumeister).
„ 2, and 5. **Helmets** (Libonis).
„ 3. **Link for the handle of a bucket.** 6th century before Christ (Reichhold).
„ 4, 16, 17, 19, 20, 22, and 25. **Ornaments** (Libonis).
„ 7, 12, and 14. **Greaves** (Libonis).
„ 8. **Fibula** (Libonis).
„ 9. **Fighting warriors** (Racinet).
„ 10. **Etruscan peasant** (Racinet).
„ 11. **Razor** (Libonis).
„ 13. **Etruscan mirror** in the numismatic collection in Paris (Gerhard, Etruskische Spiegel). This is considered by some to be Grecian work.
„ 15. **Tripod** (Reichhold).
„ 18. **Tripod** (Marta, l'art étrusque).
„ 21. **Dagger** (Baumeister).
„ 23. **Heating-stove** (Marta).
„ 24. **Antique bronze cist** (Gerhard).
„ 26. **Spear-head** (Baumeister).

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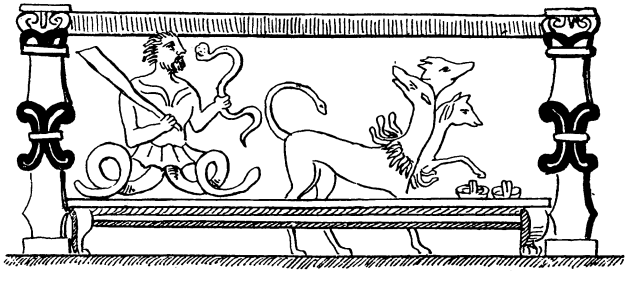
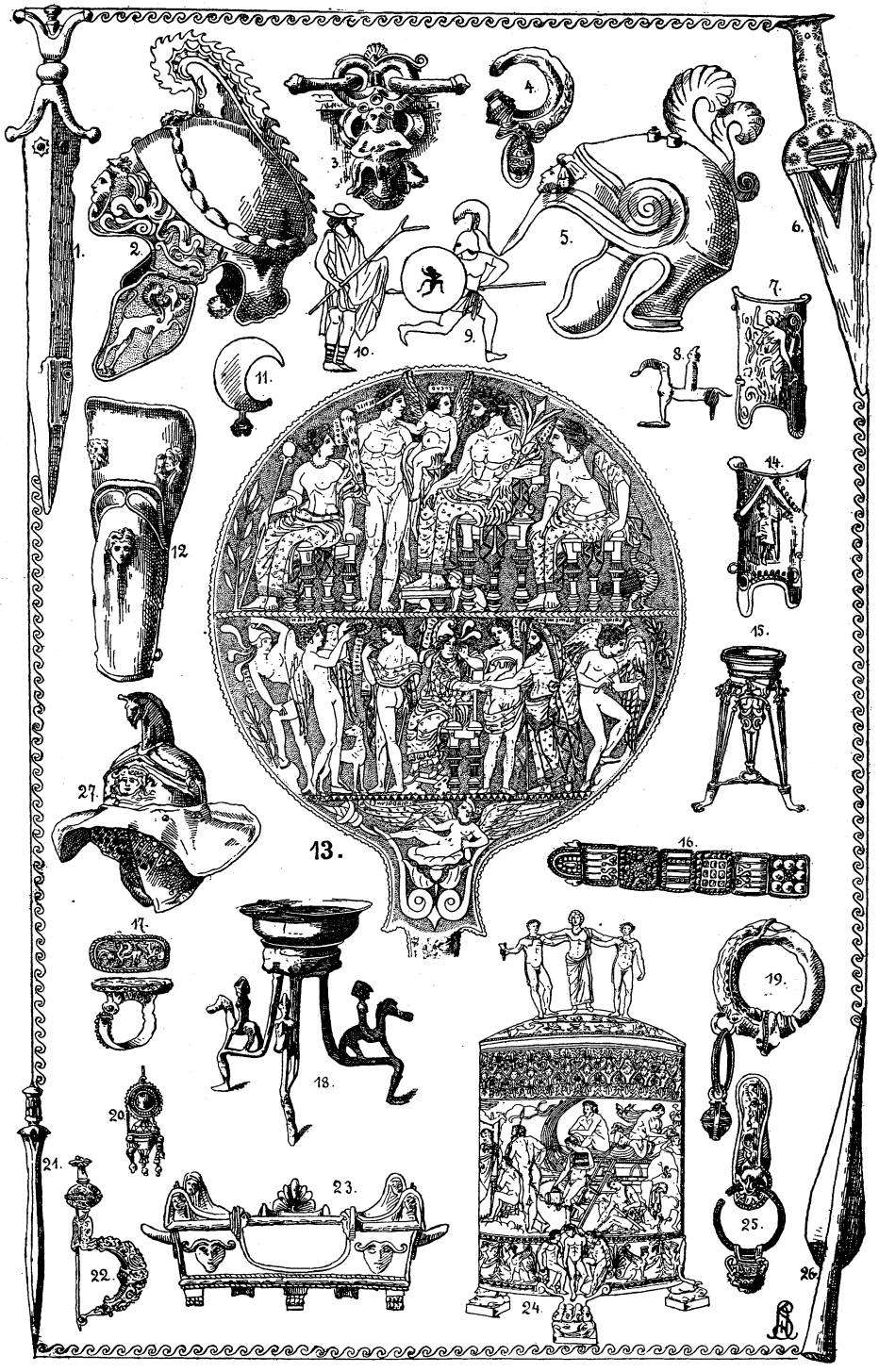
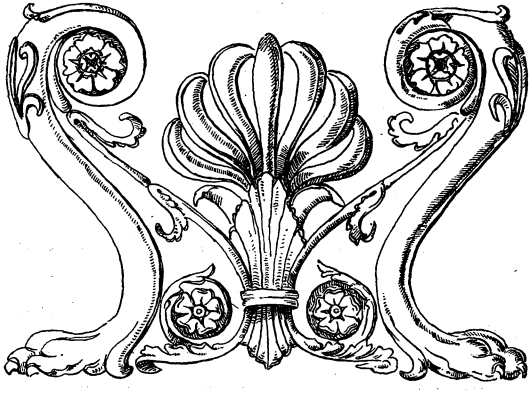


**Etruscan tomb in Cervetri** (Renard).

Plate 32.



# THE ROMAN ORNAMENT.

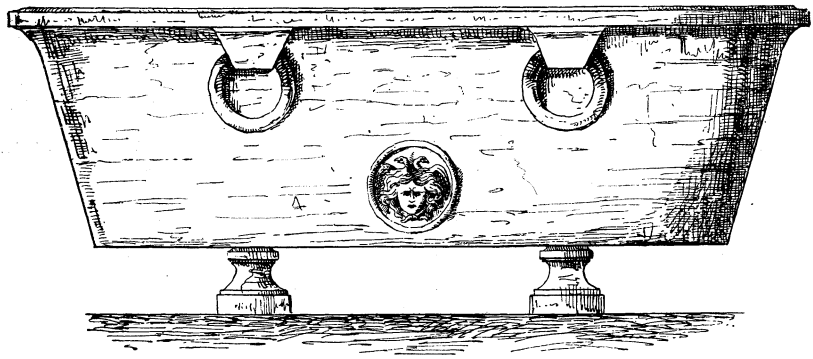


ith their art the Greeks conquered the world, the Romans with their politics and their legions. The whole civilized world at the present day is striving to emulate the works of art of the former, the laws of the latter are considered throughout the world as the foundation upon which all laws must be established. In these facts lie the difference in character between the two peoples. Those Romans who lived at the beginning of Roman history were unable to develop an independent art of their own, for all their endeavours were directed to amassing wealth, and increasing their lands. They were obliged therefore to take the motifs for their art from Etruria and continued to do so until Grecian art became predominant. Becoming more accustomed to luxury from the conquests which they made, the Romans began gradually to form a national art of their own under the guidance of Greek teachers. The practical spirit of the Romans and their taste for monumental work are naturally to be seen best exemplified in their architecture, a science in which they have performed most magnificent work especially in connection with the monumental development of profane buildings, basilicas, Thermes, etc. The Romans furthermore took up and accomplished the task of combining numerous ruins to a homogenous whole, and of developing them further by using, together with the double-system of construction, the Grecian columns, the flat-ceiling construction at the vault, and the restoration of remains of old walls. In this latter art they became the teachers of future generations. The Romans adopted the three-column order of the Greeks keeping with it however at the same time the Etruscan column. To these four orders they added the Composite order.

Besides bringing architecture to a high state of development, the Romans also succeeded in bringing the art of sculpture to a very high degree of perfection. In this latter, however, they had the assistance of foreign artists. The manner, however, in which the Romans heaped on their ornament was detrimental to the characteristic Grecian outlines, and the insatiable luxury predominating during the time of the Caesars finally destroyed completely the exquisite harmony of Grecian art — the form was entirely overgrown by the ornament. The art of mosaic-work, which had its origin in the Orient, was brought to its highest perfection by the Romans, all the old Roman mosaics now in our possession prove this beyond any question.

The fall of the Roman Empire, and the victory of Christianity, marked also the decline and fall of classic art, for this art could not certainly be agreeable to those Christian barbarians who now poured into the country from all sides. The eastern Roman Christian Empire exercised a very great influence on the development of a new art amongst the Christian German states which rose from the ruins of the Western Roman Empire.

The so called Early Christian and Byzantian Style was soon developed, and from this, developed further, the Roman Style which became the fashion and standard of art in all the newly constituted states.



**Roman Bathing-vase** (Tatham).

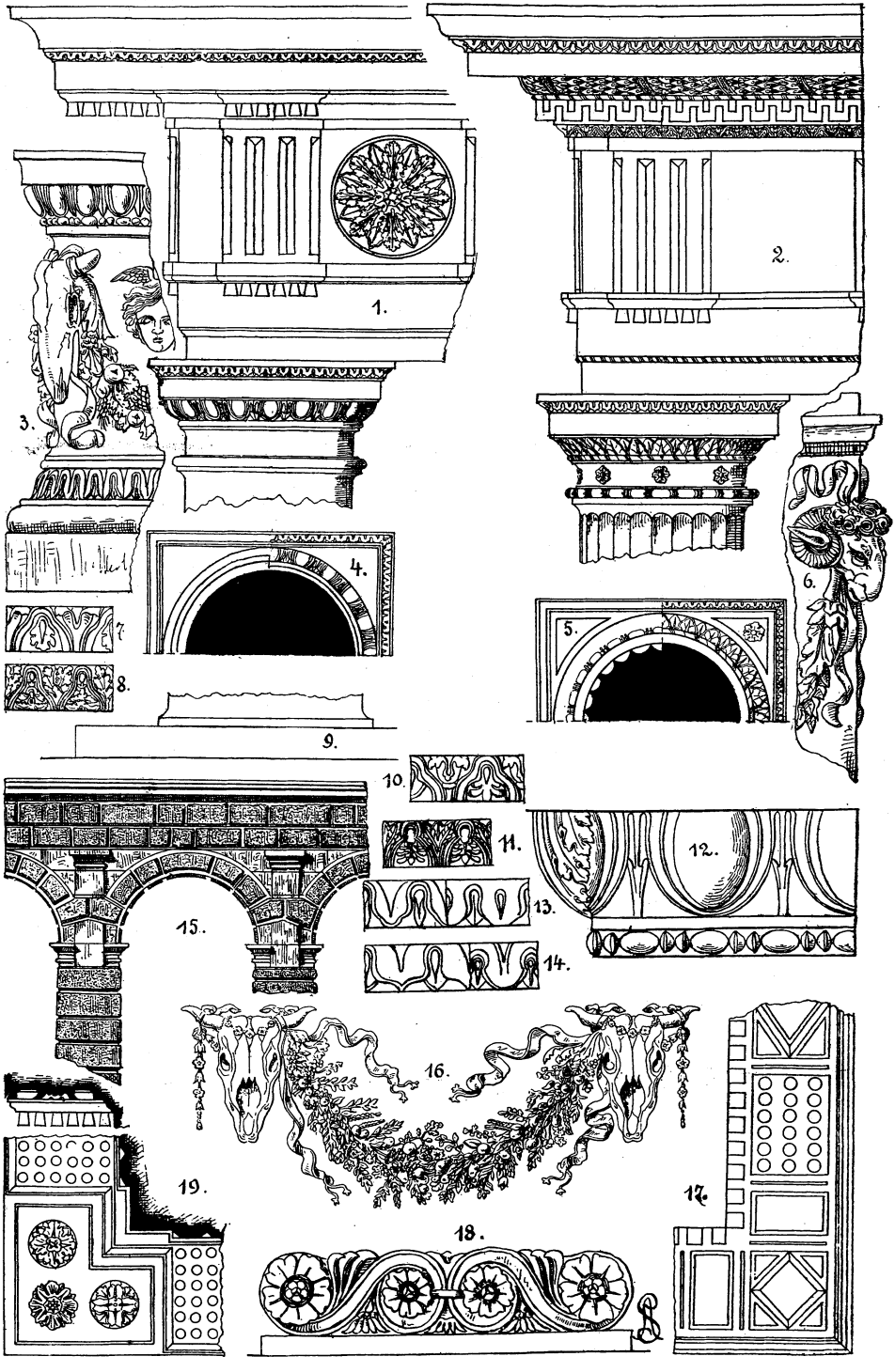

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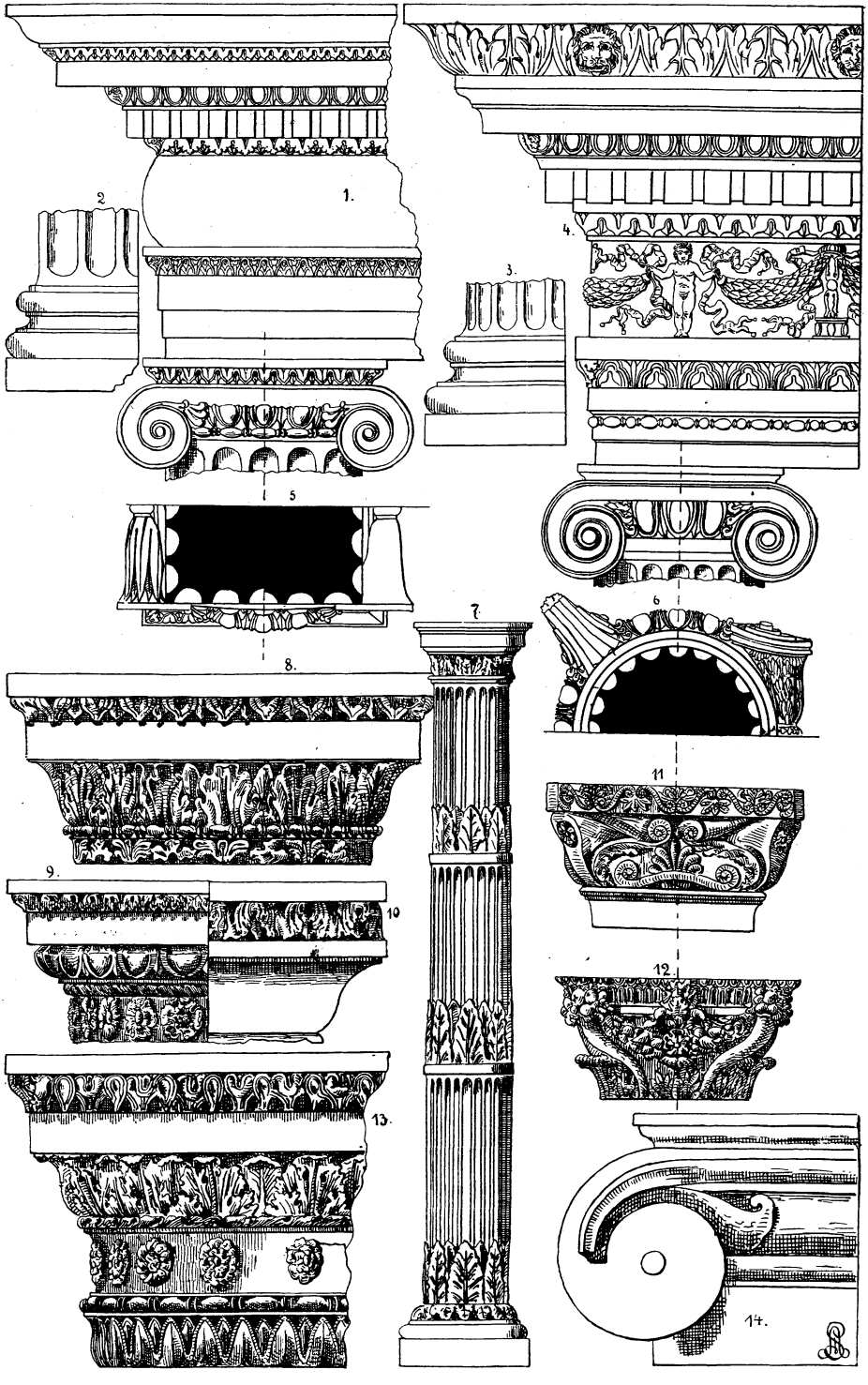
Plate 34.



# Plate 33.

Fig. 1, 4, 9, 19. **Capitals and entablatures of the Doric Order, found in Albano near Rome** (Mauch). It appears as if Vignola organised his Doric Order according to this fragment. The entablature produces a specially fine effect by means of the under aspect of the plat-band, Fig. 19. The band of the architrave comes together under the triglyph, and is therefore corbelled out very strongly. Figure 4 gives a view of the capital seen from below, and Fig. 9, the pedestal of the column.

„ 2, 5, 17. **Doric Capitals and entablatures from the Thermae of Diocletian** (Mauch). These were erected about 300 b. C. The delicate profile of the cornice, the decorated members, and the fretwork denticulations in Meander form, belong really more to the Ionic order. Figure 5 shows the capital seen from below, and Fig. 17, the lower part of the plat-band.

„ 3. **From a white marble altar in the Vatican Museum** (Tatham).

„ 6, 18. **From a white marble altar in the Museum of the Capitol in Rome** (Tatham).

„ 7, 8, 10, 11, 13, 14. **Foil for cyma** (Mauch).

„ 12. **Bead-moulding** (Mauch).

„ 15. **Arch with rise from the Amphitheatre in Pola.** Completed in 150 after Christ (Uhde).

„ 16. **Frieze ornament** (Tatham).

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# Plate 34.

Fig. 1, 2, 5. **Pilasters with principal cornice from the Thermae of Diocletian in Rome** (Mauch). This pilaster, which is of the Ionic order, and which very possibly had its position in a corner, is an example of the inharmonic inconsistency of employing the capital of a column on a pilaster. This is seen in the fact that here the coussinet cuts into the body, and the echinus, which is rounded above, is forced, below, together with the astragal, to verge into the straight lines of the body of the column. The Frieze has an entasis which was often used by the Romans. Figure 2 shows the pedestal of the pilaster, and Fig. 5 a view of the capital seen from below.

„ 3, 4, 6. **Columns and entablatures from the temple of Fortuna Virilis in Rome** (Mauch). This temple was a four-columned Prostylus Pseudo-peripteral which had a free standing column behind the corner-pillar. Its erection took place towards the close of the Republic. The entablature is by no means free from objections, for, besides other errors, the plat-band is too weak, and the band of the architrave is too clumsy. Figure 3 shows the pedestal of the column, and Fig. 6, the capital seen from below.

„ 7. **Column in the court of saint Hieronymus in Rome** (Piranesi).

„ 8. **Capital of a house on the Bridge of Gratiano in Rome** (Piranesi).

„ 9. **Capital from the temple of the divine Procedis** (Piranesi).

„ 10. **Capital from the basilica of the divine Clemens** (Piranesi).

„ 11. **Capital from a house in Rome** (Piranesi).

„ 12. **Capital from the Palace Pionetti in Rome** (Piranesi).

„ 13. **Capital from the temple of the divine Priscae in Rome** (Piranesi).

„ 14. **Capital of a column in the Villa Negronia in Rome** (Piranesi).

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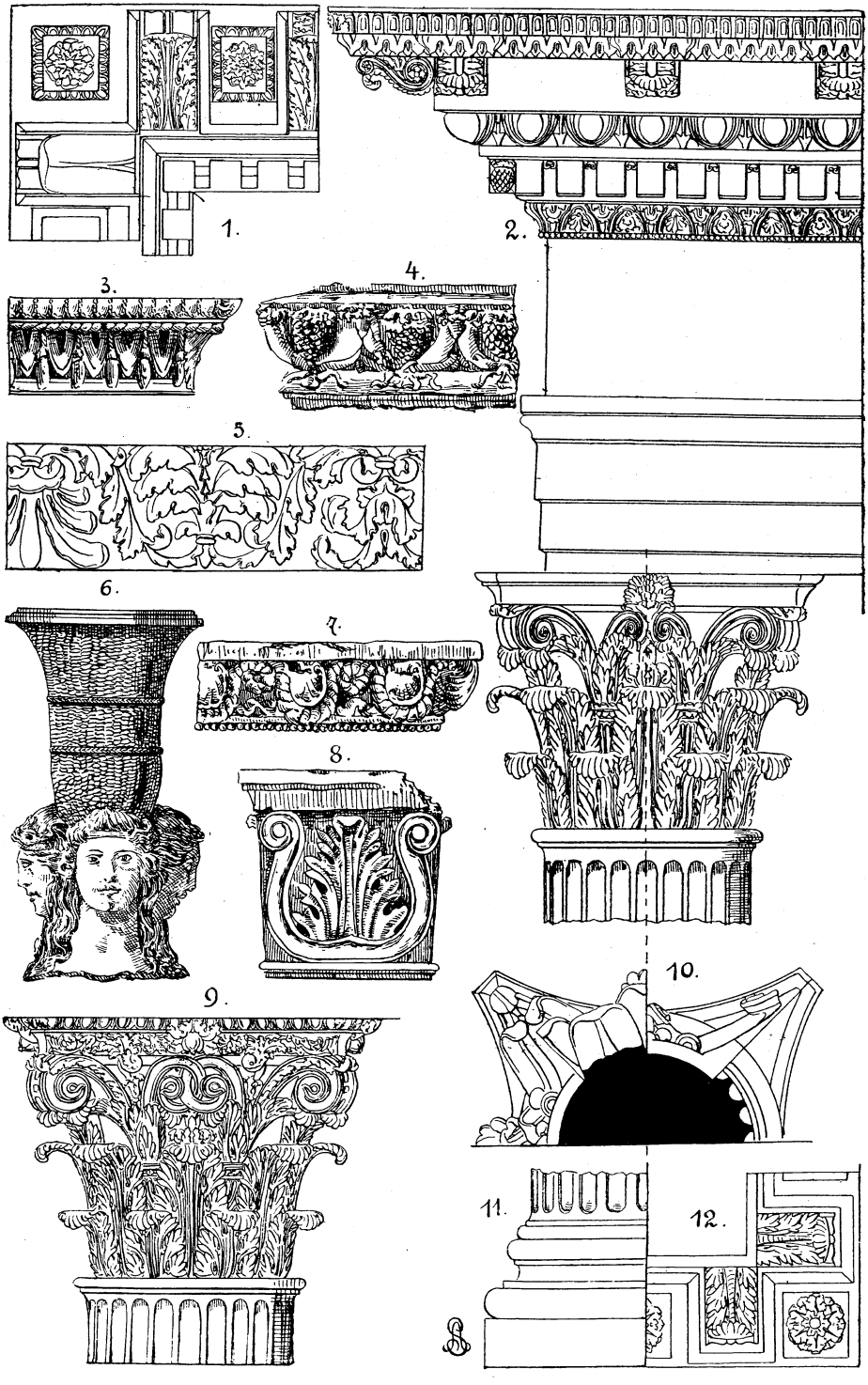
Plate 35.



## Plate 35.

Fig. 1. **Lower portion of the corona from the temple of Jupiter Stator in the Roman Campagna** (Mauch).

„ 2, 10, 11, 12. **Capitals and entablatures from the interior of the Pantheon in Rome** (Mauch).

This building is still well preserved, and forms the projecting part of the Thermae of Agrippa — brother-in-law of Augustus — built in the year 26 before Christ. It was built by Valerius of Osta. Figure 10 gives a view of the capital from below, Figure 11, the pedestal of the column, and Fig. 12 an under view of the corona.

„ 3. **Fragment from the Villa Borghese in Rome** (Piranesi).

„ 4, 5, 7. **Found near S. Gregorius** (Mauch).

„ 6. **From the Villa Albani** (Piranesi).

„ 8. **From the Villa Borghese** (Piranesi).

„ 9. **Capital from the temple of Jupiter Stator in the Roman Campagna** (Mauch).

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## Plate 36.

Fig. 1, 6. **Capitals and entablatures from the arch of Septimius Severus in Rome** (Mauch).

This must be included in the composite order. Figure 6 is a view of the Capital from below.

„ 2. **From a Roman sacrificial altar** (Piranesi).

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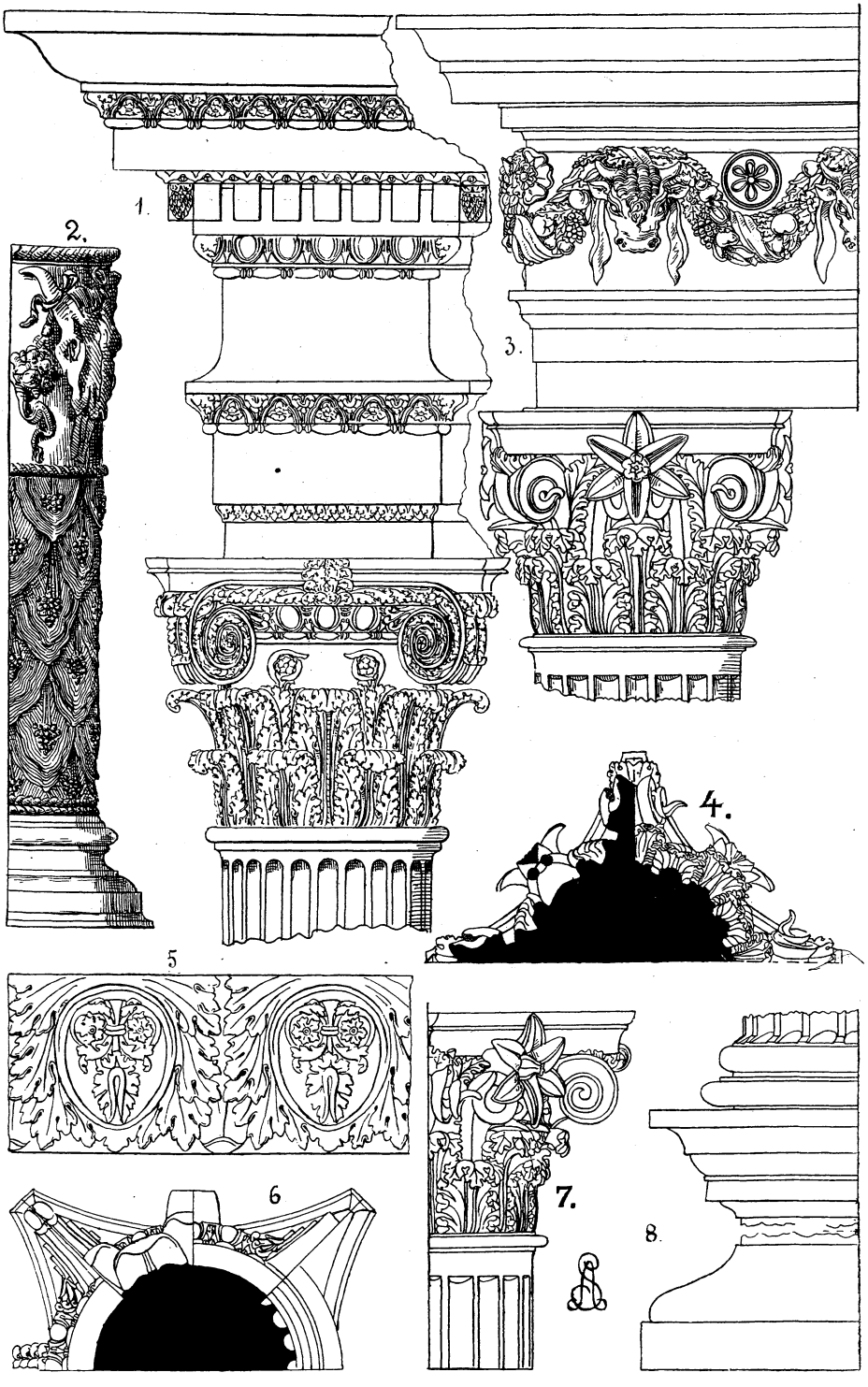
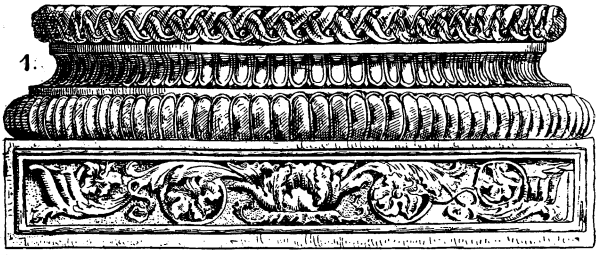
**Marble Fragment from Rome** (Tatham).

Plate 36.

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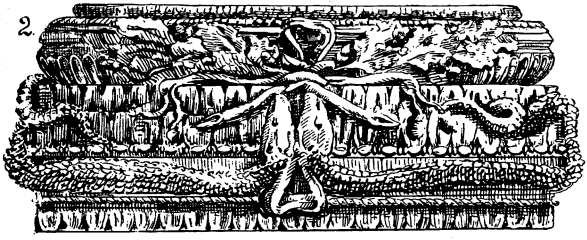
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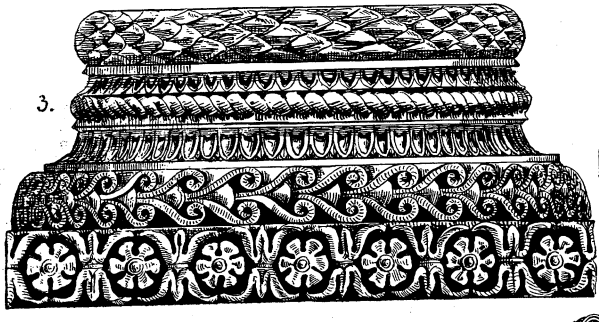
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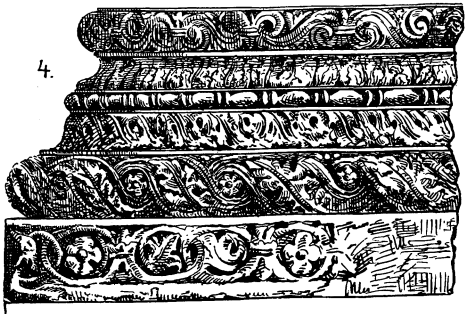
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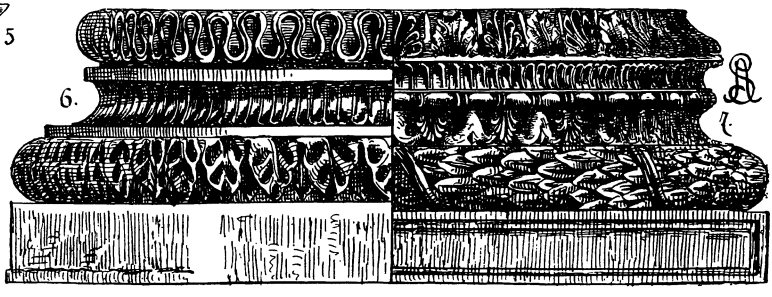
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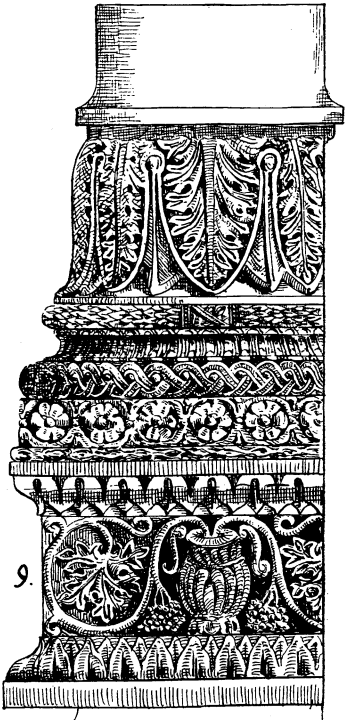
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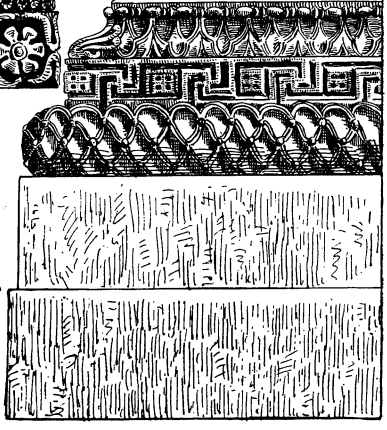
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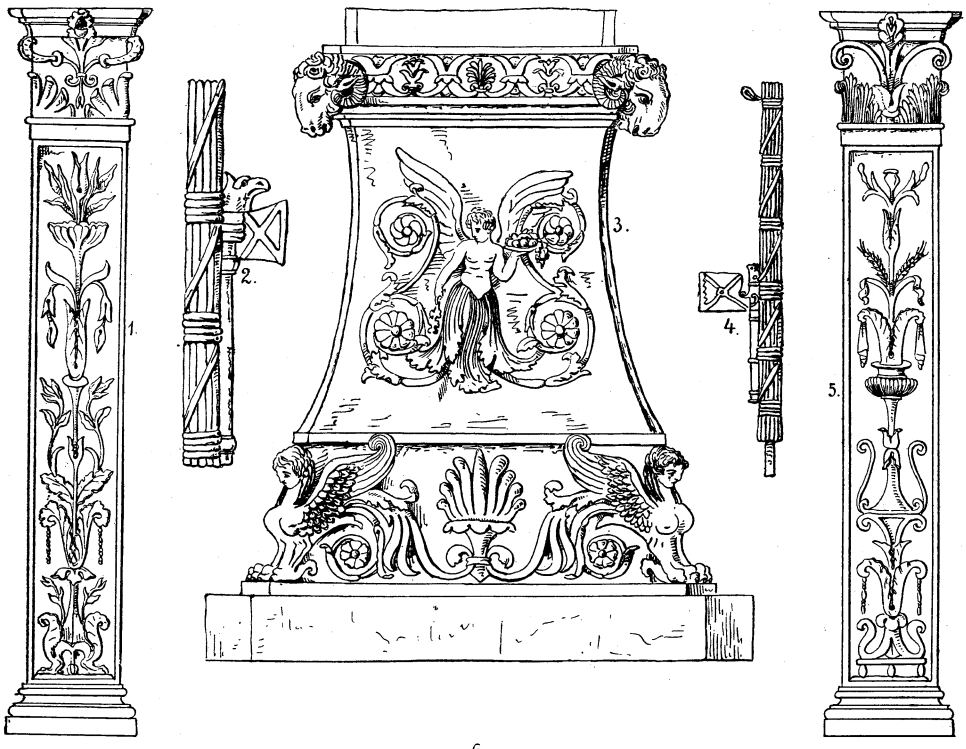


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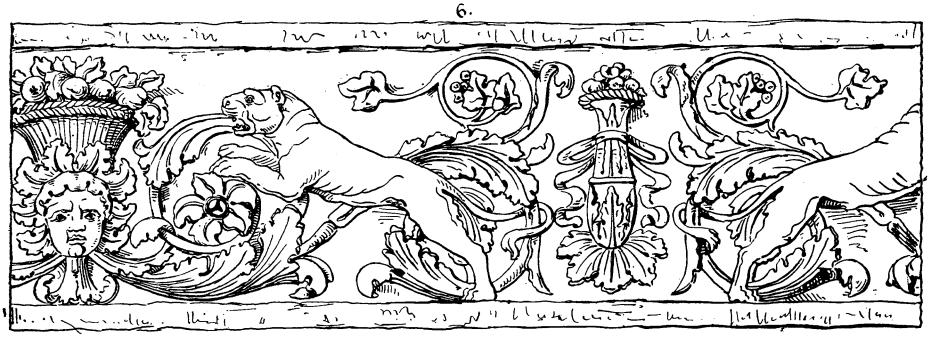

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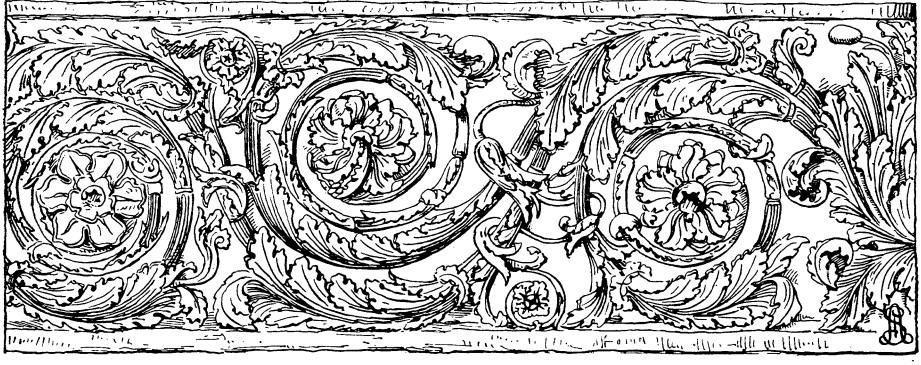

Fig. 3, 4, 7, 8. **Pedestals, capitals, and entablatures from the Temple of Vesta in Tivoli** (Mauch).

This temple was a circular peripteral with 18 columns, 10 of which are still in good condition. The columns are not perpendicular but inclined to the axis in in such a manner that the inner lines on the tapering shaft receive almost a vertical direction, thus increasing not only the apparent but the real stability of the whole. In order to produce this effect, the fillets under the base and above the capital are somewhat wedge-shaped. The capital, which differs in form from the usual normal capital of the Corinthian order, has a very pleasing shape with a lotus-flower between the volutes, the latter being shaped like the horns of a ram. The leaves also bear more resemblance to the palm-kale or savoy rather than to the acanthus. Figure 4 shows a section through the corners of the capital and one at the roots of the leaves. Figure 7 gives an oblique view of the capital. The pedestal in Fig. 8 has no plinth, possibly on account of the circular form in which it is constructed. The frieze is most effective being decorated in a natural manner with ox head, rosettes, festoons, and patera, instead of the usual ox-skull.

„ 5. **Roman bead-moulding** (Mauch).

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## Plate 37.

Fig. 1 and 8. **Pedestals from the Villa of Cardinal Alexander Albani before the Solarian Gate in Rome** (Piranesi. The remaining examples are all from the same authority).

„ 2. **Pedestal from the Villa Barberini near Alba.**

„ 3. **Pedestal from the Temple of Nero.**

„ 4. **Pedestal from the mausoleum of Augustus.**

„ 5. **Capital from the Villa Farnese.**

„ 6. **Pedestal from the temple of Quatuor Corovatorum.**

„ 7. **Pedestal from the Basilica of the divine Bartolomäus in the island of Tiber.**

„ 9. **Postament from the Temple of the divine Praxedes.**

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## Plate 38.

Fig. 1, 5. **Pilasters of veined marble in the cloister of Aracali near Rome** (Tatham).

„ 2. **Fasces from a bas-relief in the Massimi Palace in Rome** (Tatham).

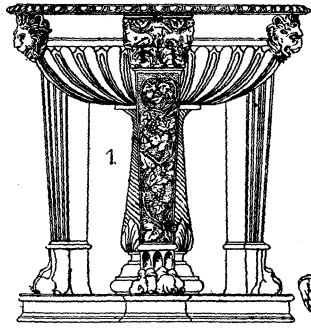
„ 3. **Ancient marble altar from the collection in the Villa Borghese in Rome** (Tatham).

„ 4. **Fasces from a bas-relief in the Capitol** (Tatham).

„ 6. **Fragment of an antique frieze found in Tivoli** (Tatham).

„ 7. **Fragment of a frieze in alto-relief from the Villa Aldobrandini in Rome** (Tatham).

Plate 39.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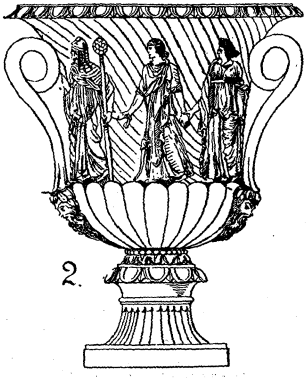
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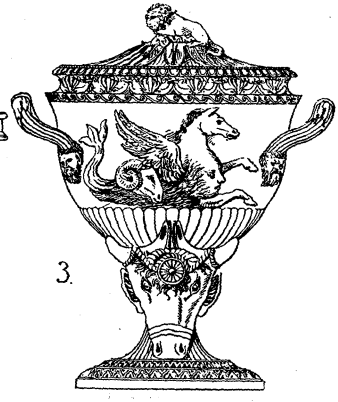
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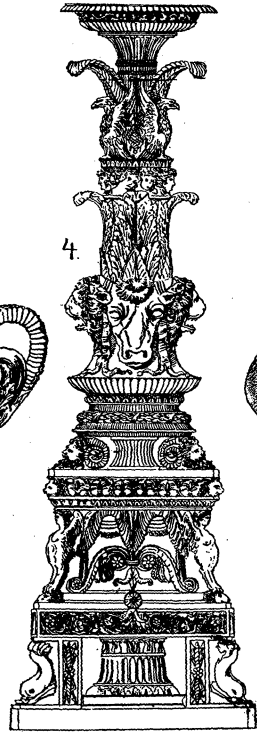
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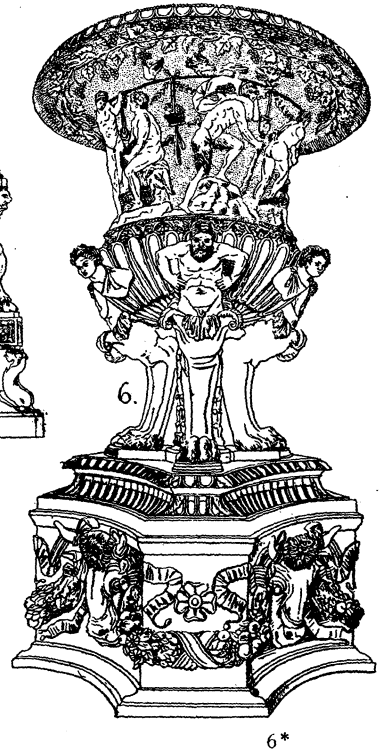
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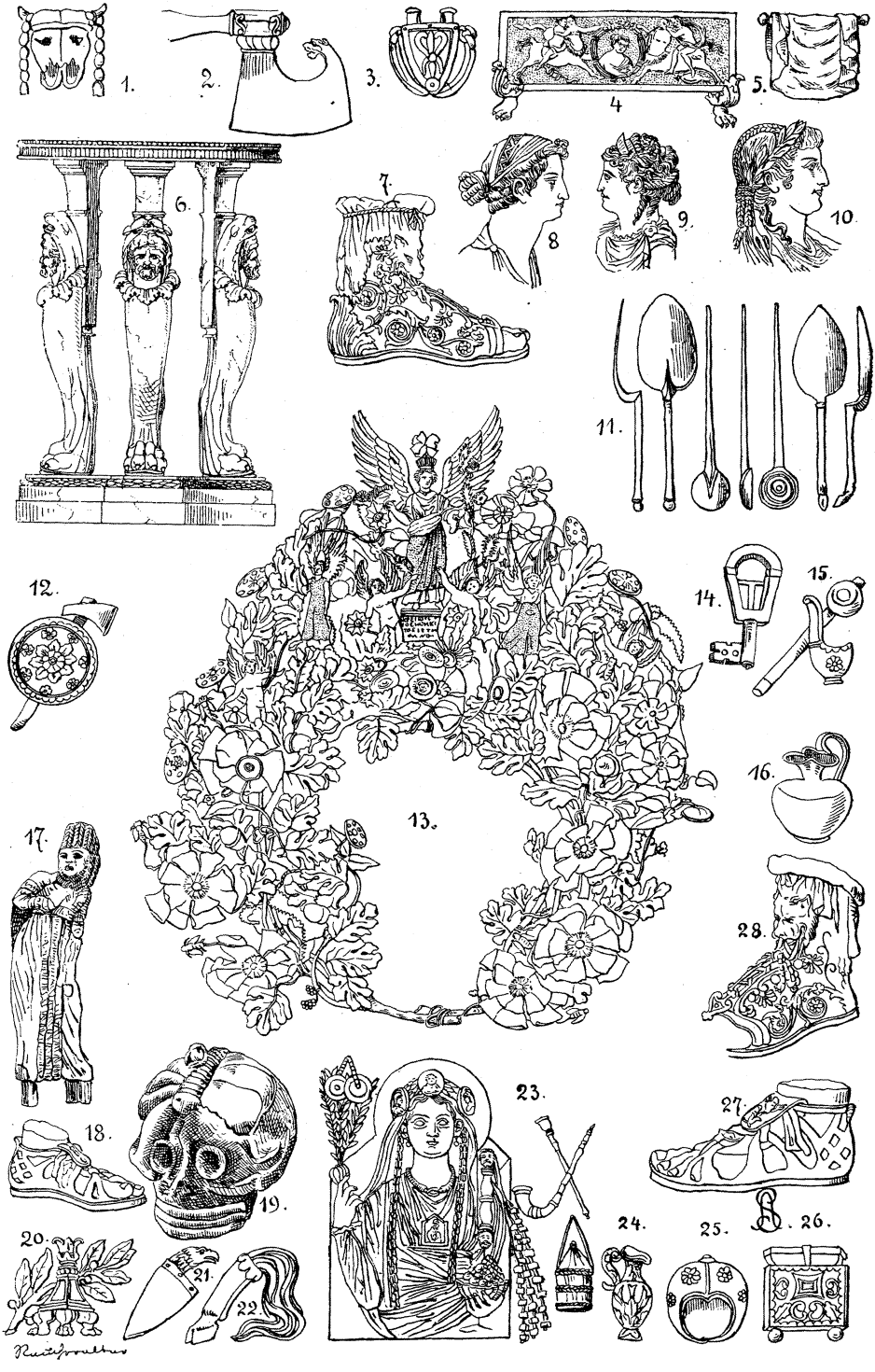

## Plate 39.

*Roman Chairs and Senats after Tatham.*

Fig. 1. **White marble arm-chair from Rome.**
„ 2, 4. **Foot of a white-marble sarcophagus in the Vatican Collection. Front and profile.**
„ 3. **Half of a green marble tripod from the Vatican Collection.**
„ 5, 8. **Ancient bronze arm-chairs from the Museum in Portici.** The covering is modern. Front and profile.
„ 6. **Ancient marble stool from Rome.**
„ 7, 9. **Ancient bronze stools from Rome.** Front and profile.
„ 10, 11. **Chairs of state in white marble from the Vatican Collection.** Front and profile.

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## Plate 40.

*Roman Sculptures after Piranesi.*

Fig. 1. **Marble tripod in the Capitol Museum at Rome.**
„ 2. **Marble vase in the Farnese Palace.**
„ 3. **Terra-cotta vase in the Vatican Library.** The chimerical figure has reference to human life.
„ 4. **Marble candelabrum in the Museum of Piranesius.**
„ 5, 6. **Marble vases from the Villa Adriana.**

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## Plate 41.

Fig. 1. **Bucrania** (Baumeister).
„ 2. **Copper axe** (Racinet).
„ 3. **Sheath for the sacrificial knife** (Baumeister).
„ 4. **Incense box** (Racinet).
„ 5. **Handkerchief of the sacrificer** (Baumeister).
„ 6. **Marble table from Rome** (Tatham).
„ 7, 18, 27, 28. **Ancient foot-gear** (Racinet).
„ 8, 9, 10. **Female coiffures** (Racinet).
„ 11. **Silver spoons** (Baumeister).
„ 12. **Sacrificial axe** (Baumeister).
„ 13. **Memorial wreath of gold plate, from Lower Italy** (Baumeister).
„ 14. **Key** (Racinet).
„ 15. **Priest's ladle** (Baumeister).
„ 16. **Wine-jug of clay used in religious rites** (Racinet).
„ 17. **Ivory figure of an actor** (Baumeister).
„ 19. **Weight of a scales** (Dutuit).
„ 20. **Fumigating altar** (Baumeister).
„ 21. **Sacrificial knife** (Baumeister).
„ 22. **Aspergillum** (Baumeister).
„ 23. **Priests of Cybele in full canonicals with sacrificial implements** (Baumeister).
„ 24. **Wine-jug for use in sacrifice** (Baumeister).
„ 25. **Priest's mask** (Baumeister).
„ 26. **Incense-box for use in sacrifice** (Baumeister).

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Plate 42.

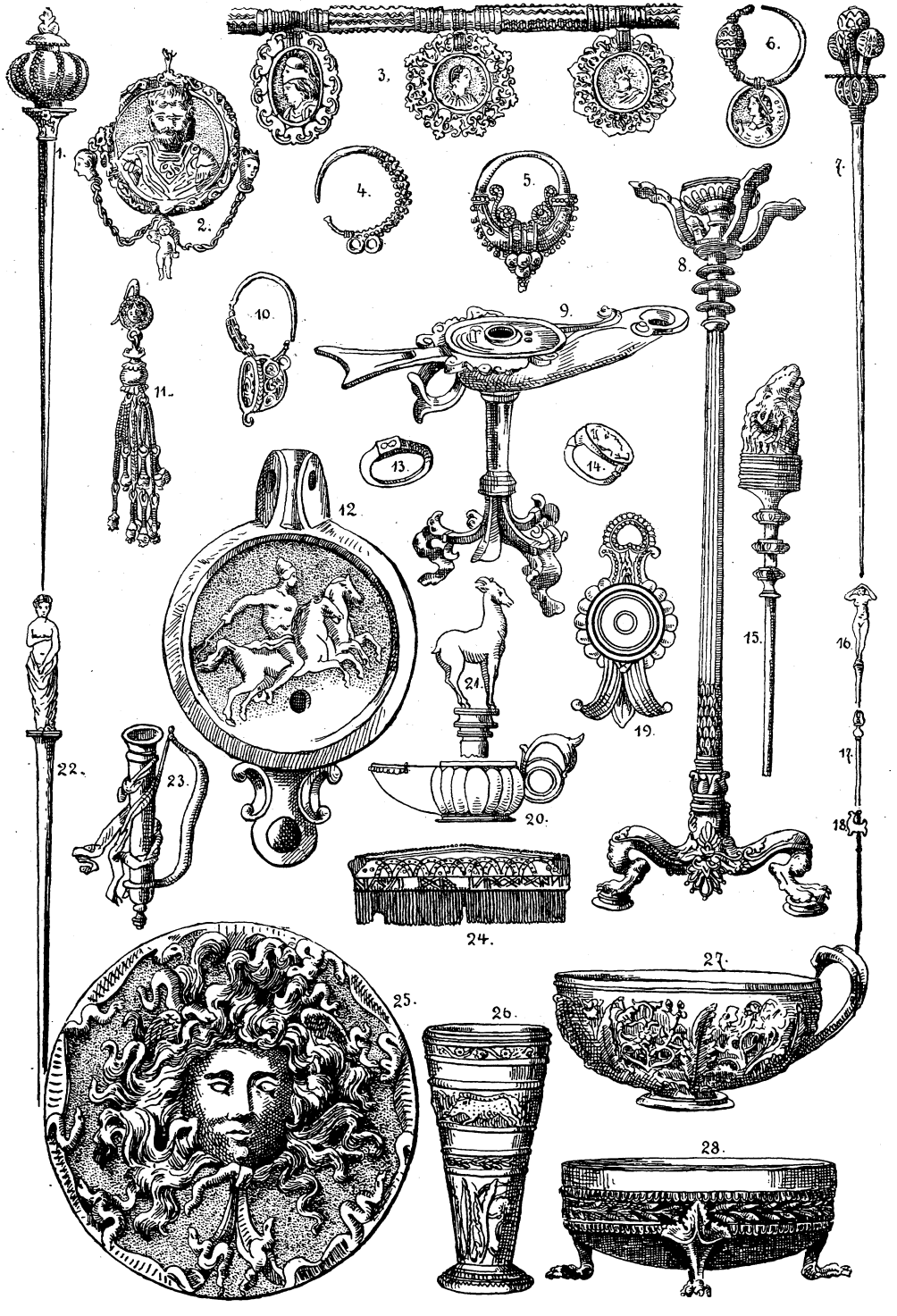
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Plate 44.

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## Plate 42.

Fig. 1. **Marble candelabrum** (Canina).
„ 2, 6. **Marble table** (Canina).
„ 3. **Fragment of a bronze candelabrum from Naples** (Libonis).
„ 4. **Silver dish found in the silver discoveries in Hildesheim** (Havard).
„ 5. **Marble candelabra** (Canina).
„ 7. **Roman scales** (Dutuit).
„ 8. **Roman satyr** (Baumeister).
„ 9. **Amulet with head of Mercury** (Dutuit).
„ 10. **Roman sedan chair** (Baumeister).
„ 11. **Portrait of Julia, daughter of Titus**
„ 12. **Portrait of Augustus** } on Cameos, found in Florence (Libonis).
„ 13. **Clay oil-lamps** (Libonis).
„ 14. **Bronze toilet-vase** (Dutuit).
„ 15. **Roman coins 1 As** (Baumeister).
„ 16, 19, 21. **Silver forks** (Baumeister).
„ 17. **Vase in chased silver** (Marta, Manuel d'archéologie Etrusque et Romaine).
„ 18. **Bronze from Naples showing Hercules fighting with the snakes** (Baumeister).
„ 20. **Wine-jug of bronze** (Baumeister).

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## Plate 43.

Fig. 1, 7, 15. **Hair pins** (Libonis).
„ 2. **Medaillon with picture of Hercules** (Libonis).
„ 3. **Massive gold necklace** (Libonis).
„ 4—6, 10, 11. **Ear-rings** (Libonis).
„ 8. **Bronze candelabras from Naples** (Libonis).
„ 9. **Bronze lamp in the Louvre** (Libonis).
„ 12. **Terra-cotta lamp** (Libonis).
„ 13, 14. **Rings** (Renard).
„ 16—18, 22. **Pins** (Renard).
„ 20. **Needle** (Renard).
„ 23. **Quiver with bow** (Renard).
„ 24. **Bronze comb from the Roman-Germanic Museum in Mayence** (Renard).
„ 25. **Head of Medusa** (Libonis).
„ 26, 27, 28. **Silver vessels from the silver discoveries in Hildesheim** (Havard).

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## Plate 44.

Fig. 1. **Costume of a Consul from the later period** (Baumeister).
„ 2, 6. **A Roman helmet found in Germany** (Baumeister).
„ 3. **Relief from the Mayence Museum showing a light horseman with his horse** (Baumeister).
„ 4. **Bronze chape** (Lindenschmitt).

Fig. 5. **Iron dagger-sheath found in the Rhine, in the Mayence Museum** (Baumeister).
„ 7. **Shield** (Renard).
„ 8. **Bronze tripod from Naples** (Libonis).
„ 9, 11, 12. **Roman military badges** (Racinet).
„ 10. **Ivory sword-pommel** (Baumeister).
„ 13. **Bas-relief from Puteoli, showing a Trireme** (Baumeister).
„ 14. **Helmet of a Centurion** (Libonis).
„ 15. **Marble statue of Titus in state armour, in the Louvre** (Baumeister).

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**Marble figure from Rome** (Tatham).

# THE POMPEIAN ORNAMENT.

In the neighbourhood of Mount Vesuvius on the Bay of Naples stood the cities of Pompeii, Herculaneum and Stabiä. These three cities were destroyed by an eruption of Vesuvius in the year 63 after Christ, and were so thoroughly and completely buried that for centuries no trace of where they stood could be found. Their position was, however, accidentally discovered in the year 1748. The city of Pompeii became subject to the Romans in the 4th century, and, having been thoroughly Romanised, grew to be the favourite summer residence of the wealthier classes. The characteristic tendency of the Romans towards luxury soon made Pompeii a special centre, Greek artists were introduced, style was given to classic art, and, finally, a special Pompeian Style grew into existence. The small arts and work in metal were brought to a very high state of perfection. The remains of objects of this class at present preserved in the museum at Naples, more especially those vessels found in the silver discoveries in Boscorea, are extremely beautiful and worthy of the highest admiration.

Peculiarly characteristic of Pompeian art are the mural paintings and the coloured stucco ornamentation. Similar work might of course have also existed in other Roman cities, all traces having disappeared in the course of time. Four distinct and regularly consecutive periods can be distinguishnd in these mural paintings, the Incrustation Style, already used in Hellenic-Oriental art, consisting of imitations of many-coloured marble ashlar-work combined with ornament worked in stucco. After this came the Pictorial Architectural Style which consisted in

exhibiting, in perspective, on smooth surfaces, paintings of fantastic architectural pictures. The wall was divided into panels in free ornamental style and decorated with small figurative centre pictures. The type which appears to have been in most general use was the Prospect Style, here, the straight wall, was so changed by a rich play of delicate stone architecture that the chamber had the appearance of being larger than it really was. These types, as far as their collective arrangement goes, show decided leaning towards Hellenic proto-types from Alexandria, at the same time, however, very many single Ornaments show, in their pure naturalistic style, very great artistic independence. Although the al fresco mural paintings, which were coloured by simple handworkers, are of a most dazzling brillancy of colour, still, the gradations are toned off so regularly and legitimately that the effect of the whole is soothing and pleasing to the eye. This style of art was, in all probability, well known to a large circle.

It is impossible to form an exact picture of Roman life in any Roman city, but this is more especially the case with Pompeii which was completely overwhelmed in one night. It is impossible also to differentiate exactly Pompeian from Roman art, for it is highly probable that many objects discovered in Pompeii were manufactured in other parts of the Empire, and that other articles discovered in various other cities had their origin in Pompeii.

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## Plate 45.

Fig. 1. **Column from the house of the tragic poet in Pompeii** (Uhde).
„ 2. **Mural ornamentation from the house of M. Lucretius in Pompeii** (Uhde).
„ 3. **Mural ornamentation from the house of Modestus in Pompeii** (Uhde).
„ 4, 6. **Capitals from the basilica in Pompeii** (Uhde).
„ 5, 7. **Pilastercapital, and column from the house of Colvo in Pompeii** (Uhde).
„ 8. **Capital from the house of Faun in Pompeii** (Uhde).
„ 9. **Capital of column from the house of Actaeon in Pompeii** (Uhde).
„ 10. **Postament from the grave of Naevoleia Tyche in Pompeii** (Uhde).

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## Plate 46.

Fig. 1. **Mosaic from Pompeii, showing a theatrical scene** (Libonis).
„ 2. **Mural frescoes from Pompeii** (Reichholt).
„ 3, 6, 8. **Mosaic floors** (d'Espouy).
„ 4. **Mural fresco, the holy marriage of Zeus and Hera** (Baumeister).
„ 5. **From a mural fresco, illustrating Mediation** (Roux ainé).
„ 7. **Mural fresco with theatrical mask** (Baumeister).

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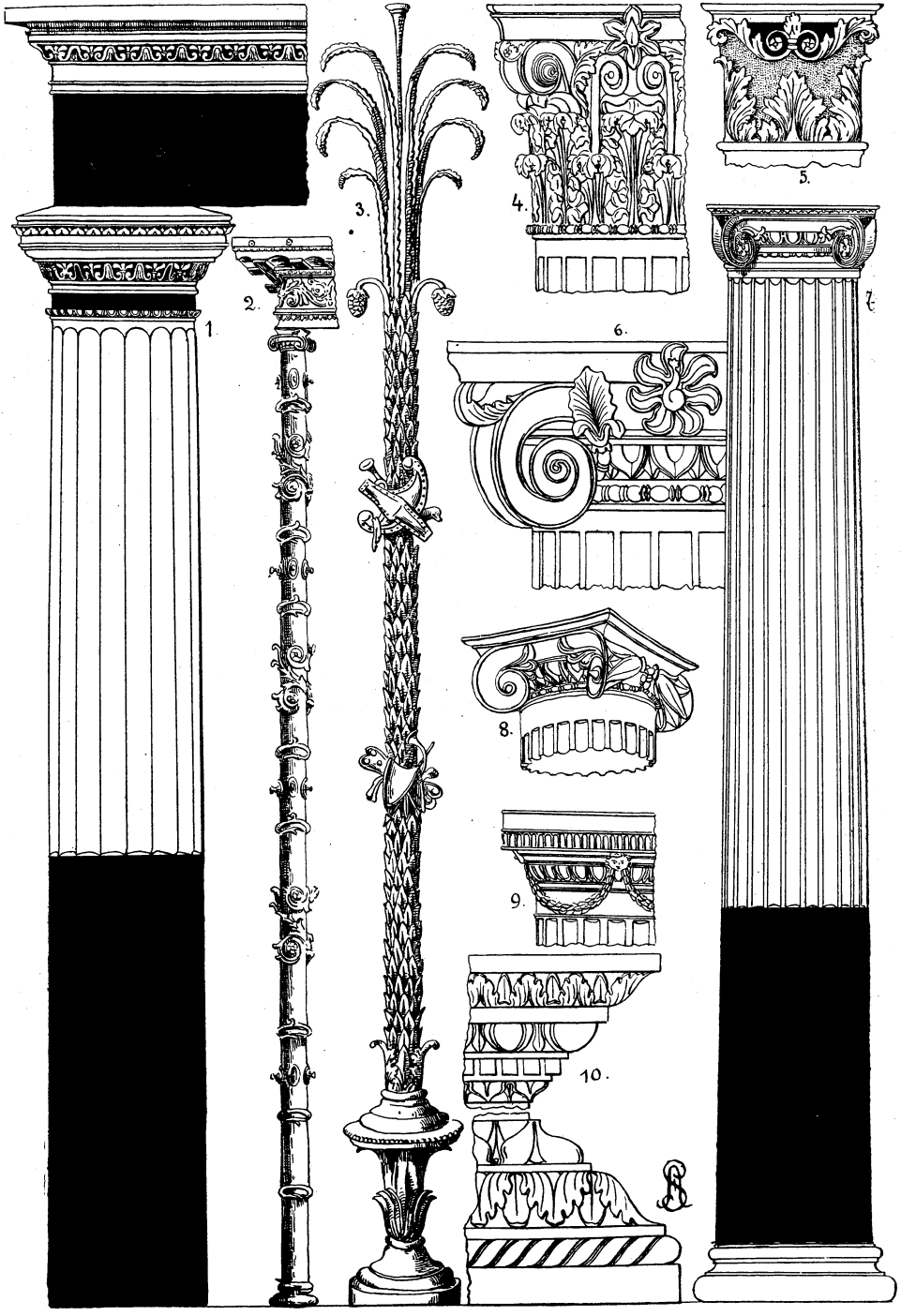
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Plate 46.

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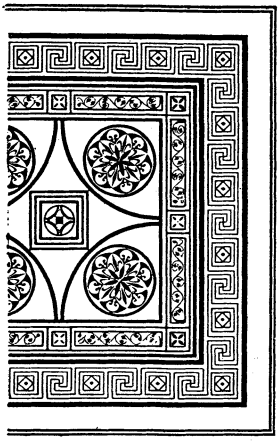

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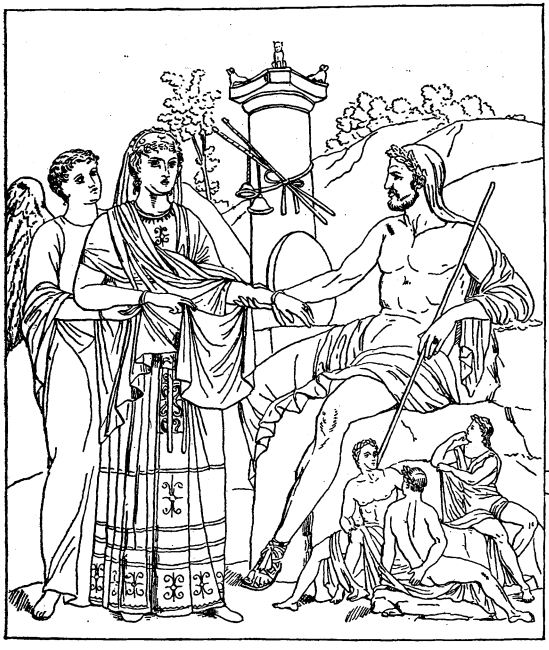

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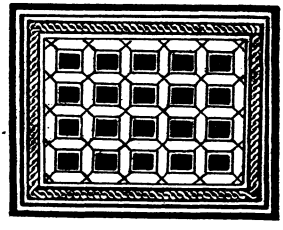

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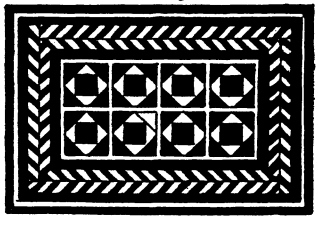

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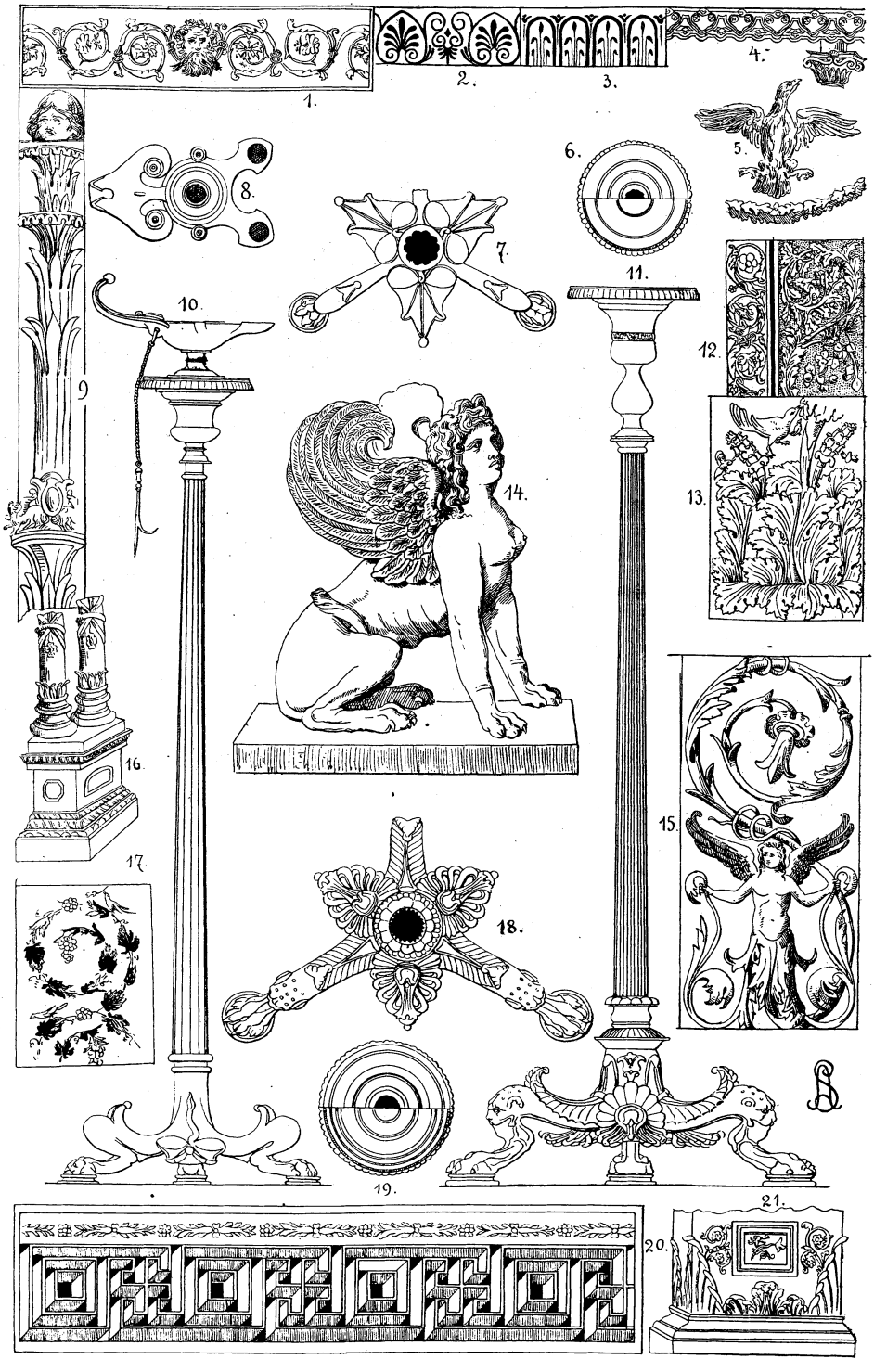
Plate 48.



## Plate 47.

Fig. 1. **Marble table from the house of Cornelius Rufus in Pompeii** (Bühlmann, die Bauformenlehre).
„ 2, 3, 4, 7. **Vessels in carved silver from the discoveries of Boscoreale** (Libonis).
„ 5. **Bronze table in the Museum at Naples** (Buhlmann).
„ 6. **Bronze candelabrum** (Libonis).
„ 8, 9, 10, 16. **Ornaments** (Lübke).
„ 11. **Bronze figure of a Triton** (Collection Dutuit).
„ 12. **Lamp** (Collection Dutuit).
„ 13. **Pompeiian glass vase** (Libonis).
„ 14, 15, 17. **Bronze tripods** (Lübke).

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## Plate 48.

Fig. 1—5, 9, 16, 20, 21. **From Pompeiian mural frescoes** (Roux aîné).
„ 6, 7, 8, 10, 11, 18, 19. **Bronze candelabras** (Mauch).
„ 12, 13, 15, 17. **From Pompeiian mural frescoes** (Reichholt).
„ 14. **Later Sphinx of bronze** (Baumeister).

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## Plate 49.

Fig. 1—10. **Pompeiian mural frescoes** (Roux aîné, Herculaneum et Pompeji).

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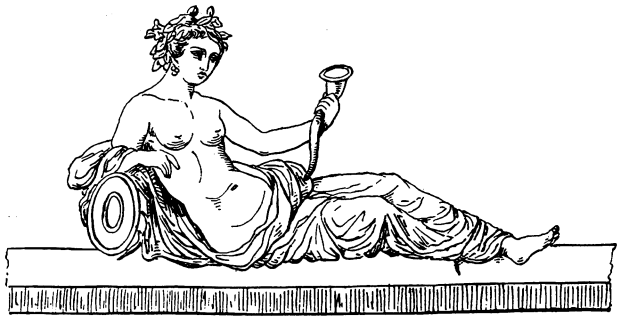
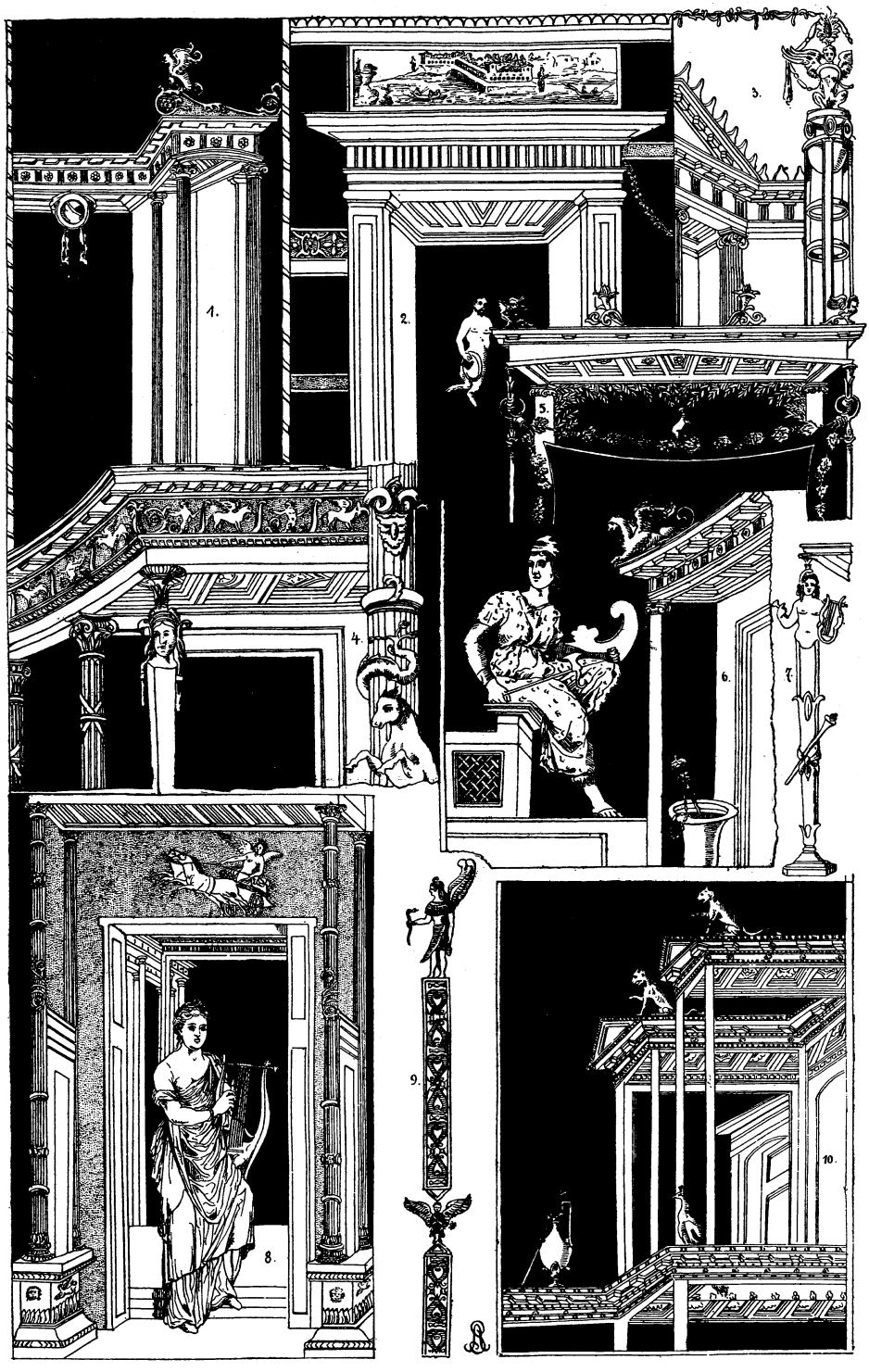


**Figure of bronze** (Roux aîné).

Plate 49.



# THE CELTIC-GERMANIC ORNAMENT.

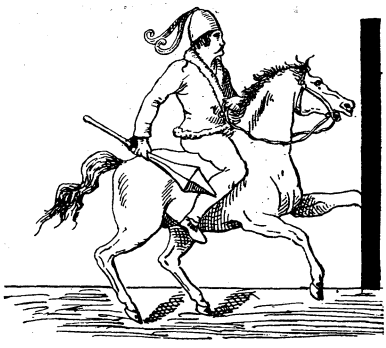
**Franconian Warrior**
(Hottenroth).

oubts no longer exist as to the fact that before they came into contact with the Romans, the Celts and Germans had their own characteristic national art, even, although the same had not advanced beyond the bronze and iron periods. It is difficult to strictly separate Celtic from Germanic ornament, the connections between the two races were so varied and so intimate, that what was characteristic of the one was transplanted to the other. The Celts, who had occupied the whole of Europe, were after a time driven out from Germany and Austria by the Germans, there must have been therefore ample opportunity, before the Romans came into contact with the Germans, for Celtic and Germanic art to exercise mutual and abiding influence on each other. The Romans became, afterwards, the instructors of both in ornamentation, and under the influence of Roman art, Celtic and Germanic art came closer to each other, the relationship developing into a most intimate connection at that period when the Germans held possession of the Western Empire of the Romans.

After the fall of the Roman Empire, Byzantian influence predominated, and as the Roman style became developed, a new art period made itself manifest. Pure Celtic ornament, far purer than in France, existed in the British Islands up into the 12th century. This part of the subject, however, will be treated of when dealing with the art of the Middle Ages.

Plate 50.

Celtic-Germanic Ornament was entirely confined to the decoration of weapons and useful articles. Nothing was known of architecture, not even of architecture in wood, even rites and ceremonies were never held within doors, but in the open air under a tree.



**Gallic Warrior** (Racinet).

In their first attempts at architecture, which were made soon after the introduction of Christianity, the Celtic-Germanic artists confined themselves almost entirely to the building of wooden churches and oratories. All their splendid triumphs as seen in the development of the Celtic-Germanic Church Architecture were achieved a few centuries later.

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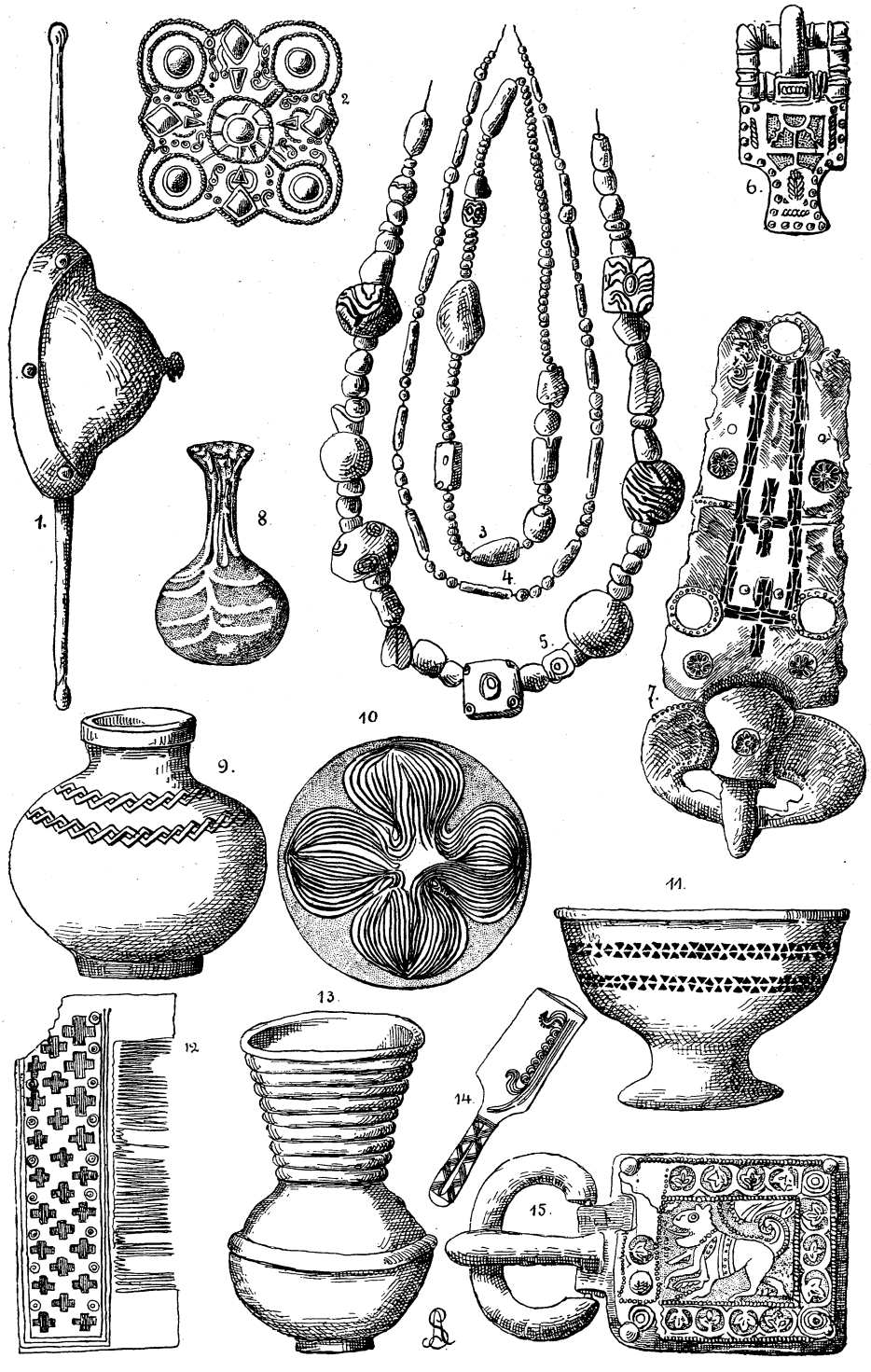
## Plate 50.

Fig. 1 and 3. **Breton embroidery from Pont l'Abbé, Finisterre** (Racinet).
„ 2. **Bronze ornament,** found in Castel near Agen, in the Museum at Cluny (Racinet).
„ 4. **Bronze buckle,** Museum at Cluny (Racinet).
„ 5. **Belt-buckle,** Museum at Cluny (Racinet).
„ 6. **Bronze brooch,** Museum at Cluny (Racinet).
„ 7. **Neck ornament of bronze** (Racinet).
„ 8, 9, and 10. **Belt buckles from the Merovingian Period** (Racinet).
„ 11. **Bronze fibula,** Museum in the Louvre (Racinet).
„ 12. **Bronze fibula from the Merovingian Period,** Museum at Cluny (Racinet).
„ 13. **Bronze belt-buckles,** Museum at Cluny (Racinet).
„ 14, and 15. **Heads of Gallic chieftains from the time of the Romans, after bronze medals** (Racinet).
„ 16. **Silver brooch from Goldborough in Yorkshire** (Racinet).
„ 17. **Remnant of a reliquary of iron with bronze and silver ornament from Cashel,** Co. Tipperary, Ireland (Racinet).
„ 18. **Brooch with granate and gold filigree-work,** found near Abington (Racient).
„ 19, and 20. **Bronze fibulae** (Racinet).
„ 21. **Bronze brooch with silver ornamentation,** found near Lincoln (Racinet).
„ 22. **Bracelet from Pont-Audemer** (Havard).
„ 23. **Bronze brooch found in the graveyard at Blasion** (Havard).
„ 24. **Buckle found in the graveyard at Chisell-Down,** in the Isle of Wight (Racinet).
„ 25. **Bracelet,** found in Réallon, Hautes Alpes (Havard).
„ 26, and 27. **Bracelets from Carunda** (Havard).

Plate 51.



## Plate 51.

Fig. 1. **Franconian weapons,** from the Museum at St. Germain (Barrière-Flany, Les Arts industriels peuples barbares de la Gaule. All the following Figures in this plate are from the same author).
„ 2. **Burgundian ornaments from Elisried,** Canton Bern.
„ 3. **Necklet, same origin.**
„ 4. **Neck ornament in the Museum at St. Germain.**
„ 5. **Burgundian ornament from Delle near Belfort.**
„ 6. **West Gothic buckle from Jean-le-Pouget,** in the Museum at Cluny.
„ 7. **Burgundian buckle from Flerier near Tonniges,** Haute Savoy.
„ 8. **Franconian glass bottle from Achery-Magot,** Aisne.
„ 9. **Burgundian clay vessel from Tourus,** Saone et Loire.
„ 10. **Franconian glass dish from Anguilcourt-le-Sort,** Aisne.
„ 11. **West Gothic clay vase from Herpes,** Charente.
„ 12. **Old-Franconian comb.**
„ 13. **Burgundian clay vase from Charnay,** Saone et Loire, in the Museum at St. Germain.
„ 14. **Anglo-Saxon knife.**
„ 15. **West-Gothic buckle from Figoret-Guzarques,** Hérault.

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## Plate 52.

*From the Merovingian Period.*

Fig. 1—5, 8—13, 15—16. **Ornaments** (Havard).
„ 6. **Sword of the Childerich** (Roger-Milès).
„ 7. **Cross from St. Martin, Limoges,** made by Saint Éloi (Havard).
„ 14. **Chair of the Dagobert, made of gilt bronze** (Havard).

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## Plate 53.

Fig. 1 and 2. **German sword in the Antiquarian Museum at Mainz** (Lindenschmitt, Aus der heidnischen Vorzeit. The following are all according to the same authority.)
„ 3. **Silver needle from the Franconian graves near Neuhofen.**
„ 4. **Franconian fibula.**
„ 5. **Half-drawn dagger from the graves at Hallstadt.**
„ 6. **Franconian bracelet,** Museum in Mainz.
„ 7. **Bucket with ore mountings and iron handles from the Franconian graves near Monsheim,** in the Museum at Mainz.
„ 8. **Bucket with ore mountings found in the graves on the Schiersteiner Wege.** Museum in Wiesbaden.
„ 9. **Ear-ring from the graves near Wörrstedt.**
„ 10. **Dagger from Sprendlingen,** Rheinhessen.
„ 11. **German chape,** Museum at Mainz.
„ 12. **Fibula from the graves near Nordendorf.**
„ 13. **Necklet from a grave in Wurmlingen,** Württemberg.

Plate 52.

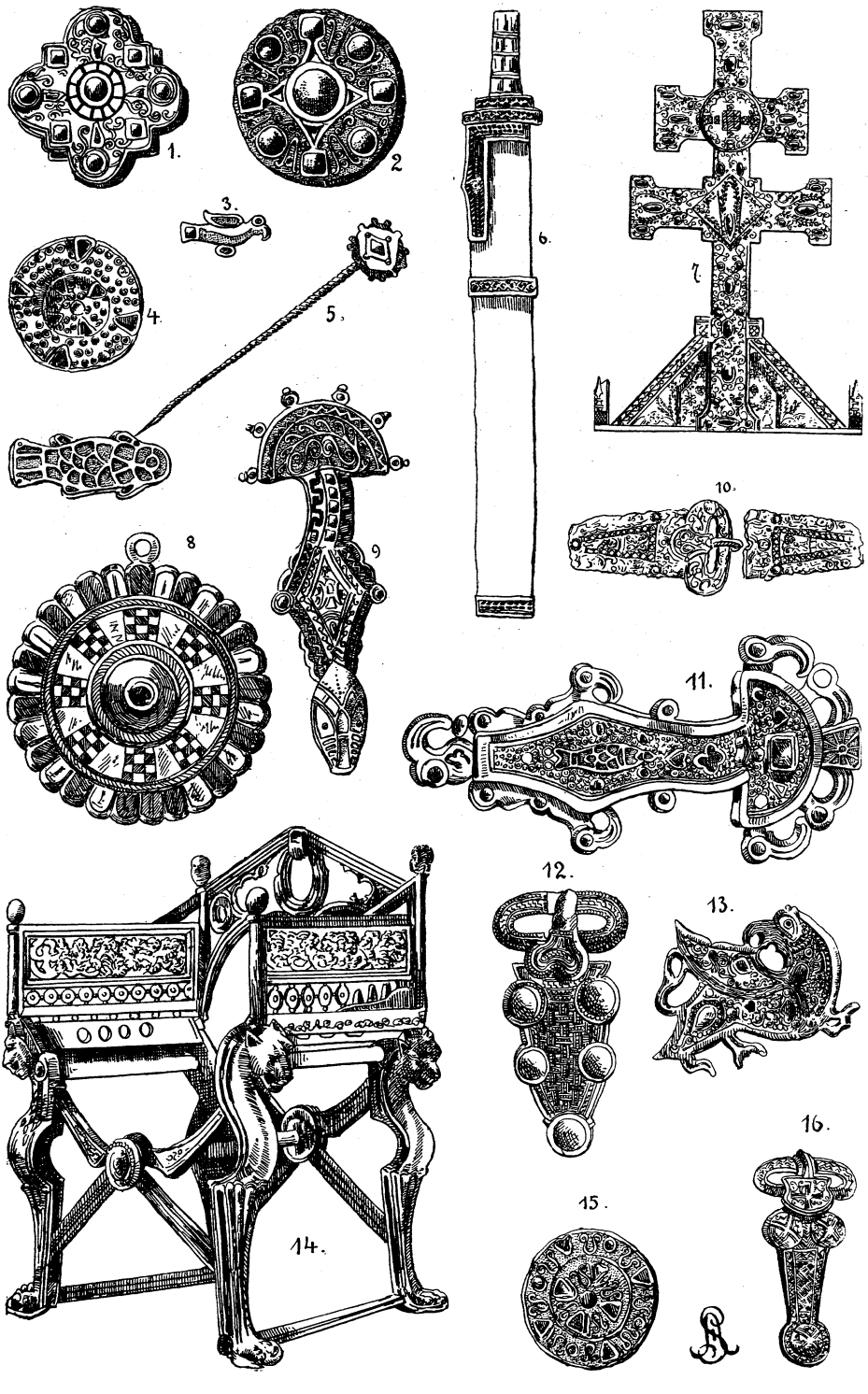

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Fig. 14. **Ear-ring in the Museum at Wiesbaden.**
„ 15. **Shoe found in the turf moor Friedeburg,** Ostfriesland, Museum in Hannover.
„ 16. **Franconian belt-buckle,** Museum in Mayence.
„ 17. **Glass vase found in the graves near Kreuznach.**
„ 18. **Clay vase found in the graves near Ulm.**
„ 19. **Clay vase found in the graves of Osthofen,** Museum in Mayence.
„ 20 and 22. **Coffins of plaster of Paris.**
„ 21. **Clay urn found in the graves near Remingen.**
„ 23. **Ring from the Museum in Mayence.**

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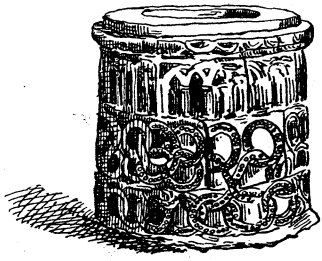
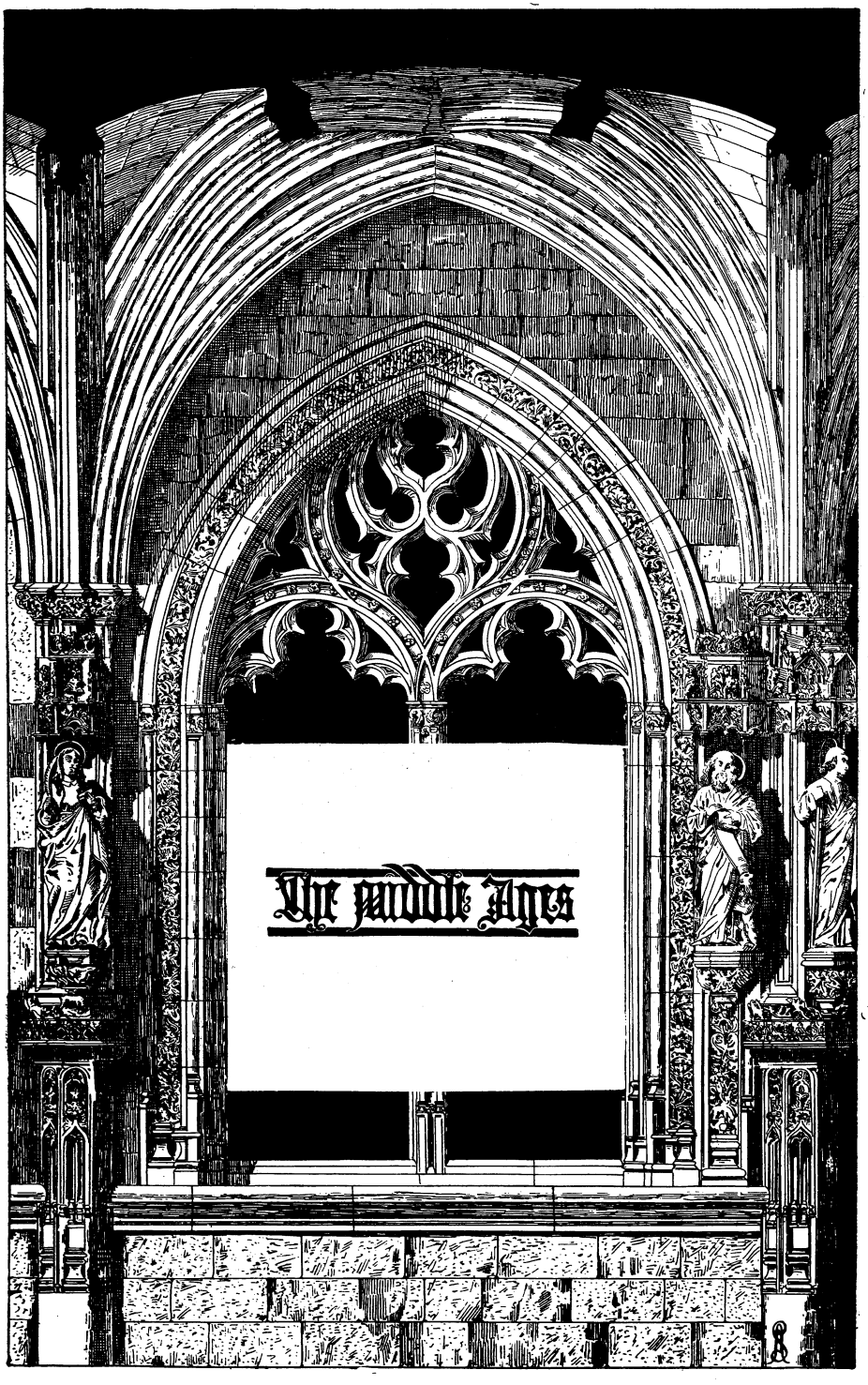


**Anglo-Saxon Baptismal Stone**
(Müller and Mothes).



**Window from Monastery St. Juan de los Reyes, Toledo** (Monumentos de España).

(Monumentos de España.)

# THE GERMAN-EARLY CHRISTIAN ORNAMENT.

**From a Carolingian Gospel in the British Museum** (Müller and Mothes).

Gradually, as the political supremacy of a country begins to decline, Art in that country begins also to decay. The decline of classic art was the natural consequence of the political weakness and final decay of the Western Roman Empire, as well as of the decisive victory which Christianity finally obtained over Heathenism. In all the old historic styles there exists an intimate connection between religion and art. Art developed under the aegis of religion and was so strongly influenced by it that a style of art produced under the influence of a certain religion could never harmonise with any other religion except that from which it sprung. When, therefore, Christianity received into its hands the remains of classic art, it was obliged to change and harmonise them into a style in unison with Christian ideas, tastes, and necessities, without at the same time entirely freeing itself from classic influences. On the ruins, therefore, of the Western Roman empire, the German-Christian States erected a new civilisation changing everything they found to fit the new condition of affairs, and making use of the peculiar elements of Byzantine art, then in its full glory to form a new style of art of its own. The Byzantine influence was so powerful at that time, that it is often a matter of real difficulty for the art historian to say whether certain works of art belong to the Early Christian or to the Byzantine style. The antiquities discovered in the ancient Byzantine city of Ravenna show most remarkable traces of Byzantine influences.

Early Christian art may be regarded as a period of transition the tendency of which was to free itself alike from Classic and Byzantine influence. It was only when this latter influence had been entirely over-

come, when, about the year 900 A. D., the Roman style of architecture began to develop itself, that art began again to move along secure lines.

The attempts to change classic art into forms more suitable to Christianity were, however, not confined to the Western Roman empire. Attempts in this direction were also made in Asia Minor, but were finally rendered unavailing by the spread of Islamism.

Before their contact with the Romans, the art of the Germans, if we exclude Architecture and Sculpture, even though primitive, was still a thoroughly characteristic, peculiar one. The Eastern Goths, who ruled Italy from 493 to 555, but who soon lost their peculiar individuality, did not cherish this style of art as the Lombards did. These latter, who settled in Northern Italy under Alboin in the year 568, preserved it carefully, and to such an extent that it actually exercised a very remarkable influence on the development of Italo-Roman art.

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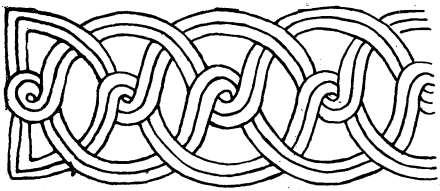
**Mural painting from the Coemeterium Majus, Rome**
(Wilpert, Malereien der Katakomben Roms).



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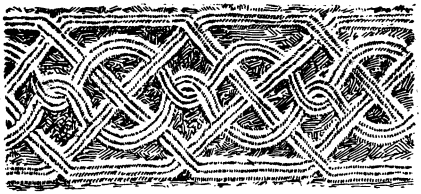

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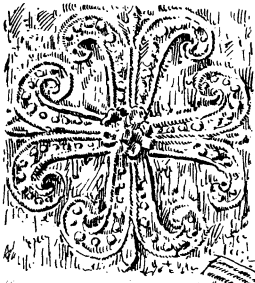

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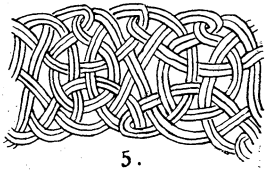

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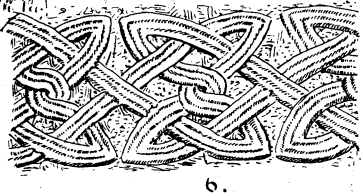

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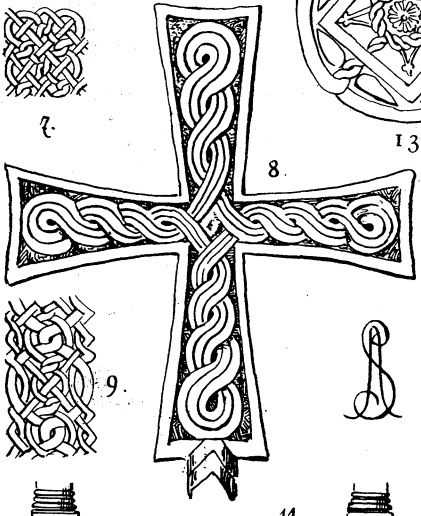

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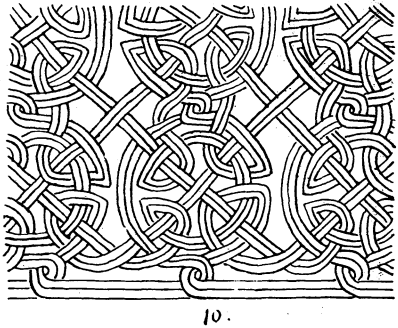

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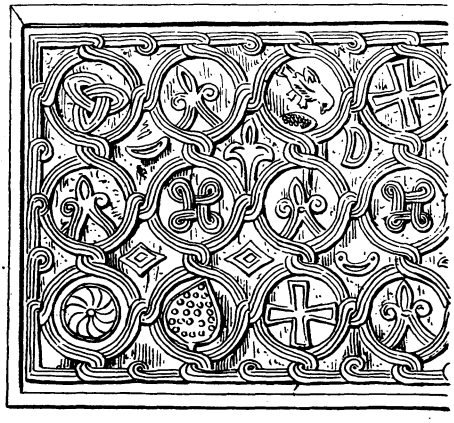

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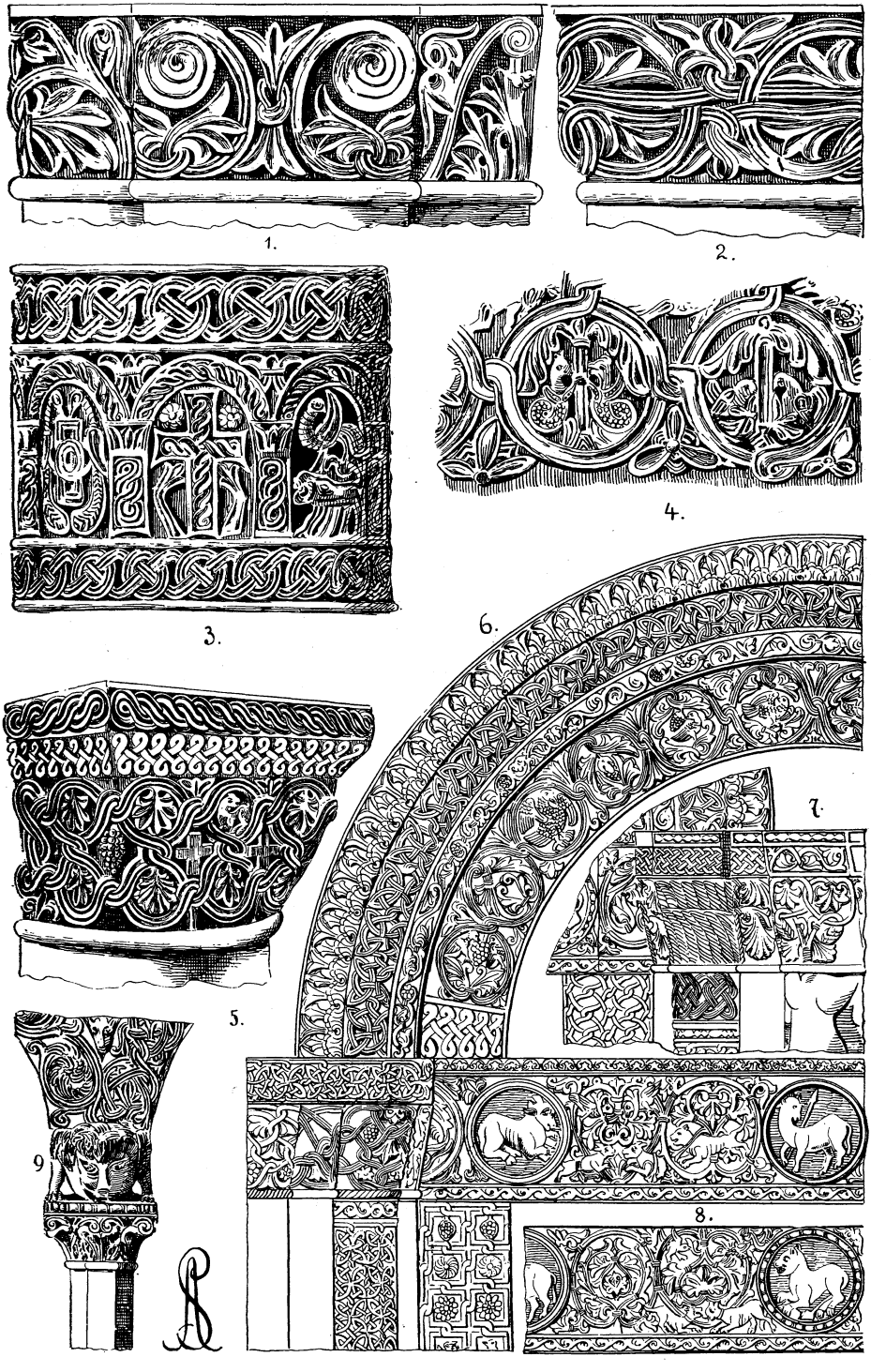
Plate 55.



# Plate 54.

*Lombardic Ornament in Italy.*

(E. A. Stückelberg, Longobardische Plastik.)

Fig. 1. **Circular pattern braided work from Ventimiglia.**
„ 2. **Diamond pattern braided work from Ravenna.**
„ 3. **Bottom of a basket from Rome.**
„ 4. **Relief from Ventimiglia.**
„ 5, and 13. **Braided work from Milan.**
„ 6. **Relief from Spalatro.**
„ 7. **Braided work from Como.**
„ 8. **Processional Crucifix from Milan.**
„ 9. **Braided work from Valeria.**
„ 10. **Lattice work from Milan.**
„ 11. **Church cabinet from Aquileja.**
„ 12. **Relief from altar in Orvieto.**

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# Plate 55.

*Lombardic Ornament in Italy.*

(After Professor Karl Mohrmann and Dr. Eugen Ferd. Eichwede, Germanische Frühkunst.)

Fig. 1, 2 and 5. **Pillar capitals from the church of S. Ambrogio,** Milan.
„ 3. **Fountain,** in the Museum at Venice.
„ 4. **From a balustrade in the cathedral at Aquileja.**
„ 6—8. **Portals from the church of S. Ambrogio, Milan.**
„ 9. **Capital of column from the church of S. Ambrogio, Milan.**

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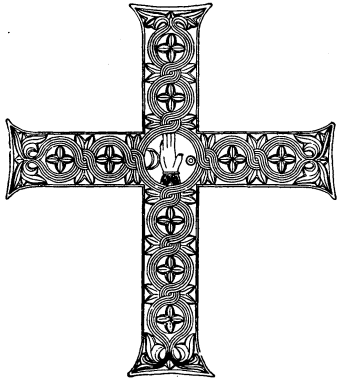
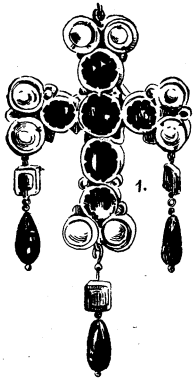
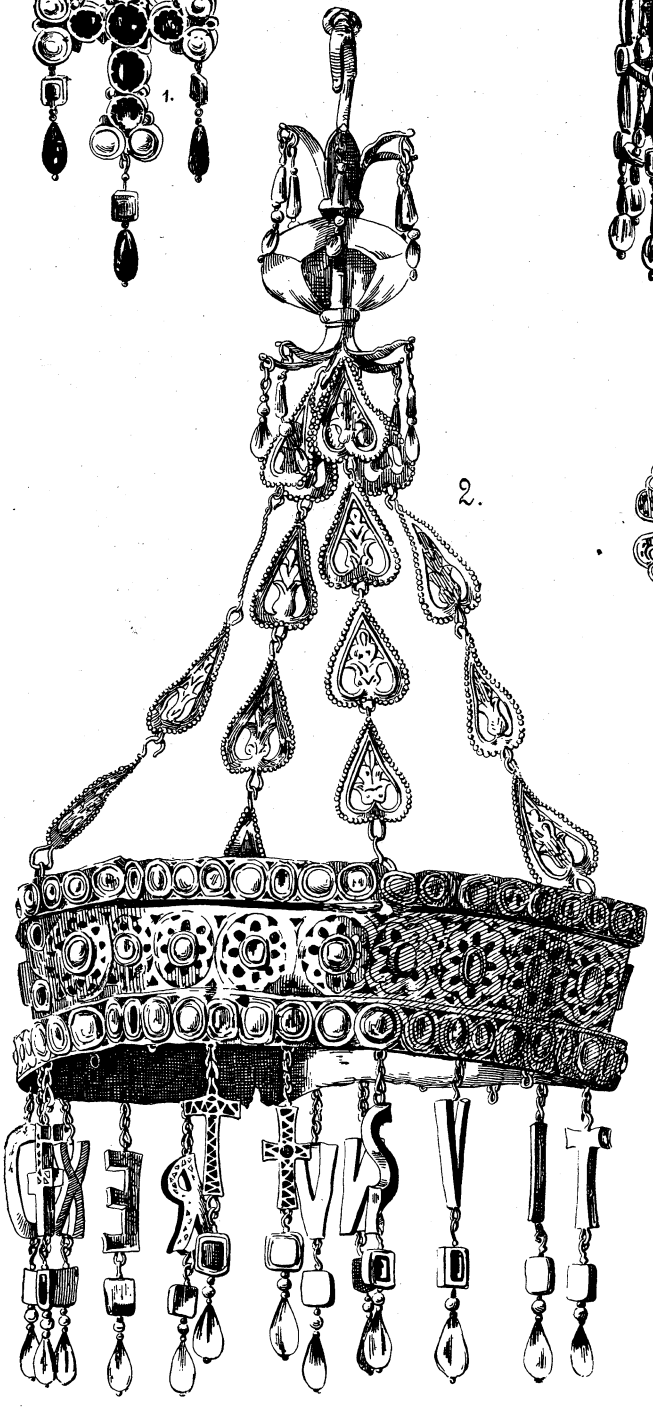
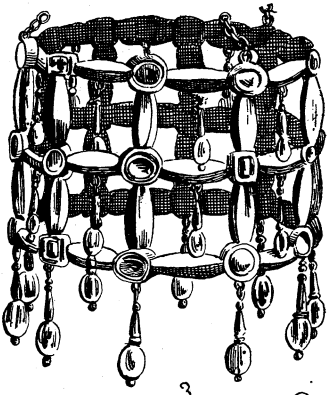


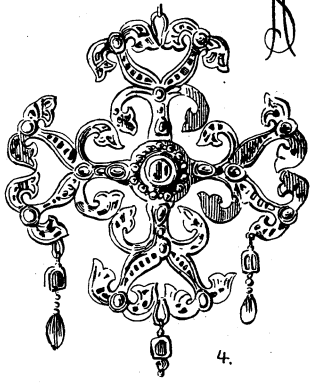
**Crucifix in the Museum at Ravenna** (Dehli).

Plate 56.



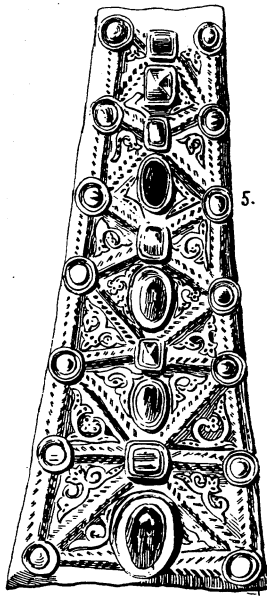
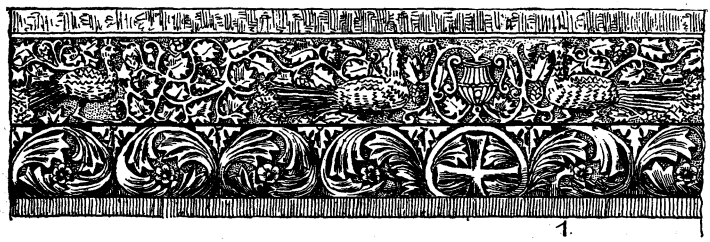



Plate 57.



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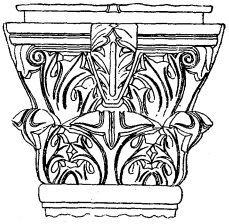

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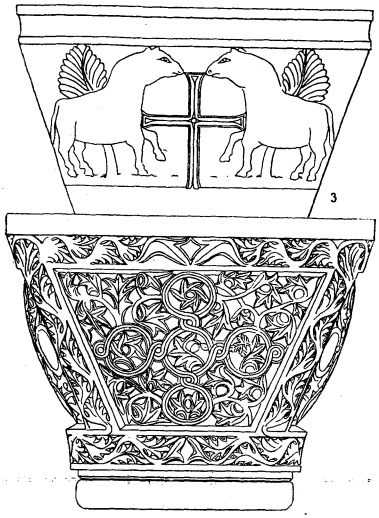

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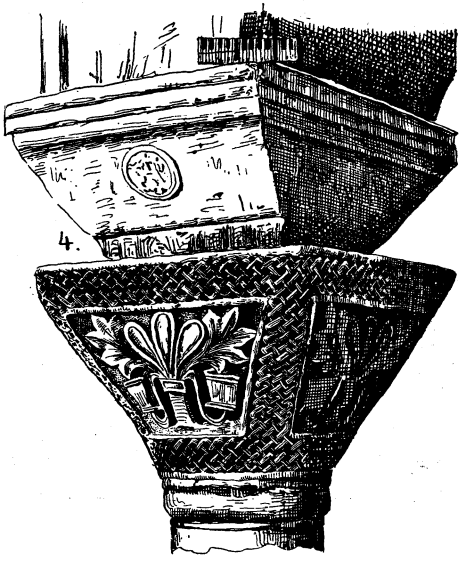

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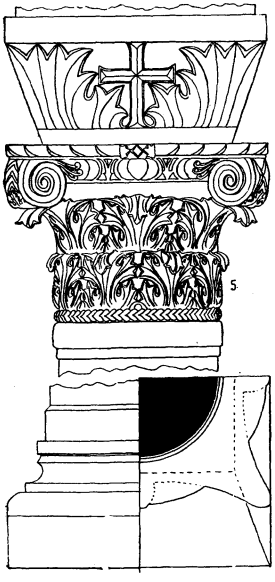

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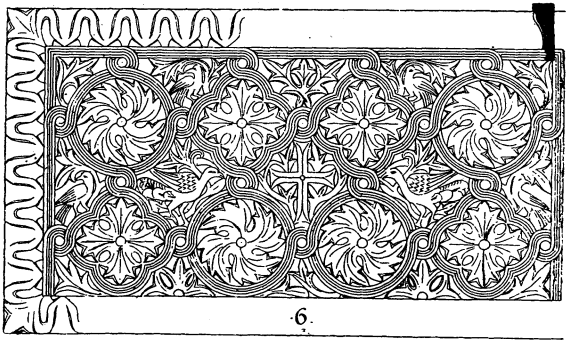

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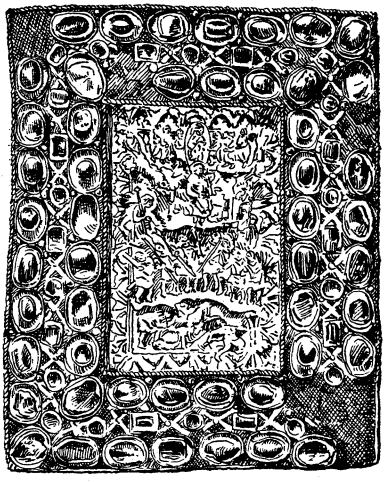

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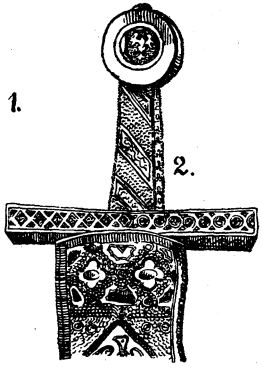

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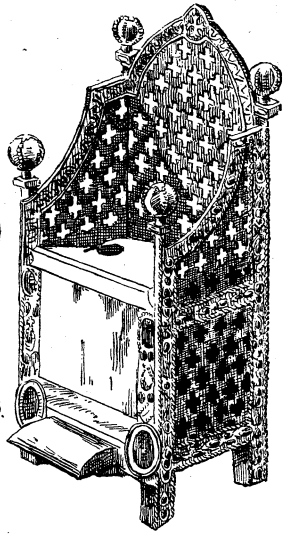

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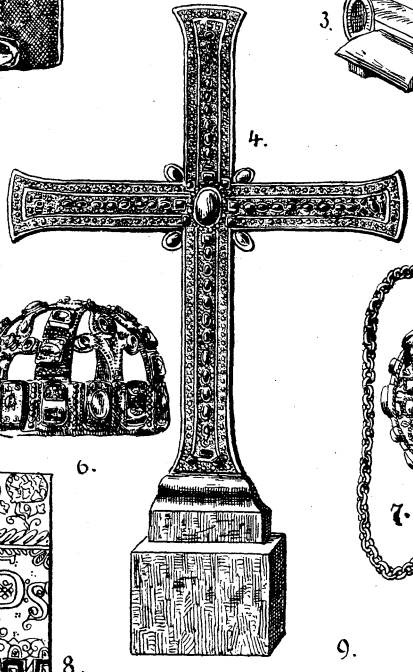

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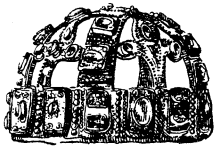

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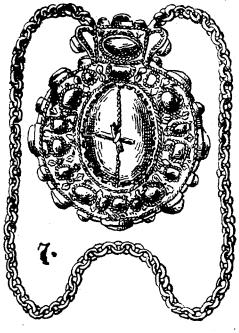

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## Plate 56.

*West Gothic Ornament in Spain.*

(After Monumentos de España.)

Fig. 1. **Cross from the crown of Receswint.**
„ 2. **Crown of Suinthila.**
„ 3. **Votive crown.**
„ 4. **Votive cross.**
„ 5. **Arm of a processional crucifix.**

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## Plate 57.

*East Gothic Ornament in Italy.*

Fig. 1. **Frieze from the church at Dana in Syria.** (Vogue, La Syrie Centrale.)
„ 2. **Capital from the church of St. Apollinare Nuovo, Ravenna** (Dehli).
„ 3, 4 and 5. **Capitals from the church of St. Vitale in Ravenna.** The church of St. Vitale in Ravenna was founded by the treasurer Julianus Argentarius being moved thereto by the exhortations of Bishop Ecclesius (524—534 after Christ). The strongly marked Byzantian character of this church is easily explained when it is remembered that very intimate relations existed at that time between Ravenna and Byzantium (Dehli).
„ 6. **Marble panel from Ravenna** (Bilderatlas).
„ 7. **Monogramme of Christ in a sarcophagus in the church of St. Apollinare in Classe,** Ravenna (Arne Dehli, Selections of Byzantine Ornament).

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## Plate 58.

Fig. 1. **Gospel of Charles the Bald in the National Library in Paris** (Havard).
„ 2. **Sword of Charlemagne in the Imperial Treasury in Vienna** (Havard).
„ 3. **Chair of the statue of St. Foy in the treasury at Couques** (Havard).
„ 4. **Gold crucifix, presented to the monastery of St. Denis by Charles the Bald** (Havard).
„ 5. **Crown of Charlemagne in the Imperial Treasury in Vienna** (Havard).
„ 6. **Crown of the statue of St. Foy in the treasury at Conques** (Havard).
„ 7. **Reliquary medallion of Charlemagne in the monastery at Aix-la-Chapelle** (Havard).
„ 8. **Throned Christ from a gospel of Charlemagne** (Müller and Mothes).
„ 9. **Hunting horn of Charlemagne in Aix-la-Chapelle** (Müller and Mothes).
„ 10. **Madonna from the catacomb of St. Calixtus in Rome** (Müller and Mothes).

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## Plate 59.

Fig. 1. **Diptych from the 6th century, supposed to be the Cathedra of Maxentius** (Libonis).
„ 2. **Sarcophagus of the Exarch Isaac, representing the adoration of the Three Magi** (Libonis).

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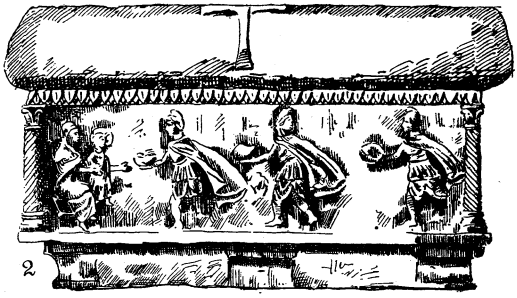
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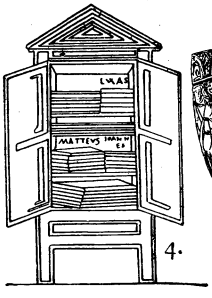
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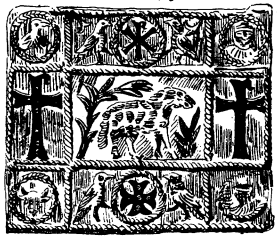
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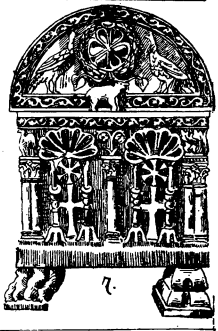
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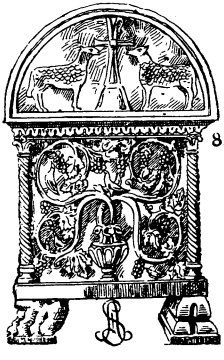
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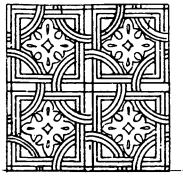
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Fig. 3. **Ambo in Salonica** (Gagarin, Russische Ornamente).
„ 4. **Bookcase in mosaic from the church of St. Nazeno, Ravenna** (Havard).
„ 5. **Chalice,** presented to the monastery of Kremsmünster in 780 by Duke Tassilo (Müller u. Mothes).
„ 6. **Reading desk of St. Adelgundi** (Libonis).
„ 7 and 8. **Sarcophagi in Ravenna** (D'Espony).
„ 9. **Mosaic flooring from the church of St. Vitale in Ravenna** (D'Espony).
„ 10. **The Empress Theodora and her suite.** Mosaic from the church of St. Vitale, Ravenna (Libonis).

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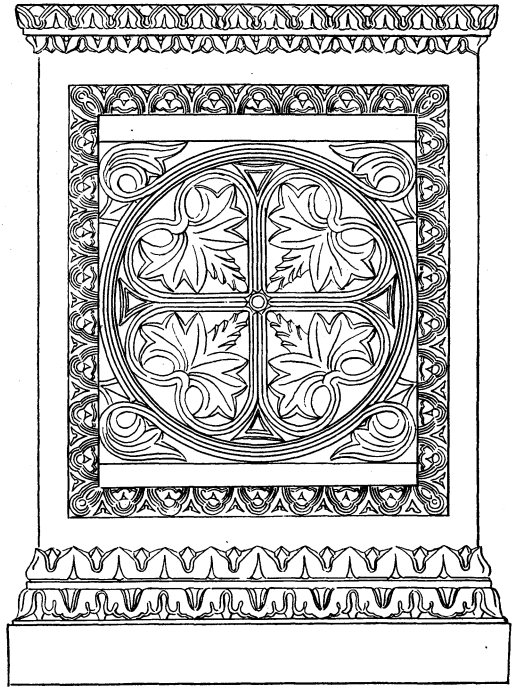


**Altar in the Museum at Ravenna** (Dehli).

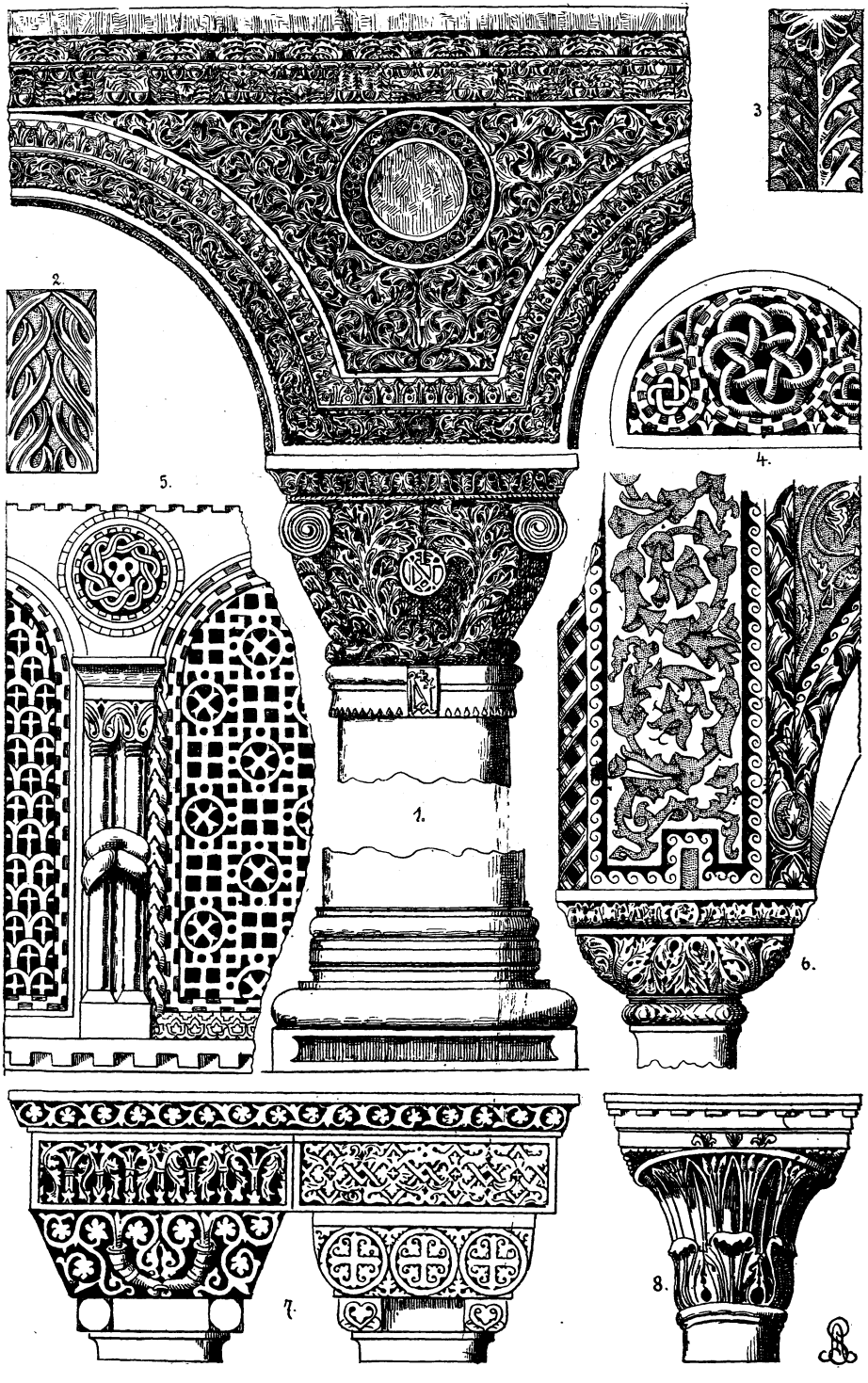
# THE BYZANTINE ORNAMENT.

**Initial from a breviary in the Mazarin Library** (Libonis).

Byzantine is the title given to that conglomerate style of art which was developed in the Eastern Roman Empire from all the differant styles which were in existence at that early period. The first impulse to the development of a Byzantine style was given in the year 330 A. D. when Byzantium or Constantinople became the seat of the royal residence of the emperor Constantine, and when Christianity was made the established state religion. Byzantine art reached its highest glory under Justinian in the years 527 to 563 A. D., grew torpid for some time under Oriental influences, took on new life again under the Macedonian emperors from 867 to 1056, when classic standards of art were again employed as examples, finally declining suddenly in the year 1453 when Constantinople was taken by the Turks.

The old heathen temple did not of course satisfy the early Christians, they erected the basilica in its place, but even though they made use of all the different styles of art then known, they were forced nevertheless to take special account of Hellenic art. Notwithstanding the fact that Byzantine art succeeded in producing some very important specimens of architecture, still, it was an art which had no vitality in it. It was one which, on account of the lifeless formality into which it gradually developed, could not exist for any lengthened period, even had the Turks never conquered the empire.

Plate 60.



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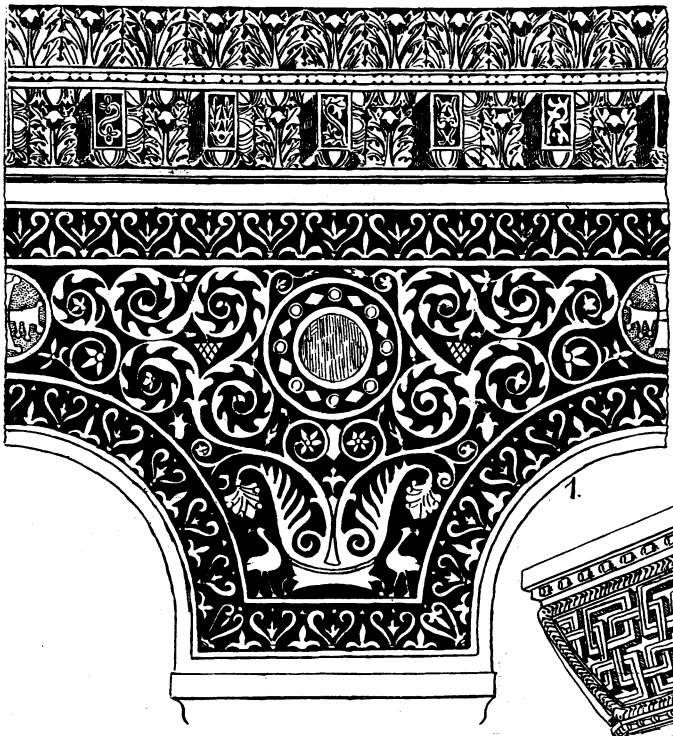

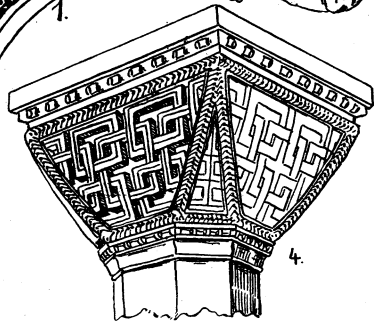


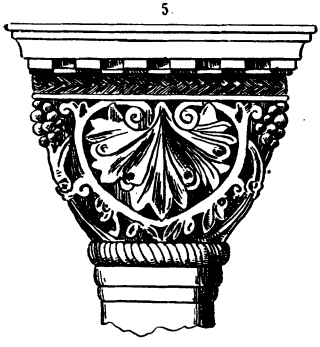


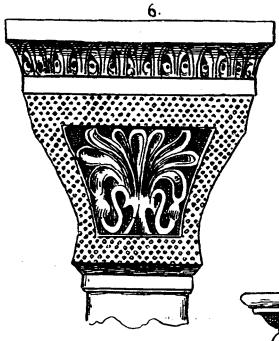


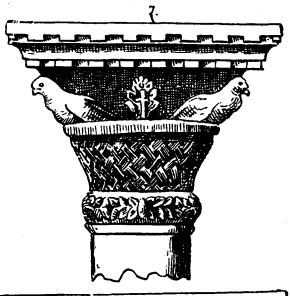

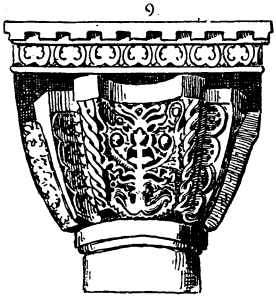


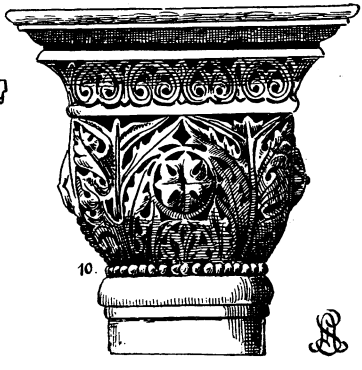

The political influence which the Byzantine empire enjoyed during the period of its supremacy, together with the low standard of civilisation which existed at that period in the Christian-German states of the West, had, however, one important effect. It caused the new Christian art which had already begun to develop to be very strongly influenced by the Byzantine style. Notwithstanding this influence, there was developed in the West, from this new Christian art the Roman, and later on the Gothic styles, while Byzantine art at the decline of the Eastern Roman empire had not brought it to any further stage of development.

## Plate 60.

Fig. 1. **Arch and column of the lower gallery in the church of St. Sophia, Constantinople.** (Salzenberg, Altchristliche Baudenkmale von Konstantinopel.) This church, erected in place of a basilica destroyed by fire, was built under Justinian in the years 532—537, after plans designed by Anthemios of Tralles assisted by Isidore of Milet. The church has been used as a mosque since 1453.

„ 2—4. **Details from the façade of the church of St. Mark in Venice** (Gagarin). The church of St. Mark, although a prototype of Roman architecture, contains many features peculiar to Byzantian art. The construction of this church was begun in the year 830, being dedicated in the year 1094.

„ 5. **Bronze door in the church of St. Mark, Venice** (Gagarin).

„ 6. **Arch and capital in the baptistry of the church of St. Mark, Venice** (Gagarin).

„ 7, 8. **Capitals in the church of St. Mark, Venice** (Gagarin).

## Plate 61.

Fig. 1. **Arch from a gallery in the church of St. Sophia, Constantinople, from the 6th century** (Gagarin).

„ 2, 3. **Bronze knockers from the door of St. Mark's church in Venice** (Arne Dehli, Byzantine Ornament).

„ 4. **Capital from the church of St. Mark in Venice** (Dehli).

„ 5—10. **Capitals from the church of St. Mark in Venice** (Gagarin).

## Plate 62.

After Arne Dehli, Selections of Byzantian Ornament.

Fig. 1. **Stone panel from the Atrium of St. Mark in Venice.**

„ 2. **Baptistry in the palace of Vendramin, Venice.**

„ 3. **Balcony from the church of St. Antonio, Padua.**

„ 4. **Relief from the church of St. Pietro in Verona.**

„ 5. **Transept from St. Mark, Venice.**

„ 6. **Frieze from door of the Zenò Chapel in St. Mark, Venice.**

Plate 62.

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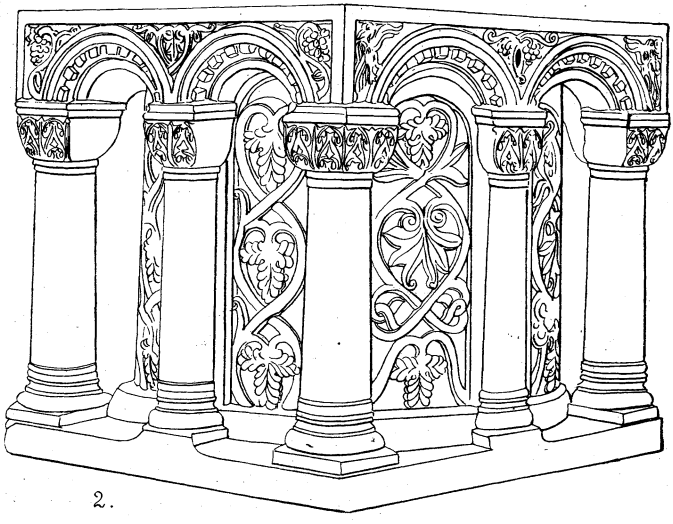
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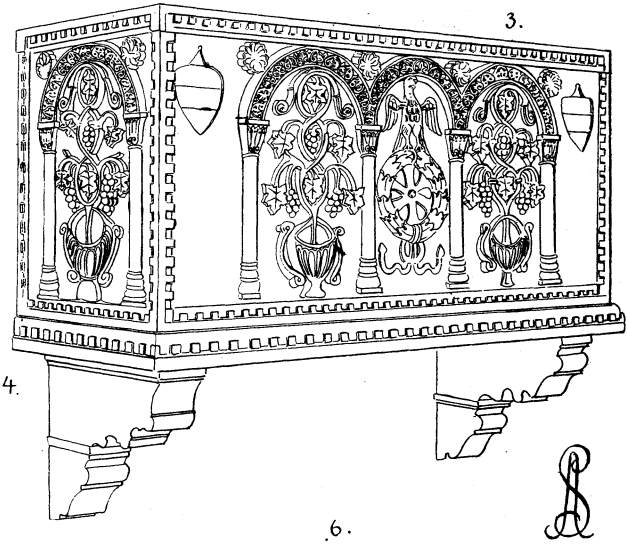
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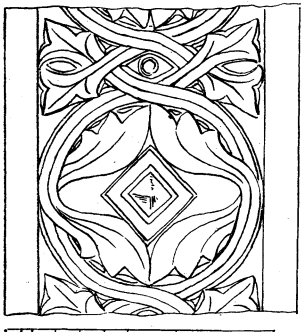
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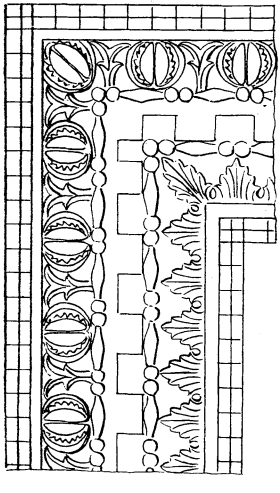
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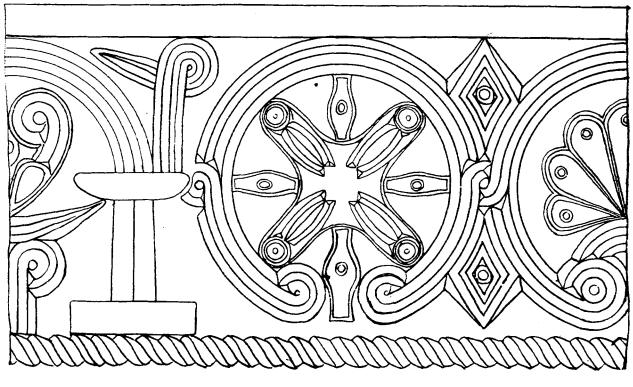
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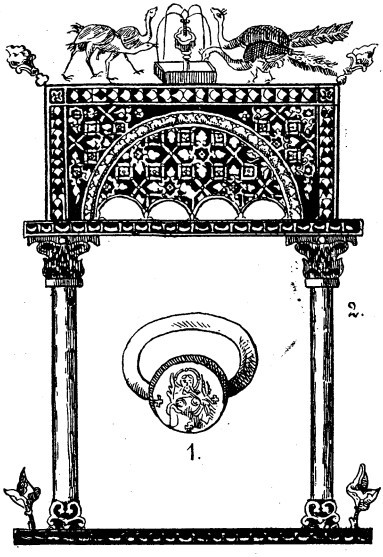
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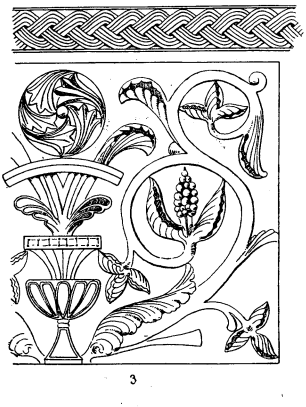
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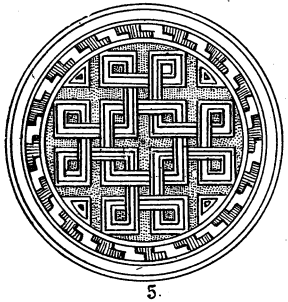
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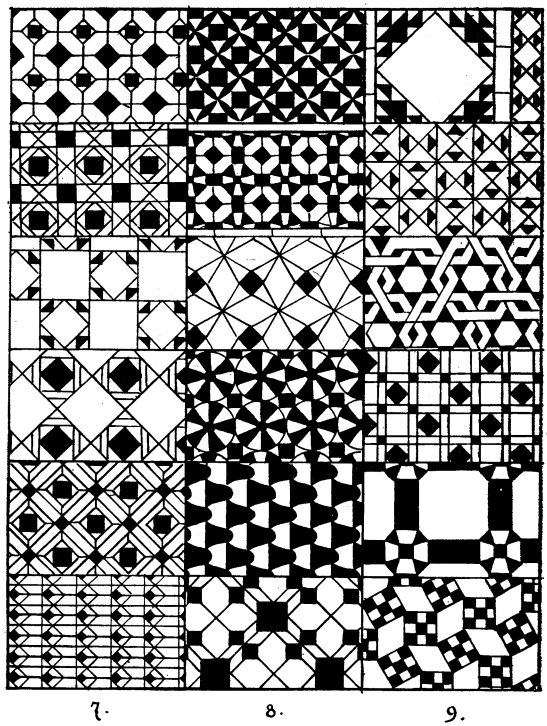
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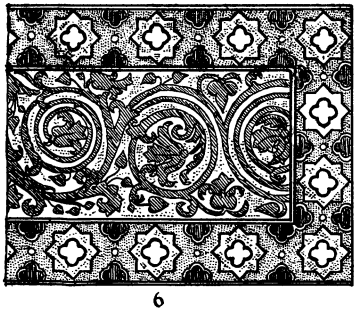
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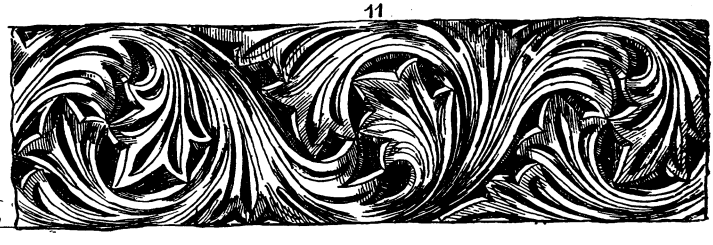
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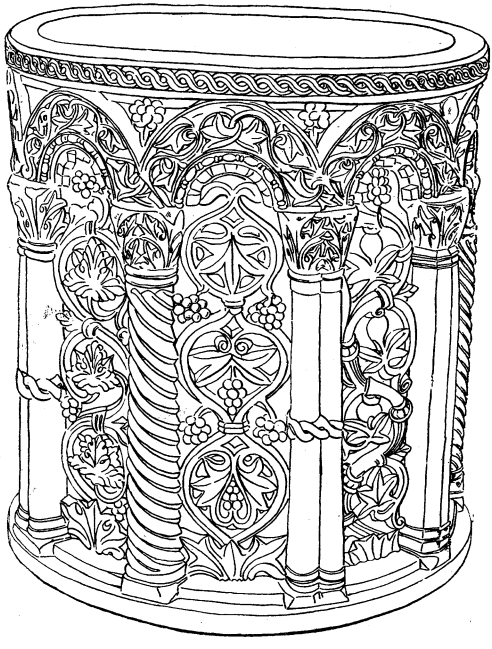
Plate 64.



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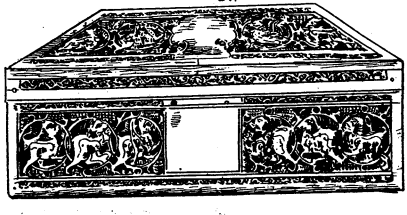

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## Plate 63.

Fig. 1. **Gold ring from the collection of Rollin and Bourdent** (Libonis).
„ 2. **Border of a manuscript of the 10th century** (Libonis).
„ 3. **Stone panel in the gallery of the church of St. Mark, Venice** (Dehli).
„ 4. **Ivory Bookcover in the South Kensington Museum** (Libonis).
„ 5. **Marble mosaic** (Lihonis).
„ 6. **Mosaic pannelling in the aisle gallery of the church of St. Sophia, Constantinople** (Bilderatlas zur Geschichte der Baukunst).
„ 7—9. **Marble mosaics from the church of St. Mark in Venice** (Dehli).
„ 10. **Letters from a manuscript** (Libonis).
„ 11. **Stone relief from the church of St. Sergius in Constantinople** (Krauth und Sales Meyer, Steinhauerbuch).

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## Plate 64.

Fig. 1. **Baptismal font in the church of San Samuele, Venice** (Delhi).
„ 2. **Cover of an ivory reliquary in the South Kensington Museum showing John the Baptist between Saints Philip, Etienne, Thomas, and Andrew** (Libonis).
„ 3. **Byzantian coffer of ivory.**
„ 4. **Cover of book of the four gospels owned by St. John of Besançon,** showing the crowning of Romanus IV and Eudoxia. Dates from the 11th century, at present in the National Library, Paris (Libonis).
„ 5. **Byzantian miniature-painting** (Libonis).
„ 6. **Leaf of a diptychon in the British Museum showing Michael the Archangel** (Libonis).

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## Plate 65.

Fig. 1—6, 8—10. **Miniature paintings from manuscripts in the National Library, Paris** (Gagarin).
„ 7. **Lectern, from a manuscript in the National Library, Paris** (Gagarin).
„ 11. **Byzantian crown** (Hottenroth, Trachten).
„ 12—15. **Byzantian coiffures** (Hottenroth).
„ 16. **Reliquary** (Hottenroth).
„ 17. **Chalice** (Hottenroth).
„ 18, 19, 20. **Arm chairs** (Hottenroth).
„ 21. **Consular chair of state.**

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## Plate 66.

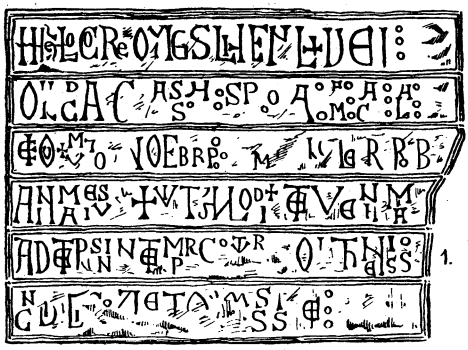
*Byzantian Ornament in Spain.*

(After Monumentos de España.)

Fig. 1. **Ruins of the ancient West Gothic cloister of San Roman in Hornija.**
„ 2. **Capital from the same cloister.**
„ 3. **Fragment of parapet from the West Gothic basilica, preserved in the cathedral of Cordova.**

Plate 65.

Plate 66.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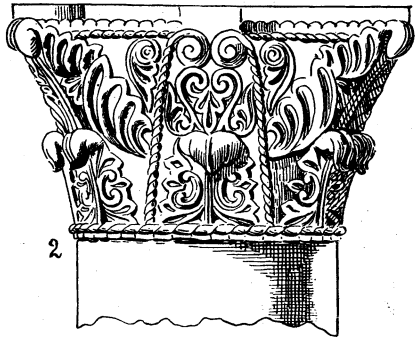
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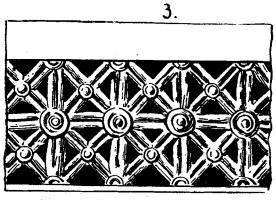
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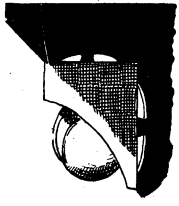
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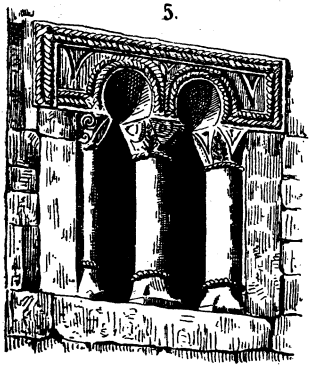
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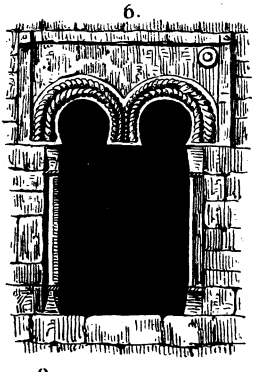
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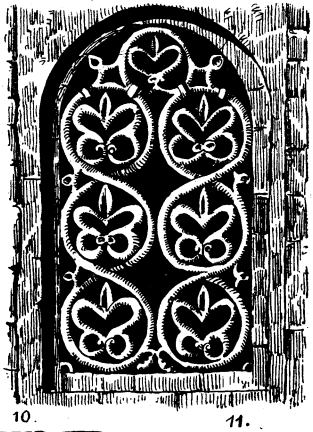
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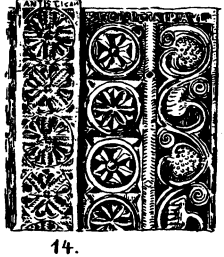
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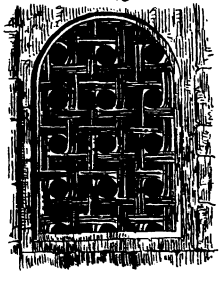
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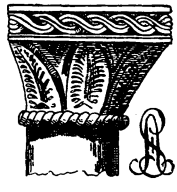
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Plate 67.

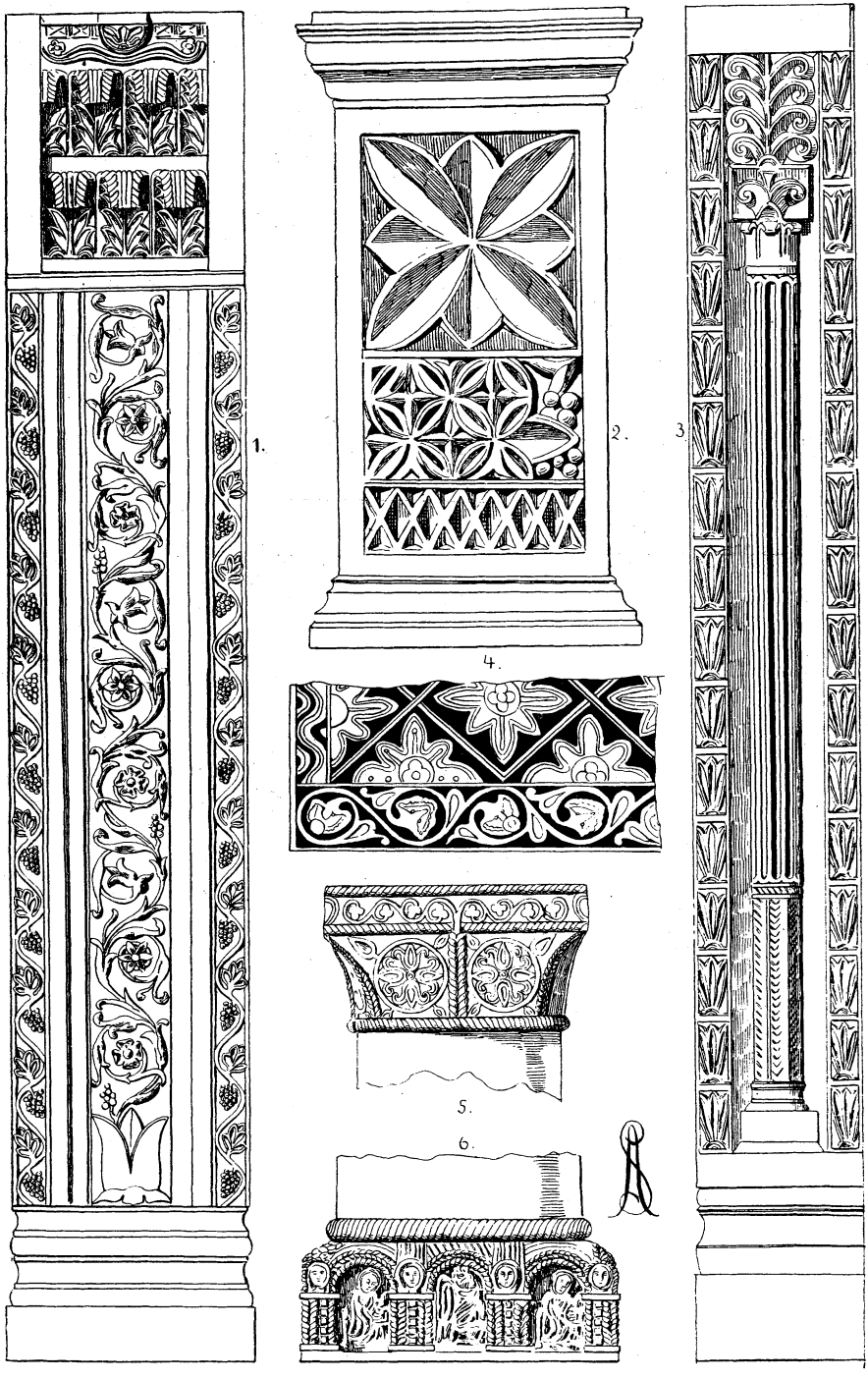

Fig. 4. **Outer cornice of the Camara Santa in the Cathedral of Oviedo.**
„ 5—7, and 13. **Window from the church of San Salvador in Valdedios.** Concejo de Villa Viciosa.
„ 8, and 12. **Capitals from the hermitage of Santa Christina in Lena, Oviedo.**
„ 9. **Medallion from the same church.**
„ 10. **Pulpit parapet from the same church.**
„ 11, 14—16. **Capitals from the church of San Salvador in Valvedios.**

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## Plate 67.

*Byzantian Ornament in Spain.*

(After Monumentos de España.

Fig. 1 and 3. **Fragments from a building — called the Cisterna — in Mérida.**
„ 2. **Fragment from a West Gothic Basilica in Cordova.**
„ 4. **Enamelled work from a reliquary in the cloister of San Domingos de Silos.**
„ 5, and 6. **Pillar from the transept of the Church of St. Miquel de Linio, Oviedo.**

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**Decorative Frieze** (Libonis).

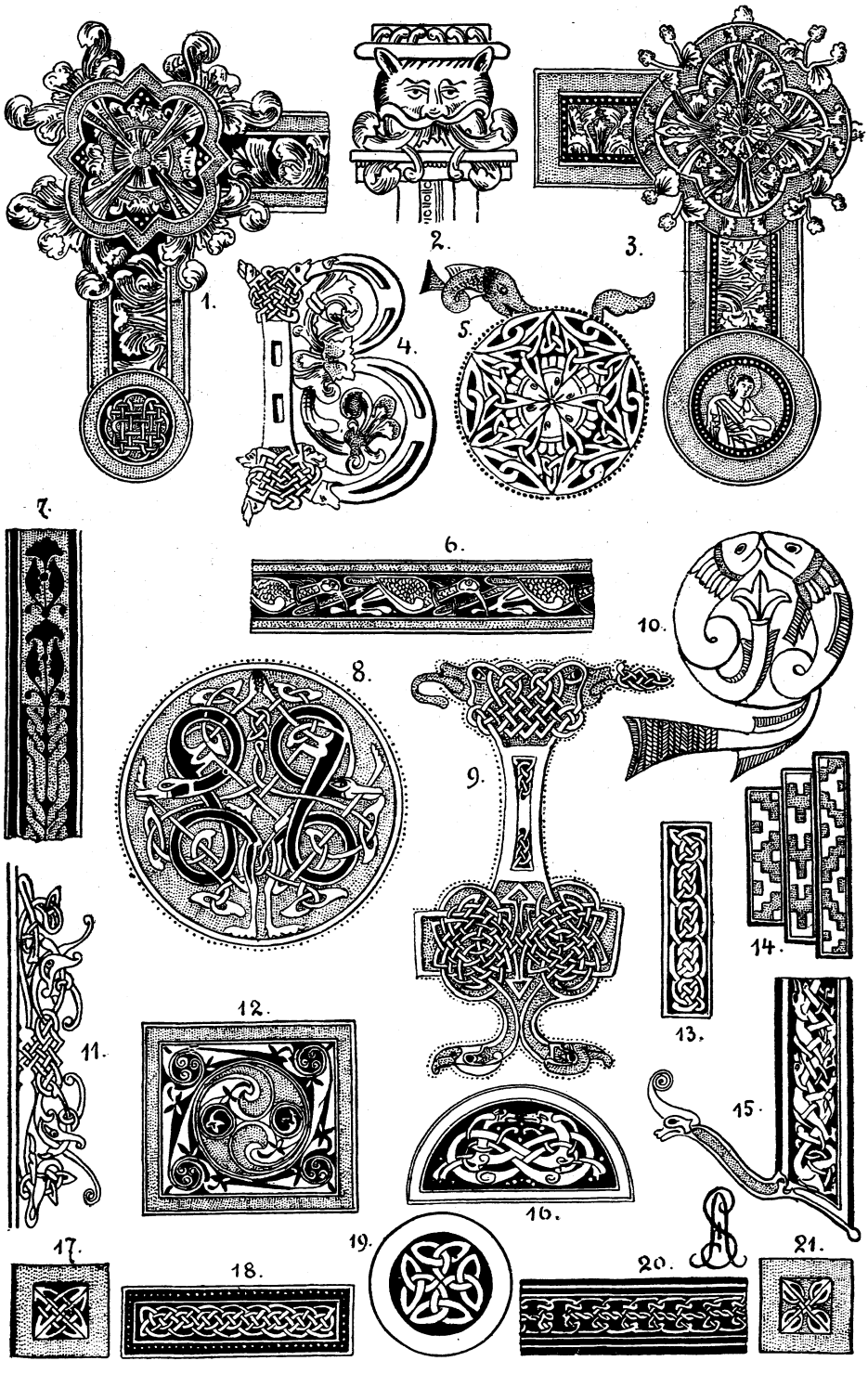
# THE KELTIC ORNAMENT.

**Initial from the 7th century**
(Owen Jones).

rnamental art, such as was developed in the British Isles, but more especially in Ireland, even during the sway of heathenism, was, without any doubt, a pure Keltic art of its own, without any traces of Byzantine or South European influences. The very same ornamental work which we find in the old heathen stone coffins are also to be seen in the manuscript paintings of the Keltic monks of the sixth century. Keltic artists show a most astonishing and extraordinary skill and variety in the delineation of ornamental tracery, in which the bodies of birds, dogs, snakes and fantastic animals are most skillfully interwoven. Vegetable ornaments were entirely absent in the earlier specimens of this work, appearing first in the 9th century, very probably as the result of Roman influence. The very great similarity existing between Scandinavian and Keltic ornament points to a very close connection between the two styles of art, a fact which is all the more evident when we remember that Christianity was introduced into Norway and Sweden by Irish missionaries.

Plate 68.

Plate 69.



## Plate 68.

Fig. 1. **Manuscript painting from the 10th century** (Dolmetsch).
„ 2. **Initial from a Psalter, 11th century, at present in Trinity College, Dublin** (Owen Jones).
„ 3 and 4. **Manuscript paintings from the 10th century** (Owen Jones).
„ 5. **The Aberlemno cross** (Owen Jones).
„ 6. **Initial from the 7th century** (Dolmetsch).
„ 7—11. **Manuscript paintings of Keltic-Anglo-Saxon origin** (Owen Jones).
„ 12. **Ornament from the socle of a cross in the church of Eassie, Angusshire** (Owen Jones).
„ 13. **Ornament from the socle of a cross in the church at St. Vigean, Angusshire** (Owen Jones).
„ 14. **Ornament from the socle of a cross in the church at Meigle, Angusshire** (Owen Jones).

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## Plate 69.

Fig. 1, 3, 4, and 8. **Specimens of manuscript paintings from the 10th century** (Dolmetsch and Owen Jones).
„ 2. **Manuscript paintings from the 11th century** (Dolmetsch).
„ 5, 6, and 10. **Manuscript paintings from the 8th century** (Dolmetsch).
„ 7. **Manuscript painting from the 9th century** (Dolmetsch).
„ 9. **Initial from the Franco-Saxon bible at St. Denis, from the 9th century** (Owen Jones).
„ 11—21. **Specimens from manuscript paintings of Keltic-Anglo-Saxon origin** (Owen Jones).

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## Plate 70.

Fig. 1—3. **Specimens of manuscript paintings from the 7th century** (Dolmetsch).
„ 4. **Manuscript painting from an Irish Gospel of the 10th century.** The border is copied from the Gospel of St. Cuthbert now in the British Museum, and known as the Book of Durham, a book which was written between the years 698 and 720. (Henry Shaw, F. S. A. Mediæval Alphabets and Devices.)

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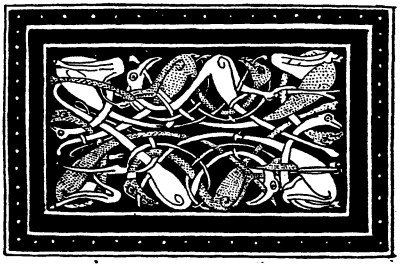


**From an Irish Spelling-Book** (Mothes and Müller.)

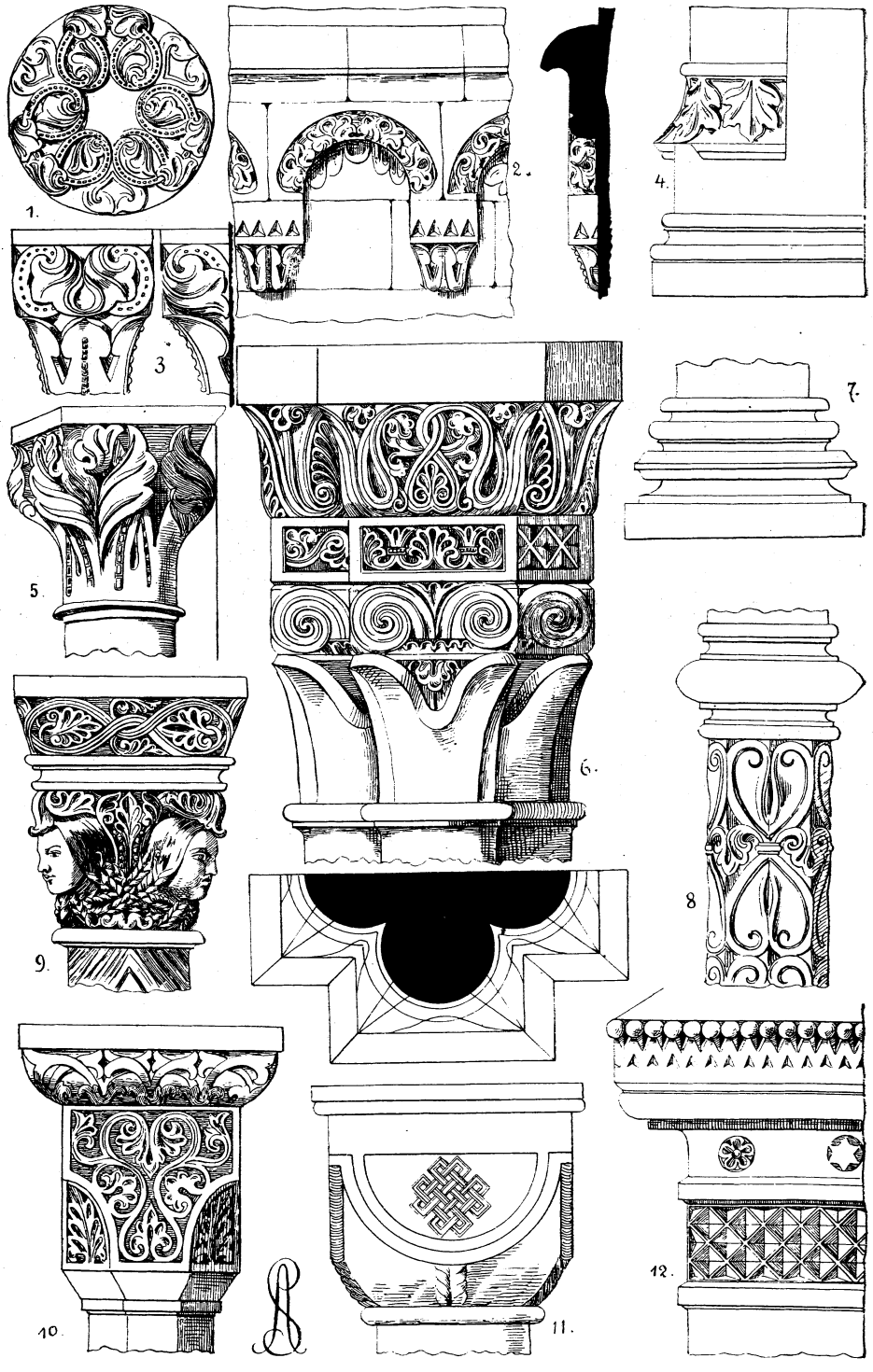
Plate 70.

# THE ROMAN ORNAMENT.

**Initial from a German XII$^{th}$ century manuscript** (Dolmetsch).

So soon as Charlemagne had succeeded to a certain extent in consolidating his empire, he selected Aix-la-Chapelle as his place of residence, and called around him in that city artists of all kinds both from the former Western as well as from the Eastern Roman empires. These artists were engaged in decorating and adorning his palaces, and it was here that a new style, the Roman style, based upon classic architecture, and very strongly influenced by Byzantine art, which stood then at its highest glory slowly developed itself. At first, after the death of Charlemagne, art could not make any progress in the empire, a circumstance due to the fact that Charlemagne's successor was an incapable ruler under whose dominion the land lay diseased and dormant, awaiting with dulled apathy the end of all things. It was not until the year 1000 had come that new life began to be again manifest, when the religious zeal stirred up by the Crusades was successful in producing some really great and genuine works of art. The Roman style of architecture, whose earliest architects were priests and monks, the lay element being introduced later on, is a genuine German style, it is the embodiment of the Germanic character. In the beginning this style was heavy, but it soon developed, and reached its highest glory in the 12$^{th}$ and 13$^{th}$ centuries. The aftergrowths of the Roman style were produced by a combination of the same with the Gothic, a style which came in from France, and the Roman pointed-arch style which thereby sprung into

Plate 71.



existence. The Roman style itself spread rapidly from the Rhine into all those countries which were included in the former Western Roman empire, its character becoming changed in accordance with the character of the inhabitants of each particular country. No country, however, can show such imposing monuments — especially churches — in this style as Germany. In France the Roman style developed into the Gothic, and some time afterwards, towards the middle of the 13th century, Germany, following the example of France and using the French Gothic as a standard began also gradually to change the Roman into the Gothic style of architecture.

## The Roman Ornament in Germany.

## Plate 71.

(Heideloff, Ornamentik des Mittelalters.)

Fig. 1. **Keystone of a vault in the church of St. Sebald, Nüremberg.**
„ 2, and 3. **Arch frieze with consol from the same church.**
„ 4, and 7. **Bases of columns from the convent church in Heilbrunn, Bavaria.**
„ 5. **Capital from the church of St. Sebald, Nürenberg.**
„ 6. **View and ground plan of large column in the vestibule of the cathedral in Schwäbisch-Hall.**
„ 8. **Shaft of column from the portal of the Burggraf Chapel in the Augustinian Cloister, Esslingen.**
„ 9. **Capital from the same church.**
„ 10. **Pillar capital from the Benedictine Abbey in Murrhard.**
„ 11. **Capital from the convent church in Faurudan near Göppingen.**
„ 12. **Cornice on the tower of St. John's church in Schwäbisch-Gmünd.**

## Plate 72.

Fig. 1. **Abacus from the church of St. Michel in Hildesheim,** 12th century (Raguenet, Matériaux et documents). This church, which was begun by Bishop Bernward of Hildesheim in the year 1001, and completed in the year 1033, marks the transition from the Early to the Late Roman Style.
„ 2. **Abacus from the church of Mormontiers in Alsace** (Raguenet).
„ 3. **Capital from Rosheim near Strassburg,** dating from the 11th century (Raguenet).
„ 4. **Stone cross in the market-place at Treves** (Raguenet).
„ 5. **Capital and base from Eger** (Gruber, Kaiserburg in Eger).
„ 6. **Capital from the cathedral in Limburg** (Opderbecke, Bauformen). This church was built by Konrad II in the years 1030—1042, and dedicated in 1046 in the reign of Henry III. The building operations were conducted by the Cluniac Abbot Poppo von Stoblo.
„ 7. **Signature tablet from the 11th century** (Müller and Mothes).
„ 8. **Door-knocker in the Cathedral at Aix-la-Chapelle from the 8th century** (Raguenet).
„ 9—12. **Mural paintings from the Cathedral in Brunswick** (Gailhabaud, l'architecture).
„ 13. **Frieze from Mary's Chapel in the cathedral in Gandersheim** (Raguenet).

Plate 72.

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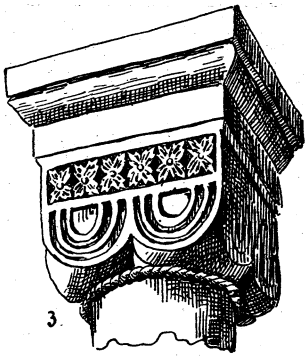
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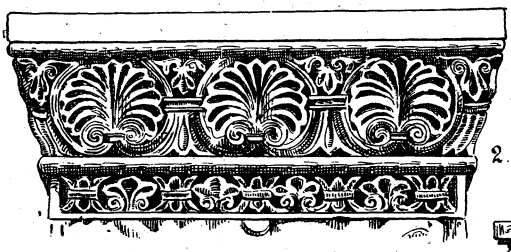
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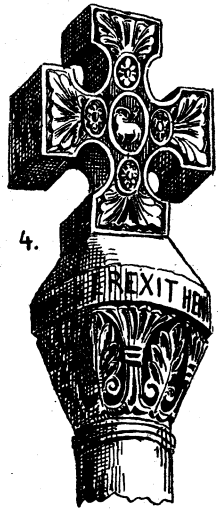

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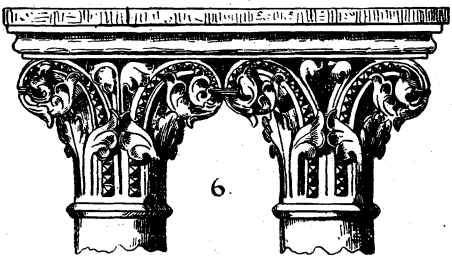
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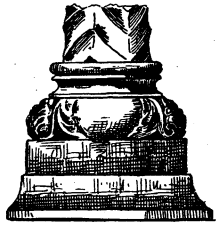

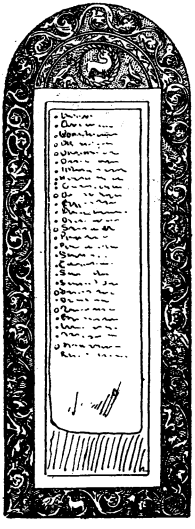
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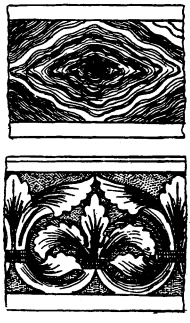

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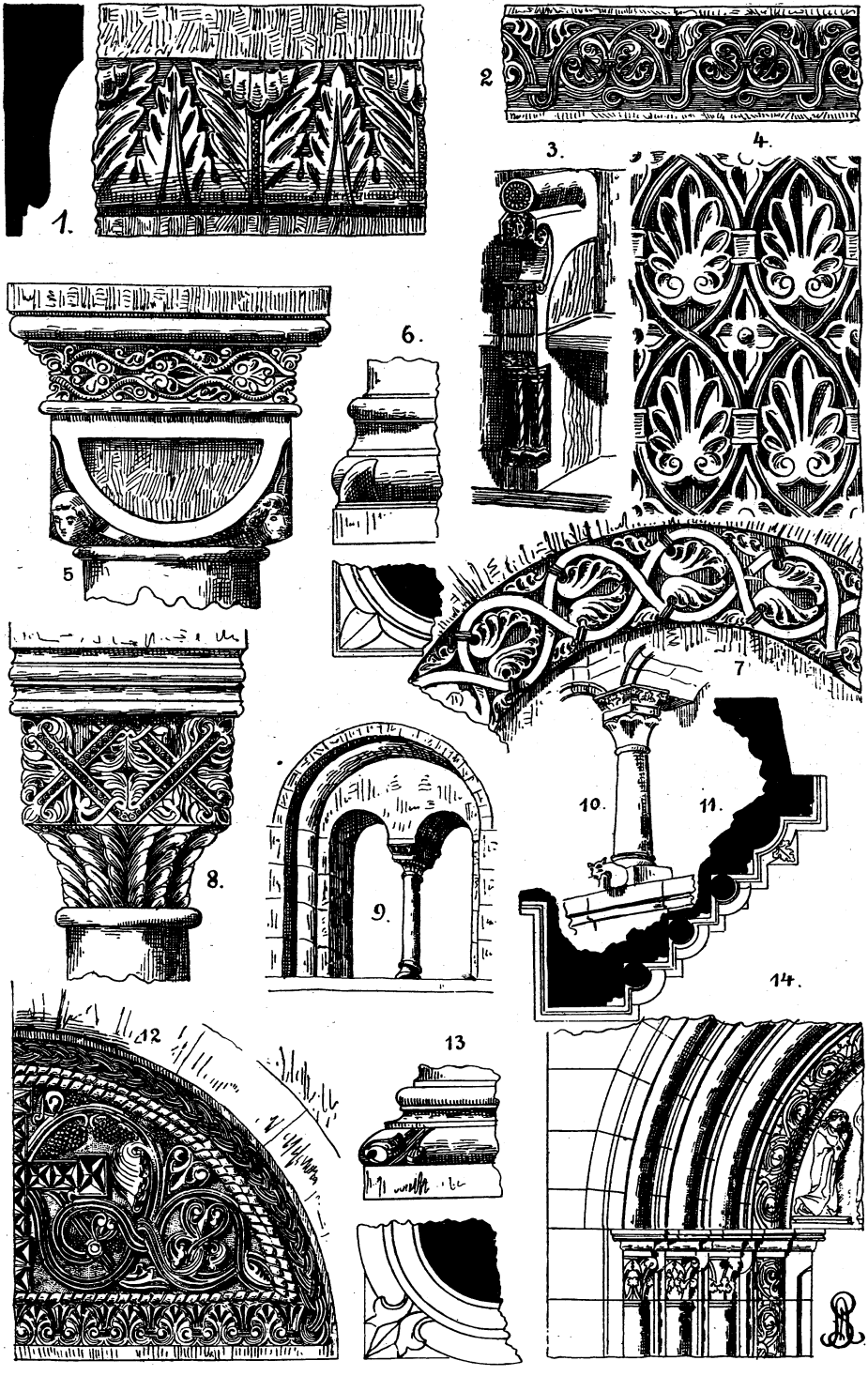
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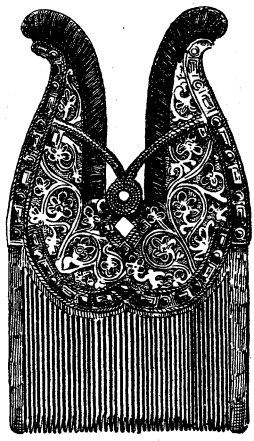

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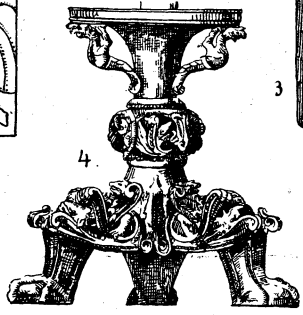

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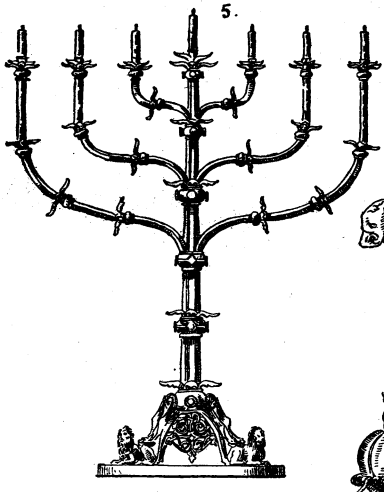

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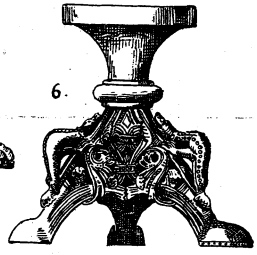

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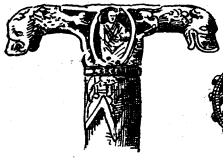

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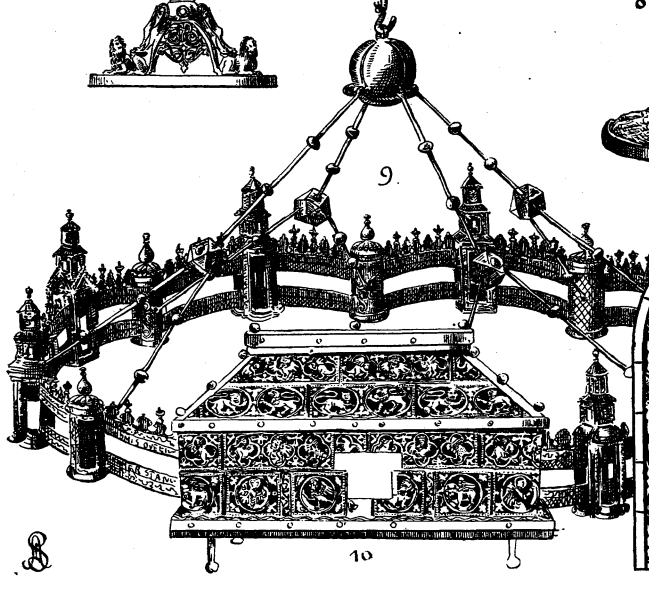

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## Plate 73.

Fig. 1. **Frieze from the Burg at Münzenberg in Hessen** (Opderbecke, Bauformen des Mittelalters.)
„ 2. **Frieze from the church in Denkendorf,** 12th century (Lübke).
„ 3. **From a stall in the cathedral at Ratzeburg** (Joseph).
„ 4. **Ornamentation on shaft of a column from Buchenberg near Goslar,** 12th century (Opderbecke).
„ 5. **Capital from the church in Brenz,** Württemberg, 12th century (Opderbecke).
„ 6. **Base from the abbey church in Laach,** 12th century (Opderbecke).
„ 7. **Archivolte from the portal of the cathedral at Worms,** 12th century (Opderbecke).
„ 8. **Capital from the Scottish church of St. Jacob in Regensburg,** 12th century (Opderbecke).
„ 9. **Window from the church at Laach** (Opderbecke).
„ 10. **Window-column from the cathedral at Worms,** 12th century (Opderbecke).
„ 11 and 14. **Portal from the church at Gelnhausen,** 12th century (Opderbecke).
„ 12. **Tympanum from St. Michael's Church in Schwäbisch-Hall,** 12th century (Opderbecke).
„ 13. **Base from the church at Arnsburg,** 12th century (Opderbecke).

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## Plate 74.

Fig. 1. **Throne of Emperor Henry II,** after a miniature in the monarch's own Book of Gospels which is at present in the Court Library in Munich (Müller and Mothes.)
„ 2. **Watering-can, in the Royal Imperial Numismatic Cabinet in Vienna** (Müller and Mothes).
„ 3. **Comb of Henry I** (Hefener-Alteneck, Trachten).
„ 4. **Wrought-iron candlestick** (Hottenroth).
„ 5. **Seven-branched candlestick in the cathedral at Brunswick** (Müller and Mothes).
„ 6. **Bronze candlestick** (Hottenroth).
„ 7. **Bishop's crozier from the Church Treasuries in Deutz** (Müller and Mothes).
„ 8. **Two-handled chalice from the Marienstern Cloister in Saxony** (Müller and Mothes).
„ 9. **Candelabrum from the cathedral in Aix-la-Chapelle** (Hottenroth).
„ 10. **Reliquary of oak with gilt reliefs in lead,** dates from the year 1300, at present in the Germanic Museum in Nüremberg.
„ 11. **Glass painting from 12th century in Neuweiler, Alsace** (Müller and Mothes).

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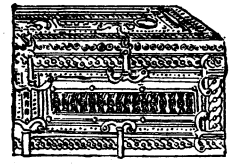
## Plate 75.

Fig. 1. **Wooden coffer,** 10th century (Hottenrot).
„ 2. **Initials from the time of Joseph XIII** (Müller and Mothes).
„ 3. **Candlestick,** 12th century (Hottenroth).
„ 4. **Bishop's crozier,** 11th century (Hottenroth).
„ 5. **Chalice,** 11th century (Hottenroth).
„ 6. **Remnants of a small crystal bottle,** 10th century (Hottenroth).
„ 7. **Initials from the Bremer Gospel,** from the year 1050 (Müller and Mothes).
„ 8. **Thurible of gilt copper,** 12th century (Müller and Mothes).

Plate 75.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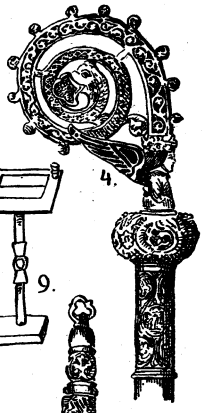
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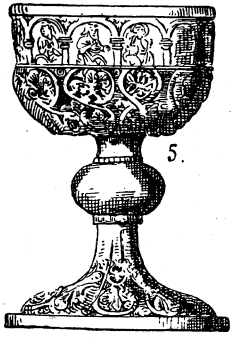
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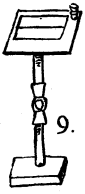
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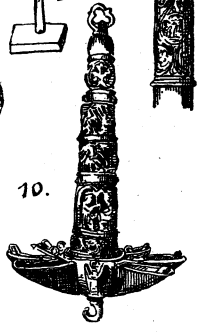
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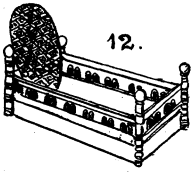
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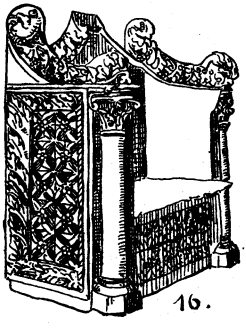
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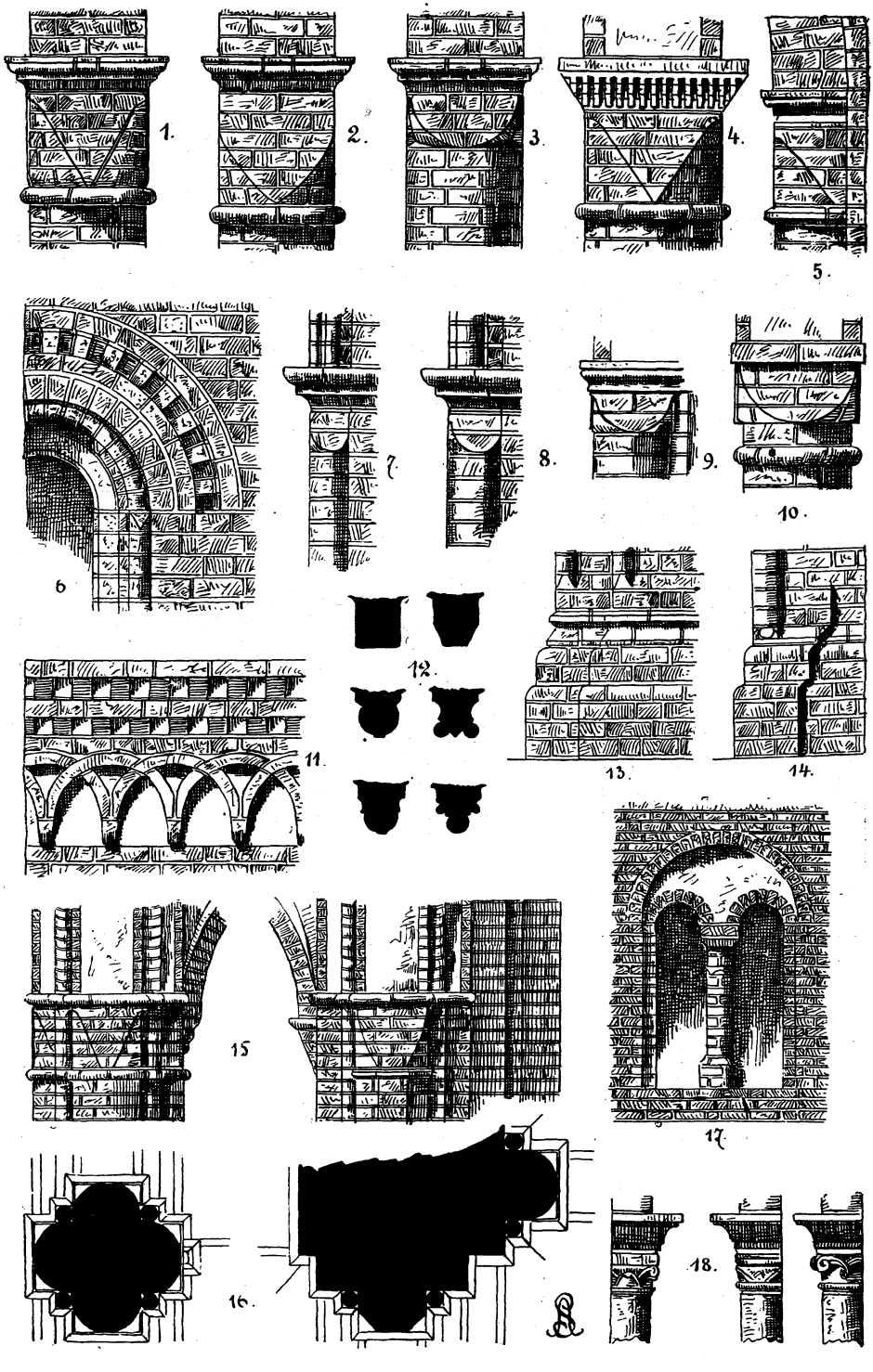
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Plate 77.

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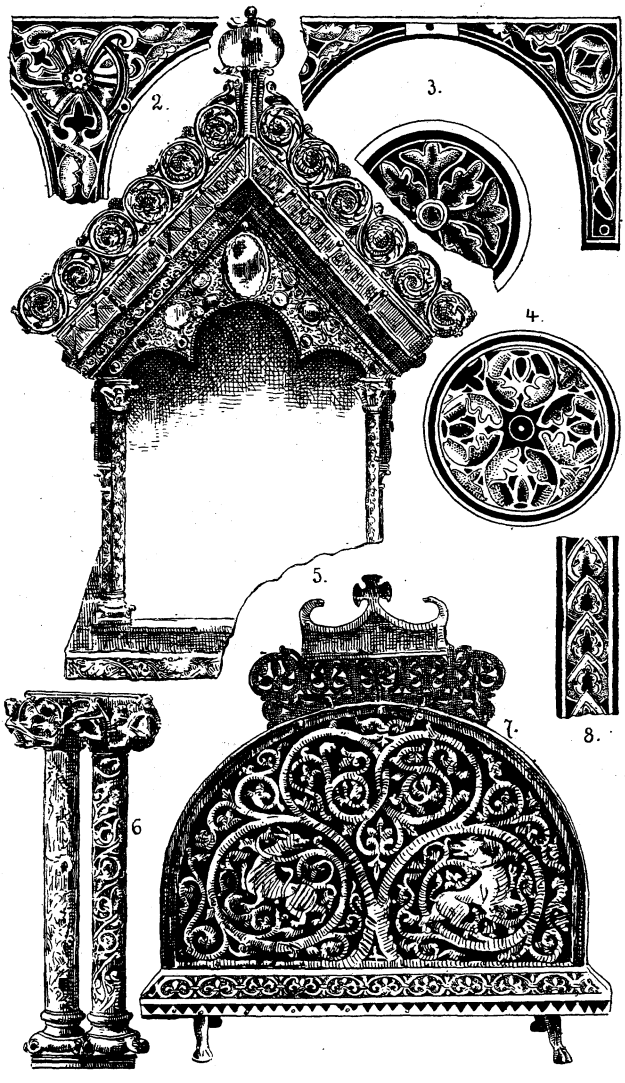

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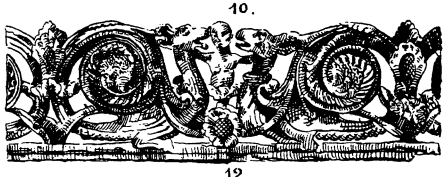

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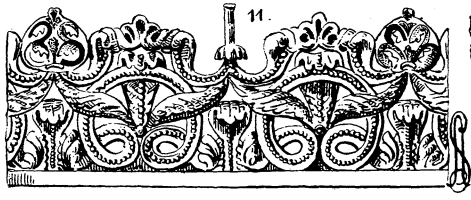

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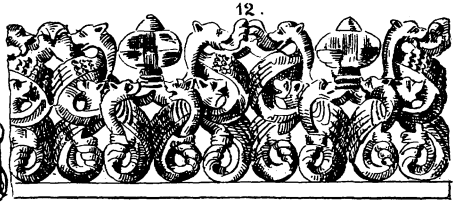

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Fig. 9. **Writing-desk,** after a manuscript in the National Library at Paris (Gagarin).
„ 10. **Bronze church lamp,** 11th century (Müller and Mothes).
„ 11. **Stool** (Hottenroth).
„ 12 and 13. **Beds,** 12th century (Hottenroth).
„ 14. **Fighting warrior,** 13th century (Hottenroth).
„ 15. **Cup** (Hottenroth).
„ 16. **Bishop's chair** (Hottenroth).
„ 17. **Shoe of Emperor's child** (Hottenroth).
„ 18. **Clasp of emperor's mantle** (Hottenroth).
„ 19. **Aspergum** (Hottenroth).
„ 20. **Back cover of the prayer-book of St. Elizabeth** (Müller and Mothes).
„ 21. **Bed,** 12th century (Müller and Mothes).

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# Plate 76.

*North-German Brickwork Architecture.*

(After Stiehl, Backsteinbau romanischer Zeit)

The Roman style of brickwork architecture was introduced into the Altmark, Jerichow, and into parts of Mecklenburg, Holstein, and Pomerania, during that period of time when these Wendish lands were being germanised. As these districts were poor in stone and very rich in clay, this peculiar style of architecture soon became very prevalent. The origin of brickwork architecture has been traced to Lombardy by Herr O. Stiehl, Government architect, who carried out a series of careful and searching inquiries into this question (O. Stiehl, Der Backsteinbau romanischer Zeit, besonders in Oberitalien und Norddeutschland). From Lombardy it was introduced into the Wendish districts by missionaries. As the Gothic style of architecture was the prevalent one at that period, the brickwork architecture was constructed in accordance with it.

Fig. 1—3. **Capitals from the convent church at Arendsee.**
„ 4. **Capital from the church at Jerichow.**
„ 5. **Capital from the church of St. Maria auf dem Damme at Jüterbogk.**
„ 6—8. **Arched doorway and capitals from the church of St. Nicolas in Treuenbrietzen.**
„ 9. **Capital from the cathedral at Brandenburg.**
„ 10. **Capital from the church at Gadebusch.**
„ 11. **Frieze from the church at Mölln.**
„ 12. **Rib profiles from the convent church at Dobrilugk.**
„ 13 and 14. **Bases of pillars from the cathedral at Ratzeburg.**
„ 15 and 16. **Forms of pillars from the church at Altenkrempe.**
„ 17. **Window from the village church at Grossmangelsdorf.**
„ 18. **Capital from the convent church at Dobrilugk.**

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# Plate 77.

*German Enamel Work in the Middle Ages.*

(After v Falke and Frauberger, Deutsche Schmelzarbeiten des Mittelalters.)

The Art-Historic Exhibition held in Dusseldorf in the year 1902 contained a most beautiful and unequalled collection of German Enamel-Work from the Roman Art-epoch. The different works of art contained in this collection have since been reproduced by Otto von

Falke and Heinrich Frauberger in their beautifully illustrated work „Deutsche Schmelzarbeiten des Mittelalters". There can be hardly any doubt but that the German artistic enamel-work has its origin in the Byzantian empire. In Germany itself certain centres for this art were established in a few cities, the masters giving instruction each according to his own particular school. One of the most celebrated centres was at Cologne, where the great and celebrated master Fredericus taught. Celebrated schools were also established in Treves, Coblenz, and a few othier places.

Fig. 1. **Plate from corner pillar of the Mauricius Shrine in Cologne by Fredericus;** dates from the year 1180.
„ 2, 3, 4, and 8. **Enamel plates from the Ursula Shrine in Cologne,** done by Fredericus in the year 1170.
„ 5. **The Benignus Shrine in Siegburg.** Made in Cologne, in the year 1190.
„ 6. **Bronze pillars from the Anna Shrine in Cologne,** 1183.
„ 7. **Reliquary plate in Fritzlar,** from the second half of the 12th century.
„ 9. **Crest of the Albinus Shrine in Cologne,** from the year 1186.
„ 10. **Crest of the Anna Shrine in Siegburg.** Made in Cologne in the year 1183.
„ 11 and 12. **Crest of the Mauricius Shrine in Cologne,** by Fredericus in the year 1180.

**Painting from Bamberg Cathedral** (Heideloff).

## The Roman Ornament in France.

In the provinces of France, the Roman style of architecture developed itself in a most peculiarly characteristic fashion, while the Antiqua predominated in the south, but more expecially in Provence, the Byzantian style held sway in the south-west. In the north of France, and in Normandy, the Antique style was neglected for the German-Roman, a style which entirely predominates in these particular provinces.

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## Plate 78.

Fig. 1. **Portal from the church of St. Ursin, Bourges, 12th century** (Opderbecke).
„ 2. **Column from the church of Saint Pierre, Chauvigny** (Haward, Histoire et philosophie des Styles).
„ 3. **Portal of the church at Surgères, 11th century** (Opderbecke).
„ 4. **Column from the church of St. Lazaire, Avallon, 12th century** (Opderbecke).
„ 5. **Base from the church at Cusset, 12th century** (Opderbecke).
„ 6. **Ornamented cavetto from portal of the church at Suger, 12th century** (Opderbecke).
„ 7. **Base from the church at Poissy, 12th century** (Opderbecke).
„ 8. **Shaft of column from the cathedral at Chartres, 12th century** (Opderbecke).
„ 9, and 10. **Base and Frieze from the church in Vezelay, 12th century** (Opderbecke).
„ 11. **Cornice from a chapel in Lâon, 11th century** (Opderbecke).
„ 12. **Cornice from apse of the church et Léognon, 11th century** (Opderbecke).

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## Plate 79.

Fig. 1. **Relief frieze from Moissac cloister** (Havard).
„ 2. **Frieze from the cathedral at Bourges** (Raguenet).
„ 3. **Frieze from the museum at Toulouse, 12th century** (Raguenet).
„ 4. **Moulding from the church at Aulnay, Charente inférieure** (Raguenet).
„ 5. **Cross from Notre Dame du Port Clermont-Ferrand, 11th century** (Raguenet).
„ 6. **Abacus from the museum at Toulouse** (Raguenet).
„ 7. **Abacus from the cloister of St. Trophime, Arles** (Raguenet).
„ 8. **Capital from the cathedral at Semlis, 12th century** (v. Pannewitz, Formenlehre der romanischen Baukunst).
„ 9, and 12. **Capitals from Toulouse** (Heideloff).
„ 10. **Base from the church of Semur in Brionnais, Bourgogne** (Raguenet).
„ 11. **Capital from the church of St. Severin, Toulouse** (Joseph).

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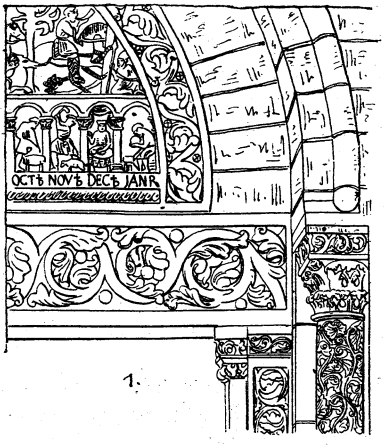
## Plate 80.

*Roman Ornament in the Provence.*

(After M. Henri Revoil, Architecture Romane du midi de la France)

Fig. 1, and 6. **Column and arch from the cloister of St. Sauveur, d'Aix, Bouche du Rhône.**
„ 2. **Capital and principal cornice from the chapel of St. Gabriel, Bouche du Rhône.** Transition from the classic to the Roman style.
„ 3, 5, and 10. **Principal cornices.**

Plate 78.



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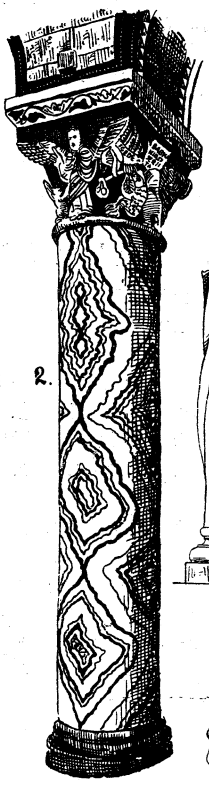
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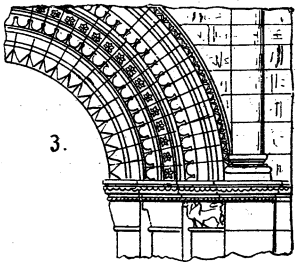
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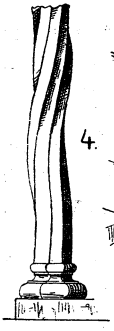
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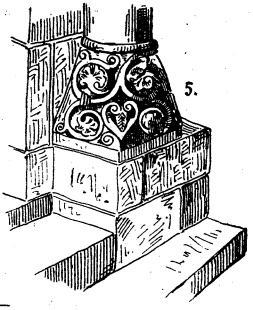
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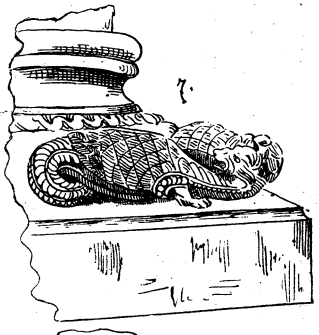
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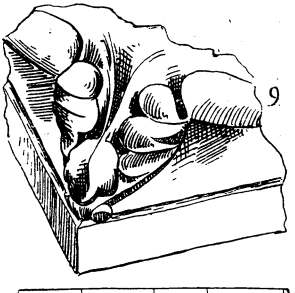
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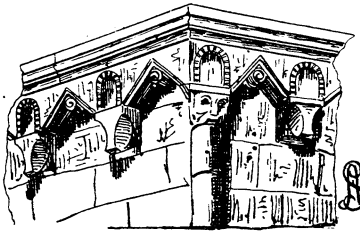
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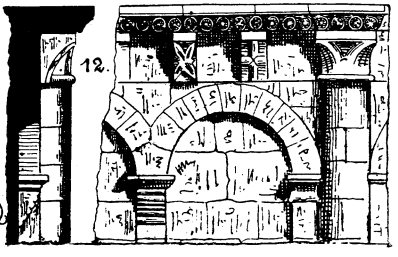
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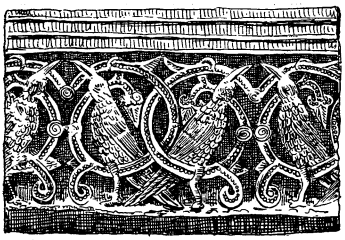

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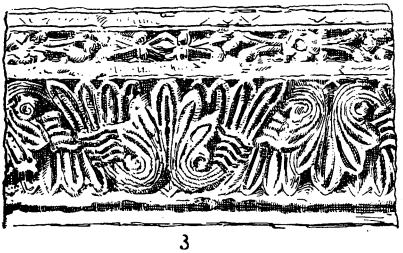

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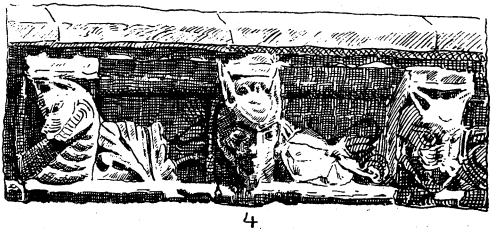

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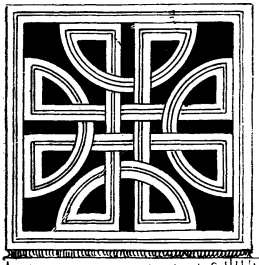

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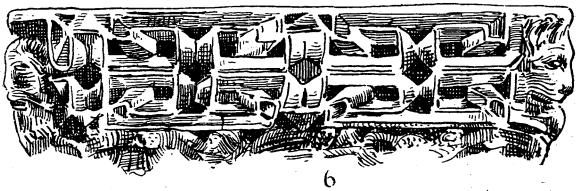

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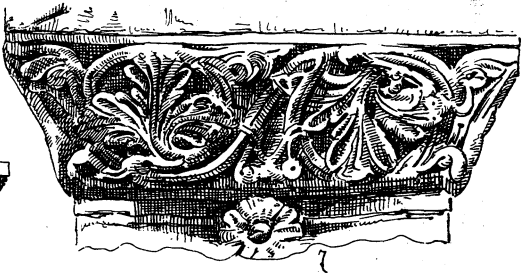

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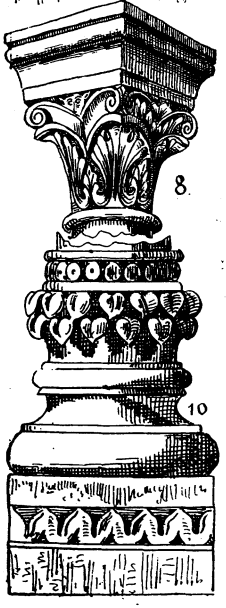

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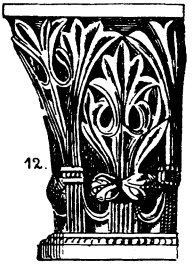

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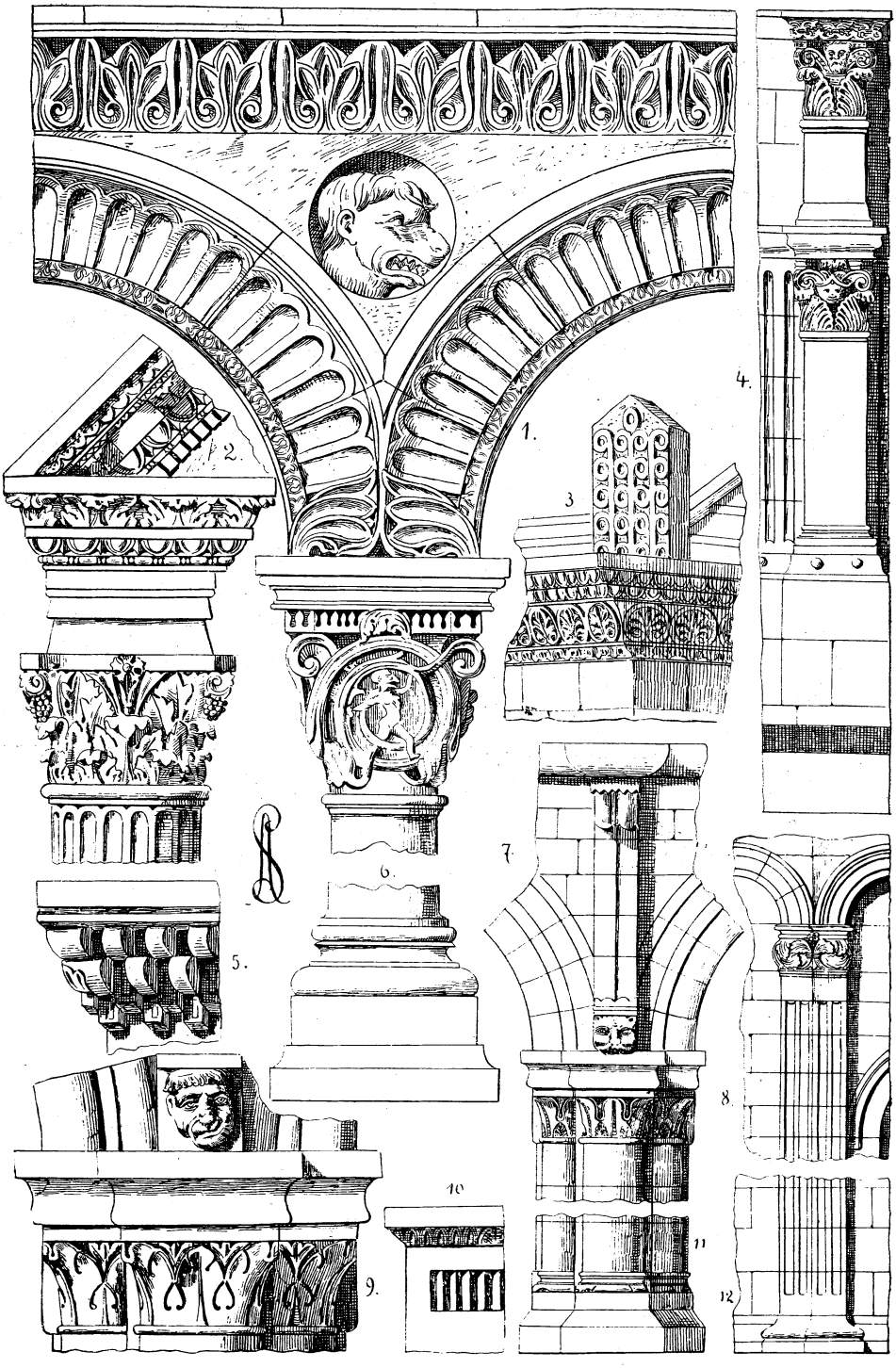
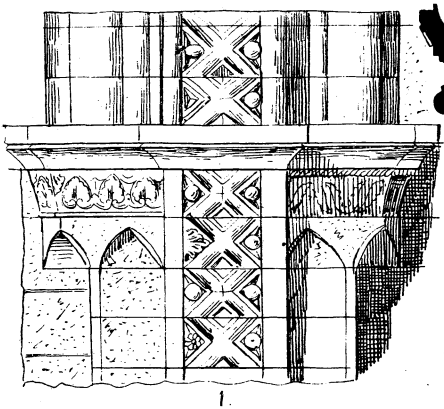
Plate 80.





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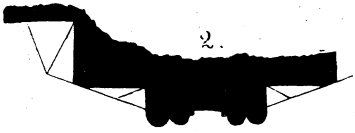

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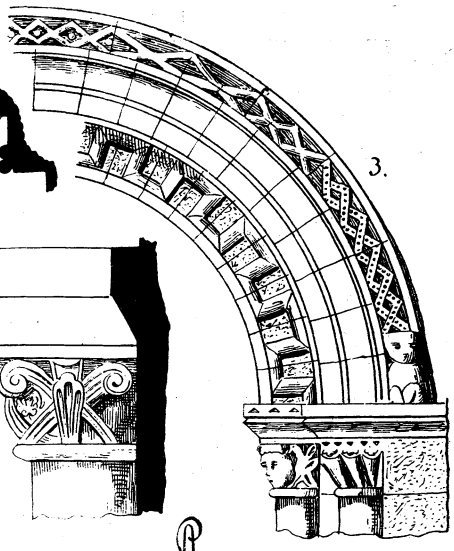

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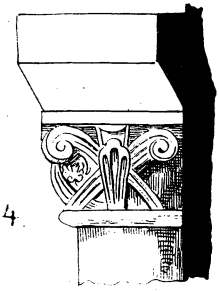

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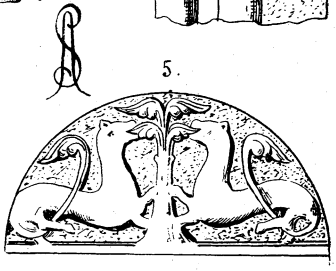

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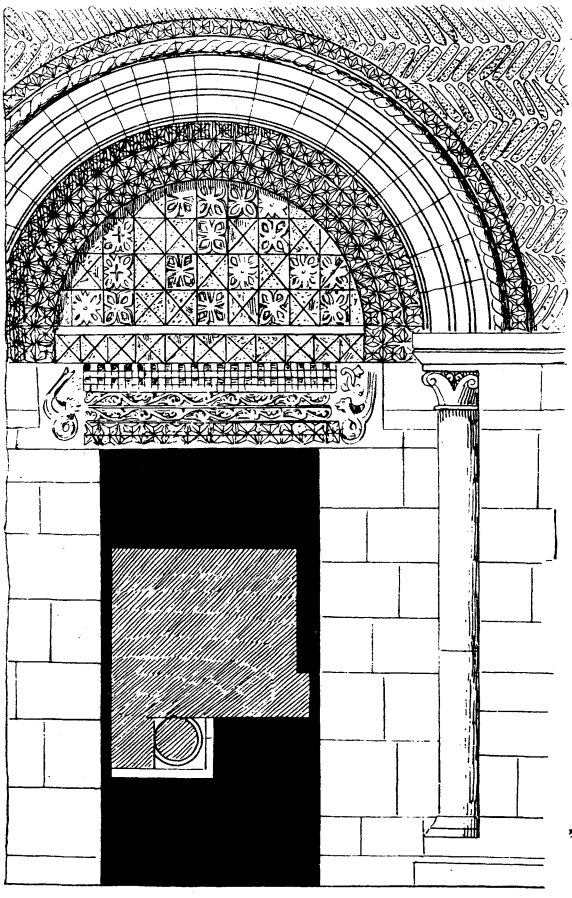

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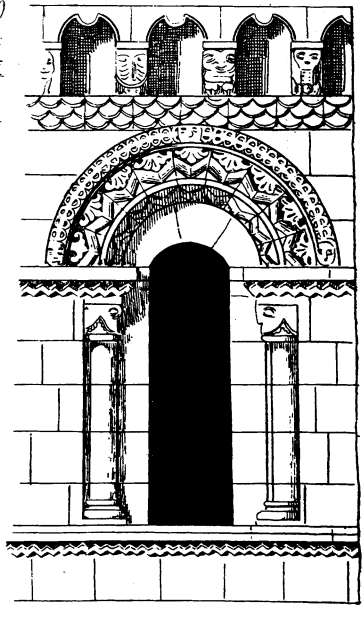

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Plate 82.

Fig. 4. **Pillar from the abbey of Montmajour.**
„ 7, 9, and 11. **Pillars from the castle of Simiane, Basses-Alpes.**
„ 8, 12. **Pillars from the church at Thor, Vaucluse.**

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## Plate 81.

*The Norman-Roman Ornament.*

(After V. Ruprich-Robert, l'architecture Normande.)

Fig. 1, and 2. **Pillar capital from the church of Montevilliers, Seine inférieure.**
„ 3. **Portal of the church of Anisy, Calvados.**
„ 4. **Capital from the church of Montevilliers.**
„ 5. **Tympanum from a door of the church at Marigny, Calvados.** Dates from the year 1150, and represents the old custom of Tree-worship.
„ 6. **Portal of the church at Beaumais, Calvados.**
„ 7. **Window of the church at Saint-Contest.**

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## Plate 82.

*The Norman-Roman Ornament.*

(After V. Ruprich-Robert, l'architecture Normande.)

Fig. 1. **Painted capital from the church of St. George de Bocherville, 13th century.**
„ 2. **Capital from the church Mont Saint Michel** (Mauche).
„ 3. **Pillarcapital from the church at Breteuil** (Oise).
„ 4, 6, 9, and 11. **Columns from the church of St. Gervais, Rouen, 11th century.**
„ 5. **Norman alphabet, 11th century, after M. de Caumont.**
„ 7. **Column from the Chapter hall of the Abbey of Hambe** (Mauche, aus Granit).
„ 8. **Capital from the crypt of the cathedral of Bayeux.**
„ 10. **Cross from the church Sainte Trinité in Caen.**

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## Plate 83.

Fig. 1. **Iron grating from the church of the holy St. John of Malta in Aix, Provence** (Havard).
„ 2. **Door mounting from the sacristy of the old cathedral at Noyon** (Havard).
„ 3. **Glass painting from the cathedral of Chartres** (Havard).
„ 4. **Baptismal font in the church at Besme, Champagne** (Raguenet).
„ 5. **Bishop's crozier** (L. Roger-Milès, Comment discerner les styles).
„ 6. **Glass-work of colourless glass in the church at Bonlieu, Creuse** (Havard).
„ 7. **Cloth fabric from the Abbey Saint Germain-des-Prés, Paris, 11th century** (Roger-Milès).
„ 8. **Crozier of Archbishop Abaldos, who died in the year 933, in the cathedral at Sens** (Roger-Milès).
„ 9. **Gold embroidered silk** (Roger-Milès).
„ 10. **Iron lattice-work in the museum at Rouen, 13th century** (Raguenet).
„ 11. **Iron lattice-work from the cathedral at Puy, 9th century** (Raguenet).

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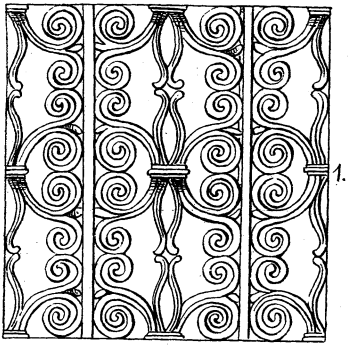
Plate 83.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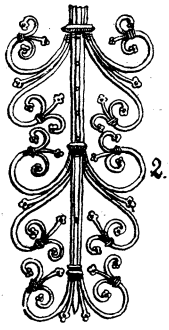
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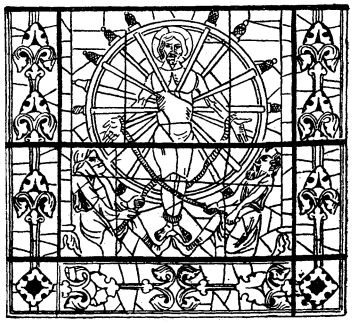
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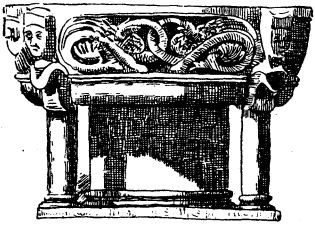
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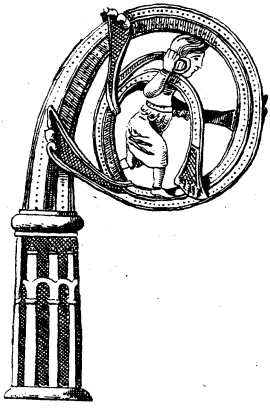
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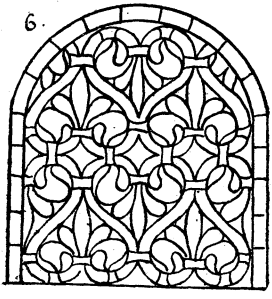
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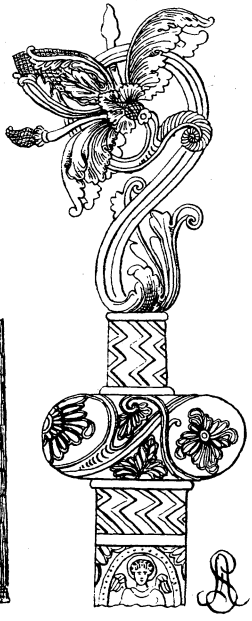
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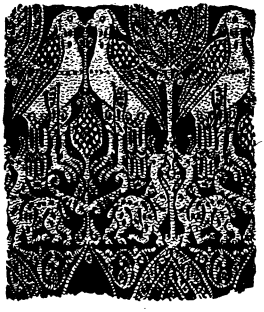
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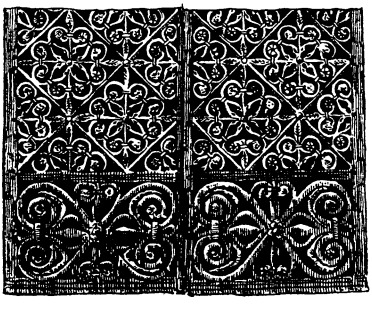
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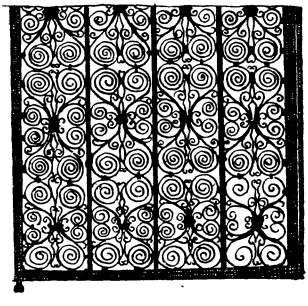
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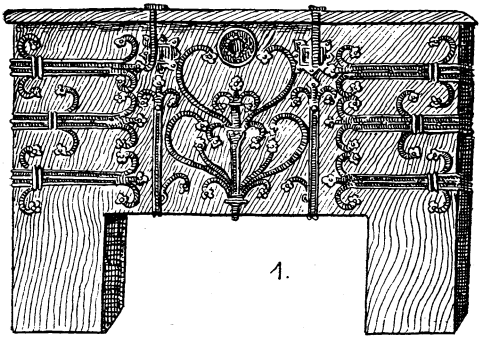

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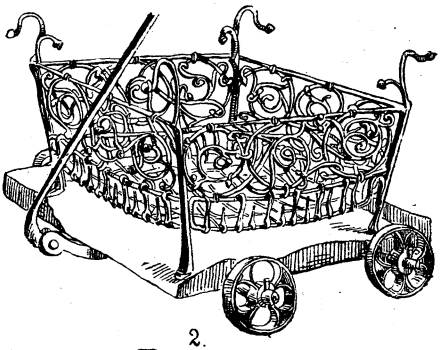

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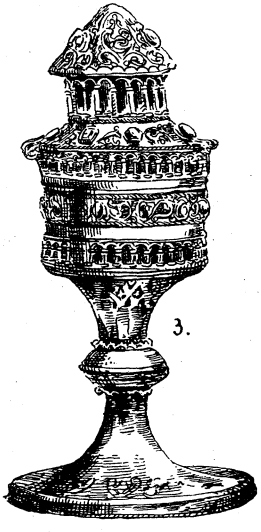

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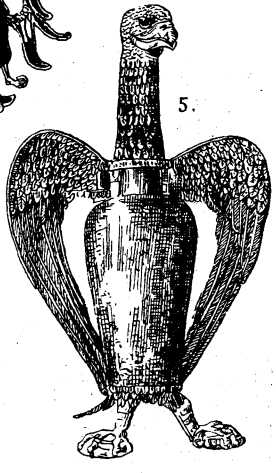

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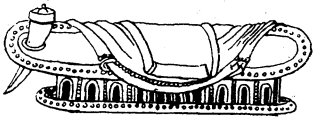

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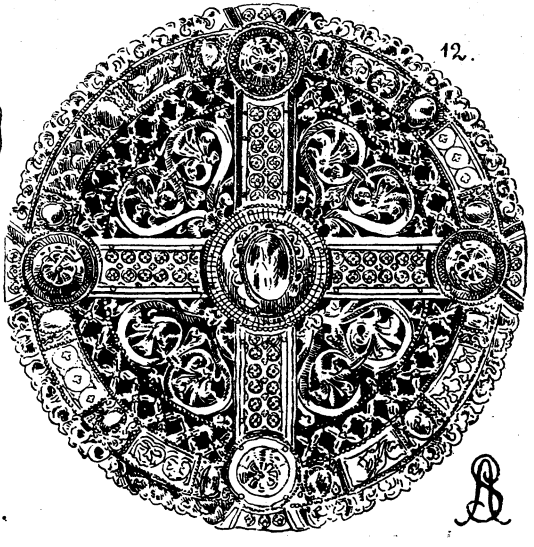

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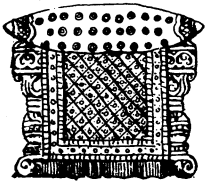

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Plate 85.

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# Plate 84.

Fig. 1. **Wooden coffer from the sacristy of the old cathedral of Noyon** (Havard).
„ 2. **Chafing-dish from the Archbishop's palace in Narbonne, 13th century** (Müller and Mothes).
„ 3. **Ciborium from the cathedral of Saint-Omer** (Havard).
„ 4. **Initial from the prayer-book of Charles the Bald** (Roger-Milès).
„ 5. **Measuring cruet from the church treasury of St. Denis** (Müller and Mothes).
„ 6. **Wooden arm-chair** (Roger-Milès).
„ 7. **Seal of the Capitol of Toul, 1127—1218** (Ary Renan, le costume en France).
„ 8. **Tabouret** (Roger-Milès).
„ 9. **Jewel of the Holy Tear of Vendome** (Havard).
„ 10. **Eagle from hilt of a sword, 10th century** (Roger-Milès).
„ 11. **Small-writing-desk for writing on the knees** (Roger-Milès).
„ 12. **Paten of open-worked silver, gilt and chased, 13th century** (Havard).

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# Plate 85.

*French Enamel-work in the Middle Ages.*

In the Middle Ages, certain centres of art were formed in France as well as in Germany, one of the most celebrated art-schools in the 12th century being established at Verdune. The Verdune Altar is the most renowned work of art during this epoch. It was prepared by Nicholas of Verdune in the year 1191, and is at present in the religious establishment at Klosterneuburg near Vienna (Karl Dreschler, Der Verduner Altar).

Fig. 1. **A table from the Verdune Altar.**
„ 2—16. **Enamelled plate from the same.**

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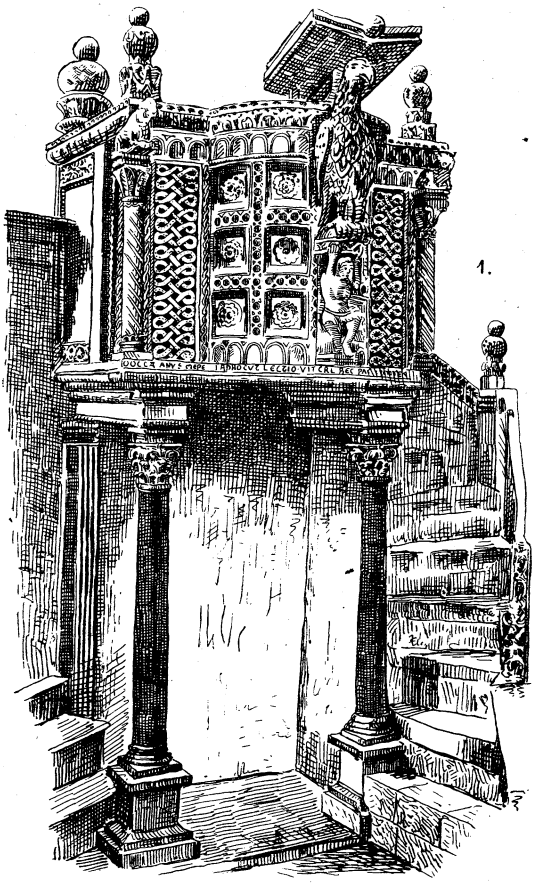
**Frieze from the church of St. Pierre de Maguelonne** (Hécourt).
(Revoil, Architecture Romane dans le midi de la France.)

Plate 86.



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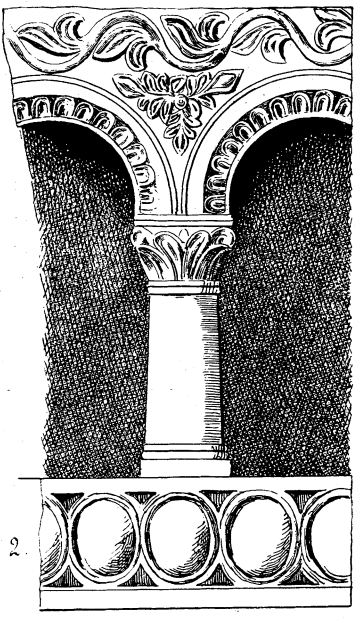

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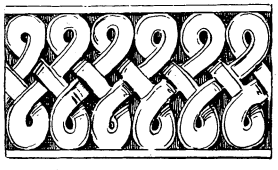

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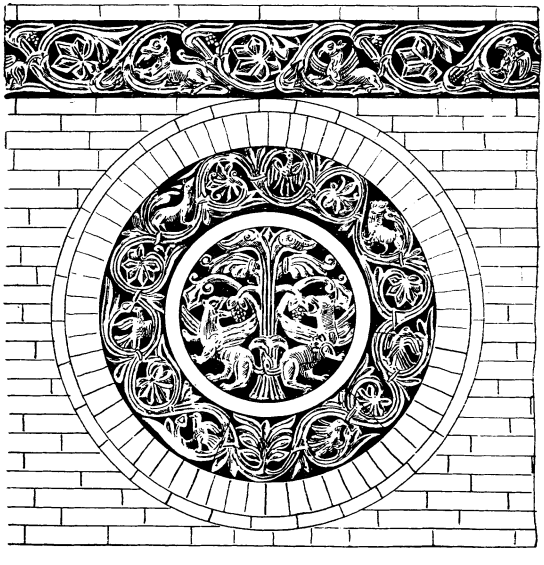

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## The Roman Ornament in Upper and Middle Italy.

The Lombard-Roman style shows evidences of Germanic influence but does not evince such a high degree of development as the German-Roman style. In Tuscany and Venice, this style had to give way before the antique or Byzantian style.

## Plate 86.

Fig. 1. **Pulpit in the cathedral at Bitonto,** 11th century (Raguenet).
„ 2. **Window column in the museum at Brescia** (Mohrmann).
„ 3. **Frieze in the museum at Brescia** (Mohrmann).
„ 4. **Rosette from the vestibule of the church at Pomposa** (Mohrmann).
„ 5. **Fragment of column in the museum at Brescia** (Mohrmann).

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## Plate 87.

Fig. 1. **Frieze from Verona** (Mohrmann).
„ 2. **Frieze from the cathedral in Matera** (Raguenet).
„ 3. **Capital from the cathedral of Torcello near Venice,** 11th century (Raguenet).
„ 4. **Italian rose-window after Rosenkranz** (Bilderatlas der Baukunst).
„ 5. **Portal from the cloister of St. Abondio, Como** (Joseph).
„ 6 and 8. **Capital and arch from the church of St. Zeno, Verona** (Mohrmann).
„ 7. **Door from the church of the Fathers in Padua** (Raguenet).

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## Plate 88.

(After Prof. Karl Mohrmann and Dr. Eugen Ferd. Eichwede, Germanische Frühkunst.)

Fig. 1 and 2. **Portal from the church of St. Stefano in Bologna.**
„ 3. **Sockle from the principal portal of the cathedral at Verona.**
„ 4 and 5. **Lions on the portal of the church in Modena.**

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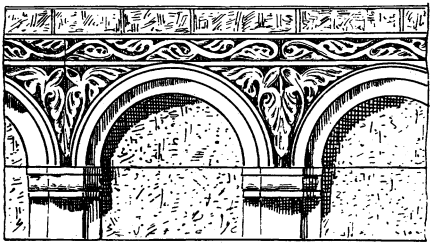
## The Saracen-Norman Ornament in Sicily and Lower Italy.

The Normans were originally a Germanic tribe which had settled in Norway, and who afterwards, being forced through over-population to leave their Scandinavian home, founded a colony in Normandy. They conquered Sicily and Lower Italy and established also colonies in these countries. In the 11th century a characteristic Roman-Norman style had developed in Normandy. In the Norman colonies in Lower Italy, this style, being very strongly influenced by the Islamite style of the Saracens, developed further into another most characteristic style, which reached its highest glory in the 12th century. From this combination of Islam and Christian art, the only example perhaps of the kind in history, from this union of quick Oriental fancy with the courage, strength, and power of the Northman, have sprung works of art whose delightful, and entrancing beauty charm the beholder and excite his wonder and admiration.

Plate 87.



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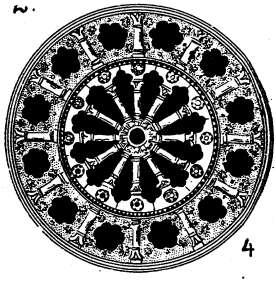

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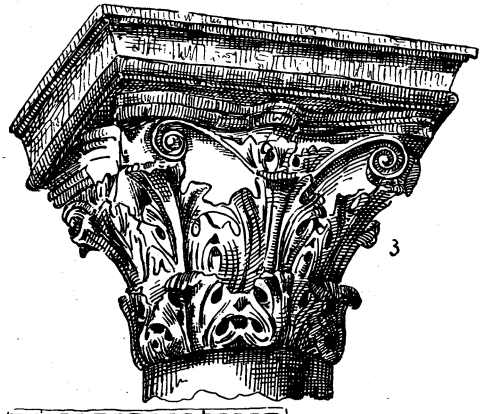

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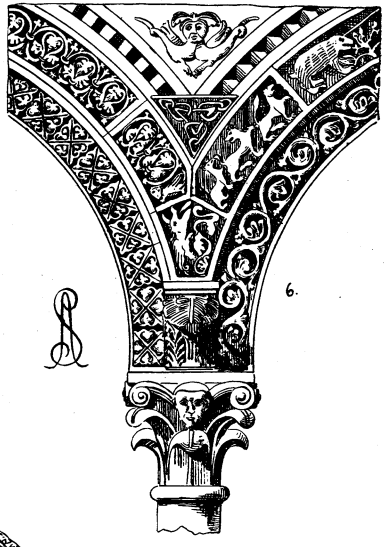

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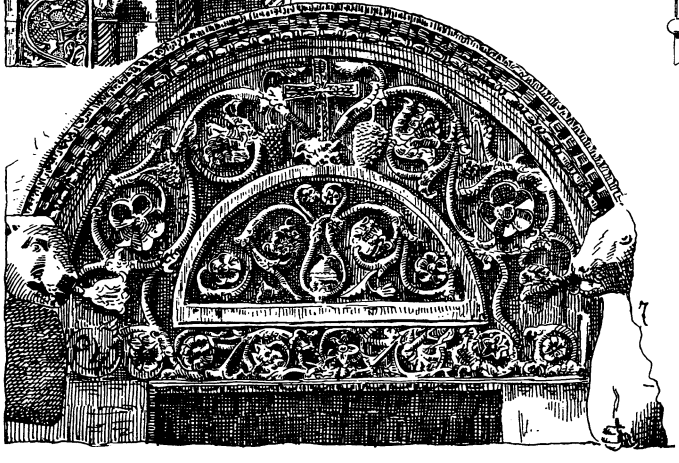

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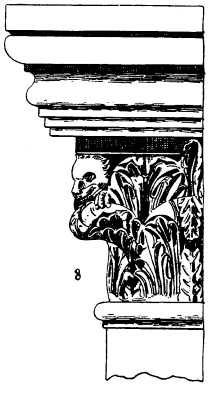

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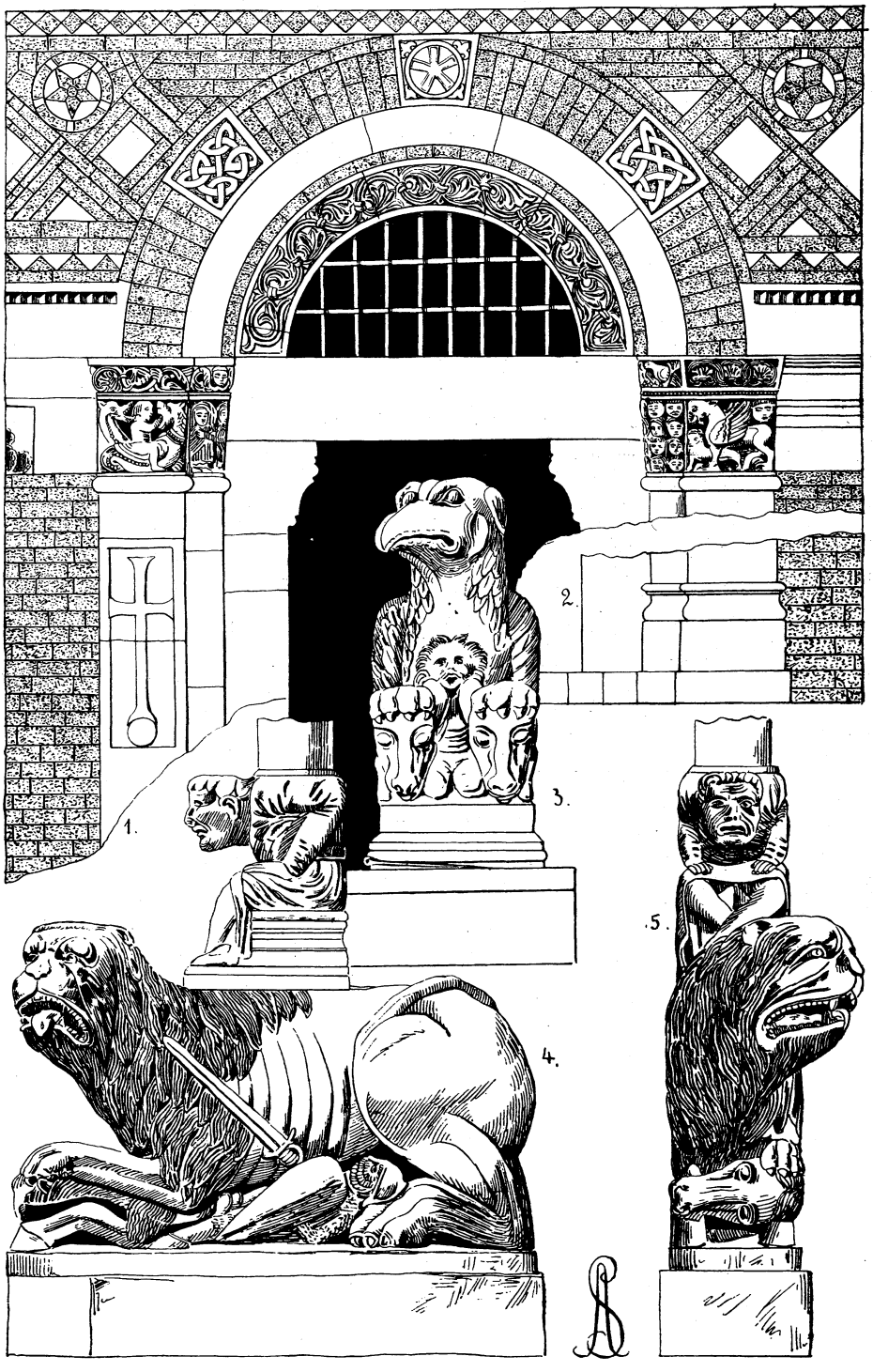

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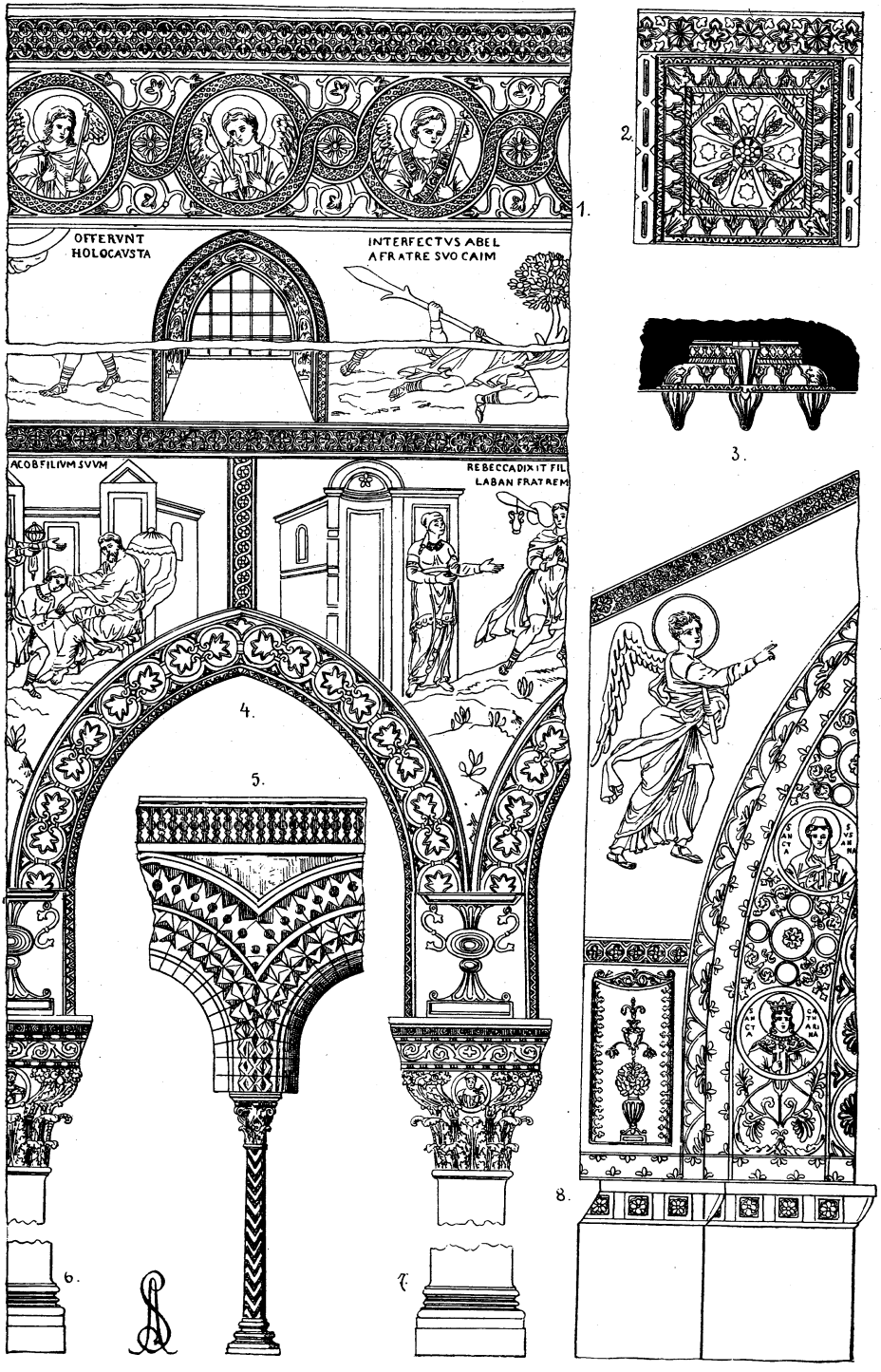
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## Plate 89.

Fig. 1, 4, 6, and 7. **Arcades from the aisle of the King's church Santa Maria Nuova, Monreale** (J. J. Hittorf et L. Lauth, Architecture moderne de la Sicile).

„ 2 and 3. **Ceilings from the same church** (Hittorf).

„ 5. **Arcade from the cathedral at Monreale** (Camillo Boito, Architettura del medio evo in Italia). This church was built between the years 1173 and 1182, and restored between the years 1816—1859.

„ 8. **Arch from the church of Santa Maria Nuova, Monreale** (Hittorf).

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## Plate 90.

(After Kutschmann, Meisterwerke der sarazenisch-normannischen Kunst in Sizilien und Unteritalien.)

Fig. 1. **Relief on the front side of the altar of St. Cataldo.**

, 2. **Baptismal font in St. Cataldo.**

„ 3—5. **Window arches from the palace of St. Antonio, Palermo.**

„ 6. **Ear pendent from the coronation hood of Queen Constance II.**

„ 7. **Mosaic from the Capella Palatina, Palermo.**

„ 8. **Palmette frieze from the same church.**

„ 9. **Mosaic from a window-reveal, same church.**

„ 10 and 11. **Mosaic friezes from the cathedral at Monreale.**

„ 12. **Mosaic from the church of the Martorona, Palermo.**

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## Plate 91.

Fig. 1 and 3. **Mosaics from the church of the Martorona, Palermo** (Kutschmann).

„ 2. **From the ceiling of the King's church Santa Maria Nuova, Monreale** (Hittorf and Lauth).

„ 4 and 5. **Fragments from tablature in the side aisle of the Capella Palatin, Palermo** (Kutschmann).

„ 6. **Mosaic from intrados in the same church** (Kutschmann).

„ 7 and 9. **Mosaics from the cathedral at Monreale** (Kutschmann).

„ 8. **Entablature painting from the cathedral of Messina** (D'Espony).

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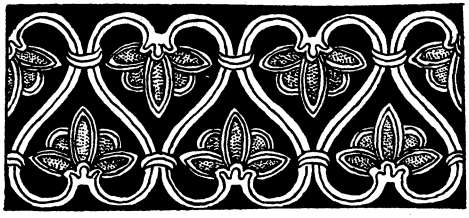
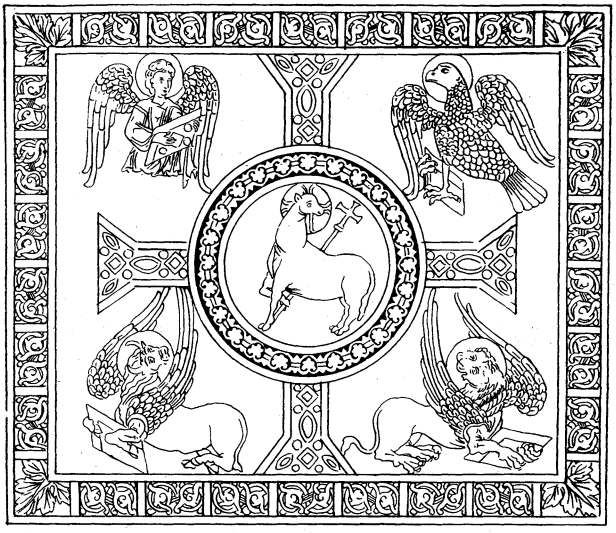


**Mosaic from the church of Santa Maria Nuova, Monreale**
(Hittorf and Lauth).

Plate 90.



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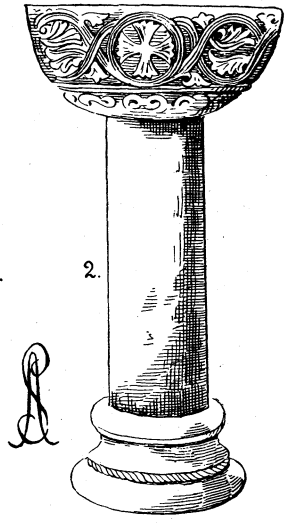

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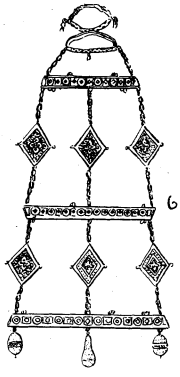

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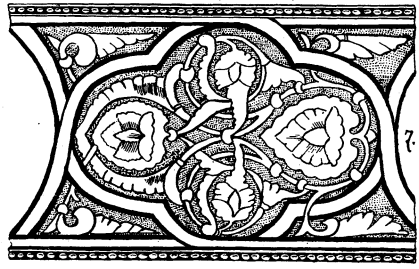

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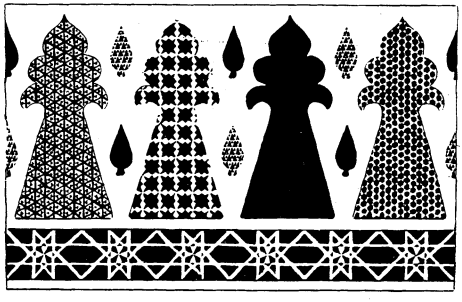

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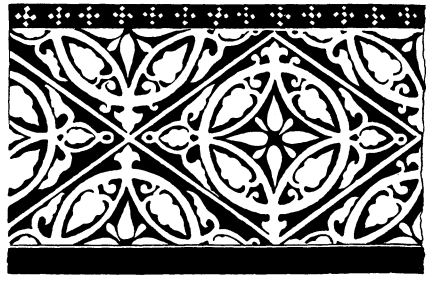

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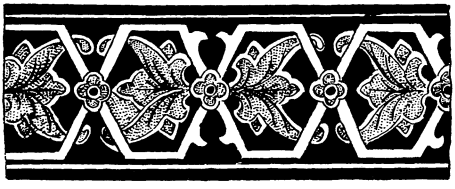

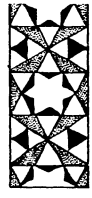

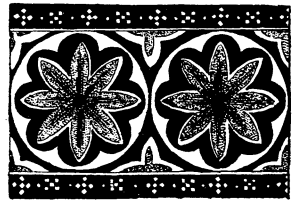

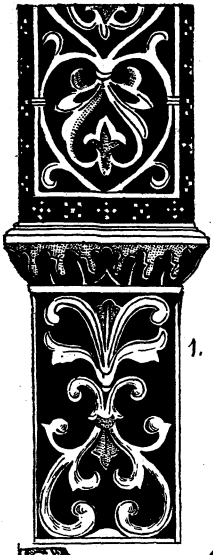

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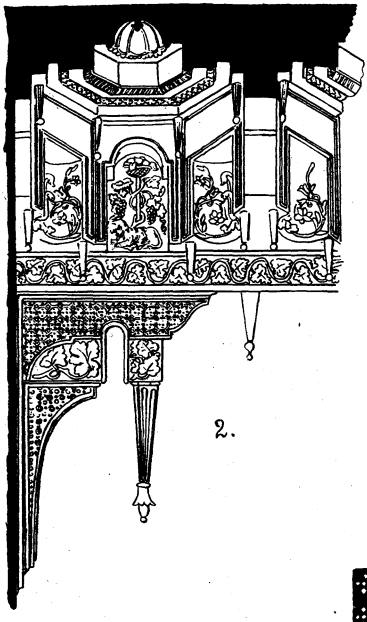

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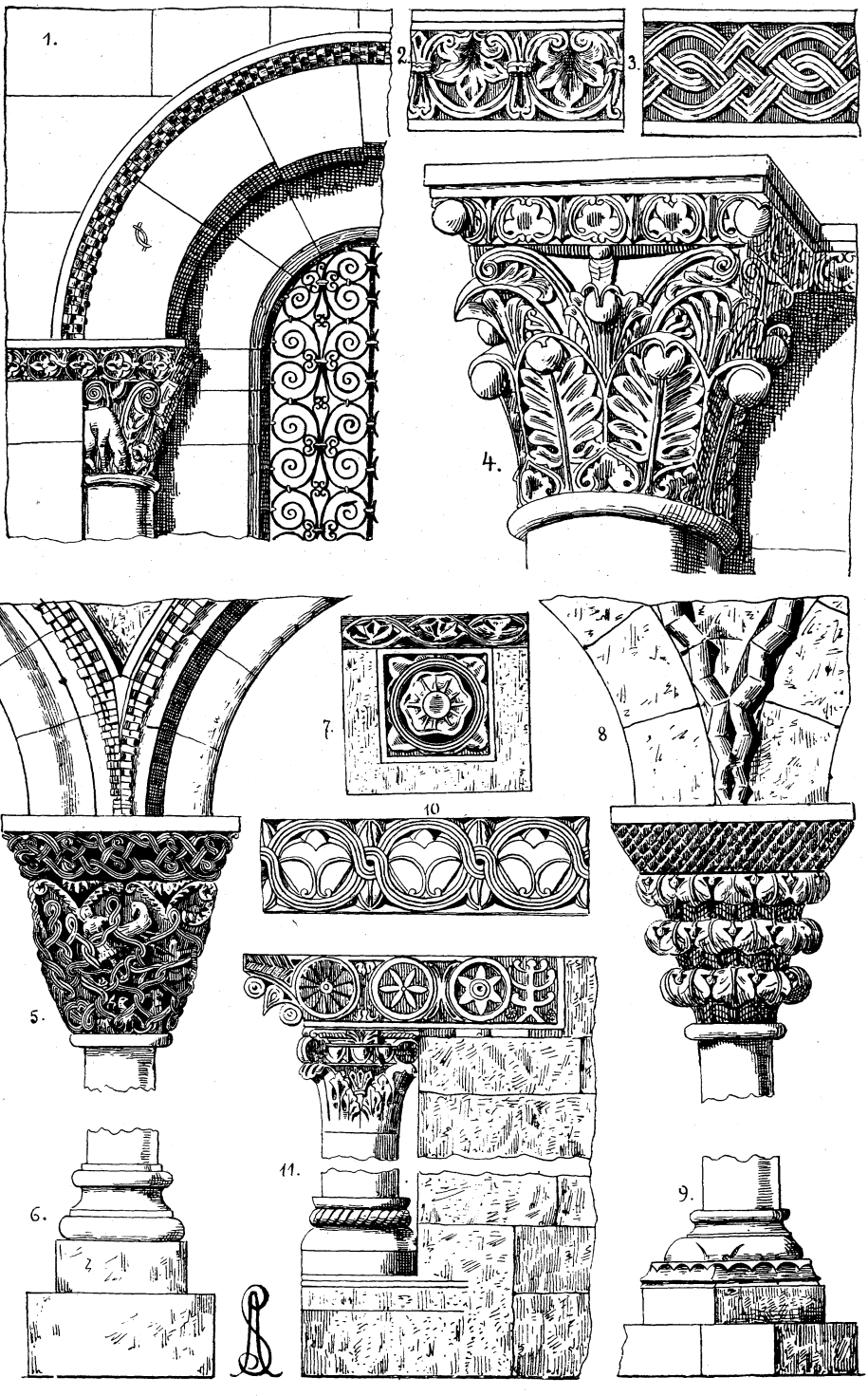
Plate 92.



## The Roman Ornament in Spain.

Roman church architecture was influenced from Southern France, but the Ornament, in consequence of the influence of Moorish Ornamentics, developed itself independently.

## Plate 92.

(From Monumentos de España.)

Fig. 1. **Window from the church of San Isidoro, Leon.**
„ 2 and 3. **Mouldings from the same church.**
„ 4. **Capital from the same church.**
„ 5 and 6. **Column and arch from the church of San Lorenzo, Segovia.**
„ 7. **Soffit from the same church.**
„ 8 and 9. **Column and arch from the Gate of Mercy in the same church.**
„ 10. **Cimbia from the old cathedral of Salamanca.** Transition from the Byzantian to the Roman style.
„ 11. **Column from the church of St. Peter and Paul, Barcelona.**

## Plate 93.

(From Monumentos de España.)

Fig. 1. **Portal of the epistle side of the church of San Milan in Segovia.**
„ 2. **Arch from portal of the parish church of San Martin, Segovia.**
„ 3 and 8. **Window from the ancient cathedral of Salamanca.** Transition from the Byzantian to the Roman style.
„ 4. **Capital from the Pantheon San Isidoro, Leon.**
„ 5—7. **Metopes from frieze in the church of San Lorenzo, Segovia.**
„ 9. **Stone chest in the Pantheon San Isidoro, Leon.** The use to which this chest may have been put is unknown.

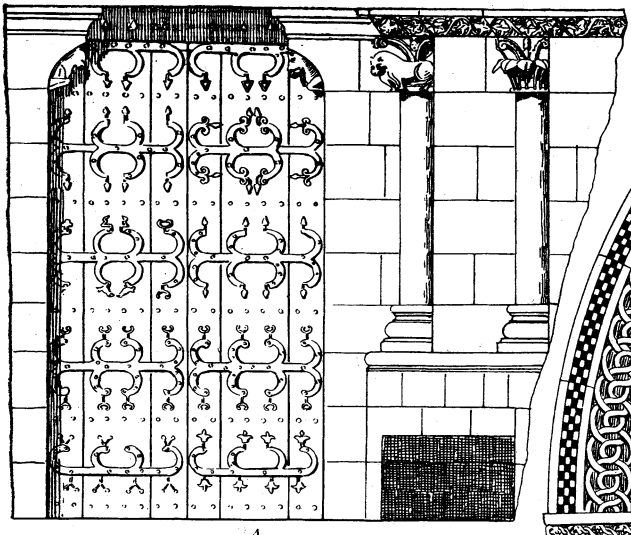
## Plate 94.

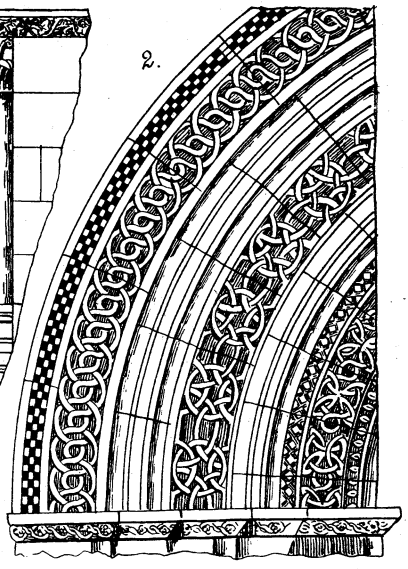
(From Monumentos de España.)

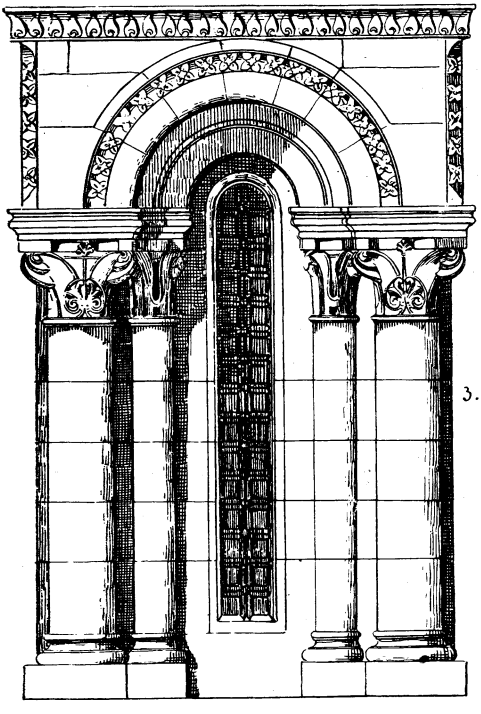
Fig. 1. **Arcade in the interior of the apse of the church Santa Maria de Villa Mayor,** Concejo del Infiesto.
„ 2 and 6. **Capital and base from the tower on the Cámara Santa of the cathedral at Oviedo.**
„ 3 and 4. **Frieze from the church of Santa Maria de Villa Mayor.**
„ 5. **Pillar capital from tower in no. 2.**
„ 7. **Sarcophagus probably of King Alphonso the Wise, in the cloister of Santa Maria la Real de las Huelgas, Burgos.**

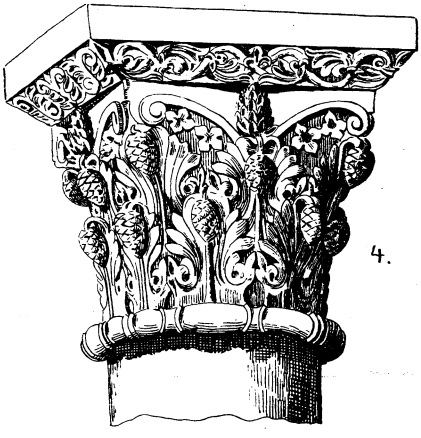
**Frieze from portal of the church of San Lorenzo in Segovia** (Monumentos de España).

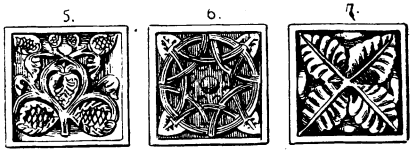
Plate 93.

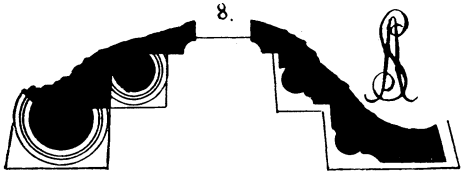


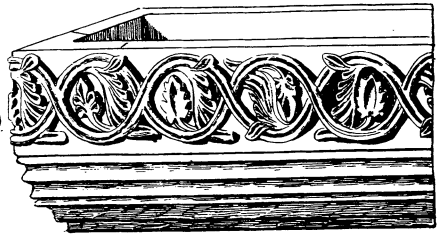



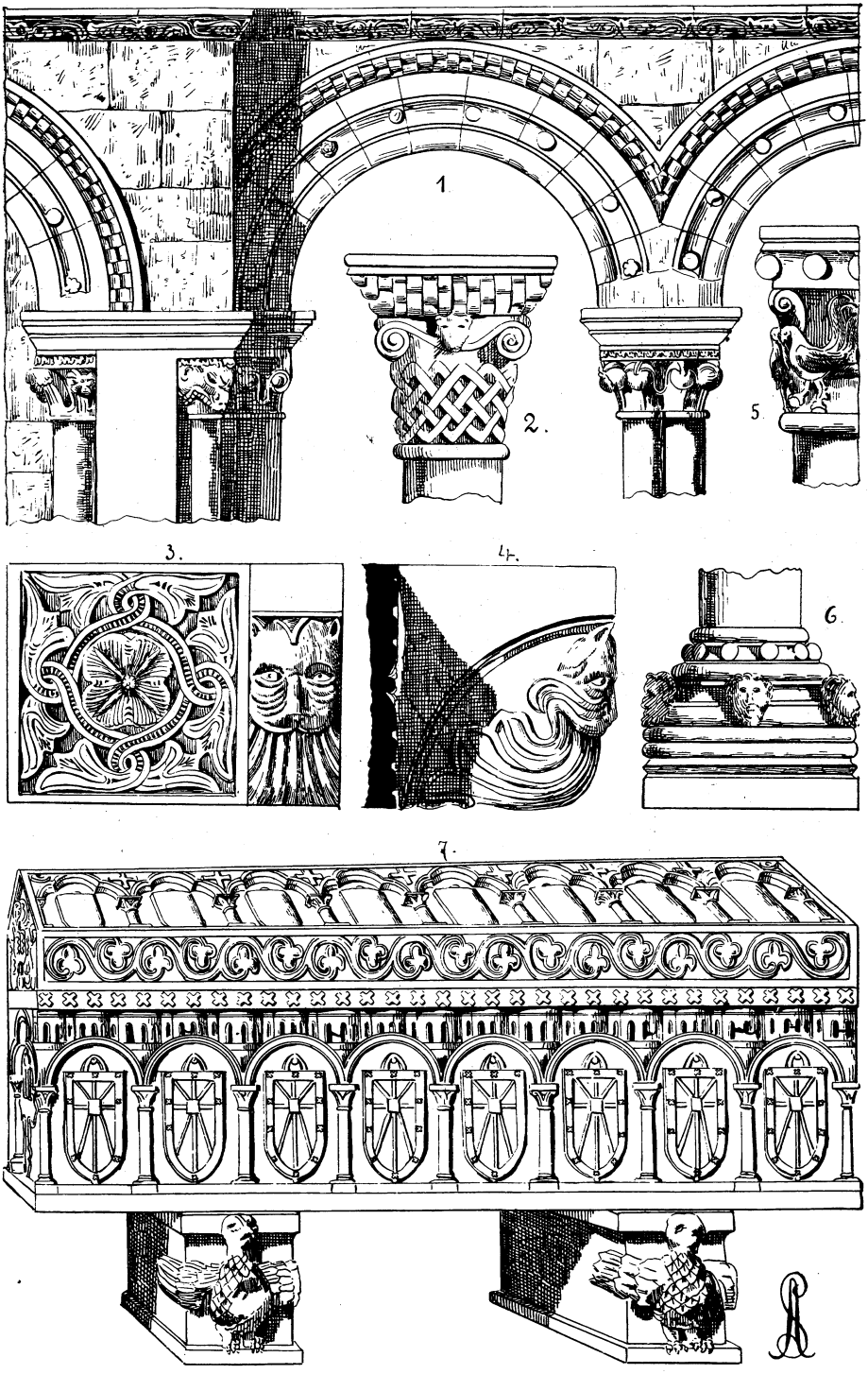

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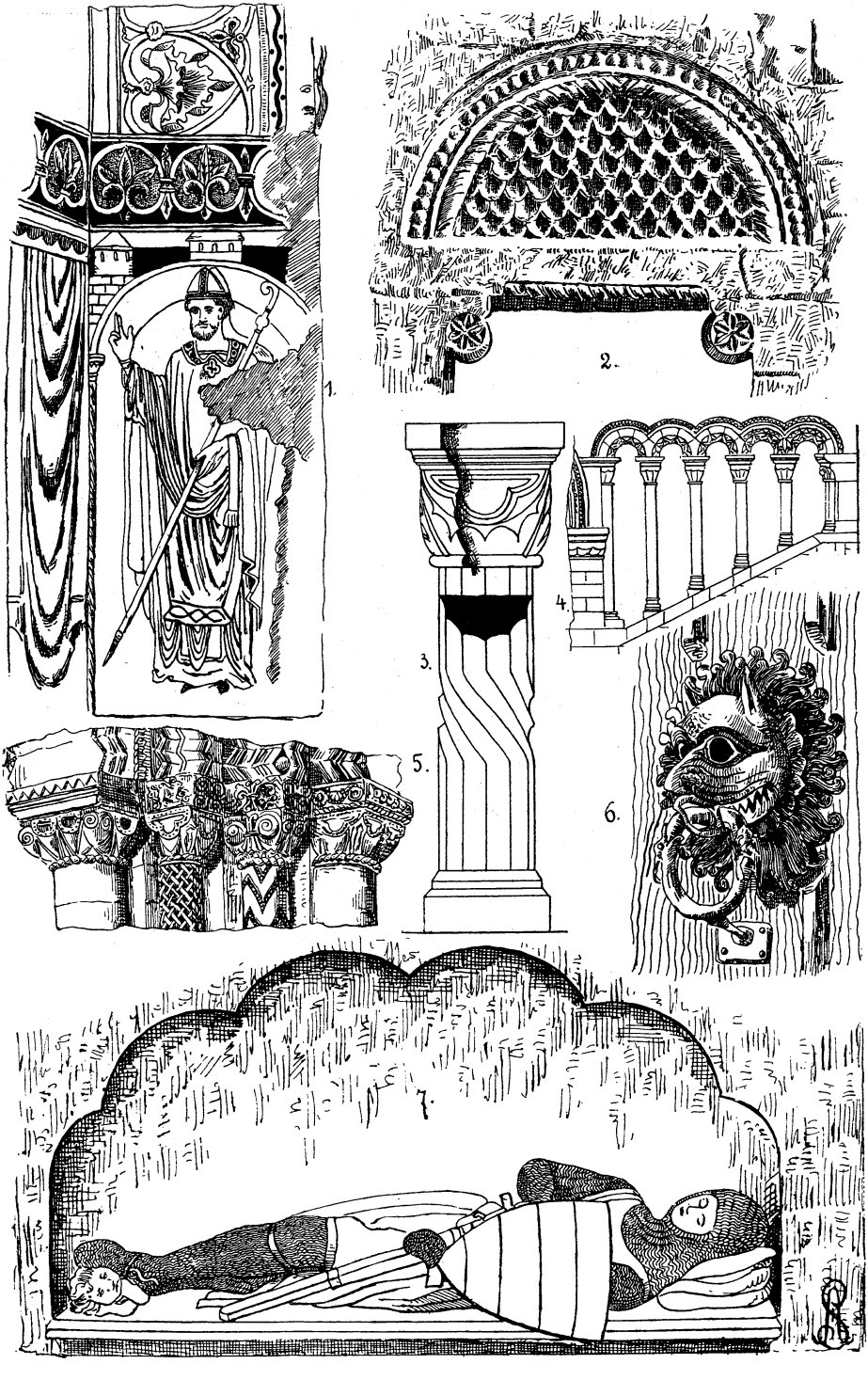

## The Roman Ornament in England.

The art of the early Middle Ages in England can be divided into two periods:

1. *The Anglo-Saxon period* from 449 to 1066. The art of this period consisted simply in using the remains of Roman architecture found in the country, or in directly imitating them.
2. *The Norman period* from 1066 to 1189. The art of this period was an imitation of the Norman French, developing gradually into a characteristic national style.

## Plate 95.

Fig. 1. **Norman mural paintings on the altar of Our Lady of Pity, Durham Cathedral.** Dates from the year 1154 (Antiquarian Gleanings in the North of England by William B. Scott).
„ 2. **Door in Peterborough cathedral,** 12th century (Raguenet).
„ 3. **Column from Canterbury cathedral,** from the year 1070 (Pannewitz).
„ 4. **Balustrade from the cloister at Canterbury,** from the year 1115.
„ 5. **Capitals from the church of St. Peter at Northampton** (Graul, Bilderatlas.)
„ 6. **Large door-knocker from Durham Cathedral** (Scott).
„ 7. **Tomb of an English knight,** 12th century (Hefener-Alteneck).

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## Plate 96.

Fig. 1. **Capital and base from the church at Lastingham, Yorkshire,** 12th century (Pannewitz).
„ 2. **Capital from the same church** (Pannewitz).
„ 3. **Capital from the church at Dunfermline, Scotland** (Pannewitz).
„ 4. **Capital from the church of St. Peter-at-Gowts, Lincoln,** Anglosaxon (Baldwin Brown, The arts in early England).
„ 5. **Capital from the church at Canterbury** (Pannewitz).
„ 6. **Capital from the parochial church at Waltham** (Pannewitz).
„ 7. **Capital from the white Tower of the Tower of London.**
„ 8. **Double window of the east façade of the tower at Deerhurst** (Baldwin Brown).
„ 9 and 10. **Pyxes** (Hottenroth).
„ 11. **From the chasuble of Thomas A'Beckett** (Hottenroth).
„ 12. **Coffer from the church at Brampton, Northamptonshire,** 12th century.
„ 13. **Norman ornaments from St. Saviour church, Southwark** (Pugin, Gotische Ornamente).
„ 14. **Late-Roman burned flow plates, yellow and red, from the church at Blockham;** 13th century (Dolmetsch).

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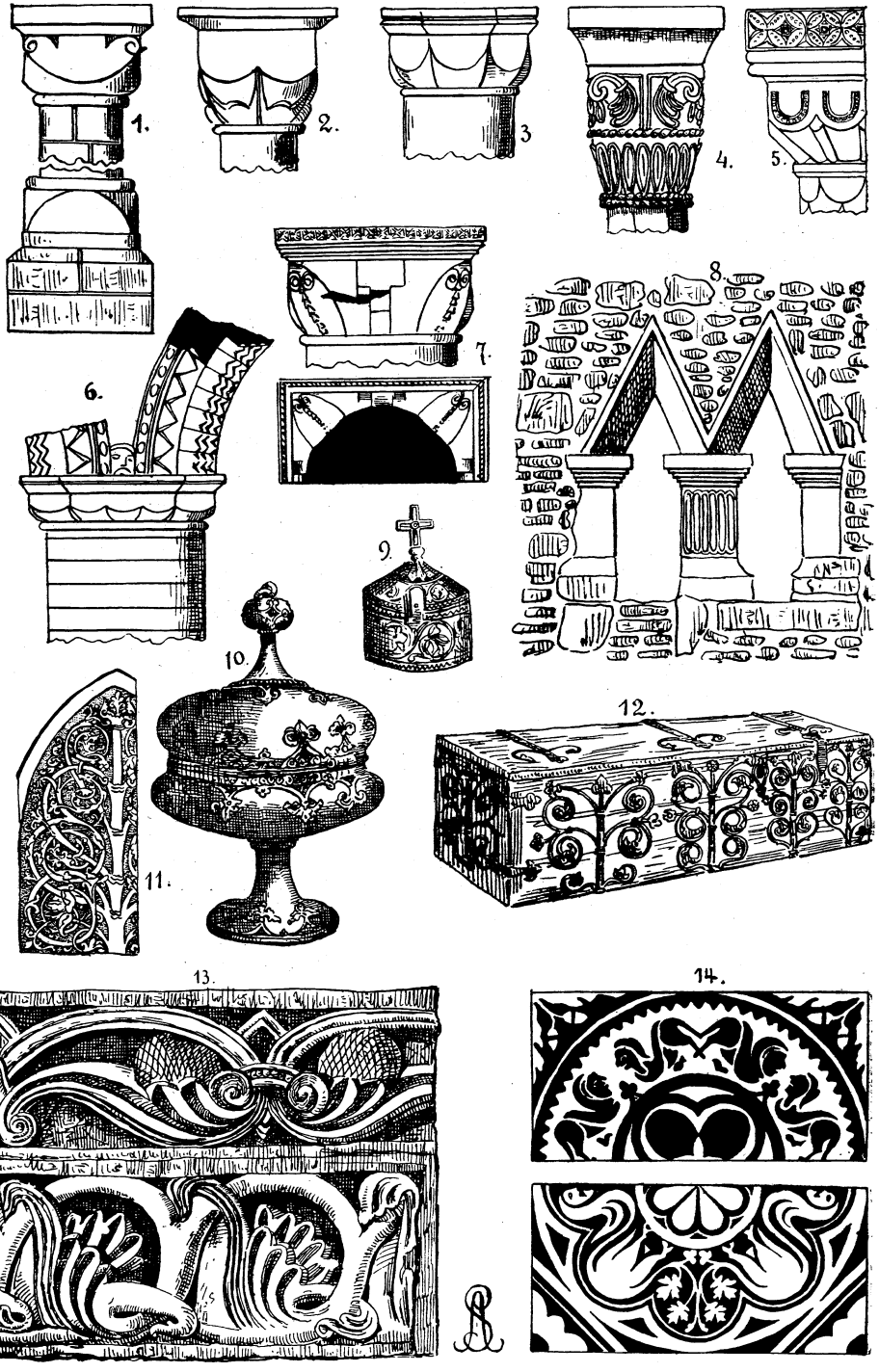
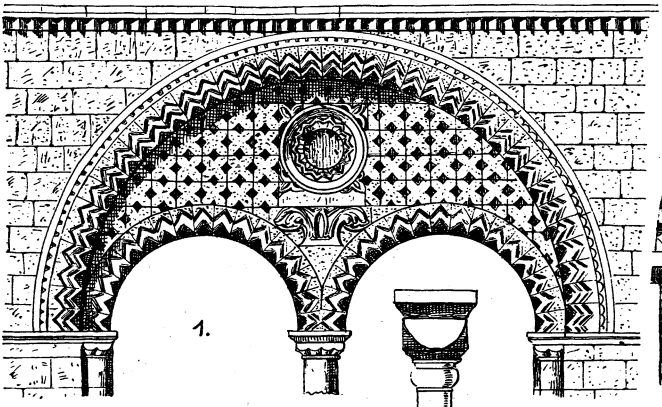
## Plate 97.

(After V. Rupprich-Robert, Architecture Normande du XI et XII siècle en Normandie et en Angleterre.)

Fig. 1. **Door of Rochester church, Kent.**
„ 2. **Archivolte at the door of Peterborough cathedral, Northamptonshire.**
„ 3 and 5. **Window columns in the Abbey church of St. Albans, Herefordshire.**
„ 4. **Baptismal font in Sculthorpe church, Norfolk.**

Plate 96.

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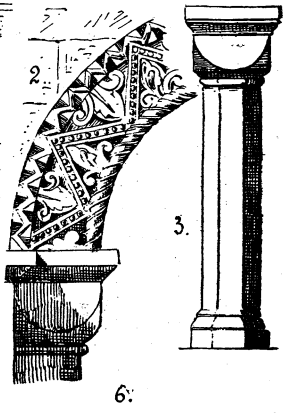
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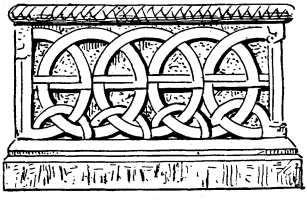
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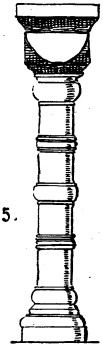
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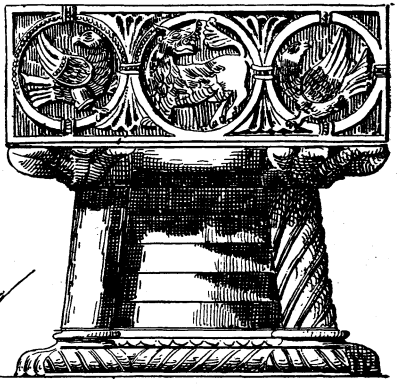

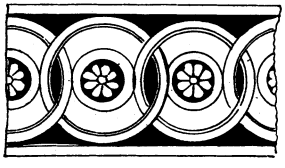
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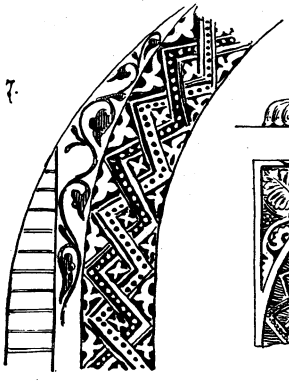
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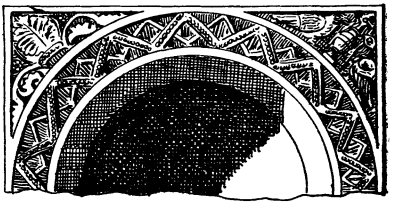
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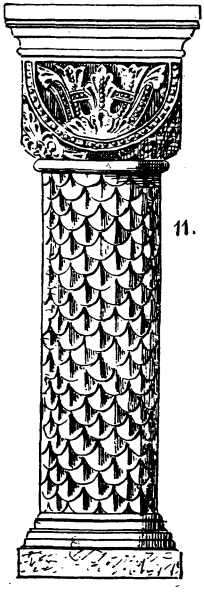
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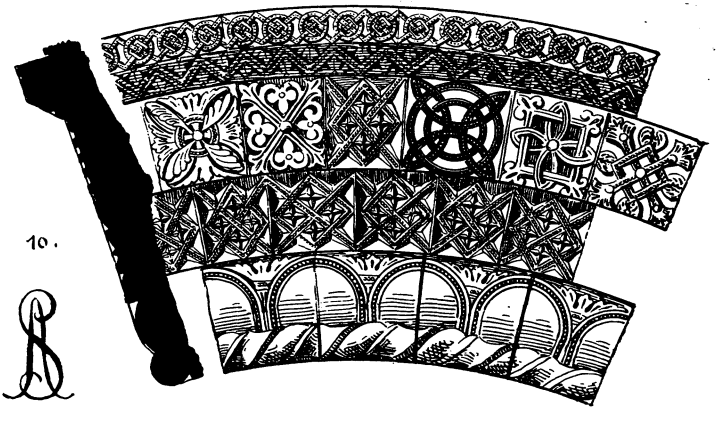
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Plate 98.

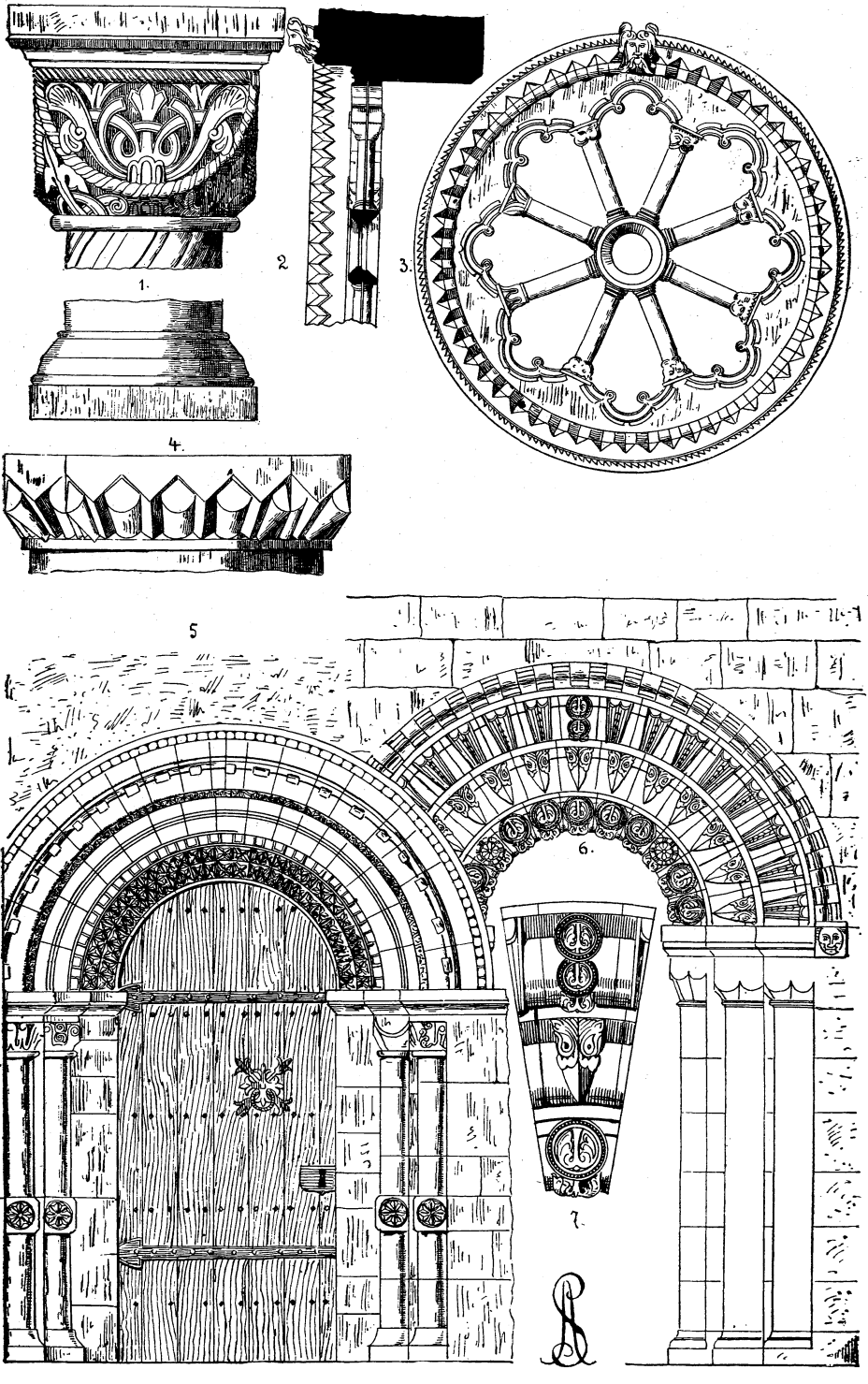

Fig. 6 and 9. **Baptismal font in Winchester Cathedral, Hampshire.**
„ 7 and 8. **Mural paintings from same cathedral.**
„ 10. **Archivolte of the portal of St. Peter's Church, Northampton.**
„ 11. **Column from the crypt of Canterbury Cathedral, Kent.**

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## Plate 98.

(After James K. Colling, Details of Gothic Architecture.)

Fig. 1. **Capital and base from the crypt of vestry in Canterbury Cathedral.**
„ 2 and 3. **Window from the Patrixbourne Church in Kent.**
„ 4. **Capital from the church at Walsoken, Norfolk.**
„ 5. **Southern portal of the small church at Totham, Essex.**
„ 6 and 7. **Western portal in the tower of the church at Etton, Yorkshire.**

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## Plate 99.

Fig. 1—12. **From Norman cornices** (Bannister F. Fletcher, A history of Architecture).
Fig. 1. Zig-zag from Lincolnshire, 1120.
„ 2. Chevron from St. Contest in Caen.
„ 3. Nebule, St. Peter's at Cowes.
„ 4. Billet, Winchester, 1090.
„ 5. Billet, Canterbury.
„ 6. Beaks Head, Hinksey.
„ 7. Chevron, Westminster 1097.
„ 8. Chevron, North Himskey.
„ 9. Iffley, Oxon.
„ 10. Billet, Abbaye aux Dames.
„ 11. Double Cane, Stoneleigh.
„ 12. Embattled, Lincoln, 1140.
„ 13. **Grating in the Cathedral at Winchester** (Baley Scott Murphy, English and Scottish Wrought Ironwork).
„ 14—16. **Capitals and base in the western tower of the church at Lincolnshire** (Baldwin Brown, The Arts in Early England).

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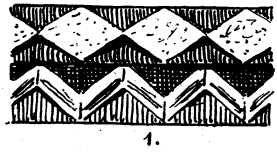
## Plate 100.

Fig. 1. **Canon's staff** (Hottenroth).
„ 2. **Ship in which Duke William came over to England** (Hottenroth).
„ 3. **Anglo-Saxon pyx** (Hottenroth).
„ 4. **Anglo-Saxon sword-hilt** (Hottenroth).
„ 5 and 8. **Pyxes** (Hottenroth).
„ 6. **Norman shield** (Hottenroth).
„ 7. **Mitre of Thomas A'Beckett** (Hottenroth).
„ 9. **Norman sedan chair** (Hottenroth).
„ 10. **Anglo-Norman woman with water-jug** (Hottenroth).
„ 11. **Cross from Monasterboice Abbey, Ireland,** dates from the year 924 (Margaret Stokes, Early Christian Art in Ireland).

Plate 99.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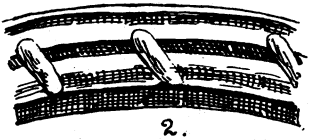
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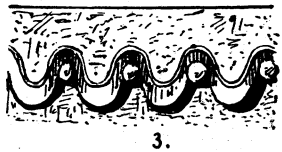
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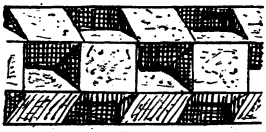
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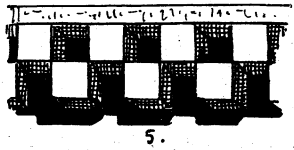
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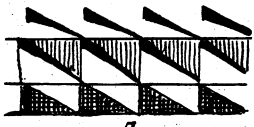
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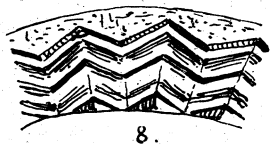
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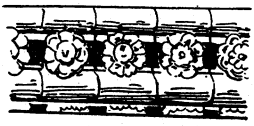
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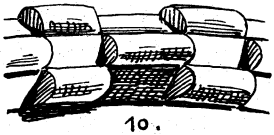
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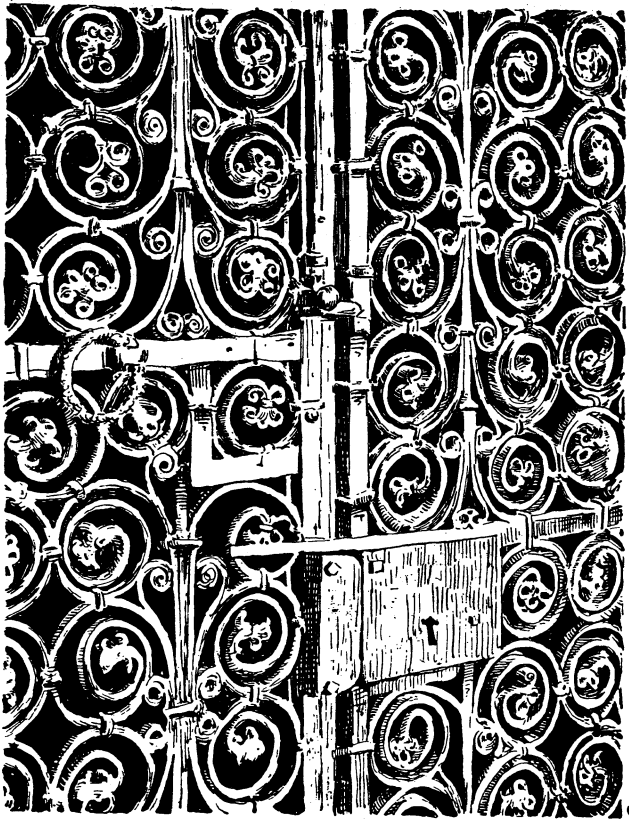

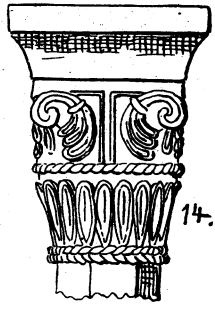
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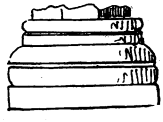
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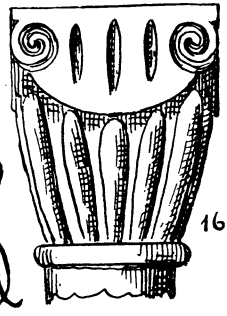
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Plate 101.

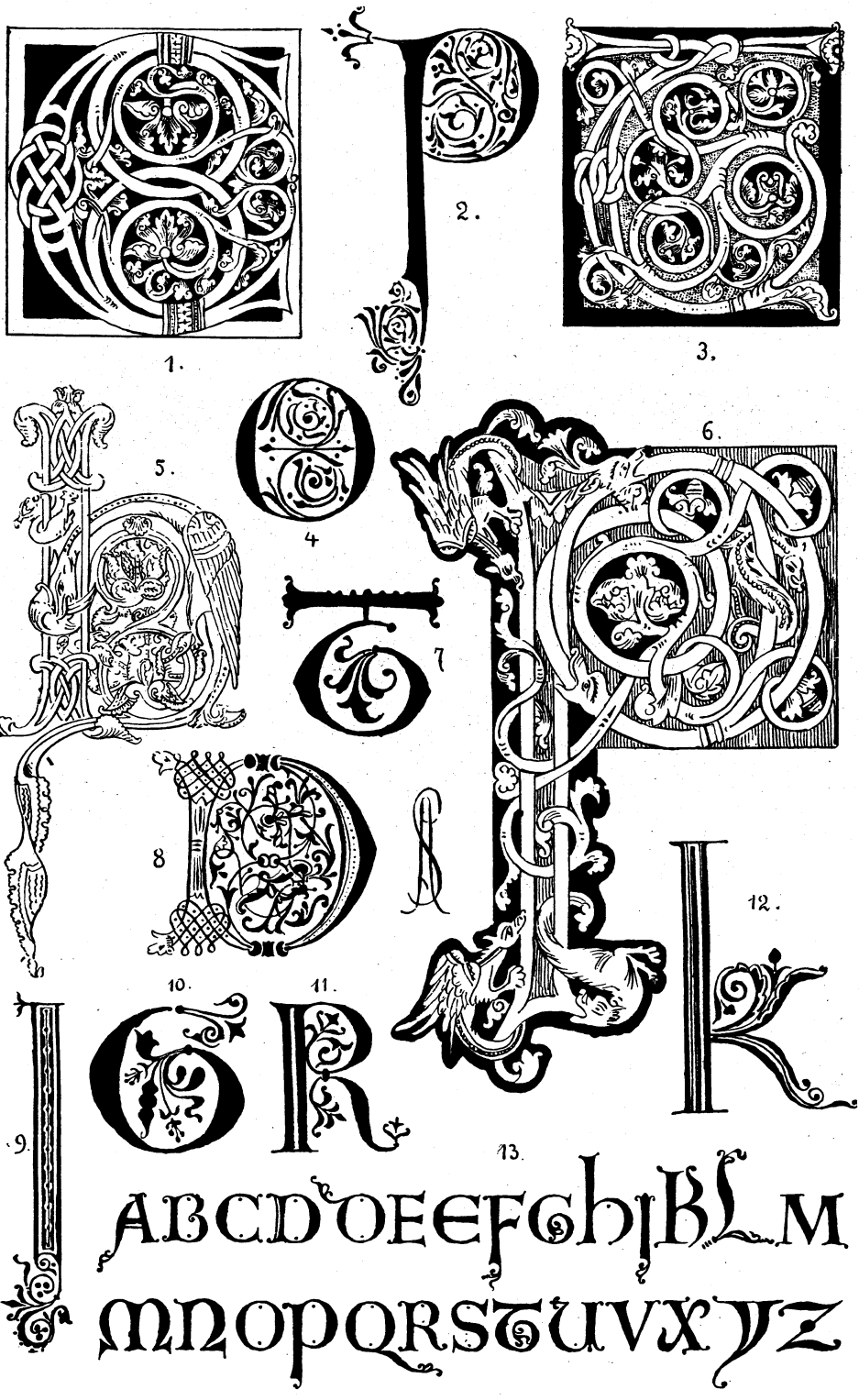

Fig. 12. **Anglo-Saxon dagger,** from the 10th century (Hottenroth).
„ 13 and 15. **Candlesticks** (Hottenroth).
„ 14. **Coronation spoon** (Hottenroth).
„ 16. **Dragon ship,** 11th century (Hottenroth).
„ 17. **Lantern** (Hottenroth).
„ 18. **Norman knight in chain armour** (Hottenroth).

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## Plate 101.

(A. H. Shaw, F. I. A., Mediaeval Alphabets and Devices.)

Fig. 1, 3, 5, 6. **Letters from the works of Josephus and others,** 12th century.
„ 2, 4, 7—13. **Letters** from the same period taken from manuscripts in the British Museum.

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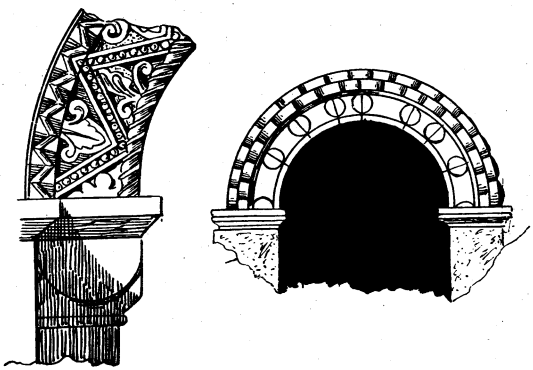
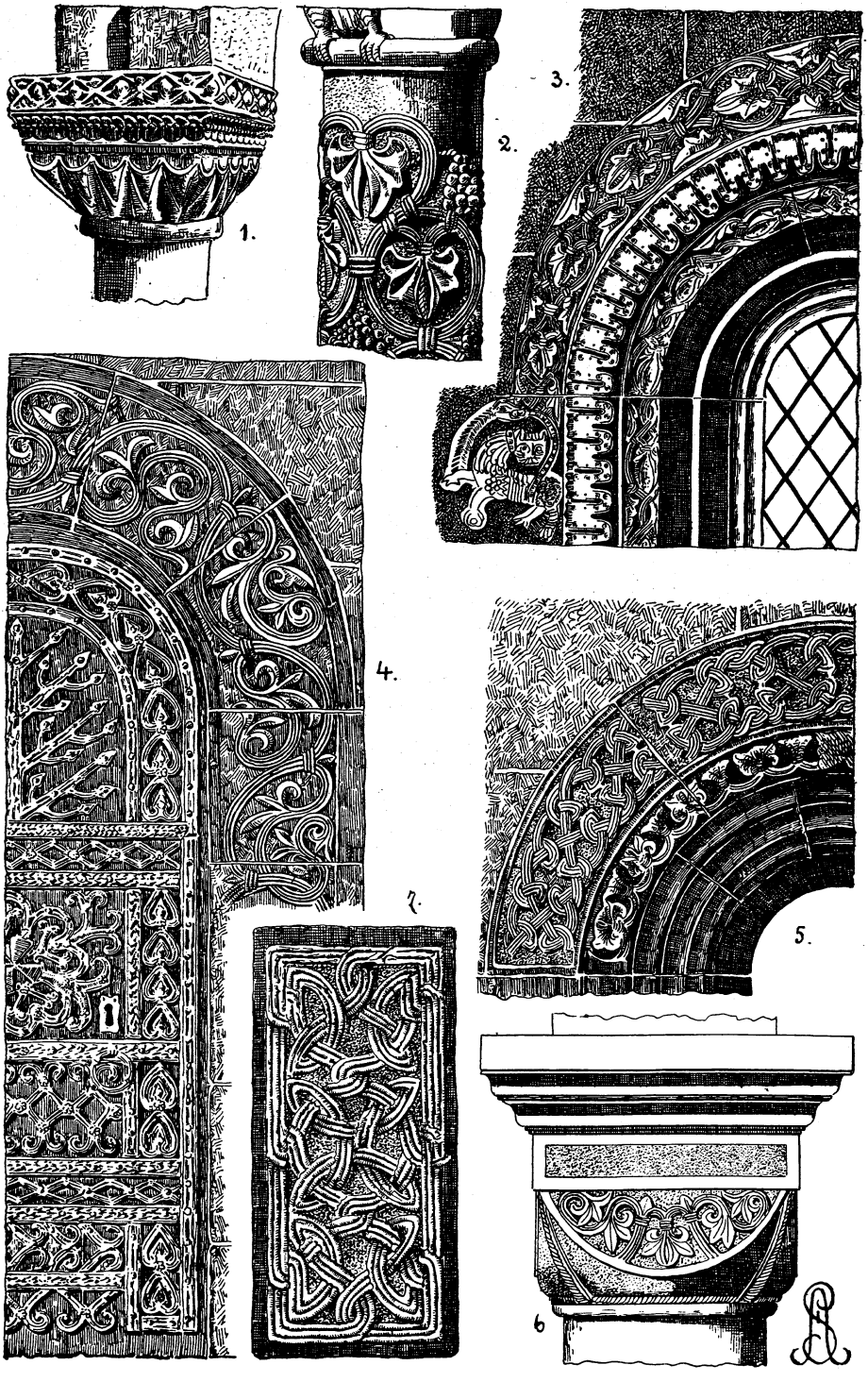


**Arched doorway from the church at Framlingham, Norfolk.**
From the middle of the 12th century (V. Rupprich-Robert).

Plate 102.



# THE SCANDINAVIAN-ROMAN ORNAMENT.

**From side portal of the church at Urnes** (Dolmetsch).

In Norway, the Scandinavian Ornament stands in the most intimate relationship with the Celtic, a circumstance which is due to the fact that Christianity was first introduced into Norway by the Irish. In South Norway, where English influence had to give way before the German, stone architecture is predominant, one of the most beautiful examples of this style being the cathedral at Lund, a Germanic long house basilica. The founder of this cathedral appears to have been King Harold Hein, its construction having been commenced somewhere about the year 1074, a short time after the church at Dalby was completed. The construction of the cathedral was carried on with great zeal, especially by King Knut the Holy, whose anxiety for the success of the building was so great that he himself undertook the task of collecting from his subjects the money necessary to complete it. Besides being found in South Norway, stone architecture of a most decidedly early Germanic style is also predominant in Sweden and Denmark.

In the north of Norway, however, and during the same period, a typical style of wooden architecture was developed. This style in all probability had its origin in England, although at the present time, there is but one example of a wooden church throughout the whole country, namely, the wooden church at Greenstead, near London. The greatest and most powerful influence, however, to which the Roman-Scandinavian wooden style of architecture was subjected during its development was the influence exercised by Irish-Keltic Art. It must not be forgotten, at the same time, that the peculiar Norwegian parish churches appear

to have had an independent development of their own, the richly decorated, ornamental portals of these churches being very characteristic. Three periods are noted in the construction of these churches.

1. The archaic form, or the period of Irish influence up to the year 1150 after Christ.

2. The period distinguished by the Roman form, a style, which, in all probability was taken from the Anglo Saxons and Anglo Normans up to the year 1250 after Christ.

3. The period of Gothic influence up to the decline of art. The Gothic could never entirely remove the influence of the Roman, a style which had already taken such deep root in the country.

There are three styles of portals:

1. **The Sogn Type.** This takes its name from a country district, and is distinguished from the other styles of portals by the delicacy and elegance of the tracery work, no different or distinct periods of development being apparent.

2. **The Thelmark Type.** This type of portal may be seen at the church of Christianasand. The traceries are broad, very often rough and coarse, and in strong contrast to the foregoing style. The development and decadence of the Thelmark type of portal can be much better observed and followed than the Sogn type.

3. **The Figurative Portals.** This style of portal, which belongs either to bible history or to mythology, is found only in South Norway. The artistic treatment of the figures is far behind that of the Ornament.

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## Plate 102.

*Roman Ornament in Norway.*

(After Sesselberg, Skandinavische Baukunst.)

Fig. 1. **Capital from the cathedral at Nidaros, Drontheim.** This church was built in the year 1161.

„ 2. **Shaft of column from the church at Wal.**

„ 3 and 5. **Window from the cathedral at Lund.**

„ 4. **Door from the church at Torlösa.**

„ 6. **Capital from the cathedral at Lund.**

„ 7. **Sockle from the church at Wal.**

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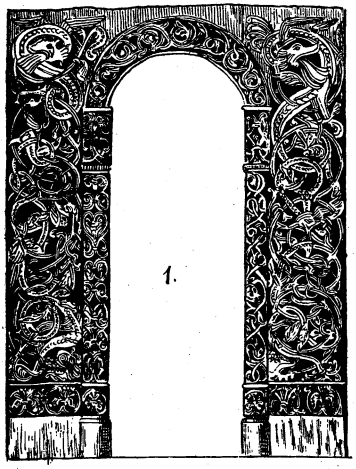
## Plate 103.

(After Dietrichson and Munthe, Die Holzbaukunst Norwegens.)

Fig. 1. **Portal of the church at Aardal,** at present in the museum at Bergen. This church was built in the year 1200, and is the most elegant example of the Sogn-Valdrés type of Ornament.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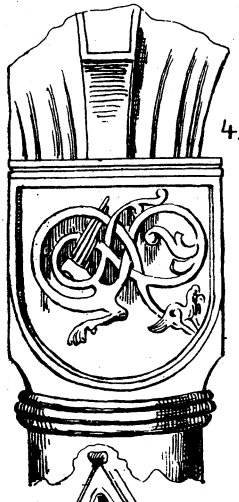
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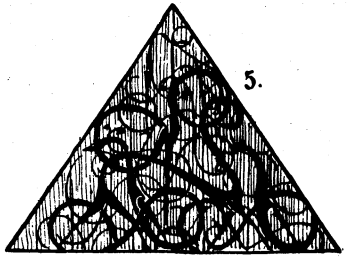
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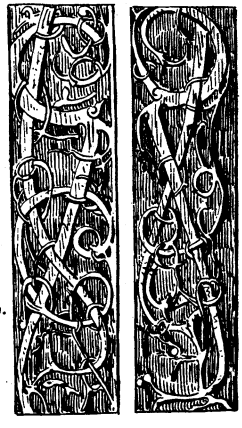
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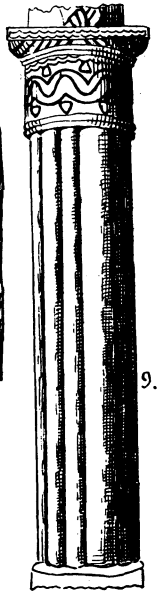
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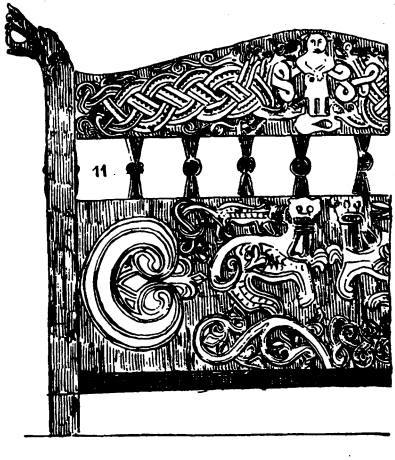
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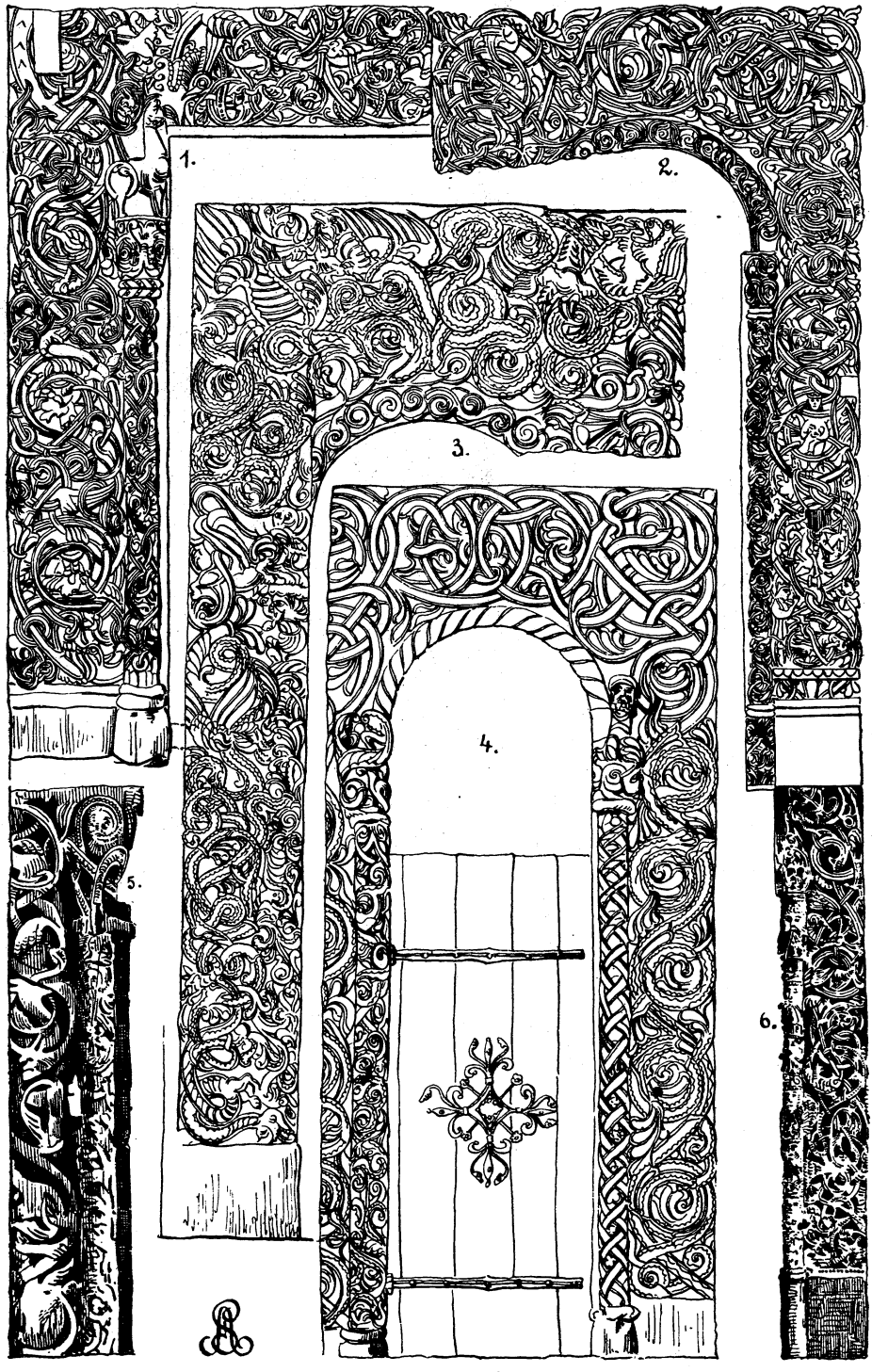
Plate 104.



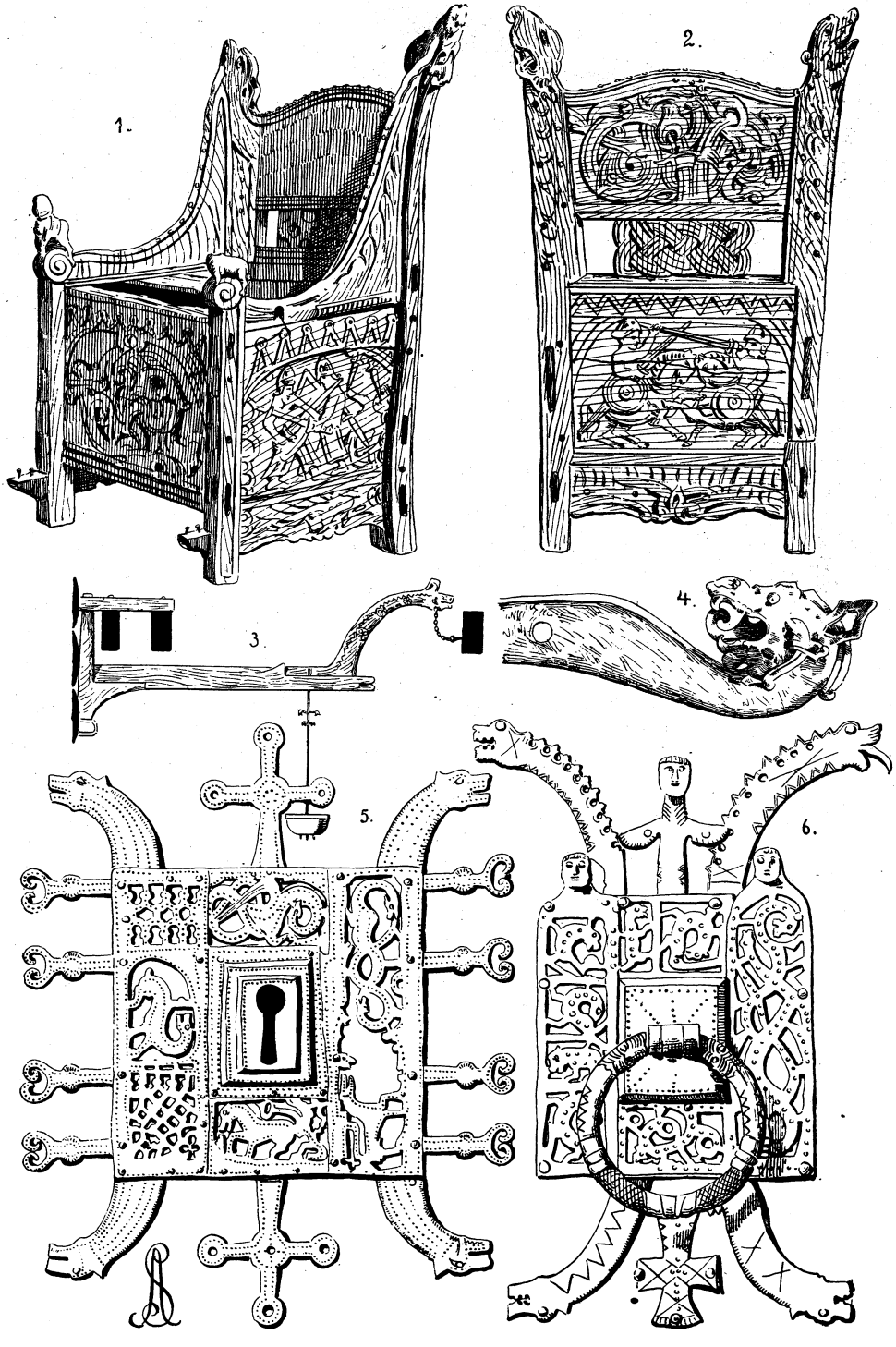

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Plate 106.

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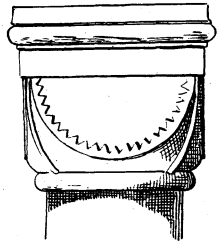
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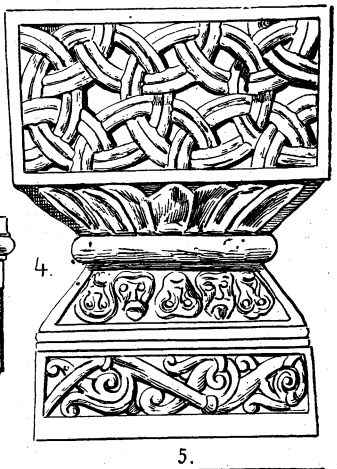
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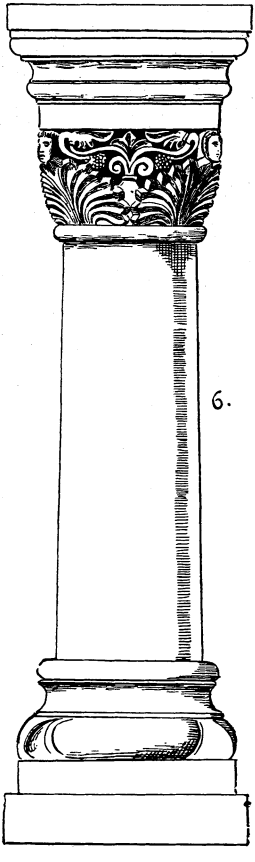
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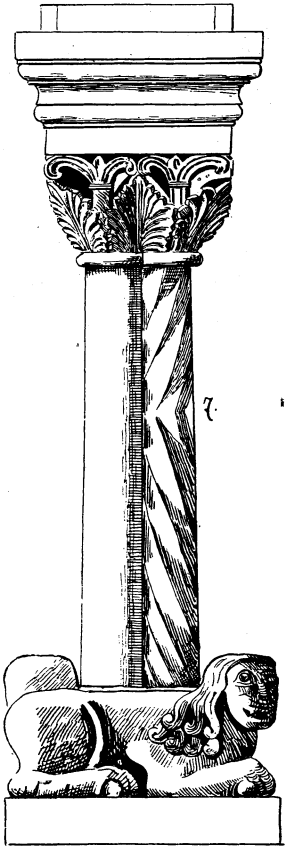
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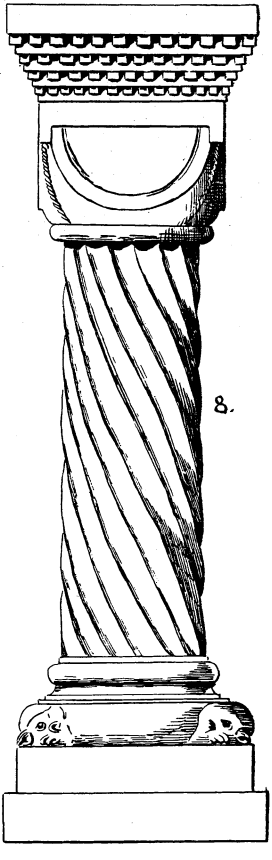
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Fig. 2 and 4. **Column and capital from the church at Urnes,** one of the most interesting of Irish wooden churches. It is very ancient.
„ 3. **Portal of the Andreas Church in Borgund.** This church lies on the road leading from Christiania to Bergen, and dates apparently from the year 1150 after Christ.
„ 5. **West gable of the church at Urnes.**
„ 6. **Remains of a ruined Irish church in Hopperstad.**
„ 7. **Portal from the church at Hitterdal,** dates probably from 14th century.
„ 8. **Mask from a wall pillar in the church at Hegge.** This church was first made mention of in the year 1327.
„ 9. **Column from the aisle of the church at Hitterdal.**
„ 10. **Unrolled cylindrical capital from the church at Hegge.**
„ 11. **Part of a chair from the church at Hitterdal.**

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## Plate 104.

(After Dietrichson and Munthe.)

Fig. 1. **Half of the outer west-portal of the church at Hegge in Valdres,** bishopric of Hamor.
„ 2. **Half portal of the church at Hemsedal in Hollingdal,** bishopric of Christiania.
„ 3. **Half of portal of the church at Hitterdal in Thelemarken,** bishopric of Christianasand.
„ 4. **North portal of the same church.**
„ 5. **Portal of the church at Rennebo, Orkedal,** bishopric of Drontheim, in the museum at Drontheim.
„ 6. **Portal of the church of Tönjem, Sogn,** bishopric of Bergen, in the museum at Bergen.

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## Plate 105.

Fig. 1, and 2. **Arm chair in the museum at Christiania.**
„ 3. **Pot-hanger in the same museum** (V. Ruprich-Robert).
„ 4. **Prow of ship in the same museum** (V. Ruprich-Robert).
„ 5. **Door-mounting in the museum at Bergen** (Mohrmann).
„ 6. **Door-mounting in the Hedal church** (Mohrmann).

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## Plate 106.

*The Roman Ornament in Sweden.*

(After Mohrmann.)

Fig. 1, and 4. **Baptismal font in the museum at Stockholm.**
„ 2. **Ornament from a baptismal font in the same museum.**
„ 3. **Capital from the crypt of church in Dalbi, Sweden.**
„ 5. **Inscription on a baptismal font in the museum at Stockholm.**
„ 6—8. **Columns from the crypt of the church in Dalbi, Sweden.**

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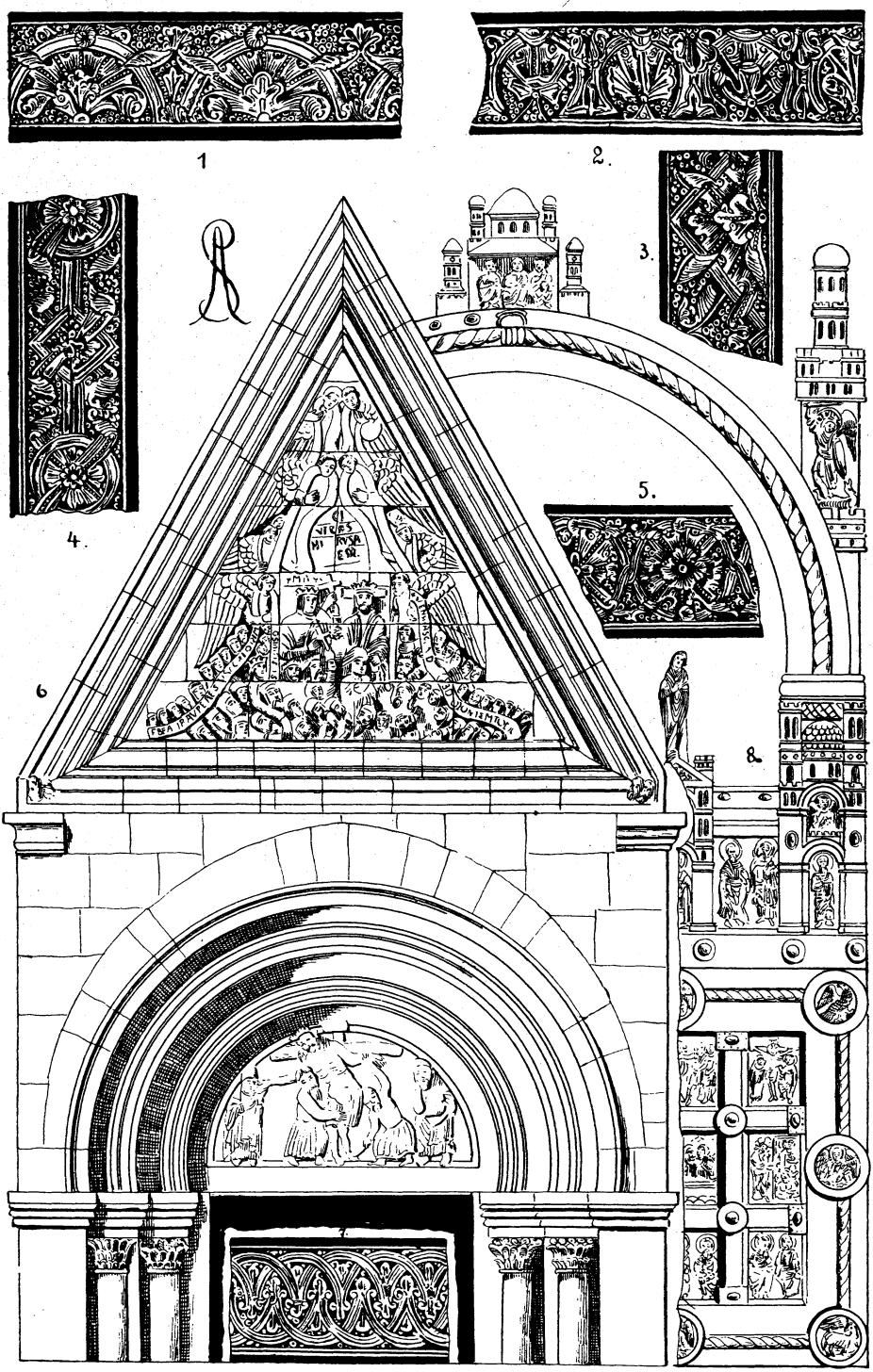
Plate 107.



# Plate 107.

*Roman Ornament in Denmark.*

(After Mohrmann.)

Fig. 1—5, and 7. **Painted frieze from altarplate in the church at Sal, Jutland.**
„ 6. **Portal of the church at Ripe, Jutland.**
„ 8. **Altar of the church at Sal.**

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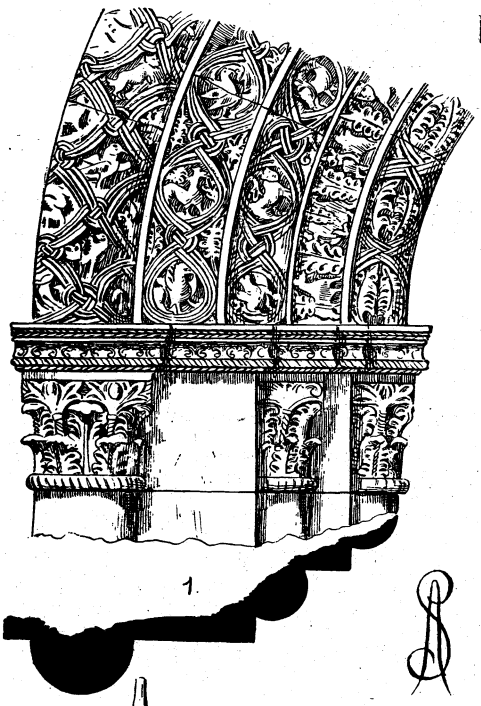
**Stone Ornament from the Cathedral at Lund**
(Sesselberg).

Plate 108.



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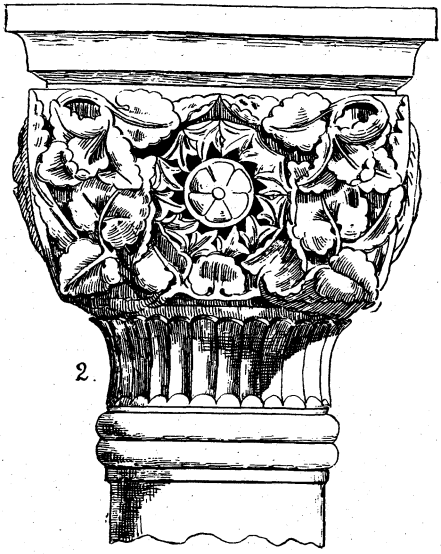

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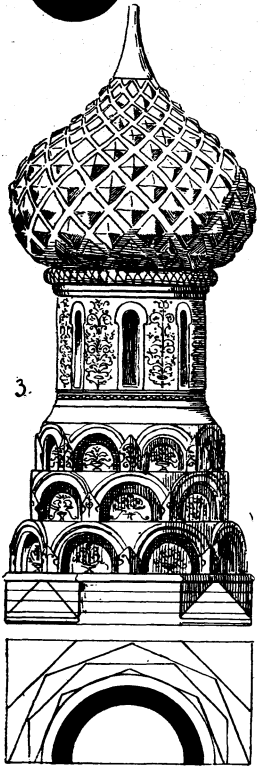

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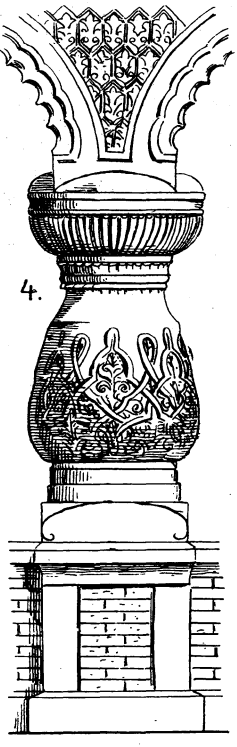

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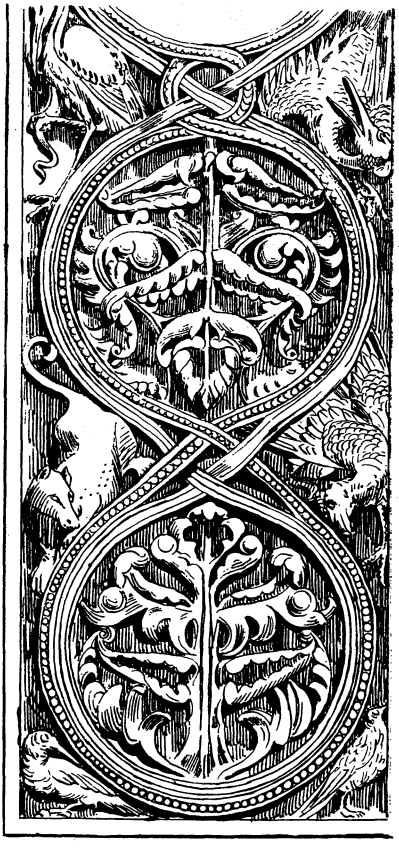
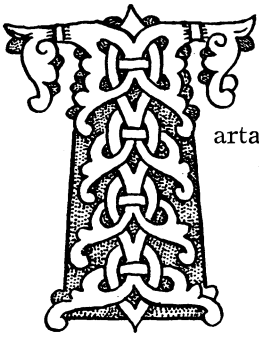


# THE RUSSIAN ORNAMENT.



Initial from a Gospel in the Rumjantzow - Museum in Moscow (Dolmetsch).

Tartaric influence — which dates chiefly from 1237 to 1480, when the Tartars were in power — may be regarded beyond any doubt as the chief cause why the pure Byzantian style originally established in Russia came to be changed later on into the specific Russian Ornament. Into Russia, as into every other country where they appeared, the Christians brought with them a new style of art, which developed itself afterwards in accordance with the national character of the people. The commencement of Russian Art may be said to date from the end of the 10th century under the reign of Vladimir the Great. In the latter part of the Middle Ages and towards the beginning of the Modern period, Italian artists were invited in great numbers into the country and were engaged in the construction of numerous monumental buildings. The influence of Oriental Art, however, was already so very great, that even Italian Art was not powerful enough to entirely eliminate it from the country. Wooden architecture plays a great part in Russian ornament. There exist at present in Russia some Old-Slavonian manuscripts dating from the 10th century.

## Plate 108.

(After E. Violet le Duc, l'Art Russe.)

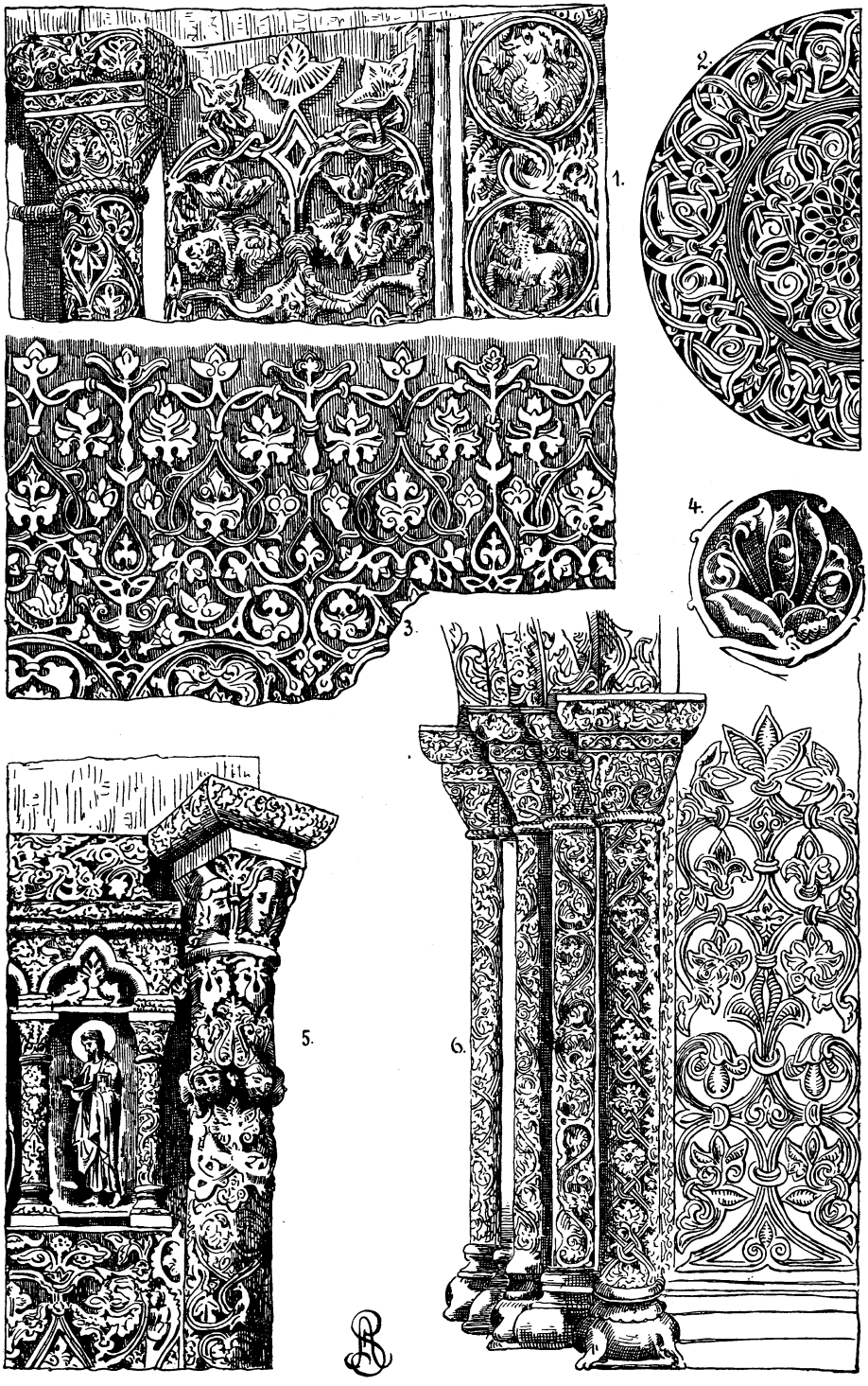
Fig. 1. **Arch of a portal in the church of St. Dimitri, Wladimir.**
„ 2. **Russian capital.**
„ 3. **Cupola of the Wasili Blajennoi Church in Moscow.**
„ 4. **Russian column.**
„ 5. **Stucco ornament.**

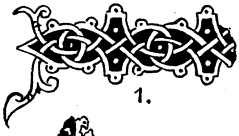
## Plate 109.

(After Gagarin, Russische Ornamente).

Fig. 1. **From St. George's church in Jurjeff-Polsky,** Government of Vladimir; dates from 13th century.
„ 2. **Wood carving on an Icon,** 16th century.
„ 3. **Relief decoration of a stone wall in the church of St. George, Jurjeff-Polsky,** Government of Vladimir.
„ 4. **From a silver mounting of a picture of Christ in Antschishat, Tiflis,** 14th century.
„ 5, and 6. **From St. George's Church in Jurjeff-Polsky,** 13th century.

Plate 109.

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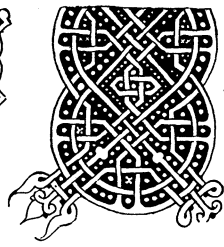
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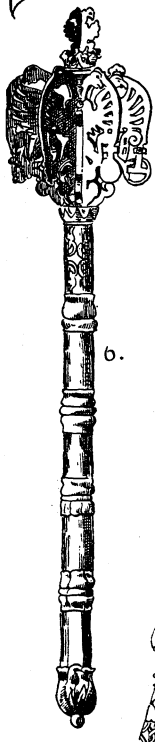
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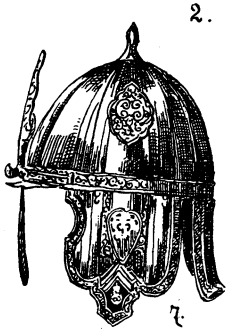
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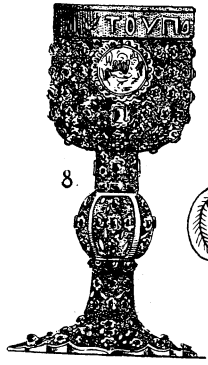
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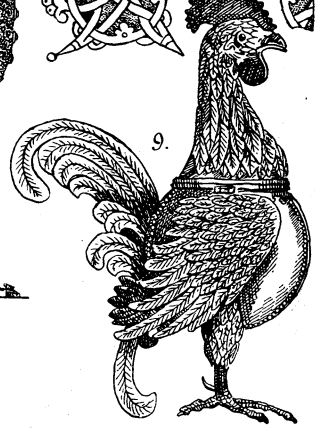
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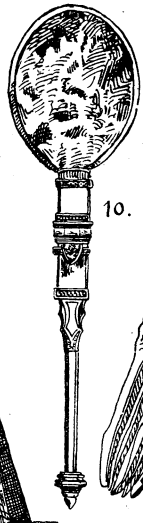
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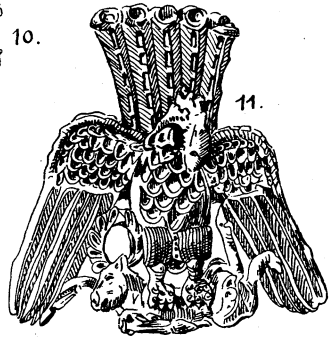
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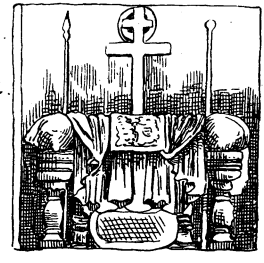
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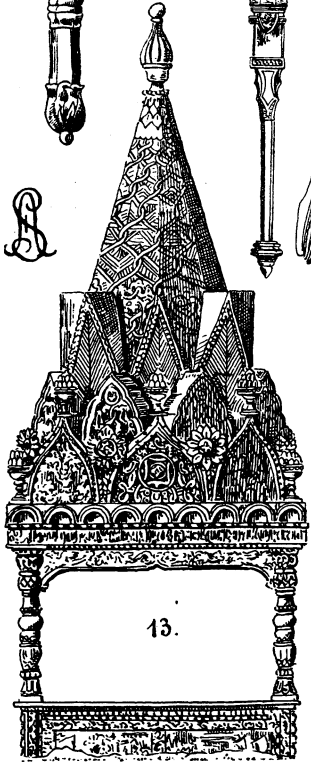
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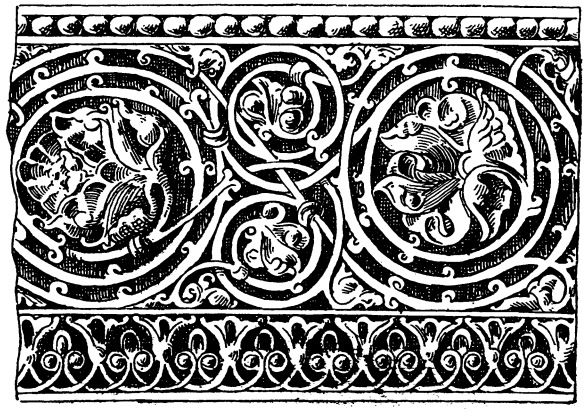
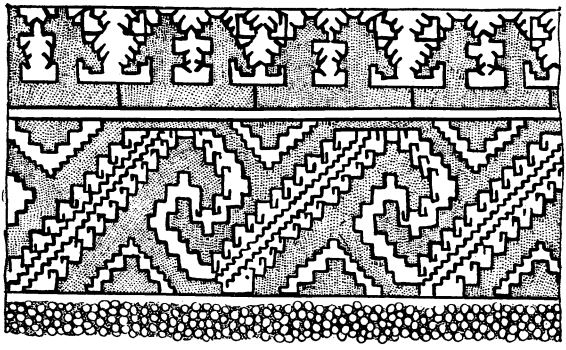


Plate III.



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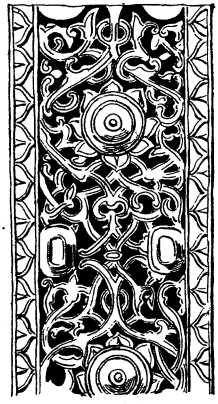

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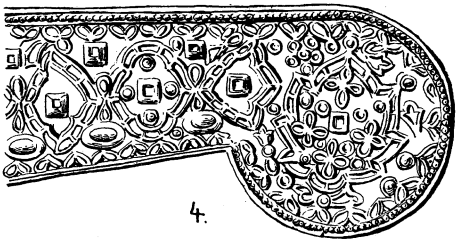

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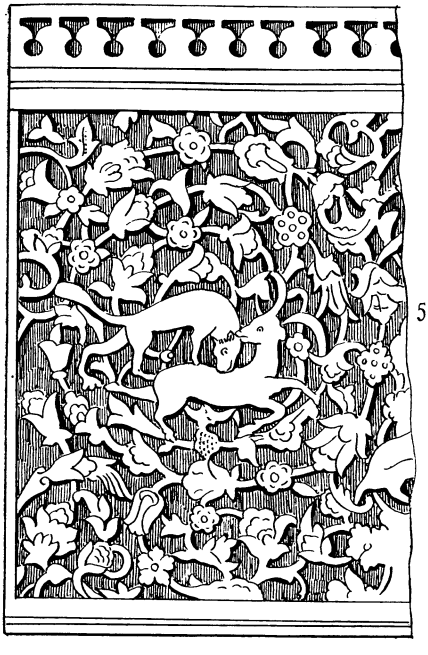

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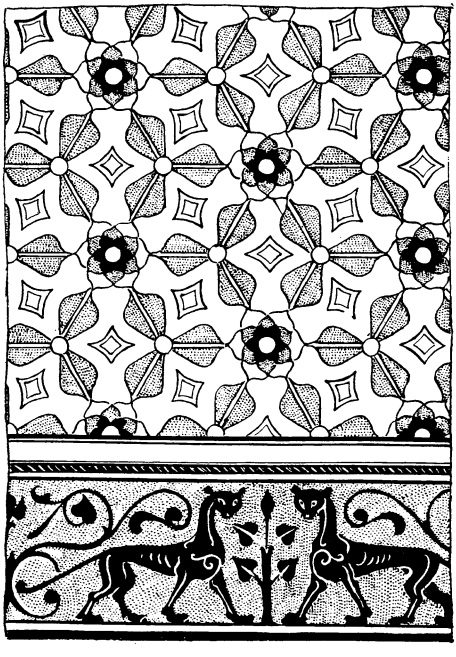

## Plate 110.

Fig. 1, and 4. **Painted ornamentations from an Old Russian Psalter,** in the Imperial Public Library at Moscow (Dolmetsch, Ornamentenschatz).
„ 2. **From a Psalter,** in the library of the Holy Trinity, Moscow (Dolmetsch).
„ 3. **From a prayer-book,** in the Miracle-Cloister at Moscow (Dolmetsch).
„ 5. **From a prayer-book,** 15th century, in the Bjaloserski Cloister in Moscow (Dolmetsch).
„ 6. **Club in chased iron** (Libonis).
„ 7. **Old Russian helmet** (Libonis).
„ 8. **Chalice belonging to Antonius the Roman in the Cathedral of the Ascension, Moscow.** Dates from 12th century (Libonis).
„ 9. **Krubok (beaker) belonging to Prince John III.** (Libonis).
„ 10. **Spoon belonging to Bishop Antonius, in Moscow,** 12th century (Libonis).
„ 11. **Eagle devouring a cloud,** made of Siberian gold, at present in the Museum of the Hermitage (Moscow).
„ 12. **Altar in Antschishat in Tiflis,** 14th century (Gagarin).
„ 13. **Pew of the Czar in the Cathedral of the Ascension, Moscow.** This church was built in the year 1475 by an Italian architect named Rid. Fioravanti, a fact which explains why Italian Renaissance influence is so observable in the Ornament.
„ 14. **Details from the Figs. 12.**

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## Plate 111.

(After E. Violet le Duc, l'Art Russe)

Fig. 1. **Embroidery from a Russian shirt.**
„ 2, 4, and 5. **Ornaments from throne of the Czar Alexis Mikailowitch.**
„ 3. **Diadem in enamel-work,** 16th century.
„ 6. **Mural painting after Gothic motifs.** The custom of Tree-worship, transmitted from very remote periods, is here plainly discernible.

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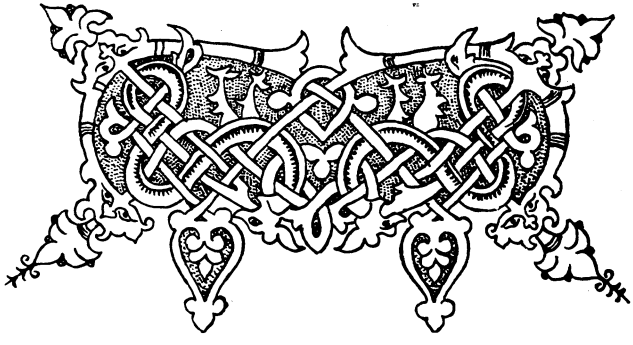
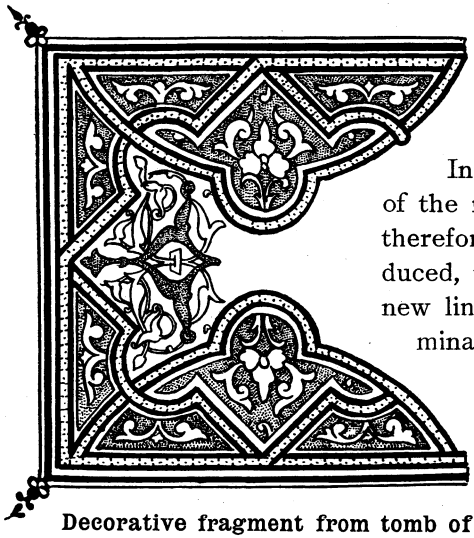


**From a Gospel in the Cloister at Nowgorod** (Dolmetsch).

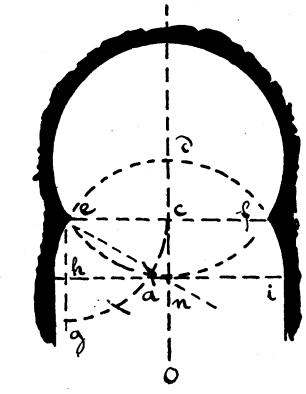
# THE ISLAM ORNAMENT.



**Decorative fragment from tomb of the Sultan El-Ghoury** (Prisse).

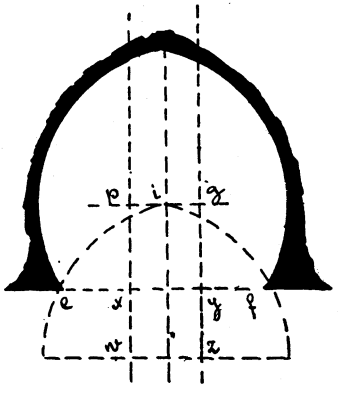
In ancient times, art was the expression of the religious feelings of a people. When, therefore, a new religion happened to be introduced, the development of art went on upon new lines. When Christianity became predominant, ancient classic art was put aside, and a new style of art, the Early Christian and Byzantine, took its place. When Islamism spread abroad, Islam art sprung into existence, and following the wonderful conquests of the Moors, quickly advanced to a high state of development. This does not mean, however, that a specific Islam style was formed. The rapidity with which Mohammedanism spread abroad left it no time to develop a peculiar art of its own, and the conquerors found it easier and more convenient to make use of artists and material, and whatever else already existed in the conquered countries, for the construction and decoration of their own beautiful buildings. The appearance of Mahomet in Arabia in the year 610 had no effect whatever on art in Arabia, and no common single homogenious Mohammedan style is to be found from India to the Straits of Gibraltar. All kinds of influences, in accordance with local conditions, are evident, such as, for example, Antique, Early Christian, Byzantine, Phoenician, Hebraic, Babylonian-Assyrian, Persian, Egyptian, and even Indian influences. These, together with what remained of Arabian art, combined with their own original contributions, were all formed into one whole, one single, new style. As the pictorial reproduction of men and animals was forbidden by the Mohammedan religion, Islam art was obliged to confine itself to geometric and vegetable Ornament. This command, however, appears to have been promulgated in the later periods of Islamism, and to have

originated in the fanatism of the Mohammedan priesthood, for animal ornaments have been found which date from more ancient times. There is a general absence of plastic work in Islam art, the Mohammedans appearing to have had no understanding for this class of work.

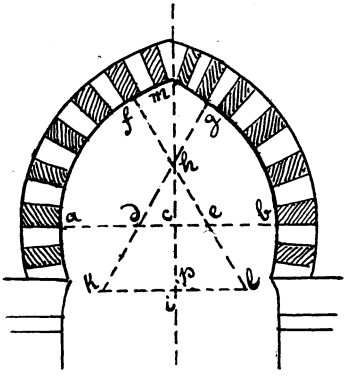



## The Arabian-Moorish Arch.

**The Horse-shoe Arch** is formed by drawing first a quadrant $c\,g$ with $e\,c$ as radius and dividing it into three equal parts. From $a$, the first point of division, a line is drawn to $e$ and prolonged towards the other side. From the point $n$ where its produced line intersects the perpendicular bisecting line $O\,P$ an arc is drawn with $n\,e$ as radius. The point where this arc intersects $O\,P$ is the middle point of the principal arc with the radius $d\,e$.




**The Ogee Horseshoe Arch** is formed by dividing the line $e\,f$ into three equal parts and drawing perpendiculars through the points $x$ and $y$. From each of these perpendiculars a part is cut off equal in length to one of the three equal divisions, the parts so cut off being joined by a horizontal line. From the points of intersection $w$ and $z$, with the radii $w\,f$ and $z\,e$, arcs are described which intersect in $i$. Through this point a horizontal line is drawn, the points of intersection $p$ and $g$ being the centres of the two circles of the arch.




**The Moorish Ogee Arch** is formed by dividing the line $a\,b$ into six equal parts. The points of division $e$ and $d$ are the centres of the segments $a\,f$ and $b\,g$. The lines $e\,f$ and $d\,g$ are found by constructing an equilateral triangle on $d\,e$, and prolonging the sides to $f$ and $g$. The perpendical $c\,h$ is translated downwards to the point $i$, through which the horizontal line $k\,l$ is drawn. The lines $e\,f$ and $d\,g$ prolonged cut this line in the points $k$ and $l$, these two being the middle points of the arcs $f\,m$ and $g\,m$. The points $a$ and $b$ are the middle points for the continuation of the arcs $f\,a$ and $g\,b$ downwards.

Plate 112.

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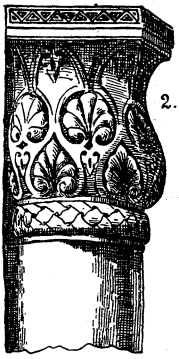
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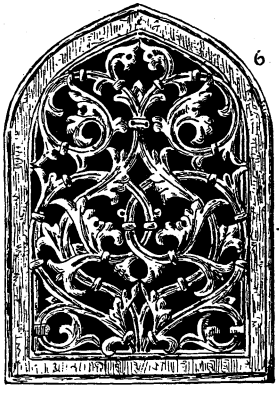
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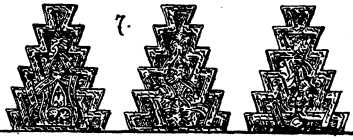
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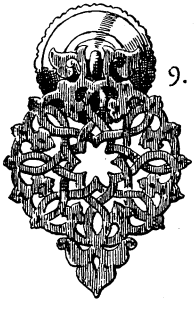
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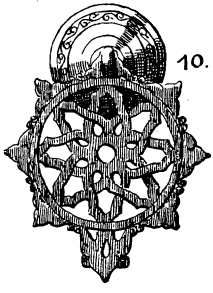
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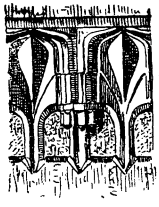
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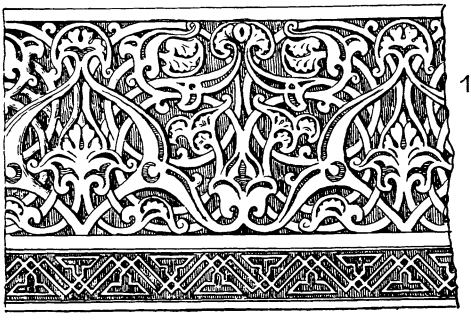
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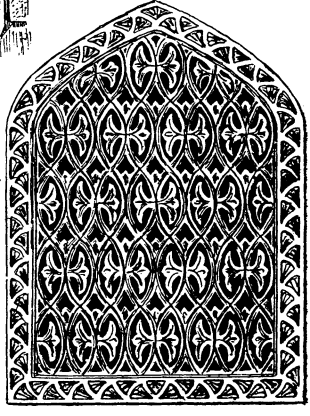
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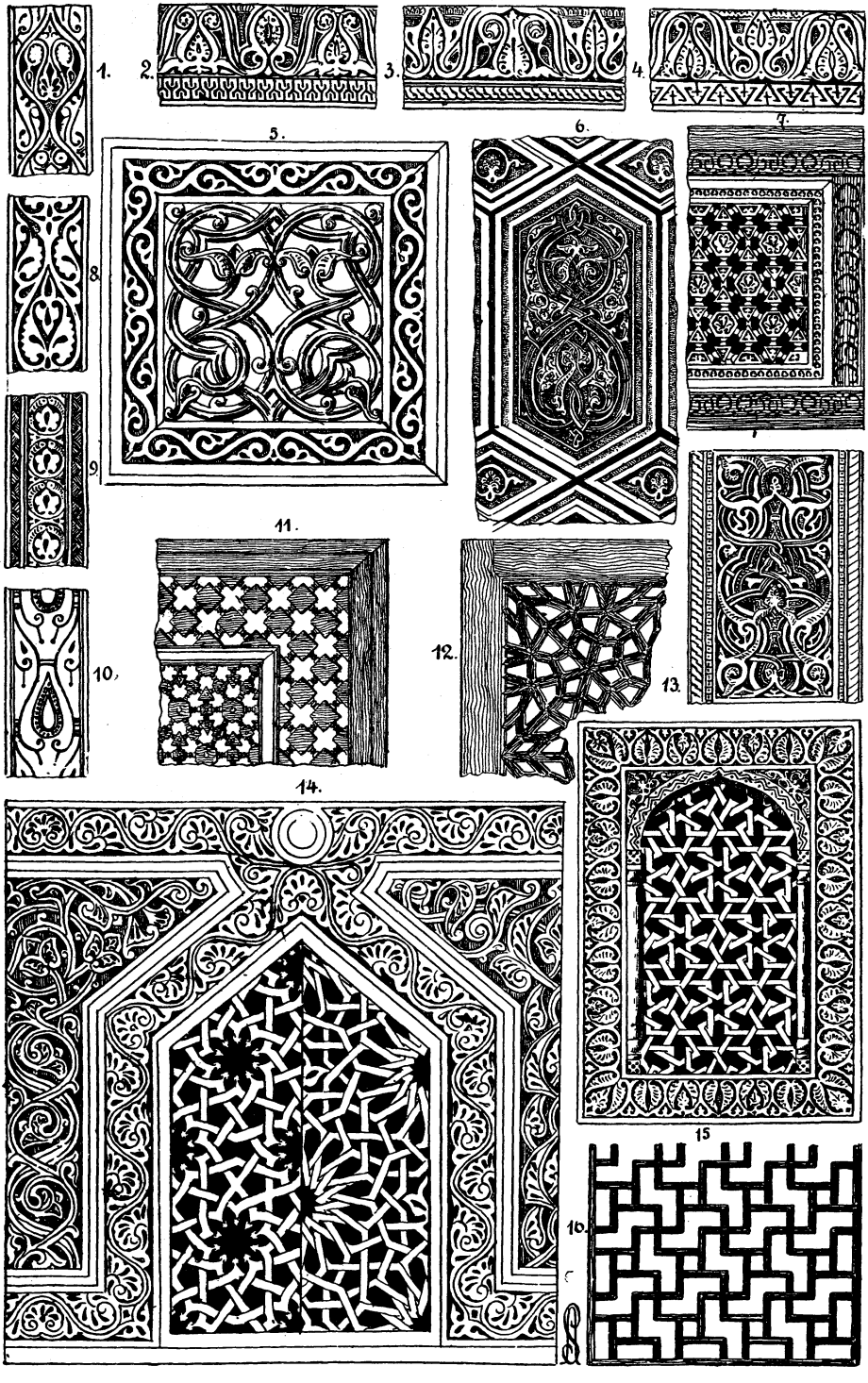
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Plate 114.

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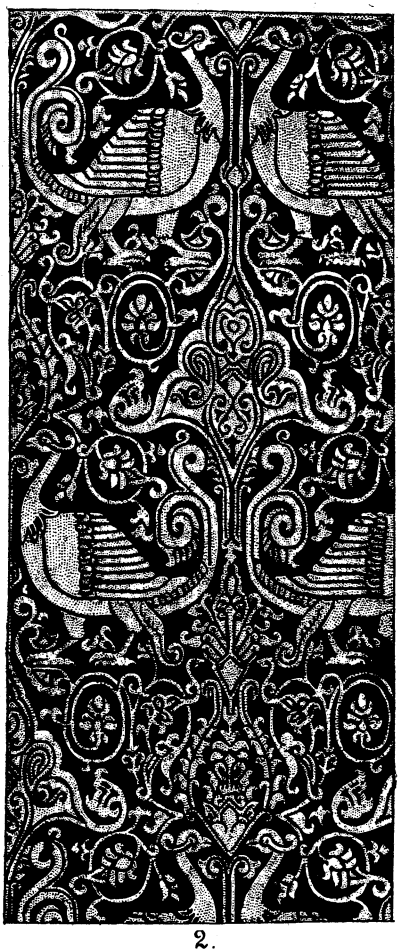

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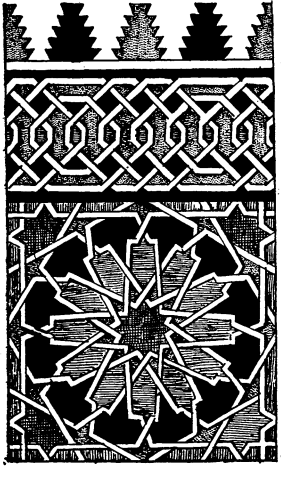

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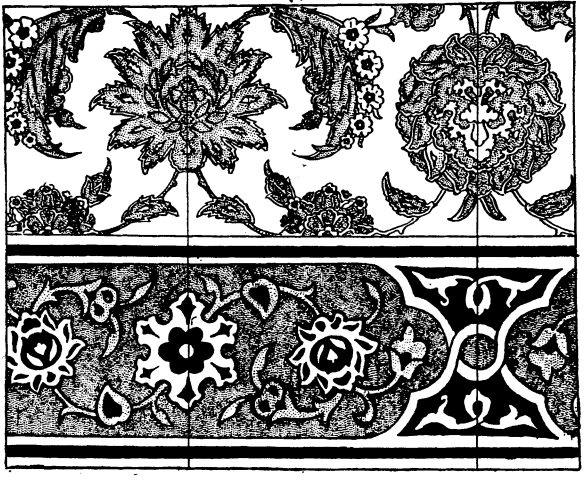

## The Arabian Ornament.

Towards the middle of the 7th century the Islamites developed in Egypt a characteristic style ot art of which the pointed arch was the distinguishing feature.

## Plate 112.

Fig. 1—5. **Columns and capitals from Cairo,** 17th century (Prisse d'Avennes, la décoration Arabe).
„ 6, and 13. **Windows from the mosque Thélây-Abou-Rezyq,** 12th century (Prisse d'Avennes).
„ 7. **Cornice stones from mosque of the Sultan Kalaou** (Owen Jones, Grammar of Ornament).
„ 8. **Architrave moulding from the same mosque** (Owen Jones).
„ 9, and 10. **Wrought-iron door knocker from Cairo** (Owen Jones).
„ 11. **Soffit from the mosque En Nasireegeh** (Owen Jones).
„ 12. **Stalactite ornaments from Cairo** (Dolmetsch).
„ 14. **Frieze from the mosque Thélây-Abou-Rezyq** (Prisse d'Avennes).

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## Plate 113.

Fig. 1—4, 8—10, and 13. **Decorative details from the interior of the mosque Ahmed-ibn-Touloun,** 9th century (Prisse).
„ 5, 12, and 16. **Wooden trellis work,** 12th and 13th centuries (Prisse).
„ 6. **From a wooden ceiling in the mosque at Qous** (Prisse).
„ 7, and 11. **Wooden trellis work from the mosque Thélây-Abou-Rezyq,** 12th century (Prisse).
„ 14. **From the mosque Tekieh Cheikh Hacen Sadaka,** 14th century (Prisse).
„ 15. **Interior window decoration from the mosque Queyçoum,** 14th century (Prisse).

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## Plate 114.

Fig. 1. **Window of open-worked plaster of Paris in Gama-El-Achrafieh,** 15th century (Prisse).
„ 2. **Sample of stuff in the museum at Utrecht,** 14th century (Prisse).
„ 3. **Wainscotting made of faience in the mosque in Cheykhoun,** 14th century (Prisse).
„ 4. **Wainscotting of faience in the palace of Ismael Bey,** 16th century (Prisse).

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## Plate 115.

Fig. 1—3. **Samples of mosaic work,** 16th century (Prisse).
„ 4, 9, and 12. **Helmet and arms from Toman-Bey** (Libonis).
„ 5. **Lamp from the mosque in Kalaou.** In the museum at Cairo (Libonis).
„ 6. **Lamp from the mosque El-Ghoury.** In the museum at Cairo (Libonis).

Plate 115.

Fig. 7. **Mosaic frieze from the tomb of Barsabay,** 15th century (Prisse).
„ 8, and 13. **Decorative fragment from the tomb of the Sultan El-Ghoury** (Prisse).
„ 10, and 16. **Wood carving from the mosque at Qous,** 17th century (Prisse).
„ 11, and 14. **Border of wall-tiles,** 16th century (Prisse).
„ 15. **Carved joists from the hospital at Moristan,** 13th century (Prisse).

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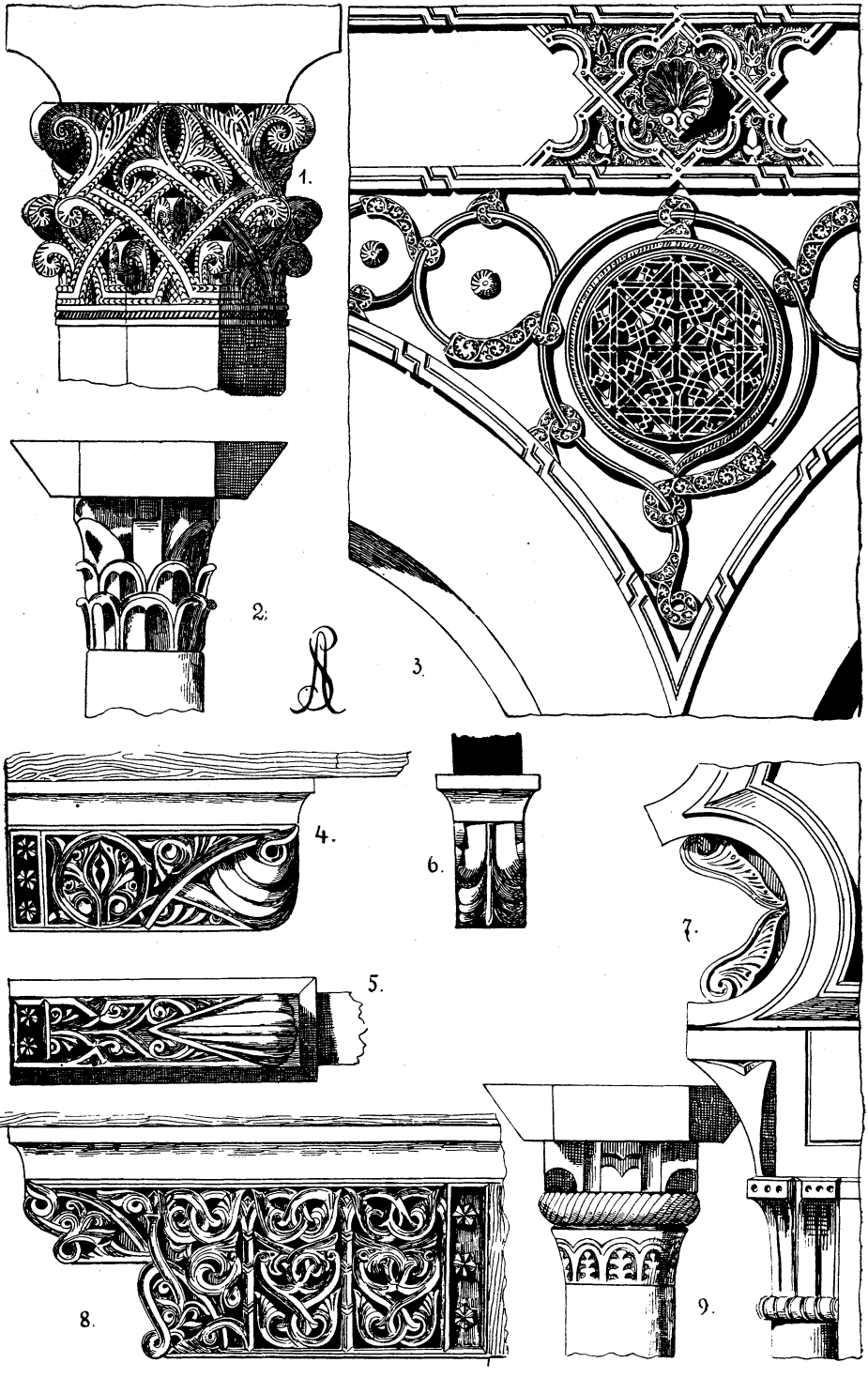
**Enamelled glass lamp from the mosque of Sultan Bargong**
14th century (Prisse).

Plate 116.



## The Moorish Ornament.

In the wonderful buildings of the Moorish kings in Spain in the 13th and 14th centuries, more especially in the Alhambra in Granada, the Alkazar in Seville, and in the Cathedral at Cordova, Islam Ornamental work may by seen in its highest splendour. In the artistic interlacing and interweaving of geometric and arabesque Ornament, Moorish artists show extraordinary talent, and give free rein to the wonderful powers of fancy and imagination which they possessed in such a high degree. Despite the exuberance of the ornamentation and the rich and vivid colouring of the painting, Moorish Ornament never wearies or confuses the eye, the technical drawing and the colouring of each single system of Ornament beeing so clearly defined and so distinct, that each can be distinguished from the other easily and dearly. Lettering was often used by the Moors as Ornament.

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## Plate 116.

*Ornament from the Caliphate in Toledo.*

In the old Synagogue, at present the Church of St. Maria de la Blanca, Toledo.

Fig. 1. **Capital from the central aisle.**
„ 2. **Capital of the lower story.**
„ 3. **Stucco ornament from the arch of the central courtyard.**
„ 4—6. **Console under the tie beams of the aisle.**
„ 7. **Pillar capital of the arch of the upper story.**
„ 8. **Console of the gallery at the entrance.**

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## Plate 117.

*Ornament from the Caliphate in Granada.*

Fig. 1, and 2. **Arch panellings in the Alhambra** (Junghändel).
„ 3. **Capital from the Alhambra** (Junghändel).
„ 4, and 5. **Decorative details from the Alhambra** (Junghändel).
„ 6. **Capital from the Alhambra** (Dolmetsch).
„ 7. **Wall panelling from the Alhambra** (Dolmetsch).
„ 8. **Taken from portal of the mosque in Tangiers** (Uhde).
„ 9. **Beginning of arch in the Alberea Court, Alhambra** (Uhde).
„ 10. **Beginning of arch in the Myrtle Court of the Alhambra** (Uhde).
„ 11. **Beam head from Toledo.** In the Archaeological Museum, Madrid (Uhde).
„ 12. **Lambrequin from the Alhambra** (Uhde).

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## Plate 118.

*Ornament from the Caliphate in Granada.*

Fig. 1. **Wall pannelling from the Alhambra** (Dolmetsch).
„ 2, and 3. **Decorative details from the Alhambra** (Junghändel
„ 4—6. **Wall pannellings from the Alhambra** (Owen Jones).

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Plate 117.

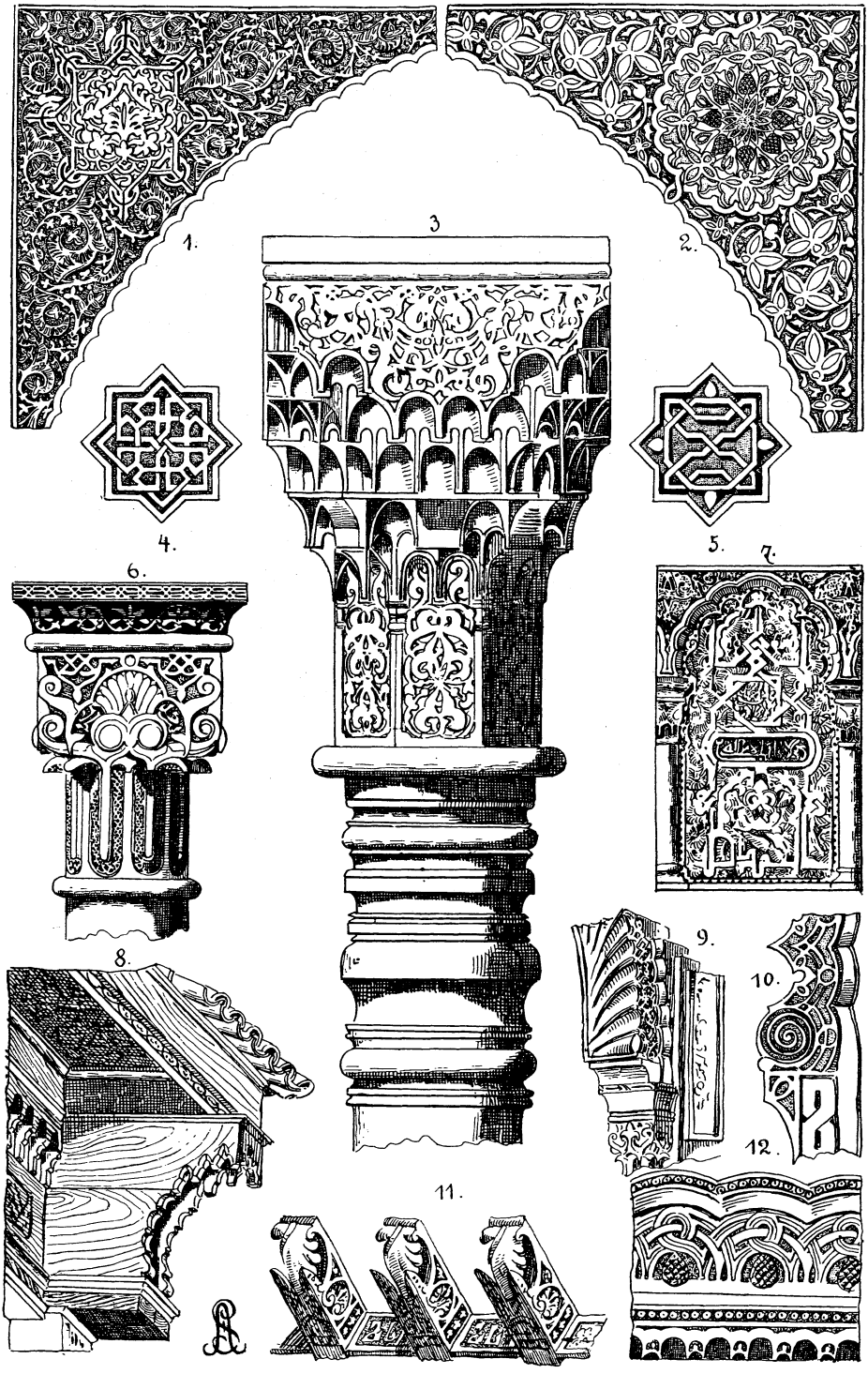
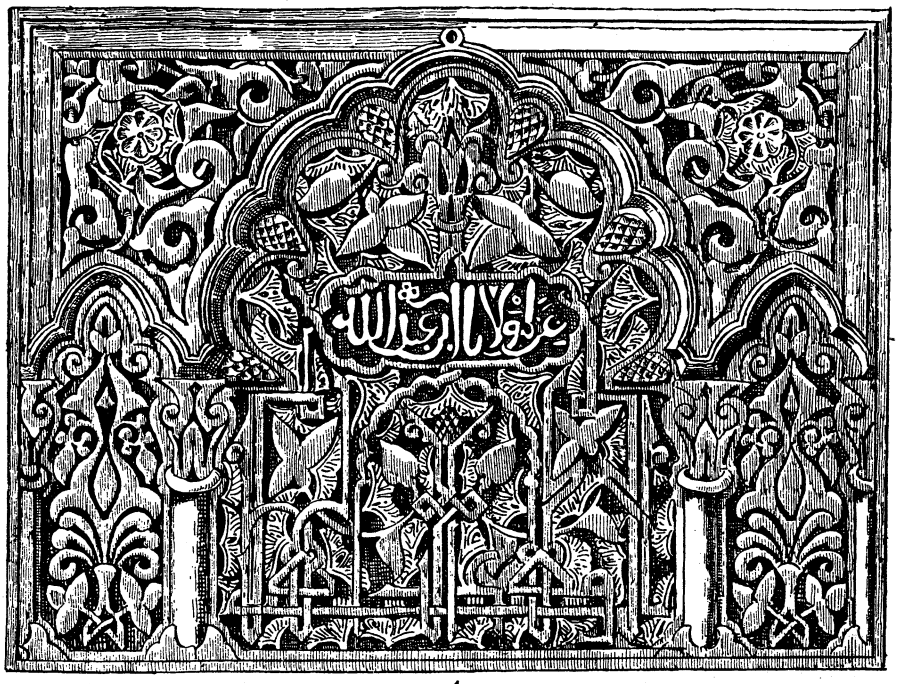


Plate 118.



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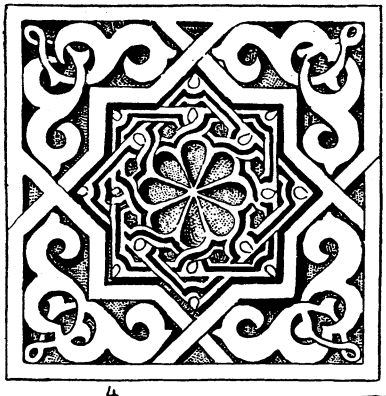

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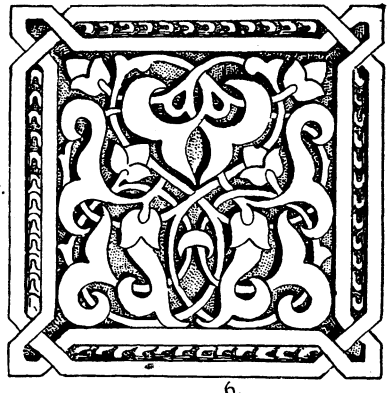

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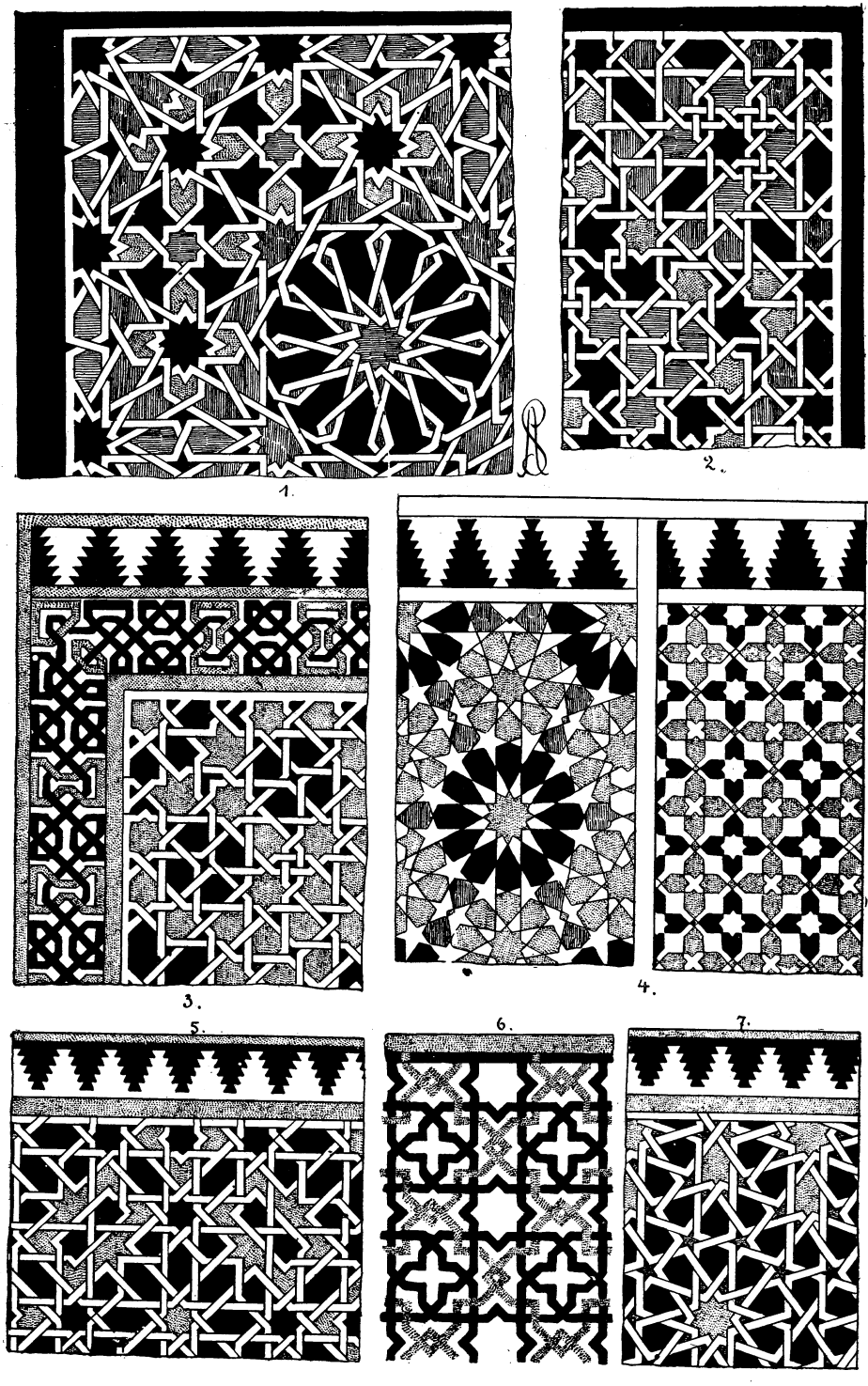
Plate 119.



## Plate 119.

(After Monumentos de España.)

Fig. 1—3. **Tile facings in the Hall of the Ambassadors, Granada.**
„ 4. **Taken from the lower part of the Mirador de Lindarája in the royal Alkazar of the Alhambra, Granada.**
„ 5—7. **Tile facings from the royal chamber of Santo Domingo in Granada.**

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## Plate 120.

Fig. 1. **Door from the Alhambra** (Uhde).
„ 2. **Boabdil's sword** (Libonis).
„ 3, 10, and 11. **Mosaic borders** (Owen Jones).
„ 4, and 5. **Plastic wall-border decorations** (Owen Jones).
„ 6, and 8. **Enamelled glass bottles** (Libonis).
„ 7. **Glass lamp from a mosque** (Libonis).
„ 9. **Corner ornaments** (Owen Jones).

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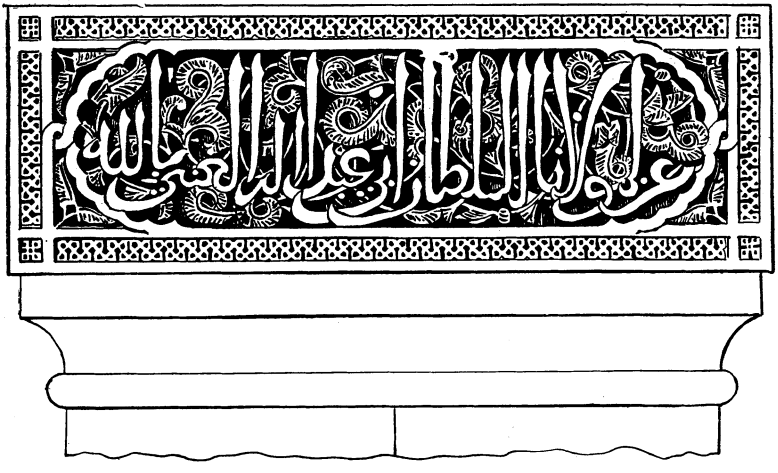
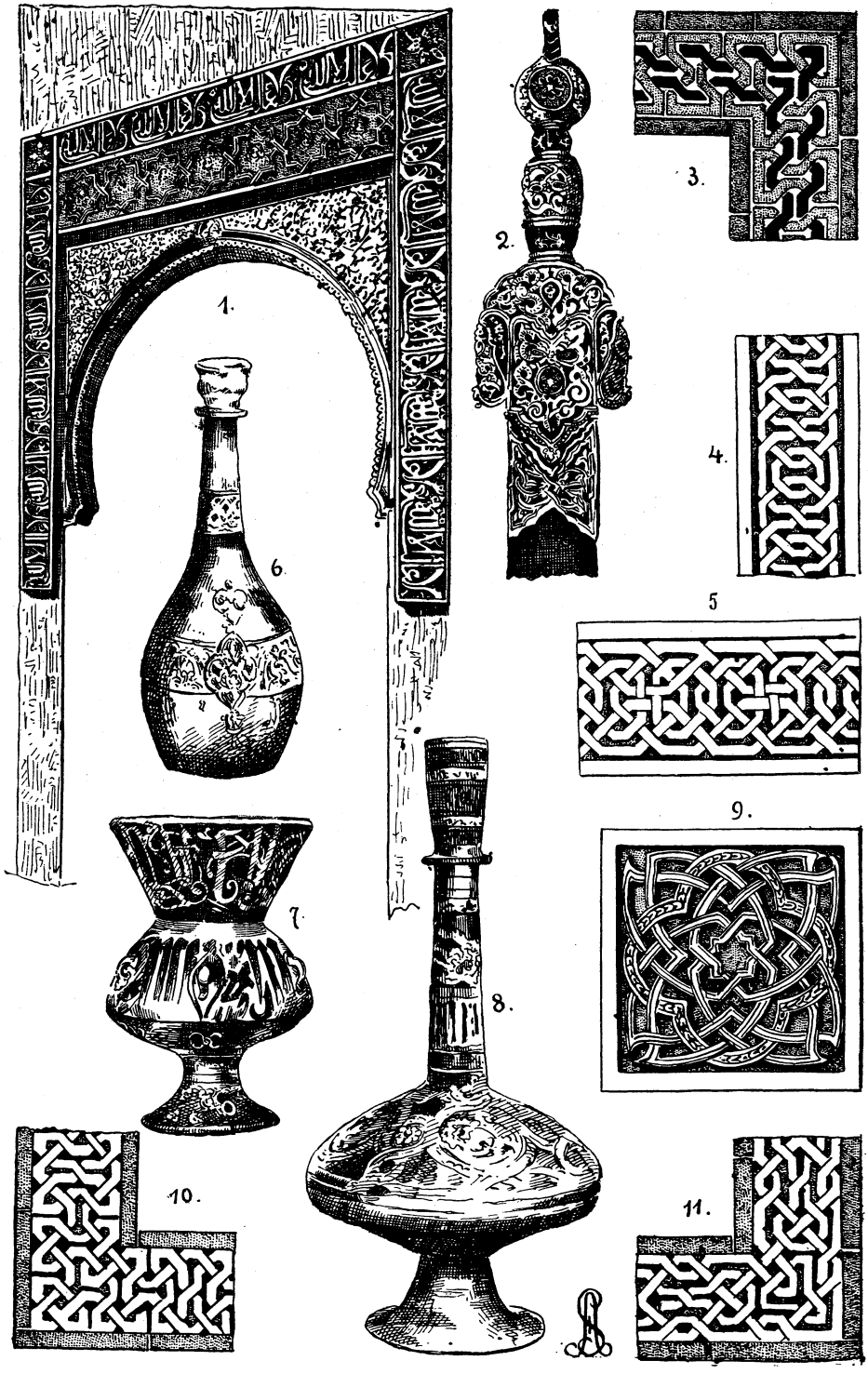
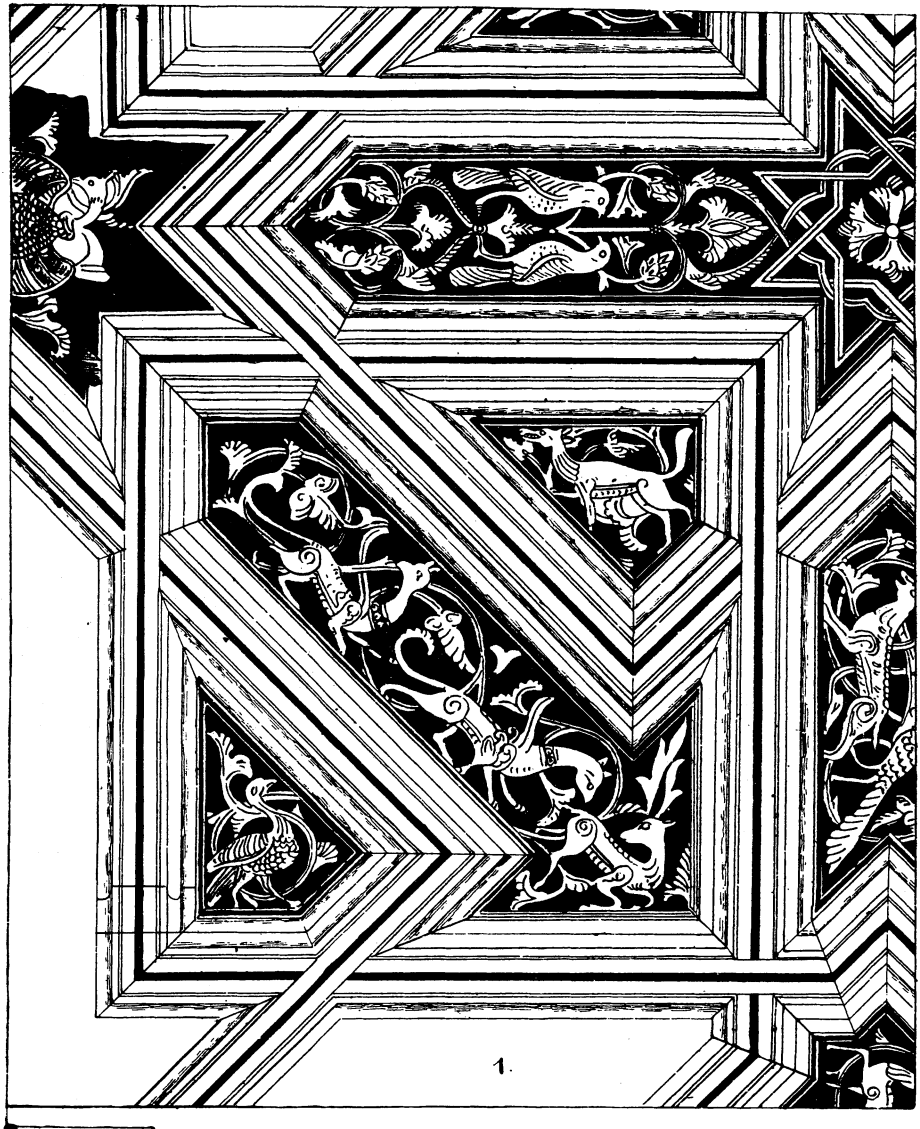


**Cornice Impost from the Central Arch of the Court of Lions in the Alhambra, Granada** (Monumentos de España).

Plate 120.





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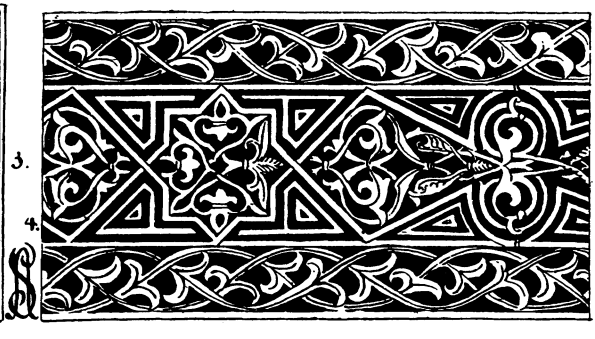

4.

## The Saracenic Ornament.

The Saracens, who originally came from Northern Arabia, like the Moors of Hamitic origin, were both for a long time the chief standard bearers of Islam art. When Sicily was conquered by the Normans, the Saracens placed their art at the disposal of the conquerors, in many cases Christian churches were ornamented and decorated by Mohammedan artists. In this manner a peculiar Saracen-Norman style of art developed itself in Italy (see page 161). Unfortunately, there are so very few remains of pure Saracenic art in existence that we cannot form any general view of what it really was.

## Plate 121.

(After Kutschmann, Meisterwerke der sarazenisch-normannischen Kunst in Sizilien und Unteritalien.)

Fig. 1. **Fragment of a wooden ceiling in the Museo Nacionale at Palermo.**
„ 2, and 3. **Panellings of a wooden door in the Martorona at Palermo.**
„ 4. **Door soffit in the Museo Nacionale at Palermo.**

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## The Ottoman Ornament.

Brusa may be looked upon as the cradle of Ottoman architecture. In the reign of Murad I., and at his command, a mosque was erected in this place by a Greek architect named Christodulos, being finally completed under Murad II. by the architect Ilias Aali in the year 827 of the Hegira, or 1424 A. D. The aesthetics of this mosque was very strongly influenced by Byzantine art, but the artists who afterwards came into the country from the east gradually led Ottoman architecture along the lines of Oriental art. After the capture of Constantinople, Ottoman art developed independently, quickly rising into its highest splendour, being, however, as was only natural to suppose, very strongly influenced by the Persian, Arabian, and Byzantine methods of ornamentation. This independent character was lost at the decline of the political supremacy of the empire, when Ottoman art, aping West European architecture, finally came to be a conglomeration of all possible styles.

Ottoman architecture is the only Islam art in which, similar to Greek art, the constructions were carried out according to fixed laws, and the dimensions fixed according to the module, a stage of development which even Byzantine architecture found it impossible to reach. These rules were drawn up by Ilias Aali, the architect of the mosque at Brusa, an artist who may be looked upon as the real originator of the new Ottoman architecture. Later on, Chaireddin, architect of the mosque of Sultan Bajesid in Constantinople, fixed precisely the peculiar form of the capital, the single detailed forms being fixed and arranged definitely by Sinon, an architect living in the reign of Suleiman Kammi. He adopted the following orders:

1. *The Oblique-edge Order* (Fig. 1). In this, which reminds one of the Grecian-Doric Order, pillars are substituted for columns, and the capital has an abacus with an oblique edge. Similar to the Doric, this Order was employed in the lower galleries with a maximum height of 6 modules and 9 parts. Each module was divided into 12 parts, and each of these latter again into 4 subdivisions.

For the construction of the arch, the breadth of the same is divided into 8 parts, the points of division *A* and *B*, being the points nearest to the centre, are the centres of the segments for the arch.

2. *The Breccia Order* (Fig. 2). This receives its name from the ornamental work of the capital which resembles the arrangement of the stone fragments in certain breccia formations. It was invented by the architect Sinon, and is employed in the lower stones, especially for

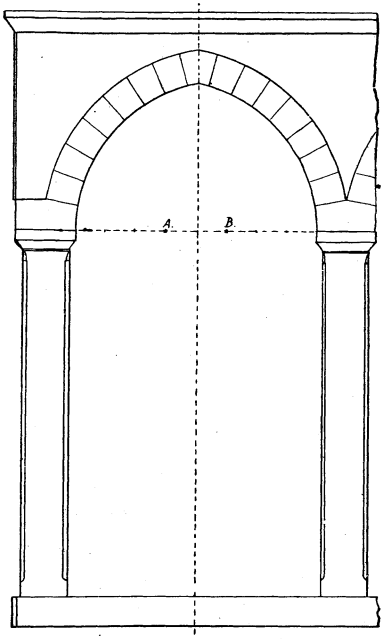



Fig. 1.

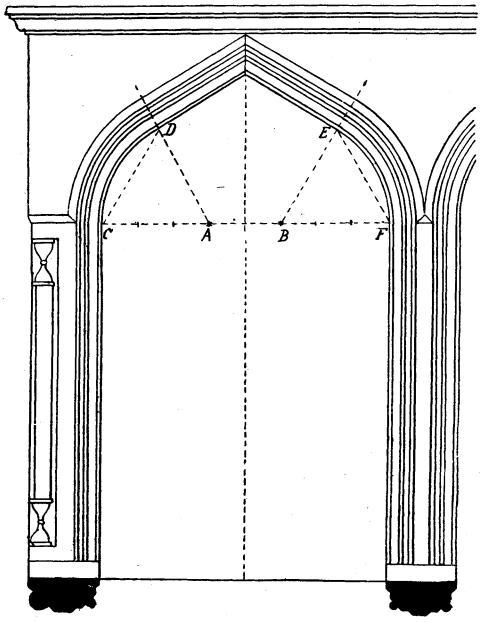



Fig. 2.

tombs. It is impossible to use this order in secular buildings. The maximum height of the column is 10 modules, and for the construction of the arch, the width of the same is divided into 8 equal parts. Upon 3 of these parts, *C A* and *B F*, two equilateral triangles are constructed, four corners of which namely *C* and *D*, and *E* and *F* being connected by arcs drawn from the central points *A* and *B*, tangents being drawn at *D* and *E*.

3. *The Crystal Order* (Fig. 3). This Order, which was fixed by the architect Chaireddin, and the arch of which is similar to that of the oblique edged Order, is the richest Order of Ottoman architecture and corresponds to the Corinthian or Composite Order. The capital consists of a group of crystals, crystals being also used to decorate the dome, niches, and edges of the cornice, as well as the front of the steps. This is the only Order which was used in the interior of secular buildings. In contrast to other styles, the Ottoman Order does not, as a general rule, make use of Ornament fashioned from plants, but uses instead the material itself, that is the stone, from which the column is made.

Ornamental forms taken from the vegetable world were, however, employed by a few artists, the principal plants used in this way being the pea-tendril (see text-figs page 222), the water-melon, pome-granate, canary-bird flower, the gourd, and the amarinth.

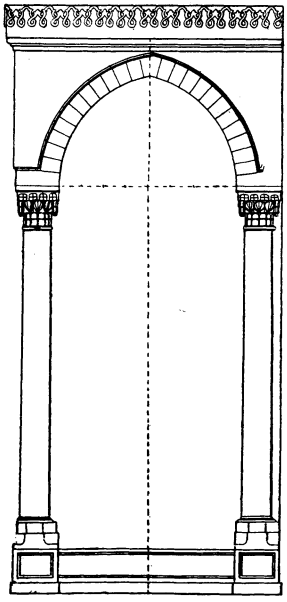
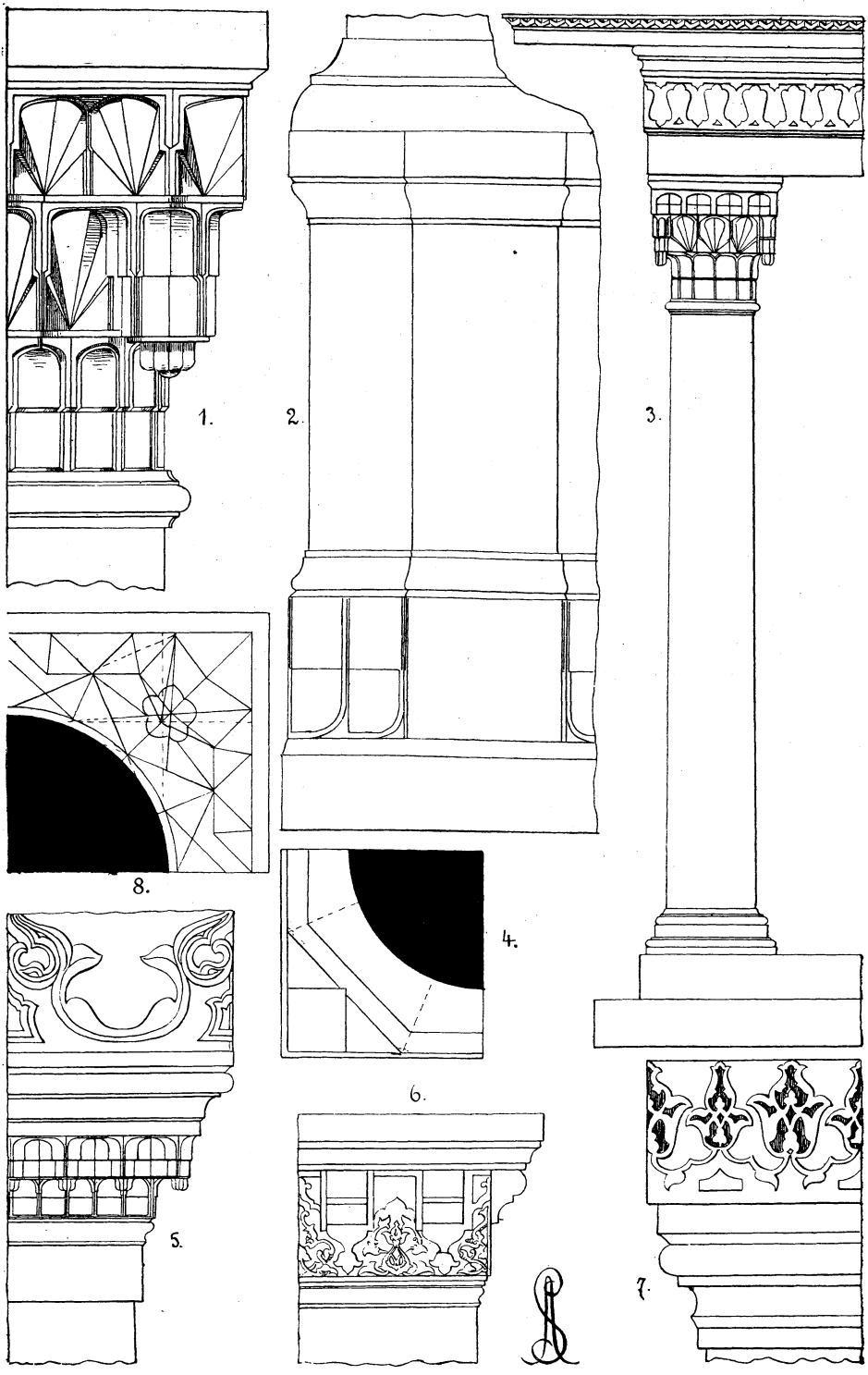
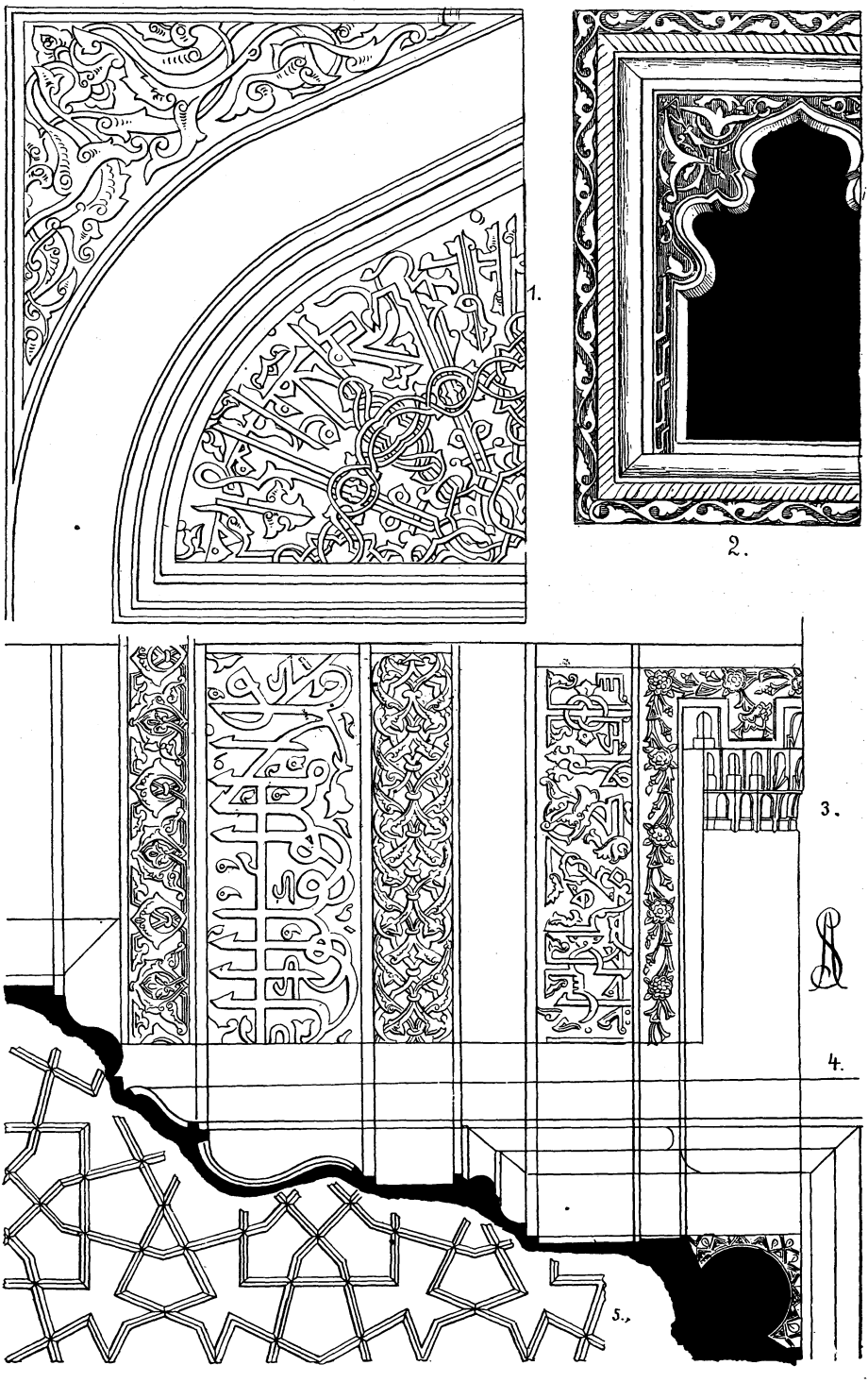


Fig. 3.

Plate 122.

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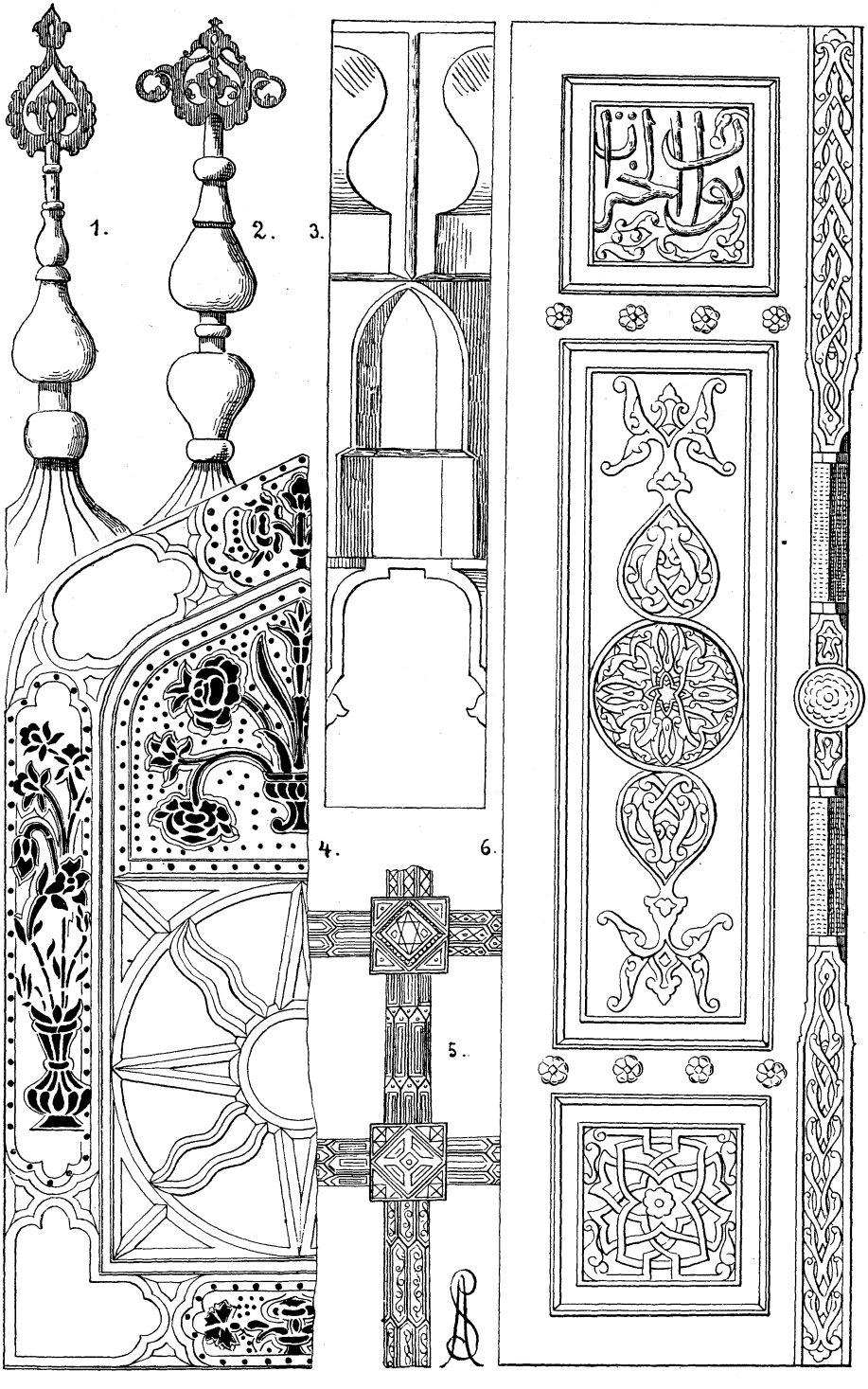

## Plate 122.

*Elements of Ottoman Architecture.*

(After Sebah, Die ottomanische Baukunst.)

Fig. 1, and 8. **Capitals of the Crystal Order,** after Sinon.
„ 2, and 4. **Pedestal of column,** after Sinon.
„ 3. **Capital and principal cornice of the Crystal Order.**
„ 5, and 7. **Cornice of the Crystal Order.**
„ 6. **Cornice with console.**

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## Plate 123.

(After Sebah, Die ottomanische Baukunst.)

Fig. 1. **Frontal with ornamental Cufic characters from the Jechil-Djami mosque in Brusa.** This mosque was completed by the architect Ilias Aali in the year 827 Mahommedan time, which in our time corresponds to the year 1424 after Christ.
„ 2. **Border of a niche in the Jechil Djami mosque in Brusa.**
„ 3, and 4. **Portal borders from the same mosque.**
„ 5. **Bronze trellis work in the Taouk Bazaar.**

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## Plate 124.

(After Sebah, Die ottomanische Baukunst.)

Fig. 1, and 2. **Spires of Ottoman cupolas.**
„ 3. **Stalactite mouldings on the large window of the Jeschil-Djami mosque in Brusa.**
„ 4. **Glass window from the same mosque.**
„ 5. **Decoration on bars of window in the same mosque.**
„ 6. **Door panel from the same mosque.**

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## Plate 125.

(After Sebah, Die ottomanische Baukunst.)

Fig. 1. **Concave moulding with glazed brick from the Jeschil-Djami mosque in Brusa.**
„ 2, 4, and 5. **Iron mountings.**
„ 3. **Shaft of column from the tomb of Sultan Suleiman.**
„ 6. **Bronze lattice work.**
„ 7. **Window with marble sculpture dating from the time of Sultan Selim.**
„ 8. **Ceiling from the Jeschil-Djami mosque in Brusa.**
„ 9. **Paving-tile ornament.**

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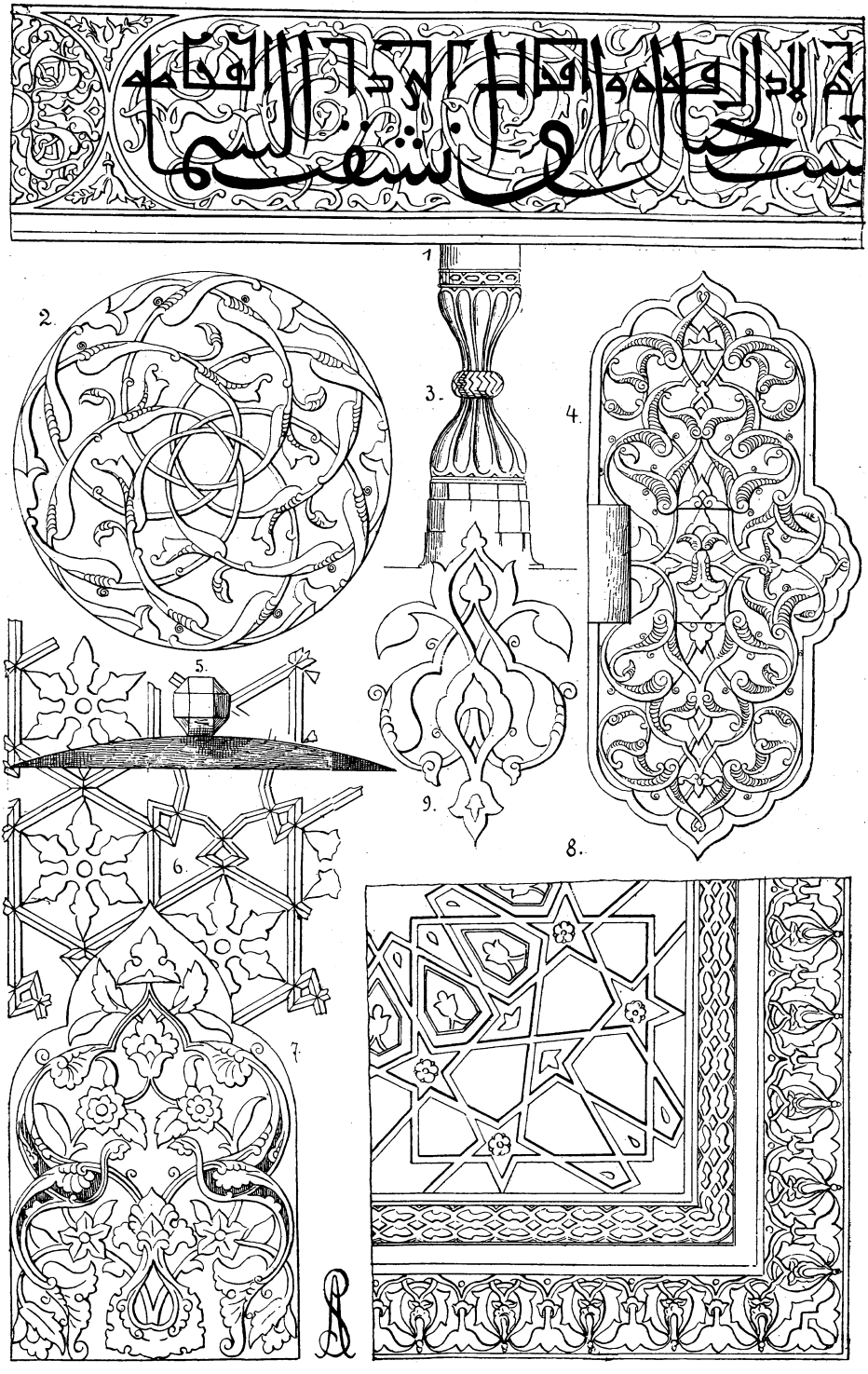
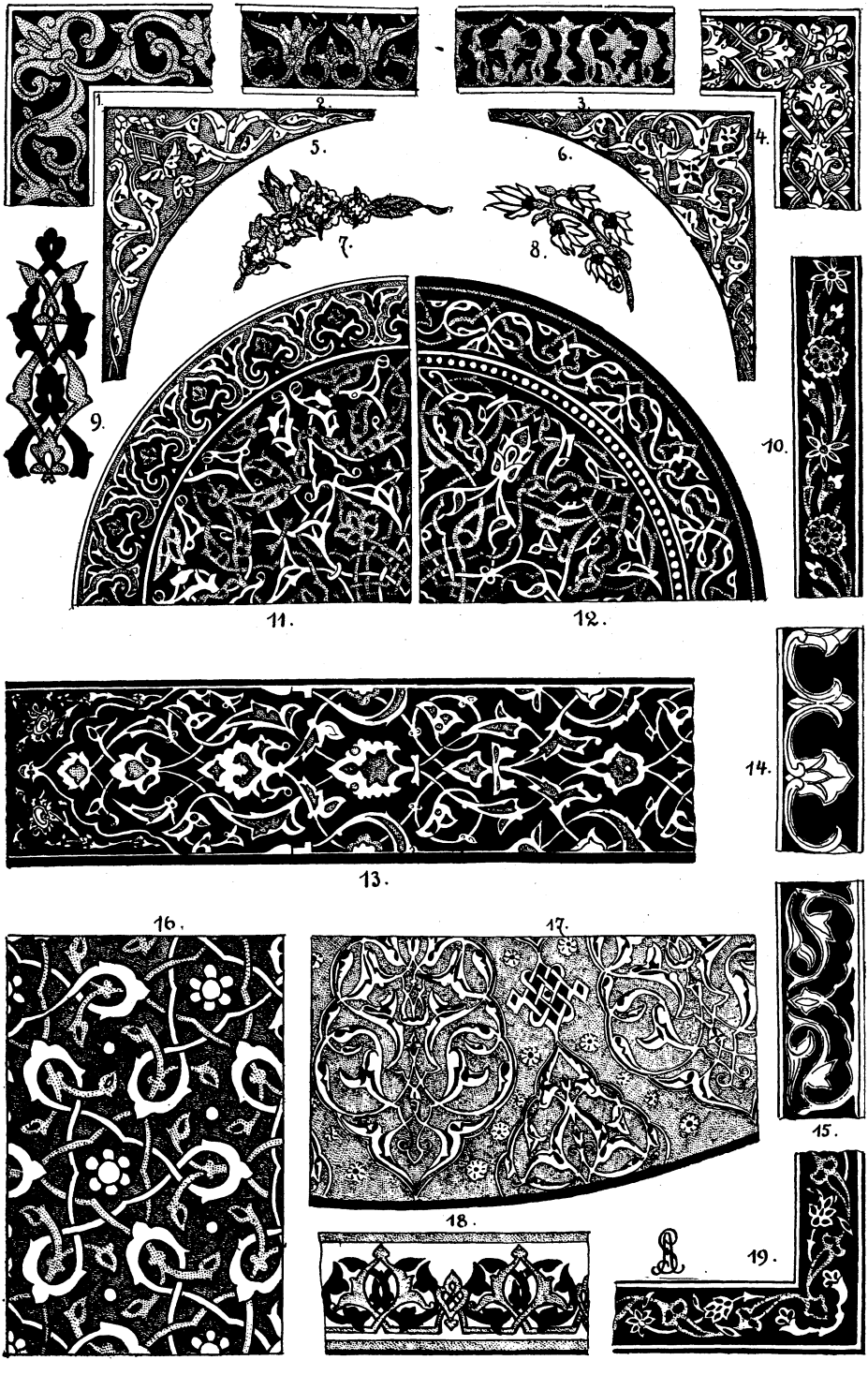
Plate 125.

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# Plate 126.

Fig. 1, 2, and 4. **Taken from a fountain in Pera, Constantinople** (Owen Jones).
„ 3. **From a tomb in Constantinople** (Owen Jones).
„ 5, and 6. **From the Yeni Djami mosque in Constantinople** (Owen Jones).
„ 7, and 8. **Glazed clay ornaments from tomb in Mouradieh** (Dolmetsch).
„ 9, 10, and 18. **Glazed clay ornaments from the tomb Jeschil-Turbey of Mahomet I.** (Dolmetsch).
„ 11—13, 16, and 19. **Glazed clay ornaments from the mosque of Jeschil-Djami at Brusa** (Dolmetsch).
„ 14, and 15. **From tomb of the Sultan Soliman I., Constantinople** (Owen Jones).
„ 17. **Decoration of the dome Sultan Soliman I. in Constantinople** (Owen Jones).

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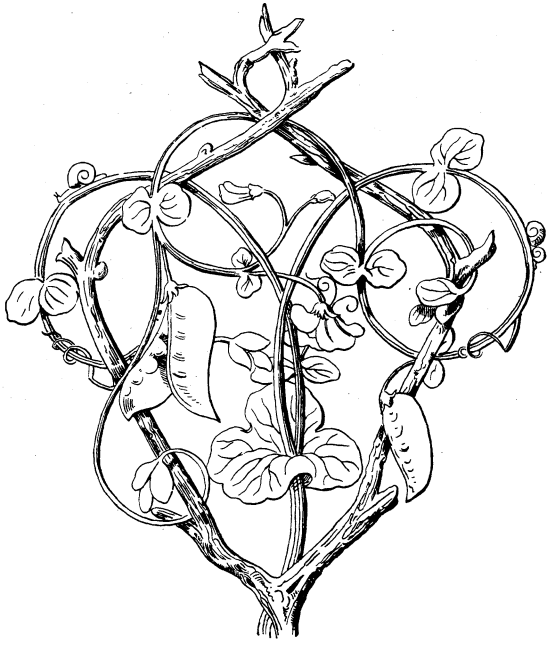

**Ornamental Pea-tendril.**
Transition from naturalistic to Ottoman Ornament
(Sebah, Die ottomanische Baukunst).

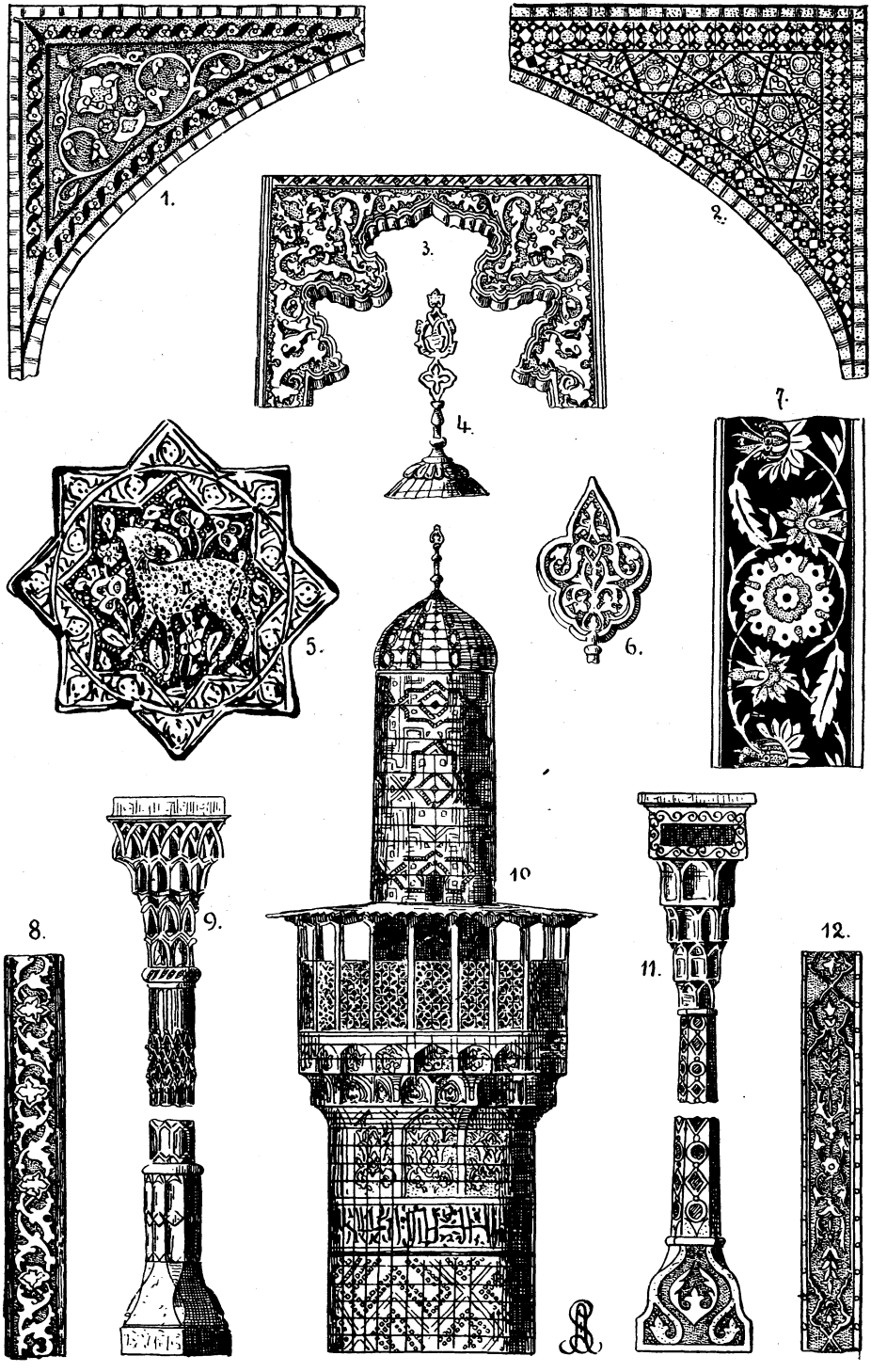
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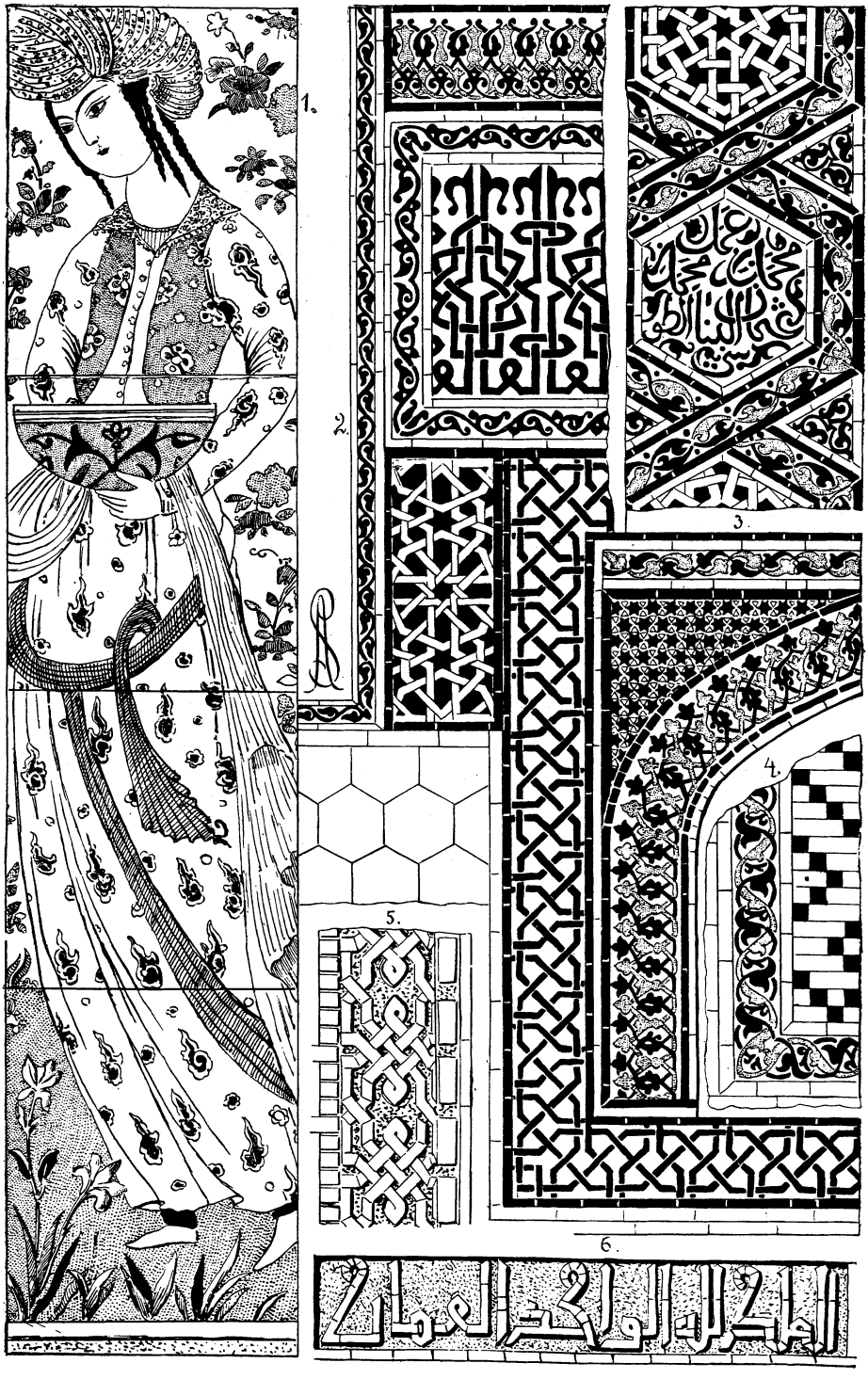
Plate 128.



## The Arabian Persian Ornament.

Although in its system of ornamentation Persian-Islamite art followed the fundamental principles of Islamite art, still, its most marked characteristic feature consisted in the employment of richly coloured clay plates. The extreme loveliness and beauty of the architectural structures of the ancient Kaliphate under Haroun al Raschid in Bagdad and Ispahan are due to this method of ornamentation. Although the geometric Ornament in this style does not show such prolific combinations as that of the Arabians or the Moors, its vegetable Ornament, on the other hand, with its greater variety while keeping close to nature, more than makes up for it. Arabian-Persian art reached its highest glory towards the end of the 16th century.

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## Plate 127.

*From Ispahan.*

(After Dolmetsch, Ornamentenschatz.)

Fig. 1, and 2. **Spandrels from the college of Medresseh-Maderi-Chah-Sultan-Hussein.**
„ 3. **Openworked window-arch of stone.** The dotted background is stained glass.
„ 4, and 6. **Spires.**
„ 5. **Faience tile,** 16th century.
„ 7. **Wainscot border of faience.**
„ 8. **Openworked window-case of stone** (belongs to Fig. 3).
„ 9, and 11. **Columns.**
„ 10. **Minaret of the mosque Mesdjid-i-Chah.**
„ 12. **Wall border.**

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## Plate 128.

(After Friedrich Sarre, Denkmäler der persischen Baukunst.)

Fig. 1. **Tile paintings from a palace of Shah Abbas the Great.** In possession of F. Sarre.
„ 2. **Wainscot in the dome of the Medresse of Kora Tai, in Konia.**
„ 3, and 4. **Wainscot in the Liwon of the Court of Sirtscheh-Medresseh in Konia.**
„ 5. **Brickwork mosaic from the mausoleum of Mumine Chatun in Nachtschewan.**
„ 6. **Inscription in similar technique from the same mausoleum.**

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## Plate 129.

(After Friedrich Sarre, Denkmäler der persischen Baukunst.)

Fig. 1. **Faience mosaic from the dome-chamber in the Blue Mosque at Tebriz.**
„ 2. **Brickwork mosaic in the mausoleum of Mumine Chatun at Nachtschewan.**
„ 3—5. **Mural decorations in the dome chamber of the Medresse of Kari Tai, in Konia.**

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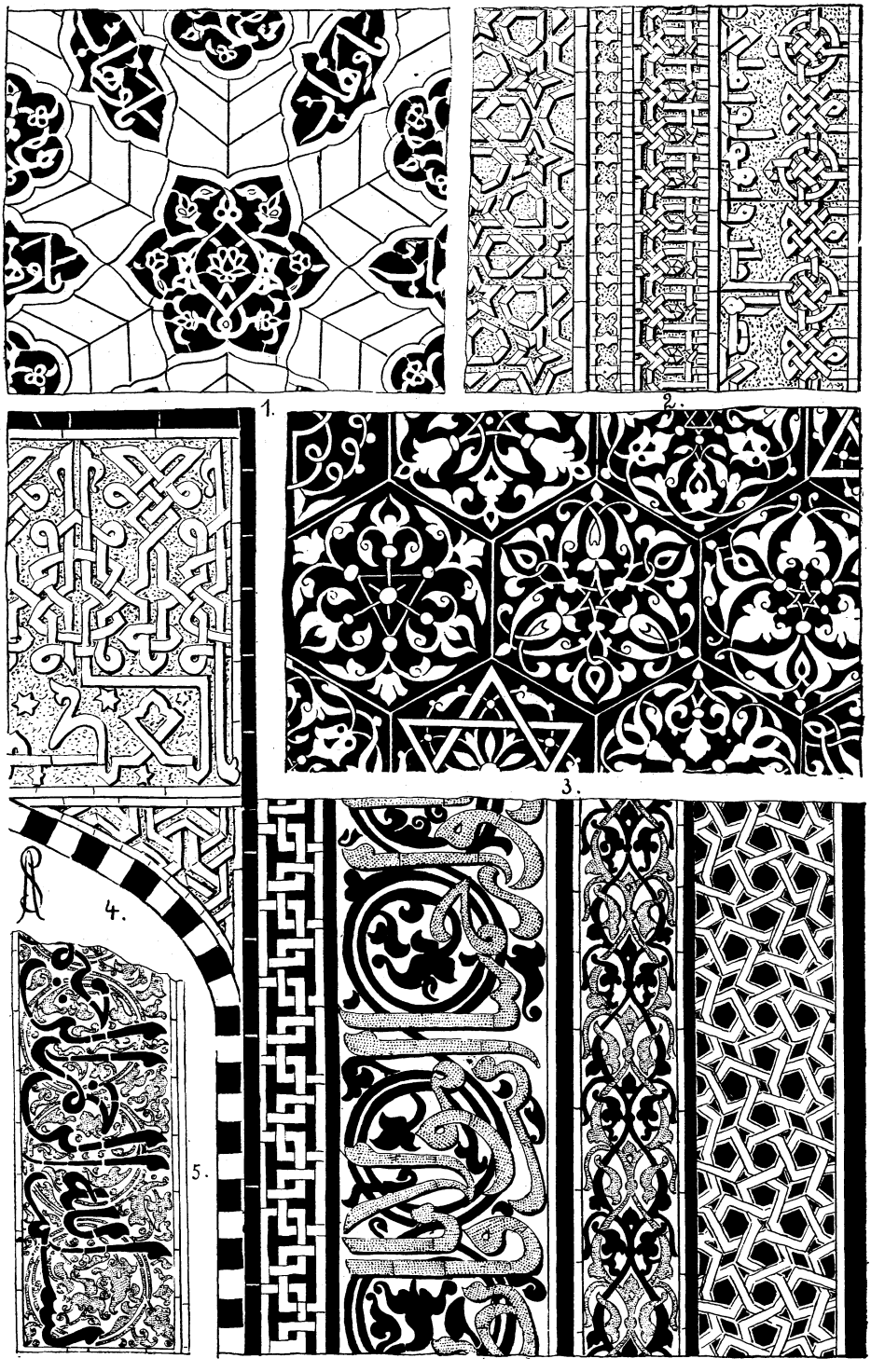
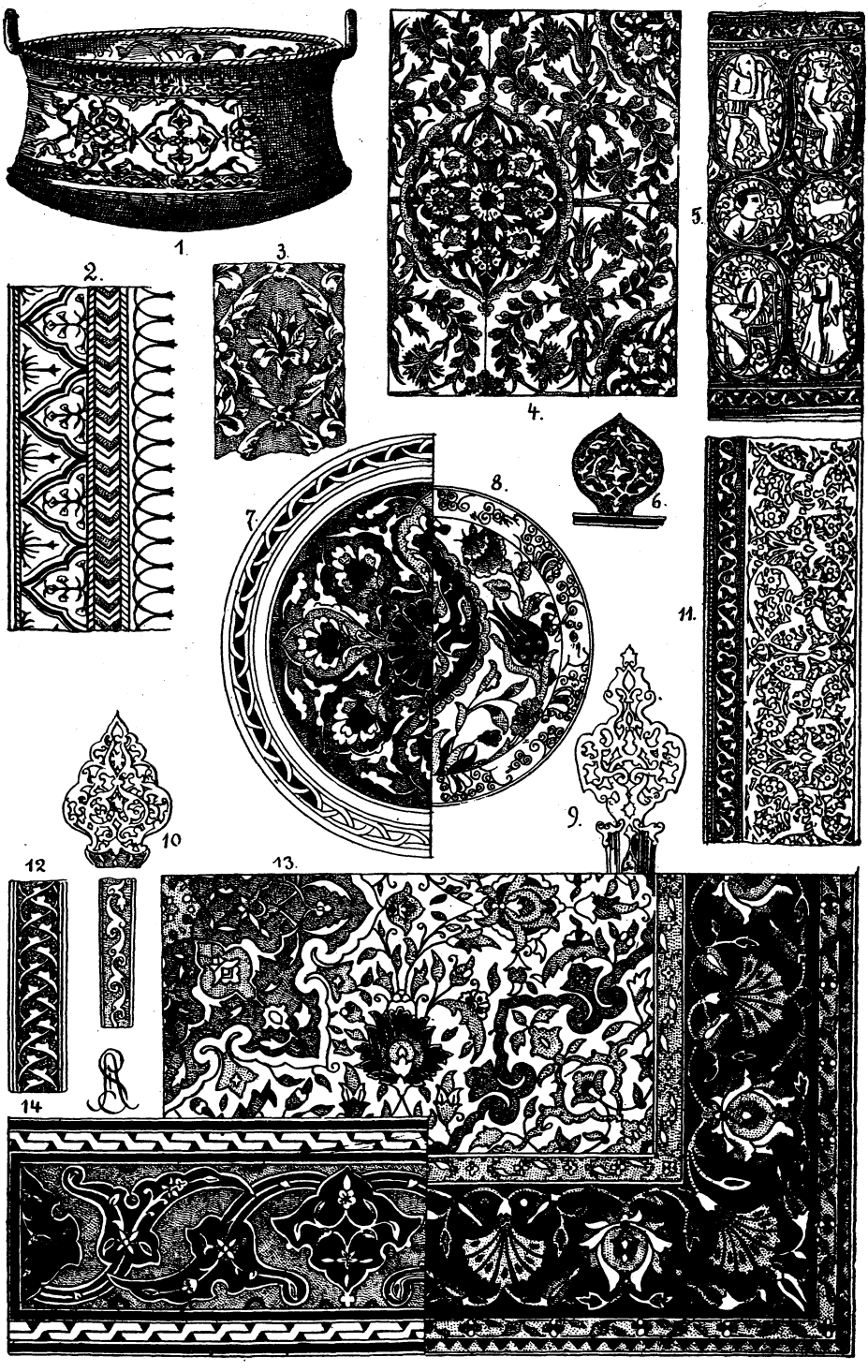
Plate 129.

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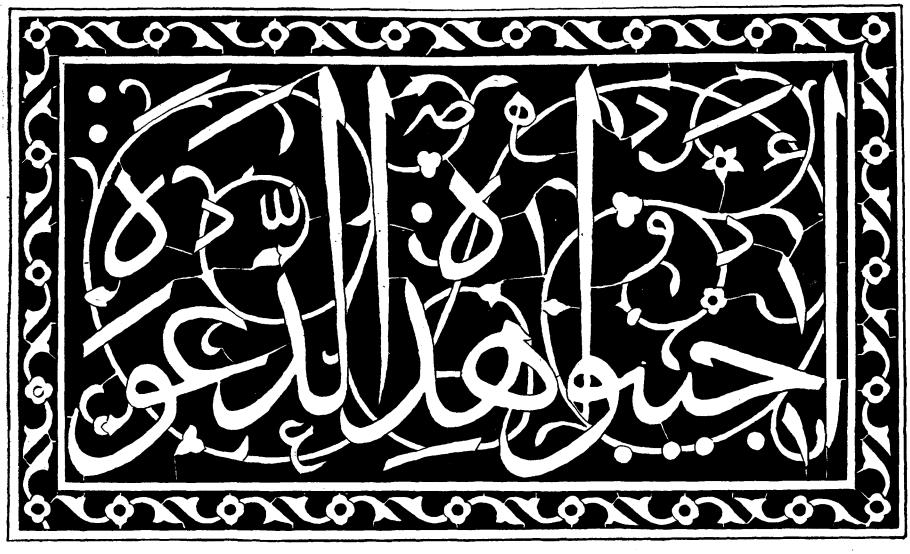
# Plate 130.

Fig. 1. **Copper vessel from Kaschan** (Dolmetsch).
„ 2, and 3. **Ornaments from the British Museum** (Owen Jones).
„ 4. **Wainscotting made of faience plates** (Dolmetsch).
„ 5, 11, and 12. **Ornamental work on metal vessels** (Dolmetsch).
„ 6. **Glazed ball** (Dolmetsch).
„ 7, and 8. **Old-Persian faience plate in the Museum Cluny, Paris** (Dolmetsch).
„ 9, and 10. **Fragments of knives and forks** (Dolmetsch).
„ 13. **Persian carpet,** 16th century (Dolmetsch).
„ 14. **Manuscript painting from the Khoran** (Dolmetsch).



**Faience decoration from the mosque of Sheik Safi in Ardebil**
(F. Sarre).

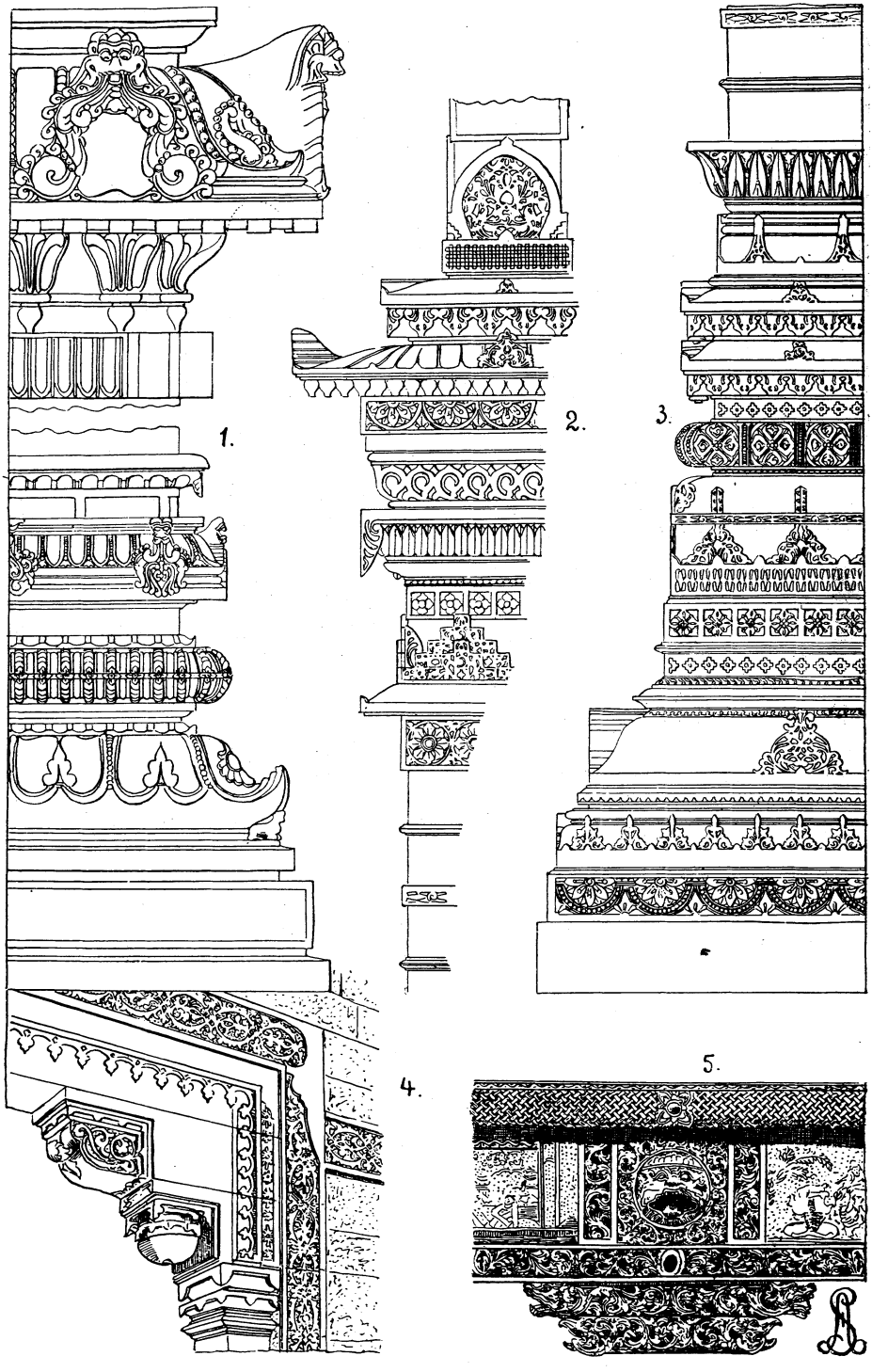

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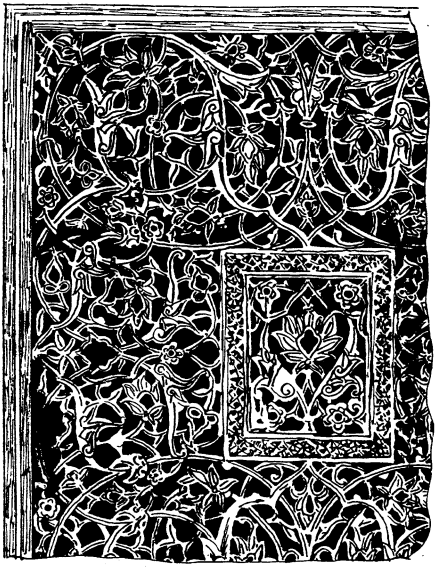
Plate 132.



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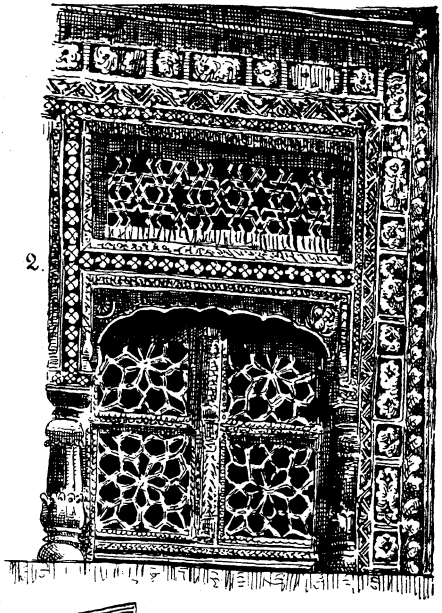

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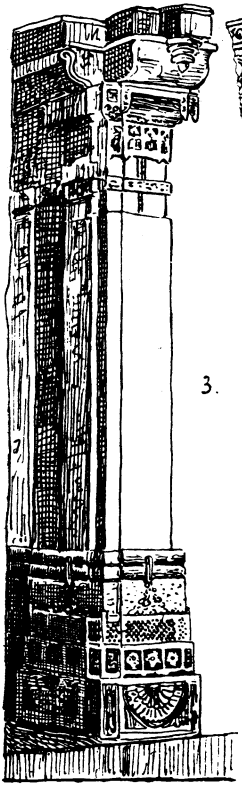

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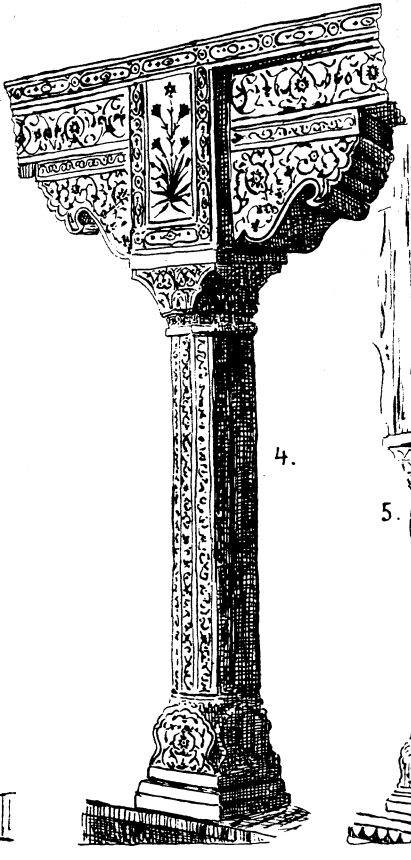

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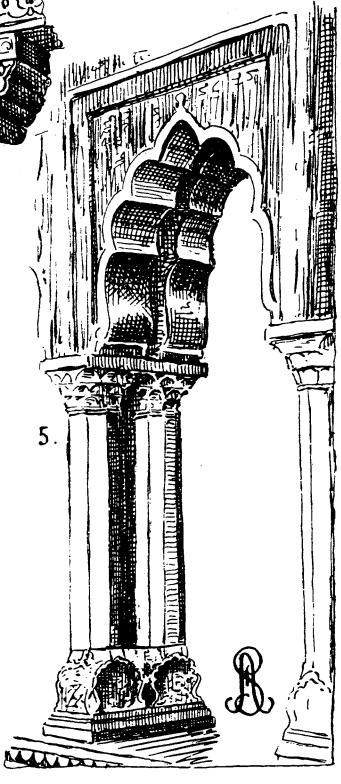

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## The Arabian-Indian Ornament.

When Islamism made its appearance in India in the 12th century, it found already there an ancient style of art which was characterised by bizarre gorgeousness, a feature which very naturally became also associated later on with Arabian-Indian ornamentation. The buildings erected at this period display, however, a peculiar splendour entirely their own, a splendour which very often rises into the most luxurious beauty. This stile of ornamentation, made up of ancient Indian elements and of Arabian art, reached its highest glory in the 16th century, plants in natural style being preferred to the geometric ornament of the Moors. The command laid down by the Khoran that living animals should not be represented artistically was not regarded either in the Indian or the Persian-Is'amite art.

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## Plate 131.

Fig. 1. **From the temple at Vijianuggar,** built in the year 1334 (Uhde).
„ 2, and 3. **From a minaret in Akmedabad,** built in the years 1430—1450 (Uhde). Figure 2 is to be placed above fig. 3.
„ 4. **Principal entrance to the mosque at Jampur,** 1438—1448 (Uhde).
„ 5. **Wooden sculpture-work from Burma** (Dolmetsch).

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## Plate 132.

Fig. 1. **Openworked wall-pannelling of sandstone, from Fathepur-Sikri** (Dolmetsch).
„ 2. **Window from a house in Amritza** (Indian Architecture and Ornament).
„ 3. **Pillars from the mosque Rani Sipre in Ahmedabad** (Indian Architecture and Ornament).
„ 4. **Column from the palace of the Shah Jehan in Agra** (Indian Architecture and Ornament).
„ 5. **Arch from the palace of Amber** (Indian Architecture and Ornament).

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## Plate 133.

Fig. 1. **Copper can in the museum at Munich** (Libonis).
„ 2. **Dancer's costume from Ceylon** (Libonis).
„ 3. **Mahout's lance** (Libonis).
„ 4. **Embroidered quiver** (Libonis).
„ 5. **Powder-horn** (Libonis).
„ 6. **Faience plate** (Libonis).
„ 7. **Battle-axe with etched ornament** (Dolmetsch).
„ 8. **Vase of incrusted silver** (Libonis).
„ 9. **Faience vase** (Libonis).
„ 10. **Damascened vase** (Libonis).

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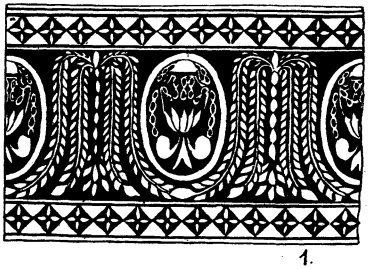
Plate 133.



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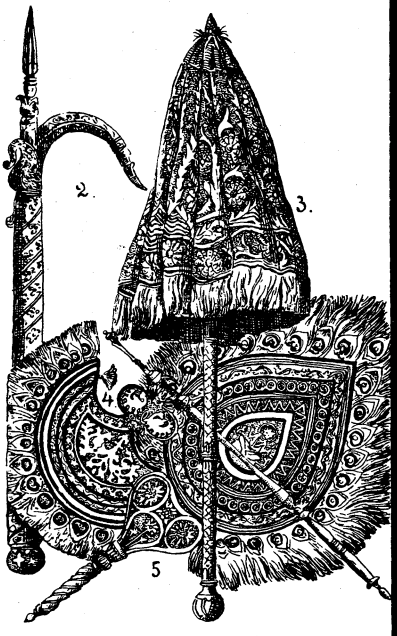


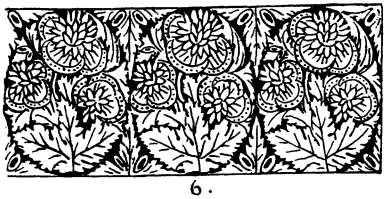

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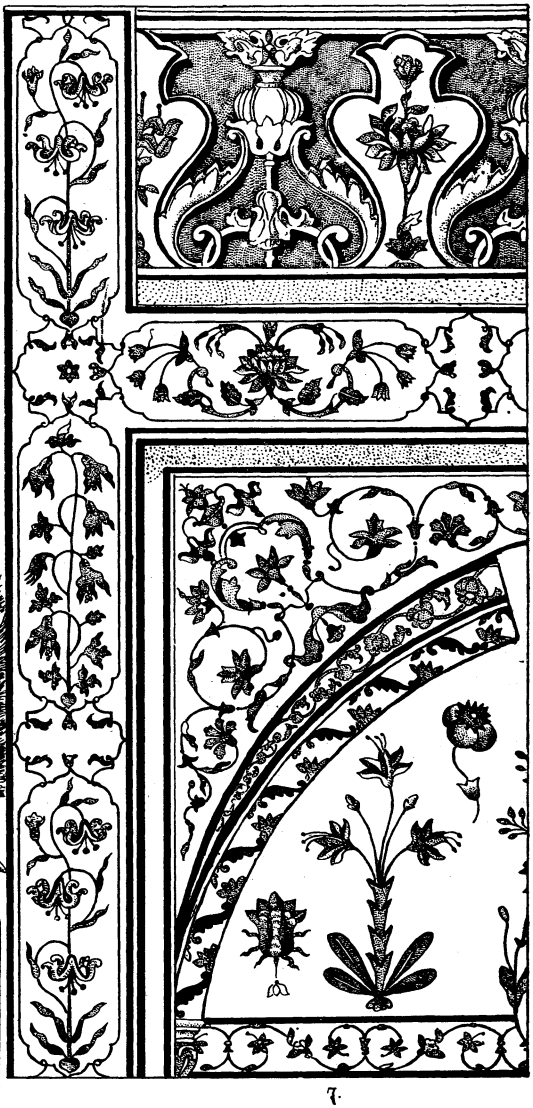

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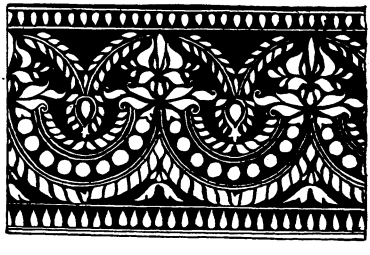
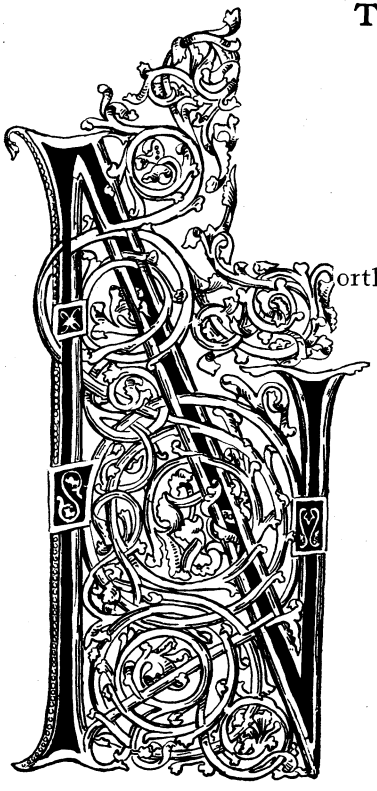


# Plate 134.

Fig. 1, and 9. **Ornament from damascened metal-work** (Dolmetsch).
„ 2. **Mahout's lance, enamelled** (Dolmetsch).
„ 3. **Gold embroidered State sunshade** (Dolmetsch).
„ 4, and 5. **Embroidered fans** (Dolmetsch).
„ 6. **Frieze from an iron, silver damascened, vase** (Libonis).
„ 7. **Marble inlaid-work from the monuments of Shah Jehan and the Begum Muntáz-i-Mahal** (Dolmetsch).
„ 8. **Ornamental work from metal vessels** (Dolmetsch).

**Decorative work on a damascened shield,** gold on steel, in the Ethnographical Museum of the Louvre (l'Art pour tous).

# THE GOTHIC ORNAMENT.



**From an English 14th century manuscript**
(Owen Jones).

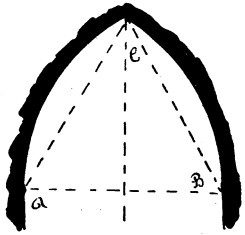
Northern France began to develop the Gothic from the Roman style when this latter had arrived at its highest splendour. This new style, which spread rapidly over Germany, Italy, England, Spain and other countries, owed its origin to that desire for a freer, more intellectual development which animated the peoples of Europe about the year 1200, and to a thorough change in the entire civilised life of the period. On one side were abstract intellectual ideas, on the other, intensive, impulsive emotionalism, and religous mysticism. These various feelings found their expression in the development of the Gothic style, which, although it originally proceeded from Northern France, is, nevertheless, to be regarded as the expression of a pure German style. With the exception of a few degenerate examples in Late Gothic, the Ornament in the Gothic style is always kept in strictest subordination to the Form. The Gothic Ornament never overgrows or conceals the tectonic superstructure, but, on the contrary, is specially employed to supplement and complete the impression of the Form in a harmonic manner. The principal Ornament of the Gothic is the leaf-moulding, the plants being always selected from native Flora, the manner in which they are worked being in nearly every case a pretty sure guide to the period in which they were produced. In Early Gothic, in the 13th century, the leaves were nearly always worked in a naturalistic manner with a slight leaning to conventionalism. Later on, the leaves were produced with more force and energy, be-

coming finally, in Late Gothic, very far removed from resemblance to the original form. During this epoch they were gnarled in appearance, and were also made almost entirely hollow, two circumstances which resulted, first in imparting stiffness and rigidity, and secondly, from the sharp contrasts of light and shade which the hollow leaves produced, in giving them an unsettled and unsteady movement. In the selection of plants, symbolic allusions were also often taken into account. The figures of men and animals made use of in the Gothic were employed in very many cases in a humourous and caricatural manner. The name Gothic has no connection whatever with the Goths. The Italians designated everything barbarian coming from the North as Gothic a title which they also gave to the new style which made its appearance from that direction.

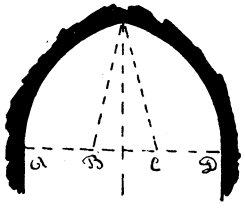
It took a thousand years before the Classic or Grecian-Roman style was developed from the primordial origins of Oriental and Egyptian art, and, in a similar manner, it took another thousand years before the Gothic, with help of Byzantine and Roman art, was developed from the Classic. With the Gothic, a point has been reached beyond which it appears to be impossible to develop Ornament—thus far shalt thou go and no farther. Mankind, however, did not feel inclined to rest satisfied with the Gothic, they turned back again to the Classic in order to perfect it further, to develop it in accordance with the spirit and the feelings of the times, as the youngest sister of Byzantine and Roman art.

**From a German 15th century manuscript** (Dolmetsch).

## The Gothic Arch.

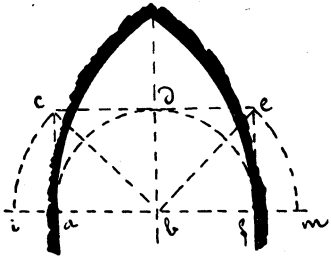


**The Ordinary Ogive Arch** is drawn over on equilateral triangle by describing circles from *A* and *B* with the span of the arch as diameter, said circles cutting each other at the vertex *C*. The height of the arch is equal to 0,866 times the span.

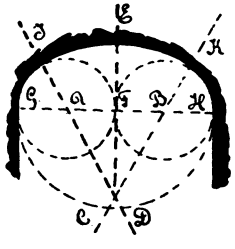


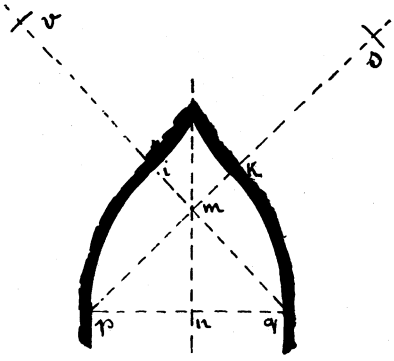
**The German Ogive Arch** is formed by two circles whose diameters are two-thirds of the span. The span is divided into three equal parts, circles being drawn from the points *B* and *C* with *A C* and *B D* as diameters. The height of the arch is equal to 0,645 times the span.

**The Surmounted Ogive Arch or Lancet Arch** has the two central points outside the opening. To find the same, the quadrilaterals *a b c d* and *b f d e* are described on both halves of the breadth or span, and the base line of the arch produced to the points *i* and *m* so that *b i* and *b m* are each equal in length to the diagonals *b c* and *b e*. From the points *i* and *m*, circles are drawn with *i b* and *b m* as diameters. The height of the arch is equal to 0,979 times the width.



**The Tudor Arch,** employed extensively in England, is described by dividing the with into 4 equal parts, and describing a semi-circle downwards, with the points of bisection of the width as centre and with half the width as radius. The points of divison *A* and *B* are the central points of the commencing circles of the arch, and upon them an equilateral triangle with vertex downwards is constructed the sides being produced upwards and downwards. The points *C* and *D* found by the production of said sides to the semi-circle are the central points of the inscribed curves which cut each other at the vertex *E*. The height of the arch is equal to 0,369 times the width.






**The Ogee Arch** is constructed by describing an isosceles triangle on the base line, the height of which is equal to half the width of the arch. The sides of the triangle are produced upwards. The two points *v* and *s* are the centres of the two small counter circles. The lines *k s*, *k p*, *v i*, and *i q* must be equal to each other. The height of the arch is equal to 1,009 times the width.

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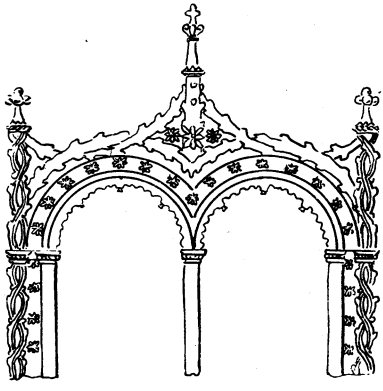
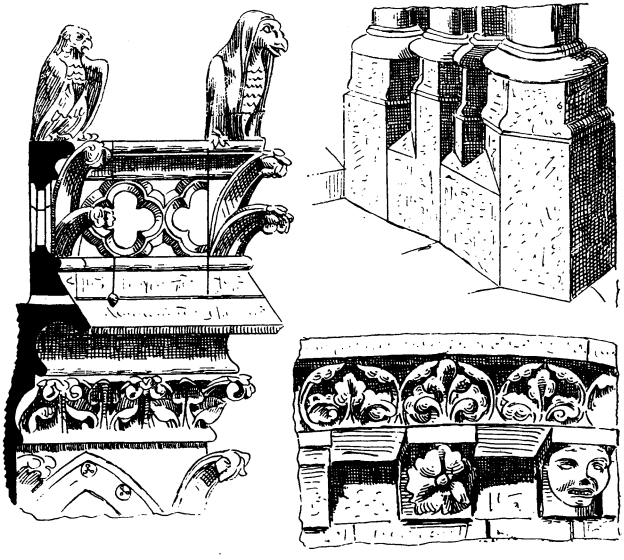


**Arch from the Royal Castle in Lisbon**
(Souza, Church of Batalha).

## The Gothic Ornament in France.

From a 14th century Manuscript (Racinet).

Very gradually from Northern France, where its origin is to be found, Gothic architecture spread over the entire of German-Christian Europe. After many constructive attempts made both at Autun and Vezelay, Abbot Suger finally erected in the years 1141—1144 the Abbey Church of St. Denis. Although this church shows very many traces of Roman influence, as do all Early Gothic buildings, and is a combination of old architectural habits with new ideas, it is still the first and most important example of Gothic architecture. That great master-piece of Early Gothic, the cathedral of Notre Dame in Paris, was erected in the years 1163—1182. Towards the beginning of the 13th century the complete, fully-developed and fully-ripened form of the Gothic was finally arrived at, from which time it began to flourish until it developed at last into the period of its highest glory. The after-growths of the Gothic in the 14th and 15th century were called, in Germany Late-Gothic, but were designated in France as the Flamboyant Stile. The desire for greater slimness becoming now apparent, and the tectonics being neglected at the same time, it finally happened that the Ornament grew over and stifled the form, a fate which in the end overtook almost all styles of architecture.



**Principal cornice from Notre Dame de Paris** (Violet le Duc).
**Base from Paris Cathedral** (Violet le Duc).
**Cornice from the Notre Dame at Chalons** (Violet le Duc).

Plate 135.

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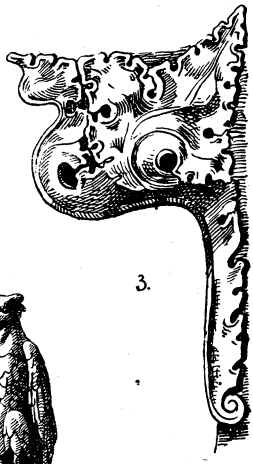
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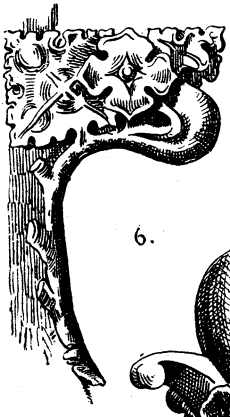
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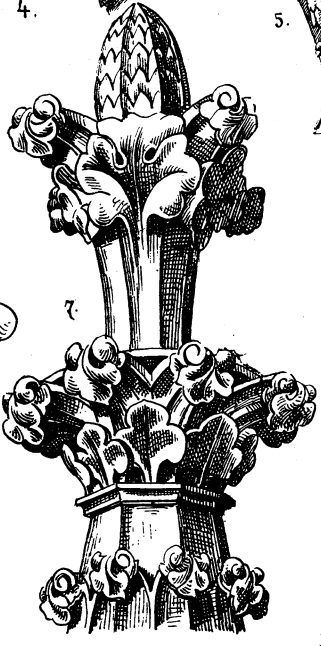
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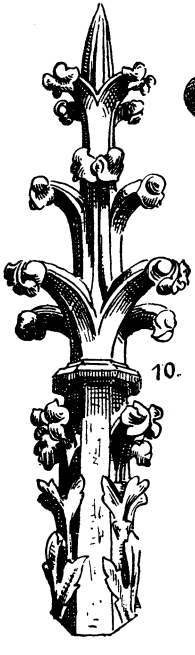
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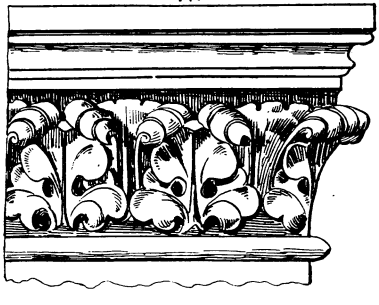

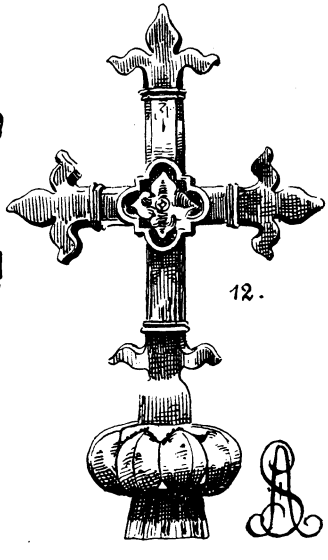
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## Plate 135.

Fig. 1. **Finial from the Paris cathedral,** end of the 12th century (Opderbecke).
„ 2. **Gallery from Rouen cathedral,** 12th century (Opderbecke).
„ 3, and 6. **Crockets from a church in Rouen** (Opderbecke).
„ 4. **Gargoyle from Reims cathedral** (Album de la Cathédrale de Reims).
„ 5. **Eagle from the apse gallery in the cathedral at Reims** (restored). (Album de la Cathédrale de Reims.)
„ 7. **Finial from the southern tower of the cathedral of Chartres,** 12th century (Opderbecke).
„ 8. **Cavetto ornament from the Abbey church at Larchant** (Opderbecke).
„ 9. **Finial from Amiens cathedral, 1230** (Opderbecke).
„ 10. **Spire from the church at Poissy,** 13th century (Opderbecke).
„ 11. **Pillar capital from Notre Dame, Paris** (G. Dehio, and G. von Bezold, Die kirchliche Baukunst des Abendlandes).
„ 12. **Cross from an arch-pier in the cathedral at Reims** (Album de la Cathédrale de Reims).

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## Plate 136.

Fig. 1. **Capital from the cathedral at Amiens,** 1240 (Opderbecke).
„ 2. **Capital from middle of 13th century,** after Violet le Duc.
„ 3. **Capital from the church of St. Chapelle, Paris,** 1240 (Opderbecke).
„ 4. **Capital from the church of St. Martin des Champs, Paris,** 1220 (Opderbecke).
„ 5, and 7. **Capitals from the cathedral at Bayeux, Calvados** (Raguenet, Matériaux).
„ 6. **Capital from the church at Sens** (Salle synodiale), 1240 (Opderbecke).
„ 8. **Capital from the church at Vezelay,** middle of 13th century (Opderbecke).
„ 9. **Base in crypt of the church at Rosnay** (Raguenet, Matériaux).
„ 10. **Base of a stair-baluster, Lyons** (Raguenet).
„ 11. **Capital from the cathedral at Nevers** (Album der Kathedrale von Reims).
„ 12. **Base from the church at Brou, Asn** (Raguenet).

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## Plate 137.

*The Gothic Flora.*

(After M. Violet-le-Duc, Dictionnaire Raisonné de l'architecture Française du XIe au XVIe siècle.)

Fig. 1. **Cavetto moulding, vine leaves.**
„ 2, 4, and 10. **Conventionalised arum.**
„ 3. **Fig-leaf.**
„ 5. **Leaf of the bellflower.**
„ 6. **Cavetto mouldings, maple-leaf and flowers.**
„ 7. **Cavetto mouldings, cress leaves and seed.**
„ 8. **Parsley-leaf.**
„ 9. **Conventionalised lily.**
„ 11. **Leaf of the meadow-rue.**

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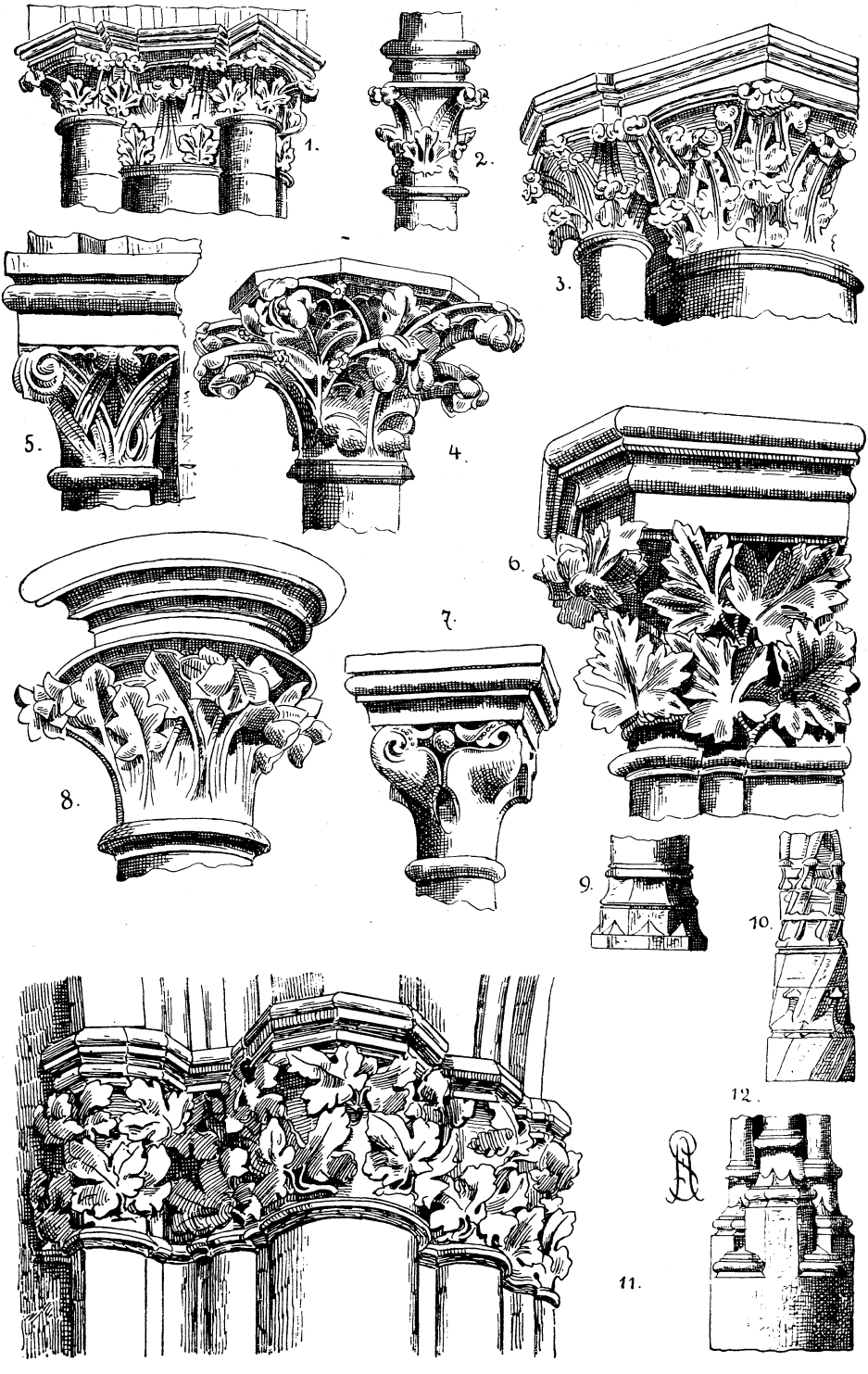
Plate 136.



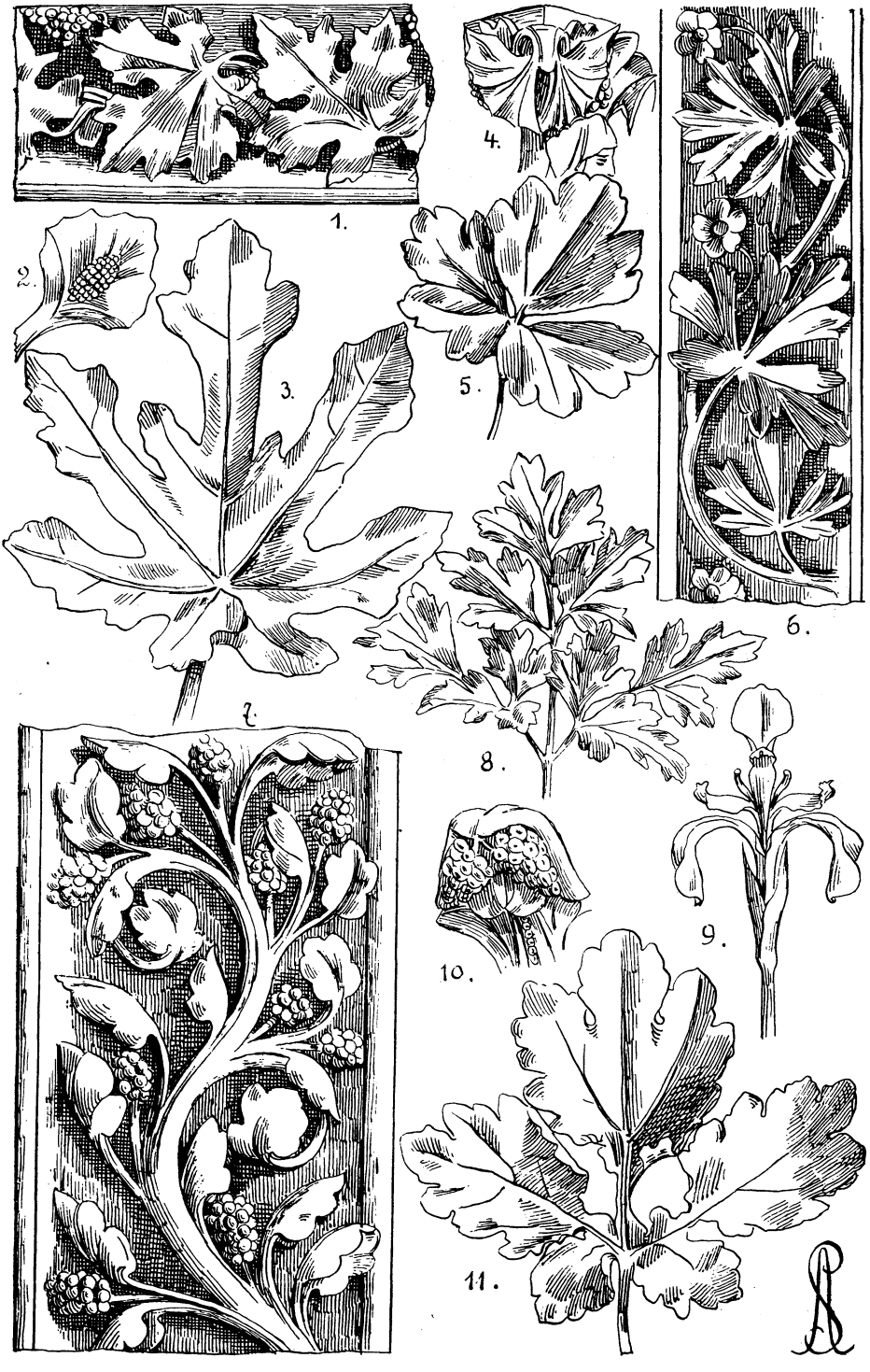

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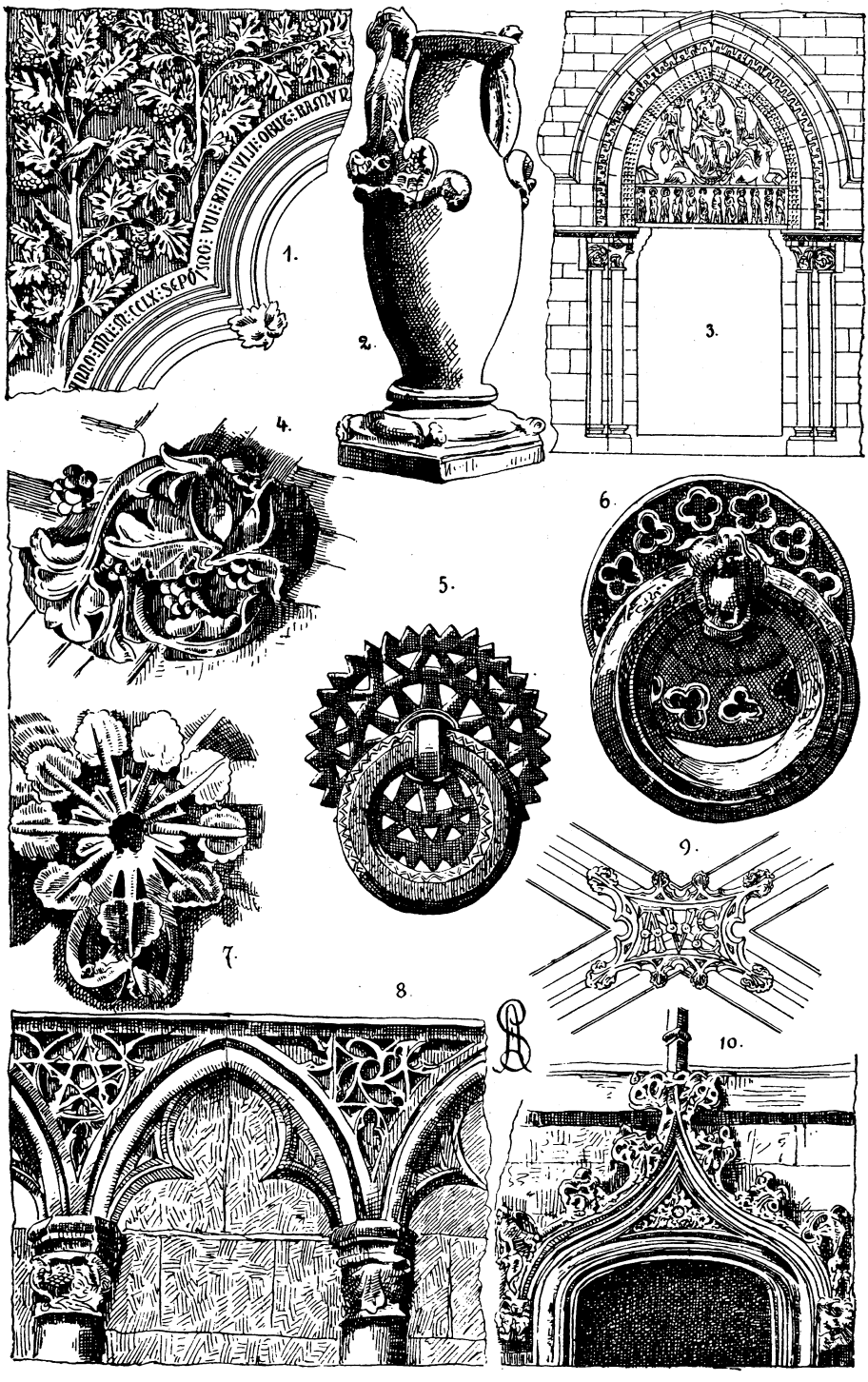
Plate 138.



## Plate 138.

Fig. 1. **Tympanum from the church of St. Severin in Bordeaux,** 1247 (Violet le Duc).
„ 2. **Stone vase,** 13th century; found in Aix, Provence (Raguenet, Matériaux).
„ 3. **Portal of the church of St. Genest at Nevers,** middle of the 12th century (Violet le Duc).
„ 4. **Vaulted-ceiling rosette from the priory of St. Martin des Champs, Paris,** 13th century (Raguenet).
„ 5. **Door-knocker from Cordes, Tarn** (Raguenet).
„ 6. **Door-knocker from Bayonne,** 13th century (Raguenet).
„ 7, and 9. **Vaulted-ceiling rosettes from the church of St. Severin, Paris** (Raguenet).
„ 8. **Arcade from the Chapel of the Virgin, Paris,** 15th century (Raguenet).
„ 10. **Door from the Episcopal palace at Beauvais, Oise;** 16th century.

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## Plate 139.

(Gothic mural painting after P. Gélis-Didot et H. Laffillée, La peinture décorative en France du XIe au XVIe siècle.)

Fig. 1. **Stencil painting from the church of Chateloy near Herisson, Allier.**
„ 2. **Frieze painting from Coney Castle** (Aisne).
„ 3. **From the roof of the church at Cunault,** Maine et Loire, beginning of the 14th century.
„ 4—6. **Textile paintings in the chancel of the cathedral at Amiens.** These patterns, which have had their origin, without any doubt, in the Orient, were also very frequently used in flat-painting.
„ 7. **From the chapel of St. Antony in the cloister of the Jacobines in Toulouse.**
„ 8. **From the church of the Jacobines in Agen.**
„ 9. **From the church at Romans** (Drôme).
„ 10. **From the chapel of Saint-Crépin in Evron** (Mayenne).
„ 11. **From the church of Saint-Ours in Loches** (Indre et Loire).
„ 12. **From the sacristy of the cathedral at Clermont.**
„ 13. **From the chapel at Pritz** (Mayenne). This reprents the month of September, and is one of the 12 Panneaus which give a representation of the twelve months of the year.

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## Plate 140.

Fig. 1, and 2. **Belt with knife,** 15th century (Violet le Duc, Dictionnaire raisonné du mobilier française).
„ 3. **Reliquary, in the museum at Cluny;** a crystal cylinder with gilt copper mountings (Violet le Duc).
„ 4. **Coiffure of Queen Isabel de Bavière,** 1395 (Violet le Duc).
„ 5. **Buckle,** 14th century (Violet le Duc).
„ 6. **Embroidered Prayer-book Bag,** 14th century (Violet le Duc).
„ 7. **Purse,** 15th century (Racinet, Le costume historique).
„ 8. **Lock of coffer** (Violet le Duc).
„ 9. **Harness,** 15th century (Violet le Duc).

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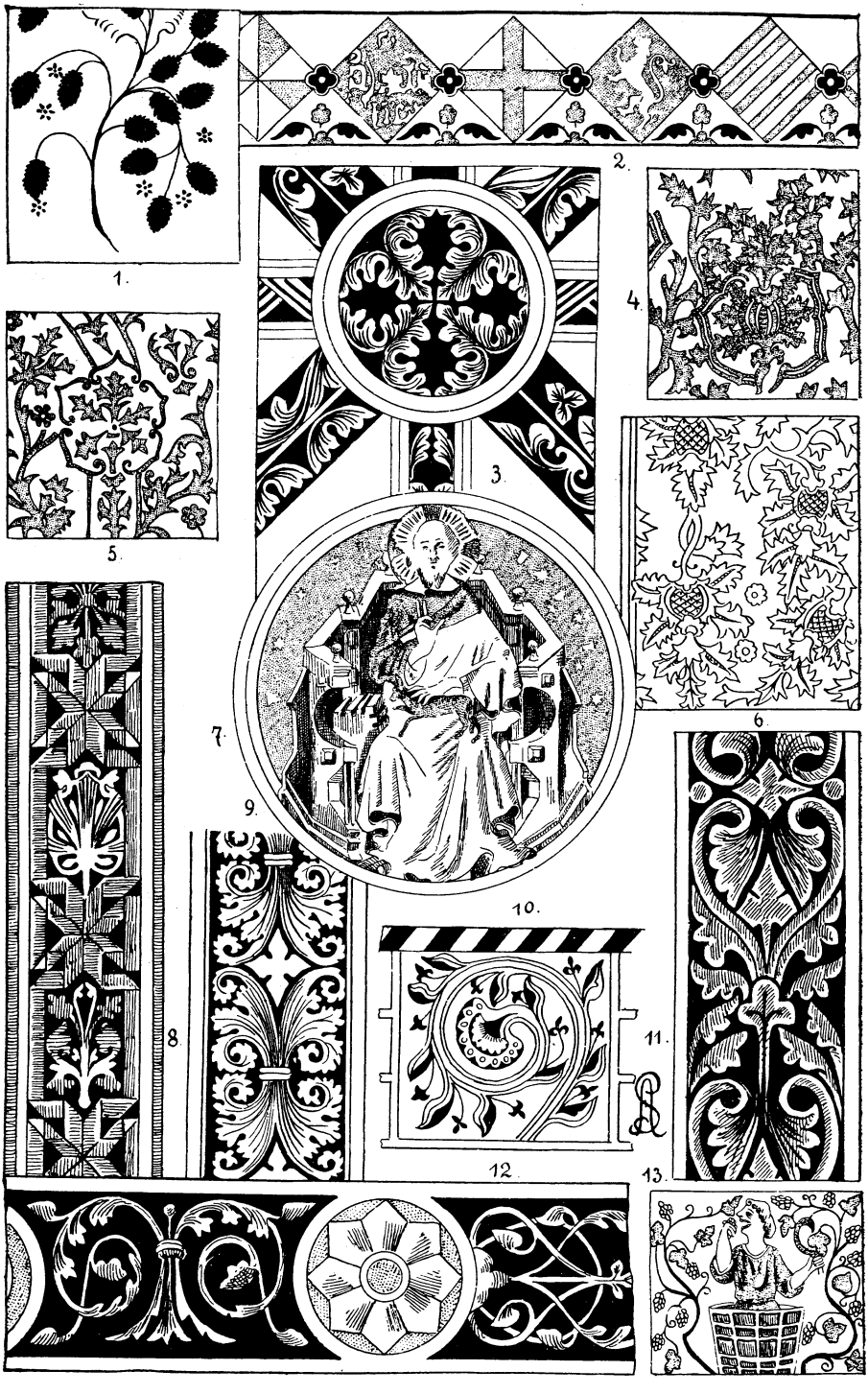
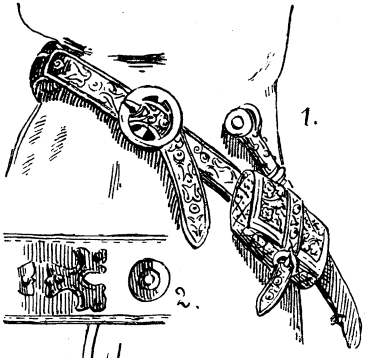
Plate 139.

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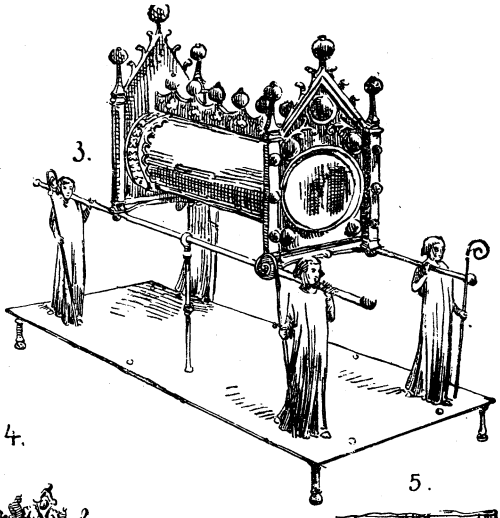
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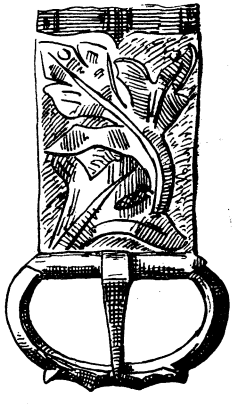
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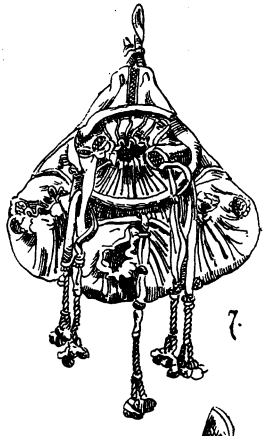
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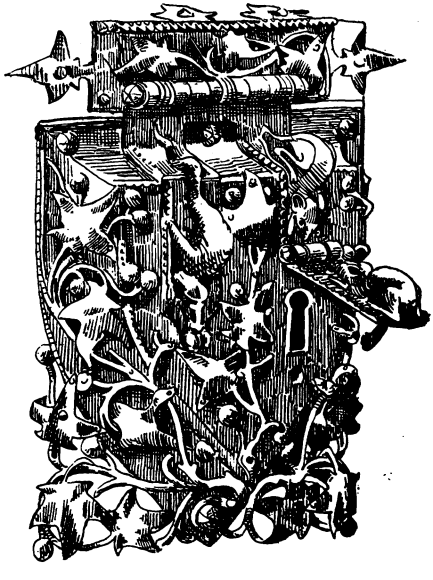

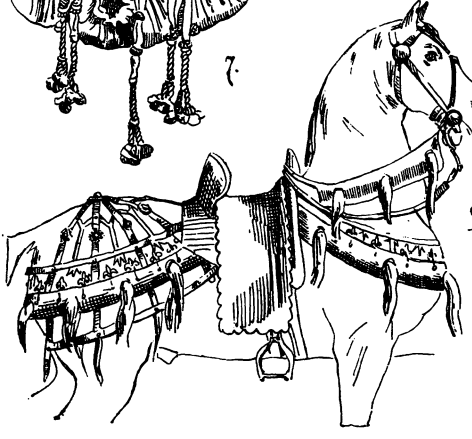
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Plate 141.

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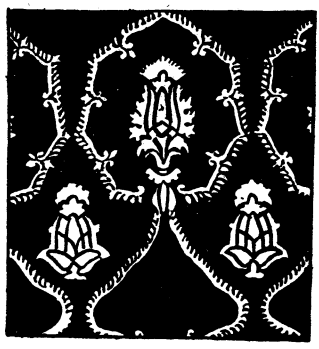

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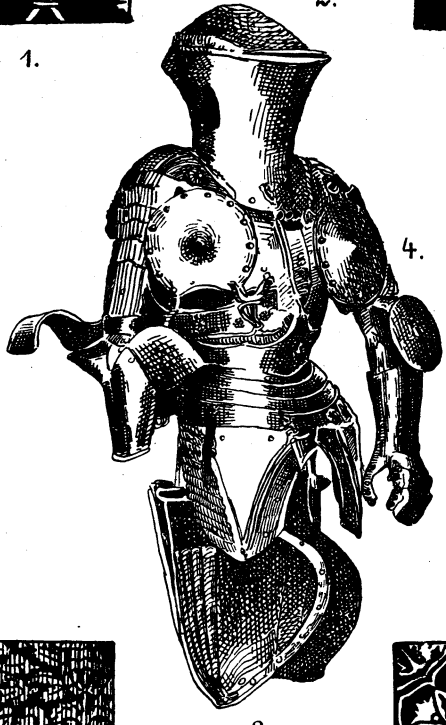

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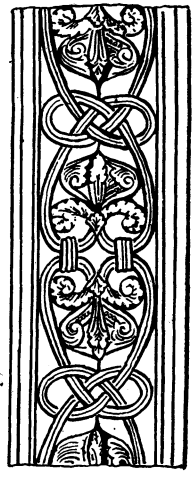

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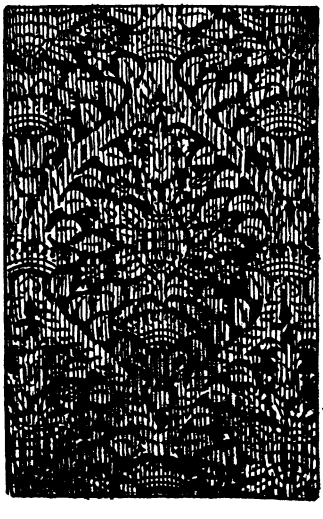

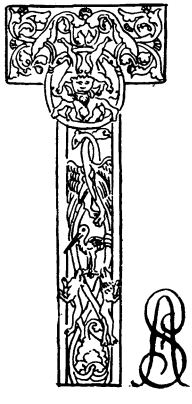

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## Plate 141.

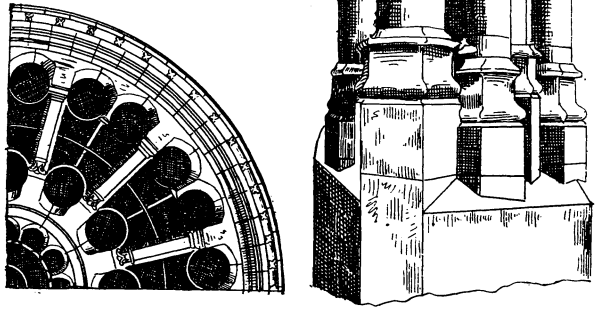
Fig. 1, and 3. **Textile pattern,** 15th century (Gélis-Didot et Laffillée).
„ 2, and 8. **Enamel-work in copper** (Roger-Milès).
„ 4. **Armour,** 14th century (Roger-Milès).
„ 5. **Glass painting from the cathedral at Bourges** (Owen Jones).
„ 6. **Glass painting from the cathedral at Angers** (Owen Jones).
„ 7, and 9. **Textile patterns,** 16th century (Gélis-Didot et Laffillée).

## Plate 142.

Fig. 1. **Painting from a prayer-book in the National Library at Paris.** The Latin text dates from the year 1398, the painting, which has been ascribed to Israel of Mekenen, is, however, of a later period.
„ 2. **Stall in the museum at Cluny,** 15th century (E Bajot, Collection des Meubles anciens).
„ 3. **Credence table,** 15th century (Raguenet).
„ 4. **Tabouret from the bedroom of Louis XI.**
„ 5. **Lorraine wooden coffer in the museum at Cluny,** 14th century (Bajot).

## Plate 143.

Fig. 1. **Serviette border,** 16th century (Raguenet).
„ 2. **Printed cloth,** 15th century (Raguenet).
„ 3. **Goblet, with transparent enamel** (Havard).
„ 4. **Antique cameo, said to be portrait of King Charles V** (Havard).
„ 5. **Processional crucifix of beaten silver, chased and gilt** (Havard).
„ 6. **Silver cooling-tankard** (Havard).
„ 7. **Altar candlestick of chased silver** (Havard).
„ 8. **Prayer-book belonging to St. Louis** (Havard).
„ 9. **Bread-knife, in gilt silver filigree-worked sheath** (Havard).
„ 10. **Wine cup of beaten, gilt siver,** in the cathedral at Reims (Havard).
„ 11. **Neck ornament and goblet of the Niveller rifle-corps** (Havard).
„ 12. **Ebony cassette in the museum of Cluny** (L'art pour tous).



**Rose window from the Abbey at Braisne** (Violet le Duc).
**Base from the Cathedral of Meaux** (Violet le Duc).

Plate 142.

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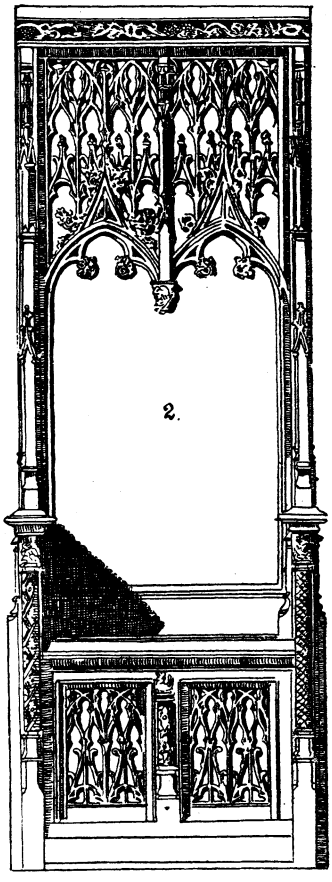

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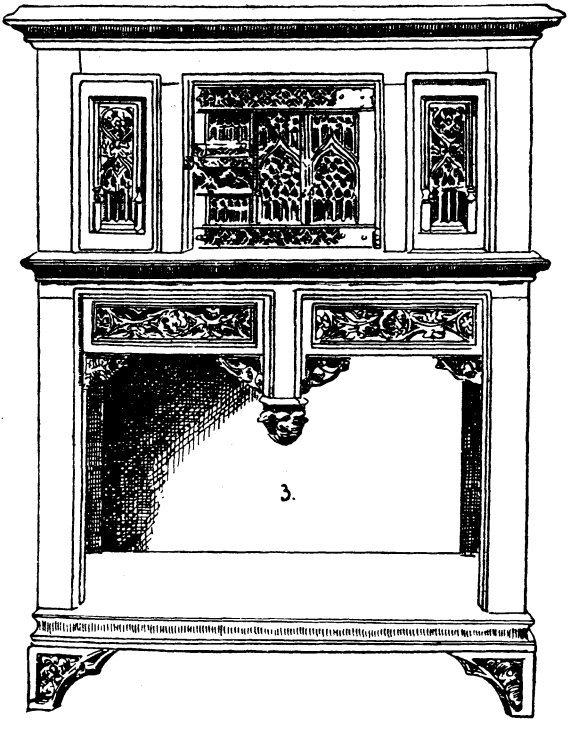

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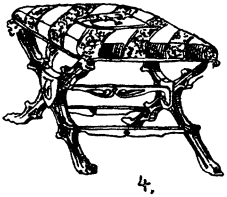

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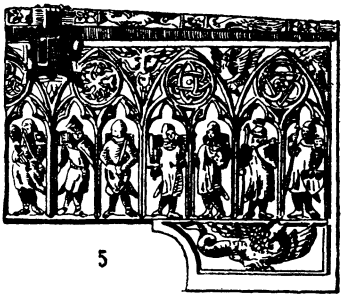

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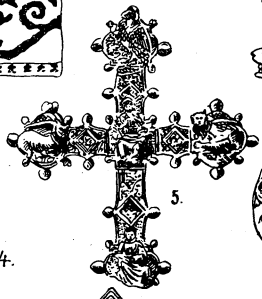

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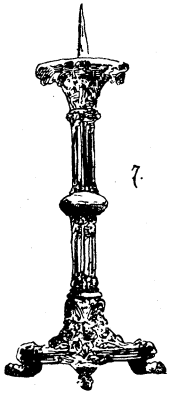

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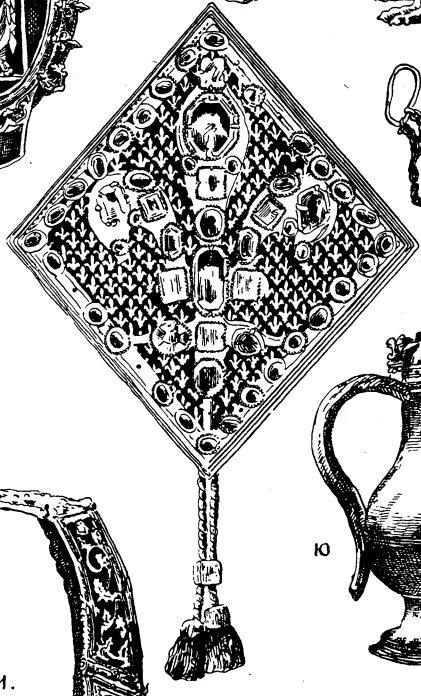

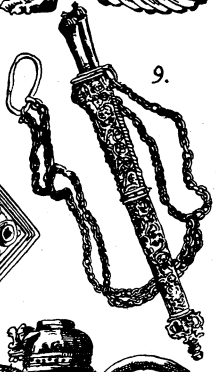

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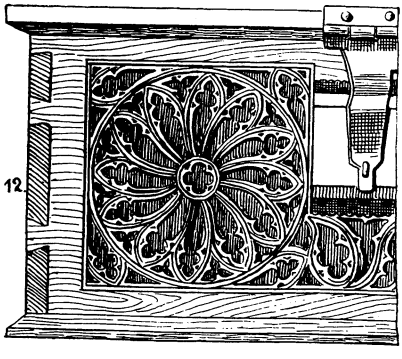

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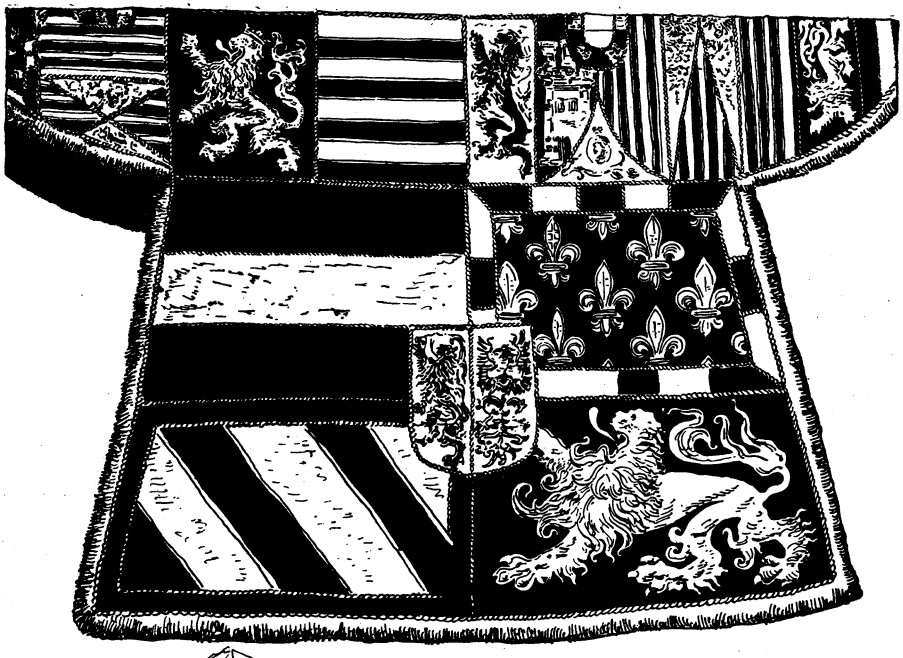

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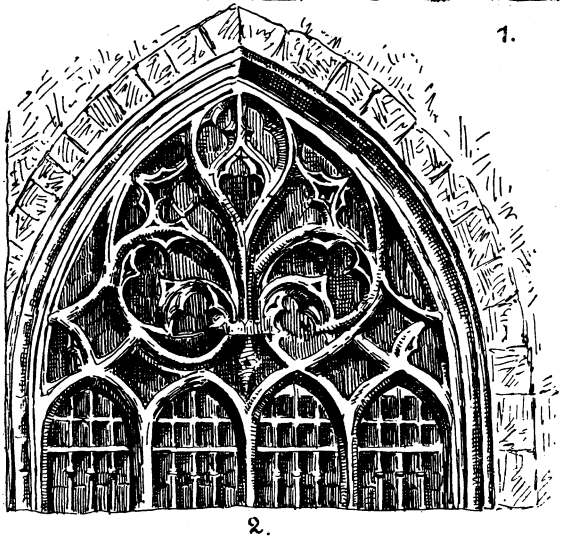

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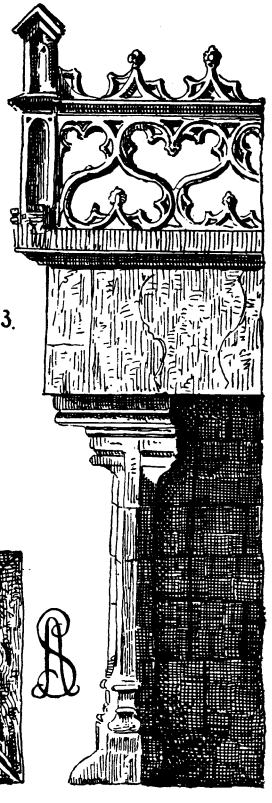

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## Gothic Ornament in the Netherlands.

**Initial from Israel of Mekenen** (Hirth).

Into the Netherlands, Gothic architecture soon made its way, a most natural circumstance considering how near that country lay to France, the land where the Gothic style had its origin. Varied specimens of Gothic architecture appeared all over Belgium, but in Holland, where this style was later on very strongly influenced by Germany, and where, for obvious reasons, plain brick-work architecture had to predominate, the examples are far more simple and not so varied. One very remarkable and most peculiar feature of the Gothic style in Belgium consists in the extreme care with which the entire decorative-work, even the very minutest details, is carried out. The most important cathedral in Holland was built, under Cologne influence, by Bishop Henry of Vianden in the years 1254—1267; the most important monument of the Gothic in Belgium being the celebrated cathedral of Antwerp, which was begun by Jean Amel of Appelmans from Boulogne in the year 1352. The most splendid examples of Gothic architecture, however, were the Rathäuser or Town Halls, the finest specimen being the Rathaus in Löwen.

## Plate 144.

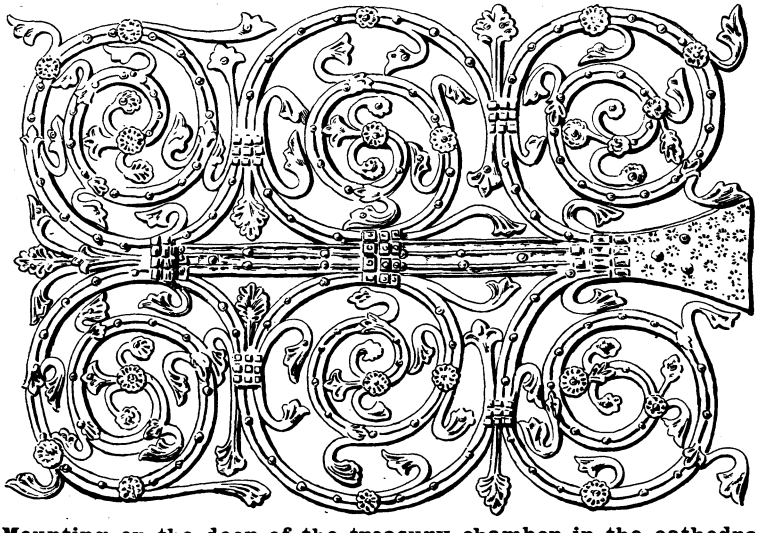
(After Ysendyk, Art dans les Pais-Bas).

Fig. 1. **Embroidery-work from the frock of a king-at-arms, during the reign of Philip II.** The Spanish coat of arms are embroidered in coloured silk on a foundation of carmine-red velvet. Two robes similar to this are still preserved in the Madrid arsenal.

„ 2. **Window from the cloister of St. Servais, Mastricht,** 15th century.

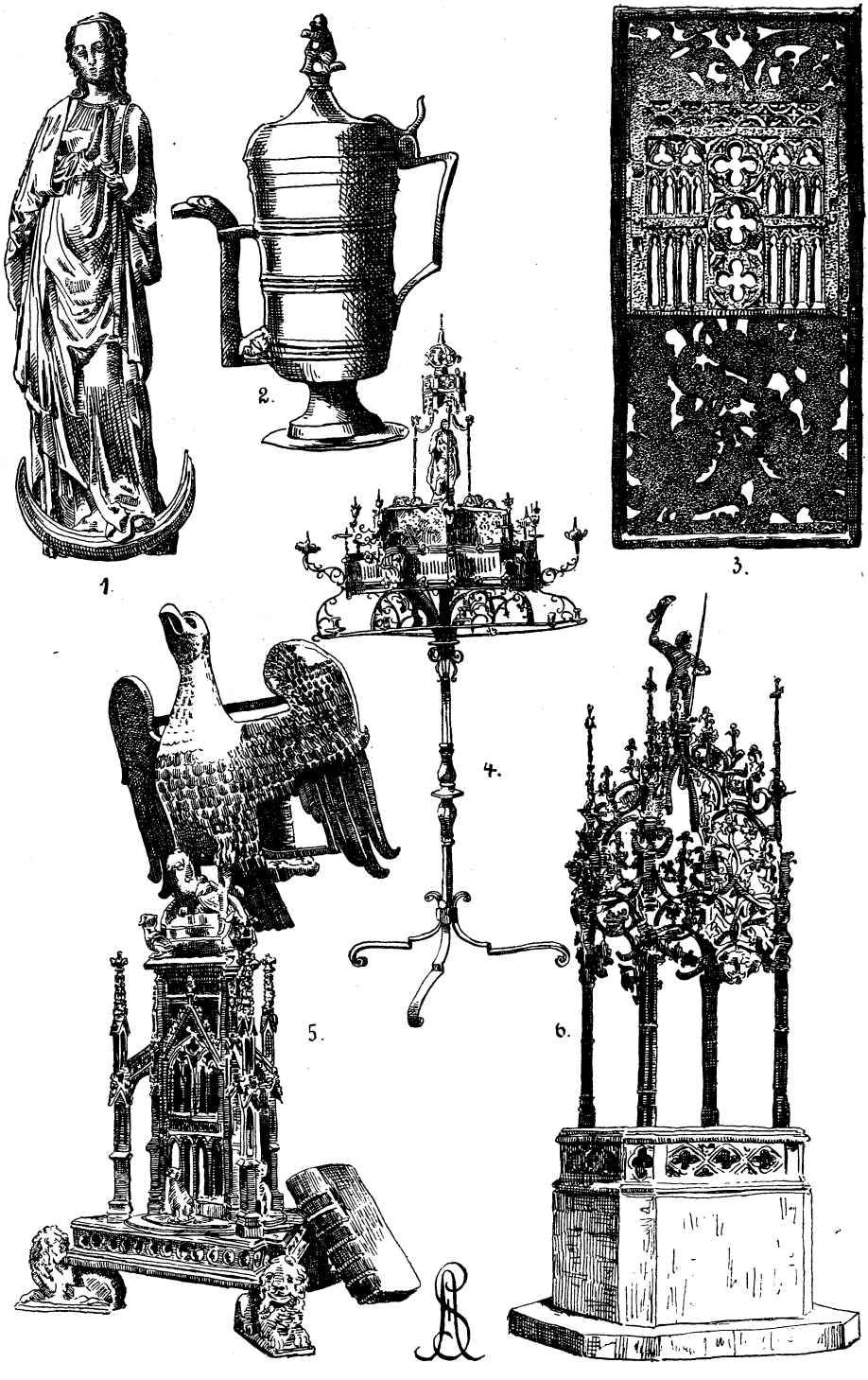
„ 3. **Chimney-piece in blue stone from the Pas-perdus Hall in Mons,** 15th century.

„ 4. **Balustrade of granite,** 16th century. This is employed at present as sockle for a copper grating in the chapel of St. Walpurgis in Furnes.



**Mounting on the door of the treasury chamber in the cathedral of St. Paul, Liege** (L'art pous tous).

Plate 144.



# Plate 145.

Fig. 1. **Flemish sculpture,** 15th century (Raguenet).
„ 2. **Brass wine goblet,** 15th century (Ysendyk, Art dans les Pays-Bas).
„ 3. **Tabernacle door of wrought iron,** 15th century (Ysendyk, Art dans les Pays-Bas).
„ 4. **Wrought iron candlestick,** 15th century (Libonis).
„ 5. **Lectern from the church at Tongres,** 15th century (Raguenet).
„ 6. **Fountain from Quentin-Metzys, Anvers,** 15th century (Raguenet).

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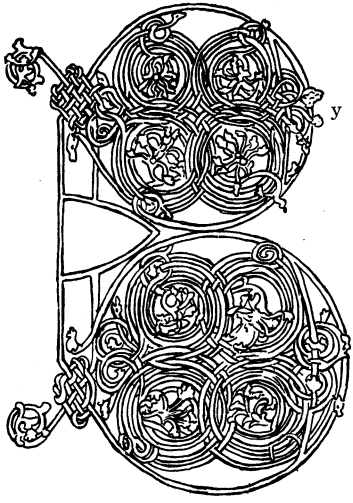
## The Gothic Ornament in England.



**From a 15th Century Manuscript** (Owen Jones).

By William of Sens, an architect of French origin, the Gothic was employed in the Cathedral of Canterbury which was begun in the year 1174. Even in Westminster Abbey, which was erected in the years 1245—1300, French influence is also plainly discernible. Notwithstanding this, however, the Gothic style in England soon learned to move along on independent lines of its own. The English Gothic Tudor arch and the Ogee arch (see pages 237, and 238), are specially peculiar of English Gothic. There are three Gothic periods in England.

1. *Early Gothic* (Early English) in the 13th century, characterised by the Lancet Arch.
2. *The Decorated Style*, called also the beautiful style on account of its rich decorative development.
3. *The Perpendicular Style* in the 15th and 16th centuries. In this style the Tudor and the Ogee Arch predominate, and the forms become gradually more and more fantastic. The vaulting is carried to its very uttermost excesses, and therewith begins the decline of this style.

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# Plate 146.

Fig. 1. **From the church at Kent** (Owen Jones).
„ 2, and 4. **From the church at Wells, decorative style** (Owen Jones).
„ 3. **Rosette from Oxford** (Pugin, Gotische Ornamente).
„ 5, and 6. **Capitals from the church at Warmington,** Northamptonshire (Owen Jones).
„ 7. **Capital from the church at Wells,** early English (Owen Jones).
„ 8, and 9. **Leaf mouldings from Stratford** (Pugin).

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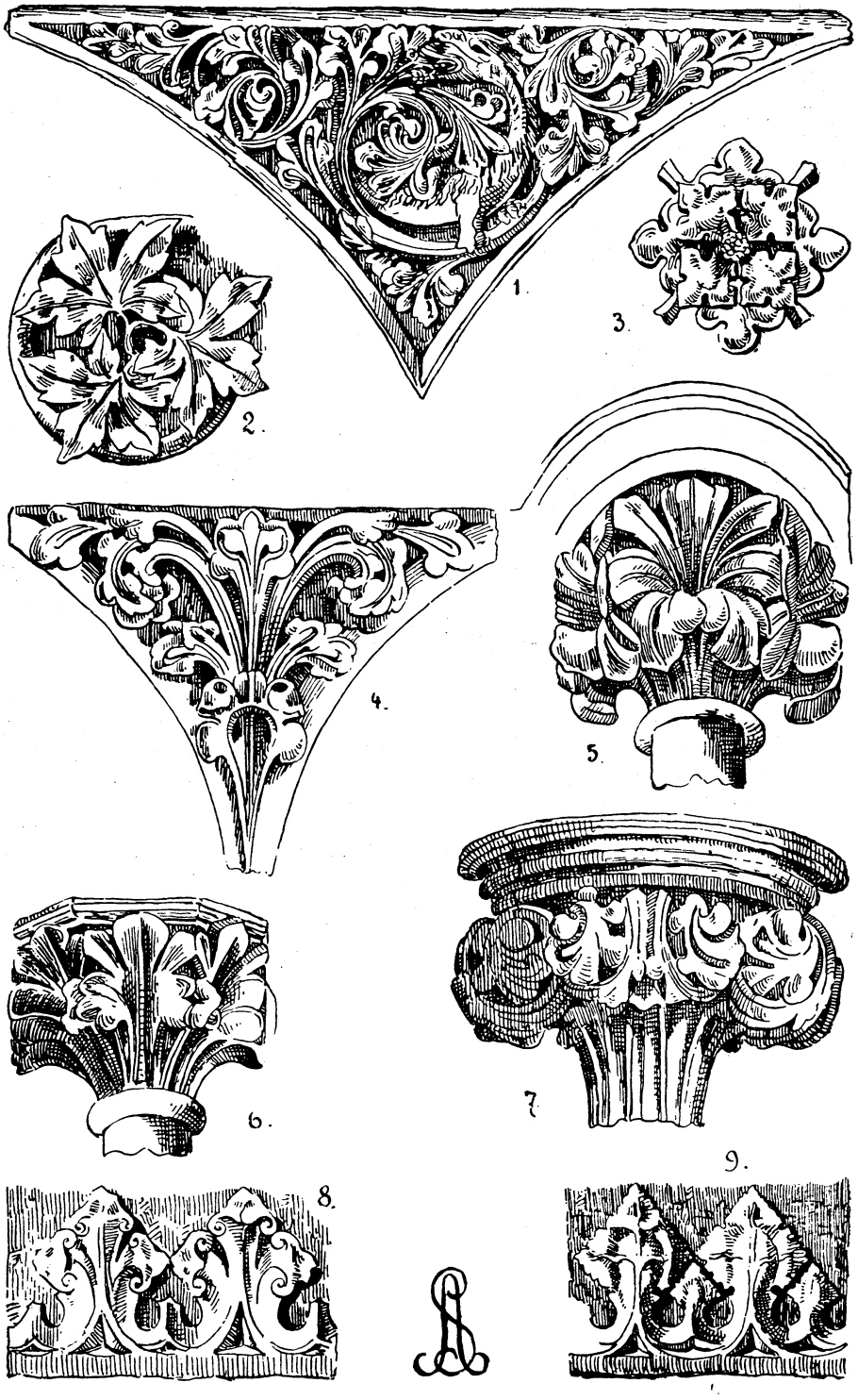
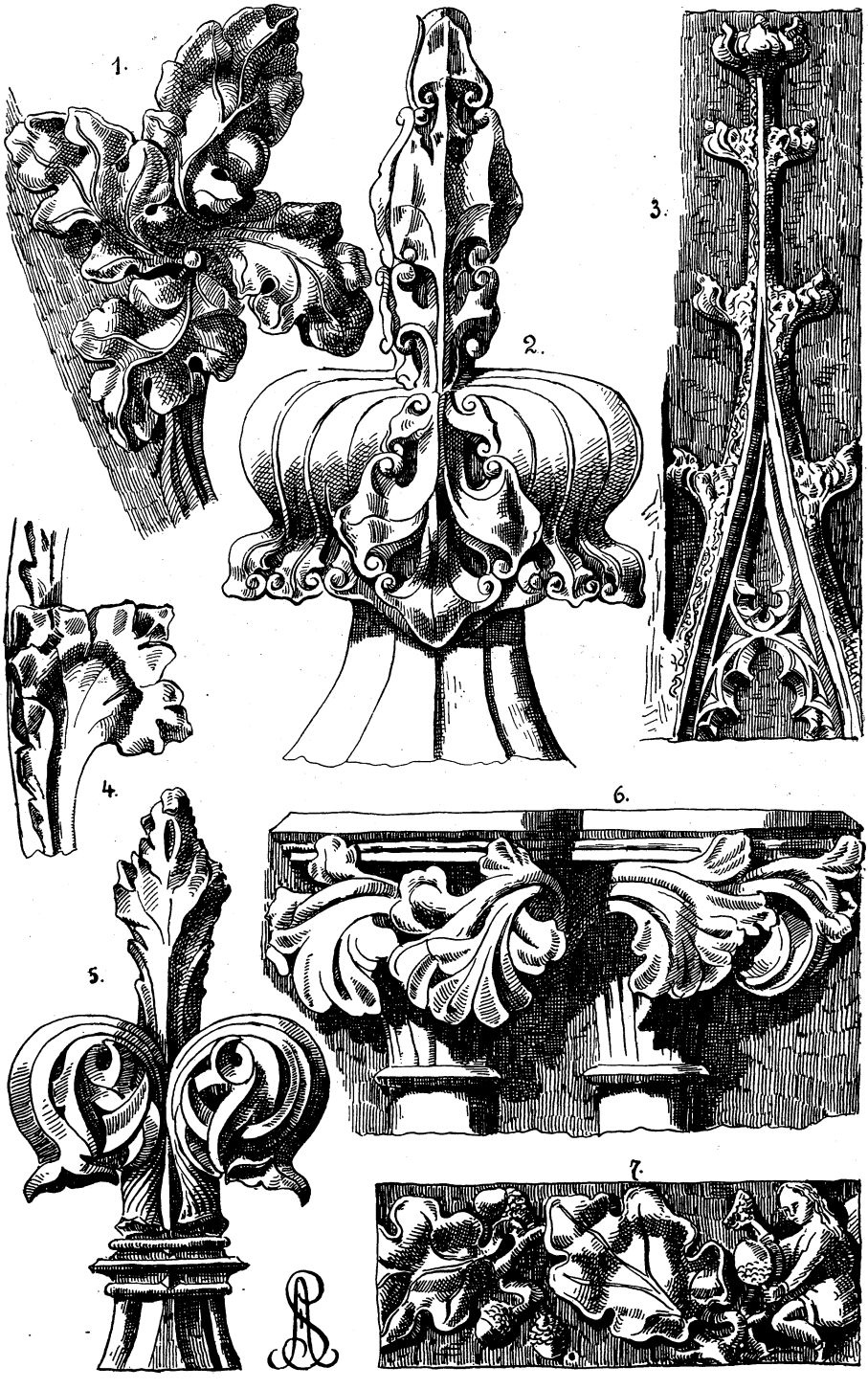
Plate 146.

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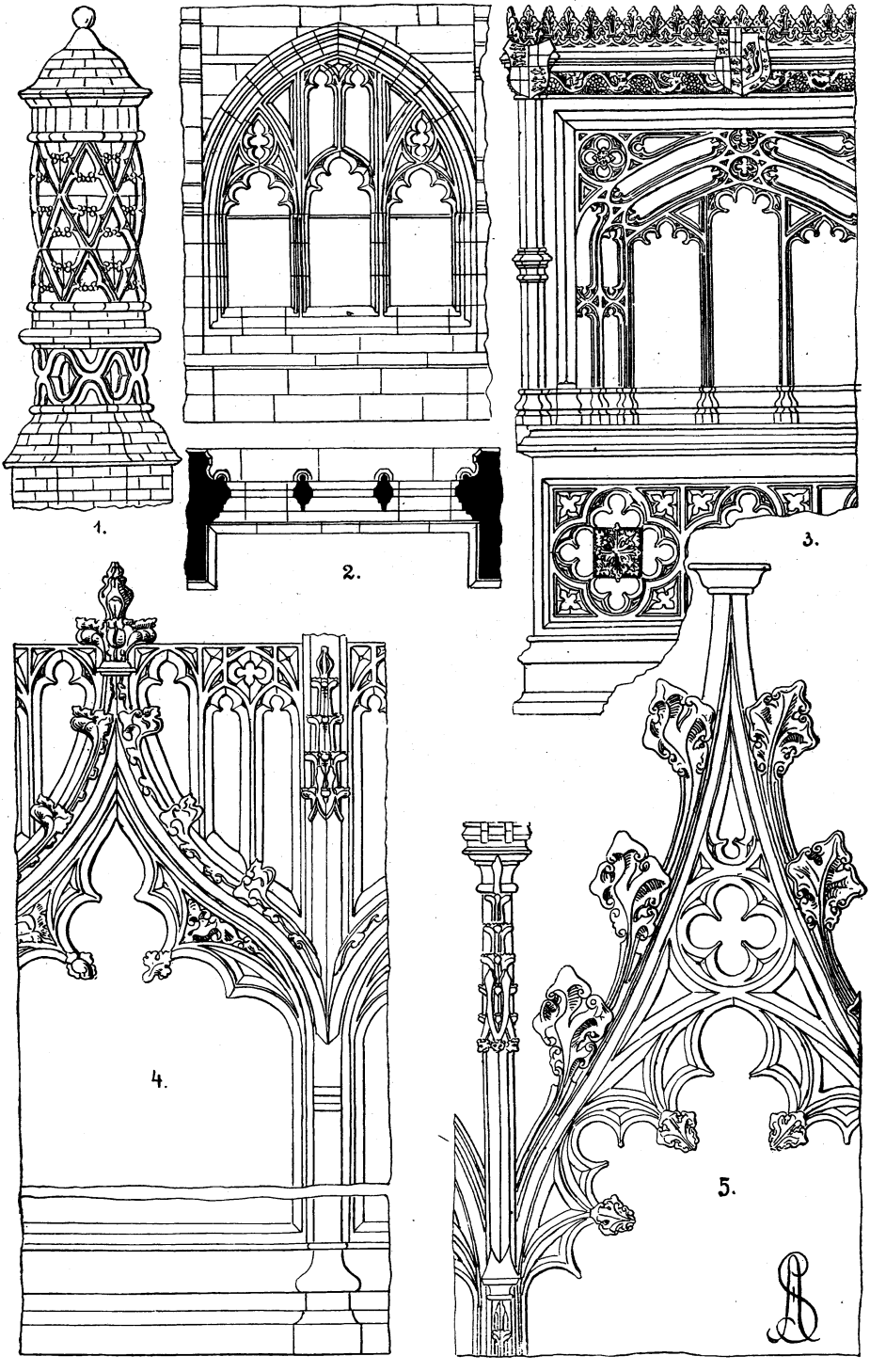

## Plate 147.

(After Pugin, Gotische Ornamente.)

Fig. 1. **Crocket from Winchester cathedral.**
„ 2. **Finial of a stall in Oxford.**
„ 3. **Stone ornament from Westminster.**
„ 4. **Crocket from Warwick.**
„ 5. **Finial of a stall in Norfolk.**
„ 6. **Capital from Southwark.**
„ 7. **Stone ornament from Winchester cathedral.**

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## Plate 148.

(After Pugin, Types d'architecture gotique.)

Fig. 1. **Small tower over entrance gateway to the manor house at East Barsham, Norfolk.**
„ 2. **Window from the New College, Oxford.**
„ 3. **Monument to Sir Richard Carew in the church at Beddington, Surrey.**
„ 4. **Back of stall in the chapel of All Souls College, Oxford; made of oak.**
„ 5. **Finial of a stall in St. Catherine's church, Tower Hill, London.**

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## Plate 149.

(Pugin and Walker, Gothic Architecture.)

Fig. 1—3. **Console from the George Inn, Glastonbury.**
„ 4. **Western gate at Abbots Barn, Glastonbury.**
„ 5, 6, and 8. **Details from Abbots Barn, Glastonbury**
„ 7. **Window from Raglam Castle, Monmouthshire.**
„ 9. **Canopy on the west façade of the chapel at Haughton, Norfolk.**

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## Plate 150.

(Pugin and Walker, Gothic Architecture.)

Fig. 1. **Panel from the town hall of Vicar's Close, Wells.**
„ 2, 3, 5, 6, and 8. **Details from the dining hall of the Manor House, Great Chalfield.**
„ 4, 7, 9. **Details from western doorway of Magdalene College, Oxford.**
„ 10. **Mantle-piece in the entrance-hall of the Episcopal palace in Wells.**

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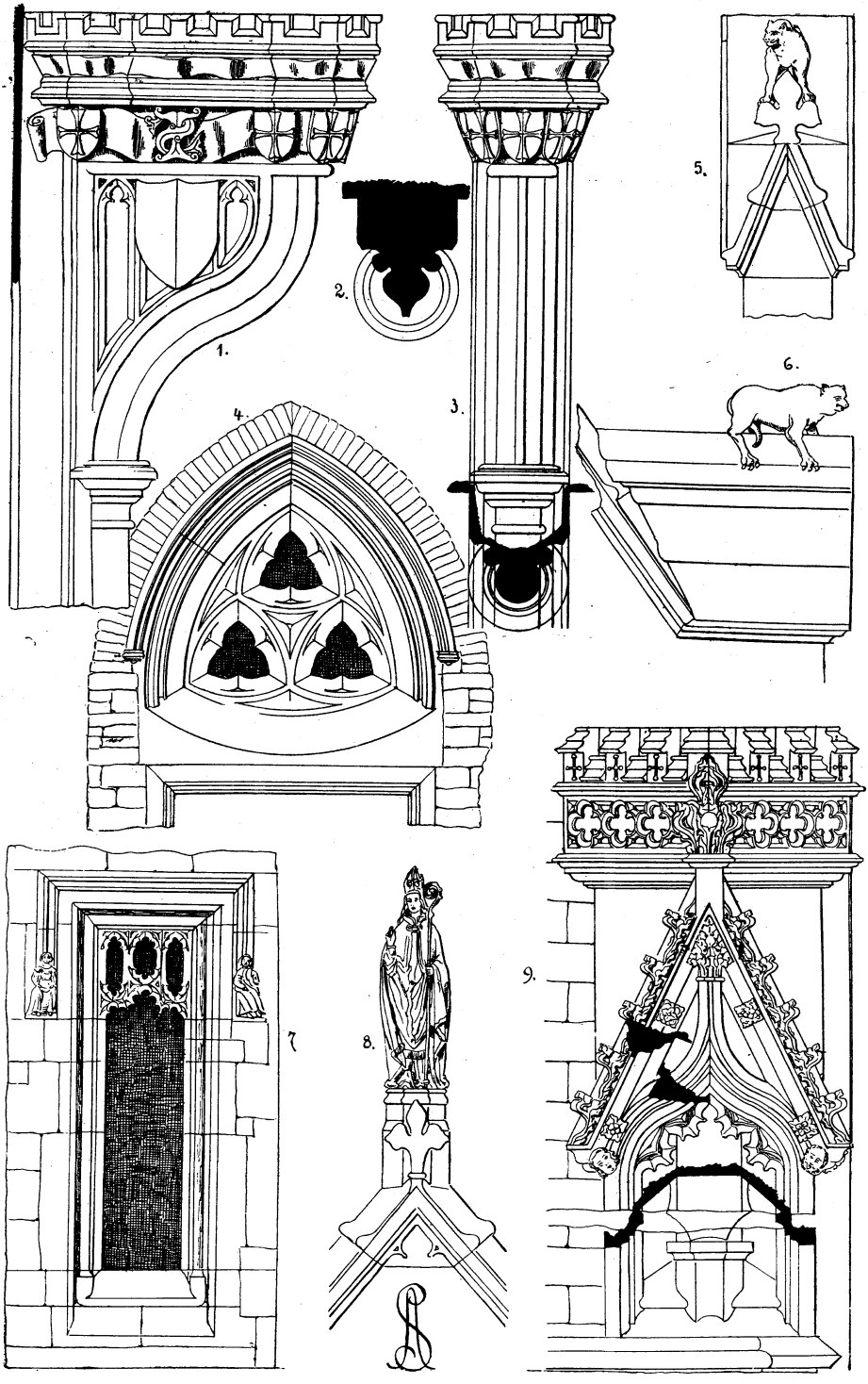
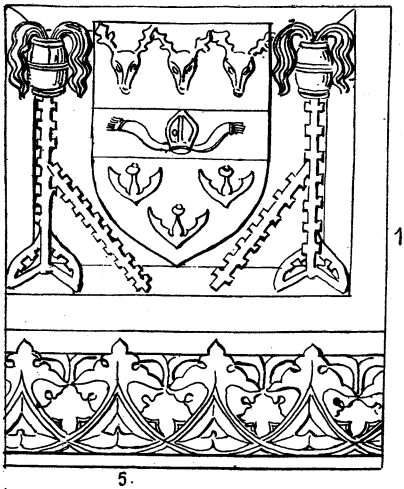
## Plate 151.

(After Pugin, Types d'architecture gotique.)

Fig. 1. **Oriel window on the north façade of Baliol College, Oxford.**
„ 2. **Finial of a niche in Fakenham Church, Norfolk.**
„ 3, and 5. **Knockers and lock of the gate, Beddington Castle, Surrey.**
„ 4. **Door of the chapel Magdalen College, Oxford.**

Plate 149.





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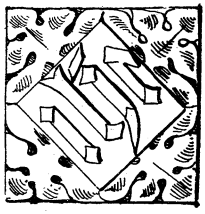

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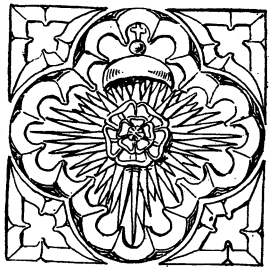

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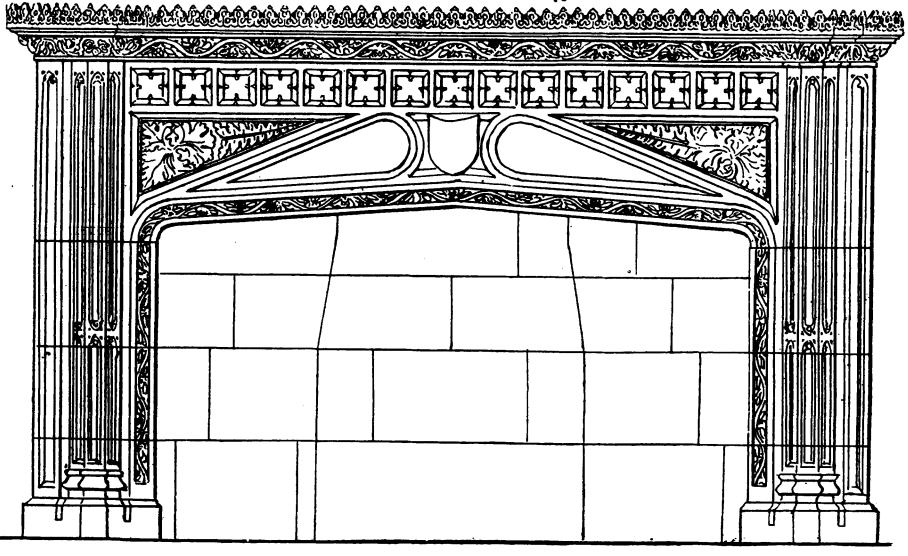

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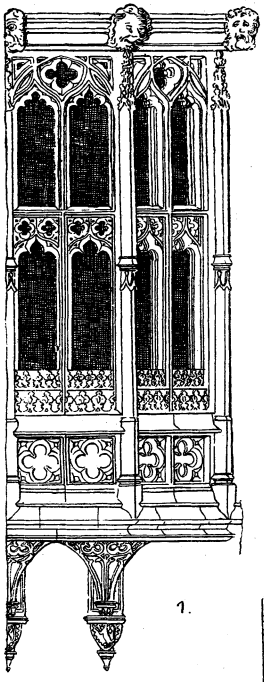
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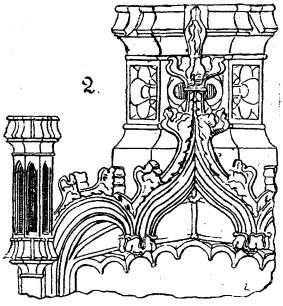
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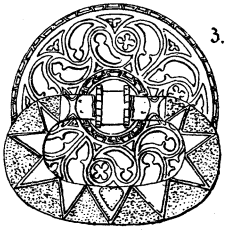
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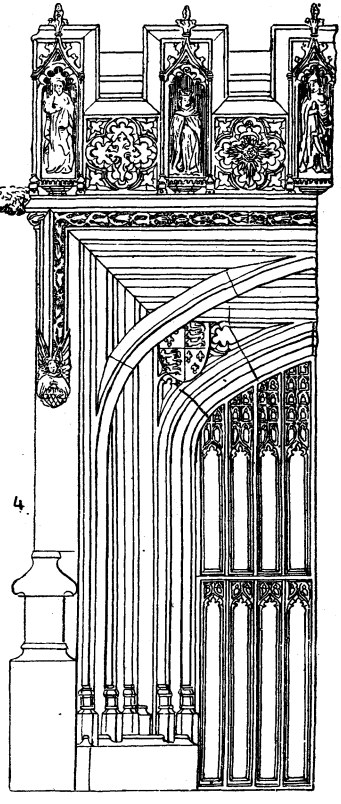
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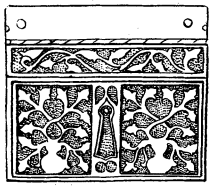
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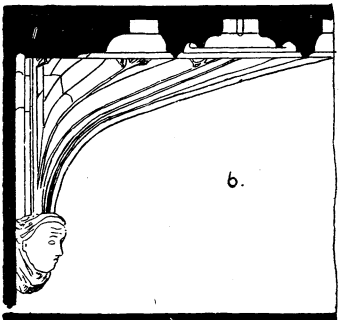
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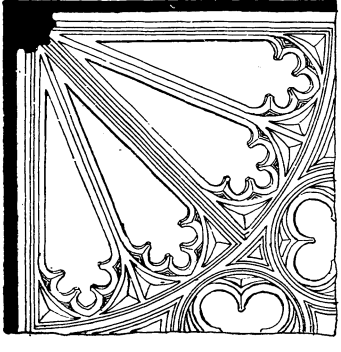

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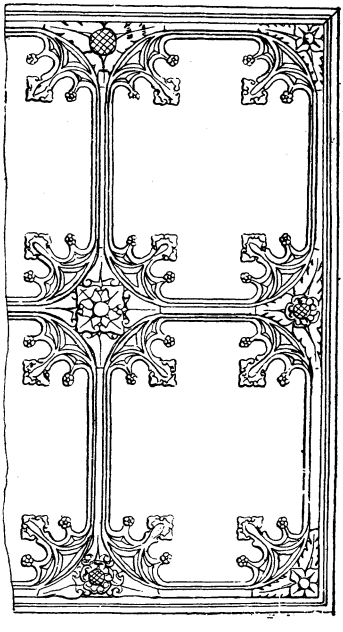
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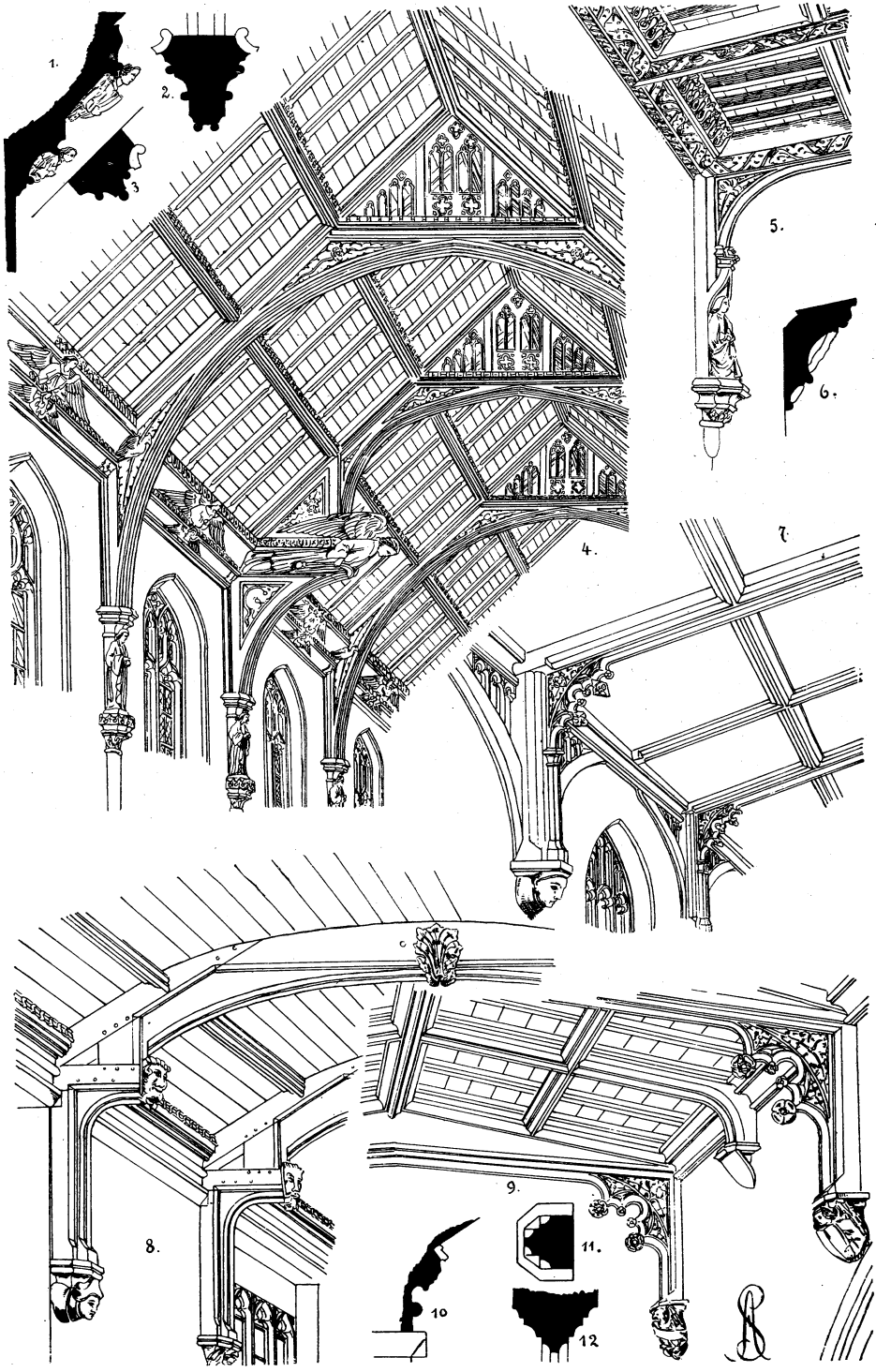
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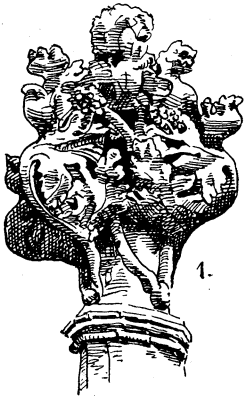
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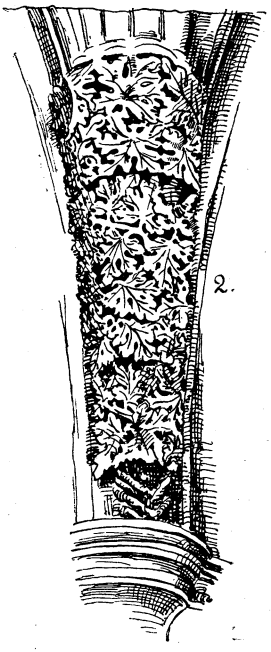
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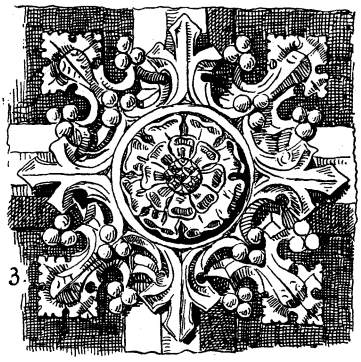
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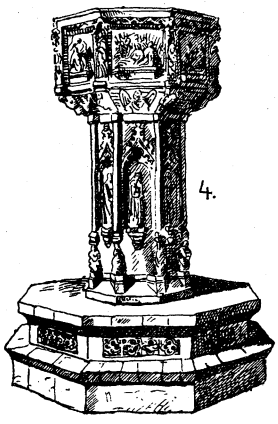
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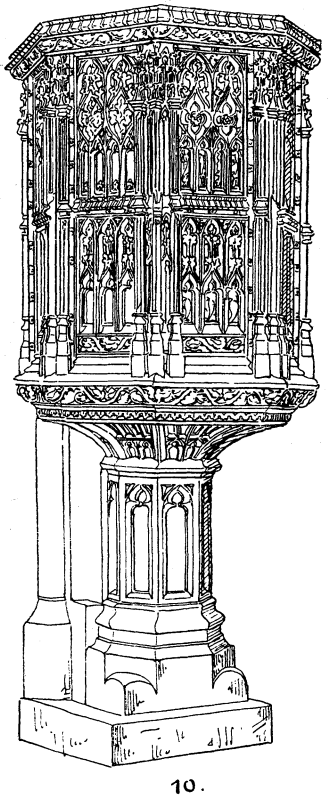
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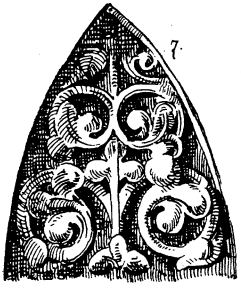
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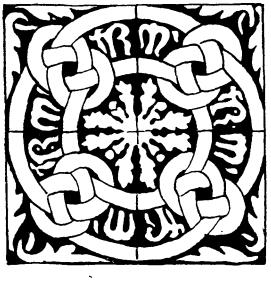
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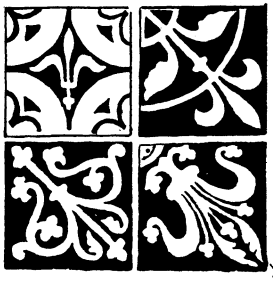
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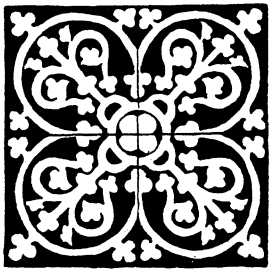
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Fig. 6. **Arched ceiling from All Souls College, Oxford.**
„ 7, 8, and 9. **Glazed tiles of the mantle-piece in East-Bersham Castle, Norfolk.**
„ 10. **Oak ceiling in the church at New Wolsingham, Norfolk.**

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## Plate 152.

(P. Talbot Bury, Remains of Ecclesiastical Woodwork.)

Fig. 1—4. **Roof in St. Mary's Church, Bury.**
„ 5—6. **Roof in Lavenham Church, Suffolk.**
„ 7, 9, 11, and 12. **Roof in the church at Burford, Oxfordshire.**
„ 8, and 10. **Roof in the church at Wantage, Berkshire.**

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## Plate 153.

Fig. 1. **Finial from Exeter Cathedral,** 14th century (Raguenet).
„ 2. **Girth support from the same Cathedral** (Raguenet).
„ 3. **Rosette from Chester Cathedral,** 15th century (Raguenet).
„ 4. **Holy-water font from the church at Bradfield, Suffolk** (Raguenet).
„ 5. **Pulpit in the church at Bridgewater, Somersetshire** (T. Talbot Bury).
„ 6. **Chimera from a pew in Oxford** (Pugin).
„ 7. **Tympanum from the façade of Wells Cathedral** (Raguenet).
„ 8, 9. and 10. **Burned clay tiles,** 14th century (Owen Jones).

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## Plate 154.

Fig. 1. **From a stall in the church at Westonzoyland, Somersetshire** (T. Talbot Bury, Remains of Ecclesiastical Woodwork).
„ 2. **Candelabrum from the church at Piddletown** (Builder, J. 1904).
„ 3. **Goblet of gilt silver,** 15th century (Libonis).
„ 4, 7, and 8. **From a manuscript of the Middle Ages** (Owen Jones).
„ 5. **Coronation chair in Westminster Abbey** (Libonis).
„ 6. **Stall from the church at Wantage, Berkshire** (T. Talbot Bury).
„ 9. **Glass window from Merton College, Oxford** (Pugin).
„ 10. **Glass window from the church at Southwell, Nottinghamshire** (Owen Jones).

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## Plate 155.

(Lewis F. Day, Windows, A book about Stained and Painted Glass.)

Fig. 1. **Middle Gothic glass-painting in Norbury, Derbyshire.**
„ 2. **Lead glazing in the church at Brabourne, Kent.**
„ 3. **Painted glass mosaic, representing the Queen of Sheba, in Fairford.**
„ 4, 6, and 8. **Grisaille glass from Salisbury cathedral.**
„ 5. **Late Gothic glass-painting in Wells.**
„ 7. **Glass painting, showing Edward the Confessor, in York Minster.**

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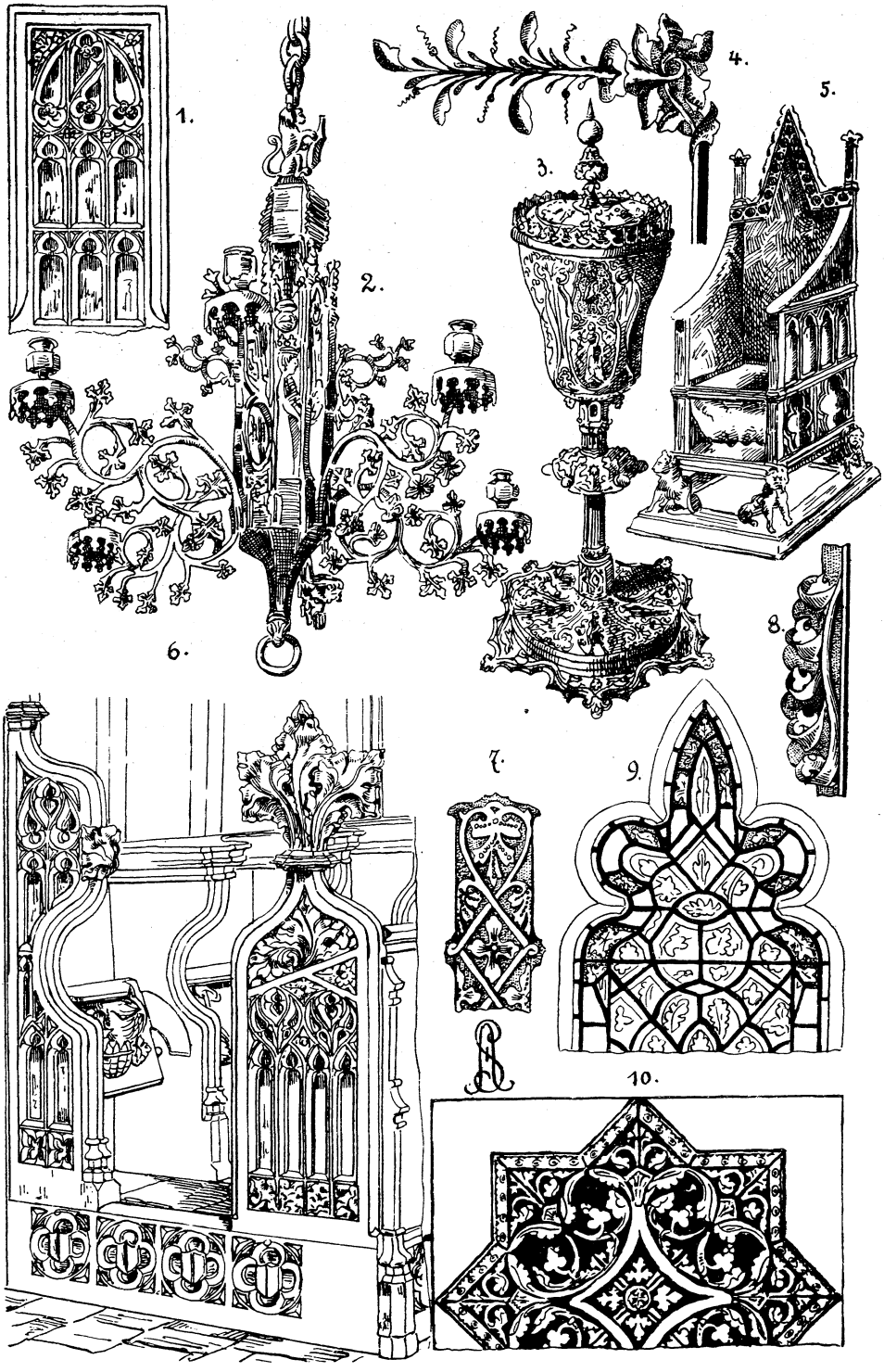
Plate 154.



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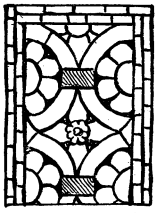

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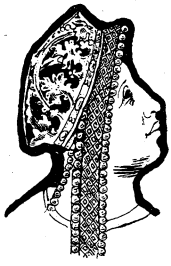

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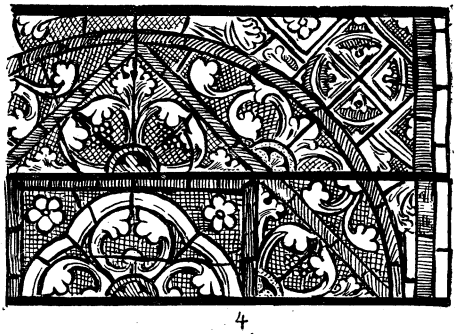

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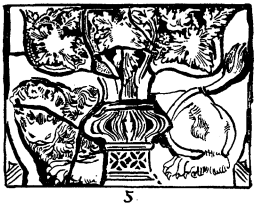

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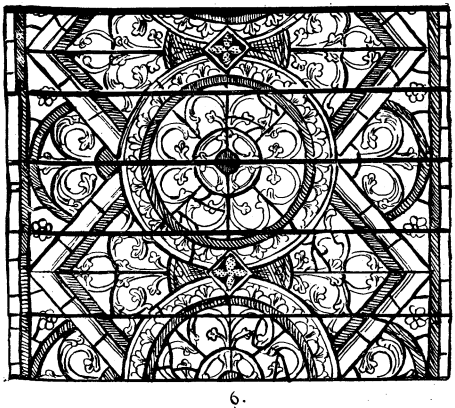

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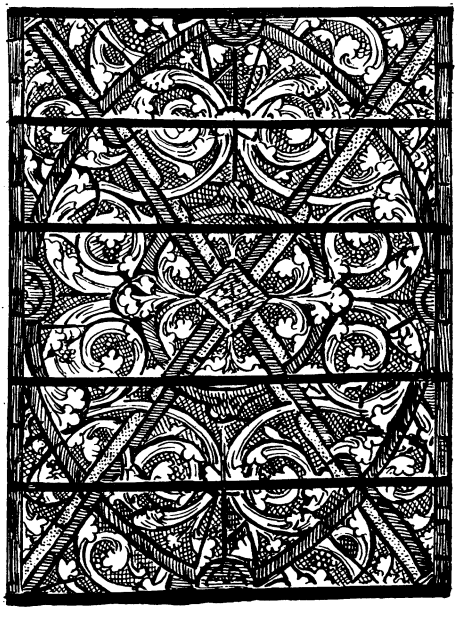

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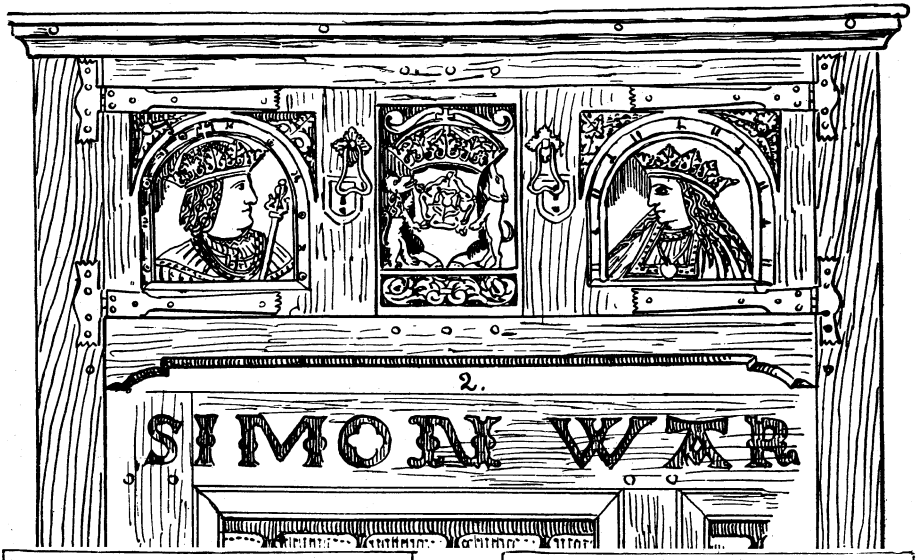
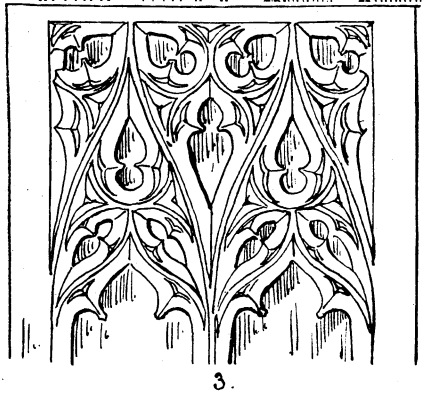
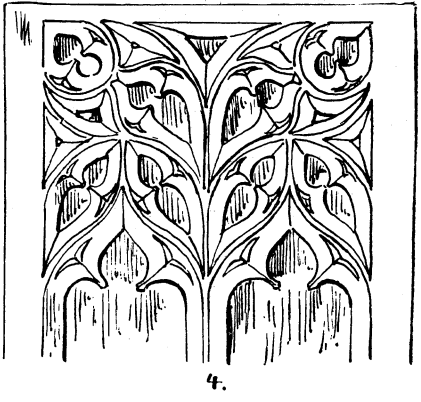
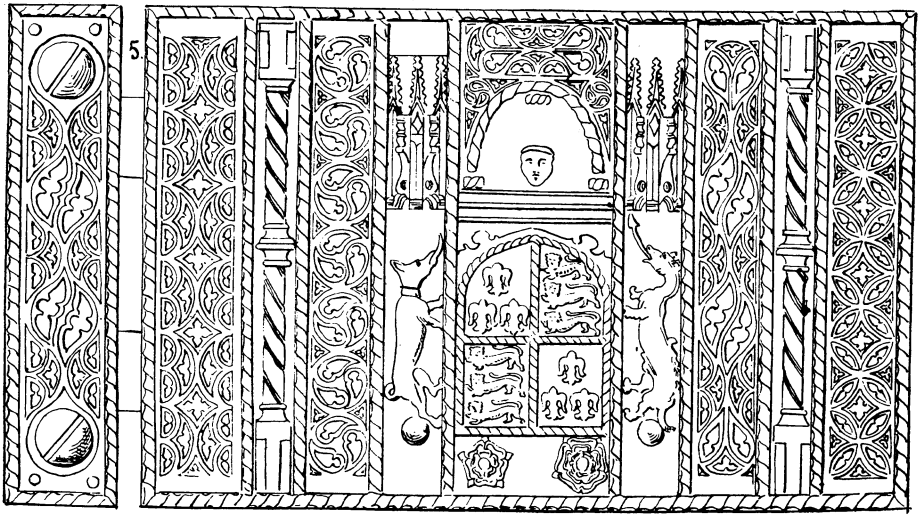
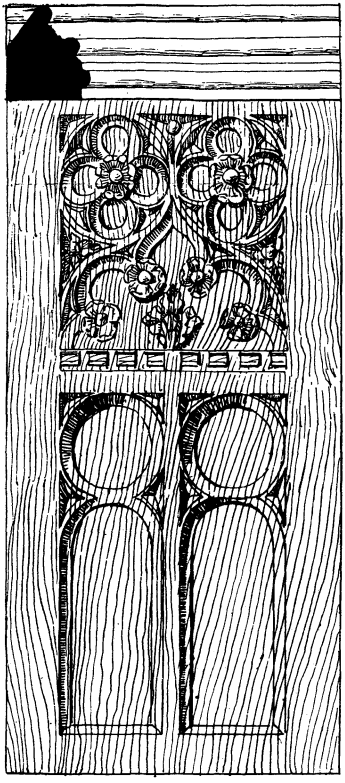
Plate 156.





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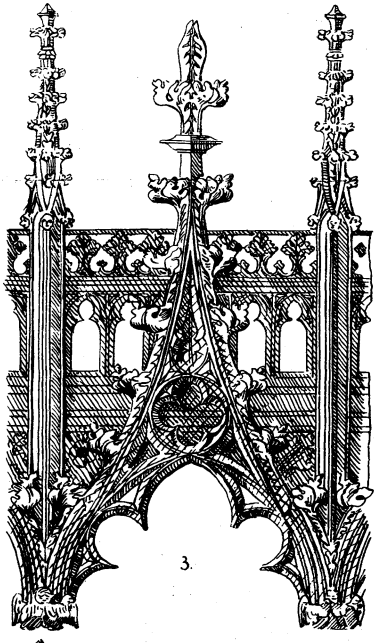

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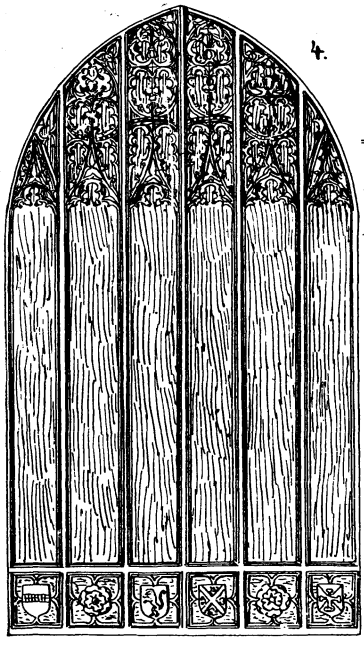

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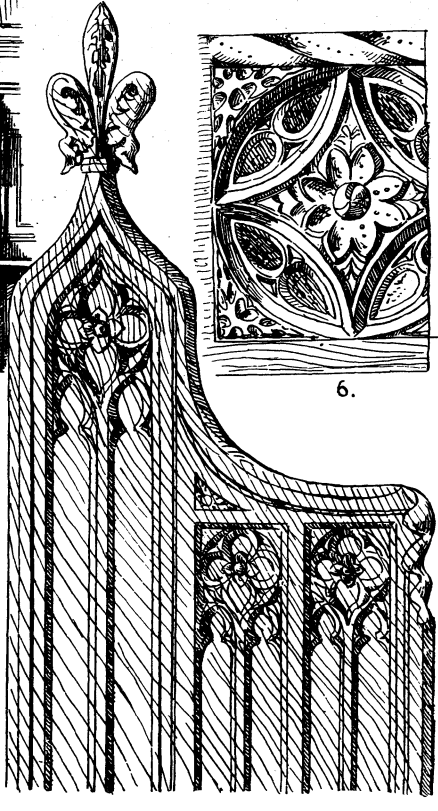

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## Plate 156.

Fig. 1. **Coffer in the sacristy in the church at South, Lincolnshire** (Colling).
„ 2. **Panel from the church at Trull, Somersetshire** (Colling).
„ 3, and 4. **Panels from the baptismal font in the church at Great Goverley, Lincolnshire** (Colling).
„ 5. **Gilt iron lock from the hall in Beddington Manor House, Surrey** (Pugin).

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## Plate 157.

(Franklin A. Crallon, Gothic Woodworking.)

Fig. 1. **End of a seat in the church at Breadsall, Derbyshire,** 15th century.
„ 2. **Stall from Gaston, Surrey.**
„ 3. **Canopy over the tomb of Edward III. in Westminster Abbey, 1380.**
„ 4. **Door from the church of St. Lorenz, Norwich.**
„ 5. **End of a seat from Wittey, Surrey,** 15th century.
„ 6. **Panel in Tudor Style from the South Kensington Museum.**

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## Plate 158.

Fig. 1. **West portal of the church of the Holy Mary in Beverley.** In the Perpendicular Style. (Colling).
„ 2. **Gate of the Bishop's Chapel in Ely Cathedral** (Baley Scott Murphy).
„ 3. **Portal of the Presbetry at North Peterton, Somersetshire.** In Perpendicular Style (Colling).
„ 4. **Door of the church at Bocking, Essex** (Colling).

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## Plate 159.

(Henry Shaw, Mediaeval Alphabets and Devices.)

Fig. 1. **Lettering from the monument of Henry III. in Westminster Abbey, 1272.**
„ 2—4, 6, and 7. **Letters from the monument of Richard II. in Westminster Abbey, 1400.**
„ 5. **Letters from a benedictional in the possession of the Rev. W. Maskell, 1480.**
„ 8. **Grotesque lettering from a printed 16th century book.**
„ 9. **Signature of a wood-engraver,** 15th century.
„ 10. **Initial from a manuscript in the British Museum.**

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## Plate 160.

*English Monumental Work.*

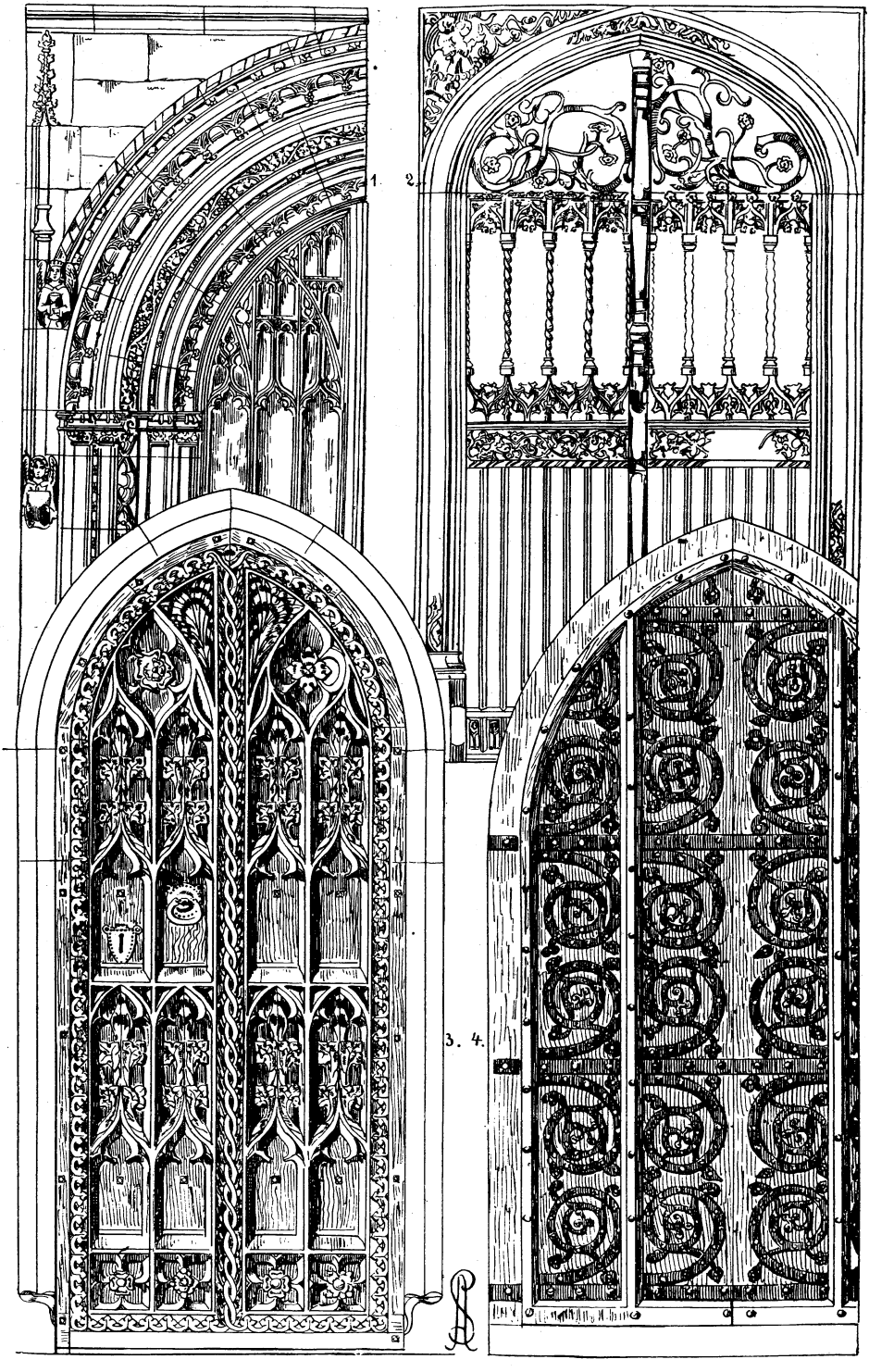
(After C. A. Stothard, The monumental effigies of Great Britain.)

Fig. 1. **From a tombstone in the Ingham Church, Norfolk.**
„ 2. **Crown of the Earl af Arundel,** died 1487.
„ 3. **Ladies' coiffure,** 15th century.
„ 4. **Sheath of dagger belonging to Lord Hungerford,** died 1459.

Fig. 5. **Queen Berengaria's crown,** wife of Richard Coeur de Lion.
„ 6. **Shoe of Henry III.,** died 1272, from a tomb in Edward the Confessor's chapel.
„ 7, and 8. **Pocket and brooch of Queen Berangaria.**
„ 9. **Necklace,** 15th century.
„ 10, and 11. **Lord and lady de Thorpe,** Norfolk Church.
„ 12. **Spur of Sir Hugh Calvely, in the church of Bunbury, Cheshire,** end of the 14th century.
„ 13. **Belt buckle of the Earl of Warwick.**
„ 14. **Hilt of sword belonging to Sir John Peche,** from his tomb in the church at Lullingstone, Kent.
„ 15, and 16. **Sword-hilt and end of sword-bell belonging to John de la Pole,** Duke of Suffolk.
„ 17. **Shoe of Edward III.,** died in 1377, taken from his tomb in Westminster Abbey.
„ 18. **End of a belt,** 14th century.
„ 19. **Head-dress of the Earl of Westmoreland's wife.**
„ 20. **Glove of Ralph Neville, Earl of Westmoreland,** from his tomb in Staindrop church at Durham.

**Head-dress of the Countess Beatrice d'Arundel,**
rom a statue in the Trinity Church, Arundel, 13th century (Violet le Duc).

Plate 158.



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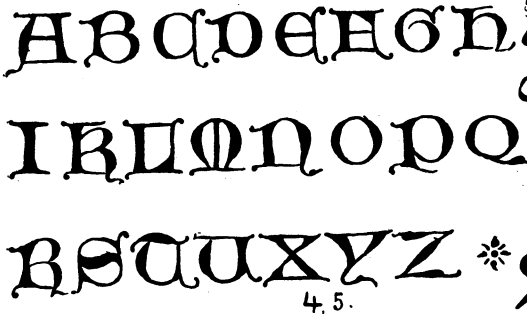

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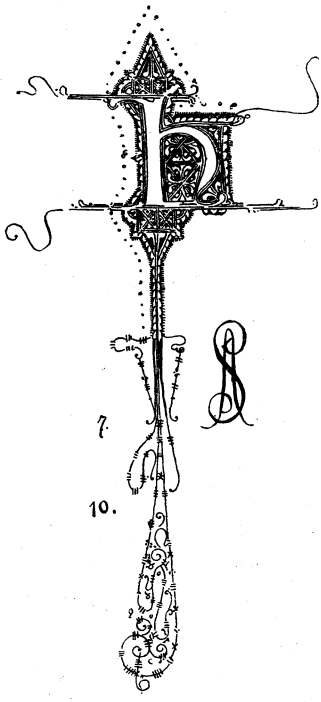

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Plate 160.

## The Gothic Ornament in Germany and Austria.

From a 15th century Manuscript (Dolmetsch).

As soon as the Gothic Style had well entered on its victorious march throughout England, it began also to make its way gradually throughout Germany, where, on account of its French origin, it became generally known under the title of **"Opus francigenum"**. Although it had not completely won the victory over Roman Art until about the middle of the 14th century, it was nevertheless, at this time, fully perfect in all its forms. The Early Gothic continued up until the beginning of the 14th century. The oldest Gothic building in Germany is the Choir in the cathedral at Magdeburg which was consecrated in the year 1234. The most beautiful specimens of the Gothic are however to be found in the Rhineland where the Gothic Style reached its highest perfection, the Cathedral at Cologne, which was begun in the year 1248, being its noblest work. The Vertical predominates far more in the German than in any other Gothic.

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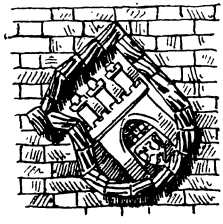
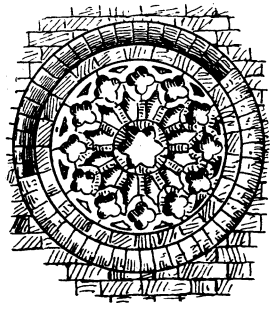


Coat of Arms from the Rathaus at Lüneburg.



Rosette from Neubrandenburg.

Rosette from Stargard.

(Fritz Gottlob, Formenlehre der norddeutschen Backsteingotik).

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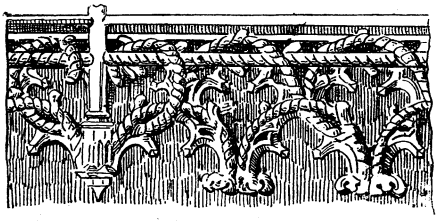
Plate 161.



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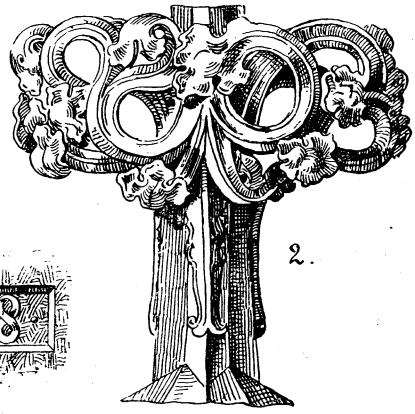

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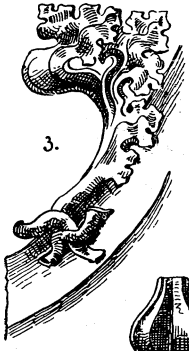

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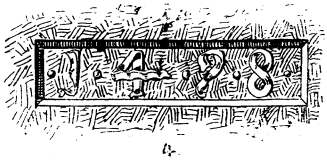

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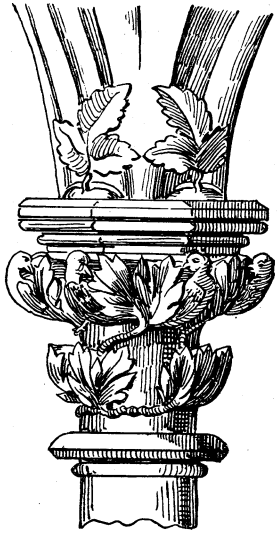

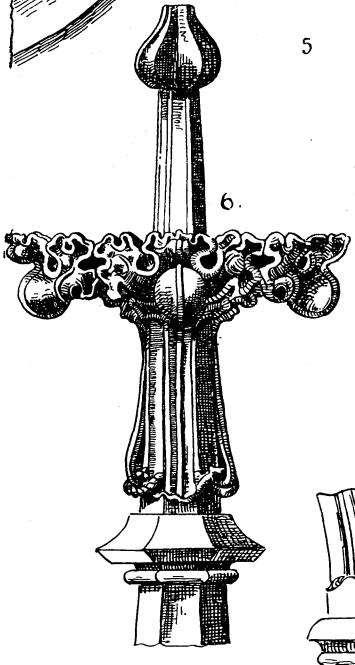

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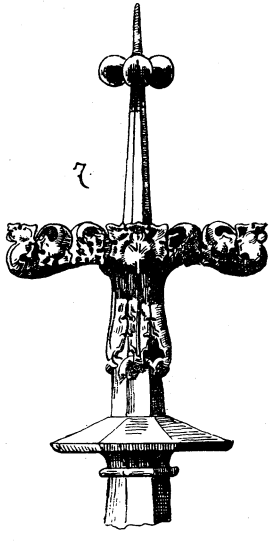

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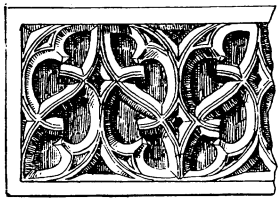

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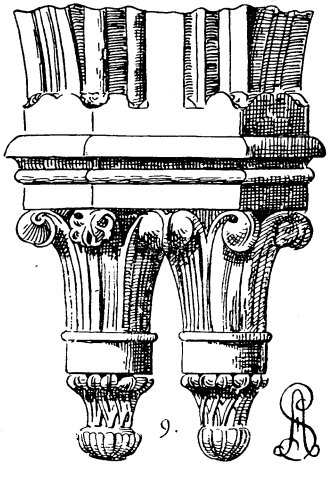

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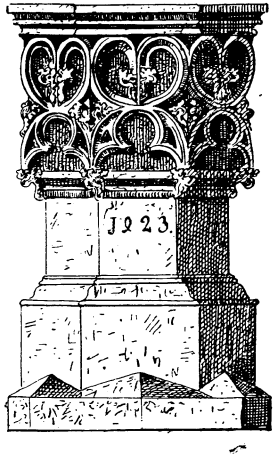


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## Plate 161.

(After Heideloff, Ornamentik des Mittelalters.)

Fig. 1. **Frieze from the passage between the Nicholas Chapel and the cathedral-church at Aix-la-chapelle,** 1480.
„ 2. **Finial from the fountain in the market square at Rottenburg on the Neckar,** late Gothic.
„ 3. **Crocket from St. Kilian's Church at Heilbronn.**
„ 4, and 8. **Balustrade and inscription from the court-yard of the house Adler Str. L 308, Nürnberg.**
„ 5. **Capital from Cologne Cathedral.**
„ 6. **Finial from a stone Tabernacle in the Hospital Church, Esslingen,** the work of Matthäus von Böblingen.
„ 7. **Finial from a design of a monument to St. Sebaldus in Nürnberg,** done in ore by Peter Vischer and his son in 1508 and 1509.
„ 9. **Vaulted roof console from the Lilienfeld Cloister near Vienna.**
„ 10. **Baptismal font in Münnerstadt on the Lauer.**

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## Plate 162.

Fig. 1, 3, and 6. **Capitals from the cathedral church of St. Peter at Wimpfen im Tal near Heilbronn** (Zeller, St. Peter, zu Wimpfen i. T.).
„ 2. **Capital from the church of the Cistercian Cloister Lilienfeld near Vienna.**
„ 4. **Capital from the cathedral at Frankfurt on the Main,** 14th century (Raguenet).
„ 5. **Column from the St. Blasius Cathedral, Brunswick,** 15th century (Hartung, Mittelalterliche Baukunst in Deutschland).
„ 7. **Capital and base from the princes' tomb in the Holy Cross church near Vienna** (Heideloff).
„ 8. **Capital from a window of the Saalburg on the Saale** (Franconia) (Heideloff).
„ 9. **Capital from the Cathedral at Worms** (Raguenet).

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## Plate 163.

Fig. 1. **Door from Ober-Kranichfeld** (Heideloff).
„ 2. **Late-Gothic door from Coburg fortress** (Heideloff).
„ 3. **Portal of the Elizabeth Church in Marburg** (Hartung).
„ 4. **Bridal door on the north side of the choir in the Sebald Church, Nürnberg,** 14th century.

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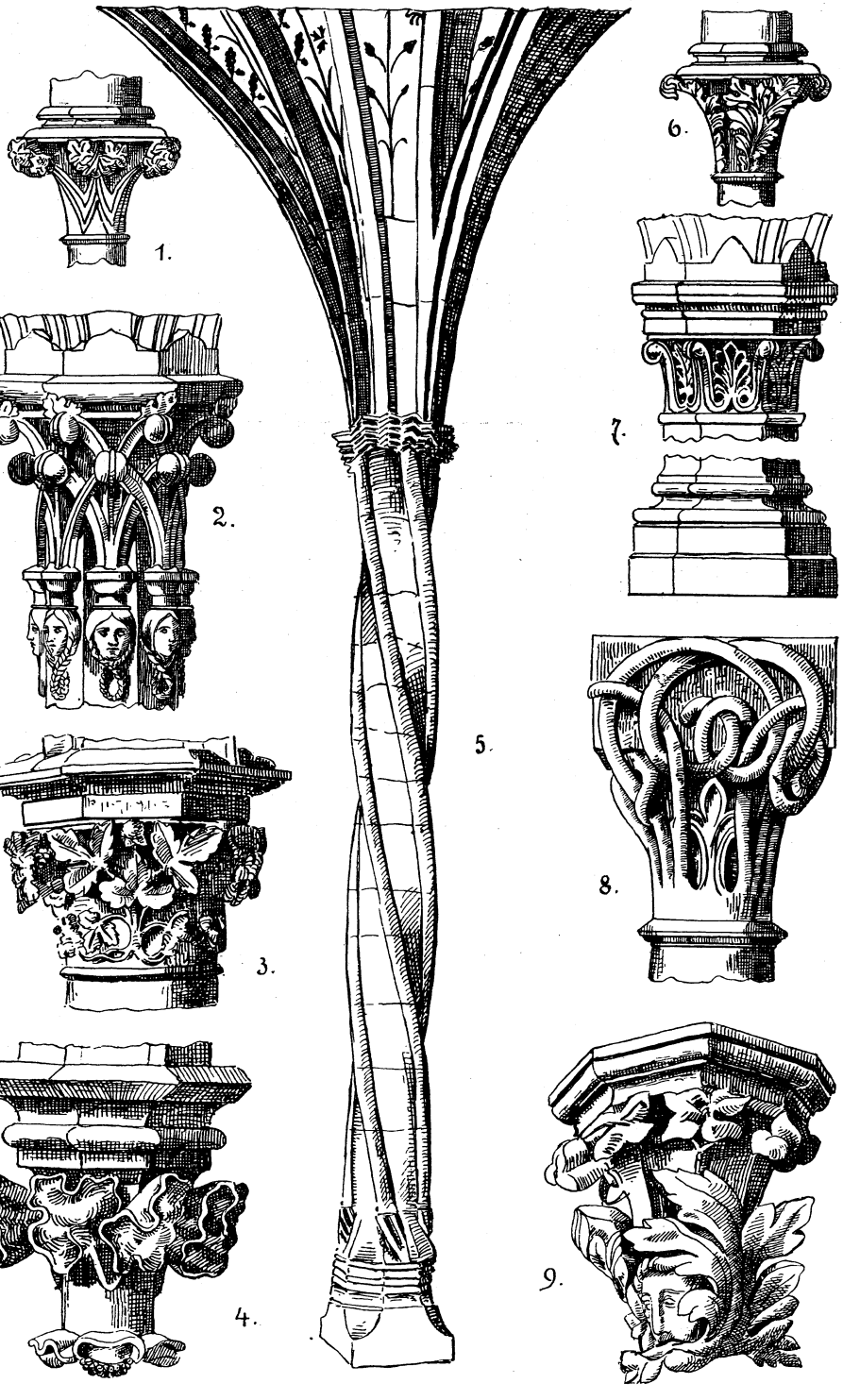
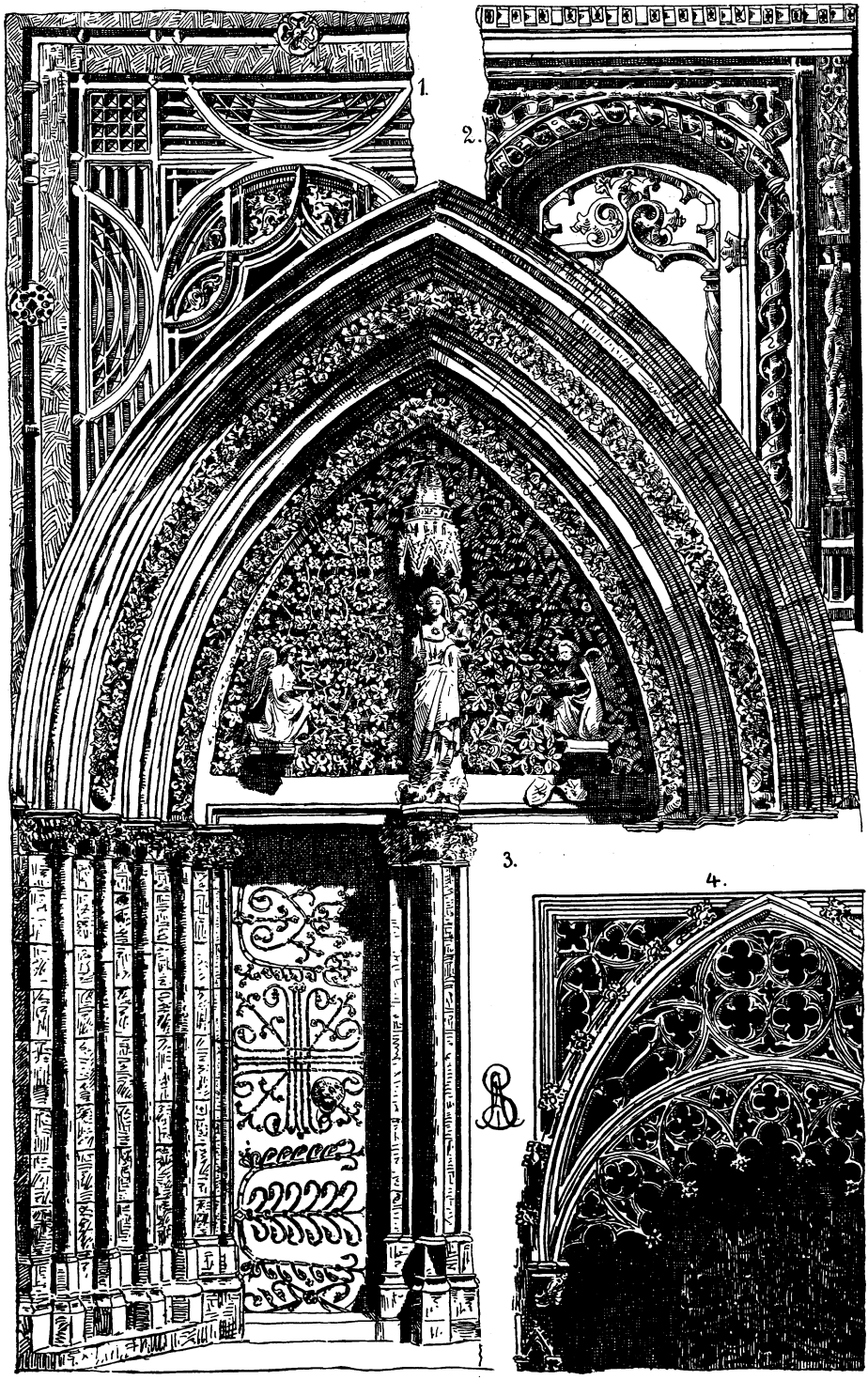
## Plate 164.

(After Heideloff, Ornamentik des Mittelalters).

Fig. 1—4. **Late-Gothic ornaments in flat wood relief in the gallery balustrade of a house in the Hauptmarkt, Nürnberg.**
„ 5, and 8. **Wood-carving from a writing-desk in the rectory of St. Lorenz, Nürnberg.**
„ 6, and 7. **Pannelling from stone gallery in the choir of the Cloister Church in Blaubeuren.**

Plate 162.

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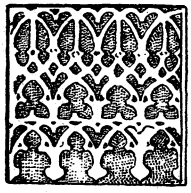
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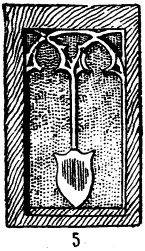
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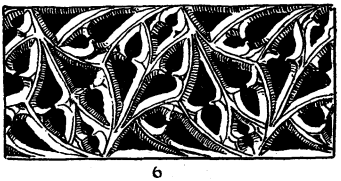
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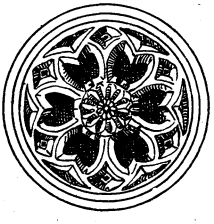
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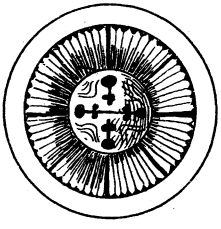
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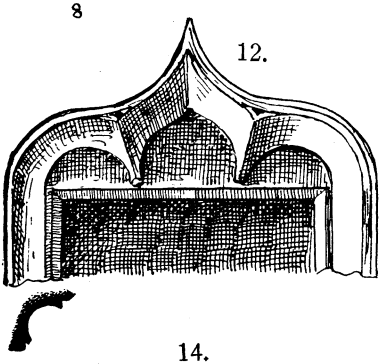
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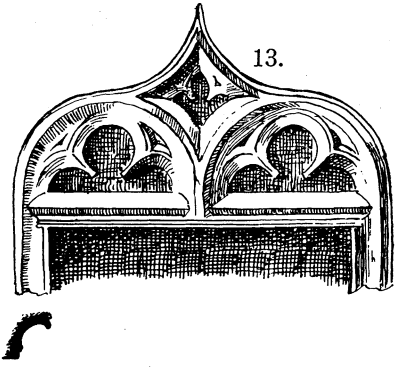
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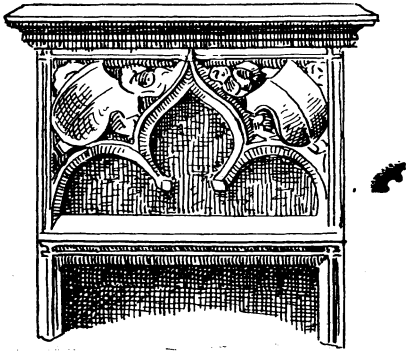

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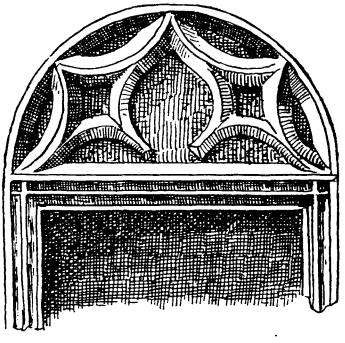

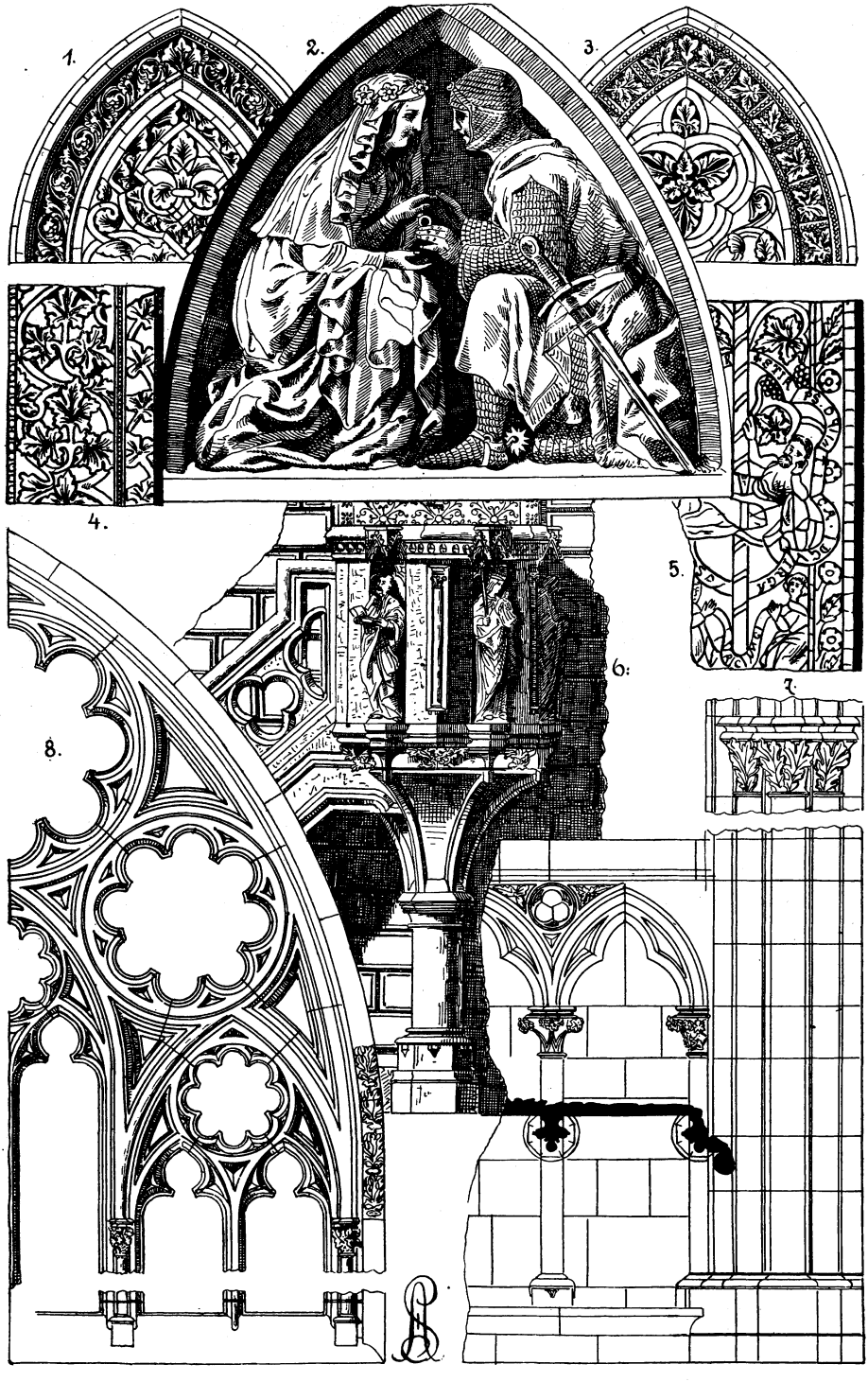
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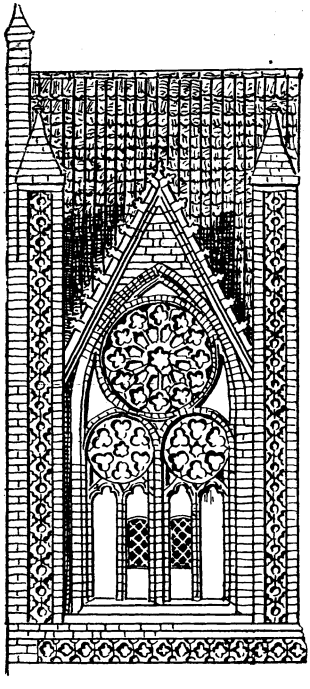
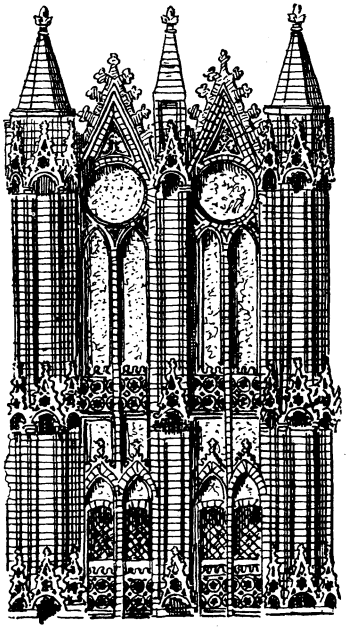
Fig. 9. **From a stall in the Cloister Church of St. Clara, Nürnburg.**
„ 10, and 11. **Wooden rosettes from the rose chamber in the Princes House, Coburg Castle.**
„ 12. **Window in the St. Lorenz rectory, Nürnberg,** 1458.
„ 13. **Window in a private house in Nördlingen.**
„ 14, and 15. **Window from the ruined Hospital in Esslingen.**

## Plate 165.

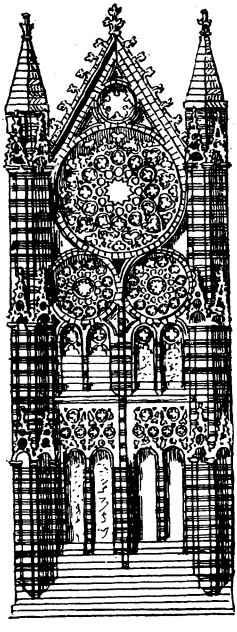
Fig. 1, and 3. **Glass window from the church at Hundelshausen** (Ungewitter, Land- und Stadtkirchen).
„ 2. **Relief over the door of the chapel tower in the Paris church, Rottweil** (Heideloff).
„ 4. **Stained glass from the cathedral at Regensburg, now in the National Museum at Munich** (Dolmetsch).
„ 5. **Glass painting from the Frauenkirche, Esslingen** (Dolmetsch).
„ 6. **Pulpit from the church of the Ursuline Convent in Fritzlar** (Ungewitter).
„ 7, and 8. **From the Cathedral church of St. Peter in Wimpfen im Tal** (Zeller, St. Peter zu Wimpfen i. Tal).



**Window from the Stargard Gate, New Brandenburg.**

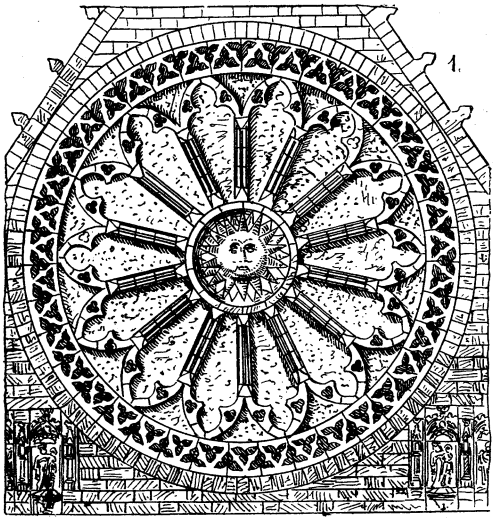


**Gable at the Market side of the Rathaus in Königsberg.**



**From the South Chapel of the Katharinen Church, Brandenburg.**

(Fritz Gottlob, Formenlehre der norddeutschen Backsteingotik.)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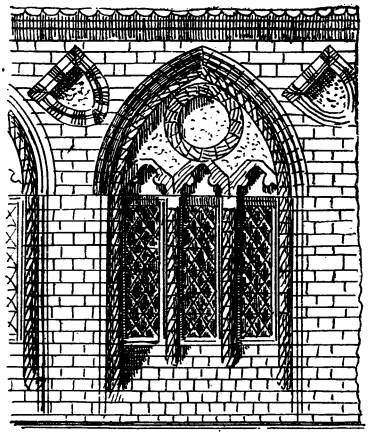
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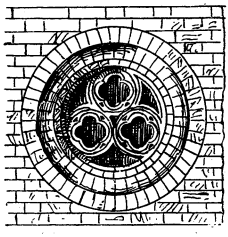
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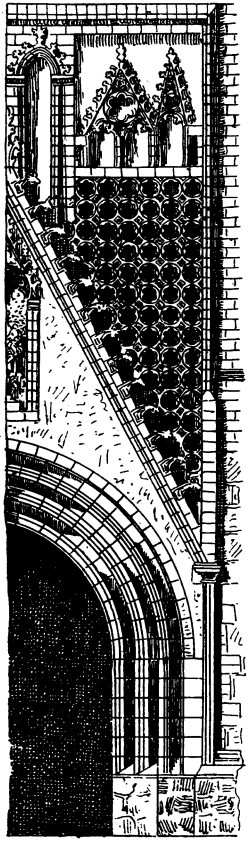

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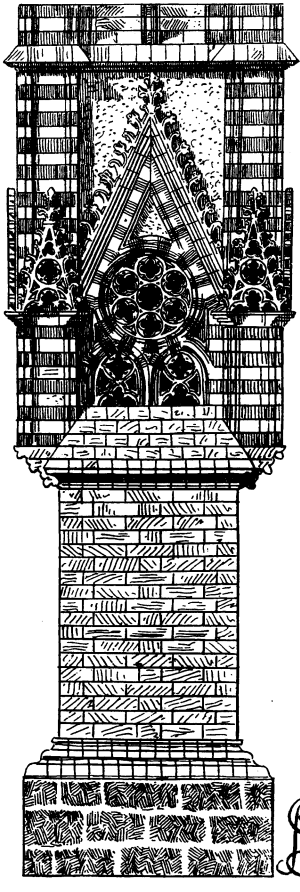

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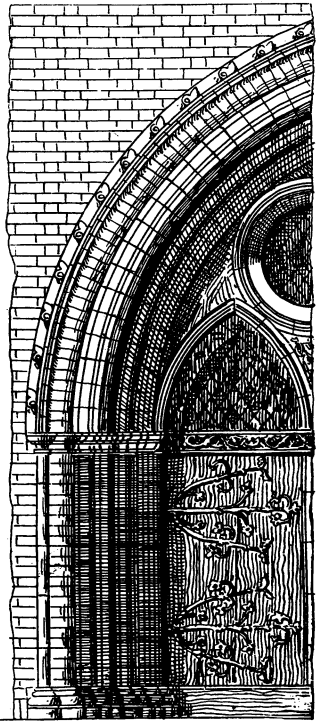
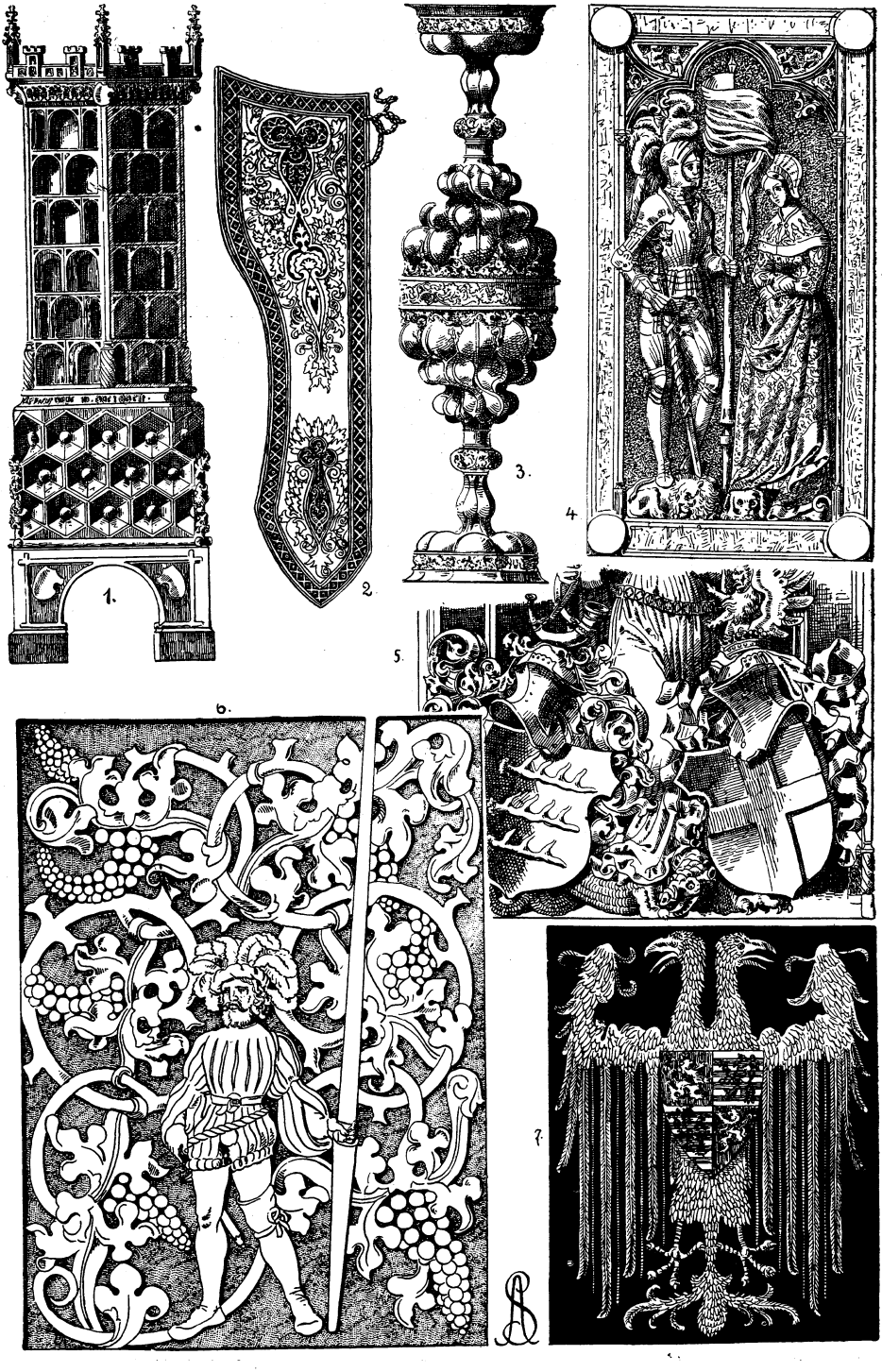


Plate 167.



# Plate 166.

*The German Brickwork Gothic.*

(After Fritz Gottlob, Formenlehre der norddeutschen Backsteingotik.)

The Roman Brickwork Architecture of North Germany, which had its origin in North Italy, became, very naturally, after a time, when Gothic Architecture developed and became prevalent, gradually changed into the Brickwork Gothic. The marked differences between the Brickwork and the Stone Gothic were due as a matter of course, to the different materials used, and to the different manner in which these materials, stone and brick, had to be treated. The Brickwork was very probably prior to the Stone Gothic, and in the level plains of North Germany, where sandstone is scarce, there gradually arose a special style of Brickwork Gothic quite in keeping with the peculiarity of the building material and the character of the people.

Fig. 1. **Window from the Nikolai Church in Wismar.**
„ 2. **Window from the Rathaus in Lübeck.**
„ 3. **North portal of the Marien Church, Königsberg, Prussia.**
„ 4. **Counterfort in the same church.**
„ 5. **Rose window from the church at Prenzlau.**
„ 6. **Principal portal in the Cloister Church, Berlin.**

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# Plate 167.

(After Heideloff, Ornamentik des Mittelalters.)

Fig. 1. **Green glazed heating stove in Burg Füssen on the Lech.** The stove contains the following inscription „Dieser Ofen Wol-gestalt ward gemacht do man zallt 1514 jar bey Hannsen Seltzmann Vogt zu Oberndorf". — This stove was made in 1514 by Hannsen Seltzmann, Steward at Oberndorf.
„ 2. **Quiver, after a painting from Albrecht Dürer,** showing Hercules conquering the Harpies. At present in the Burg at Nürnberg.
„ 3. **Late-Gothic double goblet of gilt silver,** in possession of the family Knopf in Nürnberg.
„ 4. **Monument to Graf von Henneberg,** done in bronze by Peter Vischer, from a sketch by Albrecht Dürer still existing.
„ 5. **Arms of Württemberg and Savoy,** from a tomb in the Stifts Church in Stuttgart.
„ 6. **Late-Gothic ornament from the bridal-carriage of Agnes of Hesse,** wife of Duke John Frederick of Saxe-Coburg (1555), in flat relief, carved in wood and gilt.
„ 7. **Eagle from pannelling of the door of the Emperor's room in Scheurlis House,** Nürnberg.

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# Plate 168.

(After F. Pankert, Tiroler Zimmergotik.)

Fig. 1. **Wooden ceiling in Jochlsthurm, Sterzing.**
„ 2. **Tiles from the Burg in Meran.**
„ 3. **Marquetry from a table.**
„ 4—7. **From a wooden ceiling in Freienstein.**
„ 8—11. **Tie-beams of a wooden ceiling in St. Martin, Ahrntal.**

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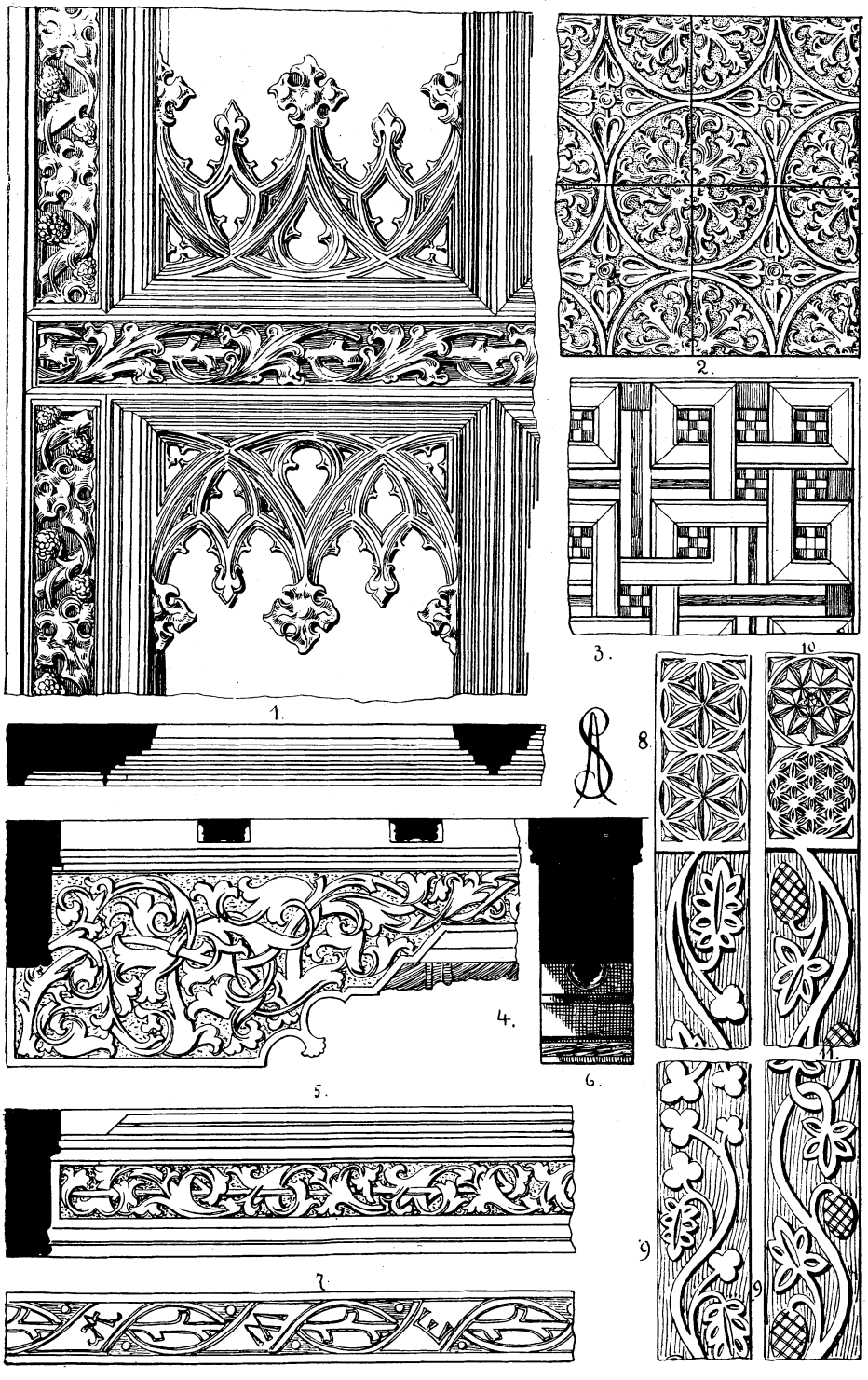
Plate 168.



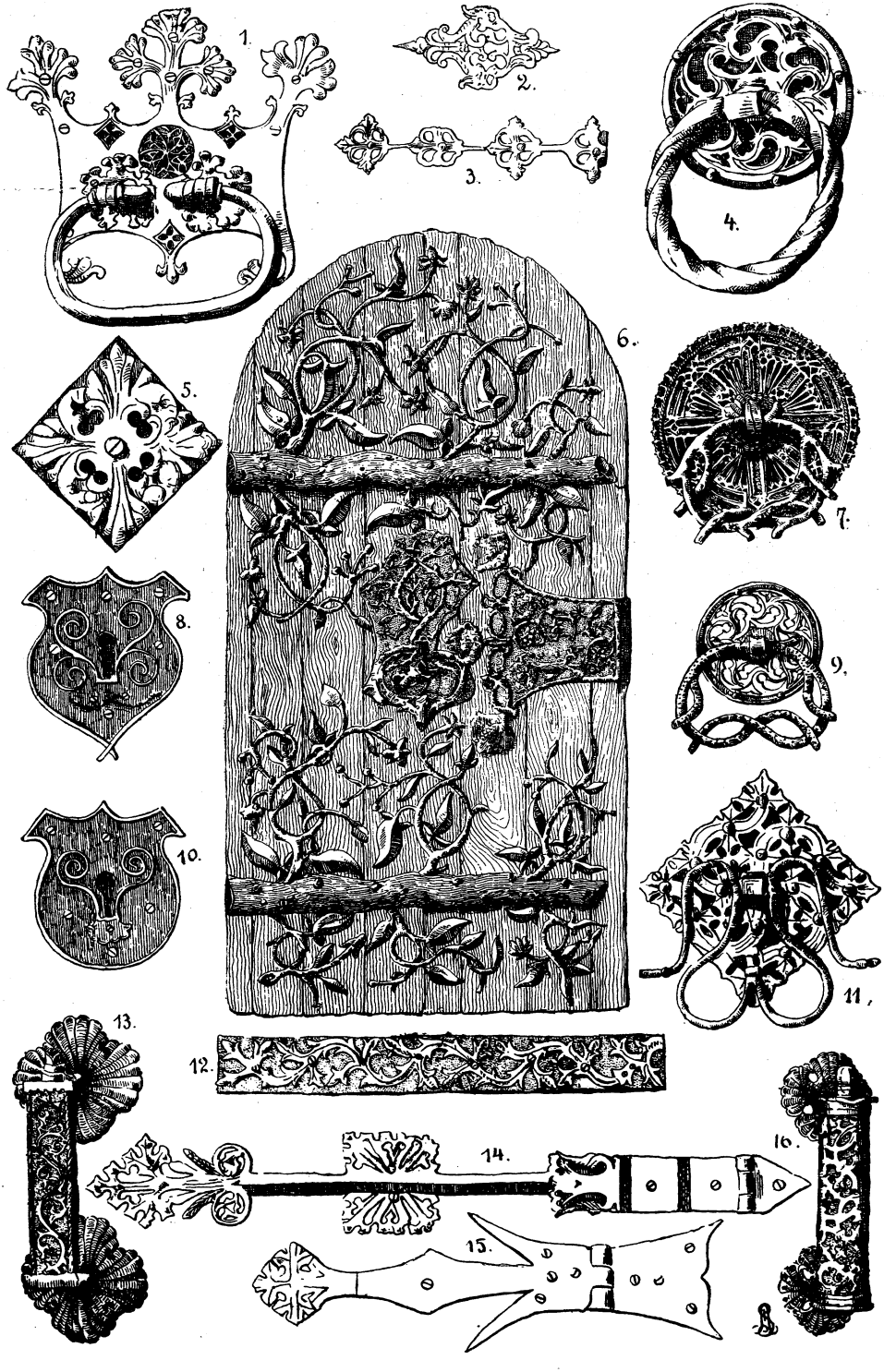

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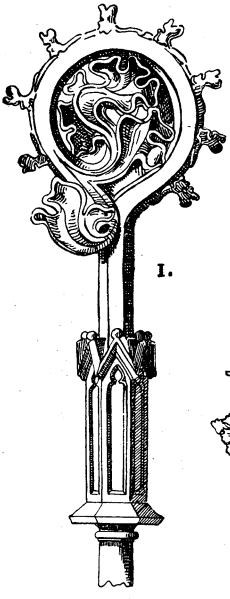
Plate 170.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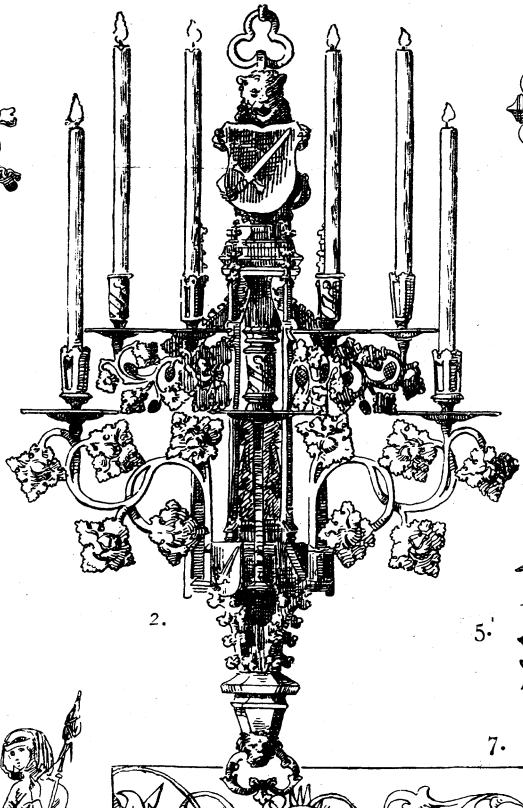
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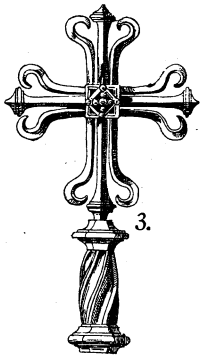
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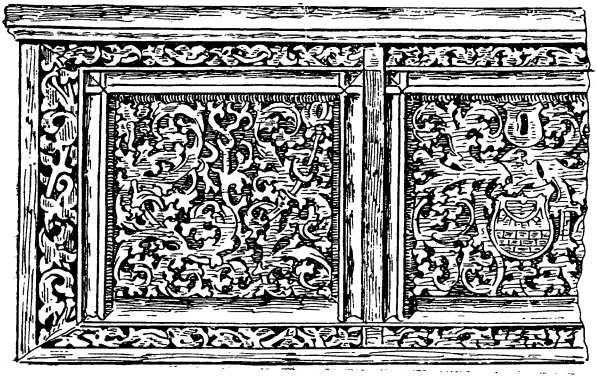

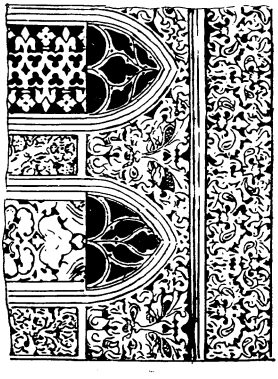
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## Plate 169.

*Gothic ornamental Iron-work from the Germanisches Museum, Nürnberg.*

Fig. 1, 4, 7, 9, 11, 13, and 16. **Door handles.**
„ 2, 8, and 10. **Lock mountings.**
„ 3, 5, 12, 14, and 15. **Door mountings.**
„ 6. **Wooden door with iron mountings.**

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## Plate 170.

Fig. 1. **Late-Gothic crozier,** from a tombstone in the cathedral at Regensburg (Heideloff).
„ 2. **Late-Gothic candelabrum of bronze from the church at Kraftshof near Nürnberg** (Heideloff).
„ 3. **Gilt wooden cross,** from an altar in the Marien Church at Hersbruck (Heideloff).
„ 4. **Gothic cradle** (Heideloff).
„ 5, and 7. **Manuscript painting, 15th century** (Dolmetsch).
„ 6. **Coffer from Bozen** (Paukert, Zimmergotik).
„ 8. **Late-Gothic balcony ceiling from St. Michael's Church, Hildesheim** (Ebe, Die Schmuckformen der Monumentalbauten).

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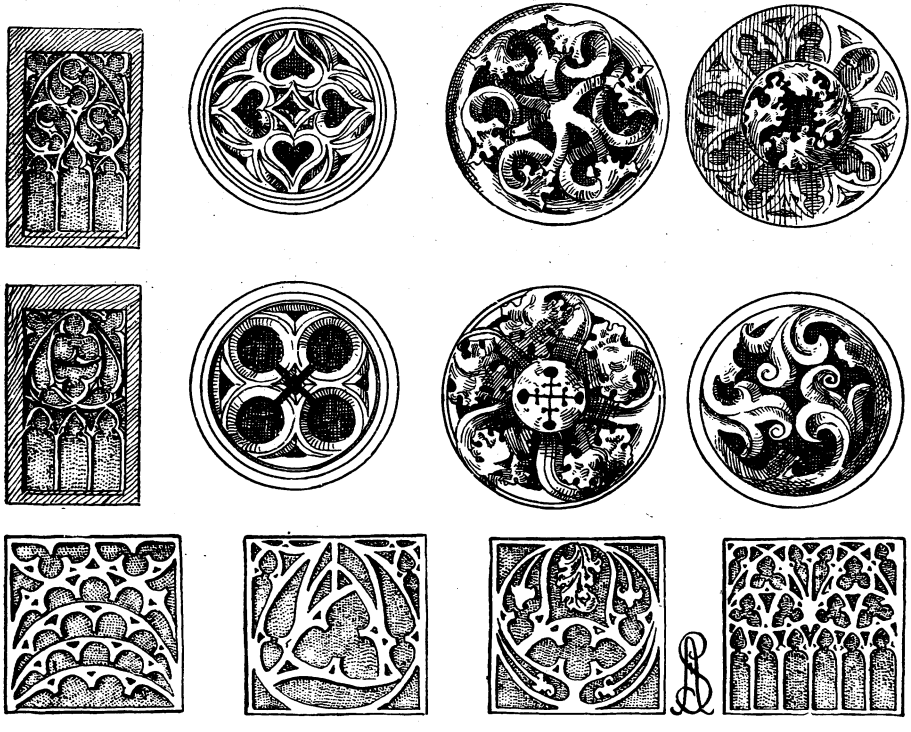
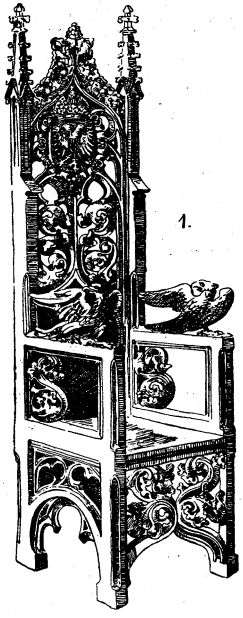


**Gothic Wooden Ornament.**

Plate 171.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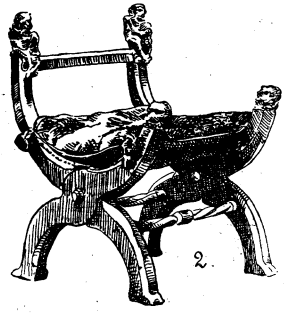
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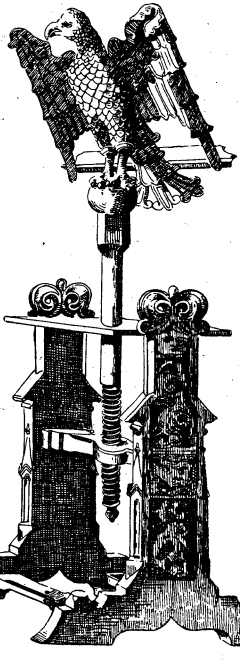
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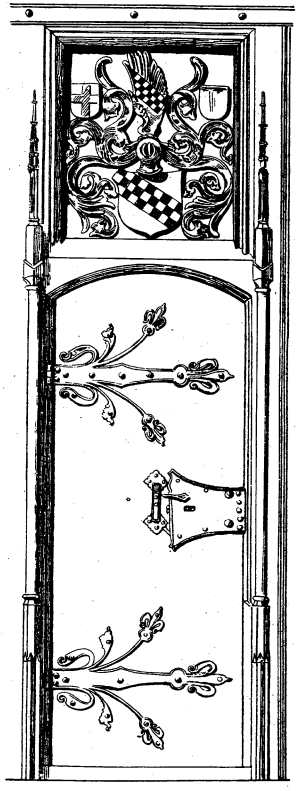

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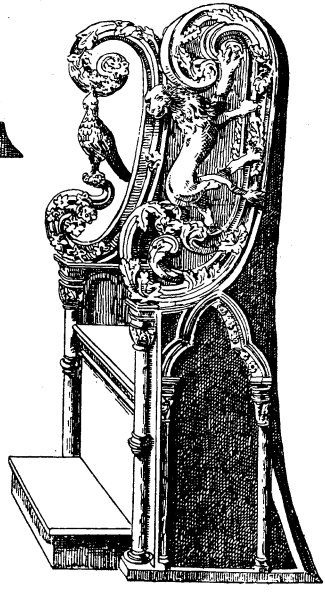

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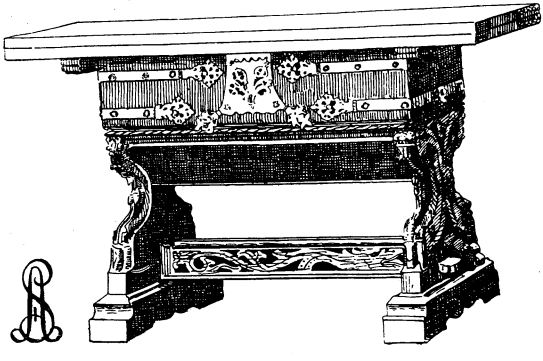

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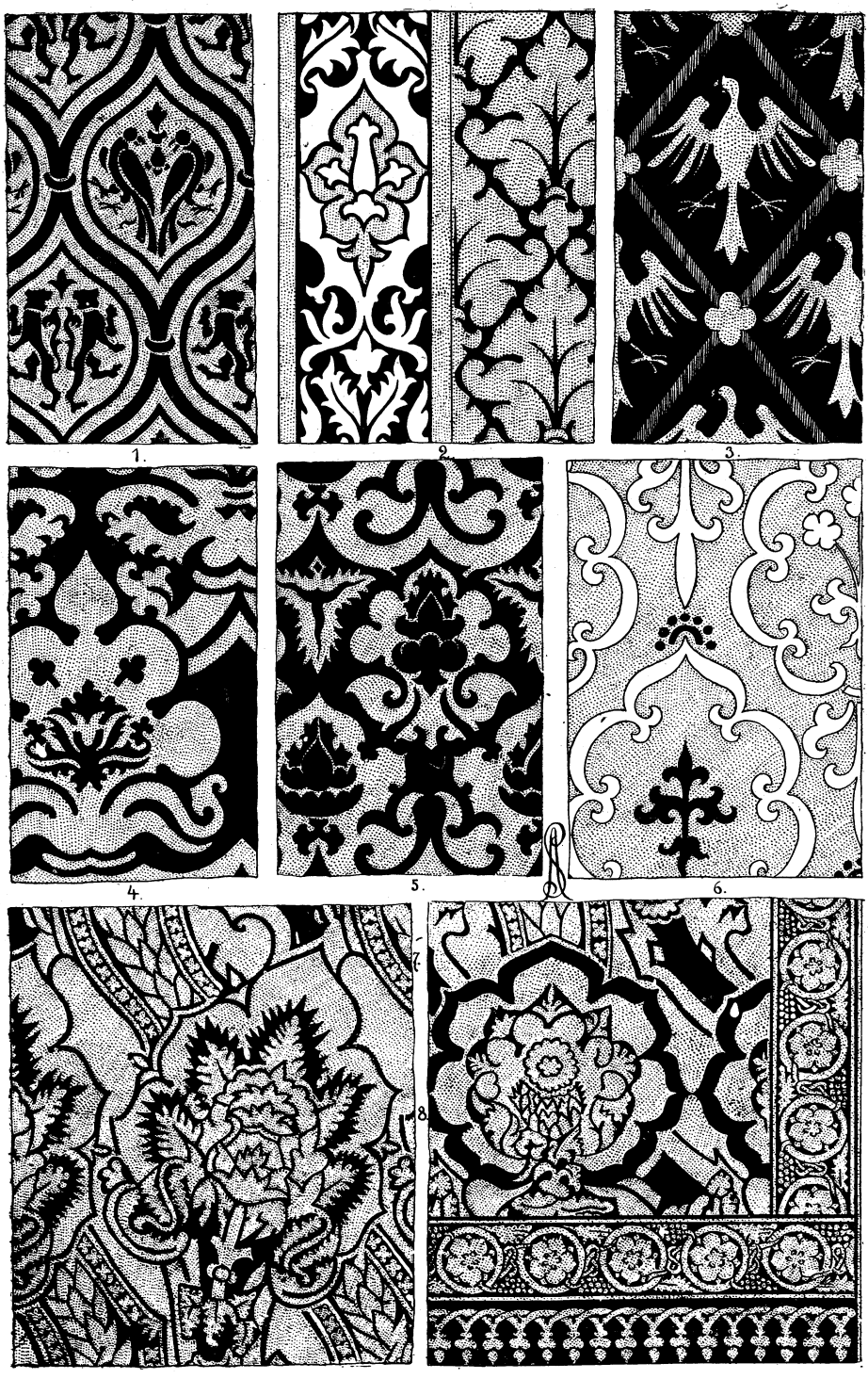

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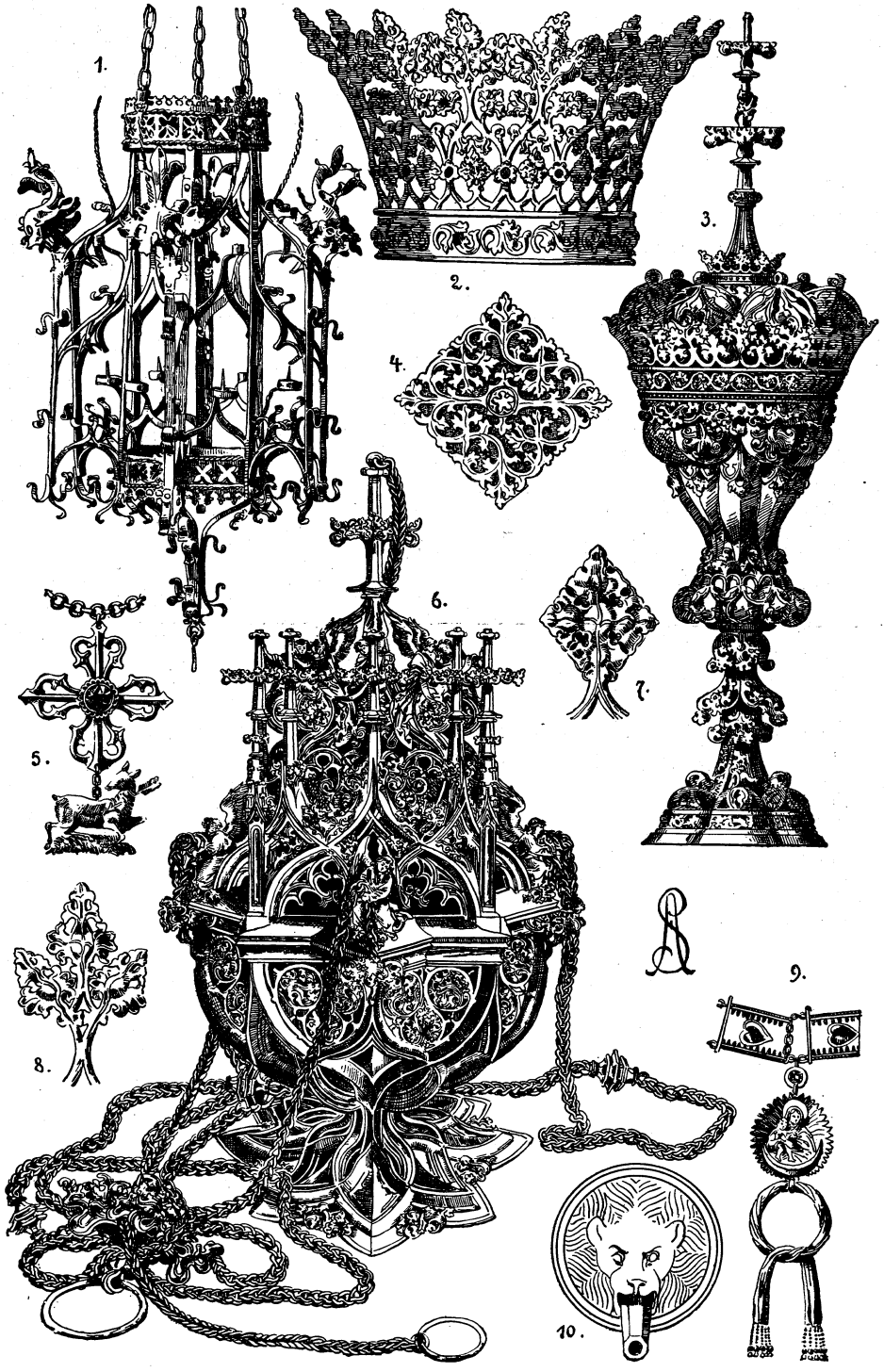

## Plate 171.

Fig. 1. **Late-Gothic arm-chair from the ancient armoury in Nürnberg.**
„ 2. **Arm chair from Tyrol,** 15th century.
„ 3. **Door from Kunkelstein Castle** (Paukert).
„ 4. **Late-Gothic lectern from the Stifts Church at Herrieden, near Ansbach** (Heideloff).
„ 5. **Stall from the Elizabeth Church, Marburg** (E. Wasmuth, Alte und neue Kirchenmöbel).
„ 6. **Table from the Rheinland,** 15th century (Falke, Mittelalterliches Hausmobiliar).
„ 7. **Church pew of oak.** In all probability this belonged to the rival Kaiser Wilhelm of Holland, and is therefore from the 13th century; it is now in the Wartburg.

## Plate 172.

*Gothic Flat Ornament.*

(After E. Paukert, Tyroler Zimmergotik.)

Fig. 1, and 3. **Ornament from Kunkelstein Castle.**
„ 2, 4, and 6. **Stuff patterns after paintings in the castle of Trotzberg.**
„ 5. **Ornament from Neustiet.**
„ 7, and 8. **Wall-paper,** printed on linen.

## Plate 173.

Fig. 1. **Wrought-iron candelabrum,** end of the 15th century, in the National Museum at Munich (Hirth).
„ 2, 7, and 8. **Crowns of tin on the head of a picture of the Blessed Virgin in the Church of St. Martha, Nürnberg,** with details (Heideloff).
„ 3. **Late-Gothic goblet of gilt silver** (Heideloff).
„ 4. **Rosette of sheet-iron on the knocker of the sacristy door in the church of St. Lorenz, Nürnberg** (Heideloff).
„ 5. **Badge of the confraternity of the "Holy Mount",** with the symbol of St. Aegidius (Heideloff).
„ 6. **Late-Gothic censer,** from a copperplate by Martin Schongauer (Heideloff).
„ 9. **Chain of the order of the Swan** (Heideloff).
„ 10. **Outlet of a water barrel** (Heideloff).

## Plate 174.

Fig. 1—8. **Late-Gothic initials,** from different parchment manuscripts (Hirth, Formenschatz).
„ 9—13. **Early-Gothic letters,** from Rheinland manuscripts (Dr. Karl Lamprecht, Initial-Ornamentik).

Plate 174.

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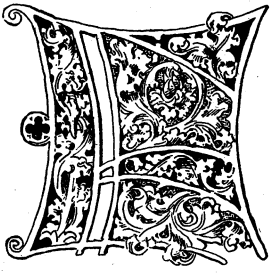

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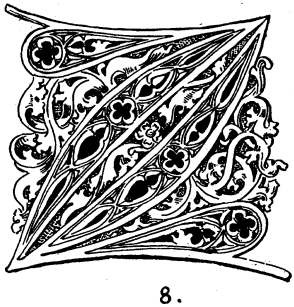

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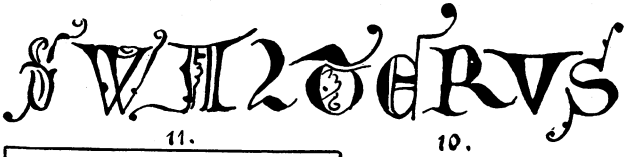

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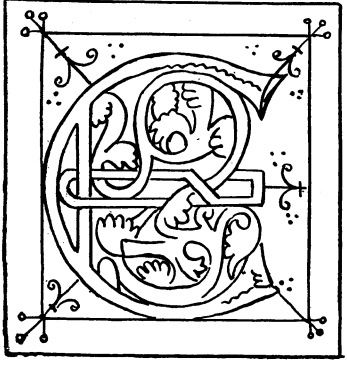

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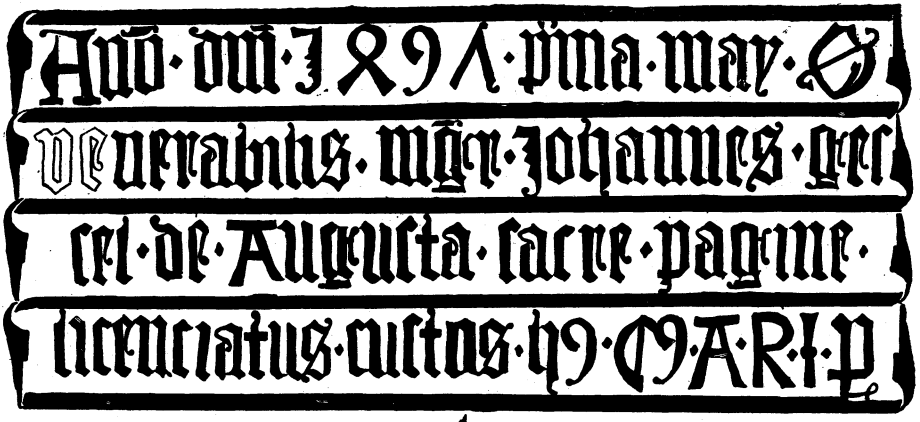
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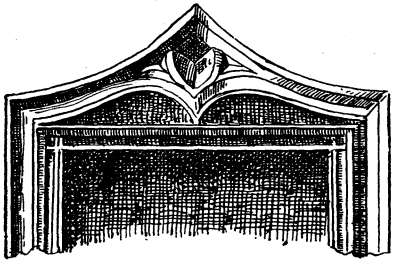
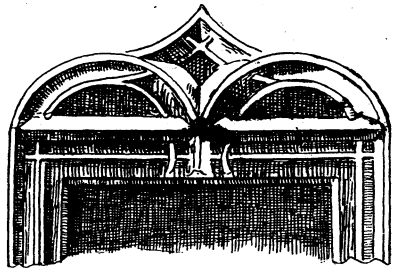
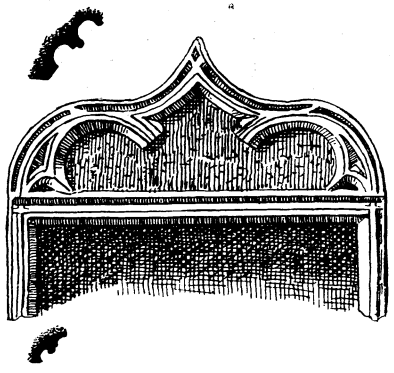
# Plate 175.

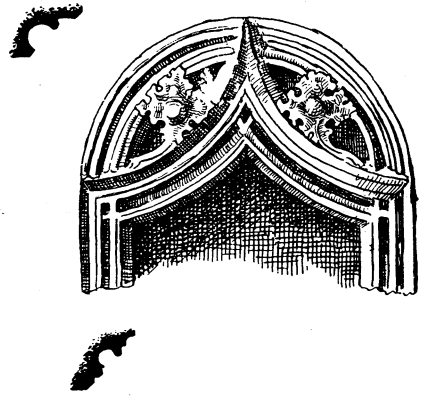
(After Wilhelm Weimar, Monumental-Schriften.)

Fig. 1. **From a bronze plate in the Stifts Church at Baden-Baden,** 1497.
„ 2. **From the bronze tomb of Bishop Tilo of Trotha in the cathedral at Merseburg,** died 1514.
„ 3. **Inscription, engraved in bronze, from the tombstone of Anna von Wiershausen (died 1484) in the Elizabeth Church, Marburg.**
„ 4. **From the engraved bronze tomb-plate of the Scholt in Nürnberg, who died in 1469. In the church at Langenzenn near Fürth.**
„ 5. **Bronze tomb-plate of Jakob von Gulpen (died 1455) in the St. Gumbertus Church, Ansbach.**









**Window in Bebenhausen Cloister, Württemberg.**

**Window from the Rathaus of Nürnberg.**

**Window in the Courtyard of Reichenbach Cloister, Ulm, Württemberg.**

**Window from the gable of the now ruined Preacher's Church in Nürnberg.**

(Heideloff, Ornamentik des Mittelalters.)

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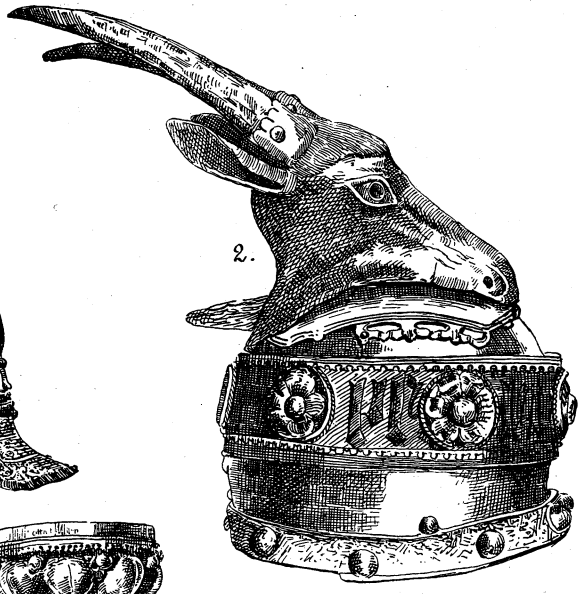

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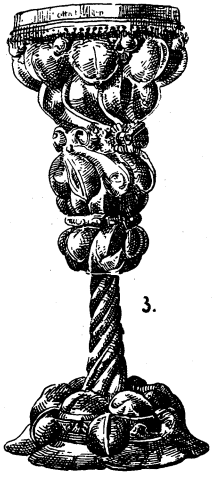

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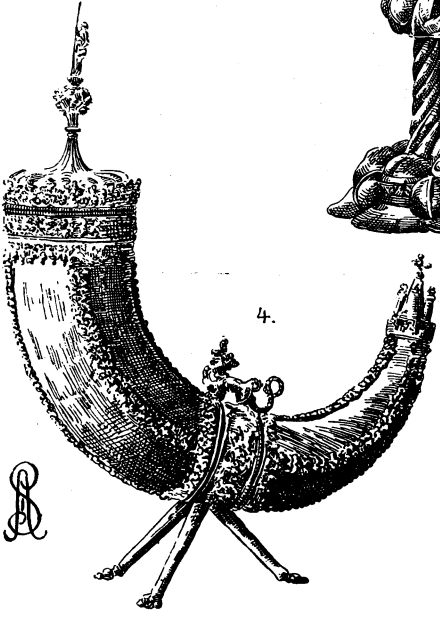

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# Plate 176.

*Gothic Ornament in Hungary.*

(After Dr. Béla von Czobor and Emmerich von Szaley, Die historischen Denkmäler Ungarns.)

Fig. 1. **Helmet of Banus from Croatia and Helden, by Szigetvar Nikolaus Zrinyi** (died 1566), in the Court Armoury Collection, Vienna.

„ 2. **Helmet of Georg Castriota Skanderbeg, Duke of Albania** (1403—1467), in the Court Armoury Collection at Vienna.

„ 3. **Goblet of gilt silver,** 15th century, was presented in 1640 to the Protestant church in Miskolcz by Gregor von Miskolcz.

„ 4. **Horn vessel for holding oil,** gilt silver mountings, property of the Eszertom Cathedral.

„ 5. **Reliquary Hermes of St. Ladislaus,** of gilt silver, ornamented with chain mail. Hungarian 15th century work. In the cathedral church at Györer.

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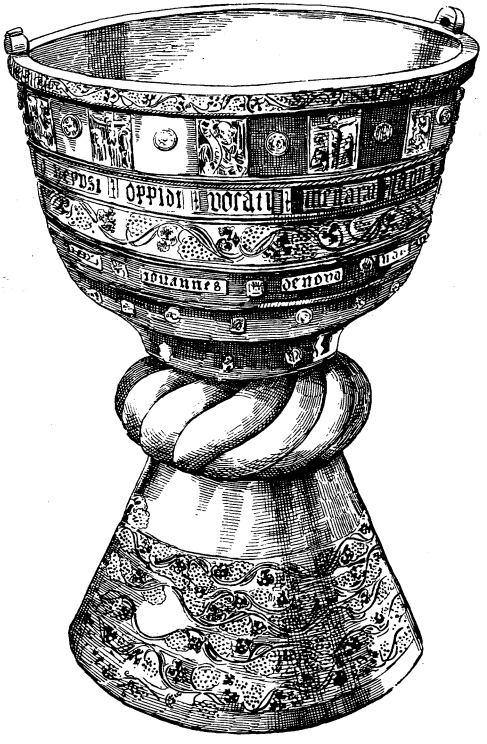
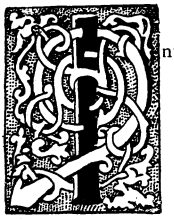


**Bronze Baptismal Font, made in 1484 for Menardt Church by Johannes von Novavilla.**

## The Gothic Ornament in Italy.



From a 14th century Manuscript (Racinet).

nto Italy Gothic art made its way at about the same time as it did into Germany. This stile of art first received the title of Gothic in Italy, a word which was used by the Italians at that time to signify barbarian, or anything coming from the north. In Italy more importance was placed on the Horizontal than in either Germany or France, and it was only very seldom that the Vertical predominated in that country. The Italians did not pay much attention to the development of the tower, which very often stands quite apart from the church altogether. The Fransciscan and Dominican Orders played a very important part in the spread of the Gothic throughout Italy. The Italian Gothic, however, could never free itself from Classic, Roman, and Byzantine reminiscences, and Italian Late-Gothic is mixed with numerous Renaissance motifs. Classic art had taken too strong a hold on the Italians, it was so much a part of their life, they had become so imbued with its spirit that they really found it impossible to become true lovers of the Gothic. As a consequence, Gothic art rapidly declined, and, in the 13th century, a decided movement to break away altogether from the style of the period, and to turn back again to the old Classic Art began to make itself evident.

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## Plate 177.

(After G. Rohault de Fleury, La Toscane au Moyen Age.)

Fig. 1, and 5. **Arch of the Signoria Loggia in Florence.**
„ 2. **Painting by Piero di Guido (1386) representing Charty, in the Signoria Loggia, Florence.**
„ 3. **Lion from the city wall in Pisa.**
„ 4. **Pillar from the corn-market in Florence.**
„ 6. **Mural painting from the city hall, Florence.**

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## Plate 178.

Fig. 1. **Window from a house in the Synagogue Street in Trani,** 13th century (Raguenet).
„ 2. **Crest of the church of Santa Maria del Fiore in Florence,** 14th century (Raguenet).
„ 3. **Bronze knocker from Florence,** 14th century (Raguenet).
„ 4. **Window from the Convent of St. Theresa in Trani** (Raguenet).
„ 5. **Mosaic floor from Florence cathedral** (D'Espouy, Fragments d'architecture de la Renaissance).
„ 6, and 7. **Mural painting and pillar from the Castle of Pandino,** 14th century (Camillo Boito, Arte Italiana).

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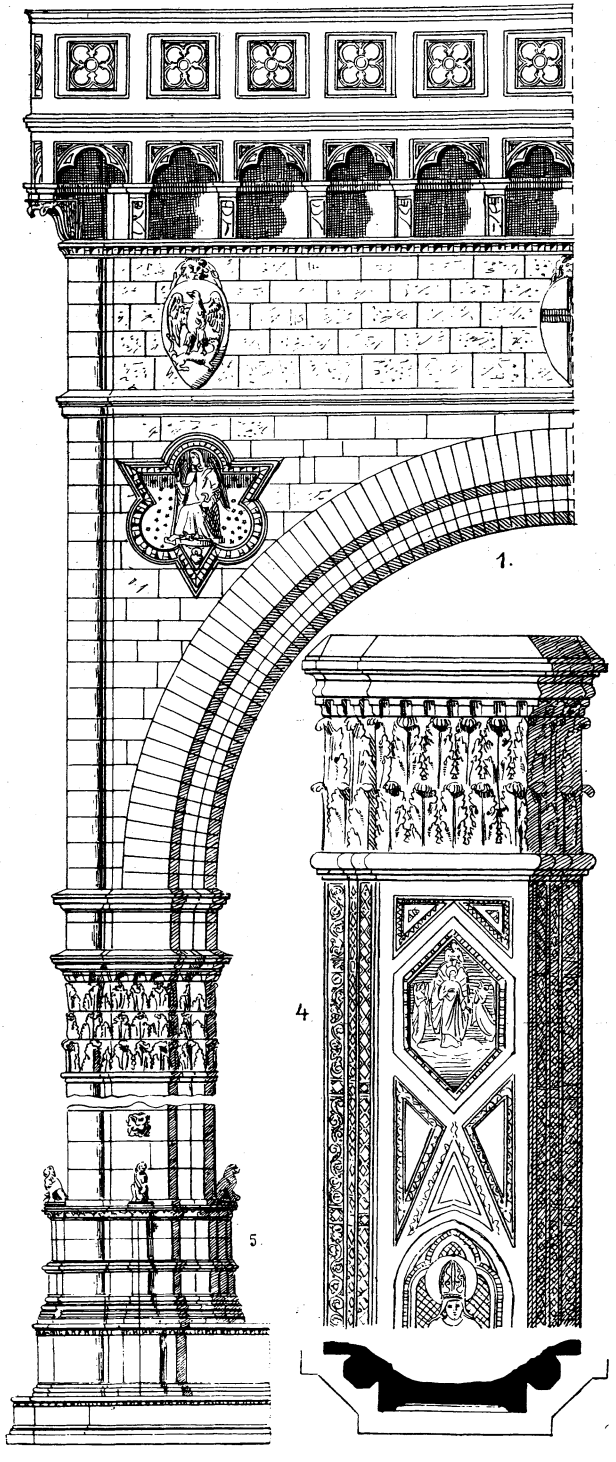
Plate 177.



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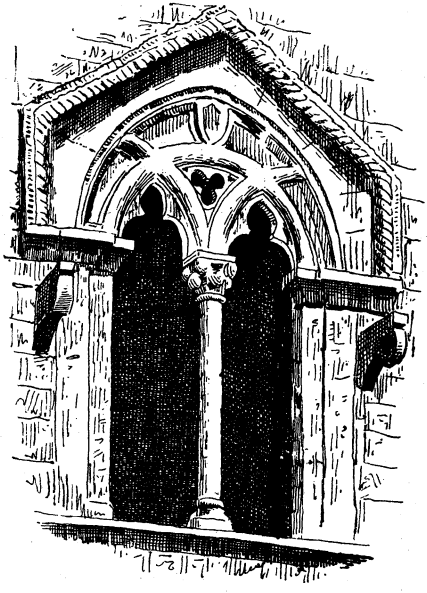

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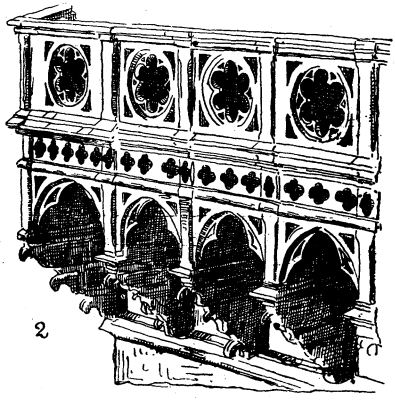

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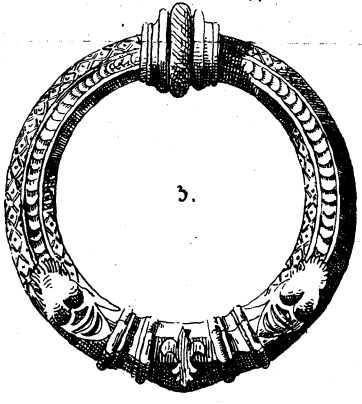

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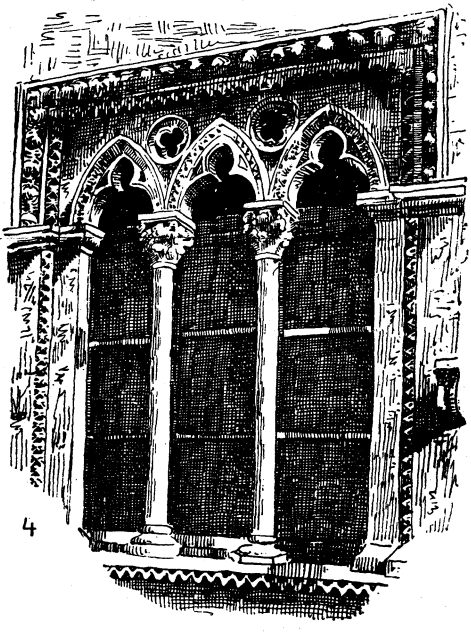

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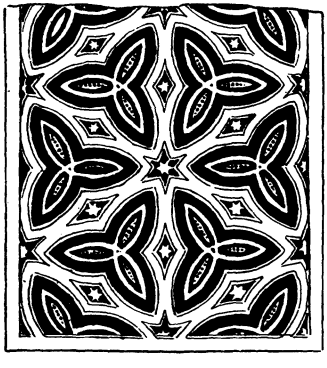

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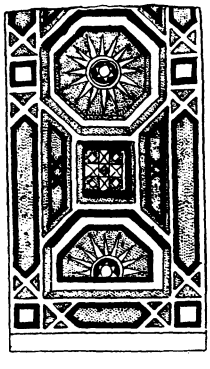

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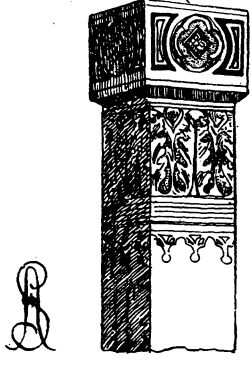

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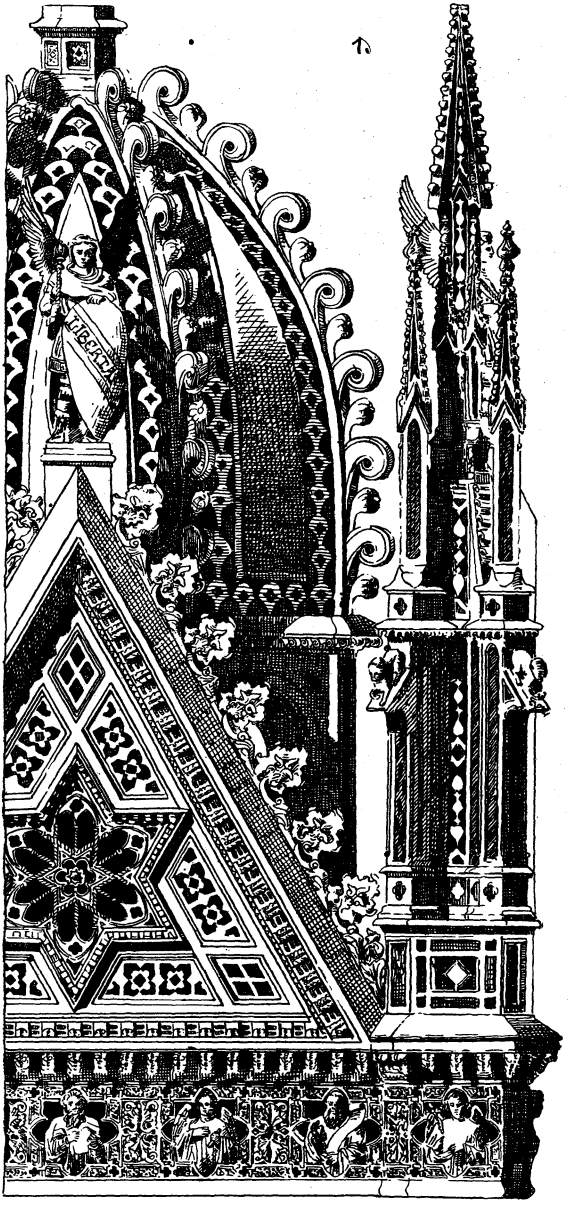
Plate 179.



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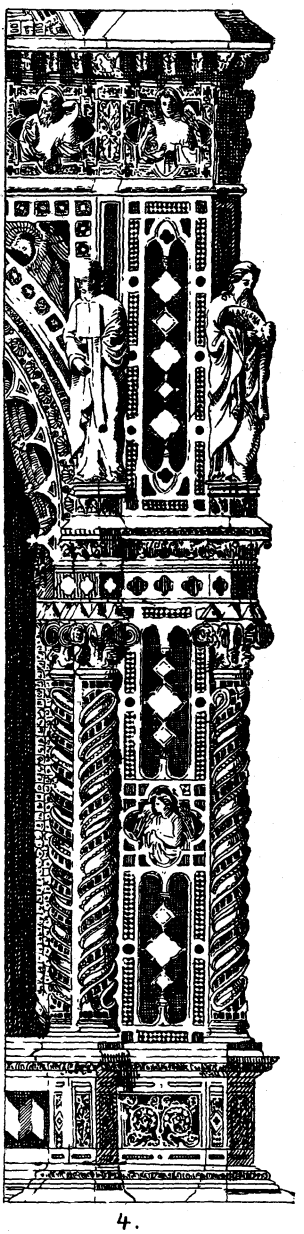

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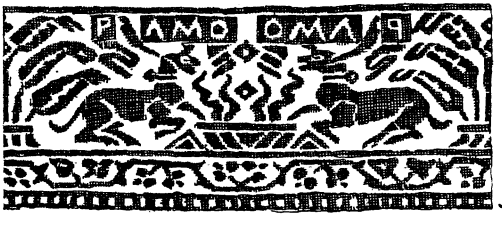

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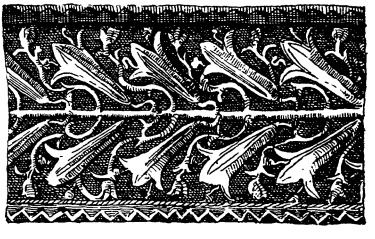

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## Plate 179.

Fig. 1, and 2. **Altar in the church of Orsanmichele** (D'Espouy).
„ 3. **Band-pattern, 15th century** (Raguenet).
„ 4. **Door border from Florence,** 15th century (Raguenet).

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## Plate 180.

Fig. 1, 2, 3, and 4. **Locks and keys from the National Museum in Florence** (Boito).
„ 5. **Credence from the Villa Real del Poggio near Florence,** 15th century (Raguenet).
„ 6. **Fragment of a fresco-painting by Jacopo Avanzi in the Oratorium of the St. Giorgio church in Padua** (Boito).
„ 7. **From a monument by Bonjacopo Sanoita in the choir of the St. Antonio Convent, Padua** (Boito).

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## Plate 181.

Fig. 1. **Tunic from the Museo Civico in Turin,** made of carmine-red velvet on a gold ground, 15th century (Boito).
„ 2. **Carpet pattern from a tempera painting by Niccolo Alunno (1466) in the Pinakothek at Perugia** (Dolmetsch).
„ 3. **From a tomb in Fano** (D'Espouy).
„ 4. **Mural painting from the Castle of Pandino,** end of the 14th century (Boito).
„ 5. **Table-cloth border, 15th century,** the pattern is blue (Raguenet).
„ 6. **Railing round the monument of Scaliger in Verona** (D'Espouy).
„ 7. **Reliquary in the treasury of the Pitti palace in Florence,** end of the 14th century (Boito).

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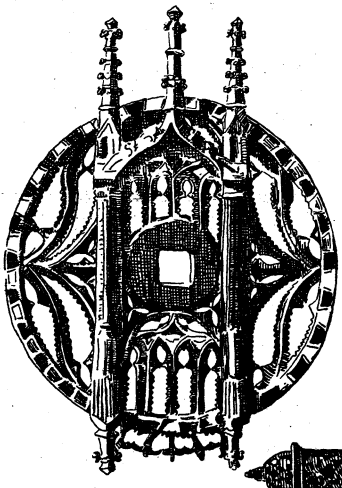
## Plate 182.

*The Venetian Gothic.*

(After Cicognora, Monumenti di Venezia.)

Fig. 1. **Capital and base from the court-yard of the palace Cà d'oro.**
„ 2. **Balustrade in the first story of the same palace.**
„ 3. **Window Ornament, capital and base, in the first story of the same palace.**
„ 4. **Capital and base from the second story of the same palace.**
„ 5. **Capital and base in the first story of the Doge Palace.**
„ 6. **Ground plan of No. 5.**

Plate 180.



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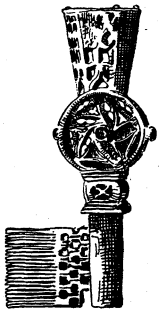

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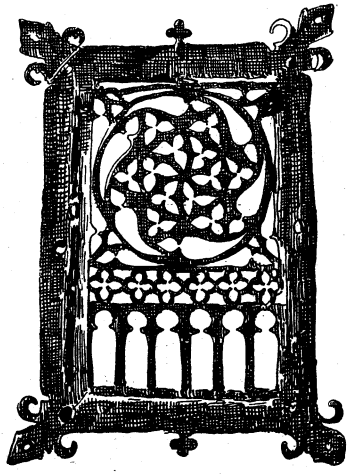

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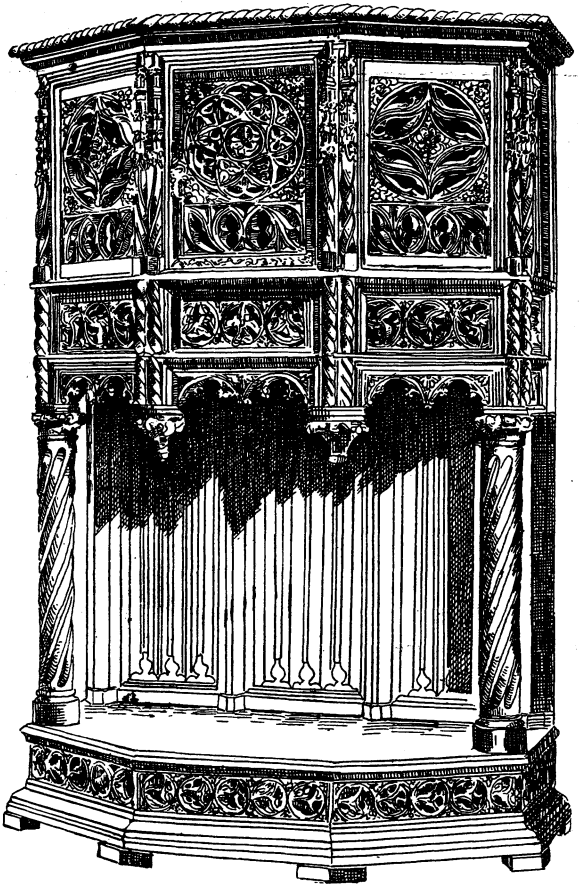

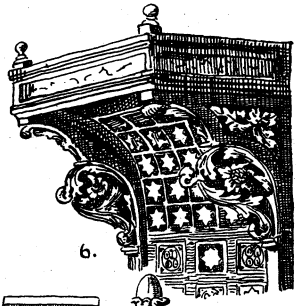

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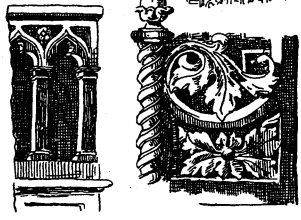

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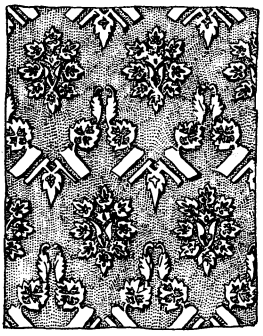

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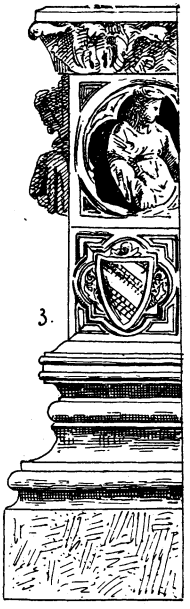

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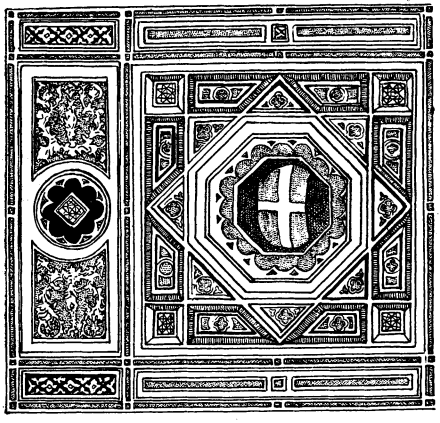

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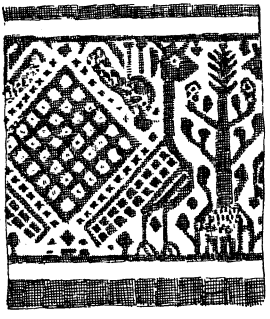

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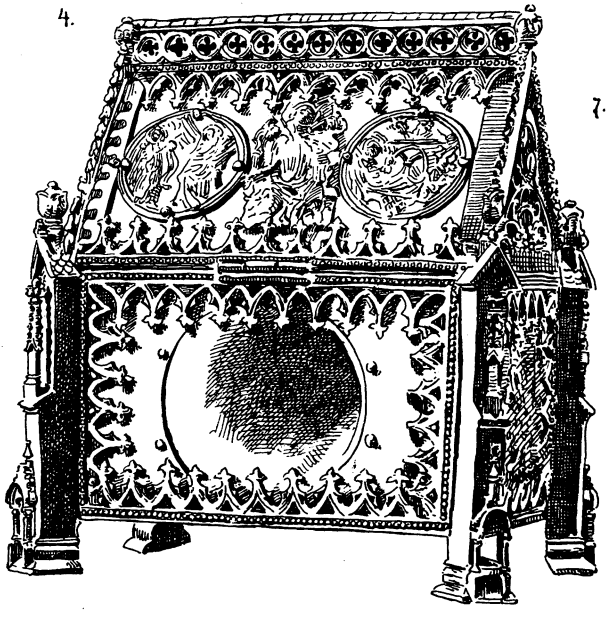
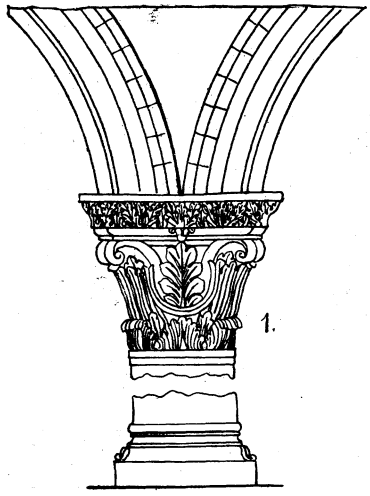
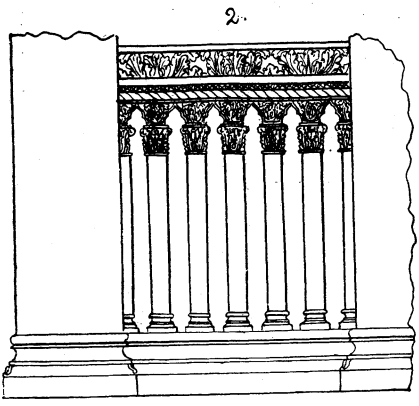
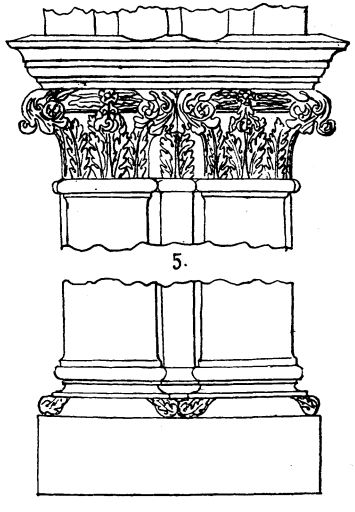
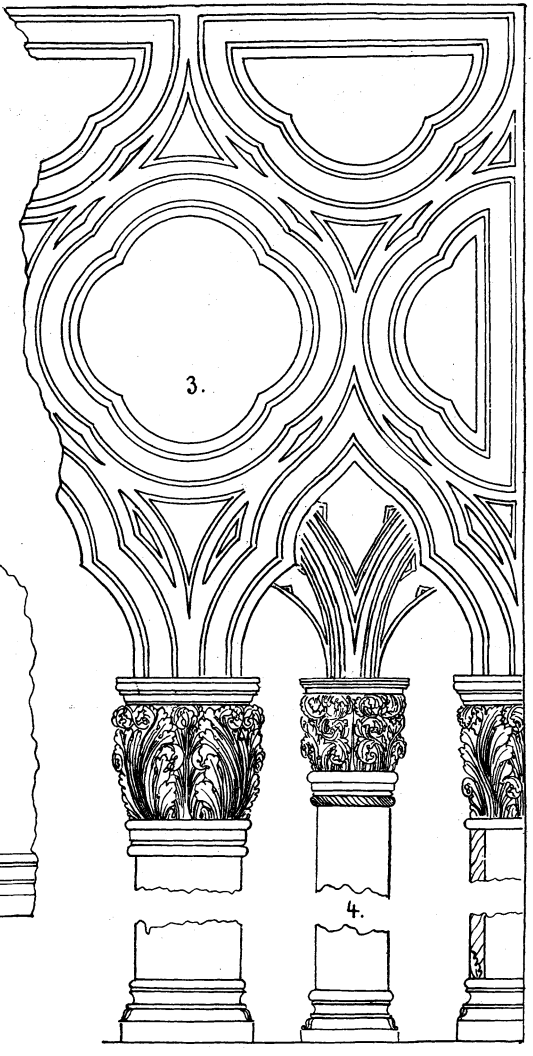


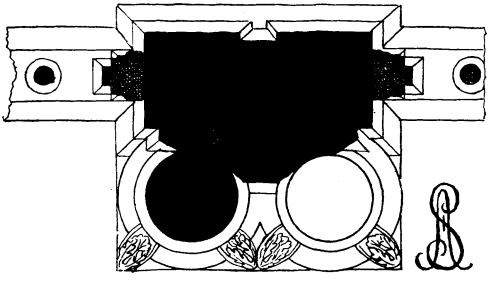
Plate 182.

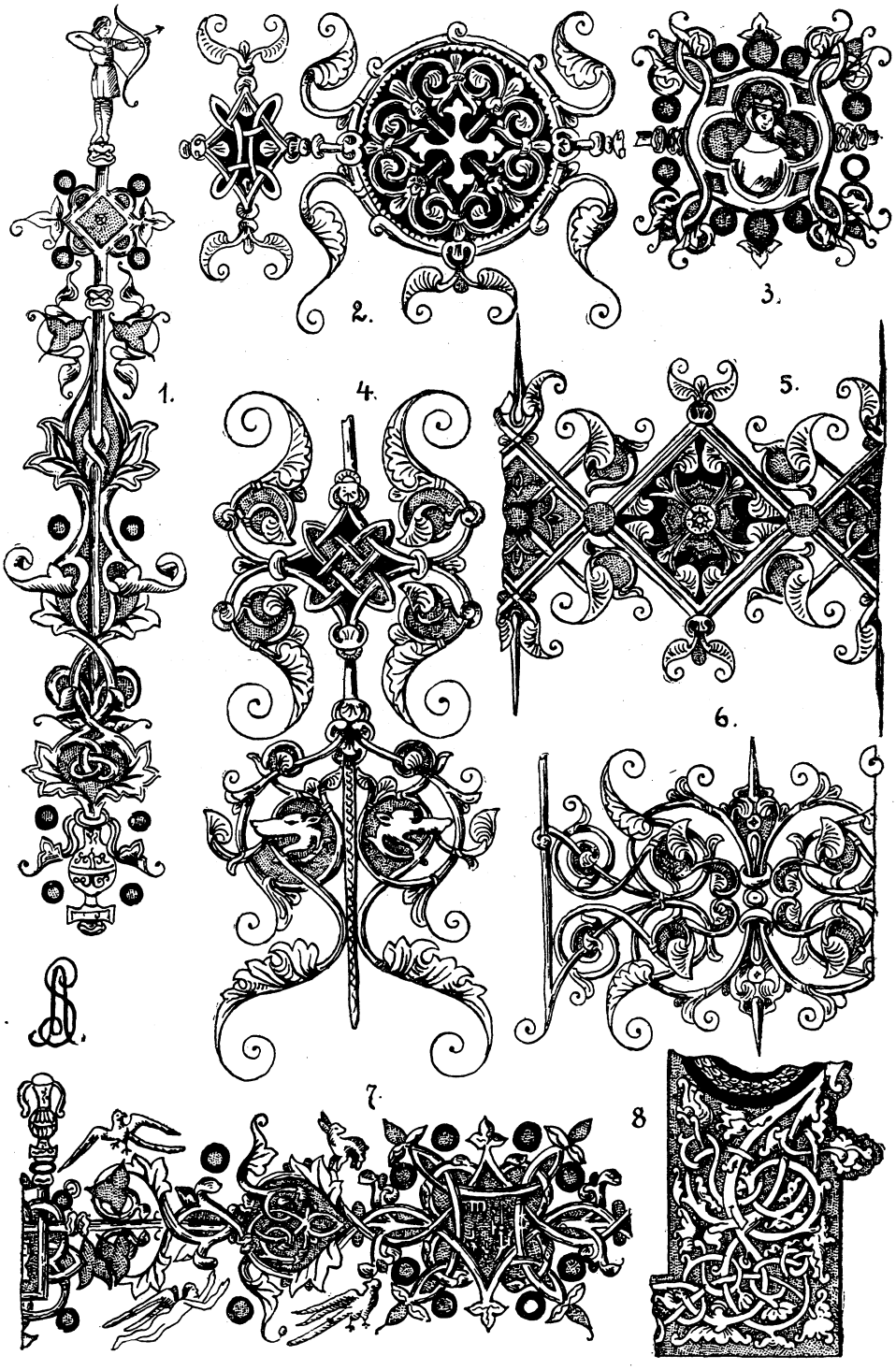
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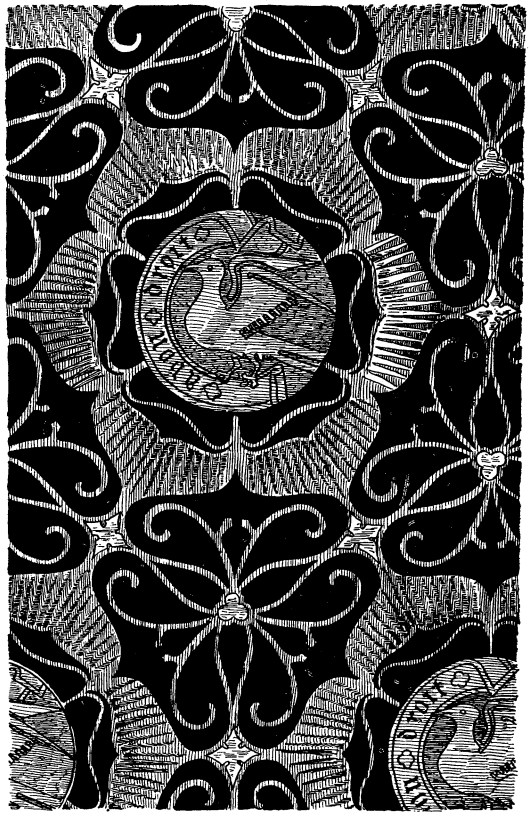
# Plate 183.

Fig. 1—8. **Manuscript paintings from the 14th and 15th centuries** (Racinet, L'Ornement polychrome).



**Stuff pattern from an altar in Milan, with the badge of the Duchess Bonne of Savoy. At present in the Museum Poldi Pezzole, Milan**
(L'art pour tous).

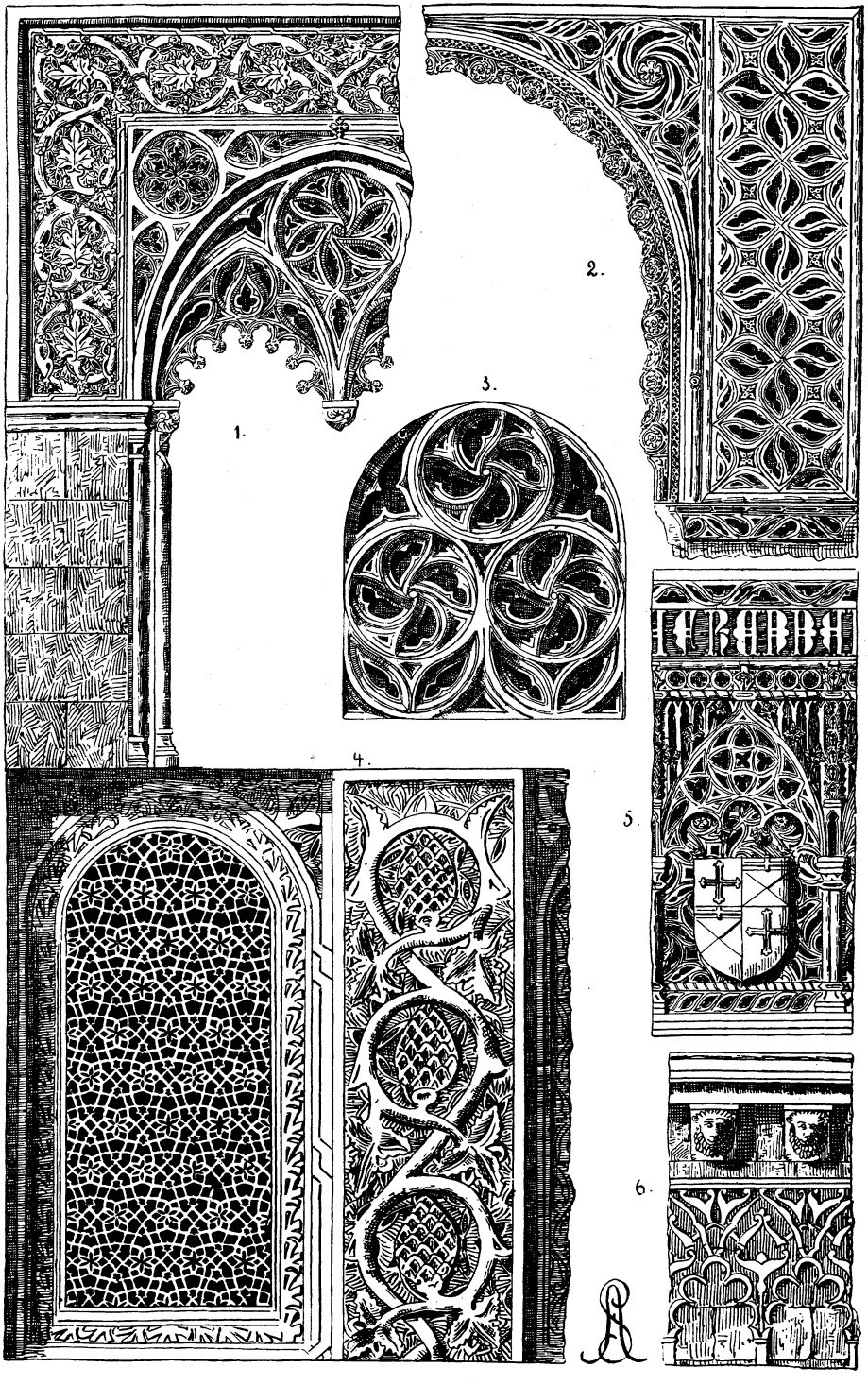

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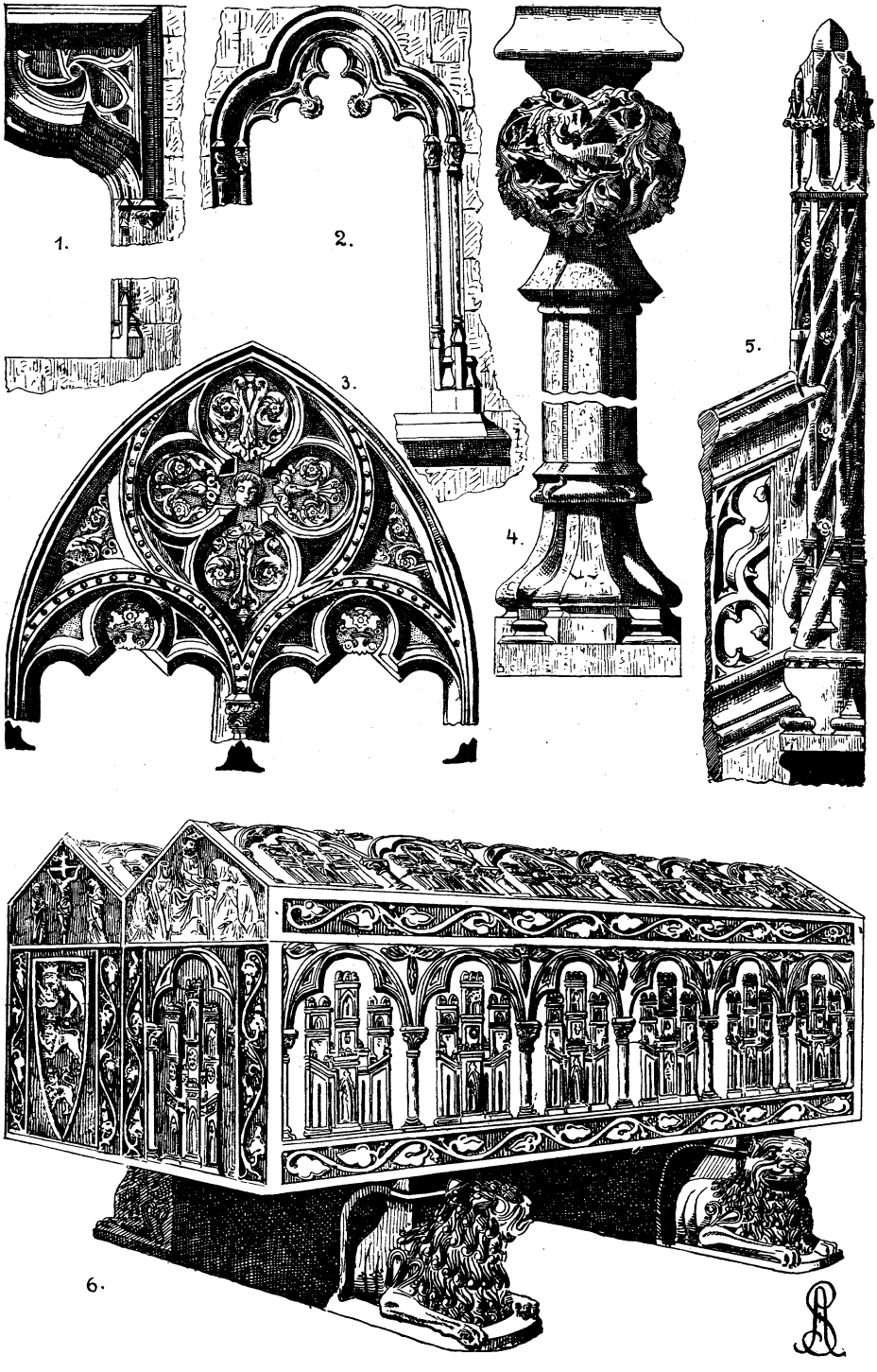
Plate 185.



# The Gothic Ornament in the Pyrannean Peninsula.

**From a 15th century Manuscript**
(Monumentos de España).

Very soon after it had begun to develop into its highest glory in France, that is, in the first half of the 13th century, about the year 1225, the Gothic was introduced from France into the Iberian Peninsula. It did not, however, undergo here that change in accordance with the national ideas of the peoble which it underwent in Germany and Italy, the very extensive number of Moorish Motifs still existing in the country having had to make their influence felt. One of the oldest monuments of the Gothic in the Peninsula is the Cathedral of Burgos which was built under North French influence in the 13th century. The façade-tower of this Cathedral was completed in the years 1442—1456 by Meister Johann of Cologne.

## Plate 184.

*Transition Style (estilo mudelar).*

(After Monumentos arquitectónicos de España.)

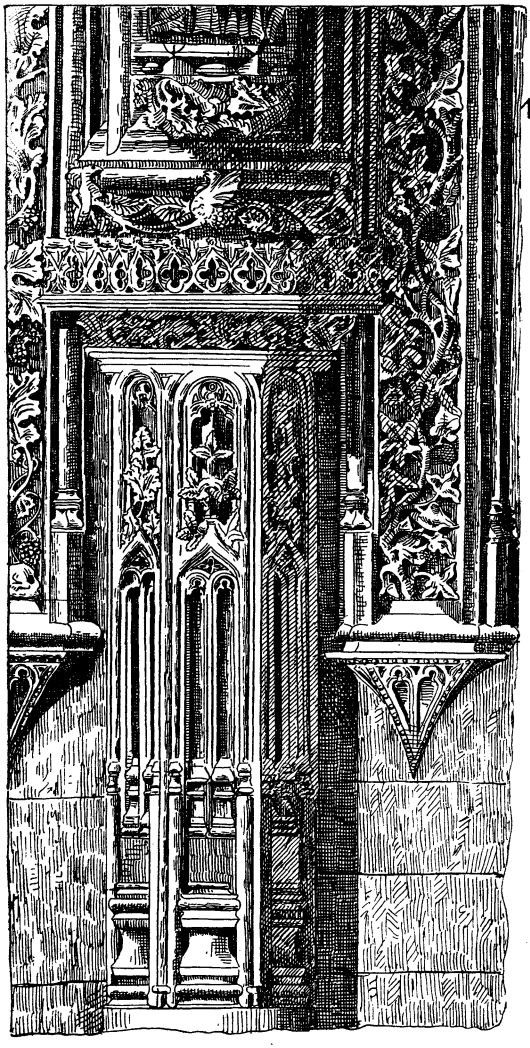
Fig. 1, and 3. **Door borderings from the Palace de los Ayalas in Toledo.**
„ 2. **Door bordering from the chapel of Santiago of Santa Maria in Alcala de Henares.**
„ 4. **Details from the house called de Mesa in Toledo.**
„ 5. **Frieze from the door in No. 2.**
„ 6. **Crest of the Church of St. Mark, Seville.**

## Plate 185.

(After Monumentos arquitectónicos de España).

Fig. 1, and 2. **Window from the house Lonja in Valencia.**
„ 3. **Window from the cloister of St. Juan de los Reyes in Toledo.**
„ 4. **Middle column of a double window from the tower of the Lonja house in Valencia.**
„ 5. **Stairs pillar from the Hospital de la Latina in Madrid.**
„ 6. **Sarcophagus of King Don Alphonso VIII and his Consort Donna Leonor,** in the choir of the church of Santa Maria La Real de Huelgas in Burgos.

Plate 186.



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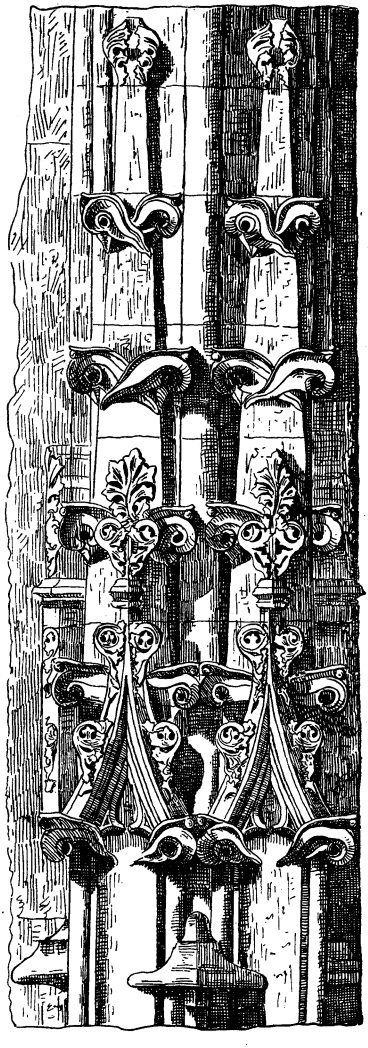

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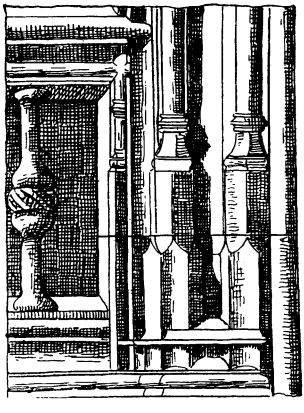

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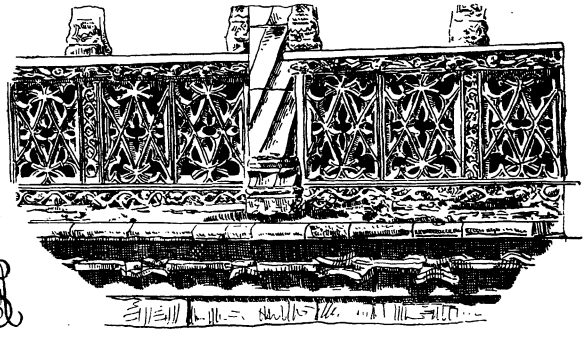

## Plate 186.

Fig. 1—3. **Details from the cloister of St. Juan de los Reyes in Toledo** (Monumentos de España).

„ 4. **Balcony from the court-yard of St. Gregorio in Valladolid** (Raguenet).

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## Plate 187.

Fig. 1. **Finial from transept of the church of St. Juan de los Reyes in Toledo** (Monumentos de España).

„ 2. **Linen insertion, 16th century,** blue pattern on a red ground (Raguenet).

„ 3. **Wrought iron candelabrum from Tarrasa,** province of Barcelona, 13th century (Mira Leroy).

„ 4. **Window panel from the cloister of St. Juan de los Reyes in Toledo** (Monumentos de España.)

„ 5. **Back of a stall seat in the Cathedral of Leon,** 15th century (Mira Leroy).

„ 6. **Ceiling from the Cloister of St. Juan de los Reyes in Toledo** (Mira Leroy).

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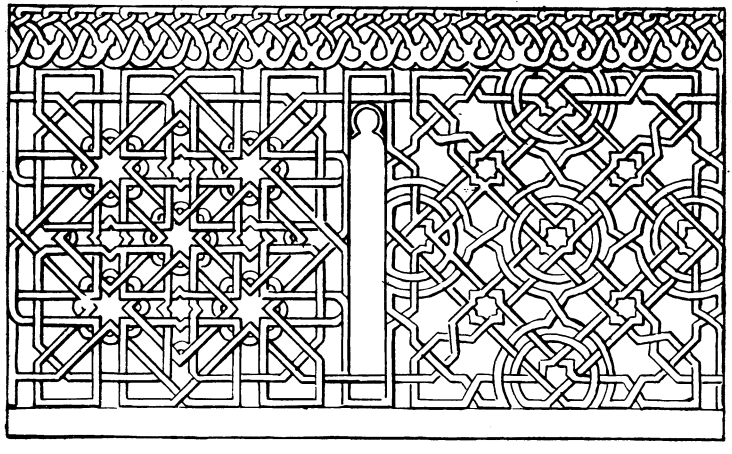
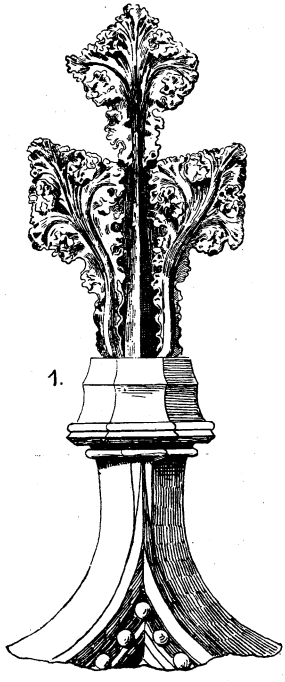


**Painted sockle in the interior of the tower of Santo Domingo, called the Hercules Tower, in Segovia** (Monumentos de España).

Plate 187.



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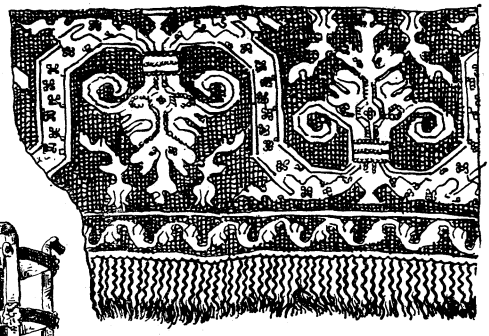

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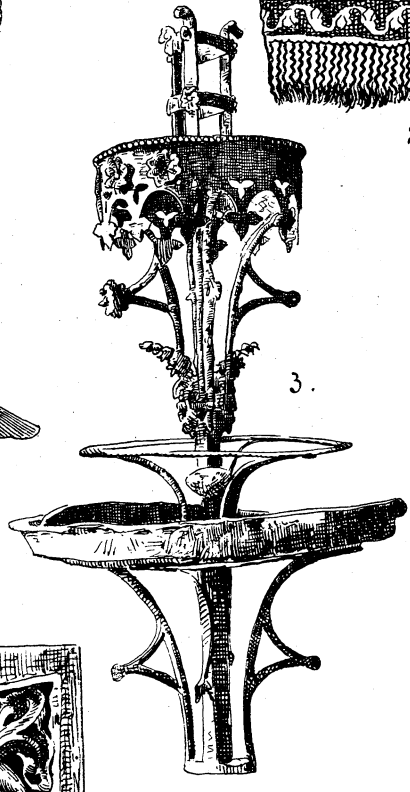

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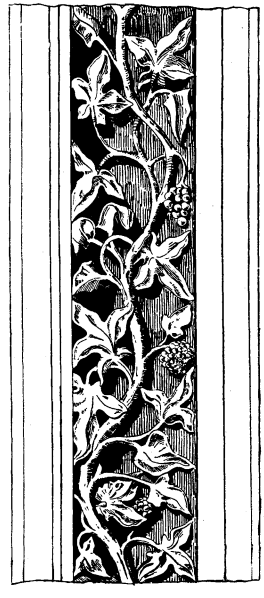

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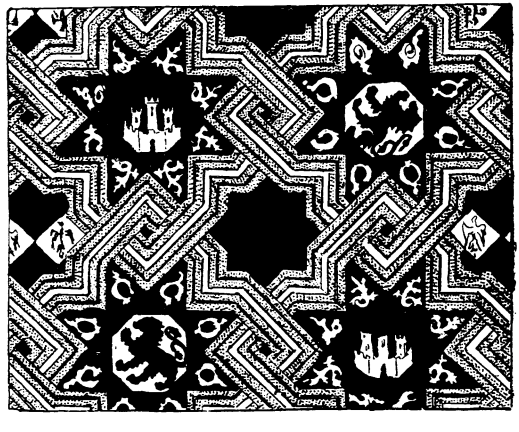

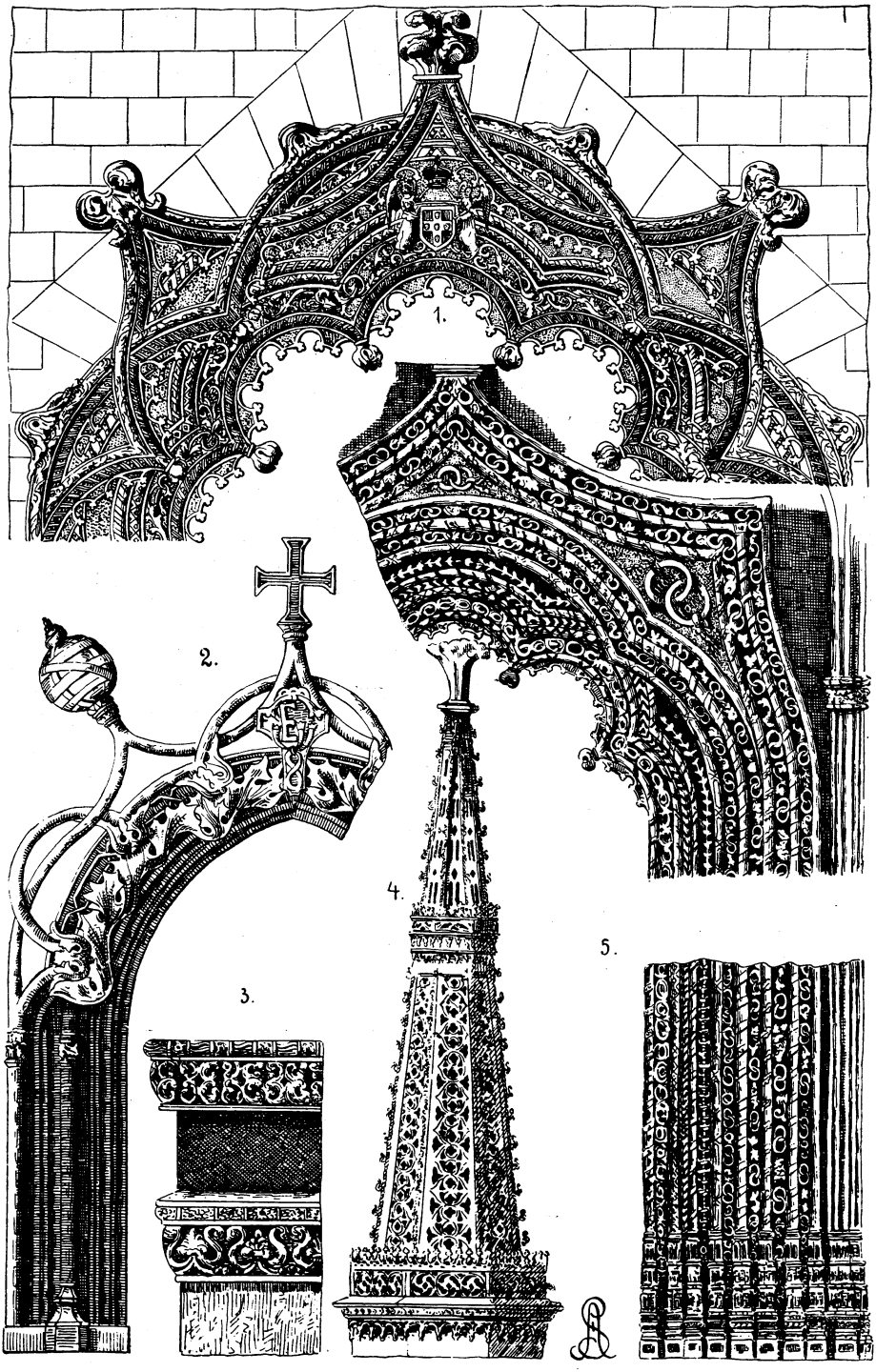
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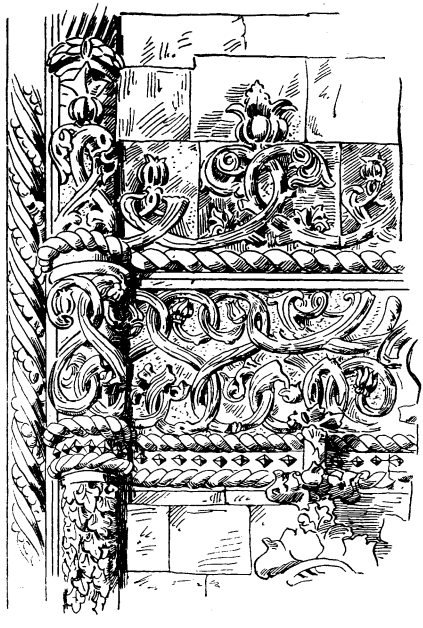
# Plate 188.

*The Manual Style in Portugal.*

(After Frei Luis de Souza, Church of Batalha.)

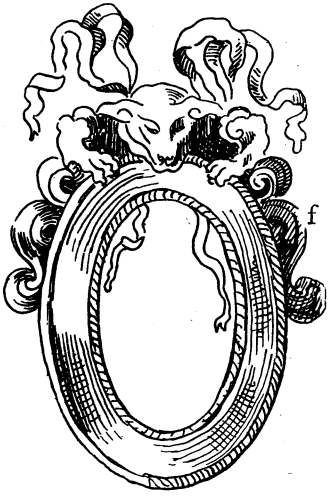
An extremely peculiar Gothic, influenced by Moorish, Indian, and other foreign forms, developed in Portugal, its most beautiful example being the Cloister of Batalha with its monument erected to the memory of king Manuel. On the 14th August 1385 Dom João, King of Portugal at the time, found himself opposed to a very powerful Spanish army, far superior to his own in numbers, under the command of Don Juan, King of Spain. Dom João turned to the Virgin for help in this critical situation, and promised, if She would give him the victory, that he would erect a building in her honour which would far outshine in size and beauty any similar structure throughout Christendom. As the Portuguese did actually beat the Spanish, and gained an overwhelming victory over them, Dom João immediately proceeded to carry out his promise. He called together the foremost architects and artists from all parts of Europe, and in the very same year, 1385, in which he won his great victory, close to the scene of battle, laid the foundations of the famous and beautiful Cloister of Batalha. The mausoleum erected to king Manuel, who reigned later, is the most beautiful item in this structure. It was not, however, ever finished and is still incomplete.

Fig. 1. **Arch over the door of the mausoleum to King Dom Manuel.**
„ 2. **Arch in the Loggia of the same.**
„ 3. **Principal cornice of the same.**
„ 4. **Spire of the tower in the North façade of the Cloister of Batalha.**
„ 5. **Entrance door to the mausoleum.**



**Frieze band on the South front of the Church of Santa Maria in Belém.**
(Haupt, Baukunst der Renaissance in Portugal).

# THE CHINESE ORNAMENT.



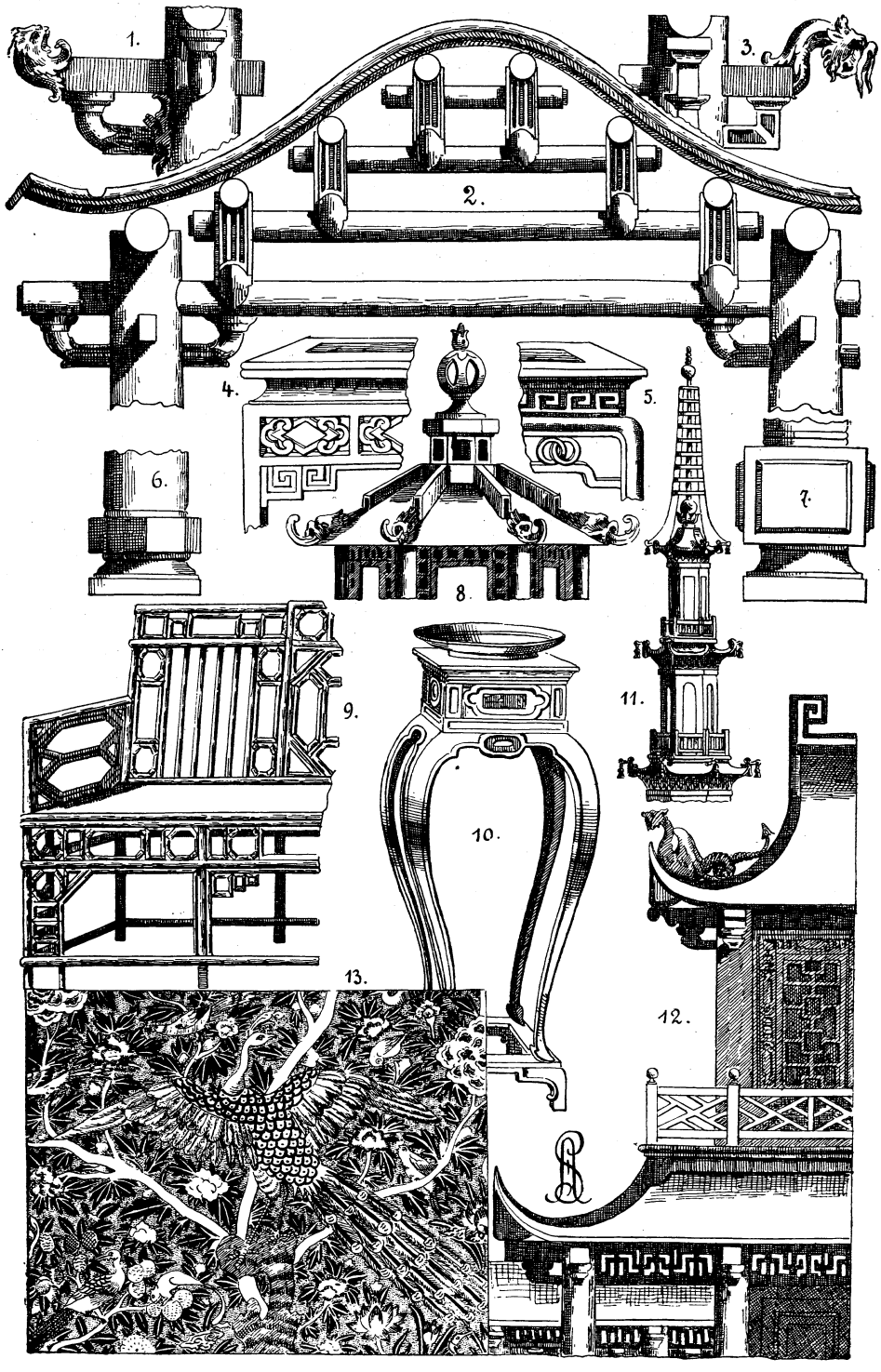
**Chinese Ornamental Frame**
(Racinet).

Of the fact that Chinese art dates back into the third thousand before Christ there is no doubt. During their long existence, the Chinese neither received nor imparted any thing, but kept up a permanent and most rigid isolation. It is therefore only quite natural to expect that they would develop an originality which should have nothing whatever in common with the products of other nations. With the exception of a few geometric combinations whose employment in art lies near at hand, and which therefore may be discovered at the same time in different art-centres, this peculiar originality holds true.

The general character of Chinese Ornament is remarkable for a decided lack of order and plan, a failure which may very possibly be due to the absence of a Chinese Architecture. This absence of an architecture, as Chavannes de la Girandière says, lies in the very spirit of the Chinese nation. The conception of the sublime is beyond the reach of the Chinese understanding. They keep their attention entirely directed to an intimate enjoyment of their nature and to the petty art which symbolises it. Although the Chinese are bad at drawing, still they handle Ornament with such power of fancy and imagination, and with such a taste for colour, that their products, especially in Keramics, Incrustation, and Textile-work, are perfect examples of harmony and of effect, and thereby far superior to those of other nations, who have as a matter of fact taken them as models. The untiring patience, however, which the Chinese love to display in overcoming technical difficulties, often results in turning the artistic into the artificial.

In the plates devoted to Chinese Ornament, special attention is directed to Keramics as being the art for which they are principally famous.

Plate 189.



## Plate 189.

Fig. 1. **Pillar crest of the Pagoda of Ho-nang.** The Chinese column has no capital, being broken through by supports (Chambers, Designs of Chinese Buildings).
„ 2. **From the colonnade in the court-yard of the Pagoda of Cochin-China.** (Chambers).
„ 3. **Pillar crest of a Pagoda in the eastern suburb of Canton** (Chambers).
„ 4, 5, 9, and 10. **Chinese 17th century furniture** (Chambers).
„ 6, and 7. **Base of the column in No. 2.**
„ 8. **Roof crest of a small temple in the western suburb of Canton** (Chambers).
„ 11. **Spire of a Pagoda on the Ta-Ho,** between Canton and Hoang-Pou (Chambers).
„ 12. **Part of a Ting of the Pagoda in Cochin-China** (Chambers).
„ 13. **Part of a curtain of a canopy bed,** embroidered in gold and silk, 15th century (Dolmetsch).

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*The Chinese Keramik.*

In his history of Chinese Keramics, Ernest Grandilier divides the products of Chinese Keramics, chronologically, into five epochs:

1. Under the dynasty of Song (960—1260) and the dynasty of Yonen (1260—1368).
2. Under the dynasty of Ming (1368—1620).
3. From the end of the latter dynasty to the death of Khang-Hi (1620—1722).
4. Under the reign of Yung-Tching and Kien-Long (1722—1796).
5. The modern epoch.

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## Plate 190.

Fig. 1. **Censer or Ting,** used by Kaiser Fon-Hi when making offering to the spirits of Heaven and Earth, dates from beginning of the 18th century.
„ 2. **Vase with the mythological dragon,** from the Yung-Tching epoch (1723—1736).
„ 3. **Vase with the goddess Si-wang-mow, Goddess of a long life,** from the same period.
„ 4, and 5. **Tea-pots,** from the Ming epoch, 1368—1620.
„ 6. **Vase,** from the Khang-Hi epoch, 1662—1723.
„ 7. **Statue of Konan-inn, goddess of Charity.**
„ 8. **Antique vase in the Museum Adrien Dubouchet, Limoges.**

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## Plate 191.

Fig. 1, and 2. **Vases from the Yung-Tching epoch.**
„ 3. **Vase from the Khang-Hi epoch.**
„ 4. **Wine-can from the Khang-Hi epoch.**
„ 5. **Vase from the Song epoch** 960—1260.

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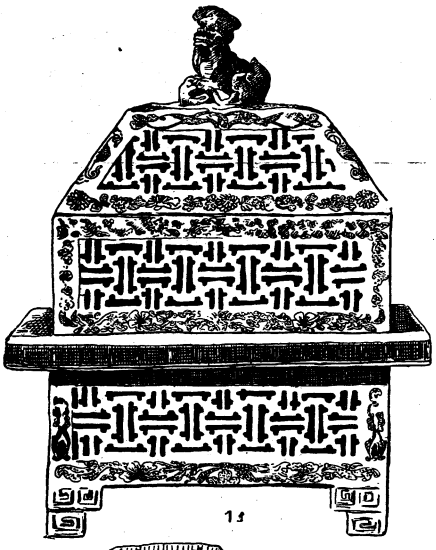
Plate 190.



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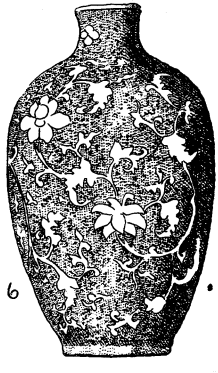

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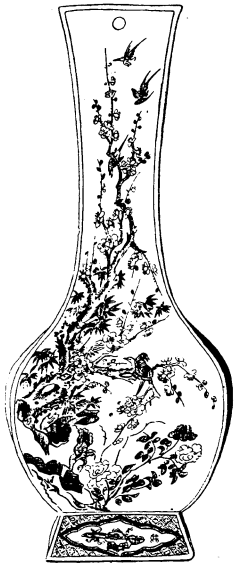

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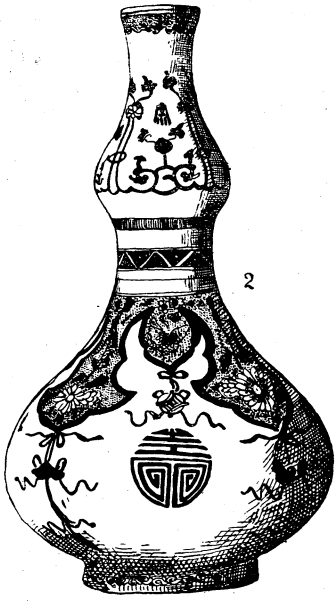
Plate 191.



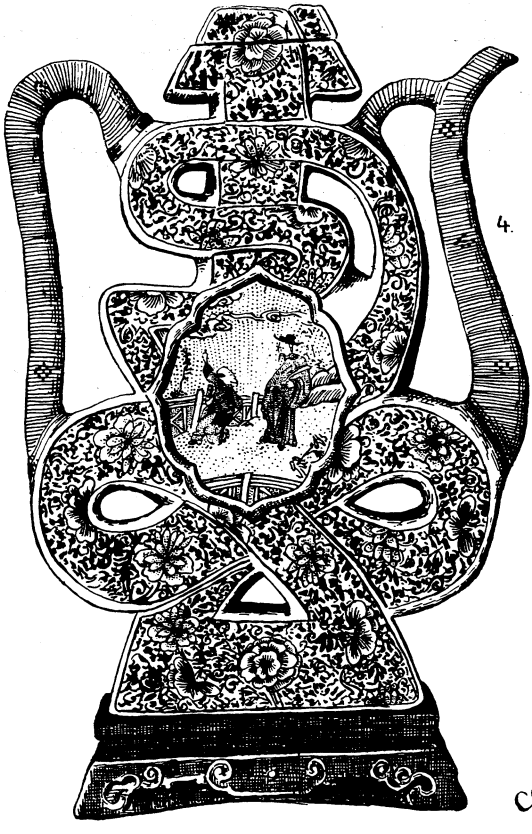
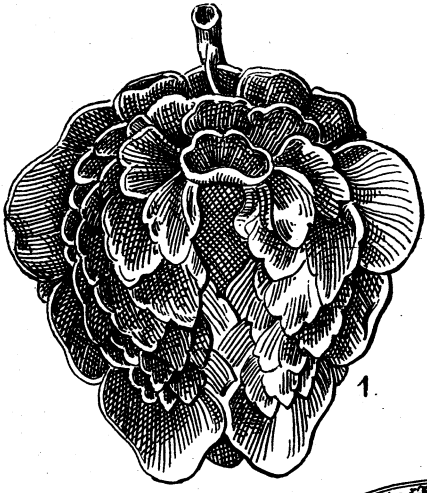


Plate 192.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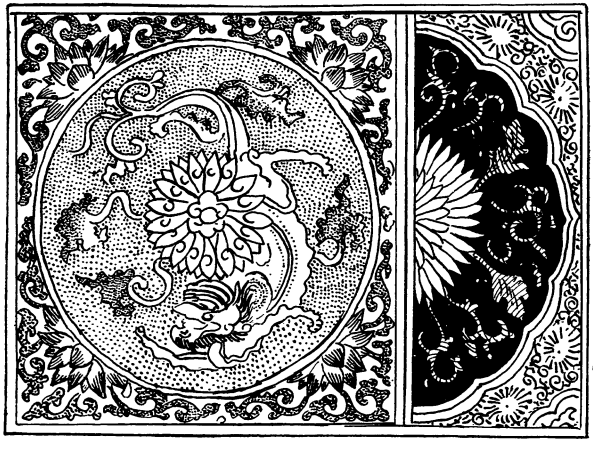
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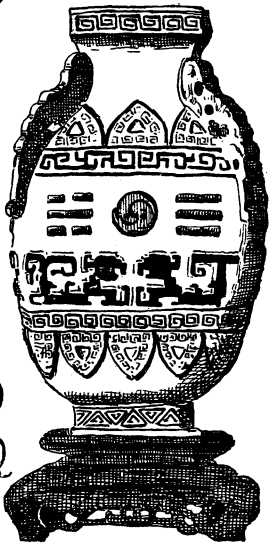

## Plate 192.

Fig. 1. **Key from the Khang-Hi epoch.**
„ 2. **Cup from the same epoch.**
„ 3. **Vase from the Song epoch.**
„ 4. **Plate from the Kien-Long epoch.**
„ 5. **Vase from the same epoch.**
„ 6. **Fragment of table plate from the Kang-Hi epoch.**
„ 7. **Vase from the Yung-Tching epoch,** with raised gold Meander, which, it is more probable to suppose, was discovered by the Chinese themselves, rather than an imitation from the Greek. The other patterns on the vase relate to the Buddhist Mythology.

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## Plate 193.

(After L'art pour tous.)

Fig. 1—3, and 8. **Ornamental butterfly from an antique porcelain plate,** in the Gasnault collection.
„ 4. **Antique gold censer,** in the possession of Admiral Coupvent des Bois.
„ 5. **Antique tea-pot,** from the Gasnault collection, now in the Museum at Limoges.
„ 6. **Antique bronze vase** from M. Desaye's collection.
„ 7, and 9. **Bronze vases from the period of the Ming dynasty,** in the Bing collection.
„ 10. **Antique bronze candle-stick.**

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**Ornament for laquer painting** (Racinet).

Plate 193.

## The Indo-Chinese or Kmer-Ornament.

In the countries lying between India and China an extremely peculiar and very ancient art developed into existence, which may be regarded as a transition from Indian to Chinese art. It is but very little studied and was first made known in Europe on the foundation of the Musée des antiquités cambodgiennes by M. Louis Delaporte, Lieutenant in the French Navy. Similar to Indian architecture, the Kmer is overloaded with Ornament, but this overloading is, however, made up for in the regularity and harmony which characterises it.

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## Plate 194.

(After L'art pour tous.)

Fig. 1. **Ceiling from the sanctuary of Dangkor-Vat,** 7th century.
„ 2. **Upper portion of a sockle in the same sanctuary with mask of the God Rheon the Bad.**
„ 3. **Stone relief on the exterior of the same sanctuary.**
„ 4. **Mural decoration in the same with the Brahmin Gods.**

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## Plate 195.

(After L'art pour tous.)

Fig. 1. **Door of the temple of Loley,** 7th century.
„ 2. **Frieze with Asparas (heavenly dancing-girls) and pillar from the sanctuary of Angkor-Vat.**
„ 3. **Column from basement story of the temple of Angkor-Vat.**

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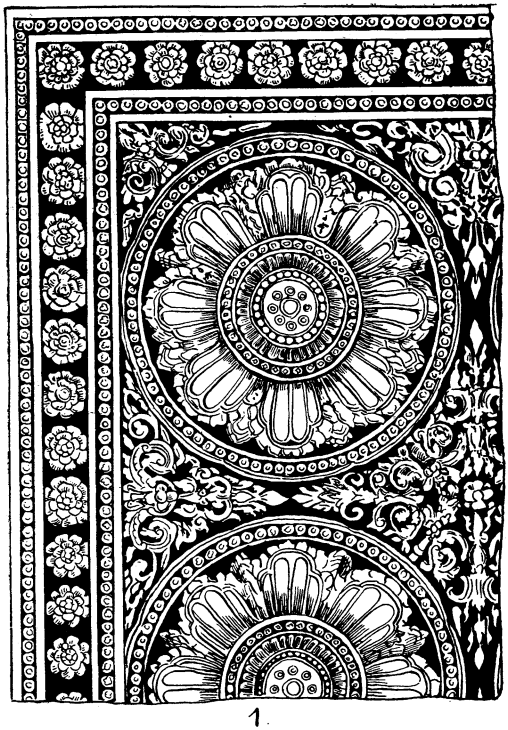
Plate 194.



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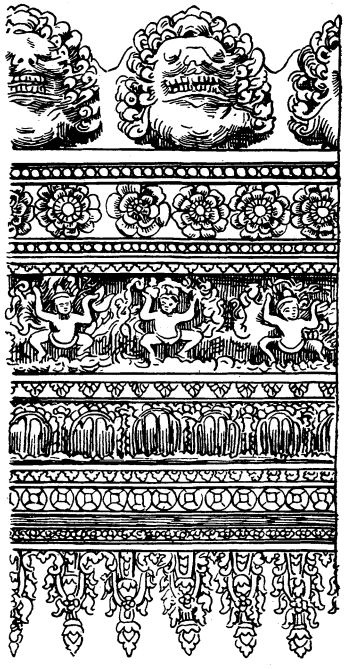

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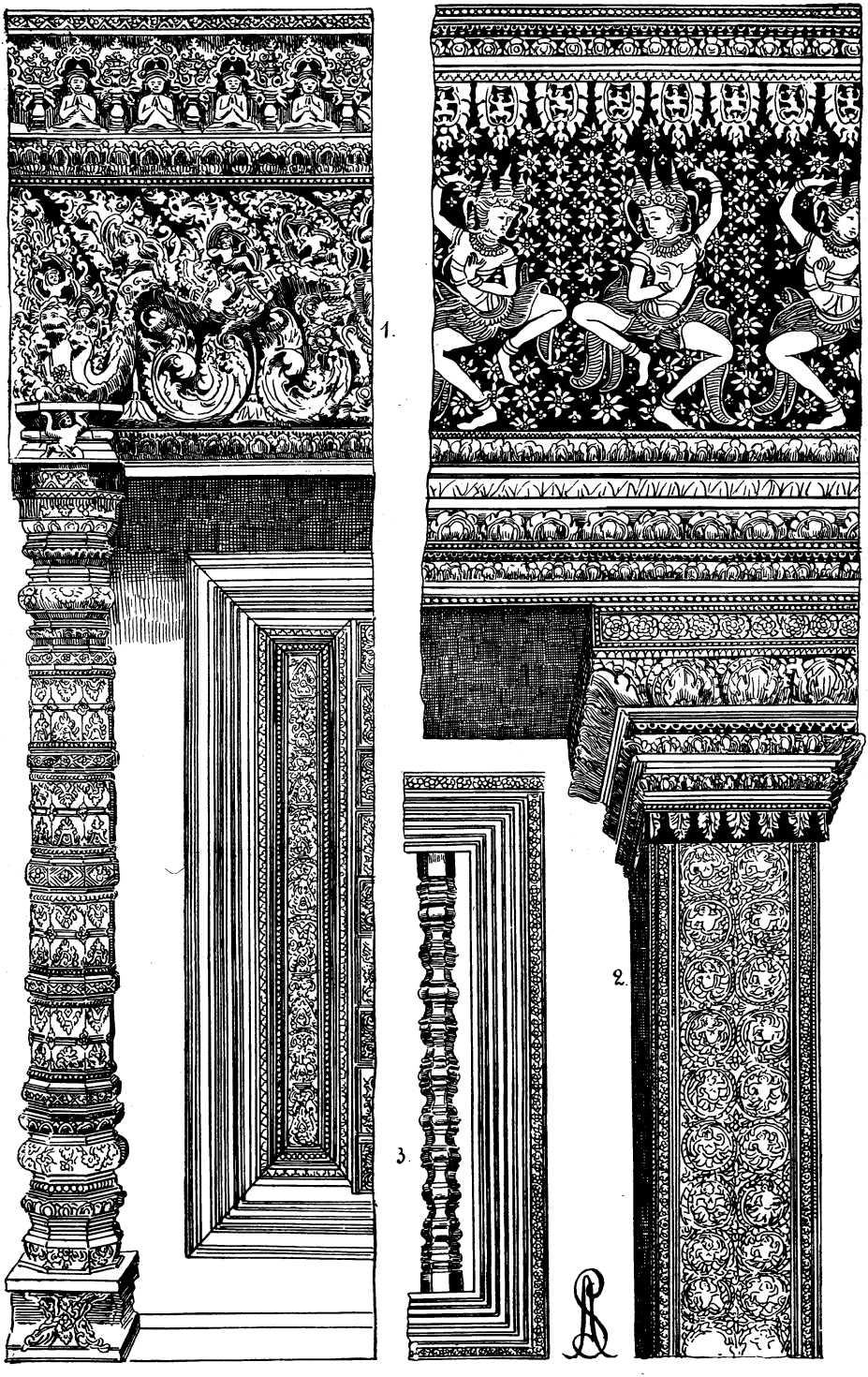
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# THE JAPANESE ORNAMENT.

**The actor Tomedjuro Nakamura in the role of the Kaishi.** Painted by Tori-i-Kigount 1750 (Bing).

Despite the fact that Japanese art had its origin in China, it nevertheless represents a decided individuality peculiar to itself. This is due to the less strict manner in which they divided the work. The Japanese Ornamentation is not so conventional as the Chinese, for they directed their work more after nature than the latter. The characteristic expression of the ancient Chinese epochs was also further weakened by the fact that the Japanese did not hesitate to introduce other and newer elements into their work, much in the same fashion as once happened to the Doric in Greece by overloading its Ornament. While Chinese Art remains to-day at the same point where it stood thousands of years ago, the Japanese have always striven, especially in recent years, to perfect their products of their art in accordance with foreign models.

The oldest Japanese art-epoch dates from the Heroic Age, that is, from about the year 960 before Christ to the year 278 after Christ, at which period the Daymios, together with their feudal Lords the Samurai, reigned over the country, until finally the whole empire became united under the Mikado.

During the second epoch, from 278 to 1108 B. C., Buddhism made its appearance, and was constituted the State religion in 624 B. C., thus introducing Chinese and Indian influences. The power of the Mikado was considerably weakened by the Shogun (Imperial Chancellor) during

Plate 196.

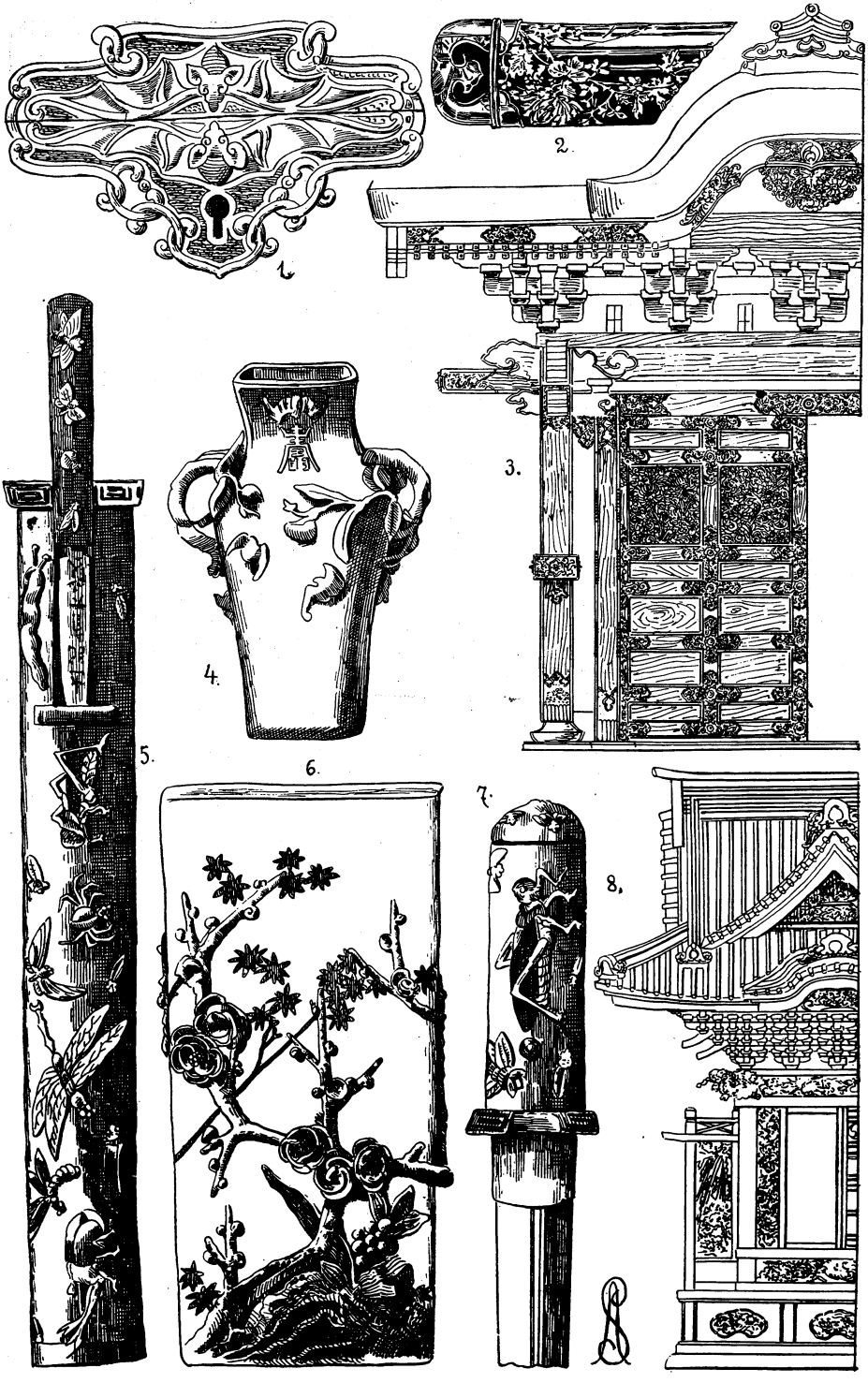
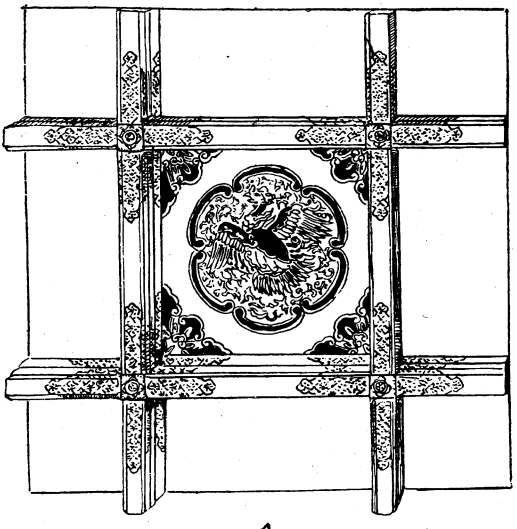


Plate 197.



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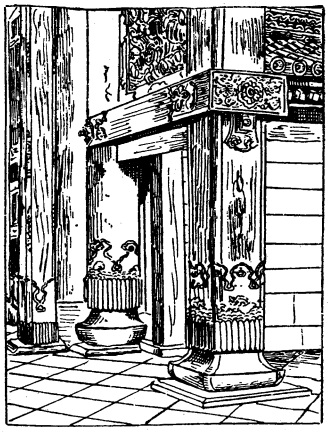

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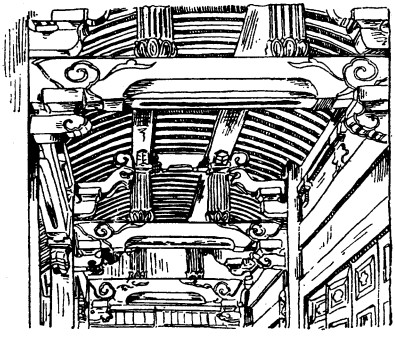

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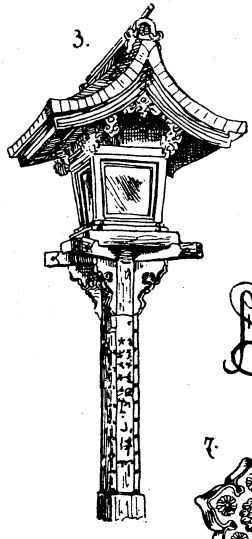

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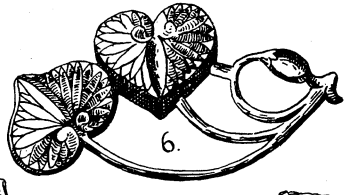

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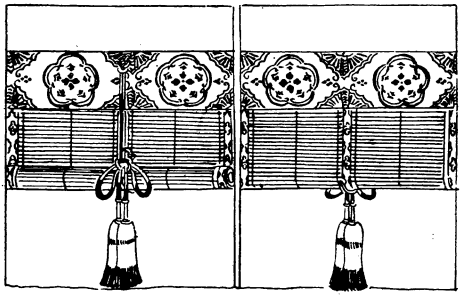


this period. During the third epoch, from 1108 to 1549, the Shogunate (Imperial Chancellorship) was in possession respectively of the Tairà, Minamato, and Ashikaga families.

At the commencement of the fourth period, from 1549 to 1868, the Portuguese entered the country and introduced Catholicism, which was, however, destroyed in 1638 by the Dutch.

In the year 1868 the power of the Mikado was established anew, and European civilisation introduced.

While in the Chinese Keramic, porcelain predominated, Japanese Keramic on the other hand is distinguished for its pottery.

## Plate 196.

Fig. 1. **Loek mounting** (L'art pour tous).
„ 2. **Scabbard mounting** (L'art pour tous).
„ 3. **From the eastern door of the temple Shin-Shin-Sekte in Kioto** (Uhde, Konstruktionen und Kunstformen der Architectur).
„ 4, and 6. **Ancient Japanese vases** (L'art pour tous).
„ 5, and 7. **Sword scabbard and hilt** (L'art pour tous).
„ 8. **Altar press in the temple of Miyo-Jin-Ahagi** (Uhde).

## Plate 197.

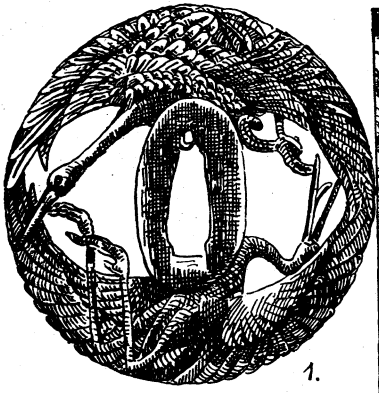
(After Justus Brinkmann, Kunst und Handwerk in Japan.)

Fig. 1. **Wooden ceiling in the temple of Shogun Tokugara Jyemitsu at Uyeno near Tokio.**
„ 2. **Post at the entrance of the principal door of the temple Nishi-Hongwan-ji in Kioto.** The ends of the post and the cross bars rest in bronze plates.
„ 3. **Roofed public lantern in the province Ise.**
„ 4. **Balk ceiling of the Hondo from O-baku-san in Uji valley.**
„ 5. **Painted drapery on a wooden column of a Nikko temple.** Above, is the three-leaved Awoi-Mon of the Tokugawa-Shogune.
„ 6. **Bronce nail-head from the castle of Himedji.** Shows a branch of the Awoi-plant (Asdrum caulescens).
„ 7—11. **Nail-heads from an old temple and old castles.**
„ 12. **Rolled-up curtain,** front and back views.

## Plate 198.

Fig. 1. **Iron engraving-plate** from the chaser Kinai, 18th century (Bing, Japanischer Formenschatz).
„ 2. **Painting on an ancient beaker-shaped vase** (Dolmetsch).
„ 3. **From an embroided silk robe,** 16th century (Bing).
„ 4. **Chain-mail from a copper dish decorated on both sides** (Racinet, l'ornement polychrome).
„ 5—12. **Japanese lacquer painting.**

Plate 198.



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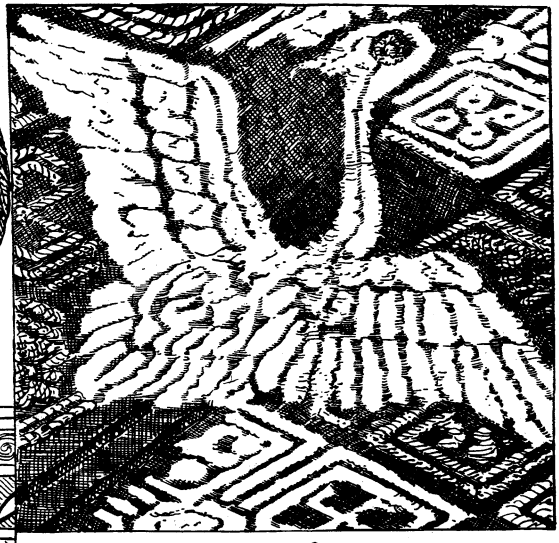

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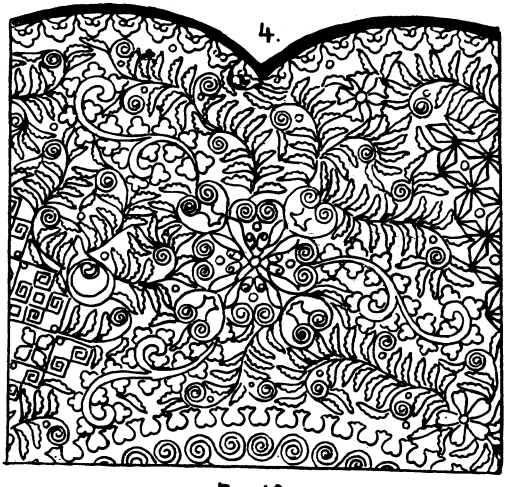

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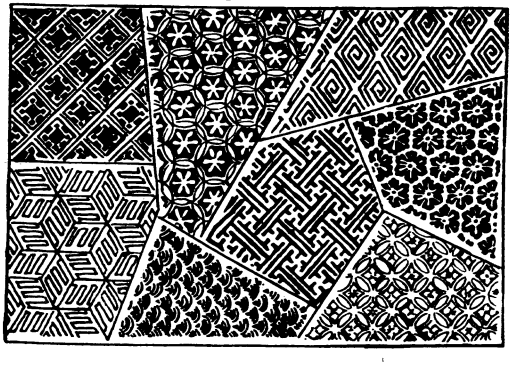

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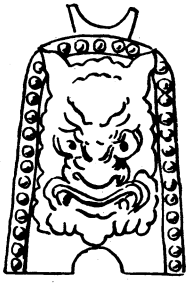

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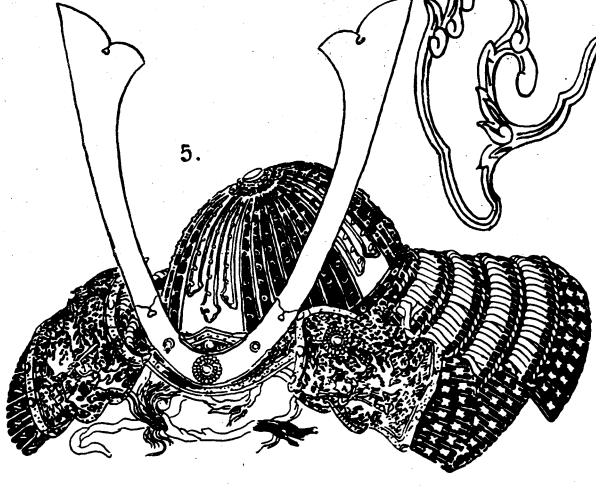

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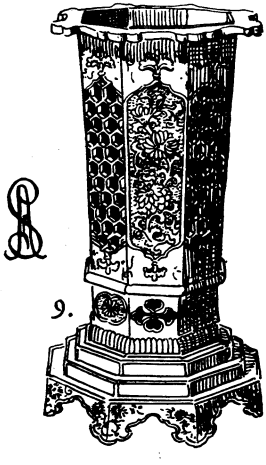

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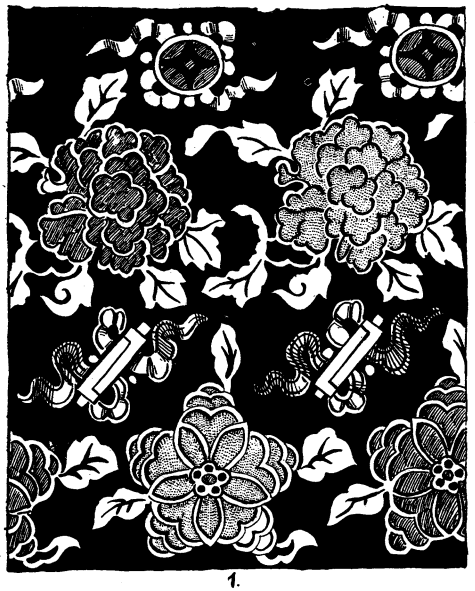
Plate 200.



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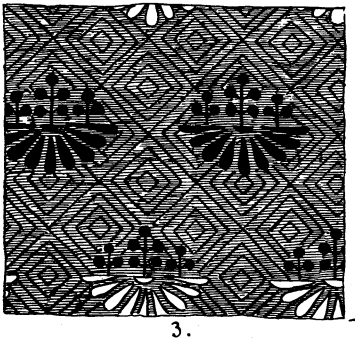

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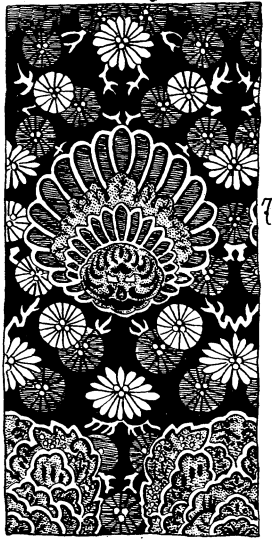

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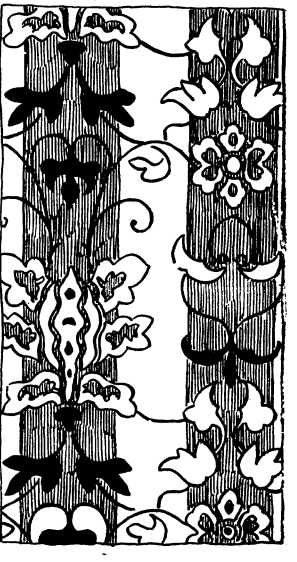

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# Plate 199.

Fig. 1. **Domestic cock,** from the book Yé-hon-sha-hò-fu-Kuro, beginning of 18th century. The text gives the names of the different colours (Brinkmann).

„ 2. **Ridge-till,** Oni-gawara from the temple of Horinji, 7th century (Baltzer, Das japanische Haus).

„ 3. **Ornamental phoenix head as ending of a balk** (Baltzer).

„ 4. **Folding screen,** painted by Kôrin about the year 1700. Taken from the designs of the artist Kôrin which were published by Hoitzu. (Brinkmann).

„ 5. **Helmet of Miamoto Yoshi-iye,** called also Hochinamen-Toro, conqueror of the Emishi, about the year 1100 A. D., at present in the temple treasury of Itsukushima The rounded, turned-down sides of this helmet are of leather, on which is stencilled a picture of the God Indo who is surrounded with flames. Taken from the works of Itsukushima dzu-ye which were published in the year 1842 (Brinkmann).

„ 6. **Young girl painting,** from a wood-cut in the Ehou Tama Kadzura of the Nishiquawa Sukenobu, from the year 1736.

„ 7. **Border-tile ornamentation** (Baltzer, Das japanische Haus).

„ 8. **Border-tile ornamentation,** with chrysanthemum and water waves, the arms of the renowned hero Kusunoki (Baltzer).

„ 9. **Founded vessel, chased, for storing the utensils used for smoking** (Brinkmann).

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# Plate 200.

*Japanese Textile Motifs.*

(After L'art pour tous.)

Fig. 1, and 4. **Carpet patterns.**

„ 2, 3, 5, and 7. **Stuff patterns,** 17th century.

„ 6. **Pattern from the mantle of a Bonsa.**

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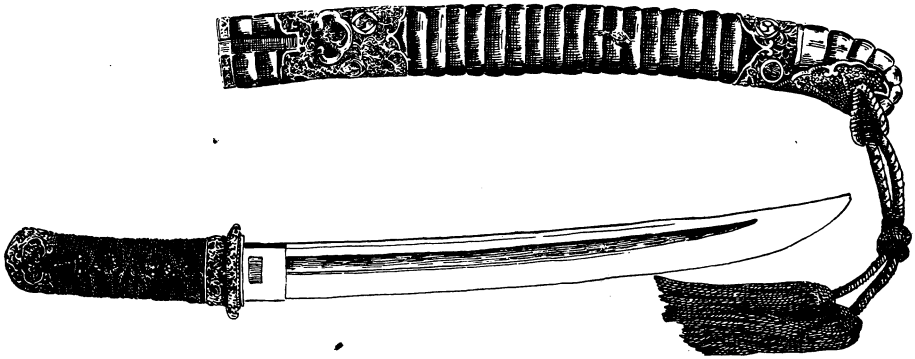
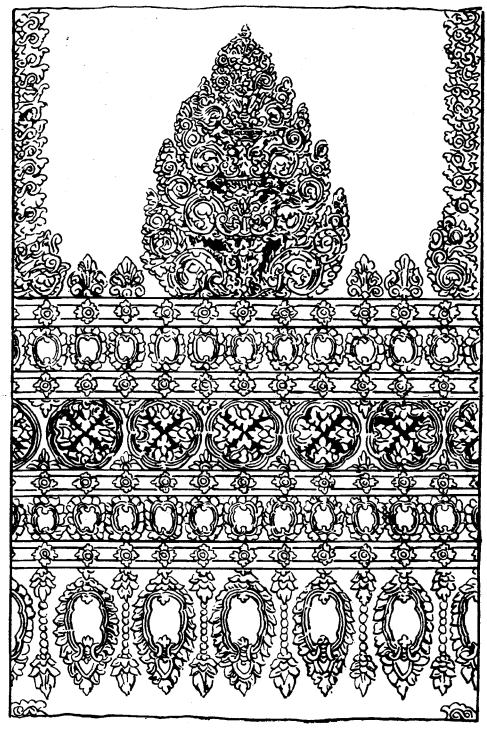
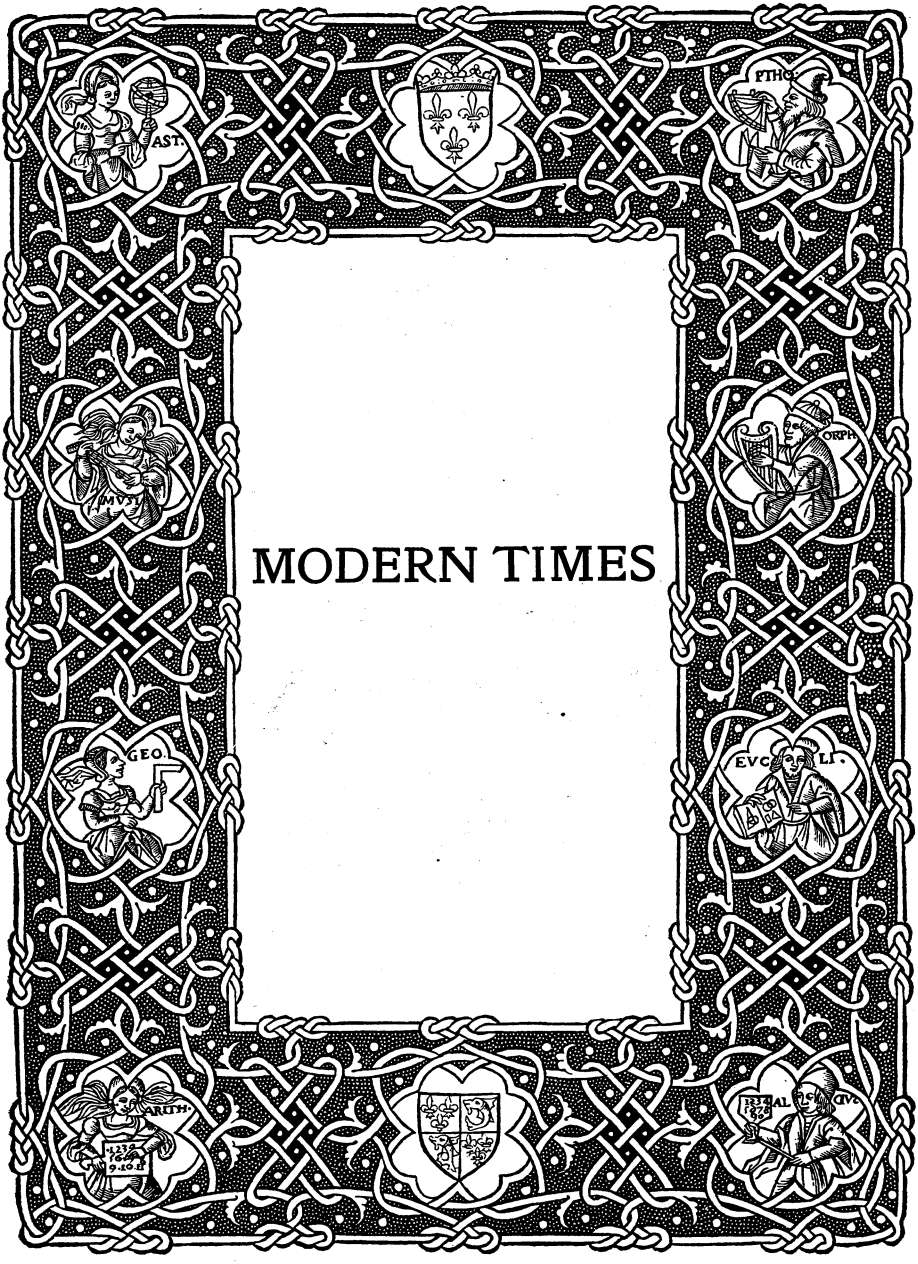


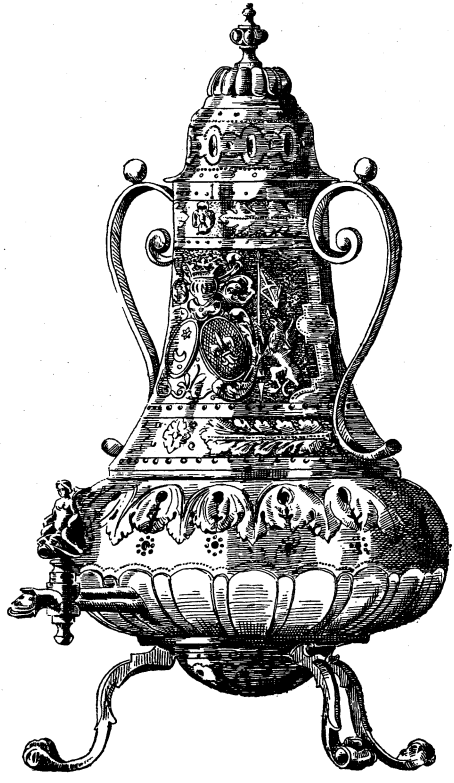
**Sword and scabbard of a Daimio, from the Arima Family,**
18th century (Bing).



**Pillar decoration from the temple of Angkor-Vat** (L'art pour tous).




# MODERN TIMES

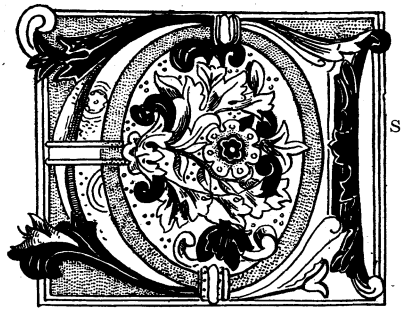


**Tea-pot of beaten Copper in Ghent.**

Late Renaissance.

(Ewerbeck und Neumeister, Die Renaissance in Belgien und Holland.)

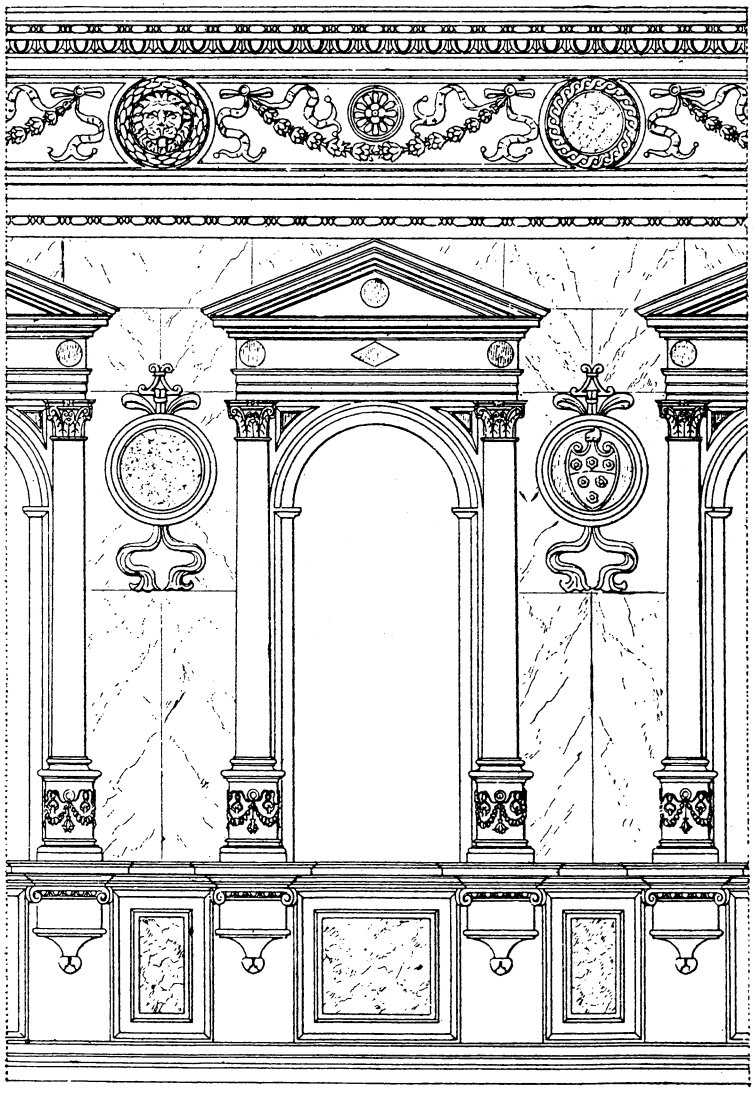
# THE RENAISSANCE ORNAMENT.



**From an Italian Manuscript**
(Dolmetsch).

As in the 14th century the Order of Knighthood had already outlived its time, people consequently saw that the impossible conditions associated with Feudalism required to be completely changed in order to suit the new ideas of Religion, Art, and Science which now began to become prevalent. Humanity broke the fetters with which Feudalism had bound it, and in all branches of human activity men appeared to lay the foundations of a new Social, Religious, Artistic, and Scientific life. A universal re-birth, called by the Italians Rinascimento, by the French Renaissance, took place. The Gothic, which had never really become part of the Italian nature, could no longer satisfy the new ideas, consequently Classic Art was had recourse to, it was the nearest to hand, and its creations were those which the Italian artists had always pictured before their eyes. It is impossible to think that the ruins of the imposing monuments of Classic Art in Italy could have had no influence on Italian Art. Such influences are, as a matter of fact, to be seen in the more or less prominent reminiscences of Classic Art seen in the Byzantine, Roman, and even in the Gothic Style in Italy. Italy became at that time, in Poetry, Architecture, Plastic, and Plainting, the leader of the entire Christian world. Characteristic of this Epoch is the complete dissociation from all ideas then prevalent in the Middle Ages, from the intimate corporate connections then customary, and from the influence of the Church, and the change of the individual to a freer independent, purely

humanistic, intellectual development. This new movement which was specially supported by the study of nature and antiquity, grew to the most complete perfection, first in Italy, from which land it afterwards spread over all the other various countries of Europe.



**Window in the Courtyard of the Doge Palace in Venice**
(Bühlmann, Architektur.)

## The Construction of the Arch.

(After W. JEEP, Bauratgeber.)

Florentine Initial.
(Petzendorfer Schriftenatlas.)

**Drawing the Elliptical Arch.** If $AB$ be the height or minor axis, $CD$ the span or major axis, then from the centres, semi-circles are described with $AC$ and $AB$ as radii (Fig. 1).

Any number of radii, such as $AE$ and $AG$, are now described, and through the points of contact of each of these with the two semi-circles, one vertical and one horizontal line are drawn. The points of intersection of these, in this case $K$ and $L$, are the fixed points of the Ellipse.

The foci of the Ellipse arc found (Fig. 2) by describing from $B$ with the radius $AC$, an arc, whose points of intersection $E$ and $F$ with

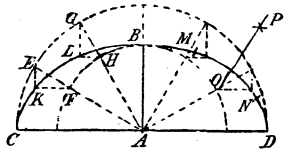


Fig. 1.

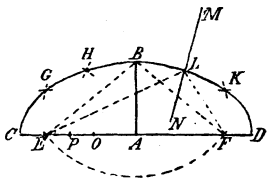


Fig. 2.

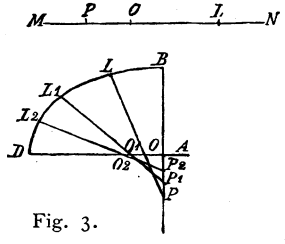


Fig. 3.

the horizontal line $CD$ are the foci required (Fig. 2). After having marked on $CD$ different points, such as $O$ and $P$, the lengths $DO$, $DP$, $CO$, and $CP$ are taken in succession within the circle, and with them, from $E$ and $F$, arcs are described whose points of intersection $G$, $H$, $L$, and $K$, are fixed points of the Ellipse. On the drawing-board, pins are driven in $E$ and $F$, and a string then fastened to them in such a manner that when stretched it forms a broken line $EBF$. If a lead-pencil be moved within the stretched string an Ellipse is described.

Or, on a strip of paper $MN$ one marks (Fig. 3) a point $L$, and then, beginning from it, measures off on $MN$ the lengths of both the semi-axes $AB$ and $AD$, whereby the points $O$ and $P$ are obtained. If $P$ be now laid in the continuation of $AB$, and $O$ in $AD$, and the point $L$ marked, then this is a point of the ellipse.

By means of transpostion an Ellipse can also be described by drawing on to the major axis $CD$ (Fig. 4) the line $ED$ at any angle desired, and making it equal to $2\,AB$, the semi-circle $DFE$ being then described with $AB$ as radius and the middle of $ED$ as centre. On this any point is taken such as $R$, and through it $HR$ is drawn perpendicular on to $ED$, $CE$, and the parallel to it $HH_1$ are also drawn, and at $H_1$ the perpendicular $H_1K_1$, whose length is equal to $HR$. $K_1$ is now a fixed point in the Ellipse.

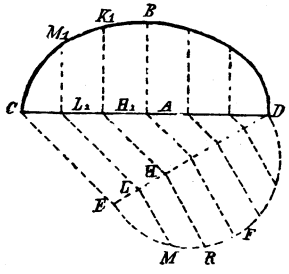


Fig. 4.

**The Rising Elliptical Arch** (Fig. 5) is constructed by drawing from the centre $E$ of the horizontal projection of both the points $A$ and $B$ the semi-circle $AFD$. Through any point $G$ on the same a perpendicular is drawn on $AD$. When $AB$ has been marked, $gk$ is made equal to $GK$, the fixed point $g$ of the Ellipse being then found.

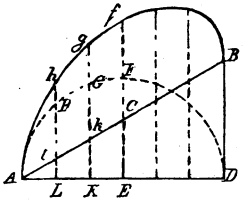


Fig. 5.

Or, $AG$ is drawn (Fig. 6) perpendicular on $AD$, and from $A$ a quadrate $FKG$ with radius $AC = CB$ described. On this any points whatever such as $L$, $K$, $H$, are taken and connected to $AG$ by the horizontal lines $l$, $k$, $h$.

From $C$, the perpendicular $Cg$ is drawn on $AB$, and the above-mentioned points joined to it by parallel lines; $Eg_1$ is now drawn through $C$ perpendicular on $AD$. On $Cg$ the height intended to be given to the arch is now marked, and $g_1$ connected with $g$ by a straight line to which parallels are drawn through $l_1$ $h_1$ $k_1$. Through the points of intersection with these, parallels to $AB$ are drawn, and from $Eg_1$ the lengths $lL$, $kK$, $hH$, are drawn to both sides, whereby the fixed points $m$, $n$, on one side, and $m_1$ $n_1$ on the other are obtained, they being all fixed points of the curve.

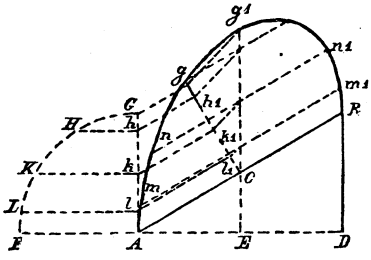


Fig. 6.

The direction of the joint, which should stand as perpendicular as possible on the arch, is obtained by drawing from the point $O$ (Fig. 1), whose joint is to be determined, equal pieces $MO$ and $NO$ on to the Ellipse, and, with a larger circle-opening than $MO$, describing from $M$ and $N$ semi-circles, and drawing $PO$ as the direction of the joint.

Or, lines are drawn from $L$ (Fig. 2) to the foci $E$ and $F$, and the angle $ELF$, thus formed bisected, the bisecting-line gives the direction of the joints.

**The Basket Handle Arch with 3 centres** is constructed, by making, with $AB$ (Fig. 7) as the breadth and $CD$ the height of the arch, $CF$ equal to $CD$, and $DE$ equal to $AF$, bisecting the line $AE$, and drawing through the point of bisection the line $HG$ perpendicular to $AD$. $HG$ is now produced until it meets $CD$ produced in the point $G$. $L$ is now the middle point for the arch $AH$, $G$ that for the arch $HDK$, and $M$ for the arch $BK$.

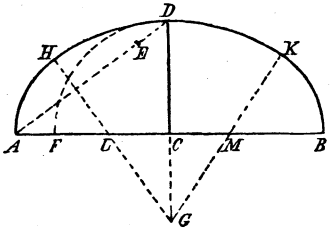


Fig 7.

Or, $CE$ (Fig. 8) is made equal to $CD$, and $AE$ divided into two equal parts. $CG$ is now made equal to three and $CF$ equal to four of such parts, and the line $FGK$ drawn. $G$ is now the middle point of the arch $AK$, $F$ that of the arch $KDL$ and $H$ of the arch $BL$.

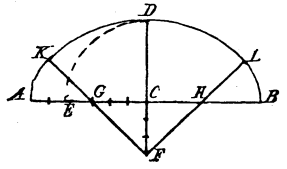


Fig. 8.

Or, $AE$ (Fig. 9) is made, but smaller than $CD$, $DG$ made equal to $AE$, $EG$ drawn and bisected in $H$, and $HF$ drawn perpendicular to $EG$. If $FEM$ be now drawn, then $E$ and $F$ are middle points of the arches $AM$ and $DM$.

**The Basket Handle Arch with 5 centres** is obtained (Fig. 10) by drawing the height from the centre $C$ of the span in $CE$, and dividing $AE$ into five equal parts. Now $CF = CG = GH = 7$ such parts. $CF$ is divided into 3 parts, $HEL$ and $GFK$ drawn, whereby the points $F$, $M$, and $H$, the middle points of the arcs $AK$, $KL$, and $LD$ are obtained.

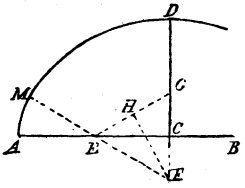


Fig. 9.

Or, a semi-circle is drawn (Fig. 11) from $O$ over $A$ and $B$ and divided into 5 equal parts, marked by the points $m$, $n$, $n'$, and $m'$, and then the lines $Bm$, $mn$, $nb$, $bn'$, $n'm'$, $m'A$, $Om$, $On$, $On'$, and $Om'$ drawn. The point $C$ in the centre of $OA$ is now marked and through it $MC$ drawn parallel to $Om$. This parallel cuts the chord $Bm$ in $M$, the first point of the curve. Through $F$, the middle point of the line $OC$, $NF$ is drawn parallel to $nO$, which, when produced, cuts the middle line in $E$. In the same way $MC$ is produced cutting $NE$ in $D$. The same operations are carried on at the opposite side, until finally, the points $C$, $D$, $E$, $D'$, $C'$ are found, which are the 5 middle points of the segments of the circle. From $C$ and $C'$, arcs are des-

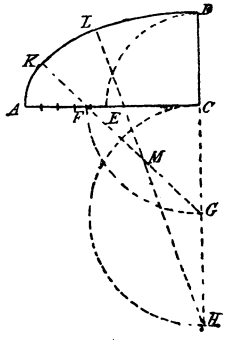


Fig. 10.

cribed with $CB$ and $C'A$ as radii, from $D$ and $D'$ with $DM$ and $D'M'$ as radii, and finally from $E$ with the radius $EN = NE'$.

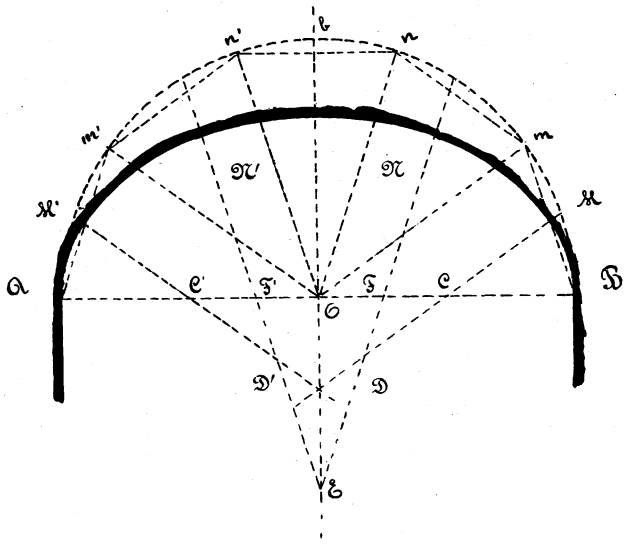


Fig. 11.

**The Basket Handle Arch with more than five centres** (Fig. 12), is obtained by dividing the semi-circle described over $A'B'$ into as many

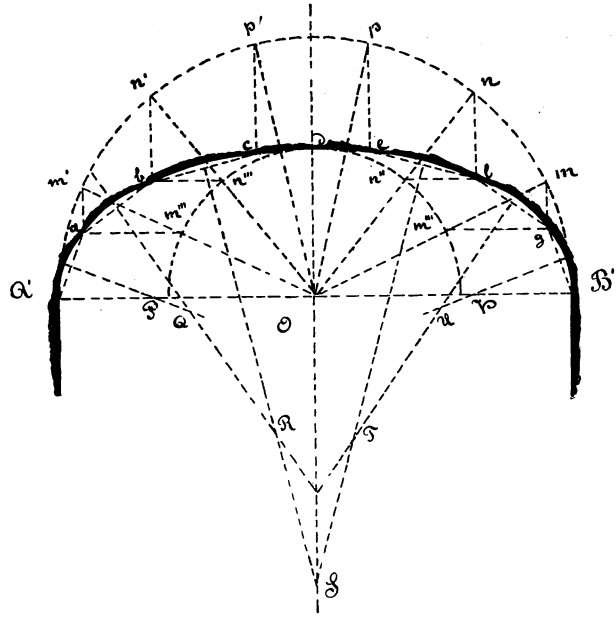


Fig. 12.

parts as the required number of centres, in this case 7. Another semi-circle is now described concentric to the first, having the radius equal to the height of the arc, and the radii $Om'$, $On'$, $Op'$, $Op$, $On$, and $Om$ drawn. Through the intersections of these radii with the smaller semicircle, the horizontal lines $am'''$, $bn'''$, $cde$, $n''l$, and $m''g$ are drawn, and on to them the perpendicular lines from the points $m'$, $n'$, $p'$, $p$, $n$, and $m$. The intersecting points thus obtained, $a$, $b$, $c$, $d$, $e$, $l$, and $g$, are the fixed points of the curve. The chords between these points are now drawn and perpendiculars erected at their centres. The points of intersection of these with each other and with $AB$ being the centres $P$, $Q$, $R$, $S$, $T$, $U$, and $V$ of the arch required to be drawn.

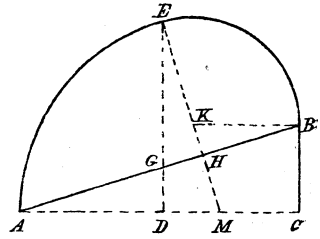


Fig. 13.

**The Rising Basket Handle Arch from 2 centres** (Fig. 13), when the $A$ and $B$ and consequently the span $AC$ are given, is constructed by bisecting $AC$, and drawing $DE$ perpendicular to $AC$ it, making $GH$ equal to $DG$, $GE$ equal to $AG$, and then drawing $EHM$. Through $B$ the horizontal $BK$ is drawn. $M$ is now the centre for $AE$ and $K$ the centre for $BE$.

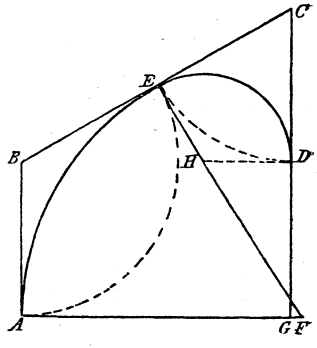


Fig. 14.

Or, when the $BC$ (Fig. 14) and one $A$ are given. Then $AG$ is drawn and $AB$ perpendicular to it. $BE$ is made equal to $AB$, $EF$ drawn perpendicular to $BC$, $CG$ parallel to $AB$, $CD$ made equal to $CE$, the line $DH$ drawn horizontal, and the arc $AE$ described from $F$ and $DE$ from $H$.

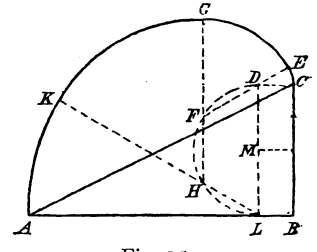


Fig. 15.

**The Rising Basket Handle Arch from 4 centres** is obtained by dividing $BC$ (Fig. 15) into 4 equal parts, making $CD$ equal to $^1/_4\,BC$, drawing $DL$ parallel to $BC$, bisecting $DL$ in $M$, and describing from $M$ the semi-circle $DFL$. This is now divided into 3 equal parts, and the chords $LH$, $HF$, and $FD$, drawn, and produced out beyond the circle. The arc $AK$ is now described from $L$, the are $KG$ from $H$, the arc $GE$ from $F$, and the arc $CE$ from $D$.

# The Renaissance in Italy.

hronologically distinguished, there are three Epochs of the Renaissance in Italy:

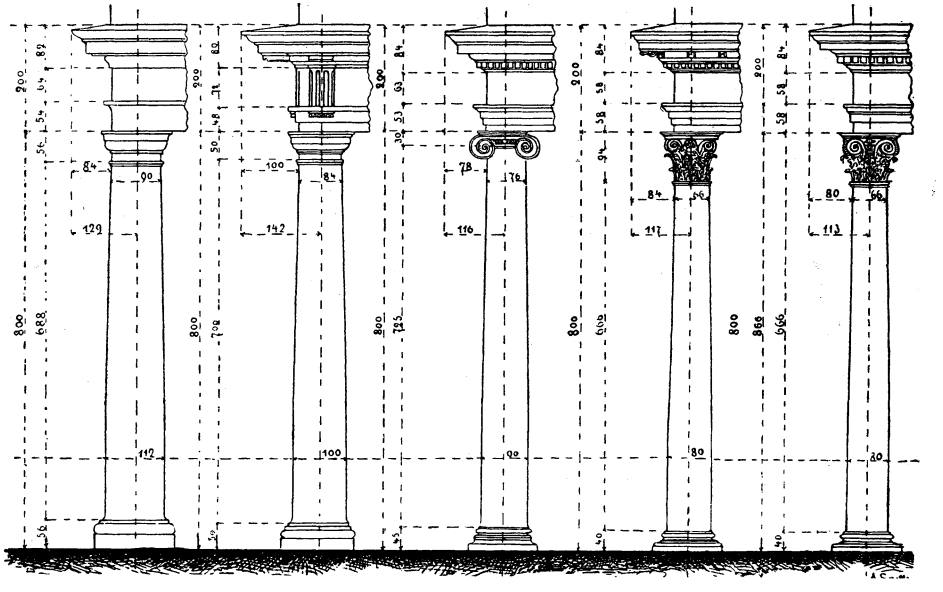
1. **The Early Renaissance** from 1420 to 1500.
2. **The High Renaissance** from 1500 to 1540.
3. **The Late Renaissance** from 1540 to 1590.

The first of these therefore coincides with the Quatrocento, the last with the Cinquecento. The first architect who studied the monuments of Classic Art closely and intimately, and transmitted their spirit into his own works, was Filippo Bruneleschi, an artist of powerful genius, towards the end of the 14th and the beginning of the 15th century. By the construction of the Cupola of the Cathedral in Florence, which in spite of all hostility he completed in 1436, Bruneleschi became the founder of the Early Renaissance which developed from the Florentine School. During this period he was also engaged with the churches of St. Lorenzo and St. Spirito, the Pitti Palace, and others. Bruneleschi was followed by Michelezzo di Bartolomeo (1391—1472) who was animated with the same spirit, and who was principally engaged in the building of palaces. Bartolomeo was followed by Leon Battista Alberti (1404—1472), Benedetto da Majano (1442—1497), Cronaca (1454—1509), Giuliano da Sangallo (1445—1516), Antonio da Sangallo the Elder (1455—1534), and others. The influence of the Florentine artists became felt also even in other centres of Italian art, in Rome, Sienna, Pienza, Urbino, and other places. Lombard artists introduced the Florentine Style into Milan, Bologna, and Venice, and it was brought into Rome by Donato Donillo Bramante (1500—1514) who became there the teacher of Rafael. In Lombardy, the Renaissance had naturally to be brought into unison with the Brickwork Architecture. The introduction of the Renaissance into Venice was at first difficult, but once established it developed into most unexpected perfection, being very favourably influenced by the noble building-material peculiar to the district. The Incrustation Style developed also in Venice into great perfection, principally by the efforts of the celebrated genius Andreas of Vicenza called Palladio (1508—1580). The number of artists who introduced and developed the new Style throughout Italy was almost countless. The Renaissance in Italy possessed a distinctly aesthetic tendency with ideals based on pure artistic grounds and not on religious grounds as is the case with the former historic styles. It permitted mankind to develop and live in conscious enjoyment of all physical and spiritual beauty, and, consequently, reached a state of perfection in art which can only be compared to that of the Grecian.

In the High Renaissance, which followed the Early Renaissance, Decoration was not paid much attention to, deeper study was given to the ancient monuments, and consequently the Tectonic Form came once more into possession of its proper place. The Order of Columns were rigorously treated, and a clear and forcible profile given to the single members. This was due to Bramante, whose buildings in Rome more especially his designs for the Church

of St. Peter, opened the way thereto. In this Church, after Brabante, the following Masters were engaged: Giuliano da Sangallo, Fra Giocondo da Verona († 1515), Raffael Santi, Antonio da Sangallo, Baldassare Peruzzi, Michelangelo Buonarotti, Giacomo Barozzi da Vignola, Jacopo della Porta, Carlo Moderna, Lorenzo Bernini, and others. It would be impossible in such a work as this to mention all the artists who took part in the development of the new Art in Italy. Besides Rome and Florence, one of the most important centres of the High Renaissance was Genoa, whose palaces of the Late Renaissance still excite our wonder and admiration.

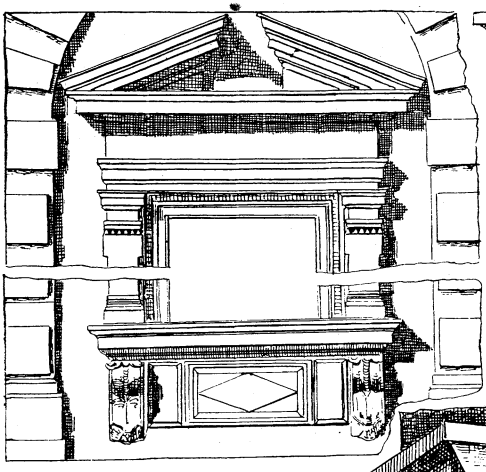
In the Late Renaissance, which followed the time of Michael Angelo, a reaction in art became apparent, for the theorists, who had now risen into repute, attempted to formulate the traditions of Classic Art on fixed principles, and to establish rules for the employment of the architectural form. From this movement sprung the worked ont plan of Vignola, Palladio, Scamozzi, and others, a plan which, in spite of the better knowledge of Grecian Architecture which we now possess, is still recognised as the standard even at the present day. The plan thus developed prevented, fortunately, a disunion of art, which on account of the System of Michelangelo in which no all Form was disposed, would otherwise most undoubtedly have taken place.



**The 5 Orders after Vignola.***)

*) The numbers given in the drawing are millimetres on the supposition that the total height is a normal height of one metre, divided into 1000 millimetres. For to find out the dimensions in centimetres which correspond to this number is simply to multiply such with the height. For nearer details see, "Speltz, Säulenformen der ägyptischen, griechischen und römischen Baukunst".

Plate 201.



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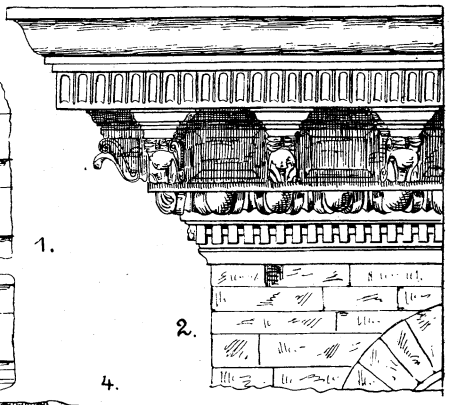

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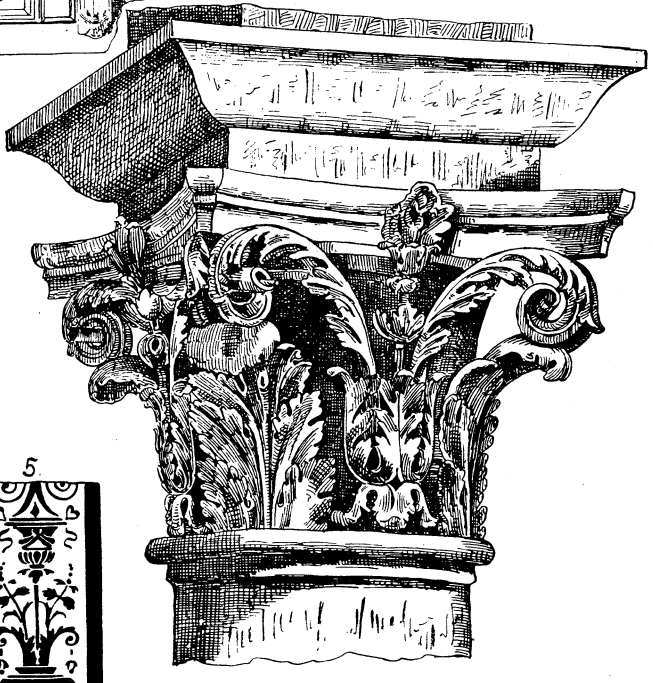

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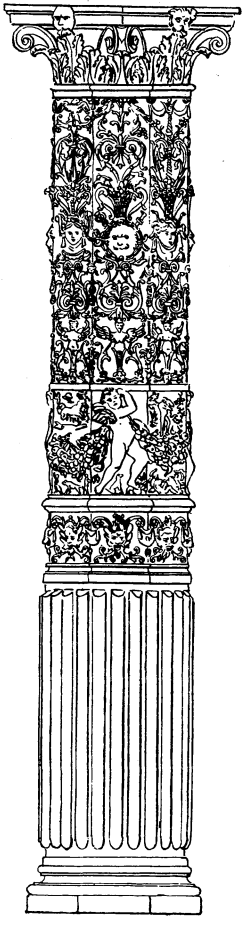

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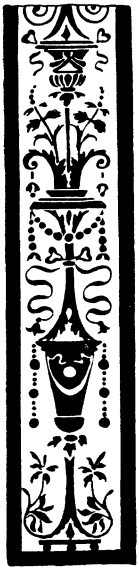

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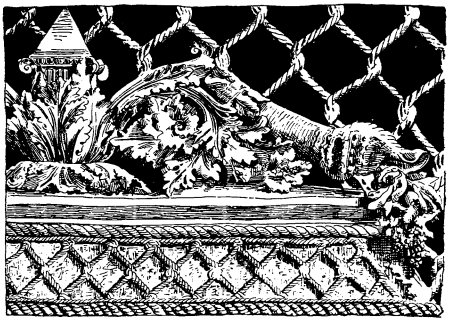

# Plate 201.

*Florence.*

Florence was the principal centre of the Early Renaissance and developed a type of palace which become the standard for all Italy.

Fig. 1. **Window from the court-yard of the Palazzo Riccardi.** This window was designed and begun in the year 1430 by Michelozzo Michelozzi. The court-yard was built by Bartolomeo Amanati. (Schütte, Ornamentale und architektonische Studienblätter aus Italien.)

„ 2. **Principal cornice of the façade of the same palace** (Schütte).

„ 3. **Octagonal column in stucco-work from the Palazzo Vecchio.** This was designed and constructed in the year 1298 by Arnolfo di Cambio, but enlarged in 1434 by Michelozzi, and in 1550 by Vasari. The stucco-work was done in the year 1565 by Marco da Faenza on the occasion of the marriage of Francesco de Medici (Schütte).

„ 4. **Capital from the column court-yard of the Palazzo Gondi.** The construction of this work was begun in the year 1490 by Giuliano da San Gallo (Schütte).

„ 5. **Sepulchral slab from Santa Croce, Florence** (Dolmetsch).

„ 6. **From a monument in the church of the Holy Apostles in Florence** (L'art pour tous).

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# Plate 202.

*Florence.*

Fig. 1. **Façade in sgraffito-work from the palace of Montalon** (D'Espony, Renaissance).

„ 2. **Detail of a cornice from the Hall of the Two Hundred in Palazzo Vecchio** (Schütte).

„ 3. **Door border in the Hall dell' Orologio in the Palazzo Vecchio** (Schütte).

„ 4. **Sketch for a folding-door,** from a pen and ink drawing by Giovanni da Bologna. In the Florence. (Hirth, Formenschatz.)

„ 5. **Coat of arms in stone relief from the Palazzo Ferroni** (L'art pour tous).

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# Plate 203.

*Rome.*

In the development of the Early Renaissance Rome played no part at first, the style being introduced from Florence.

Fig. 1. **From the tomb of a prelate in the church of Santa Maria del Popolo.** This tomb, which was built by Andrea Tatti called Sansovino, is, according to Burkhardt, the most perfect work which has ever been produced by the union of Decoration and Sculpture (Hirth).

„ 2. **Balustrade of a loft in the Sixtine Chapel** (Holtzinger, Geschichte der Renaissance in Italien).

„ 3, and 4. **Details from the façade of the Palazzo Farnese,** built by San Gallo in the years 1470—1546 (Schütte).

„ 5, and 6. **Flat-reliefs from a tomb-plate in the church of Santa Maria del Popolo** (Dolmetsch).

„ 6. **From a tomb of a prelate in the church of Santa Maria del Popolo.** This, the same as Fig. 1, was built by Andrea Tatti called Sansovino in the years 1460—1529. These tombs in the choir of the church are the tombs of the two Prelates Basso and Sforza Visconti (Hirth).

Plate 202.

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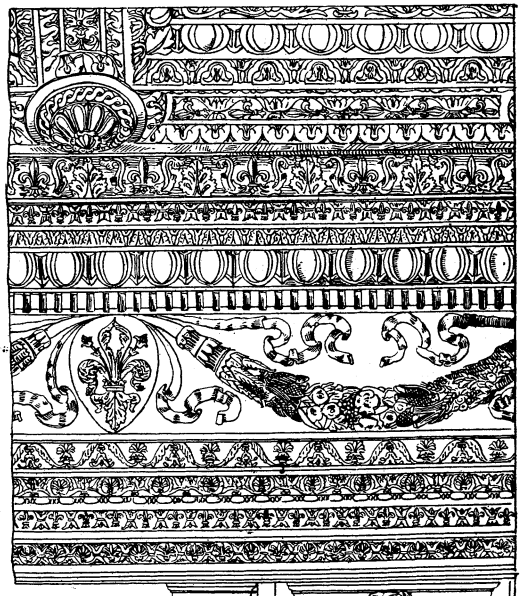

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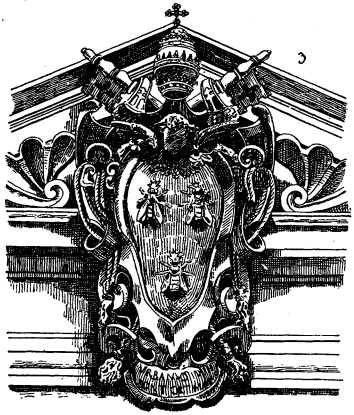

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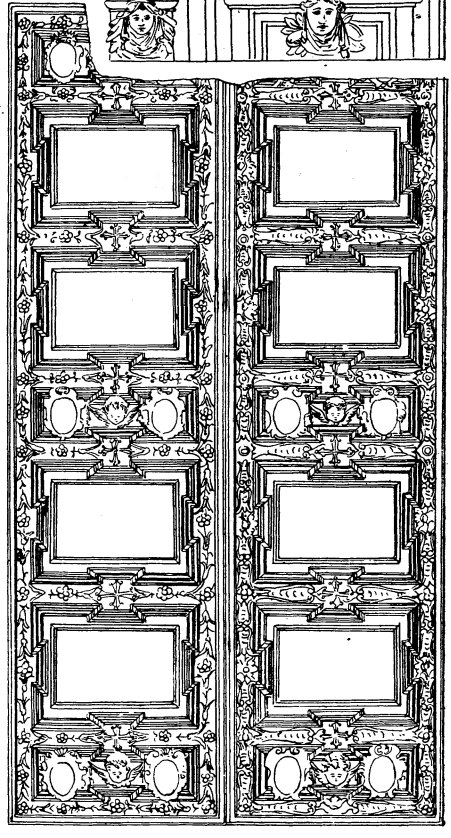

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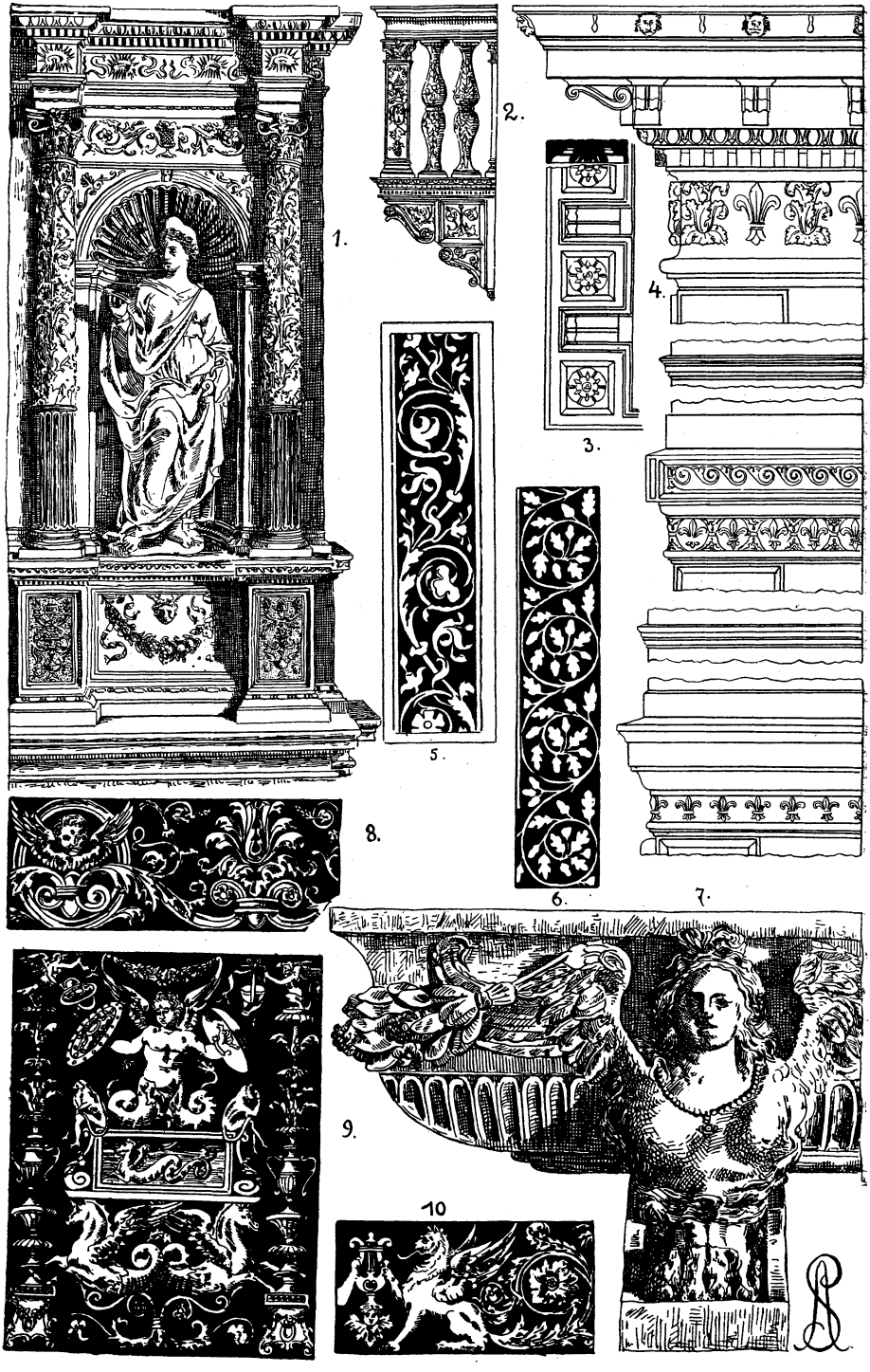
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Plate 204.

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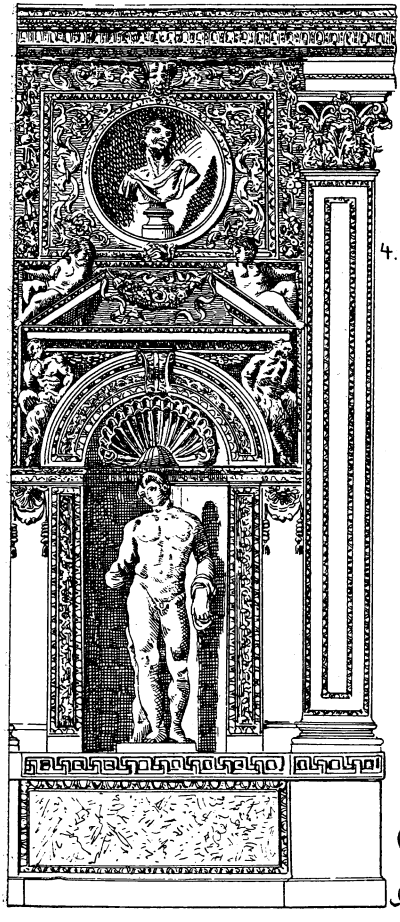

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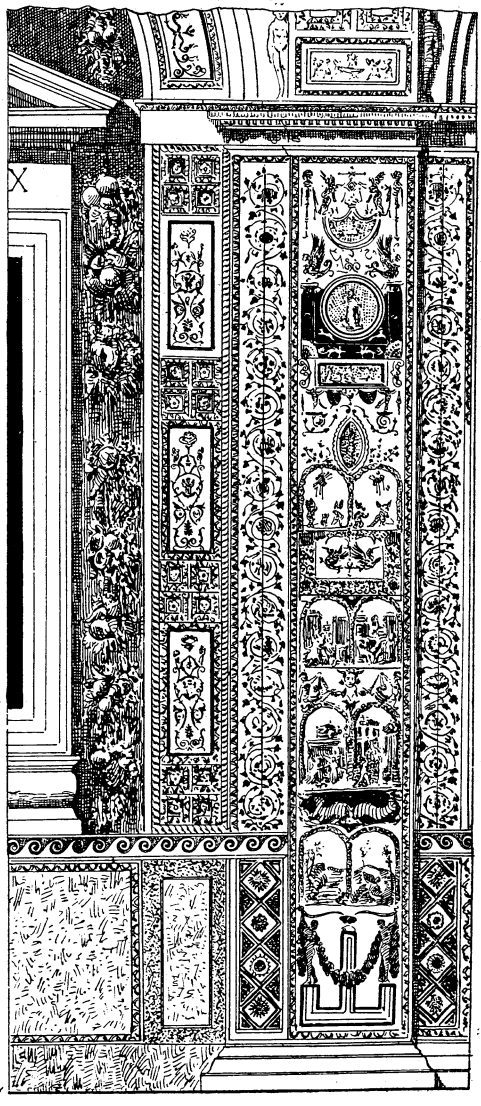

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Fig. 8. **Sgraffito-work from the house No. 82, Via Giulia** (Dolmetsch).
„ 9. **Sgraffito-work from the house No. 148, Via dei Coronari** (Dolmetsch).
„ 10. **Sgraffito-work from the house No. 4, Borgo al vicol del Campanile** (Dolmetsch).

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## Plate 204.

*Rome.*

Fig. 1. **Marble frieze in the church of Santa Maria del Popolo** (Holtzinger).
„ 2. **Mural painting from the Rafael Loggia in the Vatican** (L'art pour tous).
„ 3. **Sgraffito-work from the house No. 82 Via Giulio** (Dolmetsch).
„ 4. **Mural painting by Annibale Caracci in the Palace Farnese** (Hirth).
„ 5. **Painting in the Rafael Loggia in the Vatican** (D'Espony).

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## Plate 205.

*Venice.*

The Renaissance did not make its appearance in Venice until the year 1450, but in combination with the older architecture native to the city developed into a peculiar and characteristic style.

(After Cicognora, Monumenti di Venezia.)

Fig. 1, and 2. **Column and archivolte in the Presbytery of the church of Santa Maria dei Miracoli.**

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## Plate 206.

*Venice.*

(After Cicognora, Monumenti di Venezia.)

Fig. 1. **Monument to the married couple Generosa Orsina and Maffio Zeu in church of Santa Maria Gloriosa dei Frari.**
„ 2. **Door border from the Royal Chapel in St. Marc.**
„ 3. **Equestrian statue by Bartolomeo Colleoni on the Piazza A of Saints Gio and Paolo.**
„ 4. **Mantle-piece in the Hall of the Antique College in the Doge Palace.** Constructed by Vicenzo Scamozzi (1552—1616).

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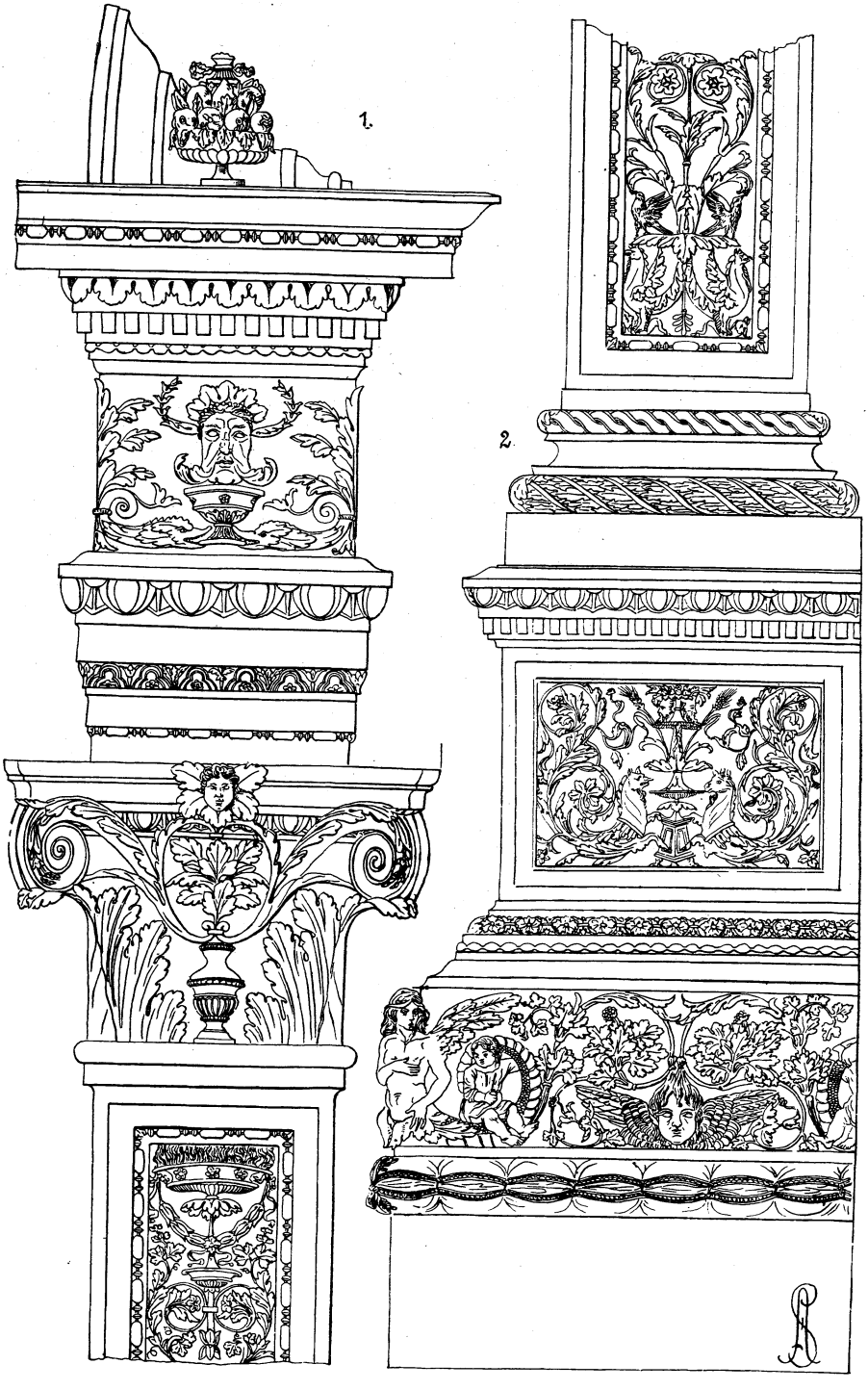
## Plate 207.

*Certosa of Pavia.*

(After Hirth, Formenschatz.)

Fig. 1. **Pillars from the niche with principal façade.** The material used is white marble. The principal sculptor was Ambrogio Fossano, called Borgognone, but the work was begun in the year 1491 by Giovanni Antonio Amadio. In this master work of the Italian Early Renaissance, however, which was completed at the end of the 15th century, other sculptors also took part, amongst them being Christoforo da Roma, Andrea Fusina, Christoforo Solari called il Gobbo, Agostinho Busti called Bambajo.
„ 2. **Window in the principal façade,** Burkhardt calls it the Triumph of all Decoration Work.
„ 3. **Pilaster, frieze, and principal cornice.**

Plate 205.



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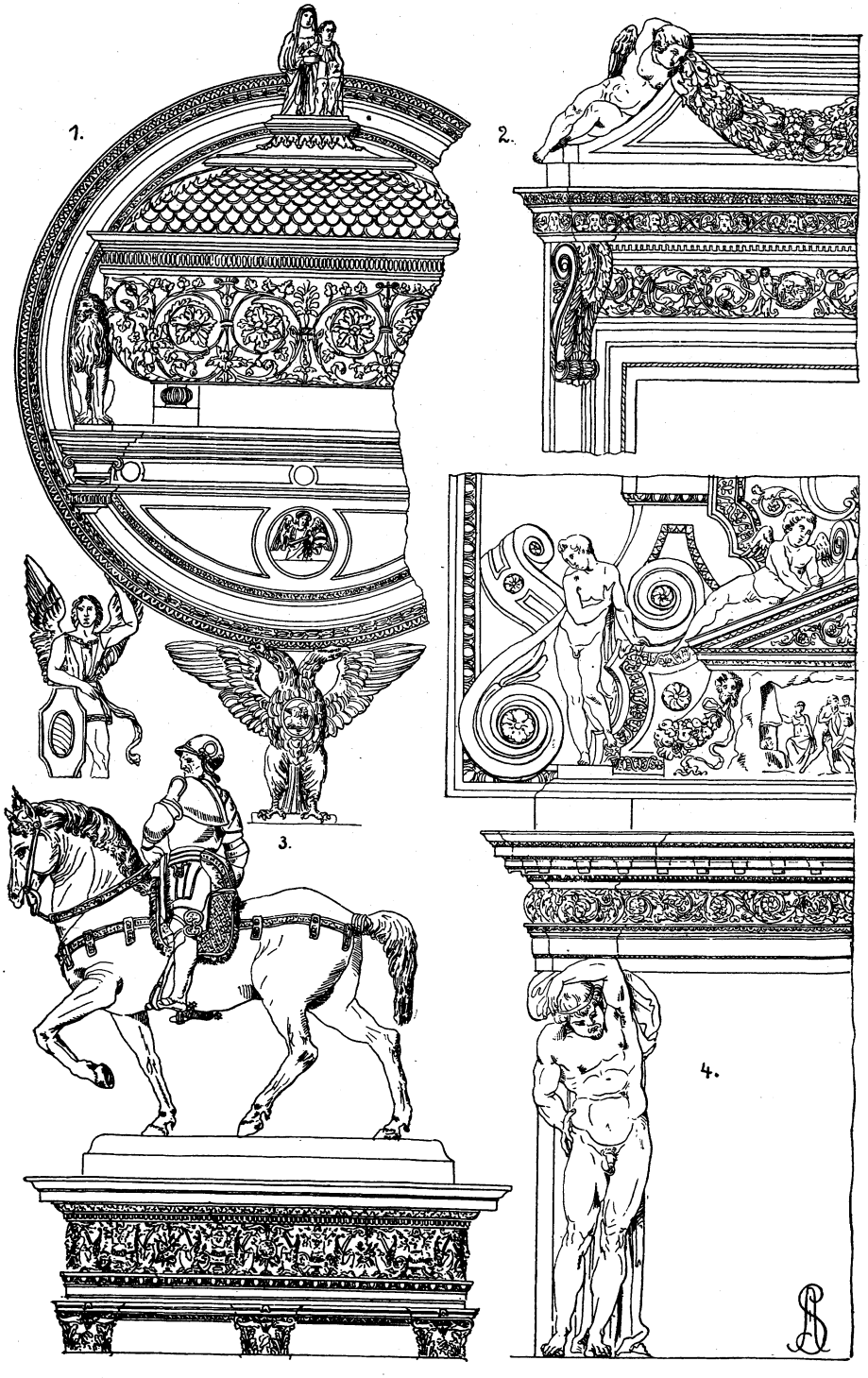

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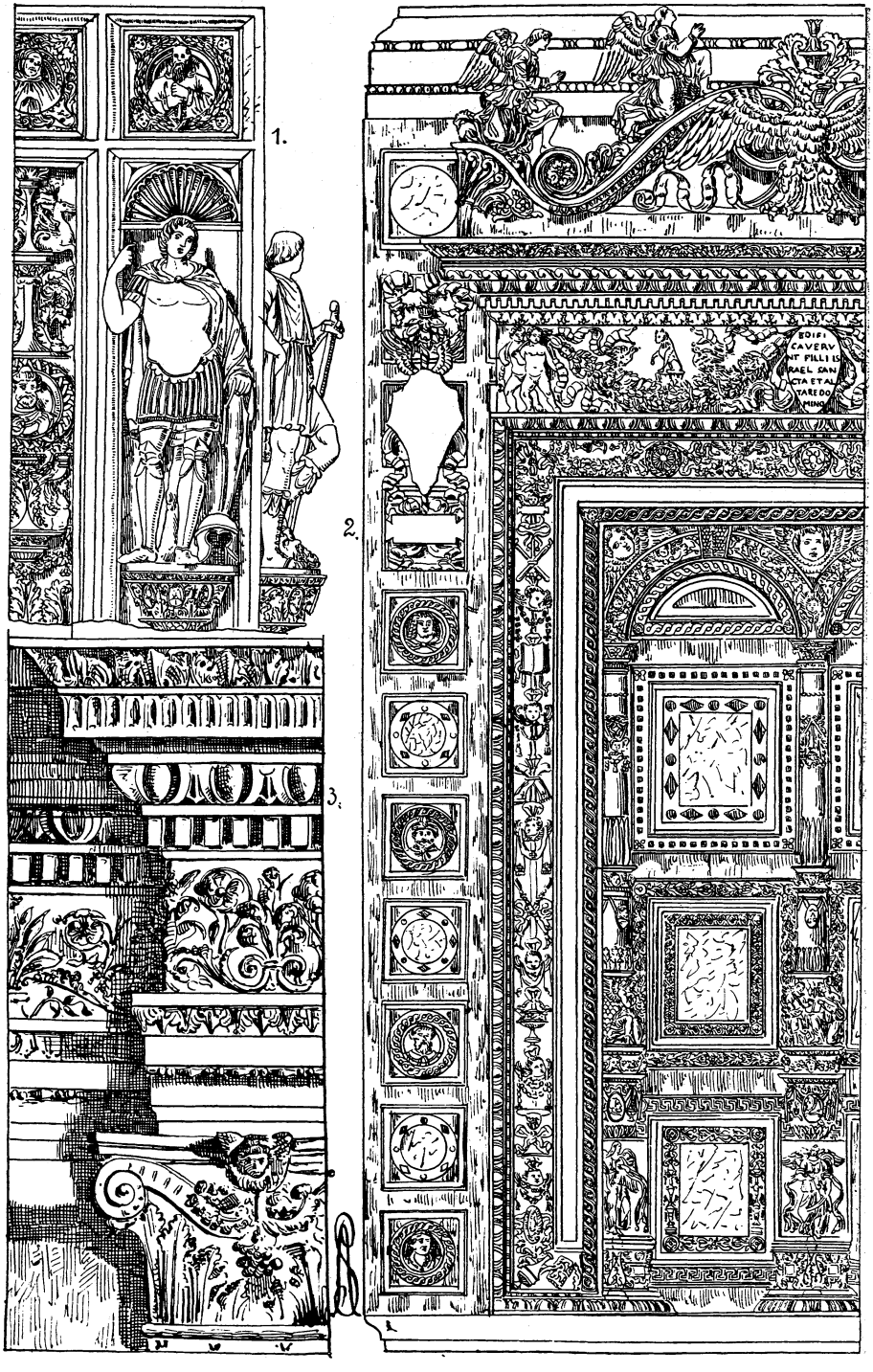

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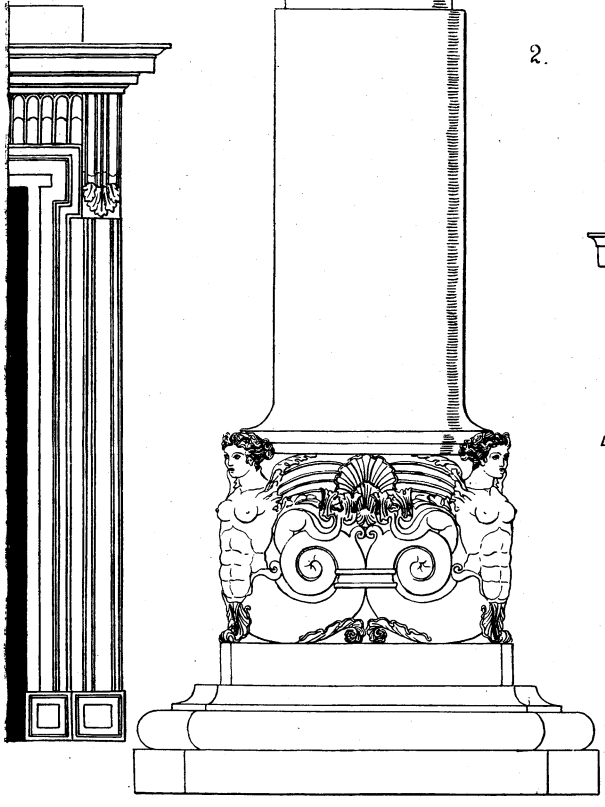

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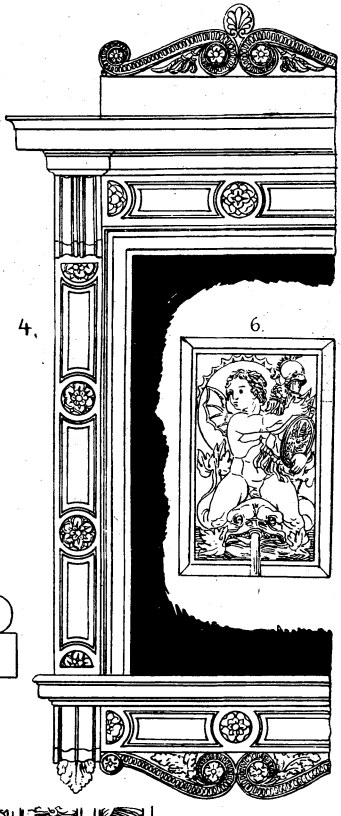

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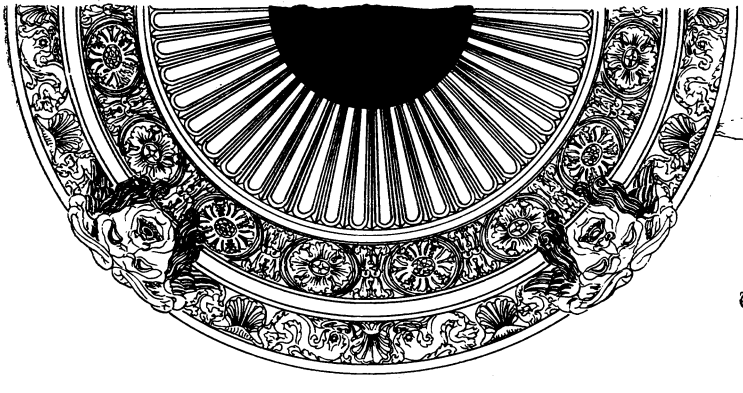

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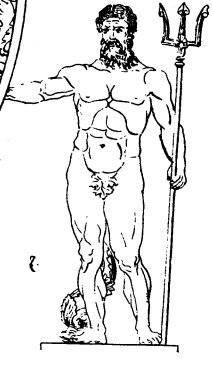

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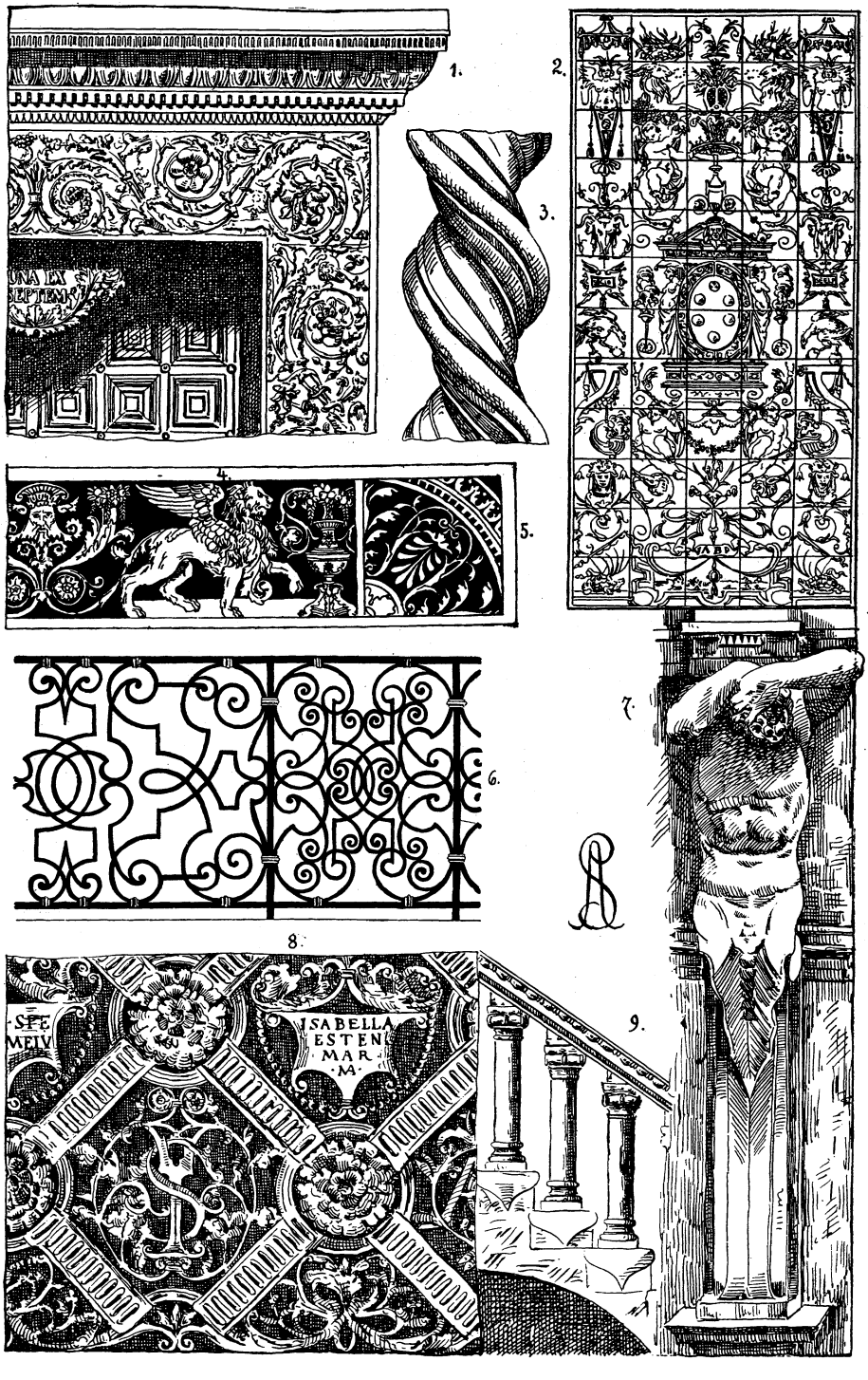
Plate 209.



## Plate 208.

*Sicily.*

(After J. J. Hittorf et L. Lauth, Architecture Moderne de la Sicile.)

Fig. 1. **Door from the Benedictine Cloister in Catania.**
„ 2, and 5. **Fountain in the Cathedral Square at Messina.**
„ 3, and 6. **Reliefs from the large fountain on the Cathedral Square, Messina.**
„ 4. **Window from the Benedictine Cloister in Catania.**
„ 7. **Neptune statue from the large fountain on the quay at Messina.**

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## Plate 209.

Fig. 1. **Portal from the church of St. Andrea in Mantua** (Nicolai, Ornament der italienischen Kunst des 15. Jahrhunderts).
„ 2. **Glass painting in the Library at Florence,** done by Giovanni da Udine (1494—1564), (Hirth).
„ 3. **Small column from the Palazzo Municipale in Perusa** (Raguenet).
„ 4. **Inlaid marble-work in the floor of the cathedral of Sienna** (Dolmetsch).
„ 5. **Flat-relief from the tomb of the Vendramin in the church of San Giovanni e Paolo, Venice** (Dolmetsch).
„ 6. **Wrought-iron railing from Venice** (L'art pour tous).
„ 7. **Caryatide from the Palazzo Durazzo in the Via Novissima, Genoa** (Raguenet).
„ 8. **Ceiling in the Ducal Palace in Mantua** (Nicolai).
„ 9. **Stairs to Massapica in Florence** (Raguenet).

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## Plate 210.

Fig. 1. **Intarsia work from a Stall in the church of Santa Maria Novella, Florence** (Teirich, Intarsien).
„ 2. **Coffer in the Parish Picture Gallery in Spoleto,** 16th century (Boito).
„ 3. **Table, Italian-work,** from the 16th century, at present in the Arts and Crafts Museum in Berlin (Boito).
„ 4. **Bronze knocker from the Strozzi Palace, Florence** (D'Espony).
„ 5. **Wooden panel from the Castle of Salmes.** Piedmontese work of the 16th century.
„ 6. **Intarsia work from a Stall of the Certosa near Padua** (Teirich, Intarsien).

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## Plate 211.

*Keramic.*

Fig. 1. **Faience dish from Urbino** (Roger-Milès).
„ 2. **Majolic dish by Maestro Giorgio da Ugibio,** in the South Kensington Museum. Dates from the year 1525. The Arabesques of this Master are generally done in yellow and green (Jännicke, Keramik).

Plate 210.

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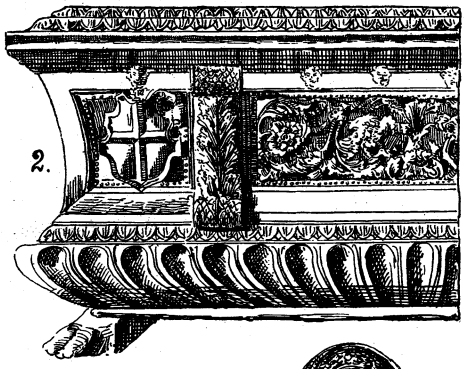

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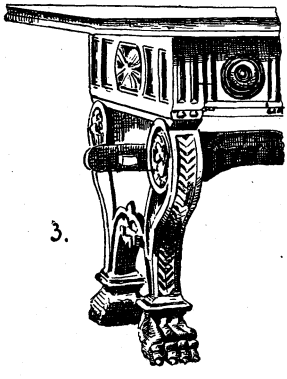

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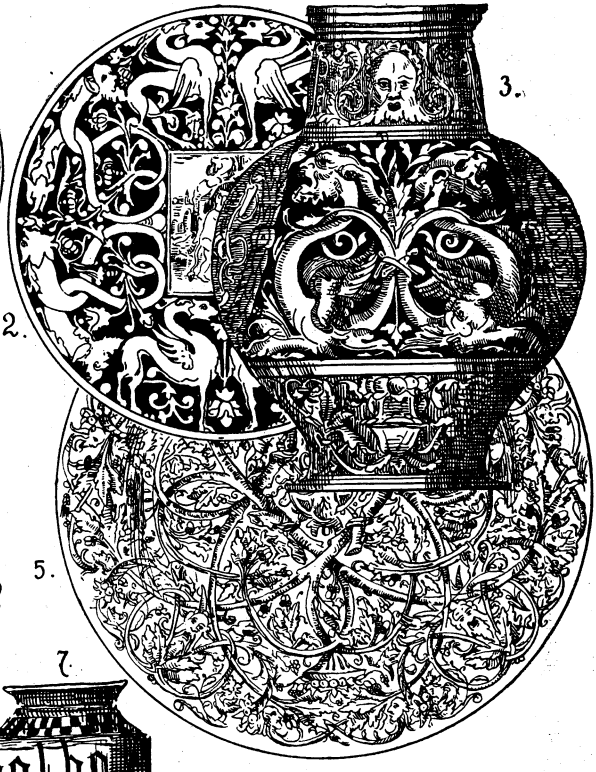

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Plate 212.

Fig. 3. **Apothecary's vase from Castel Durante.** In the British Museum (Jännicke).
„ 4. **Majolica can by Maestro Giorgio da Ugibio** (Jännicke).
„ 5. **Venetian dish.** In the South Kensington Museum (Jännicke).
„ 6. **Floor with marble mosaic in the Cathedral of Sienna.** The work of Beccafumi from the year 1372 (Raguenet).
„ 7. **Albarello from Sienna.** In the South Kensington Museum (Jännicke)
„ 8. **Chaffagiolio jug.** In the South Kensington Museum (Jännicke).

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## Plate 212.

Fig. 1. **Sweetmeat box,** after a drawing ascribed to Benvenuto Cellini (Havard).
„ 2, and 4. **Venetian glasses from the Murano Glass Works,** 17th century (L'art pour tous).
„ 3. 10, and 11. **Venetian glasses** (Roger Milès and Havard).
„ 5, and 6. **Can of enamelled gold,** at present in the Uffizien, Florence (Dolmetsch).
„ 7. **Goblet of beaten silver,** gilt and chased, said to be the work of Benvenuto Cellini.
„ 8, and 9. **Cut glass dish with enamelled cover,** 16th century (Havard).

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## Plate 213.

Fig. 1. **Court mantle of embroidered silk** (Roger Milès).
„ 2. **Crotchet-work,** 16th century (Roger Milès).
„ 3. **Venetian embroidery with raised embroidered flowers** (Roger Milès).
„ 4. **Application embroidery,** 16th century (Dupont and Auberville).
„ 5. **Silk damask,** 16th century (Dupont and Auberville).
„ 6. **Genoese velvet pattern** (Dupont and Auberville).

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## Plate 214.

Fig. 1. **Book-marker from the Milan Chronicles of Bernardino Corio.** Milan, Alexander Minutiano, 1503 (Hirth).
„ 2. **Alphabet for embroidery from the year 1529.** From the work "Esemplario di Lavori" by Nicolo Zoppino, a Venetian drawer and copper-engraver (Hirth).
„ 3. **Initial of Johannes Regiomontanus,** taken from his work "Epitoma in Almagestum Ptolemei", Venezia 1496 (Hirth).
„ 4. **Head-dress,** 16th century (Roger Milès).
„ 5. **Initial of the printing-office of Ottavio Scoto.** Venice 1490—1510 (Hirth).
„ 6. **Leaf from the works of Nicolo Zoppino,** see Fig. 2 (Hirth).
„ 7. **Venetian embroidery pattern from the year 1543.** From the work "Esemplario di Lavori" by Giovanandrea Vavassore (Hirth).

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Plate 213.

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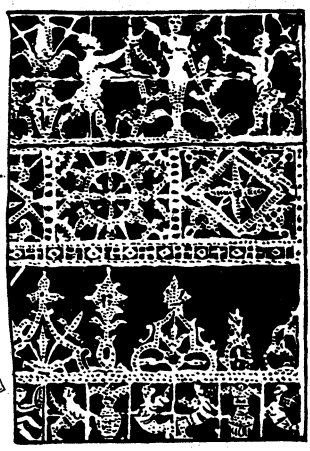

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Plate 215.

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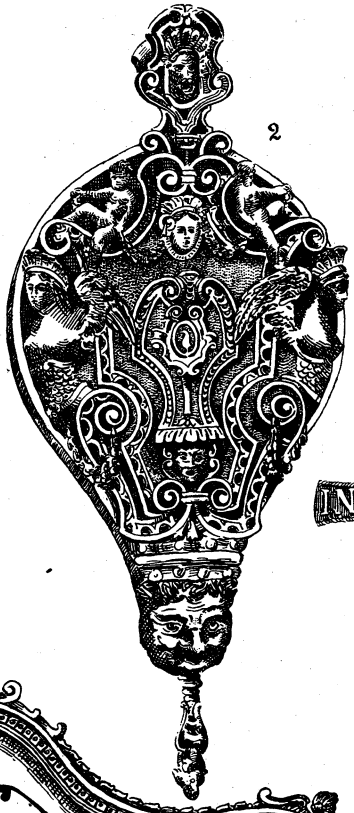
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# Plate 215.

(After Hirth, Formenschatz.)

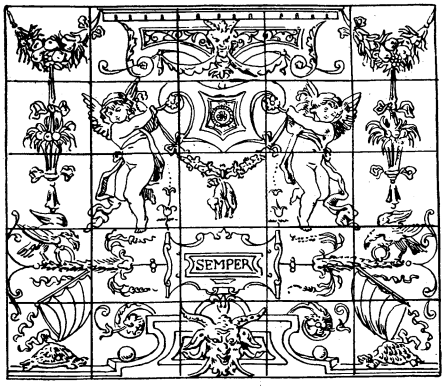
Fig. 1. **Candelabrum decoration,** after a hand drawing (Dolmetsch.)

„ 2. **Venetian bellows,** 16th century.

„ 3. **Sword,** said to be given by Francis I to the Graf von Lannoy, Vice-Regent of Naples. It is, however, Italian work.

„ 4. **Ornamented harp,** after a water-colour drawing in the Uffizies in Florence.

„ 5. **Casque of the Archduke Ferdinand of Tyrol.** Italian gold-damascened ornamented work from the year 1550. In the Art Historical Collection of the Imperial House in Vienna.




**Window from the Laurenziana Library in Florence.**
(Dolmetsch.)

## The Renaissance in France.

**Printing Initial.** (Dolmetsch.)

ext into France the new Art made its way from Italy, but could not, however, succeed in completely displacing the Gothic in that country. A mutual interchange took place between both styles each became imbued with the elements of the other, and gradually there arose the French Renaissance.

The new art devoted itself more to Profane than to Ecclesiastical Architecture, such as, for example, the castles of Francis I., Blois, Chambord, and others, which may be regarded as master-pieces of the French Renaissance. It also penetrated gradually into middle-class circles. In France as in Italy, certain single individuals became particularly prominent in the High Renaissance, Pierre Lescot (1510—1578), the Builder of the Louvre, Philibert de l'Orme, the Builder of the Tuileries under Catherine de Medici, also author of a Codex of the Renaissance, Jean Bullaut (1515—1578), Followers of the former, and others.

In the period of the Later Renaissance the Palace of the Luxembourg was built by Salomon Debrosse and, later, by his pupil Jacques Lemercier (1585—1654) who was also the builder of the Sorbonne. The Early Renaissance is generally reckoned from 1500 to about 1550, and the High Renaissance from Heinrich II. to Louis XIII., that is, from 1550 to 1643.

Roger-Milès divides the French Renaissance into 4 periods:

1. Under the reign of Louis XI., Charles VIII., and Louis XII., or, from 1453 to 1515.
2. Under the reign of Francis I. from 1515 to 1547.
3. Under the reign of Henry II., Francis II., Charles IX., Henry III., and Henry IV., or from 1547 to 1610.
4. Under the reign of Louis XIII. from 1610 to 1643.

The second and fourth Periods are also specially described as the Style of Francis I, and the Style of Louis XIII. In the time of Louis XIV. when pomp and display were fashionable, the Renaissance Ornament degenerated and gradually developed into the Barocco Ornament.

**Embroidery Pattern.** (Roger-Milès.)

## Plate 216.

(After Raguenet, Matériaux.)

Fig. 1. **Door Crest in Hotel Lallemand, Bourges,** 16th century.
„ 2. **Window of a house in the Rue des Focques, Dijon,** 16th century.
„ 3. **Claustra of Panneau of the quire-end in the Cathedral, Rodez.** (Aveyron.) From 16th century.
„ 4. **Door of a private house in Langres,** Haute Marne, 16th century.

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## Plate 217.

Fig. 1. **Frieze ornamentation of a hall in the Louvre** (Raguenet).
„ 2. **Corner door in the Rue de la Grosse Horloge in La Rochelle,** Charente Inférieur, 16th century.
„ 3. **Capital from the Baptistry of Louis XIII. in Fontainebleau Castle** (Dolmetsch).
„ 4. **Doric Renaissance Order after Philbert de Lorme** (Mauch).
„ 5. **Keramic Wainscotting** (Raguenet).
„ 6. **Fire-place in the Ducal Palace, Nancy,** Meurthe et Moselle, 16th century (Raguenet).
„ 7. **Crest of the stalls in the church of Arques near Dieppe,** 16th century (Raguenet).
„ 8. **Hermes from the Hotel d'Assezat, Toulouse,** from the time of Henry II. (Dolmetsch).
„ 9. **Bas relief from Hotel Carnavalet, Paris,** 16th century (Raguenet).

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## Plate 218.

(Rodolphe Pfnor, Palais de Fontainebleau.)

Fig. 1. **Capital of marble.** Proceeding from a Demolition.
„ 2. **Exterior pillar in the Chapel of St. Saturnin.**
„ 3. **Sockle from the Chapel of St. Saturnin.**
„ 4. **Porte Dauphine.**
„ 5. **Pillars from the Baptistry of Louis XIII.**

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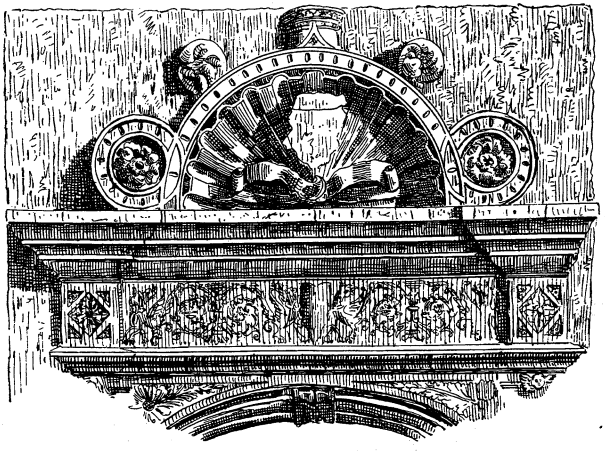
## Plate 219.

Fig. 1. **Ornament from the time of Francis I.** (Racinet).
„ 2. **Ornament from the time of Henry II.** (Racinet).
„ 3. **Ornament from the time of Charles IX.** (Racinet).
„ 4. **Ornament from the time of Henry III.** (Racinet).
„ 5. **Decorative motif by Jean Cousin,** from his book on Perspective (Racinet).
„ 6. **Book-printing ornament** (Hirth, Formenschatz).
„ 7. **Window ornamentation in the Louvre,** from the time of Henry II. (Dolmetsch).
„ 8. **Cofferred ceiling from the ancient Grand Chamber of the Parliament of Normandy in the Law Courts at Rouen** (Racinet). This building, which was erected by order of Louis XII. and the Cardinal of Amboise, was begun in 1499 and completed in 1514. The ceiling is of oak.

Plate 216.



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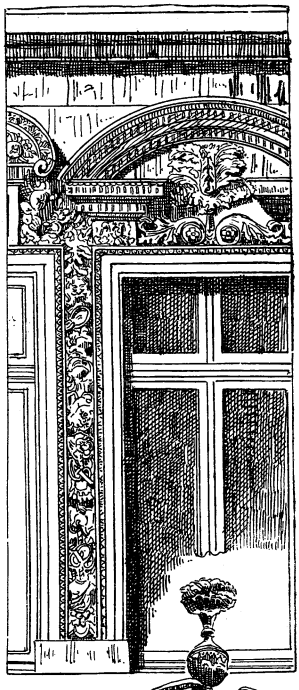

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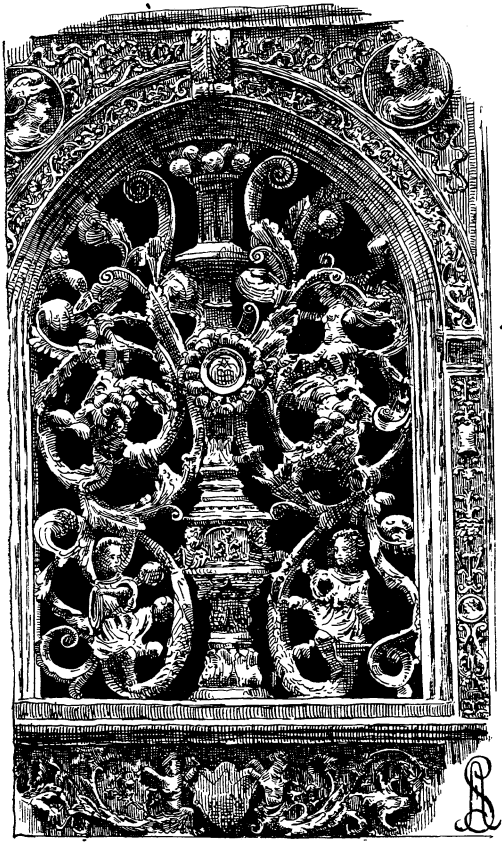

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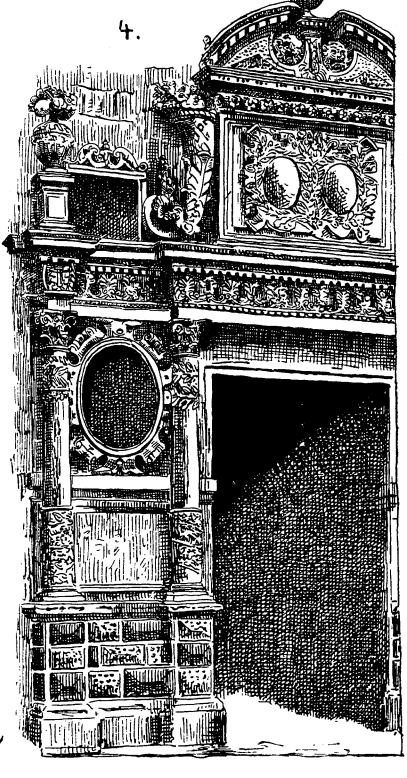

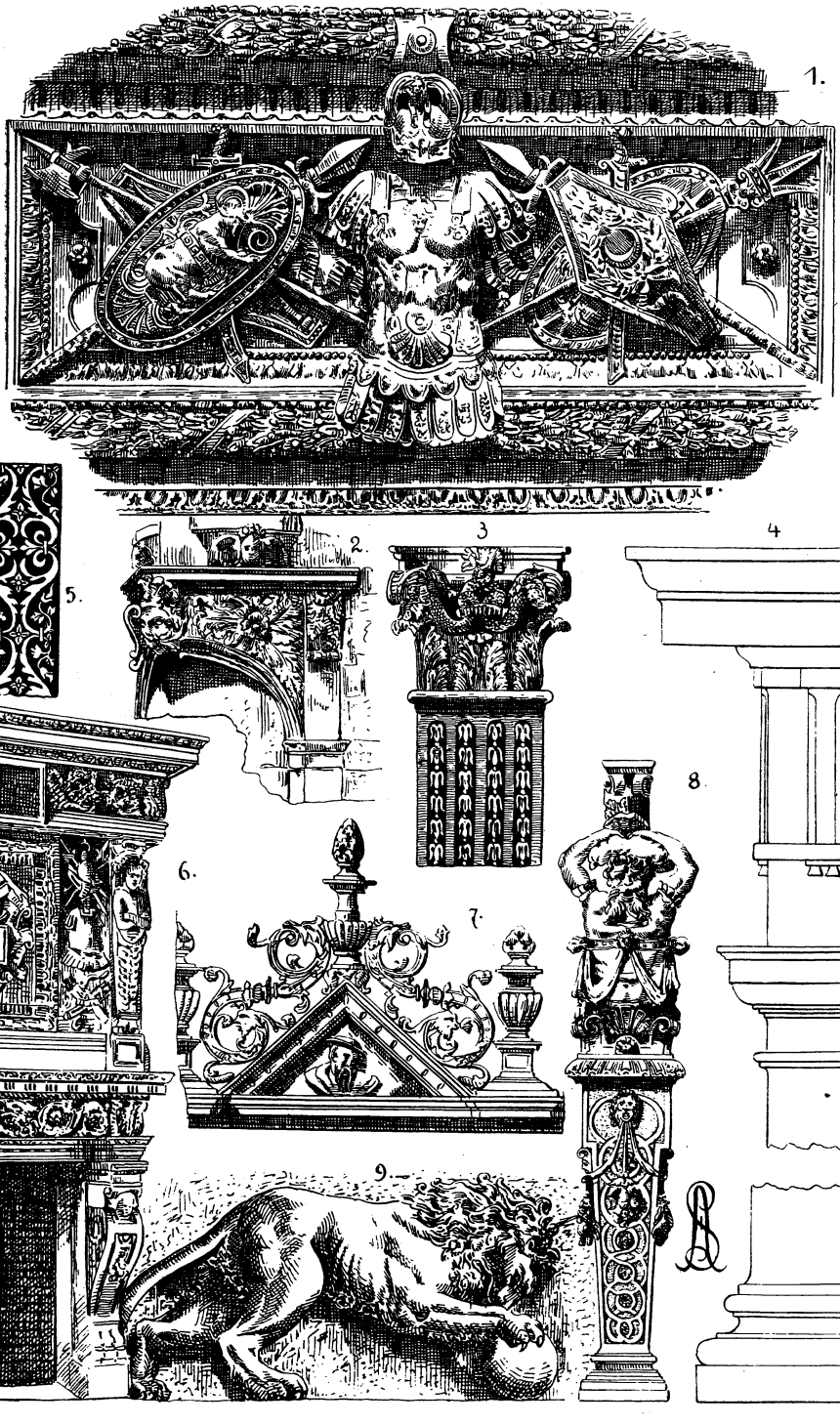
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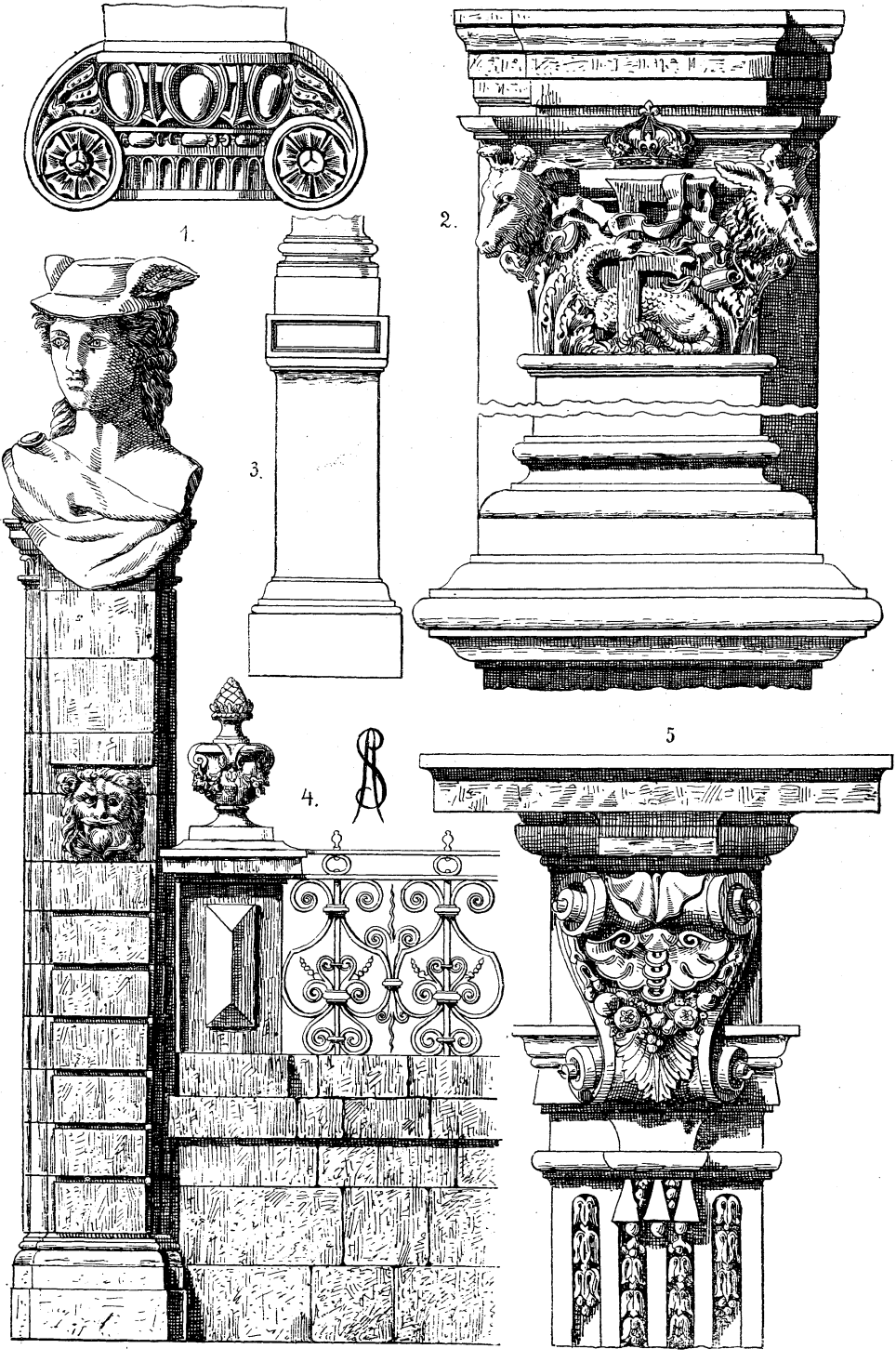
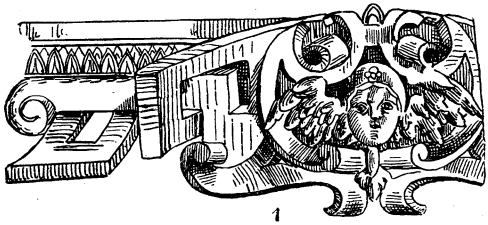
Plate 218.





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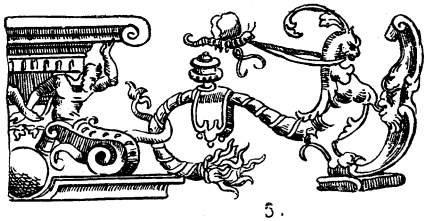

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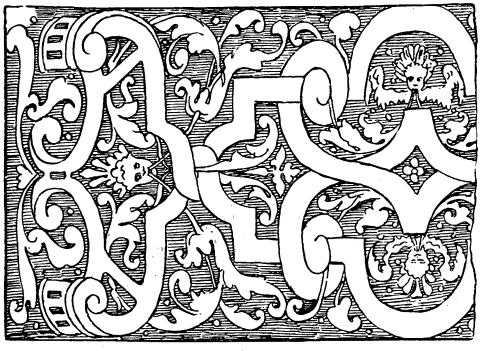

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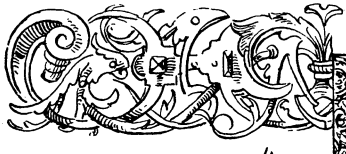

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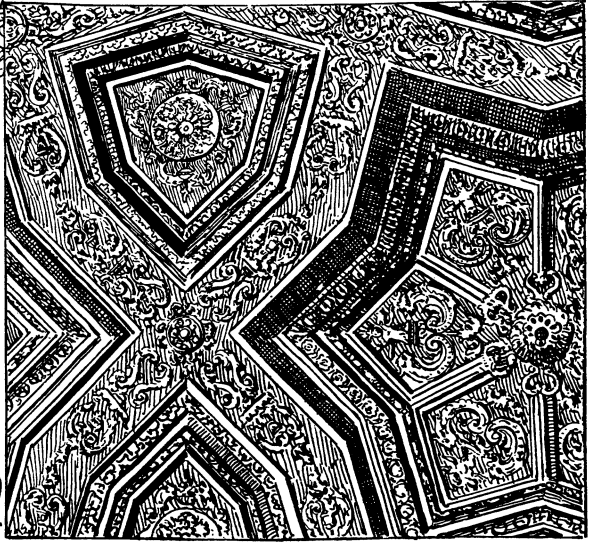

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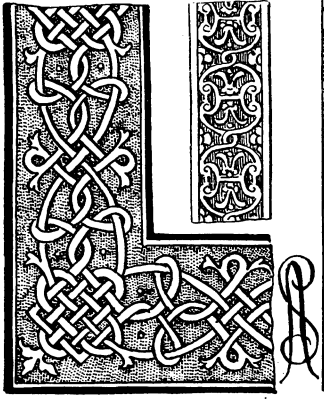
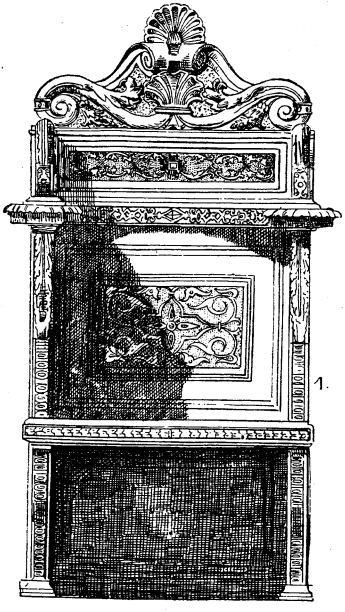


Plate 220.



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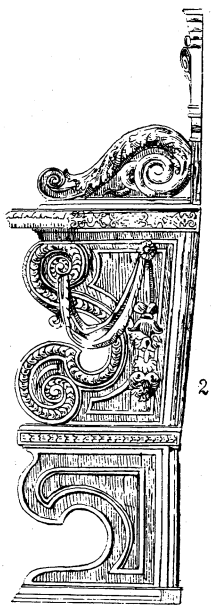

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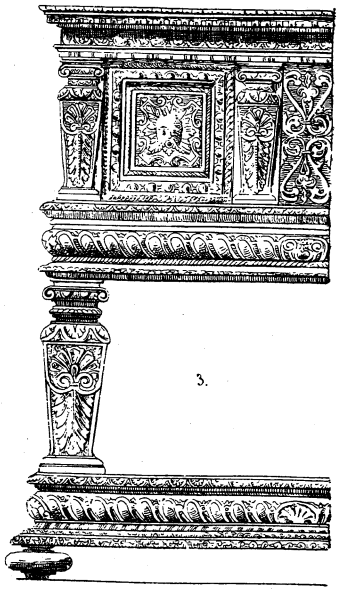

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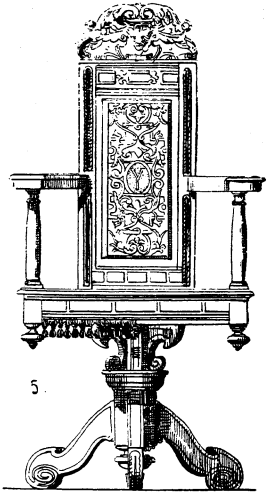

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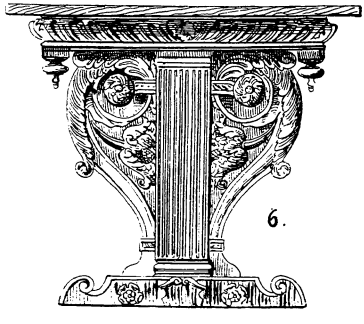

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## Plate 220.

*Meubles.*

(After Bajot, Musées de Louvre et de Cluny.)

Fig. 1, and 2. **Stalls,** 16th century. In the Museum of the Louvre.
„ 3. **Reading-desk,** 16th century. In the Museum at Cluny.
„ 4. **Cabinet of walnut,** from the time of Louis XIII. (L'art pour tous).
„ 5. **Private stool,** 16th century. In the Museum at Cluny.
„ 6. **Table,** 16th century. In the Museum at Cluny.

## Plate 221.

Fig. 1. **Mural decoration of Faience,** 16th century. In the Museum of the Louvre. (Havard, Dictionnaire de l'ameublement et de la décoration.)
„ 2. **Plate of enamelled clay,** by the celebrated potter Bernard Palissey, Agen (Jännicke).
„ 3. **Drinking goblet in Oiron faience.** In the South Kensington Museum (Jännicke, Grundriss der Keramik).
„ 4. **Terra-cotta figure.** In the Louvre (Jännicke).
„ 5. **Stoneware jug,** 16th century (Havard).
„ 6. **Can by Bernard Palissey, Agen** (Jännicke).
„ 7, and 9. **Keramic floor-tiles after Viriot-Woeriot** (Roger Milès).
„ 8. **Water-can of clay,** Bernard Pallissy, Agen (Roger Milès).

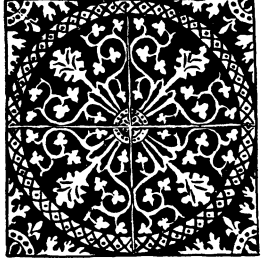
## Plate 222.

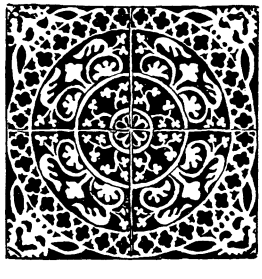
Fig. 1, 4, and 5. **Halbards from the Early Renaissance** (1453—1515) with distinctly marked Gothic reminiscences (Roger Milès).
„ 2, and 3. **Helmet and dagger,** probably owned by Francis I (Roger Milès).
„ 6. **Hilt of dagger,** from the 1st half of 16th century (L'art pour tous).
„ 7. **Wrought-iron candle-stick,** 16th century (Havard).
„ 8. **Warming-dish of silver** (Havard).
„ 9. **Scissors,** 16th century (Havard).
„ 10. **Tin beer-measure with cover,** 16th century (Havard).

## Plate 223.

Fig. 1, 8, 10, and 14. **Silver knife, fork and spoon** (Havard, histoire de l'orfèverie française).
„ 2. **Necklace pendent after Viriot-Woeriot** (Roger Milès, Comment discerner les styles).
„ 3. **Enamelled crystal glass** (L'art pour tous).
„ 4. **Figures from a glass** (L'art pour tous).
„ 5. **Wine-can of rock-crystal,** ornamented with preccious stones (Havard)
„ 6, and 9. **Fork and spoon of gilt silver** (Roger Milès).
„ 7. **Plate with painted enamelling,** ascribed to Meister Jean III. Pénicaud (Havard).
„ 11. **Helmet of Charles the Bold,** set with pearls and precious stones. After a drawing in the Arsenal Library (Havard).
„ 12. **Top of a dagger-sheath** (Racinet).
„ 13. **Costume as emblem of the Jeweller's Art,** after Larmessin (Havard).

Plate 221.





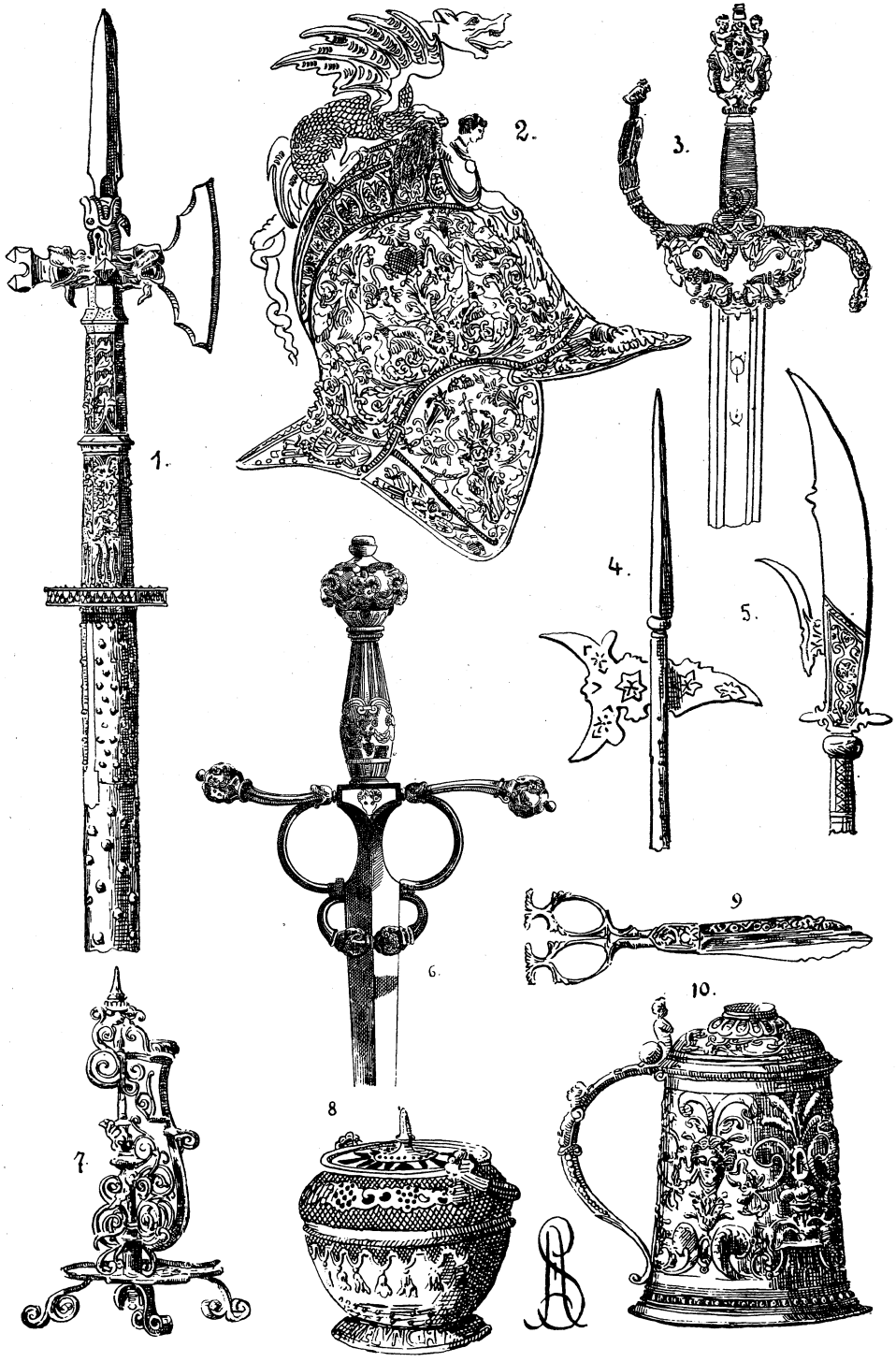

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Plate 223.

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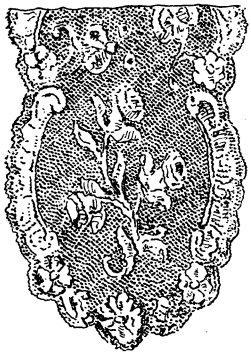

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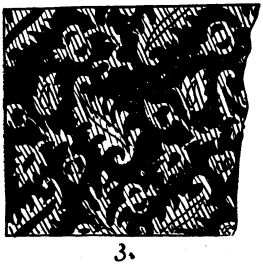

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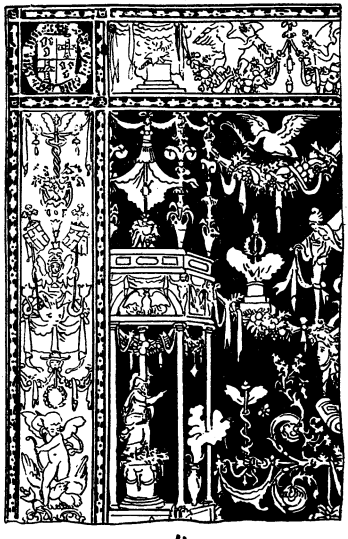

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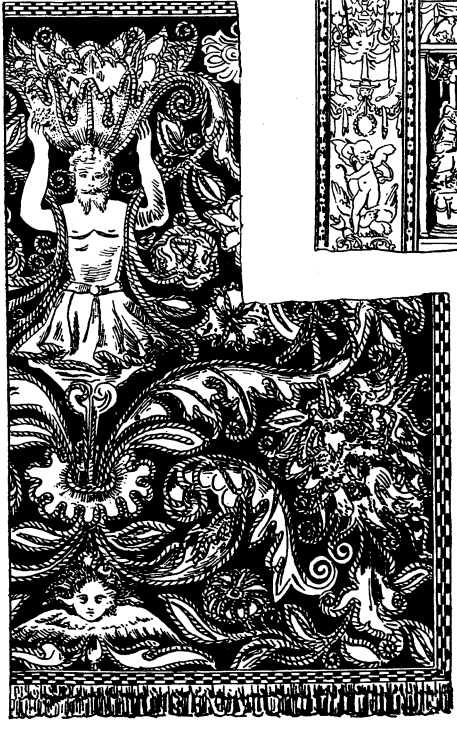

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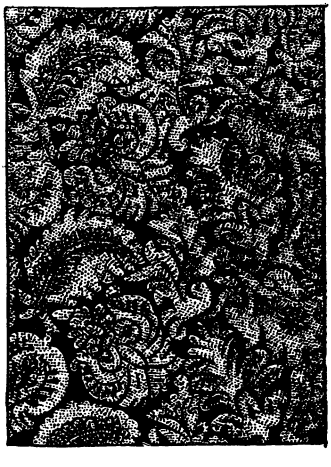

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Plate 225.

## Plate 224.

Fig. 1. **Valenciennes lace.** Mailles doubles. In the Dutuit Collection.
„ 2. **Valenciennes lace.** Mailles rondes. In the Dutuit Collection.
„ 3. **Silk pattern,** 16th century (Dupont-Auberville, Collection of Decorations).
„ 4. **Wall tapestry in the Castle of Fontainebleau,** 16th century (Dolmetsch).
„ 5. **Embroidery from the time of Catherine de Medicis,** Point coupé, that is, embroidery sewn on fine Cambric (Roger Milès).
„ 6. **Embroidery from a bed.** Presented to the Trappists near Montague by Henry II. on his departure from the Monastery (Dupont-Auberville).
„ 7. **Velvet pattern,** 16th century (Dupont-Auberville).
„ 8. **Gold embroidered cushion,** 16th century (Havard).

## Plate 225.

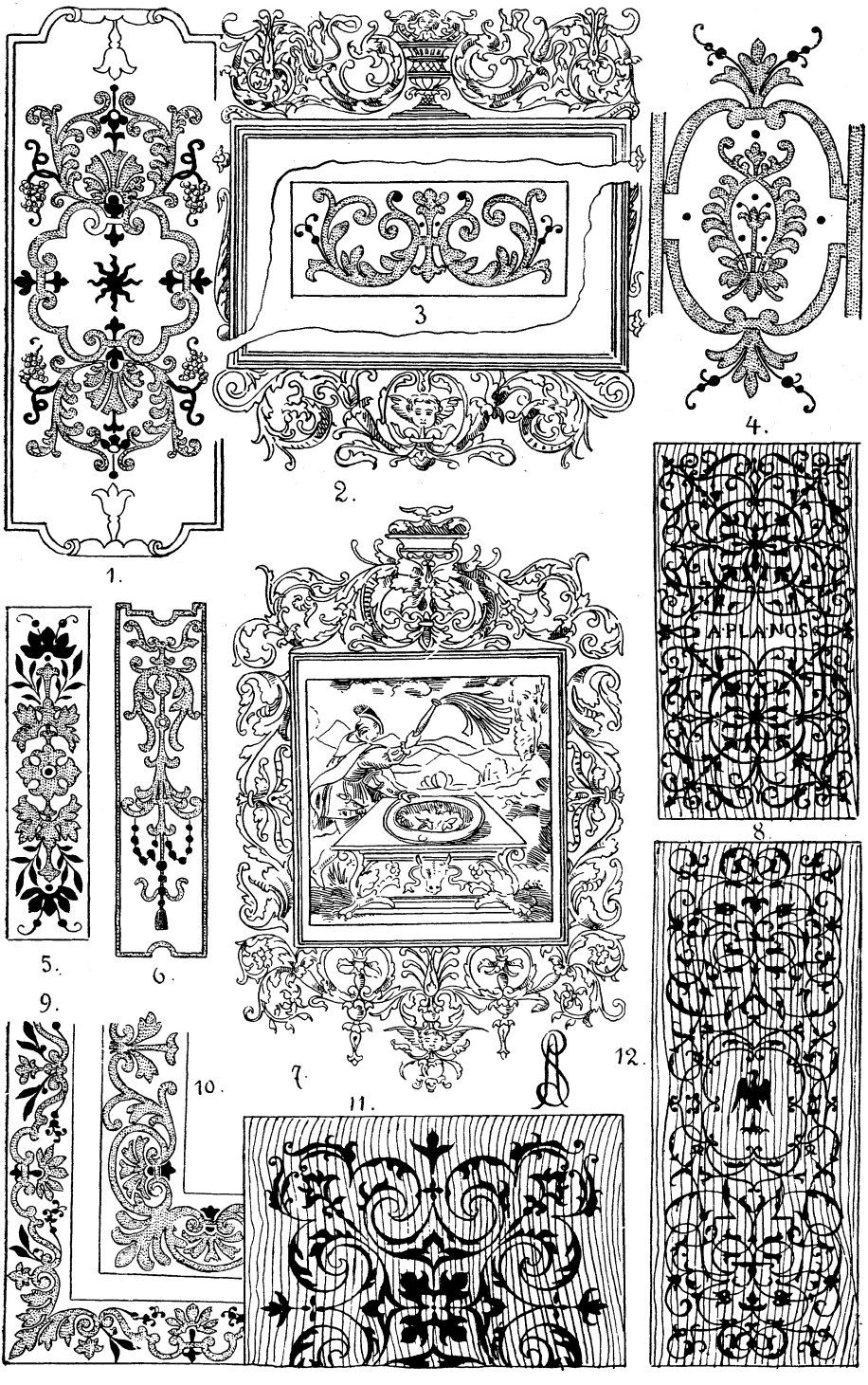
Fig. 1. **Ivory fun,** 17th century. In the Louvre (Hirth).
„ 2. **Hand glass after a design by Etienne de Laune.** From a copper engraving from the year 1560 (Hirth).
„ 3. **Key, after Mathurin Jousse de la Fleche,** from the year 1625 (Hirth).
„ 4. **Book cover with the arms of Henry II.** (Dolmetsch).
„ 5, 6, and 7. **Dagger hilts.** From designs by Antoine Jacquard, copper engraver and armourer in Poitiers, from the 1st half of the 17th century (Hirth).

## Plate 226.

Fig. 1, 3—6, 9, and 10. **Painted ornaments from the Castle of Cheverny near Blois** (Eugène Rouger, L'art architecturel en France).
„ 2, and 7. **Typographic ornaments,** from the Théâtre des bons Engins, published in Paris in 1539 by Guillaume de la Perrieire, and dedicated to Queen Margaret of Navarre.
„ 8, and 12. **Niello, gold in wood,** from the castle of Écouen (Eugène Rouger, L'art architecturel en France).
„ 11. **Niello from the Cardinal's Room in the Castle of Ancy-Le-Franc.**

**Typographic ornamentation from the time of Louis XIII.** (Dolmetsch.)

Plate 226.



## The Renaissance in Germany, Austria, and Switzerland.

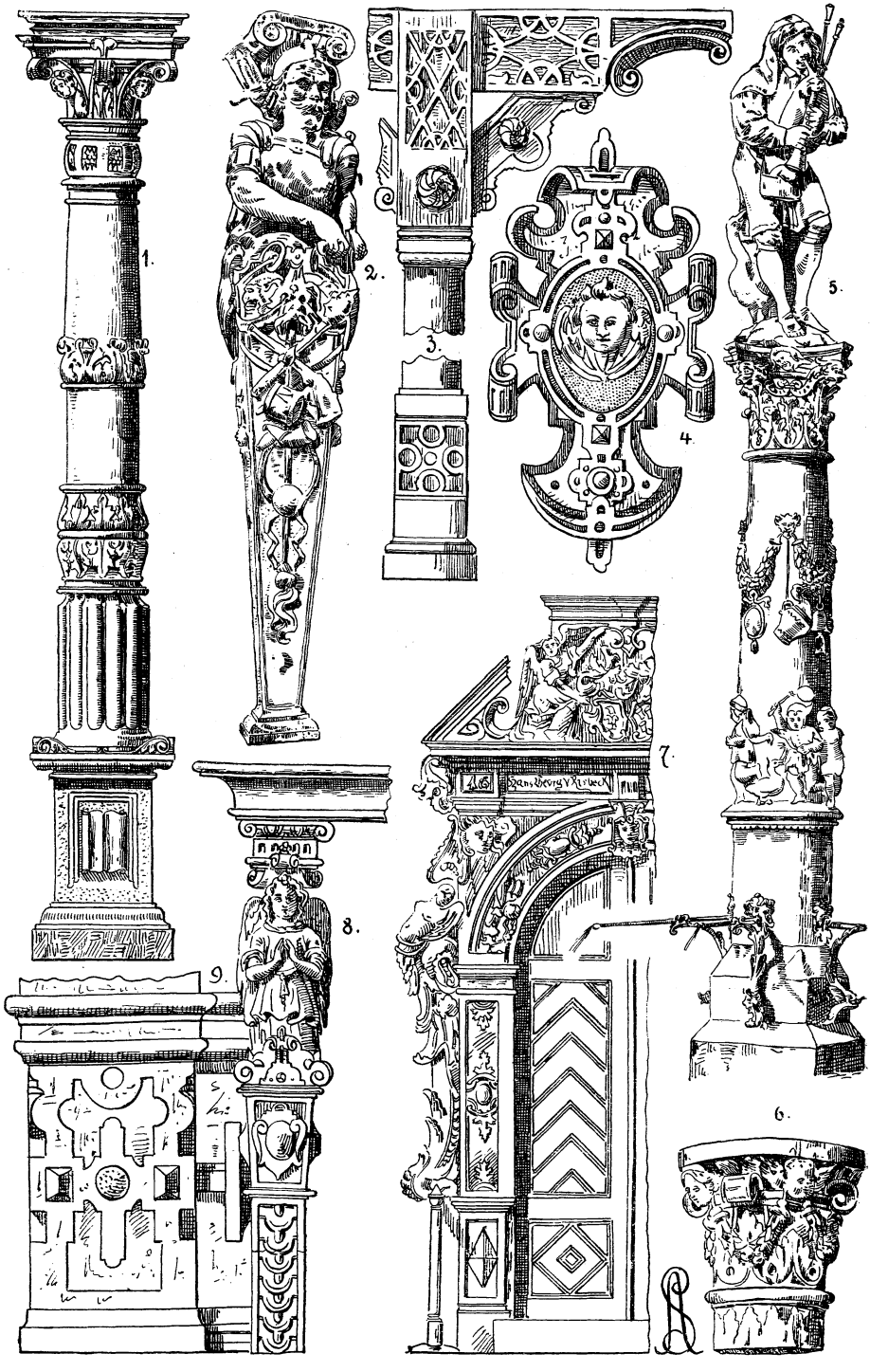
(Dolmetsch.)

Before the new style of art which was introduced from France into Germany became firmly established in the latter country, a long period of time was necessary. Although at the period the new human movement carried on by Johannes Reuchlin, Erasmus of Rotterdam, and Ulrich von Hutten, was already in full activity in Germany, still it was more in a theological and philosophic rather than in an artistic direction. The foundation for the Renaissance of Art was far less favourable in Germany than in France. German architects were so bound to the Gothic that they publicly resisted the introduction of the Renaissance. The painters, however, Albrecht Dürer being the foremost amongst them were more amenable. Even though in his works one may notice the tendency not entirely to disregard the Gothic still, on the other hand, his fine constructive sense and understanding for the new Italian Forms can also be clearly discernible. The first who really gave themselves up entirely to the Renaissance were Hans Burkmair and Hans Holbein. The engravings produced by these artists were circulated throughout the country, and even though they did not understand them, were the source from which builders and artistic handworkers took the elements of the new art. This fact explains the bizarre character which distinguished the Renaissance in Germany from that of Italy. It was only when an intimate connection was established between the German and Italian artists, when Italian artists came into Germany, and Italian works on architecture became known and read in that country, that the German artists first began to really understand what the Renaissance was. The Thirty Years War, however, which broke out at this time, put an end to all artistic activity throughout the greater part of Germany. Besides this, Protestantism, which also appeared at this time, was an enemy to all kinds of decoration, and prevented the use of the Renaissance for monumental Ecclesiastical Buildings. The people had therefore to be content with the building of Castles and Town Halls. For this reason, the German Renaissance lacks monumental force of form, but shows instead of that, a picturesque grouping and decorative talent.

The most celebrated Masters of the German Renaissance were, Dürer, Burkmair, the two Holbeins, Peter Fischer and his son, Manuel Deutsch, Joseph Graf, and Peter Flötner.

The German Renaissance did not succeed in developing into a homogenious Style or into a characteristic System, a circumstance due to ruling local conditions which rendered it impossible to do what was done in France, namely to unify the prevailing style of Architecture peculiar to the Middle Ages with the Antique forms. In all the numerous centres of art in Germany, the new Style developed in a different manner, according as it was influences from France, Italy, or the Netherlands.

Plate 227.



The German Renaissance possesses no monumentality, its chief power lying in the artistic grouping and ornamental treatment of certain single building-parts. It was only in a later period that a correct architectonic tendency became apparent, which, however, was brought to a sudden termination by the Thirty Years War.

The German Renaissance dates its commencement from the year 1525, and it lasted up to 1620, the oldest German Renaissance Monument, however, the Portal of the Castle of Mährisch-Trübau, dates from the year 1492, as do also some other Portals.

In Germany as in Italy, three periods are distinguished, the Early, High, and Later Renaissance, the first dating from 1525 to 1570, and the two latter from 1570 to 1620.

## Plate 227.

Fig. 1. **Column from Ensisheim** (Lambert & Stahl, Motive der deutschen Architektur).
„ 2. **Hermes from the Armoury in Brunswick** (Lambert & Stahl).
„ 3. **Wooden column from the Town Hall in Munden** (Ortwein). The construction of this building was begun in 1603.
„ 4. **Cartouche from the pulpit in St. George's Church, Wismar** (Ortwein.)
„ 5. **Fountain column from Berne** (Lambert & Stahl).
„ 6. **Capital from the fountain in the market-place at Bern** (Lambert & Stahl).
„ 7. **Portal from the Royal Mews in Berlin.** In the year 1665, the Royal Mews was burned, but afterwards rebuilt by Kurfurst Friedrich Wilhelm, who purchased the house of Herr von Ribbeck which lay next to the Mews, and whose façade remained uninjured. The portal here given is found in this facade (Ortwein).
„ 8. **Wooden pillar from the St. Columba Church, Cologne** (Ortwein).
„ 9. **Sockle from the arcade of the Church Buildings in the Castle at Baden-Baden** (Ortwein).

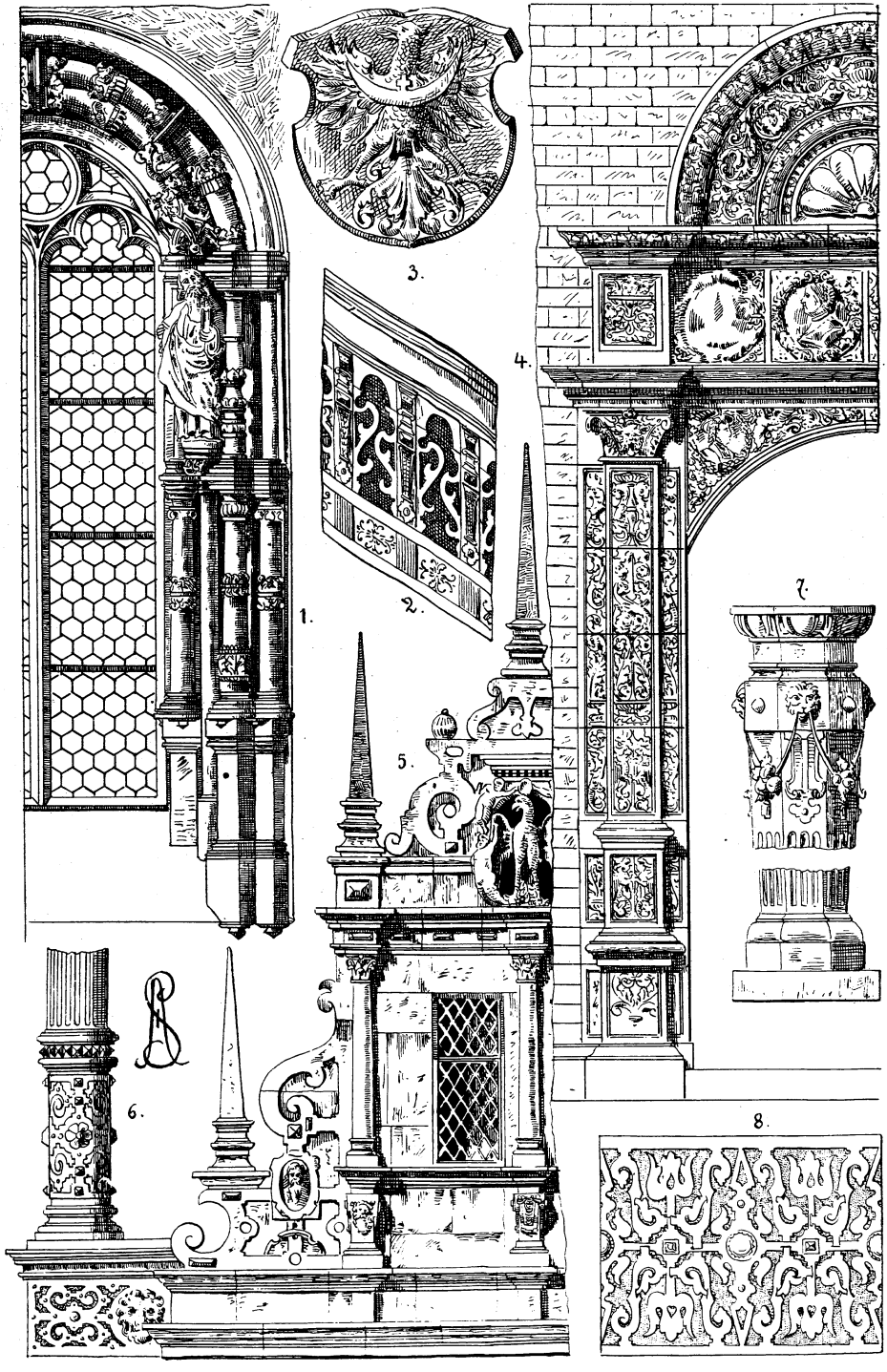
## Plate 228.

Fig. 1. **Window from transept in the Cathedral at Regensburg** (Lambert & Stahl).
„ 2. **From the Organ Gallery in St. Georg's Church, Wismar** (Ortwein).
„ 3. **Coat of Arms from the monument to Duke Johann in Oels** (Ortwein).
„ 4. **Inner portal in the Castle at Wismar,** built in the years 1553—1555 (Lambert & Stahl).
„ 5. **Gable of a house in Heilbronn** (Lambert & Stahl).
„ 6. **From an epitaph in St. George's Church, Wismar** (Ortwein).
„ 7. **Pulpit column in the Parish Church, Güstrow** (Ortwein).
„ 8. **Balustrade of the pulpit in the Jakob Church, Goslar** (Ortwein).

## Plate 229.

Fig. 1, and 2. **Consoles from the ceiling of the Prince's Hall in the Town Hall at Augsburg** (Leybold, Rathaus von Augsburg).
„ 3. **Wall-paper from the Town Hall in Danzig** (Ortwein).
„ 4. **From the stairs of the Town Hall in Bremen** (Ortwein).
„ 5. **Finial from Bremen Town Hall** (Ortwein).
„ 6. **Wooden ceiling from the Town Hall in Görlitz** (Ortwein).

Plate 228.



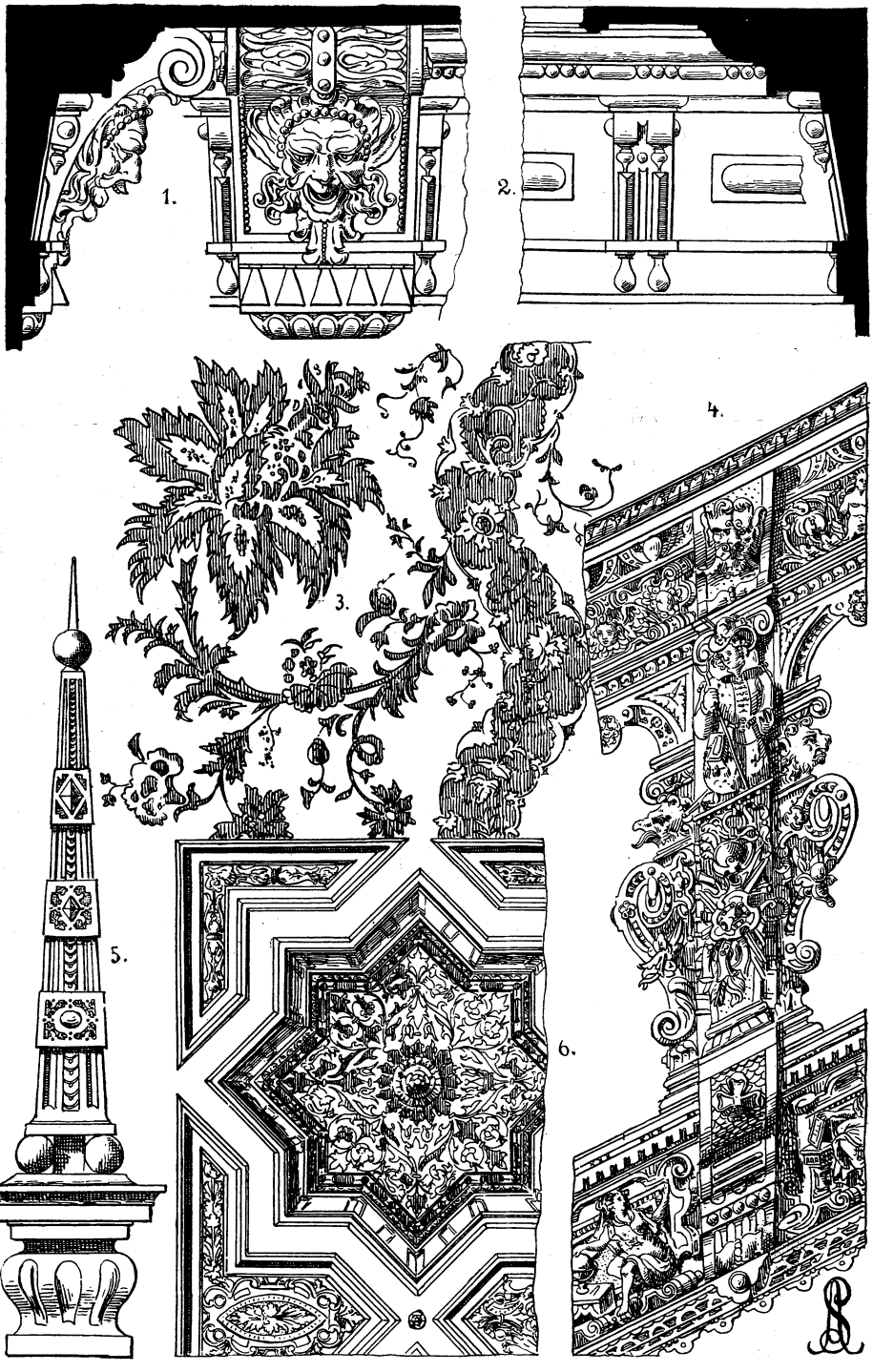

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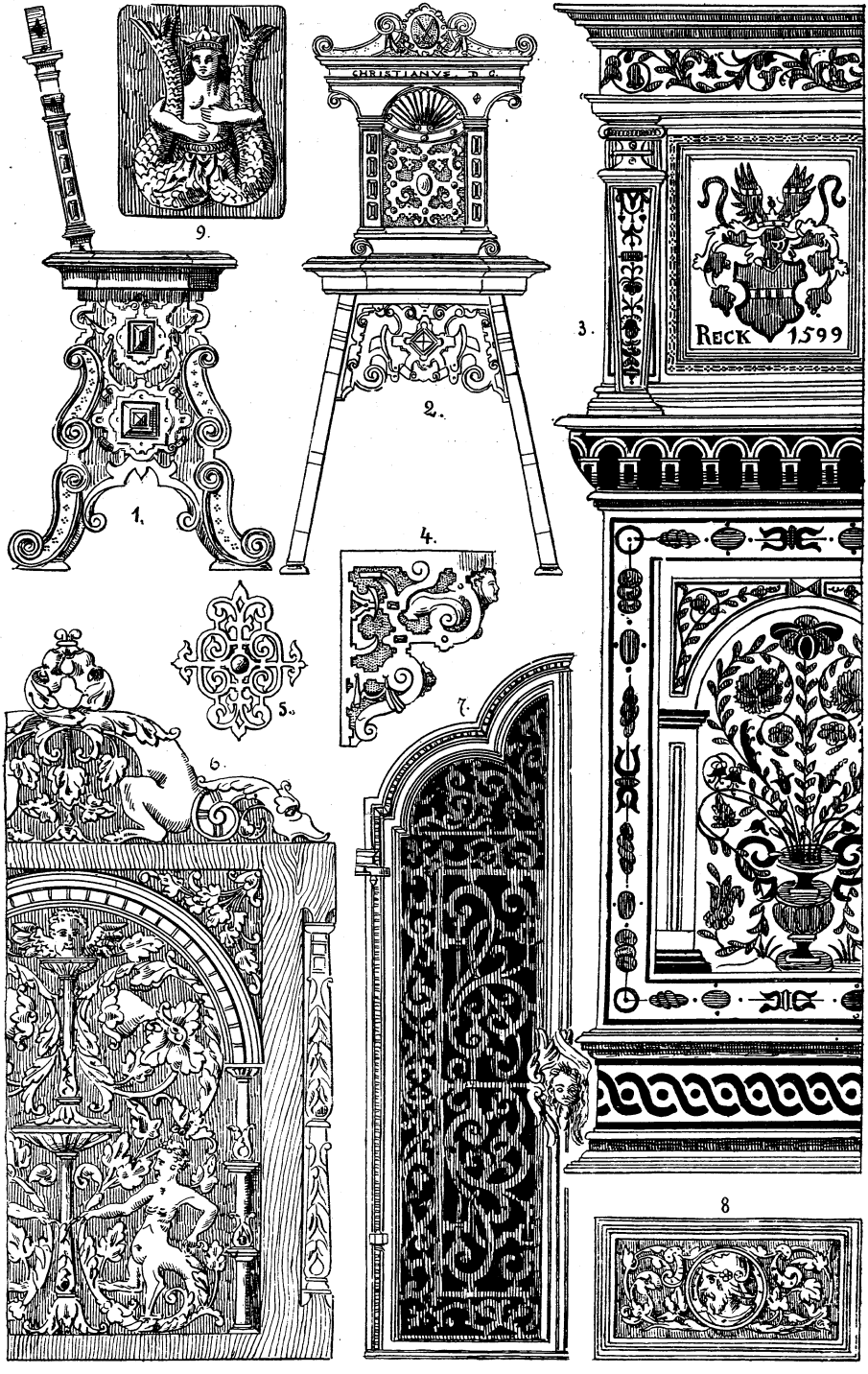
Plate 230.



## Plate 230.

(After Ortwein, deutsche Renaissance.)

Fig. 1, and 2. **Stools in the Historical Museum, Dresden.**

„ 3. **Cabinet with inlaid work.** This cabinet, which is in the Wallraf-Richartz-Museum, dates from the year 1599, and is made of seven woods, oak, sycamore, beech, etc., each stained of a different colour.

„ 4. **Consol from the Kaiser House in Hildesheim.**

„ 5. **Ornament from the wall-panelling in the Civil Service Office in Luneburg.**

„ 6. **Panel from a stall in the Ludgeri Parish Church in Münster.**

„ 7. **Door of the tabernacle in the church of St. Gereon, Cologne.**

„ 8. **Panel from a screen in Hildesheim.**

„ 9. **Cake mould in Luneburg Museum.**

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## Plate 231.

Fig. 1. **Stove in the Prince's Hall of the Town Hall in Augsburg** (Leybold).

„ 2. **Stone jug from Cologne.** The ornamention is done in blue glazing. (Ortwein).

„ 3, and 6. **Terra cottas from the Castle in Schwerin** (Ortwein). Were originally intended for the Furstenhof in Wismar.

„ 4. **Stone jug in the Museum at Munich,** from the beginning of the 17th century (Hirth).

„ 5. **Tin jug vessel,** 17th century. In the Museum at Lubeck (Hirth).

„ 7. **Fire-place from the Town Hall in Münden** (Ortwein).

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## Plate 232.

Fig. 1. **Mural painting in the Golden Hall of the Town Hall in Augsburg** (Leybold). The Augsburg Rathaus was begun in the year 1615, the architect being the Municipal Architect Elias Holl (1573—1646). It was completed, all except the interior filtings, in 1620. These latter were, however, not carried out in accordance with Holl's designs, but from designs of different masters, the most renowned of whom were the painter Peter de Witt, called the Candid, the Jesuit Matthäus Rader, and the Augsburg painter Matthias Kager.

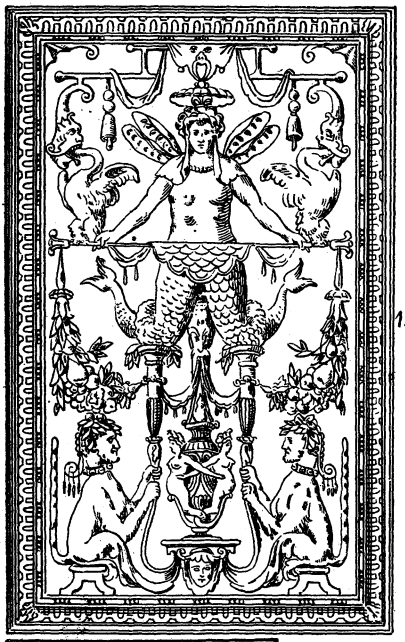
„ 2. **Ceiling painting in the Knights Hall of Trausnitz Castle near Landshut** (Ortwein). These paintings date from the years 1578—1580, the building itself being originally constructed in the Gothic, which was later on changed to the Renaissance style.

„ 3. **Glass painting from the cupola of the chapel in the Royal Residence in Munich.**

„ 4. **Binding of a book,** 17th century, gilt and painted. In the German Museum, Nurnberg (Hirth).

„ 5. **Pilaster panel from Wertheim Castle** (Ortwein).

Plate 231.



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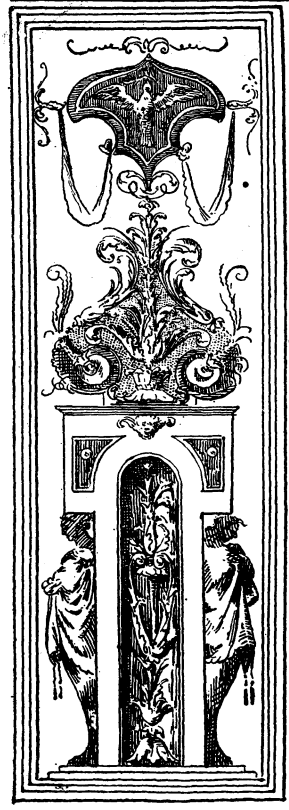

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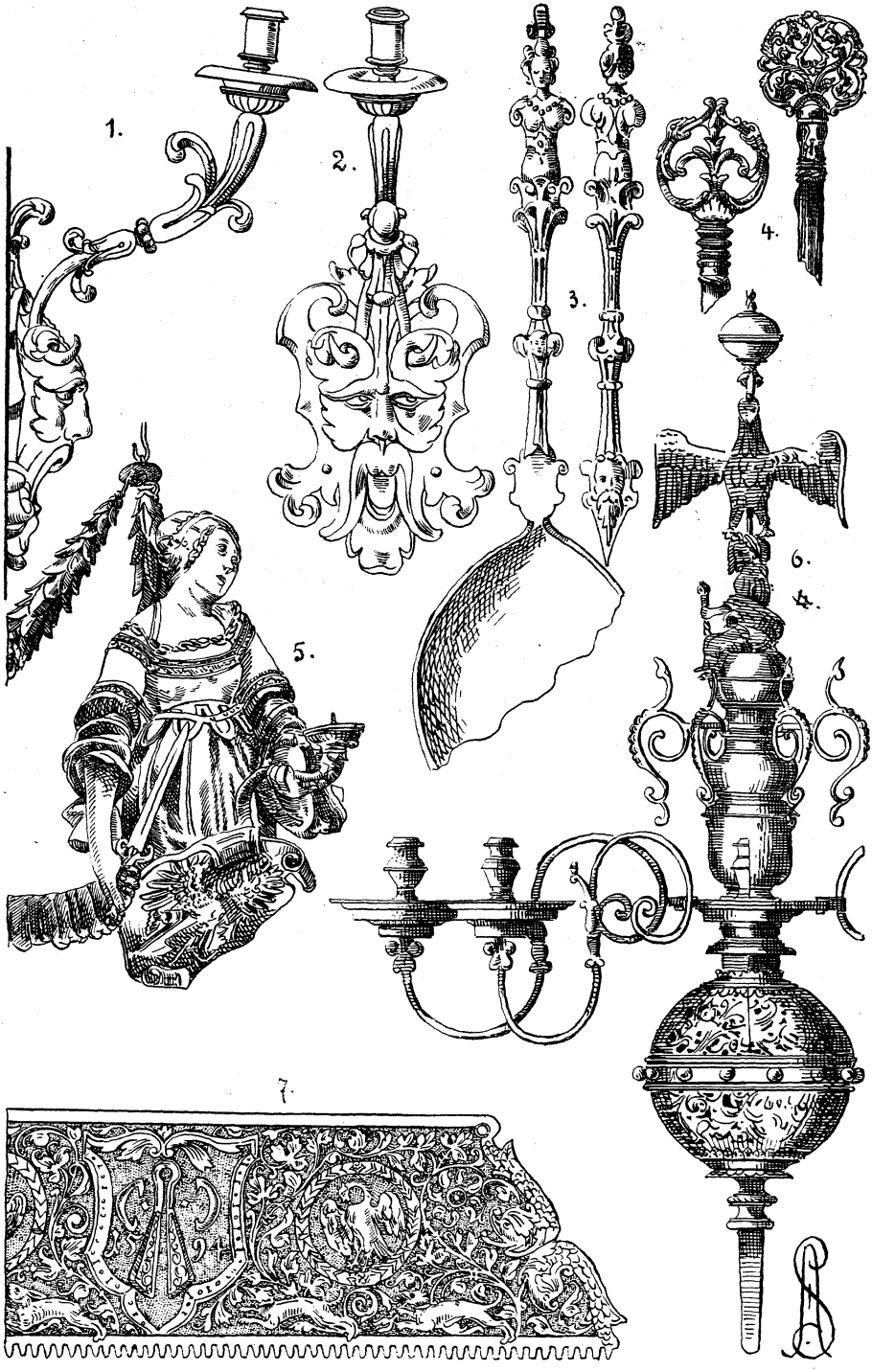

## Plate 233.

Fig. 1, and 2. **Bracket candle-sticks from the Hall in the first story of the Town Hall in Augsburg** (Leybold).
„ 3. **Silver spoon from the Luneburg Museum** (Ortwein).
„ 4. **Key from the Museum in Munich** (Hirth).
„ 5. **Figure of a woman holding a candlestick in the Stertzing Town Hall, Tyrol.** The figure, which represents Lucretia dying, is carved from wood, and tastefully painted and gilt. It dates from the 1st half of the 16th century (Hirth).
„ 6. **Candelabrum in the Marien Church in Zwickau** (Ortwein).
„ 7. **Iron cloth-shearing carder with etched ornamentations** (Hirth). Belongs to the Early Renaissance in spite of the fact that the date 1594 is engraved on it.

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## Plate 234.

Fig. 1. **Door mounting in the 1st story of the Town Hall in Augsburg** (Leybold)
„ 2. **Lock on the door of the Prince's Hall in the Town Hall in Augsburg** (Leybold).
„ 3. **Door mounting from the principal portal of the Town Hall in Augsburg** (Leybold).
„ 4. **From the lock of a chest in the Museum at Munich,** carved and engraved iron plate (Hirth).
„ 5. **Chimney-cowl from the Castle at Munden** (Ortwein).
„ 6, and 7. **Wrought iron railing,** 16th century. In the Museum at Salzburg (Hirth).
„ 8. **Railing in the tower staircase in Castle Yard, Dresden** (Ortwein).
„ 9. **Door knocker from Rostock** (Ortwein).

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## Plate 235.

(After Hirth, Formenschatz)

Fig. 1. **Hunting spear,** 16th century. In the Imperial Collection in Vienna.
„ 2, and 6. **Ornament of a halbard,** etched in iron, from the middle of the 16th century. In the National Museum, Munich.
„ 3. **Ornament by Peter Flötner from the year 1549.** In the Copper Engraving Cabinet, Munich.
„ 4. **Black and white drawing by Albrecht Dürer.** Shows a princely horseman in the triumphal procession of Emperor Maximilian. The original is in the Ambrose Collection in Vienna.
„ 5. **Bridle-bit from Seutters "Bit Book",** Augsburg 1584.

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## Plate 236.

(After Hirth, Formenschatz.)

Fig. 1. **Small book-cover** of engraved silver plate with velvet ground.
„ 2, 6, and 9. **Sketches for gold ornaments.** Water-colour black and white drawings from Hans Holbein in the British Museum.

Plate 234.

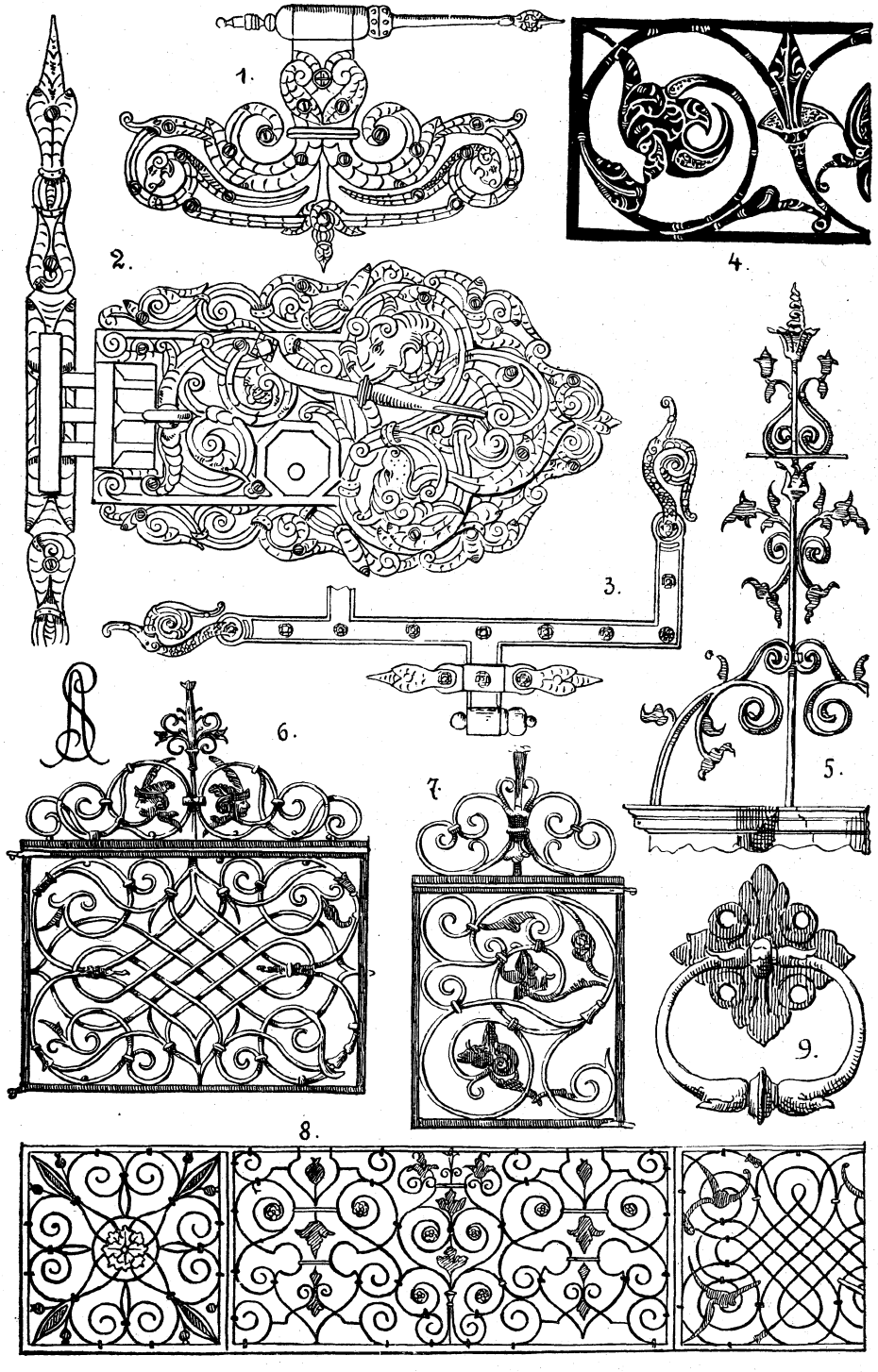

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Plate 236.

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Plate 238.

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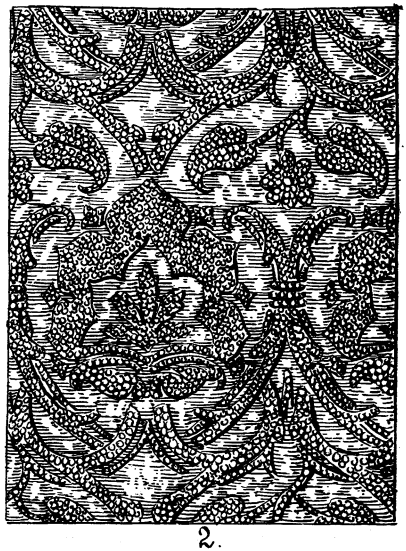

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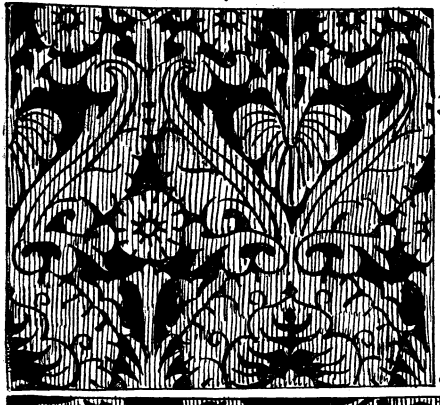

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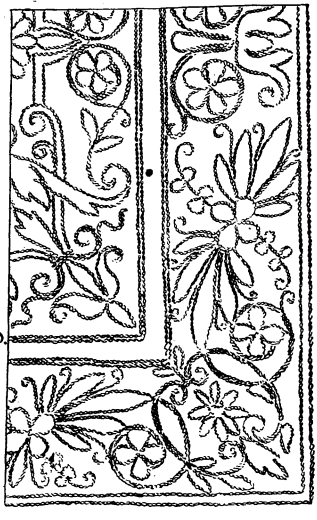

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Fig. 3. **Gentlewoman,** 16th century, after a drawing by Hans Holbein.
„ 4. **Gold chain with enamel-work.** Augsburg work of the 16th century.
„ 5. **Jewel of enamelled gold,** 17th century. Property of the city of Leipzig.
„ 7, and 8. **Samples of work of the goldsmith Jacob von der Heyden,** from the year 1620. Taken from the book "Suite de dessins d'ornements pour bijoutiers meilleurs et émailleurs sur fond noir", published in Strassburg.
„ 10, and 11. **Samples of lace-work from the book "Neues Modellbuch"** by Johann Sibmacher, Copper Engraver, who died in Nurnberg in the year 1611.
„ 12. **Ornament pendent** by Paul Birckenhultz.

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## Plate 237.

(After Hirth, Formenschatz.)

Fig. 1. **Bronze clock with engraved and chased ornamentations,** made by Benedict Fürstenfelder at about the middle of the 17th century.
„ 2. **Hock glass,** 17th century. In the National Museum, Munich.
„ 3. **Wedding goblet of gilt silver,** 16th century. The large goblet is formed by the hooped farthingale, the small one is moveable round its own axis. The bridegroom was obliged to drink from the large goblet and empty it without spilling any out of the small one. The bride drank from the small goblet.
„ 4. **Silver spoon and fork,** 16th century. In possession of the owner of the Possen Estate, Kurland.
„ 5. **Chalice** by Wenzel Janitzer.
„ 6. **Silber knives and forks from Nürnberg** (L'art pour tous).
„ 7. **Silver drinking-jug,** strongly gilt, Nürnberg work from the 16th or beginning of 17th century.

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## Plate 238.

(After Hirth, Formenschatz.)

Fig. 1. **Carpet pattern,** from an oil painting by Georg Pencz in the Royal Museum, Berlin. From the beginning of the 16th century. The colours, exclusive of the black outlines, are a dark and a light moss green.
„ 2. **Pattern of a gold brocade,** from a picture by Rogier van den Weyden "Das Christkind erscheint den heiligen 3 Königen" — The Christ Child appears to the three Wise Men — in the Royal Museum at Berlin.
„ 3. **Gold brocade on black velvet,** from a picture from the Cologne School, in the Royal Picture Gallery, Munich.
„ 4. **Green velvet on a green silk ground,** 16th century. In the National Museum, Munich.
„ 5. **Black velvet on gold brocade,** from a picture by Dirk Bouts in the Royal Picture Gallery Munich.
„ 6. **Gold embroidery on black velvet,** from the mantle worn by the Pfalzgraf Wilhelm beim Rheyn on his marriage with Renata von Lothringen, on the 22nd February 1568. In the Royal National Museum, Munich.

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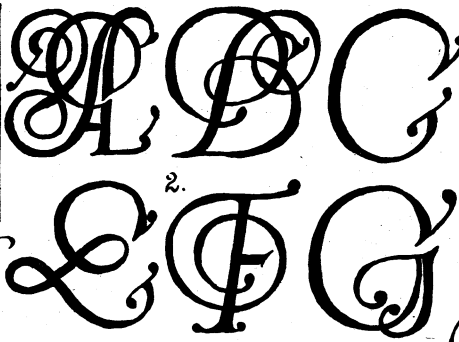

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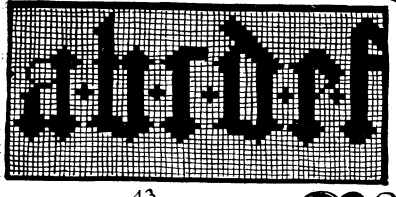

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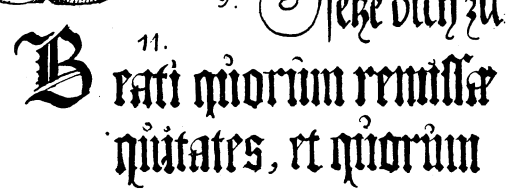

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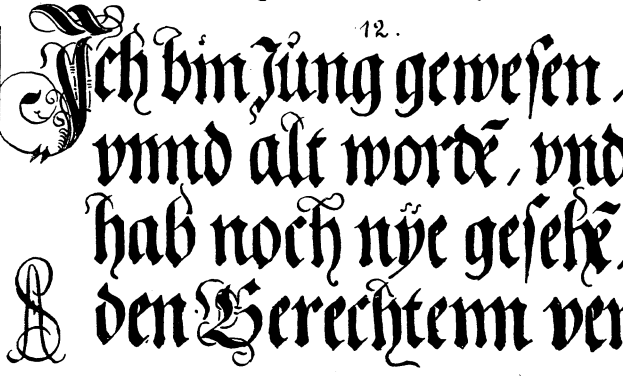

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Anno Domini. M.D.C.XXXVI.
Jaren eines Erb
Ungeldtambts verordnete die Edlen
Vesten Fürsichtig vnd Weisen
Herr Johann Christoph Leb
hard deß Innern vnnd Geheimten Raths
auch obristen Ambtsherr.
Herr Paulus Herrl des ausser Raths
Herr Sebastian Pauch außer Gmein
1.
Lehr wollens Lesen vnd
schreiben Desgleichen
Rechnen per Regulam Detri Welschpra
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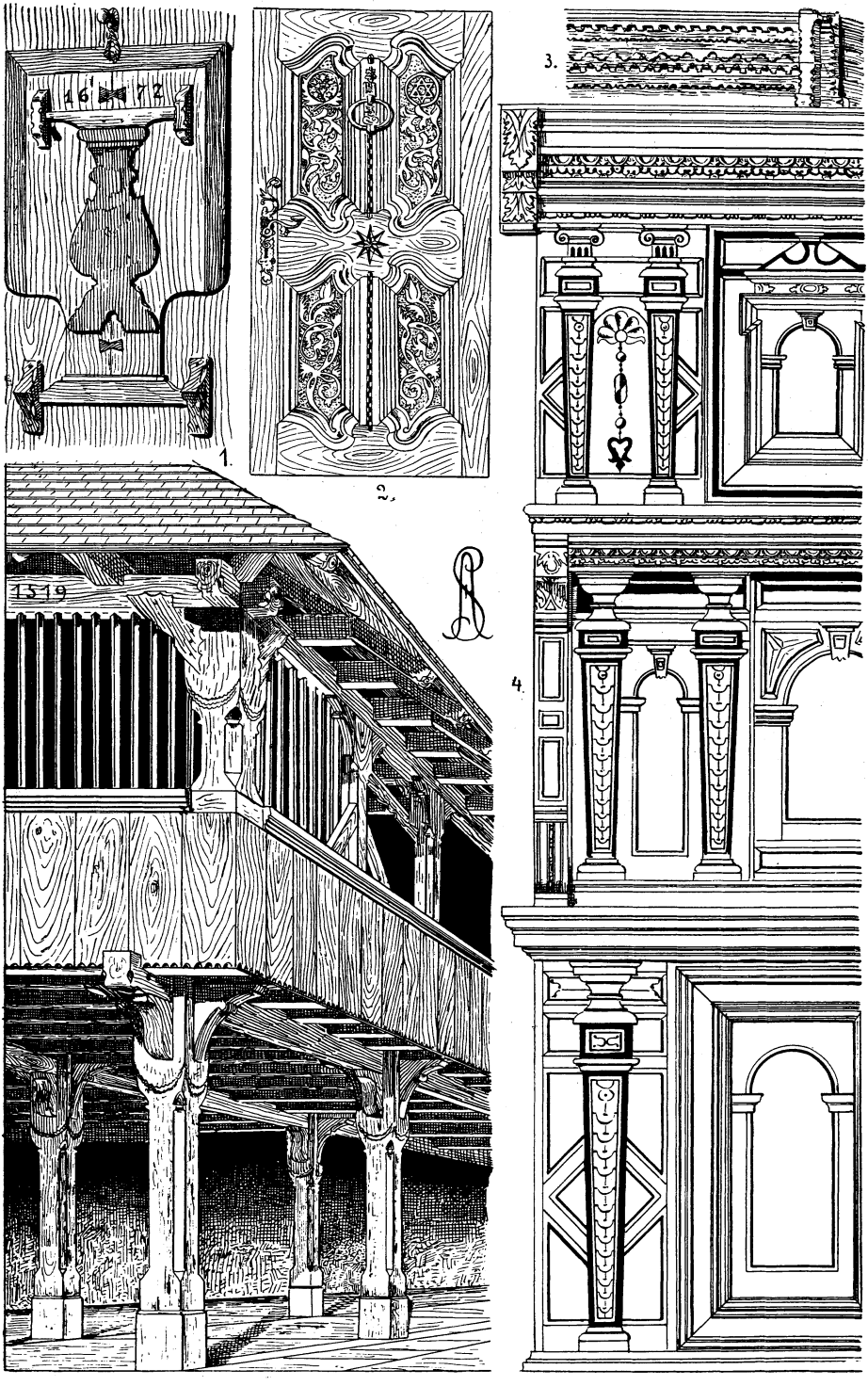
Christof Rehwaldt Teutscher Schulmeister
2.

Plate 241.



## Plate 239.

(After Hirth, Formenschatz.)

Fig. 1, and 3. **Initials by Lucas Kranach.**
„ 2, 4, and 5. **Letters from Caligraphic Work of Paulo Franken,** writing-master and arithmetician in Memmingen. From the year 1601.
„ 6. **The Hohenzollern Arms by Jost Amman.**
„ 7. **Ornaments from the work Imperatorum Romanorum Imagines,** published in Zurich in 1559 by Gessner, and drawn in all probability by Christoph Schweitzer.
„ 8, 9, 11, and 12. **Written text from the album of Wolfgang Fugger, Nurnberg,** 1553.
„ 10. **Letters for embroidery,** from the book: "Ein new getruckt model Buchli auf aussuchen und bartten wicken", 1529.
„ 13. **Initials of Lucas Kilian,** copper-engraver in Augsburg.

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## Plate 240.

(After Wilhelm Weimar, Monumentalschriften.)

Fig. 1. **Etched Solnhofer stone plate,** from the year 1636, formerly in the "Getreidekasten zum leeren Beutel", Regensburg, at present in the Municipal Museum in the same city.
„ 2. **Etched Solnhofer stone plate,** from the year 1592. In the Collection of the Historical Society of the Oberpfalz in Regensburg.

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*Swiss Renaissance Wooden Buildings.*

## Plate 241.

(After E. Gladbach, Holzbauten der Schweiz.)

Fig. 1. **Leaf-table from Filisur in Engadine,** 1672.
„ 2. **Door from the hospital in Frutigen,** Canton Bern.
„ 3. **Wall pannelling** from the drawing-room of the Baron von Reding-Biberegg in Schwyz.
„ 4. **Pillars from the granary in Langnau,** Canton Bern.

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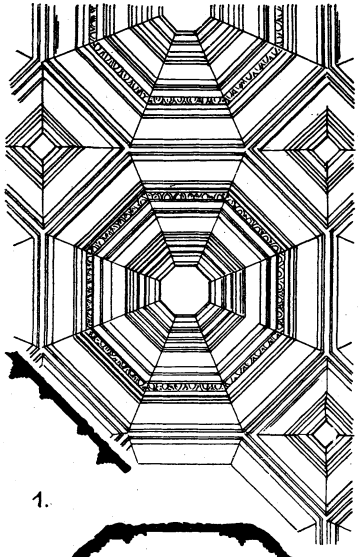
## Plate 242.

(After E. Gladbach, Holzbauten der Schweiz.)

Fig. 1. **Ceiling detail** from the drawing-room of the Baron von Reding-Biberegg, Schwyz. (See also plate 241, Fig. 3.)
„ 2. **Detail** from the same soom.
„ 3, 5, and 7. **Carving from Glion** in Canton Waadt.
„ 4, and 6. **Back of a child's chair from Rüti,** Meiringen.
„ 8. **Inn table** in Canton Schwyz.

Plate 242.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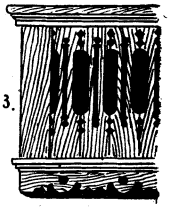
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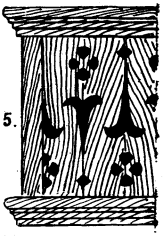
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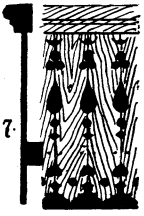
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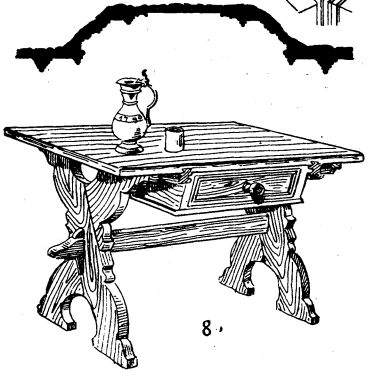
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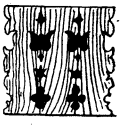
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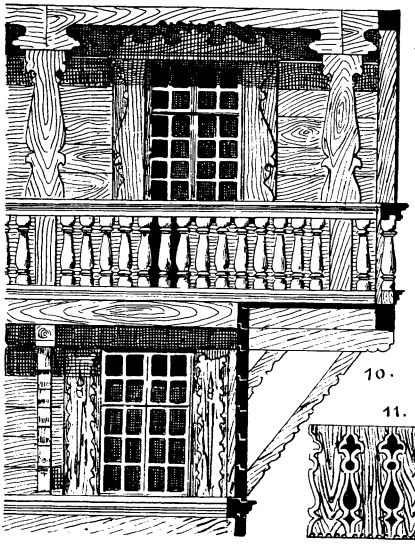
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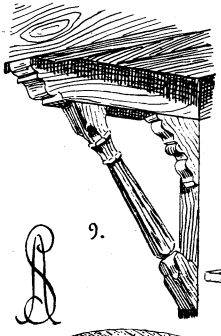
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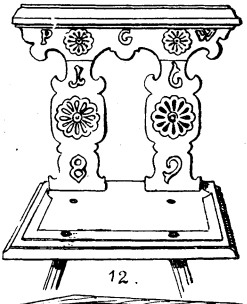
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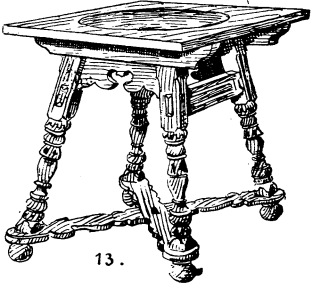
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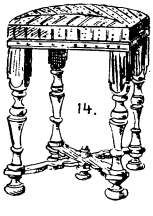
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Fig. 9. **Console from Langnau,** Canton Bern.
„ 10. **Balustrade from Langnau.**
„ 11, and 15. **Carvings from same.**
„ 12. **Back of chair from Canton Bern.**
„ 13. **Table from Rothenthums in Schwyz.**
„ 14. **Tabourette from Schwyz.**

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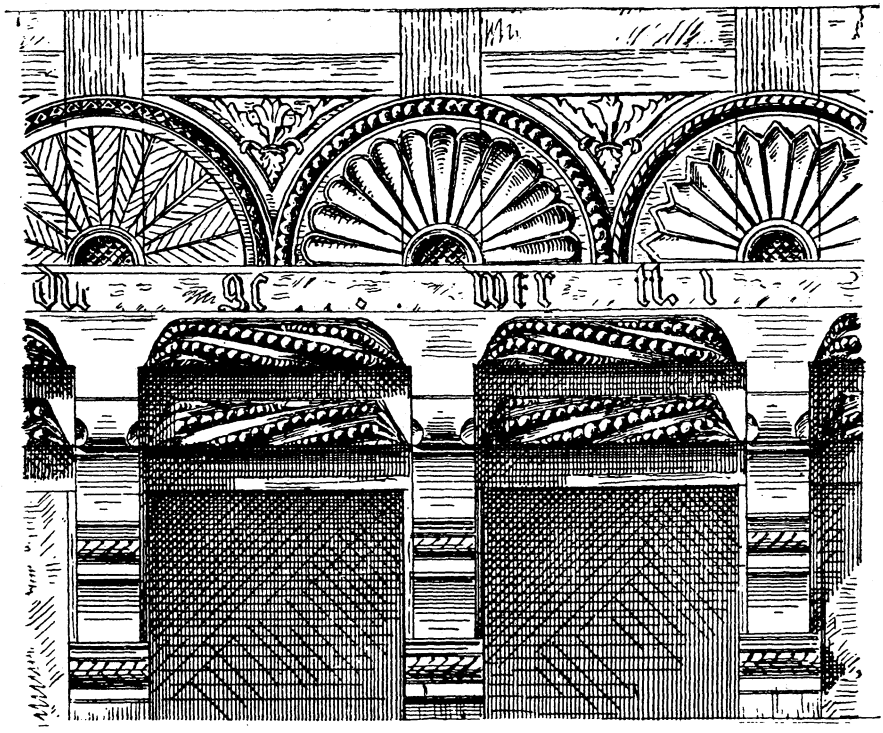
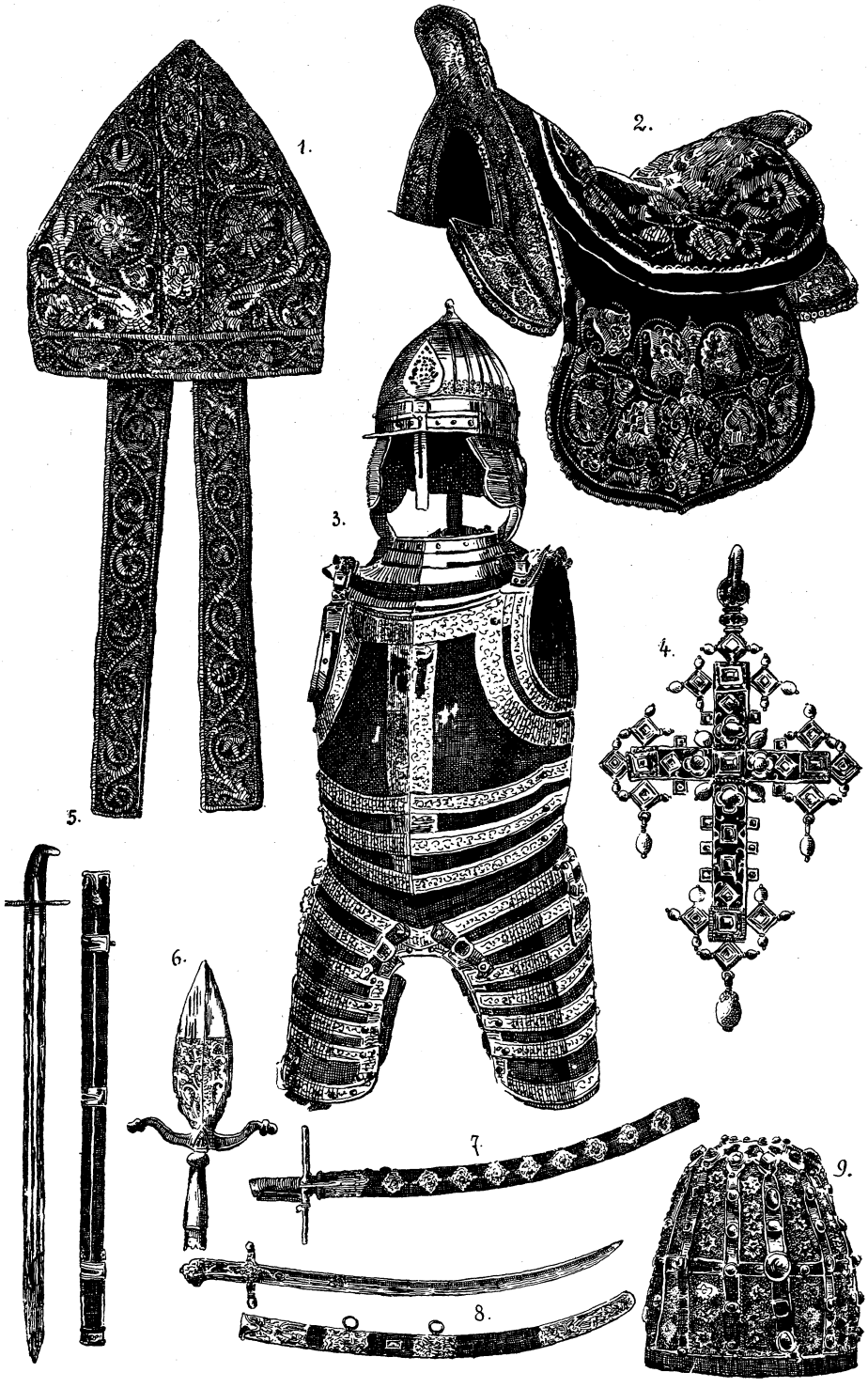


**Wood carving from the façade of Hütte's House in Höxter**
(Ortwein).

Plate 243.



*The Renaissance Ornament in Hungary.*

# Plate 243.

(After Dr. Béla Czobor und Emmerich von Szaley, die historischen Denkmäler Ungarns.)

Fig. 1. **Bishop's mitre of red pearl-worked embroidery,** 15th century. In the Treasury of the Cathedral Church, Györ.
„ 2. **Saddle of red velvet with gold embroidery,** 17th century.
„ 3. **State armour of Stefan Báthory** (1533—1586). In the Art Historical Museum in Vienna.
„ 4. **Cross worn by the Cardinal Archbishop Peter Pázmány of Esztergom,** 16th century.
„ 5. **Cavalry broadsword,** 16th century.
„ 6. **Richly ornamented partisan,** 16th century.
„ 7. **Richly ornamented sword of the King,** 16th century. In the Royal Collection of Arms, Vienna.
„ 8. **Richly ornamented sword from the Siebenbürger Museum.**
„ 9. **Tiara from Krusedole Cloister,** 15th century.

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**Agraffe of gold and enamel,** 17th century
(L'art pour tous.)

**Door Handle from Ghent.** (Ewerbeck.)

## The Renaissance Ornament in the Netherlands.

In Belgium, the Renaissance Ornament did not develop to the same height of perfection as the Gothic Ornament. The earliest work of the Renaissance in Belgium is the palace of Margarete of Parma in Mecheln, built about the year 1520 by the French Architect Beauregard. The most renowned is, however, the Rathaus of Antwerp, built in the years 1561—1565 by Cornelius de Vriendt or Floris, a pupil of Giovanni da Bologna. The cities of Ghent, Ypern, Furnes, and others, possess also remarkable specimens of Rathouses in this style. The Renaissance appeared in Holland later than in Belgium, the most important buildings in Holland being also the Rathouses, that of the Hague (1564—1575), and Leyden (1597—1604). The most celebrated architects of this period were Hendrick de Kayzer (1567—1621), and his colleague, Cornelius Dankerts (1561—1634), who succeeded in Holland in directing Art along Italian lines, while in Belgium the Renaissance degenerated very soon into the Barocco. There developed, therefore, in Holland, a specific, Holland, Classistical Style which spread also through North Germany and Scandinavia.

In consequence of the epoch-making introduction of the modern system of Oil-painting by the brothers Hubert and Jean van Eyck, which rendered it possible to give true reproductions of Nature, so absolutely necessary for the development of Realism, painting developed in a most magnificent manner in the Netherlands. Having its beginnings in Flanders it grew to be the ruling style and fashion.

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## Plate 244.

(After F. Ewerbeck und Neumeister, die Renaissance in Belgien und Holland.)

Fig. 1. **Glass painting from the year 1549.** In the Museum at Middelburg.

„ 2. **Stone arm-chair from the year 1609.** In the Museum at Brügge, came originally from the Church at Damme near Brügge.

„ 3. **Console from a fire-place in the Rathaus at Venlo.**

„ 4. **Column from the pulpit in the Cathedral at Herzogenbusch.**

„ 5. **Brace of a façade in Zalt-Bommel.**

„ 6. **Southern ornamental gable of the abattoir in Harlem.** This is the most valuable monument of Renaissance Profane Architecture in the Netherlands. It was completed 1603, but the name of the architect is unknown.

„ 7. **Capital from a stall in the large church at Drontheim.**

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## Plate 245.

Fig. 1. **Shaft of column after Vries,** 16th century (Libonis).

„ 2. **Cartouche from the atlas of Abraham Ortelius,** Antwerp 1593 (Hirth, Formenschatz).

„ 3. **Brügge guipure lace in the Gruuthuze Museum.**

„ 4. **Cartouche from the atlas of Waghenaer,** Amsterdam 1583 (Hirth).

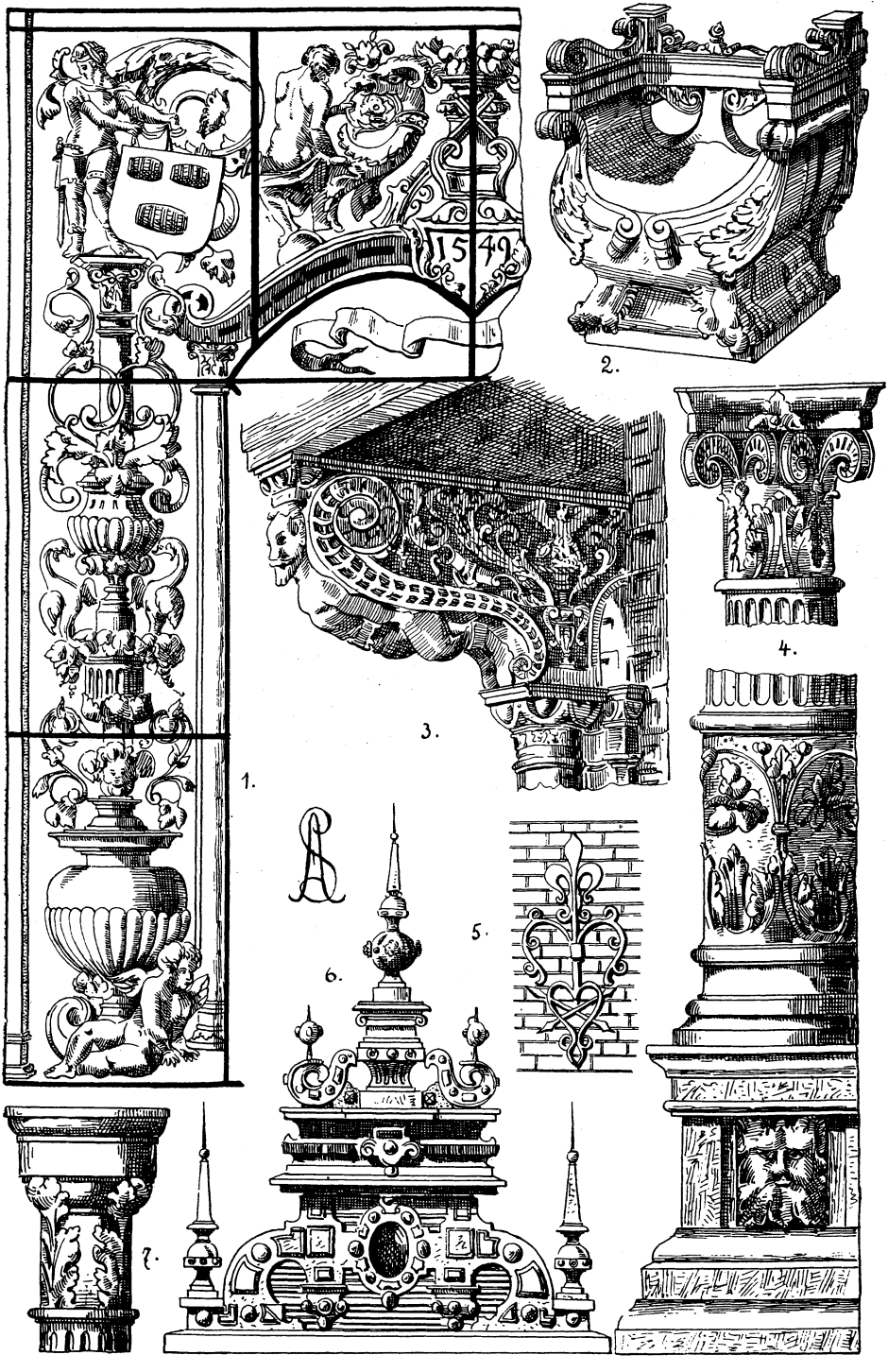
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Plate 245.

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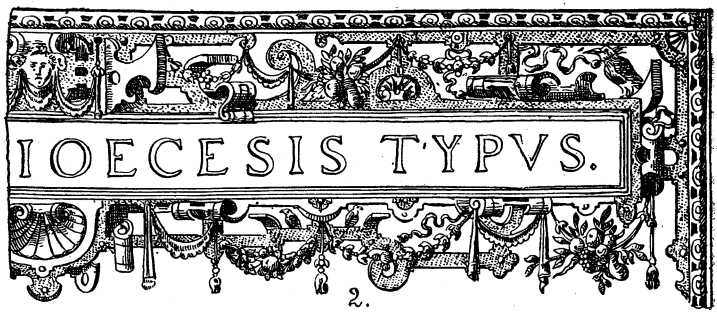


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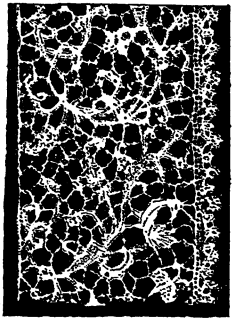

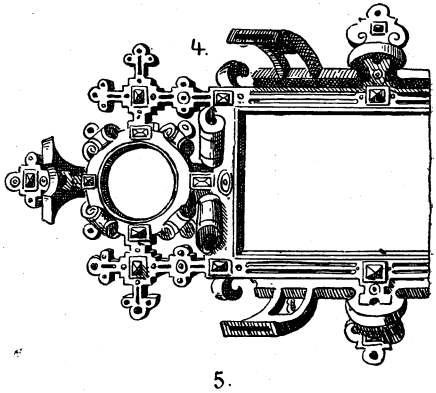

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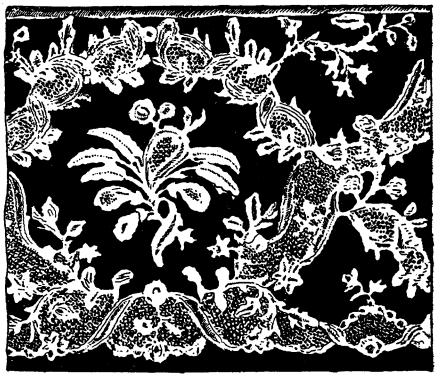

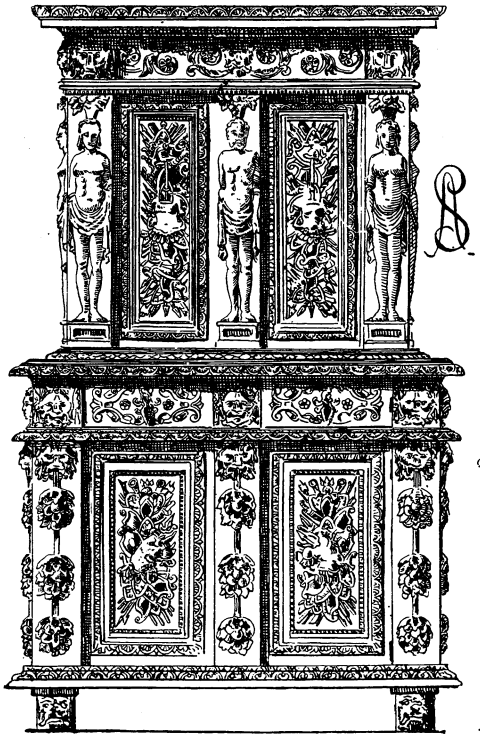

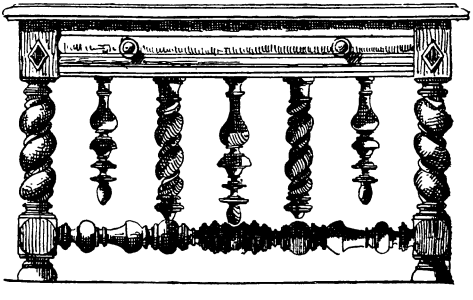

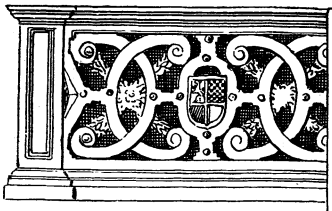

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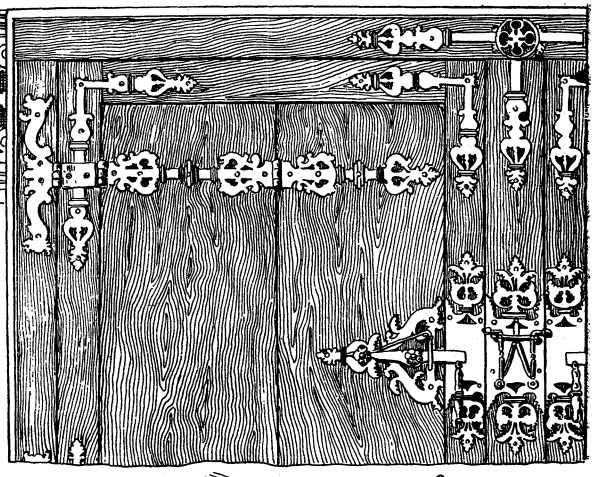

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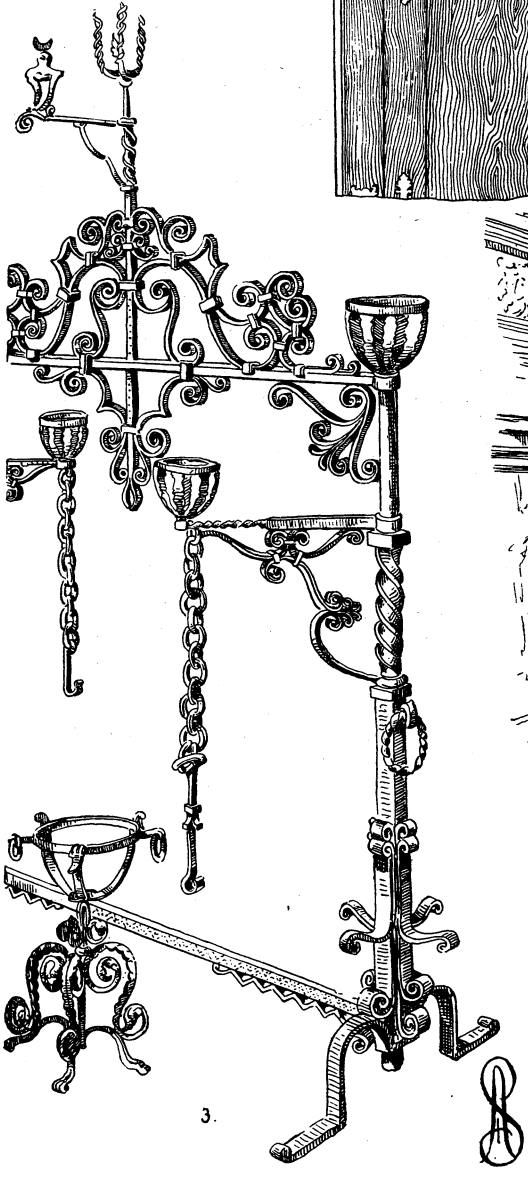

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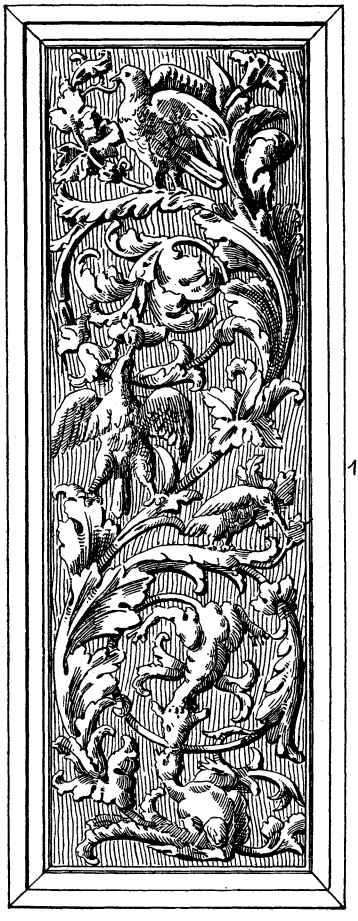
Plate 247.



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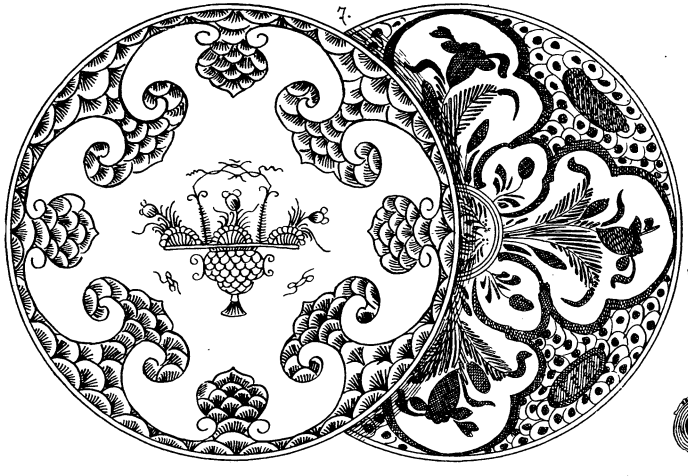

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Fig. 5. **Brussels lace.** Point de Bruxelles, "Drochel", foundation. From the Dutuit Collection.
„ 6. **Oak cabinet,** 16th century. In the Museum at Cluny (Bajot).
„ 7. **Fable,** 17th century. In the Museum at Cluny (Bajot).

## Plate 246.

(After Ewerbeck and Neumeister, Renaissance in Belgien und Holland.)

Fig. 1. **Balcony from the Town Hall at Furnes,** 17th century.
„ 2. **Wrought-iron door mountings,** in the Haller Tor Museum, Brussels.
„ 3. **Wrought-iron fire-place ornament,** in the Haller Tor Museum, Brussels.
„ 4. **Stalls in the Stadtor of Dortrecht.**

## Plate 247.

(After Ewerbeck and Neumeister, Die Renaissance in Belgien und Holland.)

Fig. 1. **Wooden table in the Town Hall at Oudenarde** (L'art pour tous).
„ 2, 3, and 5. **Glazed wall plates of Delft.**
„ 4. **Gold medallion** (L'art pour tous).
„ 6. **Gold pendant ornament** (L'art pour tous).
„ 7. **Delft plate** (L'art pour tous).
„ 8. **Fire-place ornament** (L'art pour tous).

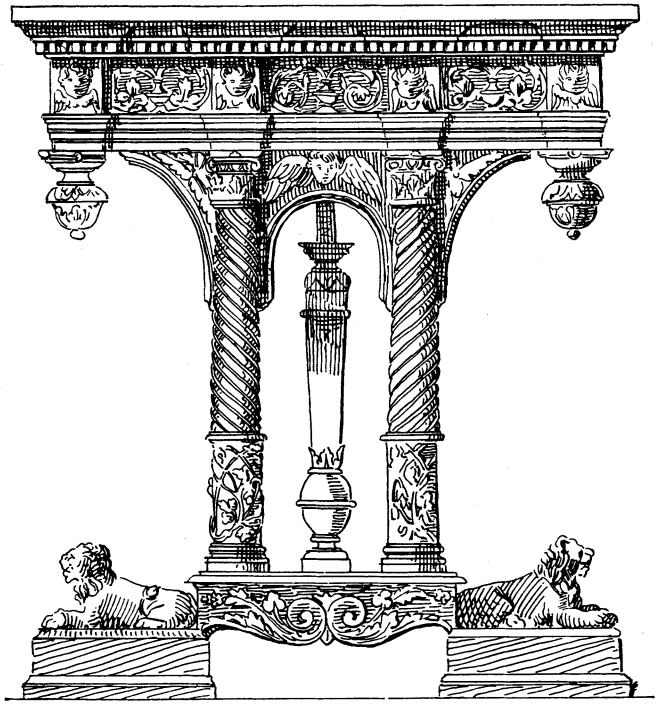
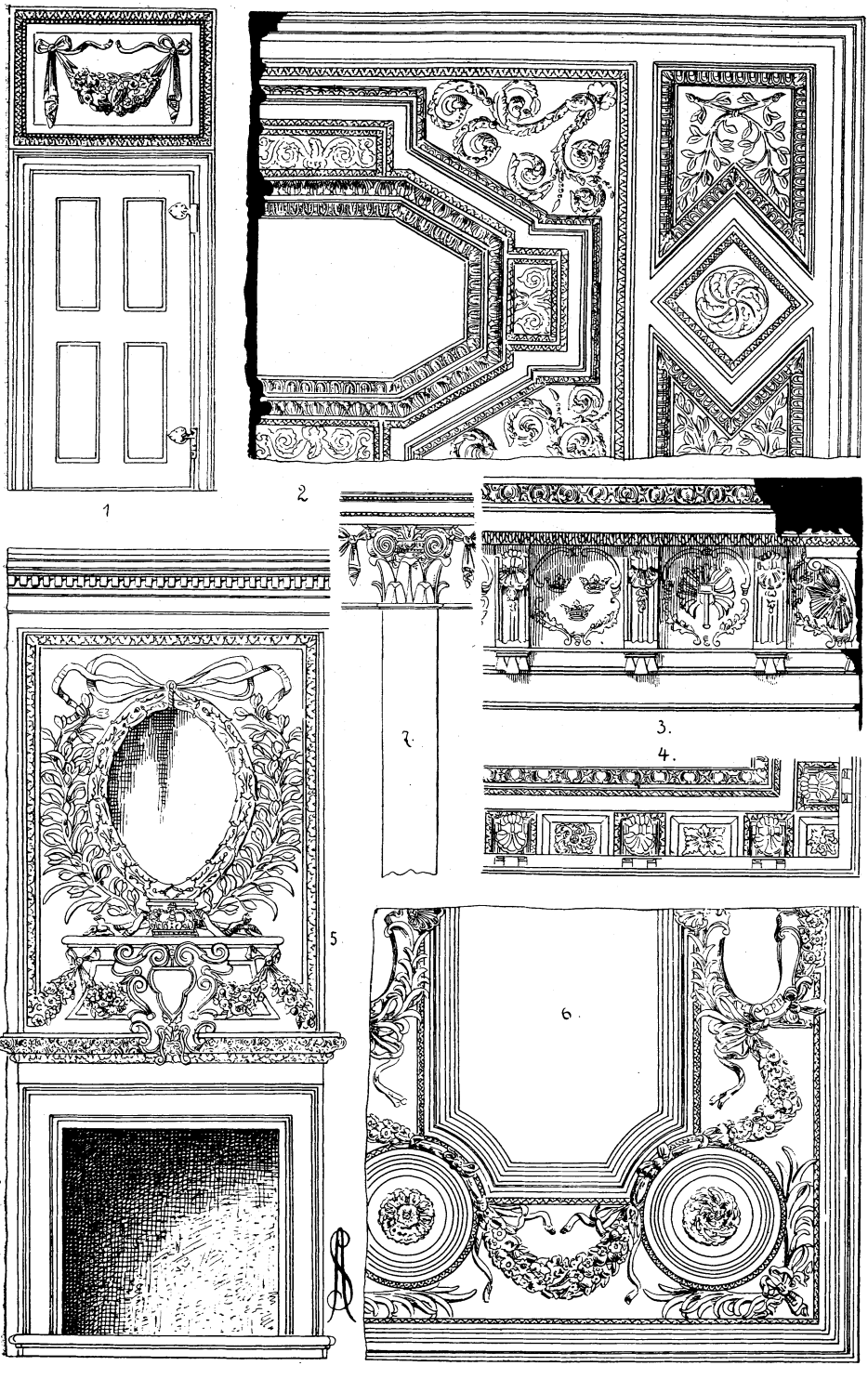


**Table from the Salvator Church in Brügge** (Ewerbeck).

Plate 248.



Book Ornament
(Dahlerup).

## The Ornament of the Northern Renaissance.

In the Scandinavian Lands the Renaissance style of art did not become properly prevalent until the 16th century, being introduced into Denmark from the Netherlands, and into Sweden from the Hansa Cities which were also, in a like manner, subject to Netherland influences. It did not, however, develop in any of these countries into a characteristic style. The Early Renaissance in Sweden extends up to the year 1600, the High Renaissance up to 1630, and the Late Renaissance, which in consequence of the deeper study given by the artists, approached more the Italian forms of Art, from 1650 to 1720.

The Renaissance did not begin to make itself felt in Norway until the beginning of the 17th century. Considering the lively commercial intercourse with Holland which obtained at this period, it is easy to understand that Norwegian Woodwork Architecture, besides being subject to Swedish, German, and Danish influences, was also especially influenced by Holland Renaissance motifs, motifs which the skilled Norwegian peasants knew well how to handle independently, and to transform, by grafting them on the ancient native forms peculiar to the country.

## Plate 248.

(After Dr. John Böttiger, Hedvig Eleonoras Drottingholm.)

Fig. 1. **Door.**
„ 2. **Ceiling in drawing-room.**
„ 3, and 4. **Frieze of Chamber of state.**
„ 5. **Fire place in the lower Retainer's Hall.**
„ 6. **Ceiling in the South Tower.**
„ 7. **Pillar from the upper Retainer's Hall.**

## Plate 249.

Fig. 1 to 7. **Norwegian wooden ornaments from the 17th century** (Dietrichson und Munthe, Die Holzbaukunst Norwegens).
„ 8. **Bronze chandelier with console from the year 1668.**
„ 9. **Fire-place ornament from Noergaard, Denmark,** from the year 1588 (Dahlerup, Holm und Stork, Tegninger af ældre nordisk Architektur).

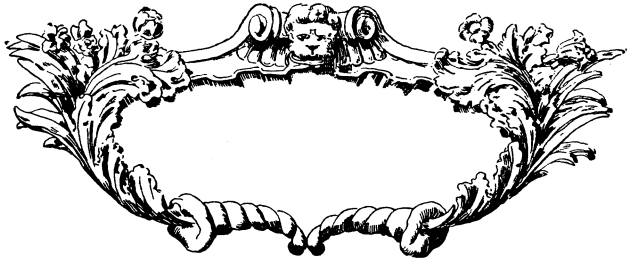
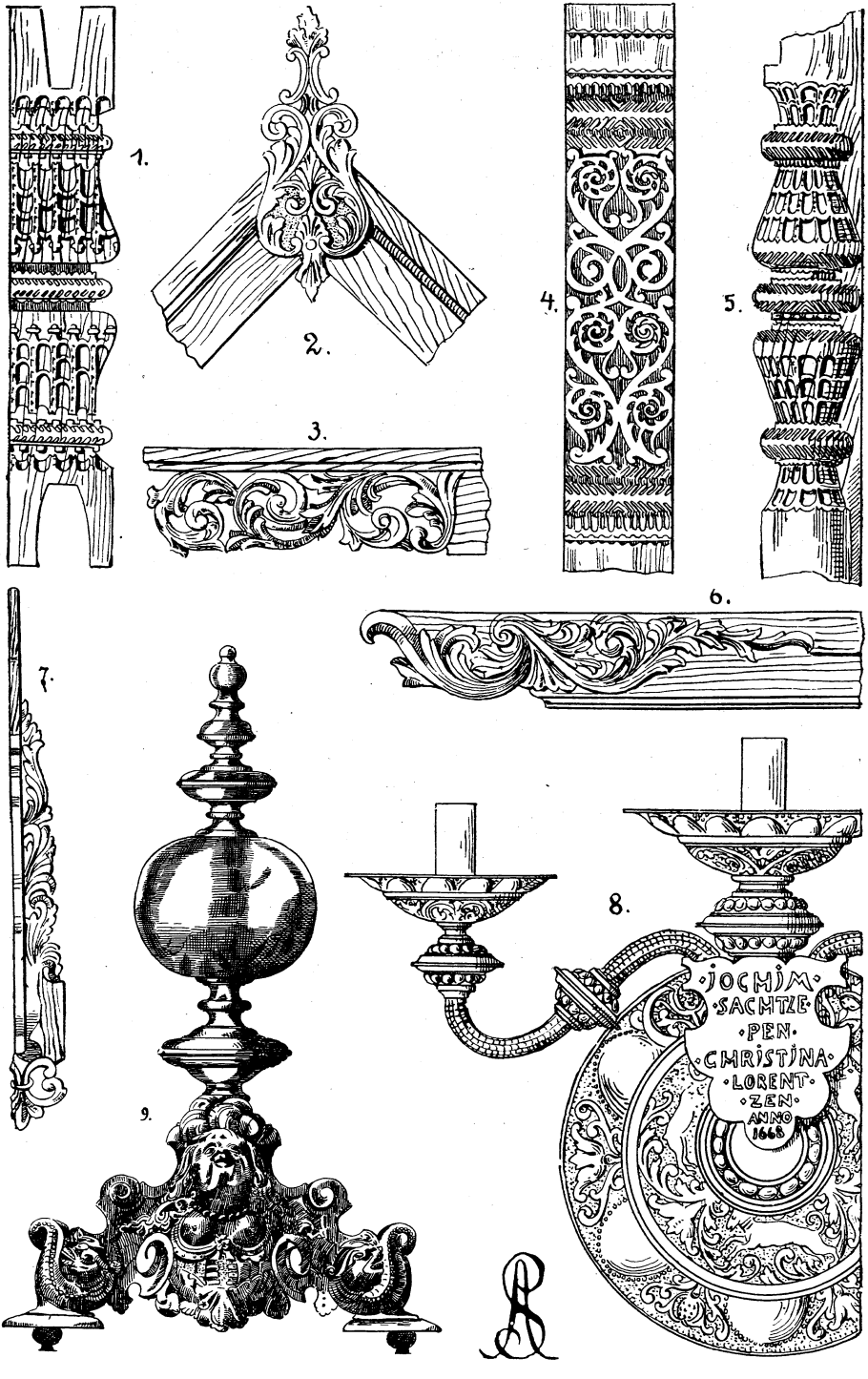


Plate 249.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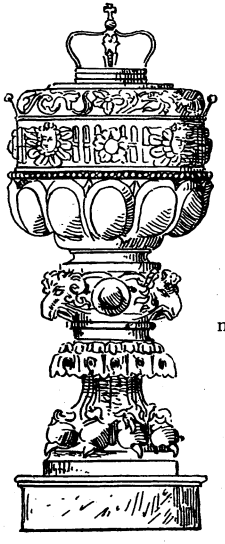

**Baptismal Font in the Family Chapel of the Firlej near the Parish Church in Bejsce, 1600**
(Odrzywolsky.)

## The Sclave Renaissance Ornament.

nto Russia, and also into Poland, the Renaissance was introduced by Italian artists who had been invited into both countries. These artists, however, were unable to resist subordinating themselves to the Oriental influences already prevalent especially in Russia, the result being the development of a native, national Style, whose principal characteristics were the Imperial Roof and the Ogee Arch. The Woodwork Architecture was also brought by the Renaissance to a high state of perfection, to which result Scandinavian and Lower Saxon influences very probably also contributed.

In Polish Art, where local influences were not so powerful, the evidences of Italian Renaissance influences are far more apparent than in Russia.

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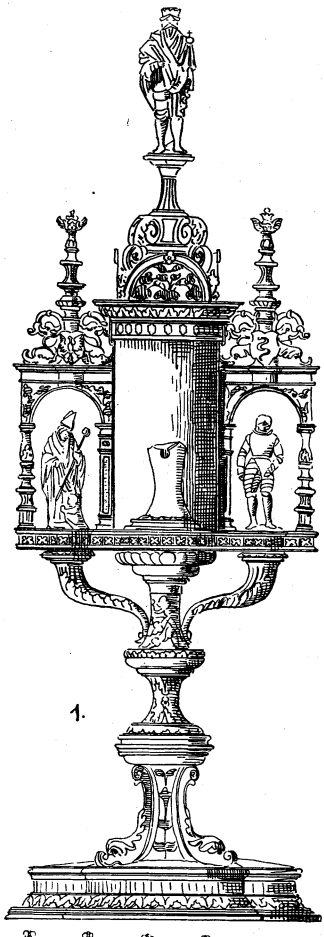
*The Renaissance Ornament in Poland.*

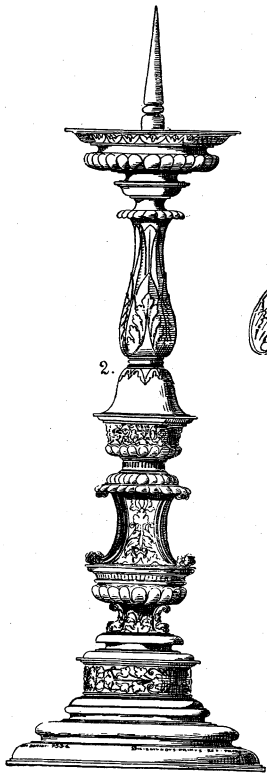
# Plate 250.

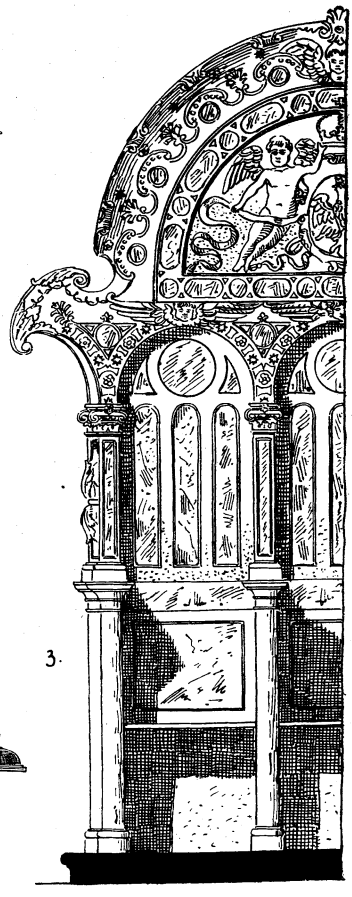
(After Slawomir Odrżywolsky, Die Renaissance in Polen.)

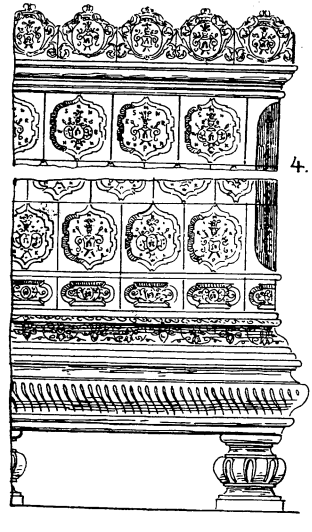
Fig. 1. **Golden reliquary,** 16th century, in the Treasury of Cracow Cathedral.
„ 2. **Silver candle-stick from the Sigismund Chapel in Cracow Cathedral,** dates from the year 1536.
„ 3. **Marble pews in the King Stefan Bathorý Chapel, Cracow Cathedral.** In all probability the work of Santi Gucci.
„ 4. **Dutch-tile stove in the Castle of Podhorce.** Contains the arms of the Rzewuski Krzwada Family, very probably Danzig work.

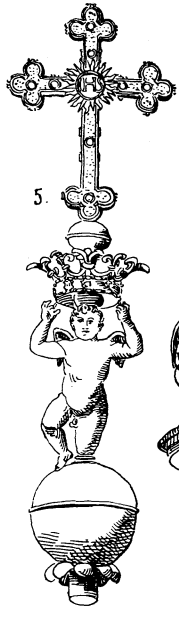
Plate 250.



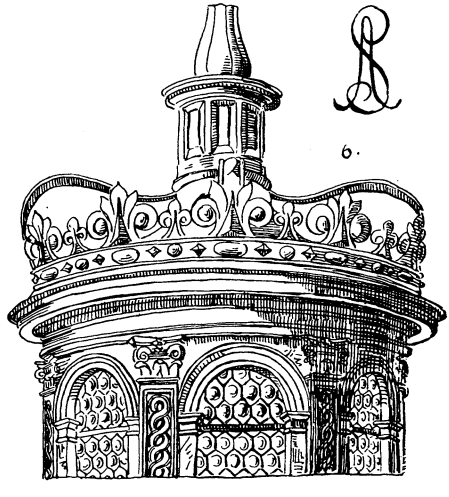
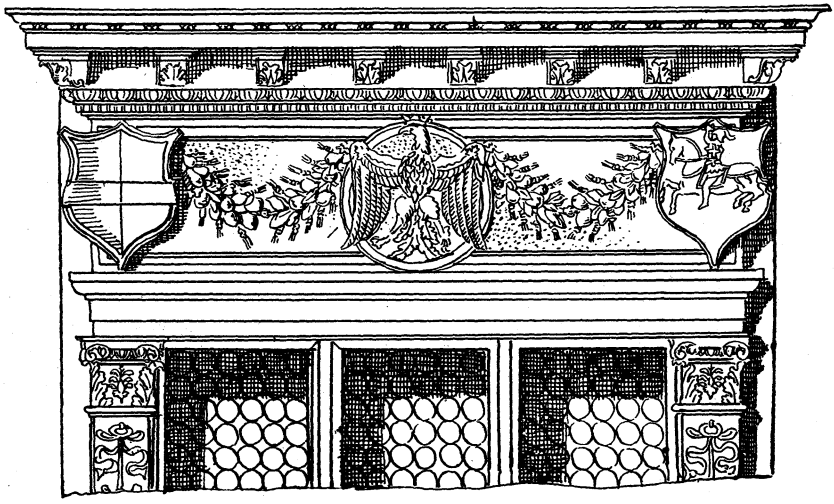
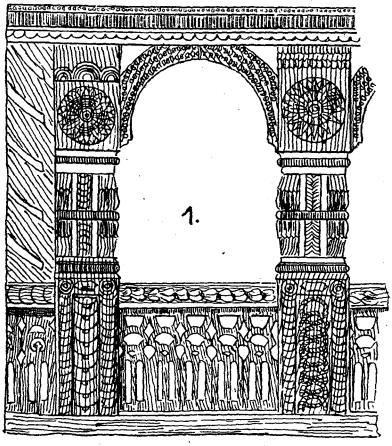



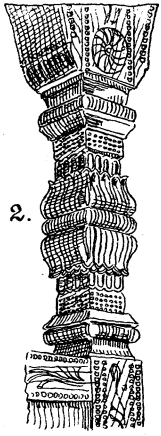
Fig. 5, and 6. **Turret crest over the Sigismund Chapel, Cracow Cathedral.** The angels and the crown are cast in copper, the cross and ball of wrought copper, all are richly gilt.

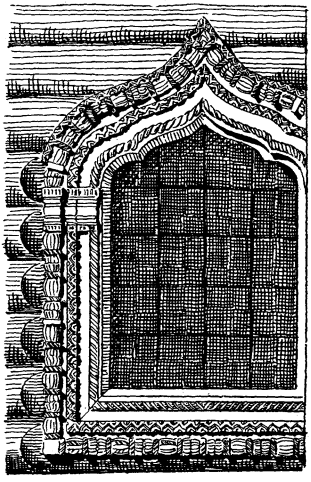


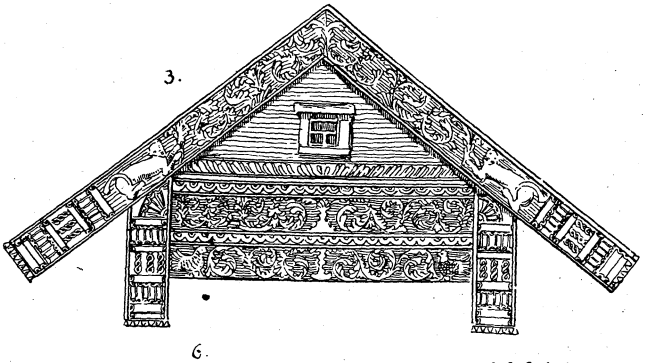
**Window from the Royal Castle in Cracow** (Odrzywolsky).

Plate 251.



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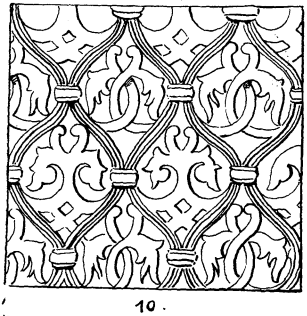


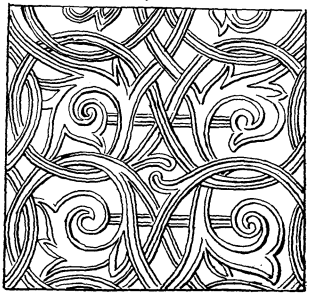

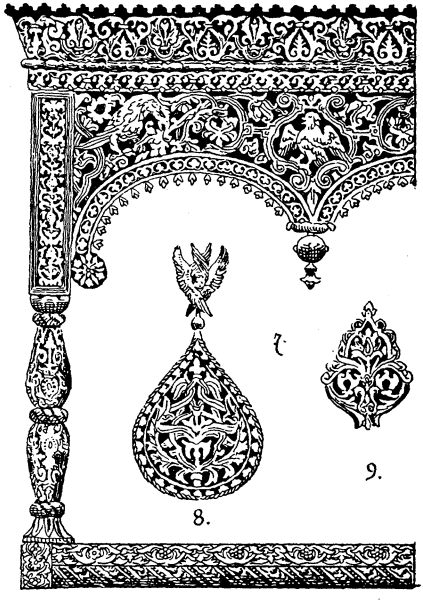

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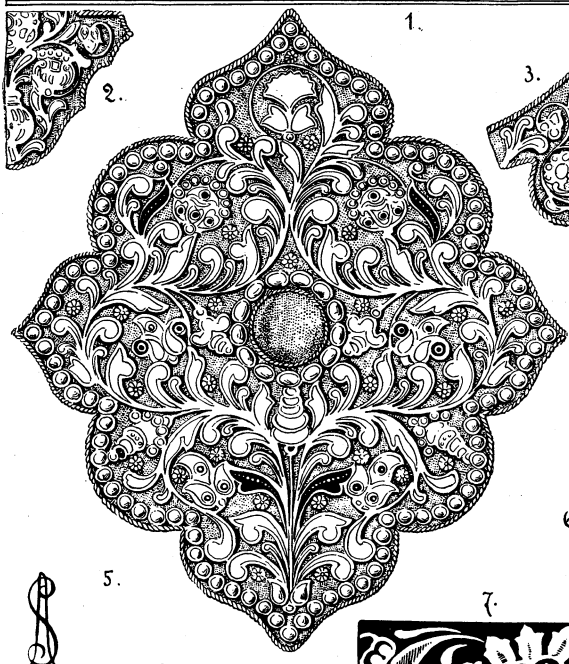

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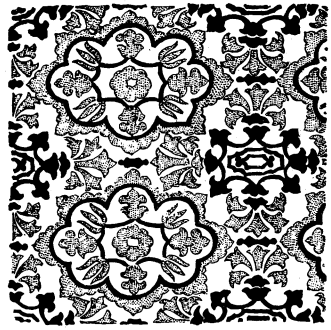

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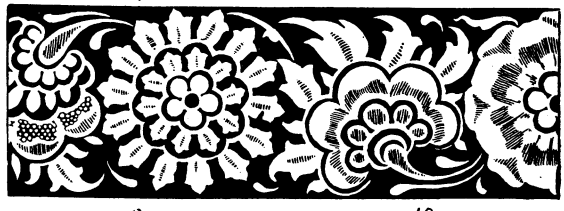

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*The Renaissance Ornament in Russia.*

## Plate 251.

Fig. 1, and 2. **From a Croatian peasant-house in Progar near Semlin, Symrina** (Uhde, Die Konstruktionen und die Kunstformen der Architektur).

„ 3. **Gable of a peasant's house in Fataroff, Russia** (Uhde).

„ 4. **Window from the south side of the church at Tscherewkowo, Russia** (Sonslow, Ancienne Architecture Russe).

„ 5, 6, and 10. **Door wood-carvings,** 17th century (Sireitschikoff).

„ 7 to 9. **Stable from the Nicolo Mocky Church** (Gagarin, Russische Ornamente).

## Plate 252.

(After N. P. Sireitschikoff et D. K. Treneff, Ornements sur les monuments de l'ancien art Russe.)

Fig. 1. **Chased ornament from a chandelier,** 17th century.

„ 2, 3, and 5. **Enamel ornaments,** 17th century,

„ 4. **Painting from a holy picture,** end of 16th century.

„ 6. **Painting from a holy picture,** painted by Simon Ouchanoff in 1683.

„ 7. **Painting from a holy picture,** painted by Ninite Pauloff in 1677.

„ 8. **Painting from a wooden sample,** from the year 1492.

„ 9. **Silver mounting from a holy picture,** end of 16th century.

„ 10. **Wood-carving from a door,** 16th century.

**Mitre of a Patriarch,** 17th century, in the Museum of the Kreml in Moscow. Shows marked Byzantine reminiscences (L'art pour tous).

## The Renaissance Ornament in Spain and Portugal.

**Initial by Juan de Yciar** (Hirth.)

pain, accustomed by Moorish Art to fantastic forms and configurations, worked the new Motifs, which came into the country from France and Italy towards the end of the 15th century, at first into the Plateresque or Goldsmith's Style in which form the Early Renaissance appeared in Spain. It was not until the time of Philipp II., after Charles V. had a palace built by Mallmea in the Alhambra, that a pure Renaissance Style, in harmony with the Italian High Renaissance, came to be established. The most magnificent structure of this period is the Escurial (1563—1581), which was built by Juan Baptista de Toledo and his pupils, and his successor Juan de Herrera.

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## Plate 253.

(After Monumentos de España.)

Fig. 1. **Head of a nail from the door of the University of Salamanca.**
„ 2. **Corner-piece from the tomb of Cardinal Don Frey Francisco Ximenez de Cisneiros in Alcalá de Henares.**
„ 3, and 9. **Pilasters from the door of the University of Salamanca.**
„ 4, 5, 6, and 8. **Details of the façade of the University in Alcalá de Henares.** (Fig. 8 is the ground plan to Fig. 4.)

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## Plate 254.

(After Monumentos de España.)

Fig. 1. **Figure from the façade of the University in Alcalá de Henares.**
„ 2. **Pillar finial in the Court of the Archiepiscopal College,** at present the Irish College, **in Salamanca.**
„ 3. **Column-finial from the door of the vestibule of the ancient Hospitales Santa Cruz in Toledo.**
„ 4. **Gateway of a house in Palma, Majorca** (Prentice).
„ 5. **Pilaster capital from the gate of the University of Salamanca.**
„ 6. **Console capital of the gallery in the Archiepiscopal Palace in Alcalá de Henares.**
„ 7. **Coat of arms from a house in Palma, Majorca** (Prentice).

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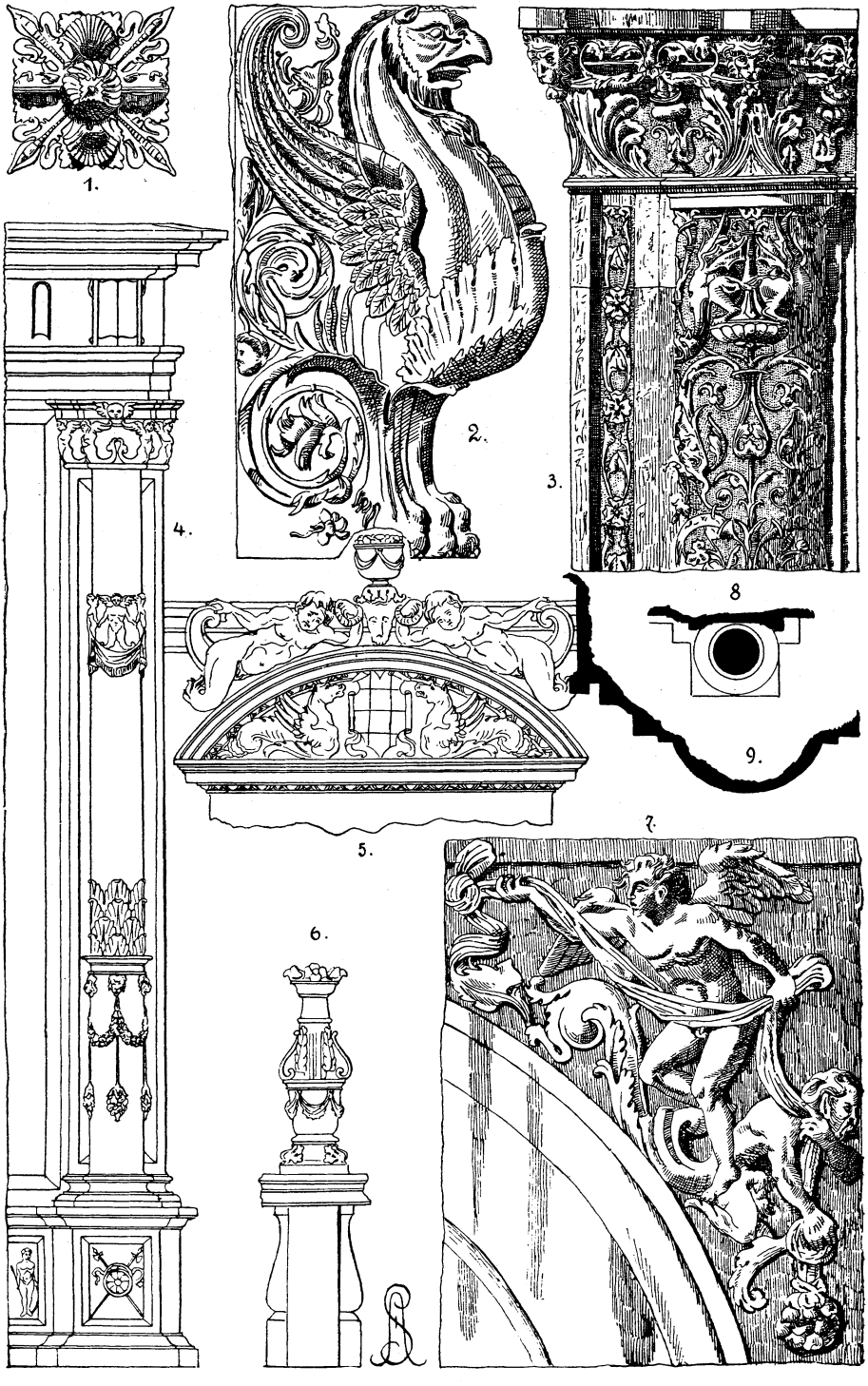
Plate 253.



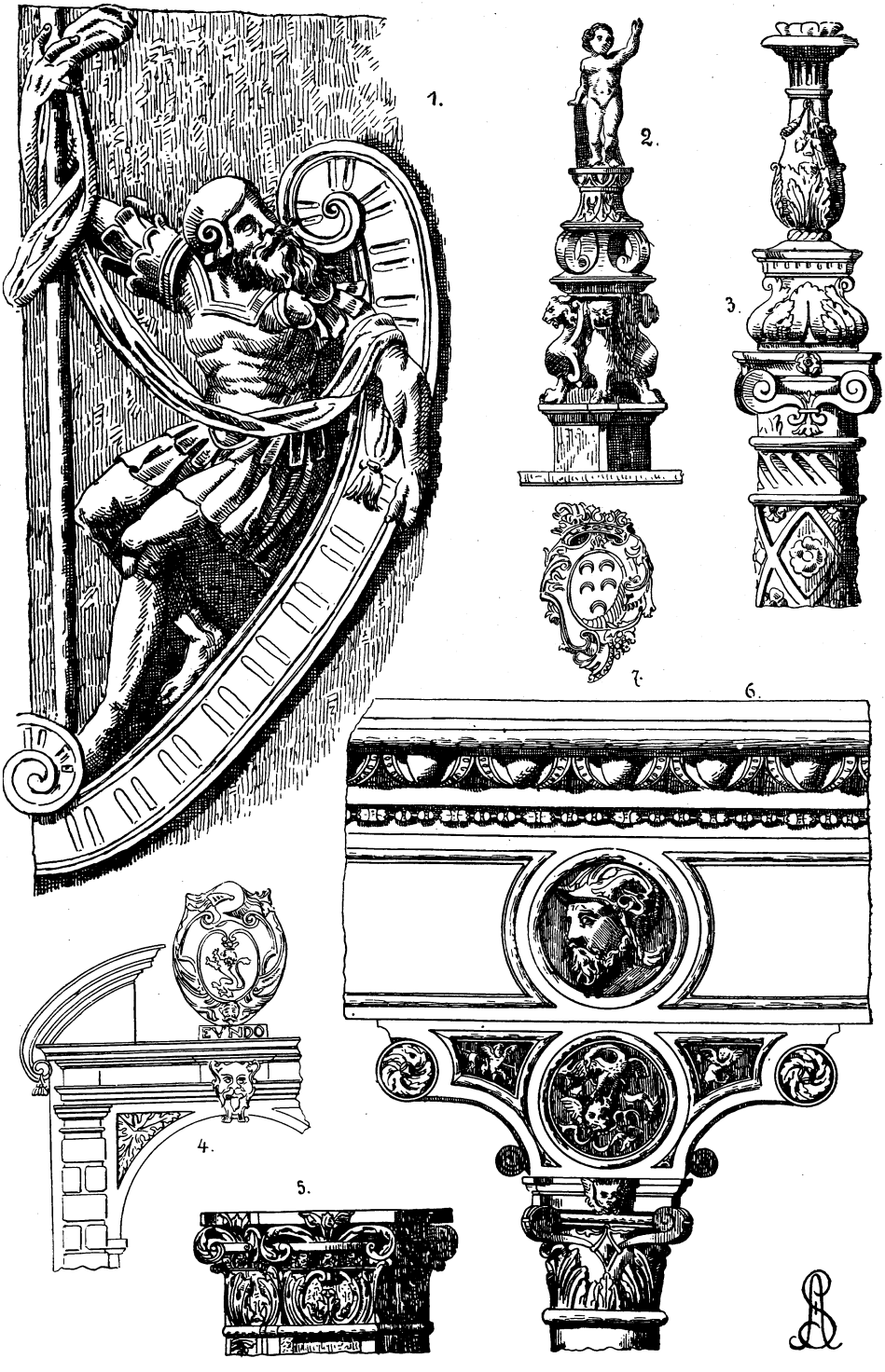

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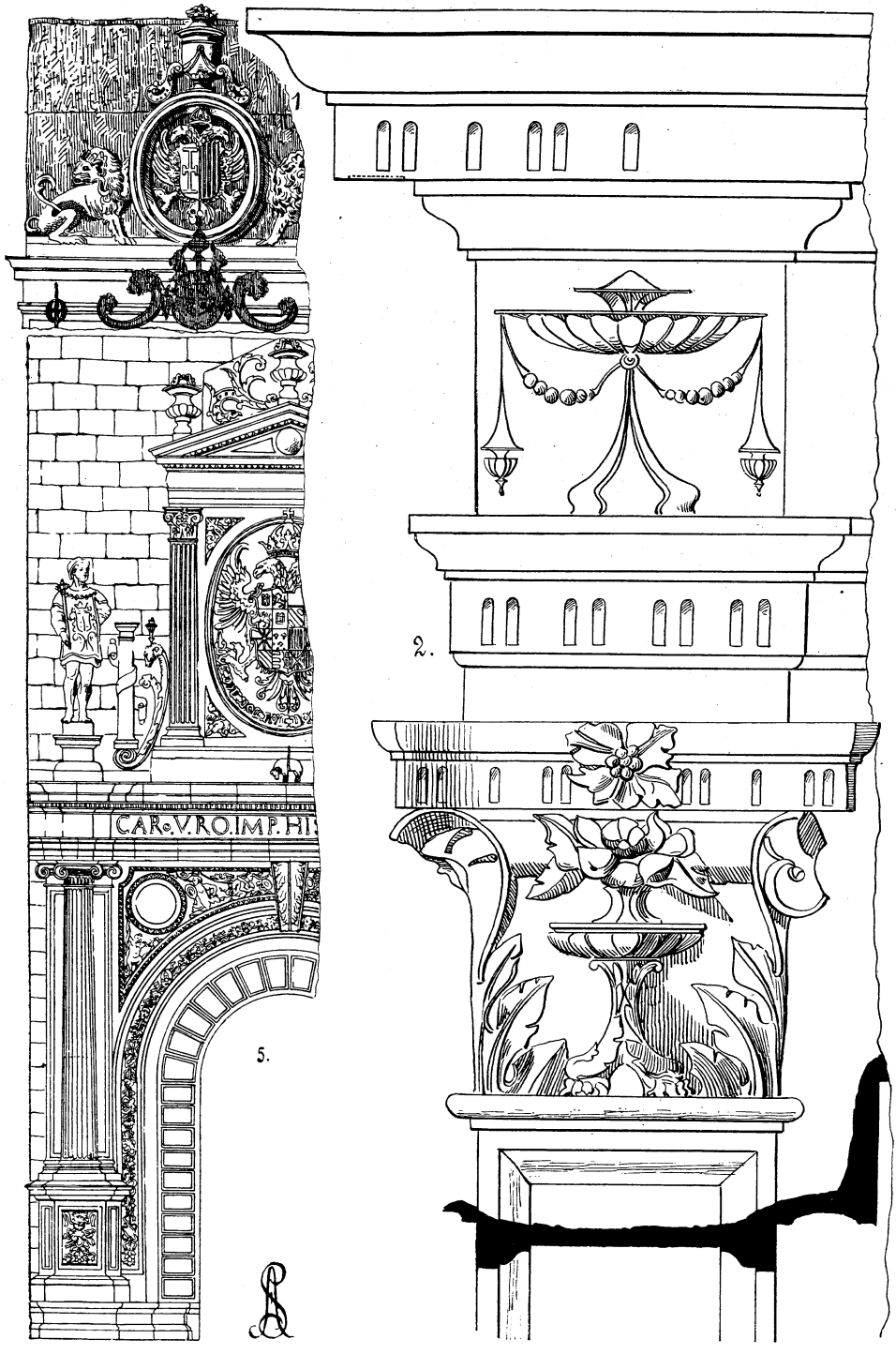
Plate 255.



## Plate 255.

Fig. 1, and 5. **Details of the north façade of the Royal Alcazar in Toledo** (Monumentos de España).

„ 2. **Order from the altar in the cloister of Poblet,** said to be the work of the Spanish Sculptor Berruguette, a pupil ef Michael Angelos (Andrew Prentice, Renaissance Architecture in Spain).

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## Plate 256.

(After Andrew N. Prentice, Renaissance Architecture and Ornament in Spain.)

Fig. 1, 4, 7, and 8. **Ceilings in carved wood in the vestibule of the Archiepiscopal Palace in Alcalá de Henares.**

„ 2. **Column of a wrought-iron grating in the Cathedral of Cuenca.**

„ 3. **Pillar from the Stairshouse in the Cathedral of Burgos.**

„ 5. **Coronal of an iron trellis-work in the baptism-chapel of the Cathedral of Toledo.**

„ 6. **Panel of a door in the palace of the Duke of Alba in Peñaranda.**

„ 9. **Cornice of the Consistory in Palma, Majorca.**

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## Plate 257.

(After Andrew N. Prentice, Renaissance Architecture and Ornament in Spain.)

Fig. 1. **Inner gallery of Polentina House in Avila.**

„ 2. **Gateway from Avila.**

„ 3. **Iron railing from Cuenca.**

„ 4. **Frieze from the stone door of the Cathedral of Sigüenza.**

„ 5. **Iron railing from the Cathedral of Sigüenza.**

„ 6. **Balcony from Palma, Majorca.**

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## Plate 258.

Fig. 1. **Helmet from the Armeria in Madrid** (L'art pour tous).

„ 2. **Secretaire,** 16th century. In the South-Kensington Museum. Transition period (Libonis).

„ 3. **Folding chair from the Cathedral of Toledo.** Of black wood incrusted with ivory, 16th century (Raguenet).

„ 4. **Embroidered carpet,** end of 16th century. In Platersque style, from the Collection of Domingo Guerrero y Polo in Barcel (Mira Leroy).

„ 5. **Reading-desk of wrought chased iron,** end of 16th century (Mira Leroy).

„ 6. **Pendant ornament** (L'art pour tous).

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## Plate 259.

Fig. 1 to 5. **Lettering from designs by Juan de Yciar,** Painter and Writing Master, born 1525 in Durango, Biscaya: "Arte subtilissima por la qual se esenna a escrivir perfectamente, Saragossa, 1550" (Hirth, Formenschatz).

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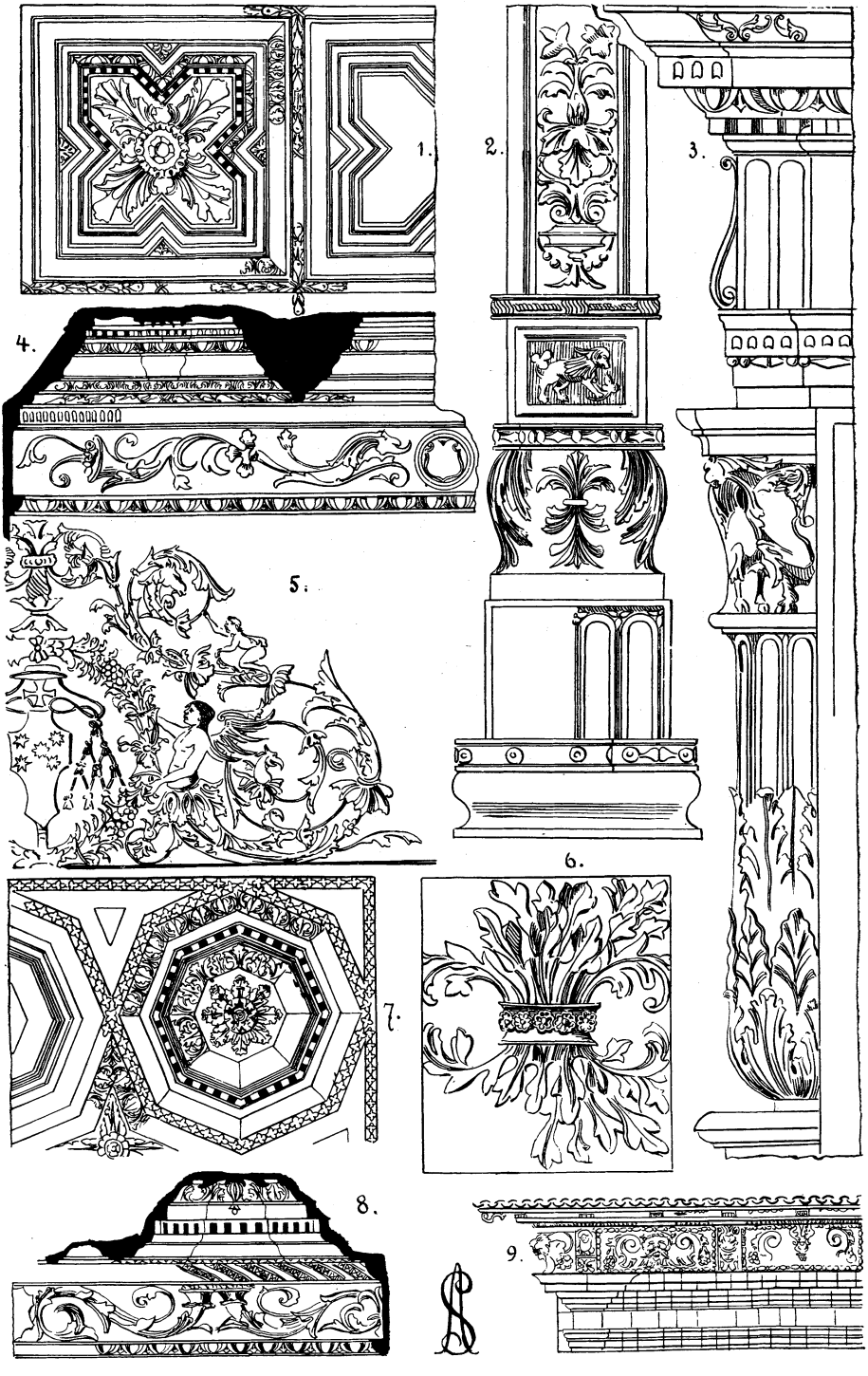
Plate 256.



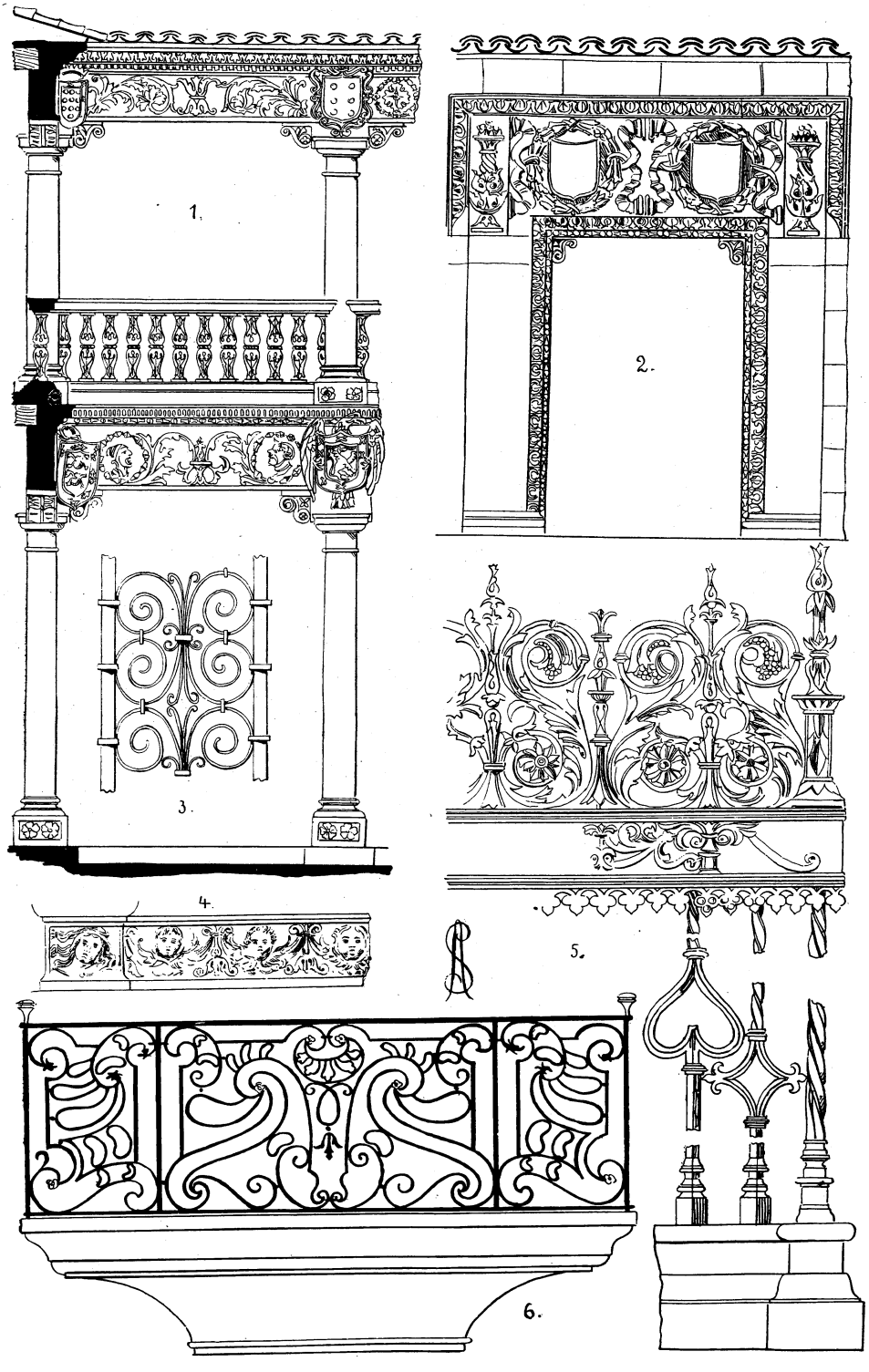

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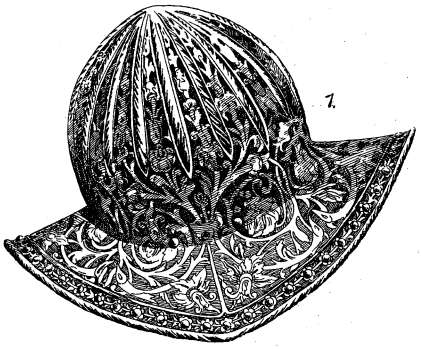
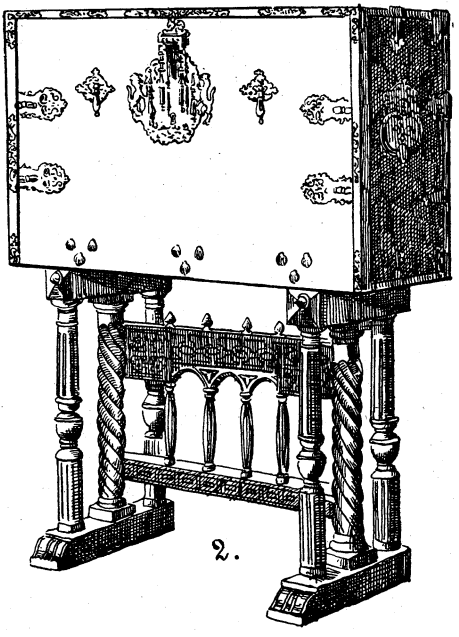
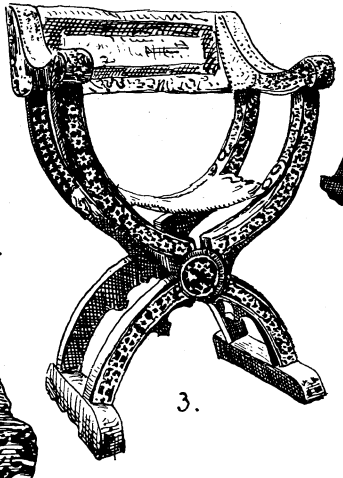
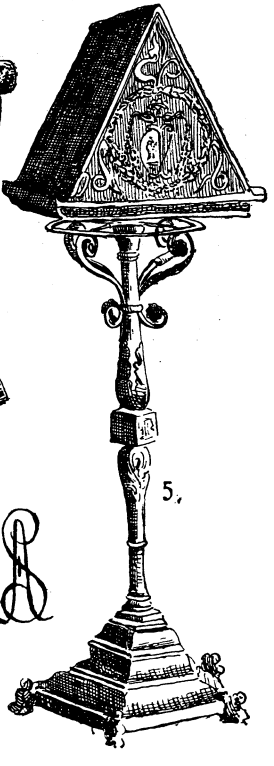
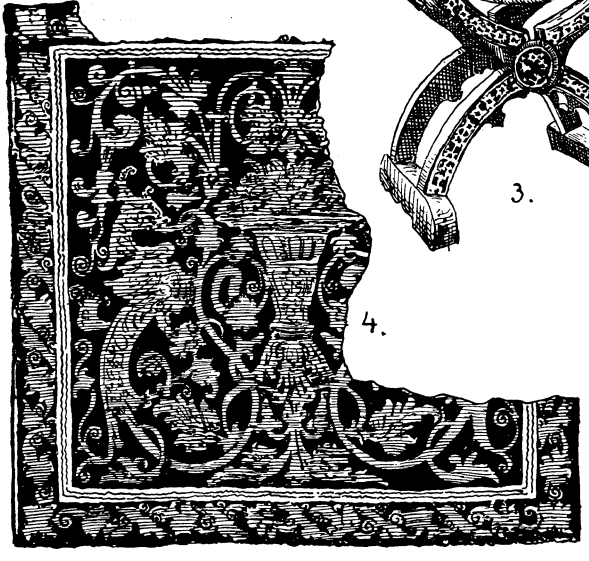
Plate 258.





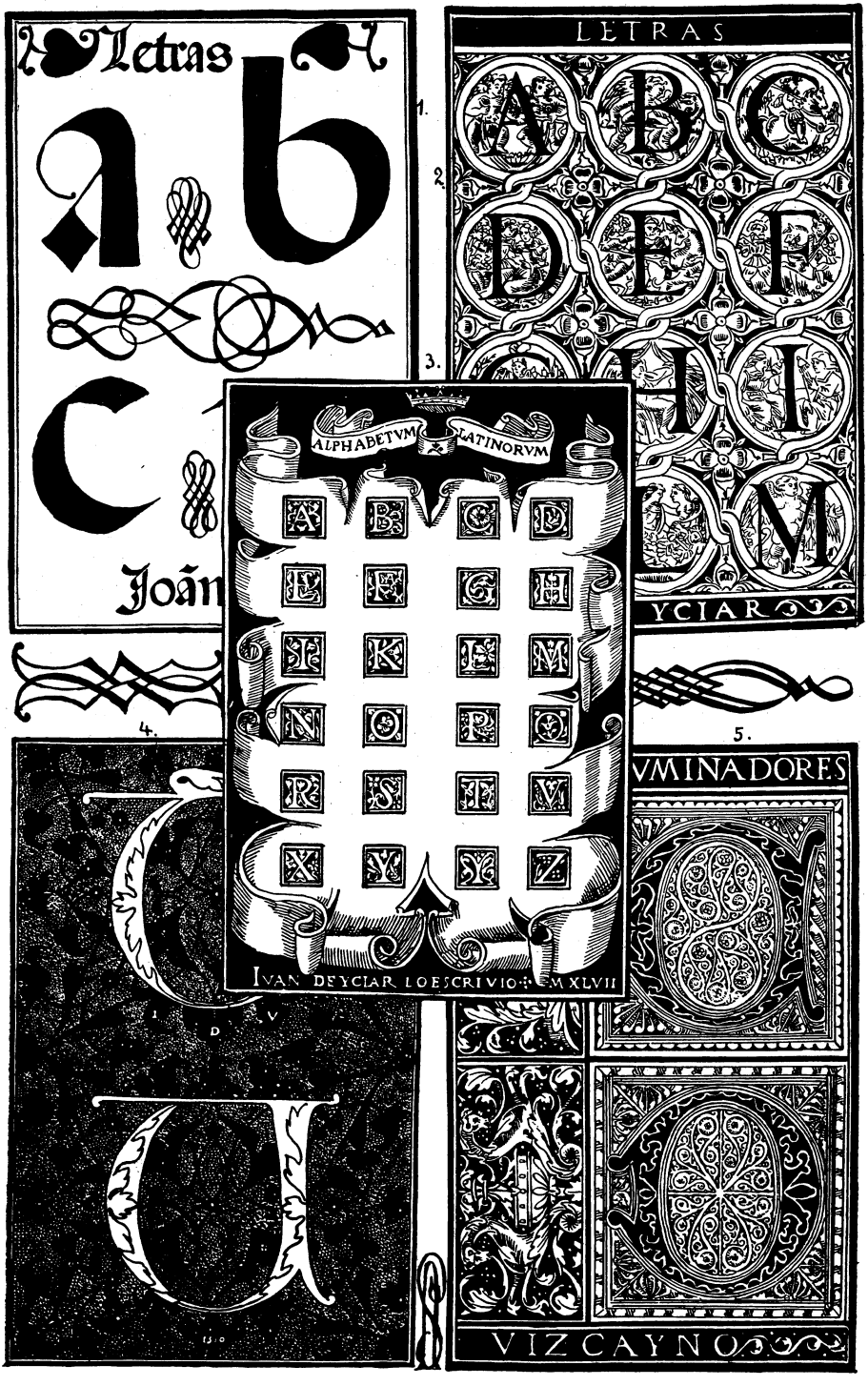

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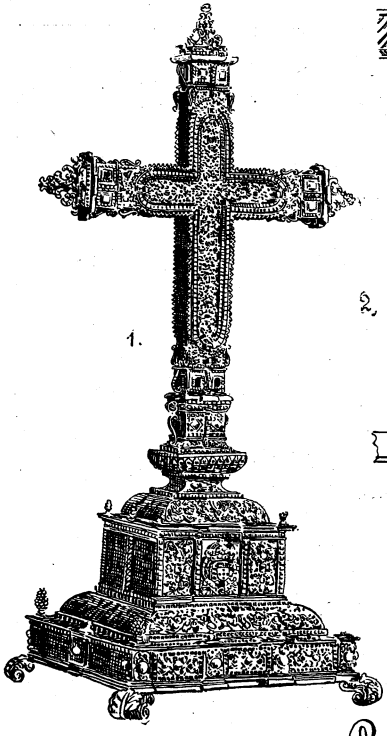
Plate 260.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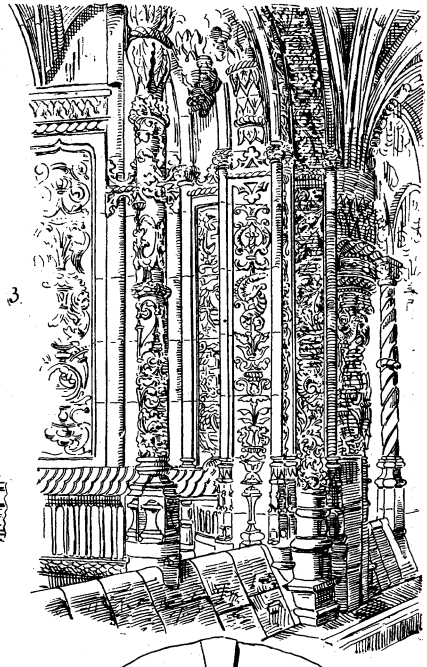
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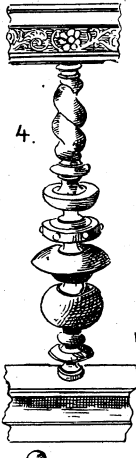
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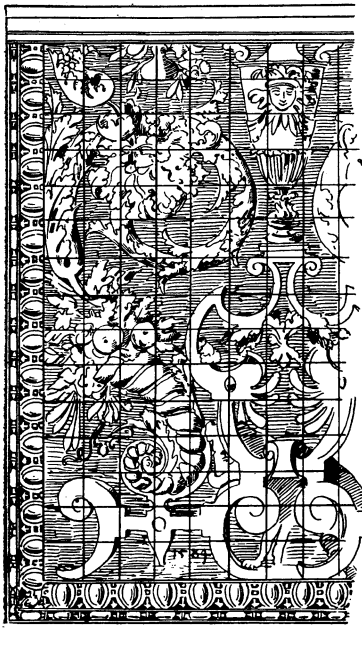
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# Plate 260.

(After Albert Haupt, Die Baukunst der Renaissance in Portugal.)

Fig. 1. **Silver filigree cross from the Treasury in Belem.**
„ 2, and 4. **Balustrades from the Chapel of the new Cathedral in Cimbra.**
„ 3. **Window column in transept of the Cloister dos Jeronymos, Belem.**
„ 5. **Tile wains-cotting in the Chapel of St. Roque, Lisbon.**
„ 6. **Mosaic in a Chapel in Penha Verde near Cintra.**
„ 7. **Court-yard in the Benedictine Cloister in Porto.**
„ 8. **Wall tiles from the Church of St. Maria do monte in Penha Verde near Cintra.**

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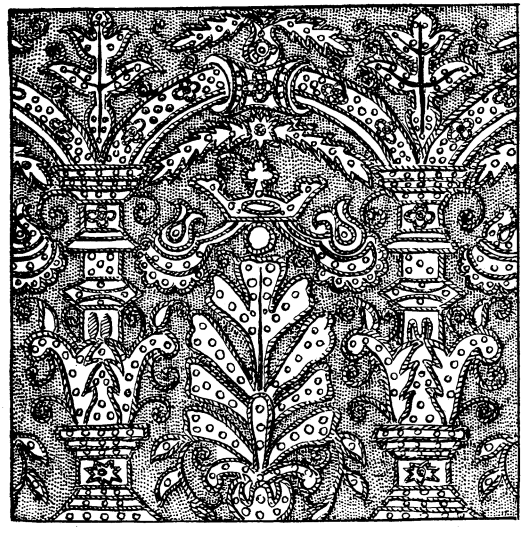
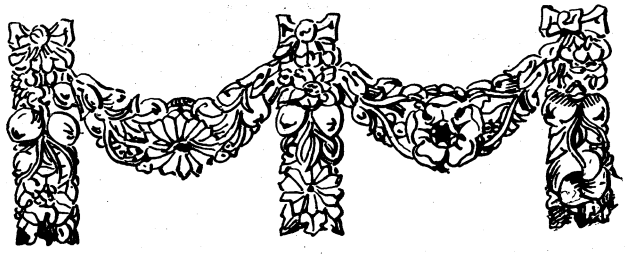


**Application Embroidery,** 16th century
(Dubont et Auberville).



**Ornament over the window in Winchester School**
(Later Renaissance after Belcher and Macartiney.

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## The Renaissance Ornament in England.

**Initial,** 17th century
(Gotsch.)

As soon as the Gothic became formly, if somewhat slowly, established in England, it grew to be so much beloved by the people, become so much part and parcel of their lives that a change from it to a new style must have been associated with more than ordinary difficulties, especially amongst a people of such a conservative character. The first successful attempt to open the way to the introduction of the Renaissance in England was made by the Italian Pietro Torrigonio with the erection in the year 1519 of the beautiful monument to Henry II. and his wife, and that to Margaret of Richmond, both in Westminster Abbey. The employment of the Renaissance in England was however for a long time confined to the interior decoration of the Abbey. The artists Ronezzano, Giovanni da Majano, and Giovanni di Padua, also helped in bringing the new style into England.

The real, characteristic English Renaissance did not begin to develop itself until the reign of Queen Elisabeth (1558—1603) when it was known under the title of the Elizabethan Style, which was a transition style from the Tudor or Late Gothic to the Renaissance, similar to the transition in France of the style of Francis I. from the Gothic to the French Renaissance. The English style resembled the German and French Early Renaissance, in so far as it too, similar to those, confined itself more to profane buildings, castles and country houses, than to ecclesiastical, while, on the other hand, the latter were of the very greatest importance to the Italian Renaissance. Even although the development of the Elizabethan Style was much influenced by Italian art, still it cannot be denied that it possesses a genuine, national character peculiar to itself. As Queen Elizabeth brought German and Flemish artists into the country for the building of the castles of the period, it is clear that German and Flemish influences had also

their effect upon the English Style. Queen Elizabeth's own architect, John Shute, contributed much to the development of the Elizabethan Style.

Under the reign of Elizabeth's successor, James I. (1603—1625), the Renaissance took on a stile more classic form, owing to the more intimate and deeper study of classic architecture, to the removal of all Gothic reminiscences, and to the labours of the architect John Farpe.

The English Renaissance was rendered completely free of all Gothic elements by the two famous architects Inigo Jones and Christopher Wren, who may be considered as the founders of the Anglo-Classical or the High Renaissance Style. Inigo Jones (1572—1652) studied in Italy, especially in Vincenza, under the personal supervision of Palladios, and when be returned to England after a second journey to Italy in the year 1612 he succeeded in introducing complete change in the architecture, and became the founder, in England of the pure classical School after Palladio. Sir Christopher Wren (1632—1723) was professor of astronomy and mathematics in Oxford, and, when London was almost destroyed by fire in the year 1666, designed a plan for its reconstruction. Which although it was not carried out bad, however, a most decided influence on the general work. In consequence of his studies in Paris, there is more of French than Italian influence in Wren's work. At this period, Vignola exercised great influence in France, and Palladio in England, Wren attempted to unite both styles. His principal work is St. Paul's Cathedral, London, which, in its aesthetics very much approaches the Barocco, or, as it is called in England where the designation Barocco is not used, Later Renaissance. If we can speak of a Barocco Style in England at all then Wren must be looked upon as its founder.

## Plate 261.

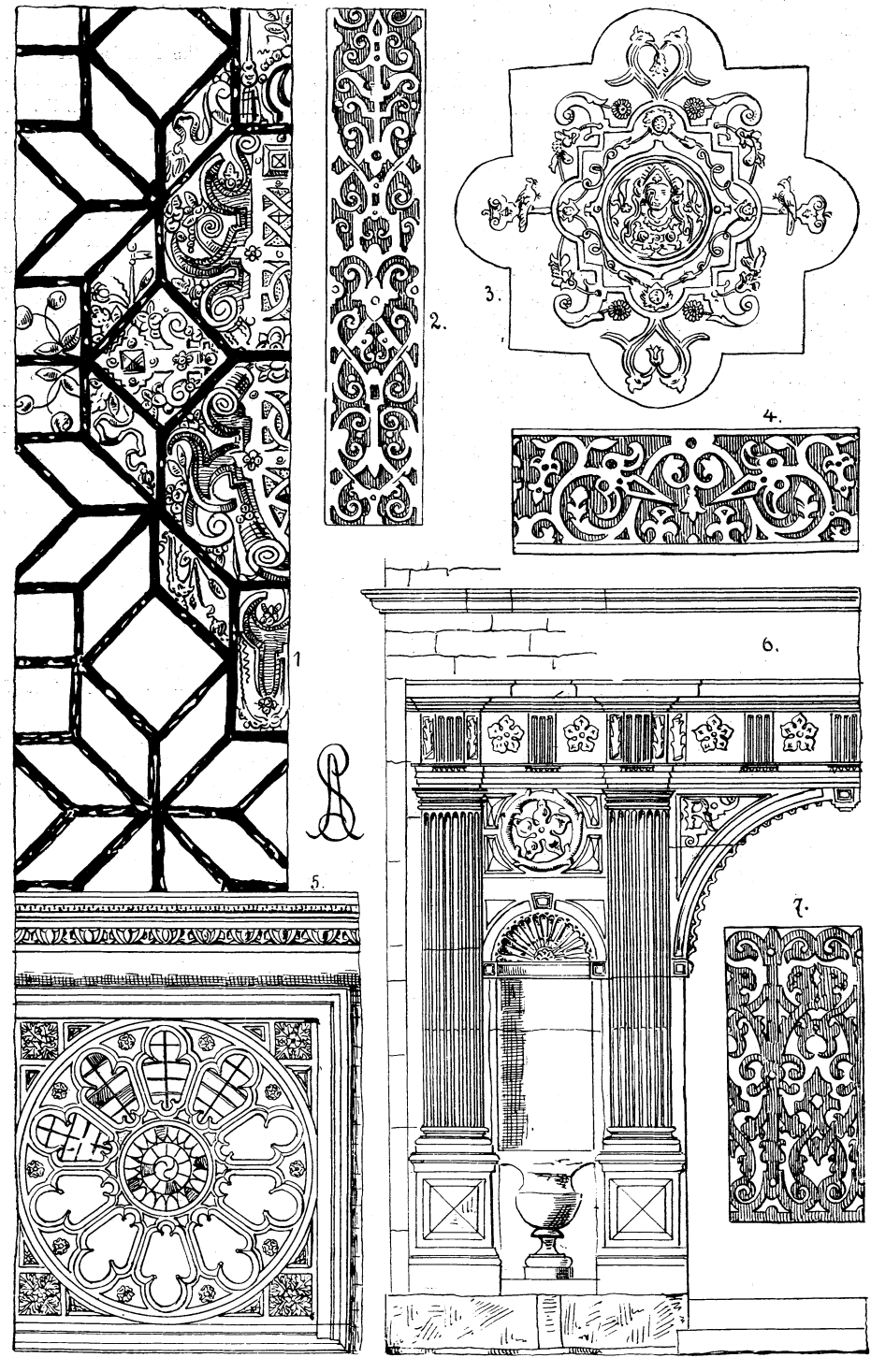
Fig. 1. **Glass painting in the Dining Hall of Gilling Castle,** from the year 1585 (Gotsch, Architecture of the Renaissance in England).
„ 2. **Wooden ornament from the staircase in Aston Hall,** Warwickshire (Owen Jones).
„ 3. **Panel from the parlour ceiling in Canon Ashby,** Northamptonshire, end of the 16th century (Gotsch).
„ 4. **Wood relief from the Church in Pavenham,** Bedfordshire (Owen Jones).
„ 5. **Window from the Priory Chapel in Burford** (Gotsch).
„ 6. **Gatway of Kenilworth Castle,** from the year 1571 (Gotsch).

## Plate 262.

(After Gotsch, Architecture of the Renaissance in England.)

Fig. 1. **Door of the Dining Room in Gayton Manor House,** Northamptonshire.
„ 2. **Head of a pew from the Church at Leeds,** erected in the years 1631—1633.
„ 3 to 5. **Ceiling decorations from the Manor House, South Wraxhall,** Somersetshire.
„ 6. **Stairs in Clare College Cambridge,** erected after the year 1635.
„ 7, and 10. **Balustrades from South Wraxhall.**
„ 8. **Fire-place in Bolsover Castle,** Derbyshire, 17th century.
„ 9. **Gable of Rushton Hall,** Northamptonshire, from the year 1630.
„ 11. **Garden gate in Stribbington Hall,** Huntingdonshire, erected in 1625.

Plate 261.



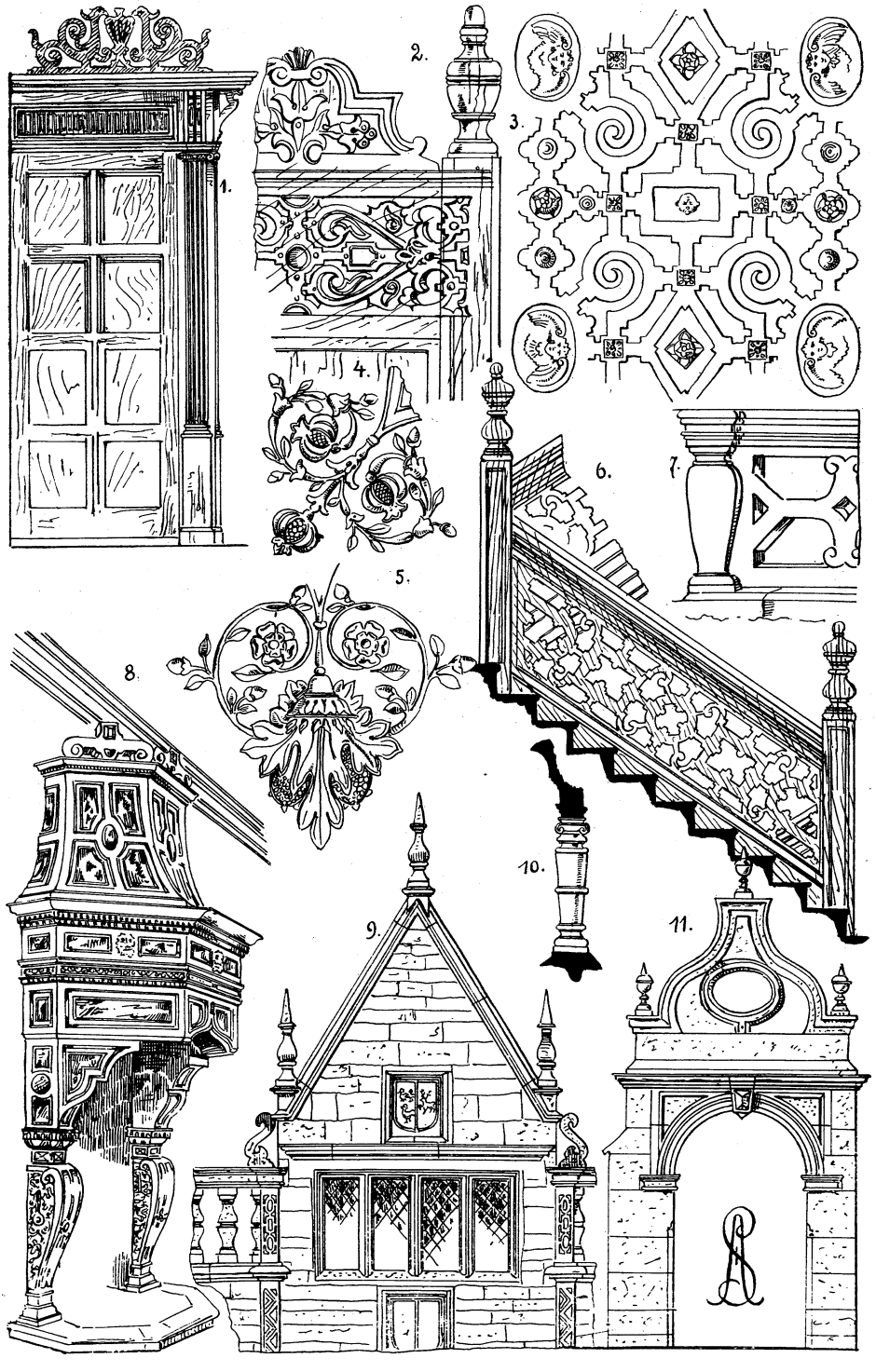

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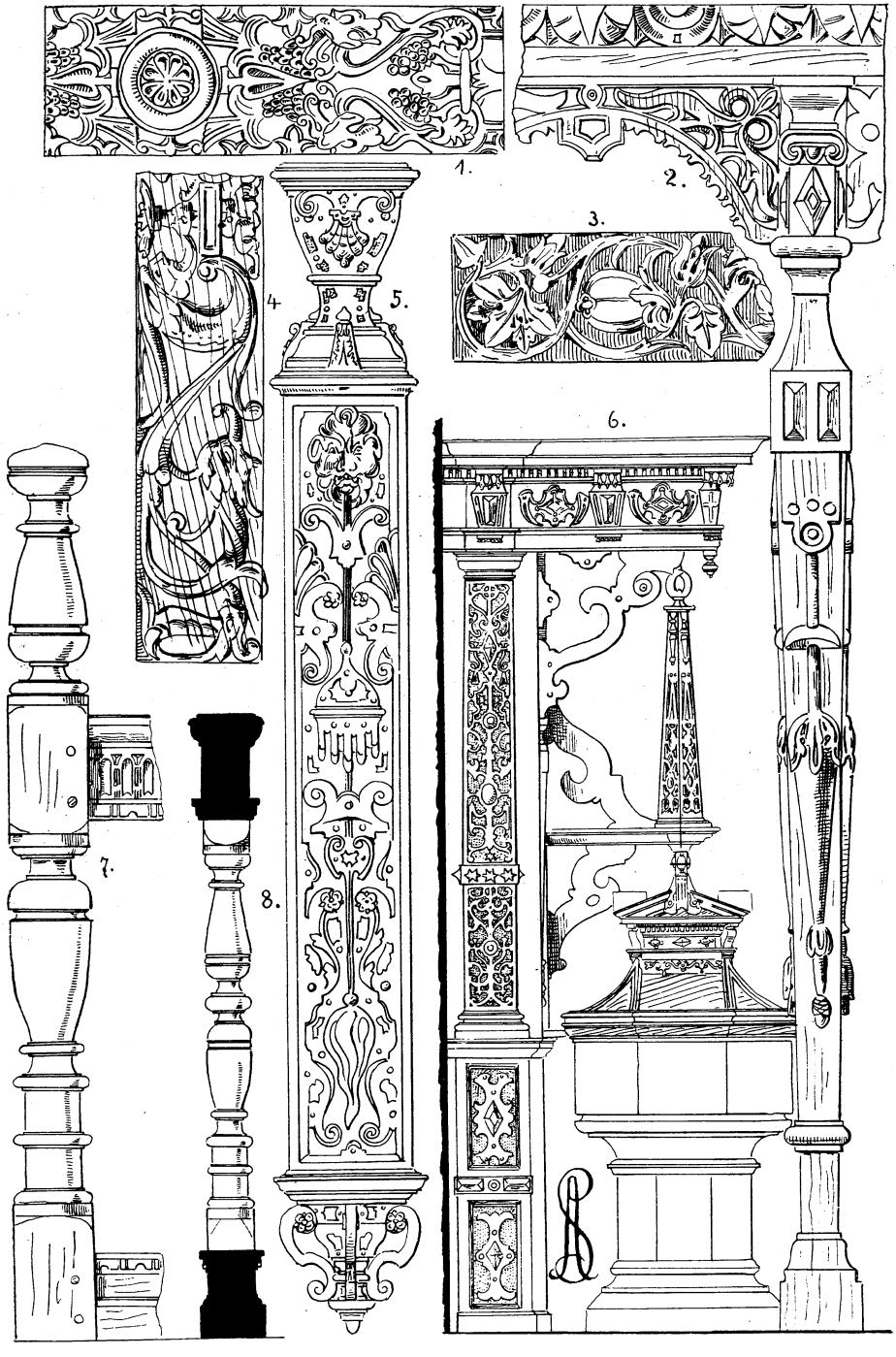
Plate 263.



## Plate 263.

(After Gotsch, Architecture of the Renaissance in England.)

Fig. 1. **Panel from a carved pew in Leeds.**
„ 2. **Column of a gallery in St. John's Church, Leeds.**
„ 3. **Wood-carving from a fire-place in Burton Agnes Hall,** Yorkshire. Erected in 1610.
„ 4. **Wood-carving from Ipswich,** 1620.
„ 5. **Stairs pillars from Aston Hall,** Warwickshire, 1630.
„ 6. **Pillar and baptismal font from the Church in Astbury.**
„ 7, and 8. **Balustrades from the Library in Merton College,** Oxford.

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## Plate 264.

Fig. 1 to 3. **Wooden reliefs from houses in Ipswich** (Gotsch).
„ 4. **Arcade of the terrace in Bramshill House** (Gotsch).
„ 5. **Vault pillar in Bolsover Castle,** Derbyshire (Gotsch).
„ 6. **Wooden panelling over a fire-place in Hull,** 1550 (The Builder).
„ 7. **Door of the Library in Cambridge** (Gotsch).
„ 8. **Vault rosette in Bolsover Castle,** Derbyshire (Gotsch).

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## Plate 265.

(Gotsch, Architecture of the Renaissance in England.)

Fig. 1. **Ceiling of the hall in Wollaton Hall,** Nottinghamshire.
„ 2. **Wooden relief from South Wraxhall Manor-House,** Wiltshire.
„ 3. **Balustrade from St. Chatarines Court House,** Sommersetshire.
„ 4. **Wooden relief from Mary's Church in Cambridge.**
„ 5. **Wood pannelling from the Church at Lanteglos.**
„ 6. **Wooden relief from the hall of Burton Agnes Hall,** Yorkshire.

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## Plate 266.

Fig. 1. **Fire-place in a house in Upper Swell** (Gotsch).
„ 2, and 4. **Wooden reliefs from the Church at Croscombe** (Gotsch).
„ 3. **Diaper of a column from Manor-Pew, Holcomb Rogus, Bradfield,** Devonshire (Gotsch).
„ 5. **Staircase baluster in Dorfold** (Richardson, Old English Mansions).
„ 6. **Gallery in the Chapel of Hatfield House,** Herfordshire (Gotsch).

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## Plate 267.

Fig. 1, and 2. **Glass paintings in Queen's College,** Cambridge (Gotsch).
„ 3. **Glass painting from the Library in Trinity Hall,** Cambridge (Gotsch).
„ 4. **Glass painting from the Dining Room in Gilling Castle,** Yorkshire (Gotsch).
„ 5. **Glass painting of the window in Gilling Castle,** Yorkshire (Gotsch).
„ 6. **Arms of the Stuarts in St. James Picadilly,** Westminster (London Churches).

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Plate 264.

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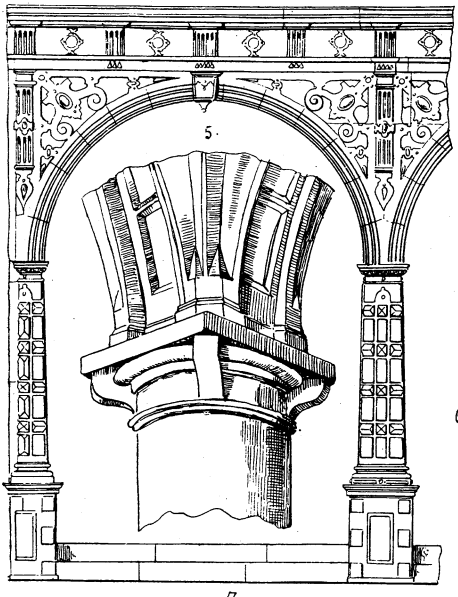

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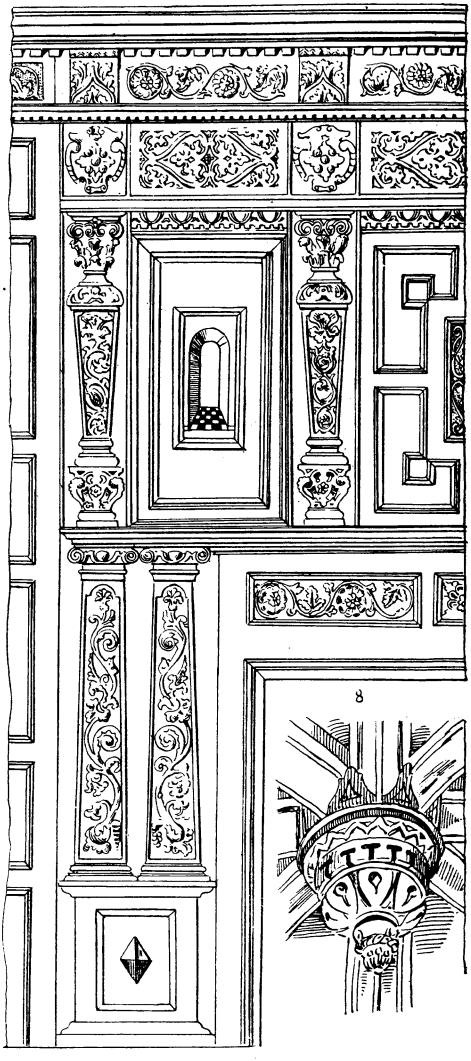

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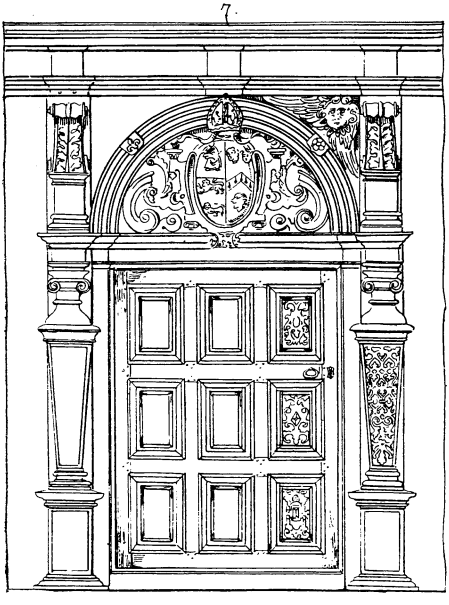

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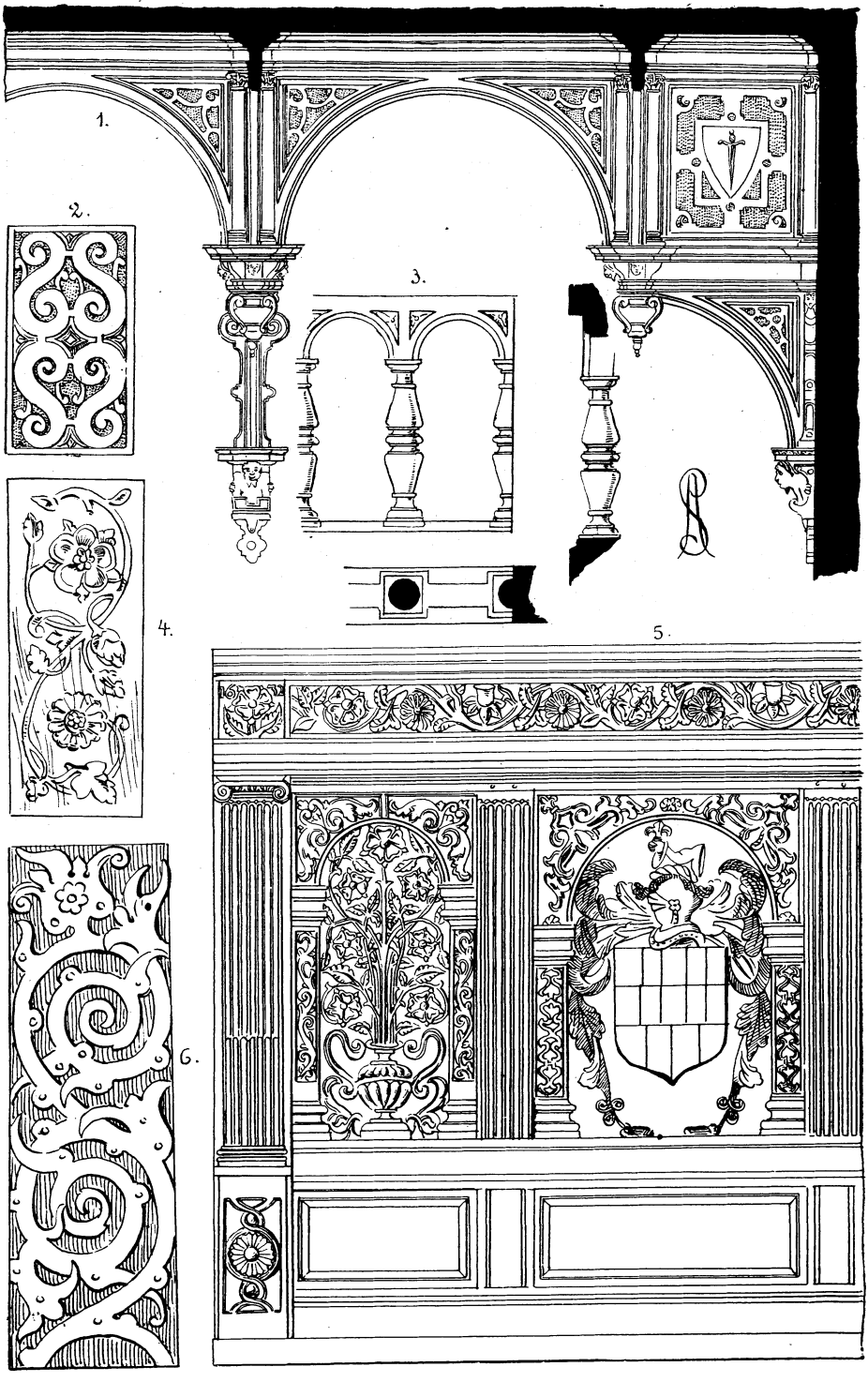
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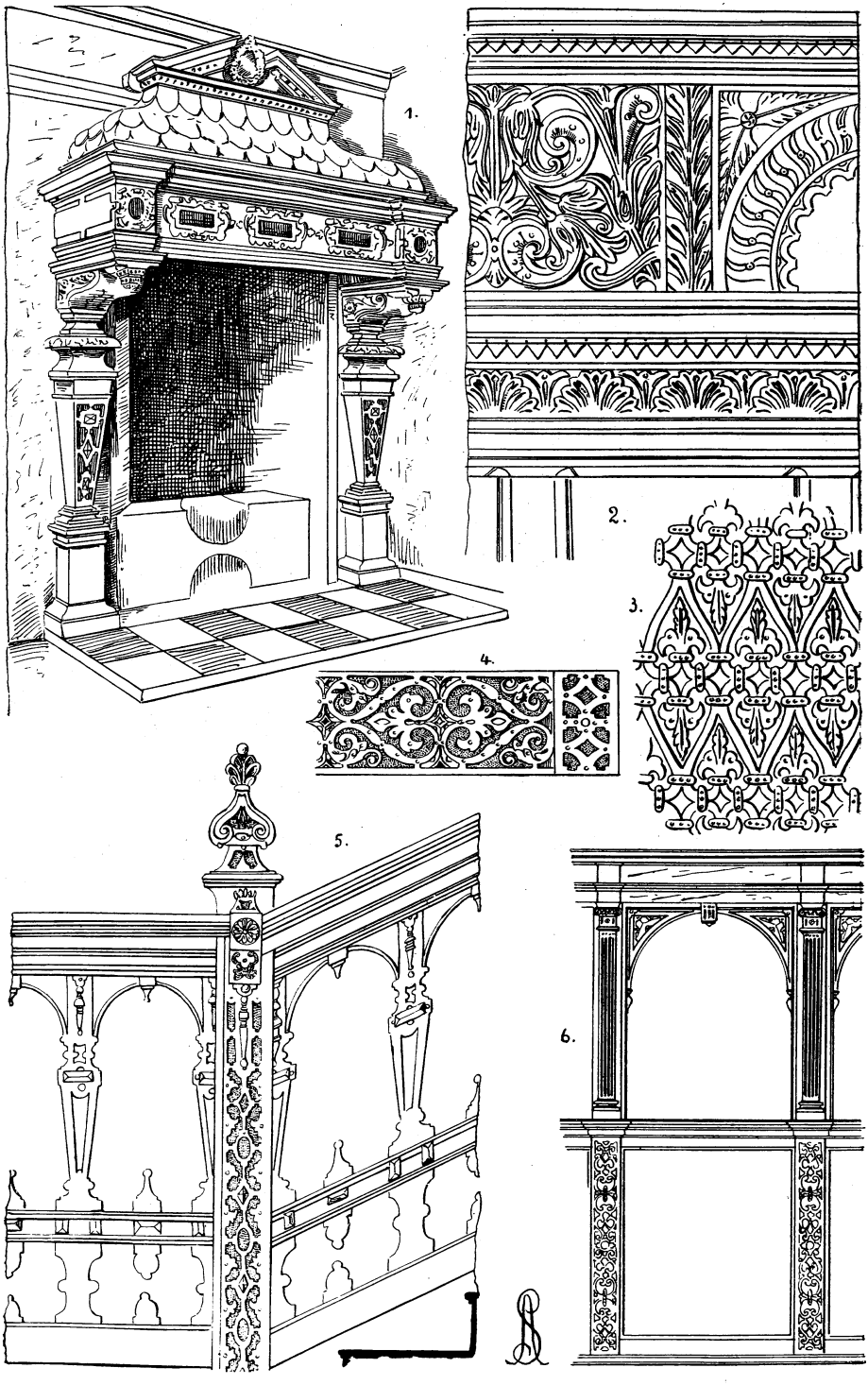

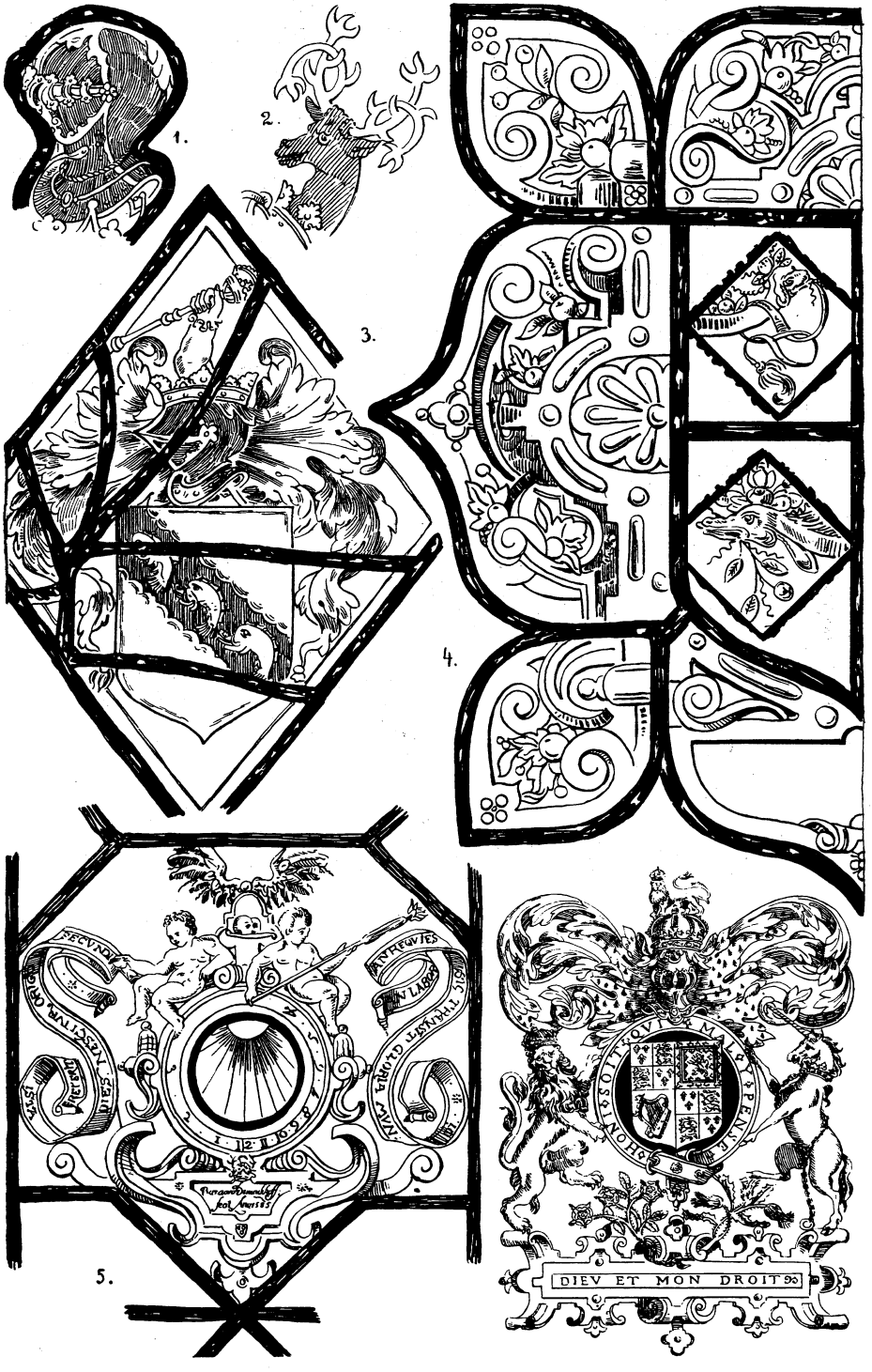
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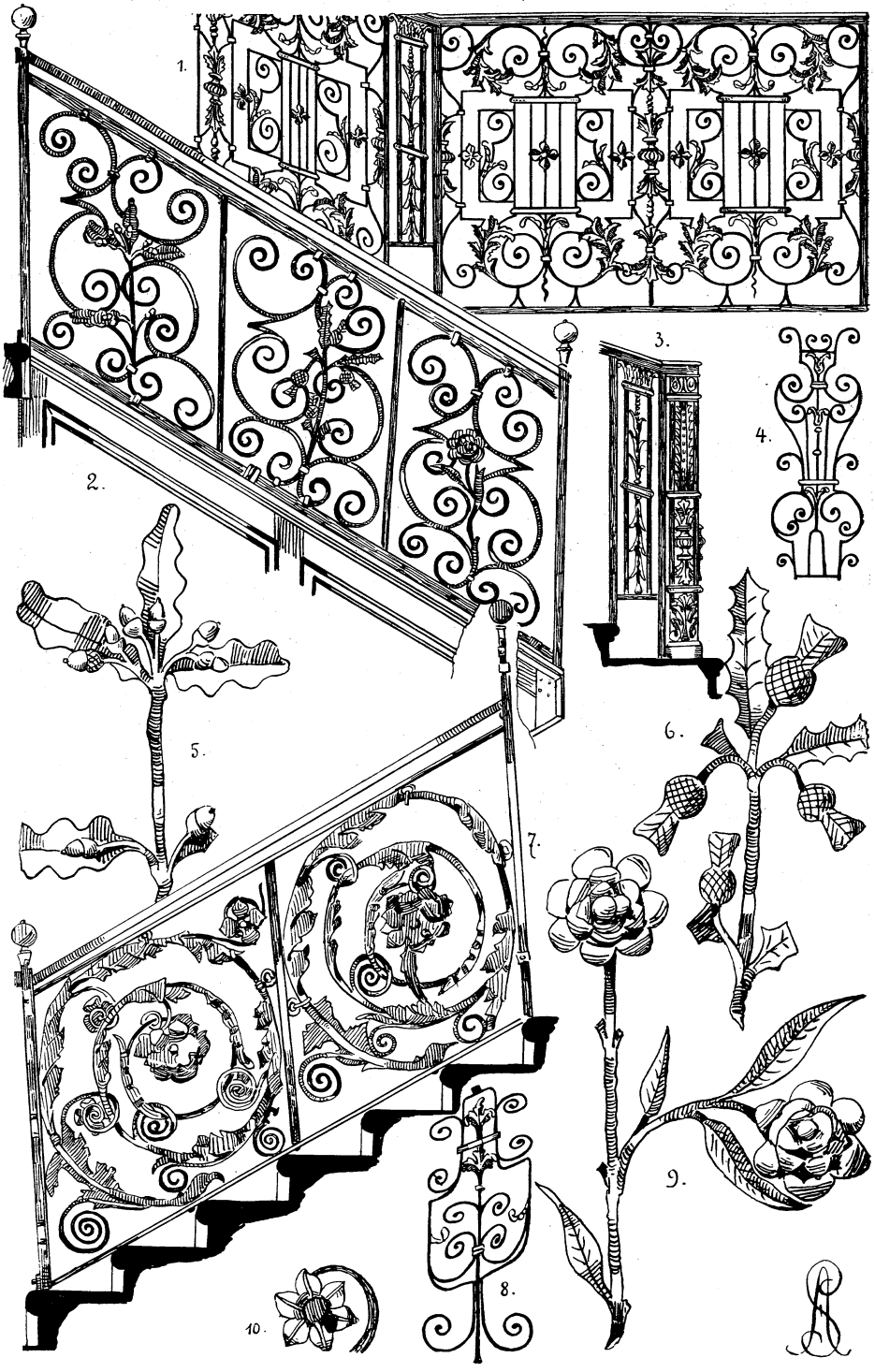
Plate 268.



## Plate 268.

(After Bailey Scott Murphy, English and Scottish Wrought Ironwork.)

Fig. 1, and 3. **Balustrade of the King's Staircase in Hampton-Court.** End of the 17th century.
„ 2. **Balustrade in Caroline Park House, Granton.** Erected by Viscount Tarbat in 1865.
„ 4, and 8. **Baluster in South Kensington Museum.**
„ 5, 6, 9, and 10. **Details of the same.**
„ 7. **Balustrade of stairway in Caroline Park House, Granton.**

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## Plate 269.

(After Bailey Scott Murphy, English and Scottish Wrought Ironwork.)

Fig. 1. **House bell in Melksham,** Wilts.
„ 2. **Console in South Kensington Museum.**
„ 3. **Table Console in South Kensington Museum.**
„ 4. **Lamp holder in Micklegate Hill House,** York.
„ 5. **Doorway of a house in Abbey Street, Carlisle.**
„ 6. **Sign-bourd from the "White Hant" Sun in Gretton,** Nordhants.
„ 7. **Lantern holder in the "Withe Hant" Hotel in Salisbury.**

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## Plate 270.

(After H. Inigo Triggs and Henry Tanner jun., Some Architectural Works of Inigo Jones.)

Fig. 1. **Base, capital, frieze, and cornice of the upper story in the Banquetting House, Whitehall.** Built by Inigo Jones in 1619—1622.
„ 2, and 5. **Details of window-framing in the same story.**
„ 3. **Base, capital, and cornice of the lower story.**
„ 4. **Window-frame, same story.**
„ 6. **Frieze of carved wood from fire-place in the Ambassadors Room, Knole Park, Kent.**

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## Plate 271.

(After H. Inigo Triggs and Henry Tanner jun., Some Architectural Works of Inigo Jones.)

Fig. 1. **Door-frame in the hall of Wilton House.**
„ 2. **Fire-place in the hall of West-Wordhay House.**
„ 3. **Door pillar with niche in Coleshill.**
„ 4. **Wood carving from Chesterton Church, Oxfordshire.**
„ 5. **Door of a house in Aldersgate Street, since pulled down.**

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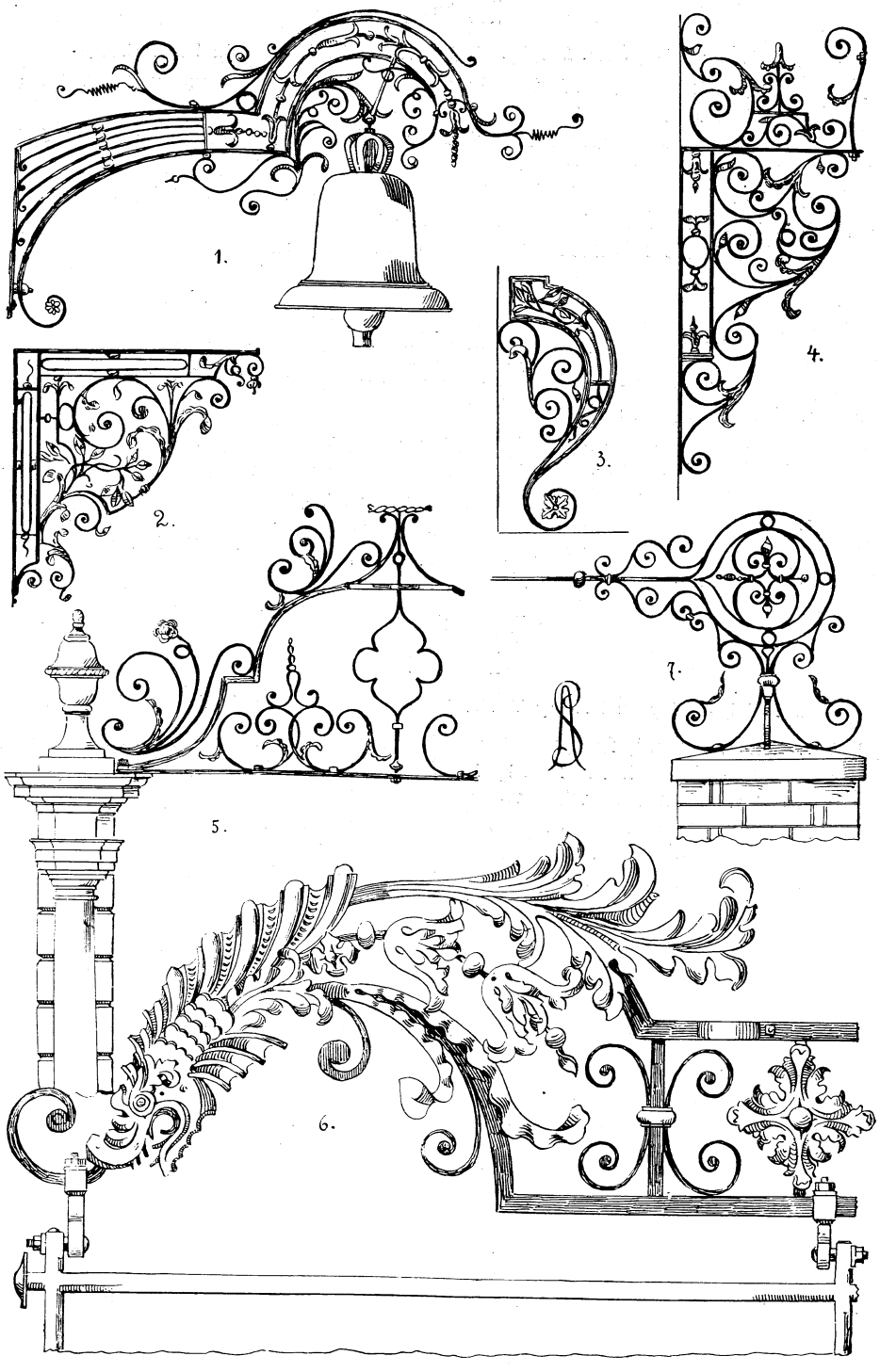
## Plate 272.

Fig. 1. **Fire-place and mural decoration in the Drawing-room of Forde Abbey.** (Inigo Triggs and H. Tanner.)
„ 2. **Gargoyle, Wilton House.** (Inigo Triggs and H. Tanner.)

Plate 269.



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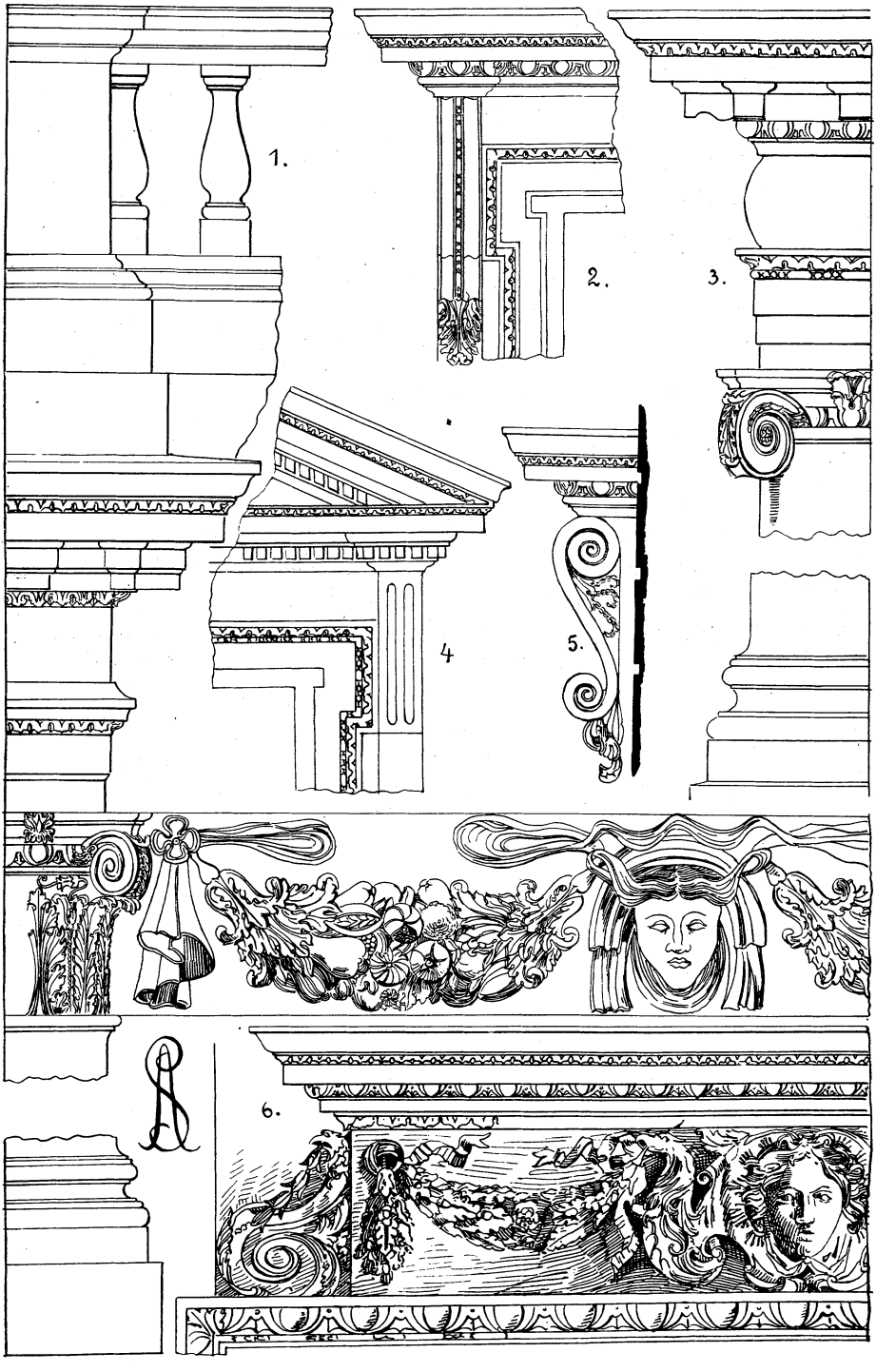

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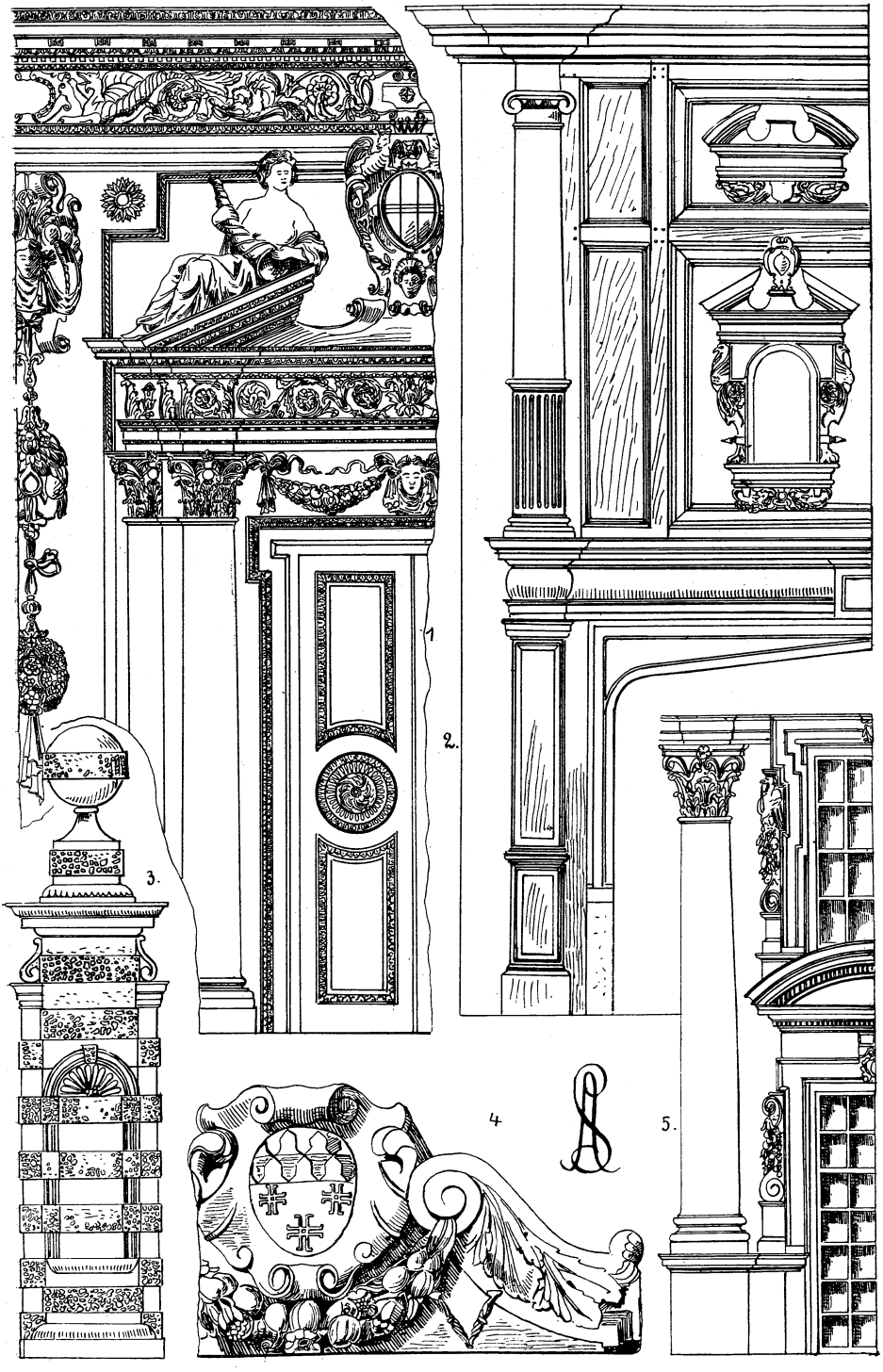

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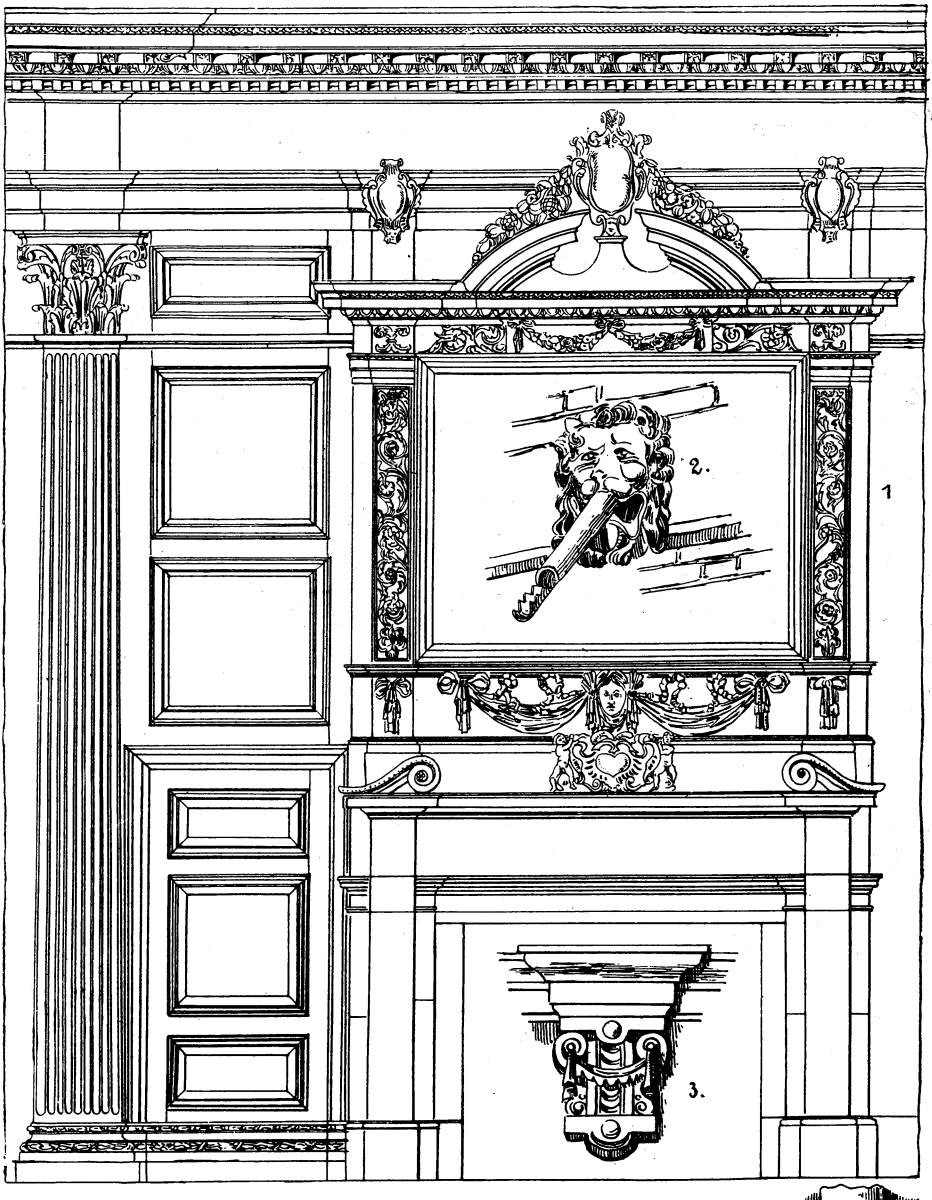


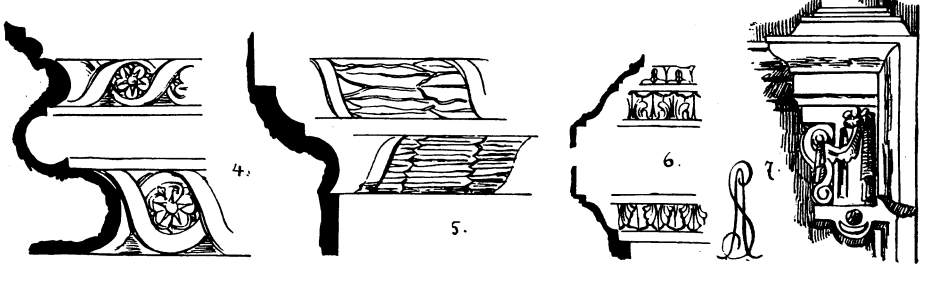



Plate 273.

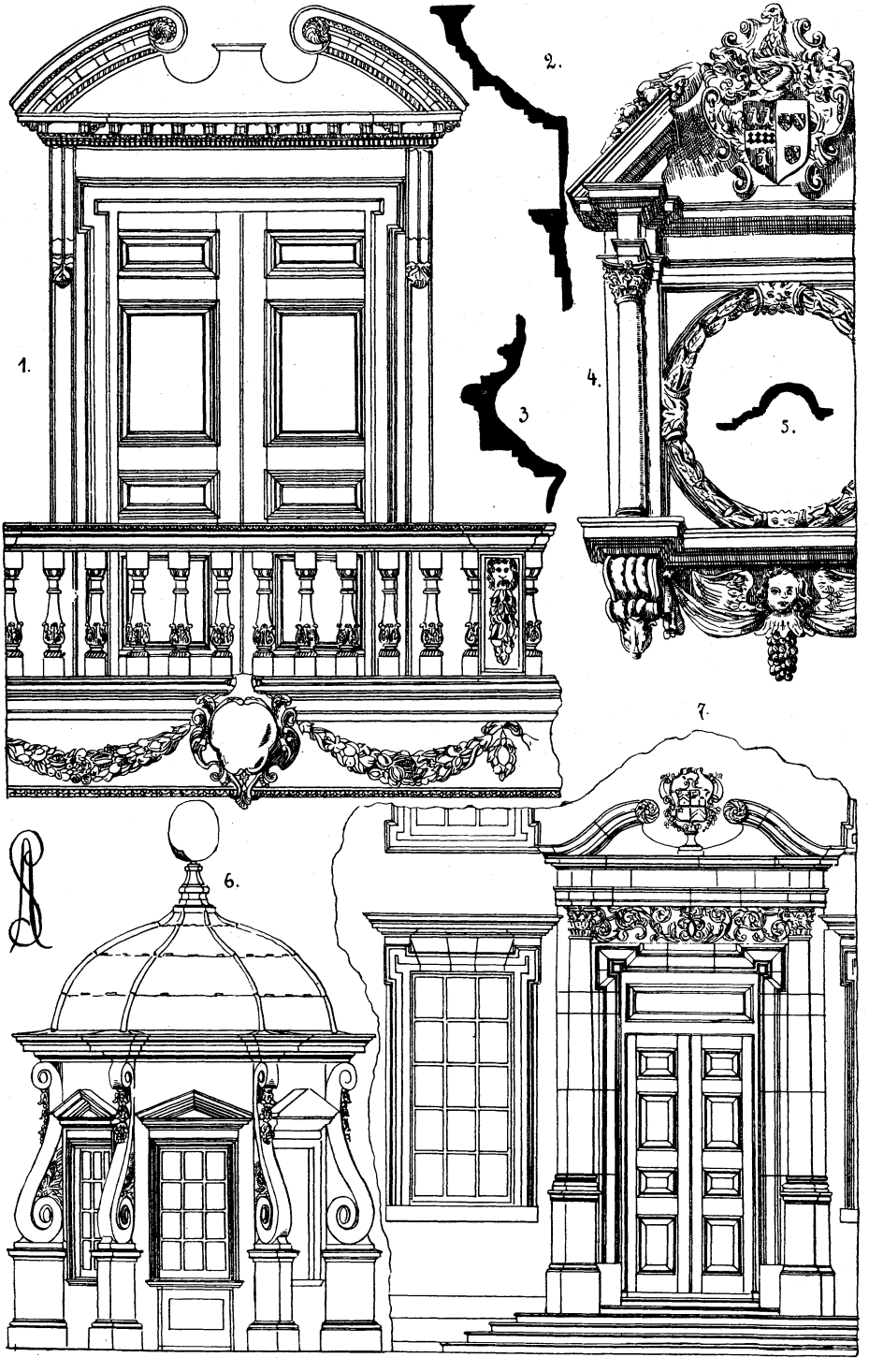


Fig. 3, and 7. **Cap-stone and console in the church of St. Catherine Cree Leadenhallstreet.** (George H. Birch, London Churches of the XVIIth and XVIIIth Centuries.)
„ 4, 5, and 6. **Cornices of bases and postament in Wilton House.** (Inigo Triggs and H. Tanner.)

## Plate 273.

Fig. 1. **Door with balustrade from Coleshill House.** (Inigo Triggs and H. Tanner.)
„ 2, 3, and 5. **Cornices** to fig. 4.
„ 4. **The Spencer Monument in the church of St. Catherine Cree, Leadenhall Street, London.** (George H. Birch.)
„ 6. **Belvidere from Coleshill House.** (Inigo Triggs and H. Tanner.)
„ 7. **Door from Raynham Hall.** (Inigo Jones and H. Tanner.)

## Plate 274.

(Nach Bailey Scott Murphy, English and Scottish Wrought Ironworks.)

Fig. 1. **Wrought iron gate, Traquair House, Scottland.**
„ 2. **Hook for hanging a chandelier. In the South Kensington Museum.**
„ 3. **Console in the entrance-hall, Malmesbury.**
„ 4. **Termination of a railing of a house in Abbey Street, Carlisle.**
„ 5. **Railing from the tomb of Bishop Montague, Bath Abbey.**

## Plate 275.

Fig. 1. **Pulpit from the church in Ashby Castle.** (Inigo Triggs and Henry Tanner.)
„ 2. **Ceiling of the large hall in Kirby Hall.** (Inigo Triggs and Henry Tanner.)
„ 3. **Stairs, Forde Abbey.** (Inigo Triggs and Henry Tanner.)
„ 4. **Baptismal font in Christ's Church Newgate Street, London.** (Reginald Blomfield, A History of Renaissance Architecture in England, 1500—1800.)
„ 5. **Steps to pulpit** fig. 1.

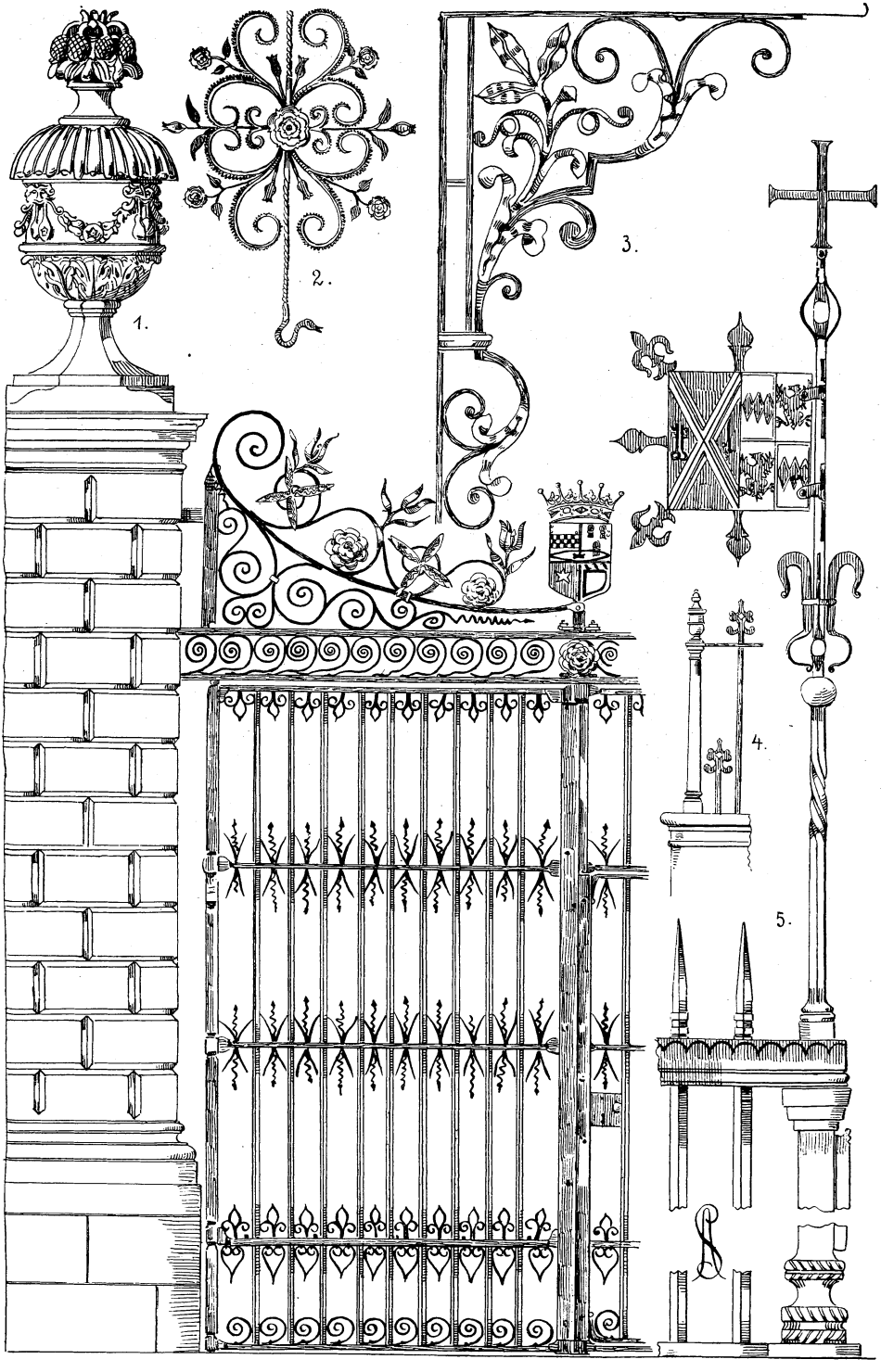
## Plate 276.

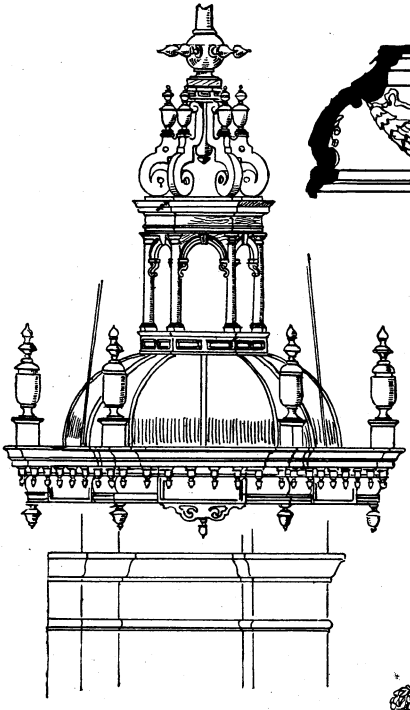
Fig. 1. **Toft plate.** From the Bateman Collection. (Jännicke.)
„ 2. **Fulham pottery.** (Stoneware.) From the Reynolds Collection. (Jännicke.)
„ 3. **Drinking-beaker.** From the Mayer Collection. (Jännicke.)
„ 4. **Stoneware jug.** In the Geological Museum, London.
„ 5. **Bed of Oliver Cromwell,** of carved oak. (Bajot, Encyclopédie du meuble.)
„ 6. **Red stoneware by Ehlers.** South Kensington Museum. (Jännicke.)

## Plate 277.

Fig. 1. **Sideboard from Wingfield Manor.** (Sanders, Carved Oak Woodwork.)
„ 2. **Chair 17th century.** (A. E. Chancellor, Examples of Old Furniture.)
„ 3. **Cradle, 17th century.** (Chancellor.)

Plate 274.





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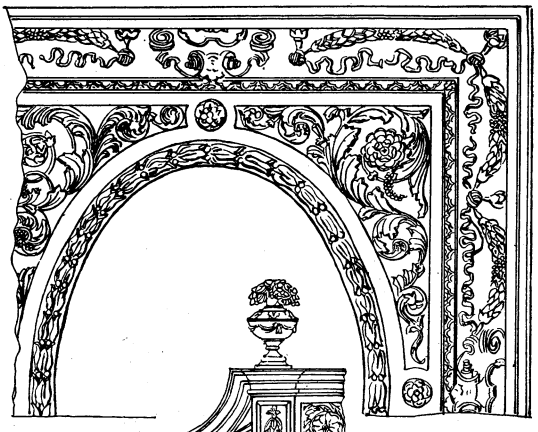

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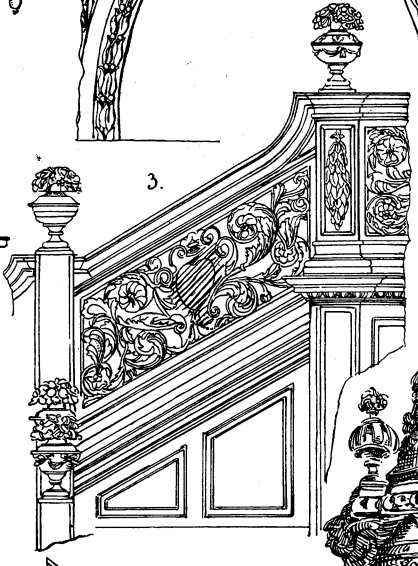

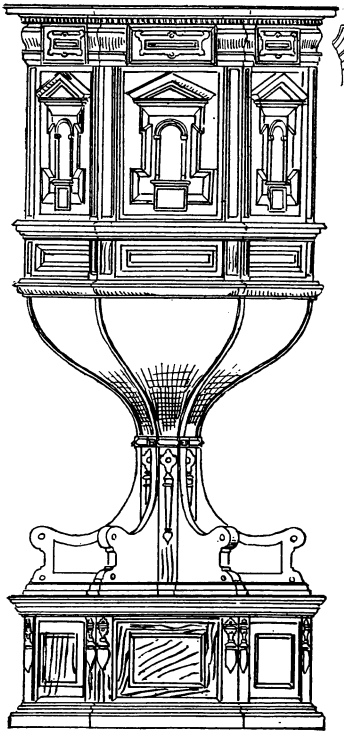

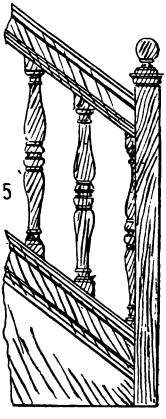

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Plate 276.

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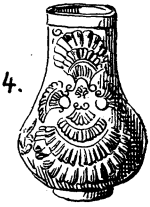

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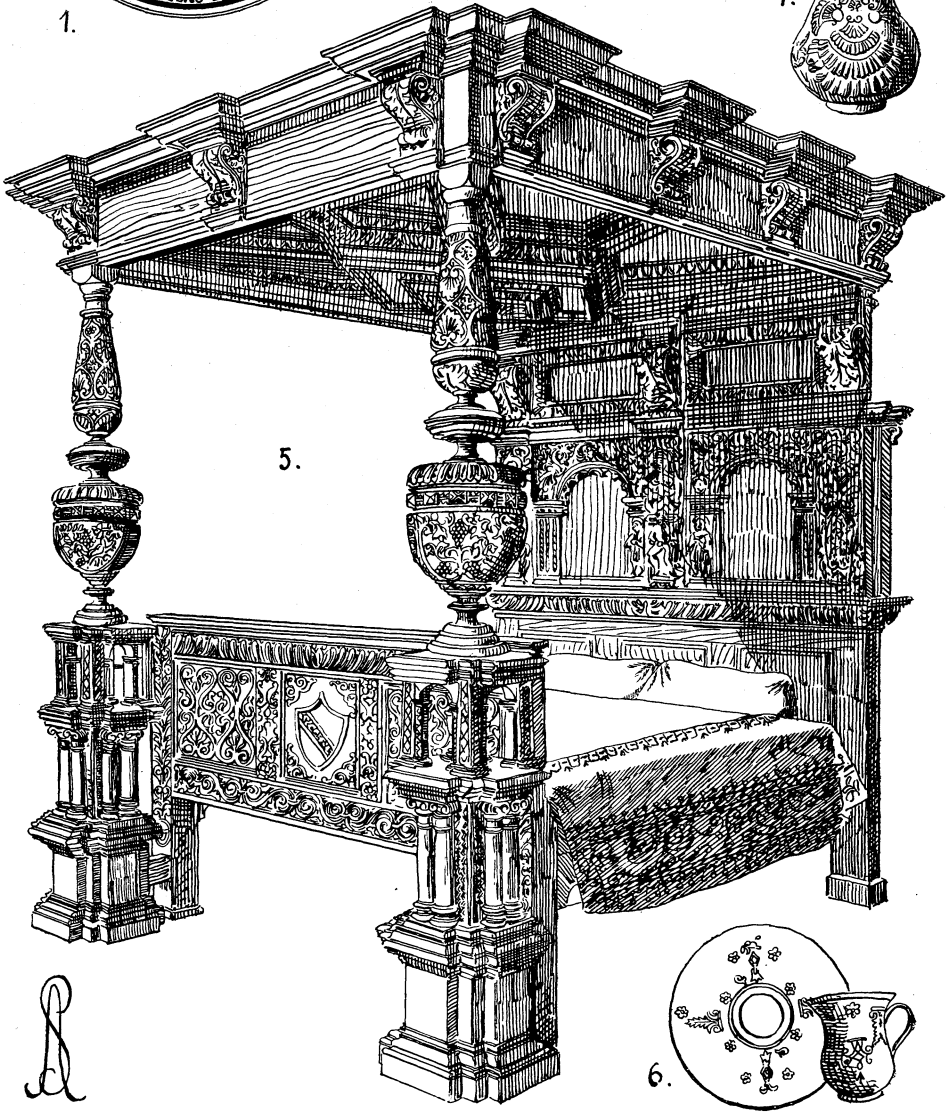

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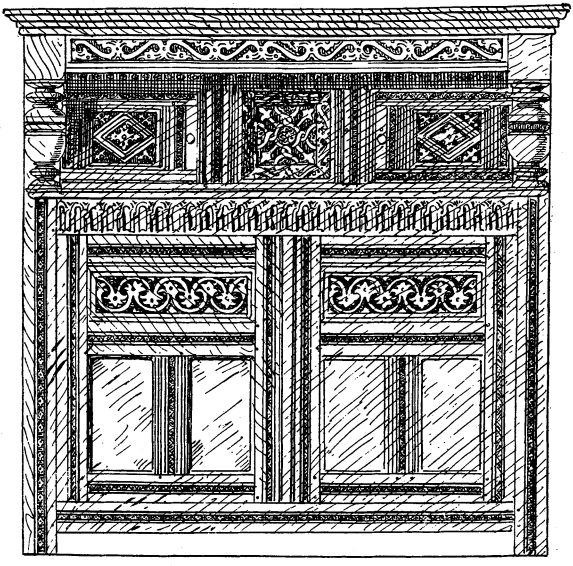

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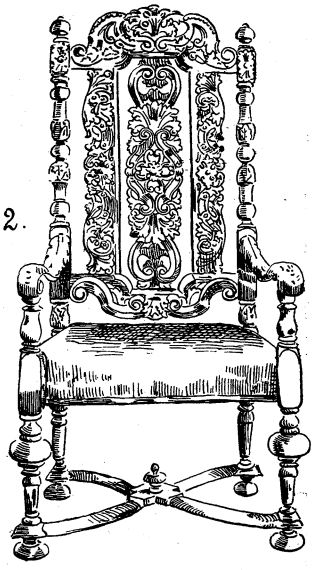

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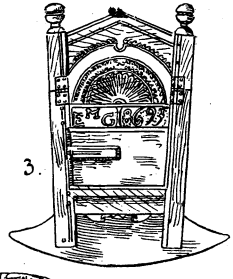

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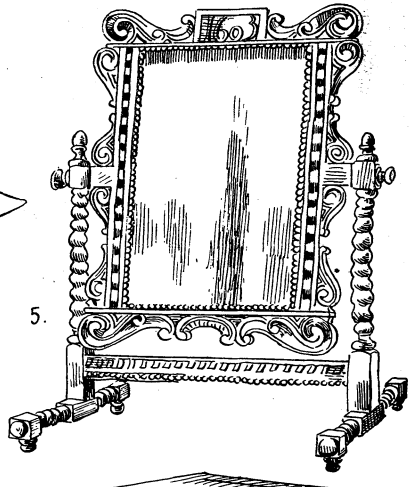

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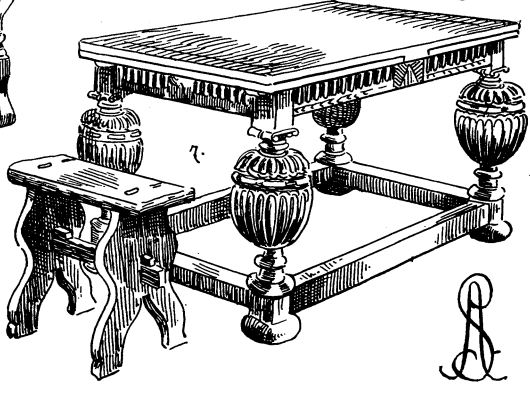

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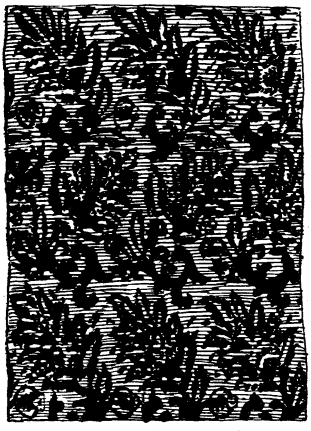

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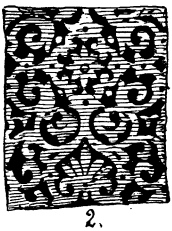

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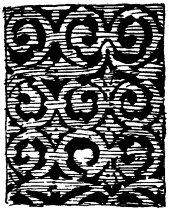

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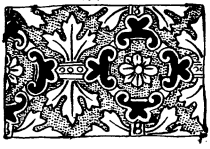

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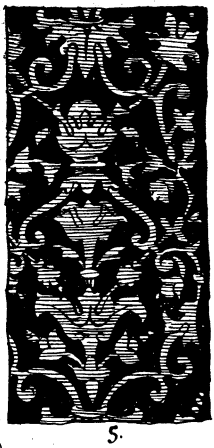

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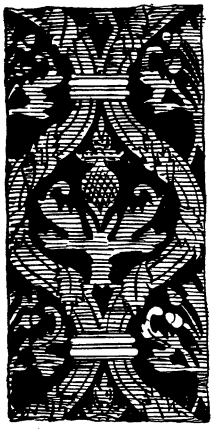

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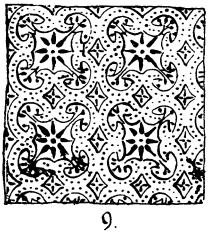

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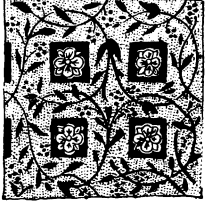

Fig. 4. **Chair from Hampton Court,** 17th century. In possession of the Queen Victoria. (Chancellor.)
„ 5. **Looking-glass in Elizabethan style** (Chancellor.)
„ 6. **From a sideboard.** (Sanders.)
„ 7. **Table and stool,** 17th century. (Chancellor.)

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## Plate 278.

Fig. 1. **From damask covering of a chair in Knowle, Kent.** From the time of James I. (Owen Jones.)
„ 2—4, and 13. **From damask serviettes,** from the time of James I. (Owen Jones.)
„ 5, and 11. **Application embroidery,** from the time of James I. (Owen Jones.)
„ 6. **Portrait of Jane Seymour, wife of Henry VIII., by Holbein.** In the Gallerie at Vienna. (Hirth.)
„ 7, and 8. **Woollen stuffs from a tomb in Westminster.** From the time of Queen Elisabeth. (Owen Jones).
„ 9, and 12. **Serviettes from Burton Agnes, Yorkshire.** (Owen Jones.)
„ 10. **Cloth from an old house near Tottenham.** From the time of Queen Elisabeth. (Owen Jones.)

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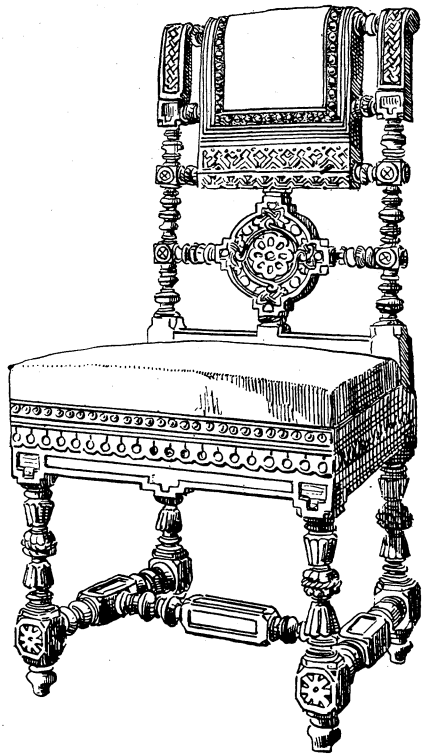
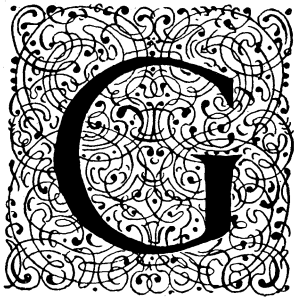


**Renaissance Chair.** (Bajot.)

# THE BAROCCO ORNAMENT.



**German Barocco Initial**
(Petzendorfer Schriftenatlas).

Gradually as the Classic Style in consequence of the growing luxury and wealth became degenerated, so also did the Renaissance. With the increase in wealth and luxury in the period of the Renaissance grew also the craze after effect, after the extraordinary — the Barocco, a craze which finally went so far that the constructive parts were absolutely made subordinate to the decoration. From this mania for decoration in the Renaissance sprung the Barocco, and from this latter, by still further continued increase in the decoration — the Rococco.

There is perhaps no style which has been so abused, being often designated as the downfall of art, as the Barocco and Rococco. But, at the same time, it cannot be denied that the Barocco gave expression to the feelings of the time. It is only since the beginning of the last century that people have begun to pay to this style the attention which it deserves, and to develop it in accordance with modern ideas. The Secession, or the Jugend Style, attempted to displace the Barocco, but not only was the attempt not successful, but it really appears as if the Jugend must give way before the Barocco and the style of the 18th and 19th century. There is no reason why the Barocco, when properly studied, should not form the starting-point from which a new style could originate.

As Classic Italy was the only country in which the Renaissance could originate and develop, so was it also the only country in which its degenerate offspring the Barocco could appear. Michael Angelo and Palladio must be regarded as the originators of the Barocco Style, although truly it was their pupils, who not understanding the ideas of their masters, developed the most adventurous forms, and looked upon the fixed rules of the Renaissance as fetters. Each followed his own

inspiration, and ignored and looked down upon all systems, just the same as the Jugend Style artists of the present day. Under such conditions it is evident that, while a talented artist will be able to create some beautiful work, one without talent can produce nothing but bizarre productions. The whole tendency of the period was simply to create something new and astonishing.

The designation Barocco became gradually to be applied also to all those forms of expression, which originating from the antique basis, by the free and varied treatment of the Ornament, gradually grew and developed into the most exaggerated lineaments.

At the same period as the Barocco of the School of Michel Angelo, appeared also the Classic of the Palladian School, which worked against the super-ornamental element in the Renaissance, and endeavoured to to go back once more to pure classic models. Both systems strove against each other violently, but the classic gained the victory becoming the prevailing style towards the end of the 18th century.

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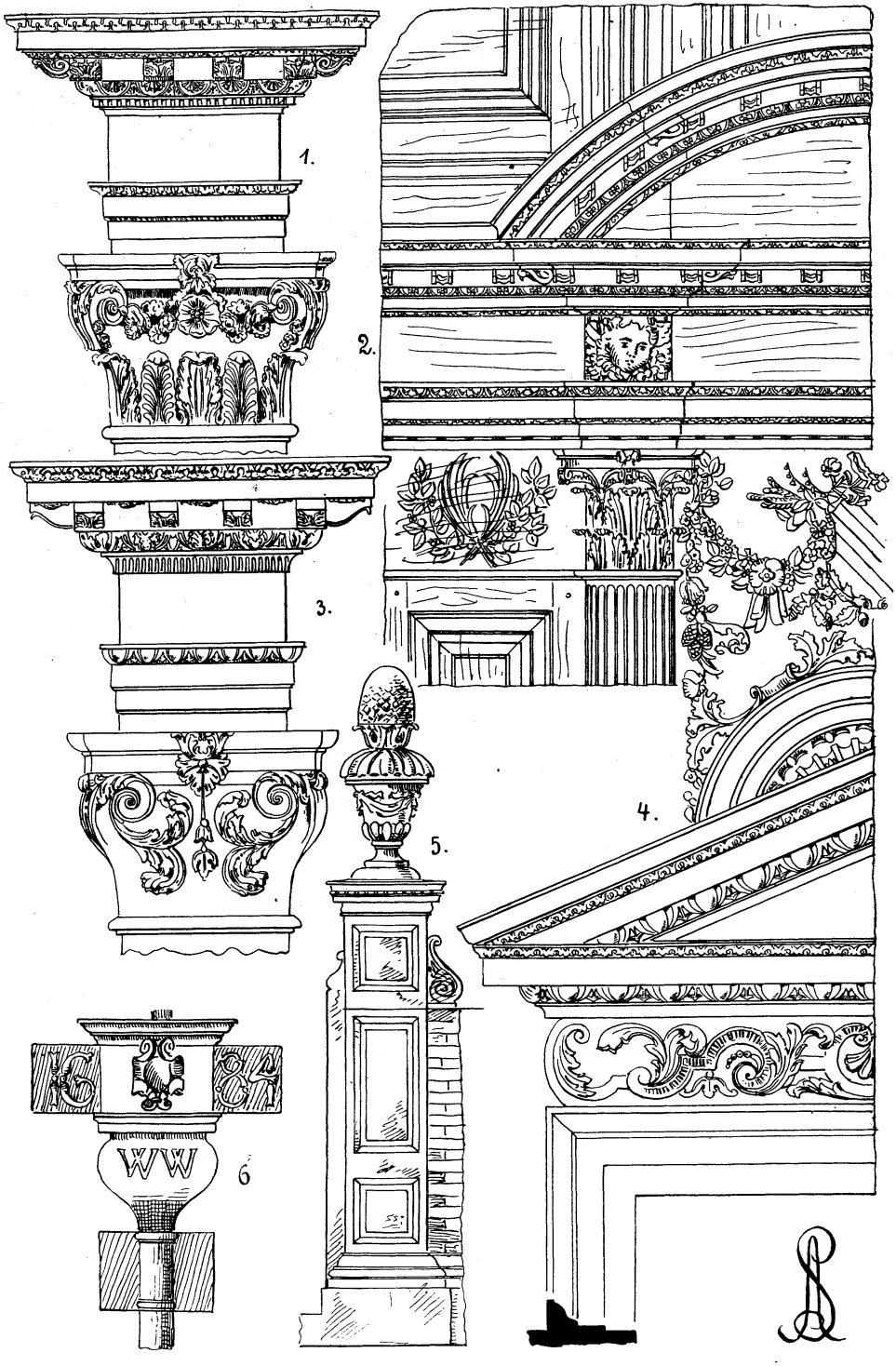
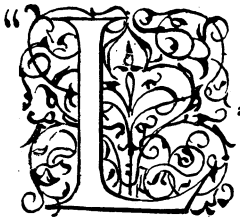
**Fumigating Vessel of gilt silver, in the Museum of the Prado in Madrid** (L'art pour tous).

Plate 279.



## Later Renaissance Ornament in England.



Barocco Initial
17th century.
(Belcher.)

"Later Renaissance" is the title given in England to the Barocco. The classic element predominates above all others in the English Barocco. It is a Palladian Classic equipped with a few Barocco ornaments, introduced into England by Inigo Jones and developed later on by Christopher Wren 1632—1723. The latter is really the founder of the Barocco Style in England.

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## Plate 279.

(After John Belcher and Mervyn E. Macartiney, Later Renaissance Architecture in England.)

Fig. 1. **Capital and cornice from Bastards' House, Blandford.**
„ 2. **Stall from Trinity College Chapel, Cambridge.**
„ 3. **Capital and cornice from the "Red Lion House", Blandford.**
„ 4. **Window crest from the Town Hall in Blandford.**
„ 5. **Gate pillar from a house in Chichester.**
„ 6. **Gutter spout from a house in Farnham, Surrey.**

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## Plate 280.

(After John Belcher and Mervyn E. Macartiney, Later Renaissance Architecture in England.)

Fig. 1, and 2. **Doric Order from the Portal of Somerset House, London.**
„ 3, and 4. **Capital and cornice from Lincoln College, Oxford.**
„ 5. **Balustrade from a house in Bath.**
„ 6. **Cornice from Melton Constable, Norfolk.**
„ 7. **Doric Order from the North Front of Seaton Delaval, North Cumberland.**
„ 8. **Pillar capital from a house in Stamford, Lincolnshire.**
„ 9 u. 10. **Pilaster capital and base from the Town Hall, Guildford.**

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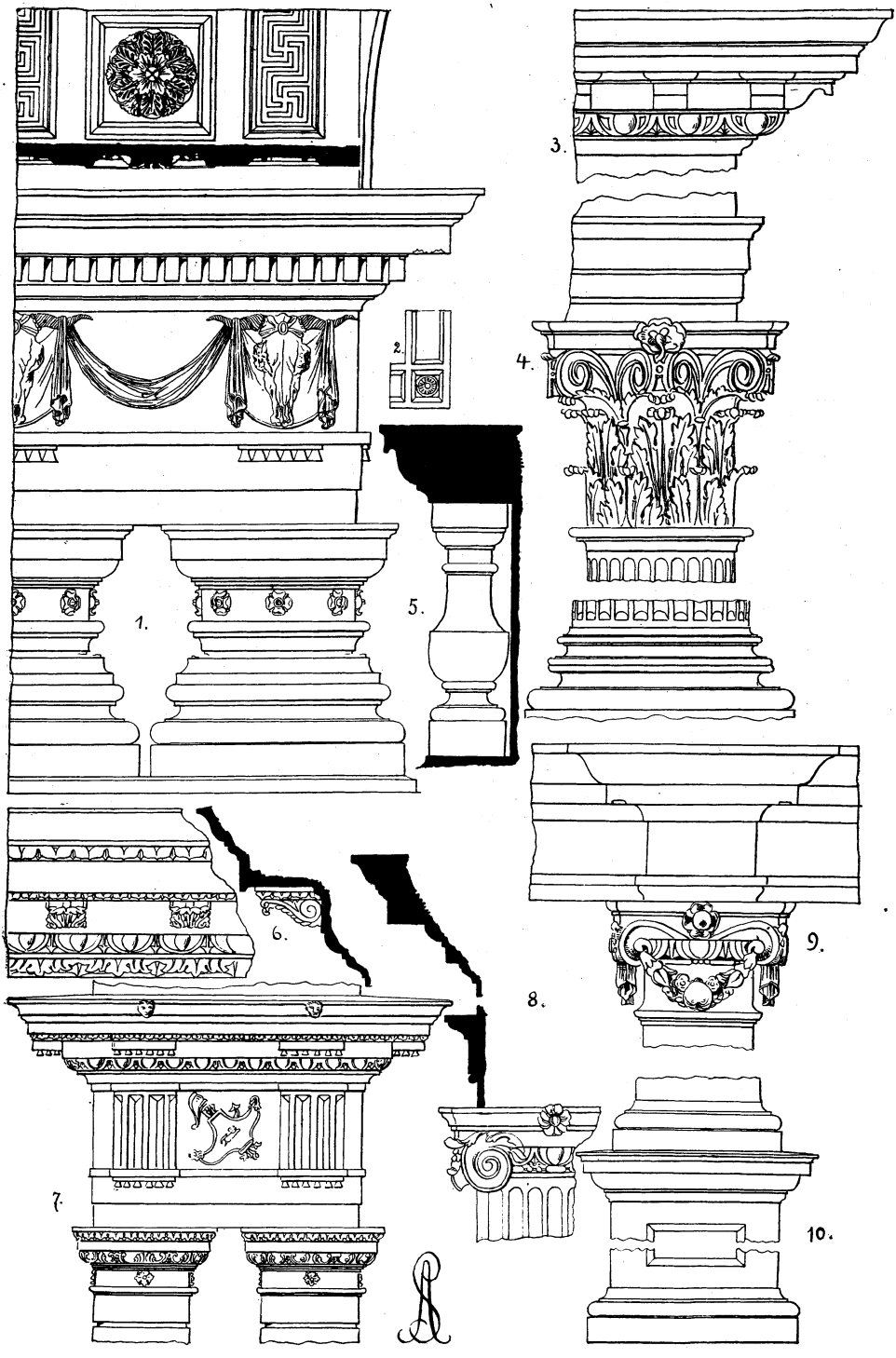
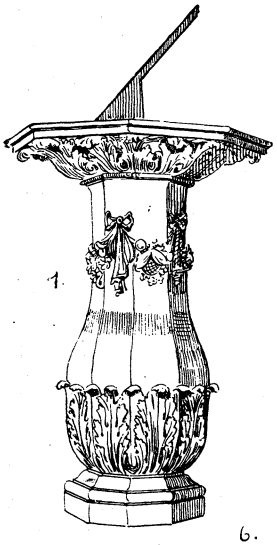
## Plate 281.

Fig. 1. **Sundial from Bedfordshire.** (Belcher and Macartiney.)
„ 2. **Rotary hexagonal reading-desk in the Chapel at Pembroke College, in Cambridge.** (Belcher.)

Plate 280.

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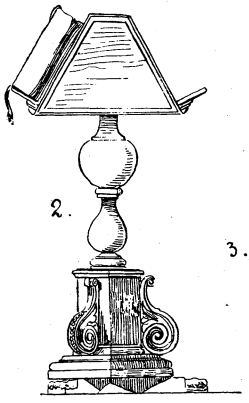
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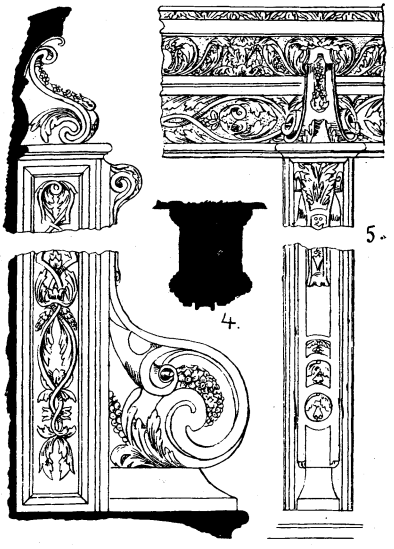
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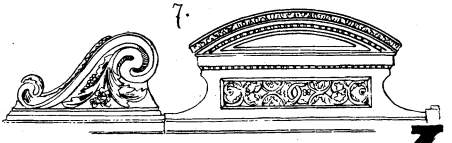
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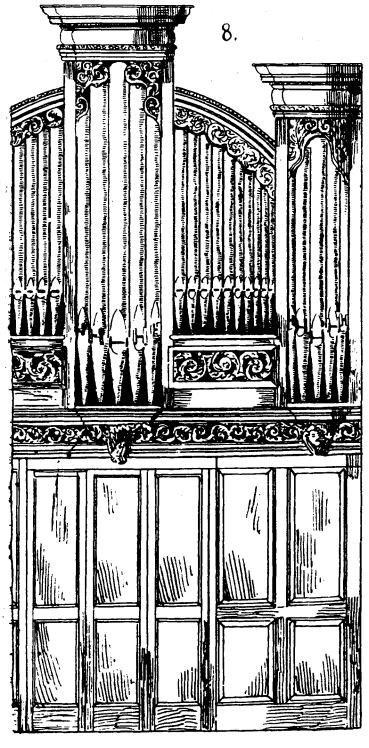
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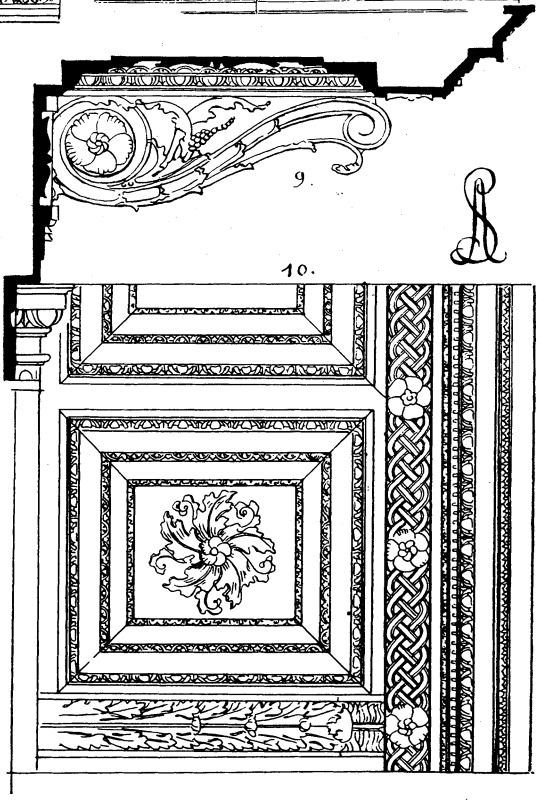
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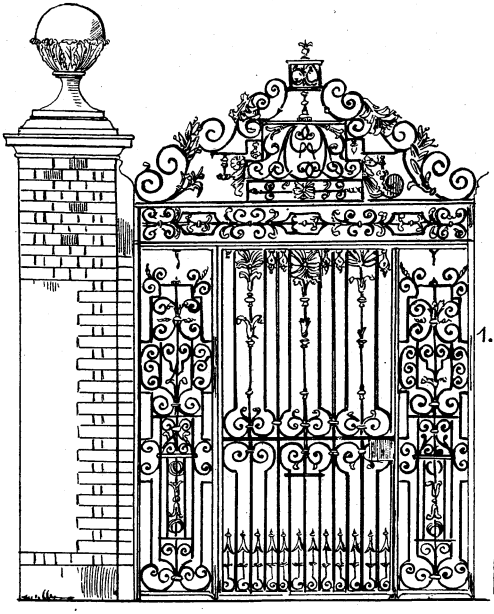
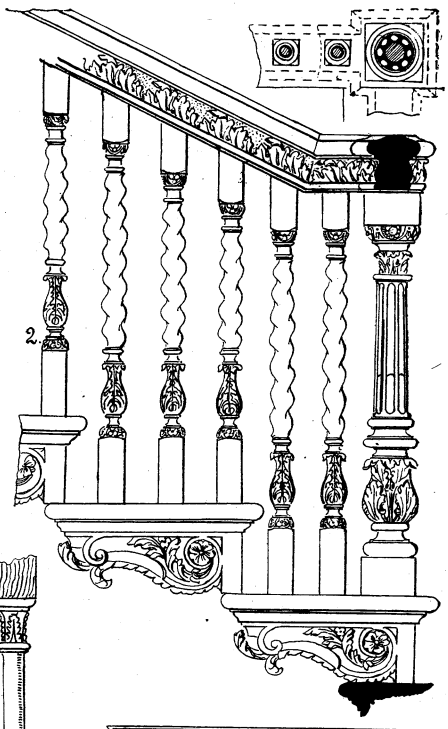
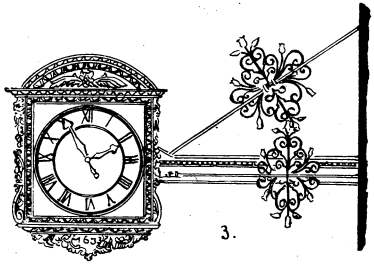
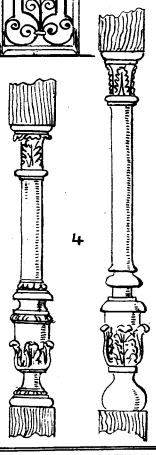
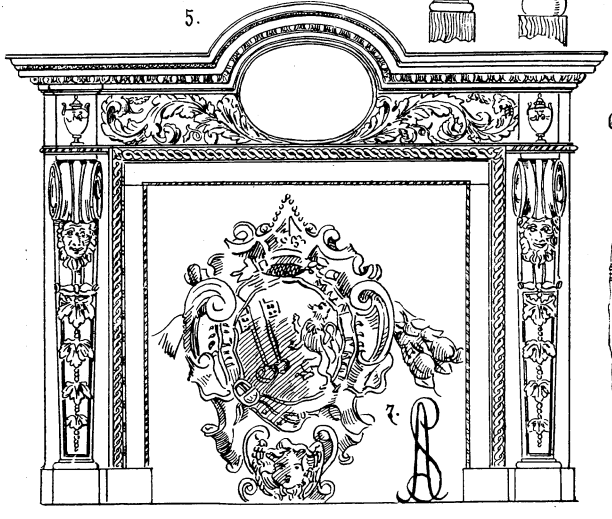
Plate 282.



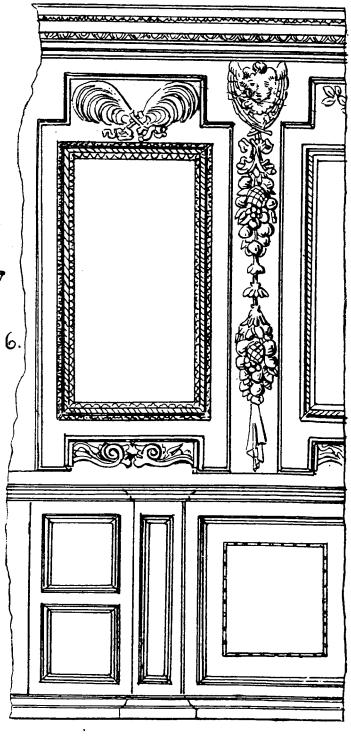



Fig. 3—5, and 7. **Details from Church pews in St. Paul's Cathedral,** London. (George H. Birch, London Churches of the XVII$^{th}$ and XVIII$^{th}$ centuries.)
„ 6. **Carved open-worked wooden panel from St. Mary's Church,** London. (George H. Birch.)
„ 8. **Organ in St. Mary's Church, Woolnoth.** (George H. Birch.)
„ 9, and 10. **View from below, and section of the Gallery of the Senate House in Cambridge.** (Belcher and Macartiney.)

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## Plate 282.

(After John Belcher and Mervyn E. Macartiney, Later Renaissance Architecture in England.)

Fig. 1. **Iron-work gate, Fenton House, Hampstead.**
„ 2. **Staircase banisters from a house in Salisbury.**
„ 3. **Clock from the Town Hall in Guildford.**
„ 4. **Stairs banisters from a house in Great Queen Street, London.**
„ 5. **Fire-place from a house in Epsom, Surrey.** Was built by Italians of the Pergolesis School.
„ 6. **Wood panelling in the Chapel of Farnham Castle, Surrey.**
„ 7. **Coat of arms over the entrance doorway to the same Chapel.**

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## Plate 283.

(After Bailey Scott Murphy, English and Scottish Wrought Ironworks.)

Fig. 1. **Stone vase from a door-pillar in Clare College, Cambridge.**
„ 2. **From a doorway in Trinity College, Oxford.**
„ 3. **Trellis-work from St. John's College, Cambridge.**
„ 4. **Trellis work from Clare College, Cambridge.**

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## Plate 284.

Fig. 1. **Wall cupboard** in the Hall of the Haberdasher's Company, Gresham Street, London. From the year 1668. (Chancellor.)
„ 2. **Mahagony table,** beginning of 18$^{th}$ century. (Chancellor.)
„ 3. **China cabinet,** middle of 18$^{th}$ century. (Chancellor.)
„ 4. **Cushioned chair.** (Bajot.)
„ 5. **Vase of English porcelain,** Chelsea. In the British Museum. (Jännicke.)
„ 6. **Sofa** from the middle of the 18$^{th}$ century. (Chancellor.)
„ 7. **Toilet table** from the time of Queen Anne. (Chancellor.)

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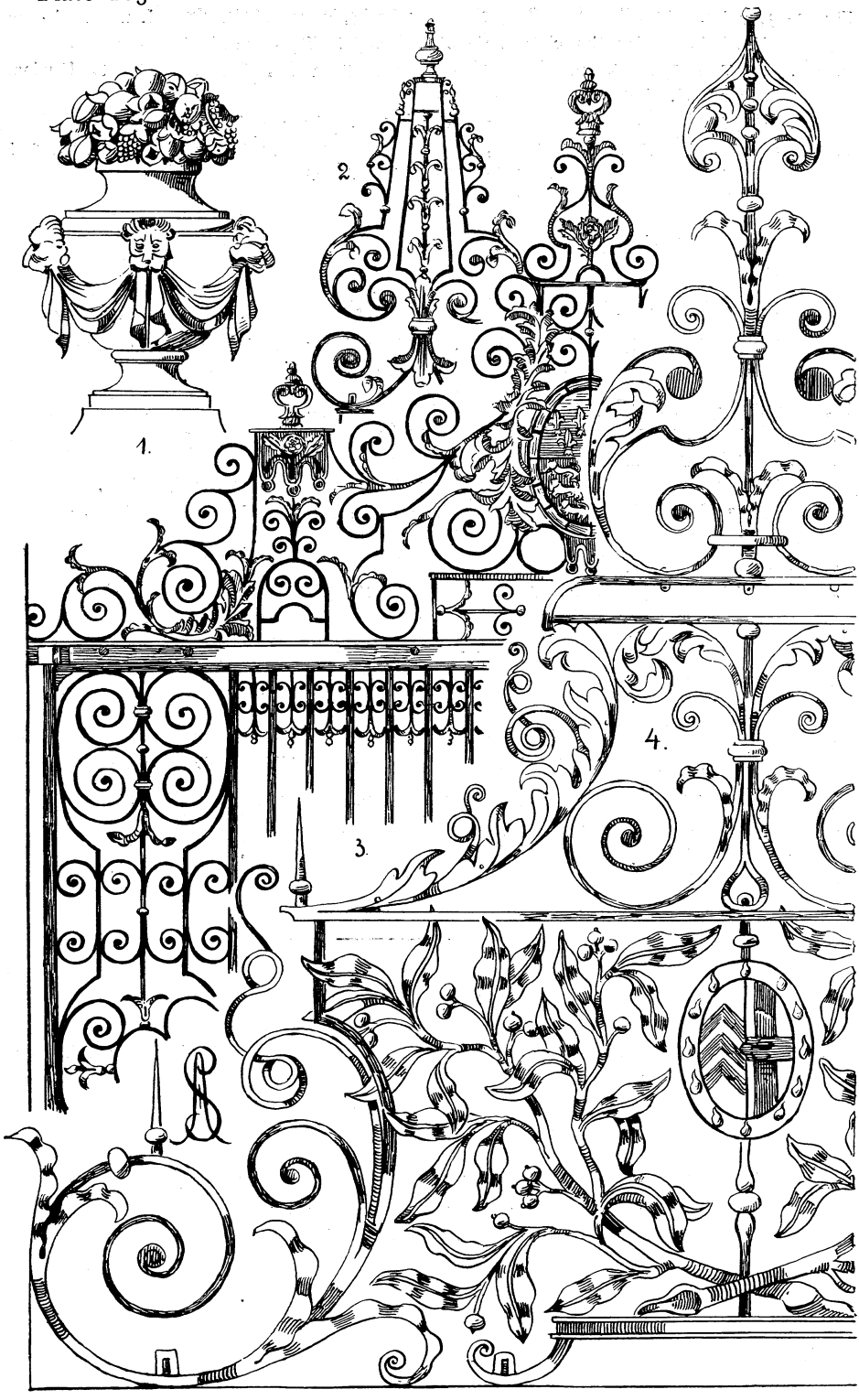
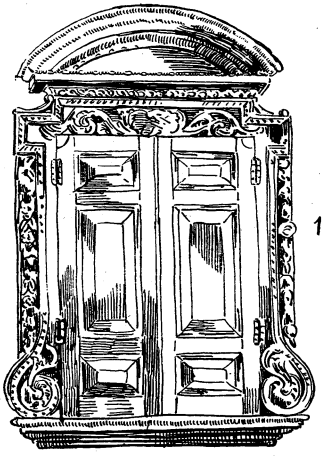
Plate 283.





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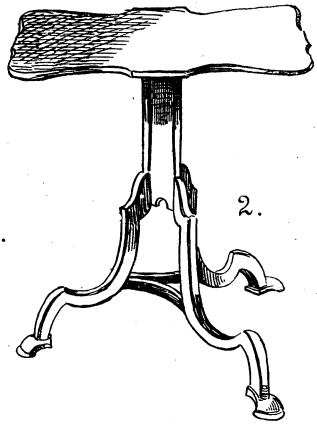

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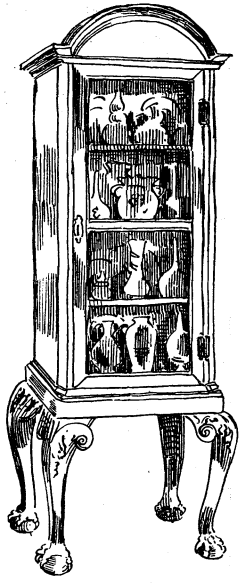

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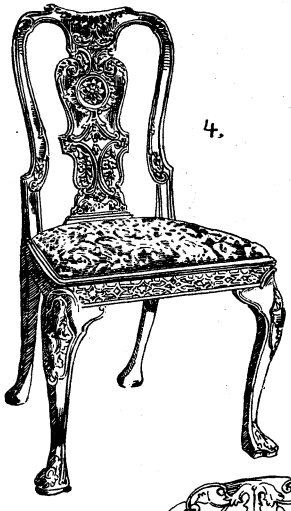

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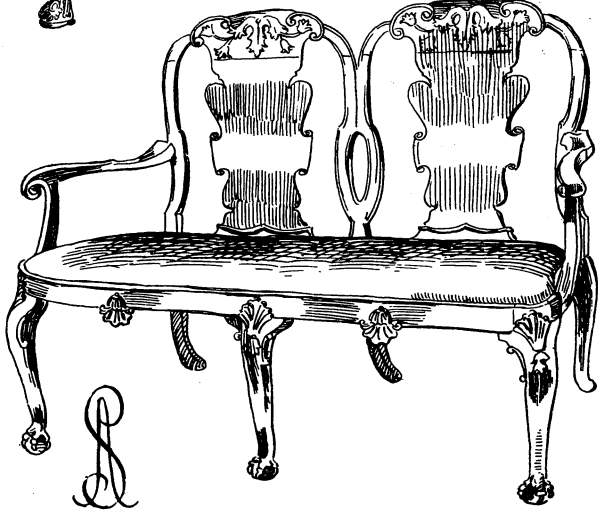

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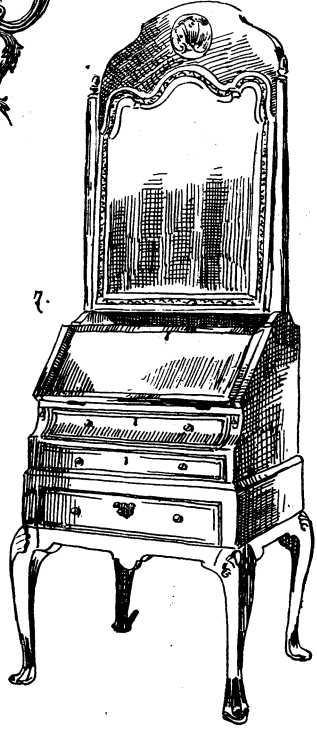
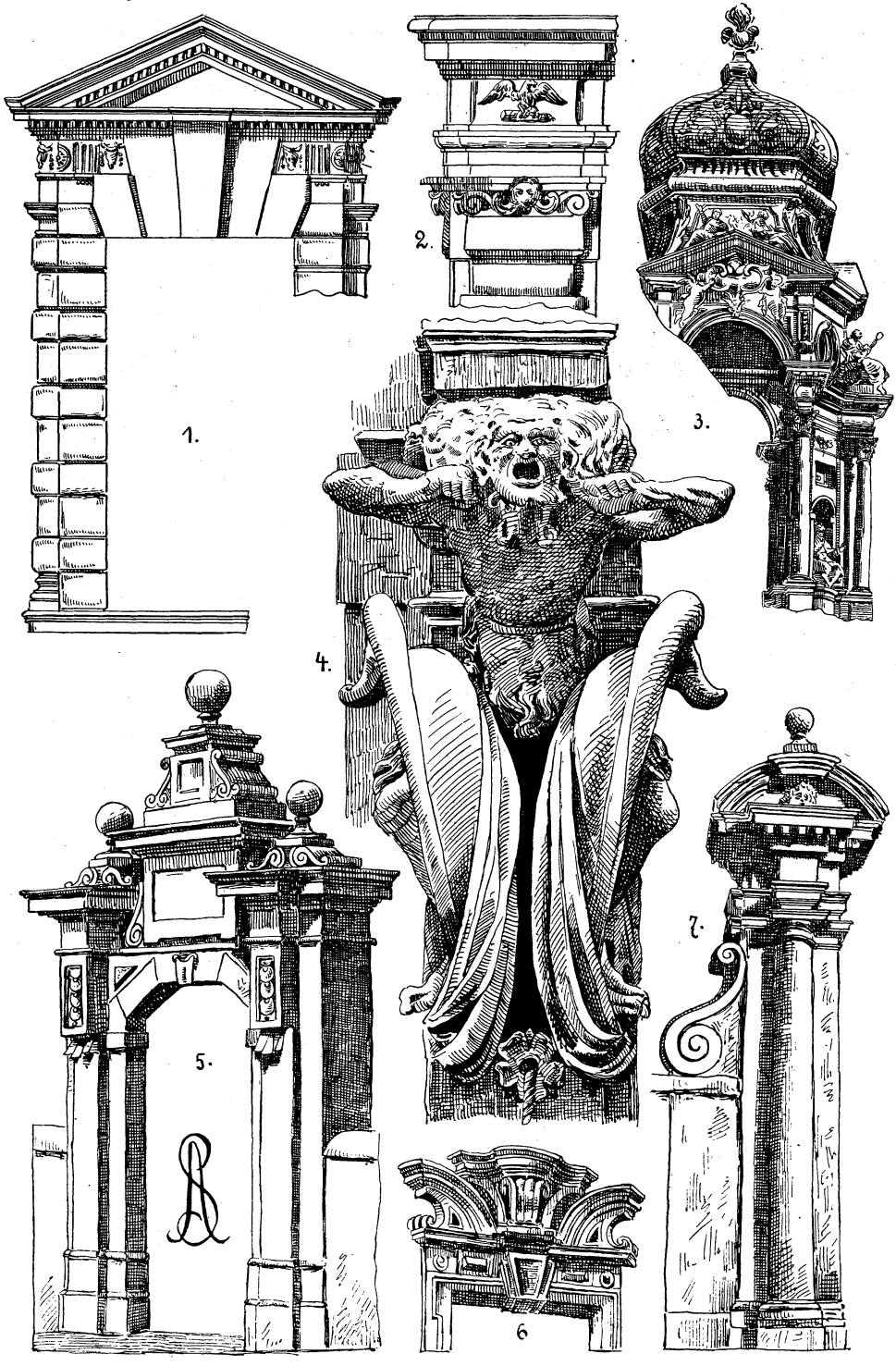
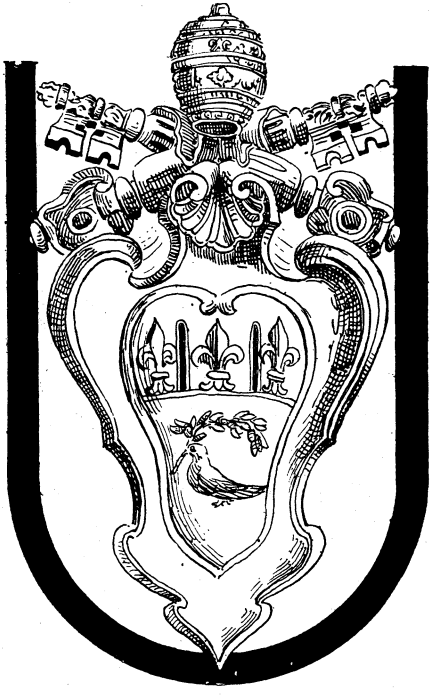


Plate 285.





**Coat of Arms in the Church Sainte Agnèse** of Borromini-Rome, 16th century.

## The Barocco in Italy.

nder the circumstances which rule in such cases, it is clear that a new style of art is always most intimately associated with the names of certain particular artists. The founders of the older School of the Barocco were Italian Later Renaissance artists such as Giacomo della Porta (1541—1604), the Brothers Fontuna, Domenico (1543—1607) and Giovanni (1546—1614) in Rome. In Florence, Bernardo Buontalenti, called delle Girandole (1536 to 1608) developed a new style of art; in Milan Francesco Maria Richini (1605—1638); in Bologna Bartolomeo Provaglia. The founders of the decided Barocco are Lorenzo Bernini, born in Naples 1599, died in Rome 1680; Francesco Borromini, born at Bissone in 1599, died in Rome 1667, and Pietro da Cortona, born in Cortona in the year 1596, died in Rome in 1669.

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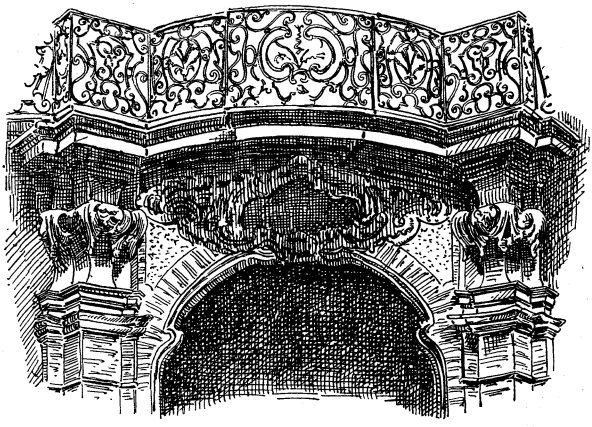
## Plate 285.

Fig. 1. **Door in the entrance-hall of the Palazzo Corneo della Cà grande in Venice,** built by Vicenzo Scamozzi. (Gurlitt, Geschichte des Barockstils in Italien.)

„ 2. **Corner pilaster-capital from the Palazzo Nonfinito in Florence,** built by Briontotenti, designed by Scamozzi. (Gurlitt.)

„ 3. **Canopy over an altar in Rome,** 18th century. (Raguenet.)

Plate 286.



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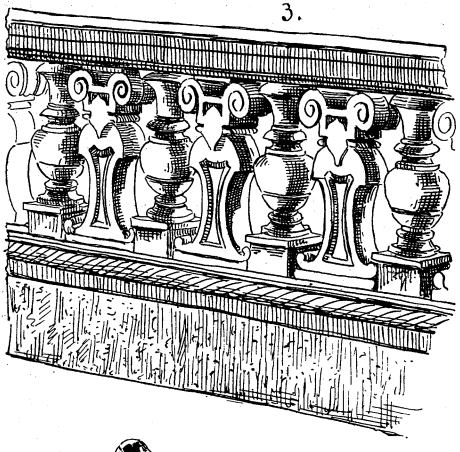

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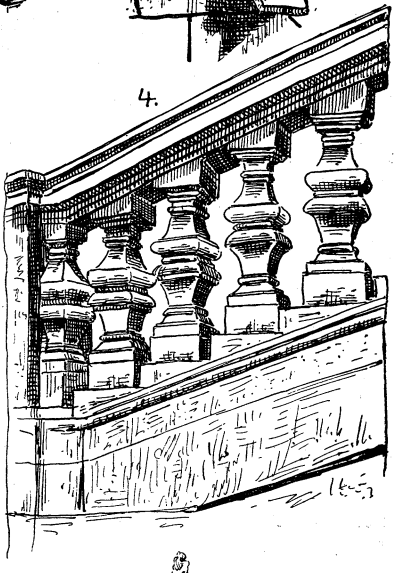

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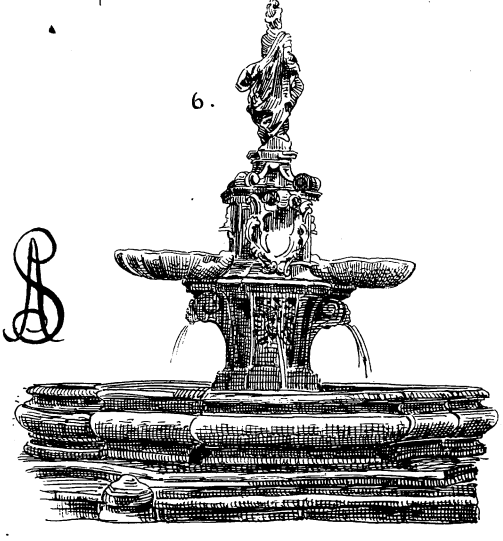

Fig. 4. **Balcony support from the portal of the Palazzo Fenzi in Florence,** by Raffaele Curradi, from the year 1580. (Hirth.)
„ 5. **Garden gate from Frascati** near Rome. (Raguenet.)
„ 6. **Window finial of a palace in Genoa** in the Via Loncellini, 17th century. (Raguenet.)
„ 7. **Door pillar from the Villa Lodovisi** near Rome, 18th century. (Raguenet.)

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## Plate 286.

(After Raguenet, Matériaux.)

Fig. 1. **Balcony and door-finial from the St. Domenico Square in Nice,** 18th century.
„ 2. **Cartousche from the Palazzo Riccardi in Florence,** built by Buontalenti in the year 1565, but may have, however, been only restored.
„ 3. **Stairs in the interior of the St. Martino Cloister in Naples,** built by Fansaga.
„ 4. **Balustrade by Perron from St. Domenico and Sixto in Rome,** built by Bernini.
„ 5. **Door-knocker in Florence.** (L'art pour tous.)
„ 6. **Fountain in front of the new Cathedral in Brescia,** 17th century.

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## Plate 287.

Fig. 1. **Coat of arms from the Palazzo Davanzatti in the Via Ponta Rossa in Florence.** Marigno sculpture from the end of the 17th century. (Hirth.)
„ 2, and 4. **Lace work in the Musée des Arts décoratif, Paris.** (L'art pour tous.)
„ 3. **Faience Vase by Savona,** from the Gasnault Collection, Paris. (L'art pour tous.)
„ 5, and 6. **Furniture from the Mansi Palace in Santo Pellegrino near Lucca.** (L'art pour tous.)

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## Plate 288.

Fig. 1. **Chair from the Cloister of St. Martino in Naples,** in the Museum at Naples, 18th century. (Raguenet.)
„ 2. **Hanging lamp from Bologna,** 17th century. Made of painted iron-plate, in the form of a 30 sided polygon. At present in the Arts and Crafts Museum in Berlin. (J. Lessing, Vorbilderhefte aus dem kgl. Kunstgewerbemuseum.)
„ 3. **Hanging lamp,** beginning of the 18th century. Made of gilt iron. At present in the Arts and Crafts Museum in Berlin. (Lessing.)
„ 4. **Finial of a press in the Museum at Parma,** 17th century. (Raguenet.)
„ 5. **State carriage, 18th century.** In possession of Senator Davia in Bologna. (Hirth.)
„ 6. **From a bronze mantel-piece figure, 16th century.** From Giovanni da Bologna School. At present in the Museo Nacionale in Florence. (Hirth.)

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Plate 287.

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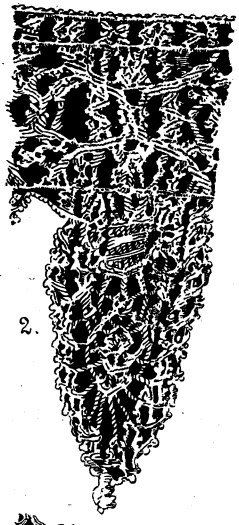

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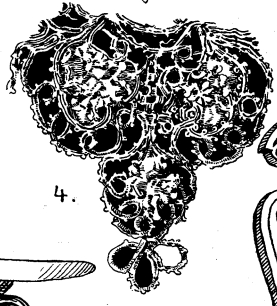

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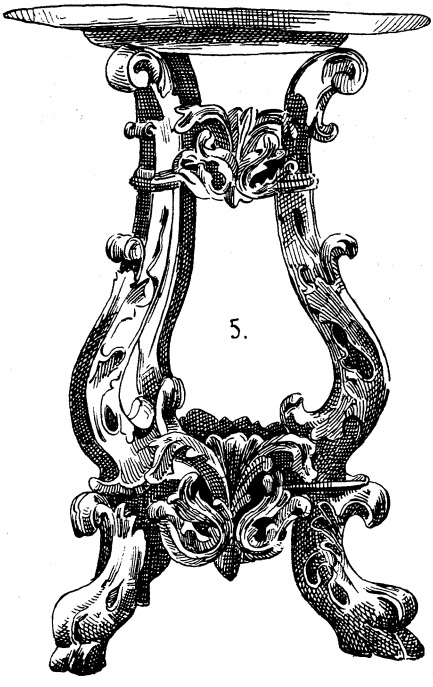

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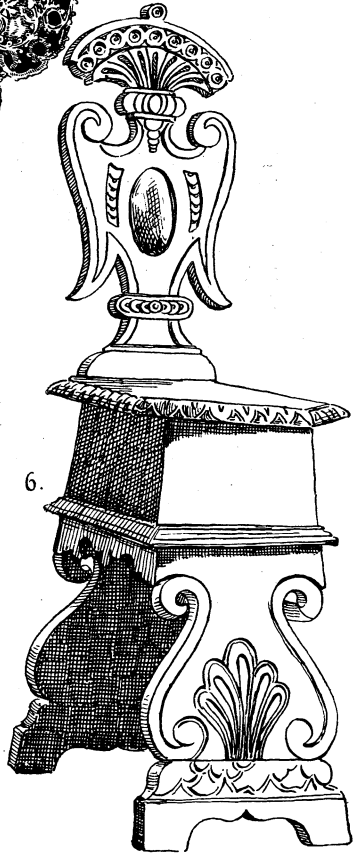

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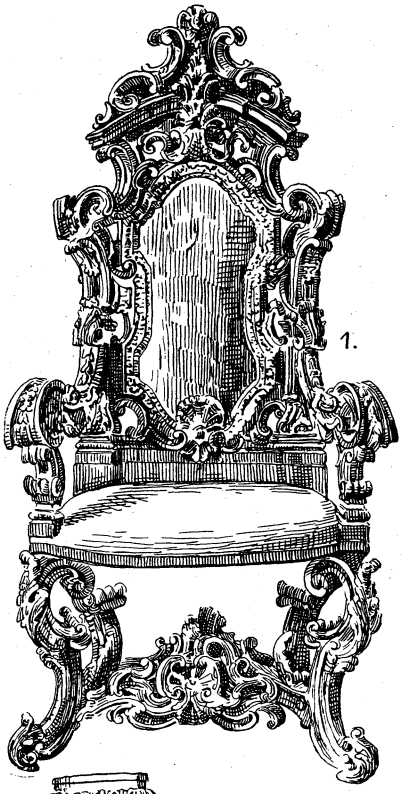
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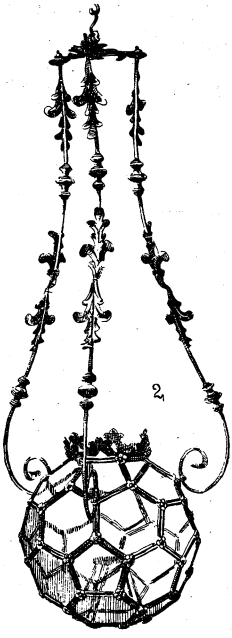
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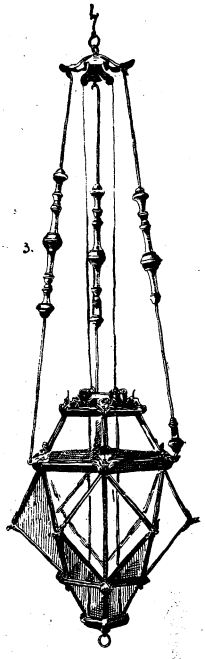
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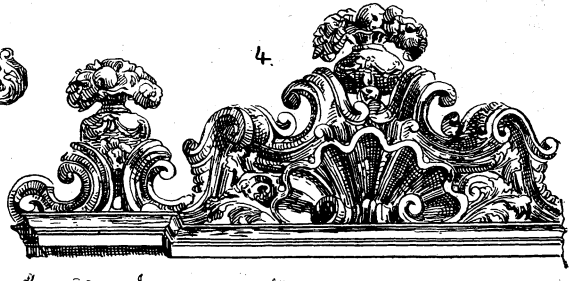
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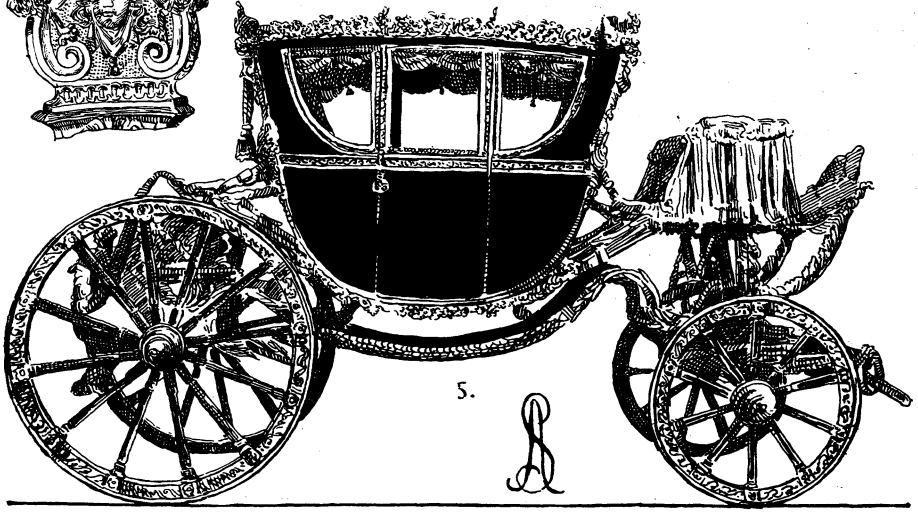
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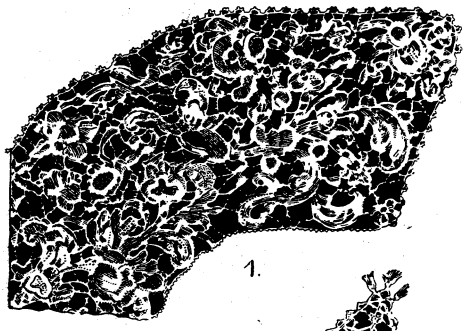
Plate 289.



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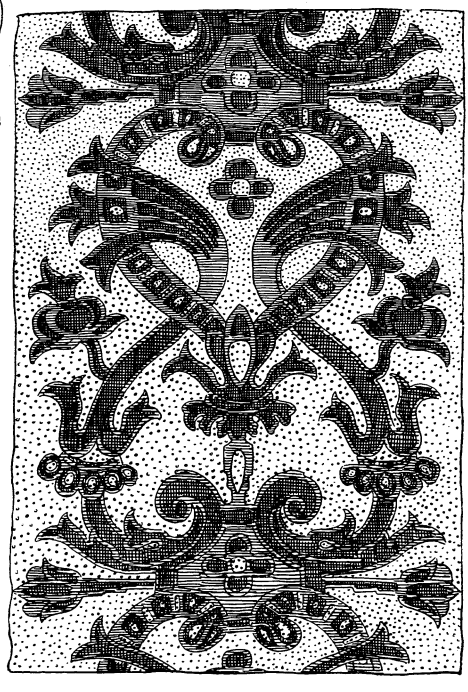

# Plate 289.

(After L'art pour tous.)

Fig. 1, 2, and 4. **Venetian lace collars,** 17th century.
„ 3. **Carpet with gold embroidery,** 17th century.
„ 5. **Embossed Genoese velvet,** 17th century.
„ 6. **Genoese work, silk on a gold ground,** 17th century.

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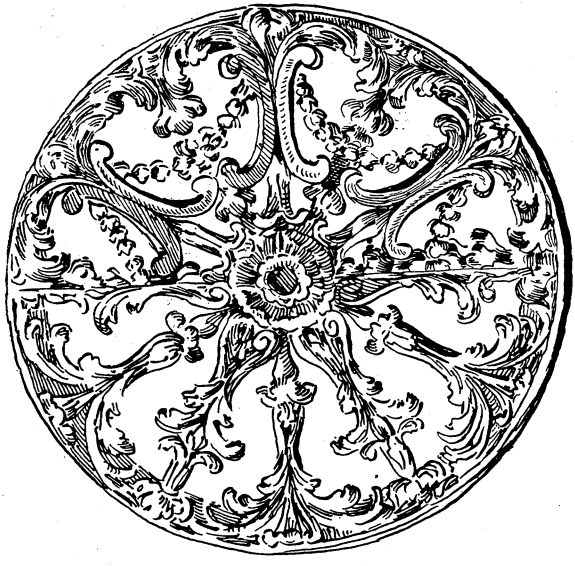
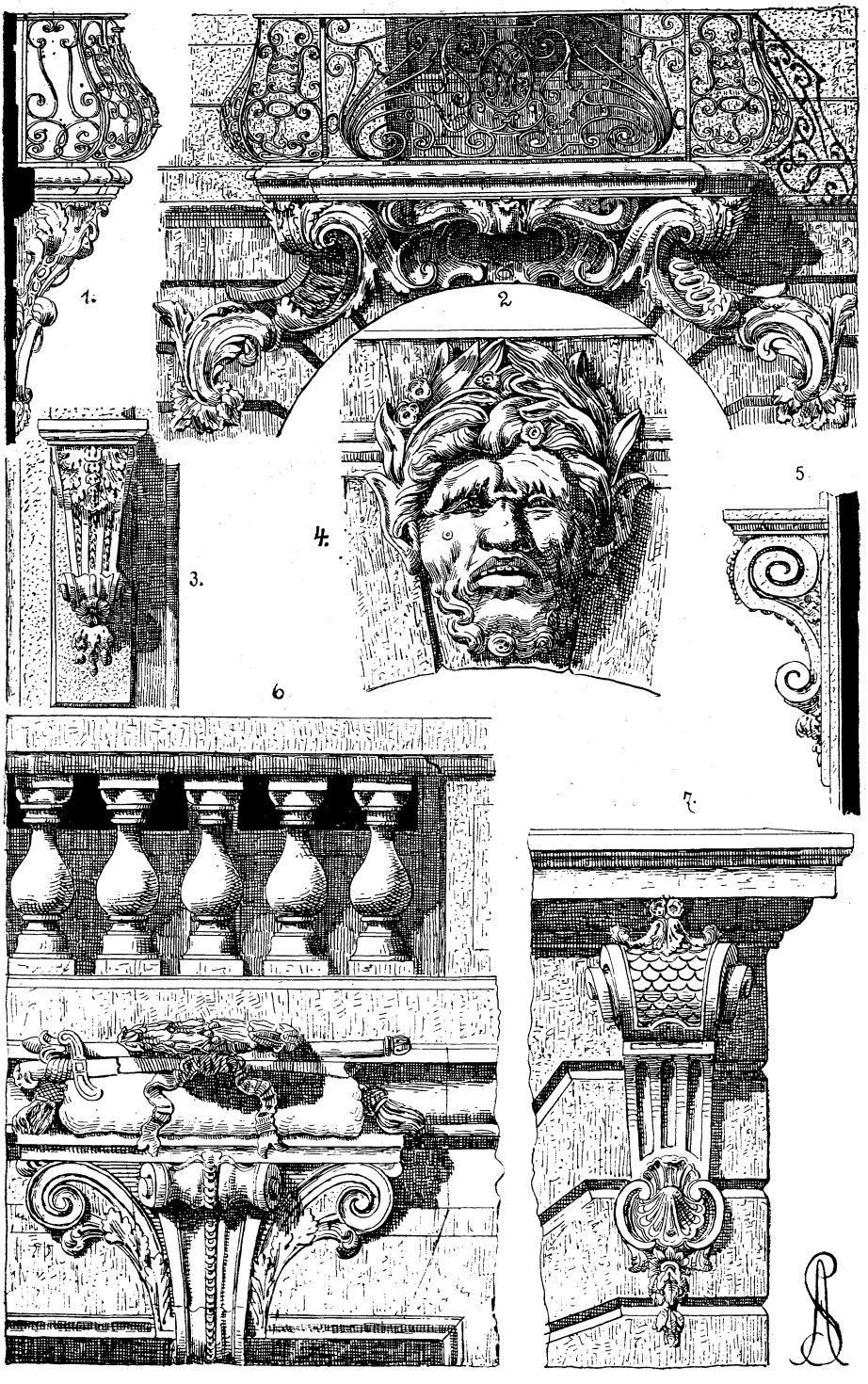


**Wheel of a State Carriage.**
After Filippe Passarini, born in Rome, 1638 (Hirth).

Plate 290.



# The Barocco Ornament in France.

(Style of Louis XIV.)

**Initial Louis XIV.** (Petzendorfer, Schriftenatlas.)

Under the influence of Lemercier, Pierre, Lemuet, Ceveau and others, a new style began to develop at the beginning of the 17th century being based on the Palladian Classic as in England. At the head of the movement stood François Mansart, 1598—1666, who was an energetic enemy to all Barocco ideas, as can be seen from his buildings, especially the Castle of Maison-sur-Seine, the renovation of the Castle of Blois, and others. The old sensible School was however soon displaced by Poussin, Vouet, and Charles Lebrun, who were influenced by Italian art 1616 to 1690. A most violent disagreement arose between the representatives of both styles, especially in connection with the building of the façade of the Louvre, which ended in favour of the Classicists. François Blondel, director of the Paris Building Academy, gained a very high reputation at this period, 1618—1686.

Jules Hardouin-Mansart; 1645—1708, succeeded by a clever combination of Classic and Barocco Forms in creating a new peculiar French Style, called by the French themselves the Louis XIV. Style.

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## Plate 290.

(After César Daly, Motifs Historiques d'architecture et de sculpture d'ornement.)

Fig. 1, and 2. **Balcony from the house No. 27 Rue St. André des Arts, Paris.**
„ 3, and 5. **Small consoles from Versailles.**
„ 4. **Mask from the Place Vendôme in Paris.**
„ 6. **Window finial from Versailles.**
„ 7. **Console from Paris.**

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## Plate 291.

(After César Daly, Motifs Historiques d'architecture et de sculpture d'ornement.)

Fig. 1. **Side door of the Church of St. Nicolas-du-Chardonnet, Paris.**
„ 2. **Door of the Hotel Beauvais, Rue de St. Antoine No. 62, Paris.**

Plate 291.

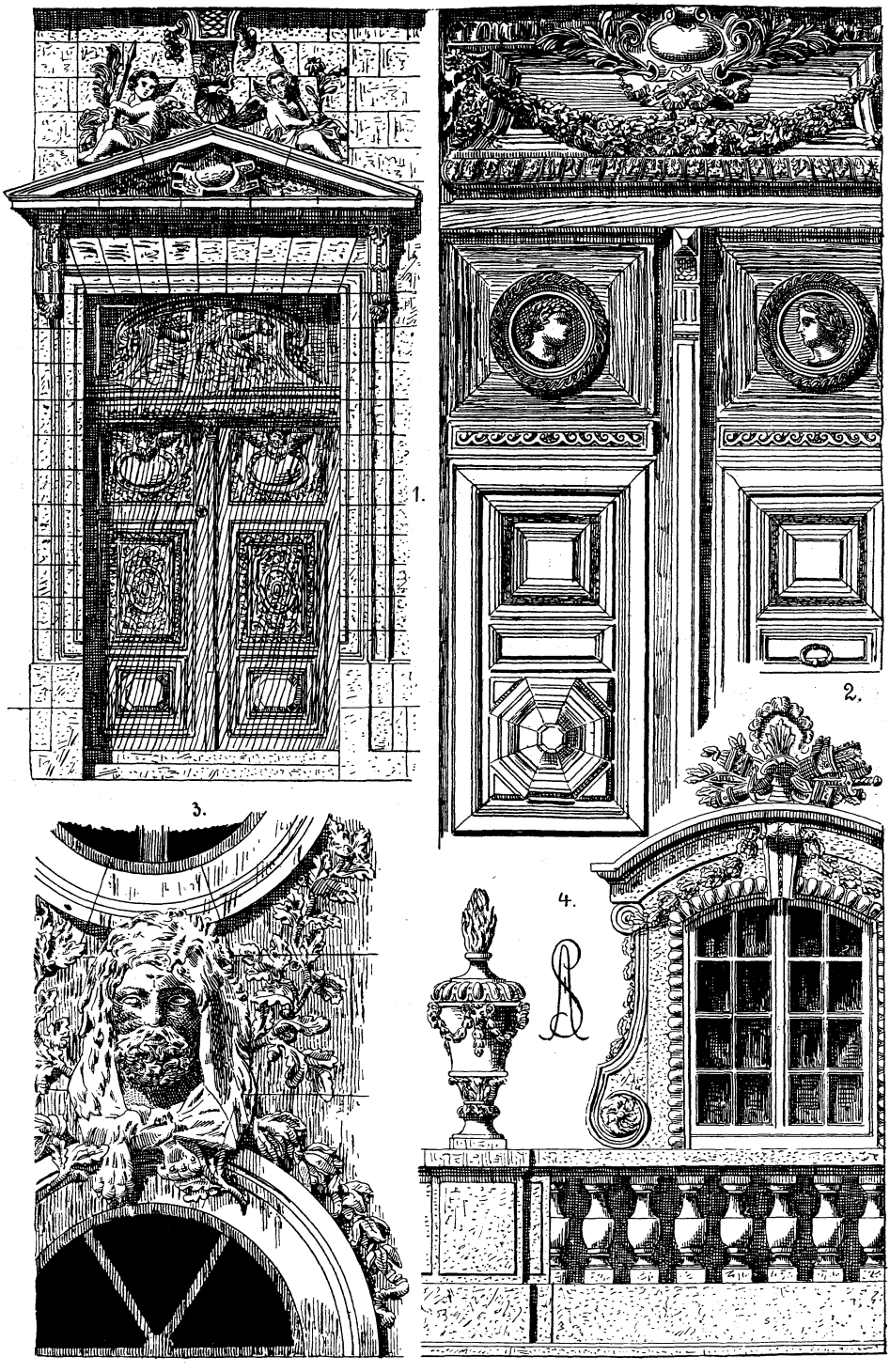

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Plate 293.

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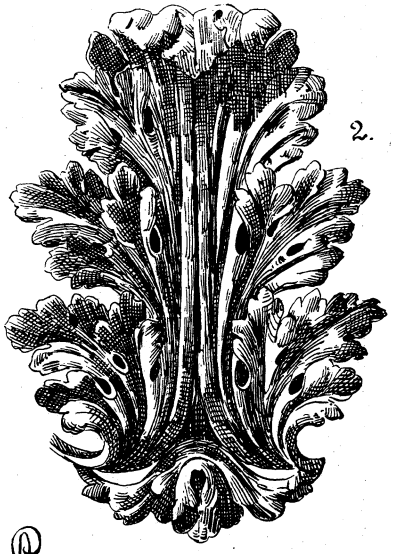

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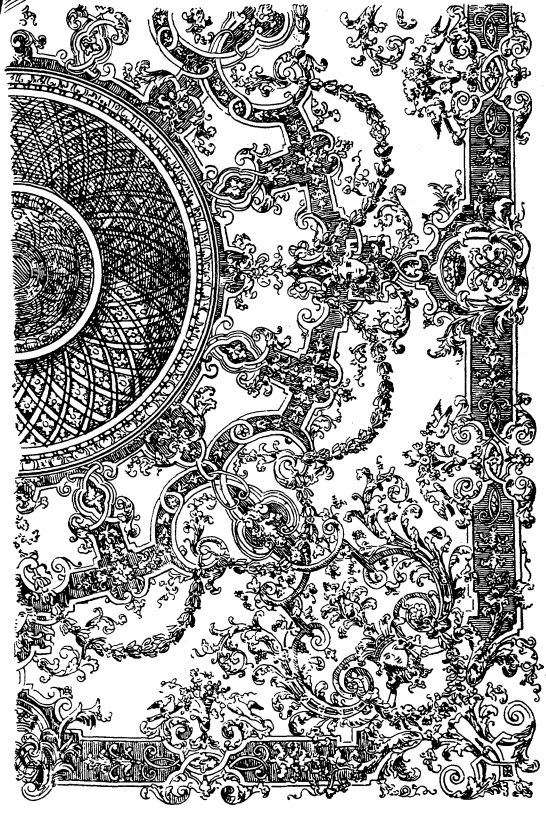

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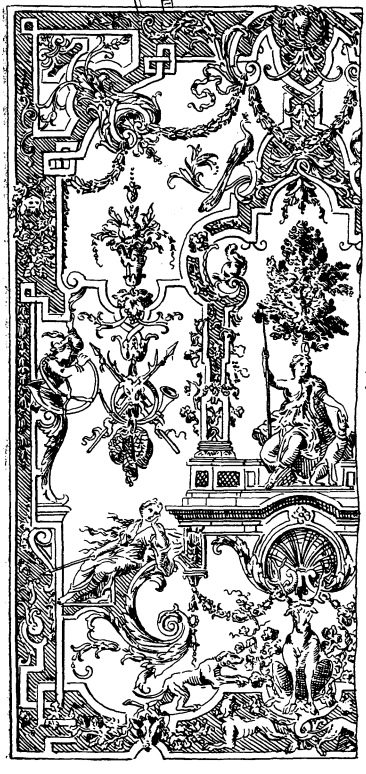

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Fig. 3. **Ornament between the door and dormer window Rue St. Guillaume No. 22, Paris.**

„ 4. **Attic window from the Marble Court of the Palace of Versailles.**

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## Tafel 292.

Fig. 1, 2, and 3. **Consoles from a hotel in the Rue St. Louis en l'île, No. 51, Paris.** (Daly.)

„ 4. **War trophy in the Park at Versailles** by François Girardon, born 1627 or 1630 in Troyes, died 1715 in Paris. (Hirth.)

„ 5. **Wrought-iron ornament,** by Hugues Brisville, Paris. (Hirth.)

„ 6. **Door of a Confessional** from the Church of St. Nicolas-du-Chardonnet, Paris. (Raguenet.)

„ 7, and 8. **Vases from the Park at Versailles.** Cast in Bronze by Claude Ballin (1615—1678). (Raguenet.)

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## Plate 293.

Fig. 1. **Handle of an vase,** by Anton Coyzevox, born in Spain, but worked in Paris from 1640 to 1720. (Hirth.)

„ 2. **Acanthus in Barocco style.** (Raguenet.)

„ 3. **Mural decoration,** after Johann Berain, born at St. Mihil, Lorraine, in 1639, died in Paris on the 25th Januar 1711. Taken from his ornamental work. (Hirth.)

„ 4. **Ceiling decoration,** after a copperplate by Daniel Marot, 1650—1712, Architect and Designer in Paris. (Hirth.)

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## Plate 294.

Fig. 1. **Door-knocker from Bordeaux,** Cours de l'Intendance No. 19, 18th century. (Raguenet)

„ 2, 3, and 5. **Ornaments for rifle mountings,** after a copperplate by Jean Berain. (Hirth.)

„ 4, 6, and 7. **Locksmith's handiwork by Hugh Brisville,** after a copperplate by Jean Berain. Brisville was a locksmith in Paris about the year 1663. (Hirth.)

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## Plate 295.

(After Hirth, Formenschatz.)

Fig. 1. **Mural decoration by Jean Berain.**

„ 2. **Ceiling,** after a copperplate by Nicolas Loir, Painter and Engraver in Paris, 1624—1679.

„ 3. **Design for a mural decoration** by Gilles Marie Oppenort. From the period of the Regency.

„ 4. **Design for a mural decoration** by Daniel Marot.

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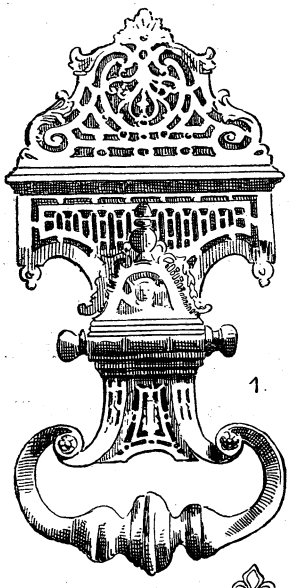
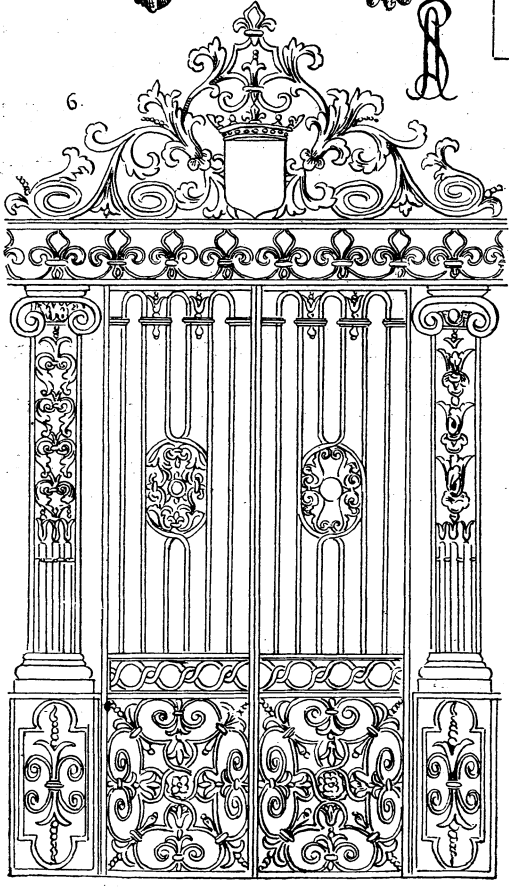
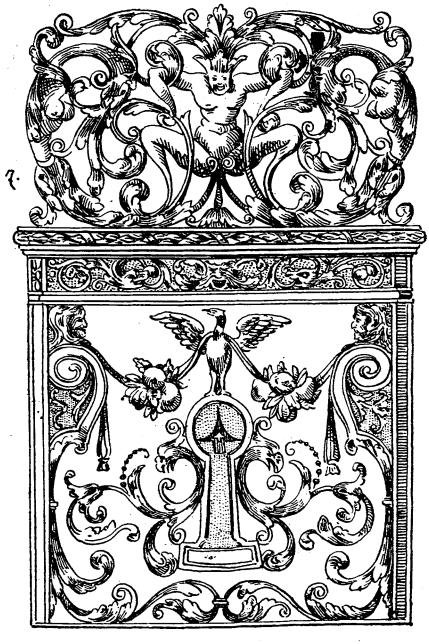
Plate 294.





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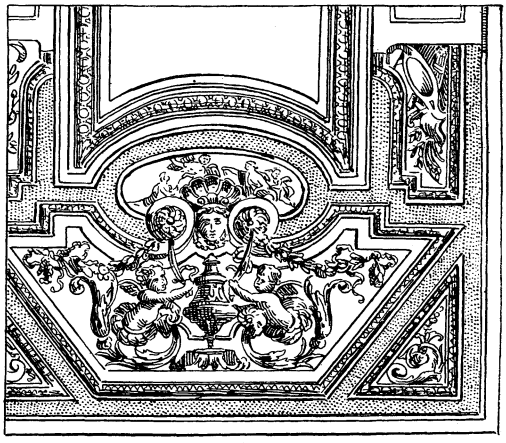

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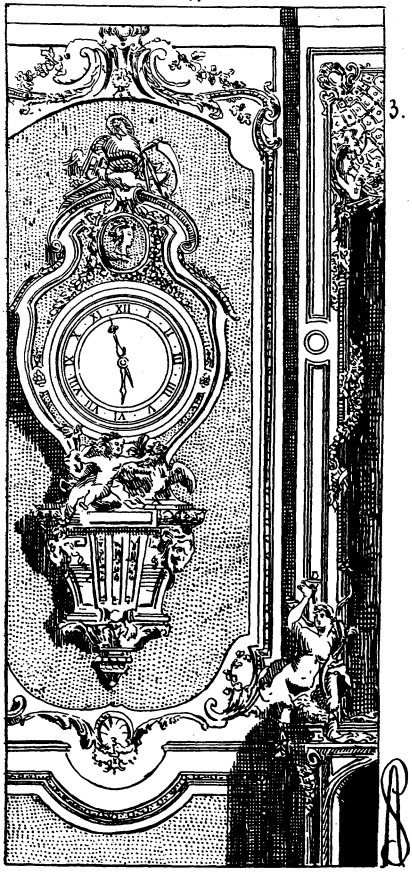

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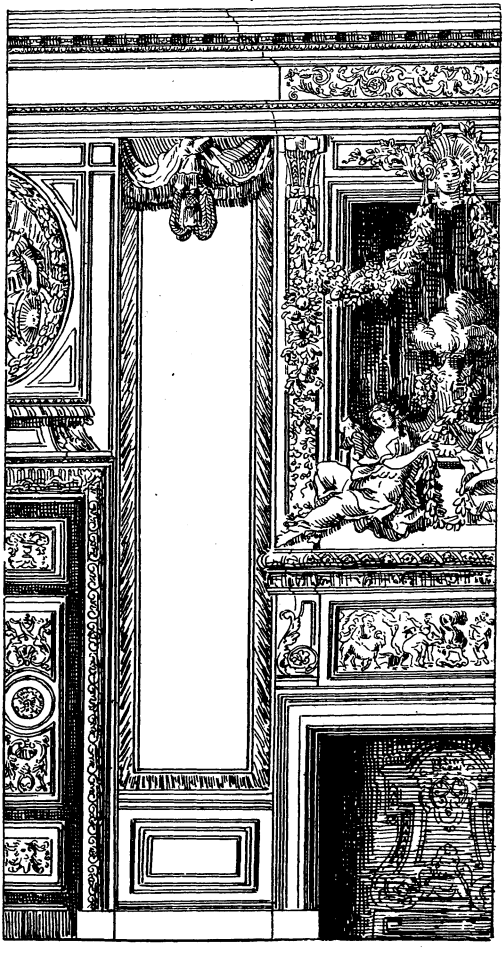
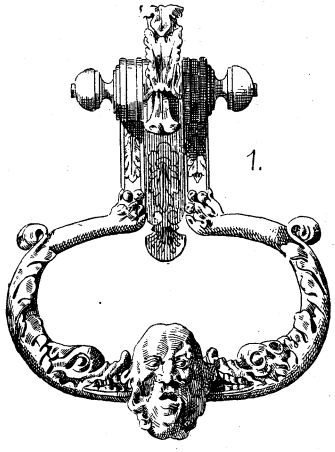
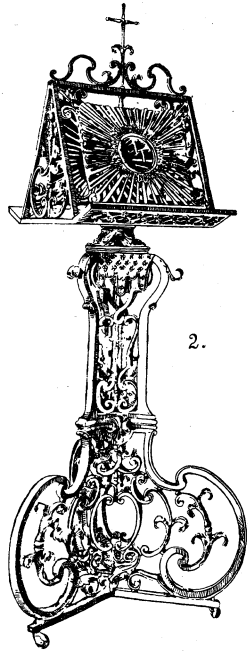
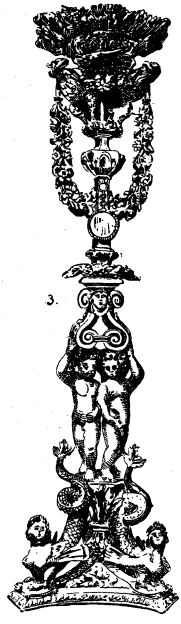
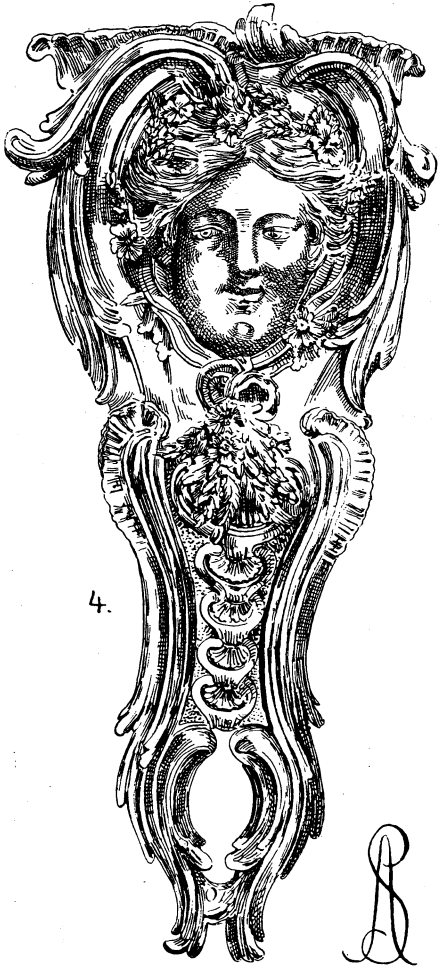


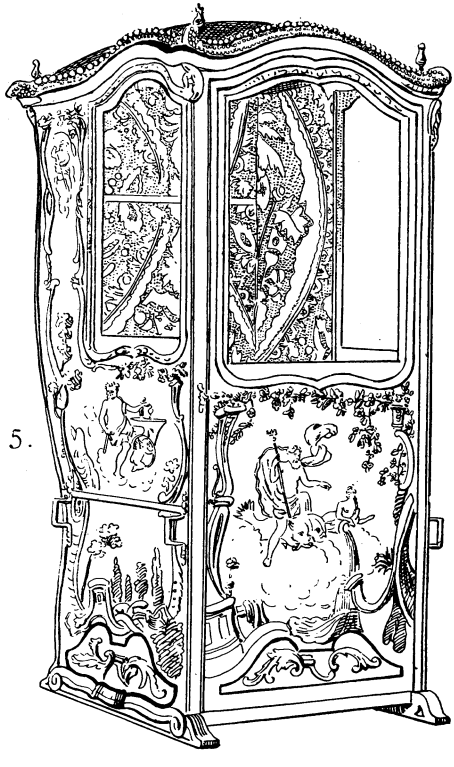
Plate 296.



## Plate 296.

Fig. 1. **Door-knocker.** (L'art pour tous.)
„ 2. **Reading-desk of wrought-iron,** from the Le Secq Collection of the Tournelle. (Champeaux.)
„ 3. **Candelabrum of gilt wood,** 17th century. From the Collection of the Duke de la Tremouille. (Champeaux.)
„ 4. **Console** for a mantel-piece in chased, gilt bronze, from the period of the Regency. From the Collection of the Museum for Decorative Art, Paris. (Champeaux.)
„ 5. **Sedan chair.** (Havard.)

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## Plate 297.

Fig. 1. **Commode after Jean Berain.** (Hirth.)
„ 2. **Bracket-candlestick from the Palace of Versailles,** probably after Berain. (L'art pour tous.)
„ 3. **Press** of ebony with copper open-work. Meuble de Boule from the 18th century. (Bajot, Encyclopédie du Meuble.)
„ 4. **Chair of carved wood** in the Collection Mobilier national, Paris. (Champeaux, Portefeuille des Arts décoratifs.)

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## Plate 298.

Fig. 1. **Portiere after Daniel Marot,** Designer and Architect in Paris, 1650—1712. (Hirth.)
„ 2. **Canopy bed by the same artist.** (Hirth.)
„ 3. **Design of a Candelabrum by Gilles Maria Oppenort.** (Hirth.)
„ 4. **Table after Jean Berain.** (Hirth.)
„ 5, and 6. **Spinet with double keyboard,** 18th century. (Bajot.)
„ 7. **Emblem by Gilles Maria Oppenort** from the period of the Regency. (Hirth.)

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## Plate 299.

Fig. 1. **Beaten and chased silver tankard** after Daniel Marot, from the year 1700. (Hirth.)
„ 2. **Faience jar from the apothecary of the Duke of Orleans,** beginning of 18th century. In the Gasnault Collection. (Jännicke.)
„ 3. **Faience dish from Moustiers.** In the Gasnault Collection. (Jännicke.)
„ 4. **Faience jug from Rouen.** (Jännicke.)
„ 5. **Dish of beaten and chased silver,** after a drawing in the Robert Colle Album in the Cabinet des Estampes, Paris. (Havard.)

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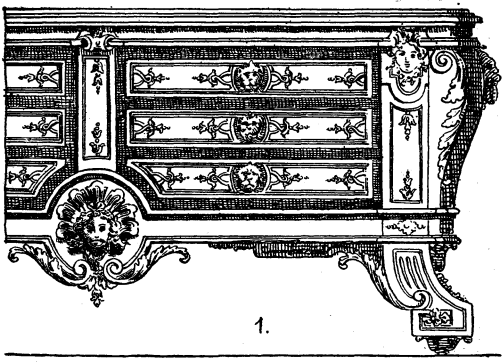
## Plate 300.

Fig. 1. **Embossed velvet.** (Havard.)
„ 2, and 3. **Stuff patterns** after Daniel Marot. (Hirth.)
„ 4. **Curtain** after Daniel Marot. (Hirth.)

Plate 297.



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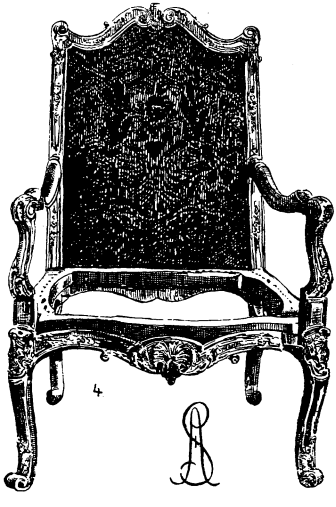

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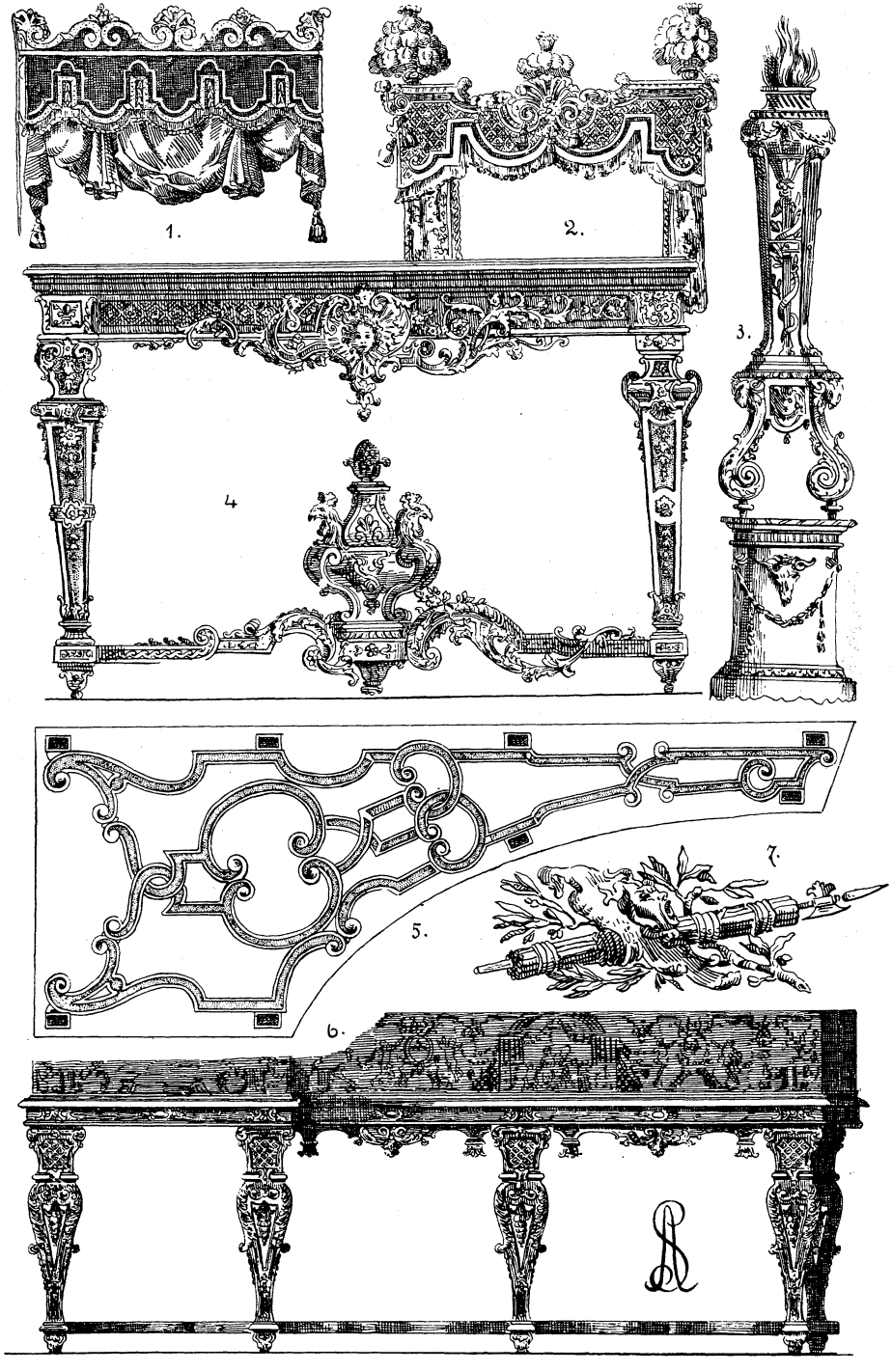
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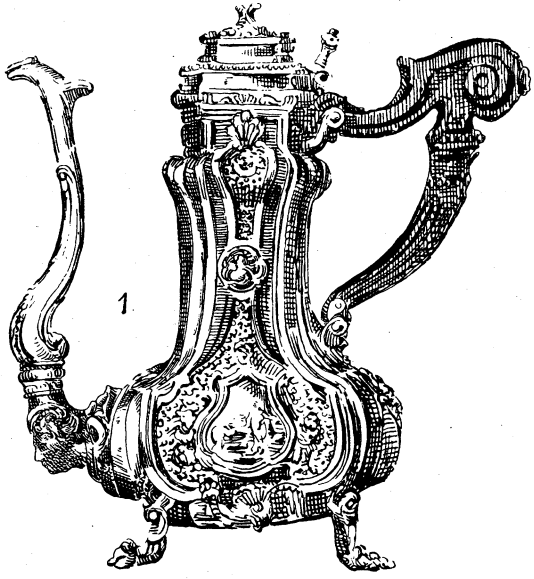
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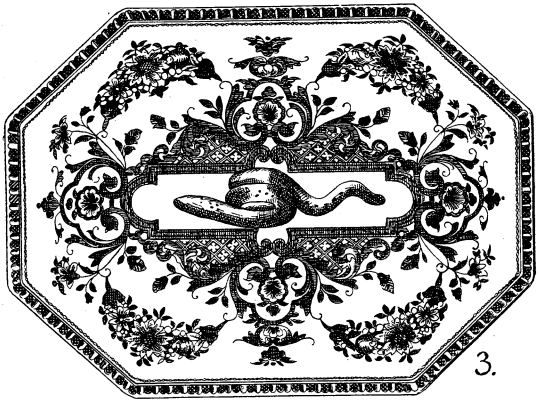
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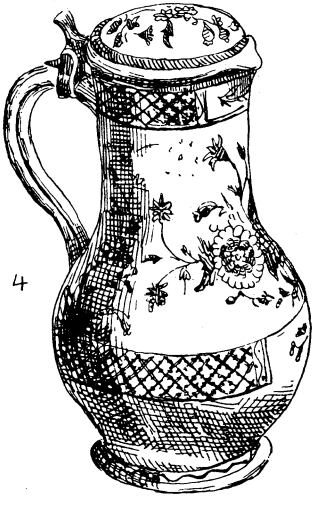
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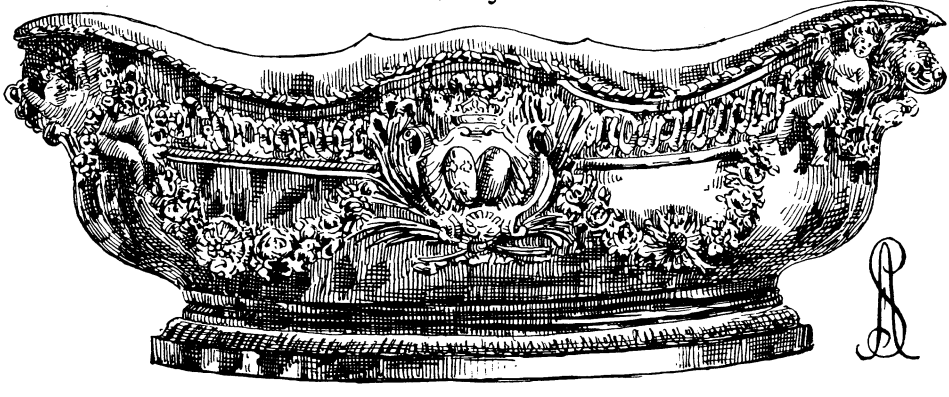
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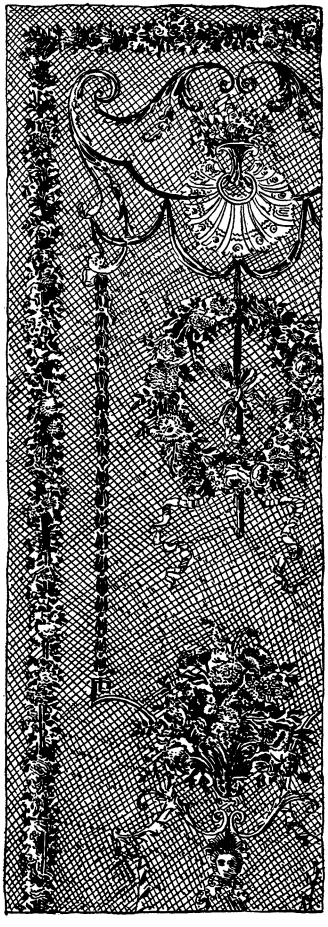

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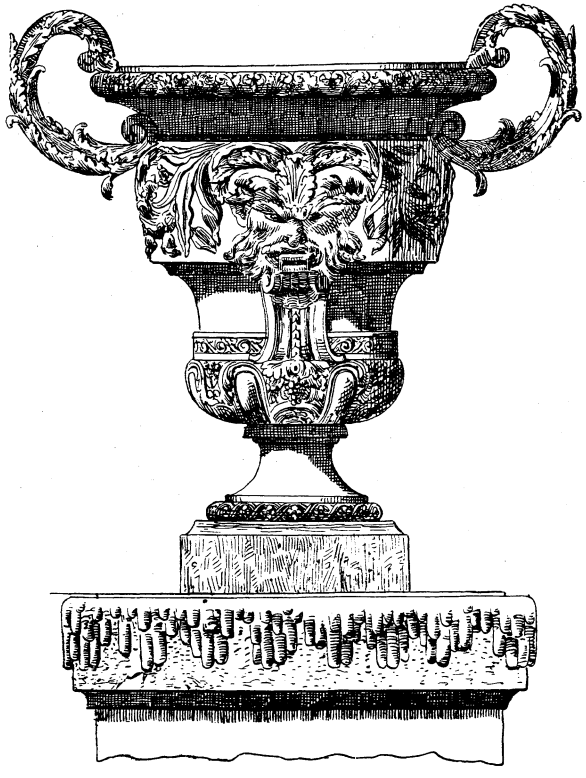
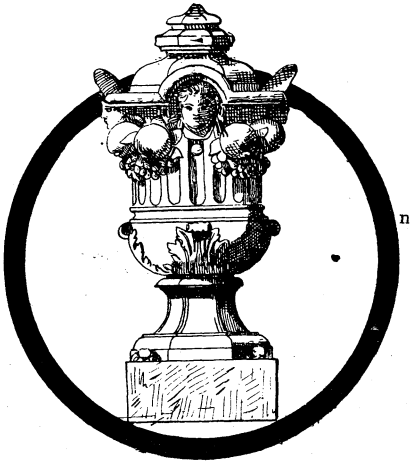
Fig. 5. **Curtain with ornament stitched on.** (Champeaux.)

„ 6. **Carpet pattern,** worked by Robert de Cotte for the Manufacture de la Savonnerie at the beginning of the 18th century. The aquarelle is at present in the Cabinet des Estampes in the National Library, Paris. (Champeaux.)



**Urn in the Park at Versailles.** (Daly.)

# The Barocco Ornament in Germany, Austria, and Switzerland.



**Vase before the Bridge in Kuppenberg.** (Ohmann.)

One of the greatest enemies to the development of Art is War. As soon as the horrors of the Thirty Years War were to a certain extent overcome, Art began again to bestir itself in Germany. The Palladian Classic Style which ruled in Holland established itself in North Germany; in South Germany and on the Rhine, the Barocco-influenced French Classic; and in Austria the Italian Barocco. Holland Classic was introduced into Germany by Johann Arnold Nering who died in 1605, with his famous building the Berlin Armoury, whose architectonic reputation is only excelled by the work of his successor Andreas Schlüter. Schlüter, born in Hamburg 1664, died in Petersburg 1714, is the real founder of the Barocco style in Berlin. In Dresden, the foundation of the Barocco was laid by George Baehr, 1666—1738, in the church known as the Frauenkirche which was commenced in the year 1726, and that of the Rococco by Matthaus Daniel Pöppelmann, 1662—1736, by his building of the Zwinger. The Court Church in the same city was built in Italian Barocco Style by Gaetano Chiaveri of Rome, 1689—1770.

The Italian Barocco dominated Catholic South Germany, where it was introduced by Gaspare Luccali, 1629—1680, by his building of the Church called the Theatinerkirche in Munich. The development of the Barocco in Austria was specially influenced by the Architect family of Dientzenhofer, and their pupil Johann Bernhard Fischer from Erlach, 1650—1723. Still in consequence of the powerful position held by France at the period, the influence of the French Barocco became felt in Austria also.

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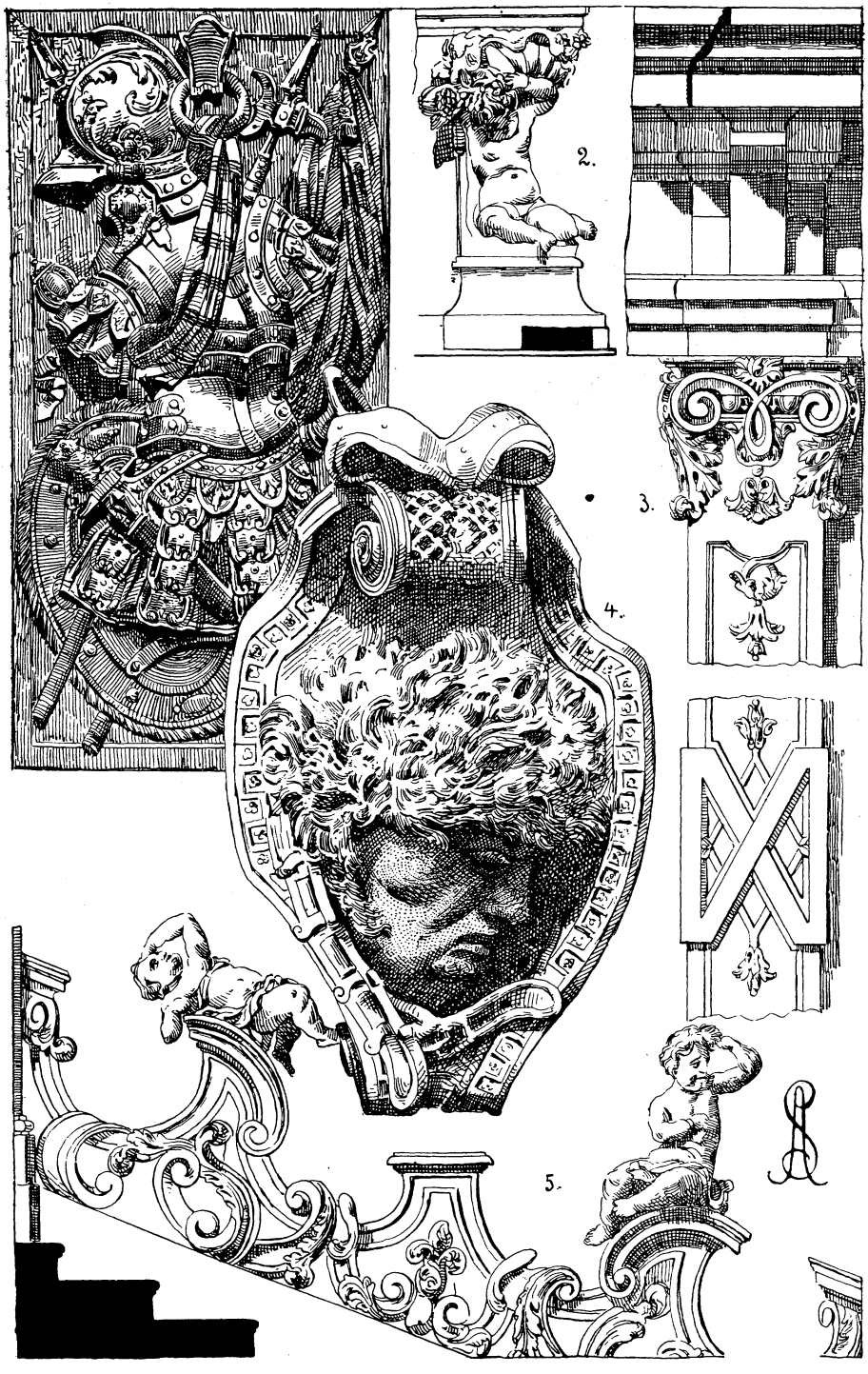
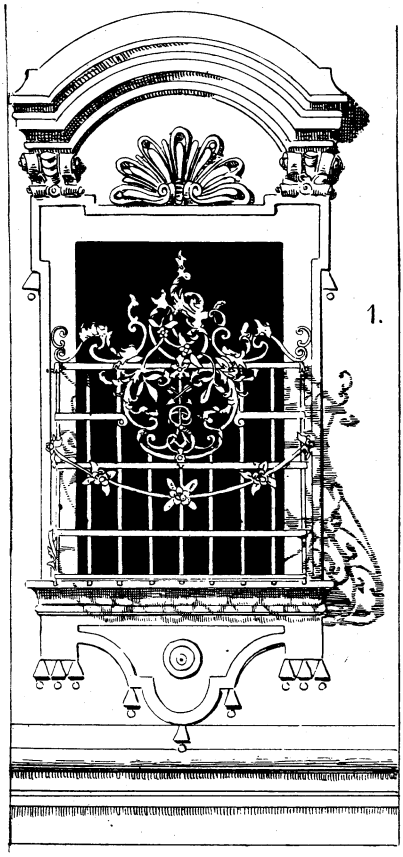
## Plate 301.

Fig. 1. **Door-panelling from the Armoury in Berlin,** about the year 1700. (Cornelius, Gurlitt, Das Barock- und Rokokoornament.)

„ 2, and 5. **Balustrades from Archiepiscopal Palace Mirabell in Salzburg.** (Ohmann, Barock.)

Plate 301.

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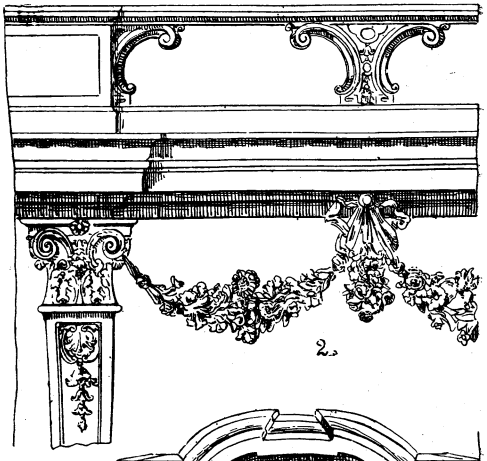
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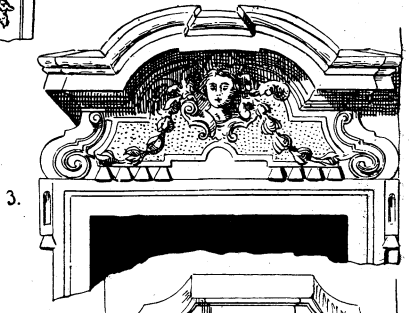
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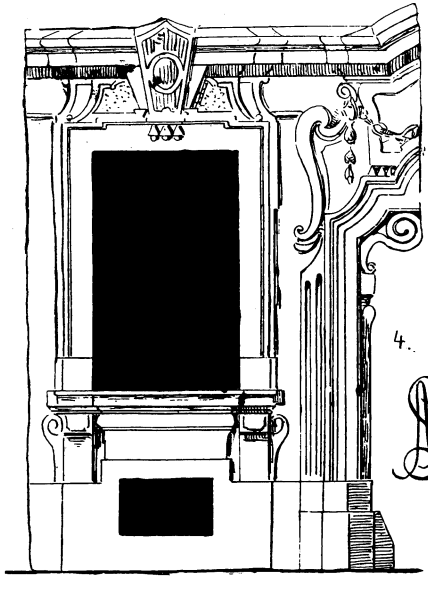
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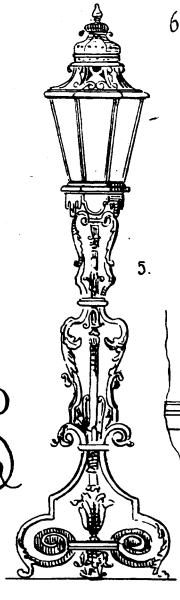
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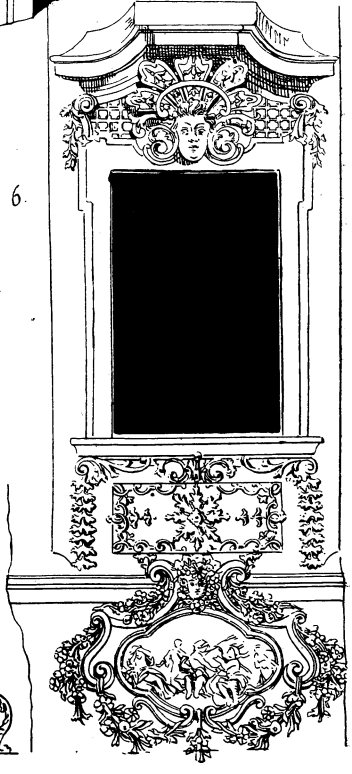
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Plate 303.

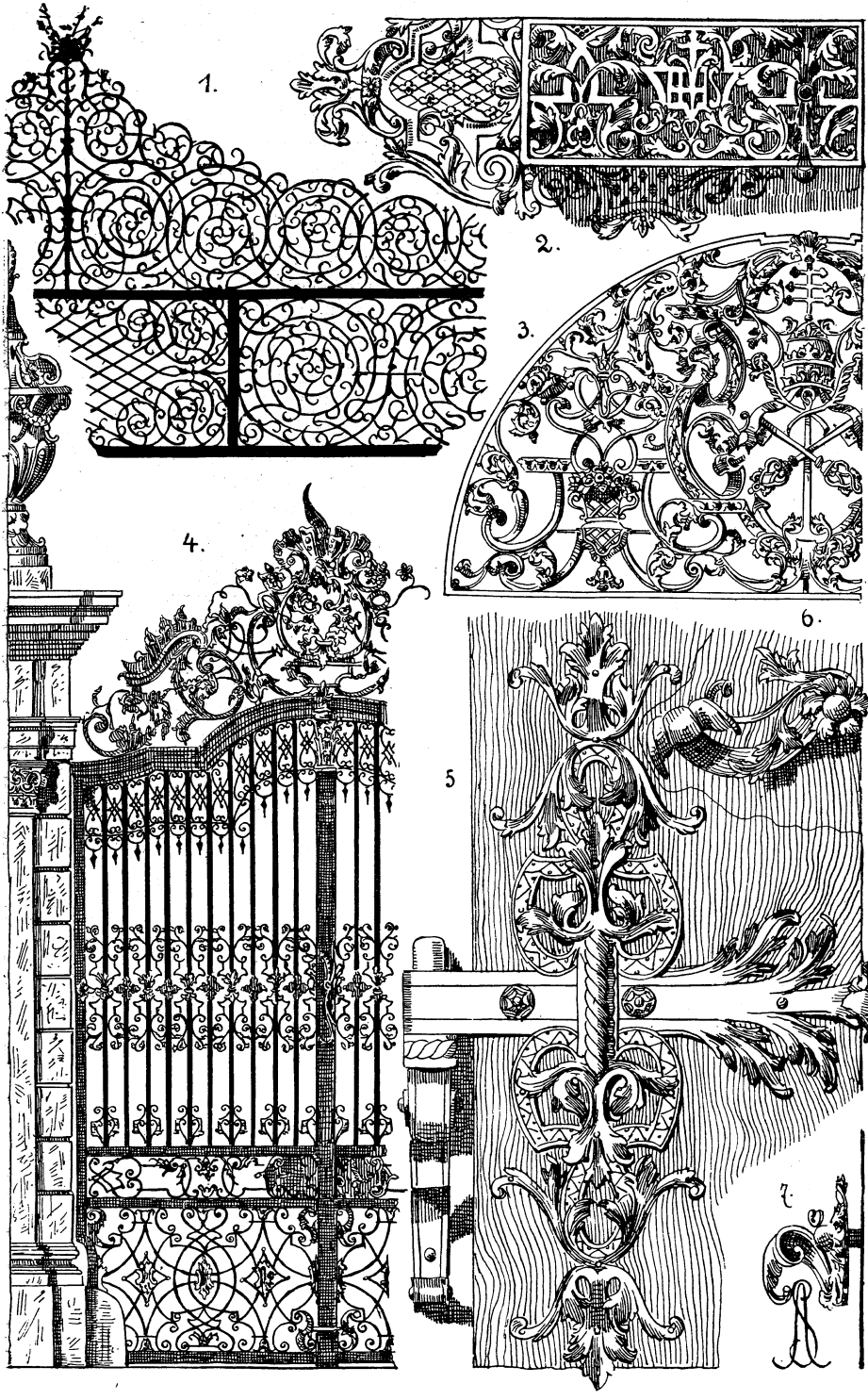


Fig. 3. **Pilaster and principal cornice in the second story of the Imperial Belvedère in Vienna.** (Ohmann.)
„ 4. **Mask of a warrior from the Berlin Armoury.** By Andreas Schlüter, 1662—1714. (Hirth.)

## Plate 302.

(After Ohmann, Barock.)

Fig. 1. **Window from a dwelling-house in Stein on the Danube.**
„ 2. **Gallery in the Court Library in Vienna.**
„ 3. **Window-finial from the Wendian Seminary in Prague.**
„ 4. **Window and gate of a dwelling-house in Prague.**
„ 5. **Wrought-iron candelabrum from Elsgrab,** Austria.
„ 6. **Window from a house in Krems on the Danube.**

## Plate 303.

Fig. 1. **Coronal grating in the Serviten Church in Vienna.** (Dr. A. Ilg and Dr. Heinrich Kábdebo, Wiener Schmiedewerke des 17. und 18. Jahrhunderts.)
„ 2. **Lock of the principal door in the Church of St. Charles Borromeo in Prague.** (Ohmann.)
„ 3. **Fan-light from the church of St. Clementine in Prague.** (Ohmann.)
„ 4. **Portal of the Guild-hall at Meise in Zürich.** From the 18th century. Oberhäusli, Aufnahmen alter schweizerischer Kunstschmiedearbeiten.)
„ 5. **Holdfast** to No. 2. (Ohmann.)
„ 6, and 7. **Latch key** to Fig. 2. (Ohmann.)

## Plate 304.

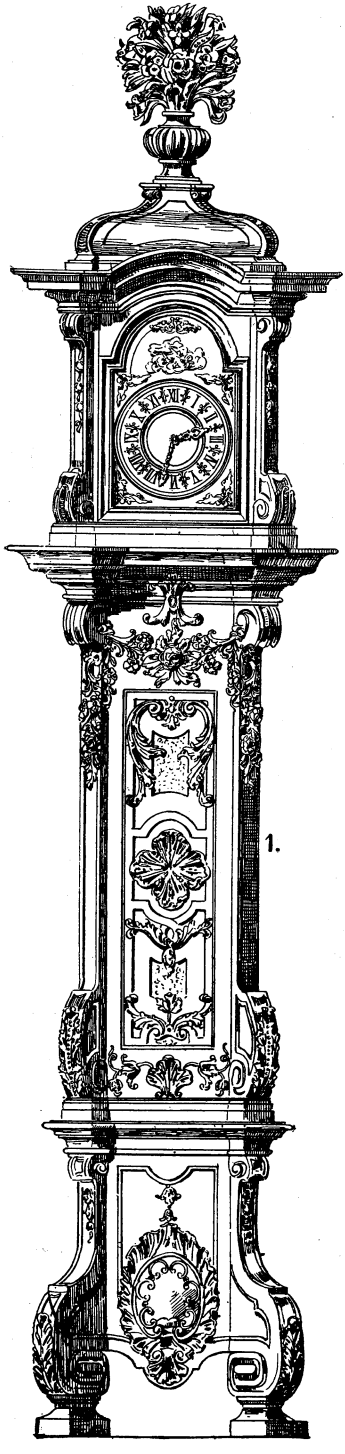
Fig. 1. **Hall clock from the Klosterneuburg Monastery on the Danube.** (Ohmann.)
„ 2. **Chandelier of painted wrought iron,** 18th century, In the Arts and Crafts Museum in Berlin. (Lessing.)
„ 3. **Reliquary from the Church in Heiligenkreuz,** Lower Austria. (Ohmann.)

## Plate 305.

(After Fr. Ohmann, Barock.)

Fig. 1. **Gilt table with black marble plate** from the Imperial Belvedere in Vienna.
„ 2. **Gilt table** from the same place.
„ 3. **Chair from the Emperor's Room in the Klosterneuburg Monastery on the Danube.**
„ 4. **Tabourette, private property.**
„ 5. **Lock mounting of brass in the Imperial Court Library in Vienna.**
„ 6. **Fire screen from the Emperor's Room in the Klosterneuburg Monastery on the Danube.**

Plate 304.



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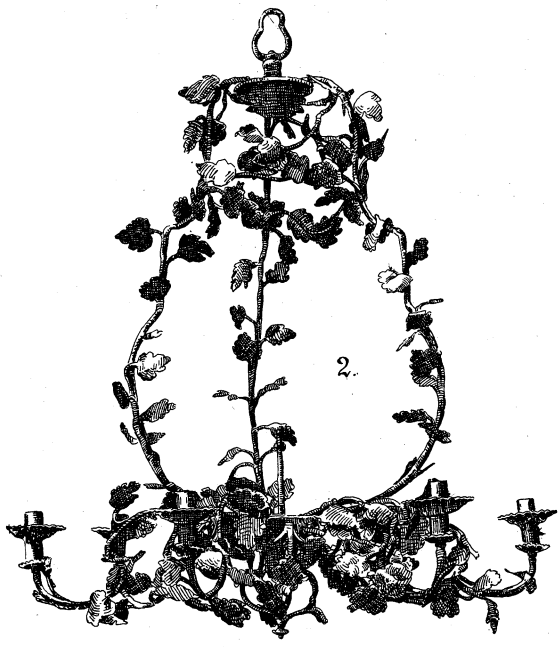

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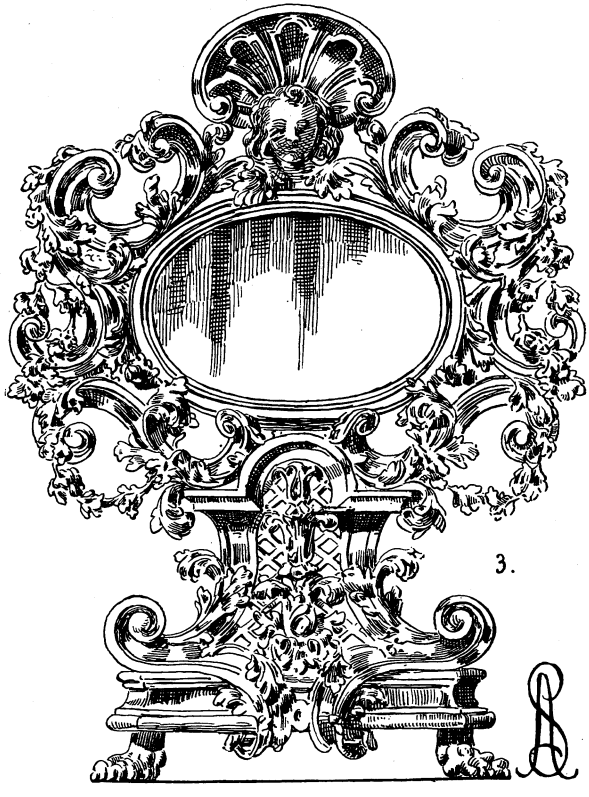

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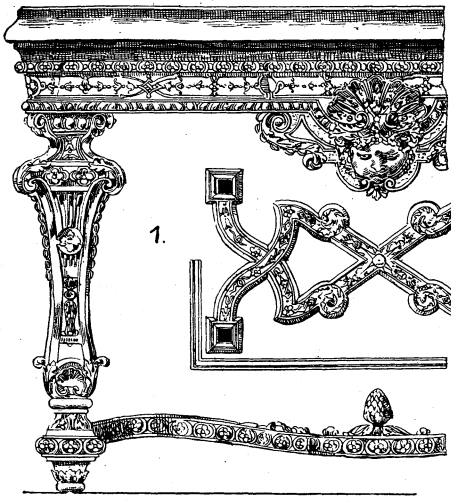
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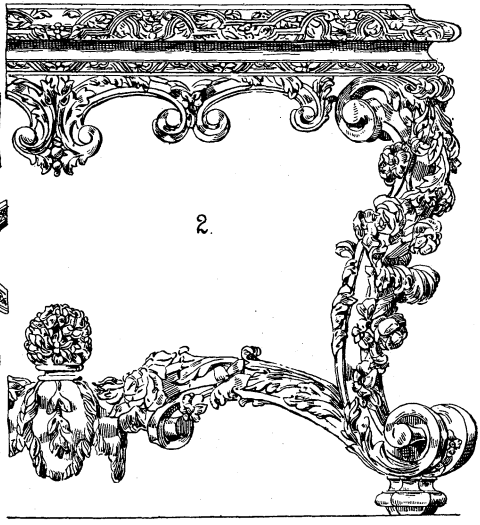
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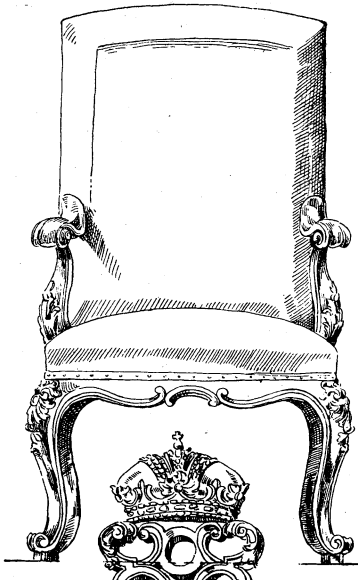

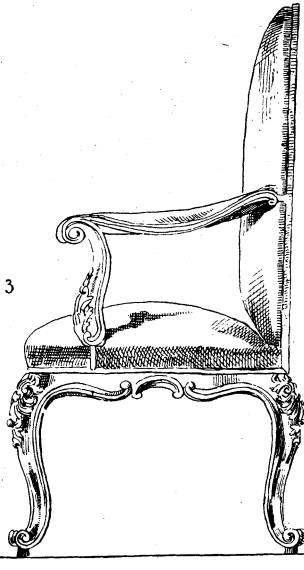
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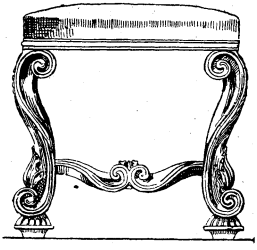
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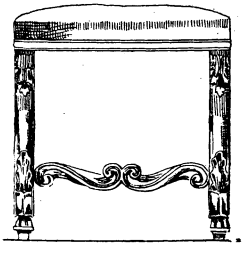

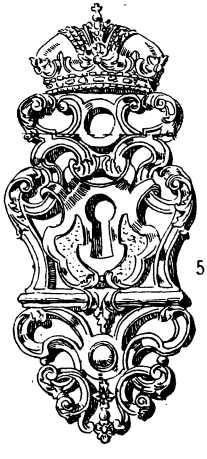
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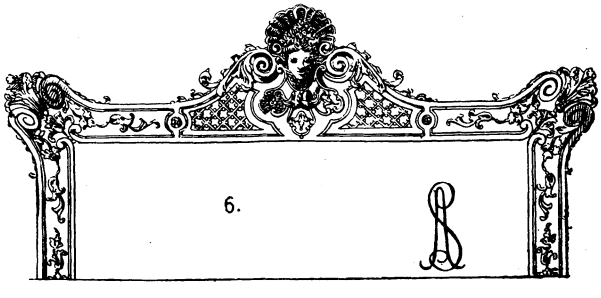
6.

Plate 306.

## Plate 306.

Fig. 1—4, and 6. **Goldsmith's work** after Friedrich Jacob Morisson, Drawer and Goldsmith in Vienna and Augsburg, 1693—1697. Taken from his designs for goldsmith's work (Hirth).

„ 5. **Can of beaten gilt silver,** the work of the Augsburg goldsmith Johann Heinrich Mannlich, who died in 1718. In the Imperial Palace at Laxenburg (Dr. Albert Ilg, Sammlung kunstindustrieller Gegenstände des Allerhöchsten Kaiserhauses).

„ 7. **Arrow hilt.** From the work "Neu inventiöse Degengefäß" by Georg Heumann, Cutler in Nurnberg, who died in 1691 (J. E. Wessely, Das Ornament und die Kunstindustrie).

„ 8, and 10. **Goldsmith's work** from "Neues Groteskenwerk", engraved by L. Beyer (Wessely).

„ 9. **Plant ornament** by J. Honervogt, Drawer and Copper Engraver who lived towards the end of the 17th century (Wessely).

„ 11. **Door handle** after J. C. Reiff, Copper Engraver in Nurnberg in the 18th century (Wessely).

„ 12. **Goldsmith's work** formed of an acanthus ornament, called Grilli, by Wolfgang Hieronymus v. Bemmel, Goldsmith towards the end of 17th century (Wessely.)

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## Plate 307.

Fig. 1. **Remonstrance,** end of 17th century. In the Cathedral Treasury in Limburg on the Lahn (Hirth).

„ 2. **Wood relief of a door in the Rochus Church, Vienna** (Ohmann).

„ 3. **Church candlestick.** In the Deanary Church in Klattau (Ohmann).

„ 4. **Nautilus goblet,** end of 17th century. In the Grunen Gewölbe in Dresden (Hirth).

„ 5. **Carved mirror frame** in the Church at Glankirchen in Upper Austria.

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## Plate 308.

Fig. 1. **Embroidered vestment** in the Collection of Vaterlandischer Altertumer, Stuttgart. (Dolmetsch).

„ 2. **Pattern of material from end of the 17th century.** In the Pfalz Arts and Crafts Museum in Kaiserslautern (Hirth.)

„ 3, and 5. **Wrought-iron candlesticks,** from the years 1660—1680. In the National Museum, Nurnberg (Hirth).

„ 4. **Watch.** In the Bavarian National Museum, Munich. Nurnburg work from the beginning of the 18th century (Hirth).

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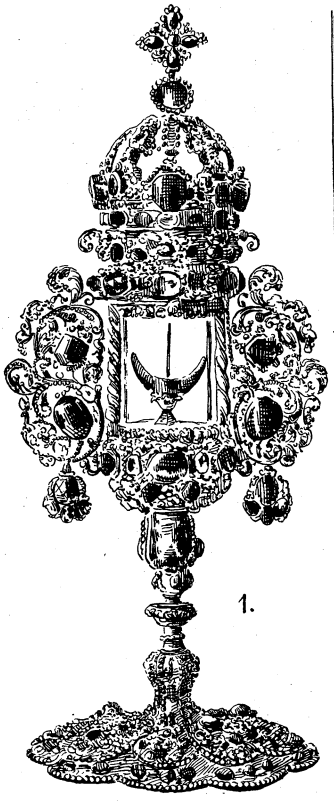
Plate 307.



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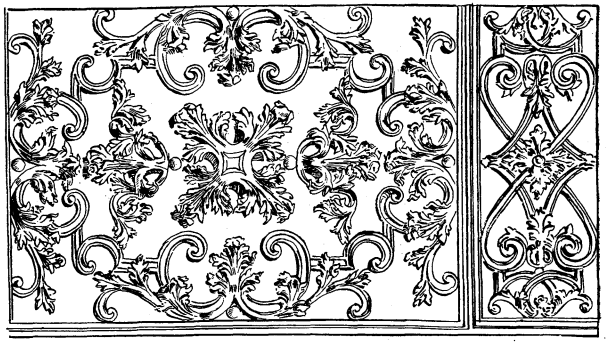

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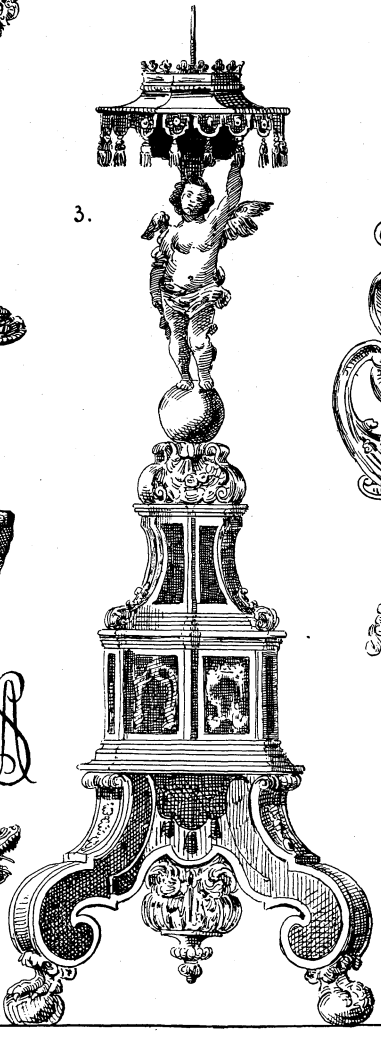

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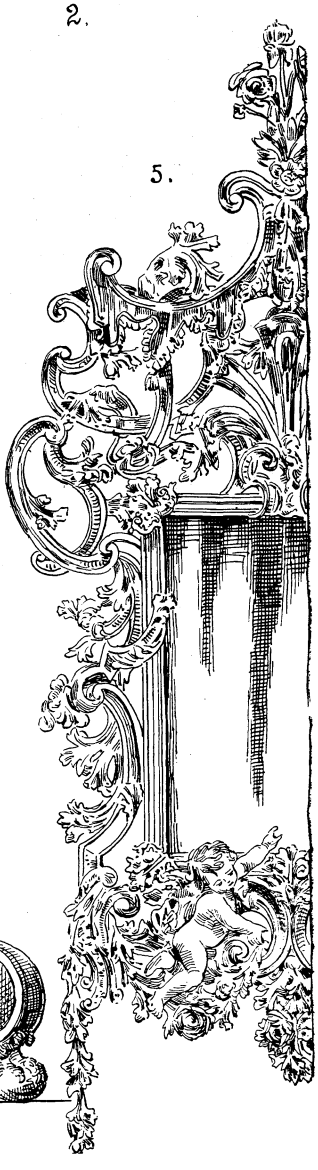

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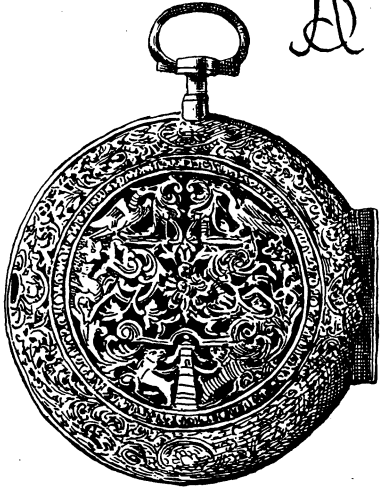


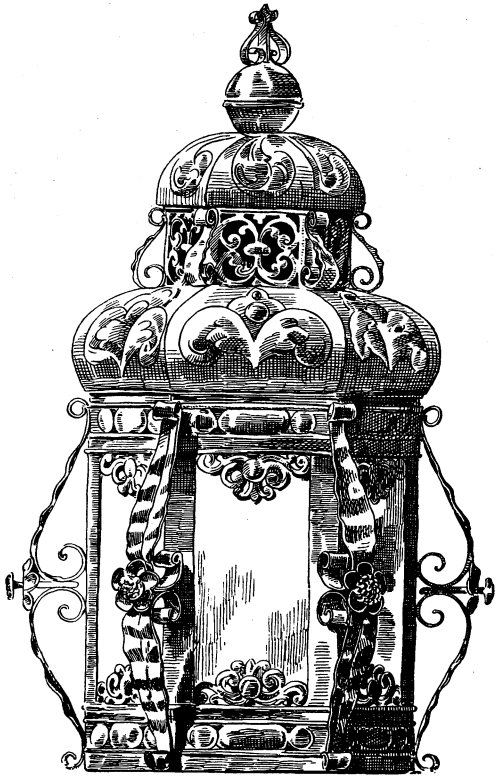
5.

Plate 309.

Siste Viat
Vitam et gesta h
Cuius hic tumuli
Est
Admodum Revere
& gratiosus
D. FRANCISCVS CHRIS
Mundo natus Ao M D
Factus Canonicus Ao MDCX
Cathedralis
et Equestris
Decanus electus Herbipolen
Capitularis Comburgi Ao MDC
Ecclesiæ Collegiatæ in Havois
Æqui amans, Pauper
CHRISTI
1.
2.
3.
4.
5.
OBIIT XIX. SEPTEMB. Anno M
ÆTATIS SUÆ, LXXI.
CUJUS ÆTERNÆ MEMO
HOC MONUMENTUM
OBLIGATISS: COLLEGIUM STRAUBIN
QVOD MAGNA EX PARTE FUN
Tu Viator
Defuncti manibus, æternæ salutis po
in patria, precare.

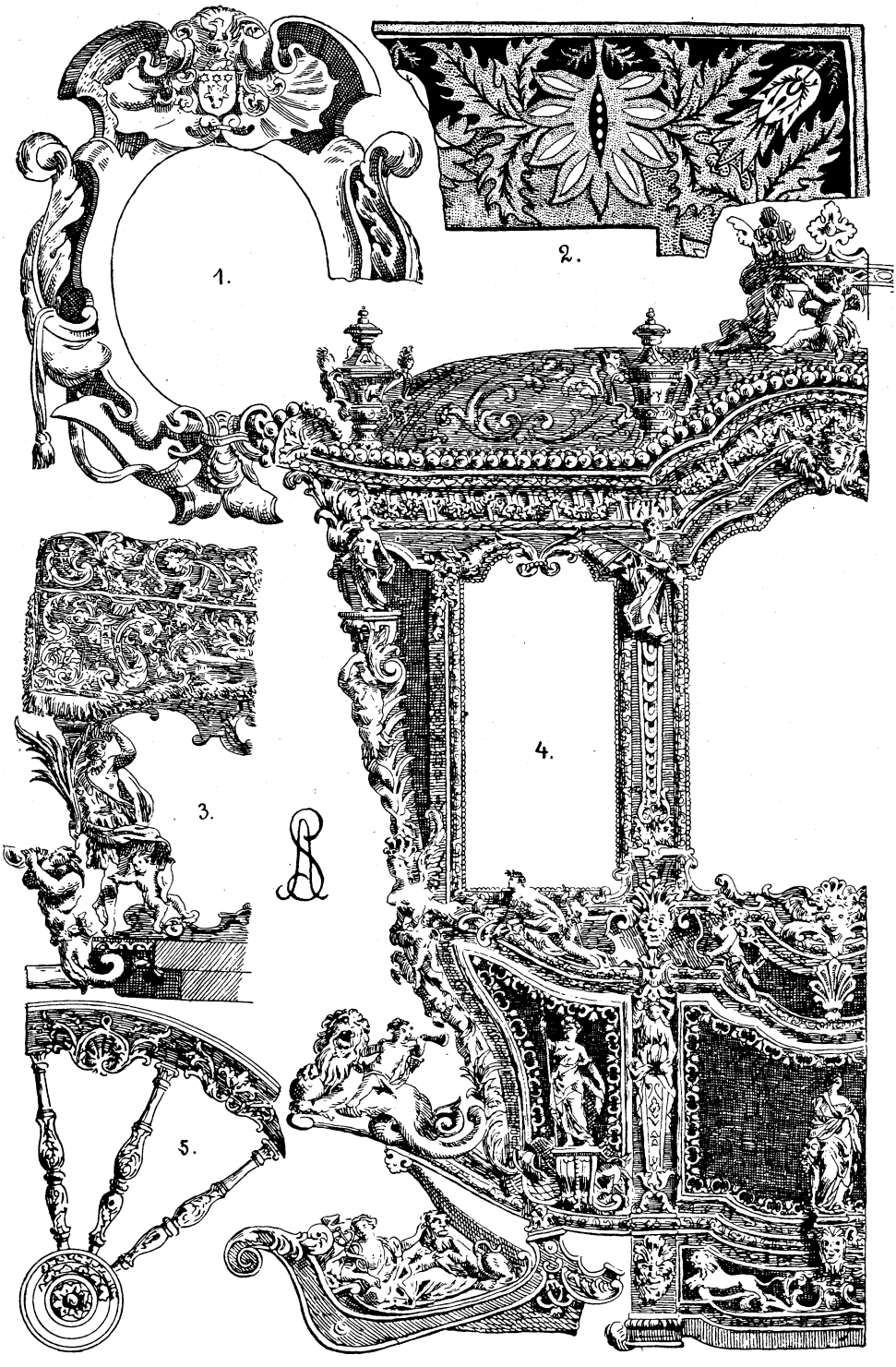
# Plate 309.

Fig. 1. **Barocco initial after Lucas Kilian** (1627) (Petzendorfer).
„ 2. **Barocco initial** (Petzendorfer).
„ 3. **From an etched Solnhofer stone plate,** in the "Getreidekasten zum leeren Beutel", Regensburg, from the year 1718 (Weimar).
„ 4. **Chiselled bronze plate by Franz Christoph von Rosenbach,** † 1687. In the Cathedral at Würzburg (Weimar).
„ 5. **Etched Solnhofer Stone plate of Thomas von Pirnitz,** † 1691. In the Jesuist Church at Straubing (Weimar.)



**Lantern of beaten iron plate.**
(L'art pour tous.)

Plate 310.



# The Barocco Ornament in the Netherlands.

**Initial from the Printing Works of J. Covens and C. Mortier, Amsterdam** (Ysendyck).

Early in the 17th century began the great Art Epoch called into existence by Peter Paul Rubens. This development favoured the introduction of the Italian Barocco Style into the Netherlands. Cardinal Granvella, who introduced Italian artists into Belgium, was most active, and succeeded in erecting a most important series of architectural constructions. The Jesuists erected also a number of most magnificent buildings in the Barocco Style. In Holland, however, where rigid theology ruled, there was a tendency to the clear classical articulation, for which reason the Barocco could never take firm root in that country. The chief exponent of the decided antique direction in Holland was Philip Vuyboons (1608—1675).

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## Plate 310.

(After Ysendyck, Art dans les Pays-Bas.)

Fig. 1. **Border,** from the year 1639, engraved by Pieter de Jode for the portrait of the Holland painter G. Flinck.

„ 2. **Wall-paper** from a sample book of the factory in Malines. In the Royal Antiquarian Museum Brussels.

„ 3 to 5. **Carriage** in which the Duke of Ossuna sat when entering Utrecht 1713 as Extraordinary Ambassador from Philip V. of Spain. From an engraving by Picart, Amsterdam 1714.

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## Plate 311.

(After Ysendyck, Art dans les Pays-Bas.)

Fig. 1. **Lace** from the 18th century. Is called "Point de Buiche", and is made with the spindle alone in one piece without any relief.

„ 2. **Arm-chair** from the book by Crispin van den Passe, printed in Amsterdam in the year 1642 under the title of "Boutique Menuserie" by M. W. Silvius, Antwerp.

„ 3. **Chimney piece.** From the work "Cheminée hollandaises" by G. de Gaendel, drawer, born in Middelburg. From the year 1730, published by Martin Gottfried Crosphius.

„ 4. **Wrought iron door knocker.**

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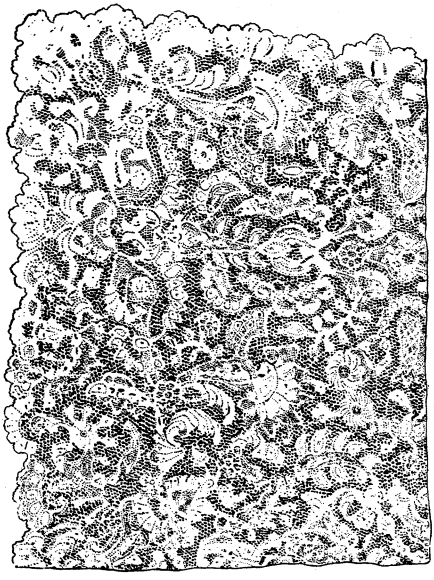
Plate 311.



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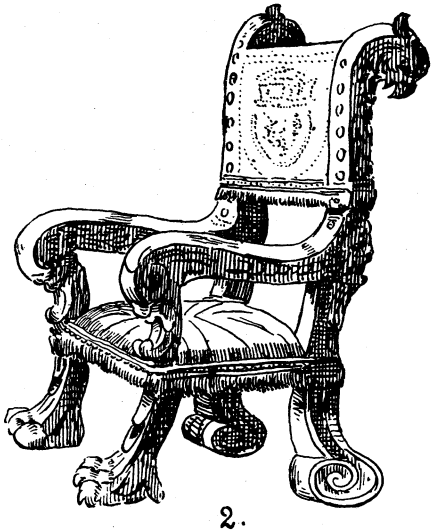

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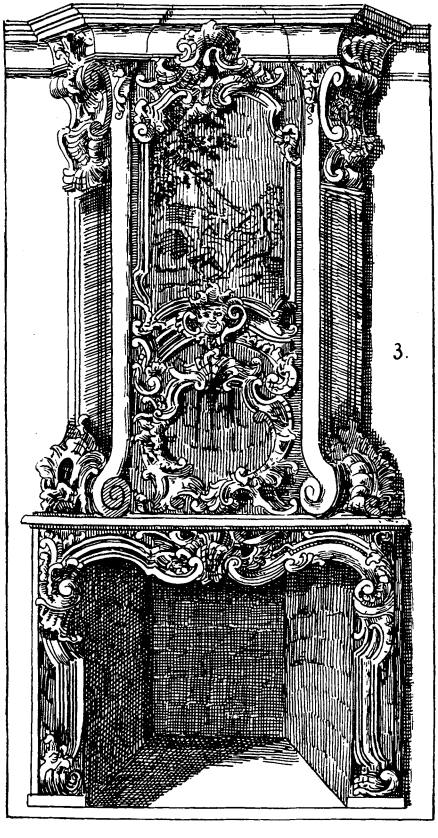

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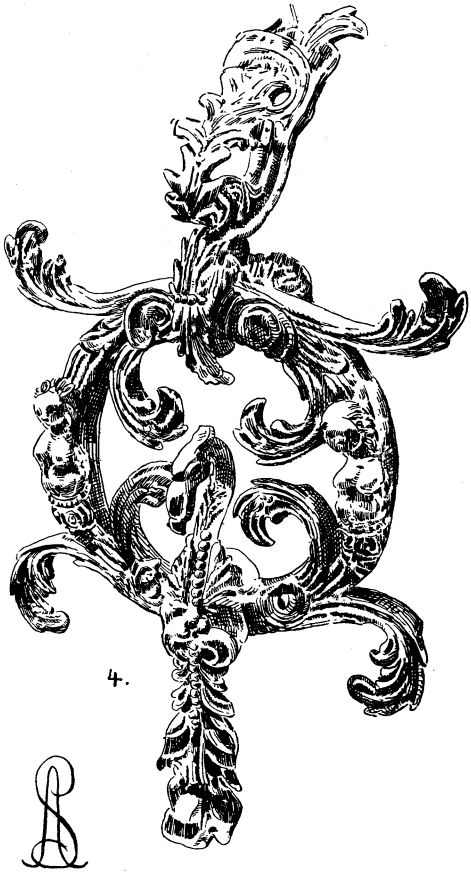

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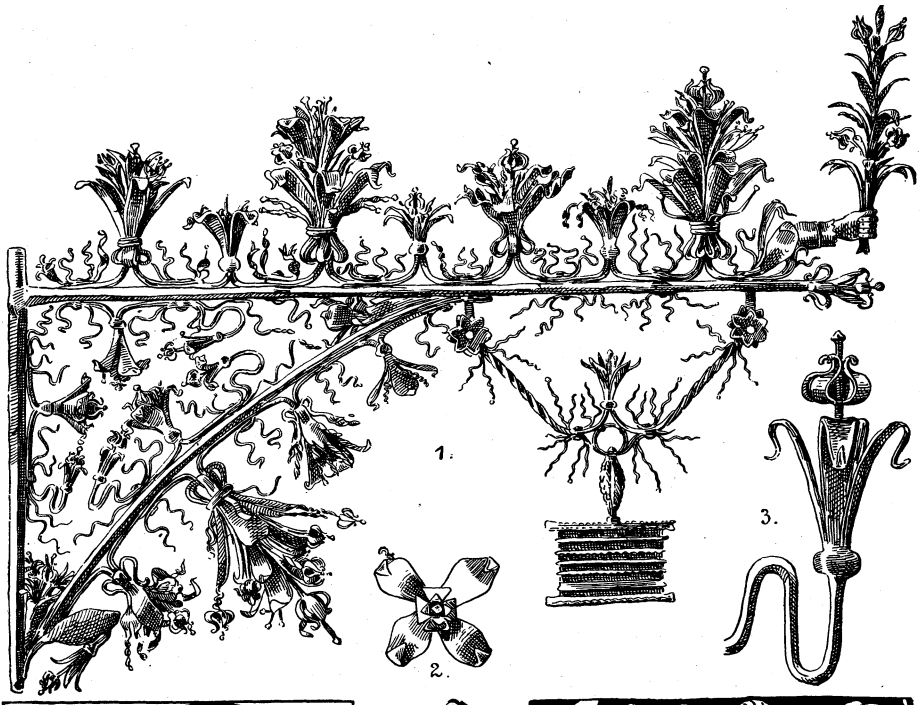
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# Plate 312.

(After L'art pour tous.)

Fig. 1 to 3. **Sign of the old cabarette "A l'Etrille" in the Market Place at Brügge.** From the 17th century.

„ 4 to 8. **Wall tiles of Delft from the cabarette "Le Diable au corp" in Brussels.** From the 17th century.

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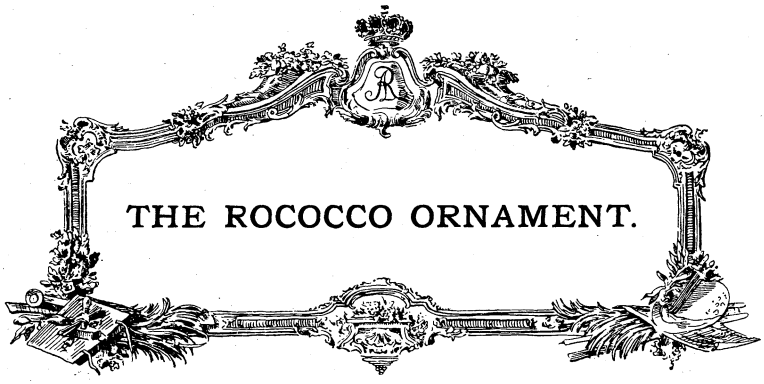
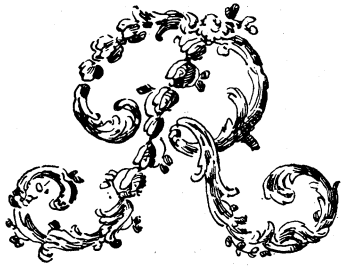
**Faience goblet of Delft in the Collection Gasnault** (Jaenicke).



# THE ROCOCCO ORNAMENT.

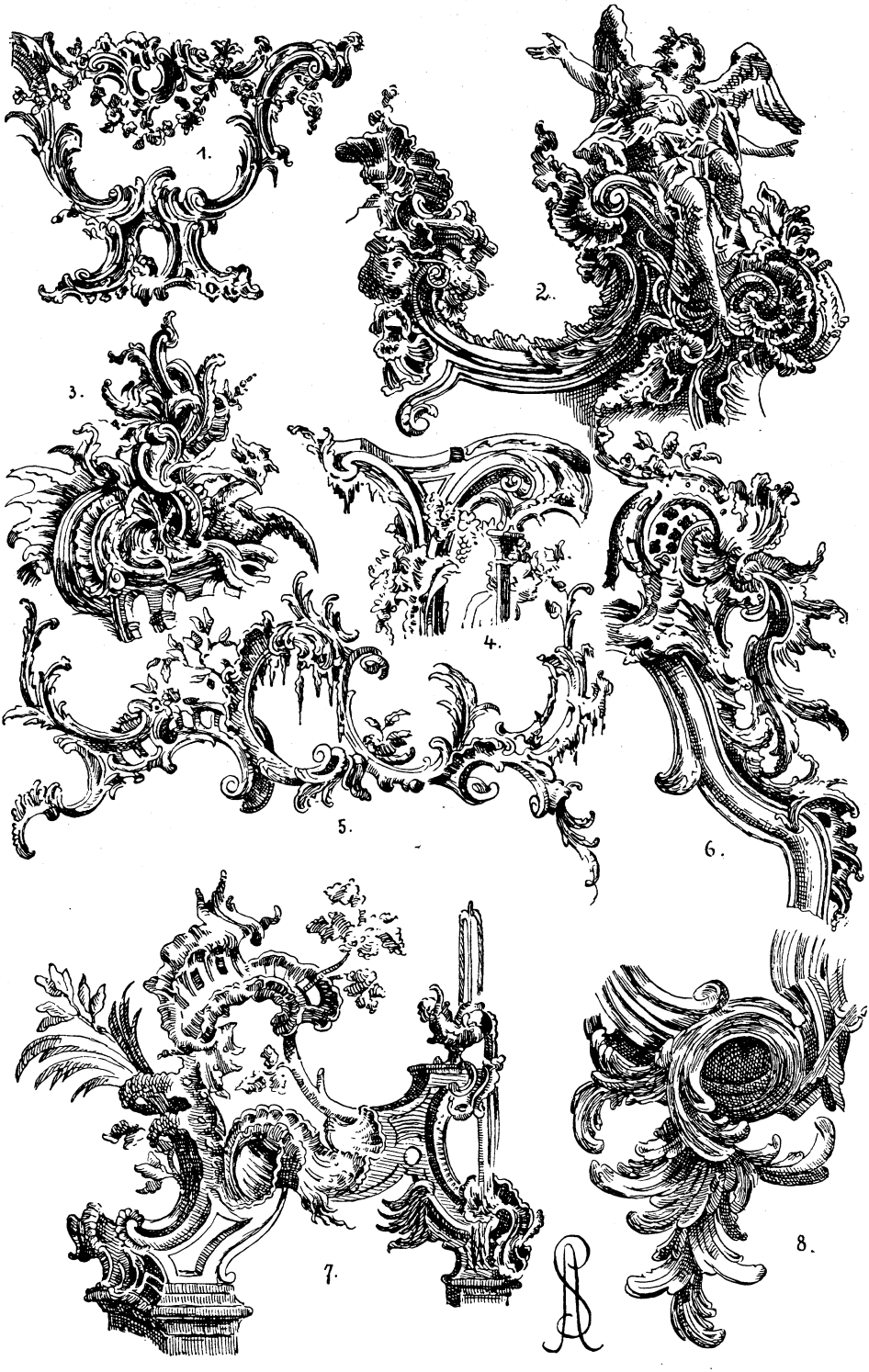
**Border by Charles Eisen** (Hirth).



**Letter after Laurent** (Hirth).

Rococco is a word used only in German Art History. The bitter struggle which reigned in the 17th century between the free style of Michael Angelo and the strict style of Palladio, was continued also in the 18th century with great determination and bitterness, until finally the quarrel ended in the year 1715 with the victory of the Free Style. The new style which began now to develop itself, and which held sway until the year 1760, was called in France Louis XV. Style and in Germany the Rococco. Soon, however, after its introduction a reaction took place. The classic style began again to predominate in the periwig pedantic style of Louis XVI., but already in 1780 was gradually forced to give place to the strict, new Classic Style, called later on the Empire Style. Towards the beginning of the 19th century, Art limited itself to copying Greek Art. The reaction of the Barocco against the Classicism of the Academy developed, under the Regency, 1715—1723, a transition style, in which the following artists took a leading part: Jean Bérain 1638—1711, Gilles Marie Oppenort 1672—1742, and A. Leblond 1679—1719. Chinese art exercised also a not unimportant influence.

Plate 313.



From this Regency Style developed the real Rococco 1720—1755, called, as has been remarked, by the French the Louis XV. Style. In this style the Ornament is separated entirely from the construction, the Ornament alone being worked out into a style, for which reason it is used generally only for interior architecture, decorative art, and industrial art. The Rococco dissolves the lines in free curves not bound with each other, under strict avoidance of symmetry.

During this Style Period, outward architecture is either Barocco or Classistic.

The Rococco held sway in France in interior decoration for about 35 years. It was never employed, except in very few exceptions, in either Italy, England, or the Netherlands, and remained longest in use in Germany up towards the end of the 18th century. In England it was used by Chippendale where it was called the Chippendale Style.

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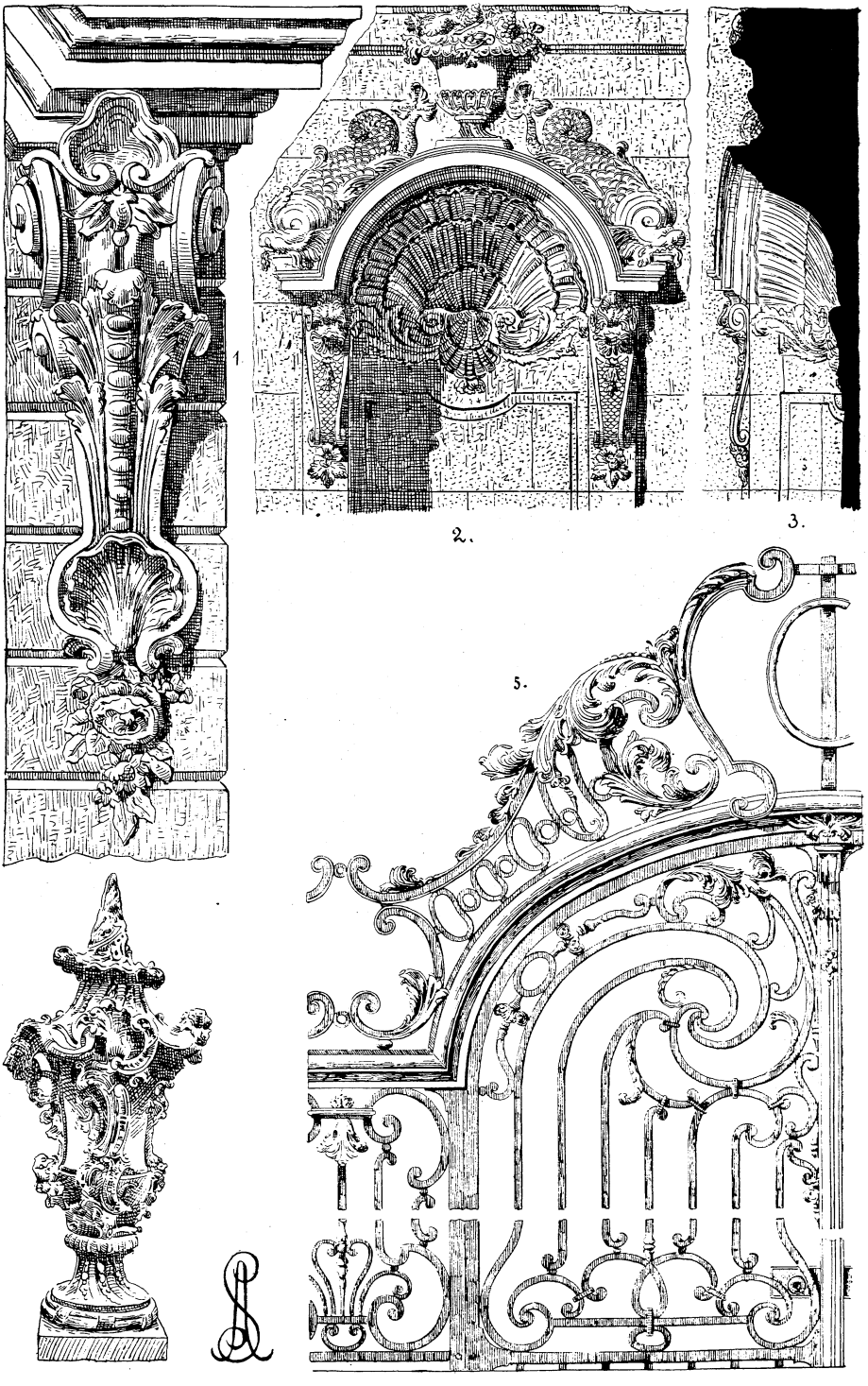
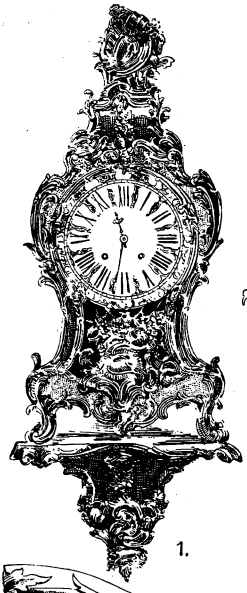
## Rococco Forms.

## Plate 313.

Fig. 1. **After Thomas Chippendale** (Vorbilder der Kunsttischlerei im Stile des 18. Jahrhunderts, Bruno Hessling).
„ 2. **After Meissonier** (Raguenet).
„ 3. **After Moudon** (Raguenet).
„ 4. **After Thomas Johnson** (Vorbilder).
„ 5. **After Habermann** (Vorbilder).
„ 6. **After F. de Cuvilliés** (Raguenet).
„ 7. **After Josef Klauber,** Augsburg (Raguenet).
„ 8. **From a clock in the Art Industrial Museum in Milan** (Raguenet).

Plate 314.





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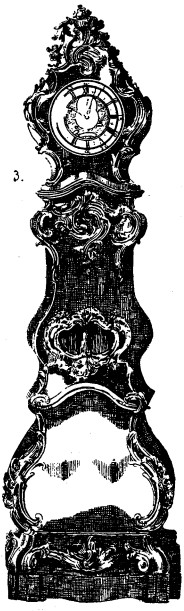

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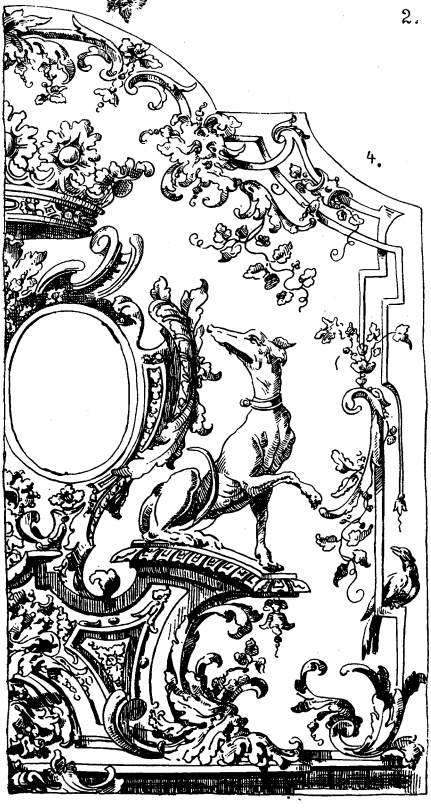

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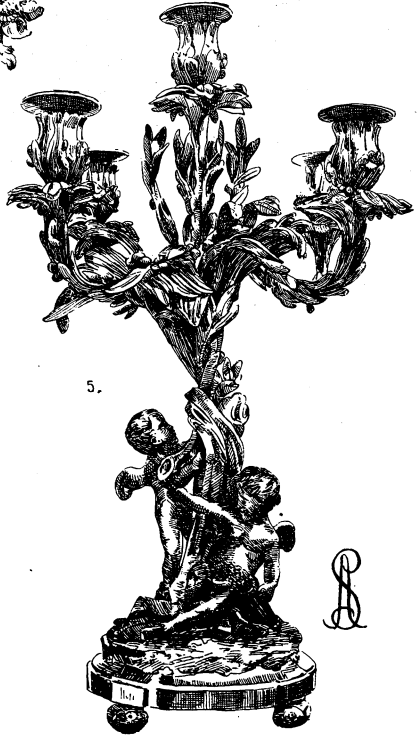

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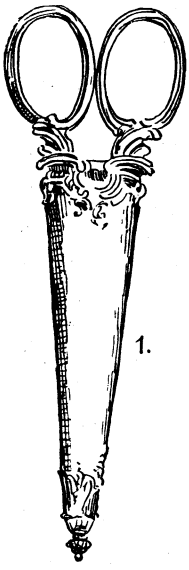
Plate 316.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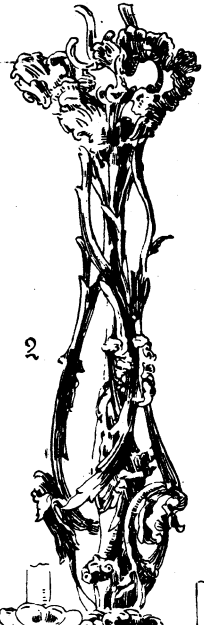
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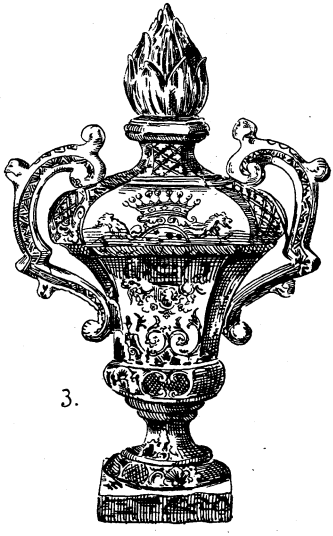
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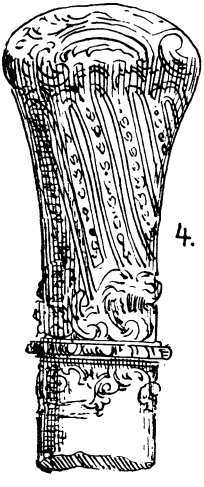
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# The Rococco Ornament in France

(Louis XV. Style).

## Plate 314.

Fig. 1. **Console** from the house Rue Casette No. 36, Paris (Daly).
„ 2, and 3. **From the Fontaine de l'Abbaye,** Rue Childebert, Paris. View and vertical section (Daly).
„ 4. **Coronal vase** in Vic-s.-Seille (Lorraine). Originates very probably from Nancy (Raguenet).
„ 5. **Gateway** of the Porcelain Factory in Sèvres (Daly).

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## Plate 315.

(After Champeaux, Portefeuille des arts décoratifs.)

Fig. 1. **Clock with consol,** made of chased and gilt copper, belongs to A. M. Seligmann, Esquire, Paris.
„ 2. **Bracket candlestick** from a drawing by René Michel Slootz in the Bibliothèque Nationale, Paris.
„ 3. **Regulator in case with chased bronze,** done by the Art Cabinet Maker Duhamel. In the Collection of the Conservatoire National des arts et métiers, Paris.
„ 4. **Chimney-piece plate of cast iron.** After an aquarelle in Louis Fordrins Style at beginning of the 18th century.
„ 5. **Candelabrum of chased and gilt silver.** In the Winter Palace, St. Petersburg, is, however, French work from the 18th century.

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## Plate 316.

(After Hirth, Formenschatz.)

Fig. 1. **Scissors,** after Meissonier.
„ 2. **Candelabrum in the Grand Ducal Palace in Karlsruhe,** is, however, French work from the beginning of the year 1740. Drawing by A. Stuchi.
„ 3. **Vase,** Medici shape, with crown-piece (L'Art pour tous).
„ 4. **Head of a stick in chased metal,** after Meissonier.
„ 5. **Silver table centre-piece,** after Meissonier.

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## Plate 317.

Fig. 1. **Bellied-shape chest of drawers,** with rosewood marquetry (Bajot, Encyclopédie du Meuble).
„ 2. **Cane chair** (Bajot).

Plate 317.

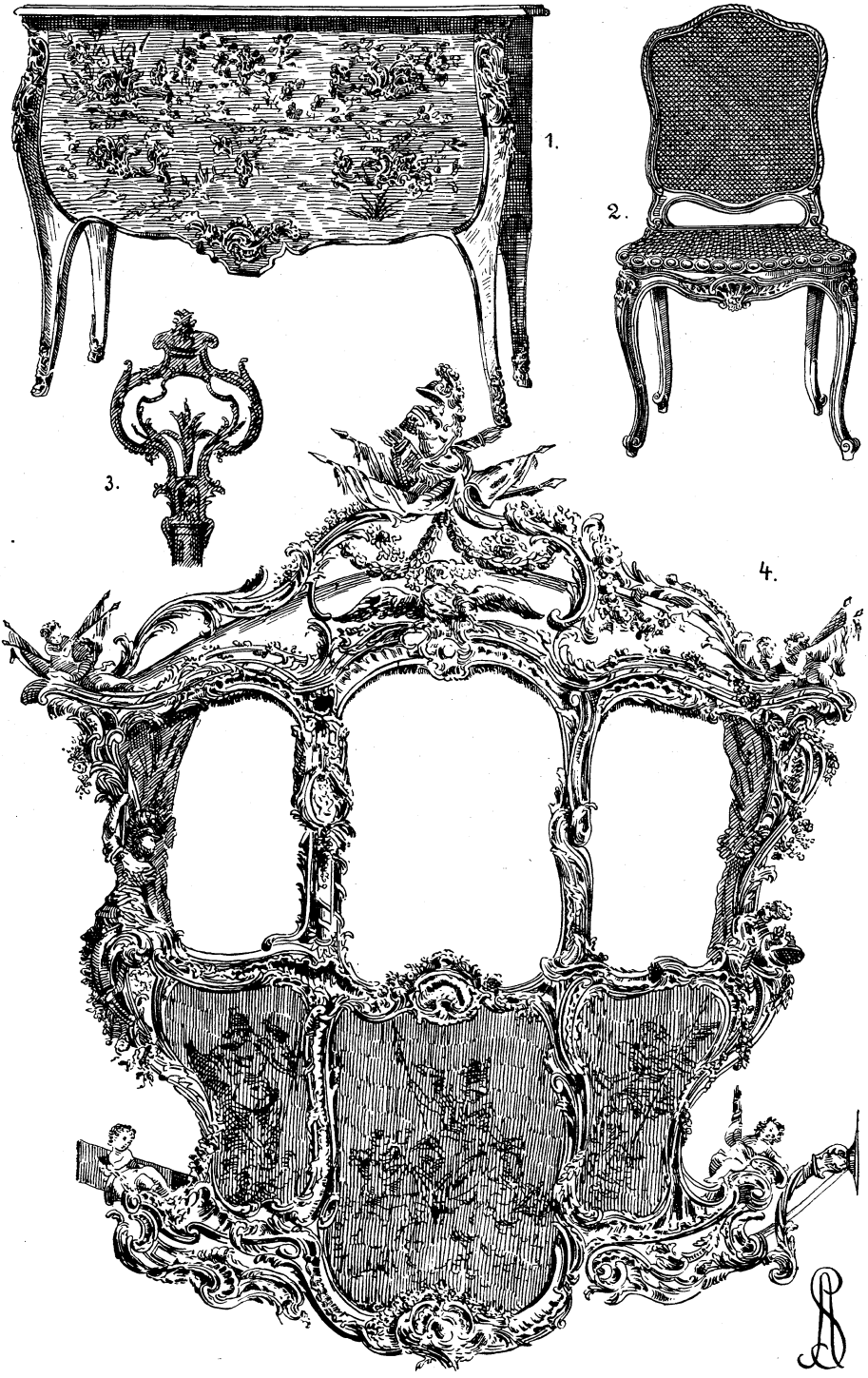


Fig. 3. **Key,** after François de Cuvilliés père, 1658—1768 (Hirth).
„ 4. **Project for an ambassador's carriage** by Vaneroe, sculptor in Paris. From an aquarelle in the Bibliothèque Nationale, Paris (Champeaux).

## Plate 318.

Fig. 1. **Leaf from an ornament book by Juste Aurèle Meissonier,** born in Turin in 1695, died at Paris 1750 (Hirth).
„ 2. **Mural decoration** (Hirth).
„ 3. **Design for a throne for Louis XV.** by René Michel Slootz. From an aquarelle in the Bibliothèque Nationale, Paris (Champeaux).
„ 4. **From a gold frame** by Meissonier (Hirth).
„ 5. **Console of carved,** gilt wood, from the Regency (Bajot).

## Plate 319.

Fig. 1, 2, and 7. **Samples of embroidery from aquarelles** by Charles Germain de St. Aubin, 1721—1786. In the Bibliothèque de l'Institut National (Champeaux).
„ 3, 5, and 6. **Letters** by Laurent from a copybook by Schénau: "L'alphabet de l'amour, ou recueil de chiffres à l'usage des amants et des artistes". Paris 1766 (Hirth).
„ 4. **Monogramme with ducal coronet,** ascribed to St. Aubin (Champeaux).

## Plate 320.

(After Champeaux, Portefeuille des arts décoratifs.)

Fig. 1. **Back of sofa,** after an aquarelle by François Peyrotte. In the Bérard Collection.
„ 2. **Lambrequin,** after an aquarelle by St. Aubin.
„ 3. **Arm-chair of gilt wood** with Berlinwool work by Beauvais.
„ 4. **Chair covering of embroidered silk,** from the end of the reign of Louis XV.

## Plate 321.

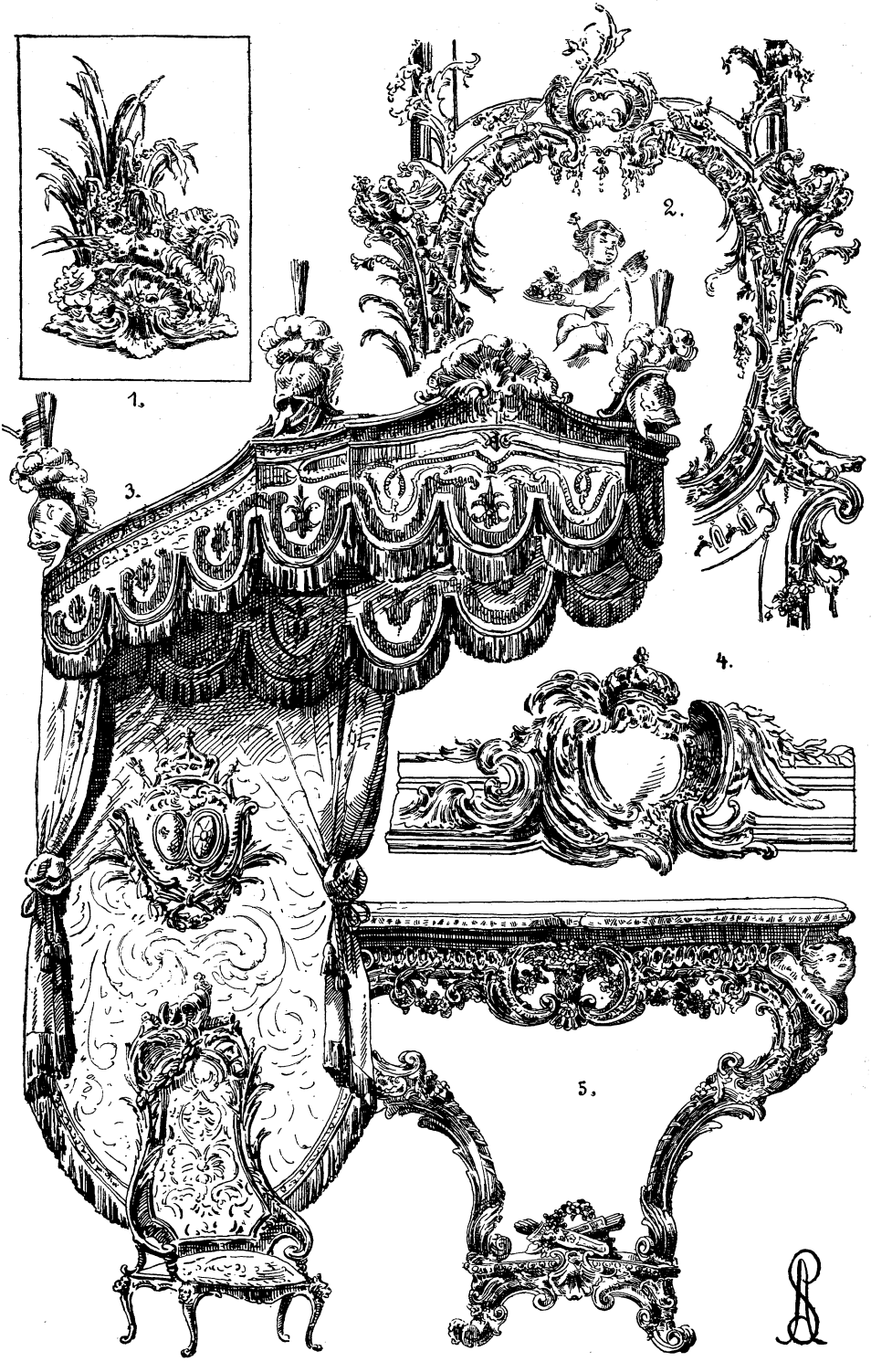
(After Roger-Milès, Comment discerner les styles.)

Fig. 1, 4, 5, and 6. **Embroidery for men's garments.**
„ 2, 3, 7, 8, and 9. **Ornaments.**
„ 10. **Sleigh of carved,** gilt wood.
„ 11, and 12. **Spoon and fork** by Thomas Germain Goldworker in Paris.

## Plate 322.

Fig. 1. **Interior after Meissonier** (Vorbilder für Kunsttischlerei).

Plate 318.



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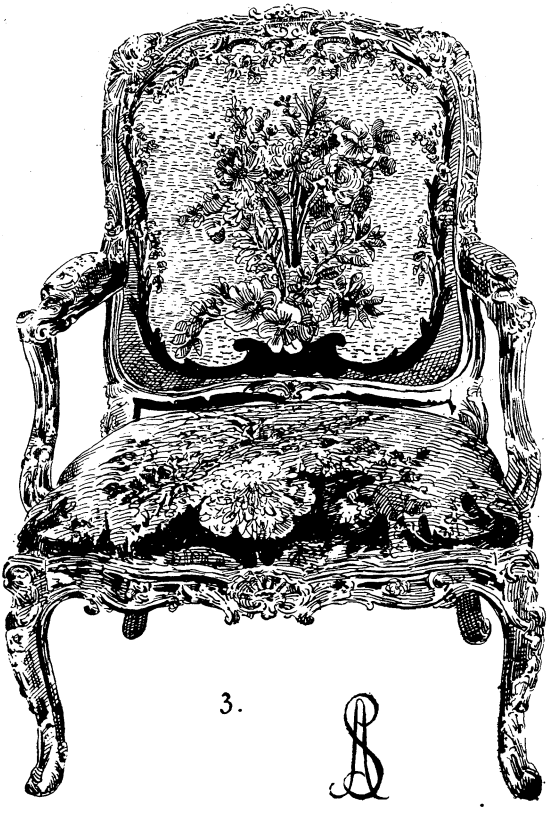

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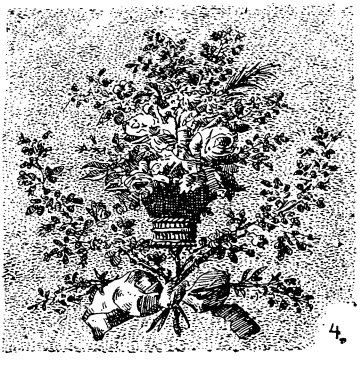

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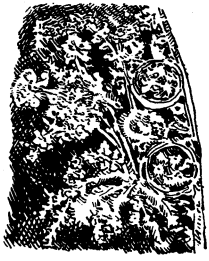

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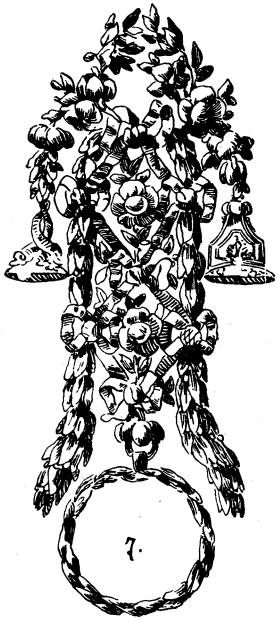

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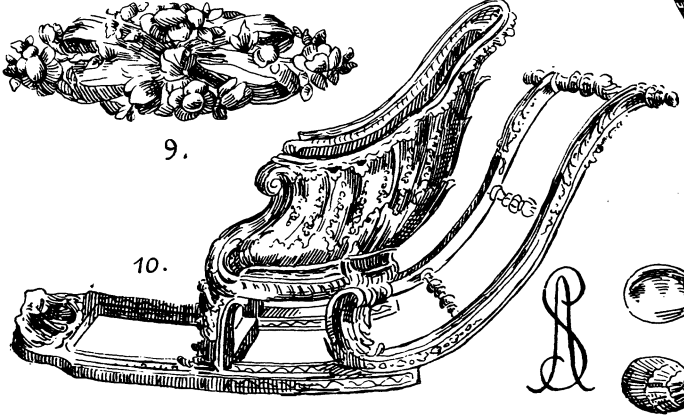

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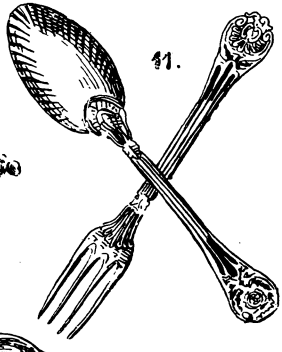

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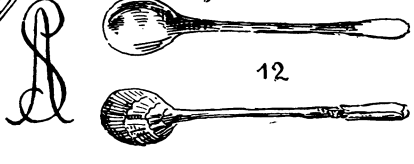

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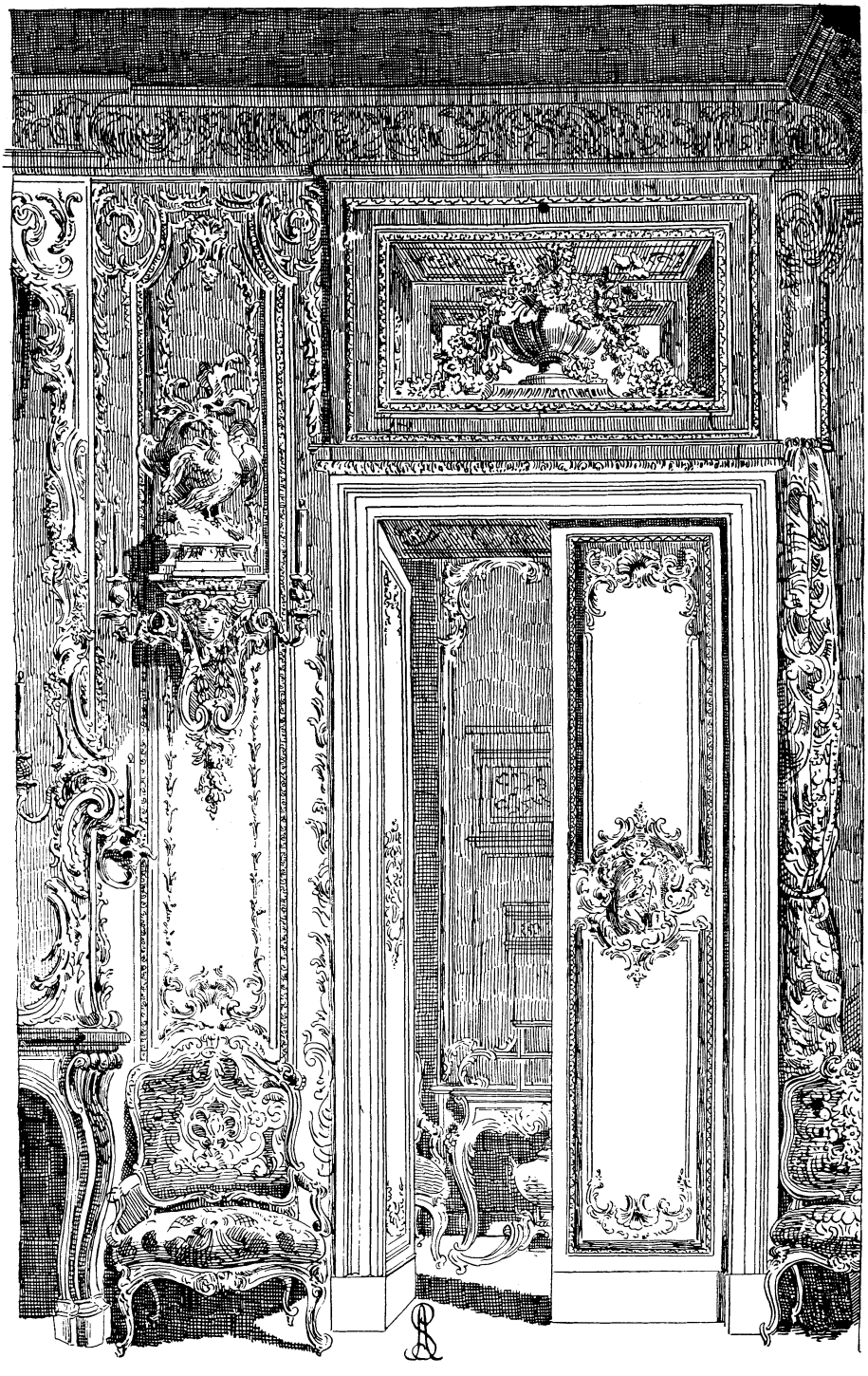

## The Rococco Ornament in Italy.

The Rococco Ornament made very little progress in Italy, as at that time Classicism still held very powerful sway.

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## Plate 323.

Fig. 1. **Holy-water vessel with silver frame in bas-relief,** 18th century (Raguenet).
„ 2. **Console of gilt wood** (L'art pour tous).
„ 3. **Bracket candlestick of gilt bronze,** 18th century. In the Arts and Crafts Museum in Milan (Raguenet).
„ 4. **Processional crucifix in the church of Pieve di Budrio,** 18th century (Hirth).

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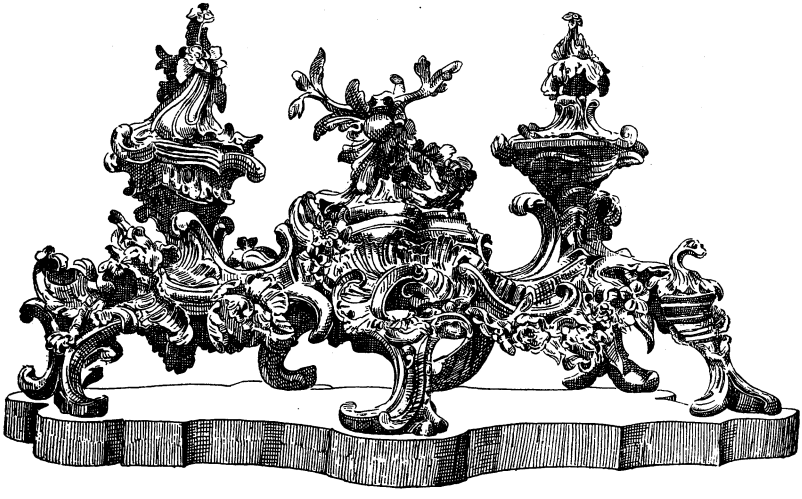
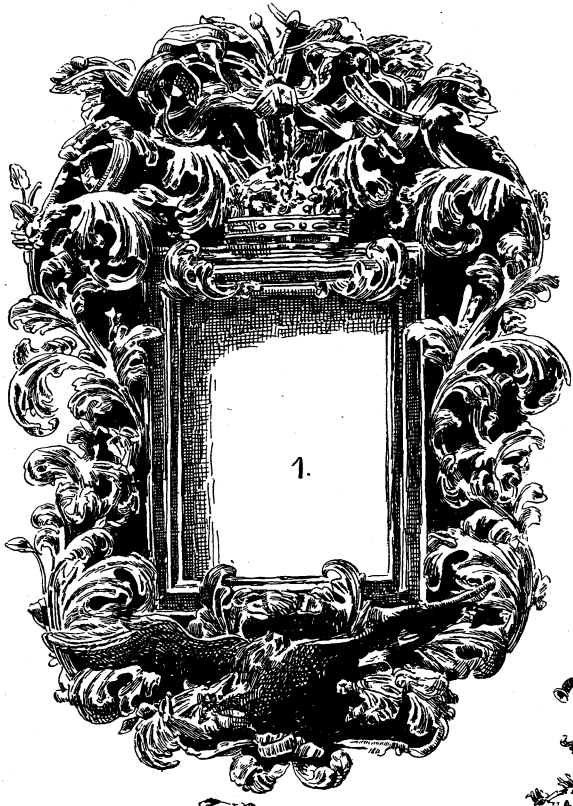
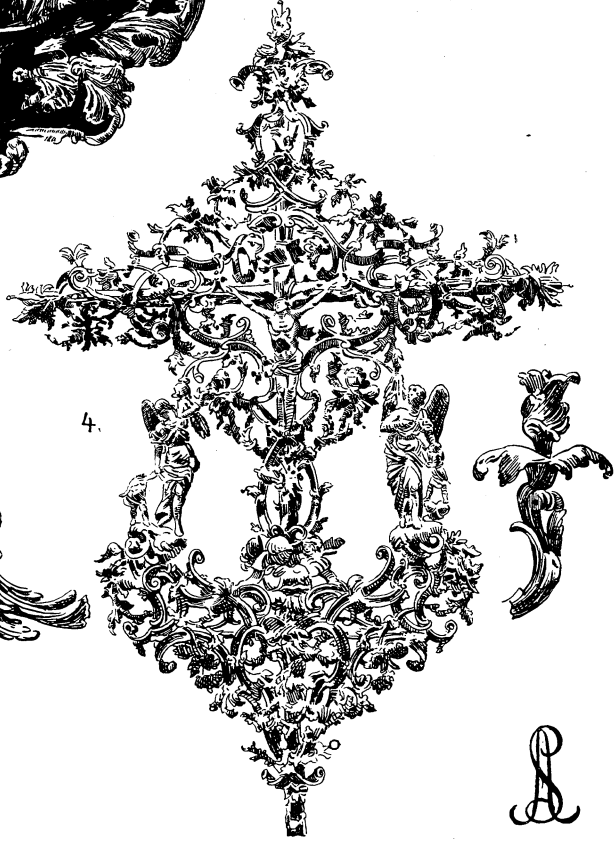


**Ink-stand of gilt bronze** (L'art pour tous).

Plate 323.





# The Rococco Ornament in Germany and Austria.

From the year 1725 onwards the Rococco held sway in South Germany with more strongly marked peculiarities than in France, being more fantastic and more varied in form but not, however, so elegant as the French Rococco. The first architects of this style were: Johann Balthazar Neumann (1687—1753), and François Cuvillier, formerly Artillery captain, (1678 to 1725) in South Germany. In Berlin Georg Wenzel von Knobelsdorff (1607—1753), architect of Frederick the Great, and Carl von Gontard (1738—1802).

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## Plate 324.

*The Royal Castle in Dresden.*

(After Carl Schmidt and Schildbach, der Königliche Zwinger in Dresden.)

This structure was begun by Daniel Mathäus Pöppelmann in the year 1711, but upon completion of the south front in 1722, had to be postponed for want of funds. This building is without doubt the most original of the Rococco period, et evinces a creative faney whose equal it would be difficult to find.

Fig. 1. **Corner cartousche in the south front of the Wall Pavilion.**
„ 2. **Pillar decoration on the sockle of the Wall Pavilion.**
„ 3. **Figure supports from the Arch Gallery.**
„ 4. **Acanthus spray on the Wall Pavilion.**

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## Plate 325.

(After P. Halm, Ornament und Motive des Rokokostiles.)

Fig. 1. **City arms on the Rathouse at Bamberg** by Meister Bonaventura Mutschell, 1750.
„ 2, and 3. **Details from the pulpit of St. Michaels Church in Bamberg,** from the year 1750.
„ 4. **Garden figure from the Cardinal's Palace of Seehof near Bamberg,** from the year 1730.
„ 5. **Coat of arms from an epitaph in Bamberg,** from the year 1770.
„ 6. **Cast-iron coronal of a gate in the Castle of Würzburg.**

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## Plate 326.

Fig. 1. **Arm-chair German work** (Champeaux).
„ 2. **Carved mirror frame** (Champeaux).
„ 3. **Frame for fire screen** (Champeaux).

Plate 324.

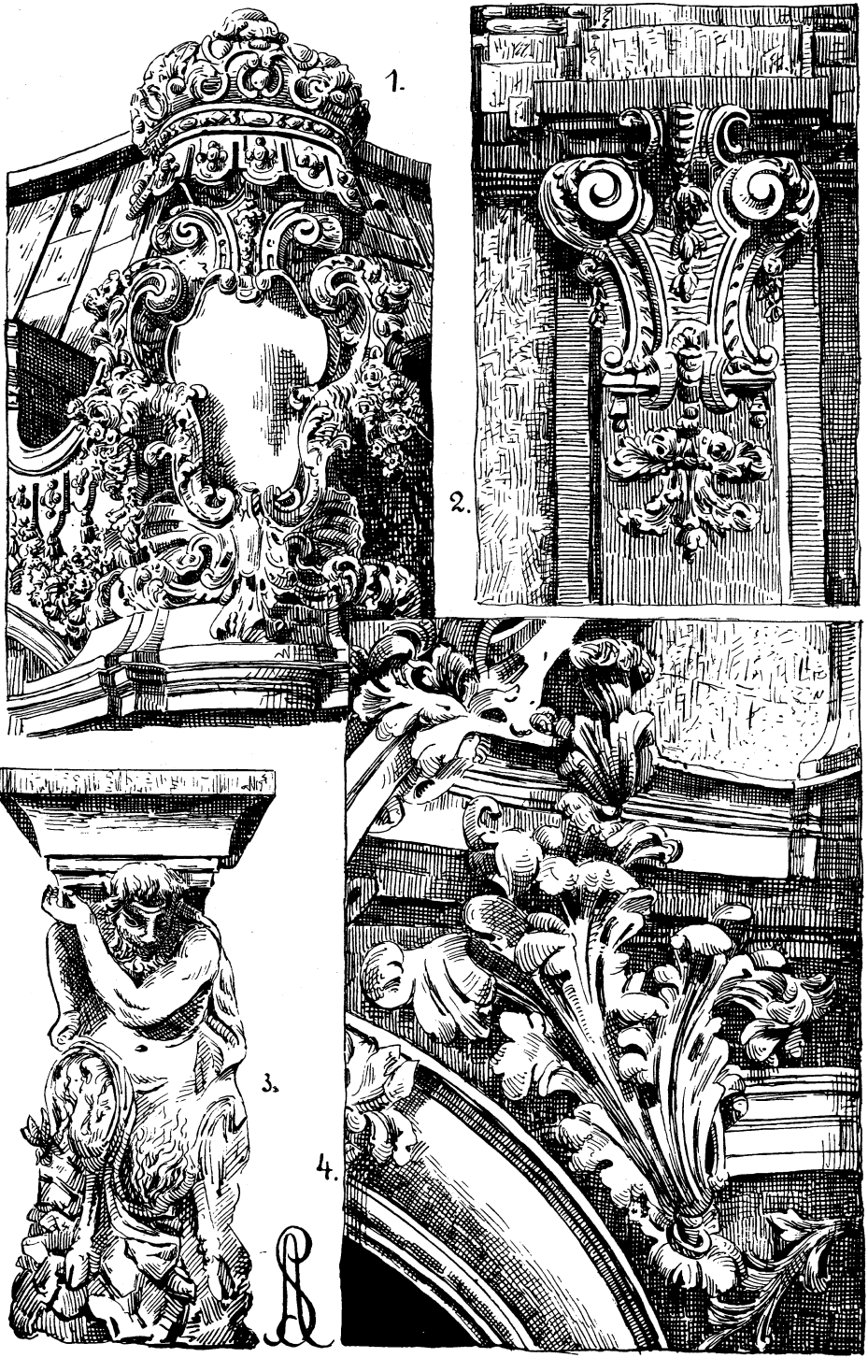

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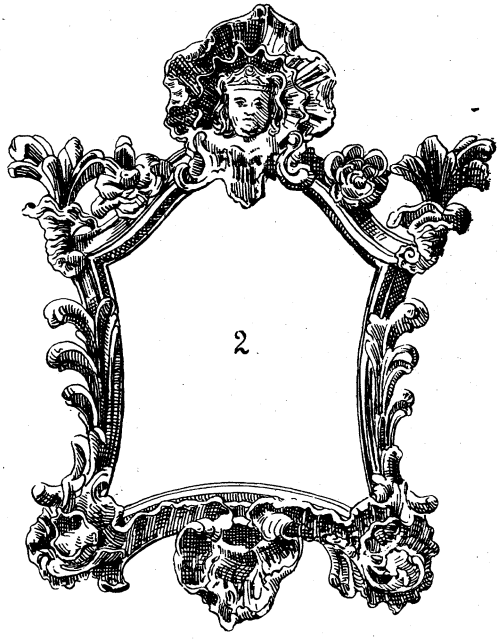
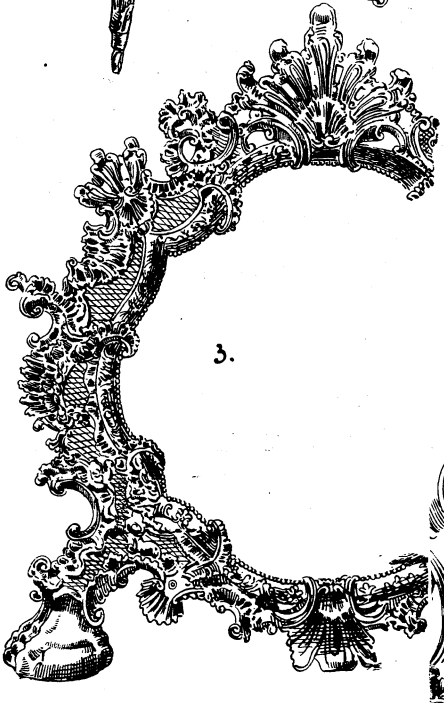
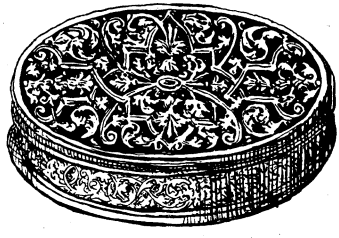
Plate 326.



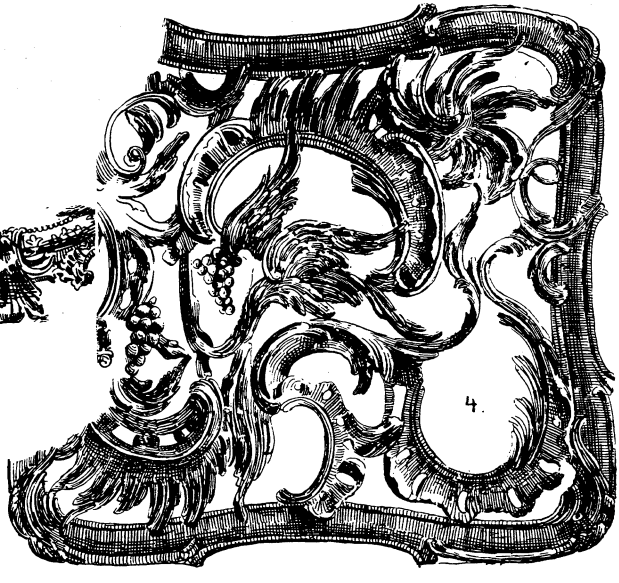



Fig. 4. **Wood-carving in shell-work form,** middle of 18th century. In Georg Hirths Collection.

„ 5. **Box** after Joh. Leonard Wüst, Copper Engraver and Goldsmith in Augsburg in the year 1730 (Wessely).

## Plate 327.

**Interior after Habermann** (Heßling, Vorlagen für Kunsttischlerei).

## Plate 328.

Fig. 1. **Pulpit in the church at Naumburg** (Raguenet).

„ 2, and 3. **Shoe-buckle** after Jeremias Wachsmuth, Painter and Copper-Engraver, born in Augsburg in 1712, died 1779 (Wessely).

„ 4, and 6. **Dagger hilts** by the same (Wessely).

„ 5. **Handle of a key** after Gottfried Forschter, Master Smith in Brunn about the year 1750 (Wessely).

„ 7. **Stove** from the Castle of Bruchsal after Albert Stucki (Hirth).

„ 8. **Rosette** from a ceiling in the Castle of Bruchsal after Albert Stucki (Hirth).

## Plate 329.

Fig. 1 to 5, and 7. **Meissener porcelain** (Dresden Cluna) (Champeaux).

„ 6. **Meissener** (Dresden) **Vase** from J. Double's Collection (Jännicke).

„ 8. **Meissener plate** from the year 1730 (Havard).

## Plate 330.

(After Dr. Albert Ilg, Sammlung kunstindustrieller Gegenstände des Allerhöchsten Kaiserhauses.)

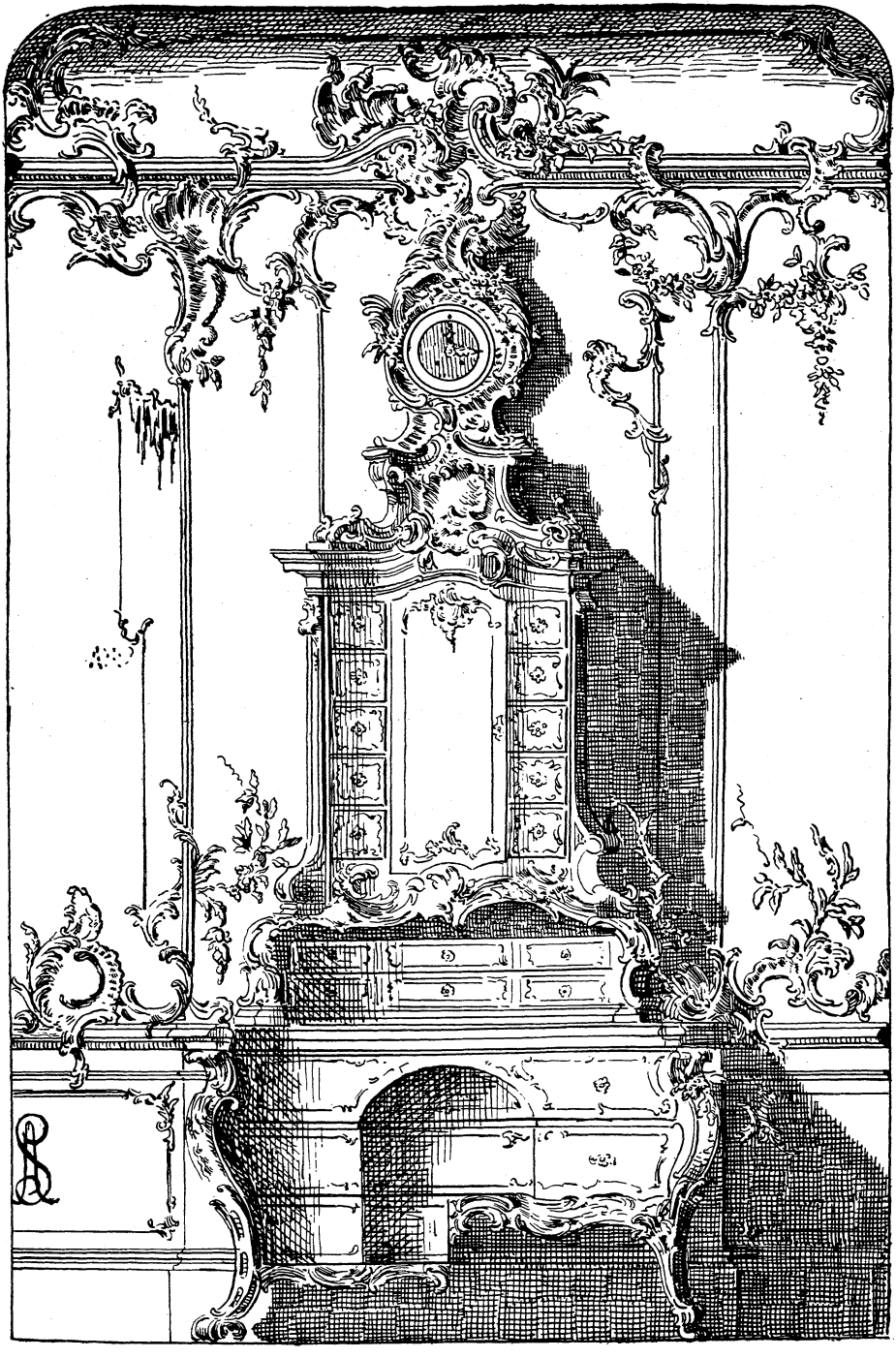
Fig. 1 to 5. **Articles belonging to the Empress Maria Theresa.** These consisted originally of 53 articles in beaten gold for the toilet and breakfast table and were manufactured by the sculptor and goldworker Anton Mathias Joseph Domanek, born in Vienna on the 21st April 1713, died in Vienna on the 7th March 1779.

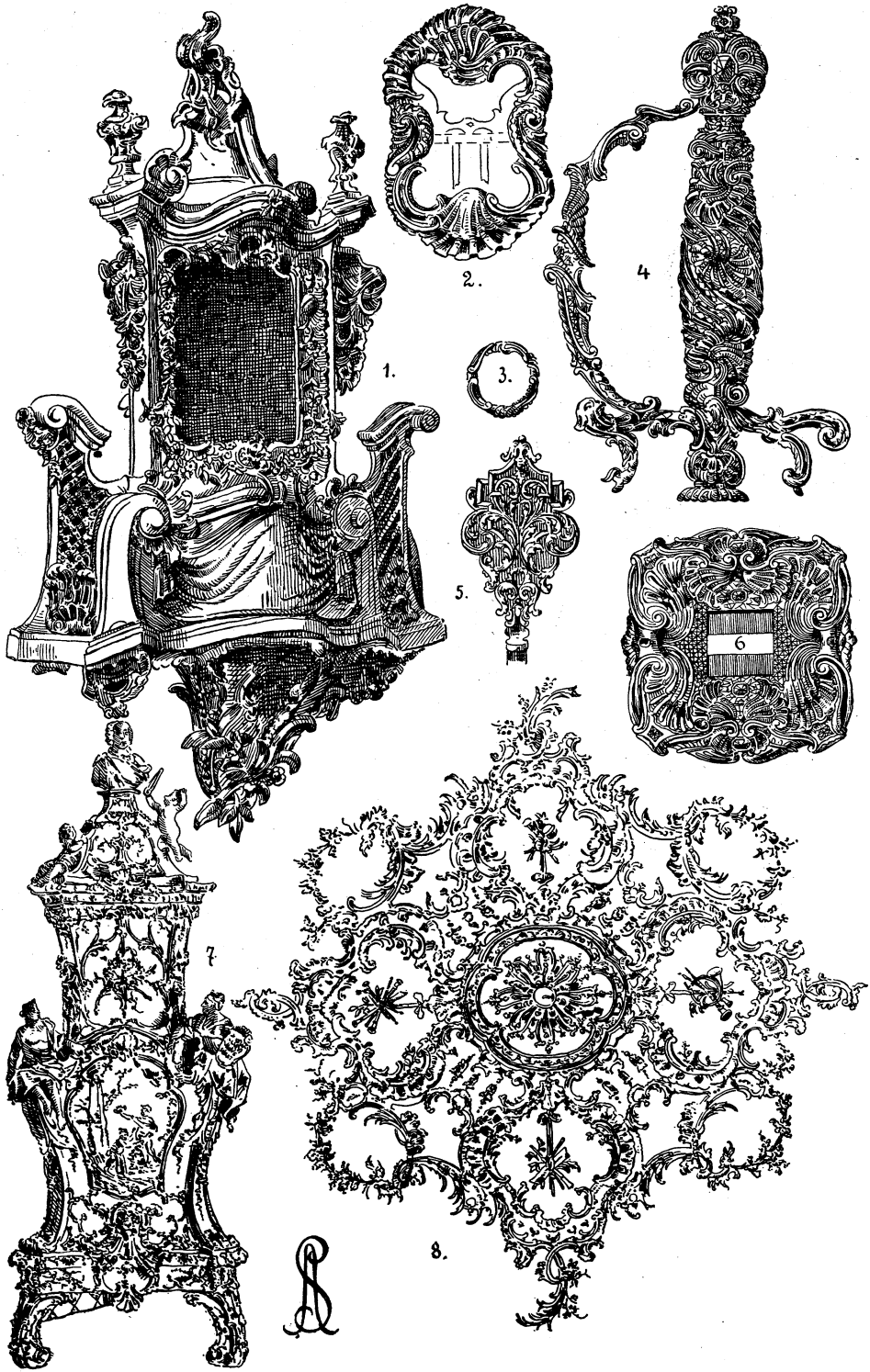
„ 6, and 7. **Gold boxes,** presented by the Empress Maria Theresa to Duke Charles of Lorraine. After having been in the possession of Prince Kaunitz and later on of various private people these boxes were bought for the Crown Treasury by Francis II. They are the work of the Court Jeweller Franz Mack, born in Tyrol 1730, died 1805, the portraits are from the artist Antonio Bencini, who became Court Painter in 1753.

„ 8. **Grotesque figures,** appear to have been the work of the Dresden Goldsmith Melchior Dinglinger, died 1731. The bodies and legs are made of large pearls.

„ 9. **Sugar-tongs,** after Martin Engelbrecht, Copper Engraver, died 1756 (Wessely).

Plate 327.

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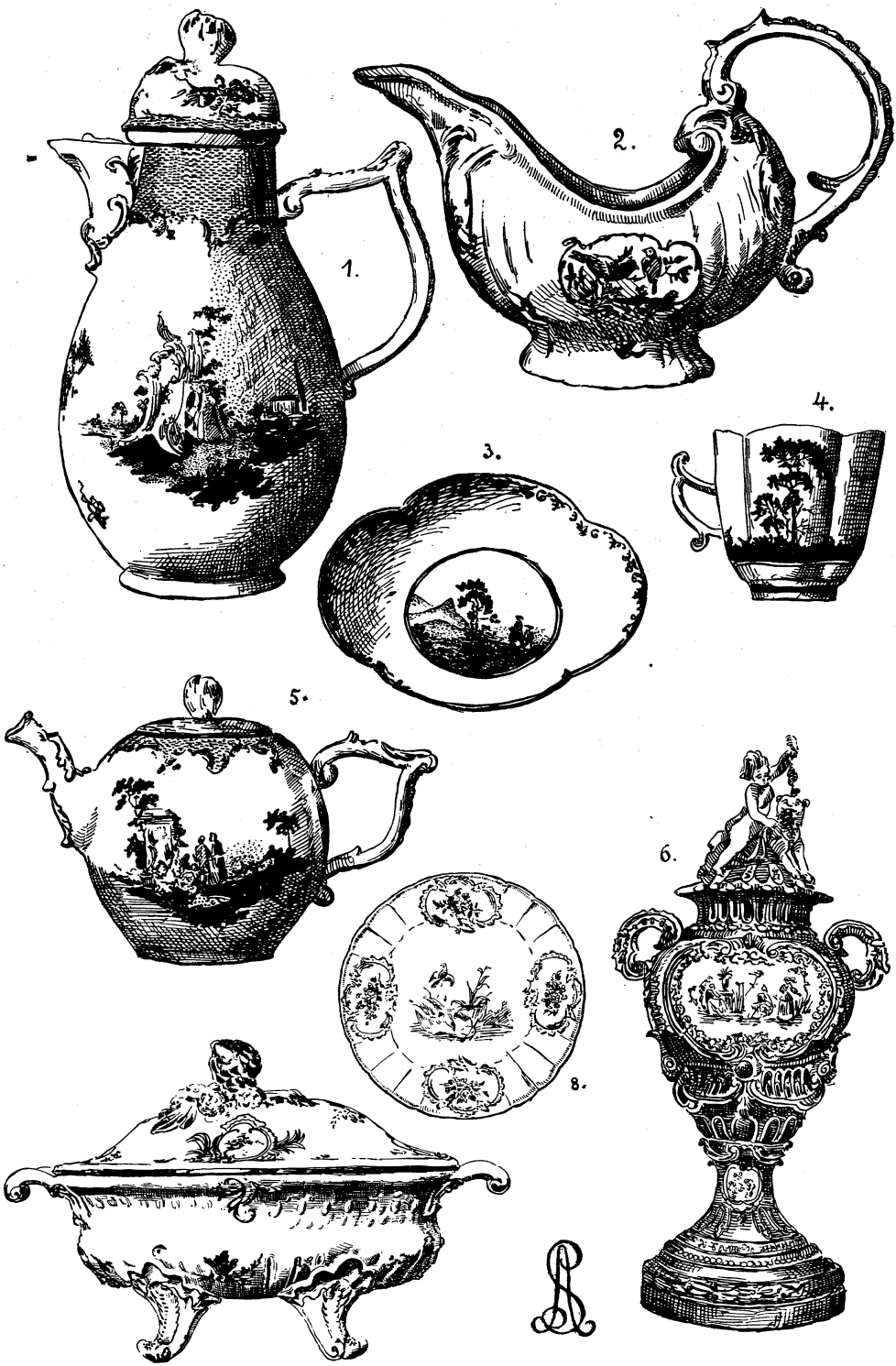
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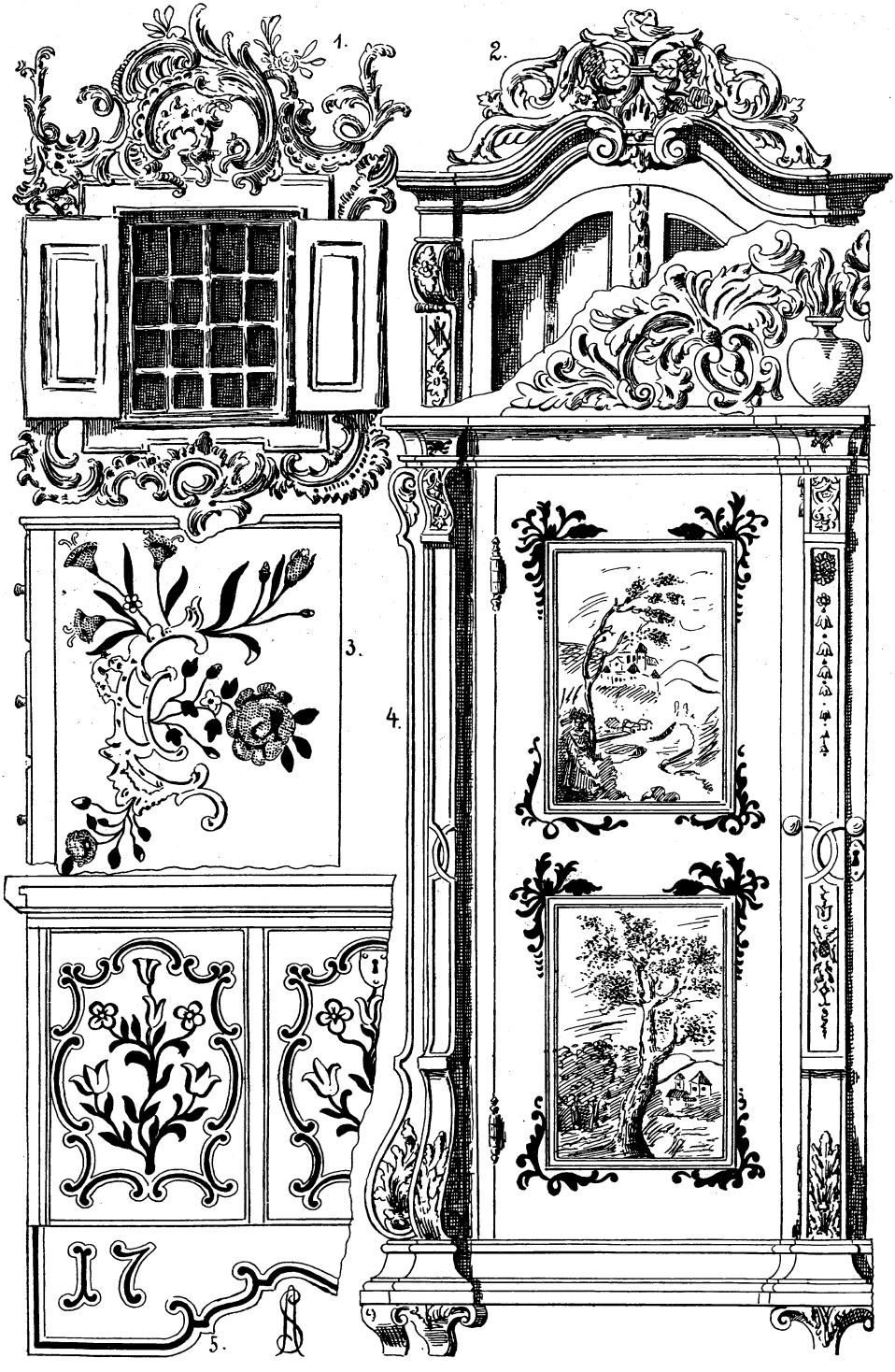
Plate 331.



# Plate 331.

(Peasant Rococco in Upper Bavaria.)

Fig. 1. **Window in Durchholzen near Walchsee** (Otto Aufleger, Bauernhäuser aus Oberbayern).

„ 2. **Top of a chest of drawers** with glass cupboard from the Aiblinger District, dates from the year 1765 (Zell, Bauernmöbel).

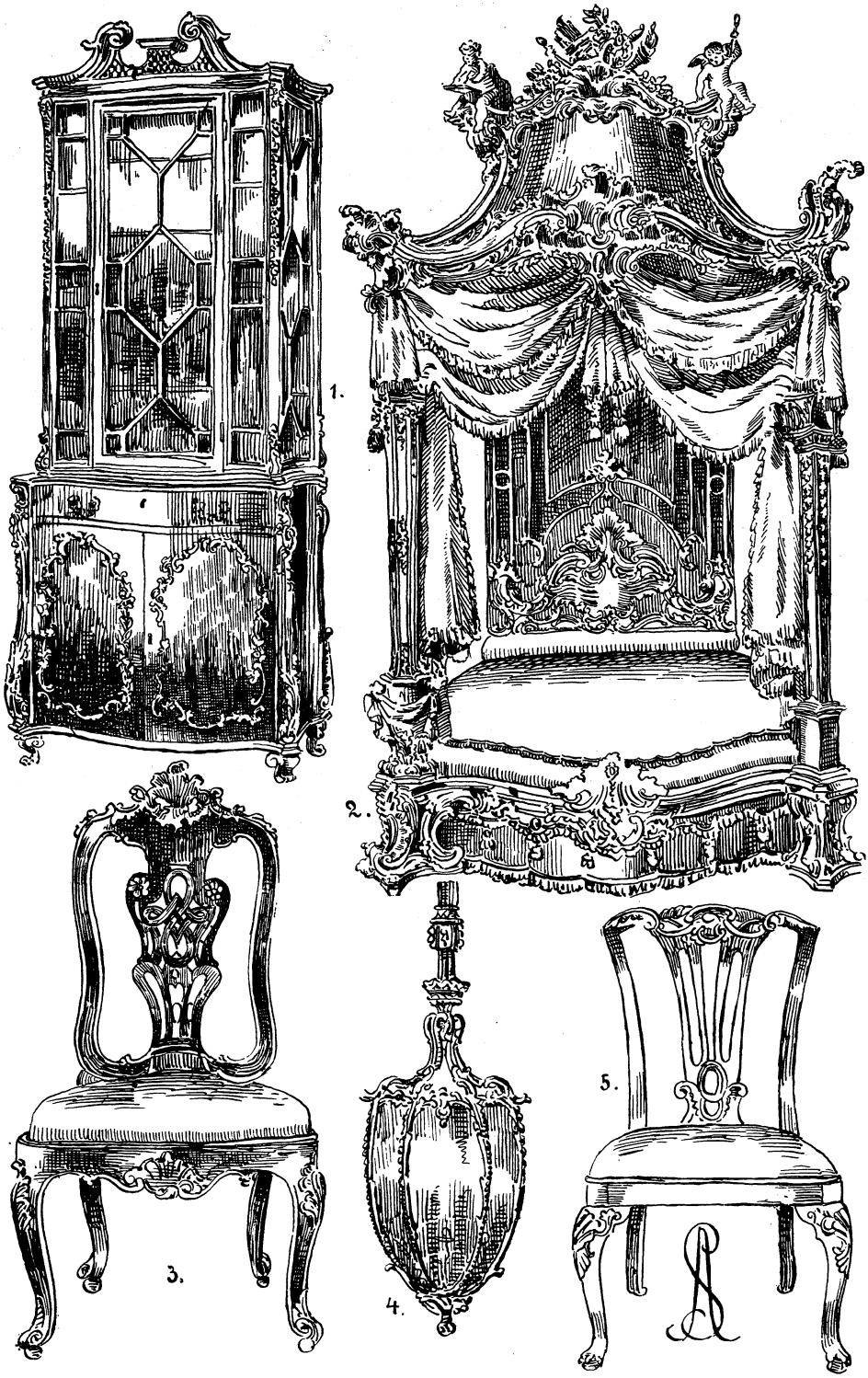
„ 3. **Side of a chest of drawers in Rottach near Tegernsee** (Franz Zell, Bauernmöbel aus dem Bayrischen Hochland).

„ 4. **Press from the Grafinger District,** from the year 1770 (Zell).

„ 5. **Chest from Rinning near Ebersberg,** from the year 1756 (Zell).

**German Lady's Shoe** (Hefener-Alteneck).

Plate 332.



# The Rococco Ornament in England

*(Chippendale Style).*

In the 18th century Art in England stood more under the influence of Italy than of France and consequently the Rococco Style could not take any hold in the country. Chippendale and others endeavoured to introduce it, but their efforts were unavailing, as Classicism had taken too firm root and could not be deposed.

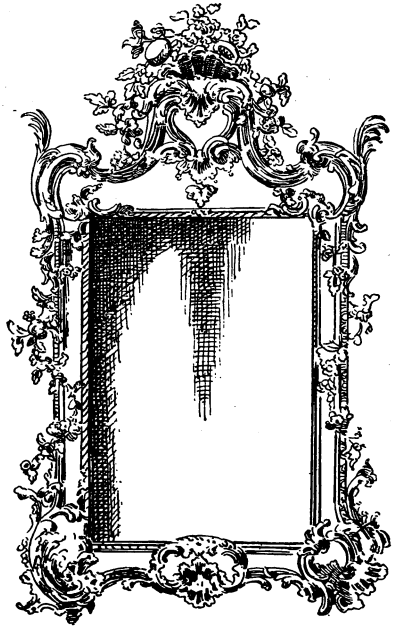
## Plate 332.

Fig. 1. **Secretaire** in South Kensington Museum (Chancellor).
„ 2. **Bed** after Chippendale (Thomas Arthur Strange, English Furniture, Decoration etc.).
„ 3. **Chair** by Chippendale in South Kensington Museum (Chancellor).
„ 4. **Lantern** after Chippendale (Strange).
„ 5. **Chair** after Chippendale in South Kensington Museum (Chancellor).

## Plate 333.

(After Thomas Arthur Strange, English Furniture, Decoration, Woodwork, and Allied arts.)

Fig. 1. **Clothes press.**
„ 2. **Mouldings for furniture** after Chippendale.
„ 3. **Secretaire.**
„ 4. **Furniture mounting.**
„ 5. **Lock mounting.**
„ 6, and 7, 12, and 13. **Glass doors.**
„ 8, and 11. **Stands.**
„ 9. **Pedestal.**
„ 10. **Mantle-piece mirror.**



**Mirror after Chippendale** (Strange).

Plate 333.

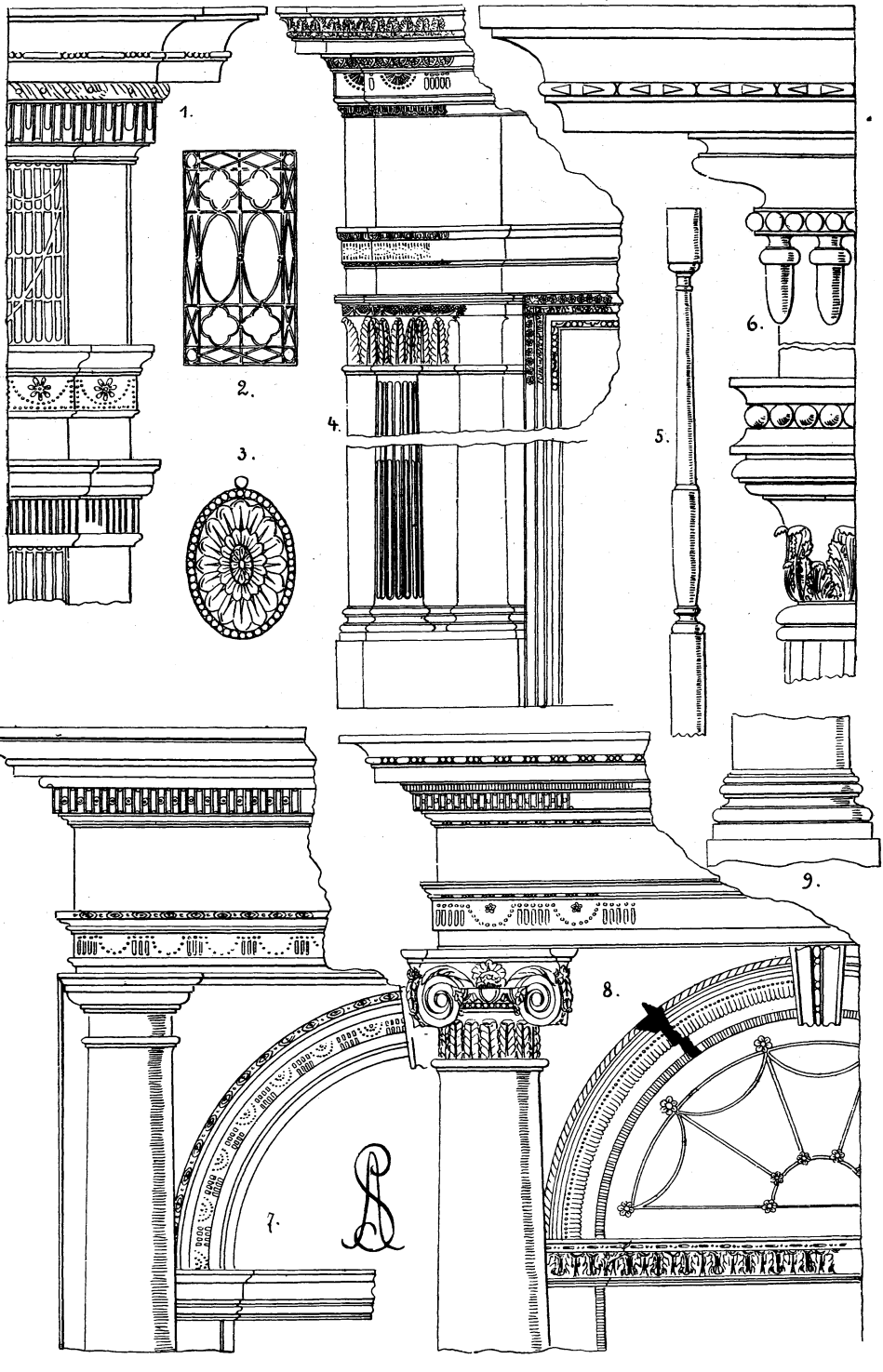
# THE COLONIAL STYLE ORNAMENT IN THE UNITED STATES OF AMERICA.

It is evident that the Art of a new country like the United States must be in most intimate connection with the style of Art which predominates in the original country of the artist. This is the reason why Styles of almost all the European States were originally represented in America. After a time, however, all these different styles became united with one another forming themselves into the so-called Colonial Style. The buildings erected in America from 1725 to 1775 correspond somewhat to the Queen Anne or King George Styles in England, a typical example of the symmetrical construction of this epoch being Craigie House, Cambridge, which dates from the year 1775. Churches and Meeting Houses were constructed after the examples of Sir Christopher Wren. The best country houses were those found in Virginia and Maryland, while in Florida and California, on the other hand, the Spanish Renaissance style predominated.

From the Declaration of Independence onwards the Style in America became of a more monumental description but, after the fall of Napoleon, all the various historical styles in fashion in Europe were also included.

Notwithstanding the European reminiscences which they contain, the artistic creations of the 18th century in the United States possess undoubtedly certain characteristic national traits of their own.

Plate 334.



## Plate 334.

(After Goforth and MacAulay, Details of American Colonial Style.

Fig. 1. **Mantle piece** from Upsal Mansion in Germantown.
„ 2. **Door of a cupboard.**
„ 3. **Medaillon** from principal cornice of a gateway in Philadelphia.
„ 4. **Mantle piece** from Wisterhouse in Germantown.
„ 5. **Baluster** from Fisher Mansion in Germantown.
„ 6. **Mantle piece** of wrought iron from Hamilton Mansion.
„ 7, and 8. **Portals** from Philadelphia.
„ 9. **Base** to column in fig. 8.

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## Plate 335.

(After Goforth and Mac Aulay, Details of American Colonial Style.)

Fig. 1. **Railing post.**
„ 2, and 5. **Mantle pieces** from Philadelphia.
„ 3. **Door head-piece** in Main Corridor of Independence Hall in Philadelphia, from the year 1729.
„ 4. **Vase** from the same Hall.
„ 6. **From a portal** in Philadelphia.
„ 7, and 8. **Details of a table** in the Independence Hall in Philadelphia.
„ 9. **Main Corridor** of Independence Hall in Philadelphia, from the year 1729.

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## Plate 336.

Fig. 1. **Chest of drawers** (Alvan Croker Nye, Colonial Furniture).
„ 2. **Secretaire** (A. Croker Nye).
„ 3. **Hall clock** from Hudson (A. Croker Nye).
„ 4. **Arm-chair** from Brewton House in Charleston (A. Crane and E. E. Soderholtz).
„ 5. **Old chiffonier** (W. R. Ware, The Georgian Period).
„ 6. **Chair** from the rooms of the American Society in Worcester (A. Croker Nye).
„ 7. **Oak chest** (W. R. Ware, The Georgian Period).

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## Plate 337.

Fig. 1, and 2. **Windows of Entrance Hall** in Arnold Mansion, Mount Pleasant (Goforth, and Mac Aulay).
„ 3. **Heppelwhite chair** (Croker Nye).
„ 4, and 6. **Chaiselongue** (Croke Nye).
„ 5, and 7. **Backs of chairs** (Croker Nye).
„ 8. **Sofa** (Croker Nye).
„ 9. **Door** from Arnold Mansion, Mount Pleasant, 1761 (Goforth and Mac Aulay).
„ 10. **Chair** from the rooms of the Connecticut Historical Society, Hartford (Croker Nye).
„ 11. **Chair** from Brewton House, Charleston (Crane and Soderholtz).

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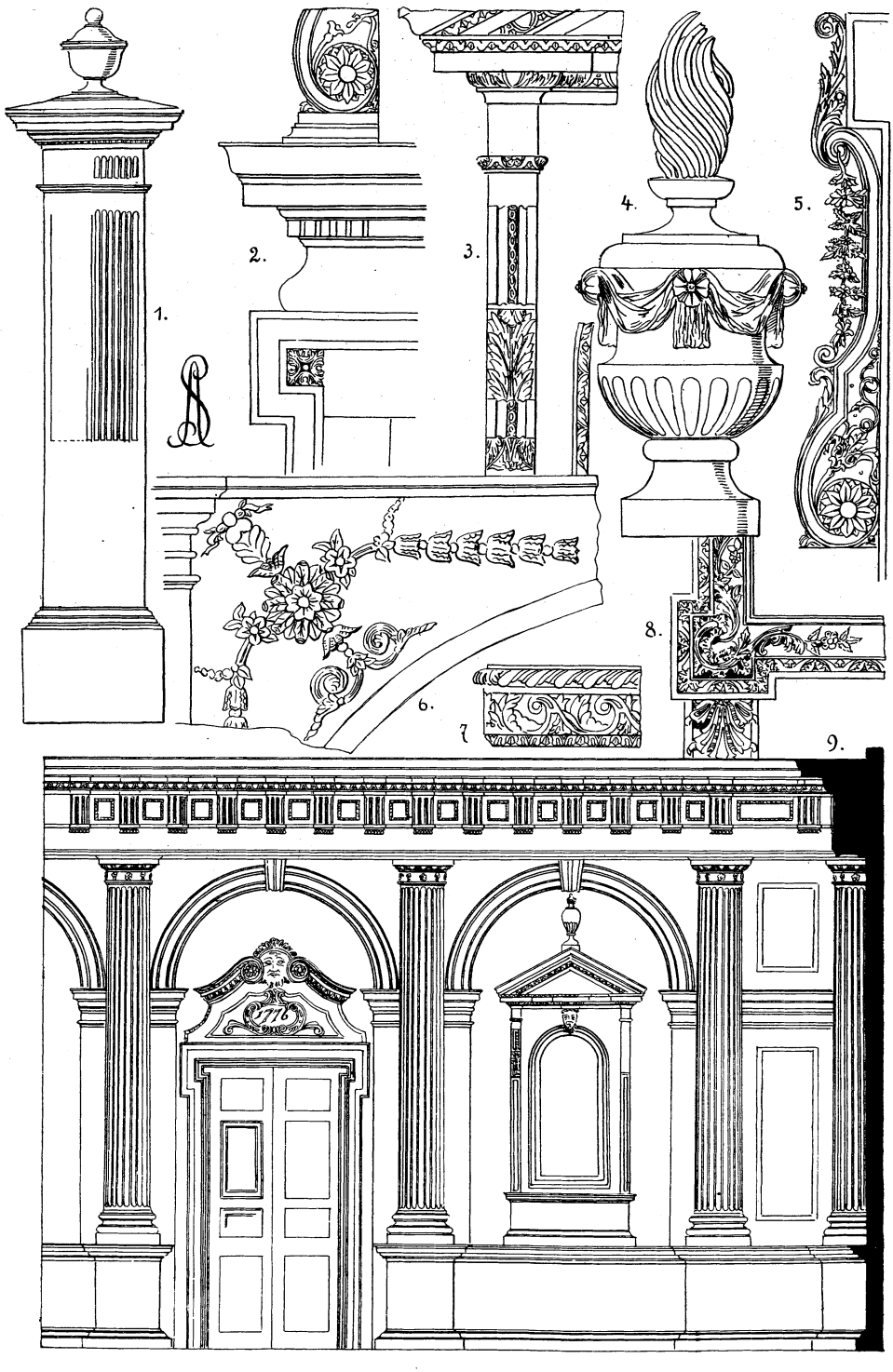
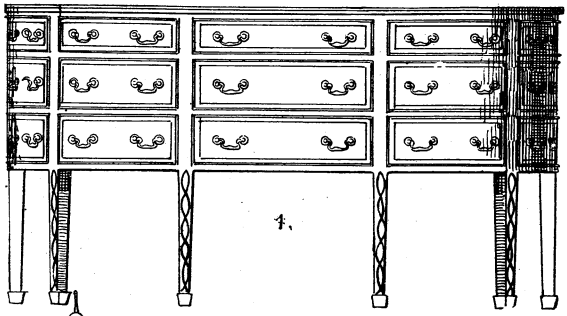
Plate 335.





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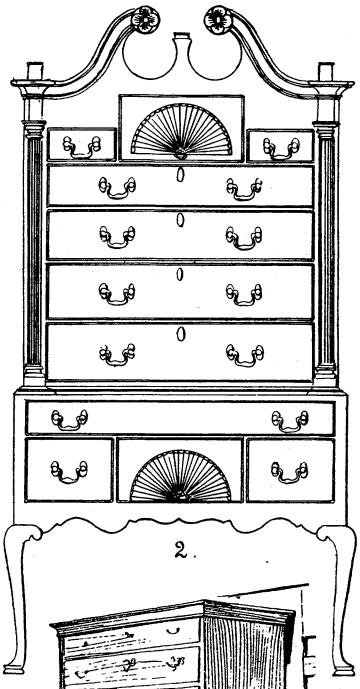

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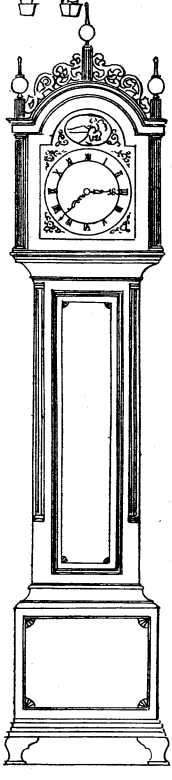

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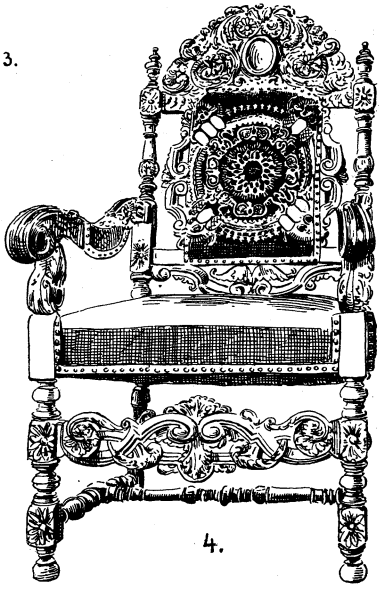

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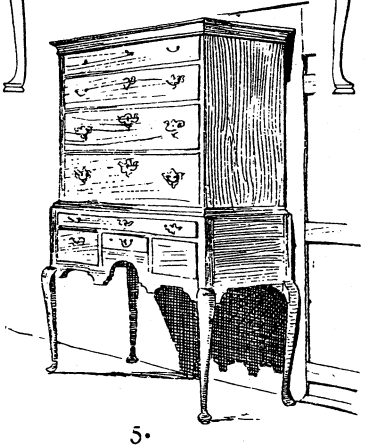

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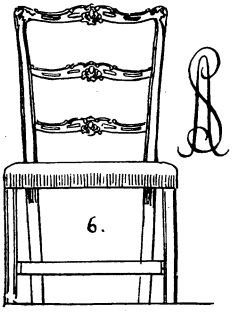

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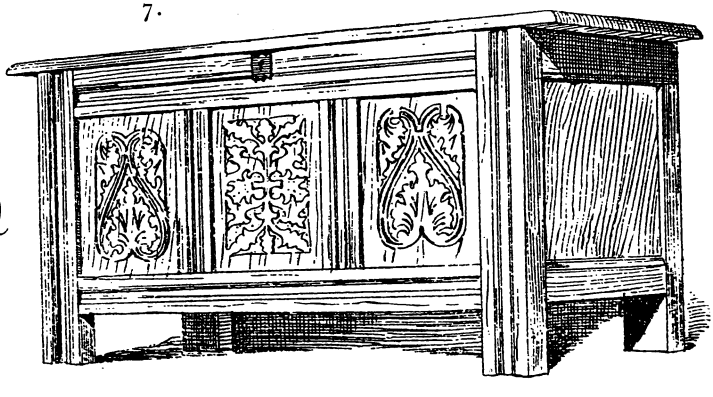

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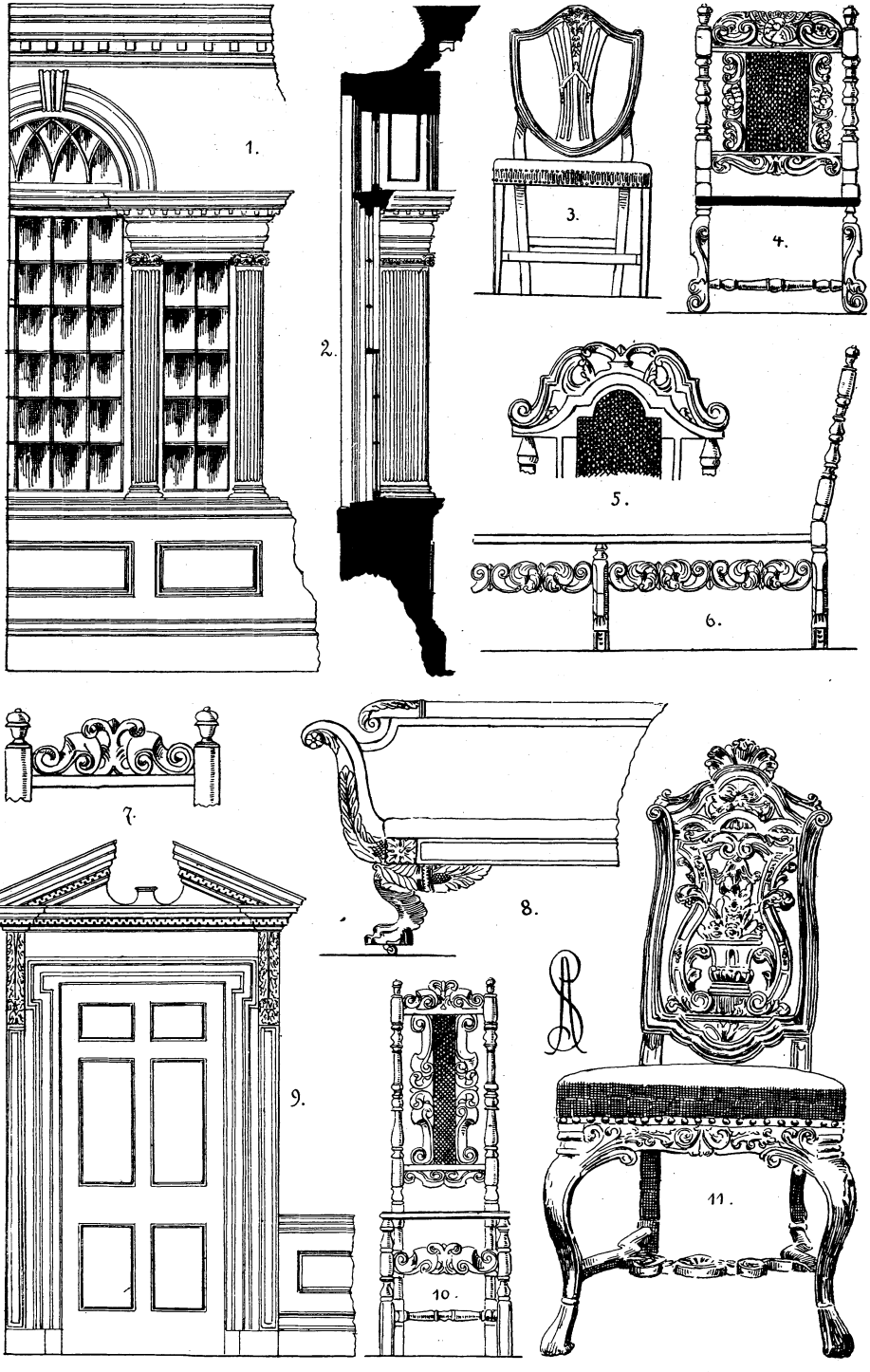

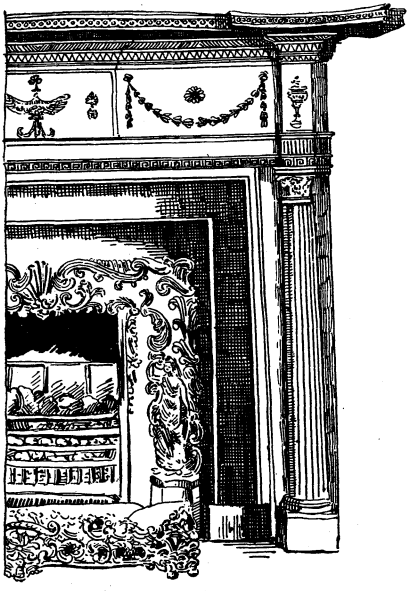

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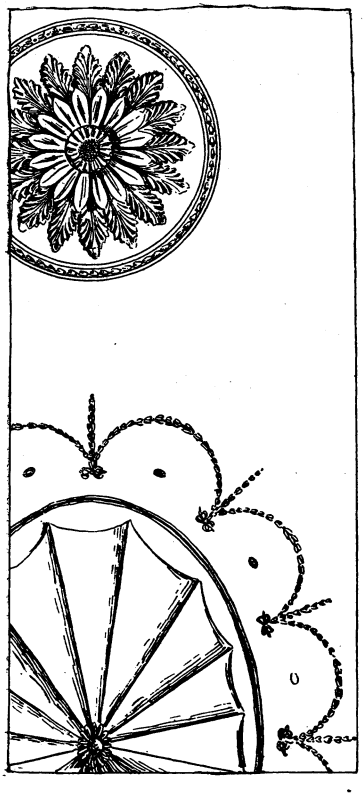

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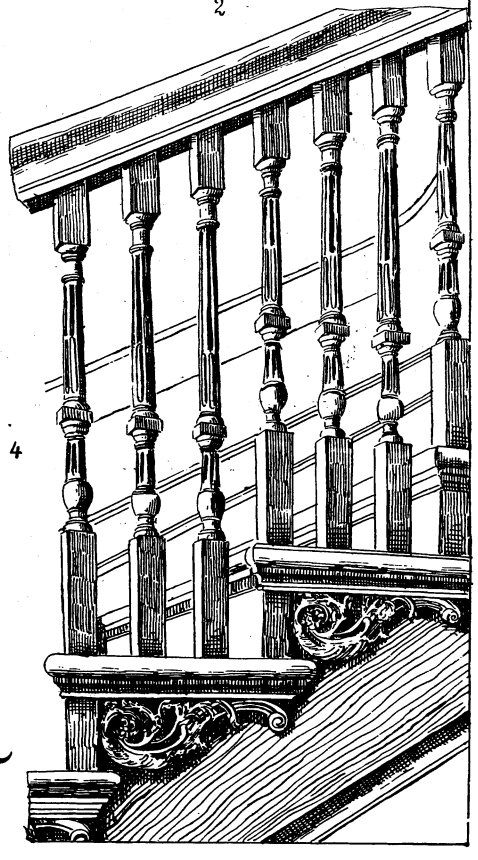

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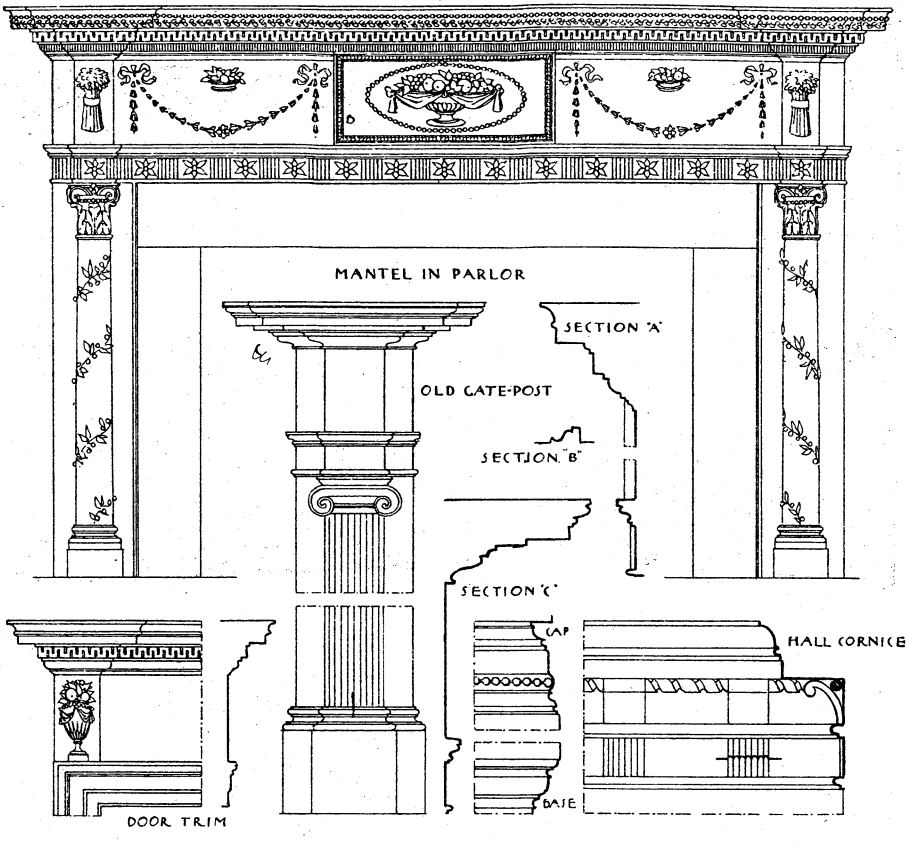


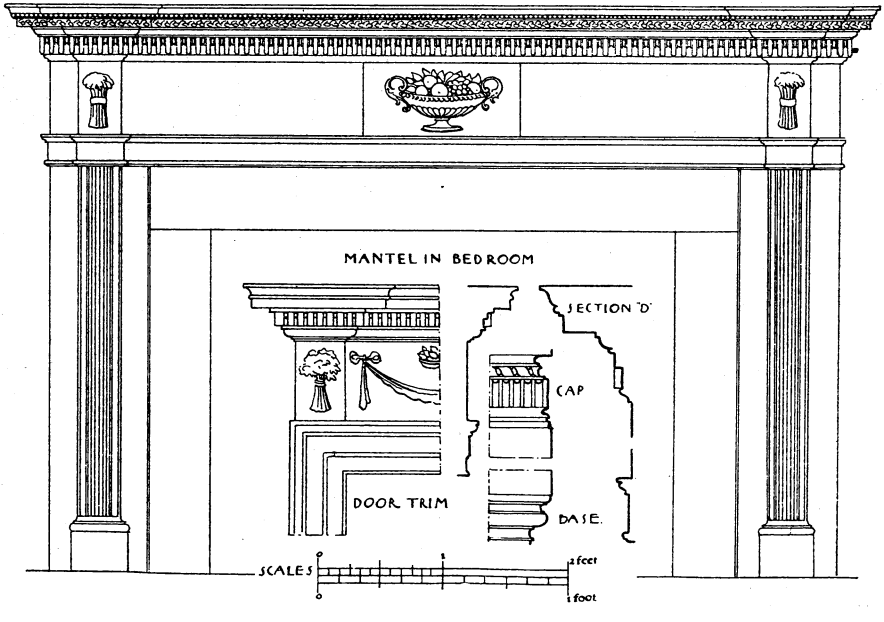


*Measured by Claude Fayette Bragdon. '92*

# Plate 338.

(After Edward A. Crane and E. E. Soderholtz, Examples of Colonial Architecture in South Carolina and Georgia.)

Fig. 1. **Mantle piece** in Corn House in Charleston, from the year 1790.
„ 2. **Iron gate** from S. Michael's Churchyard in Charleston.
„ 3. **Ceiling** in Gordon House, Savannah, Georgia, built in 1800.
„ 4. **Stairs banisters** from Brewton House in Charleston, built in 1760.

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# Plate 339.

(After William Rotch Ware, The Georgian Period.)

**Mantles** from the Pincre House, Salem, Mass.

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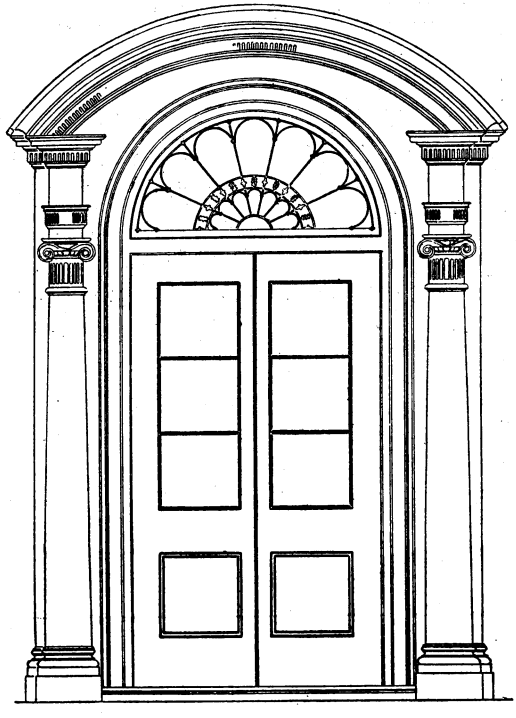

**Door** (Goforth and Mac Aulay.)

# THE SEMI-CLASSICAL ORNAMENT AT THE END OF THE 18TH AND COMMENCEMENT OF THE 19TH CENTURY.

The discoveries made in Pompeii and Herculaneum in the year 1738 stirred up the interest for Classic Art into new life, so that during the reign of Louis XV, and by the help of Madame de Pompadour, it finally won com-

**Title Frame** to: Ornati presi da graffiti e pitture antichi essistenti in Firenze 1789, by Carlo Lasinio, drawer and copper-engraver from Trevigi (Hirth).

plete victory over the Rococco. Even in the "fifties" of the 18th century the work of substituting classic Quiet and Simplicity for the flourishes and unsymmetry of the Rococco had already begun.

The development of this style influenced not only architecture but also industrial art which blossomed into new beauty under its influence. As the principal period of this second Renaissance took place during the reign of Louis XVI, the new style was therefore called in France the Louis XVI Style.

This Style was however destroyed during the French Revolution as was everything else which reminded one of the monarchy. The French people, however, with their inborn love of art could not live without it even under the disastrous political conditions of the time. Their general enthusiasm for the Greek and Roman Republics induced them, in order to create a new Renaissance, to have recourse to classic antiquity even of a still remoter period than that employed in developing the Louis XV and Louis XVI Styles. The "Style Messidor" was therefore developed under the Directory being known later on under the Emperor's as the "Empire Style".

Both the Louis XVI. and the Empire Style were quickly copied especially in Germany, influencing in England and Italy the Classic Style which then predominated in these two countries.

The Restoration marked also the disappearance of the Empire Style as the impulses which stirred it into existence were now lacking, and a new, extremely prosaic, and unpretentious style, called in Germany the Biedermaier Style, which also possessed classical reminiscences, was formed.

This new style stood in the most marked contrast to the free configuration characteristic of the Rococco, the Biedermaier being as poor as the Rococco was rich in form. In order, however, to be able to procure forms possessing some kind of vitality recourse was had to the old historic styles. That is to say, in the "forties" of the last century aid was obliged to be had from Hellenic art. A strong and powerful strain of the Romantic, however, made itself felt and Gothic and Roman forms were again rescuscitated. In the "seventies" a reaction in favour of the Renaissance took place, and, for the sake of completeness, the Barocco, Rococco, and Empire Styles were also once more brought into existence. Tired, however, of all these varying changes in styles and imitations, a general desire to create a new characteristic style became evident towards the close of the last century. As happened at the downfall of the Renaissance, in this case also artists gave the reins to their fancy and tried to create a new style by force, a method which naturally causes numerous weeds to spring up amongst the wheat,

which endanger its growth and finally lead to its destruction. Up to the present the Modern Style has produced very little worthy of attention in architectural work, and even in industrial art, imitations of historic styles are again in fashion. This simply means that a new style cannot be established or produced by the will of a few thousand artists, who, in the hunt for something new, something which has never been there before, produce very often nothing but caricatures and grotesques instead of something really beautiful. A Style is the expression of the character of a people, the political, religious, and social condition of a country, and must develop itself from these. It is therefore very likely that, in order to correspond with the technical building conditions of the present time, the next characteristic style in Architecture will be the Iron Style.

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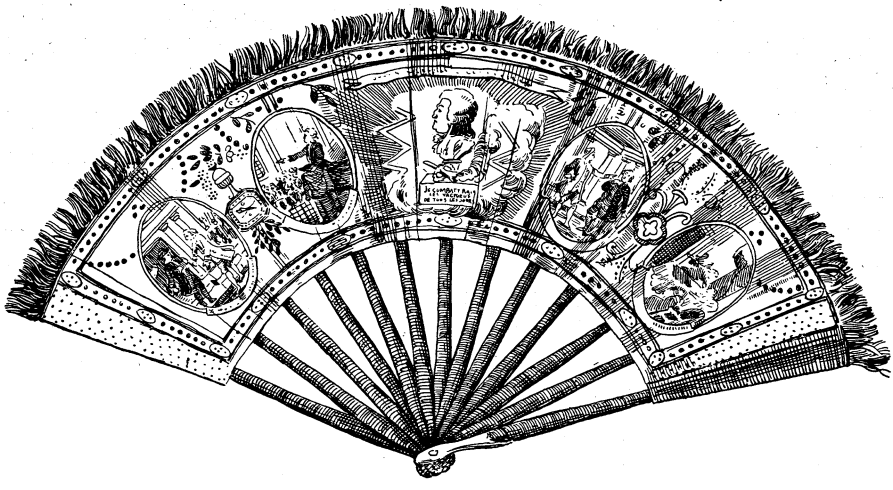

**Fan in the Museum Carnovalet, Paris.**

Made at the death of Mirabeau (L'art pour tous).

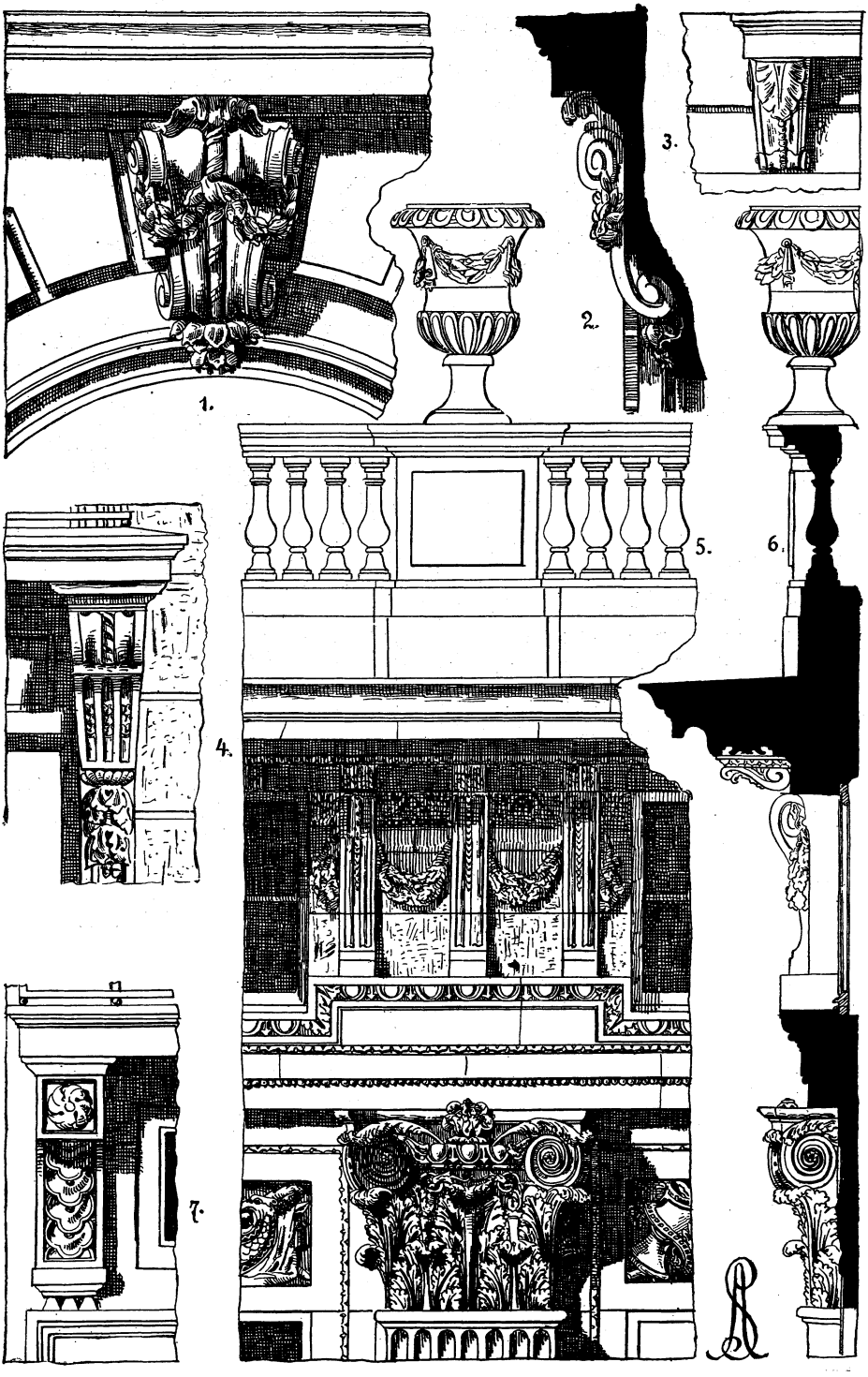
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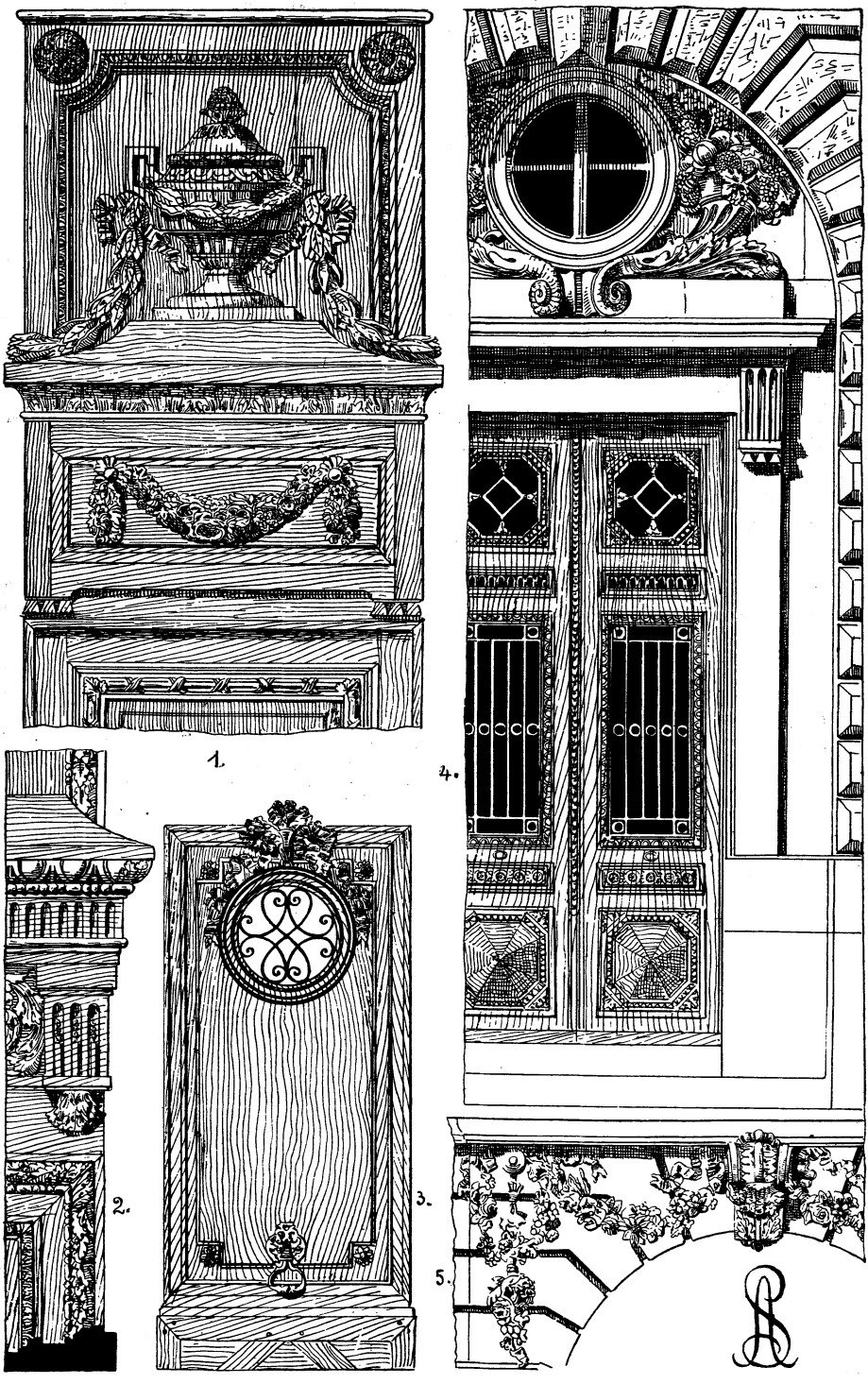
Plate 341.



## The Louis XVI Ornament in France.

The principal supporters and patrons of this style, amongst others, were Constant d'Yvri, and Jacques Germain Sufflot. The furniture-making art flourished in a specially unexpected manner under this style, as did also the Goldsmith's art and porcelain manufacture.

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## Plate 340.

(After César Daly, Motifs historiques d'architecture et de sculpture.)

Fig. 1, and 2. **Keystone of a portal** in Paris.
„ 3. **Console of a window seat** in Paris.
„ 4. **Console** in the Rue Boucher, Paris.
„ 5, and 6. **Finial from the Palais Royal,** Paris; on the façade towards the garden.
„ 7. **Console** in the Rue Vendôme, Paris.

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## Plate 341.

(After César Daly, Motifs historiques.)

Fig. 1. **From the door** of an hotel in the Rue des Francs-Bourgeois No. 10, Paris.
„ 2. **From the door** of an hotel, Rue de Varenne No. 89, Paris.
„ 3. **From the door** of a house, Route de Chatillon No. 17, Paris.
„ 4. **Side door** in the Hotel des Monnaies, Paris.
„ 5. **Door crest** from Paris.

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## Plate 342.

(After César Daly, Motifs historiques.)

Fig. 1. **Mantle piece** from a country house in Blanquefort, Gironde.
„ 2. **Drawing-room decoration** of an hotel in the Rue St. Charles, Bordeaux.

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## Plate 343.

Fig. 1. **Balcony** from the Rue Royale, Versailles (Daly).
„ 2. **Balcony** from Paris (Daly).
„ 3. **Grating** from Palais de Justice, Paris (Daly).
„ 4. **Goblet** after a copper engraving by Lalonde, drawer and decorateur in Paris (Hirth).
„ 5. **Handle of stick** by the same (Hirth).
„ 6. **Candlestick** by Jean François Forty, brass-founder and chaser in Paris, 1775—1790 (Hirth).

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## Plate 344.

Fig. 1. **Sofa** of painted wood covered with embroidered silk (Bajot).
„ 2. **Small table** from Acajou, with chased, gilt, copper mountings (Bajot).
„ 3. **Secretaire** (Havard).
„ 4. **Tripod of gilt bronze** (Havard).
„ 5. **Plan of a drawing-room decoration,** made for the Marquis de Sillery after an aquarelle by Rousseau de la Rottière. At present in the South Kensington Museum (Champeaux).
„ 6. **Design for a chased door lock,** by Lalonde, à Paris painter and decorator (Hirth).

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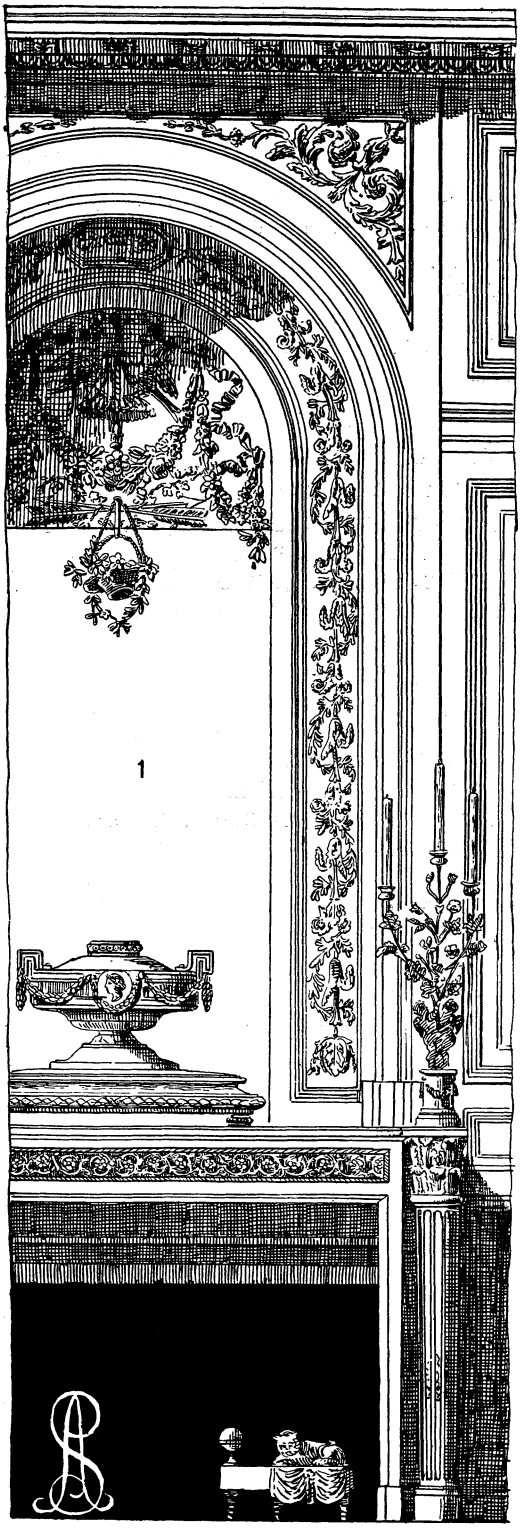
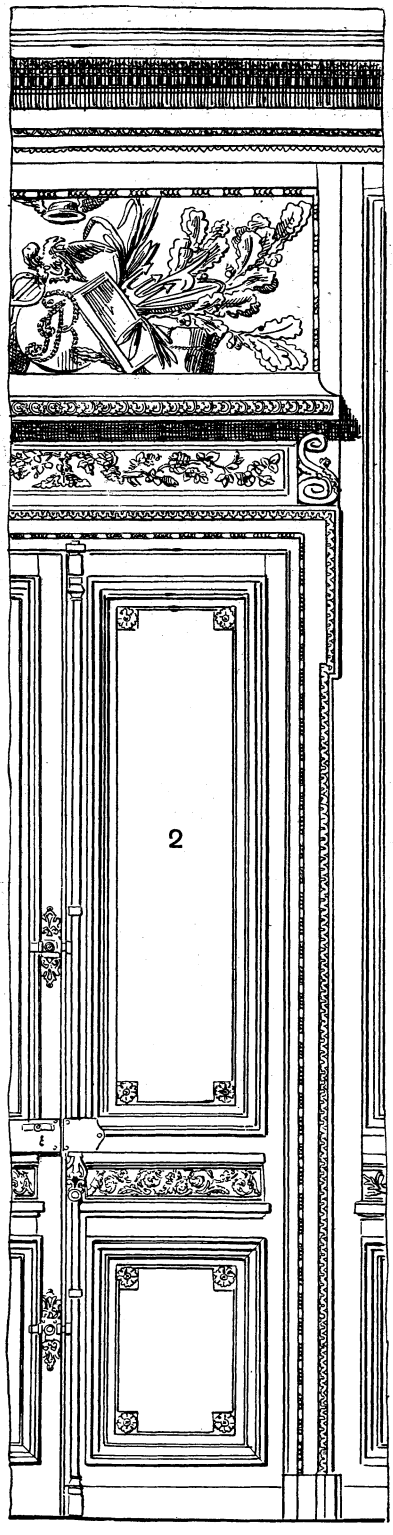
Plate 342.



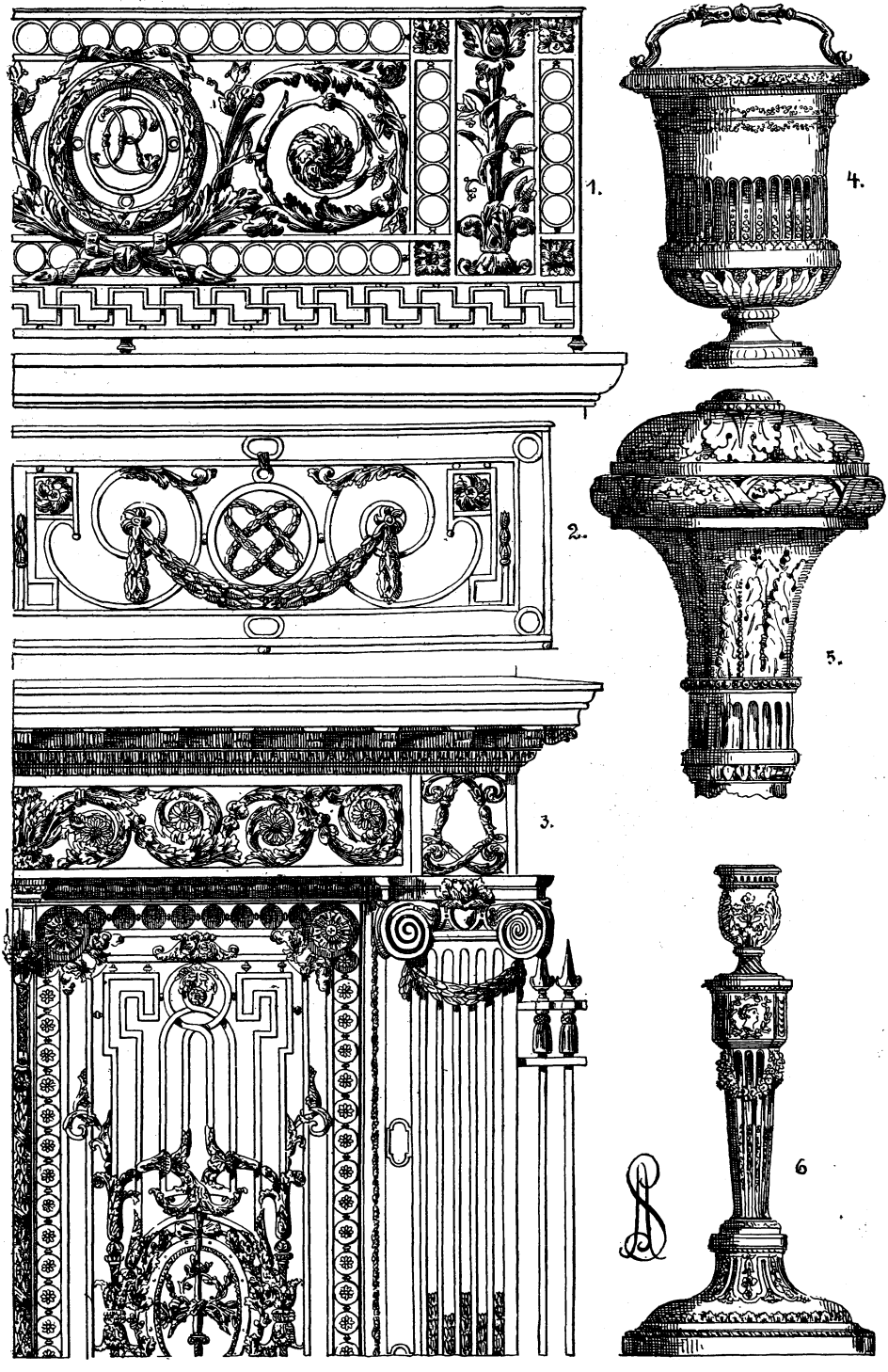

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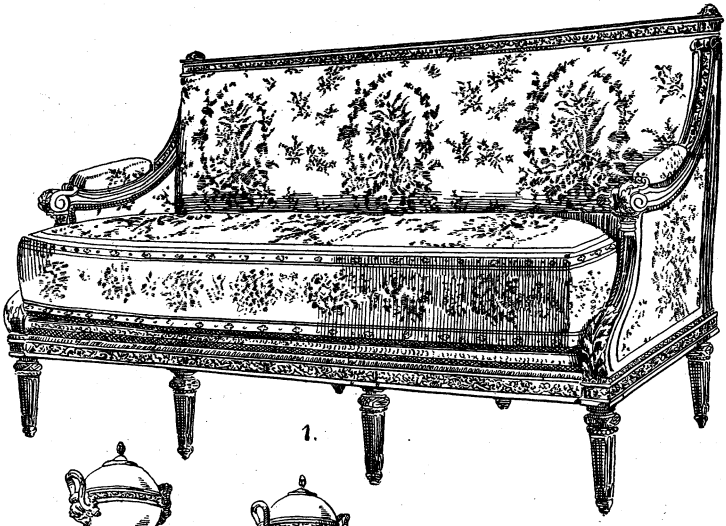
Plate 344.



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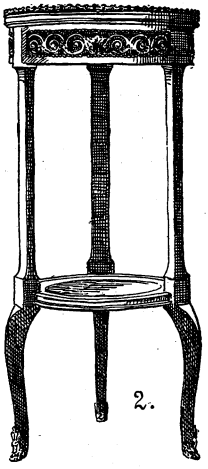

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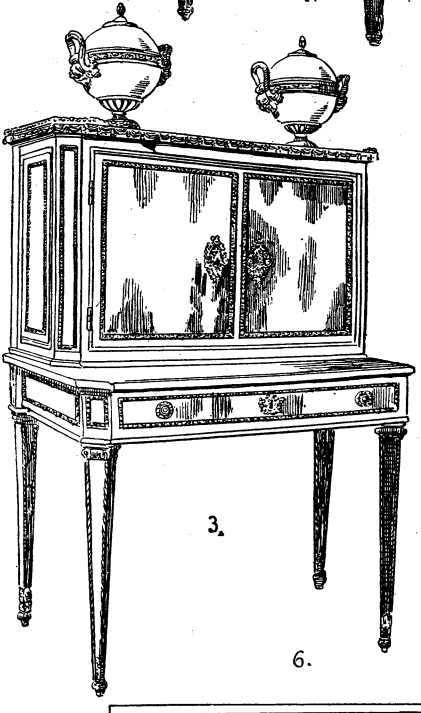

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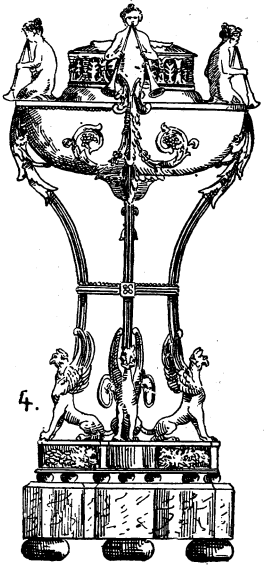

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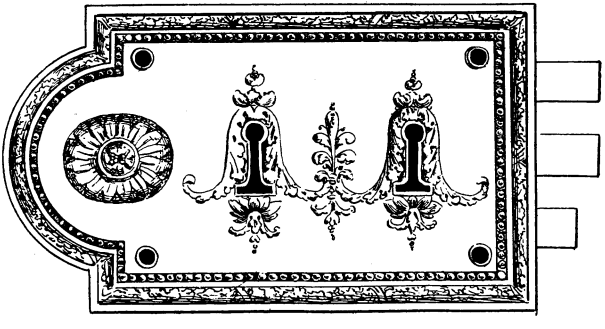

## Plate 345.

Fig. 1. **Fire screen of embroidered silk** in a frame made of carved and gilt wood (Bajot).
„ 2. **Console of gilt wood** (Bajot).
„ 3. **Salon decoration** of the Hotel d'Hallwill, in carved wood. Drawn by Architect Ledoux (Champeaux).
„ 4. **Hanging lamp** (L'art pour tous).
„ 5. **Chair,** showing transition to the Empire Style (L'art pour tous).
„ 6. **Chased door bolt** after Lalonde (Hirth).
„ 7. **Mantle piece, top of bronze** (Champeaux).

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## Plate 346.

(After Schoy, Art Louis XVI.)

Fig. 1, and 2. **Stand and table** after Jean François de Neufforge.
„ 3, 4, 9, and 10. **Doors** after Antoine Joseph Rouvo.
„ 5, and 12. **Arm-chair and sofa** after Bouché Le Jeune.
„ 6, and 7. **Furniture feet** after Neufforge.
„ 8. **Mirror frame** after P. Ranson.
„ 11. **Candelabrum** after Neufforge.

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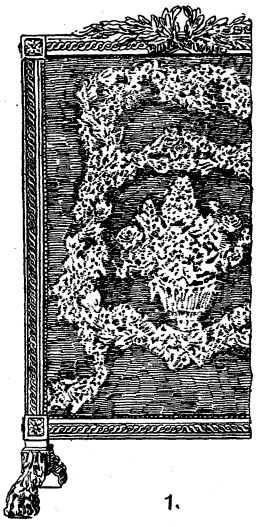
## Plate 347.

Fig. 1. **Lambrequin of embroidered silk** in the Museum des Arts décoratifs (Champeaux).
„ 2. **Driving saddle of leather** with gilt bronze ornaments (Hirth).
„ 3, and 4. **Knife handle and lid of box** after Lalonde (Hirth).
„ 5, and 6. **Dress of embroidered silk** (Champeaux).
„ 7, and 8. **Ornaments** from the work "Nouveau recueil de parures et joaillerie", Paris 1764, by Poujet fils, drawer, copper engraver and goldsmith in Paris.

**Monogramme in precious stones,** after Pierre Ranson (Schoy).

Plate 345.



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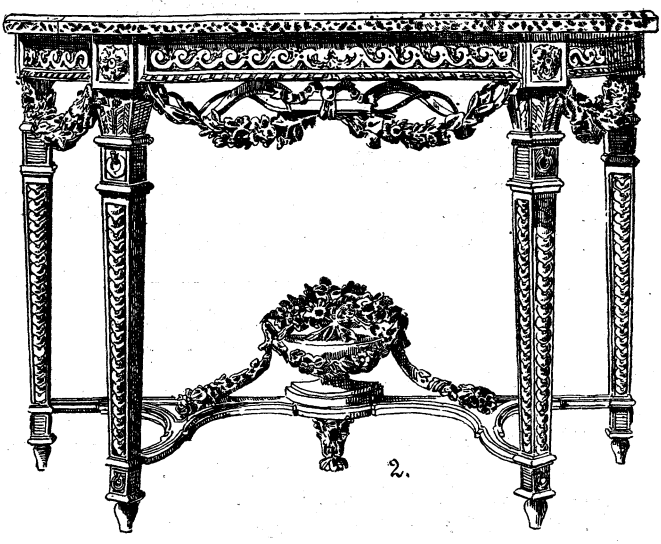

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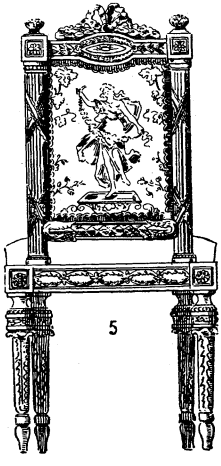

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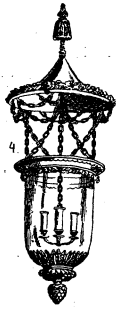

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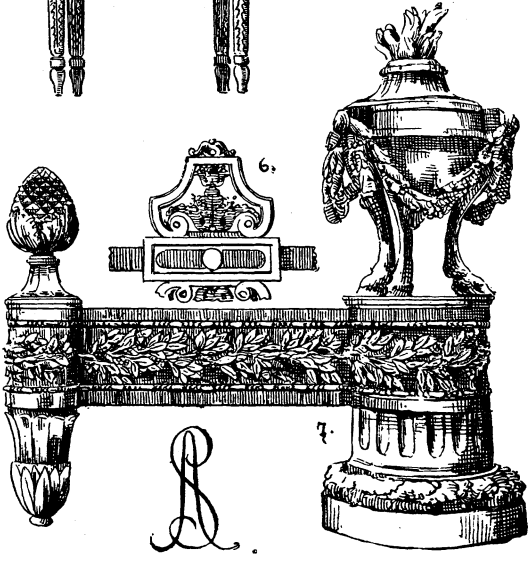

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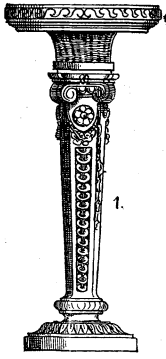
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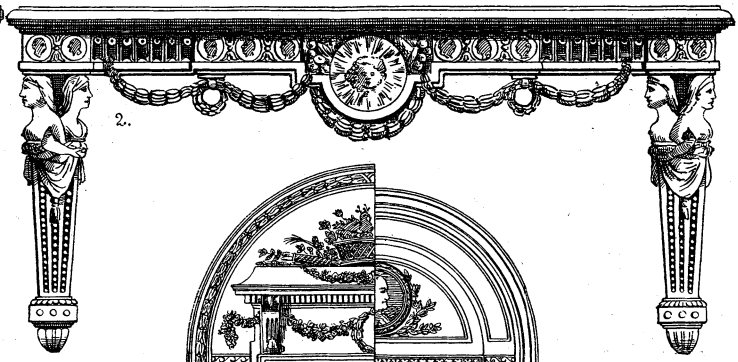
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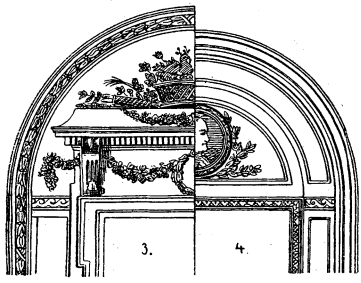
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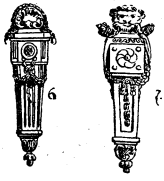
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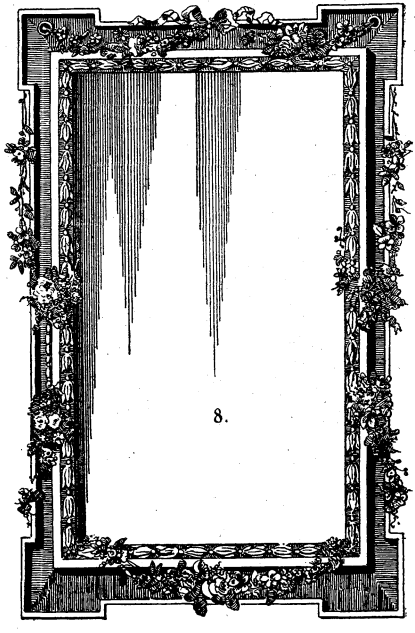
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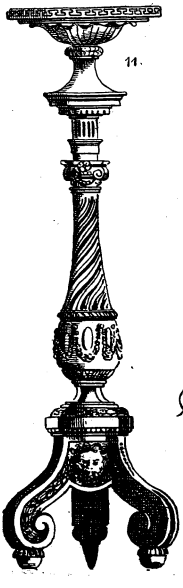
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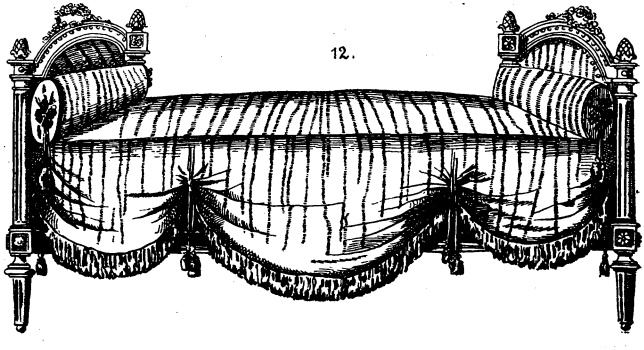
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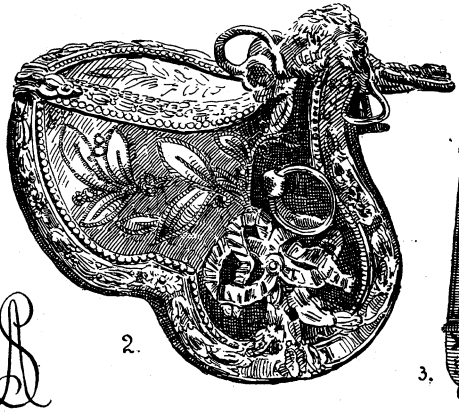

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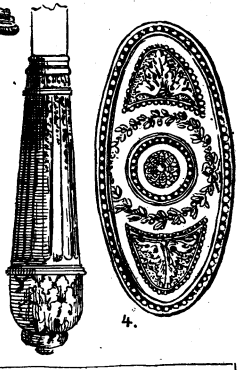

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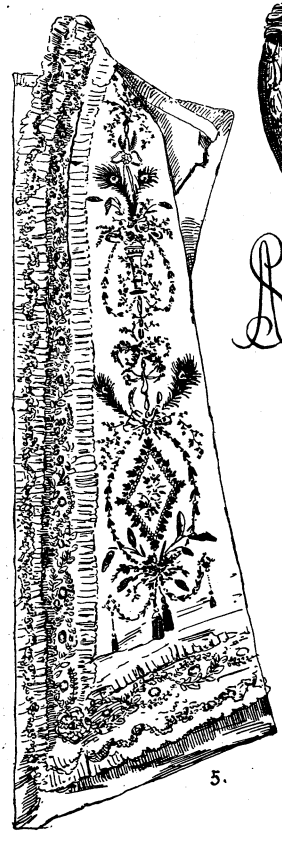

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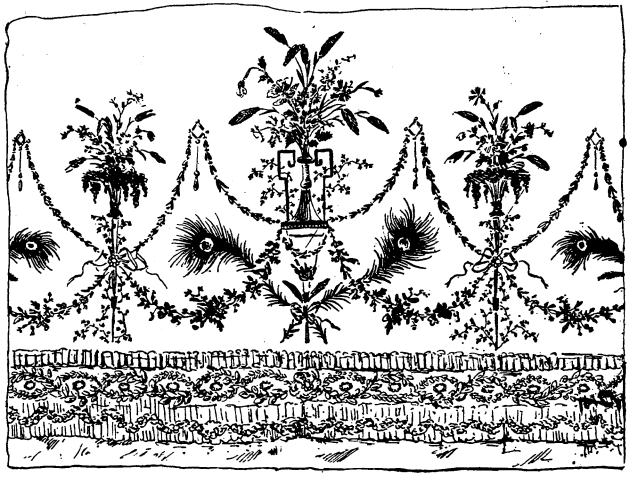

6.

## The Louis XVI Ornament in Italy.

The Rococco style never took firm root in Italy, the tendency in that country being to develop the Barocco moderately and simply with help of Classic art. Amongst those artists who worked to direct Italian art in the direction of the Classical, Piranensi, Simonetti, and Piermarini were specially distinguished.

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## Plate 348.

**Mural decoration** from the work "Diverse maniere d'adornare i cammini" by Giovanni Battista Piranesi, architect, drawer, and copper engraver, born in Rome 1707, died in Rome 1789.

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## Plate 349.

Fig. 1. **Table** after Guiseppe Soli, architect and painter, born 1745 in Vignola, died 1822 in Modena. From the work "Ornamentale Entwürfe für Möbel im Stile Louis' XVI." (Hirth).

„ 2. **Panel from a ceiling** after Giocondo Albertolli (Schoy, L'art de l'époque Louis XVI.)

„ 3. **Bracket candlestick** after Giocondo Albertolli (Schoy).

„ 4. **Mural decoration with console** after Piranesi (Hirth).

„ 5. **Chest of drawers** after Soli (Hirth).

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## Plate 350.

(Designs by Giocondo Albertolli after Schoy, L'art de l'époque Louis XVI.)

Fig. 1. **Ceiling** in the palace of Prince Belgioso d'Este in Milan.

„ 2. **Corner ornament** from the same ceiling.

„ 3. **Candlestick.**

„ 4. **Interior decoration.**

„ 5. **Decoration of a ceiling.**

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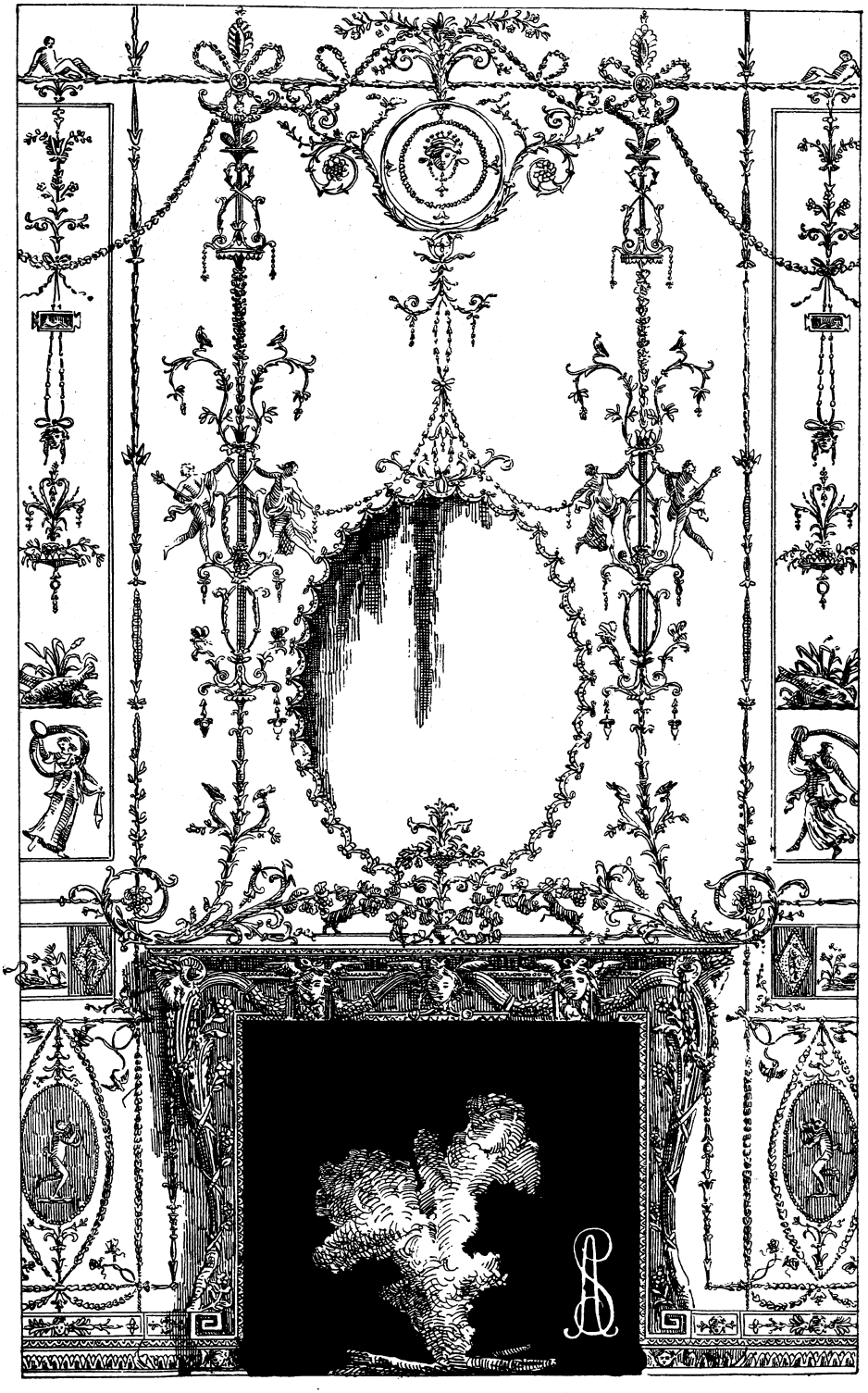
Plate 348.



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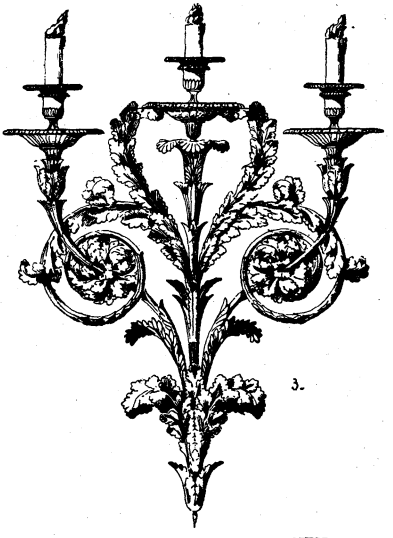

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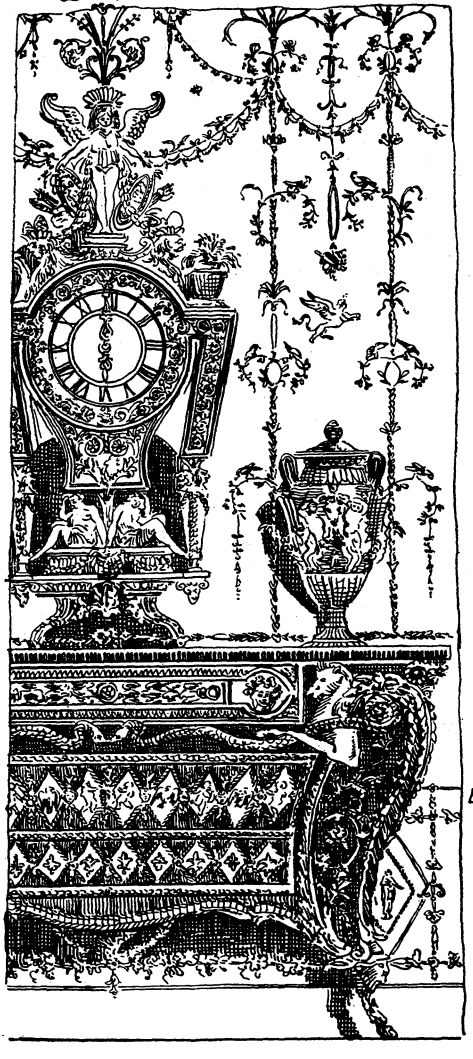

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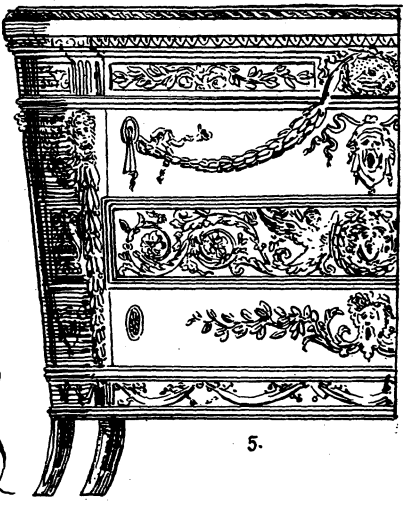

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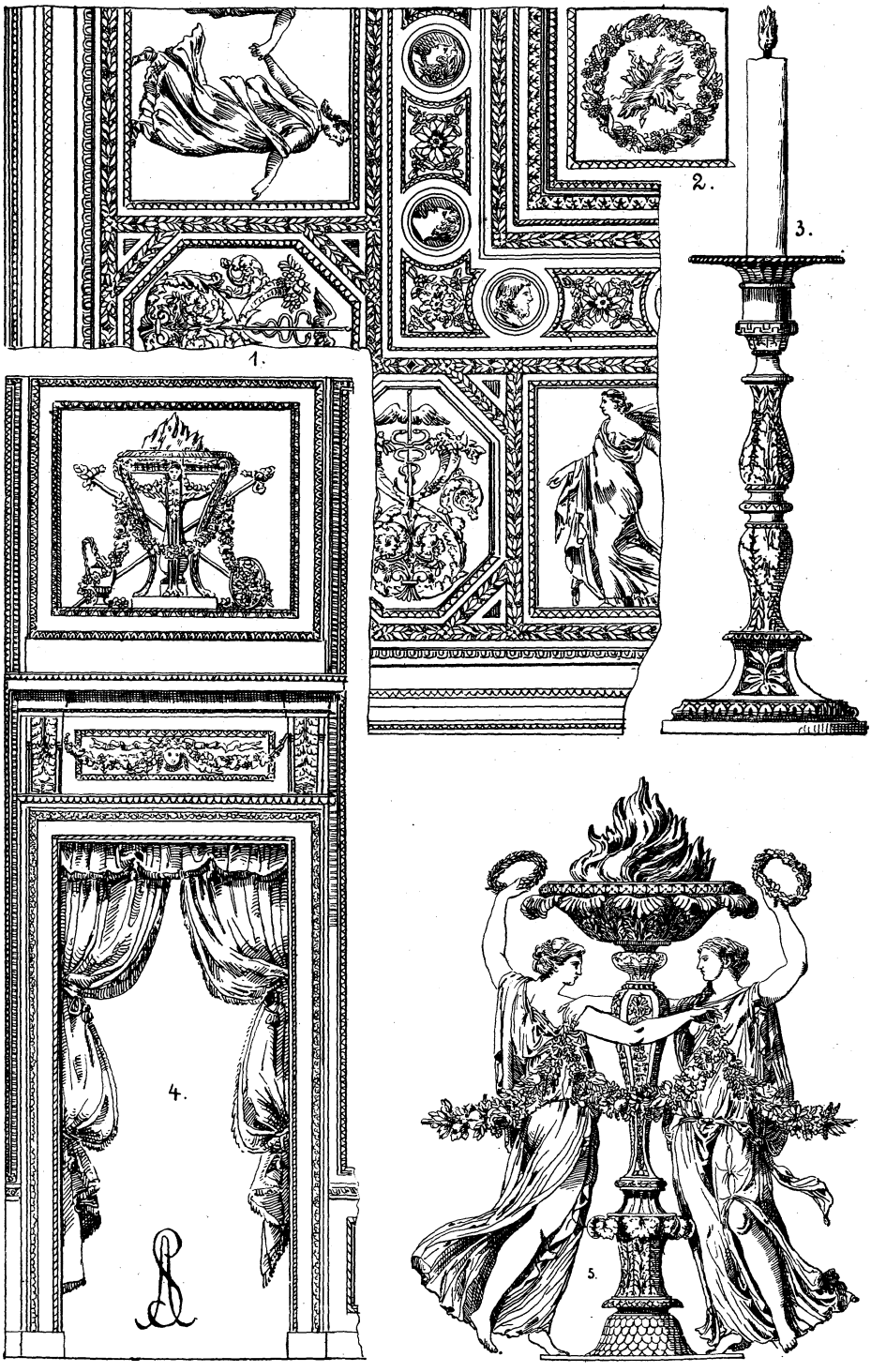

## The Louis XVI Ornament in the Netherlands.

## Plate 351.

(Precious-stone designs by L. van der Cruycen, after Schoy, L'art Louis XVI.)

Fig. 1. **Ornament for corsage.**
„ 2, and 7. **Brooches.**
„ 3. **Necklace.**
„ 4, and 6. **Ear-rings.**
„ 5, and 8. **Diadems.**

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## The Zopfstil Ornament in Germany.

*(Louis XVI.)*

About the year 1771 the Rococco style in Germany had to give way before the newly awakened Classicism, this result being very probably due to Italian and French influences. To Carl von Gothard, 1738—1802, architect of the New Palace in Potsdam, is due special credit for the spread of Classicism in Germany.

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## Plate 352.

(After Moritz Heider, Louis XVI und Empire.)

Fig. 1. **Corner of a dwelling-house** in Freising, Vienna.
„ 2. **Arcade in the Gloriette** in Schönbrunn.
„ 3. **Panel** from the same.
„ 4. **Vase** from Schönbrunn Park.
„ 5. **Door** of a house in the Freundgasse, Vienna.

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## Plate 353.

(After Moritz Heider, Louis XVI und Empire.)

Fig 1, 2, and 3. **Pulpit** in the Lichtenthal Church Vienna, Rossau. In painted, partly gilted wood.
„ 4. **Lantern** in Palace Schwarzenberg, Vienna.
„ 5. **Lantern** from the Wieden Freihaus, Schleifmühlengasse, Vienna.
„ 6. **Lantern** in the upper Augarten Strasse, Vienna.
„ 7. **Stove** in the Primatal Palace, Pressburg, of clay, partly gilded.

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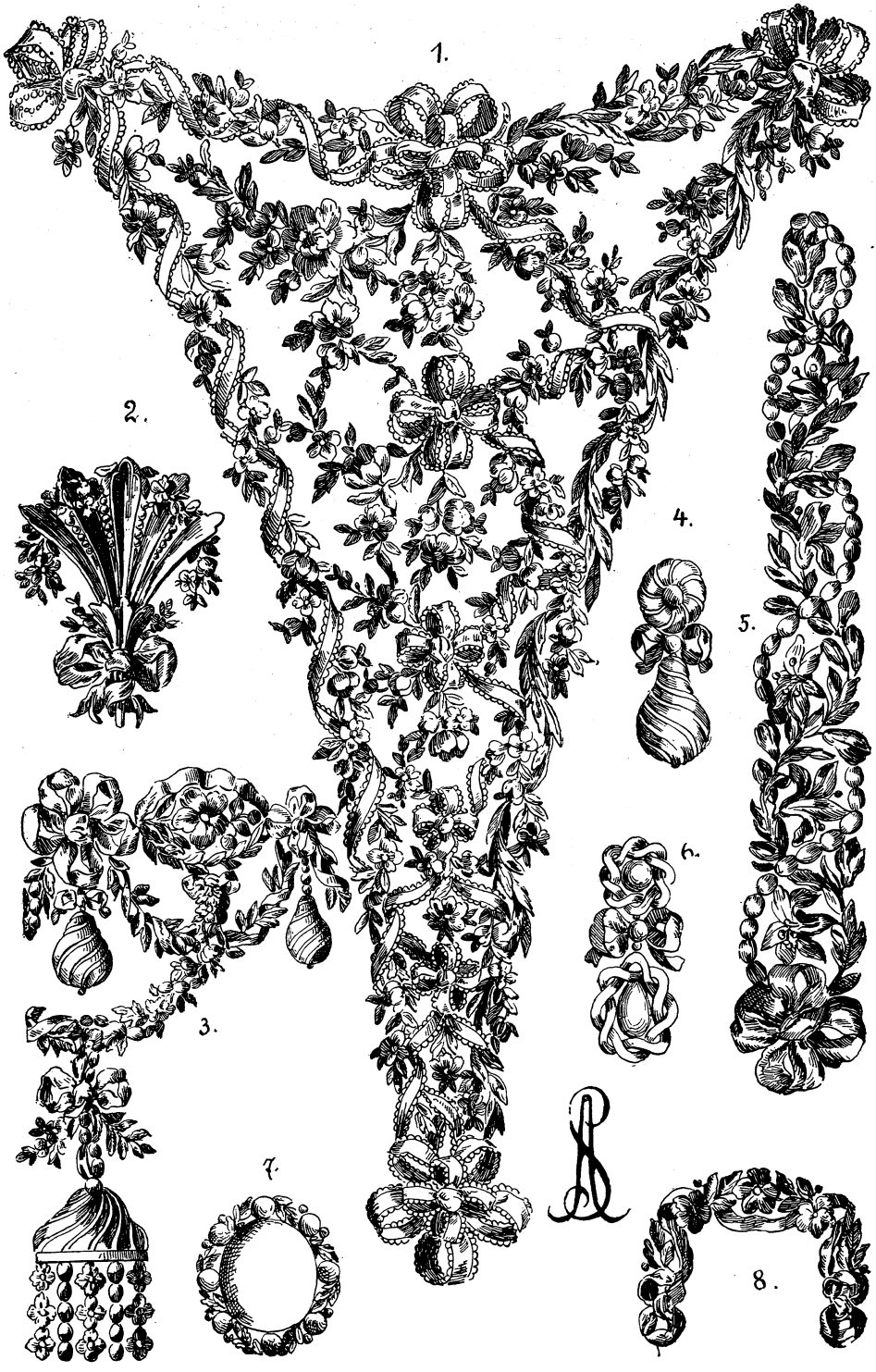
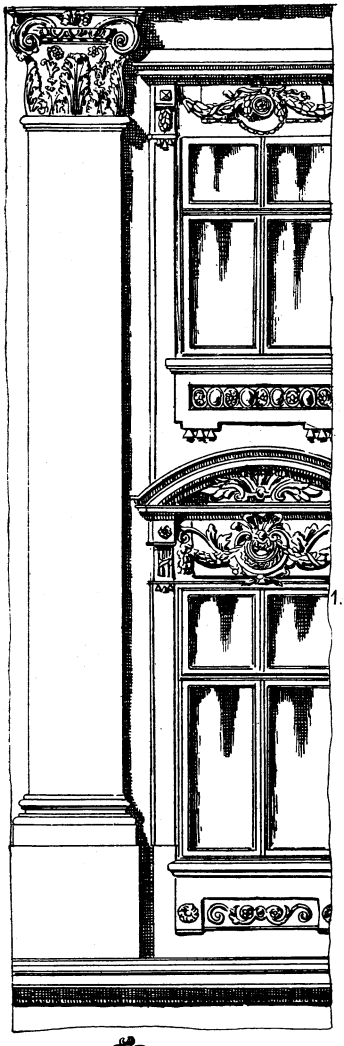
Plate 351.

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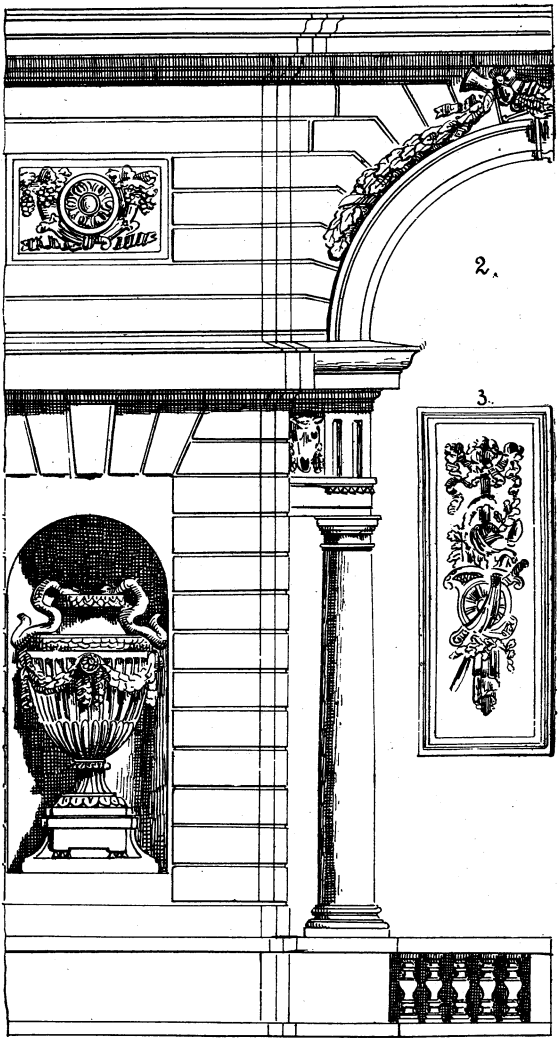
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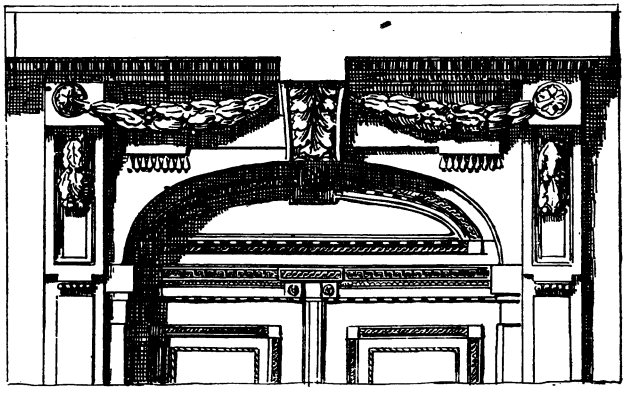
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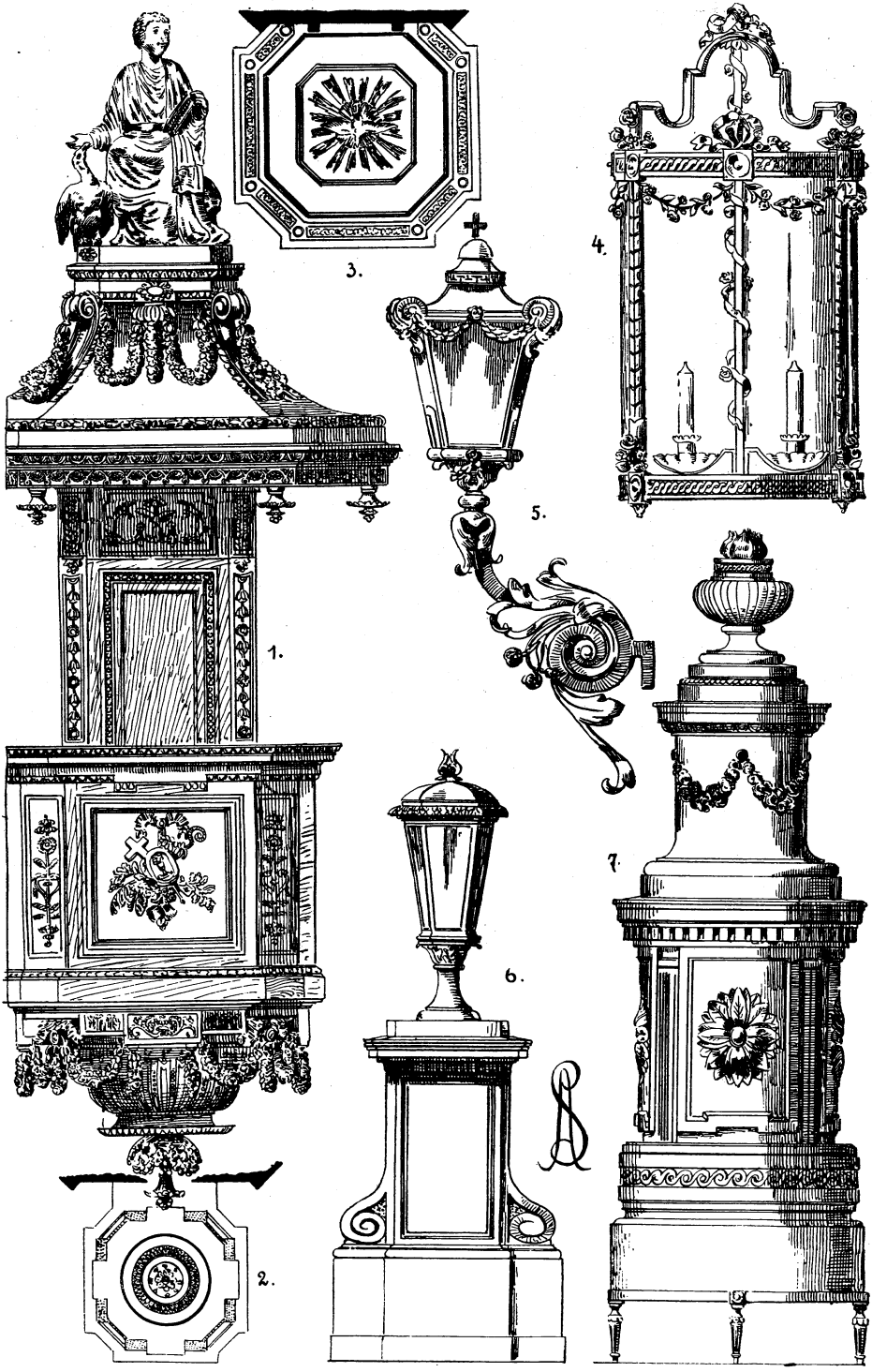
Plate 353.

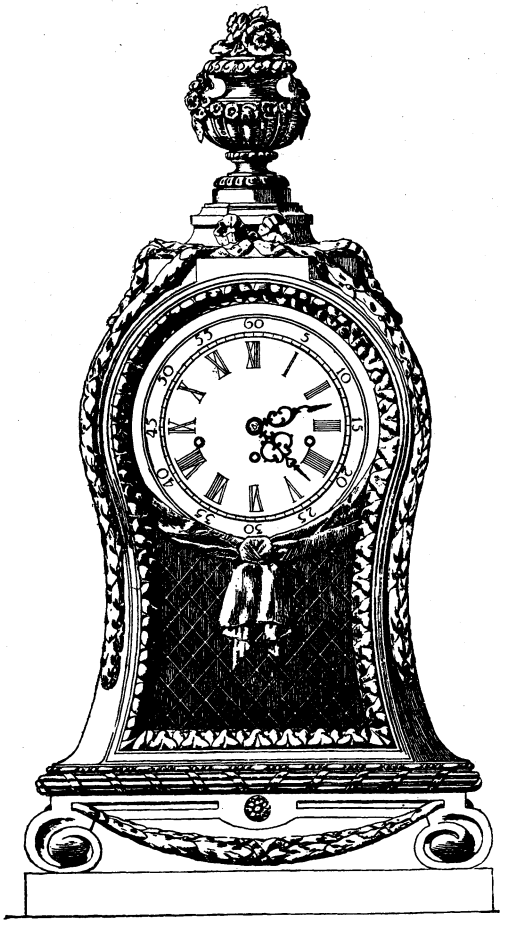


# Plate 354.

Fig. 1. **Mantle piece** in the Castle at Mannheim (Luthmer, Innenräume etc. im Louis XVI. und Empirestil).

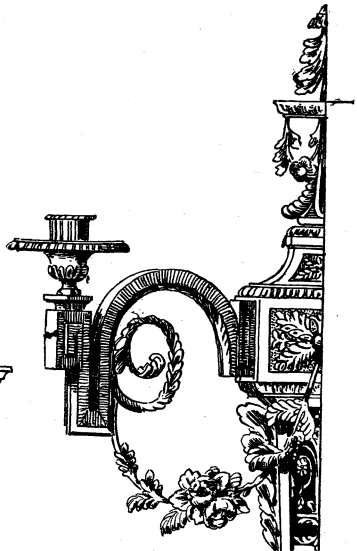
„ 2. **Bracket candlestick** of carved wood, painted green from the Rein Monastery in Steiermark (Heider).

„ 3—6. **Balcony and window grating** in Vienna (Heider).



**Clock** (Heider).

Plate 354.



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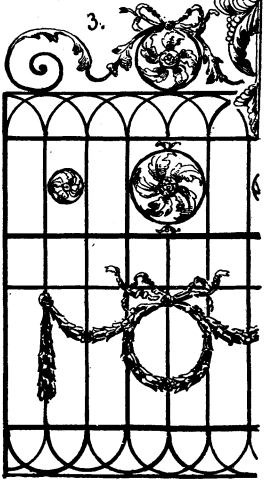

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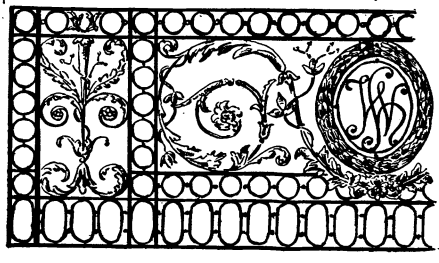

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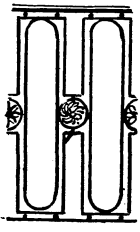

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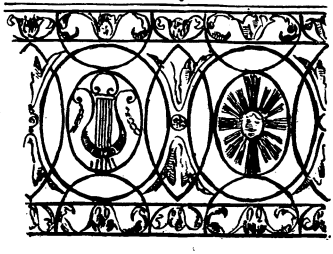

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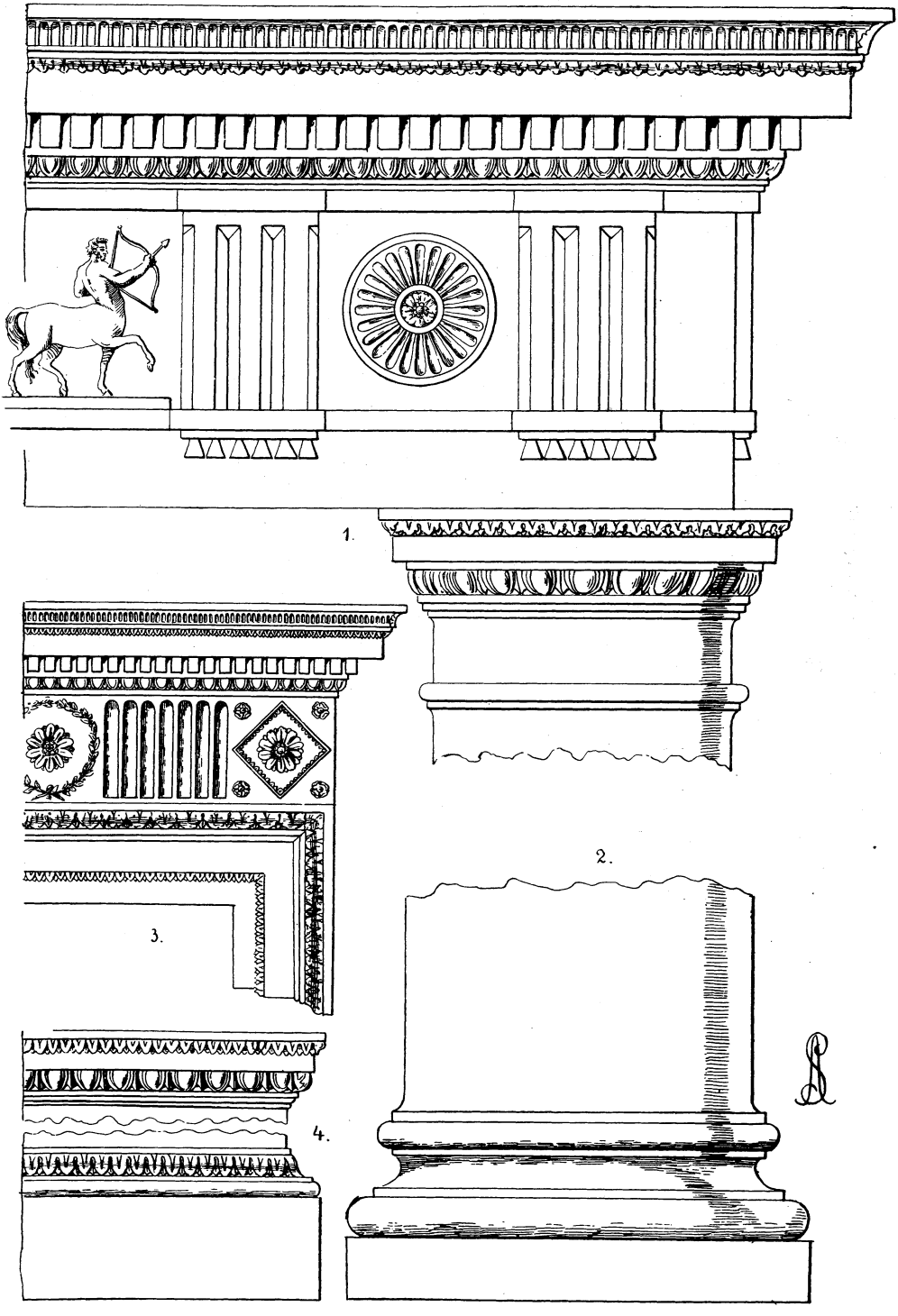
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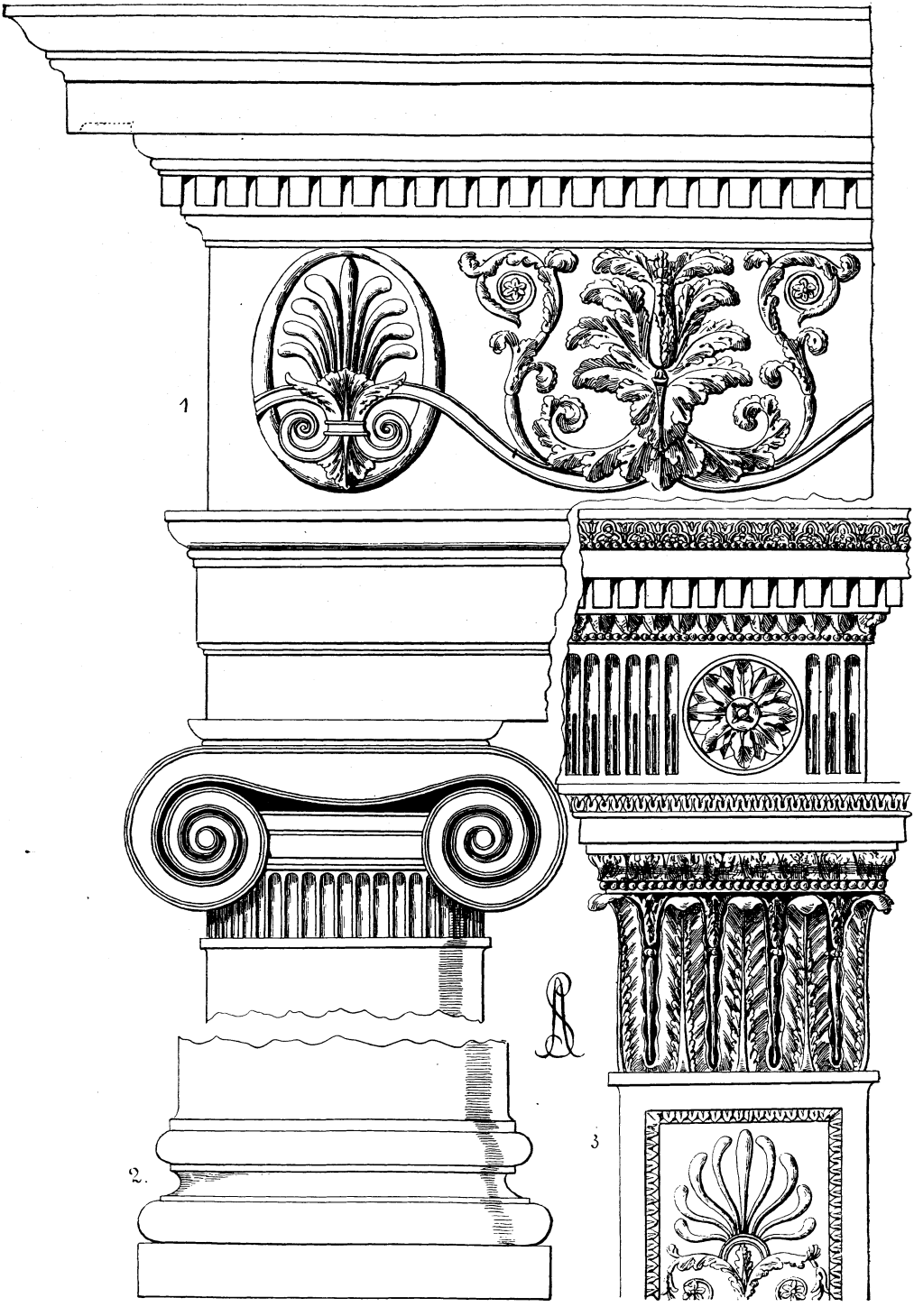
Plate 356.



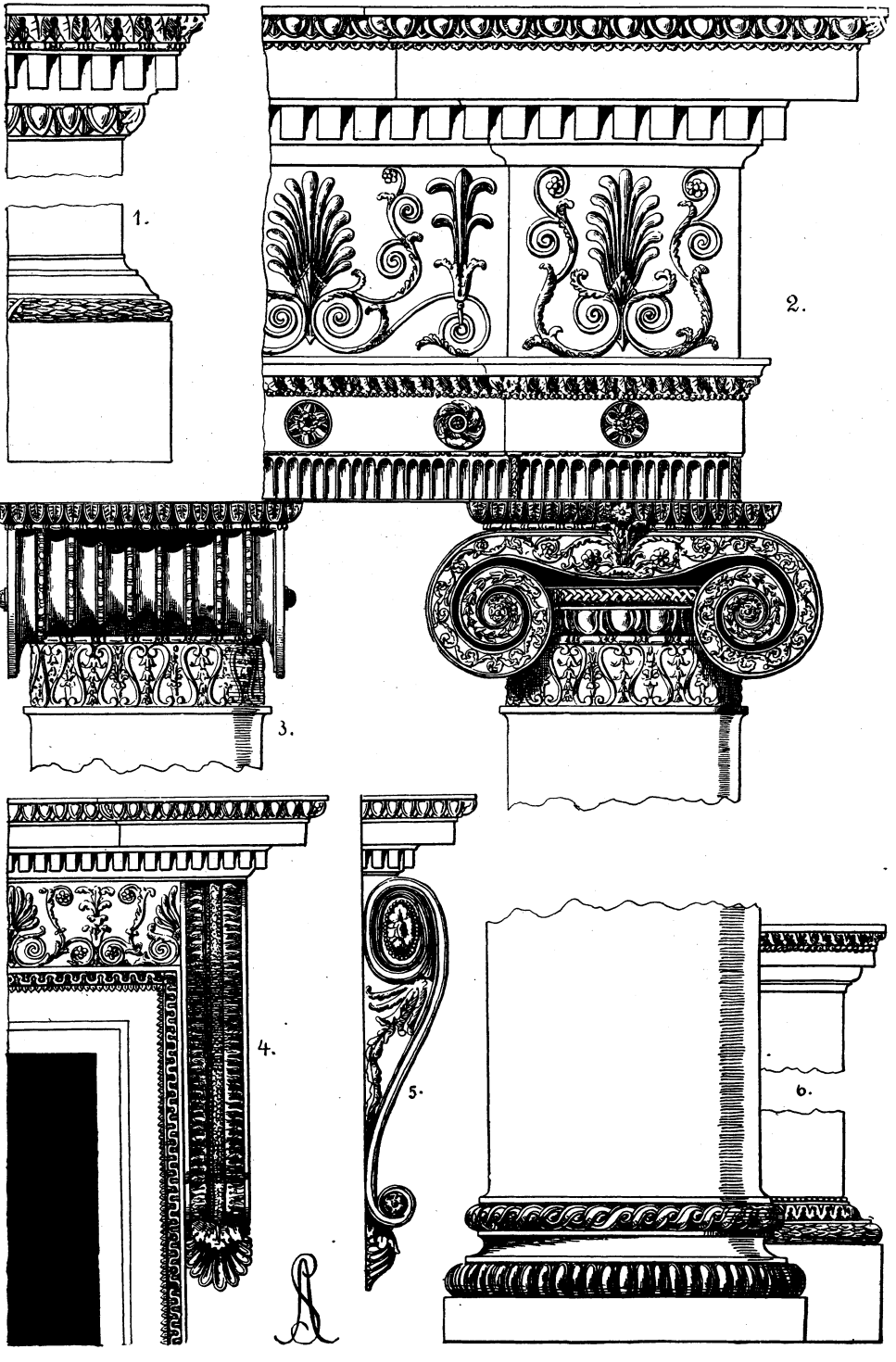

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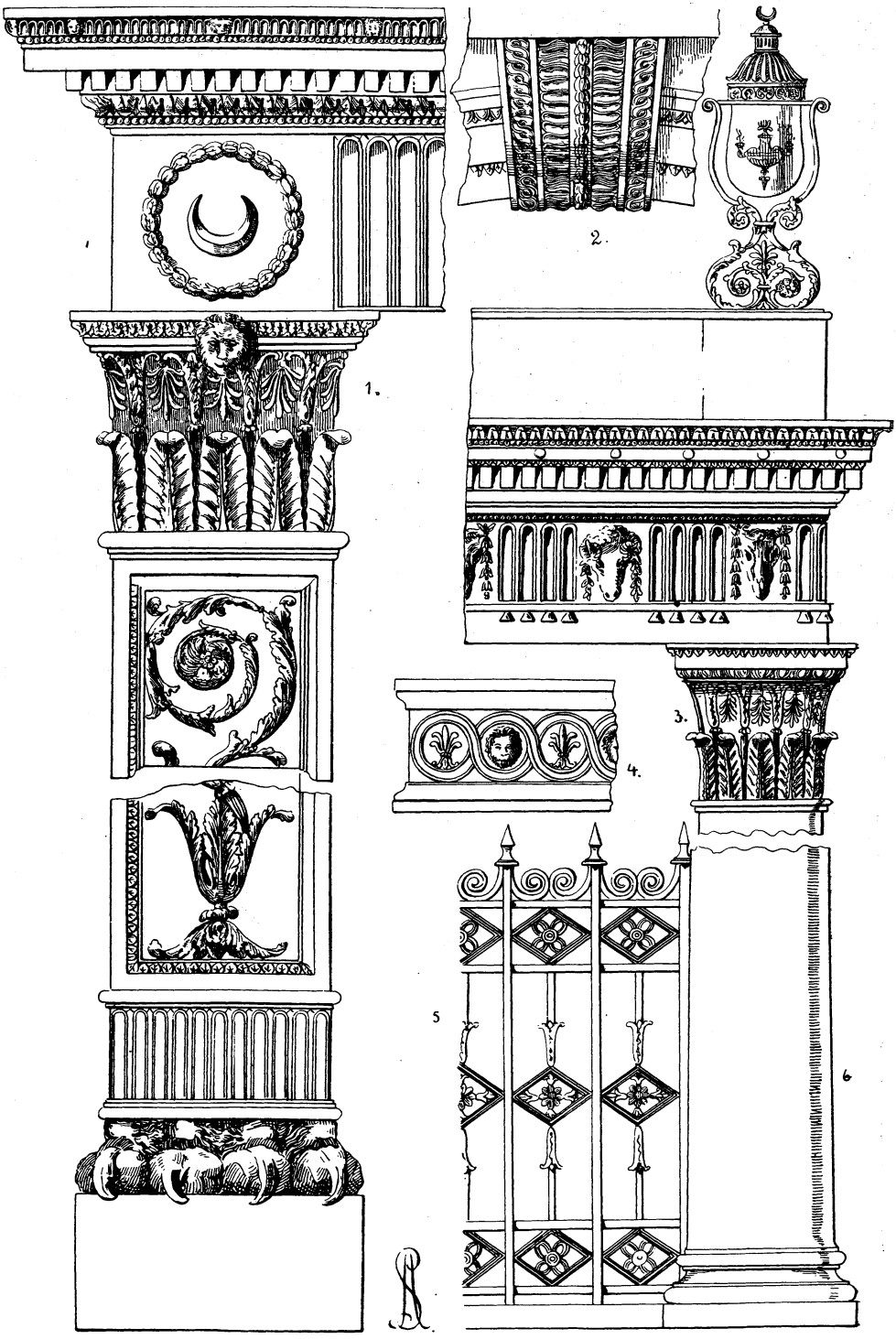
Plate 358.



## The Classistic Ornament in England.

In accordance with the conservative character of the English people, the Palladio Style, which was worked out and developed by several renowned artists, was strongly adhered to up into the 19th century. Just as the Rococco Style from France was unable to make headway, so also the Louis XVI and Empire Styles could not take firm root in England. The principal founders of the new Classistic Style were the architect Robert Adams, 1728—1792, and his brother James. In the 18th century, however, the New Gothic began already to develop itself.

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*After designs from work done by R. and J. Adams.*

## Plate 355.

(Doric Order after Robert Adams.)

Fig. 1, and 2. **Entrance hall** to Shelburne House in Berkley Square.
„ 3. **Door panelling** in same.
„ 4. **Sockle cornice** from same.

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## Plate 356.

(Jonic Order after Robert Adams.)

Fig. 1, and 2. **Façade** of Shelburne House, Berkley Square.
„ 3. **Pillar** from the façade of Lord Mansfield's Villa in Kentwood.

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## Plate 357.

(Jonic Order after Robert Adams.)

Fig. 1. **Sockle of the attica** over the columns of the entrance hall of Sion House, country residence of the Duke of Northumberland, Co. Middlesex.
„ 2, 3, and 6. **Column and entablature** of the same.
„ 4, and 5. **Door border** of the same.

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## Plate 358.

Fig. 1—3, 5, and 6. **Details** from the large portel of Sion House.
„ 4. **Frieze** from Luton House, country seat of the Earl of Bute.

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## Plate 359.

Fig. 1. **Capital** from 1st story of the staircase in Luton House.
„ 2. **Corinthian Order** by Robert Adams.

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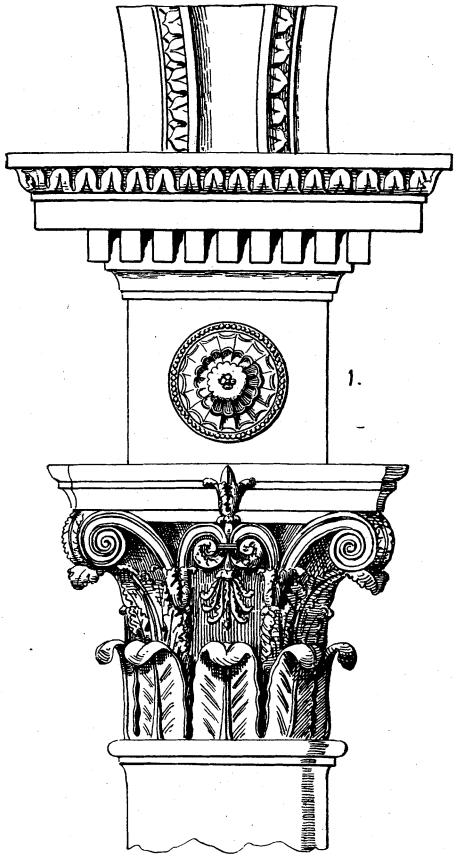
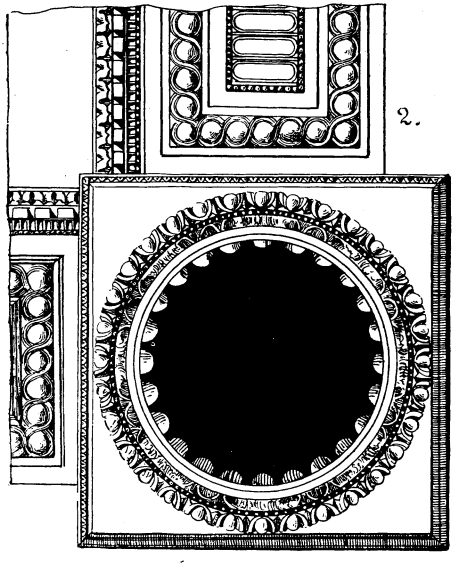
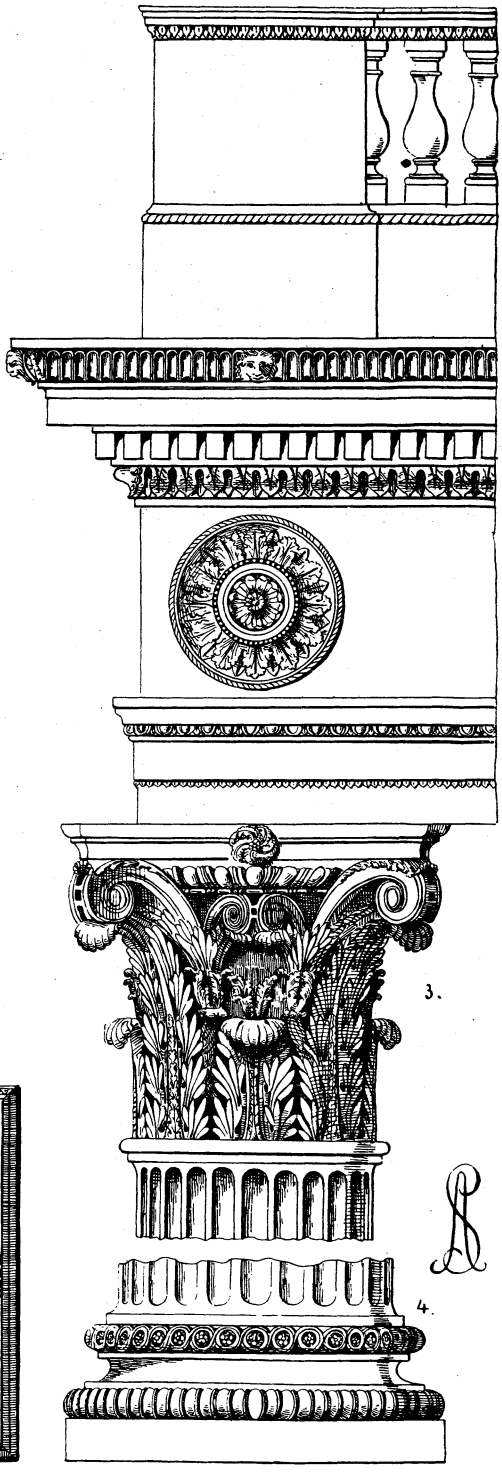
Plate 359.



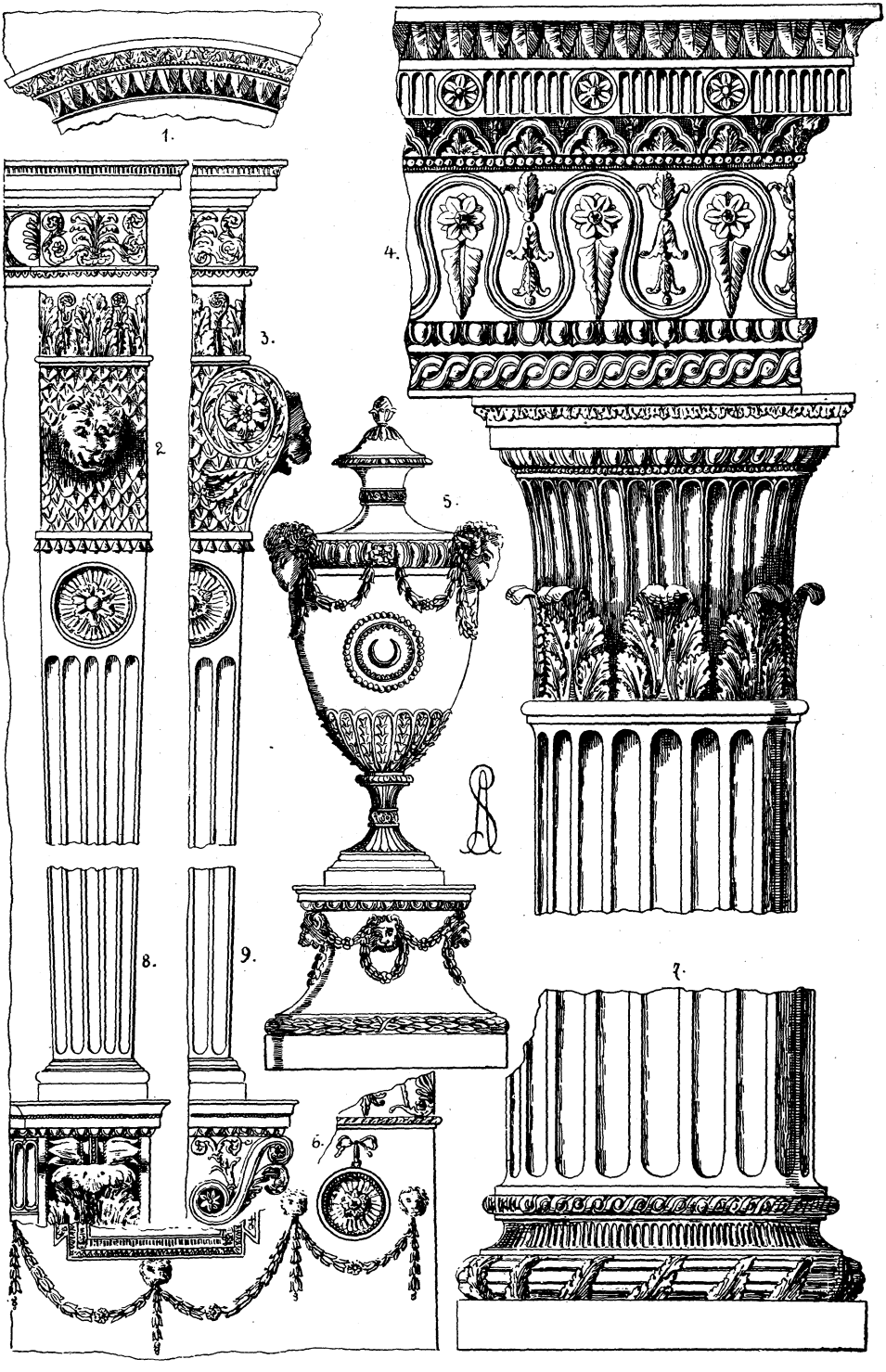

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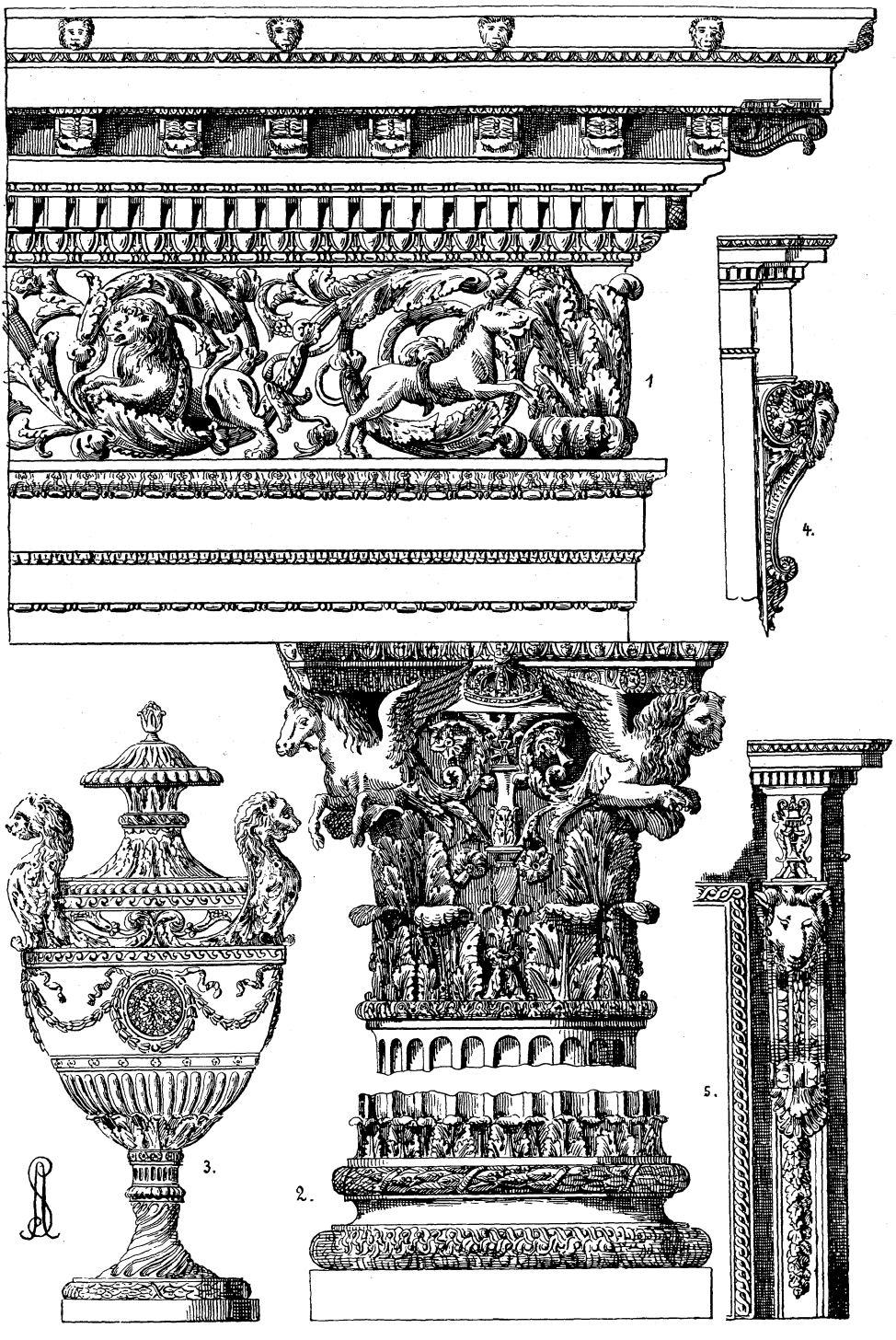
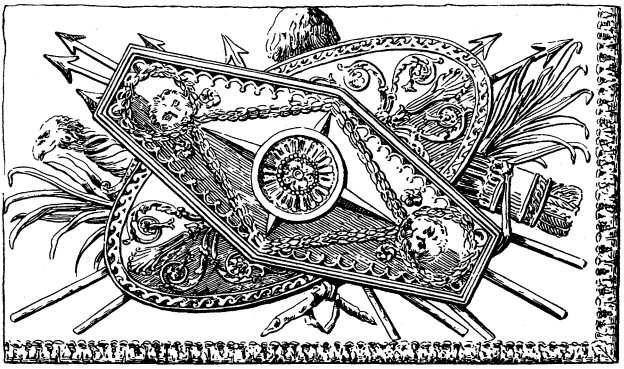
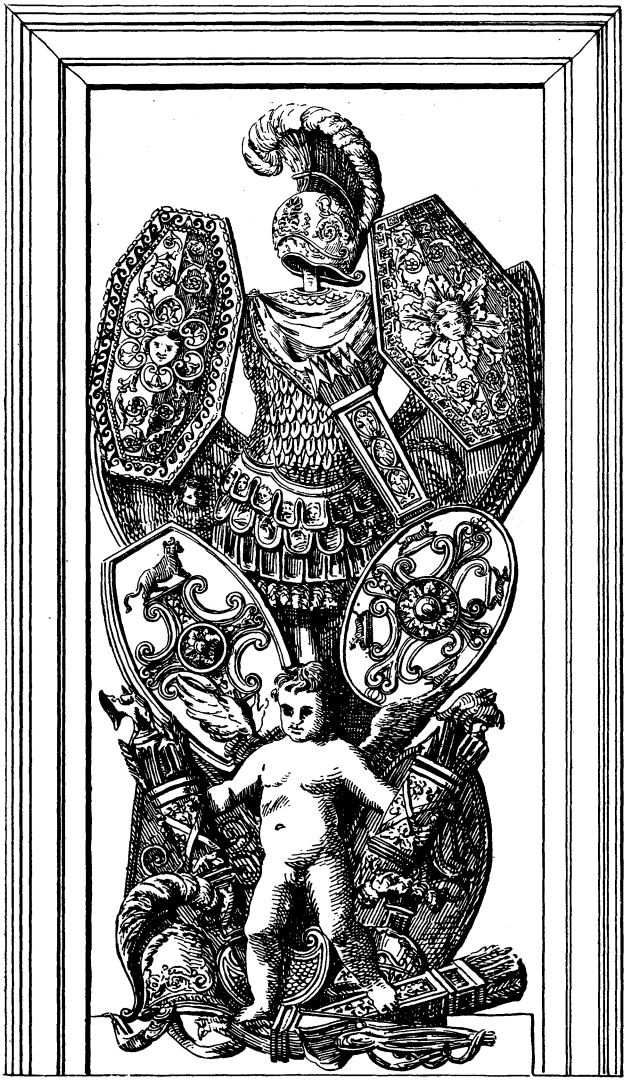
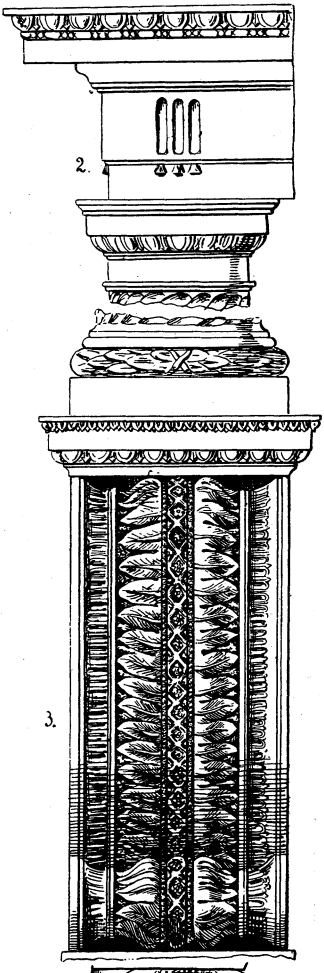
Plate 361.









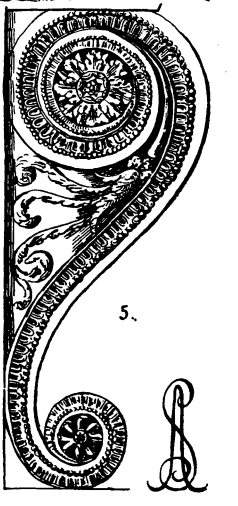




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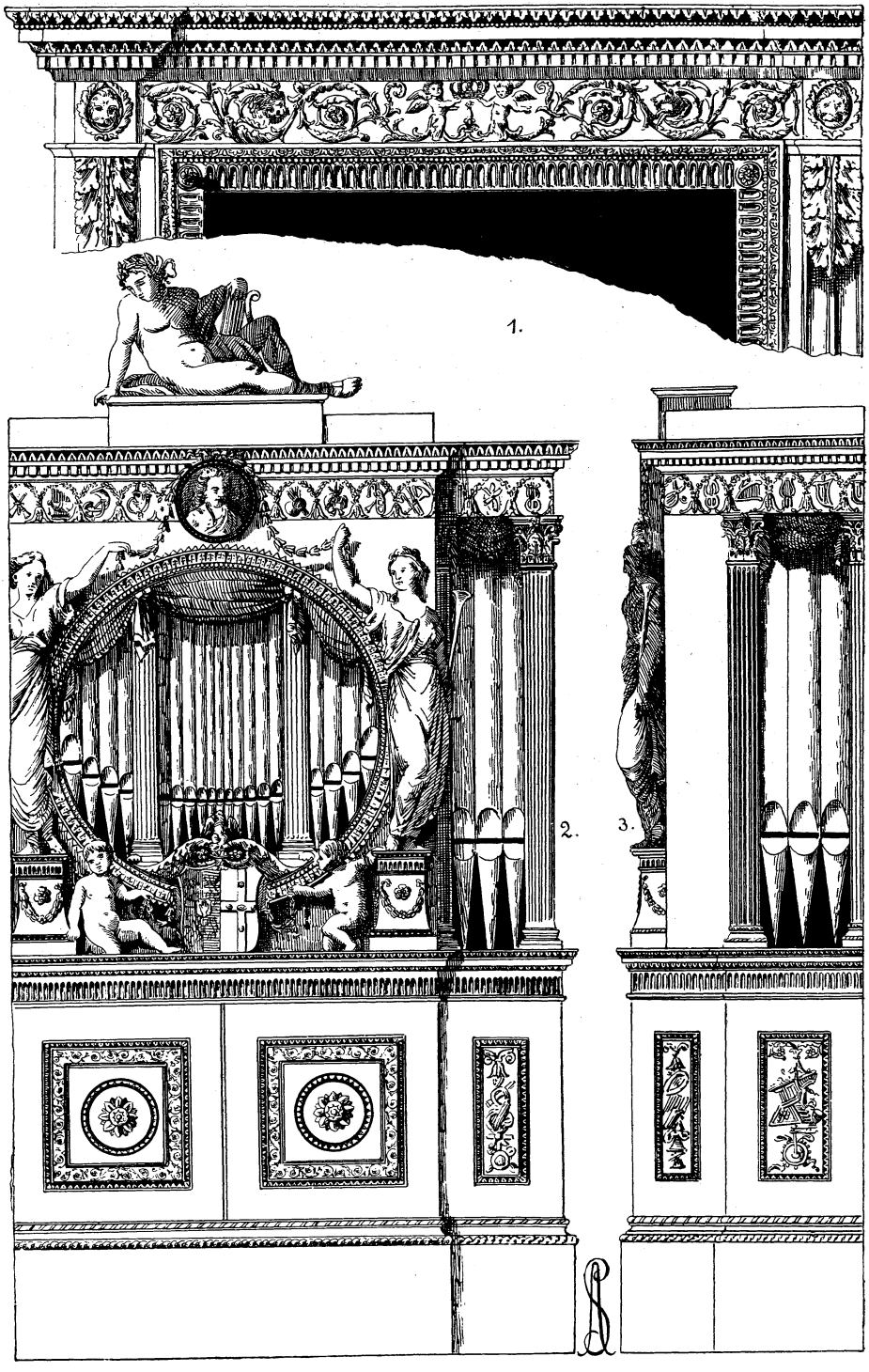
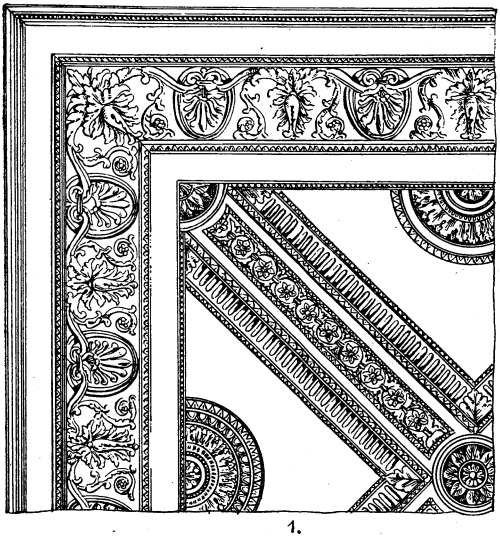
Plate 363.





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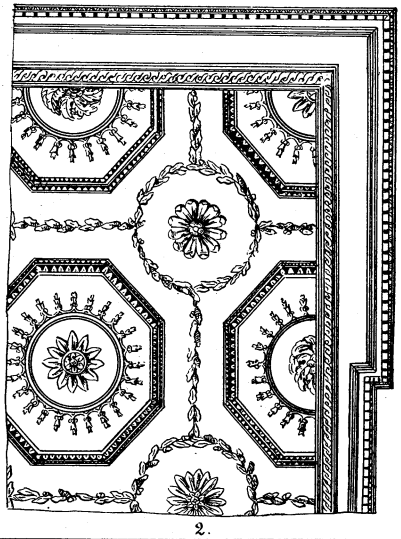

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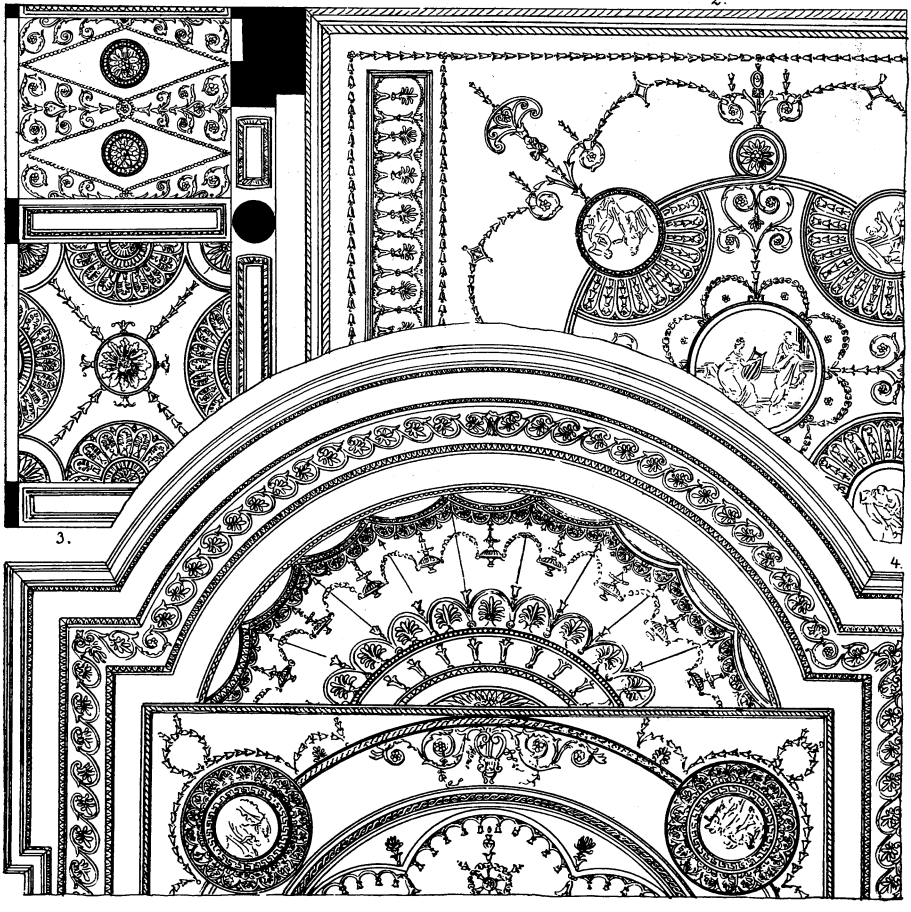

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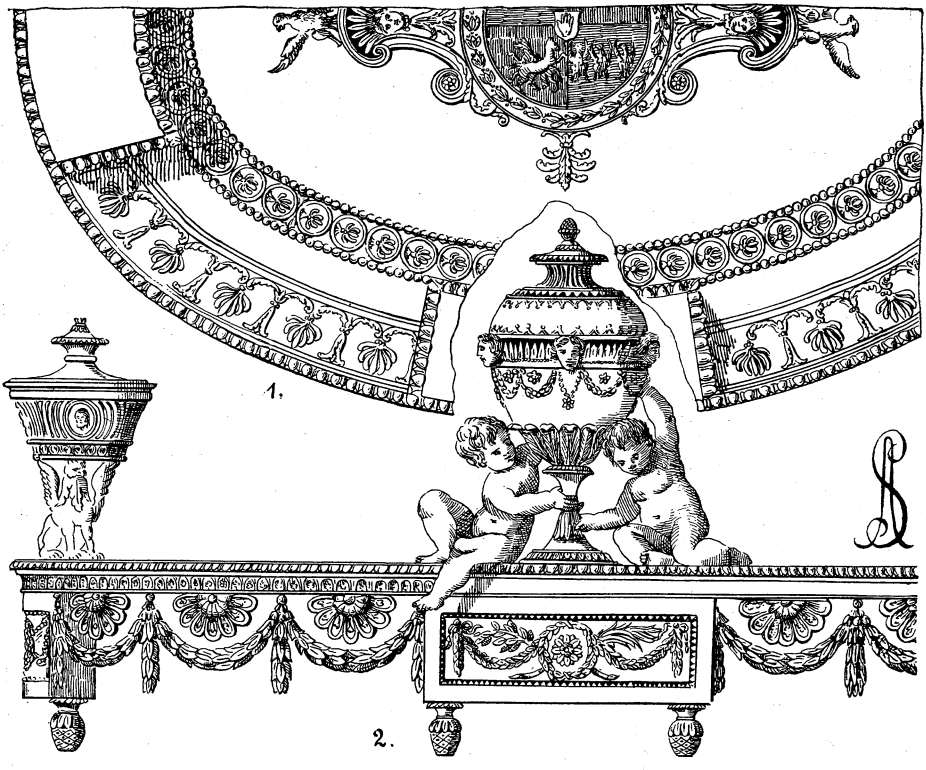
Plate 365.

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## Plate 360.

(After The Decorative Works of Robert and James Adams.)

Fig. 1. **Border of the bas-reliefs** in the hall of Sion House.
„ 2, 3, 8, and 9. **Decoration of the attic window** in the Entrance Hall, Sion House.
„ 4, and 7. **Composite Order** in the dining-room of the house of Sir Williams Wynn, Baronet, St. James Square.
„ 5. **Vase** on the porter's lodge, Sion House.
„ 6. **Decoration of the sockle** of the large niche in the hall of Sion House.

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## Plate 361.

(After The Decorative Works of Robert and James Adams.)

Fig. 1, and 2. **Designs of a British Order** for Carleton House.
„ 3. **Relief vase** from the Castle of Shenwood.
„ 4, and 5. **Mantle piece** from the Sion House.

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## Plate 362.

(After The Decorative Works of Robert and James Adams.)

Fig. 1, and 4. **Trophies** from the entrance-hall, Sion House.
„ 2, 3, and 5. **Border** on the window of the entrance-hall, Sion House.

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## Plate 363.

(After The Decorative Works of Robert and James Adams.)

Fig. 1. **Drawing of a mantle piece** in St. James Palace.
„ 2, and 3. **Organ** in the house of Sir Watkins Williams Wynn, Baronet, St. James's Square.

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## Plate 364.

(After The Decorative Works of Robert and James Adams.)

Fig. 1. **Ceiling** of the entrance-hall in Sion House.
„ 2. **Ceiling** of the dining-room of the house of Sir Watkins Williams Wynn, Baronet, St. James Square.
„ 3. **Ceiling** in Sion House.
„ 4. **Ceiling** of the music-room of the house of Sir Watkins Williams Wynn, Baronet, St. James Square.

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## Plate 365.

(After The Decorative Works of Robert and James Adams.)

Fig. 1. **Design** for a key.
„ 2. **Design** for a table centre-piece.
„ 3. **Design** for an English coat of arms.

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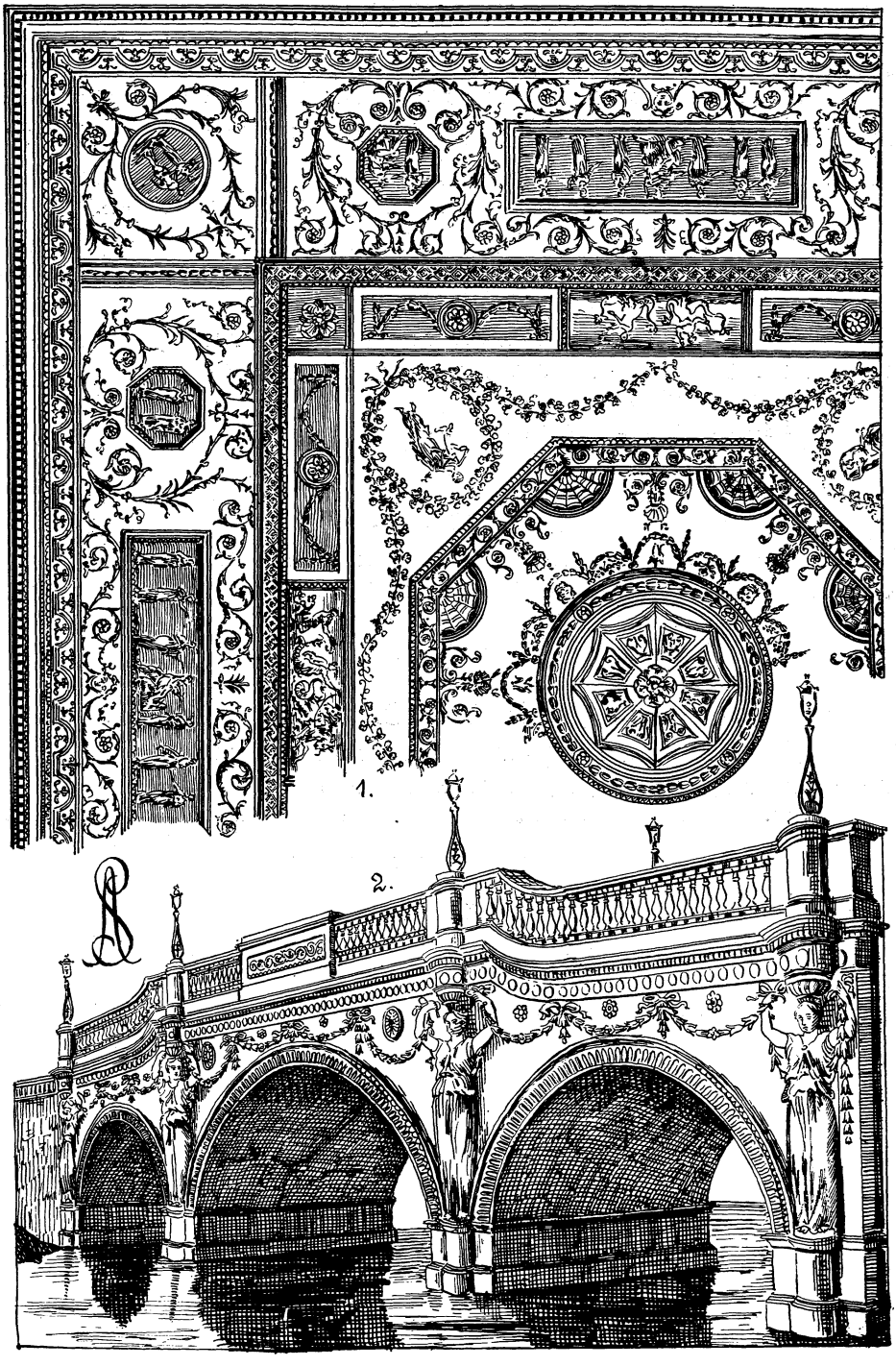
Plate 366.



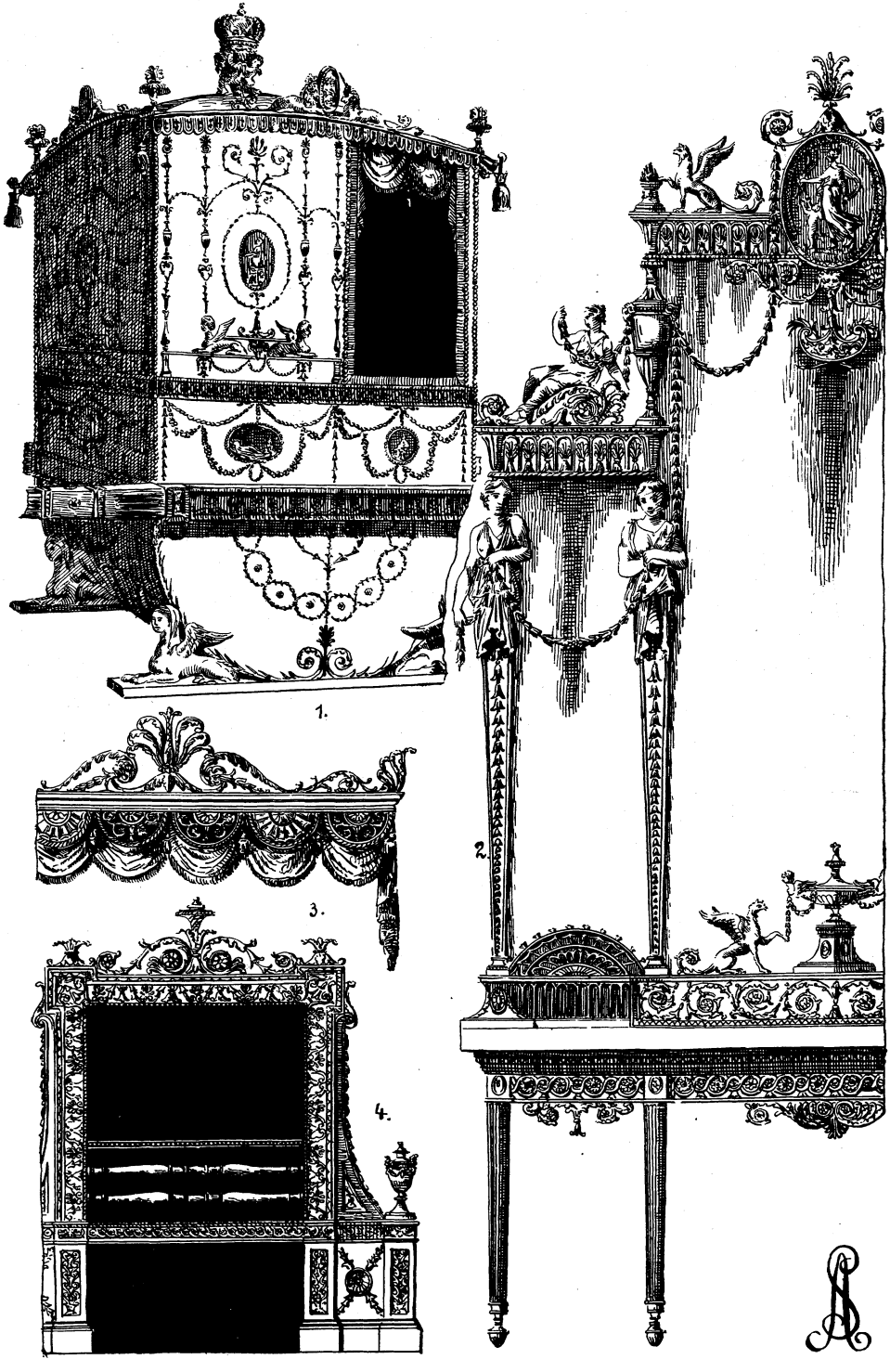

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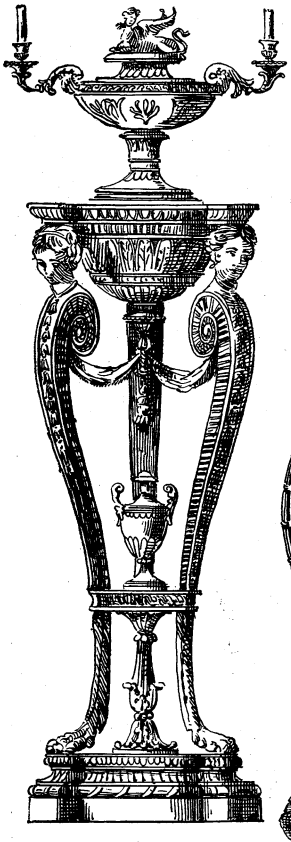
Plate 368.



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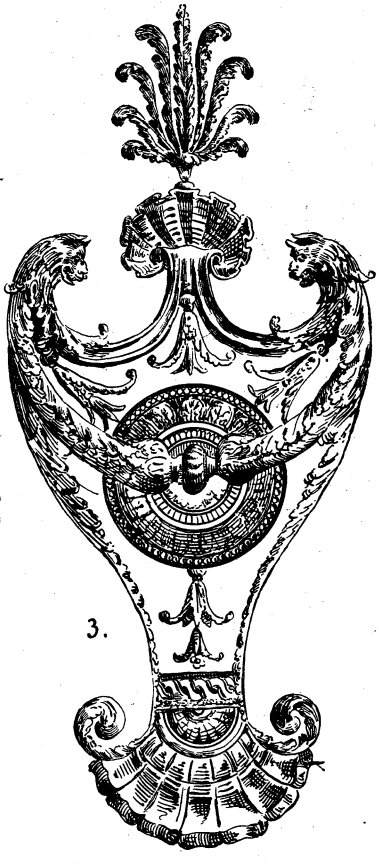

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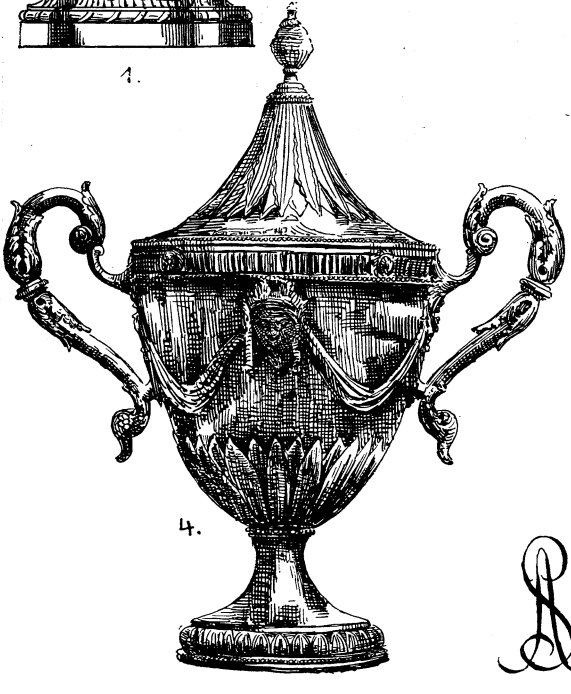

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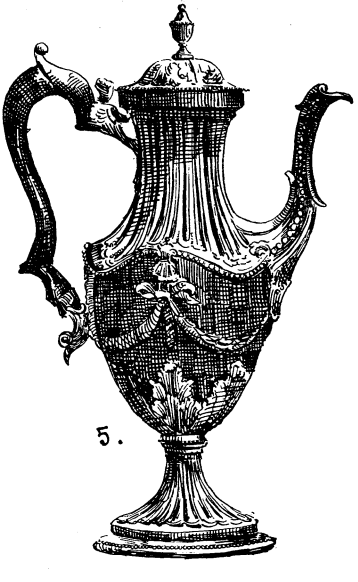

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## Plate 366.

(After The Decorative Works of Robert and James Adams.)

Fig. 1. **Ceiling of a room,** called the "Japanned Room" in Queen's House, from a design by Adams.

„ 2. **Bridge over an arm of the Thames** in the Park of Sion House, seat of the Duke of Northumberland. Built by Robert Adams.

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## Plate 367.

(After The Decorative Works of Robert and James Adams.)

Fig. 1. **Sedan chair,** from a design by Adams, prepared for the King.

„ 2. **Console with mirror.**

„ 3. **Lambrequin.**

„ 4. **Mantle piece** of yellow copper and of steel, in the Library of Luton. 1764.

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## Plate 368.

Fig. 1. **Tripod with vase and candlestick** (Adams).

„ 2. **Mirror for dining-room** (Adams.)

„ 3. **Door knocker** from the house of Sir Watkin Williams Wynn Baronet, St. James Square (Adams).

„ 4, and 5. **Sugar bowl and coffee-pot** from the year 1770 (Champeaux).

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## Plate 369.

Fig. 1, and 2. **Piano** in wood of various colours, made in London for the Empress of Russia (Adams).

„ 3. **Drawing for a panel** by Adams (T. A. Strange, English Furniture Woodwork Decoration).

„ 4. **Portière** (Adams).

„ 5. **Plate of a chest** of drawers in the palace of the Countess of Derby (Adams).

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*Furniture made after designs by Thomas Sheraton.*

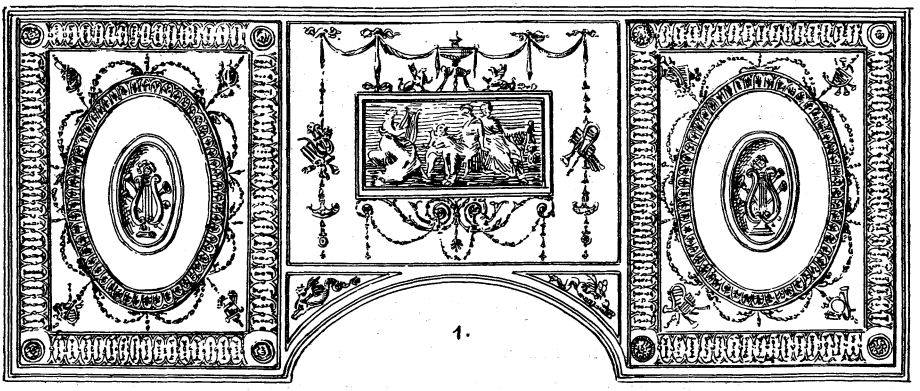
## Plate 370.

Fig. 1. **Writing table** (Hessling).

„ 2. **Toilette table** (Hessling).

„ 3. **Fire-screen** (Hessling).

Plate 369.



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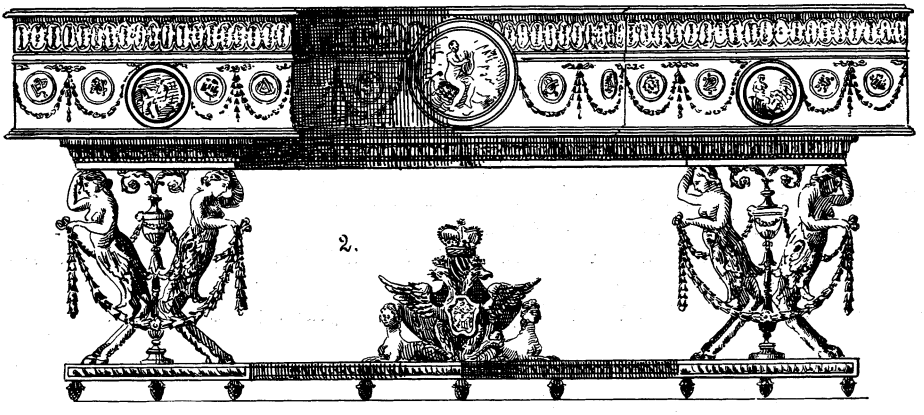

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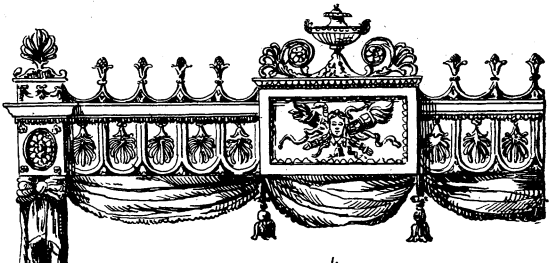

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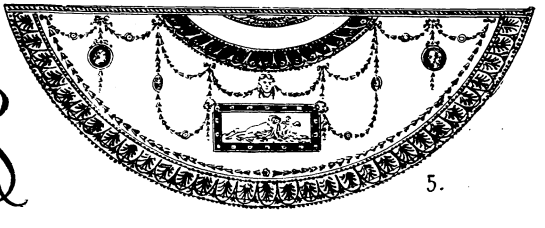

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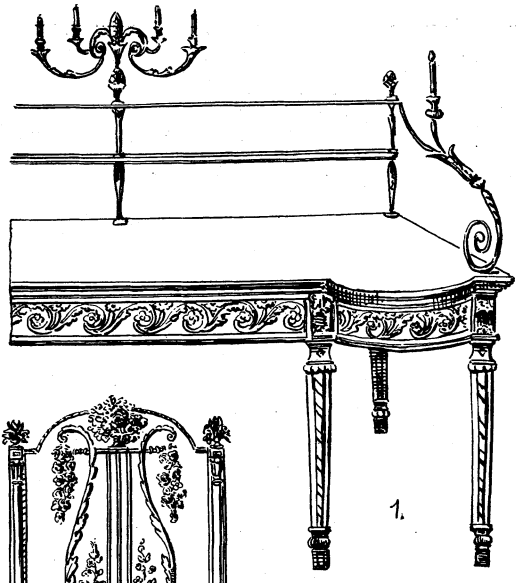

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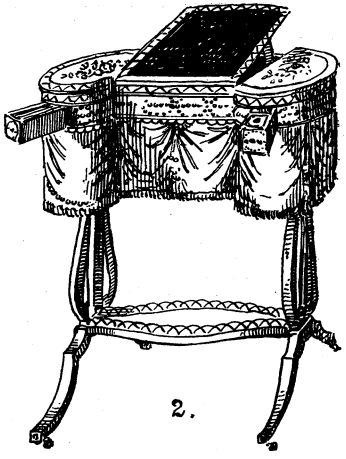

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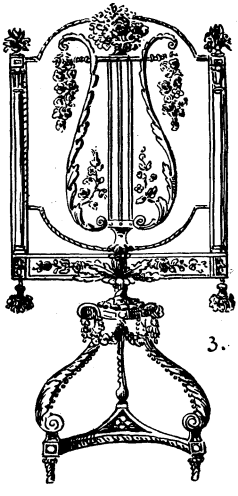

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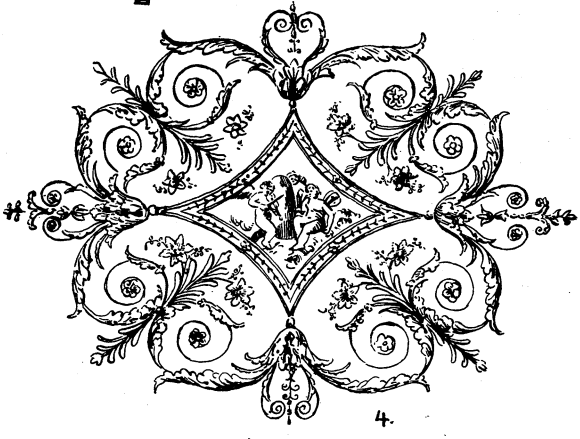

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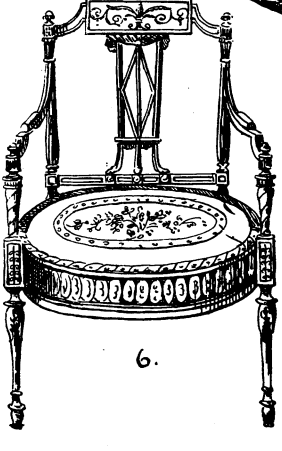

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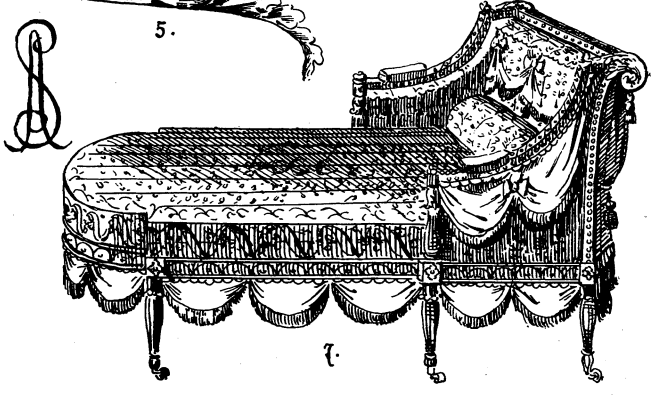

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Plate 371.

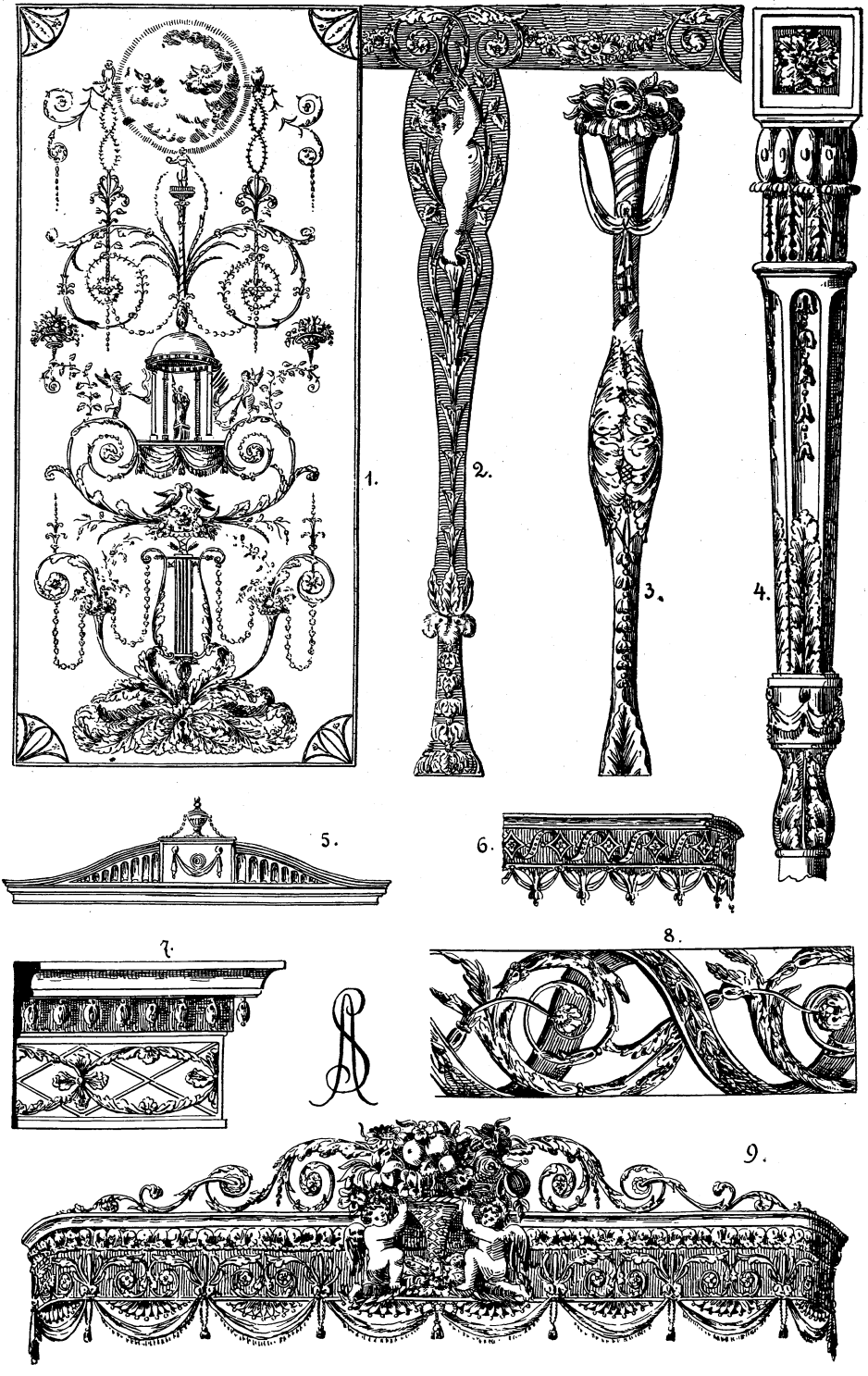

Fig. 4. **Inlaid table plate** (Hessling).
„ 5. **Acanthus** (Strange).
„ 6. **Arm chair** (Hessling).
„ 7. **Chaise longue** (Hessling).

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## Plate 371.

(After Bruno Hessling, Englische Kunstmöbel.)

Fig. 1. **Panel.**
„ 2—5. **Details of furniture.**
„ 6, and 9. **Portière holders.**
„ 7. **Principal cornice in wood.**
„ 8. **Frieze in bas relief.**

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*Furniture made after designs by J. Hepplewhite.*

## Plate 372.

(After Bruno Hessling, Englische Kunstmöbel.)

Fig. 1. **Canopy bed.**
„ 2. **Secretaire with book press.**
„ 3. **Chair back.**
„ 4. **Coronal vase.**
„ 5—9, 11—17. **Cornices for furniture.**
„ 10. **Glazing.**

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*Work prepared from various designs.*

## Plate 373.

Fig. 1. **Ceiling painting** after Pergolesi (Strange).
„ 2. **Mantle piece** after G. Richardson (Strange).
„ 3, and 6. **Panels** after Pergolesi (Strange).
„ 4. **Mantle piece** with mirror, after William Thomas (Hessling).
„ 5. **Emblem** after Pergolesi (Strange).
„ 7. **Ceiling painting** after G. Richardson (Strange).

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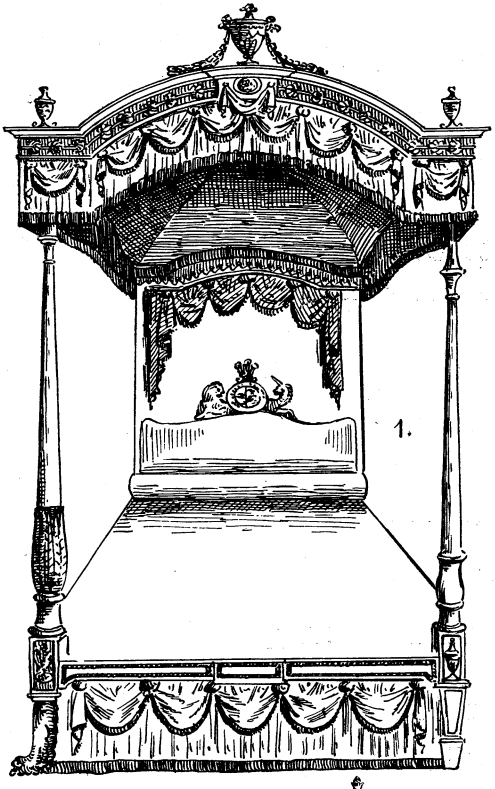
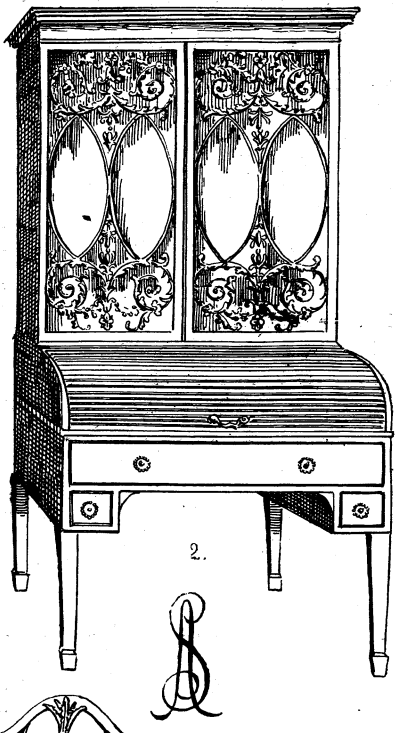
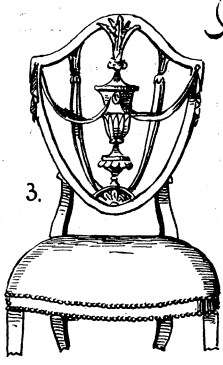
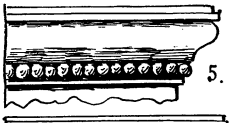
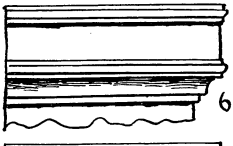
Plate 372.

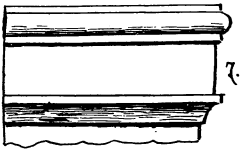


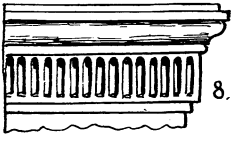



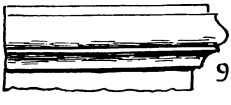



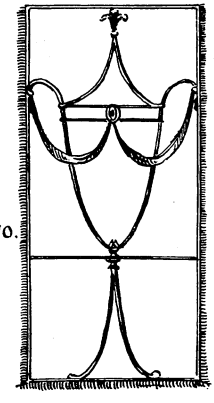


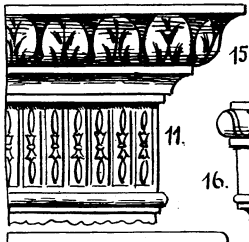



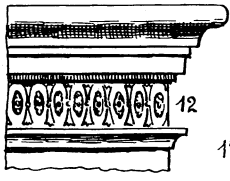



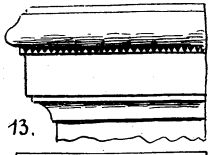



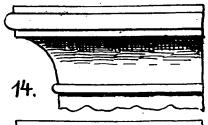



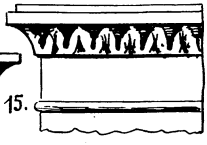



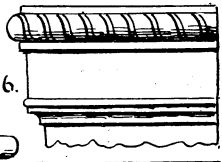



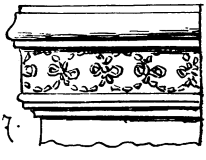



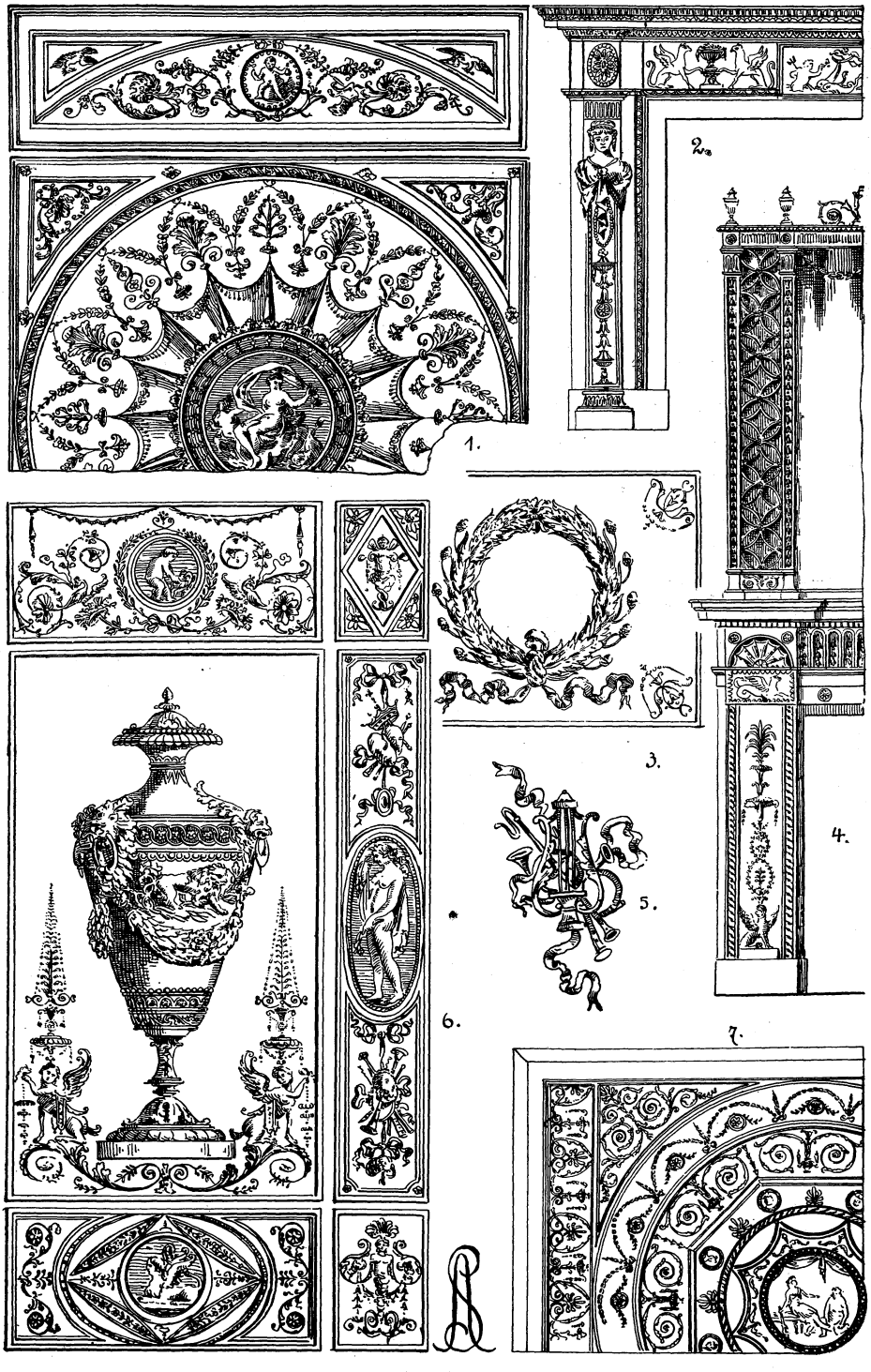

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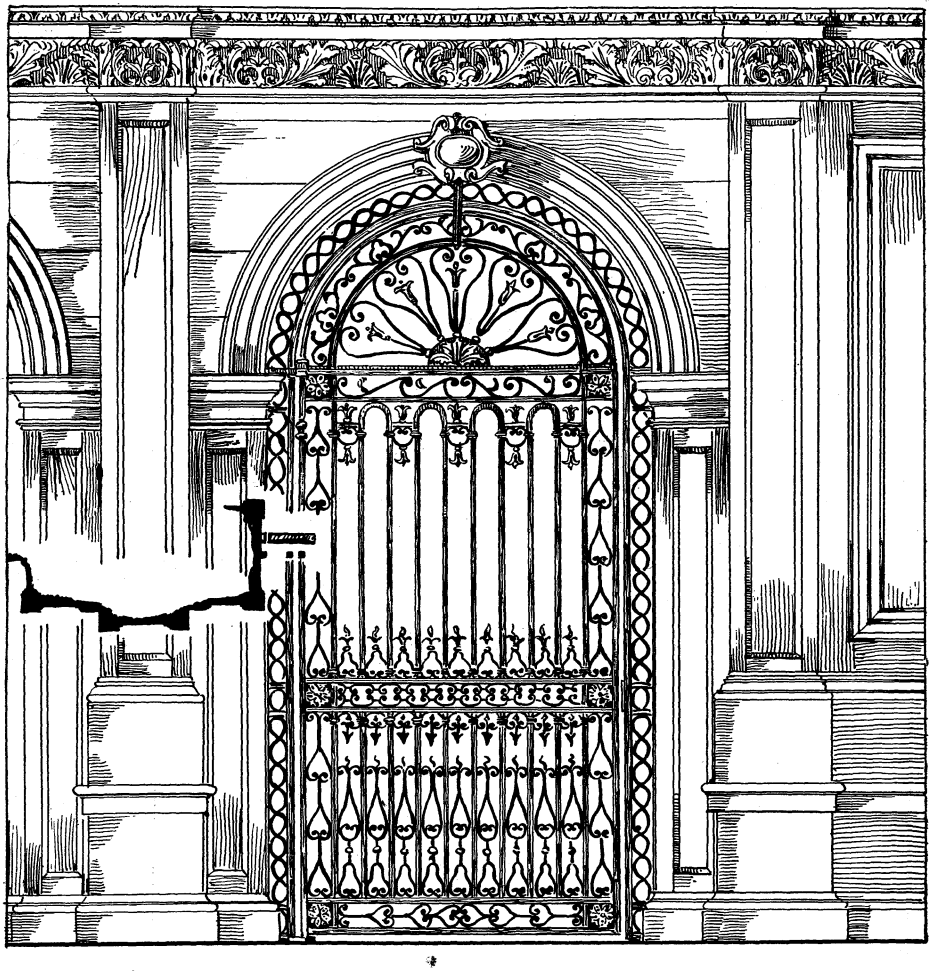
Plate 374.



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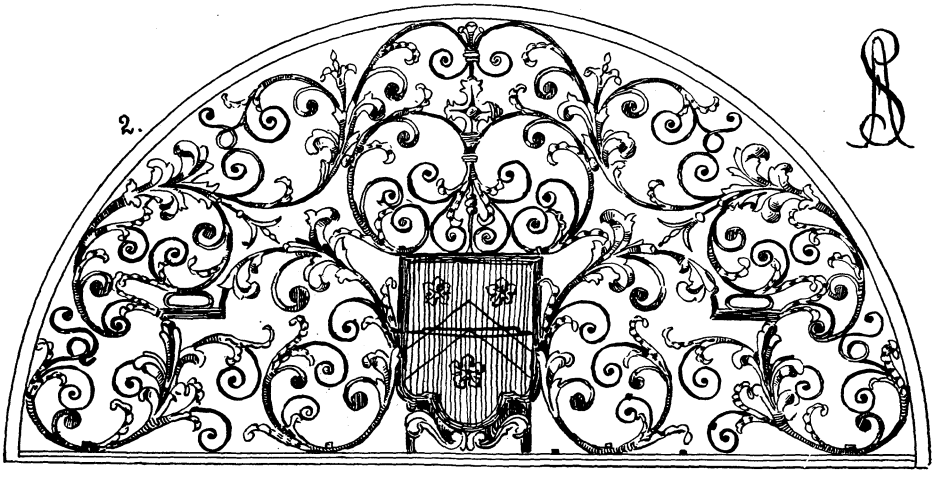

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# Plate 374.

(After Bailey Scott Murphy, English and Scottish Wrought Ironwork.)

Fig. 1. **Wrought-iron gate in wooden frame,** Queen's College, Oxford, on which in the year 1780 the Renaissance architectural work with wood work covering in Italian style was carried out under the control of Sir James Burrough. The gate, however, appears to be somewhat older.

„ 2. **Fan-light of a gate in All Soul's College,** Oxford, the work of Architect Hawksmoor.

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*English 18th Century Keramic.*

# Plate 375.

(After Examples of Early English Pottery by John Eliot Hodgkin and Edith Hodgkin.)

Fig. 1. **Dish.** Cock Pit Hill from the year 1734. Black enamel with bronze-coloured flowers.

„ 2. **Dish,** of the same origin. Brown glazing with yellow decorations, from the year 1749.

„ 3. **Pot with handles,** Sgraffito from the year 1764.

„ 4. **Can,** Sgraffito from the year 1779.

„ 5. **Pot with handles** from Jackfield, 1760, with gold ornamentations.

„ 6, and 7. **Dishes.** Delft porcelain, made in England, from the years 1740 and 1711.

„ 8. **Dish,** Staffordshire delft, from the year 1718.

„ 9. **Dish,** Lambeth delft, from the year 1742.

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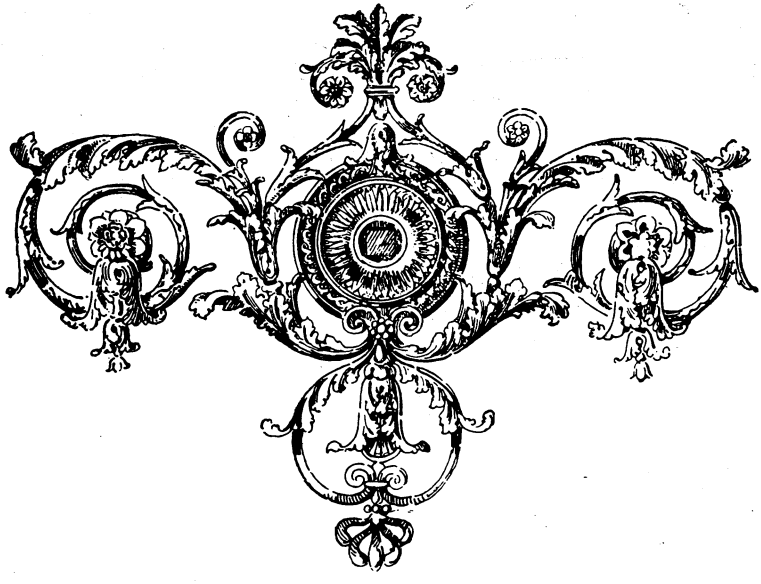

**Design for a bracket candlestick after Adams** (Strange).

Plate 375.

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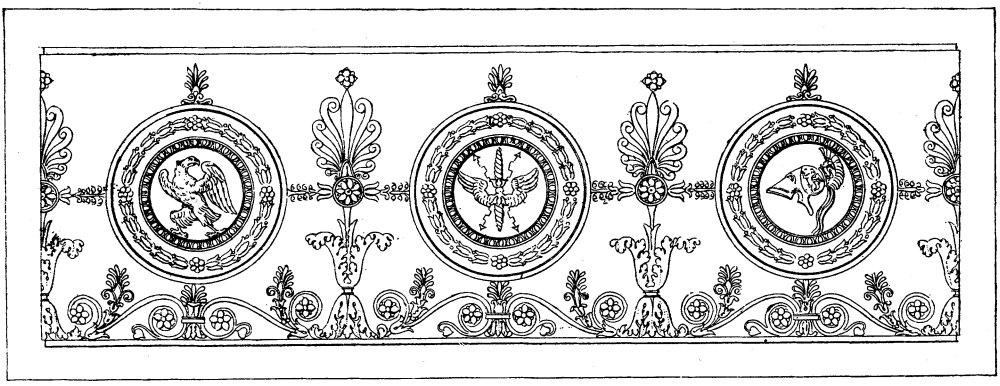

**Frieze in mural painting** (Percier et Fontaine).

## The Empire Ornament in France.

In the "eighties" of the 18th century, in consequence of the political revolutions of the time, the style of Louis XVI was forced to give way before the prosaic, heavy, new classicism, called the Messidor Style, which in its turn was followed later on by the more elegant Empire Style. The realistic ornament of the Rococco Style was obliged to give place for pure classic architectural forms, even in the very smallest utensils, and acanthus, festoons, meanders, egg bunds came again into fashion. In furniture, the ornamentation prevalent, besides intarsia-work, consisted of mountings in metal.

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*Work made after designs by C. Percier and P. F. L. Fontaine.*

## Plate 376.

(After Percier et Fontaine, Recueil de Décorations intérieures avec des suppléments par Joseph Borsato.)

Fig. 1. **Capital and principal cornice.**
„ 2. **Under-surface of cornice.**
„ 3. **Base.**
„ 4. **Wall detail.** Details from the cabinet of King Joseph of Spain, made in Paris after designs by Percier and Fontaine, and mounted in Arranjuez. The Wall panelling, is from Acajou, and has plant ornamentions.

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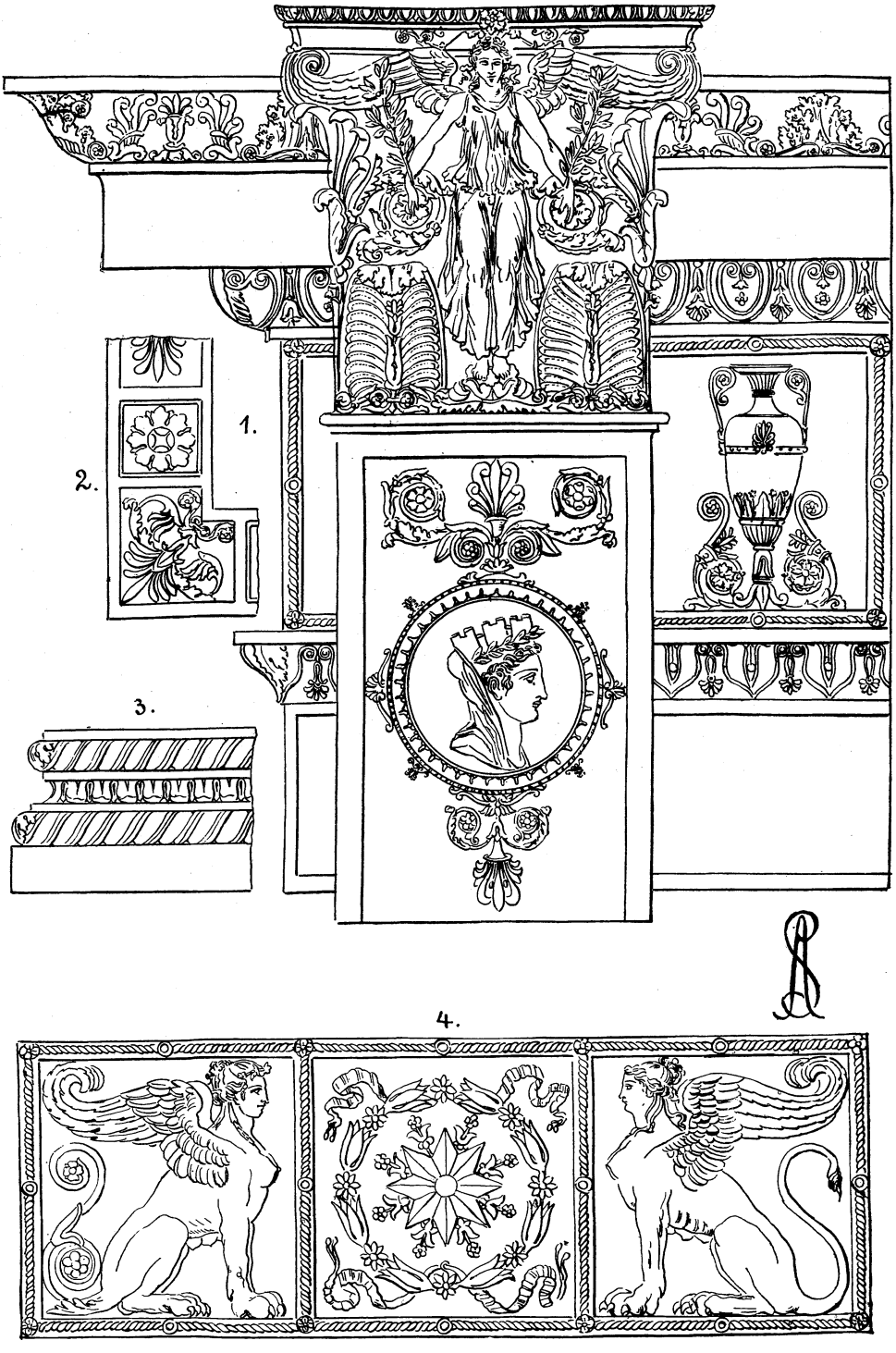
Plate 376.



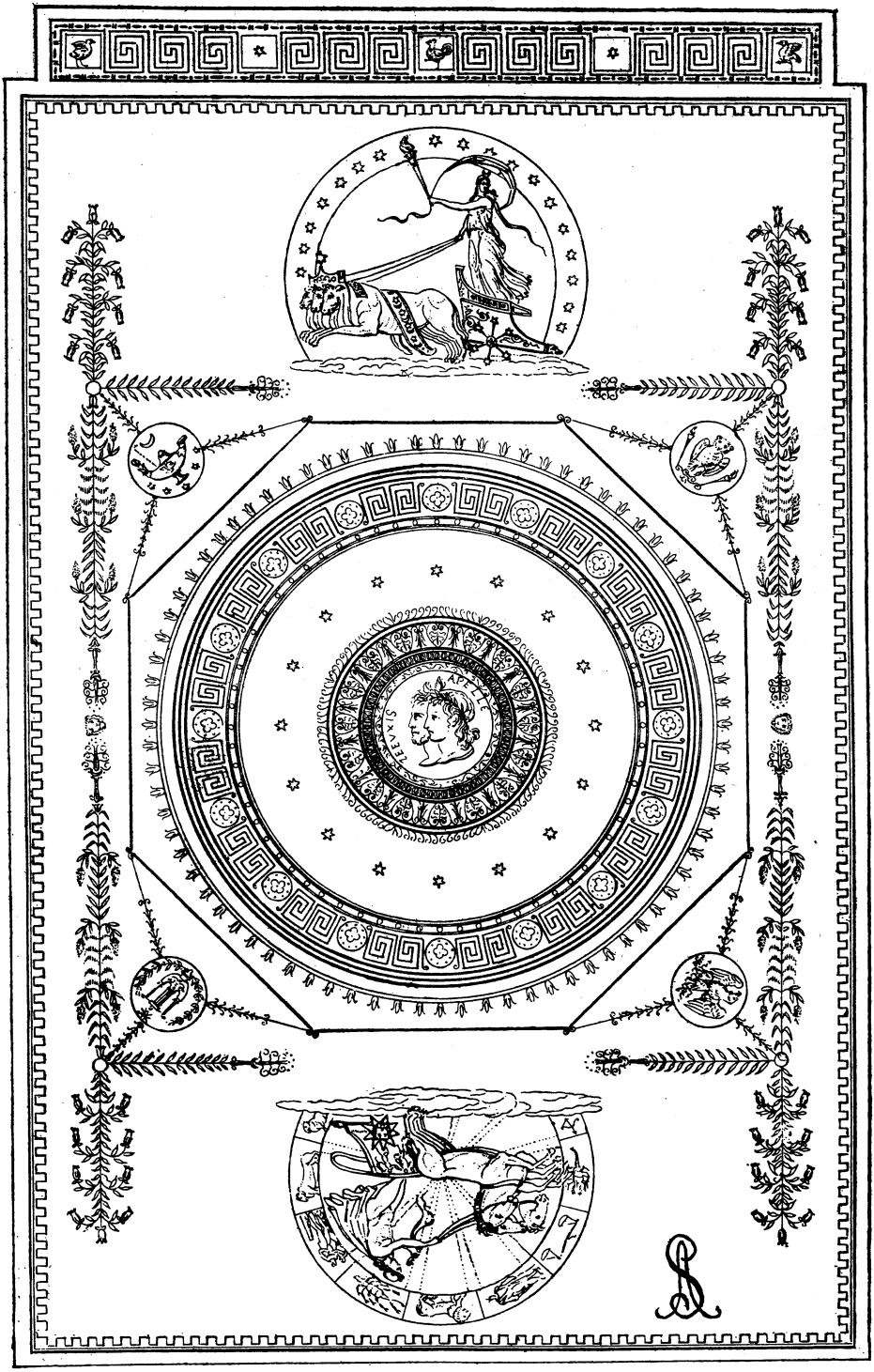
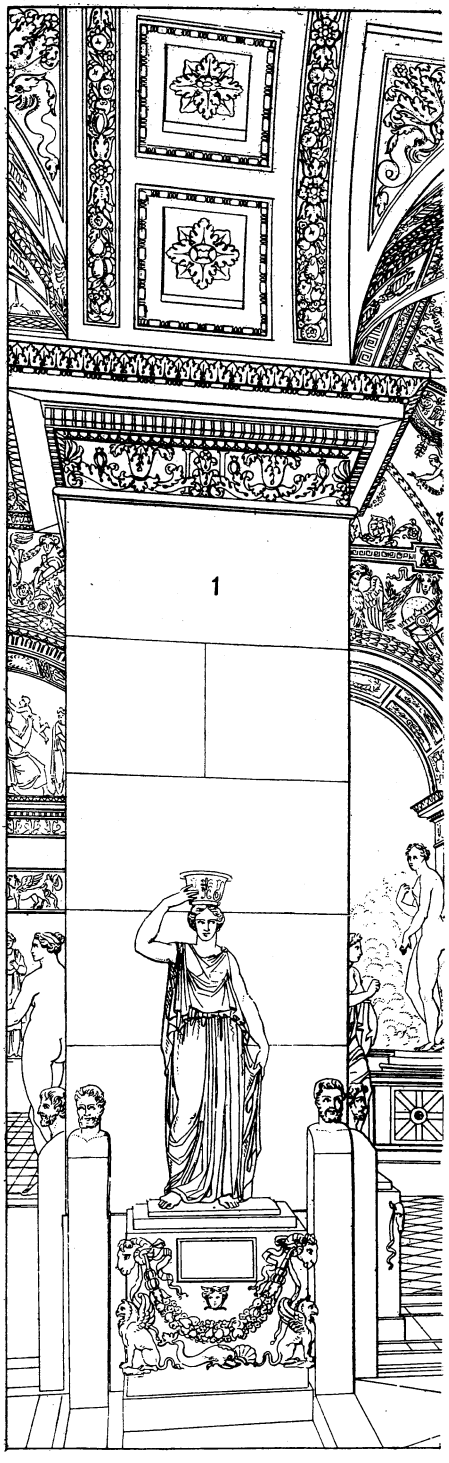


Plate 378.



## Plate 377.

Fig. 1. **Ceiling painting** in the studio of the painter C. J., Paris.

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## Plate 378.

Fig. 1. **Pillar from the Museum of Venus** in the Museum Napoleon in the Louvre, Paris.
„ 2. **Tribune from the hall of the Maréchaux** in the Tuilerien, Paris.

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## Plate 379.

Fig. 1. **Mantle piece** in the Flower hall of the Museum Napoleon in the Louvre, Paris.
„ 2, and 3. **Mural painting.**
„ 4. **Book press,** made in Paris for Amsterdam.

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## Plate 380.

Fig. 1. **Branched candlestick,** Paris.
„ 2. **Soup dish,** made in Paris.
„ 3. **Candelabrum,** made in Paris.
„ 4. **Bed** of Madame de B., Paris.

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## Plate 381.

Fig. 1. **Throne** for Napoleon I. in the Tuileries.

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## Plate 382.

Fig. 1. **Secretaire,** made in Paris.
„ 2, and 3. **Table,** made in Paris for Petersburg.
„ 4. **Table,** made in Paris for Count S. in Petersburg.
„ 5. **Chair,** made in Paris for Petersburg.

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## Plate 383.

Fig. 1—6, 8—13. **Furniture mountings** (Recueil des Dessins d'ornements d'architecture de la Manufacture de Joseph Bennot à Sarrebourg et Paris).
„ 7. **Furniture mounting** (L'art pour tous).
„ 14. **Upper part of a chest of drawers** (L'art pour tous).

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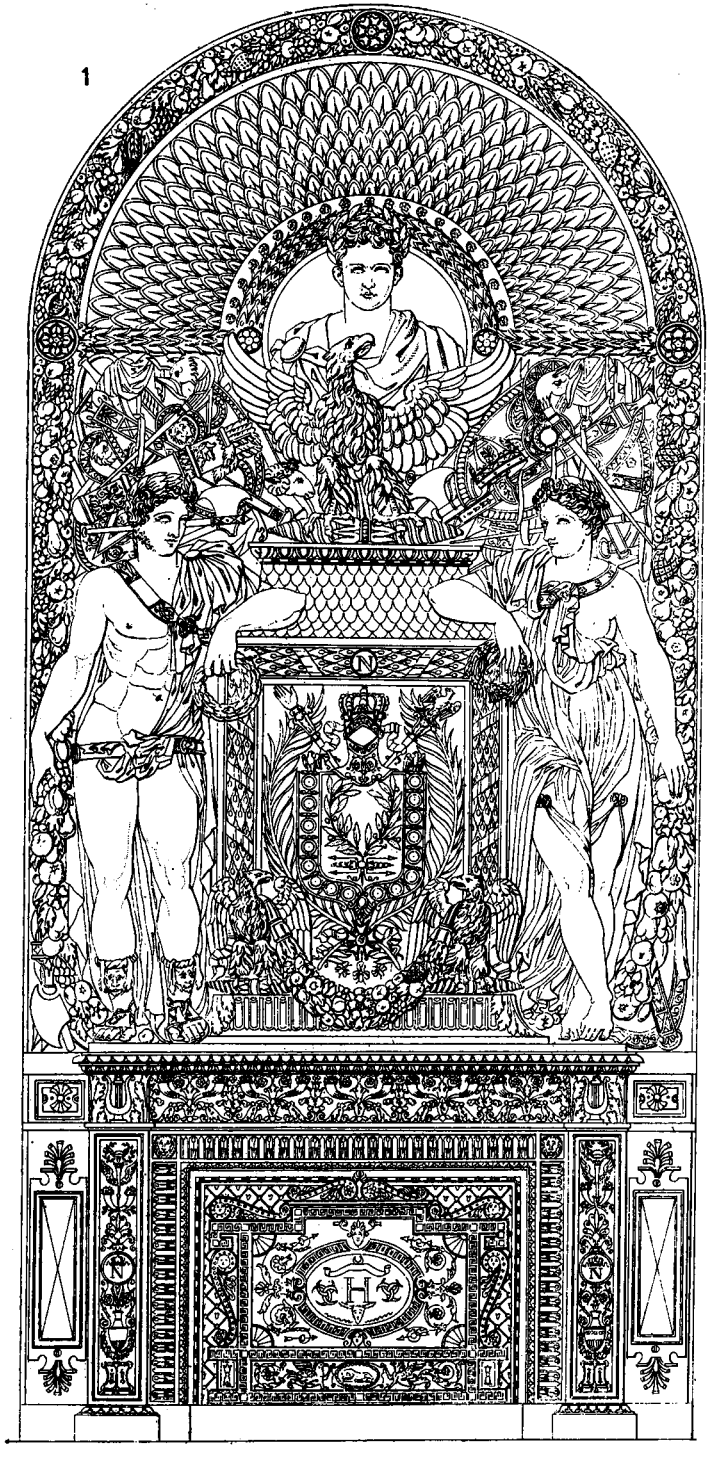
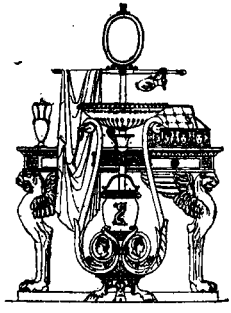
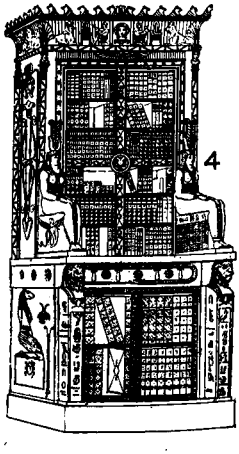
Plate 379.





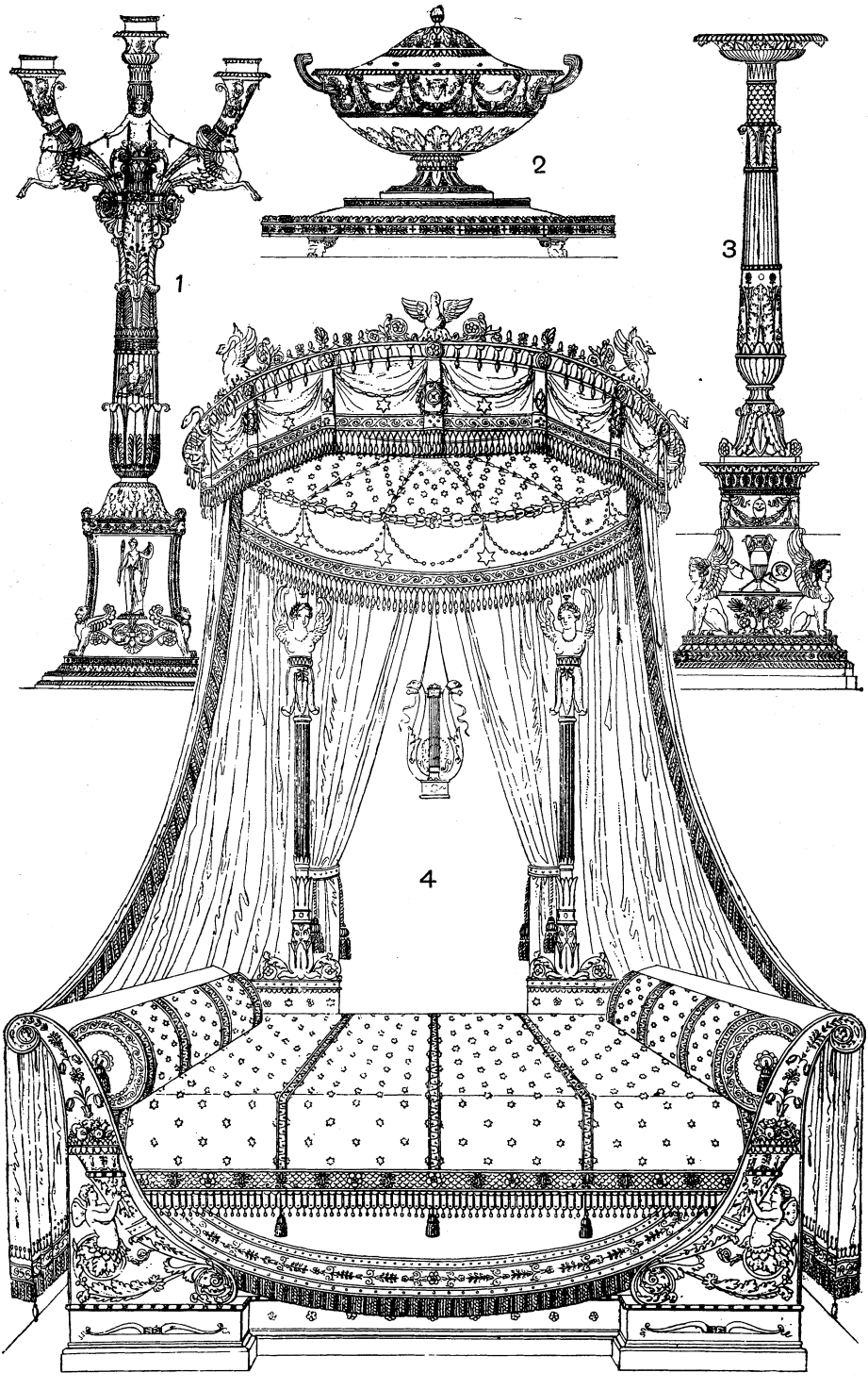

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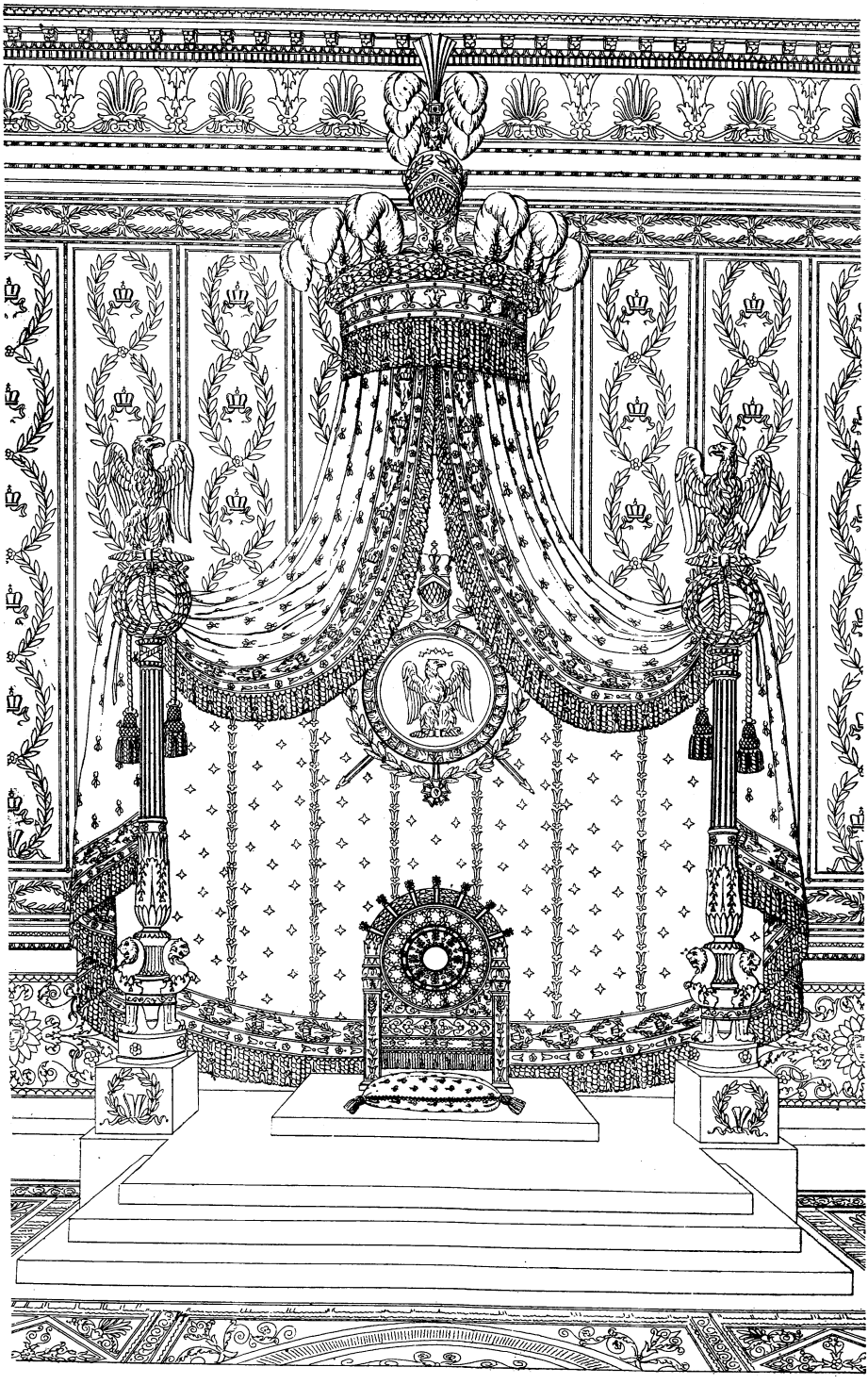
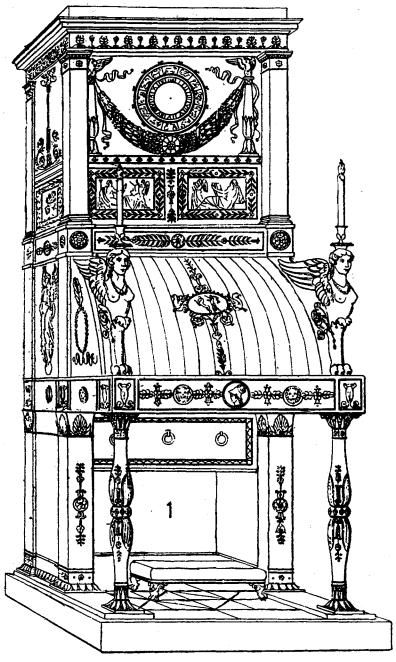
Plate 381.

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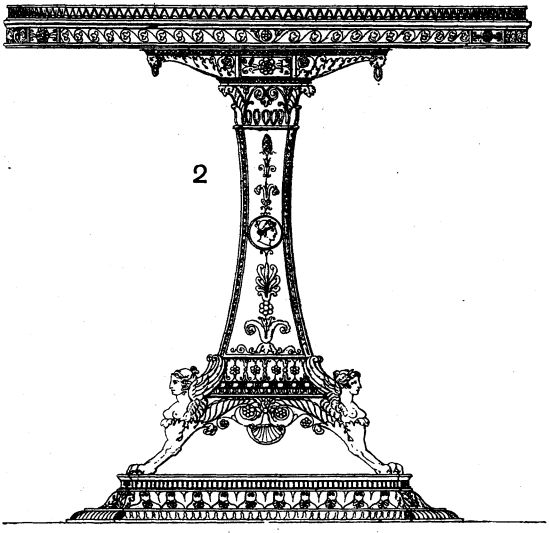
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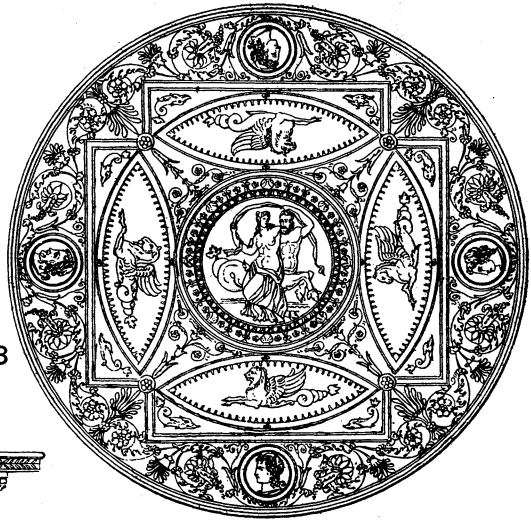
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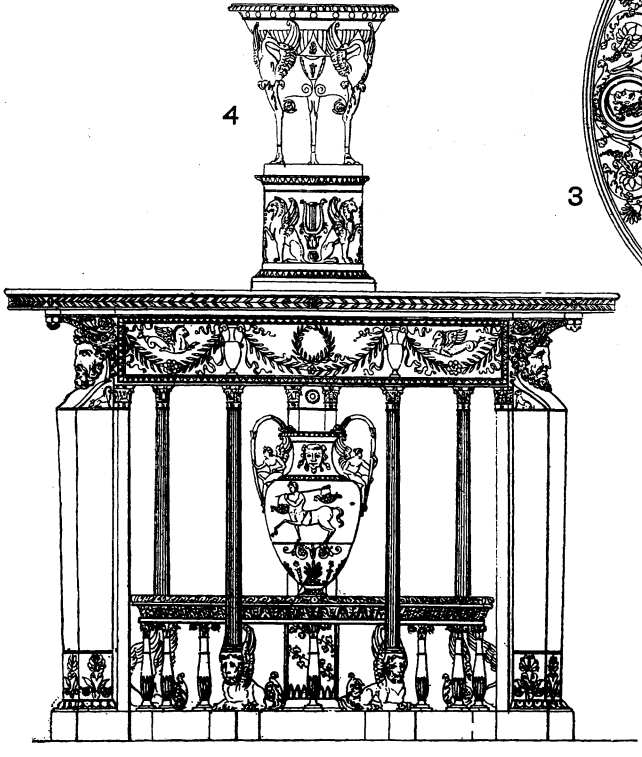
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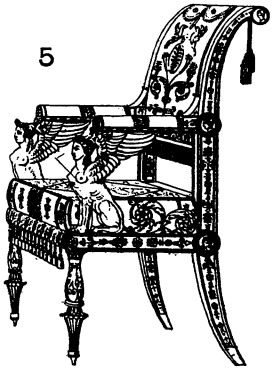
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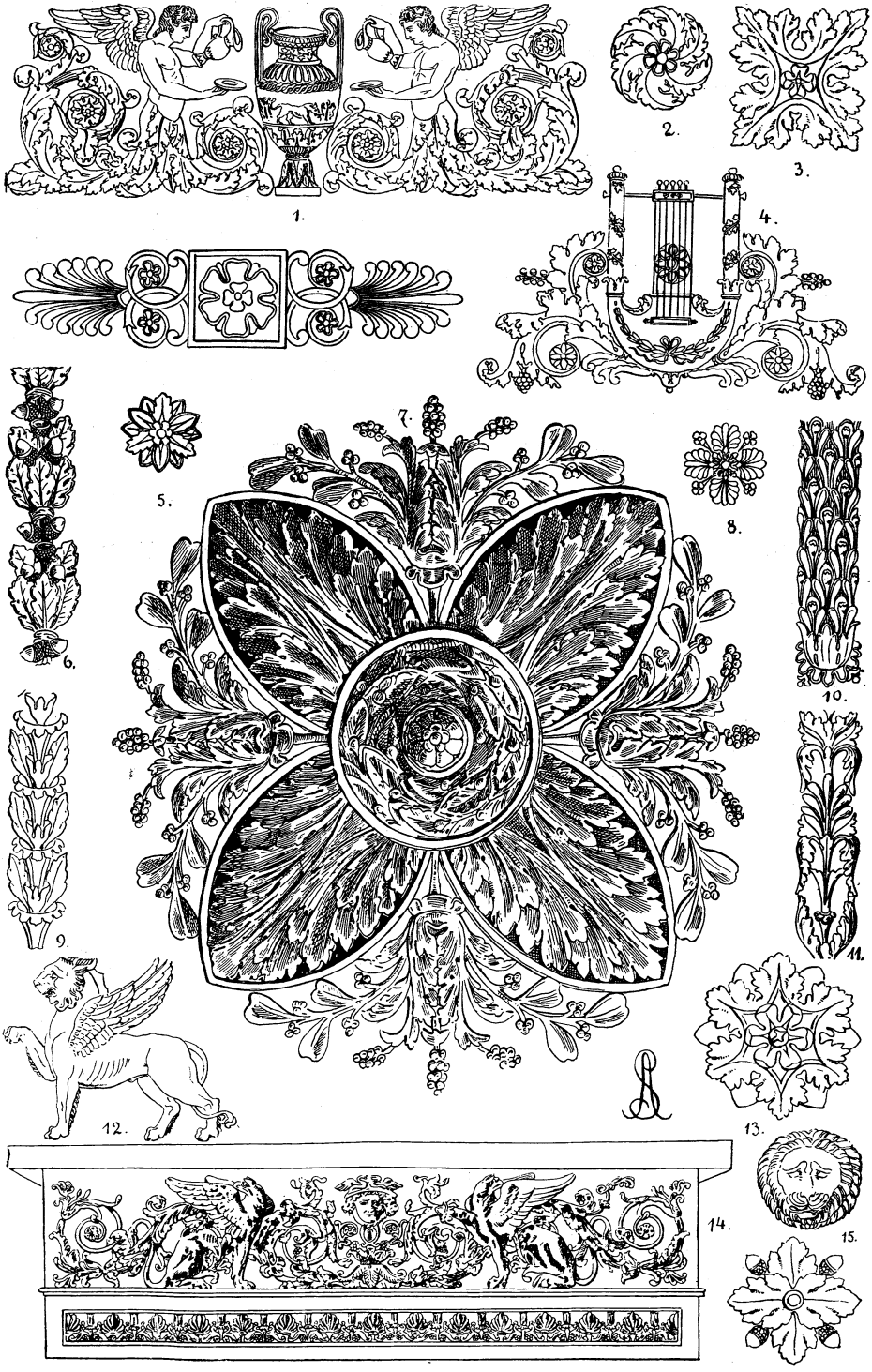
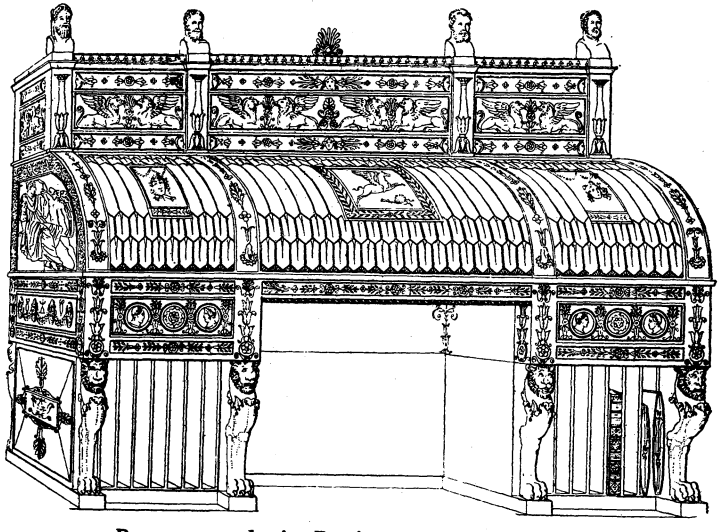
Plate 383.



# Plate 384.

Fig. 1, 5, 8, 11—13. **Furniture mountings** (Bennot).
„ 2. **Mirror after a drawing by P. P. Prudhon,** in the Industrial Art Museum, Berlin.
„ 3. **Stand** (Beauvalet).
„ 4. **Sèvres Vase in Grand Trianon,** after a photograph.
„ 6 u. 7. **Cradle of the Duke of Bordeaux.** Of silver (L'art pour tous).
„ 9 u. 10. **Chairs** from the period of the Directory (L'art pour tous).



**Bureau made in Paris** (Percier et Fontaine).

Plate 384.

## The Empire Ornament in Italy.

As Italy was also involved in the political disorder which reigned in France after the downfall of Louis XVI, it is not suprising to find that art in Italy followed also the direction pointed out to it from Paris. Italy retained this classicism up even into the "thirties" its principal representative being Giuseppe Borsato, whose creations, however, remain for behind those of Percier and Fontaine.

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## Plate 385.

Fig. 1, and 5. **Sofa and arm-chair** in Directory Style by Giuseppe Soli (Hirth).
„ 2. **Tabouret** for the Milan Cathedral, by Giocondo Albertolli (Schoy).
„ 3. **Tabouret** in Directory Style, by Albertolli (Hirth).
„ 4. **Perfuming pan** in Directory Style, by Albertolli. Milan 1790 (Hirth).

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*Work done after designs by Giuseppe Borsato.*

(After Percier et Fontaine, Recueil de Décorations intérieures avec des suppléments par Joseph Borsato.)

## Plate 386.

Fig. 1. **Mural decoration** in the Imperial Palace in Venice.
„ 2. **Ceiling painting,** done in the year 1817 for Count Albriggi in Venice.
„ 3. **Mantle piece** in the Royal Imperial Palace in Venice.

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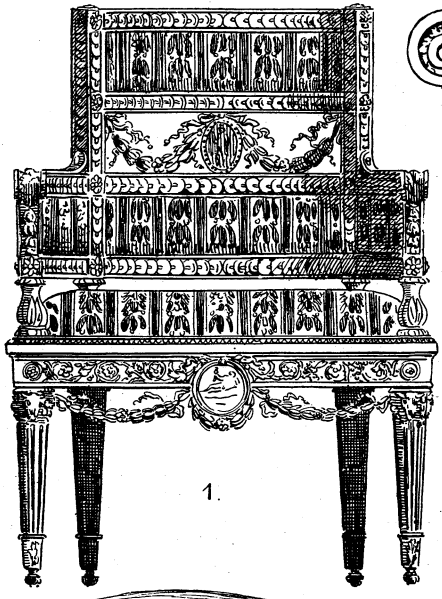
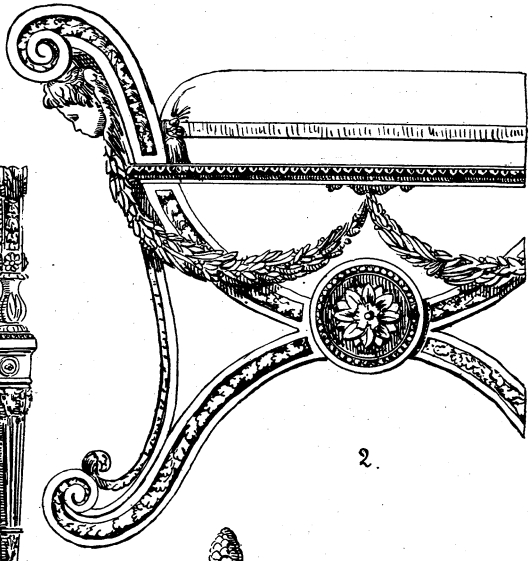
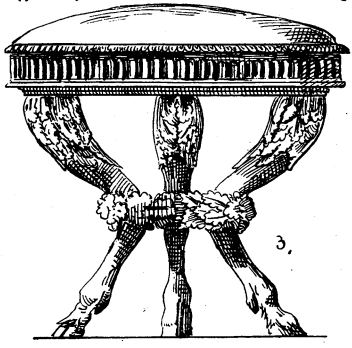
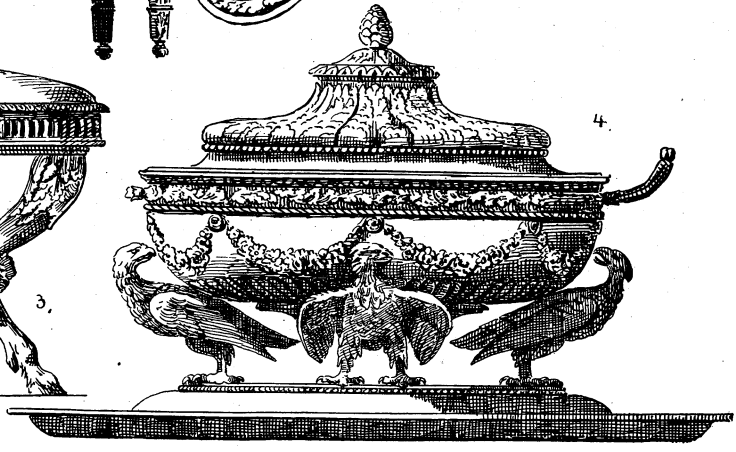
Plate 385.



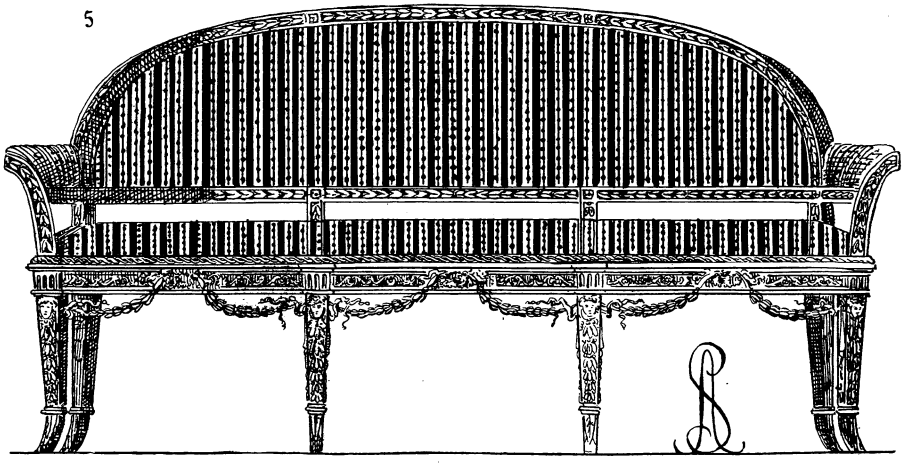
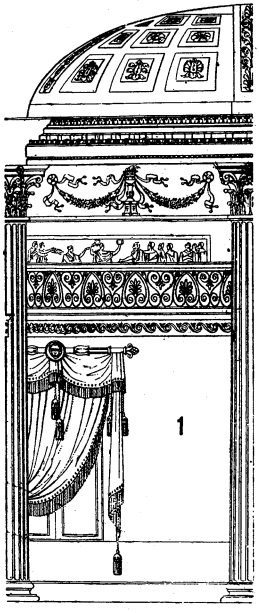



Plate 386.



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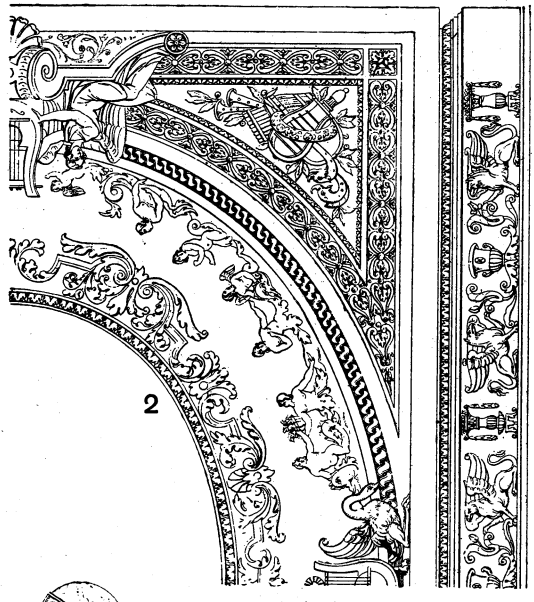

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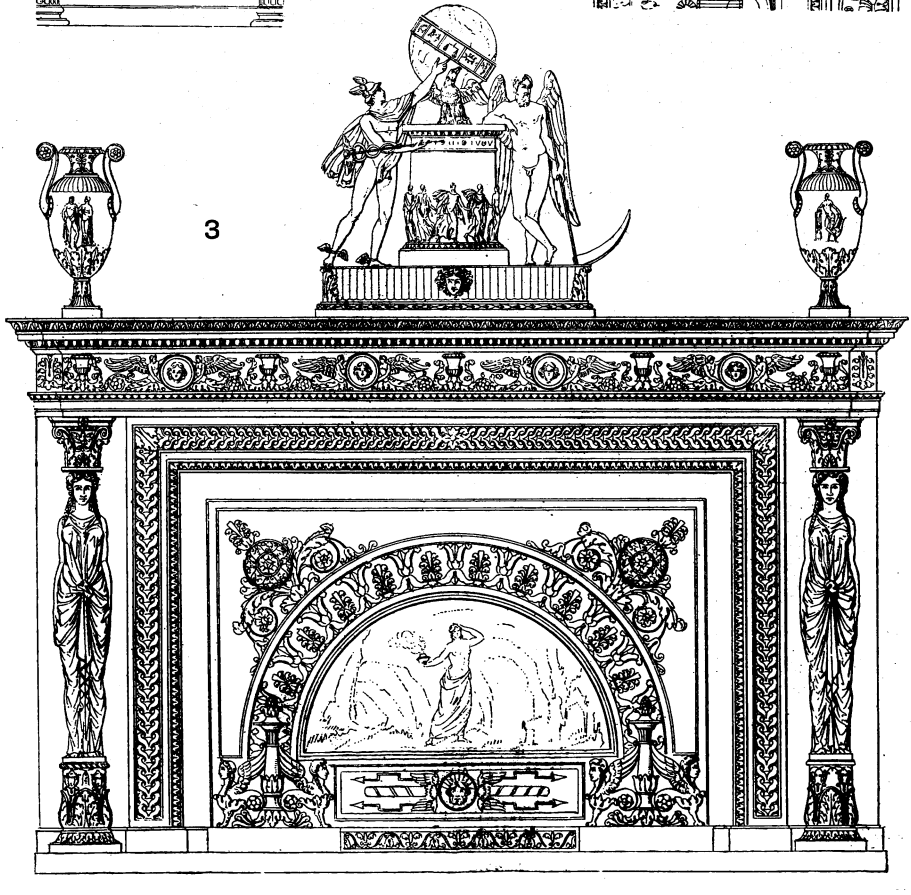

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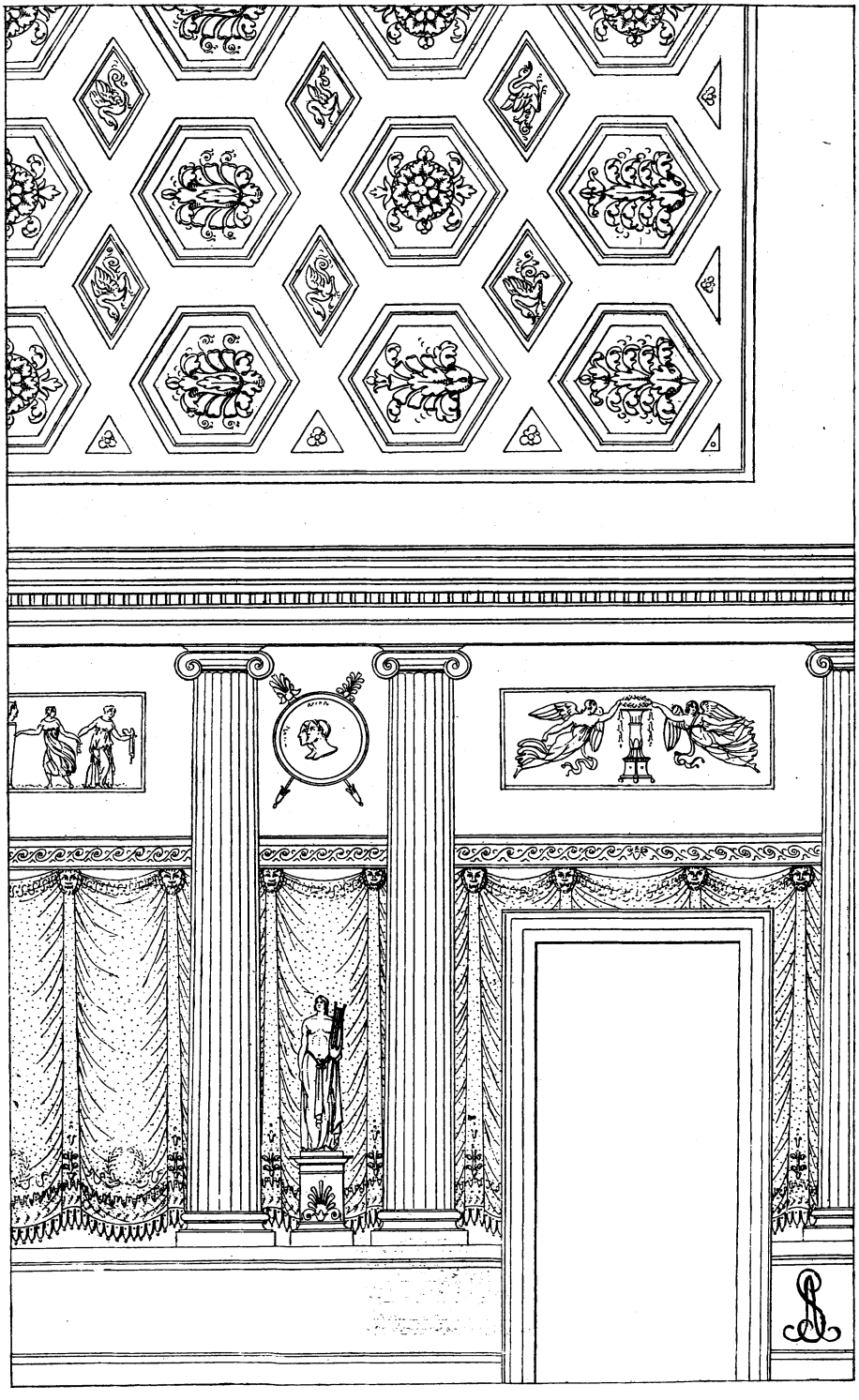
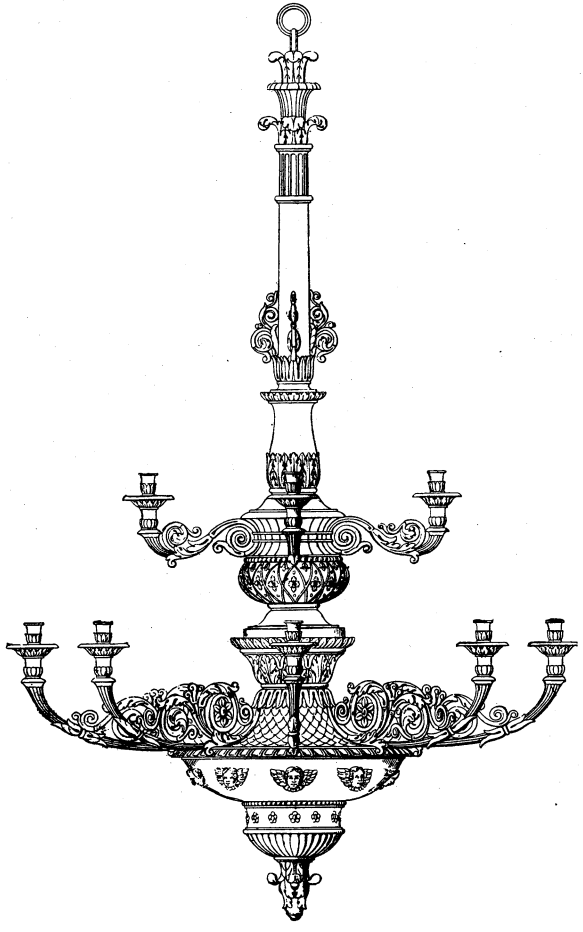
Plate 387.



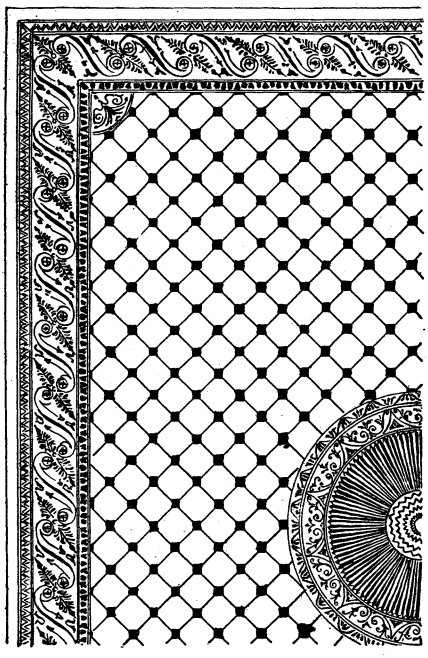
# Plate 387.

Fig. 1. **Mural decoration** in reception room of the Royal Palace in Venice, from the year 1834.



**Silver chandelier in the church of S. Giorgio de Greci, Venice**
(Percier et Fontaine).

Plate 388.



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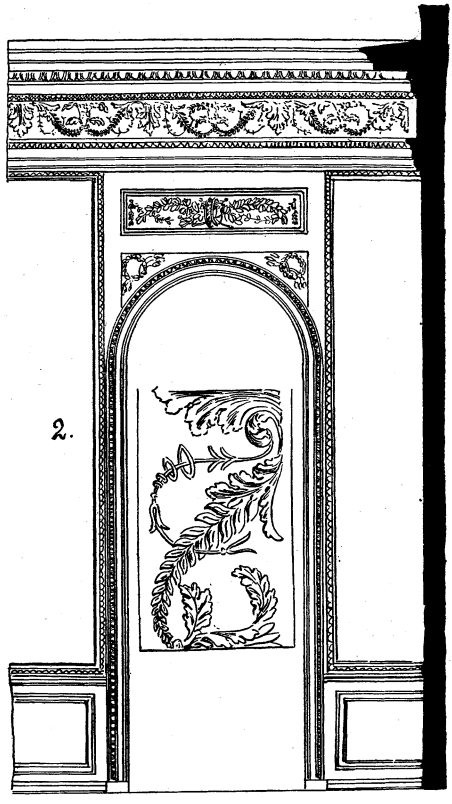

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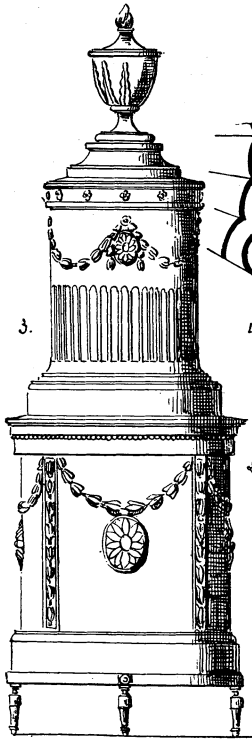

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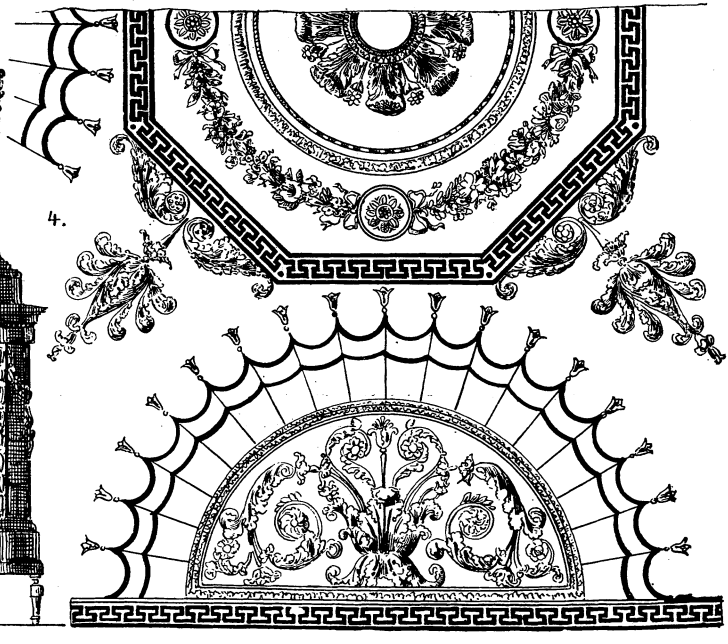

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## The Empire Ornament in Germany.

In the "eighties" of the 18th century, a time when the imitation of everything French grew to be a passion amongst the Germans, the German Rococco and Louis XVI Styles which were imitations of the French had to give way to the imitations of the new French Empire Style. This change was furthermore favoured by the political conditions which ruled at the period.

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## Plate 388.

(After Moritz Heider, Louis XVI. und Empire.)

Fig. 1. **Parquet** in Schwarzenberg Palace, Vienna.
„ 2. **Stove niche** in the same palace.
„ 3. **Stove** from the Monastery of Rein in Steiermark.
„ 4. **Ceiling decoration** im Modena Palace, Herrengasse, Vienna.

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## Plate 389.

Fig. 1. **Sofa** in the collection of Duke Karl Theodor of Bavaria in Munich (Luthmer, Bürgerliche Möbel).
„ 2, 4, and 6. **Chaise longue, tabouret** and **small table** from the chambers of the Grand Duchess Adelgunde, Duchess of Modena, Munich (Luthmer).
„ 3, and 7. **Bed** and **press** in possession of the art dealer Hugo Helbing, Munich (Luthmer).
„ 5. **Piano,** mahogany with gold bronze, made by M. Seiffert in Vienna, 1790 (Bajot).

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## Plate 390.

Fig. 1. **Mirror console** in the Bavarian National Museum, Munich (Luthmer, Bürgerliche Möbel).
„ 2. **Side of a sofa** in the Royal Residence in Stuttgart (Luthmer).
„ 3. **Toilette looking-glass** from the collection of Duke Karl Theodor of Bavaria (Luthmer, Bürgerliche Möbel).
„ 4. **Mantle piece** in the Bavarian National museum, Munich (Luthmer, Bürgerliche Möbel.)

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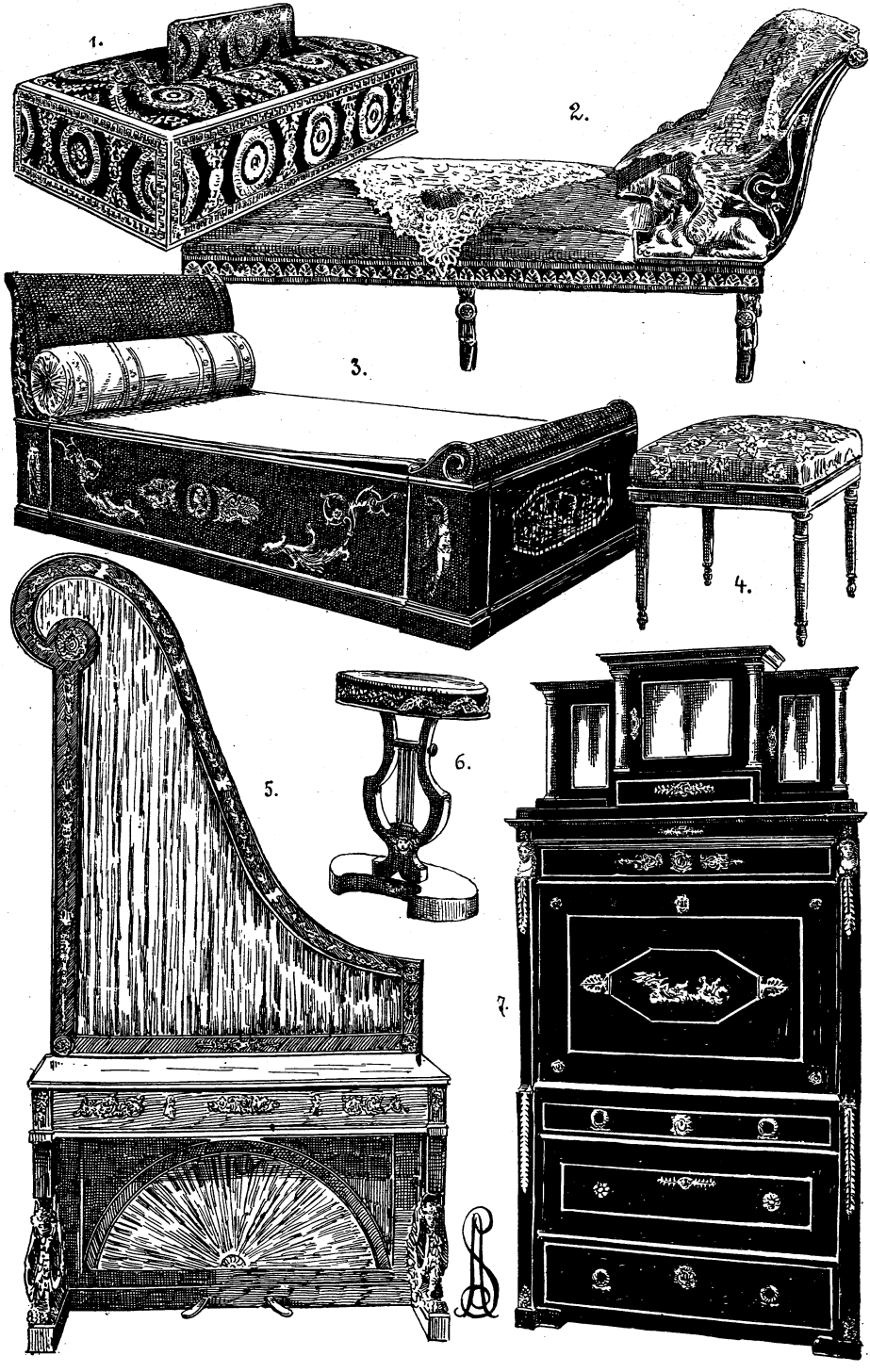
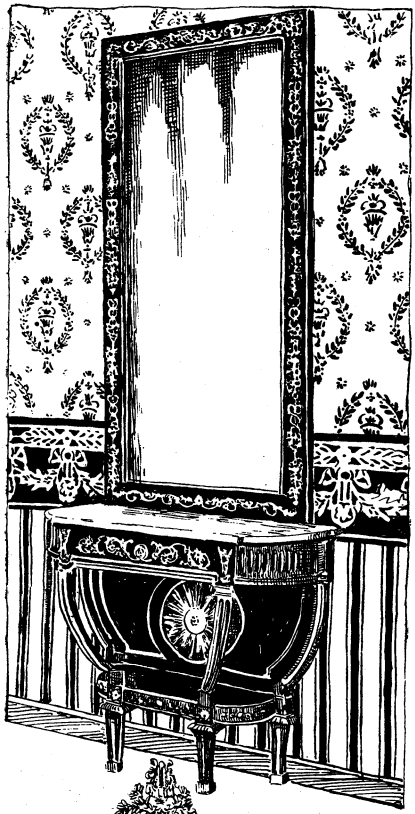
Plate 389.





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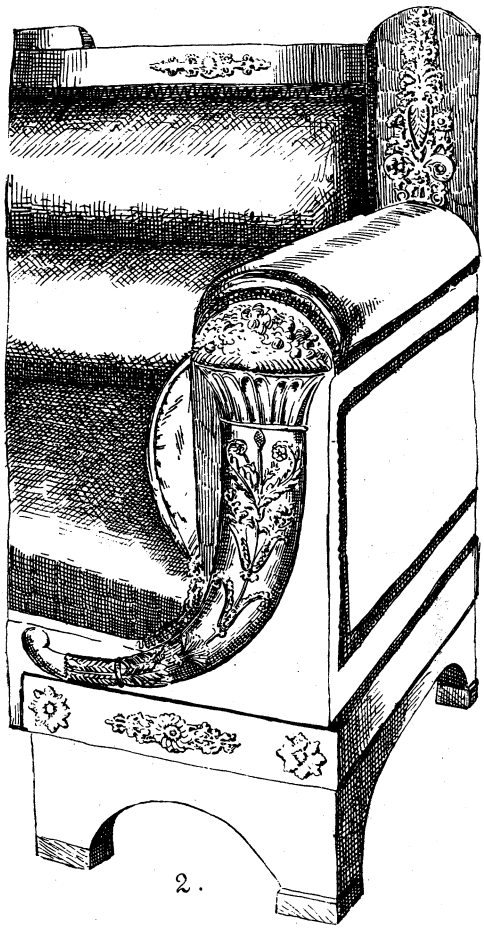

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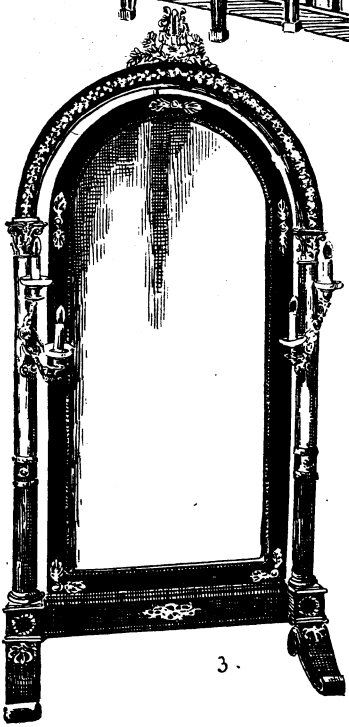

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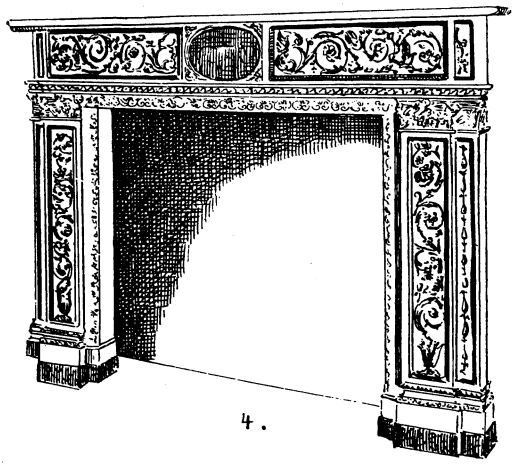

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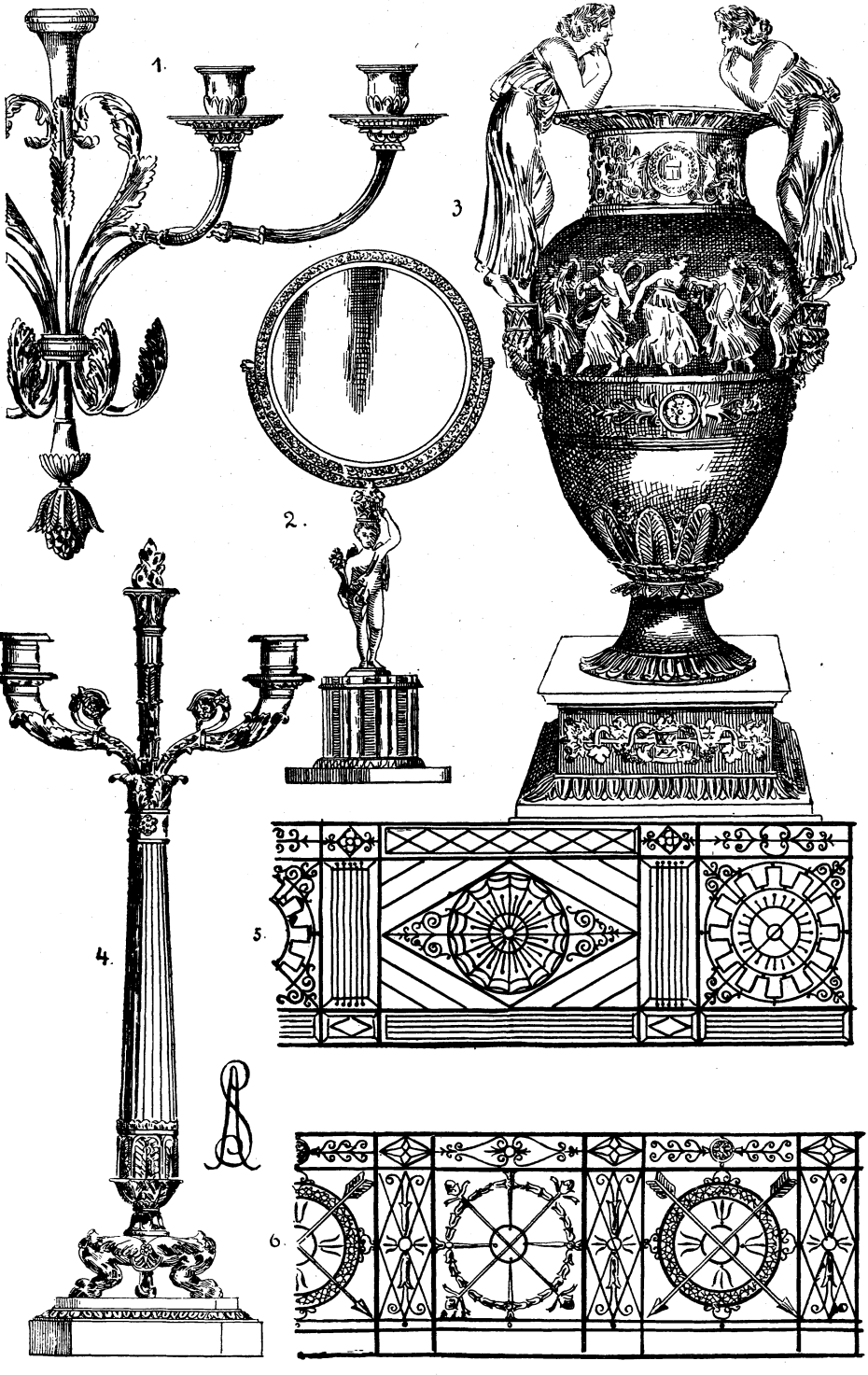
Plate 391.



# Plate 391.

Fig. 1. **Branched bracket candlestick of gilt bronze** (Heider).
„ 2. **Toilette looking-glass** with bronze frame (Heider).
„ 3. **Bronze vase** with the Dance of the Hours, in the Royal Residence in Stuttgart (Luthmer).
„ 4. **Branched candlestick of gilt bronze** (Heider).
„ 5, and 6. **Balcony railings** in Wickenburger Gasse, Vienna (Heider).

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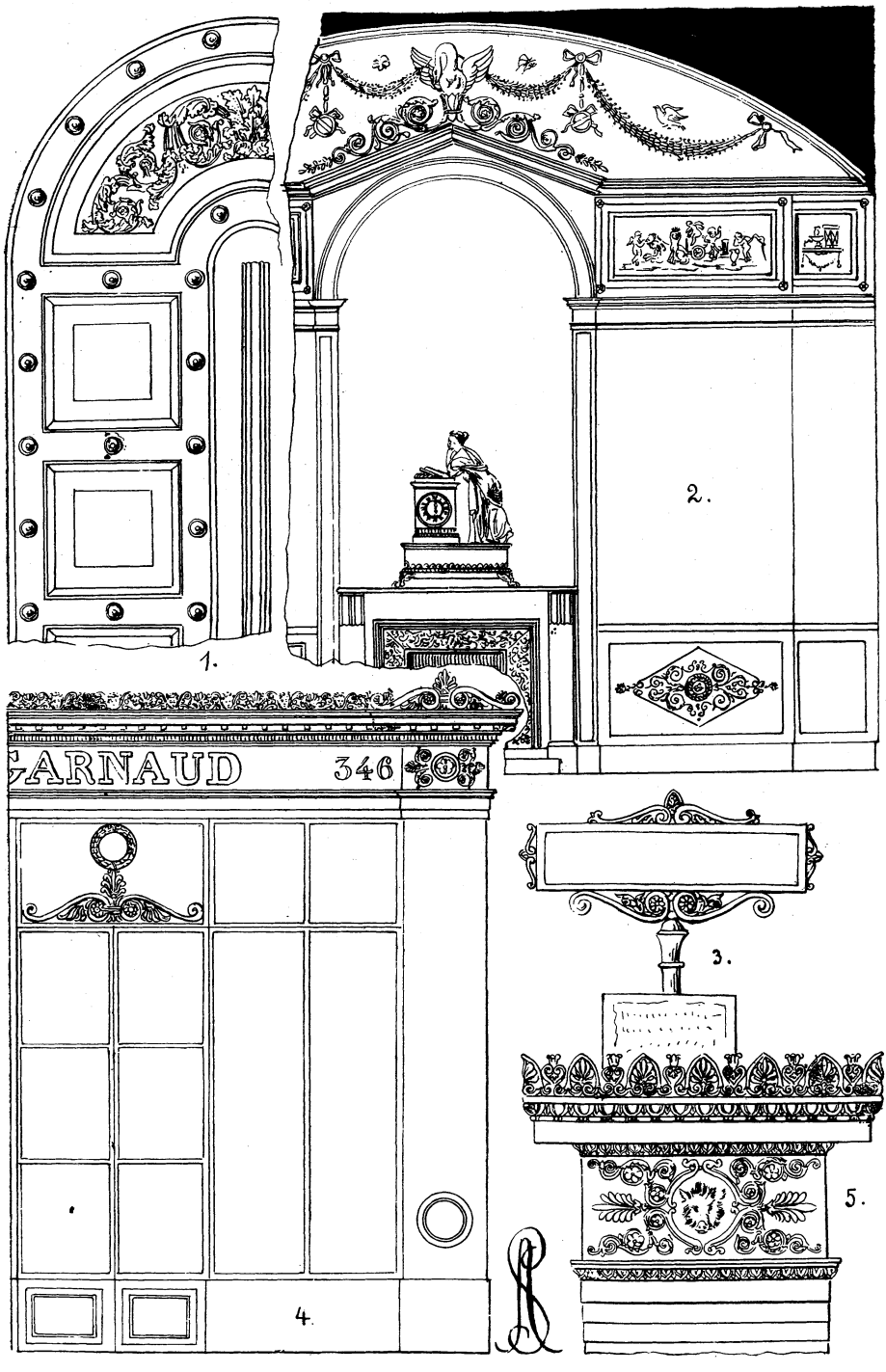
**Window of the Husar Inn in Garmisch, Upper Bavaria**
(Zell, Bauernhäuser im bayerischen Hochland).

Plate 392.



# The Ornament of the Restoration in France.

At the Restoration everything inclined to call up any recollections of the Empire was of course suppressed. The Egyptian, Etruscan and Roman-Doric elements were therefore given up for imitations of the Attic architecture of the 5th Century before Christ. A revival of Classicism took place, until finally recourse was had to the Gothic and other historical styles.

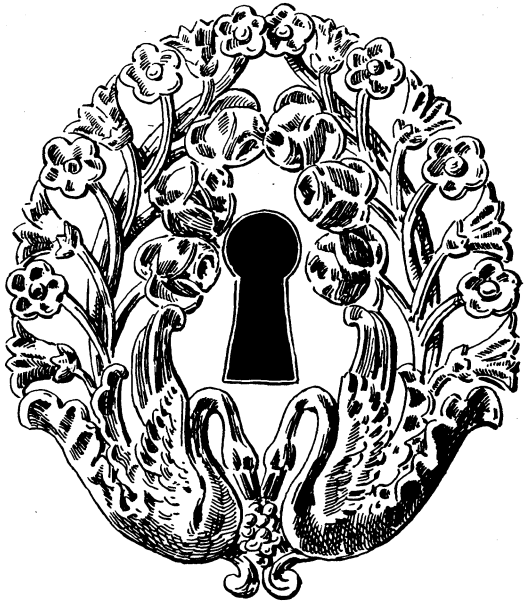
## Plate 392.

(After Thiollet et H. Roux, Nouveau Recueil de Menuiserie.)

Fig. 1. **Door** of the house No. 5, Rue de Savoie, Paris.
„ 2. **Interior of a shop,** Boulevard Montmartre 11, Paris.
„ 3. **Advertisement stand** in Paris.
„ 4. **Facade of the shop,** Rue St. Honoré No. 346, Paris.
„ 5. **Pillar finial of the shop,** Rue Neuve des Petits Champs No. 103, Paris.

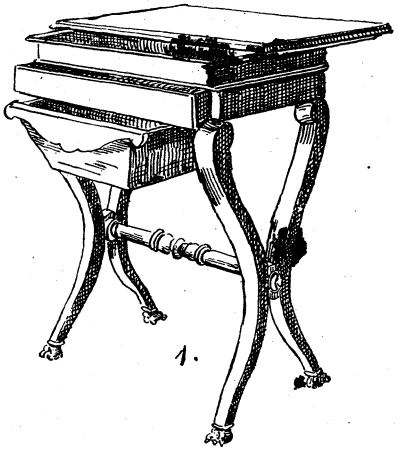
## Plate 393.

Fig. 1. **Night table,** from the year 1820 (Bajot).
„ 2. **Screen** from Acajou, with gilt mountings (Bajot).
„ 3. **Arm-chair** from the year 1820 (Bajot).
„ 4. **Console with mirror.** 1820 (Bajot).
„ 5. **Chair.** 1830 (Bajot).
„ 6. **Key-hole ornament** (L'art pour tous).
„ 7. **Pillar** from the Café Gaulois, Rue Poissonière No. 46, Paris (Thiollet et H. Roux).



**Keyhole plate** (L'art pour tous).

Plate 393.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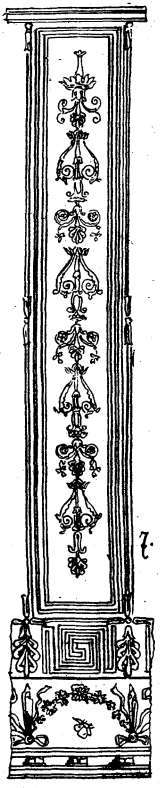
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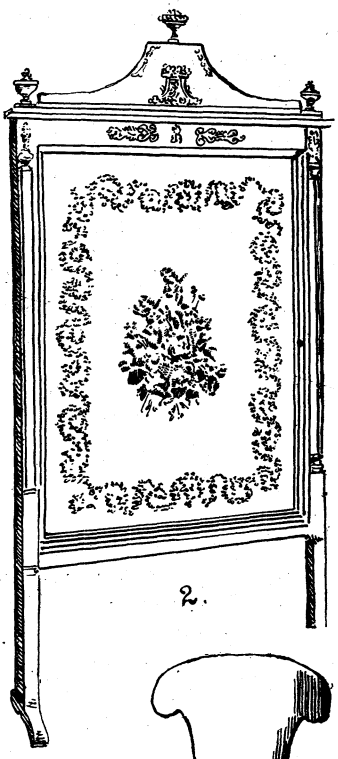
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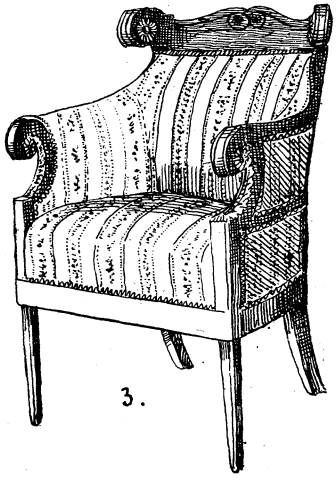
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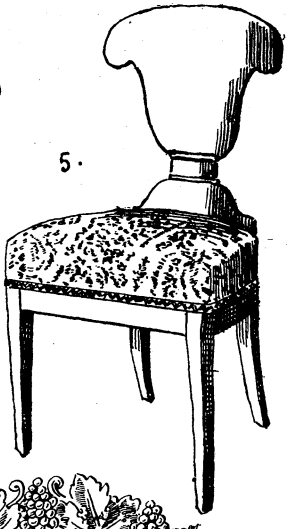
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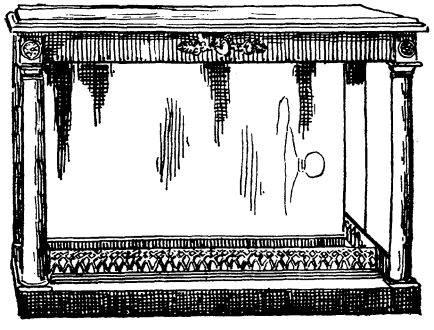
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6.

# The Biedermeier Style Ornament in Germany.

## Plate 394.

Fig. 1. **Bed** of Hungarian oak, from the year 1830 (Joseph Folnesics, Innenräume und Hausrat der Empire- und Biedermeierzeit).

„ 2. **Arm-chair** from Vienna, 1830 (Folnesics).

„ 3. **Chair** from Vienna, 1820 (Folnesics).

„ 4. **Table** from the Castle of Obernzenn in Unterfranken (Luthmer, Bürgerliche Möbel aus dem ersten Drittel des 19. Jahrhunderts).

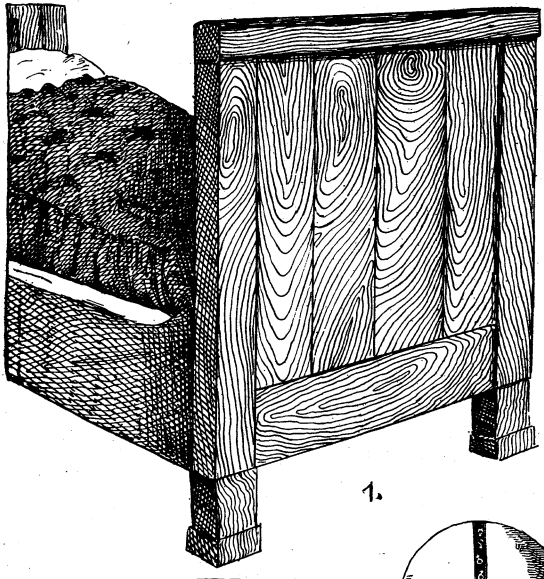
„ 5. **Sofa** in possession of Baron von Pöllnitz, Bamberg (Luthmer).

„ 6. **Sewing-table** from Vienna, 1820 (Folnesics).

„ 7. **Sewing-table,** globe shaped, after a Vienna school drawing from the year 1820.

**Silk stuff.** After the original in the Industrial Museum, Berlin.

Plate 394.



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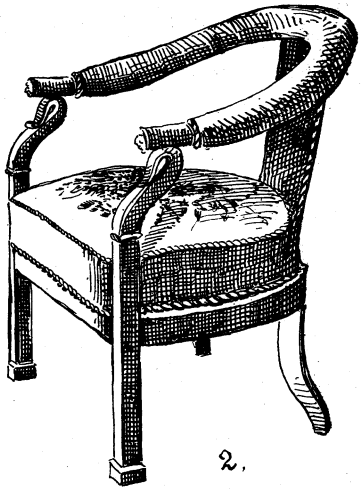

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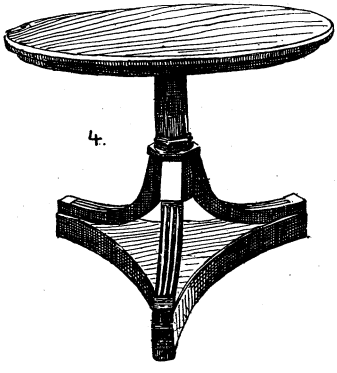

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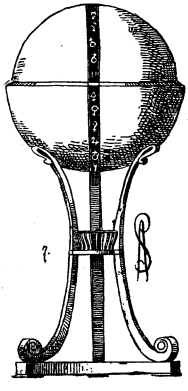

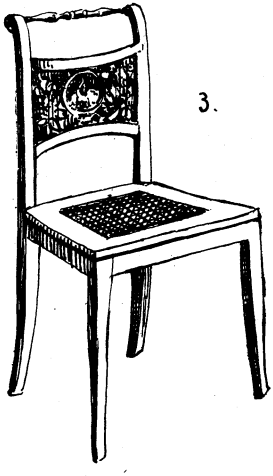

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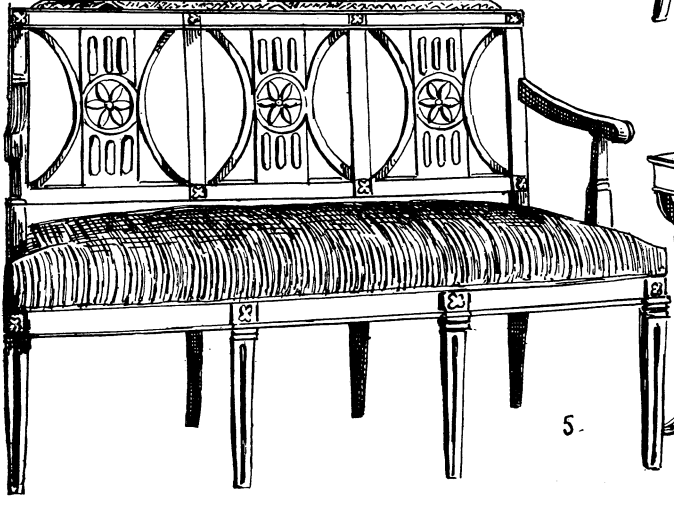

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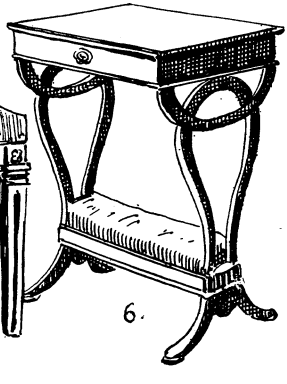

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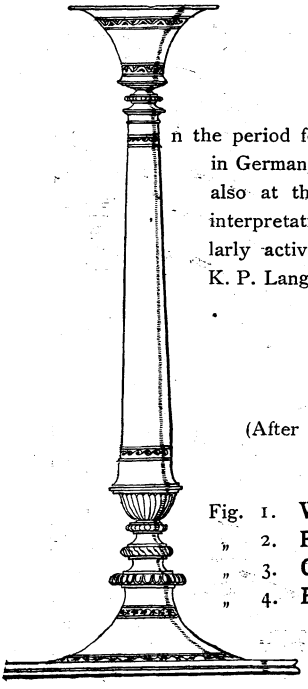
## Plate 395.

Fig. 1, and 2. **Samples of cotton.** After the originals in the Industrial Art Museum in Berlin.
„ 3. **Cupboard** from Unterammergau, 1820 (Zell).
„ 4—7. **Sample of material for furniture covering.** After the original in the Industrial Art Museum, Berlin.



**Candlestick after Schinkel** (Vorbilder).

## The Hellenic Ornament in Germany.

In the period following the Wars of German Independence, Art made fresh progress in Germany, and made new use of Grecian art. With the Hellenic, developed also at the same time the Romantic, this latter being a onesided, pedantic interpretation of Gothic examples. In Berlin the following artists were particularly active for the Hellenic Style: K. Friedrich Schinkel, 1781—1841, and K. P. Langhans, 1781—1869; and in Munich Leo von Klenze, 1794—1864.

## Plate 396.

(After Karl Friedrich Schinkel, Sammlung architektonischer Entwürfe.)

From the Ancient Museum in Berlin.

Fig. 1. **Wooden ceiling in the Sculpture Hall.**
„ 2. **Principal cornice of one of the upper corners.**
„ 3. **Capital of column from the Sculpture Hall.**
„ 4. **Base of column on the portico** (Jonic after the Erechtheion).
Fig. 5. **Pillar capital from Sculpture Hall.**
„ 6. **Cast-iron balustrade of the gallery in the Rotunda.**

## Plate 397.

(After Karl Friedrich Schinkel, Sammlung architektonischer Entwürfe.)

Fig. 1. **Window of the General Building School in Berlin.**
„ 2. **Door of the same.**

## Plate 398.

Fig. 1, 2, 6, and 7. **New Grecian chairs and sofa** (L. Lohde, Sammlung von Möbelentwürfen, erfunden von Karl Friedrich Schinkel).
„ 3. **Marble vase** after Schinkel (Vorbilder für Fabrikanten und Handwerker).
„ 4. **New Grecian vase** after Moses (Vorbilder für Fabrikanten und Handwerker, auf Befehl des Ministers für Handel, Gewerbe und Bauwesen, 1821).

Plate 395.

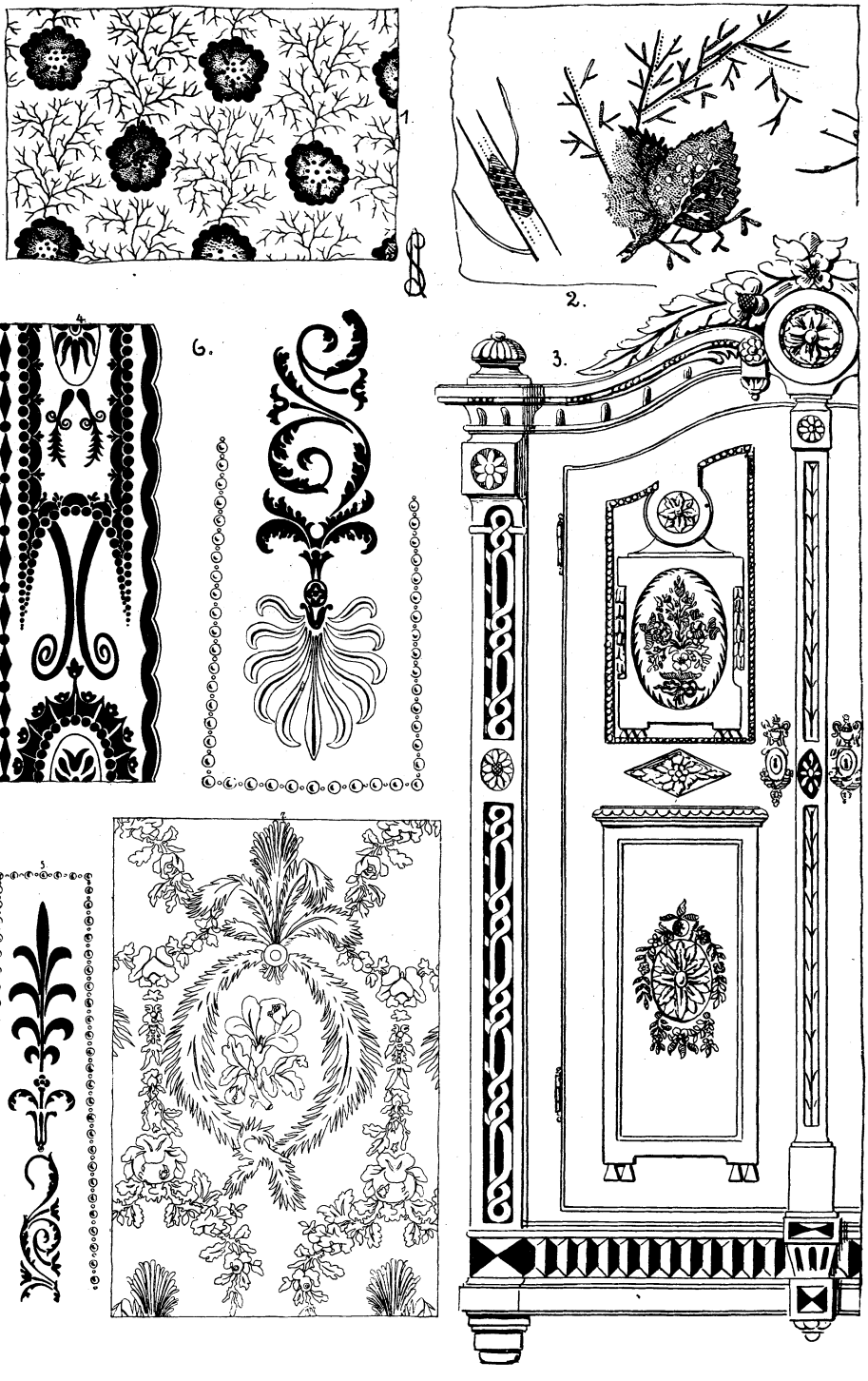
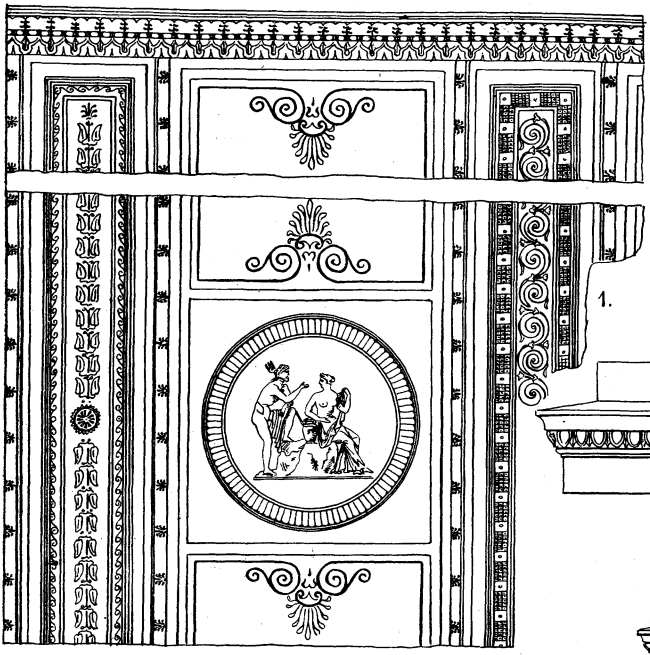


Plate 396.



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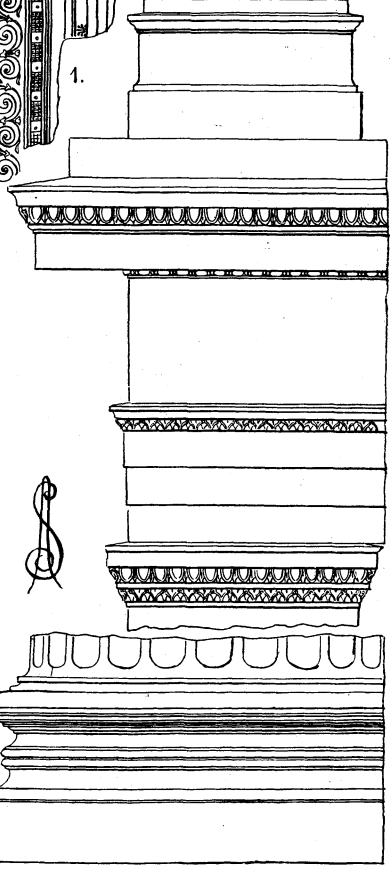

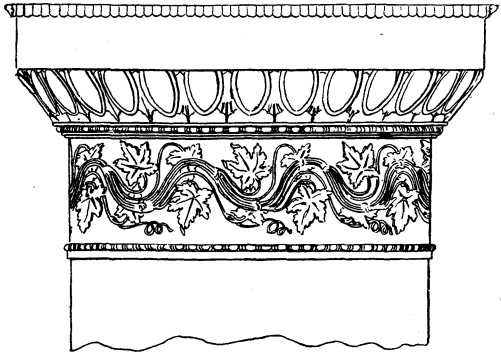

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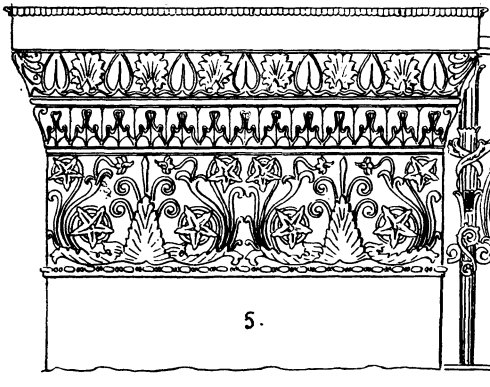

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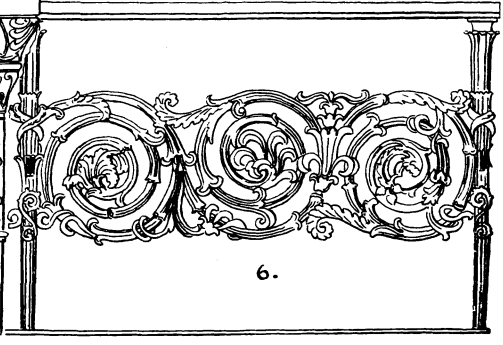

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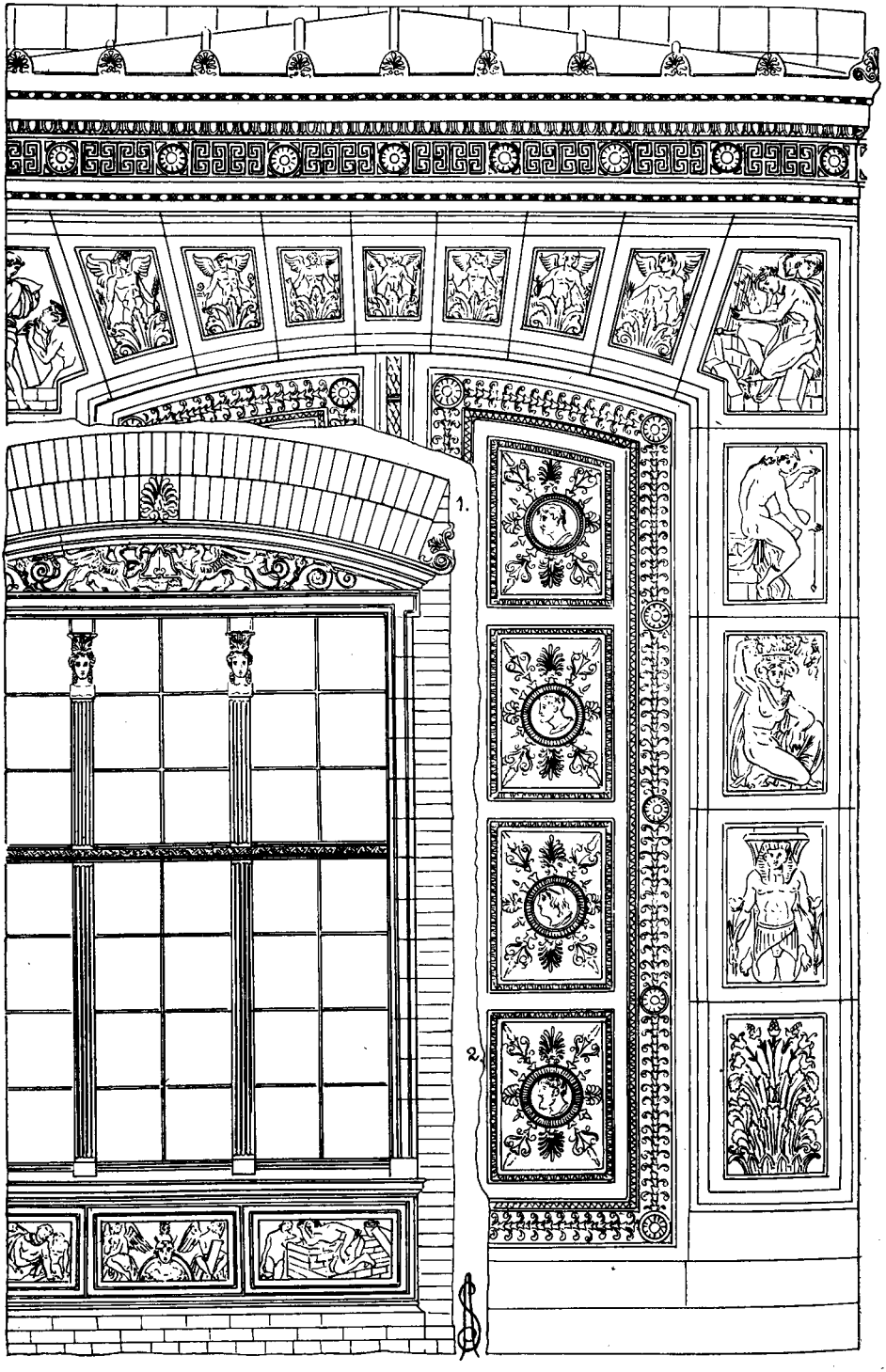
Plate 397.



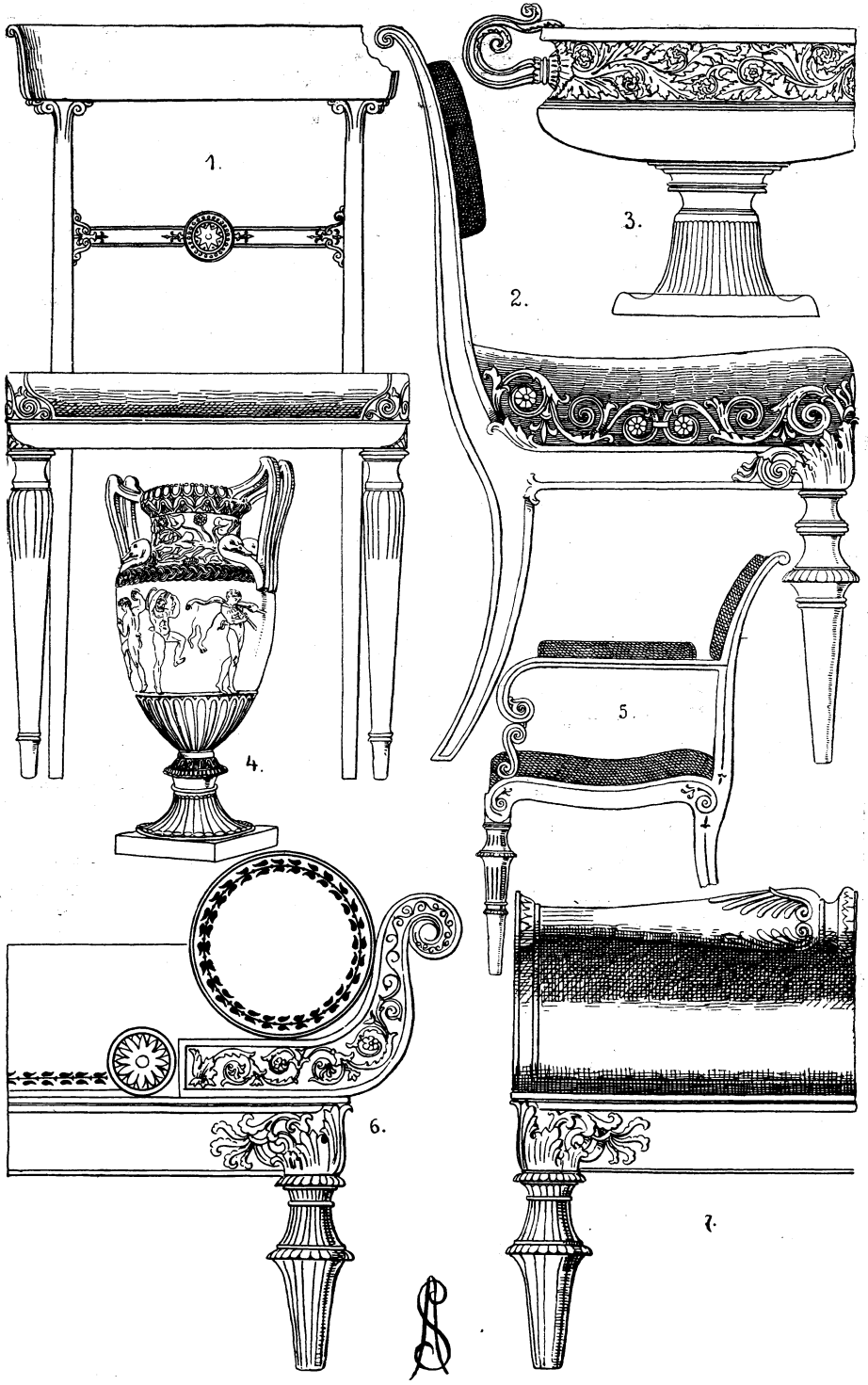

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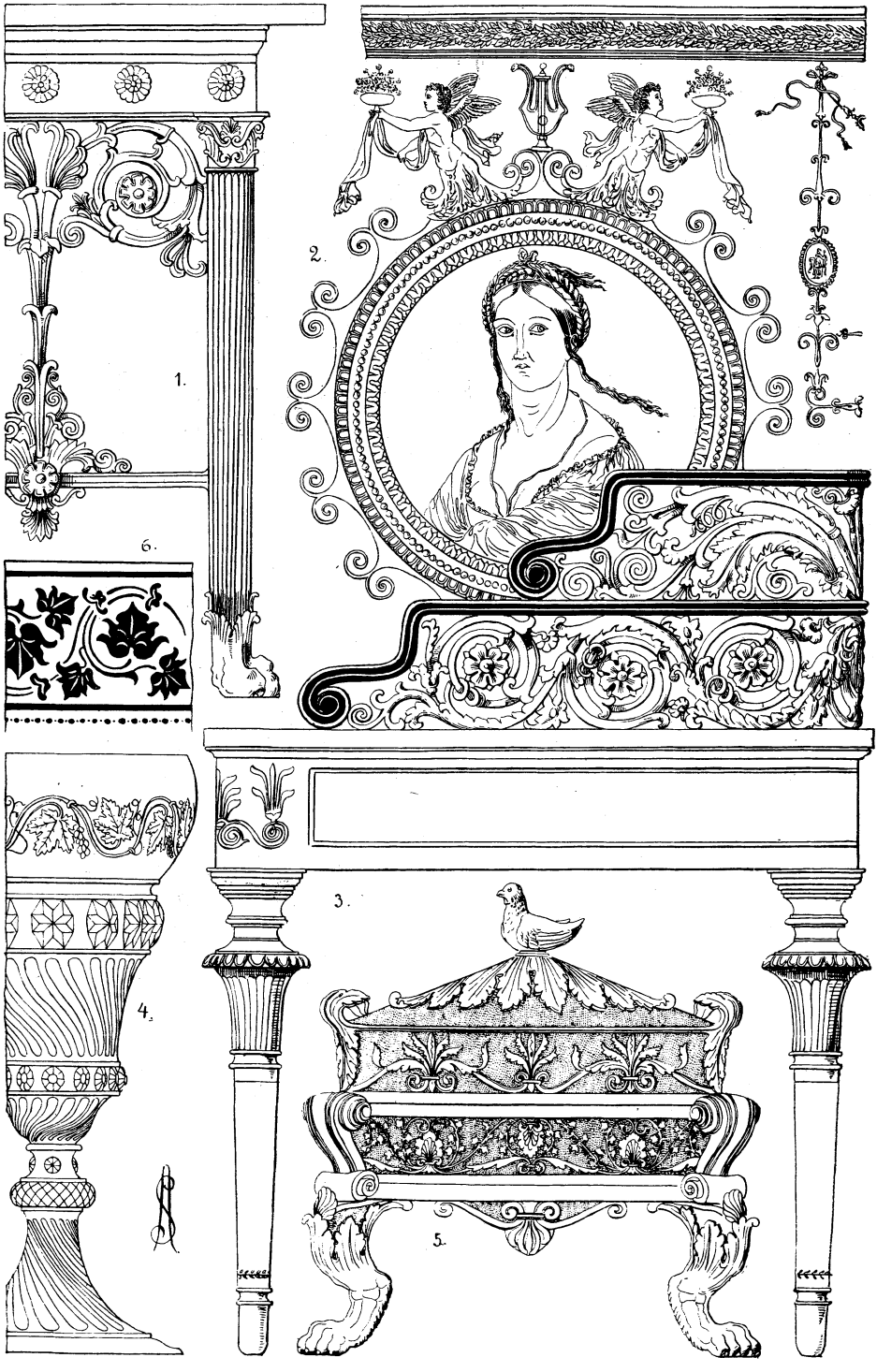
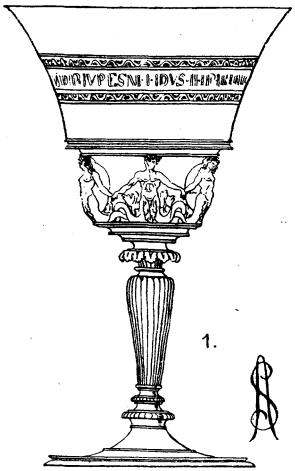
Plate 399.





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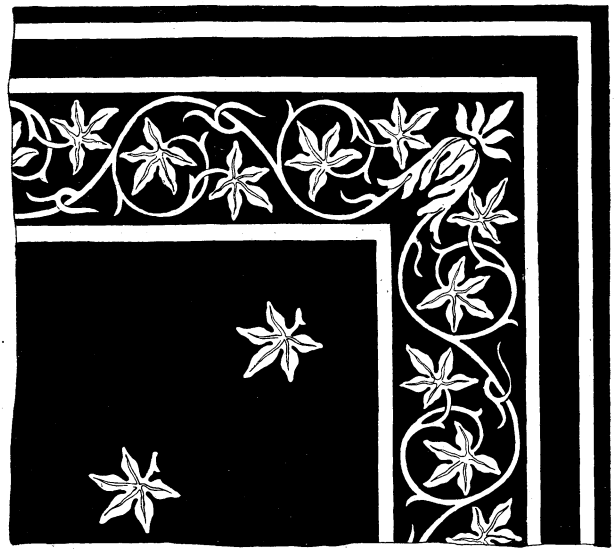

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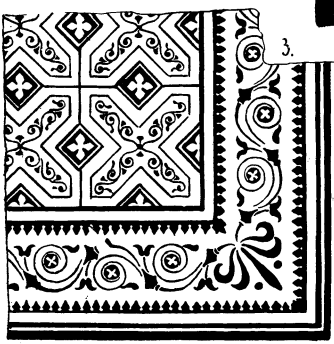

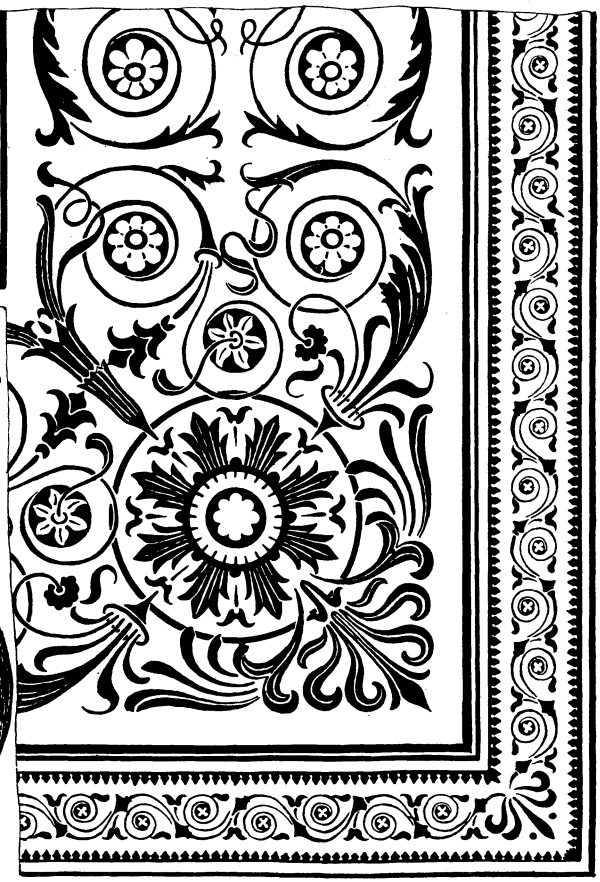

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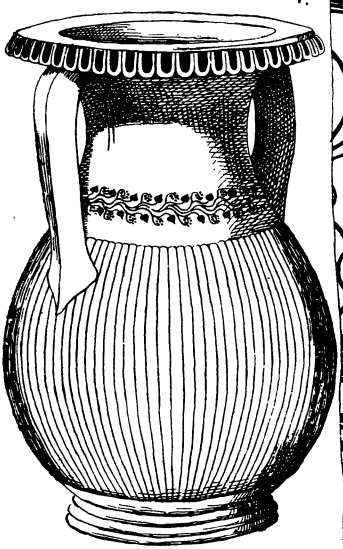

## Plate 399.

Fig. 1. **Drawing-room table** after Schinkel (L. Lohde).
„ 2. **Mural painting** after drawings by Stier (Vorbilder).
„ 3. **Writing table** after Schinkel (L. Lohde).
„ 4. **Goblet-glass** after Schinkel (Vorbilder).
„ 5. **Metal vessel** after Ruhl (Vorbilder).
„ 6. **Sample of stuff** after Bötticher (Vorbilder).

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## Plate 400.

(From Examples for Manufacturers and Artisans, by order of the Minister for Trade, Industry and Building, 1821.)

Fig. 1. **Chalice** after Schinkel.
„ 2. **Sample of stuff** after Mauch.
„ 3. **Sample of stuff** after Schinkel.
„ 4. **Vase** after Mauch.

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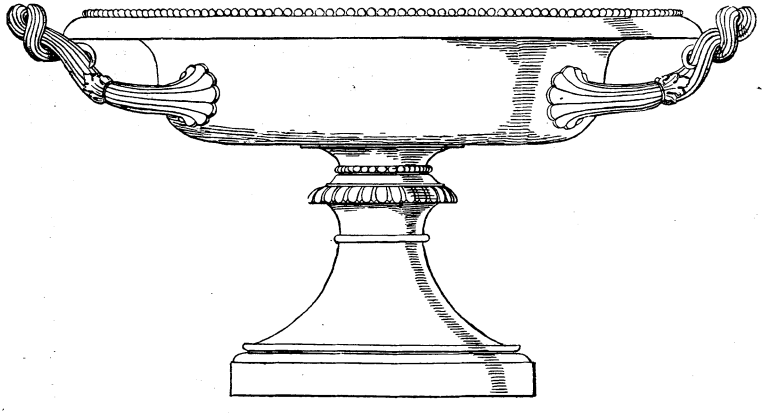

**Marble vase after Schinkel**
(Vorbilder für Fabrikanten und Handwerker).

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**Beaker.** — Assyr. **P. 10.** F. 7. — Rom. **P. 43.** F. 26. — Russ. **P. 110.** F. 9. — Ren. **P. 276.** F. 3.

**Beam head.** — Islam. **P. 117.** F. 11.

**Bed.** — Egyp. **P. 6.** F. 22. — Rom. **P. 75.** F. 12, 13, 21. **P. 276.** F. 5. — Roc. **P. 332.** F. 2. — Emp. **P. 380.** F. 4. **P. 389.** F. 3. — Biederm. **P. 394.** F. 1.

**Bed curtain.** — Chin. **P. 189.** F. 13.

**Beer-measure.** — Ren. **P. 222.** F. 10.

**Bell.** — Ren. **P. 269.** F. 1.

**Bellflower.** — Goth. **P. 137.** F. 5.

**Bellied-shape.** — Roc. **P. 317.** F. 1.

**Bellows.** — Ren. **P. 215.** F. 2.

**Belt.** — Goth. **P. 140.** F. 1, 2.

**Belt-buckle.** — Celt. **P. 50.** F. 5, 8—10, 13. **P. 53.** F. 16.

**Belvidere.** — Ren. **P. 273.** F. 6.

**Biedermeier Ornament.** — **P. 394—395.**

**Biga.** — Etrus. **P. 31.** F. 3, 8.

**Bishops chair.** — Rom. **P. 75.** F. 16.

**Bishops crozier.** — Rom. **P. 74.** F. 7. **P. 75.** F. 4. **P. 83.** F. 5, 8.

**Bookcase.** — Germ. **P. 59.** F. 4.

**Bookcover.** — Byz. **P. 63.** F. 4. **P. 64.** F. 4. — Ren. **P. 225.** F. 4. **P. 232.** F. 4. **P. 236.** F. 1.

**Book press.** — Emp. **P. 379.** F. 4.

**Border.** — Islam. **P. 115.** F. 11, 14. **P. 120.** F. 3—5, 9—11. **P. 123.** F. 2—4. **P. 127.** F. 12. — Goth. **P. 179.** F. 4. **P. 184.** F. 1—3. — Class. **P. 360.** F. 1. **P. 362.** F. 2, 3, 5. — Textfigure P. *509.*

**Border-tile.** — Jap. **P. 199.** F. 7, 8,

**Bottle.** — Celt. **P. 50.** F. 8. — Islam. **P. 120.** F. 6, 8.

**Bottom of busket.** — Germ. **P. 54.** F. 3.

**Bow.** — Ind. **P. 16.** F. 32. — Rom. **P. 43.** F. 23.

**Bowl.** — Assyr. **P. 8.** F. 10.

**Box.** — Ind. **P. 16.** F. 13. — Grec. **P. 26.** F. 17. — Roc. **P. 326.** F. 5. **P. 330.** F. 6, 7. — Louis XVI. **P. 347.** F. 4.

**Brace.** — Ren. **P. 244.** F. 5.

**Bracelet.** — Egyp. **P. 7.** F. 17. — Assyr. **P. 10.** F. 8. — Ind. **P. 16.** F. 26. — Celt. **P. 50.** F. 22, 25—27. **P. 53.** F. 6.

**Bracket candlestick.** — Ren. **P. 233.** F. 1, 2. — Bar. **P. 297.** F. 2. — Roc. **P. 315.** F. 2. **P. 323.** F. 3. — Louis XVI. **P. 349.** F. 3. — Emp. **P. 391.** F. 1. — Textfigure P. *595.*

**Braited work.** — Germ. **P. 54.** F. 1, 2, 5, 7, 9.

**Bread-knife.** — Goth. **P. 143.** F. 9.

**Breast-plate.** — Egyp. **P. 7.** F. 2.

**Brickwork.** — Rom. **P. 76.** F. 1—18. — Goth. **P. 166.** F. 1—6. — Textfigure P. *275, 282.*

**Bridge.** — Class. **P. 366.** F. 2.

**British Classistic Order.** — Class. **P. 361.** F. 1, 2.

**Bronze arm.** — Preh. **P. 1.** F. 15, 16, 20,

26, 30, 39. — Grec. **P. 29.** F. 1, 2, 6, 11, 12, 13, 20, 21. — Etrus. **P. 32.** F. 2, 5, 7, 12, 14.

**Bronze figure.** — Assyr. **P. 9.** F. 12. — Grec. **P. 29.** F. 8. — Pomp. **P. 47.** F. 11. **P. 48.** F. 14. — Text figure P. *97.*

**Bronzefurniture.** — Assyr. **P. 10.** F. 2. — Rom. **P. 39.** F. 5, 7—9. — Pomp. **P. 47.** F. 5. — Celt. **P. 52.** F. 14.

**Bronze ornament.** — Preh. **P. 1.** F. 23, 31. **P. 2.** F. 37—39. — Assyr. **P. 9.** F. 7. **P. 10.** F. 4, 17. — Grec. **P. 17.** F. 3. **P. 23.** F. 5, 10. **P. 28.** F. 5, 7. — Celt. **P. 50.** F. 2, 17. — Germ. **P. 60.** F. 5. **P. 61.** F. 2, 3. — Islam. **P. 123.** F. 5. **P. 124.** F. 1, 2. **P. 125.** F. 6. **P. 130.** F. 5, 9, 10, 11, 12. — Goth. **P. 170.** F. 2. **P. 175.** F. 1—5. **P. 178.** F. 3. **P. 193.** F. 6, 7, 9, 10. — Jap. **P. 196.** F. 2, 5, 7. **P. 199.** F. 9. — Ren. **P. 210.** F. 4. **P. 215.** F. 1. **P. 225.** F. 5—7. **P. 233.** F. 1, 2, 6. **P. 237.** F. 1. **P. 249.** F. 8. — Bar. **P. 288.** F. 6. **P. 297.** F. 2. **P. 298.** F. 3. — Roc. **P. 315.** F. 1—3. **P. 316.** F. 2. **P. 323.** F. 3. — Louis XVI. **P. 344.** F. 4, 6. **P. 345.** F. 6, 7. **P. 349.** F. 4, 5. **P. 353.** F. 4—6. **P. 354.** F. 2. **P. 368.** F. 1—3. — Emp. **P. 380.** F. 1, 3. **P. 383.** F. 1—14. **P. 384.** F. 1, 3, 5, 8, 11, 12, 13. **P. 391.** F. 1—4. — Hell. **P. 399.** F. 5. — Textfigure P. *298, 523, 569, 595, 621.*

**Bronze jewel.** — Preh. **P. 1.** F. 8—10, 14, 18, 27, 29, 32, 33, 37, 38, 41. **P. 2.** F. 24, 28, 29, 31—34, 36. — Celt. **P. 56.** F. 4—13, 19—21, 23. **P. 51.** F. 6, 7, 15. **P. 53.** F. 4, 6, 11, 12, 16.

**Bronzerelief.** — Grec. **P. 29.** F. 3, 4, 9.

**Bronze tool.** — Preh. **P. 1.** F. 35, 36. — Egypt. **P. 6.** F. 14, 19. — Assyr. **P. 10.** F. 3, 12, 19, 21—23. — Grec. **P. 28.** F. 9. **P. 29.** F. 14, 15. — Etrus. **P. 31.** F. 5. **P. 32.** F. 3, 8, 13, 15, 18, 24. — Rom. **P. 42.** F. 3, 14, 18, 20. **P. 43.** F. 8, 9, 19, 20, 24, 25. **P. 44.** F. 4, 8. — Pomp. **P. 47.** F. 6, 12, 15, 17. **P. 48.** F. 6, 7, 8, 10, 11, 18, 19. — Rom. **P. 74.** F. 6, 9. **P. 75.** F. 10. — Jap. **P. 197.** F. 6—11.

**Bronze weapon.** — Preh. **P. 1.** F. 15, 26, 39. **P. 2.** F. 3, 4, 26, 27, 41, 42, 44. — Egypt. **P. 6.** F. 14. — Assyr. **P. 10.** F. 5. — Ind. **P. 16.** F. 3, 6, 10, 11, 19, 21—24, 27.

**Brooch.** — Celt. **P. 50.** F. 6, 16, 18, 21, 23. — Goth. **P. 160.** F. 8. — Louis XVI. **P. 351.** F. 2, 7.

**Bucket.** — Assyr. **P. 10.** F. 12, 21. — Celt. **P. 53.** F. 7, 8.

**Bucket handle.** — Etrus. **P. 32.** F. 3.

**Buckle.** — Celt. **P. 50.** F. 4, 5, 8—10, 13, 24. **P. 51.** F. 6, 7, 15. — Goth. **P. 140.** F. 5. **P. 160.** F. 13.

**Bucrania.** — Rom. **P. 41.** F. 1.

**Budge.** — Goth. **P. 173.** F. 5.

**Buffet.** — Ren. **P. 220.** F. 3, 4.

**Bureau.** — Text figure. **P. 607.**

**Burned clay tile.** — Goth. **P. 153.** F. 8—10.

**Bust.** — Egypt. **P. 7.** F. 3. — Assyr. **P. 10.** F. 1. — Grec. **P. 29.** F. 18.

**Button.** — Assyr. **P. 10.** F. 24. — Grec. **P. 17.** F. 6, 8—12.

**Butterfly.** — Chin. **P. 193.** F. 1—3, 8.

**Byzantine.** — **P. 60—67.**

**Cabinet.** — Ren. **P. 230.** F. 3. **P. 245.** F. 6.

**Cake mould.** — Ren. **P. 230.** F. 9.

**Cameo.** — Rom. **P. 42.** F. 11, 12. — Goth. **P. 143.** F. 4.

**Can.** — Islam. **P. 133.** F. 1. — Ren. **P. 212.** F. 5, 6. **P. 221.** F. 6, 8. **P. 223.** F. 5. **P. 276.** F. 2, 6. **P. 306.** F. 5. — Class. **P. 375.** F. 4.

**Candelabrum.** — Rom. **P. 40.** F. 4. **P. 42.** F. 1, 3, 5. **P. 43.** F. 8. — Pomp. **P. 47.** F. 6. **P. 48.** F. 6, 7, 8, 10, 11, 18, 19. — Rom. **P. 74.** F. 4, 5, 6. — Goth. **P. 187.** F. 3. — Ren. **P. 215.** F. 1. — Bar. **P. 296.** F. 3. **P. 298.** F. 3. **P. 302.** F. 5. — Roc. **P. 315.** F. 5. — Louis XVI. **P. 346.** F. 11. — Emp. **P. 380.** F. 3. **P. 391.** F. 4.

**Candlestick.** — Rom. **P. 74.** F. 4, 5, 6. **P. 75.** F. 3. — Rom. **P. 106.** F. 13, 15. — Goth. **P. 143.** F. 7. **P. 145.** F. 4. — Chin. **P. 193.** F. 10. — Ren. **P. 222.** F. 7. **P. 233.** F. 5, 6. **P. 250.** F. 2. — Bar. **P. 307.** F. 3. **P. 308.** F. 3, 5. — Roc. **P. 316.** F. 2. — Louis XVI. **P. 343.** F. 6. **P. 350.** F. 3. **P. 354.** F. 2. — Emp. **P. 380.** F. 1. — Text figure P. *625.*

**Canesso.** — Rom. **P. 78.** F. 6.

**Canous staff.** — Rom. **P. 100.** F. 1.

**Canopy.** — Goth. **P. 149.** F. 9. **P. 157.** F. 3. **P. 186.** F. 2. — Bar. **P. 285.** F. 3.

**Canopy bed.** — Bar. **P. 298.** F. 2. — Class. **P. 372.** F. 1.

**Capital.** — Egypt. **P. 4.** F. 1—6, 9. — **P. 5.** F. 1—6, 8. — Assyr. **P. 8.** F. 3, 4, 7, 9. —

P. 9. F. 2. — Pers. P. 11. F. 3—5. — Phoen. P. 13. F. 2—4. — Ind. P. 14. F. 4, 6, 8, 11, 13, 14—16. P. 15. F. 8. — Grec. P. 17. F. 15. P. 18. F. 1, 3, 6, 9—11. P. 20. F. 1 to 8, 10, 13—15. P. 21. F. 1, 2, 5, 8, 13. P. 22. F. 1—4, 7, 8, 11, 12. P. 23. F. 8, 9. Rom. P. 33. F. 1, 2, 4, 5. P. 34. F. 1, 3 to 14. P. 35. F. 2, 6, 8—10. P. 36. F. 1, 3, 4, 6, 7. P. 37. F. 5. — Pomp. P. 45. F. 4—9. — Germ. P. 55. F. 1, 2, 5, 9. P. 57. F. 2—5. — Byz. P. 60. F. 1, 6—8. P. 61. F. 4—10. P. 66. F. 2, 8, 11, 12, 14—16. — Rom. P. 71. F. 5, 6, 9, 10, 11. P. 72. F. 3, 5, 6. P. 73. F. 5, 8. P. 76. F. 1—5, 9, 10, 18. P. 79. F. 8, 9, 11, 12. P. 80. F. 2. P. 81. F. 4. P. 82. F. 1—4, 6—9. P. 87. F. 3, 6, 8. P. 92. F. 4. P. 93. F. 4. P. 94. F. 5. P. 95. F. 5. P. 96. F. 1—7. P. 98. F. 1, 4. P. 99. F. 14, 16. — Skand. P. 102. F. 1, 6. P. 103. F. 4, 10. — P. 106. F. 3. — Russ. P. 108. F. 2, 4. — Islam. P. 112. F. 1—5. P. 116. F. 1. 2. 7, 9. P. 117. F. 3, 6. P. 122. F. 1, 3, 8. — Got. P. 135. F. 11. P. 136. F. 1—8, 11. P. 146. F. 5—7. P. 147. F. 6. P. 161. F. 5. P. 162. F. 1—9. P. 182. F. 1, 4, 5. — Ren. P. 201. F. 4. P. 217. F. 3. P. 218. F. 1. P. 254. F. 5, 6. P. 255. F. 2. P. 270. F. 1, 3. P. 279. F. 1, 3. P. 280. F. 1, 4, 7—9. — Bar. P. 285. F. 2. — Class. P. 359. F. 1. — Emp. P. 376. F. 1. — Hell. P. 396. F. 3, 5.

**Carpet.** — Goth. P. 181. F. 2. — Jap. P. 200. F. 1, 4. — Ren. P. 238. F. 1. P. 258. F. 4. Bar. P. 289. F. 3. P. 300. F. 6.

**Cap-stone.** — Ren. P. 272. F. 3, 7.

**Carriage.** — Assyr. P. 10. F. 4. — Grec. P. 27. F. 8. — Etrus. P. 31. F. 1. — Goth. P. 167. F. 6. — Bar. P. 288. F. 5. P. 310. F. 3, 5. — Roc. P. 317. F. 4.

**Carriage-pole.** — Assyr. P. 10. F. 4. — Grec. P. 29. F. 8.

**Carriage-wheel.** — Text figure. P. *475*.

**Cartouche.** — Ren. P. 227. F. 4. P. 245. F. 2, 4. — Bar. P. 286. F. 2. P. 310. F. 1. — Roc. P. 324. F. 1.

**Carytid.** Grec. P. 21. F. 10. — Ren. P. 209. F. 7. — Roc. P. 324. F. 3.

**Casette.** — Goth. P. 143. F. 12.

**Casque.** — Ren. P. 215. F. 5.

**Cast Iron.** — Roc. P. 315. F. 4. — Rest. P. 392. F. 3. — Hell. P. 396. F. 6.

**Cavetto.** — Got. P. 135. F. 8. P. 137. F. 1, 6, 7.

**Ceiling ornamentation.** — Egypt. P. 7. F. 7, 8. — Grec. P. 17. F. 19. P. 27. F. 18, 30—32, 39, 40. — Rom. P. 89. F. 1, 4, 6, 7. P. 91. F. 2. — Islam. P. 113. F. 6. P. 121. F. 1. P. 125. F. 8. — Goth. P. 151. F. 6, 10. P. 168. F. 1, 4—11. P. 187. F. 6. — Chin. P. 194. F. 1. — Jap. P. 197. F. 1, 4. — Ren. P. 209. F. 8. P. 219. F. 8. P. 229. F. 6. P. 232. F. 2. P. 242. F. 1. P. 248. F. 2, 6. P. 256. F. 1, 4, 7, 8. P. 262. F. 3—5. P. 265. F. 1. P. 275. F. 2. P. 281. F. 9, 10. — Bar. P. 293. F. 4. P. 295. F. 2. — Col. P. 338. F. 3. — Louis XVI. P. 349. F. 2. P. 350. F. 1, 2, 5. — Class. P. 364. F. 1—4. P. 366. F. 1. P. 373. F. 1, 7. — Emp. P. 377. F. 1. P. 386. F. 2. P. 388. F. 4. — Hell. P. 396. F. 1.

**Celtic-Germanic.** — P. 50—53.

**Censer.** — Goth. P. 173. F. 6. — Chin. P. 190. F. 1. P. 193. F. 4.

**Centre-piece.** — Roc. P. 316. F. 5.

**Chaffagiolio.** — Ren. P. 211. F. 8.

**Chafing-dish.** — Rom. P. 84. F. 2.

**Chain.** — Goth. P. 173. F. 9. — Ren. P. 236. F. 4.

**Chair.** s. **Seat.**

**Chair foot.** — Assyr. P. 9. F. 7. P. 10. F. 17. — Grec. P. 28. F. 5.

**Chaiselongue.** — Col. P. 337. F. 4, 6. — Class. P. 370. F. 7. — Emp. P. 389. F. 2.

**Chalice.** — Germ. P. 59. F. 5. — Byz. P. 65. F. 17. — Rom. P. 74. F. 8. P. 75. F. 5. — Russ. P. 110. F. 8. — Ren. P. 237. F. 5. — Hell. P. 400. F. 1.

**Chandelier.** — Goth. P. 154. F. 2. P. 170. F. 2. — Ren. P. 249. F. 8. P. 252. F. 1. Bor. P. 304. F. 2. — Text figure P. *613*.

**Chape.** — Rom. P. 44. F. 4. — Celt. P. 53. F. 11.

**Chaplet.** — Grec. P. 19. F. 1—5.

**Chased Ornament.** — Ren. P. 252. F. 1.

**Chasuble.** — Rom. P. 96. F. 11.

**Chest.** — Roc. P. 331. F. 2—3, 5. — Col. P. 336. F. 1, 7. — Louis XVI. F. 5. — Class. P. 369. F. 5.

**Chiffonier.** — Col. P. 336. F. 5.

**Chimera.** — Goth. P. 153. F. 6.

**Chimney.** — Goth. P. 144. F. 3. P. 150. F. 10.

**Chimney-cowl.** — Rem. P. 234. F. 5.

**Chimney piece.** — Bar. P. 311. F. 3. — Roc. P. 315. F. 4.

**China cabinet.** — Ren. **P. 284.** F. 3.
**Chinese.** — **P. 189—193.**
**Chinese Furniture.** — Chin. **P. 189.** F. 4, 5, 9, 10.
**Chinese Keramik.** — Chin. **P. 190.** F. 1—8. **P. 191.** F. 1—5. **P. 192.** F. 1—7. **P. 193.** F. 1—3, 5, 7—9.
**Chiselled bronce plate.** — Roc. **P. 309.** F. 4.
**Church cabinet.** — Germ. **P. 54.** F. 11.
**Christ.** — Germ. **P. 58.** F. 8.
**Church Camp.** — Rom. **P. 75.** F. 10.
**Ciborium.** — Rom. **P. 84.** F. 3.
**Cimbal.** — Grec. **P. 30.** F. 9.
**Cimbia.** — Rom. **P. 92.** F. 10.
**Cist.** — Etrus. **P. 32.** F. 24.
**Clasp.** — Preh. **P. 1.** F. 29, 32. — Gall. **P. 30.** F. 10.
**Classistic Ornament.** — Class. **P. 355-375.**
**Claustra.** — Ren. **P. 216.** F. 3.
**Clay ornament.** — Egypt. **P. 5.** F. 7. — Phoen. **P. 13.** F. 14. — Grec. **P. 18.** F. 8. **P. 23.** F. 1, 12. — Hell. **P. 397.** F. 1, 2.
**Clay figure.** — Preh. **P. 1.** F. 4, 24. — Phoen. **P. 13.** F. 10. — Etrus. **P. 31.** F. 7, 10.
**Clayvessel** s. Earthenware vessel.
**Clock.** — Ren. **P. 282.** F. 3. — Bar. **P. 304.** Fig. 1. — Roc. **P. 315.** F. 1. Text figure P. *569*.
**Cloth fabric.** — Rom. **P. 83.** F. 7. — Goth. **P. 143.** F. 2. — Ren. **P. 278.** F. 10.
**Cloth-shearing carder.** — Ren. **P. 233.** F. 7.
**Clothes press.** — Roc. **P. 333.** F. 1.
**Club.** — Preh. **P. 3.** F. 9. — Ind. **P. 16.** F. 3, 6, 22. — Russ. **P. 110.** F. 6.
**Clusp.** — Rom. **P. 75.** F. 18.
**Coffer.** — Byz. **P. 64.** F. 3. — Rom. **P. 75.** F. 1. **P. 84.** F. 1. **P. 96.** F. 12. — Goth. **P. 142.** F. 5. **P. 156.** F. 1. **P. 170.** F. 6.
**Coffin.** — Phoen. **P. 13.** F. 22. — Celt. **P. 53.** F. 20, 22.
**Coiffure.** — Grec. **P. 30.** F. 16, 17, 21, 22. — Rom. **P. 41.** F. 8—10. — Byz. **P. 65.** F. 12—15. — Goth. **P. 160.** F. 3.
**Column.** — Preh. **P. 2.** F. 35. — Egyp. **P. 4.** F. 1. **P. 5.** F. 1, 5. **P. 7.** F. 1. — Pers. **P. 11.** F. 3, 4, 5, 7, 11. — Phoen. **P. 13.** F. 20. — Ind. **P. 14.** F. 1, 5, 7, 11, 13, 15, 16. — Grec. **P. 17.** F. 15. **P. 20.** F. 8, 9. — Rom. **P. 34.** F. 7. — Pomp. **P. 45.** F. 1, 7. — Rom. **P. 78.** F. 2, 4. **P. 80.** F. 1, 6. **P. 81.** F. 4, 6, 7, 9, 11. **P. 92.** F. 5, 6, 8, 9, 11. **P. 94.** F. 2, 6. **P. 95.** F. 3. **P. 97.** F. 11. **P. 106.** F. 6—8. — Russ. **P. 108.** F. 4. — Islam. **P. 112.** F. 1, 5. **P. 127.** F. 9, 11. **P. 132.** F. 4. — Goth. **P. 162.** F. 5. **P. 185.** F. 4. — Chin. **P. 195.** F. 3. — Ren. **P. 201.** F. 3. **P. 205.** F. 1, 2. **P. 227.** F. 1, 3, 5. **P. 228.** F. 7. **P. 244.** F. 4. **P. 251.** F. 1, 2. **P. 256.** F. 2. **P. 263.** F. 2. — Class. **P. 355.** F. 1, 2. **P. 356.** F. 1, 2. **P. 357.** F. 2, 6. **P. 358.** F. 3, 6. **P. 359.** F. 3, 4. Text figure P. *3*.
**Coin.** — Grec. **P. 17.** F. 14. **P. 21.** F. 15, 16. **P. 29.** F. 17. — Rom. **P. 42.** F. 15.
**Colonial Style in the United States of America.** — **P. 334—339.**
**Colonnade.** — Goth. **P. 189.** F. 2.
**Column capital.** — Egyp. **P. 4.** F. 1—4, 9. **P. 5.** F. 1—4, 6, 8. — Assyr. **P. 8.** F. 3, 4, 7, 9. — Pers. **P. 11.** F. 3—5. — Phön. **P. 13.** F. 4. — Ind. **P. 14.** F. 4, 6—8, 11, 13, 14—16. — Grec. **P. 17.** F. 15. **P. 18.** F. 1, 3, 6, 9. **P. 20.** F. 3, 6—8, 10. **P. 21.** F. 1, 5, 8, 10. **P. 22.** F. 1—4, 7, 11. — **P. 23.** F. 8, 9. — Rom. **P. 33.** F. 1, 2, 4, 5. **P. 34.** F. 1, 4—7, 8—10, 13, 14. **P. 36.** F. 1, 3, 4, 6, 7. **P. 37.** F. 5. — Pomp. **P. 45.** F. 1, 4, 6, 8, 9. — Germ. **P. 55.** F. 9. **P. 57.** F. 2—5. — Byz. **P. 60.** F. 1, 6—8. **P. 61.** F. 4—10. **P. 66.** F. 2, 8, 11, 12, 14—16. — Rom. **P. 71.** F. 5, 6, 9, 11. **P. 72.** F. 3, 5, 6. **P. 73.** F. 5, 8. **P. 76.** F. 1—5, 9, 10, 18. **P. 79.** F. 8, 9, 11, 12. **P. 80.** F. 2. **P. 81.** F. 4. **P. 82.** F. 1, 2, 4, 6—9, 11. **P. 87.** F. 3, 6, 8. **P. 92.** F. 4, 5, 8, 11. **P. 93.** F. 4. **P. 94.** F. 2. **P. 96.** F. 1—7. **P. 98.** F. 1, 4. **P. 99.** F. 14, 16. — Scand. **P. 102.** F. 1, 6. **P. 103.** F. 4. 10. — Russ. **P. 108.** F. 2, 4. — Islam. **P. 112.** F. 1—5. **P. 116.** F. 1, 2, 9. **P. 122.** F. 1, 3, 8. — Goth. **P. 136.** F. 1—8, 11. **P. 146.** F. 5—7. **P. 147.** F. 6. **P. 161.** F. 5. **P. 162.** F. 1—9. **P. 182.** F. 1, 4, 5. — Ren. **P. 201.** F. 4. **P. 217.** F. 3. **P. 218.** F. 1. **P. 227.** F. 6. **P. 244.** F. 4, 7. **P. 254.** F. 6. **P. 270.** F. 1, 3. **P. 280.** F. 1, 4, 7. — Class. **P. 359.** F. 1. — Hell. **P. 396.** F. 3.
**Column finial.** — Ren. **P. 254.** F. 3.
**Comb.** — Rom. **P. 43.** F. 24. — Celt. **P. 51.** F. 12. — Rom. **P. 74.** F. 3.
**Commode.** — Bar. **P. 297.** F. 1.

**Composite Classistic Order.** — Class. **P. 360.** F. 4, 7.
**Confessional.** — Bar. **P. 292.** F. 6.
**Console.** — Islam. **P. 116.** F. 4—6, 8. — Goth. **P. 149.** F. 1—3. **P. 161.** F. 9. — Ren. **P. 229.** F. 1, 2. **P. 230.** F. 4. **P. 242.** F. 9. **P. 244.** F. 3. **P. 269.** F. 2, 3. **P. 274.** F. 3. — Bar. **P. 285.** F. 4. **P. 290.** F. 3, 5, 7. **P. 292.** F. 1—3. **P. 296.** F. 4. — Roc. **P. 314.** F. 1. **P. 318.** F. 5. **P. 323.** F. 2. — Louis XVI. **P. 340.** F. 3, 4, 7. **P. 345.** F. 2. — Class. **P. 367.** F. 2. — Emp. **P. 390.** F. 1. — Rest. **P. 393.** F. 4.
**Consular chair.** — Byz. **P. 65.** F. 21.
**Consul's costume.** — Rom. **P. 44.** F. 1.
**Cooling tankard.** — Goth. **P. 143.** F. 6.
**Copper ornament.** — Class. **P. 367.** F. 4.
**Copper tool.** — Rom. **P. 41.** F. 2.
**Copper utensil.** — Goth. **P. 140.** F. 3. — Ren. **P. 250.** F. 5. **P. 253.** F. 1.
**Copper vessel.** — Rom. **P. 75.** F. 8. — Islam. **P. 130.** F. 1. **P. 133.** F. 1. **P. 145.** F. 2. — Jap. **P. 198.** F. 4. — Text figure P. *338*.
**Corinthian.** — **P. 22—23.**
**Corinthian Classic Order.** — Class. **P. 359.** F. 2. **P. 360.** F. 4.
**Corner door.** — Ren. **P. 217.** F. 2.
**Cornice.** — Phoen. **P. 13.** F. 1. — Ind. **P. 14.** F. 2, 3, 12, 17, 18. **P. 15.** F. 12. — Grec. **P. 18.** F. 1, 2. **P. 20.** F. 3. **P. 22.** F. 3. — Rom. **P. 33.** F. 1, 2, 17, 19. **P. 34.** F. 1, 4. **P. 35.** F. 1, 2, 12. **P. 36.** F. 1, 3. — Byz. **P. 66.** F. 4. — Rom. **P. 71.** F. 12. **P. 78.** F. 11, 12. **P. 80.** F. 2, 3, 5, 10. **P. 99.** F. 1—12. — Islam. **P. 112.** F. 7. **P. 122.** F. 3, 5—7. — Goth. **P. 188.** F. 3. — Ren. **P. 201.** F. 2. **P. 202.** F. 2. **P. 203.** F. 3, 4. **P. 207.** F. 3. **P. 256.** F. 9. **P. 270.** F. 1, 3. **P. 279.** F. 1, 3. **P. 280.** F. 1, 3, 6, 7, 9. — Bar. **P. 301.** F. 3. — Class. **P. 371.** F. 7. **P. 372.** F. 5—9, 11—17. — Emp. **P. 376.** F. 1, 2. — Hell. **P. 396.** F. 2. — Text figure P. *211*, *239*.
**Corona** s. Platband.
**Coronal.** — Ren. **P. 256.** F. 5. — Roc. **P. 314.** F. 4.
**Coronation chair.** — Goth. **P. 154.** F. 5.
**Corsage ornament.** — Louis XVI. **P. 351.** F. 1.
**Costume.** — Rom. **P. 44.** F. 1. — Rom. **P. 100.** F. 10. — Ren. **P. 223.** F. 13. **P. 235.** F. 4. **P. 236.** F. 3. **P. 278.** F. 6. — Text figure P. *12*, *22*, *34*, *37*, *43*, *328*.
**Couch.** — Egyp. **P. 6.** F. 22. — Grec. **P. 28.** F. 20.
**Counterfort.** — Goth. **P. 166.** F. 4.
**Court mantle.** — Ren. **P. 213.** F. 1.
**Court-yard.** — Ren. **P. 260.** F. 7.
**Cradle.** — Goth. **P. 170.** F. 4. — Ren. **P. 277.** F. 3. — Emp. **P. 384.** F. 6, 7.
**Credence table.** — Goth. **P. 142.** F. 3. **P. 180.** F. 5.
**Crest.** — Goth. **P. 178.** F. 2. **P. 184.** F. 6.
**Crocket.** — Goth. **P. 135.** F. 3, 6. **P. 147.** F. 1, 4. **P. 161.** F. 3.
**Crotchet work.** — Ren. **P. 213.** F. 2.
**Crown.** — Ind. **P. 16.** F. 25. — Germ. **P. 56.** F. 2. **P. 58.** F. 5, 6. — Byz. **P. 65.** F. 11. — Goth. **P. 160.** F. 2, 5. **P. 173.** F. 2, 7, 8.
**Cross.** — Celt. **P. 52.** F. 7. — Germ. **P. 56.** F. 1. — Kelt. **P. 68.** F. 5, 12—14. — Rom. **P. 72.** F. 4. **P. 79.** F. 5. **P. 82.** F. 10. **P. 100.** F. 11. — Goth. **P. 135.** F. 12. **P. 170.** F. 3. — Ren. **P. 243.** F. 4. **P. 260.** F. 1.
**Crozier.** — Goth. **P. 170.** F. 2.
**Crucifix.** — Germ. **P. 54.** F. 8. **P. 56.** F. 5. **P. 58.** F. 4. — Text figure P. *113*.
**Crystal vessel.** — Rom. **P. 75.** F. 6.
**Cup.** — Rom. **P. 75.** F. 15. — Goth. **P. 143.** F. 10. — Chin. **P. 192.** F. 2.
**Cupboard.** — Ren. **P. 284.** F. 1. — Col. **P. 334.** F. 2. — Biederm. **P. 395.** F. 3.
**Cupola.** — Russ. **P. 108.** F. 3.
**Curtain.** — Bar. **P. 300.** F. 4, 5. — Text figure P. *33*.
**Cybele priests.** — Rom. **P. 41.** F. 23.
**Cymatium.** — Grec. **P. 18.** F. 12.
**Dagger.** — Preh. **P. 1.** F. 16, 17. — Egyp. **P. 6.** F. 12. — Etrus. **P. 32.** F. 21. — Celt. **P. 53.** F. 5, 10. — Rom. **P. 100.** F. 12. — Goth. **P. 160.** F. 4. — Ren. **P. 222.** F. 3, 6.
**Dagger hilt.** — Ren. **P. 225.** F. 5—7. — Roc. **P. 328.** F. 4, 6.
**Dagger sheath.** — Rom. **P. 44.** F. 5. — Ren. **P. 223.** F. 12.
**Damascened work.** — Islam. **P. 133.** F. 10. **P. 134.** F. 1, 6, 8, 9. — Text figure P. *234*.
**Damask.** — Ren. **P. 278.** F. 1—4, 13.
**Dansers costume.** — Islam. **P. 133.** F. 2.
**Delft plate.** — Ren. **P. 247.** F. 7.
**Diadem.** — Russ. **P. 111.** F. 3. — Louis XVI. **P. 351.** F. 5, 8.

**Diptych.** — Germ. **P. 59.** F. 1.

**Dish.** — Egyp. **P. 5.** F. 9. — Assyr. **P. 10.** F. 20. — Pers. **P. 12.** F. 16. — Phoen. **P. 13.** F. 21. — Grec. **P. 25.** F. 4. **P. 26.** F. 14. **P. 28.** F. 9. — Rom. **P. 42.** F. 4. — Celt. **P. 51.** F. 10. — Chin. **P. 192.** F. 1. — Jap. **P. 198.** F. 4. — Ren. **P. 212.** F. 8, 9. **P. 222.** F. 8. — Bar. **P. 299.** F. 3, 5. — Class. **P. 375.** F. 1, 2, 6—9. — Emp. **P. 380.** F. 2.

**Door.** — Egyp. **P. 7.** F. 16. — Grec. **P. 21.** F. 3, 6, 7. — Byz. **P. 60.** F. 5. — Rom. **P. 87.** F. 7. **P. 95.** F. 2. **P. 97.** F. 1. — Scand. **P. 103.** F. 4. — Islam. **P. 120.** F. 1. **P. 121.** F. 2—4. — Goth. **P. 138.** F. 10. **P. 145.** F. 3. **P. 149.** F. 4. **P. 151.** F. 4. **P. 157.** F. 4. **P. 158.** F. 4. **P. 163.** F. 1, 2, 4. **P. 165.** F. 2. **P. 169.** F. 6. **P. 171.** F. 3. — Chin. **P. 195.** F. 1. — Jap. **P. 196.** F. 3. — Ren. **P. 202.** F. 3, 4. **P. 206.** F. 2. **P. 208.** F. 1. **P. 216.** F. 1, 4. **P. 217.** F. 2. **P. 218.** F. 4. **P. 230.** F. 7. **P. 241.** F. 2. **P. 248.** F. 1. **P. 262.** F. 1. **P. 264.** F. 7. **P. 269.** F. 5. **P. 271.** F. 1, 3, 5. **P. 273.** F. 1, 7. **P. 283.** F. 2. — Bar. **P. 285.** F. 1. **P. 286.** F. 1. **P. 291.** F. 1, 2. **P. 292.** F. 6. **P. 294.** F. 6. **P. 303.** F. 1, 4. **P. 307.** F. 2. — Roc. **P. 314.** F. 5. **P. 325.** F. 6. **P. 333.** F. 6, 7, 12, 13. — Col. **P. 335.** F. 3. **P. 337.** F. 9. — Louis XVI. **P. 341.** F. 1—5. **P. 346.** F. 3, 4, 9, 10. **P. 352.** F. 5. — Class. **P. 355.** F. 3. **P. 357.** F. 4, 5. — Emp. **P. 392.** F. 1. — Hell. **P. 397.** F. 2. — Text figures P. *181*, *547*.

**Door border.** — Ren. **P. 202.** F. 3. **P. 206.** F. 2. **P. 208.** F. 1.

**Door crest.** — Ren. **P. 216.** F. 1.

**Door handle.** — Goth. **P. 169.** F. 1, 4, 7, 9, 11, 13, 16. — Bar. **P. 306.** F. 11.

**Door-knocker.** — Byz. **P. 61.** F. 2, 3. — Rom. **P. 72.** F. 8. **P. 95.** F. 6. — Islam. **P. 112.** F. 9, 10. — Goth. **P. 138.** F. 5, 6. **P. 151.** F. 3, 5. **P. 178.** F. 3. — Ren. **P. 210.** F. 4. **P. 234.** F. 9. — Bar. **P. 286.** F. 5. **P. 294.** F. 1. **P. 296.** F. 1. **P. 311.** F. 4. — Class. **P. 368.** F. 3. — Text figure P. *108*.

**Door mounting.** — Rom. **P. 83.** F. 2. — Scand. **P. 105.** F. 5, 6. — Goth. **P. 169.** F. 3, 5, 6, 12, 14, 15. — Ren. **P. 234.** F. 1, 3. **P. 246.** F. 2. — Text figure P. *253*.

**Doorway.** — Rom. **P. 76.** F. 6—8.

**Doric.** — **P. 18.**

**Doric classistic Order.** — Class. **P. 355.** F. 1—4.

**Doric Renaissance Order.** — Ren. **P. 217.** F. 4. **P. 280.** F. 1, 7.

**Drawing room decoration.** — Louis XVI. **P. 342.** F. 2. **P. 344.** F. 5.

**Dress.** — Louis XVI. **P. 347.** F. 5, 6.

**Drinking-horn.** — Grec. **P. 28.** F. 14.

**Eagle.** — Rom. **P. 84.** F. 10. — Russ. **P. 110.** F. 11. — Got. **P. 135.** F. 5. **P. 167.** F. 7.

**Ear pendent.** — Rom. **P. 90.** F. 6.

**Ear-ring.** — Assyr. **P. 10.** F. 9—11, 26. — Phoen. **P. 13.** F. 5, 13, 18. — Ind. **P. 16.** F. 15, 16. — Rom. **P. 43.** F. 4—6, 10, 11. Celt. **P. 53.** F. 9, 14. — Louis XVI. **P. 351.** F. 4, 6.

**Earthenware vessel.** — Preh. **P. 1.** F. 5—7, 11—13, 34. **P. 2.** F. 1, 5, 9, 10, 12, 14—17, 19—21, 43, 45. — Egypt. **P. 7.** F. 4, 5. — Assyr. **P. 8.** F. 10. **P. 10.** F. 7, 13—16, 18, 20. — Pers. **P. 12.** F. 4—6. — Phoen. **P. 13.** F. 6, 7, 9, 15—17. — Ind. **P. 16.** F. 17, 18, 28, 30, 31. — Grec. **P. 17.** F. 13. **P. 25.** F. 4. **P. 26.** F. 1—9. — Etrus. **P. 32.** F. 23. — Rom. **P. 40.** F. 3. **P. 41.** F. 16. **P. 42.** F. 13. **P. 43.** F. 12. — Celt. **P. 51.** F. 9, 11, 13. **P. 53.** F. 18, 19, 21. — Rom. **P. 75.** F. 15. **P. 100.** F. 10. — Islam. **P. 133.** F. 6, 9. — Ren. **P. 211.** F. 1—5, 7, 8. **P. 221.** F. 2, 3, 5, 6, 8. **P. 247.** F. 7. **P. 276.** F. 1—4, 6. — Bar. **P. 287.** F. 3. **P. 299.** F. 2—4. — Class. **P. 375.** F. 1—9. Text figure. P. *508*.

**East-gothic.** — **P. 57.**

**Egyptian.** — **P. 4—7.**

**Emblem.** — Bar. **P. 298.** F. 7. — Class. **P. 373.** F. 5.

**Embroidery.** — Assyr. **P. 9.** F. 6. **P. 10.** F. 27. — Celt. **P. 50.** F. 1, 3. — Russ. **P. 111.** F. 1. — Islam. **P. 133.** F. 4. — Goth. **P. 140.** F. 6, 7. **P. 144.** F. 1. — Ren. **P. 213.** F. 3, 4. **P. 214.** F. 2, 7. **P. 224.** F. 5, 6, 8. **P. 238.** F. 6. **P. 239.** F. 10. **P. 243.** F. 1. **P. 258.** F. 4. **P. 278.** F. 5, 11. — Bar. **P. 289.** F. 3. — Roc. **P. 319.** F. 1—7. **P. 321.** F. 1, 4—6. — Louis XVI. **P. 347.** F. 1, 5, 6. — Text figure. P. *368*, *433*.

**Embroidery-frame.** — Grec. **P. 30.** F. 15.

**Embroider vestment.** — Bar. **P. 308.** F. 1.
**Empire ornament.** — **P. 376—391.**
**Enamelled work.** — Byz. **P. 67.** F. 4. — Rom. **P. 77.** F. 1—12. **P. 85.** F. 12. — Goth. **P. 141.** F. 2, 8. **P. 143.** F. 3. — Ren. **P. 212.** F. 5, 6, 8, 9. **P. 221.** F. 2. **P. 223.** F. 7. **P. 236.** F. 4, 5. **P. 252.** F. 2, 3, 5. Text figure. P. *407.*
**English Gothic.** — **P. 146—160.**
**English Roman.** — **P. 95—101.**
**Entablature.** — Phoen. **P. 13.** F. 1. — Ind. **P. 14.** F. 2, 3, 12, 17, 18. **P. 15.** F. 12. — Grec. **P. 18.** F. 1, 2. **P. 20.** F. 3. **P. 22.** F. 3. — Rom. **P. 33.** F. 1, 2, 17, 19. **P. 34.** F. 1, 4. **P. 35.** F. 1, 2, 12. **P. 36.** F. 1, 3. — Rom. **P. 80.** F. 2, 3, 5, 10. — Islam. **P. 131.** F. 1, 2. — Ren. **P. 201.** F. 2. **P. 203.** F. 3, 4. **P. 207.** F. 3. **P. 255.** F. 2. **P. 256.** F. 9. **P. 270.** F. 1, 3. — Bar. **P. 279.** F. 1, 3. **P. 280.** F. 1, 3, 6, 7. **P. 301.** F. 3. — Class. **P. 355.** F. 1. **P. 356.** F. 1. **P. 357.** F. 2. **P. 358.** F. 1, 3. **P. 359.** F. 3. **P. 360.** F. 4. **P. 361.** F. 1.
**Entrance Hall.** — Class. **P. 355.** F. 1, 2.
**Equestran Statue.** — Ren. **P. 206.** F. 3.
**Etrusean.** — **P. 31, 32.**
**Façade.** — Class. **P. 356.** F. 1, 2. — Rest. **P. 392.** F. 4.
**Fan.** — Preh. **P. 3.** F. 2. — Ind. **P. 16.** F. 14. — Grec. **P. 28.** F. 8. — Islam. **P. 134.** F. 4, 5. — Rom. **P. 225.** F. 2. — Text figure P. *550.*
**Fan-light.** — Bar. **P. 303.** F. 3. — Class. **P. 374.** F. 2.
**Fasces.** — Rom. **P. 38.** F. 2, 4.
**Femal apparel.** — Ind. **P. 16.** F. 2. — Grec. **P. 28.** F. 2.
**Fibula.** — Preh. **P. 1.** F. 33, 41. — Etrus. **P. 32.** F. 8. — Celt. **P. 50.** F. 11, 12. **P. 53.** F. 4, 12.
**Fighting can.** — Text figure. P. *28.*
**Fig-leaf.** — Goth. **P. 137.** F. 3.
**Finial.** — Goth. **P. 135.** F. 1, 7, 9. **P. 147.** F. 2, 3, 5. **P. 148.** F. 5. **P. 149.** F. 5, 6, 8. **P. 151.** F. 2. **P. 153.** F. 1. **P. 161.** F. 2, 6, 7. — Ren. **P. 229.** F. 5. **P. 253.** F. 6. — Bar. **P. 288.** F. 4. — Louis XVI. **P. 340.** F. 5, 6.
**Fire-place.** — Ren. **P. 217.** F. 6. **P. 231.** F. 7. **P. 246.** F. 3. **P. 247.** F. 8. **P. 248.** F. 5. **P. 249.** F. 9. **P. 262.** F. 8. **P. 266.** F. 1. **P. 271.** F. 2. **P. 272.** F. 1. — Bar. **P. 282.** F. 5.
**Fire-screen.** — Bar. **P. 305.** F. 6. — Roc. **P. 326.** F. 3. — Louis XVI. **P. 345.** F. 1. — Class. **P. 370.** F. 3.
**Flag.** — Ind. **P. 16.** F. 9.
**Flow plate.** — Rom. **P. 96.** F. 14.
**Floor-ornament.** — Assyr. **P. 9.** F. 1. — Pers. **P. 11.** F. 8. **P. 12.** F. 15. — Grec. **P. 23.** F. 3. — Pomp. **P. 46.** F. 3, 6, 8. — Germ. **P. 59.** F. 9.
**Foil.** — Grec. **P. 19.** F. 6—14. — Rom. **P. 33.** F. 7, 8, 10, 11, 13, 14.
**Folding chair.** — Ren. **P. 258.** F. 3.
**Foot-gear.** — Egypt. **P. 6.** F. 8, 13. — Grec. **P. 30.** F. 6, 7. — Rom. **P. 41.** F. 7, 18, 27, 28.
**Footstool.** — Assyr. **P. 10.** F. 6.
**Fork.** — Assyr. **P. 10.** F. 22. — Rom. **P. 42.** F. 16, 19, 21. — Islam. **P. 130.** F. 10. — Ren. **P. 223.** F. 9, 14. **P. 237.** F. 4, 6. — Roc. **P. 321.** F. 11.
**Fountain.** — Germ. **P. 55.** F. 3. — Islam. **P. 126.** F. 1, 2, 4. — Goth. **P. 145.** F. 6. — Ren. **P. 208.** F. 2, 3, 5, 6. **P. 227.** F. 5. — Bar. **P. 286.** F. 6. — Roc. **P. 314.** F. 2, 3
**Frankonian.** — **P. 58.**
**Frankonian Warrior.** — Text figure P. *99.*
**French-Gothic.** — **P. 135—143.**
**French-Roman.** — **P. 78—85.**
**Fret work fillet.** — Grec. **P. 27.** F. 2, 4, 13—16, 21—25, 34, 38.
**Frieze.** — Egypt. **P. 5.** F. 10. — Pers. **P. 11.** F. 1, 2, 4, 5, 9. — Phoen. **P. 13.** F. 1. — Grec. **P. 17.** F. 18. **P. 23.** F. 2, 6, 7. — Rom. **P. 33.** F. 16. **P. 35.** F. 3—5. **P. 38.** F. 6, 7. — Germ. **P. 57.** F. 1. **P. 62.** F. 6. — Rom. **P. 72.** F. 13. **P. 73.** F. 1, 2. **P. 76.** F. 11. **P. 78.** F. 10. **P. 79.** F. 2, 3. **P. 86.** F. 3. **P. 87.** F. 1, 2. **P. 94.** F. 3, 4. — Islam. **P. 112.** F. 14. **P. 115.** F. 7. **P. 134.** F. 6. — Goth. **P. 139.** F. 2. **P. 161.** F. 1. **P. 184.** F. 5. **P. 195.** F. 2. — Ren. **P. 204.** F. 1. **P. 207.** F. 3. **P. 216.** F. 1. **P. 248.** F. 3, 4. **P. 257.** F. 4. **P. 270.** F. 1, 3, 6. — Class. **P. 358.** F. 4. **P. 371.** F. 8. — Text figures P. *45, 131, 159, 169, 316, 405, 597.*
**Frock.** — Goth. **P. 144.** F. 1.
**Frontal.** — Islam. **P. 123.** F. 2.
**Fumigating altar.** — Rom. **P. 41.** F. 20.
**Fumigating vessel.** — Text figure P. *459.*

**Furniture.** — Preh. **P. 3.** F. 10. — Egypt. **P. 6.** F. 20–24. — Assyr. **P. 9.** F. 7. **P. 10.** F. 2, 6, 17. — Ind. **P. 16.** F. 1, 4, 7, 8, 12, 13. — Grec. **P. 28.** F. 3, 4, 6, 10, 15–20. — Germ. **P. 58.** F. 3. **P. 59.** F. 4, 6. — Byz. **P. 65.** F. 18–20. — Rom. **P. 75.** F. 11–13, 16, 21. **P. 84.** F. 1, 6, 8, 11. — Goth. **P. 142.** F. 3–5. **P. 171.** F. 1, 2, 6. **P. 180.** F. 5. — Ren. **P. 210.** F. 2, 3. **P. 220.** F. 3–6. **P. 230.** F. 1–3. **P. 241.** F. 1. **P. 242.** F. 4, 6, 8, 12–14. **P. 245.** F. 6, 7. **P. 247.** F. 1. **P. 258.** F. 2, 3. **P. 276.** F. 5. **P. 277.** F. 1–7. **P. 284.** F. 1–4, 6, 7. — Bar. **P. 287.** F. 5, 6. **P. 288.** F. 1, 4. **P. 305.** F. 1–6. — Roc. **P. 317.** F. 1, 2. **P. 318.** F. 5. **P. 320.** F. 1–4. **P. 326.** F. 1–4. **P. 331.** F. 2–5. **P. 332.** F. 1–3, 5. — Col. **P. 334.** F. 1–10. **P. 336.** F. 1–7. **P. 337.** F. 3–8, 10, 11. — Louis XVI. **P. 344.** F. 1–4. **P. 346.** F. 1, 2, 5–8. — Class. **P. 367.** F. 2–4. **P. 370.** F. 1–7. **P. 371.** F. 2–9. **P. 372.** F. 1–17. — Emp. **P. 379.** F. 4. **P. 380.** F. 4. **P. 382.** F. 1–5. **P. 383.** F. 1–14. **P. 384.** F. 2, 9, 10. **P. 385.** F. 1–3, 5. **P. 389.** F. 1–4, 6, 7. **P. 390.** F. 1–3. — Rest. **P. 393.** F. 1–5. — Bieder. **P. 394.** F. 1–7. — Hell. **P. 398.** F. 1, 2, 6, 7. **P. 399.** F. 1, 3. — Text figure P. *413, 457, 607.*

**Furniture feet.** — Louis XVI. **P. 346.** F. 6, 7.

**Furniture mounting.** — Emp. **P. 383.** F. 1–14. **P. 384.** F. 1, 5, 8, 11–13.

**Gable.** — Grec. **P. 18.** F. 1, 2. — Ren. **P. 228.** F. 5. **P. 244.** F. 6. **P. 251.** F. 3. **P. 262.** F. 9. — Text figure P. *282.*

**Gallery.** — Goth. **P. 135.** F. 2. — Ren. **P. 257.** F. 2. **P. 266.** F. 6. — Bar. **P. 302.** F. 2.

**Gallic warrior.** — Text figure P. *101.*

**Garden gate.** — Ren. **P. 262.** F. 11. — Bar. **P. 285.** F. 5.

**Gargoyle.** — Goth. **P. 135.** F. 4. — Ren. **P. 272.** F. 2.

**Garments.** — Egypt. **P. 6.** F. 8, 13. — Assyr. **P. 10.** F. 27.

**Gate.** — Goth. **P. 158.** F. 2. — Ren. **P. 254.** F. 4. **P. 255.** F. 1. **P. 257.** F. 2. **P. 261.** F. 6. **P. 274.** F. 1. **P. 282.** F. 1. — Col. **P. 338.** F. 2. — Class. **P. 374.** F. 1.

**German-early christian.** — **P. 54–59.**

**German-Gothic.** — **P. 161–176.**

**German-Roman.** — **P. 71–77.**

**Girdle.** — Preh. **P. 1.** F. 18. — Ind. **P. 16.** F. 2.

**Girth support.** — Goth. **P. 153.** F. 2.

**Gladiator helmet.** — Grec. **P. 29.** F. 2, 6.

**Glass-painting.** — Rom. **P. 74.** F. 11. **P. 83.** F. 3. — Goth. **P. 141.** F. 5, 6. **P. 154.** F. 9, 10. **P. 155.** F. 1–8. **P. 165.** F. 1, 3–5. — Ren. **P. 209.** F. 2. **P. 223.** F. 4. **P. 232.** F. 3. **P. 244.** F. 1. **P. 261.** F. 1. **P. 267.** F. 1–5. Text figure P. *367.*

**Glass vessel.** — Phoen. **P. 13.** F. 8, 19. — Pomp. **P. 47.** F. 13. — Celt. **P. 51.** F. 8, 10. **P. 53.** F. 17. — Islam. **P. 120.** F. 6–8. — Ren. **P. 212.** F. 2–4, 8, 9. **P. 223.** F. 3–5. **P. 237.** F. 2. — Hell. **P. 399.** F. 4. **P. 400.** F. 1. — Text figure P. *205.*

**Glass-work.** — Rom. **P. 83.** F. 6. — Islam. **P. 124.** F. 4.

**Glazed-ball.** — Islam. **P. 130.** F. 6.

**Glazed bas-relief.** — Pers. **P. 12.** F. 11, 12. — Ren. **P. 221.** F. 1.

**Glazed brick.** — Assyr. **P. 8.** F. 16. **P. 9.** F. 3, 8, 10. — Pers. **P. 11.** F. 1, 2, 9. **P. 12.** F. 1, 2, 15. **P. 125.** F. 1. **P. 128.** F. 5, 6. **P. 129.** F. 1–5.

**Glazed clay ornament.** — Islam. **P. 126.** F. 1–19. — Ren. **P. 221.** F. 1. **P. 231.** F. 1.

**Glazed plate.** — Ren. **P. 247.** F. 2, 3, 5. — Louis XVI. **P. 353.** F. 7.

**Glazed tile.** — Islam. **P. 114.** F. 3, 4. **P. 119.** F. 1–7. **P. 127.** F. 5, 7, 12. **P. 128.** F. 1–4. **P. 130.** F. 2–4, 7, 8. — Goth. **P. 151.** F. 7–9. **P. 167.** F. 1. **P. 168.** F. 2. — Ren. **P. 221.** F. 7, 9. **P. 250.** F. 4. **P. 260.** F. 5, 8. — Bar. **P. 312.** F. 4–8. **P. 328.** F. 7. — Text figure P. *228.*

**Glazing.** — Class. **P. 372.** F. 10.

**Glove.** — Goth. **P. 160.** F. 20.

**Goblet.** — Assyr. **P. 10.** F. 16, 18. — Goth. **P. 143.** F. 3, 11. **P. 145.** F. 20. **P. 154.** F. 3. **P. 167.** F. 3. **P. 173.** F. 3. — Ren. **P. 213.** F. 7. **P. 221.** F. 3. **P. 237.** F. 3. — Bar. **P. 307.** F. 4. — Louis XVI. **P. 343.** F. 4. — Hell. **P. 399.** F. 4.

**Gold brocade.** — Ren. **P. 238.** F. 2, 3.

**Gold embroidery.** — Rom. **P. 83.** F. 9. — Islam. **P. 134.** F. 3–5.

**Gold frame.** — Roc. **P. 318.** F. 4.

**Gold jewel.** — Preh. **P. 1.** F. 19. — Egypt.

**P. 7.** F. 2, 9, 11, 12, 15, 17. — Assyr. **P. 10.** F. 8—11, 24, 26, 28. — Phoen. **P. 13.** F. 5, 13, 18. — Ind. **P. 16.** F. 15, 16, 25, 26. — Grec. **P. 17.** F. 2, 4—12, 16, 17. — **P. 29.** F. 1—5, 8, 10, 20, 23. **P. 30.** F. 1—5, 8. — Etrus. **P. 32.** F. 4, 16, 17, 19, 20, 22, 25. — Rom. **P. 41.** F. 13. **P. 43.** F. 1, 3—7, 13—18, 21, 22. — Pomp. **P. 47.** F. 8, 9, 10, 16. — Celt. **P. 50.** F. 18, 22, 24—27. **P. 51.** F. 2. **P. 52.** F. 1—5, 7—13, 15, 16. **P. 53.** F. 9, 13, 14, 23. — Germ. **P. 56.** F. 1—5. **P. 58.** F. 4—7. — Byz. **P. 63.** F. 1. **P. 65.** F. 11, 17. — Rom. **P. 74.** F. 7. **P. 75.** F. 4, 18, 19. **P. 83.** F. 5, 8. **P. 84.** F. 9. — Russ. **P. 111.** F. 2—5. — Goth. **P. 143.** F. 11. **P. 173.** F. 5, 9. — Ren. **P. 223.** F. 2. **P. 236.** F. 2, 4—9, 12. **P. 243.** F. 4, 9. **P. 247.** F. 4, 6. **P. 258.** F. 6. — Bar. **P. 306.** F. 1—4, 6, 8, 9, 10, 12. — Roc. **P. 321.** F. 2, 3, 7—9. **P. 326.** F. 5. — Louis XVI. **P. 347.** F. 7, 8. **P. 351.** F. 1—8. — Text figure P. *407*, *422*, *557*.

**Gold utensil.** — Rom. **P. 100.** F. 1, 7, 8. — Russ. **P. 110.** F. 9, 10, 11. — Goth. **P. 173.** F. 6. — Chin. **P. 193.** F. 4. — Ren. **P. 223.** F. 13. **P. 250.** F. 1. — Bar. **P. 307.** F. 1. Roc. **P. 330.** F. 1—9.

**Gold vessel.** — Germ. **P. 59.** F. 5. — Rom. **P. 74.** F. 2, 8. **P. 75.** F. 5. **P. 84.** F. 3, 5. **P. 96.** F. 9, 10. — **P. 100.** F. 3, 5, 8. — Russ. **P. 110.** F. 8. — Goth. **P. 143.** F. 3. Ren. **P. 212.** F. 1, 5, 6.

**Gospel.** — Germ. **P. 58.** Fig. 1.

**Gothic.** — **P. 135—188.**

**Gothic Arch.** — **P. 237.** — Text figure P. *237*.

**Gothic Flora.** — Goth. **P. 137.** F. 1—11.

**Grating.** — Rom. **P. 99.** F. 13. — Louis XVI. **P. 343.** F. 3. **P. 354.** F. 3.

**Greaves.** — Preh. **P. 1.** F. 15. — Grec. **P. 29.** F. 11. — Etrus. **P. 32.** F. 7, 12, 14.

**Grecian.** — **P. 17—30.**

**Grilli.** — Bar. **P. 306.** F. 12.

**Grotesk figure.** — Roc. **P. 330.** F. 8.

**Guitar.** — Egypt. **P. 7.** F. 10. — Ind. **P. 16.** F. 20.

**Guipure lace.** — Ren. **P. 245.** F. 3, 5.

**Gutter spout.** — Ren. **P. 279.** F. 6.

**Hair pin.** — Rom. **P. 43.** F. 1, 7, 15.

**Halbard.** — Ren. **P. 222.** F. 1, 4, 5. **P. 235.** F. 2, 6.

**Hall clock.** — Col. **P. 336.** F. 3.

**Hand glass.** — Ren. **P. 225.** F. 2.

**Handkerchief.** — Rom. **P. 41.** F. 5.

**Handle.** — Bar. **P. 293.** F. 1. — Louis XVI. **P. 343.** F. 5.

**Handmirror.** — Grec. **P. 28.** F. 1.

**Hanging lamp.** — Bar. **P. 288.** F. 2, 3. — Louis XVI. **P. 345.** F. 4.

**Harness.** — Egypt. **P. 7.** F. 14. — Assyr. **P. 9.** F. 11. — **P. 10.** F. 25. — Grec. **P. 30.** F. 19. — Goth. **P. 140.** F. 7, 9. — Ren. **P. 235.** F. 4.

**Harp.** — Ren. **P. 215.** F. 4.

**Head dress.** — Pers. **P. 12.** F. 10. — Celt. **P. 50.** F. 14, 15. — Goth. **P. 140.** F. 4. **P. 160.** F. 10, 11, 19. — Ren. **P. 214.** F. 4. — Text figure P. *271*.

**Heating stove.** — Etrus. **P. 32.** F. 23. — Goth. **P. 167.** F. 1.

**Hellenic Ornament.** — **P. 396—400.**

**Helmet.** — Preh. **P. 2.** F. 41. — Grec. **P. 29.** F. 1, 2, 6, 7, 10, 13. — Etrus. **P. 32.** F. 2, 5. — Rom. **P. 44.** F. 2, 6, 14. — Russ. **P. 110.** F. 7. — Islam. **P. 115.** F. 12. — Goth. **P. 176.** F. 1, 2. — Jap. **P. 199.** F. 5. — Ren. **P. 222.** F. 2. **P. 223.** F. 11. **P. 258.** F. 1. — Text figure P. *10*.

**Hermes.** — Ren. **P. 217.** F. 8. **P. 227.** F. 2.

**Hilt.** Preh. **P. 2.** F. 27, 44.

**Holdfast.** — Bar. **P. 303.** F. 5.

**Holy-water fout.** — Goth. **P. 153.** F. 4.

**Holy-water vessel.** — Roc. **P. 328.** F. 1.

**Horn.** — Goth. **P. 176.** F. 4.

**House.** — Preh. **P. 3.** F. 6.

**Hunting horn.** — Germ. **P. 58.** F. 9.

**Hunting spear.** — Ren. **P. 235.** F. 1.

**Idol.** — Preh. **P. 2.** F. 40.

**Incense box.** — Rom. **P. 41.** F. 4, 26.

**Indian.** — **P. 14—16.**

**Indo-Chinese.** — **P. 194, 195.**

**Initial.** — Celt. **P. 68.** F. 2, 6. **P. 70.** F. 9. Rom. **P. 75.** F. 2, 7. **P. 84.** F. 4. **P. 101.** F. 1—12. — Goth. **P. 159.** F. 10. **P. 174.** F. 1—13. — Ren. **P. 214.** F. 3, 5. **P. 239.** F. 1, 3, 13. — Bar. **P. 309.** F. 1, 2. — Text figures P. *1*, *5*, *12*, *22*, *29*, *34*, *37*, *43*, *67*, *71*, *91*, *99*, *109*, *120*, *132*, *137*, *183*, *193*, *198*, *235*, *239*, *253*, *255*, *275*, *299*, *311*, *317*, *328*, *339*, *341*, *346*, *368*, *383*, *408*, *415*, *417*, *423*, *434*, *458*, *461*, *469*, *477*, *491*, *505*, *509*.

**Ink-stand.** — Text figure P. *523*.
**Inner decoration.** — Ind. **P. 15.** F. 3.
**Inscription.** — Byz. **P. 66.** F. 1. — Rom. **P. 106.** F. 5.
**Islam.** — **P. 128.** F. 6.
**Intarsia work.** — Ren. **P. 210.** F. 1, 6. **P. 230.** F. 3.
**Interior.** — Roc. **P. 322.** F. 1. — **P. 327.** — Rest. **P. 392.** F. 2.
**Iron arm.** — Preh. **P. 1.** F. 17, 44. **P. 2.** F. 6, 23, 30. — Grec. **P. 29.** F. 5, 7, 10, 16. — Etrus. **P. 31.** F. 1, 6, 14, 21, 26. — Rom. **P. 44.** F. 2, 5, 6, 14. — Celt. **P. 52.** F. 6. **P. 53.** F. 1, 2, 5, 10. — Germ. **P. 58.** F. 2. — Rom. **P. 100.** F. 4, 6, 12, 18. — Russ. **P. 110.** F. 6, 7. — Islam. **P. 115.** F. 4, 9, 12. **P. 120.** F. 2. **P. 133.** F. 3, 7. **P. 134.** F. 2. — Goth. **P. 140.** F. 1, 2. **P. 141.** F. 4. **P. 160.** F. 4, 12, 14—16. **P. 176.** F. 1, 2. — Jap. **P. 196.** F. 2, 5, 7. — Ren. **P. 215.** F. 3, 5. **P. 222.** F. 1—6. **P. 235.** F. 1, 2, 4, 6. **P. 243.** F. 3, 5—8. **P. 258.** F. 1. — Text figure P. *335*.
**Iron grating.** — Rom. **P. 83.** F. 1.
**Iron lattice work.** — Rom. **P. 83.** F. 10, 11.
**Iron mounting.** — Islam. **P. 125.** F. 2, 4, 5.
**Iron tool.** — Preh. **P. 1.** F. 45. — Celt. **P. 53.** F 7, 8. — Rom. **P. 100.** F. 13, 15, 17. — Ren. **P. 222.** F. 7, 9. — Roc. **P. 316.** F. 1.
**Iron weapon** s. **Iron arm.**
**Iron work.** — Ind. **P. 14.** F. 11. — Goth. **P. 173.** F. 4. — Jap. **P. 198.** F. 1.
**Islamitic.** — **P. 112—124.**
**Italian-Gothic.** — **P. 117—183.**
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**Ivory carving.** — Preh. **P. 1.** F. 1—3. — Assyr. **P. 8.** F. 3—9. — Rom. **P. 41.** F. 17. **P. 44.** F. 10. — Byz. **P. 63.** F. 4. **P. 64.** F. 2—4, 6. — Ren. **P. 225.** F. 1.
**Japanese.** — **P. 196—200.**
**Japanese Keramik.** — Jap. **P. 196.** F. 4, 6. **P. 198.** F. 2.
**Japanese lacquer painting.** — Jap. **P. 198.** F. 5—12.
**Jar.** — Egyp. **P. 7.** F. 4. — Bar. **P. 299.** F. 2.
**Javalin.** — Ind. **P. 16.** F. 10.
**Jewel-case.** — Ind. **P. 16.** F. 12, 13. — Grec. **P. 29.** F. 24.
**Joist.** — Islam. **P. 115.** F. 15.
**Jonic.** — Grec. **P. 20, 21.**
**Jonic Classistic Order.** — Class. **P. 356.** **P. 357.**
**Jug.** — Grec. **P. 26.** F. 13, 16. — Rom. **P. 41.** F. 16, 24. **P. 42.** F. 20. **P. 43.** F. 27, 28. — Ren. **P. 221.** F. 5. **P. 231.** F. 2, 4, 5. **P. 237.** F. 7. **P. 276.** F. 4. — Bar. **P. 299.** F. 7.
**Keltic.** — **P. 68—70.**
**Key.** — Rom. **P. 41.** F. 14. — Goth. **P. 180.** F. 2, 4. — Ren. **P. 225.** F. 3. **P. 233.** F. 4. Roc. **P. 317.** F. 3. **P. 328.** F. 5.
**Key-hole.** — Rest. **P. 393.** F. 6. — Text figure P. *621*.
**Keystone.** — Rom. **P. 71.** F. 1. — Louis XVI. **P. 340.** F. 1.
**Knife.** — Preh. **P. 1.** F. 42. **P. 2.** F. 6, 23, 30. — Egypt. **P. 6.** F. 14. — Celt. **P. 51.** F. 14. — Islam. **P. 130.** F. 9. — Goth. **P. 140.** F. 1. — Ren. **P. 223.** F. 1, 10. **P. 237.** F. 6.
**Knife handle.** — Louis XVI. **P. 347.** F. 3.
**Knocker** s. **Door-knocker.**
**Krubok.** — Russ. **P. 110.** F. 9.
**Lace-work.** — Ren. **P. 236.** F. 10, 11. — Bar. **P. 287.** F. 2, 4. **P. 289.** F. 1, 2, 4. **P. 311.** F. 1.
**Ladle.** — Rom. **P. 41.** F. 15.
**Lance-head.** — Preh. **P. 1.** F. 20, 40, 44. **P. 2.** F. 26. — Islam. **P. 133.** F. 3. **P. 134.** F. 2.
**Lantern.** — Rom. **P. 100.** F. 17. — Jap. **P. 197.** F. 3. — Roc. **P. 332.** F. 4. — Louis XVI. **P. 353.** F. 4—6. — Text figure P. *503*.
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**Lamp.** — Rom. **P. 42.** F. 13. **P. 43.** F. 9, 12, 19, 20. — Pomp. **P. 47.** F. 12. — Islam. **P. 115.** F. 5, 6. **P. 120.** F. 7. — Text figure P. *205*.
**Lamp holder.** — Ren. **P. 269.** F. 4, 7. **P. 274.** F. 2.
**Laquer Painting.** — Text figure P. *323*.
**Latch Key.** — Bar. **P. 303.** F. 6, 7.
**Later Renaissance in England.** — **P. 279** to **284.**
**Lattice work.** — Germ. **P. 54.** F. 10.
**Leaf moulding.** — Goth. **P. 146.** F. 8, 9.
**Leather work.** — Egypt. **P. 6.** F. 13. — Assyr. **P. 9.** F. 11. **P. 10.** F. 25. — Rom. **P. 75.** F. 17. — Goth. **P. 140.** F. 9. **P. 167.**

F. 2. — Ren. **P. 225.** F. 4. **P. 232.** F. 4. **P. 243.** F. 2. — Louis XVI. **P. 347.** F. 2. — Text figure P. *535*.

**Lecanium.** — Grec. **P. 28.** F. 9.

**Lectern.** — Goth. **P. 145.** F. 5. **P. 171.** F. 4.

**Lettering.** — Byz. **P. 63.** F. 10. — Celt. **P. 70.** F. 4. — Rom. **P. 101.** F. 1—13. — Goth. **P. 159.** F. 1—8. **P. 175.** F. 1—5. — Ren. **P. 214.** F. 2, 3, 5. **P. 239.** F. 1—5, 8 to 13. **P. 240.** F. 1, 2. **P. 259.** F. 1—5. — Bar. **P. 309.** F. 1, 2, 4, 5. — Roc. **P. 319.** F. 3, 5, 6.

**Lily ornament.** — Egypt. **P. 4.** F. 7. **P. 5.** F. 7. — Goth. **P. 137.** F. 9.

**Lion.** — Egypt. **P. 6.** F. 15, 18. — Assyr. **P. 8.** F. 16. **P. 9.** F. 12. — Grec. **P. 23.** F. 4. **P. 88.** F. 4, 5. — Goth. **P. 177.** F. 3.

**Lock.** — Goth. **P. 140.** F. 8. **P. 180.** F. 1, 3. — Ren. **P. 234.** F. 2, 4. — Bar. **P. 303.** F. 2. — Louis XVI. **P. 344.** F. 6.

**Lock mounting.** — Goth. **P. 169.** F. 2, 8, 10. Bar. **P. 305.** F. 5. — Roc. **P. 333.** F. 5.

**Lombardic.** — **P. 54, 55.**

**Looking-glass.** — Ren. **P. 277.** F. 5.

**Louis XVI-Ornament in France.** — **P. 340** to **347.**

**Louis XVI-Ornament in Germany.** — **P. 352—354.**

**Louis XVI-Ornament in Italy.** — **P. 348** to **350.**

**Louis XVI-Ornament in the Netherlands.** — **P. 351.**

**Lotus capital.** — Egypt. **P. 4.** F. 1—6.

**Lotus ornament.** — Egypt. **P. 5.** F. 9, 10. — Ind. **P. 15.** F. 9.

**Lyre.** — Grec. **P. 28.** F. 11—13.

**Madonna.** — Germ. **P. 58.** F. 10.

**Majolica.** — Ren. **P. 211.** F. 2—5, 7, 8.

**Main Corridor.** — Col. **P. 335.** F. 9.

**Mantle of Bousa.** — Jap. **P. 200.** F. 6.

**Mantle piece.** — Ren. **P. 206.** F. 4. — Bar. **P. 288.** F. 6. — Roc. **P. 333.** F. 10. — Col. **P. 334.** F. 1, 4, 6. **P. 335.** F. 2, 5. **P. 338.** F. 1. **P. 339.** — Louis XVI. **P. 342.** F. 1. **P. 345.** F. 7. **P. 354.** F. 1. — Class. **P. 361.** F. 4, 5. **P. 363.** F. 1. **P. 367.** F. 4. **P. 373.** F. 2, 4. — Emp. **P. 379.** F. 1. **P. 386.** F. 3. **P. 390.** F. 4.

**Manuscript painting.** — Byz. **P. 63.** F. 2, 10. **P. 65.** F. 7. — Celt. **P. 68.** F. 1—4, 6—11. **P. 69.** F. 1—21. **P. 70.** F. 1—4. — Rom. **P. 75.** F. 2, 7. **P. 84.** F. 4. **P. 101.** F. 1, 13. — Russ. **P. 110.** F. 1—5. — Islam. **P. 130.** F. 14. — Goth. **P. 142.** F. 1. **P. 154.** F. 4, 7, 8. **P. 170.** F. 5, 7. **P. 174.** F. 9—13. **P. 183.** F. 1—8. — Text figure P. *135, 197, 236*.

**Marble inlaid-work.** — Islam. **P. 134.** F. 7. — Bar. **P. 301.** F. 4.

**Marble statue.** — Rom. **P. 44.** F. 15.

**Marquetry.** — Goth. **P. 168.** F. 3.

**Mask.** — Rom. **P. 41.** F. 25. — Scand. **P. 103.** F. 8. — Bai. **P. 290.** F. 4.

**Meadow-rue.** — Goth. **P. 137.** F. 11.

**Measuring cruet.** — Rom. **P. 84.** F. 5.

**Medaillon.** — Ind. **P. 15.** F. 4. **P. 16.** F. 5. — Rom. **P. 43.** F. 2. — Byz. **P. 66.** F. 9. — Ren. **P. 247.** F. 4. — Col. **P. 334.** F. 3.

**Medusa head.** — Rom. **P. 43.** F. 25.

**Meissener Porcelain.** — Roc. **P. 329.** F. 1—8.

**Memorial wreath.** — Rom. **P. 41.** F. 13.

**Mercury head.** — Rom **P. 42.** F. 9.

**Metall vessel.** — Islam. **P. 134.** F. 8.

**Metope.** — Rom. **P. 93.** F. 5—7.

**Military badge.** — Assyr. **P. 9.** F. 9. — Rom. **P. 44.** F. 9, 11, 12.

**Minaret.** — Islam. **P. 127.** F. 10. **P. 131.** F. 2, 3.

**Miniature painting.** — Byz. **P. 64.** F. 5. **P. 65.** F. 1—6, 8—10. — Text figure P. *550*.

**Mirror.** — Etrus. **P. 32.** F. 13. — Emp. **P. 384.** F. 2. **P. 391.** F. 2. — Text figure P. *537*.

**Mirror frame.** — Bar. **P. 307.** F. 5. — Roc. **P. 326.** F. 2. — Louis XVI. **P. 346.** F. 8.

**Mirror handle.** — Grec. **P. 29.** F. 15.

**Mitre.** — Rom. **P. 100.** F. 7. — Ren. **P. 243.** F. 1. — Text figure P. *422*.

**Monogramme.** — Roc. **P. 319.** F. 4. — Text figure P. *557*.

**Monogramme of Christ.** — **P. 57.** F. 7.

**Monument.** — Goth. **P. 148.** F. 3. **P. 167.** F. 4. **P. 180.** F. 7.

**Moorish.** — **P. 116—120.**

**Moorish Arch.** — Text figure P. *199*.

**Mosaic.** — Pers. **P. 12.** F. 15. — Grec. **P. 23.** F. 3. — Pomp. **P. 46.** F. 1, 3, 6, 8. — Germ. **P. 59.** F. 9, 10. — Byz. **P. 63.** F. 5 to 9. — Rom. **P. 90.** F. 7—12. **P. 91.** F. 1, 3, 6, 7, 9. — Islam. **P. 115.** F. 1—3, 7, 8,

13. **P. 120.** F. 3, 10, 11. **P. 134.** P. 7. **P. 178.** F. 5. — Ren. **P. 209.** F. 4. **P. 211.** F. 6. **P. 260.** F. 6. — Text figure P. *165*.

**Mosque.** — Islam. **P. 126.** F. 5, 6, 11—13, 16, 17, 19.

**Moulding.** — Ind. **P. 15.** F. 2, 5. — Rom. **P. 79.** F. 4. — **P. 92.** F. 2, 3. — Islam. **P. 125.** F. 1. — Ren. **P. 272.** F. 4—6. **P. 273.** F. 2, 3, 5. — Roc. **P. 333.** F. 2.

**Mural fresco or painting.** — Egypt. **P. 4.** F. 10. **P. 5.** F. 10, 12, 14. **P. 6.** F. 1—7. **P. 7.** F. 1. 10, 13. — Assyr. **P. 8.** F. 12. — Grec. **P. 17.** F. 1. **P. 19.** F. 11—14. — Etrus. **P. 31.** F. 4. **P. 32.** F. 9, 10. — Pomp. **P. 45.** F. 2, 3. **P. 46.** F. 2, 4, 5, 7. **P. 48.** F. 1—5, 9, 12, 13, 15, 16, 17, 20, 21. **P. 49.** F. 1—10. — Rom. **P. 72.** F. 9—12. **P. 91.** F. 4, 5, 8. **P. 95.** F. 1. **P. 97.** F. 7, 8. **P. 107.** F. 1—5, 7. — Russ. **P. 111.** F. 6. — Goth. **P. 139.** F. 1—13. **P. 177.** F. 2, 6. **P. 178.** F. 6, 7. **P. 180.** P. 6. **P. 181.** F. 4. — Ren. **P. 204.** F. 2, 4, 5. **P. 226.** F. 1, 3—6, 9, 10. **P. 232.** F. 1, 5. — Bar. **P. 293.** F. 3. **P. 295.** F. 1, 3, 4. — Roc. **P. 318.** F. 2. — Class. **P. 371.** F. 1. — Emp. **P. 379.** F. 2, 3. — Rest. **P. 393.** F. 7. — Hell. **P. 399.** F. 2. — Text figures P. *21*, *41*, *67*, *69*, *110*, *148*, *313*, *336*, *597*.

**Musical instrument.** — Egypt. **P. 7.** F. 6. — Assyr. **P. 8.** F. 13. — Ind. **P. 16.** F. 20. — Grec. **P. 28.** F. 11—13. — Ren. **P. 215.** F. 4. — Bar. **P. 298.** F. 5, 6. — Class. **P. 363.** F. 2, 3. — **P. 369.** F. 1, 2. — Emp. **P. 389.** F. 5.

**Mysterious tree.** — Assyr. **P. 8.** F. 12.

**Nail-head.** — Jap. **P. 197.** F. 6—11. — Ren. **P. 253.** F. 1.

**Nautilus goblet.** — Bar. **P. 307.** F. 4.

**Necklace.** — Preh. **P. 1.** F. 37. — Egyp. **P. 7.** F. 9. — Assyr. **P. 10.** F. 28. — Grec. **P. 30.** F. 20, 23. — Rom. **P. 43.** F. 3. — Celt. **P. 50.** F. 7. **P. 51.** F. 3—5. — Goth. **P. 143.** F. 11. **P. 160.** F. 9. — Ren. **P. 223.** F. 2. — Louis XVI. **P. 351.** F. 3.

**Necklet.** — Celt. **P. 51.** F. 3. **P. 53.** F. 13.

**Needle.** — Preh. **P. 1.** F. 10, 27, 38, 45. — — Egypt. **P. 6.** F. 19. — Celt. **P. 53.** F. 3.

**Needlework.** — Assyr. **P. 9.** F. 6. **P. 10.** F. 27.

**Netherlandish Gothic.** — **P. 144, 145.**

**Niello-work** — Ren. **P. 226.** F. 8, 11, 12.

**Night table.** — Rest. **P. 393.** F. 1.

**Northern Renaissance.** — **P. 248, 249.**

**Orders of Vignola.** — Text figure P. *347*.

**Organ.** — Ren. **P. 281.** F. 8.

**Ornament painting.** — Preh. **P. 13.** F. 3, 5. — Jap. **P. 197.** F. 5. **P. 199.** F. 1, 4, 6. — Ren. **P. 252.** F. 4—8.

**Ottoman.** — **P. 122—126.**

**Ottoman Arch.** — **P. 215.**

**Outlet.** — Goth. **P. 173.** F. 10. — Jap. **P. 198.** F. 2.

**Paddle.** — Preh. **P. 3.** F. 12, 13.

**Painted ornament** s. Ornament painting.

**Pallet knife.** — Preh. **P. 3.** F. 17.

**Palmette frieze.** — Rom. **P. 90.** F. 8.

**Panel.** — Germ. **P. 57.** F. 6. — Byz. **P. 62.** F. 1. **P. 63.** F. 3. — Islam. **P. 124.** F. 6. — Goth. **P. 150.** F. 1. **P. 156.** F. 2—4. **P. 157.** F. 6. **P. 187.** F. 4. — Ren. **P. 210.** F. 5. **P. 230.** F. 6. **P. 241.** F. 4. **P. 256.** F. 6. **P. 261.** F. 3. **P. 263.** F. 1. **P. 264.** F. 6. **P. 265.** F. 5. **P. 281.** F. 6. **P. 282.** F. 6. — Bar. **P. 301.** F. 1. — Louis XVI. **P. 352.** F. 3. — Class. **P. 369.** F. 3. **P. 371.** F. 1. **P. 373.** F. 3, 6. — Emp. **P. 388.** F. 5.

**Panelling.** — Islam. **P. 117.** F. 7. **P. 118.** F. 1 to 6. **P. 121.** F. 2, 3. — Goth. **P. 164.** F. 6, 7.

**Papyrus capital.** — Egypt. **P. 4.** F. 9. **P. 5.** F. 1, 5, 6, 8.

**Papyrus column.** — Egypt. **P. 5.** F. 1, 5.

**Papyrus ornament.** — Egypt. **P. 4.** F. 7, 10. **P. 5.** F. 11, 12.

**Palm column.** — Egypt. **P. 5.** F. 2, 4, 14.

**Parapet.** — Byz. **P. 66.** F. 3.

**Parsley.** — Goth. **P. 137.** F. 8.

**Partisan.** — Ren. **P. 243.** F. 6.

**Paten.** — Rom. **P. 84.** F. 12.

**Paving-tile.** — Islam. **P. 125.** F. 9.

**Pea-tendril.** — Text figure F. 222.

**Pedestal.** — Assyr. **P. 8.** F. 14. — Pers. **P. 11.** F. 7, 11, 12. — Islam. **P. 122.** F. 2, 4. — Roc. **P. 333.** F. 9.

**Pendant.** — Ren. **P. 236.** F. 12. **P. 247.** F. 6. **P. 258.** F. 6.

**Perfuming pan.** — Emp. **P. 285.** F. 4.

**Persian.** — **P. 11, 12.**

**Pew.** — Russ. **P. 110.** F. 13. — Ren. **P. 250.** F. 3. **P. 262.** F. 2. **P. 281.** F. 3—5, 7.

**Phoenician-Hebraic.** — **P. 13.**

**Piano.** — Class. **P. 369.** F. 1, 2. — Emp. **P. 389.** F. 5.

**Pillar.** — Egypt. **P 4.** F. 5, 6, 8, 11. — Ind. **P. 14.** F. 8, 9. **P. 15.** F. 8. — Grec. **P. 20.** F. 1, 2, 4, 5, 13, 14, 15. **P. 21.** F. 2, 13, 14. — Rom. **P. 38.** F. 1, 2. — Byz. **P. 67.** F. 1, 3, 5, 6. — Rom. **P. 76.** F. 15, 16. **P. 80.** F. 4, 7—9, 11, 12. — Islam. **P. 132.** F. 3. — Goth. **P. 177.** F. 4. — Ren. **P. 207.** F. 1. 3. **P. 218.** F. 2, 5. **P. 227.** F. 8. **P. 232.** F. 5. **P. 241.** F. 5. **P. 248.** F. 7. **P. 253.** F. 3, 4, 9. **P. 256.** F. 3. **P. 263.** F. 5, 6. **P. 264.** F. 5. **P. 271.** F. 3. — Bar. **P. 285.** F. 7. **P. 301.** F. 3. — Roc. **P. 324.** F. 2. — Class. **P. 356.** F. 3. — Emp. **P. 378.** F. 1. — Restor. **P. 392.** F. 5. **P. 393.** F. 7. Text figure. F. *4, 336.*

**Pillar capital.** — Egypt. **P. 4.** F. 5, 6, 8. **P. 5.** F. 5. — Phoen. **P. 13.** F. 2, 3. — Ind. **P. 15.** F. 8. — Grec. **P. 18.** F. 10, 11. **P. 20.** F. 1, 2, 4, 5, 13—15. **P. 21.** F. 2, 13. **P. 22.** F. 8, 12. — Rom. **P. 34.** F. 11, 12. **P. 38.** F. 1, 5. — Pomp. **P. 45.** F. 5, 7. — Germ. **P. 55.** F. 1, 2, 5. — Rom. **P. 71.** F. 10. **P. 81.** F. 1, 2. **P. 82.** F. 3. **P. 94.** F. 5. **P. 95.** F. 5. — Islam. **P. 116.** F. 7. — Goth. **P. 135.** F. 11. — Ren. **P. 254.** F. 5. **P. 255.** F. 2. **P. 279.** F. 1, 3. **P. 280.** F. 8, 9. — Bar. **P. 285.** F. 2. — Hell. **P. 396.** F. 5.

**Pillar crest.** — Chin. **P. 189.** F. 1, 3.

**Pillar finial.** — Ren. **P. 254.** F. 2.

**Pin.** — Preh. **P. 1.** F. 45. — Rom. **P. 43.** F. 16—18, 21, 22.

**Plastic figure.** — Preh. **P. 1.** F. 3, 4. **P. 2.** F. 1, 40. — Egypt. **P. 4.** F. 11. **P. 6.** F. 9, 10, 15, 18. **P. 7.** F. 3. — Assyr. **P. 9.** F. 12. **P. 10.** F. 1. — Pers. **P. 12.** F. 3. — Phoen. **P. 13.** F. 10, 14. — Ind. **P. 15.** F. 6. — Grec. **P. 18.** F. 5. **P. 21.** F. 10. **P. 23.** F. 4, 8, 9, 10. **P. 29.** F. 8, 18. — Rom. **P. 41.** F. 17, 19, 23. **P. 42.** F. 8, 9, 18. **P. 44.** F. 15. — Goth. **P. 145.** F. 1. Ren. **P. 221.** F. 4. **P. 253.** F. 2. **P. 254.** F. 1. — Roc. **P. 325.** F. 4. — Text figure P. *66, 90, 91, 97.*

**Platband.** — Grec. **P. 18.** F. 7. **P. 20.** F. 12. **P. 21.** F. 7. — Rom. **P. 33.** F. 17, 19. **P. 35.** F. 1, 12.

**Plate.** — Islam. **P. 133.** F. 6. — Chin. **P. 192.** F. 4. — Jap. **P. 198.** F. 1. — Ren. **P. 221.** F. 2. **P. 223.** F. 7. **P. 276.** F. 1, 6. — Roc. **P. 329.** F. 8.

**Pocket.** — Goth. **P. 160.** F. 7.

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**Porcelain vessel.** — Ren. **P. 284.** F. 5. — Roc. **P. 316.** F. 3. **P. 329.** F. 1—8. — Emp. **P. 384.** F. 4.

**Portal.** — Assyr. **P. 9.** F. 10. — Ind. **P. 14.** F. 10. — Germ. **P. 55.** F. 6—8. — Rom. **P. 73.** F. 11, 14. **P. 78.** F. 1, 3, 6. **P. 81.** F. 3, 6. **P. 87.** F. 5. **P. 88.** F. 1—5. **P. 93.** F. 1. **P. 98.** F. 5—7. — Skand. **P. 103.** F. 1, 3, 7. **P. 104.** F. 1—6. **P. 107.** F. 6. — Islam. **P. 117.** F. 8. **P. 131.** F. 4. — Goth. **P. 138.** F. 3. **P. 158.** F. 1, 3. **P. 163.** F. 3. **P. 166.** F. 3, 6. **P. 188.** F. 5. — Ren. **P. 209.** F. 1. **P. 227.** F. 7. **P. 228.** F. 4. — Bar. **P. 280.** F. 1. — Col. **P. 334.** F. 7, 8. **P. 335.** F. 6. — Class. **P. 358.** F. 1—3, 5, 6.

**Portiere.** — Bar. **P. 298.** F. 1. — Class. **P. 369.** F. 4. **P. 371.** F. 6, 9.

**Post.** — Jap. **P. 197.** F. 2.

**Pot-hanger.** — Skand. **P. 105.** F. 3.

**Pot.** — Class. **P. 375.** F. 3, 5.

**Powder-horn.** — Islam. **P. 133.** F. 5.

**Prayer-book.** — Rom. **P. 75.** F. 20. — Goth. **P. 143.** F. 8.

**Prayer-book bag.** — Goth. **P. 140.** F. 6.

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**Press.** — Bar. **P. 297.** F. 3. — Roc. **P. 331.** F. 4. — Emp. **P. 389.** F. 7.

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**Processional crucifix.** — Goth. **P. 143.** F. 5. — Roc. **P. 323.** F. 4.

**Pulpit.** — Byz. **P. 66.** F. 10. — Rom. **P. 86.** F. 1. — Goth. **P. 153.** F. 5. **P. 165.** F. 6. — Ren. **P. 228.** F. 7. **P. 275.** F. 1. — Roc. **P. 325.** F. 2, 3. **P. 328.** F. 1. — Louis XVI. **P. 353.** F. 1—3.

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**Quarrel.** — Ren. **P. 253.** F. 7.

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**Razor.** — Etrus. **P. 32.** F. 11.

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**Sedan chair.** — Rom. P. 42. F. 10. — Rom. P. 100. F. 9. — Bar. P. 296. — Class. P. 367. F. 1.

**Serviette.** — Goth. P. 143. F. 1. — Ren. P. 278. F. 2—4, 9, 12, 13.

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**Sepulchral Urn** s. Urn.

**Sewing-table.** — Bieder. P. 394. F. 6, 7.

**Sgraffito work.** — Ren. P. 202. F. 1. P. 203. F. 8—10. P. 204. F. 3.

**Shaft of column.** — Rom. P. 71. F. 8. P. 73. F. 4. P. 78. F. 8. P. 86. F. 5. — Skand. P. 102. F. 2. P. 103. F. 2, 9. — Islam. P. 125. F. 3. — Ren. P. 209. F. 3. P. 245. F. 1. P. 266. F. 3.

**Shield.** — Preh. P. 2. F. 42. — Ind. P. 16. F. 21. — Grec. P. 29. F. 12. — Rom. P. 44. F. 7. — Rom. P. 100. F. 6. — Text figure P. *IV, 234*.

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**Shoe buckle.** — Roc. P. 328. F. 2, 3.

**Shrine.** — Rom. P. 77. F. 1—6, 8—12.

**Sickle.** — Preh. P. 1. F. 43.

**Sideboard.** — Ren. P. 277. F. 1, 6.

**Sign.** — Bar. P. 312. F. 1—3.

**Signature tablet.** — Rom. P. 72. F. 7.

**Sign-bourd.** — Ren. P. 269. F. 6.

**Silk.** — Jap. P. 198. F. 3. — Ren. P. 224. F. 3. — Bar. P. 289. F. 6. — Text figure P. *623*.

**Silk damask.** — Ren. P. 213. F. 5.

**Silver coin.** — Pers. P. 12. F. 8.

**Silver jewel.** — Celt. P. 50. F. 16. P. 53. F. 3. — Ren. P. 260. F. 1.

**Silver mounting.** — Ren. P. 252. F 9.

**Silver relief.** — Ren. P. 236. F. 1.

**Silver utensils.** — Rom. P. 41. F. 11. P. 42. F. 16, 19, 21. — Rom. P. 84. F. 12. P. 100. F. 14. — Russ. P. 109. F. 4. — Goth. P. 143. F. 5—7, 9. P. 176. F. 4. — Ren. P. 223. F. 1, 8, 10, 14. P. 233. F. 3. P. 237. F. 4, 6. P. 250. F. 2. — Roc. P. 321. F. 11, 12. P. 323. F. 4. P. 328. F. 2—6. — Louis XVI. P. 343. F. 4—6. P. 347. F. 3, 4. P. 349. F. 3. P. 350. F. 3. — Emp. P. 384. F. 6, 7. — Text figure P. *613, 625*.

**Silver vessel.** — Pers. P. 12. F. 16, 17. — Phoen. P. 13. F. 21. — Grec. P. 30. F. 24. — Rom. P. 42. F. 4, 17. P. 43. F. 26—28. — Pomp. P. 47. F. 2—4, 7. — Islam. P. 133. F. 8. — Goth. P. 143. F. 6, 10. P. 154. F. 3. P. 167. F. 3. P. 173. F. 3. P. 176. F. 3. — Ren. P. 212. F. 7. P. 222. F. 8. P. 237. F. 3, 5, 7. — Bar. P. 299. F. 1, 5. P. 306. F. 5. — Roc. P. 316. F. 5. P. 323. F. 1. — Class. P. 365. F. 2. P. 368. F. 4, 5. — Emp. P. 380. F. 2. P. 385. F. 4. — Text figure P. *459*.

**Skell.** — Preh. P. 2. F. 41.

**Slave Renaissance.** — P. 250—252.

**Sleigh.** — Roc. P. 321. F. 10.

**Sockle.** — Byz. P. 67. F. 2. — Kelt. P. 68. F. 12, 14. — Rom. P. 88. F. 3. — Scand. P. 102. F. 7. — Chin. P. 194. F. 2. — Ren. P. 218. F. 3. P. 227. F. 9. — Class. P. 355. F. 4. P. 360. F. 6.

**Sofa.** — Ren. P. 284. F. 6. — Roc. P. 320. F. 1. — Col. P. 337. F. 8. — Louis XVI. P. 344. F. 1. P. 346. F. 12. — Class. P. 357. F. 1. — Emp. P. 385. F. 5. P. 389. F. 1. P. 390. F. 2. — Bieder. P. 394. F. 5. — Hell. P. 398. F. 6, 7.

**Soffit.** — Islam. P. 112. F. 11.

**Spandrel.** — Islam. P. 117. F. 1, 2. P. 127. F. 1, 2.

**Spanish Roman.** — P. 92—94.

**Spear-head.** — Grec. **P. 29.** F. 16. — Etrus. **P. 32.** F. 26.
**Sphinx.** — Egypt. **P. 6.** F. 9, 11. — Pomp. **P. 48.** F. 14.
**Spinet.** — Bar. **P. 298.** F. 5, 6.
**Spire.** — Islam. **P. 124.** F. 1, 2. **P. 127.** F. 4, 6. — Goth. **P. 135.** F. 10. **P. 188.** F. 4. **P. 189.** F. 11.
**Spoon.** — Egypt. **P. 6.** F. 10. — Assyr. **P. 10.** F. 23. — Rom. **P. 41.** F. 11. — Rom. **P. 100.** F. 14. — Russ. **P. 110.** F. 10. — Ren. **P. 223.** F. 6, 8. **P. 233.** F. 3. **P. 237.** F. 4. — Roc. **P. 321.** F. 11, 12.
**Spur.** — Goth. **P. 160.** F. 12.
**Stair.** — Ren. **P. 209.** F. 9. **P. 229.** F. 4. **P. 262.** F. 6. **P. 275.** F. 3, 5. — Bar. **P. 286.** F. 3.
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**Stairs pillar.** — Goth. **P. 185.** F. 5. — Ren. **P. 263.** F. 5.
**Stable.** — Ren. **P. 251.** F. 7—9.
**Stalactite.** — Islam. **P. 112.** F. 12. **P. 124.** F. 3.
**Stall.** — Rom. **P. 73.** F. 3. — Goth. **P. 142.** F. 2. **P. 148.** F. 4. **P. 154.** F. 1, 6. **P. 157.** F. 2. **P. 164.** F. 9. **P. 171.** F. 5, 7. **P. 187.** F. 5. — Ren. **P. 210.** F. 6. **P. 217.** F. 7. **P. 220.** F. 1, 2. **P. 230.** F. 6. **P. 246.** F. 4. **P. 279.** F. 2.
**Stand.** — Roc. **P. 333.** F. 8, 11. — Louis XVI. **P. 346.** F. 1. — Emp. **P. 384.** F. 3. — Rest. **P. 392.** F. 3.
**Standard.** — Assyr. **P. 9.** F. 9.
**Statue.** — Ren. **P. 208.** F. 7.
**Steer head.** — Pers. **P. 12.** F. 3.
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**Stick head.** — Roc. **P. 316.** F. 4.
**Stone arm.** — Preh. **P. 1.** F. 25, 40, 42.
**Stone chest.** — Rom. **P. 93.** F. 9.
**Stone engraving.** — Ren. **P. 240.** F. 1, 2. — Bar. **P. 309.** F. 1, 3, 5.
**Stone figure.** — Preh. **P. 2.** F. 40. — Egypt. **P. 6.** F. 9, 10, 15, 18. **P. 7.** F. 3. — Assyr. **P. 9.** F. 13. — Ind. **P. 15.** F. 6.
**Stonehenge.** — Text figure P. 2.
**Stone ornament.** — Preh. **P. 2.** F. 7, 13, 18, 22, 35. — Egypt. **P. 4.** F. 1—9, 11. — **P. 5.** F 1, 2, 4—6, 8. — **P. 6.** F. 9, 11, 15—18. — Assyr. **P. 8.** F. 14. **P. 9.** F. 2. **P. 10.** F. 1. — Pers. **P. 11.** F. 3—7, 11, 12. — Phoen. **P. 13.** F. 1—4, 20, 22. — Ind. **P. 14.** F. 1—18. — **P. 15.** F. 1—12. — **P. 16.** F. 5. — Grec. **P. 17.** F. 15. **P. 18.** F. 1—7, 9—12. **P. 19.** F. 1—10. **P. 20.** F. 1—15. **P. 21.** F. 1—16. — **P. 22.** F. 1—12. **P. 23.** F. 2—4, 6—9. **P. 24.** F. 1—3. **P. 28.** F. 4, 19. **P. 29.** F. 18, 19. — Etrus. **P. 30.** F. 1, 2, 6, 9, 11. — Rom. **P. 33.** F. 1—19. **P. 34.** F. 1—14. **P. 35.** F. 1—12. **P. 36.** F. 1—8. **P. 37.** F. 1—9. **P. 38.** F. 1—7. **P. 39.** F. 1—4, 6, 10, 11. **P. 40.** F. 1, 2, 4—6. **P. 41.** F. 6. **P. 42.** F. 1, 2, 5, 6. **P. 45.** F. 1, 4—10. — Pomp. **P. 47.** F. 1. — Germ. **P. 54.** F. 1—13. **P. 55.** F. 1—9. **P. 57.** F. 1—7. **P. 59.** F. 1—4. 7—10. — Byz. **P. 60.** F. 1—4, 6—8. **P. 61.** F. 1, 4—10. **P. 62.** F. 1—6. **P. 63.** F. 3. **P. 64.** F. 1. **P. 66.** F. 1—16. **P. 67.** F. 1—6. — Kelt. **P. 68.** F. 5, 12—14. — Rom. **P. 71.** F. 1—12. **P. 72.** F. 1—7, 13. **P. 73.** F. 1, 2, 4—14. **P. 78.** F. 1—12. **P. 79.** F. 1—12. **P. 80.** F. 1—12. **P. 81.** F. 1—7. **P. 82.** F. 1 to 11. **P. 83.** F. 4. **P. 86.** F. 1—5. **P. 87.** F. 1—8. **P. 88.** F. 1—5. **P. 89.** F. 1—8. **P. 90.** F. 1—5, 7. 12. **P. 91.** F. 1—3, 6, 7. **P. 92.** F. 1—11. **P. 93.** F. 1—9. **P. 94.** F. 1—7. **P. 95.** F. 2—7. **P. 96.** F. 1—8. **P. 97.** F. 1—11. **P. 98.** F. 1—7. **P. 99.** F. 1—12, 14—16. — **P. 100.** F. 11. — Scand. **P. 102.** F. 1—7. **P. 106.** F. 1—8. **P. 107.** F. 6, 8. — Russ. **P. 108.** F. 1—4. **P. 109.** F. 1, 3, 5, 6. — Islam. **P. 112.** F. 1—8, 11—14. **P. 116.** F. 1, 2, 7, 8. **P. 122.** F. 1—7. **P. 123.** F. 1, 3, 4. **P. 125.** F. 3, 7. **P. 127.** F. 1—3, 8, 9, 11. **P. 131.** F. 1—4. **P. 132.** F. 1—5. — Goth. **P. 135.** F. 1—12. **P. 136.** F. 1—12. **P. 137.** F. 1—11. **P. 138.** F. 1—4, 7—10. **P. 144.** F. 2—4. **P. 146.** F. 1—9. **P. 147.** F. 1—7. **P. 148.** F. 1—5. **P. 149.** F. 1—9. **P. 150.** F. 1—10. **P. 151.** F. 1—6, 10. **P. 153.** F. 1—7. **P. 160.** F. 1—20. **P. 161.** F. 1—10. **P. 162.** F. 1—9. **P. 163.** F. 1—4. **P. 164.** F. 6, 7, 12, 15. **P. 165.** F. 2, 6—8. **P. 167.** F. 4. **P. 170.** F. 1, 8. **P. 177.** F. 1, 3—5. **P. 178.** F. 1, 2, 4. **P. 179.** F. 1, 2, 4. **P. 180.** F. 7. **P. 181.** F. 3. **P. 182.** F. 1—6. **P. 184.** F. 1—6. **P. 185.** F. 1—6. **P. 186.** F. 1—4. **P. 187.** F. 1, 4. **P. 188.** F. 1—5. — Chin. **P. 194.** F. 1—4. **P. 195.** F. 1—3. — Ren. **P. 201.** F. 1, 2, 4, 6. **P. 202.** F. 1—3, 5. **P. 203.** F. 1—6. **P. 204.** F. 1. **P. 205.** F. 1, 2. **P. 206.** F. 1—4. **P. 207.** F. 1—3. **P. 208.**

F. 1—7. **P. 209.** F. 1, 3, 5, 7, 9. **P. 216.** F. 1—4. **P. 217.** F. 1—4, 6, 8, 9. **P. 218.** F. 1—5. **P. 219.** F. 7. **P. 227.** F. 1, 2, 4—7, 9. **P. 228.** F. 1—8. **P. 244.** F. 2—4, 6, 7. **P. 245.** F. 1. **P. 246.** F. 1. **P. 250.** F. 3. **P. 253.** F. 2—9. **P. 254.** F. 1—7. **P. 255.** F. 1, 2. **P. 256.** F. 1, 2, 4. **P. 260.** F. 3, 7. **P. 261.** F. 6. **P. 262.** F. 7—11. **P. 264.** F. 4, 5, 8. **P. 265.** F. 1, 3. **P. 267.** F. 6. **P. 270.** F. 1—6. **P. 271.** F. 3, 5. **P. 272.** F. 3—7. **P. 273.** 1—7. **P. 279.** F. 1, 3—5. **P. 280.** F. 1—10. **P. 281.** F. 1. **P. 282.** F. 5. **P. 283.** F. 1. — Bar. **P. 285.** F. 1—7. **P. 286.** F. 1—4, 6. **P. 287.** F. 1. **P. 290.** F. 1—7. **P. 291.** F. 1—4. **P. 292.** F. 1—4, 7, 8. **P. 293.** F. 1, 2. **P. 301.** F. 2—5. **P. 302.** F. 1—4, 6. — Roc. **P. 314.** F. 1—4. **P. 324.** F. 1—4. **P. 325.** F. 1, 4, 5. — Col. **P. 334.** F. 1, 3, 4, 6—9. **P. 335.** F. 1—9. **P. 337.** F. 1, 2. **P. 338.** F. 1. **P. 339.** — Louis XVI. **P. 340.** F. 1—7. **P. 341.** F. 5. **P. 352.** F. 1—5. **P. 354.** F. 1. — Class. **P. 355.** F. 1—4. **P. 356.** F. 1—3. **P. 357.** F. 1—6. **P. 358.** F. 1—6. **P. 359.** F. 1, 2. **P. 360.** F. 1—9. **P. 361.** F. 1—5. **P. 362.** F. 1—5. **P. 363.** F. 1. **P. 366.** F. 2. **P. 373.** F. 2, 4. — Emp. **P. 378.** F. 1, 2. **P. 379.** F. 1. **P. 386.** F. 3. **P. 389.** F. 4. — Rest. **P. 392.** F. 4, 5. — Bieder. **P. 396.** F. 2—5. — Hell. **P. 396.** F. 2—5. **P. 398.** F. 3, 4. **P. 400.** F. 4. — Text figures P. *4, 5, 28, 29, 37, 45, 66, 72, 77, 90, 106, 107, 113, 119, 131, 159, 169, 181, 211, 238, 239, 249, 296, 310, 340, 419, 434, 490, 547, 632.*

**Stone relief.** — Preh. **P. 2.** F. 7, 13, 18, 22. — Egypt. **P. 4.** F. 5—7. **P. 5.** F. 16, 17. — Assyr. **P. 8.** F. 1, 2. **P. 9.** F. 4, 13. — Pers. **P. 11.** F. 10. **P. 12.** F. 7, 9, 13, 14. — Phoen. **P. 13.** F. 22. — Ind. **P. 15.** F. 5, 7, 10. **P. 16.** F. 5. — Grec. **P. 20.** F. 11. **P. 21.** F. 2, 3, 6, 7. **P. 24.** F. 1—3. **P. 25.** F. 1—3, 5. — Etrus. **P. 31.** F. 10, 11. — Rom. **P. 33.** F. 3, 6, 10, 11, 13, 14, 16, 18. **P. 35.** F. 3—5, 7. **P. 36.** F. 5. **P. 38.** F. 1, 3, 5—7. — Germ. **P. 54.** F. 1—13. — Byz. **P. 60.** F. 2—4. **P. 62.** F. 4. **P. 63.** F. 11. **P. 79.** F. 1. **P. 90.** F. 1. **P. 96.** F. 13. — Russ. **P. 109.** F. 1, 2, 5, 6. — Goth. **P. 147.** F. 3, 7. **P. 150.** F. 2—9. **P. 160.** F. 1—20. — Chin. **P. 194.** F. 3. — Ren. **P. 203.** F. 5, 6. **P. 204.** F. 1. **P. 208.** F. 3, 6. **P. 209.** F. 5. **P. 217.** F. 9. Text figures P. *4, 5, 28, 29, 37, 45, 77, 159.*

**Stone-tool.** — Preh. **P. 1.** F. 43. **P. 2.** F. 2.

**Stone vessel.** — Ren. **P. 231.** F. 2, 4.

**Stool.** — Rom. **P. 75.** F. 11. — Ren. **P. 277.** F. 7.

**Stucco ornament.** — Russ. **P. 108.** F. 5. — Islam. **P. 112.** F. 12. **P. 113.** F. 1—4, 8—10, 13—15. **P. 114.** F. 1. **P. 116.** F. 2. **P. 117.** F. 1—10, 12. **P. 118.** F. 1—6. **P. 120.** F. 1, 4, 5, 9, 11. **P. 123.** F. 2. **P. 124.** F. 3, 5. — Ren. **P. 201.** F. 3, 5. **P. 229.** F. 1, 2. **P. 248.** F. 2—7. **P. 281.** F. 9, 10. **P. 300.** F. 1—3. — Roc. **P. 328.** F. 8. — Col. **P. 338.** F. 2. — Louis XVI **P. 342.** F. 1, 2. **P. 344.** F. 5. **P. 345.** F. 3. **P. 350.** F. 1, 2, 4, 5. **P. 364.** F. 1—4. **P. 366.** F. 1. — Emp. **P. 392.** F. 2.

**Stove.** — Ren. **P. 231.** F. 2. **P. 250.** F. 4. — Roc. **P. 328.** F. 7. — Emp. **P. 388.** F. 3.

**Stuff pattern.** — Jap. **P. 200.** F. 2, 3, 5. 7. — Ren. **P. 213.** F. 5, 6. **P. 224.** F. 3, 7. **P. 238.** F. 1—5. **P. 278.** F. 1—5, 7—12. — Bar. **P. 289.** F. 5. 6. **P. 308.** F. 2. — Bieder. **P. 395.** F. 1, 2, 4—7. — Hell. **P. 400.** F. 2, 3. — Text figure P. *308.*

**Sugar bowl.** — Class. **P. 368.** F. 4, 5.

**Sugar-tongs.** — Roc. **P. 330.** F. 9.

**Sunshade.** — Grec. **P. 30.** F. 14. — Islam. **P. 134.** F. 3.

**Sundial.** — Ren. **P. 281.** F. 1.

**Sweetmeat box.** — Ren. **P. 212.** F. 1.

**Swiss Renaissance Wooden Buildings.** — **P. 241—242.**

**Sword.** — Preh. **P. 1.** F. 26, 39. **P. 2.** F. 44. — Assyr. **P. 10.** F. 5. — Etrus. **P. 32.** F. 1, 6. — Celt. **P. 52.** F. 6. **P. 53.** F. 1, 2. — Germ. **P. 58.** F. 2. — Islam. **P. 120.** F. 2. **P. 160.** F. 14—16. — Jap. **P. 196.** F. 2, 5, 7. — Ren. **P. 215.** F. 3. **P. 243.** F. 5, 7, 8. — Text figure P. *335.*

**Sword-hilt.** — Rom. **P. 100.** F. 4.

**Sword-pommel.** — Preh. **P. 2.** F. 27, 44. — Rom. **P. 44.** F. 10.

**Symbol.** — Egypt. **P. 4.** F. 7. **P. 7.** F. 8. **P. 8.** F. 11, 12. **P. 9.** F. 13. — Pers. **P. 12.** F. 9.

**Syren.** — Assyr. **P. 8.** F. 13.

**Tabernacle.** — Goth. **P. 145.** F. 3. — Ren. **P. 230.** F. 7.

**Table.** — Grec. **P. 28.** F. 15, 20. — Rom.

**P. 41.** F. 6. **P. 42.** F. 2, 6. — Pomp. **P. 47.** F. 1, 5. — Goth. **P. 171.** F. 7. — Ren. **P. 210.** F. 3. **P. 220.** F. 6. **P. 241.** F. 1, 8, 13. **P. 245.** F. 7. **P. 247.** F. 1. **P. 277.** F. 7. **P. 284.** F. 2, 7. — Col. **P. 335.** F. 7, 8. — Louis XVI. **P. 344.** F. 2. **P. 346.** F. 2. **P. 349.** F. 1. — Class. **P. 370.** F. 4. — Emp. **P. 382.** F. 2—4. **P. 389.** F. 6. — Bieder. **P. 394.** F. 4. — Hell. **P. 399.** F. 1, 3. — Text figure P. *4, 13.*

**Table-cloth.** — Goth. **P. 181.** F. 5.

**Table plate.** — Chin. **P. 192.** F. 6.

**Tabouret.** — Rom. **P. 84.** F. 8. — Goth. **P. 142.** F. 4. — Ren. **P. 242.** F. 14. — Bar. **P. 287.** F. 5. **P. 298.** F. 4. **P. 305.** F. 1, 2, 4. — Emp. **P. 385.** F. 2, 3. **P. 389.** F. 4.

**Tambourine.** — Grec. **P. 30.** F. 11.

**Tankard.** — Bar. **P. 299.** F. 1.

**Tea-pot.** — Chin. **P. 190.** F. 4, 5. **P. 193.** F. 5. Text figure P. *338.*

**Temple.** — Islam. **P. 131.** F. 1—4.

**Terra cotta.** — Ren. **P. 231.** F. 3, 6.

**Textile ornament.** — Preh. **P. 3.** F. 8. — Assyr. **P. 9.** F. 6. **P. 10.** F. 27. — **P. 16.** F. 29, 34. — Grec. **P. 28.** F. 2. — Celt. **P. 50.** F. 1, 3. — Rom. **P. 83.** F. 7—9. **P. 96.** F. 11. — Russ. **P. 111.** F. 1. — Islam. **P. 114.** F. 2. **P. 130.** F. 13. **P. 133.** F. 2, 4. — Goth. **P. 140.** F. 6, 7. **P. 141.** F. 1, 3, 7, 9. **P. 143.** F. 1, 2. **P. 144.** F. 1. **P. 172.** F. 1—8. **P. 181.** F. 1, 2, 5. **P. 187.** F. 2. **P. 189.** F. 13. — Jap. **P. 198.** F. 3. **P. 199.** F. 1—7. — Ren. **P. 213.** F. 1—6. **P. 224.** F. 1—8. **P. 236.** F. 10, 11. **P. 238.** F. 1—6. **P. 245.** F. 3, 5. **P. 258.** F. 4. **P. 278.** F. 1—12. — Bar. **P. 287.** F. 2, 4. **P. 289.** F. 1—6. **P. 298.** F. 1, 2. **P. 300.** F. 1—6. **P. 308.** F. 1, 2. **P. 311.** F. 1. — Roc. **P. 319.** F. 1—7. **P. 320.** F. 1—4. **P. 321.** F. 1, 4—6. — Louis XVI. **P. 345.** F. 1. **P. 346.** F. 1, 5, 6. — Emp. **P. 380.** F. 4. — Bieder. **P. 395.** F. 1, 2, 4—7. — Hell. **P. 399.** F. 6. **P. 400.** F. 2, 3. — Text figures P. *308, 368, 433, 623.*

**Theatre mask.** — Grec. **P. 29.** F. 22, 23.

**Throne.** — Russ. **P. 111.** F. 2, 4, 5. — Roc. **P. 318.** F. 3. — Emp. **P. 381.**

**Thurible.** — Rom. **P. 75.** F. 8.

**Tiara.** — Ren. **P. 243.** F. 9.

**Tie-beam.** — Goth. **P. 168.** F. 8—11.

**Tile facing.** — Islam. **P. 114.** F. 3, 4. **P. 119.** F. 1—7.

**Tin utensil.** — Goth. **P. 173.** F. 2, 7, 8.

**Tin vessel.** — Ren. **P. 222.** F. 10. **P. 231.** F. 5.

**Ting.** — Chin. **P. 189.** F. 12.

**Toilet table.** — Ren. **P. 284.** F. 7. — Class. **P. 370.** F. 2. — Emp. **P. 390.** F. 3.

**Tomb.** — Pers. **P. 11.** F. 6. **P. 12.** F. 13, 14. — Phoen. **P. 13.** F. 22. — Etrus. **P. 31.** F. 2, 6. — Pomp. **P. 45.** F. 10. — Rom. **P. 95.** F. 7. — Islam. **P. 126.** F. 3, 7, 8, 9, 10, 14, 15, 18. — Goth. **P. 181.** F. 3. — Ren. **P. 201.** F. 5, 6. **P. 203.** F. 1, 5, 6. **P. 206.** F. 1. **P. 253.** F. 2. **P. 273.** F. 4. — Text figure P. *69.*

**Tomb plate.** — Goth. **P. 175.** F. 1—5.

**Torch.** — Grec. **P. 30.** F. 18.

**Tower.** — Grec. **P. 22.** F. 3. — Goth. **P. 148.** F. 1.

**Transept.** — Byz. **P. 62.** F. 5.

**Trellis-work.** — Islam. **P. 123.** F. 5. — Ren. **P. 283.** F. 3, 4.

**Tribune.** — Emp. **P. 378.** F. 2.

**Trident.** — Ind. **P. 16.** F. 11, 19, 23.

**Tripod.** — Assyr. **P. 10.** F. 3. — Grec. **P. 28.** F. 7. **P. 29.** F. 14. — Etrus. **P. 32.** F. 15, 18. — Rom. **P. 39.** F. 3. **P. 40.** F. 1. **P. 44.** F. 8. — Pomp. **P. 47.** F. 14, 15, 17. — Louis XVI. **P. 344.** F. 4.

**Trireme.** — Rom. **P. 44.** F. 13.

**Trophy.** — Bar. **P. 292.** F. 4. — Class. **P. 362.** F. 1, 4.

**Tunic.** — Goth. **P. 181.** F. 1.

**Turret crest.** — Ren. **P. 250.** F. 6.

**Tympanum.** — Rom. **P. 73.** F. 12. **P. 81.** F. 5. — Goth. **P. 138.** F. 1. **P. 153.** F. 7.

**Typographic ornament.** — Ren. **P. 214.** F. 1, 3, 5, 6. **P. 219.** F. 6. **P. 226.** F. 2, 7. **P. 239.** F. 7. **P. 245.** F. 2, 4. — Bar. **P. 310.** F. 1. — Roc. **P. 318.** F. 1. — Text figure P. *337, 381, 548.*

**Urn.** — Preh. **P. 1.** F. 12, 13, 34. **P. 2.** F. 5, 16, 17, 21. — Ind. **P. 16.** F. 18. — Celt. **P. 53.** F. 21. — Bar. **P. 292.** F. 7, 8. **P. 293.** F. 1. — Text figure P. *490.*

**Valenciennes lace.** — Ren. **P. 224.** F. 1, 2.

**Vase.** — Preh. **P. 1.** F. 5—7. **P. 2.** F. 1, 2, 9, 10, 12, 14. — Phoen. **P. 13.** F. 6—9, 11, 12, 15—17, 19. — Ind. **P. 16.** F. 17, 28, 30, 31. — Grec. **P. 17.** F. 13. **P. 26.** F. 1—4,

6—10, 12. **P. 30.** F. 24. — Rom. **P. 40.** F. 2, 3, 5, 6. **P. 42.** F. 14, 17. — Pomp. **P. 47.** F. 13. — Celt. **P. 51.** F. 9, 11, 13. **P 53.** F. 17, 18, 19. — Islam. **P. 133.** F. 8—10. **P. 134.** F. 6. — Goth. **P. 138.** F. 2. — Chin. **P. 190.** F. 2, 3, 6, 8. **P. 191.** F. 1—3, 5. **P. 192.** F. 3, 5, 7. **P. 193.** F. 6, 7, 9. — Jap. **P. 196.** F. 4, 6. **P. 198.** F. 2. — Ren. **P. 283.** F. 1. **P. 284.** F. 5. — Bar. **P. 287.** F. 3. — Roc. **P. 314.** F. 4. **P. 324.** F. 6. — Col. **P. 335.** F. 4. — Louis XVI. **P. 352.** F. 4. — Class. **P. 360.** F. 5. **P. 361.** F. 3. **P. 372.** F. 4. — Emp. **P. 384.** F. 4. **P. 391.** F. 3. — Hell. **P. 398.** F. 3, 4. **P. 400.** F. 4. — Text figure P. *632*.

**Vase painting.** — Grec. **P. 27.** F. 1—29, 33—39, 41—43. — Text figure P. *36*.

**Vaulted-ceiling rosette.** — Goth. **P. 138.** F. 4, 7, 9.

**Velvet.** — Ren. **P. 213.** F. 6. **P. 224.** F. 7. **P. 238.** F. 4, 5. — Bar. **P. 289.** F. 5. **P. 300.** F. 1.

**Venetian glass.** — Ren. **P. 212.** F. 2—4, 8—11.

**Vignola's orders.** — Text figure. P. *347*.

**Votive cross.** — Germ. **P. 56.** F. 4.

**Votive crown.** — Germ. **P. 56.** F. 3.

**Wainscot.** — Assyr. **P. 8.** F. 16. **P. 9.** F. 3, 5, 8, 10. — Islam. **P. 114.** F. 3, 4. **P. 115.** F. 11, 14. **P. 127.** F. 7, 12. **P. 128.** F. 1—4. **P. 130.** F. 4. — Chin. **P. 144.** F. 4. — Ren. **P. 217.** F. 5. **P. 221.** F. 1. **P. 241.** F. 3, 4. **P. 260.** F. 5, 6, 8. **P. 272.** F. 1. **P. 282.** F. 6. — Bar. **P. 312.** F. 4—8.

**Wall paper.** — Goth. **P. 172.** F. 7, 8. **P. 229.** F. 3. — Bar. **P. 310.** F. 2.

**Wall panelling.** — Islam. **P. 132.** F. 1.

**Wall tapestry.** — Ren. **P. 224.** F. 4.

**Warrior.** — Rom. **P. 75.** F. 14. — Rom. **P. 100.** F. 18.

**Washhandstand.** — Assyr. **P. 10.** F. 19.

**Watering-can.** — Rom. **P. 74.** F. 2.

**Water-jug.** — Rom. **P. 100.** F. 10.

**Watch.** — Bar. **P. 308.** F. 4.

**Wedge.** — Preh. **P. 1.** F. 36. **P. 2.** F. 8, 11.

**Weight.** — Rom. **P. 41.** F. 19.

**West gable.** — Scand. **P. 103.** F. 5.

**West Gothic.** — **P. 56.**

**Wicker work.** — Preh. **P. 1.** F. 21, 22, 28. **P. 2.** F. 1. — Egypt. **P. 6.** F. 8. — Assyr. **P. 8.** F. 15.

**Window.** — Assyr. **P. 8.** F. 5. — Ind. **P. 15.** F. 1. — Byz. **P. 66.** F. 5—7, 13. — Rom. **P. 73.** F. 9, 10. **P. 76.** F. 17. **P. 81.** F. 7. **P. 86.** F. 2. **P. 92.** F. 1. **P. 93.** F. 3, 8. **P. 96.** F. 8. **P. 97.** F. 3, 5. **P. 98.** F. 2, 3. — Scand. **P. 102.** F. 3, 5. — Islam. **P. 112.** F. 6, 13. — **P. 114.** F. 1. **P. 124.** F. 4, 5. **P. 125.** F. 7. **P. 127.** F. 3, 8. **P. 132.** F. 2. — Goth. **P. 144.** F. 2. **P. 148.** F. 2. **P. 149.** F. 7. **P. 151.** F. 1. **P. 164.** F. 12—15. **P. 166.** F. 1, 2. **P. 178.** F. 1, 4. **P. 182.** F. 3. **P. 185.** F. 1—4. **P. 186.** F. 1, 3. **P. 187.** F. 4. — Ren. **P. 201.** F. 1. **P. 207.** F. 2. **P. 208.** F. 4. **P. 216.** F. 2. **P. 219.** F. 7. **P. 227.** F. 1. **P. 251.** F. 4. **P. 253.** F. 5. **P. 261.** F. 5. **P. 270.** F. 2, 4, 5. **P. 279.** F. 4. — Bor. **P. 285.** F. 5. **P. 290.** F. 6. **P. 291.** F. 2, 3. **P. 302.** F. 1, 3, 4, 6. — Roc. **P. 331.** F. 1. — Col. **P. 337.** F. 1, 2. — Louis XVI. **P. 352.** F. 1. — Hell. **P. 397.** — Text figure P. *107, 282, 296, 340, 419, 434, 619*.

**Window-arch.** — Rom. **P. 90.** F. 3—5.

**Window column.** — Rom. **P. 97.** F. 3, 5. — Goth. **P. 185.** F. 4. — Ren. **P. 260.** F. 3.

**Window-reveal.** — Rom. **P. 90.** F. 9.

**Wine-can.** — Chin. **P. 191.** F. 4.

**Winged globe.** — Assyr. **P. 8.** F. 11.

**Winged steer.** — Assyr. **P. 9.** F. 13. — Pers. **P. 11.** F. 9.

**Winged sun.** — Egypt. **P. 7.** F. 8.

**Wood-carving** s. Wooden Ornament.

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# CATALOGUE

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## Decorative and Industrial Art

## Fine Arts

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The above work is published also in German, with the same plates, the same illustrations in the text and at the same prices.

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A great number of motifs for carving, modelling, etc. are illustrated.

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Examples of designs by the most prominent French, English, German, Dutch and Italian architects, decorators and artists of the middle of the XVIIIth century. Facsimile reproduction by photolithography. Compiled and edited by *A. Schoy*. 300 plates, folio size, in two portfolios. $ 45.00

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Motifs for the decoration of facades, walls, ceilings, objects of art etc. composed and modelled by students of the Berlin School of Handicraft under the direction of *B. Kruse* and *H. Baum,* sculptors and professors. 26 heliotype plates, folio size, reproduced from photographs taken from selected originals. In portfolio. $ 5.40

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**From My Workshop — Aus Meiner Kunstwerkstätte.**
Plastic ornaments for interior and exterior decoration: Ceilings, mouldings, panels, capitals, friezes, masks, decorative statues, together with a great variety of motifs for the decoration of façades. Designs in various styles by prominent architects executed by *R. Schirmer.* 5 series of 30 heliotype plates each, folio size, reproduced from photographs taken expressly for the work. Price per Series, in portfolio. $ 6.00

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Photographs of natural fruits, flowers, and leaves, artistically arranged as still life, festoons, friezes, panels, ceilings, and other kinds of ornament. By *C. Behrens.* 2 series of 36 heliotype plates each, folio size. Price per series, in portfolio. $ 12.00

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A collection of the most prominent works of German sculptors with biographical notices, edited by *A. Schulz.* 3 series, each of 60 heliotype plates, folio size, reproduced from photographs of original statues, busts, reliefs, etc., taken expressly for the work. Price per series, in portfolio. $ 12.00

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Single statues, groups, reliefs etc. representing scenes from the life of Christ, Biblical scenes etc., sculptured by *H. Hirsch.* 40 heliotype plates, quarto size, reproduced from photographs taken expressly for the work from the originals. In portfolio. $ 8.00

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Documents of Christian Art of the Middle Ages in France. Collected and edited by *E. Walsdorf*. Statues of God, of Christ, of the Virgin, the Twelve Apostles, figures of Angels, high reliefs of Biblical scenes and scenes from the lives of the Saints. 60 heliotype plates, quarto size, reproduced from photographs taken expressly for the work from the old originals. In portfolio. $ 16.00

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**Altars and Pulpits — Altäre und Kanzeln.**
A series of examples of ecclesiastical work in the Gothic style taken mostly from the most famous German cathedrals and churches of the Middle Ages. Compiled and edited by *A. Hartel.* 30 heliotype plates, in folio size, reproduced from photographs specially taken. In portfolio. $ 10.70

**Altars, Pulpits and Stalls — Altäre, Kanzeln und Chorgestühl.**
New designs in the Romanesque and Gothic styles for ecclesiastical wood work, giving total views and details. Measured drawings by *P. Gommel.* 32 photolithographic plates, folio size. In portfolio. $ 10.00

**Ecclesiastical Woodwork — Kirchenmöbel.**
New designs in the Romanesque and Gothic styles for various ecclesiastical woodwork, giving total views and details of organ cases, stalls, galleries, side altars, gospel desks, etc. Measured drawings by *P. Gommel.* 32 photolithographic plates, folio size. $ 10.00
The above work is to be considered as the second series to the author's first publication: Altars, Pulpits and Stalls.

**Ecclesiastical Woodwork and Carving — Kirchliche Tischler- und Holzbildhauerarbeiten.**

New designs in the Romanesque and Gothic styles for pulpits, stalls, screens, doors, ceilings, confessionals, galleries, organs, and other church fittings in wood by *A. Niedling*. 32 plates, 4 of which are colored, folio size. In portfolio. $ 13.70

**Altars in Romanesque and Gothic Style — Altäre im romanischen und gotischen Stile.**

New designs in the styles of the Middle Ages for a great variety of altars giving front and side views, ground plans and many details by *A. Niedling*. 32 plates, 4 of which are colored, folio size. In portfolio. $ 13.70

**Gothic Ornaments.**

Selected from various buildings erected during the Middle Ages in England and France, drawn from the originals by *A. Pugin*. 100 heliotype plates, quarto size. In portfolio. $ 8.00

**Religious Sculpture — Sculptures Religieuse.**

Documents of Christian Art of the Middle Ages in France. Collected and edited by *E. Walsdorf*. Statues of God, of Christ, of the Virgin, the Twelve Apostles, figures of Angels, high reliefs of Biblical scenes and scenes from the lives of the Saints. 60 heliotype plates, quarto size, reproduced from photographs taken expressly for the work from the old originals. In portfolio. $ 16.00

**Religious Statues — Kirchliche Figurale Skulpturen.**

Single statues, groups, reliefs etc. representing scenes from the life of Christ, Biblical scenes etc., sculptured by *H. Hirsch*. 40 heliotype plates, quarto size, reproduced from photographs taken expressly for the work from the originals. In portfolio. $ 8.00

**Old Paris — Le Vieux Paris.**

Its historical buildings and their details. Reproduction from original photographs with descriptive text by *Egon Hessling*.

First volume: Romanesque-Gothic Period, with the famous churches and cathedrals of Paris and its environs: Notre Dame de Paris, La Sainte Chapelle, Cathédrale de St. Denis and others. 90 heliotype plates, 13×16½″, and 120 illustrations in the text. In portfolio. $ 21.00

The volume contains a great variety of ornaments in the Romanesque and Gothik styles.

## 4. Old Furniture.

**Mansions of England in the Olden Time.**

Facades and interiors in English Gothic and Renaissance. By *Joseph Nash.* New facsimile edition in heliotype prints. 104 plates 13½×19". In portfolio. $ 25.00
Bound in half leather. $ 30.00

An opportunity is hereby offered to acquire at less than half the cost an edition of this famous work equal, in every respect, to the best of the previous editions. The reproductions are exquisitely clear and sharp.

**Old Louis XV Furniture — Vorbilder der Kunsttischlerei des XVIII. Jahrhunderts.**

Designs of furniture and interior wood work, reproduced from the originals of the most prominent French, English and German artists of the middle of the 18th century, especially from the works by F. H. Habermann, F. de Cuvilliés, J. A. Meissonier, J. C. de la Fosse, Thomas Chippendale and others. Compiled and republished by *Bruno Hessling.* 2 series of 36 heliotype plates each, folio size. Price per series in portfolio. $ 9.40

**Seat Furniture Louis XV Style — Entwürfe für Sitzmöbel.**

Designs of chairs, sofas, couches etc., reproduced from the works of the masters of the middle of the 18th century: F. H. Habermann, F. de Cuvilliés, J. A. Meissonier, Thomas Chippendale and others. Compiled and republished by *Bruno Hessling.* 25 heliotype plates, folio size. In portfolio. $ 8.00

The plates of the above work are published also in the work: "Old Louis XV Furniture".

**Chippendale Furniture — Englische Rokokomöbel.**

Designs of chairs, sofas, beds, tables, library book-cases, clock-cases, sideboards etc., reproduced from the original work of *Th. Chippendale*, published 1762 under the title "The Gentleman and Cabinet maker's Director". 18 heliotype plates, folio size. In portfolio. $ 6.00

The plates of the above work are published also in the work: "Old Louis XV Furniture".

**English Furniture in the Style of the latter Part of the 18th century — Englische Kunstmöbel.**

Facsimile reproduction from the original works of *Thomas Sheraton, F. Hepplewhite* and *William Thomas.* 32 heliotype plates, folio size. In portfolio. $ 10.00

The plates of the above album are published also in two volumes under the following title:

**English Art Furniture — Englische Gebrauchs- und Luxusmöbel.**

Facsimile reproduction from the plates of the work by *Thomas Sheraton* published 1791 under the title: "Cabinet Maker and Upholsterers Drawing Book". 16 heliotype plates, folio size. In portfolio. $ 5.00

**English Household Furniture — Englische Hausmöbel.**

Facsimile reproduction from the plates of *J. Hepplewhite's* work published 1794 under the title: "Cabinet Maker and Upholsterer's Guide", with a supplement plate reproduced from designs by *William Thomas*. 16 heliotype plates, folio size. In portfolio. $ 5.00

**Colonial Furniture in America.**

A collection of scaled drawings, details and sketches of what is commonly known as American Colonial Furniture. Measured and drawn from antique models by *A. C. Nye*. 55 lithographed plates, folio size. In portfolio. $ 14.00

**Louis XVI Style — Der Louis XVI Stil.**

*Cabinet making, interiors, decorative plaster and metal work, mouldings etc.* An analysis of the Louis XVI style, and its historical development in France, Germany, Austria, and Italy, together with comparisons of the contemporay styles in England and America. By *Waldemar Hessling*. 60 pages of richly illustrated text in German, with 8 plates 12×17″, very finely reproduced in heliotype, from photographs taken expressly for the work. In portfolio. $ 12.00

A great number of motifs for carving, modelling, etc. are illustrated.

**Louis XVI Furniture in the Louvre — Le Mobilier Louis XVI au Louvre.**

Total views of cabinets, chairs, tables, commodes, bureaus etc., parts of various pieces of furniture, details of carving and ornamentation. Edited by *Egon* and *Waldemar Hessling*. 36 heliotype plates, 12×17″, reproduced from photographs taken expressly for the work, with descriptive illustrated text. In portfolio. $ 13.40

The work is published in two editions, French and German, and contains not only designs of art furniture but also numerous motifs for application to bronze and metal work.

**Architectural, Decorative, and Industrial Art of the Epoch of Louis XVI.**

Examples of designs by the most prominent French, English, German, Dutch and Italian architects, decorators and artists of the middle of the XVIII$^{th}$ century. Facsimile reproduction by photolithography. Compiled and edited by *A. Schoy*. 300 plates, folio size, in two portfolios. $ 45.00

The most comprehensive work of the Period of Louis XVI covering architectural and industrial art in all its branches.

**Empire Style.**

Architectural, sculptural and decorative details in the style of the First Empire. Motifs for the interior and exterior decoration of buildings, for furniture and all kind of art objects, composed or collected, and engraved by *P. N. Beauvallet*. Facsimile reproduction of the original edition, which was published in Paris, 1804, the year of the coronation of Napoleon I. 72 photolithographic plates, folio size. In portfolio. $ 12.00

**Empire Style — Empire Ornamente.**

Ornaments, furniture, objects of art etc. from the epoch of Napoleon I. Facsimile reproduction of the work published 1803 in Paris under the title "Nouveau recueil en divers genres d'ornements et autres objets propres à la décoration", by *Charles Normand,* architect and member of the French Academy at Rome. 36 heliotype plates, folio size. In portfolio. $ 6.00

**Styles of Ornament.**

Shown in designs and arranged in historical order with descriptive text. A handbook for architects, designers, painters, sculptors, woodcarvers, chasers, modellers, cabinet-makers and artistic locksmiths as well as also for technical schools, libraries and private study. By *A. Speltz.* Authorised English edition by *David O'Conor.* 400 full-page plates and numerous illustrations in the text. Octavo size, bound in cloth. $ 6.00

## 5. Woodcarving and Details of Cabinetwork.

See chapters 3 "Ecclesiastical Woodwork" and 4 "Old Furniture"

**Details for Wood Architecture in the Style of the German Renaissance — Einzelheiten für Holzarchitektur.**

Designs for details of all kinds of woodwork: columns, pilasters, capitals, consoles, fillings, profiles and other motifs in large scale by *A. Huber.* 48 lithographic plates, imperial folio size. In portfolio. $ 20.00

**Italian Renaissance. Wood Carving and Marquetry Work — Holzskulpturen und Intarsien.**

A series of plates of a memorial cabinet richly decorated with sculptured ornaments and inlaid work after designs in the style of the Italian Renaissance. Designed by *M. Hoffmann,* architect, and executed in ebony and ivory by *A. Hoffmann,* wood sculptor to the German Emperor, 10 heliotype plates, quarto size, reproduced from photographs taken expressly for the work. In portfolio. $ 3.40

**Wood Carvings and Furniture in Louis XIV Style — Holzskulpturen und Möbel in Barock.**

Panels, friezes and borders for wall decorations, frames and details of furniture designed in Louis XIV Style and executed by *Adolph Hoffmann.* 40 helliotype plates, quarto size, reprodeced from photographs taken expressly for the work. In portfolio. $ 8.00

**Wood Carvings and Furniture in Louis XV Style — Holzskulpturen und Möbel in Rokoko.**

Chairs, stools, tables, mirror and picture frames, consoles and a great variety of fancy woodware with many details designed in Louis XV style and executed by *Adolph Hoffmann.* 3 series. 1st and 2d series of 30 heliotype plate each, 3d series 40 heliotype plates, quarto size, reproduced from photographs taken expressly for the work. Price per series in portfolio. $ 6.70

**Frames and Gilded Work — Entwürfe für Vergolderarbeiten.**
Picture and mirror frames, consoles, fire screens, candelabrums etc. Designs reproduced from the works of famous masters of the middle of the 18th century, F. H. Habermann, J. A. Meissonier, Thomas Chippendale and others. Cómpiled and republished by *Bruno Hessling*. 18 heliotype plates, folio size. In portfolio. $ 5.40
These plates are published also in the work: "Old Louis XV Furniture".

**French Furniture in Modern Style — Mobiliers Français.**
Total views and details of furniture recently executed in workshops in Paris and other French cities after designs by prominent French architects and various accomplished draughtsmen. Edited by *Egon Hessling* and *E. A. Seguy*. 80 heliotype plates, quarto size, reproduced from photographs taken expressly for the work. In portfolio. $ 12.00
This volume contains numerous details for the carving and ornamentation of furniture.

**Plant Ornament for Chipped and Inlaid Work — Pflanzenornamente für Holztechniken.**
Designs in the Modern Style by *F. Moser*. Part I: Carving, Part II: Inlaidwork. 2 parts of 24 heliotypeplates each, folio size. Price per part in portfolio. $ 6.00

**Ideas for Ornaments in the "New" Style — Ornamentale Ideen.**
An encyclopaedia of ornaments in the "New" Style by *H. Friling*. 2 series of 30 plates each, folio size. Price per series, in portfolio. $ 5.00

**Blossom and Fruit — Blüte und Frucht.**
Photographs of natural fruits, flowers, and leaves, artistically arranged as still life, festoons, friezes, panels, ceilings, and other kinds of ornament. By *C. Behrens*. 2 series of 36 heliotype plates each, folio size. Price per series, in portfolio. $ 12.00

**Modern plastic Studies — Moderne Plastische Studien.**
Motifs for the decoration of facades, walls, ceilings, objects of art etc. composed and modelled by students of the Berlin School of Handicraft under the direction of *B. Kruse* and *H. Baum*. 26 heliotype plates, folio size. In portfolio. $ 5.40

**From My Workshop — Aus Meiner Kunstwerkstätte.**
Plastic ornaments for interior and exterior decoration: Ceilings, mouldings, panels, capitals, friezes, masks, decorative statues, together with a great variety of motifs for the decoration of façades. Designs in various styles by prominent architects executed by *R. Schirmer*. 5 series of 30 heliotype plates each, folio size, reproduced from photographs taken for the work. Price per Series, in portfolio. $ 6.00

**Decorative Sculpture Work — Dekorative Bildhauerarbeiten.**

Plastic ornaments for interior and exterior decoration: Ceilings, mouldings, panels, capitals, friezes, masks, decorative statues, together with a great variety of motifs for decorating façades. Designs in various styles by prominent architects executed by *Zeyer* and *Drechsler*. 2 series, each of 60 heliotype plates, quarto size, reproduced from photographs taken expressly for the work. Price per series, in portfolio. $ 8.00

**The Development and the Recognition of all Styles of Ornament.**

By *Hermann Lindenberg*. Outlines for compounding ornament and their essentials. Illustrating the development of ornament from the straight line to the completed form. Contents: Outlines. Formations of leaves in various motives; such as circular, spiral and wave lines; bell shaped forms, buds, flowers, animal heads, scrolls, etc. Two series, 14 parts (Series I, 6 parts. Series II, 8 parts.) Price per series. $ 1.50

An indispensable work for schools and students. Most useful for wood-carvers, modellers, etc., for the complete ornaments it contains.

**Handbook of Ornament.**

A grammar of art-industrial and architectural designing in all branches for practical as well as theoretical use by *F. S. Meyer*. 300 plates, containing about 3000 illustrations of the elements of ornament and the application of decoration to objects. English edition revised by *Hugh Stannus,* F. R. J. B. A. Demy octavo size, bound in cloth. $ 3.60

## 6. Modern Furniture and Interiors in Various Styles.

**Furniture in the Gothic Style — Gotische Möbel.**

New designs for household furniture in Gothic, with constructive and ornamental details in large size by *A. Niedling*. 40 plates, 15 × 17½". In portfolio. $ 13.70

**Gothic Interiors and Furniture — Gotische Wohnräume und Möbel.**

Perspective views of Gothic interiors and single pieces of furniture designed by *H. Freyberger*. 25 lithographic plates, folio size. In portfolio. $ 7.00

**Gothic Furniture — Moderne gotische Möbel.**

New designs for household furniture and fancy cabinets in the Gothic style by *A. Huber*. 30 photolithographic plates, quarto size. In portfolio. $ 6.00

**Renaissance Furniture — Entwürfe moderner Möbel.**

New designs of household furniture in the style of the German Renaissance by *A. Huber*. 2 series of 60 heliotype plates each, folio size. Price per series in portfolio $ 20.00

**Fancy Cabinet Work — Kleine Fantasie- und Luxusmöbel.**

Designs of furniture in various styles with numerous details by *G. C. Krause.* 48 lithographic plates with more than 300 designs, quarto size. In portfolio. $ 5.00

**Fancy Furniture — Kleine Gebrauchs- und Ziermöbel.**

New designs for corner and wall cabinets, flower tables, jardinières, pedestals, consoles, screens, dressing tables, tabarettes etc. by *G. C. Krause.* 30 lithographic plates, containing about 100 drawings, quarto size. In portfolio. $ 3.00

**Modern Seat and Parlor Furniture — Moderne Sitzmöbel und kleine Salonmöbel.**

Designs in the present taste by *G. C. Krause.* 40 lithographic plates with about 140 designs, quarto size. In portfolio. $ 5.00

**Seat Furniture — Moderne Sitzmöbel.**

New designs for seat furniture of all kinds by *A. Huber.*

Series I: Upholstered seat furniture without open woodwork. 2 parts of 24 chromolithographic plates each, quarto size. Price per part in portfolio $ 8.40

Series II: Upholstered seat furniture with open wood work. 24 chromolithographic plates, quarto size. In portfolio. $ 8.40

**Rococo Furniture — Rokokomöbel.**

Sketches for modern furniture in Louis XV Style by *A. Huber.* 20 heliotype plates, folio size. In portfolio. $ 6.70

**American Seat Furniture — Amerikanische Sitzmöbel.**

80 original designs of all kinds of modern American seat furniture with open wood work by *R. Cornelsen.* 45 plates reproduced by photolithography, quarto size. In portfolio. $ 6.70

**Household Furniture in Modern English Style — Moderne englische Möbel.**

Designs of cabinet work of various description by *A. Huber.* 30 photolithographic plates, quarto size. In portfolio. $ 6.00

**Present Styles of House Furnishing — Die Wohnungsausstattung der Gegenwart.**

Designs of perspective views of plainly and richly furnished interiors in all the recent favorite styles by *J. Pape.* 12 heliotype plates, large folio size. In portfolio. $ 5.40

**French Furniture in Modern Style — Mobiliers Français.**

Total views and details of furniture recently executed in workshops in Paris and other French cities after designs by prominent French architects and various accomplished draughtsmen. Edited by *Egon Hessling* and *E. A. Seguy.* 80 heliotype plates, quarto size, reproduced from photographs taken expressly for the work. In portfolio. $ 12.00

This volume contains numerous details for the carving and ornamentation of furniture.

**Furniture in the Modern Style — Styl Modern.**
Designs for furniture of all kinds in the "New" style by *A. Huber.* 3 series of 30 heliotype plates each, folio size. Price per series in portfolio. $ 8.00

**Furniture in the Modern Style — Der Sezessionstischler.**
Designs for every article of household furniture in the so called "Modern Style" by *H. Werner.* 24 heliotype plates, quarto size. In portfolio. $ 6.00

**Interior Architecture and Furniture in Modern Styles — Innenarchitekturen und Möbel der Neuzeit.**
Full views and details of halls and rooms with furniture, executed after original designs by prominent architects. Edited by *Bruno Hessling.* 2 series of 60 heliotype plates each, folio size. Price per series, in portfolio. $ 10.00

## 7. Upholstery Work.

**Guide for Drapery Hangers and Interior Decorators — Die Tapezierkunst.**
A treatise on the practice of upholsterer's work, cutting and hanging draperies by *G. F. Lenoir.* 57 pages German text and 80 photolithographed plates, 13×18″, illustrating several hundred designs for curtains of every description, lambrequins, draperies for dressing tables, mantel pieces, mirror frames, easels, etc. In portfolio. $ 15.00

**Richly Furnished and Decorated Interiors — Ausstattung vornehmer Wohnräume.**
Designs for window, door and bed decorations, dressing tables etc. by *A.* and *L. Streitenfeld.* 19 plates, including illustrated title page, mostly in finest chromolithography, large folio size. In portfolio. $ 12.00

**Rich and Elegant Seat Furniture — Reiche und elegante Sitzmöbel.**
Designs of chairs, sofas, lounges etc. with and without open wood work in various styles by *A.* and *L. Streitenfeld.* 26 plates, partly chromolithography and partly heliogravure, large folio size. In portfolio. $ 12.00

**Upholsterer's, and Decorator's Art — Die Praxis des Tapezierers und Dekorateurs.**
Designs of window decorations, portières, bedhangings, canopies etc. by *A.* and *L. Streitenfeld.* 3 series of 24 colored plates each, quarto size. Price per series in portfolio. $ 8.00

**The Decorator's Portfolio — Mustermappe des Dekorateurs.**
Designs for window, door, chimney and mirror decoration, for bay windows, niches, canopies etc. by *A.* and *L. Streitenfeld.* 36 colored plates, quarto size. In portfolio. $ 9.40

**Upholstered Seat Furniture — Moderne Polstermöbel.**
By *A.* and *L. Streitenfeld.* 16 colored plates, quarto size. In portfolio. $ 3.40

**Plain Decorations for Upholsterers — Einfache Dekorationen für Tapezierer.**
Designs of draperies, curtains, lambrequins etc. by *A.* and *L. Streitenfeld.* 20 colored plates, quarto size. In portfolio. $ 2.70

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# H. Decorative Painting and Art Industrial Designing.

## 1. Ornaments in general.

**Colored Ornaments — Farbenornamente.**
New designs in the styles of Louis XV, Louis XVI and Empire by *H. Friling.* 4 chromolithographic plates, folio size. $ 2.70

**Barocco Ornaments — Barock-Ornamente.**
Facsimile reproductions from old original prints. Compiled and edited by *E. Kumsch.* 10 heliotype plates, folio size. In portfolio. $ 2.70

**Rococco Ornaments — Rokoko-Ornamente.**
Facsimile reproductions from old original prints. Compiled and edited by *E. Kumsch.* 10 heliotype plates, folio size. In portfolio. $ 2.70

**Empire Style — Empire Ornamente.**
Ornaments, furniture, objects of art etc. from the epoch of Napoleon I. Facsimile reproduction of the work published 1803 in Paris under the title "Nouveau recueil en divers genres d'ornements et autres objets propres à la décoration", by *Charles Normand,* architect and member of the French Academy at Rome. 36 heliotype plates, folio size. In portfolio. $ 6.00

**Ornamental Plant Studies — Ornamentale Pflanzenstudien.**
A book intended to demonstrate the method of deriving ornamental suggestions from natural plants, illustrated by about 240 designs of plants in natural and in applied form. By *F. Moser.* 30 photolithographic plates, quarto size with descriptive text. In portfolio $ 4.00
For use in drawing classes and in manual training schools, handicraft and applied-art schools: also for practical purposes.

**Blossom and Fruit — Blüte und Frucht.**

Photographs of natural fruits, flowers, and leaves, artistically arranged as still life, festoons, friezes, panels, ceilings, and other kinds of ornament. By *C. Behrens.* 2 series of 36 heliotype plates each, folio size. Price per series, in portfolio. $ 12.00

**Leaf Forms — Blattformen.**

Facsimile reproductions from nature. A collection of 500 leaves in natural size by *C. Behrens.* 80 heliotype plates, folio size. In portfolio. $ 16.00

Of great practical value for every designer. The collection may also be profitably used by teachers in advanced drawing classes.

**Japanese Ornaments — Japan Album.**

Facsimile reproductions from original Japanese prints. Compiled and edited by *E. Kumsch.* 30 heliotype plates, folio size. In portfolio. $ 6.70

**Surface Ornaments in the "New" Style — Moderne Flachornamente.**

Motifs of all kind of flat ornament developed from plant and animal forms by *H. Friling.* 3 series, each of 24 heliotype plates, folio size. Price per series, in portfolio. $ 12.00

**Flat Ornaments in Louis XVI, Empire, and Other Style — Dessins Ornementaux.**

New designs for textiles, embroideries, wall papers, decorative painting, and all other kind of surface ornamentation, mostly in the styles of Louis XVI and Empire by *H. Friling.* 32 heliotype plates, folio size. In portfolio. $ 10.00

**Surface Ornamentation — Flächenverzierung.**

Designs in Louis XVI, Empire, and other historical styles, with several designs in the "New" style, by *G. Neuhoff.* Motifs for woven fabrics, embroideries, wall papers, and decorative painting. 30 heliotype plates, folio size. In portfolio. $ 10.00

**Lessons on Form.**

The synthetic development of ornament, its elements and applied forms by *A. Blunck.* **A.** Geometric forms; natural forms — plant, animal, human body —; artistic forms. **B.** Bands, free ornaments, supports, orders of architecture, borders, limited and unlimited flat ornaments, shields, cartouches, coats of arms, emblems, symbols etc. Written and drawn at special request of the Prussian Ministry of Commerce and Industry. Authorised English edition translated from the German by *David O'Conor.* Size 8½×12″, bound in cloth. $ 3.00

The designs are beautifully pure and simple in form, in clear black outlines on square ruled paper.

**Allegories for Decorative Painting — Figurale Flächendekorationen.**
Allegoric compositions for fresco painters, glass painters, art industrial designers etc. by *Martin Wiegand.* 20 heliotype plates, folio size. In portfolio. $ 5.00

The work contains beautifully designed figural compositions of ornamental character in clear outline drawings representing allegories of: Morning, Evening, Day and Night; Rhinegold, Wine, Woman, Song, Love, Cupids, Spring, Summer, Autumn, Winter; Industry, Commerce, Painting, Architecture, Sculpture, Art.

## 2. Works for Lithographers.

**Sketches for Lithographers and Designers — Skizzen für Lithographen.**
Designs in the "New" style for all kind of lithographic work: placards, menus, cards of invitation, labels, book covers, frames, borders, and a great variety of graphic ornaments by *Julius Klinger.* 16 photolithographic plates, folio size. In portfolio. $ 2.70

**Designs for Graphic Arts — Graphische Musterblätter.**
Placards, labels, trademarks, letter heads, menus, pricelists of wines, cards of invitation, Christmas cards, bookcovers, frames, and a great variety of motifs for all kind of lithographic work reproduced from original drawings in the "New" style by accomplished draughtsmen and artists. Edited by *A. Knab* and *F. von Biedermann.* 2 series, each of 60 colored plates, folio size. Price per series, in portfolio $ 8.00

**Diplomas — Diplome.**
Designs of addresses, honorary documents, membership and dedication certificates, posters, and other graphical ornament work by *G. Rehlender.* 25 heliotype plates, folio size. In portfolio. $ 12.00

**Lithographic Art Designs — Allerlei Sinnbilder.**
Emblems, allegories, symbols, attributes, trophies, heraldric motifs, chimerae, shields, cartouches, borders, friezes, ornamental lettering, and many other suggestions for the graphic arts by *G. Rehlender.* 2 series, each of 24 plates, folio size, with about 1000 figures in each series. Price per series, in portfolio. $ 6.00

## 3. Textile Fabrics.

**Oriental Carpets — Orientalische Teppiche.**
Drawings from originals by *W. Fröhlich.* 14 chromolithographic plates, folio size. In portfolio. $ 12.00

**Oriental Textile Fabrics — Orientalische Gewebe.**
Documents of Eastern Art. Collected and edited by *E. Kumsch,* Conservator of the Royal Collection of Historic Textile Fabrics in Dresden. 40 photographic plates, folio size, taken from the originals. Price per series, in portfolio. $ 24.00

**Oriental Carpets and Embroideries — Anciens Tapis, Etoffes et Broderies.**
Old documents of Eastern art collected and edited by *Ch. Stoll.* 20 colored plates, folio size. In portfolio. $ 12.00

**Old Textile Fabrics — Alte Stoffe.**
Documents of weaver's art from the 16th, 17th, and 18th centuries. Collected and edited by *E. Kumsch,* Conservator of the Royal Collection of Historic Textile Fabrics in Dresden. 4 series, each of 50 photographic plates, folio size, taken from the originals. Price per series, in portfolio. $ 25.00

**Linen-damask — Leinen-Damastmuster.**
Samples of linen-damask from the 17th and 18th centuries. Collected and edited by *E. Kumsch,* Conservator of the Royal Collection of Historic Textile Fabrics in Dresden. 25 photographic plates, folio size, taken from the originals. In portfolio. $ 13.40

**Laces and Embroideries on Linen — Spitzen und Weißstickereien.**
Old samples from the 16th, 17th, and 18th centuries. Collected and edited by *E. Kumsch,* Conservator of the Royal Collection of Historic Textile Fabrics in Dresden. 50 photographic plates, folio size, taken from the originals. In portfolio. $ 25.00

**Modern Art Embroideries — Moderne Kunststickereien.**
Embroidered screens, door and window curtains, borders, covers of pianos, of couches and of tables, cushions, fans, robes etc. executed by *Elise Bender,* Embroideress to the Imperial Court, Berlin. 24 heliotype plates, folio size, reproduced from photographs taken from the originals. In portfolio. $ 8.00

## 4. House Painting.

**Wall and Ceiling Paintings in the Romanesque and Gothic Styles — Neue Dekorationsmalereien.**
New designs in the styles of the Middle Ages for decorative painting of interiors of public and private buildings with and without wainscotting, by *W. Pastern.* 28 chromolithographic plates, folio size. In portfolio. $ 16.00

**Wall and Ceiling Painting — Moderne Dekorationsmalereien.**
New designs in historical styles for all kind of house painting, by *R. Feldner.* 35 chromolithographic plates, folio size. In portfolio. $ 20.00

**Wall and Ceiling Painting — Moderne Dekorationsmalereien.**
New designs in historical styles for all kind of fresco painting, by *W. Zander.* 30 colored plates, folio size. In portfolio. $ 20.00

**Sketches for Fresco Painters — Aus meiner Skizzenmappe.**
A collection of motifs for modern wall and ceiling painting designed in various historical styles and executed in public buildings and dwelling houses in New York and other American cities by *J. Trischka.* 16 chromolithographic plates, quarto size. In portfolio. $ 6.00

**The Painted Ceiling — Der farbige Plafond.**
New sketches for ceiling decoration, mostly in the Empire style, by *H. Friling.* 8 richly colored plates, quarto size. $ 2.70

**Motifs for Decorative Painting — Moderne Dekorationsmotive.**
Designs in various styles for interior decoration by *H. Friling.* 2 series, each of 15 heliotype plates, folio size. Price per series, in portfolio $ 5.00

**Wall and Ceiling Painting — Malereien.**
New designs for fresco painting in the old Norwegian style, and in the "New" style by *H. Friling.* 8 chromolithographic, and 2 heliotype plates, folio size. In portfolio. $ 6.70

**Fresco Painting — Dekorative Malereien.**
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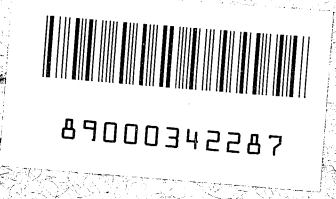
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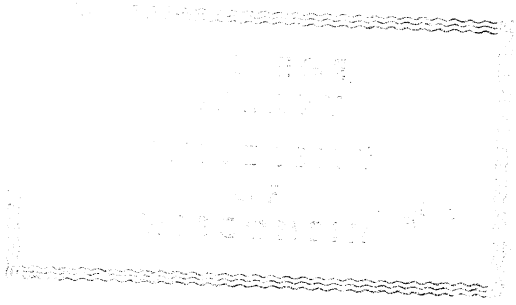

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