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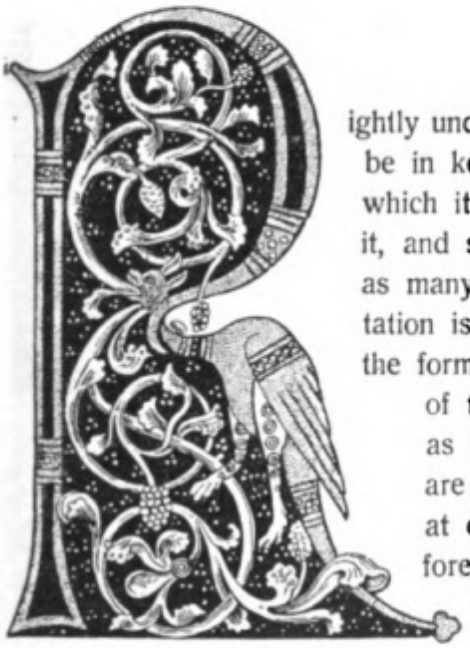
INTRODUCTION.



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

Rightly 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 many-sided 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

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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 standpoint that the present work has been arranged. In keeping with the tendency of the work, it may be remarked that the illustrations, are all reproductions of such objects only as were really produced at the period for which the style is characteristic.

Stonehenge near Salisbury.

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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 civilisation to which this style of Ornament is peculiar.

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

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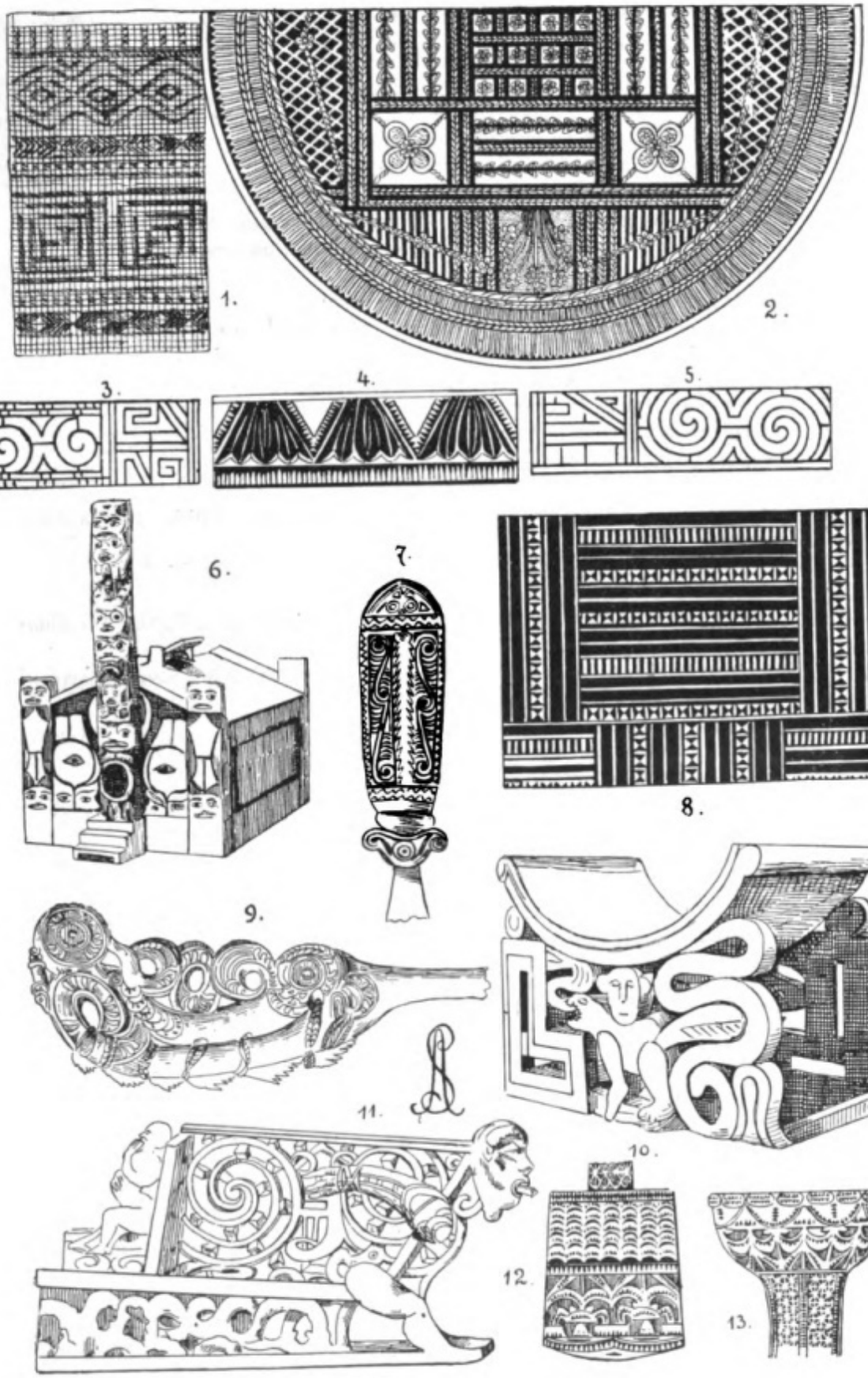

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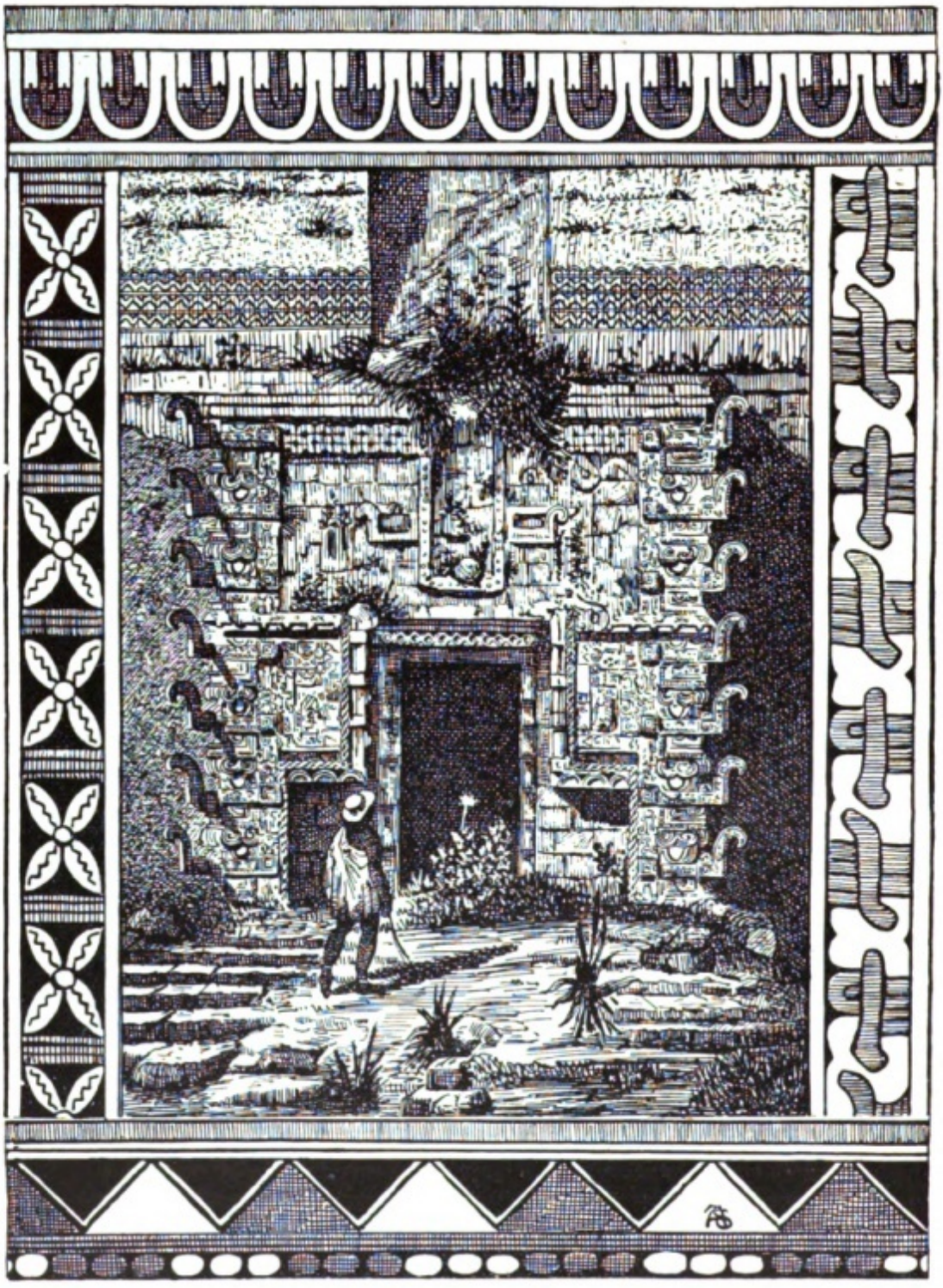

Door of the grand Theocalli of Uxmal, Yucatan (Gailhabaud, Denkmäler). Frame: **Mexican Ceramic Ornaments in the British Museum** (Owen Jones, Grammar of Ornaments).

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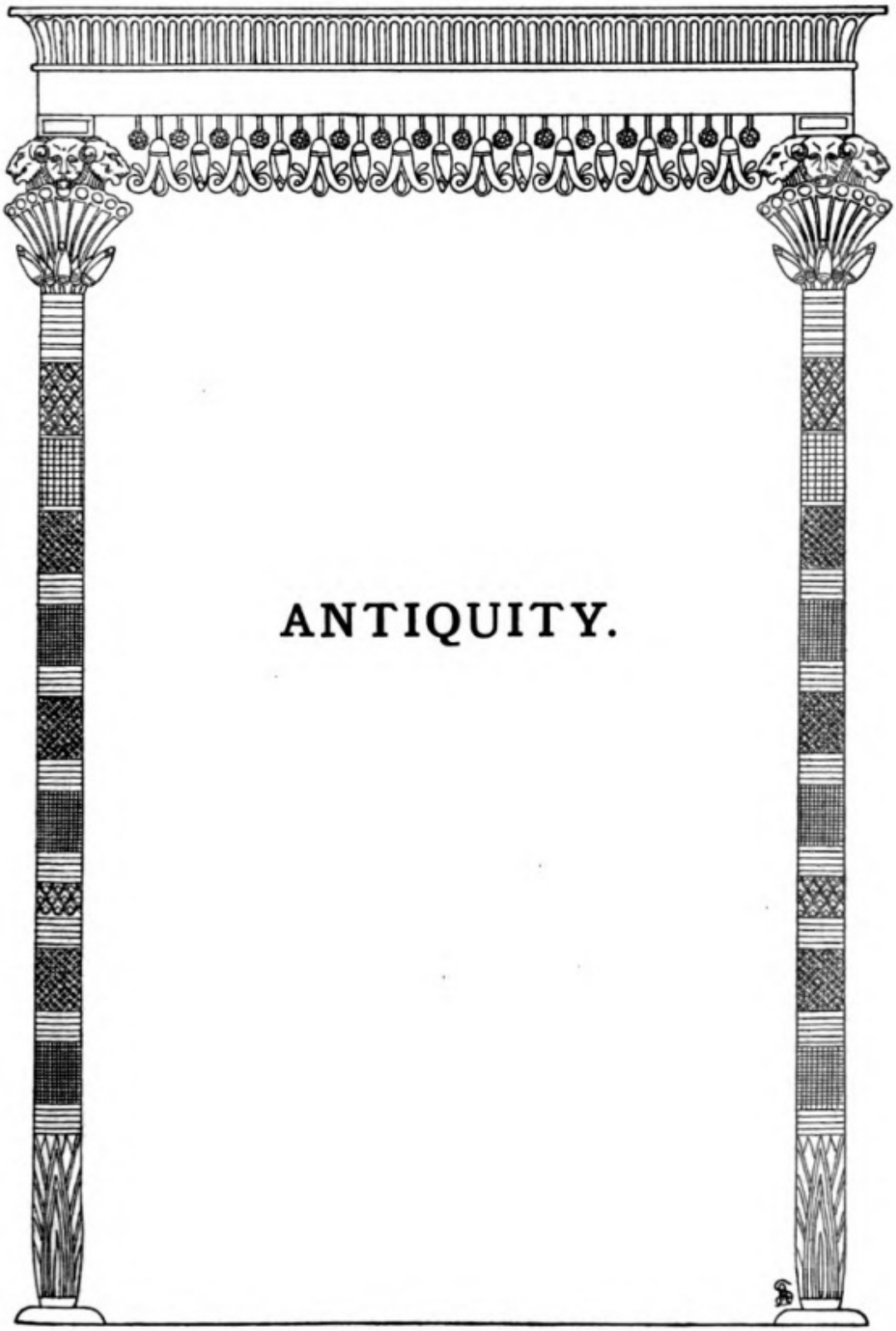
ANTIQUITY.



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

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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 4000 B. C. an extensive artistic spirid reigned throughout Egypt. The historic period of the country, which dates from about the year 3200 B. C. when Mena was king, comprise thirty dynasties, and is divided in accordance with the records of the priest Manetho into four principal periods, namely:

1. **The Ancient Kingdom** dating from about 4180 B. C. to about 3000 B. C. This period, reached its highest glory under Khyan, the last king of the tenth dynasty. The city of Memphis in Lower Egypt flourished during this period.

2. **The Middle Kingdom** dates from 3000 to 1587 B. C. The principal centres were in Middle and Upper Egypt with the capital Thebes. The highest period of development characteristic of this epoch was reached about 2660 B. C. 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 their centre of government in the city of Tanis.

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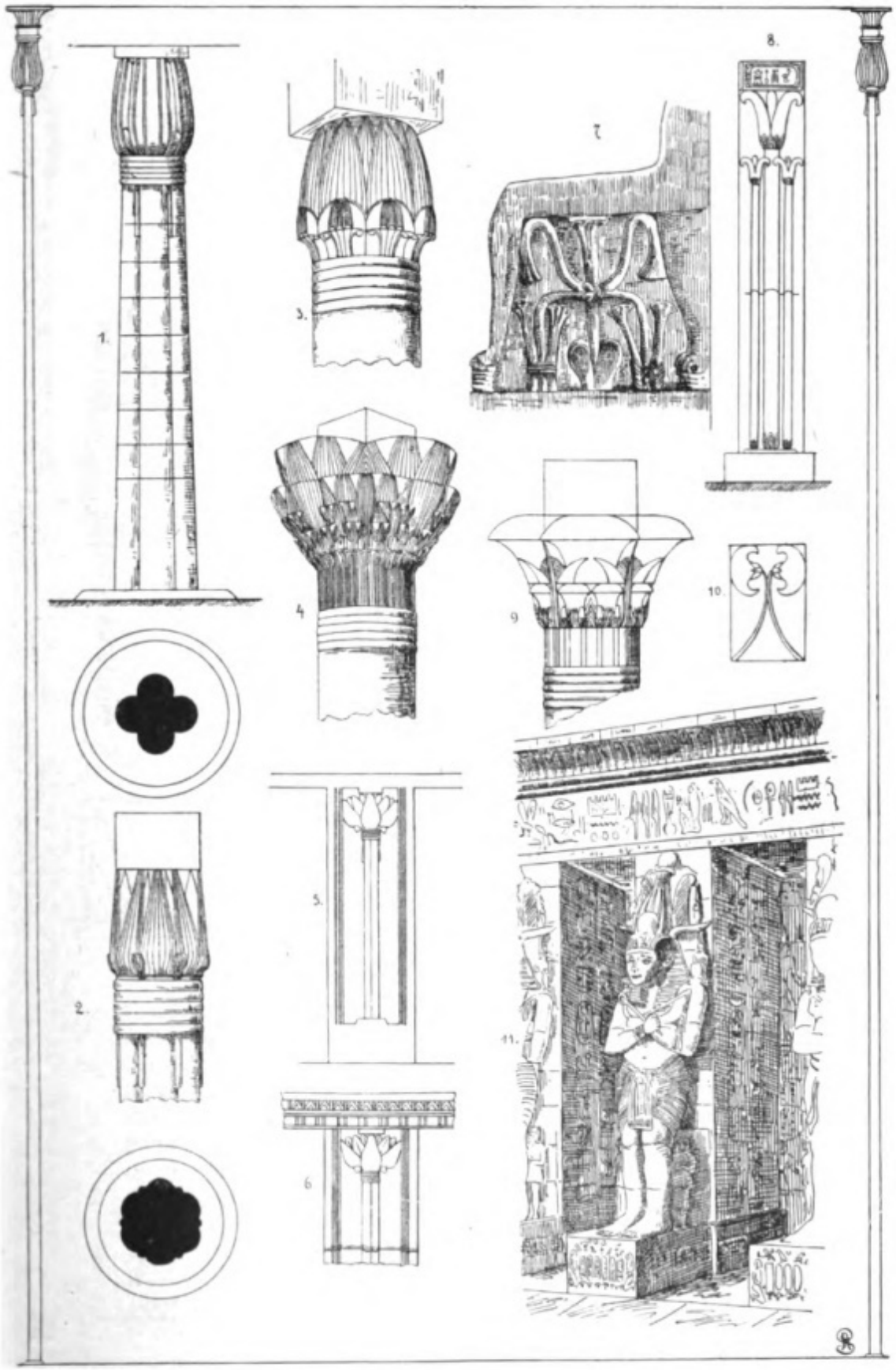

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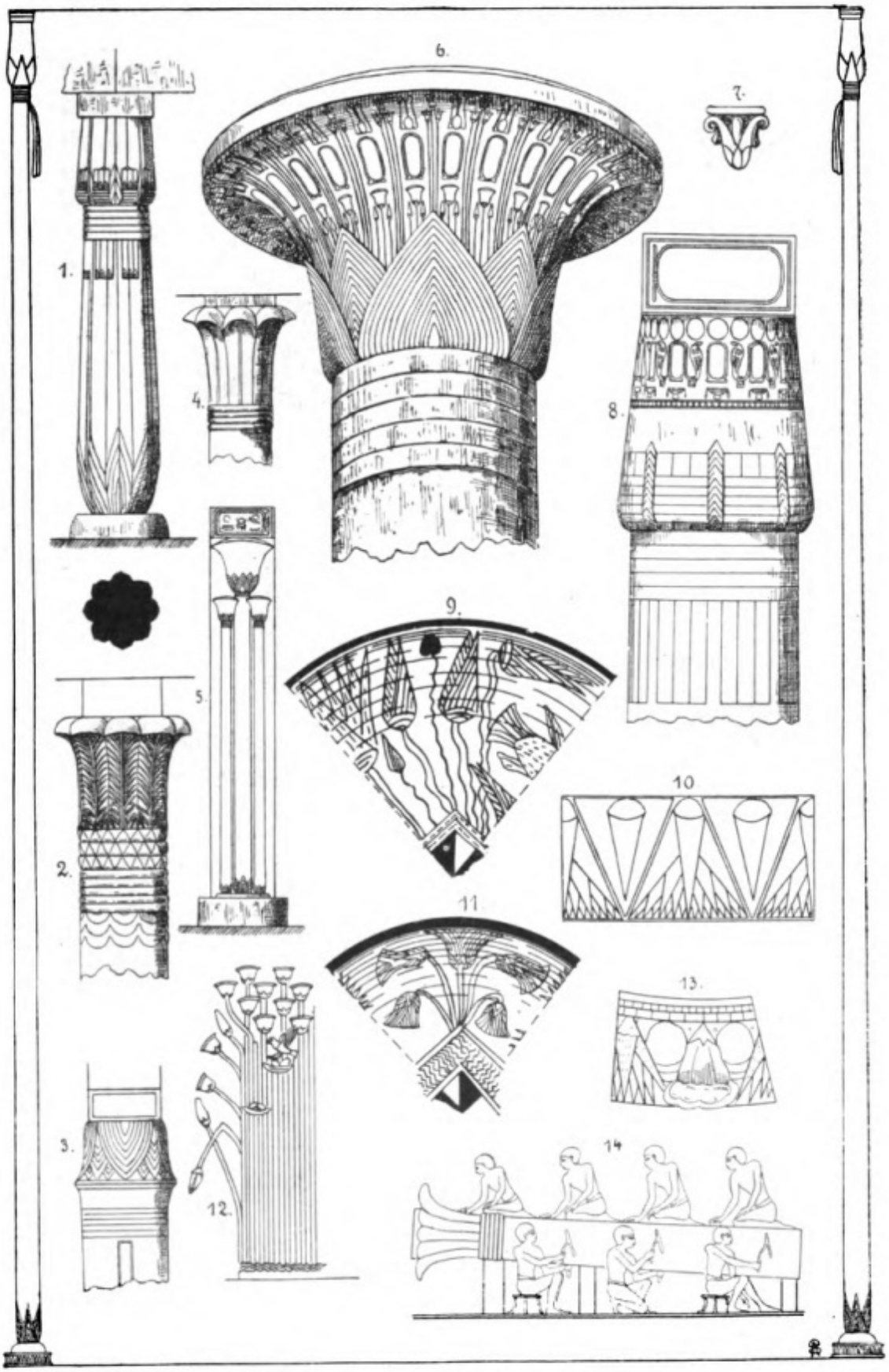

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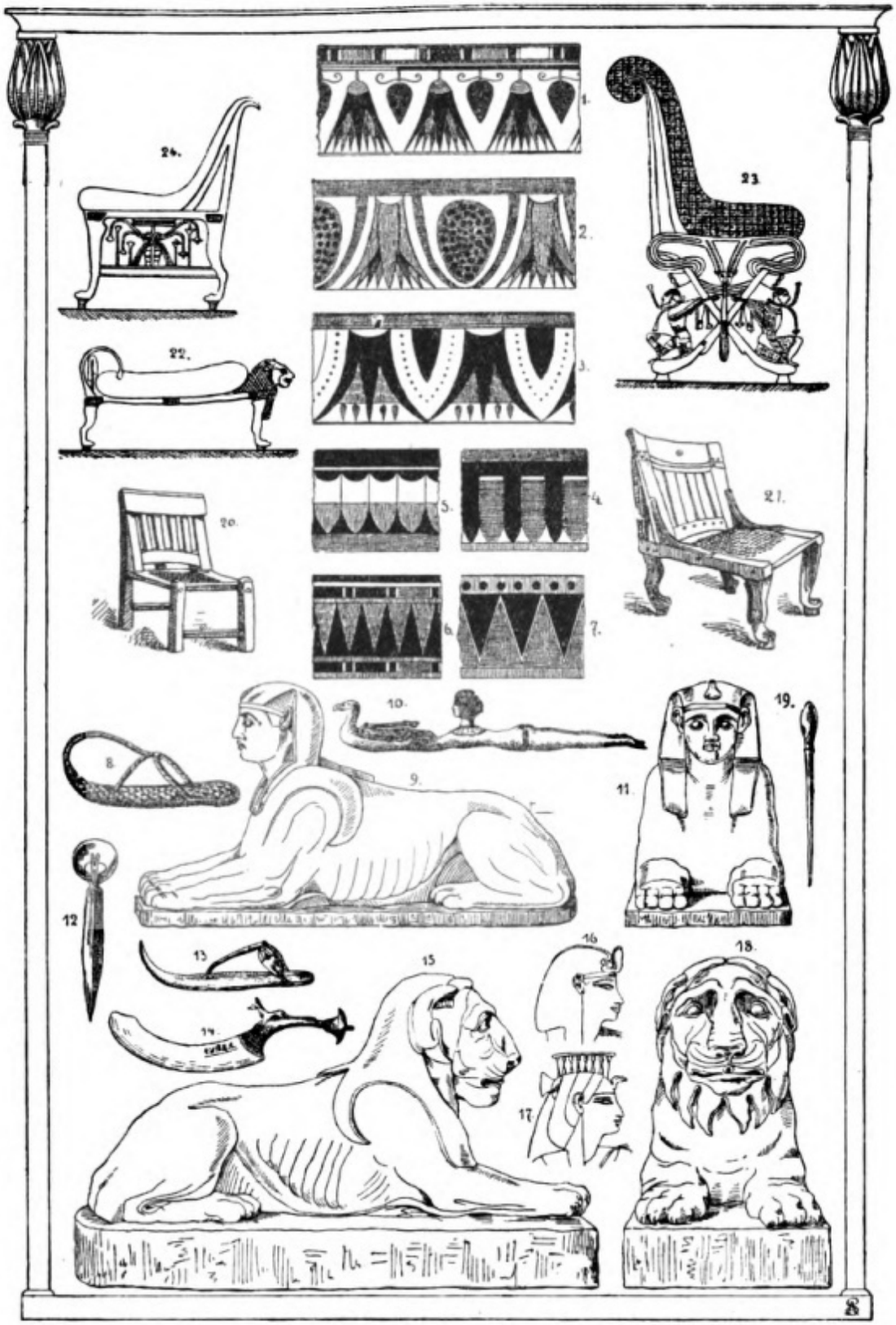

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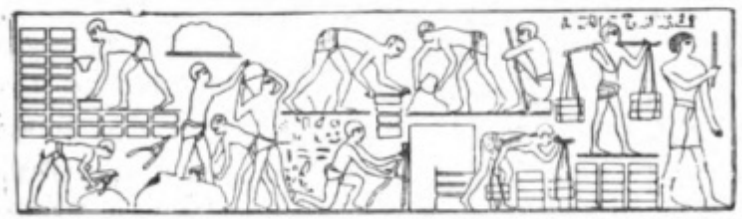
Fig. 6. **Rhyton, an Egyptian musical instrument** (Libonis).
„ 7. **Ceiling ornamentation from Memphis and Thebes** (Prisse).
„ 8. **Winged sun, the symbol of royal dignity dating from the Ancient Kingdom of the Egyptians.**
„ 9. **Gold necklace** (Libonis).
„ 10. **Girl with guitar from a mural painting in Thebes** (Perrot and Chipiez).
„ 11. **Ornament** (Libonis).
„ 12. **Ring of Rameses II.** (Perrot and Chipiez).
„ 13. **Transporting a mummy, from a mural painting.**
„ 14. **Harness** (Prisse).
„ 15. **Engraved ring in the Louvre, Paris** (Perrot and Chipiez).
„ 16. **Egyptian doors of wood** (Prisse).
„ 17. **Bracelet of Prince Psat, dating from the New Egyptian Kingdom.**



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

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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, Koyunjik, Khorsabad, and other places, have afforded proofs of the existence, even as far back as 4000 B. C. of the Sumerians, 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 Sumerians 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 peotic turn of mind. They were at once commercial as well as warlike, keeping material gain and their own supremacy above all other matters.

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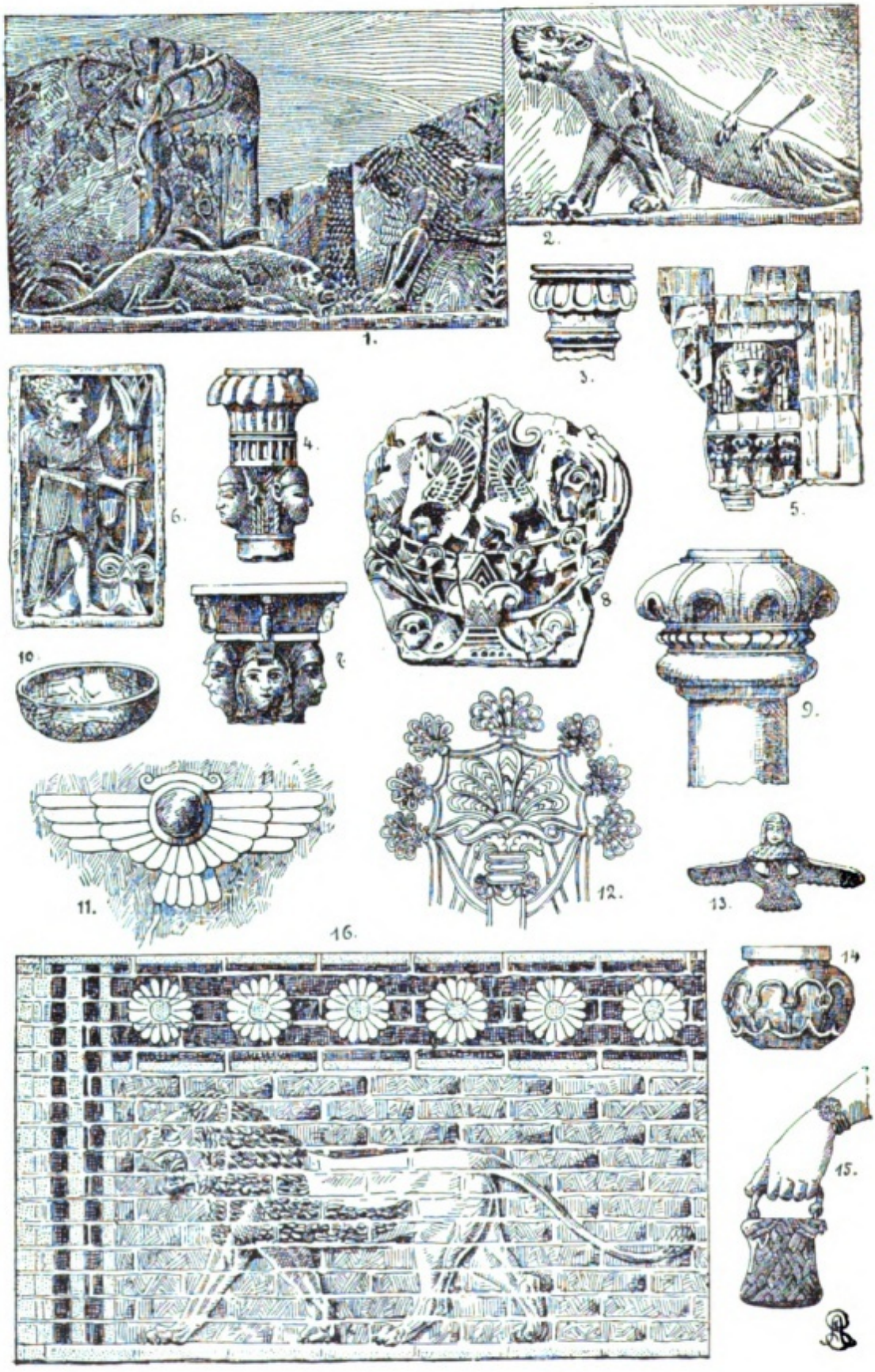

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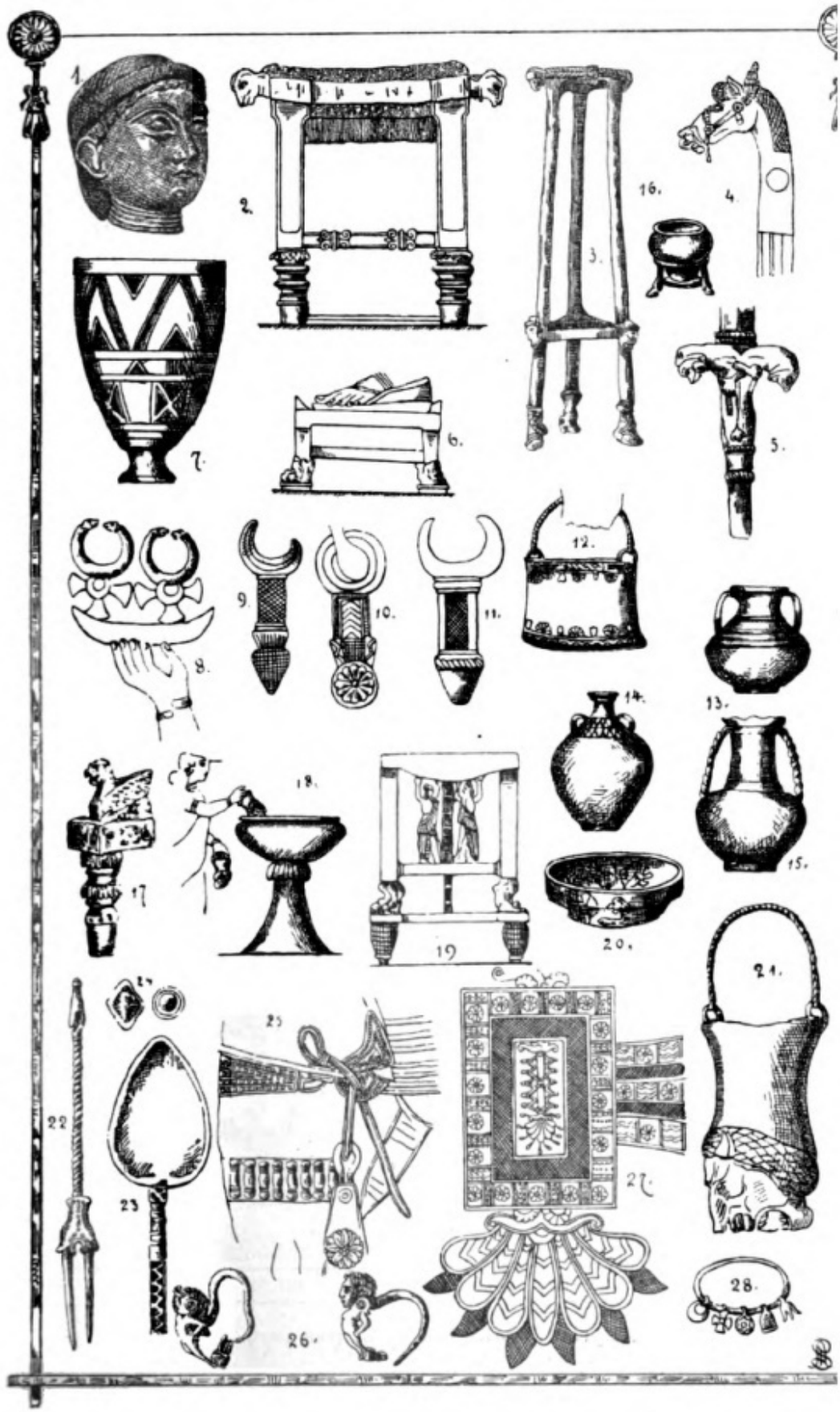

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Plate 10.

Border: Flag-post on palaces (Uhde).

Fig. 1. **Ancient Babylonian female head in Diorite.** 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 fragment from a chair of state** (Babelon).

„ 19. **Washhand stand** (Semper).

„ 20. **Dish** (Semper).

„ 21. **Metal bucket** (Semper).

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

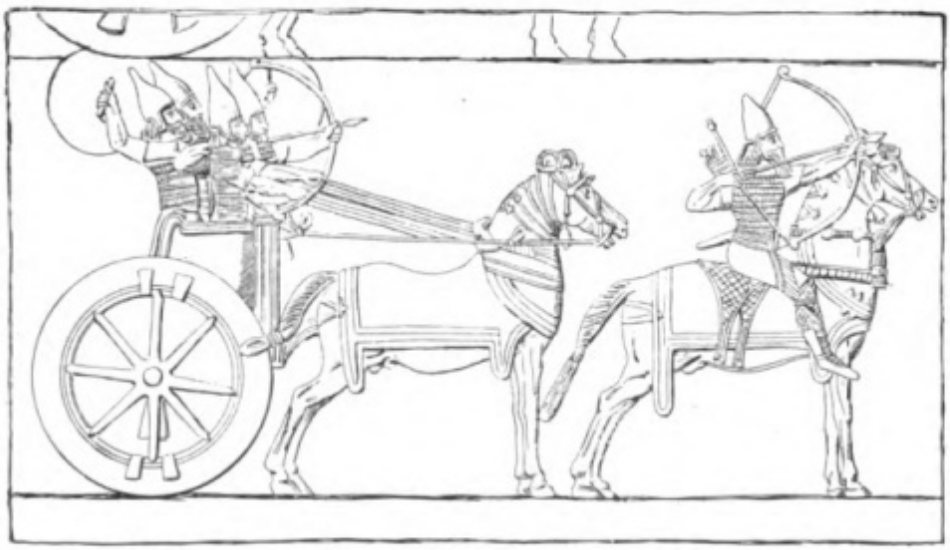
„ 24. **Gold buttons, in the British Museum** (Perrot).

„ 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).

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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 ancient 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 Elamites with its capital city Susa

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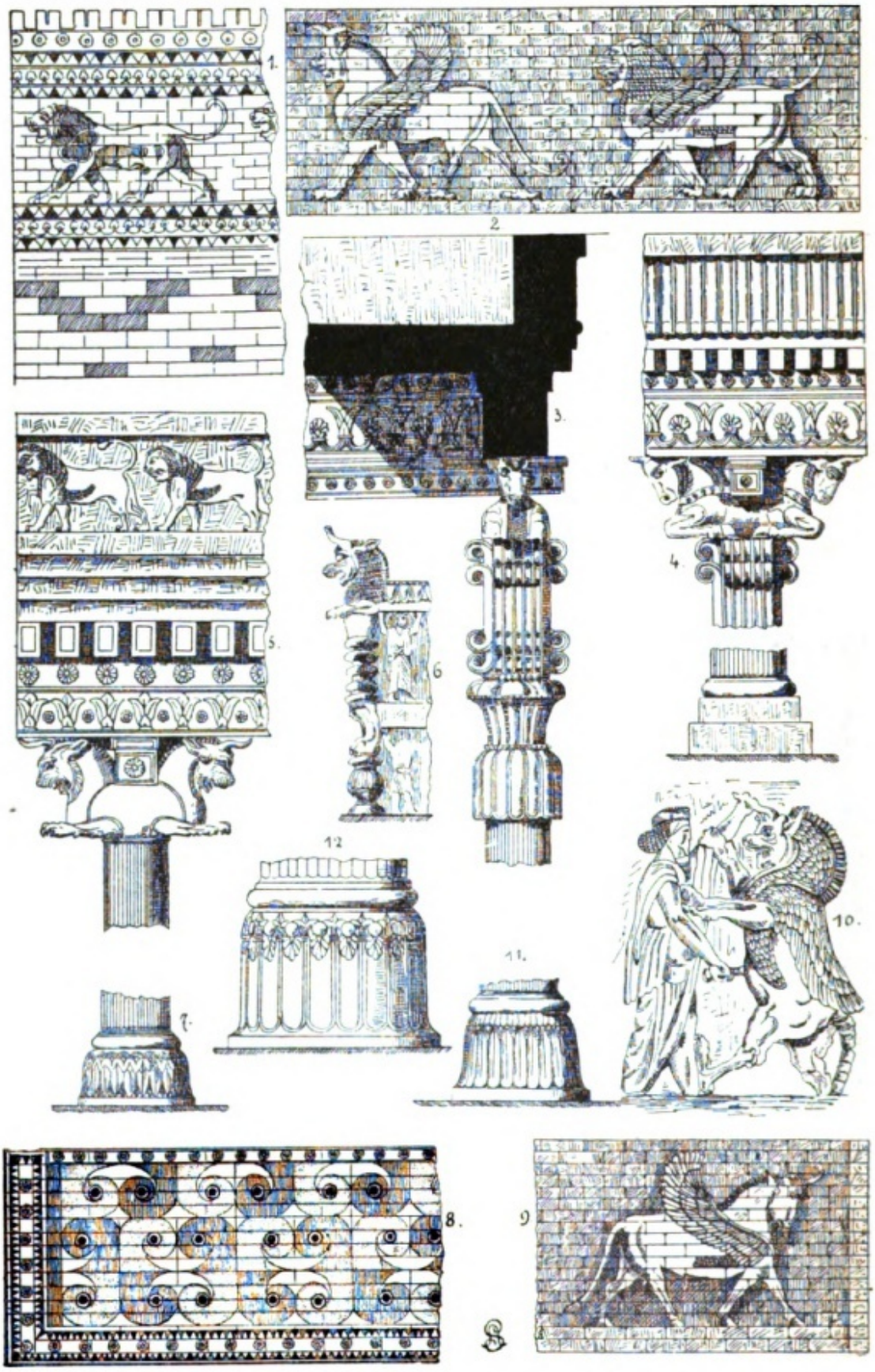

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Fig. 11, and 12. **Fragment of an enamel bas-relief from Susa** (Dieulafoy).
„ 13, and 14. **Bas-reliefs from the graves of Naksché Roustem** (Dieulafoy).
„ 15. **Mosaic from the floor of stairs in the palace of Artaxerxes** (Libonis).
„ 16, and 17.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

Curtain over the throne of Achemenides (Dieulafoy).

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and in Cappadocia lived a people called the Hittites who were neither of Aryan 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 B. C. These people had a special, characteristic style of their own, a style, however, which shows traces of Egyptian and Assyrian influence. The Art of the Hittites, 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 no possible to deduce from them any distinct, characteristic style.

Plate 13.

Fig. 1. **Frieze hewn in stone** (Renan Mission, Libonis).
„ 2. **Capital found in Cyprus** (Vogüé Mission).
„ 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. **Pigmy in burnt clay, in the Louvre** (Libonis).
„ 14. **Head of a sarcophagus in clay from Carthage** (Libonis).
„ 15, 16, and 17. **Phoenician vases from Alhambra** (Lübke).
„ 19. **Phoenician glass vases** (Libonis).
„ 20. **Phoenician altar** (Cippe), (Libonis).
„ 21. **Silver dish from Curium in Cyprus** (Graul, Bilderatlas).
„ 22. **Coffin plate** (Libonis).

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

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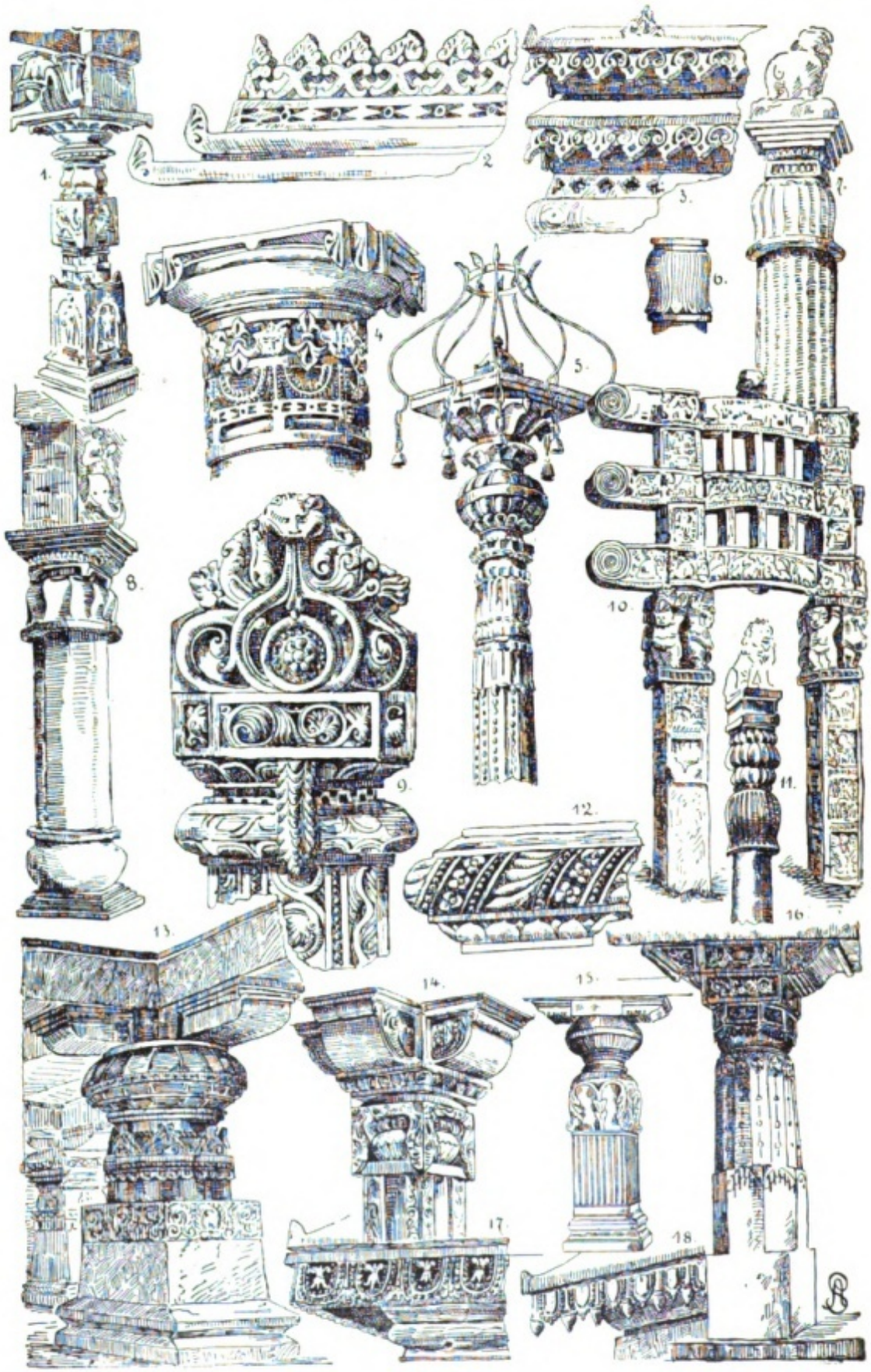

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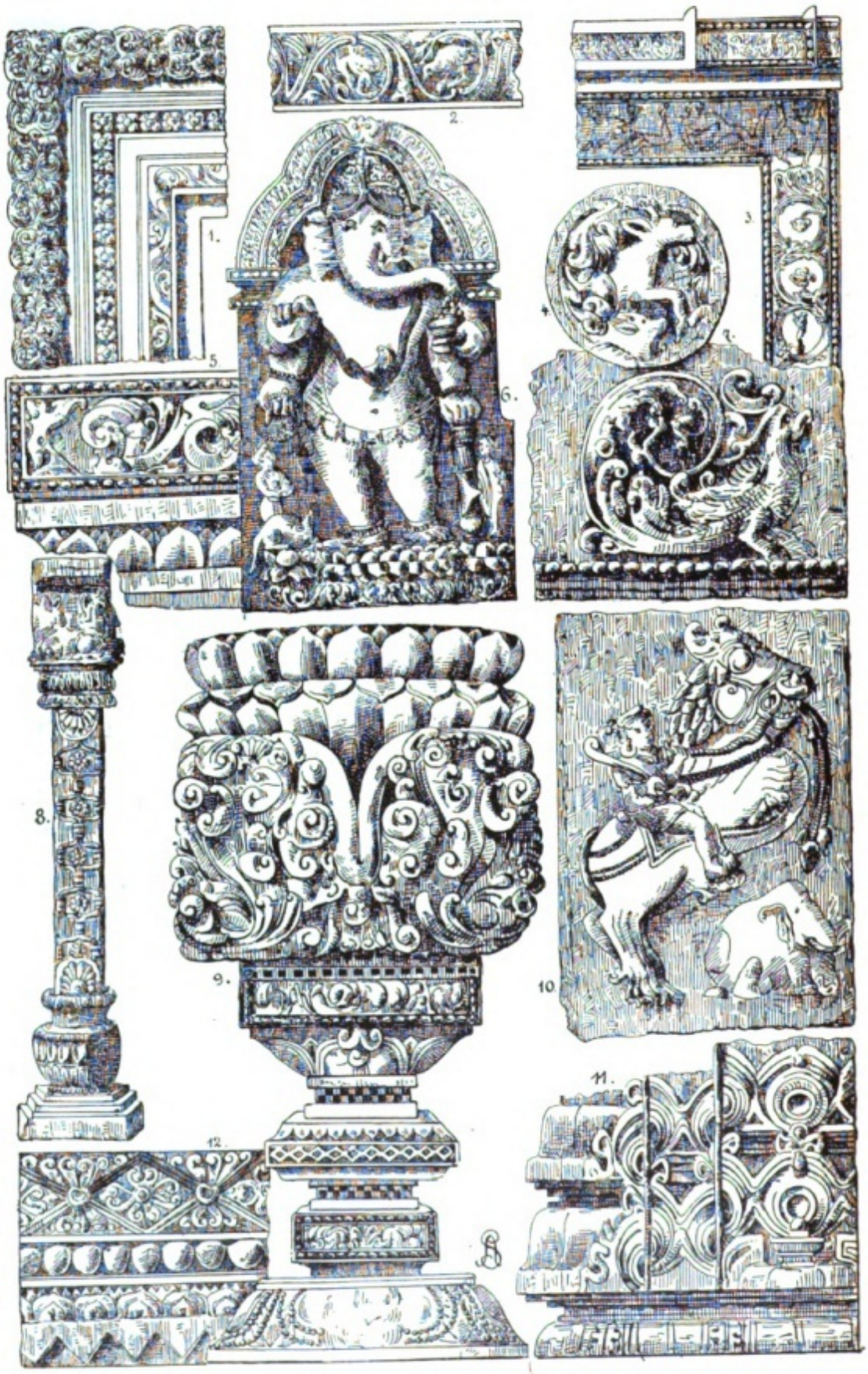

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Fig. 6. **Statue of the province from a niche in the temple of Bhuvanes'war.**
„ 7. **Relief from the same temple.**
„ 8. **Pillars from the rock-temple of Uday-agiri.**
„ 9. **Lotus ornament from the temple of Rájeráni.**
„ 10. **Relief from the temple of Bhuvanes'war.**
„ 11. **Base of a pilaster from the great tower of Bhuvanes'war.**
„ 12. **Cornice from the temple in Parásurámes'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'war** (Raj.).
„ 5. **Bas-relief from Bharhut representing an Indian of the 2nd century B. C.** (Lebon).
„ 6. **Club found in Puri** (Raj.).
„ 9. **Flag found in Sánchi** (Raj.).
„ 10. **Javelin from Cunningham's Bhilsa Topes** (Raj.).
„ 11, 19, and 23. **Tridents found in the same place** (Raj.).
„ 12. **Wooden jewel-case found in Amravati** (Raj.).
„ 13. **Wooden box found in Bhuvanes'war** (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 Amravati** (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 textiles** (Raj.).
„ 32, and 33. **Bow and arrow** (Raj.).

Painting in a grotto at Adochantá (after Grünwedel).

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GREEK ORNAMENT.

Grecian Women at 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 the Peloponnessus, in Attica, in Miletus, Ephesus, Chios, Samos, and many other islands, as well as also in Southern Italy. The prehistoric Greek Ornament, which was brought to light by Schliemann in the excavations undertaken by him in Troy, Mycenae and Tiryns, contains so many Egyptian and Assyrian *motifs* that no doubt can be entertained, that Egypt and Asia Minor exercised a most powerful influence on its early beginnings. 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, Greek art in the islands of the Aegean Sea was subject to Oriental influences. The Greek style was developed from wooden structures, the constructive forms, in many cases, changed into ornament in the stone masonry.

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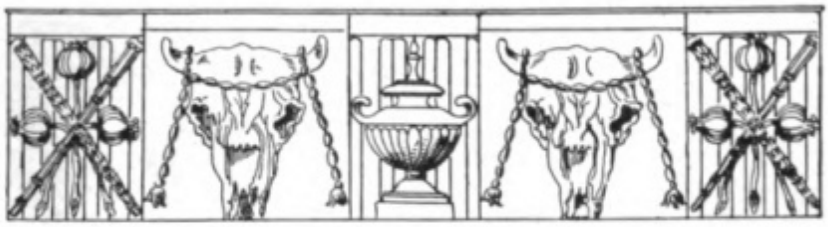
was begun in the year 425 B. C. but not completed till 408 B. C., is one of the most beautiful monuments of Greek art in existence.

IV. The Alexandrian Period from 338 to 146 B. C.; this included the development of the Corinthian style down to the destruction of Corinth, which was followed by the downfall of Greek independence and the union of Grecian with Roman art.

Although the two great styles of Greek construction were developed simultaneously 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 Greek art was in its glory. The Doric was, therefore, partly superseded by the Ionic, and, later on, by the Corinthian style. 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 quiet harmony peculiar to the Doric was, however, lost, ornamentation became predominant and, later on, tended to mask the masonic form in Roman art.



Late Doric Frieze found in the wall of a church at Athens.

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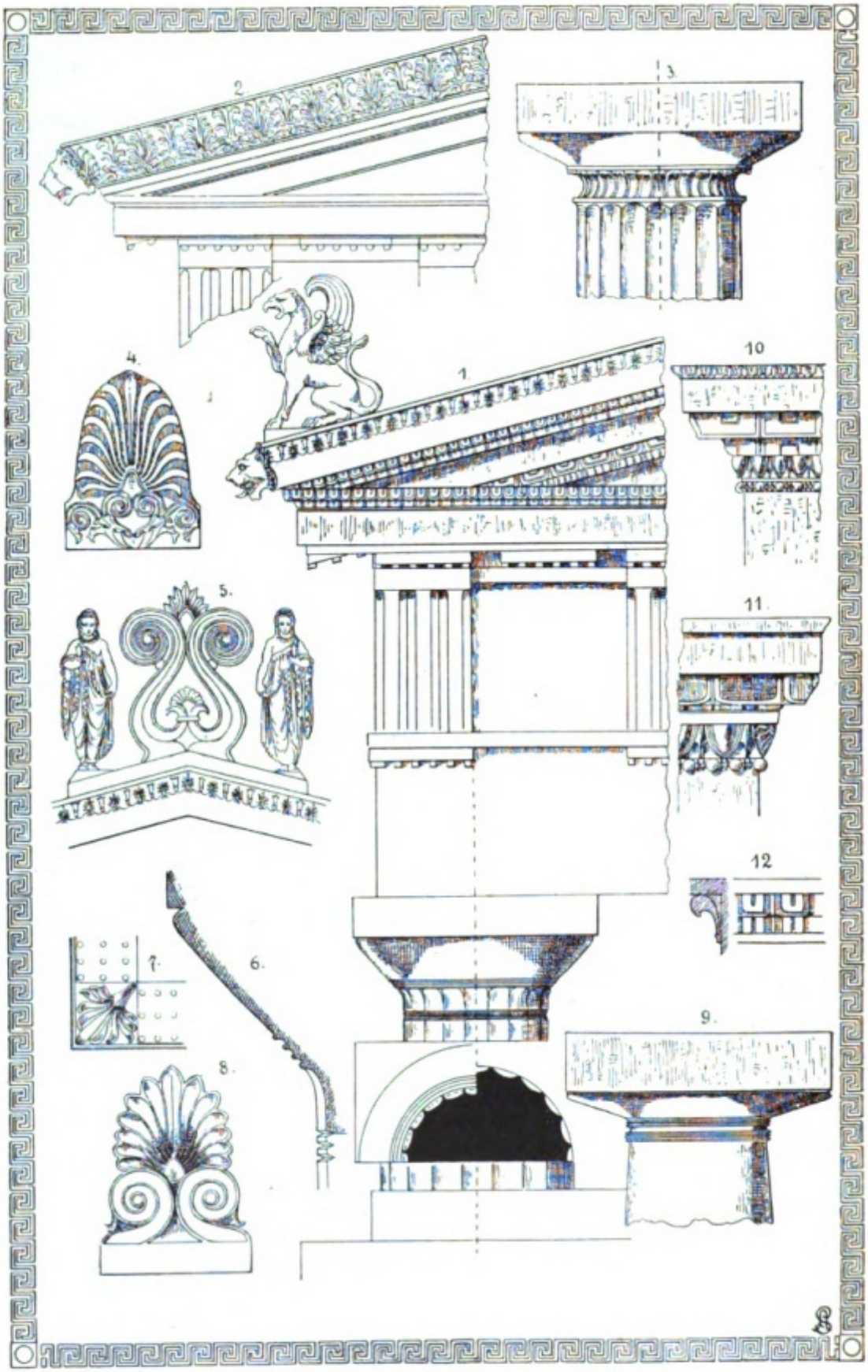

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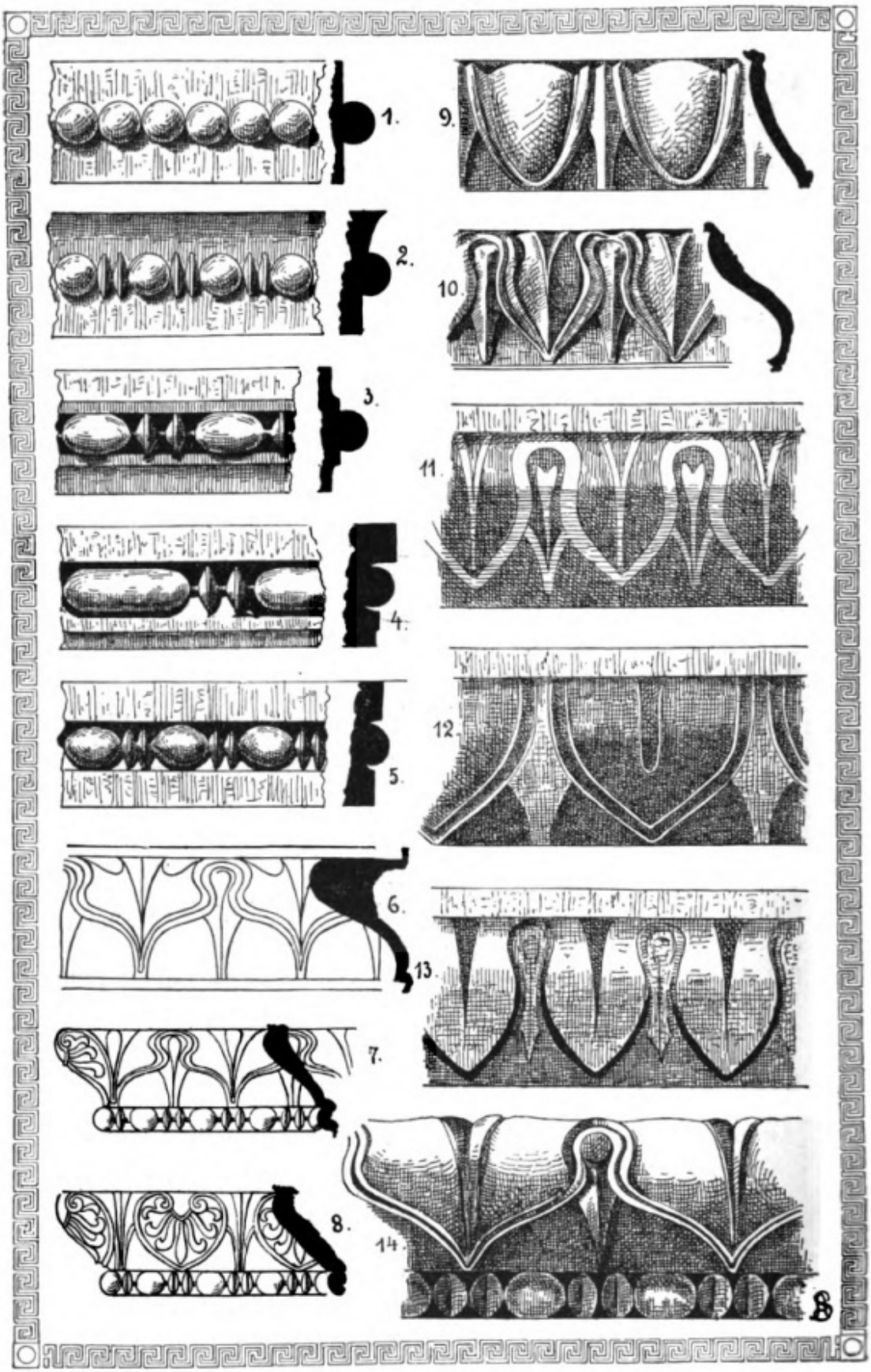

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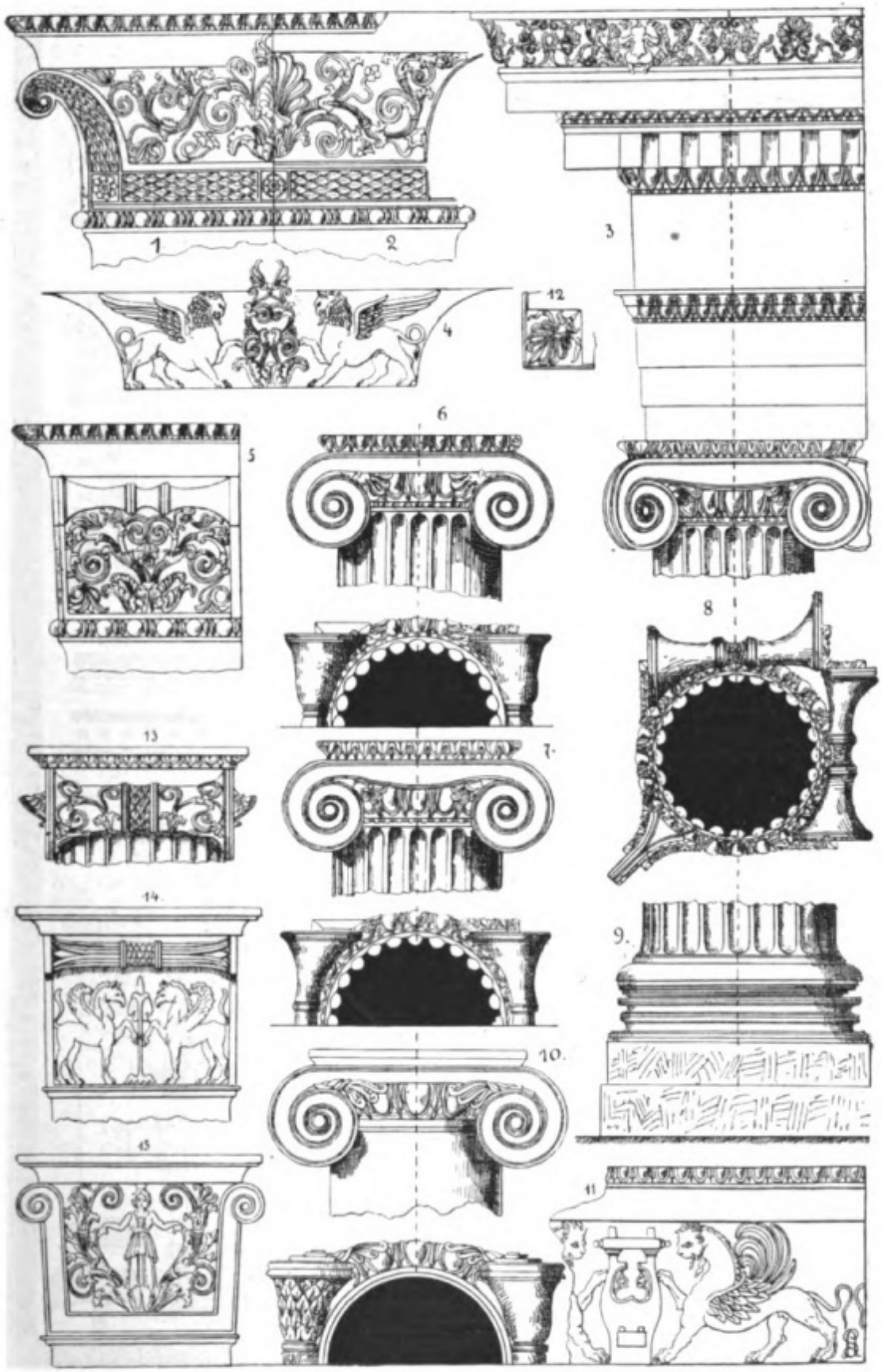

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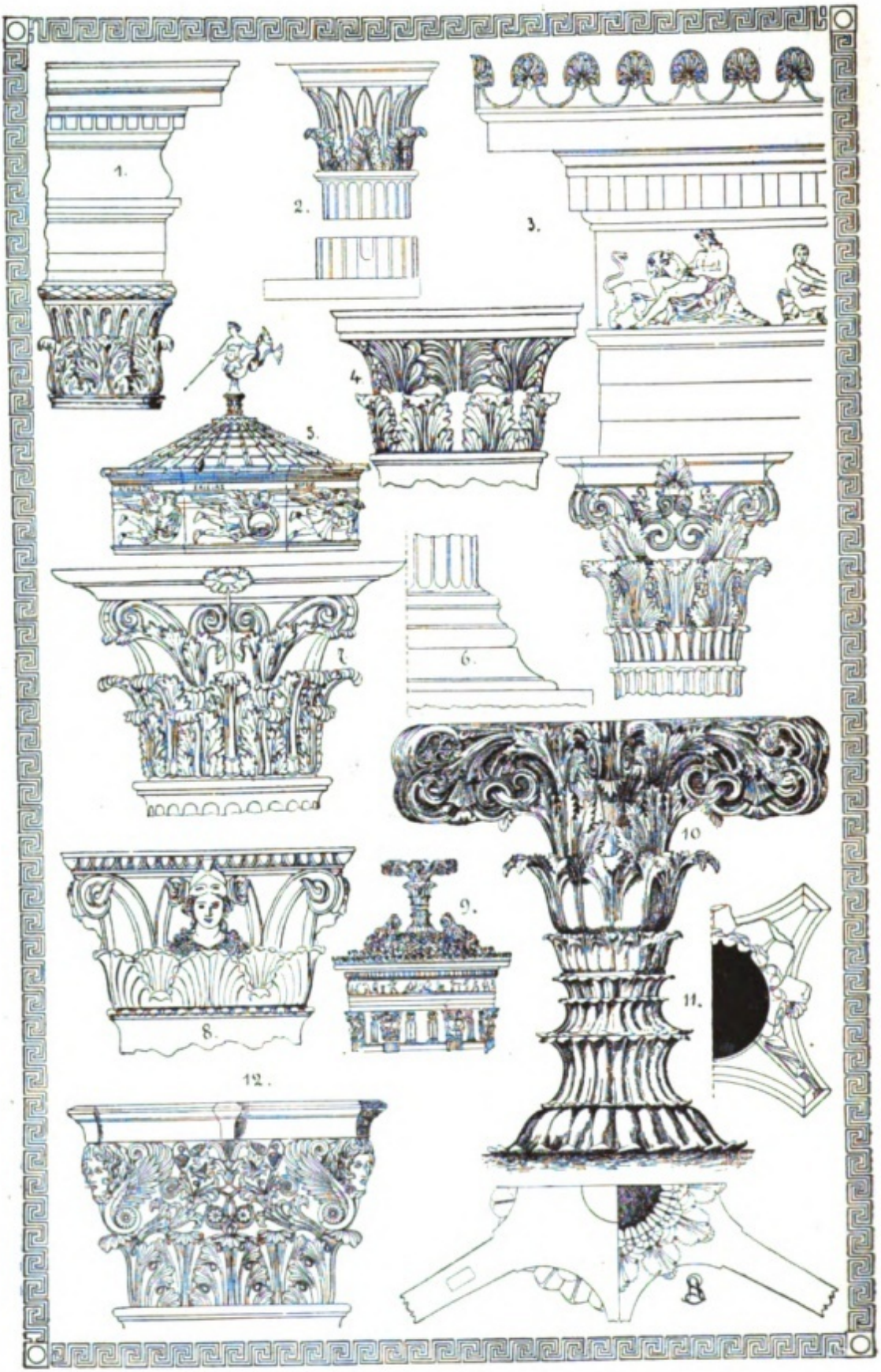

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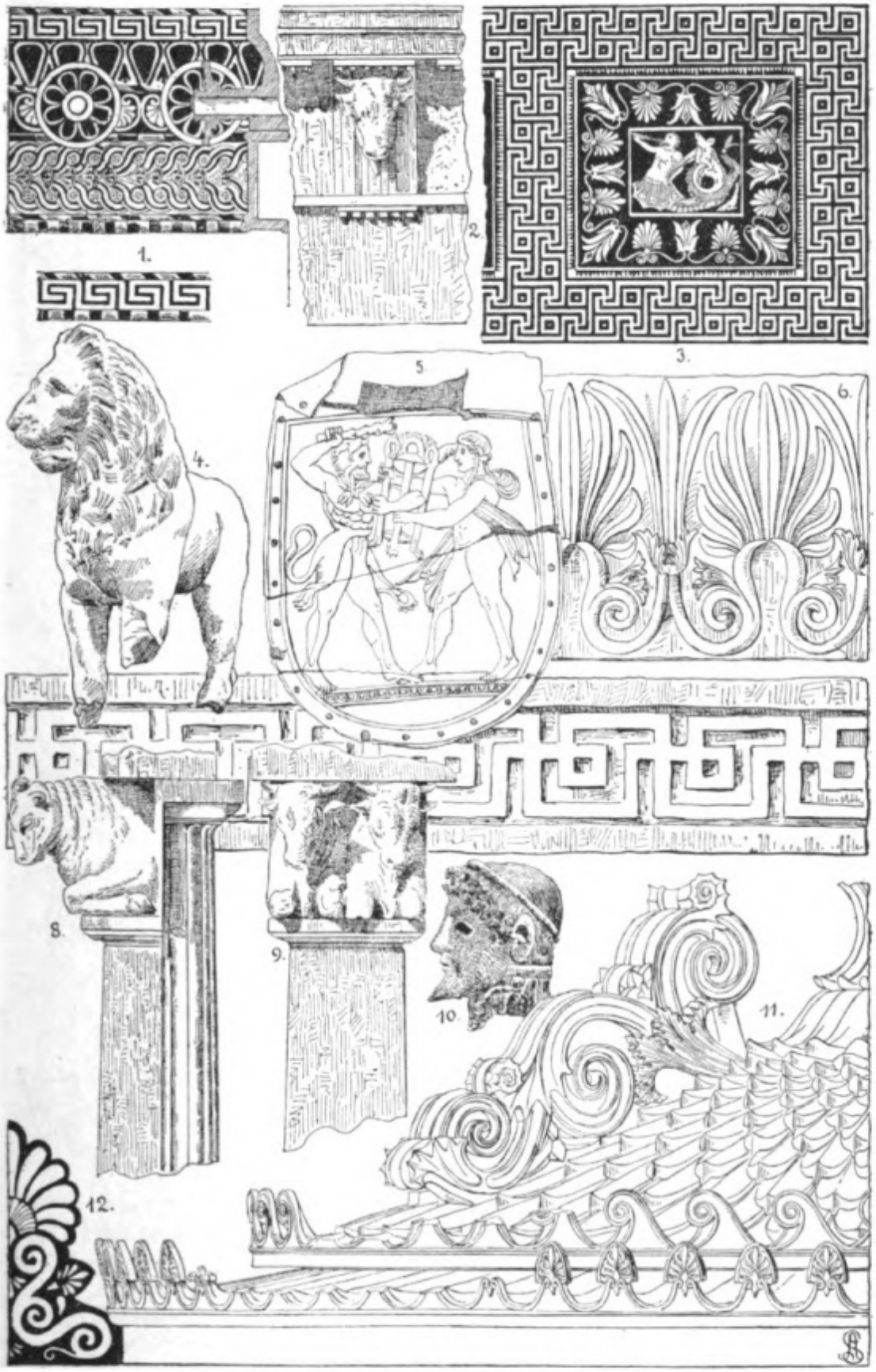

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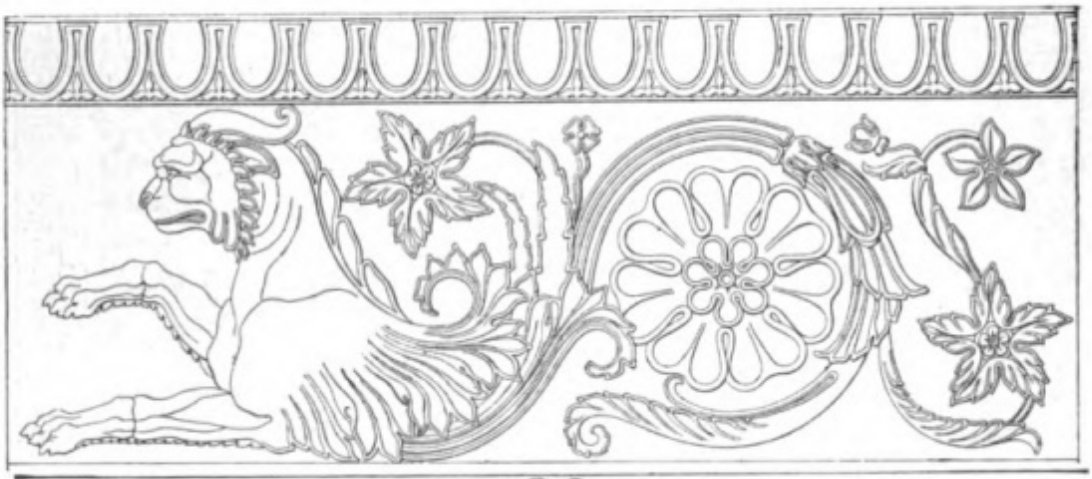

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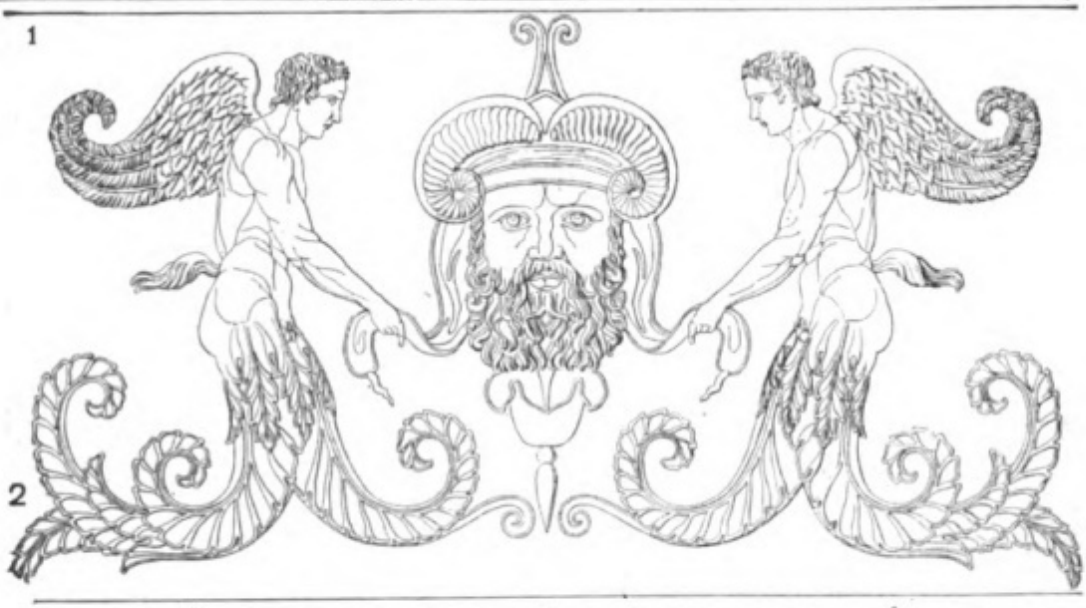

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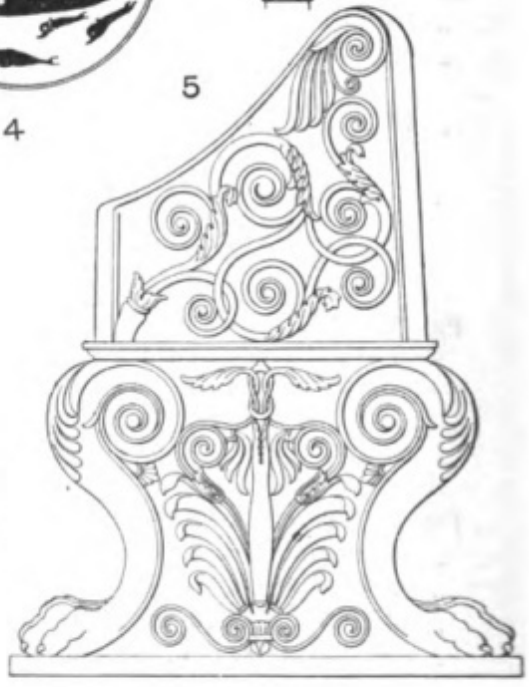

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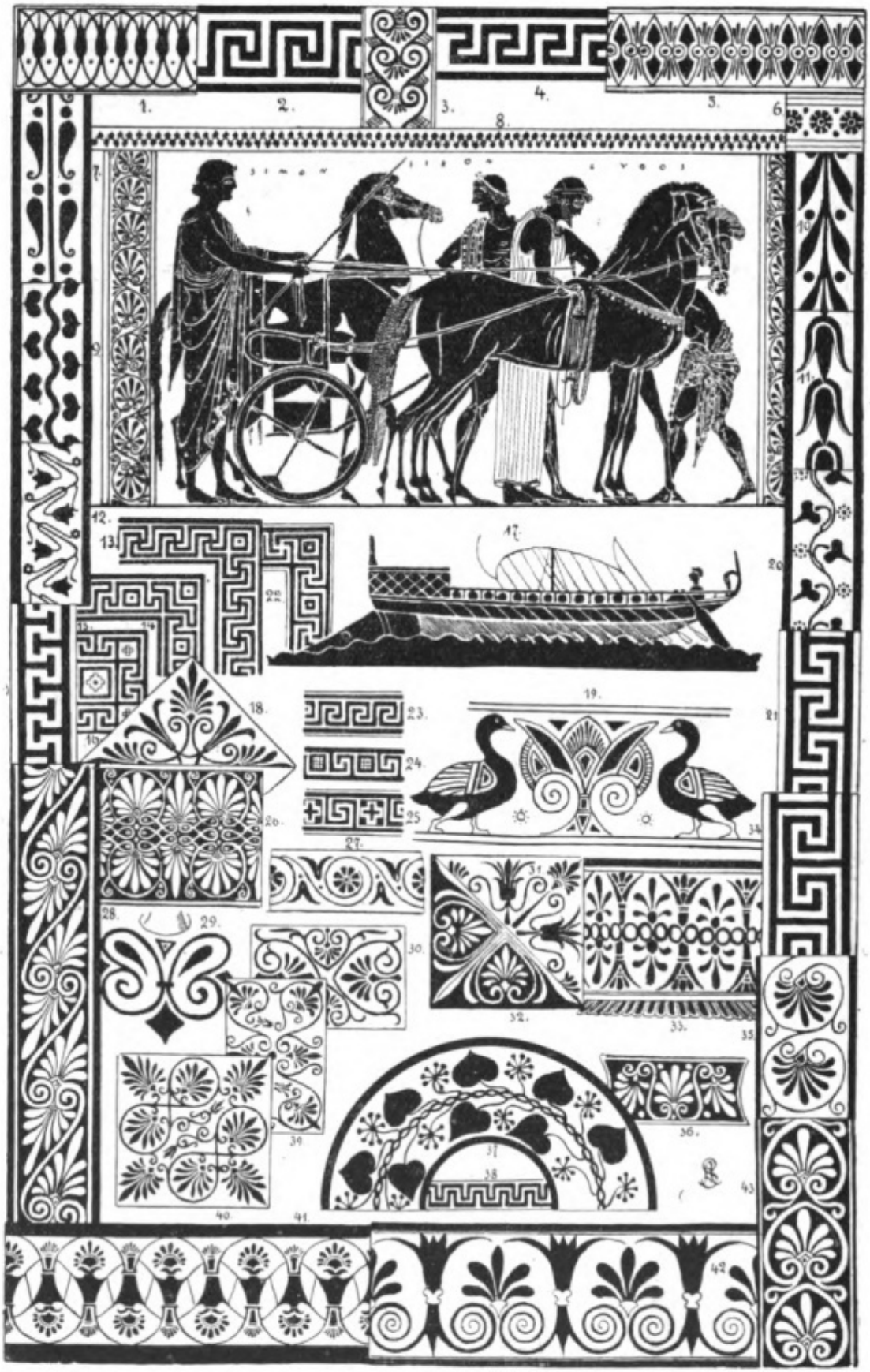

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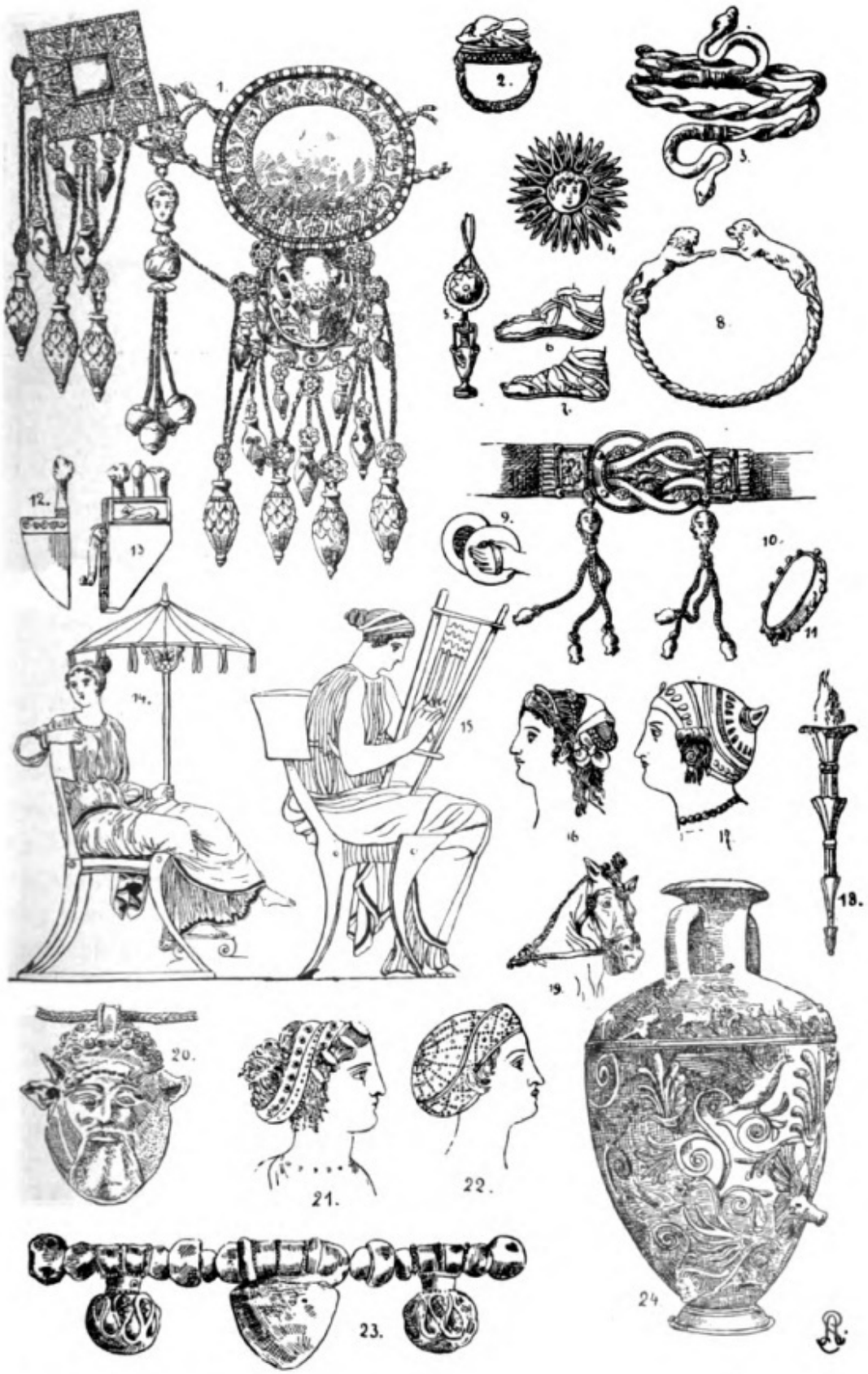

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Plate 30.

Fig. 1—5, and 8. **Ornaments** (Libonis).
„ 6, and 7. **Foot-gear** (Renard).
„ 9. **Cymbals** (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).

Greco-Phoenician Bust.
(L'Art pour tous.)

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ETRUSCAN ORNAMENT.

Scene of a banquet
(Martha, l'Art Étrusque).

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 east and took forcible possession of the country about the twelfth century, B. C. in which they afterwards settled and which was inhabited by Samnites, Umbrians, Pelasgian 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.

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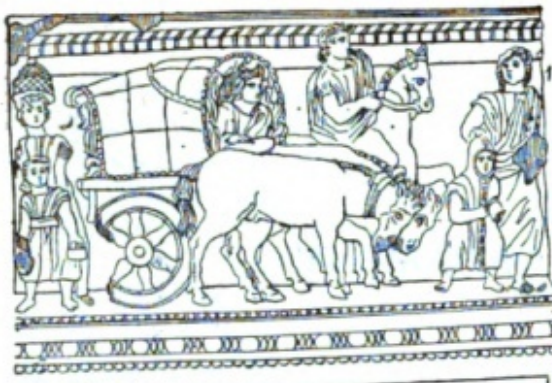
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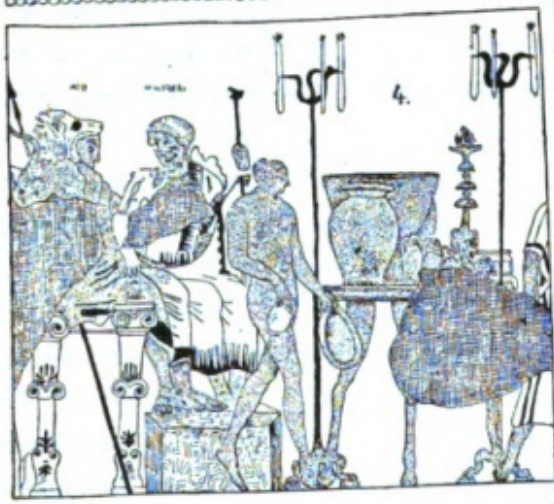
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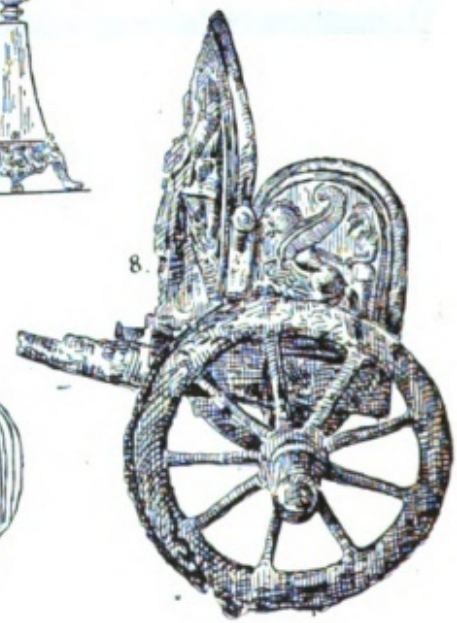
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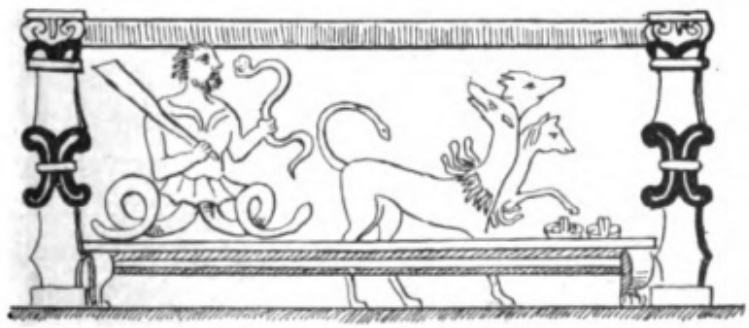
Plate 31.

Fig. 1. **Relief, travelling-carriage** (Baumeister).
„ 2. **Antefix of a tomb** (Martha).
„ 3, and 8. **Etruscan bigas with bronze casing.** These were found in Norchia and purchased by the Metropolitan Museum in New York.
„ 4. **Etruscan frescoes** (Martha).
„ 5. **Bronze candelabrum** (Martha).
„ 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).

Plate 32.

Fig. 1, and 6. **Swords** (Baumeister).
„ 2, and 5. **Helmets** (Libonis).
„ 3. **Link for the handle of a bucket.** 6th century B. C. (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** (Martha, l'Art Étrusque).
„ 21. **Dagger** (Baumeister).
„ 23. **Heating-stove** (Martha).
„ 24. **Antique bronze cist** (Gerhard).
„ 26. **Spear-head** (Baumeister).



Etruscan tomb in Cervetri (Renard).

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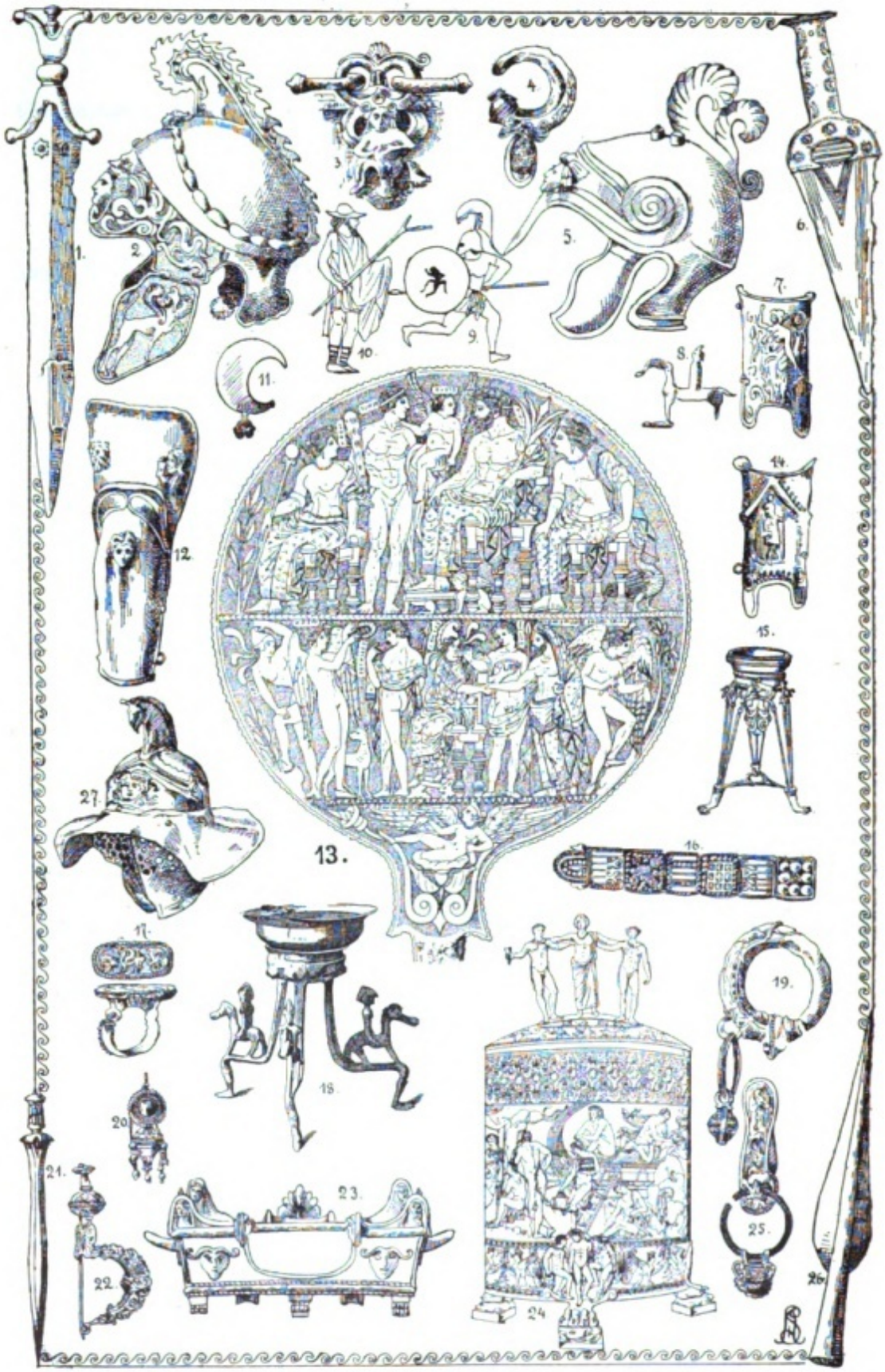

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ROMAN ORNAMENT.

With 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 Roman 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 temples, basilicas, thermae, theatres, etc. The Romans furthermore took up and accomplished the task of combining numerous elements in a homogeneous whole, and of developing them further. In this latter art they became the teachers of future generations. The Romans adopted the three columnar Orders of the Greeks retaining 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 great degree of perfection.

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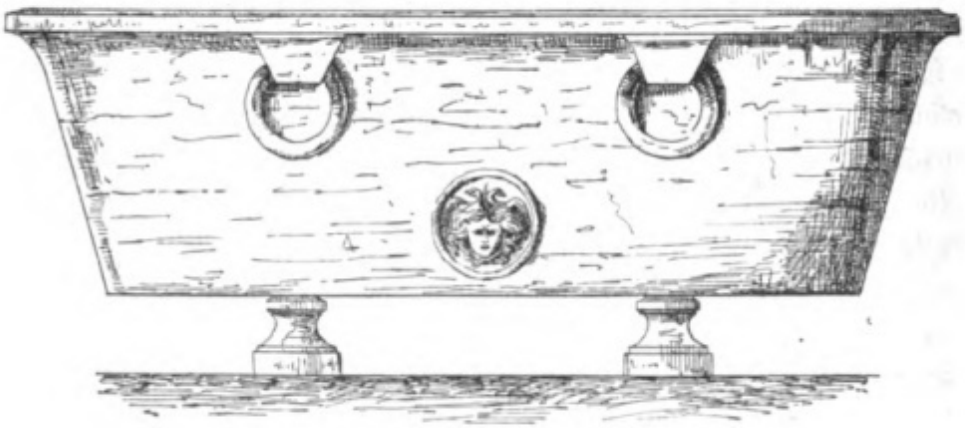
In this latter, however, they had the assistance of Greek artists. The manner, however, in which the Romans enriched their ornament was detrimental to the characteristic Greek outlines, and the insatiable luxury predominating during the time of the Caesars finally destroyed completely the exquisite harmony of Greek 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 no longer appeal 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 States which rose from the ruins of the Western Roman Empire.

From the so-called Early Christian and Byzantine Style shortly afterwards developed, the Romanesque Style which from the 9th to the 12th centuries spread through all the newly constituted States.



Roman Labrum (Tatham).

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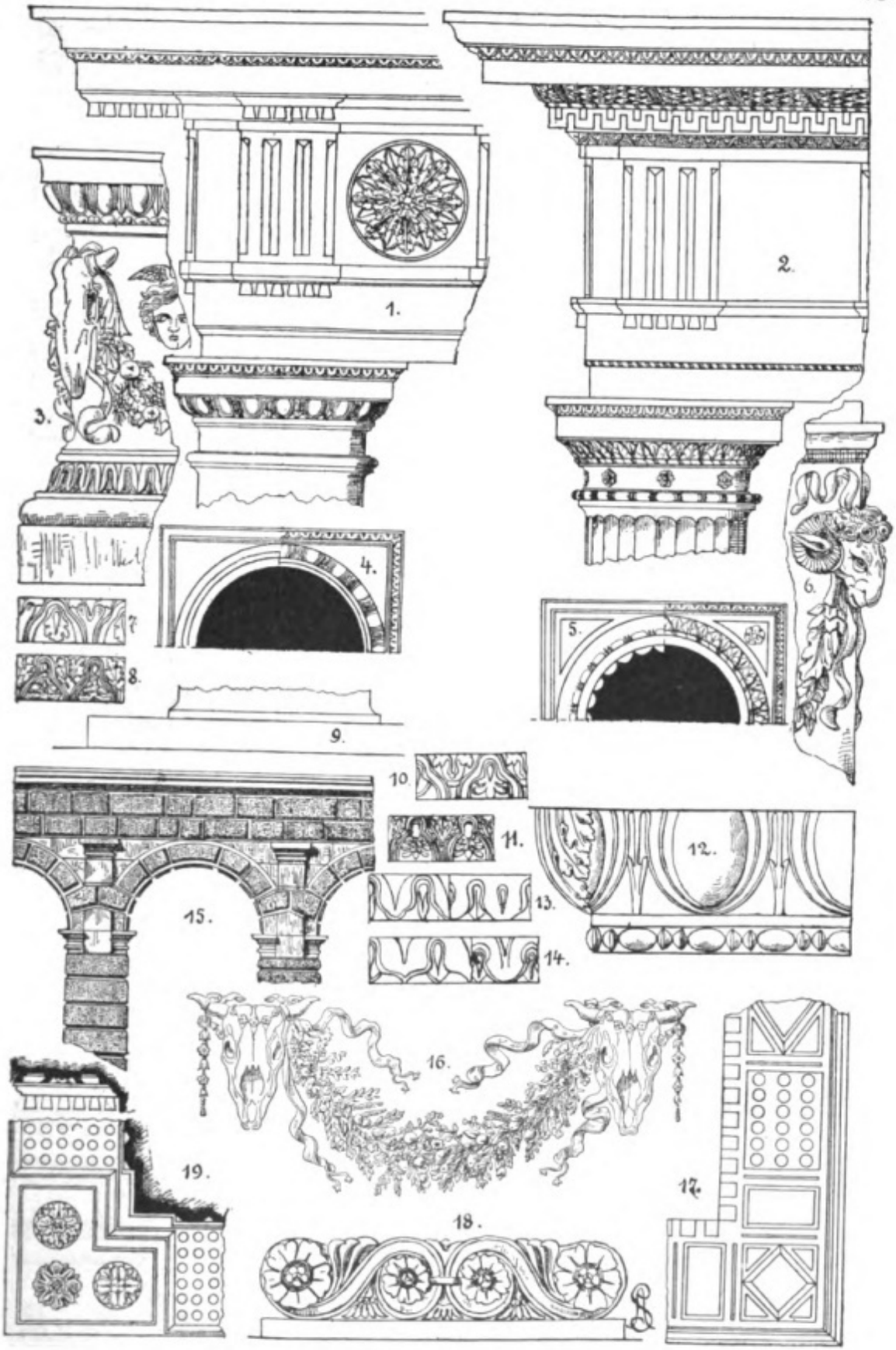

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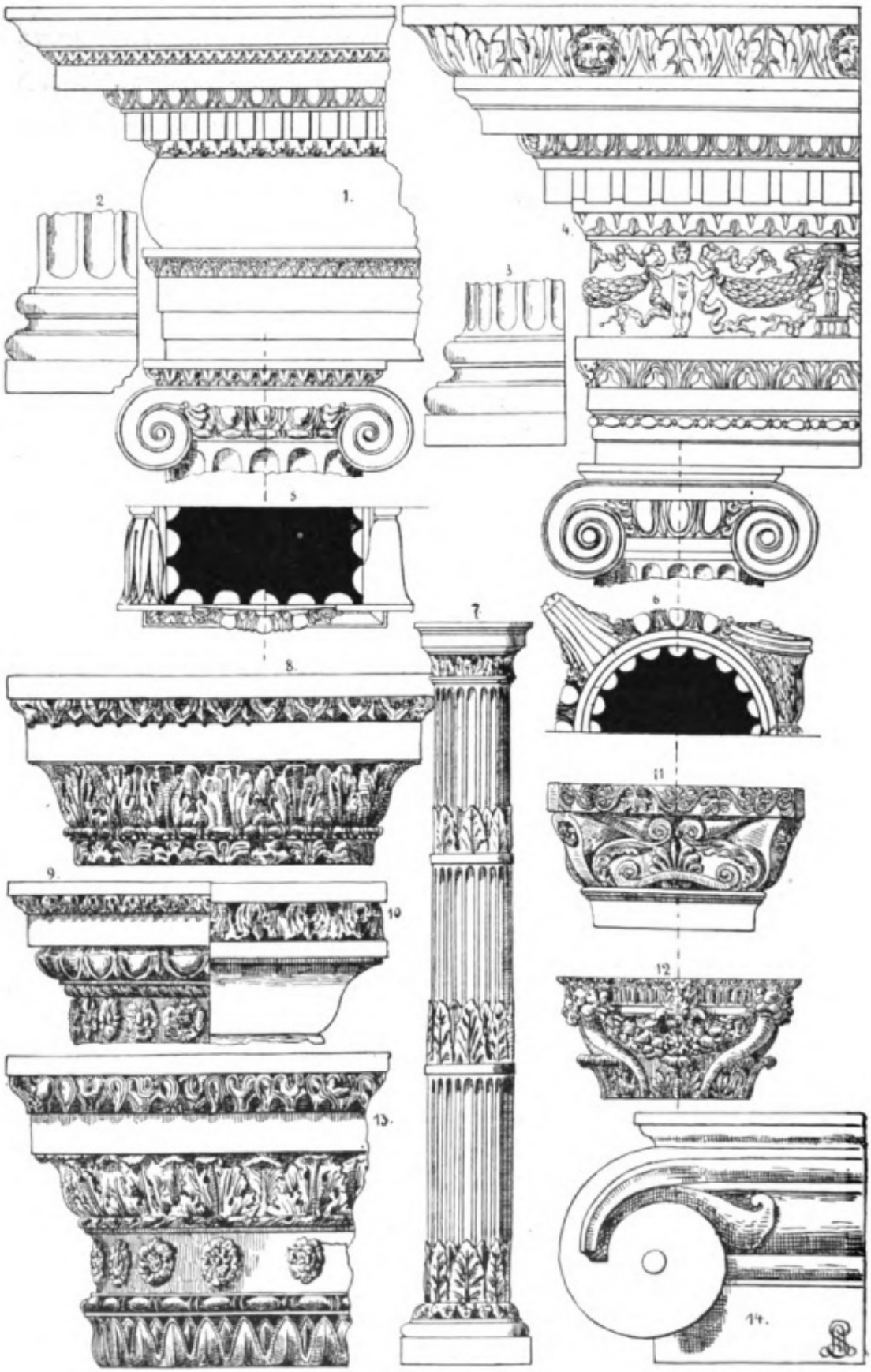

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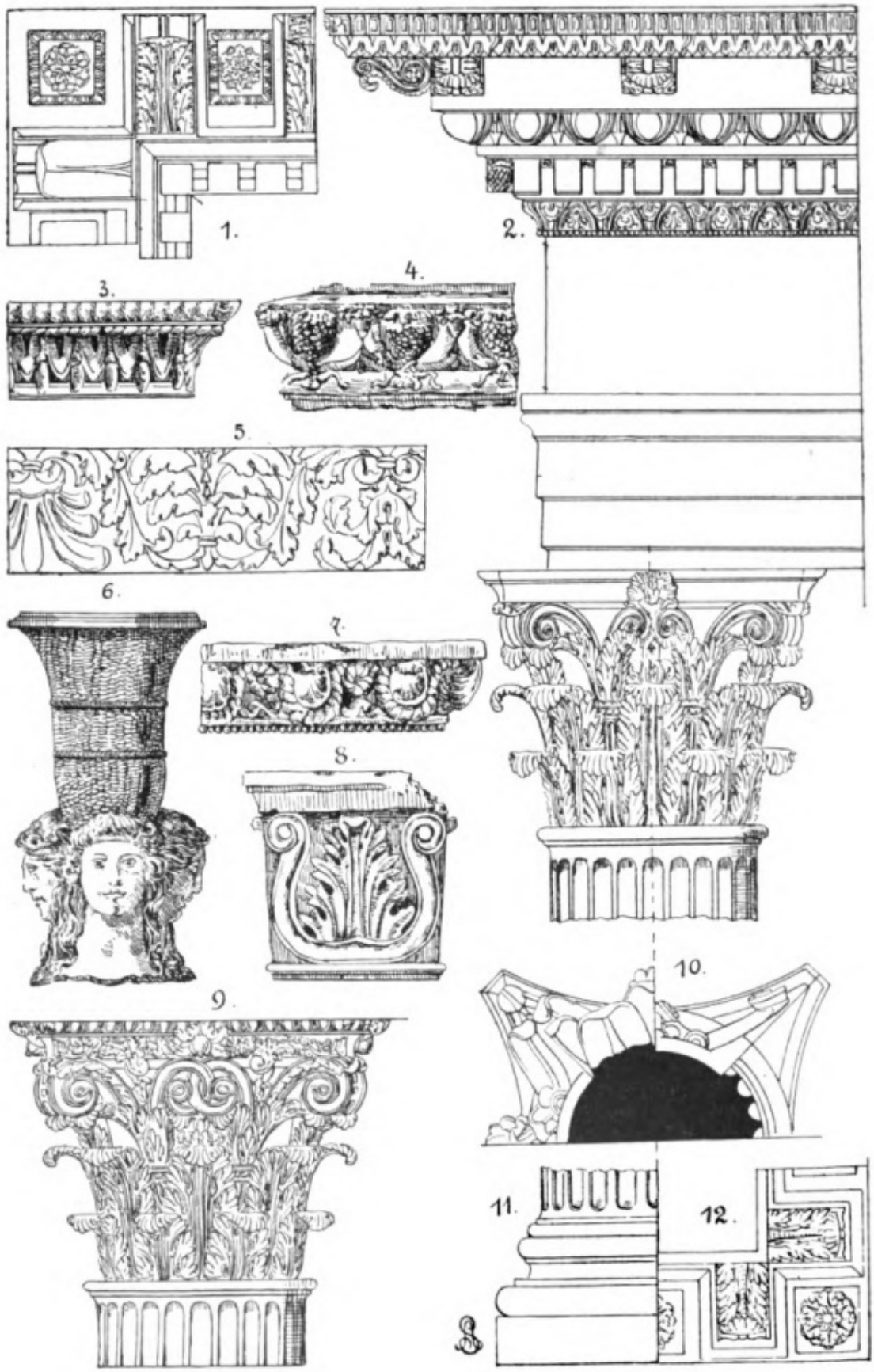

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Plate 35.

Fig. 1. **Soffit of the corona from the temple of Castor in the Forum Romanum** (Mauch).

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

This building is still well preserved it was built by Hadrian 124 A. D. on the north side of the Thermae of Agrippa. Figure 10 gives a view of the capital from below, Figure 11, the base of the column, and Fig. 12 an under view of the corona.

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

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

„ 6. **Fragment from the Villa Albani** (Piranesi).

„ 8. **Fragment from the Villa Borghese** (Piranesi).

„ 9. **Capital from the temple of Castor in the Forum Romanum** (Mauch).

Plate 36.

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

This is an example of the composite order. Figure 6 is a view of the Capital from below.

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

Marble Fragment from Rome (Tatham).

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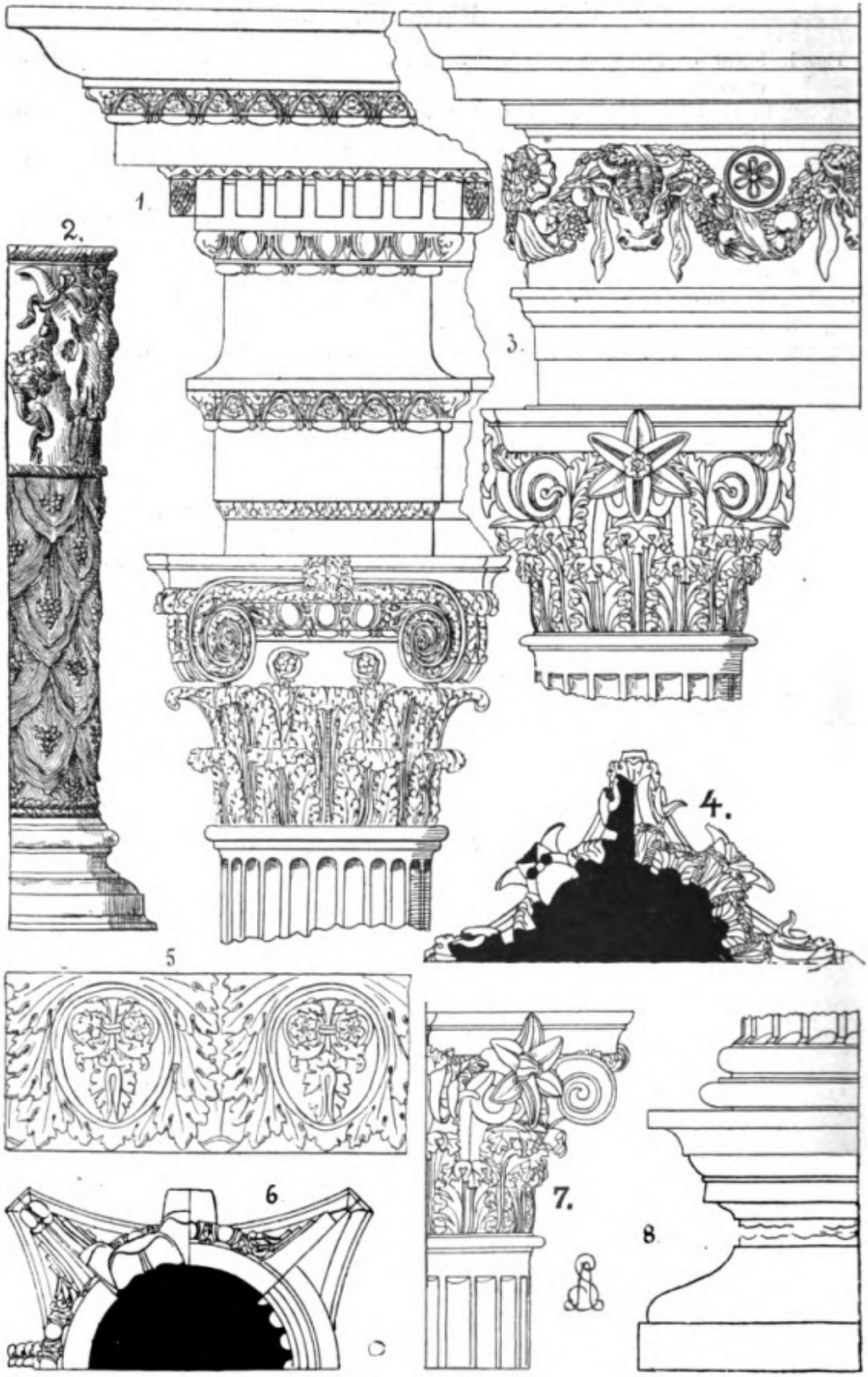

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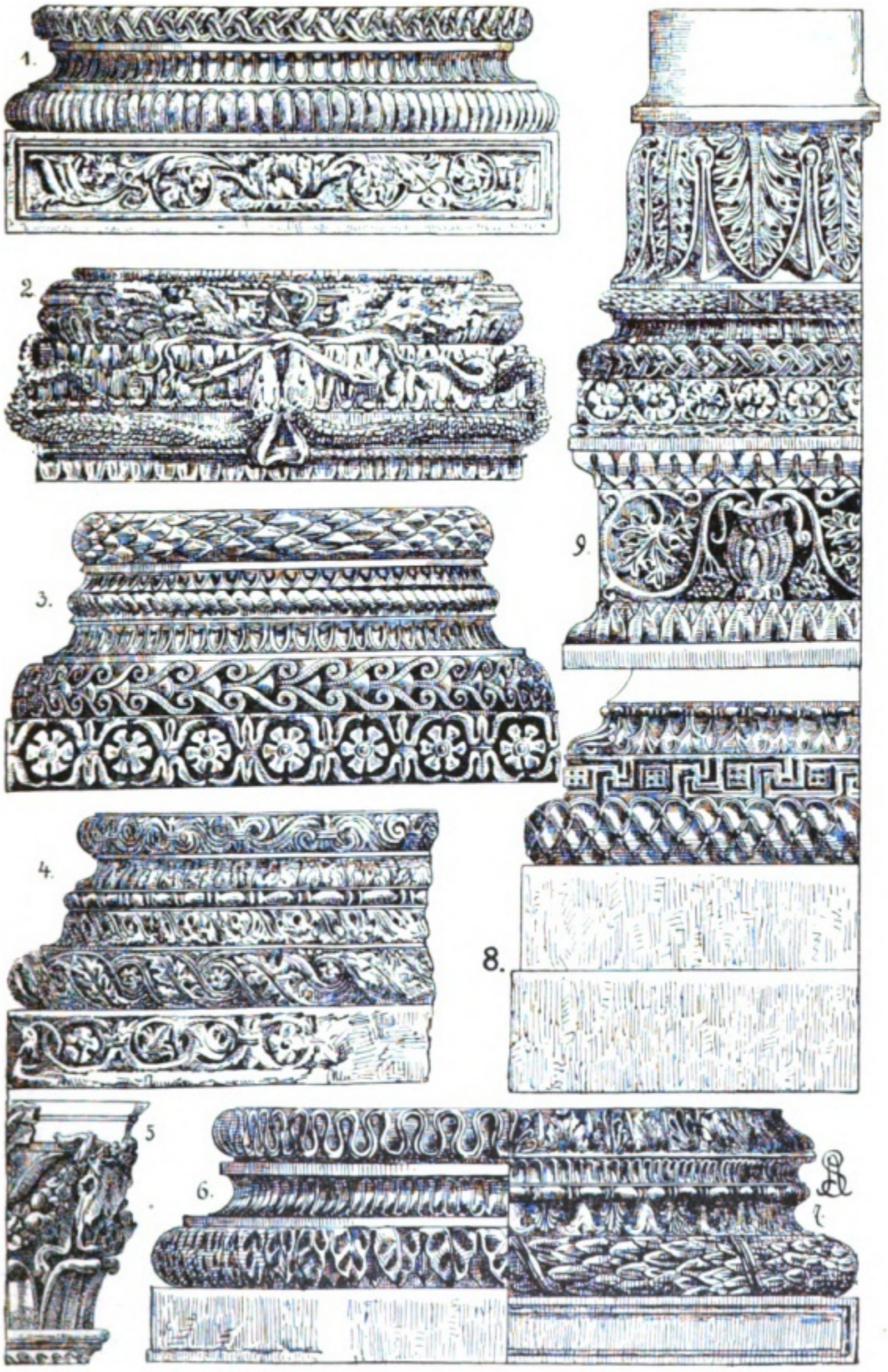

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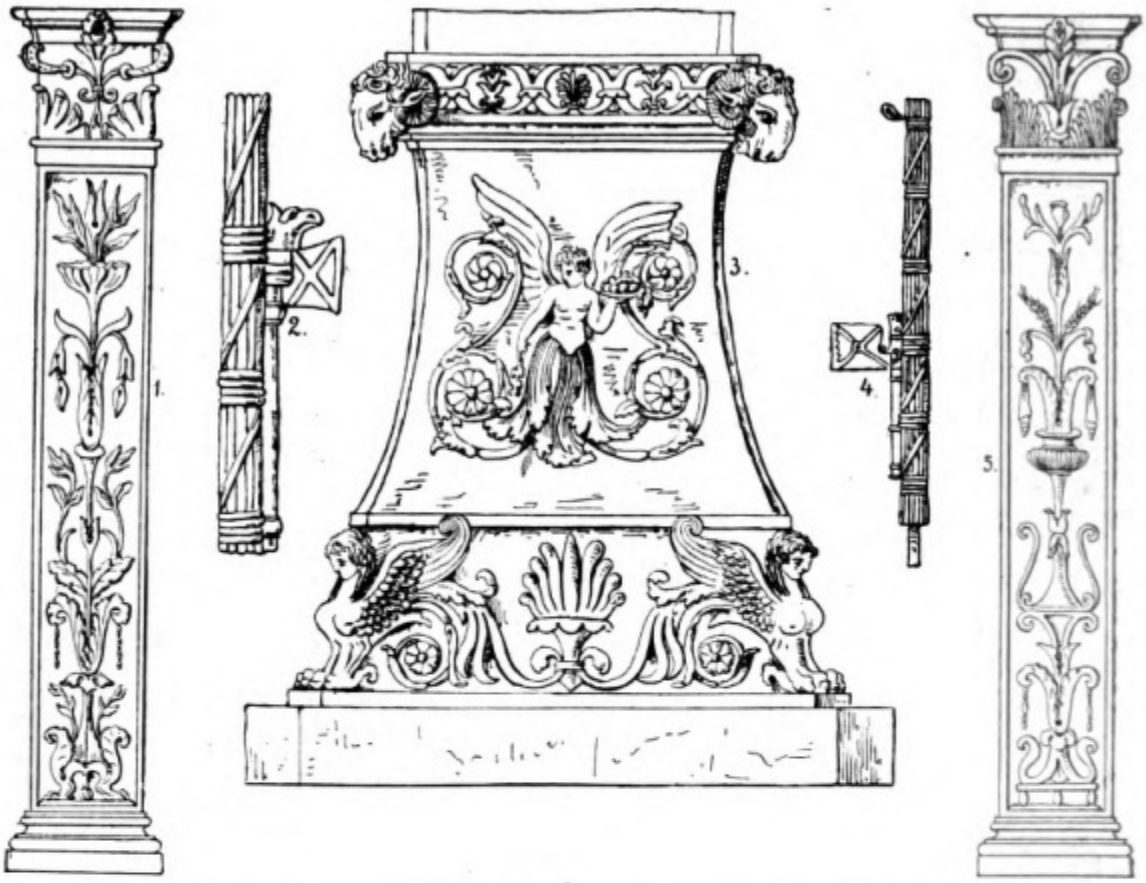

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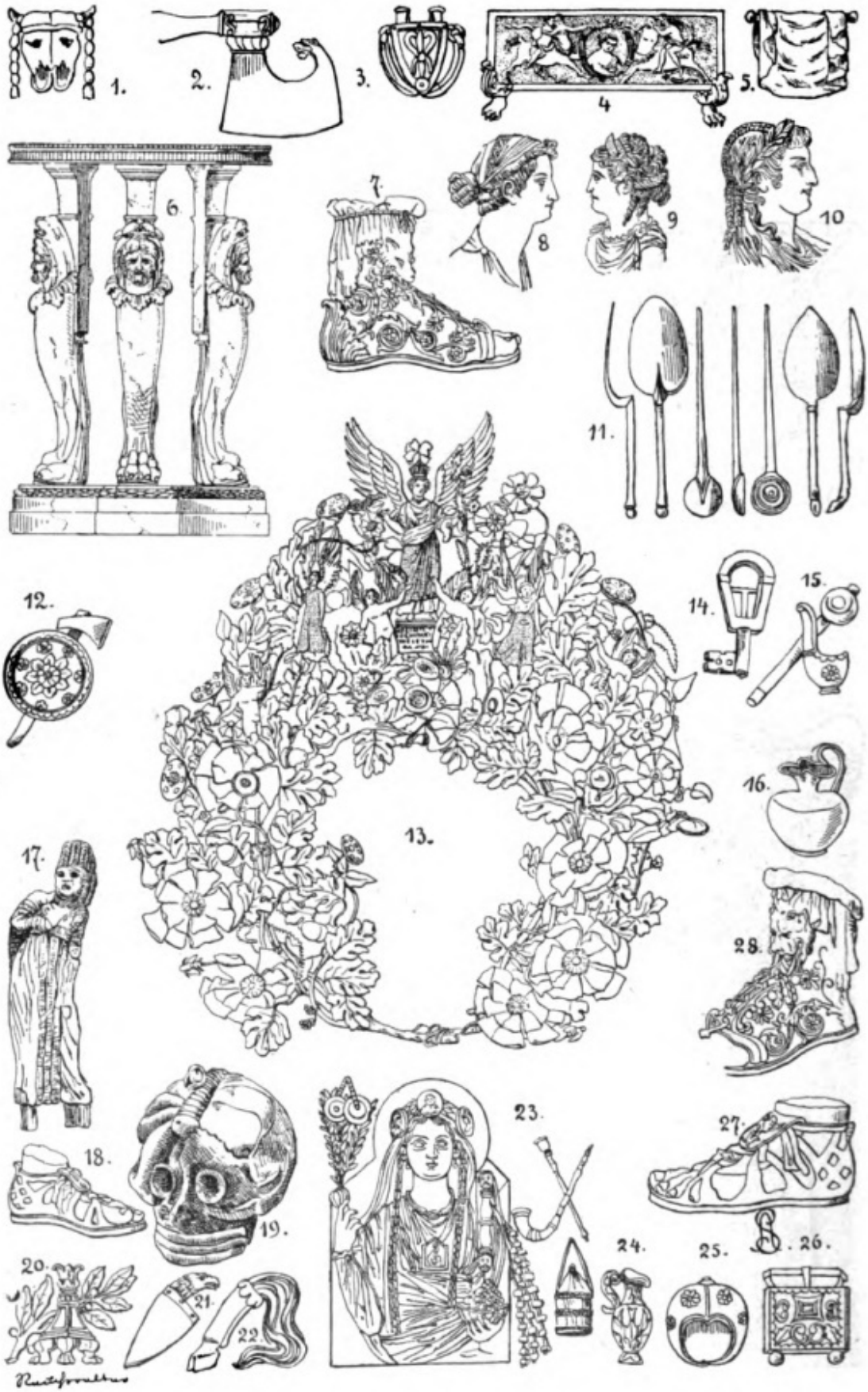

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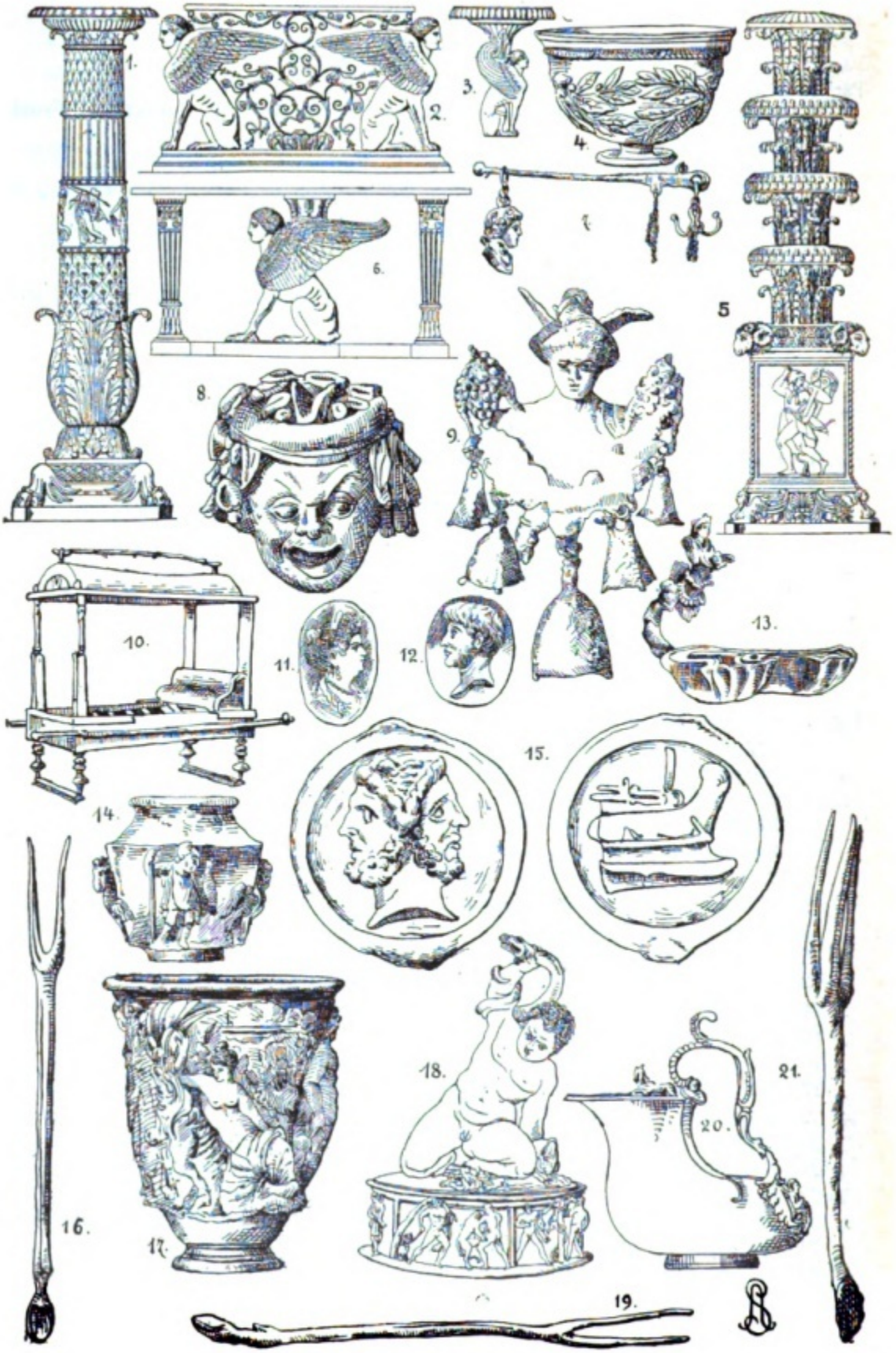

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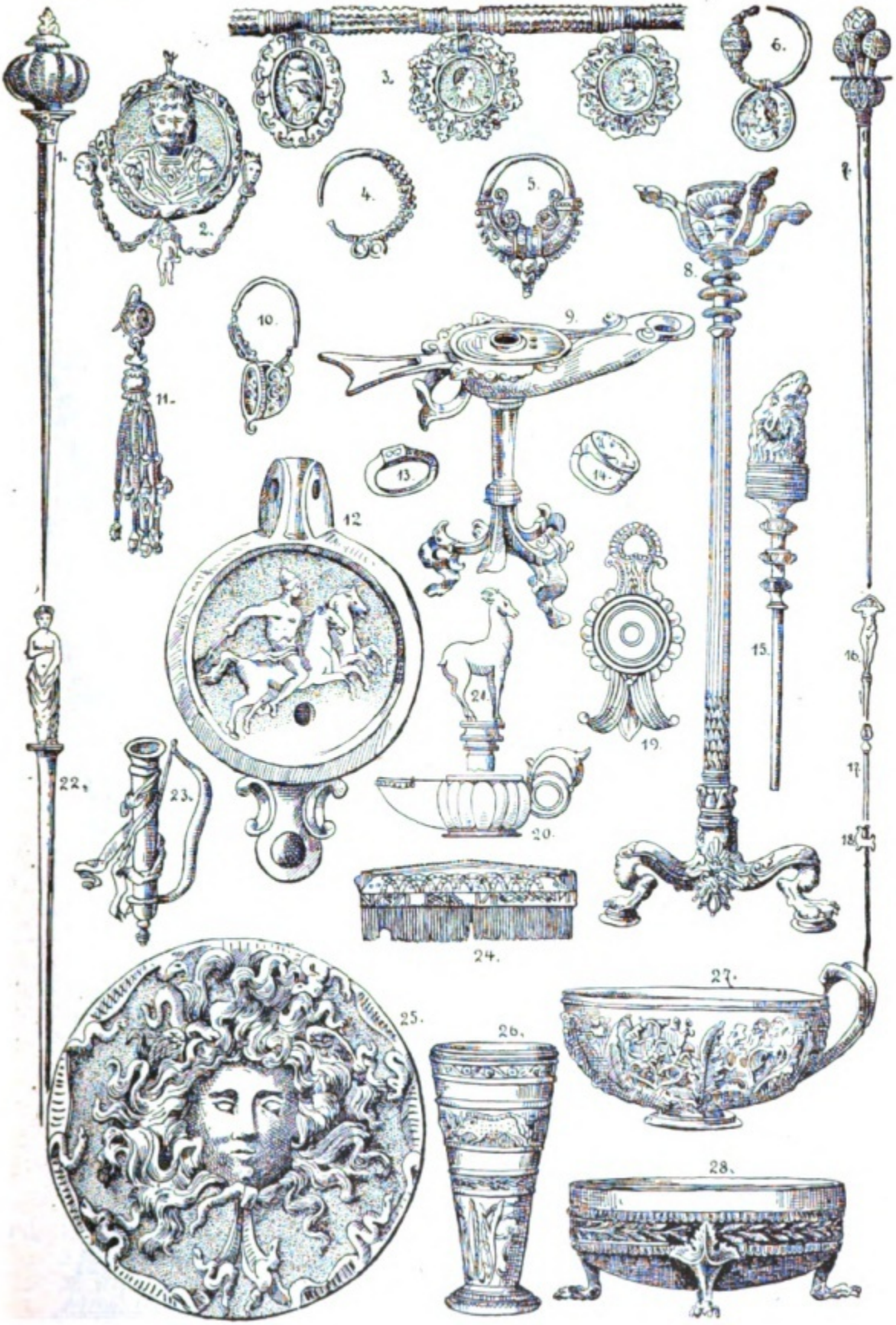

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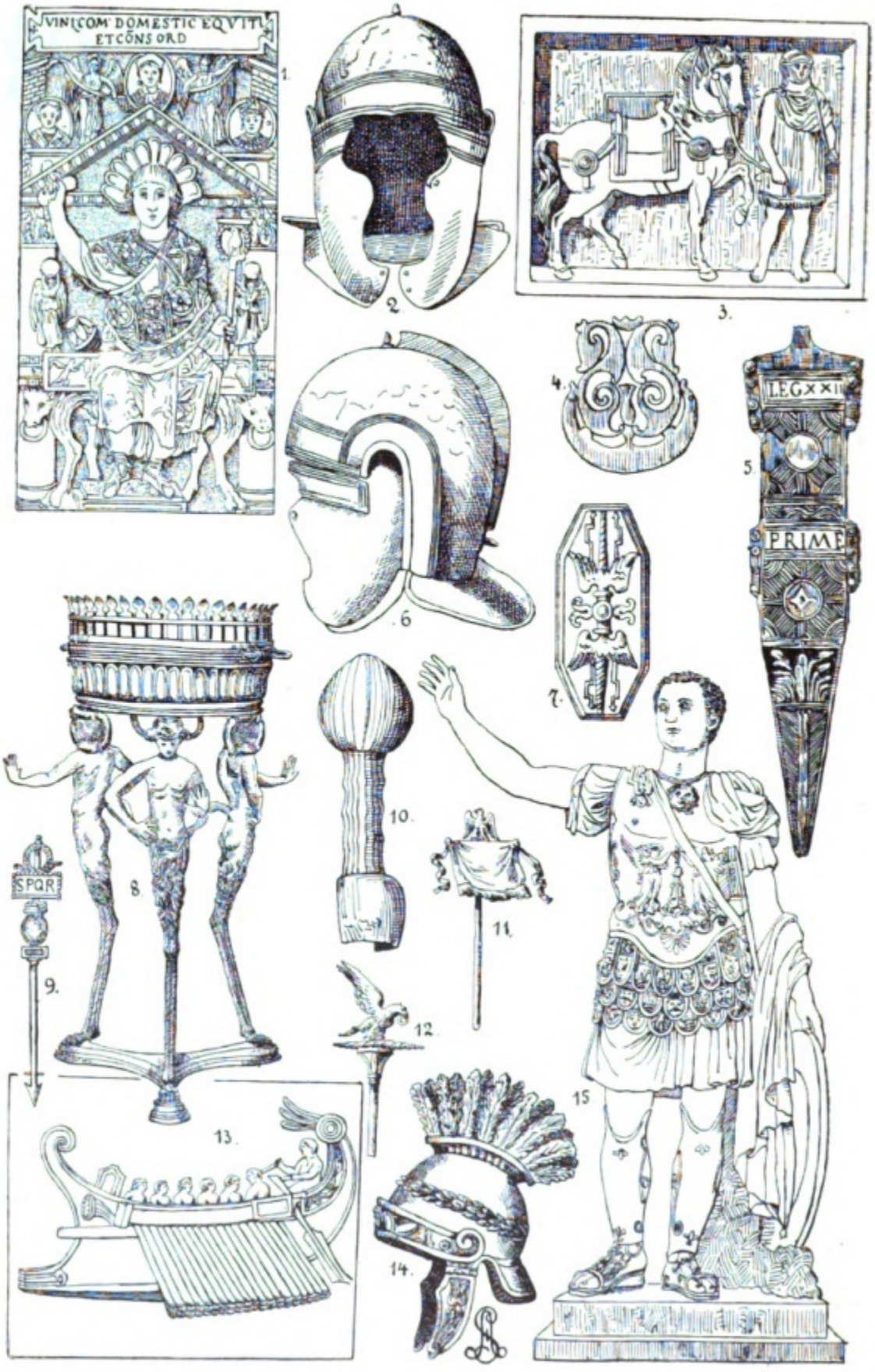

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Fig. 5. **Iron dagger-sheath in the Mayence Museum** (Baumeister).
„ 7. **Shield** (Renard).
„ 8. **Bronze tripod from Naples** (Libonis).
„ 9, 11, 12. **Roman military badges** (Raciner).
„ 10. **Ivovy sword-pommel** (Baumeister).
„ 13. **Bas-relief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

Ancient Chimaera in white Marble, Rome (Tatham).

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Plate 47.

Fig. 1. **Marble table from the house of Cornelius Rufus in Pompeii** (Bühlmann, die Bauformenlehre).
„ 2, 3, 4, 7. **Vessels in embossed silver from the discoveries of Boscorcale** (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. **Pompeian glass vase** (Libonis).
„ 14, 15, 17. **Bronze tripods** (Lübke).

Plate 48.

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

Plate 49.

Fig. 1—10. **Various mural frescoes in Pompeii** (Roux ainé, Herculanum et Pompeii).

Figure of bronze (Roux ainé).

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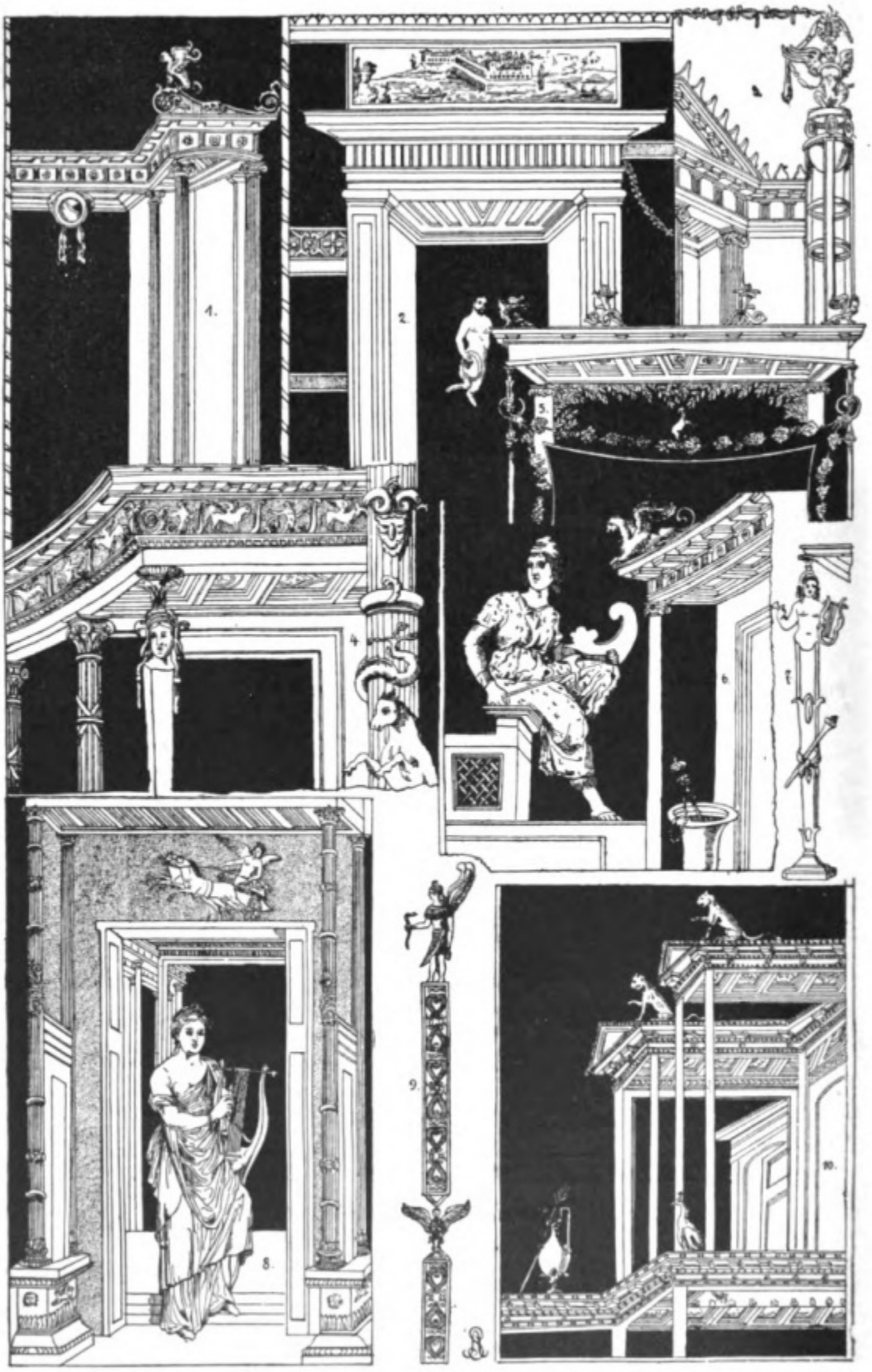

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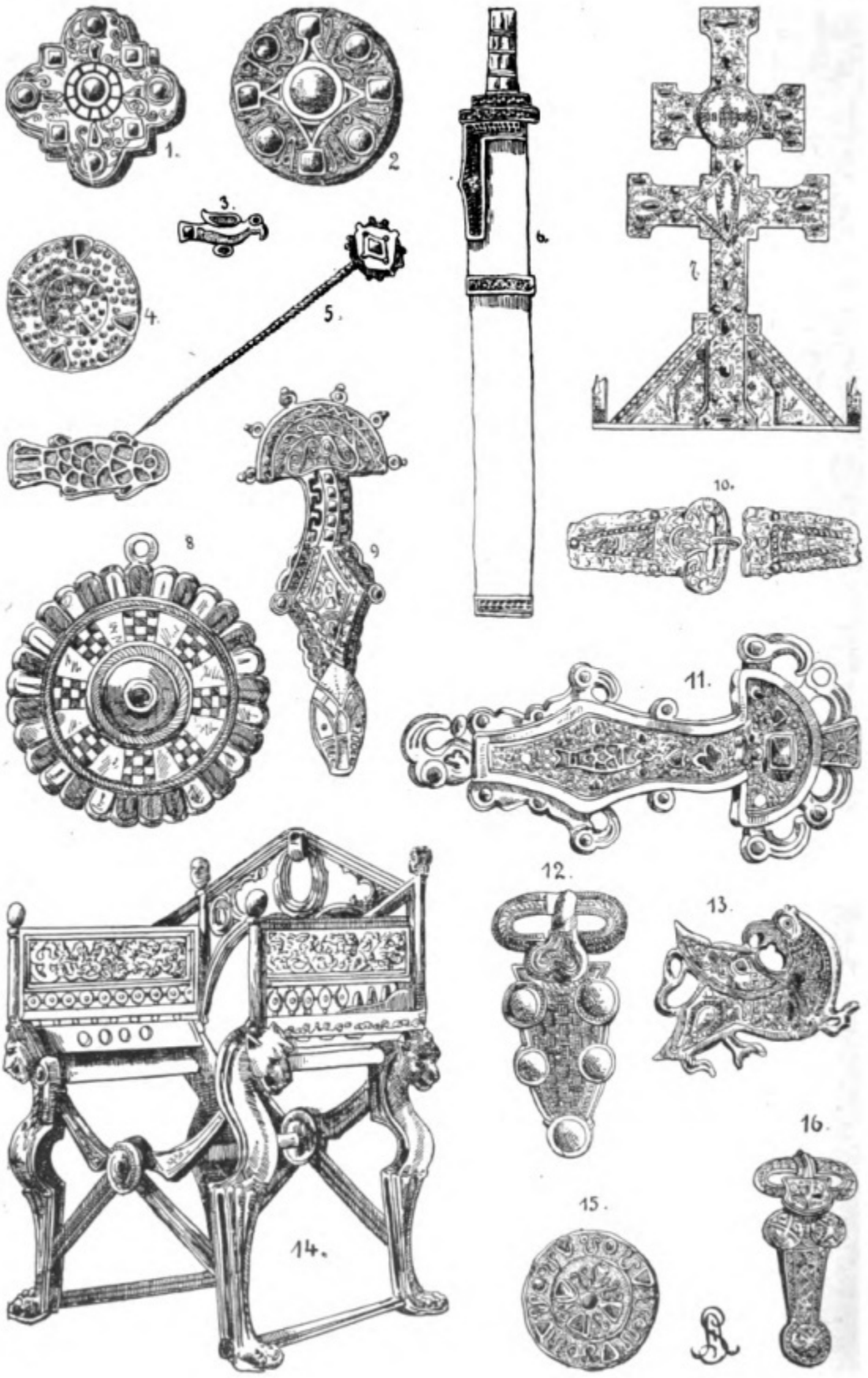

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Fig. 14. **Ear-ring in the Wiesbaden Museum.**
„ 15. **Shoe found in the turf moor Friedeburg,** West Friesland. **Hannover Museum.**
„ 16. **Frankish belt-buckle,** Mayence Museum.
„ 17. **Glass vase found in grave near Kreuznach.**
„ 18. **Clay vase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

Anglo-Saxon Baptismal Font
(Müller and Mothes).

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CELTIC ORNAMENT
(GREAT BRITAIN AND IRELAND).

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 Celtic 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 Celtic monks of the sixth century. Celtic 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 Celtic 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.

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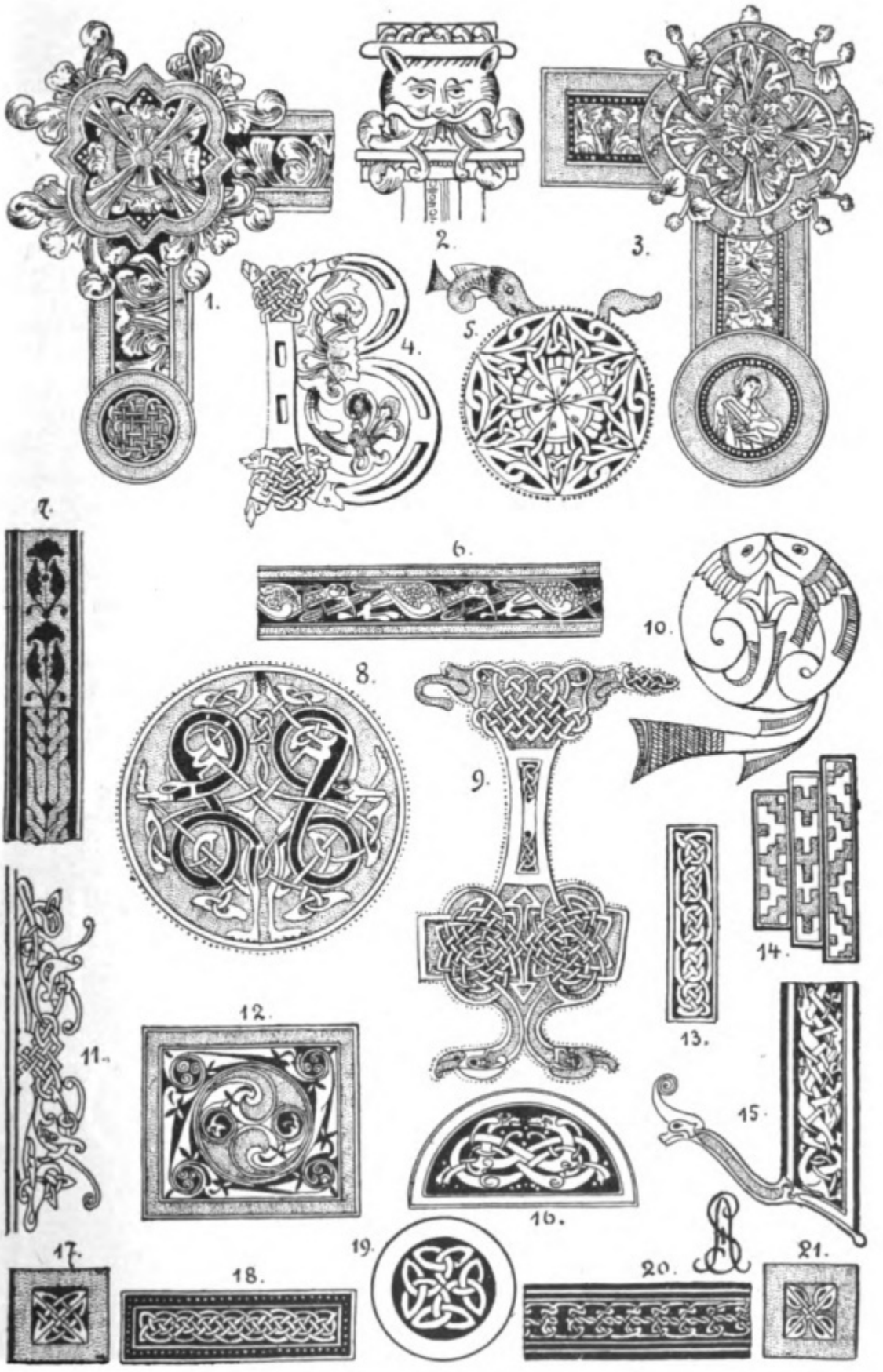

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Plate 54.

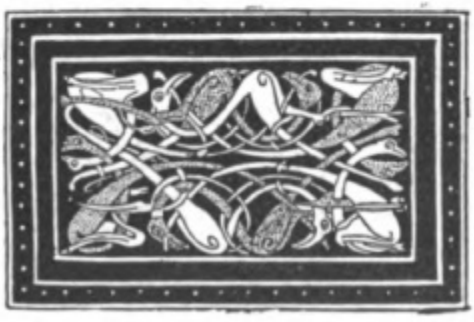
Fig. 1. **Manuscript painting from the 10th century** (Dolmetsch).
„ 2. **Initial from a Psalter, 11th century, at present in Trinity College, Dublin** (Owen Jones).
„ 3, and 4. **Manuscript paintings from the 10th century** (Owen Jones).
„ 5. **The Aberlemno cross** (Owen Jones).
„ 6. **Initial from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

Plate 55.

Fig. 1, 3, 4, and 8. **Specimes 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 Celtic-Anglo-Saxon origin** (Owen Jones).

Plate 56.

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, Mediæval Alphabets and Devices.)



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

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Roman Marble Vase (Piranesi).

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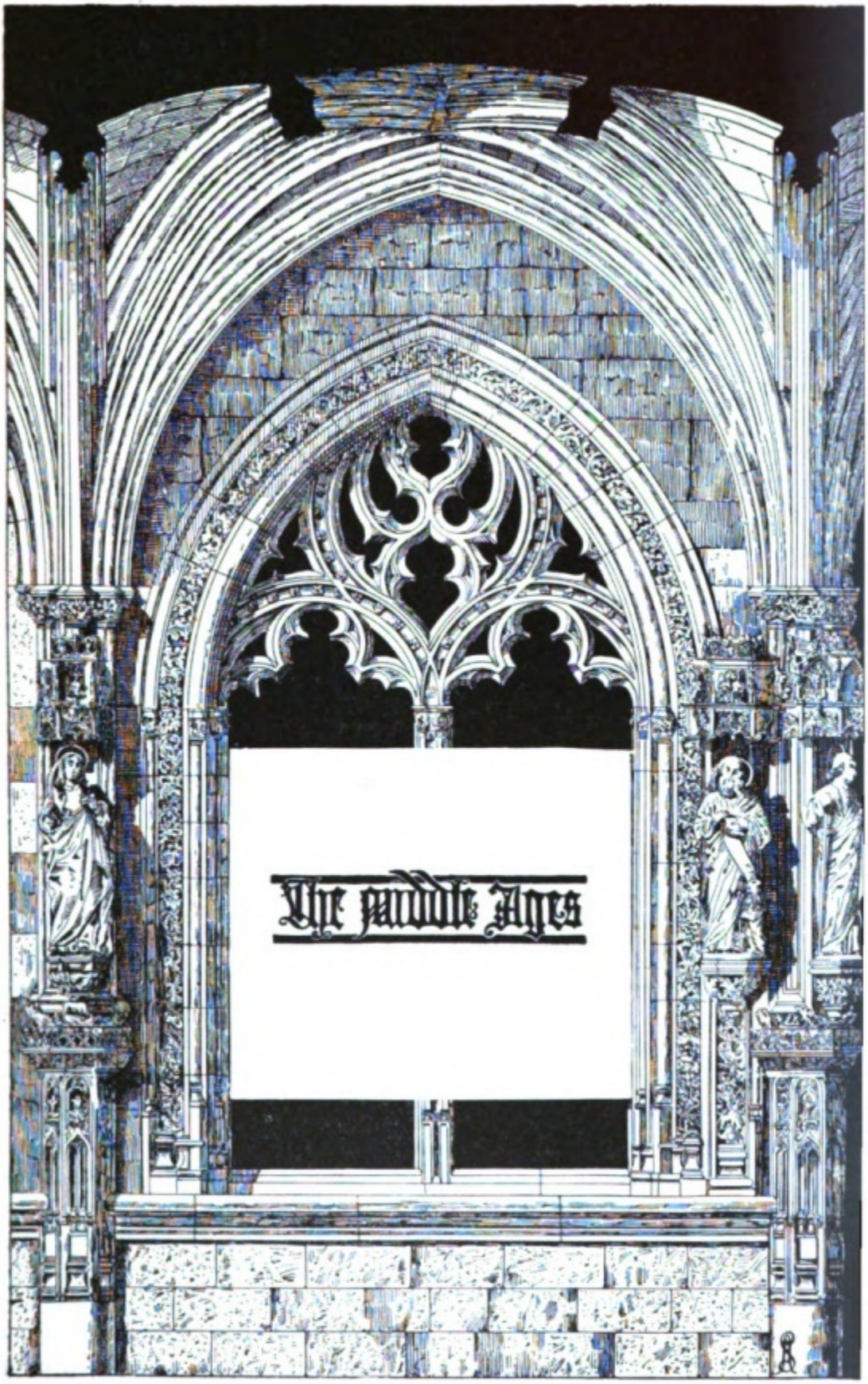

Window from Monastery St. Juan de los Reyes, Toledo (Monumentos de España).

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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 a the same time entirely freeing itself from classic influences. On the ruins, therefore, of the Western Roman empire, the 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 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 overcome, when, about the year 900 A. D., the Romanesque style of architecture began to develop itself, that art began again to move along secure lines.

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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 Celts, 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-Romanesque art.

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

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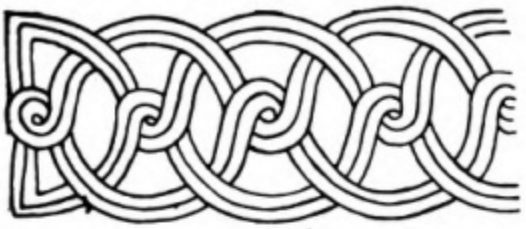
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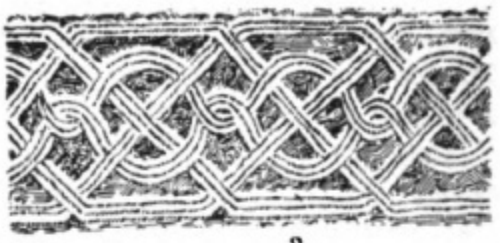
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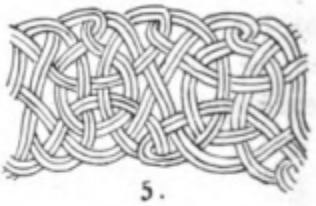
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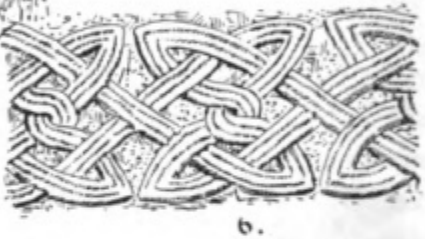
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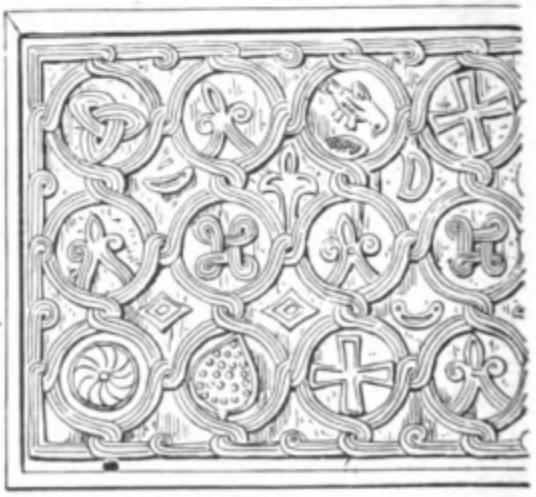
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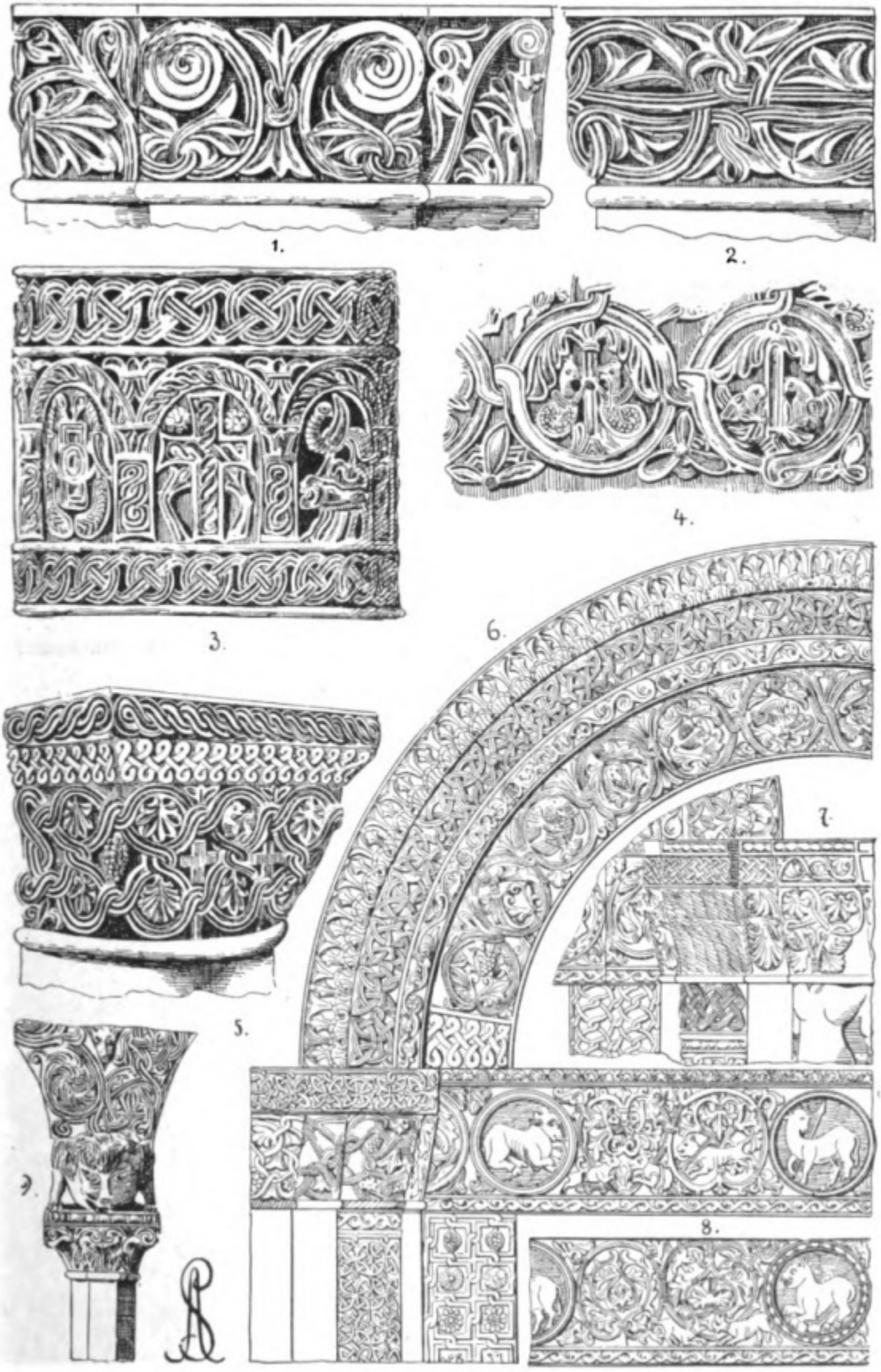

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Plate 57.

Lombardo-Byzantine 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 basked from Rome.**
„ 4. **Relief from Ventimiglia.**
„ 5, and 13. **Interlaced work from Milan.**
„ 6. **Relief from Spalato.**
„ 7. **Interlaced work from Como.**
„ 8. **Processional Crucifix from Milan.**
„ 9. **Interlaced work from Valeria.**
„ 10. **Lattice work from Milan.**
„ 11. **Church altarscreen from Aquileja.**
„ 12. **Relief from altar in Orvieto.**

Plate 58.

Lombardo-Byzantine Ornament in Italy.

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

Fig. 1, 2, and 5. **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.**

Crucifix in the Museum at Ravenna (Dehli).

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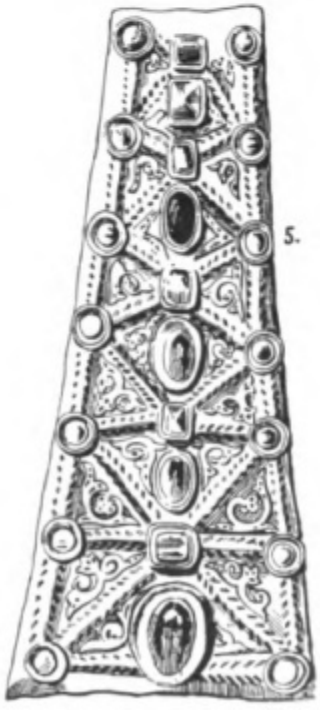
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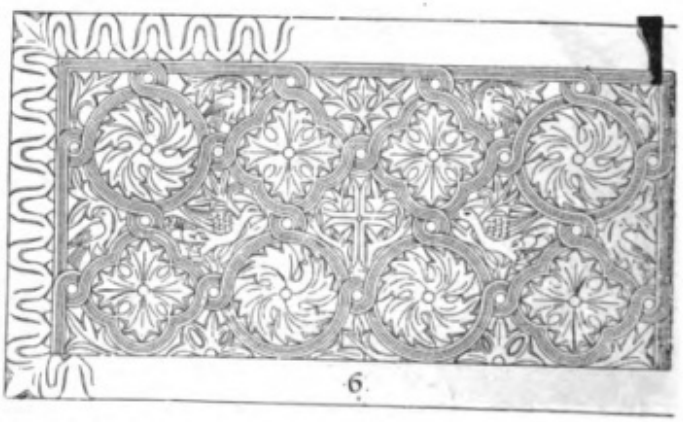
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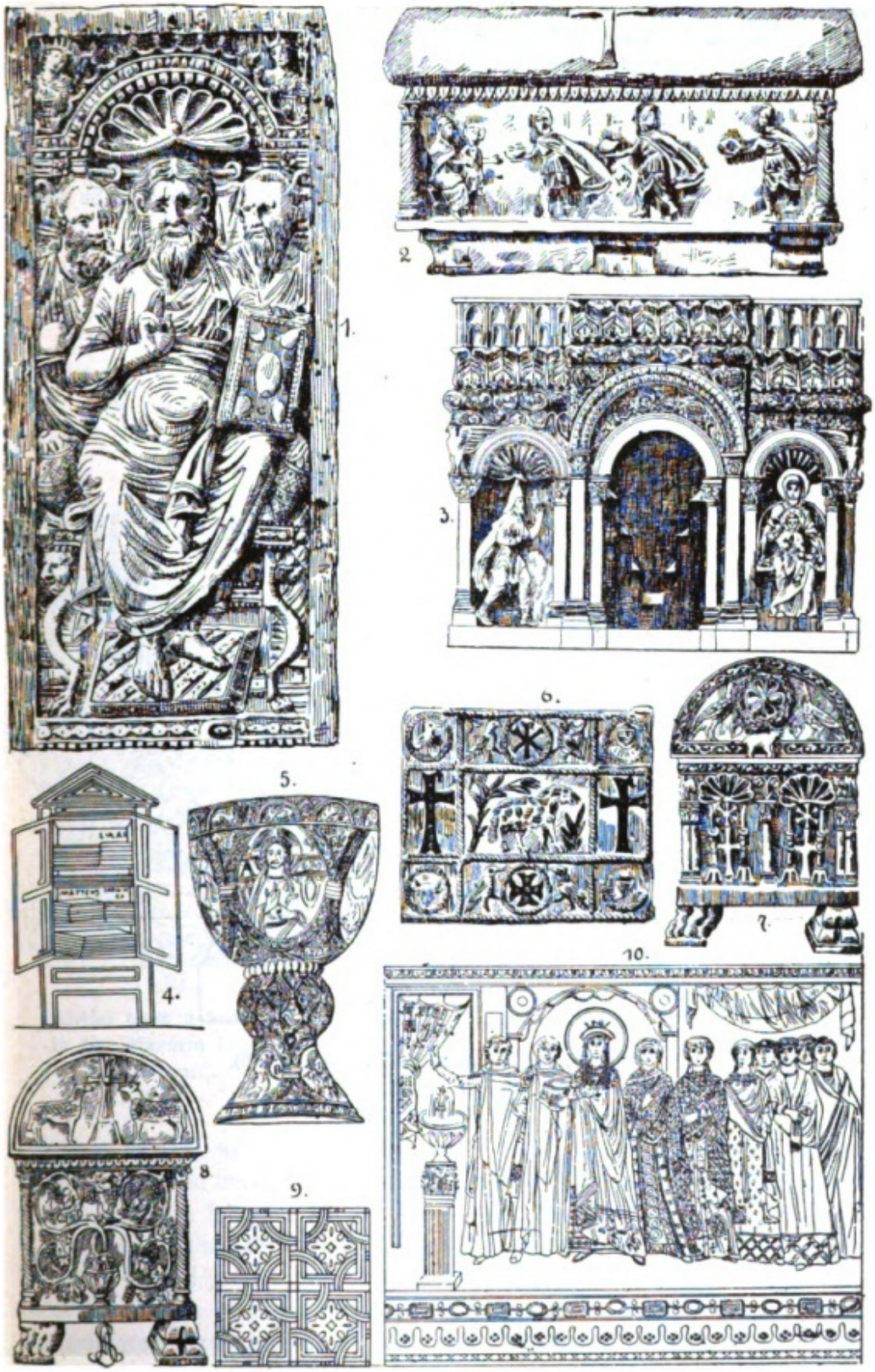

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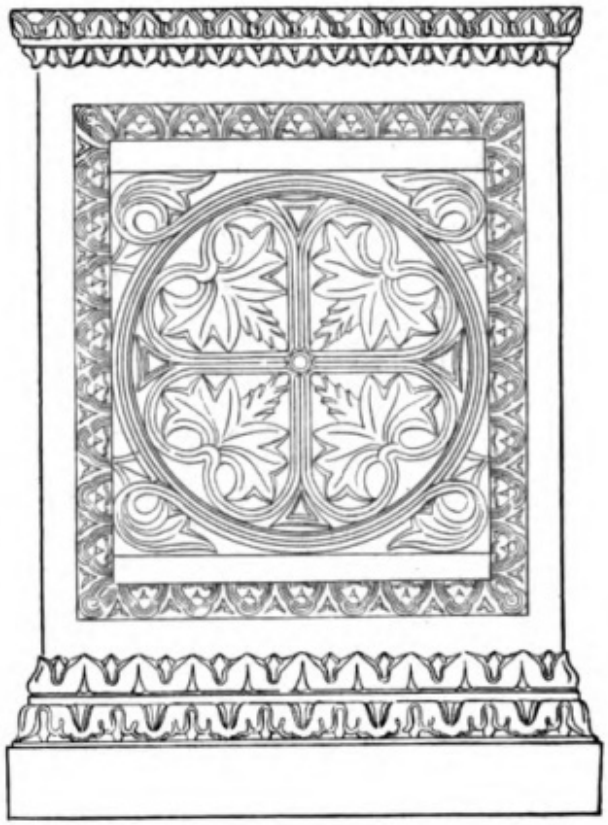
Fig. 3. **Ambo in Salonica** (Gagarin, Russische Ornamente).
„ 4. **Bookcase in church in Ravenna** (Havard).
„ 5. **Chalice,** presented to the monastery of Kremsmünster in 780 by Duke Tassilo (Müller and Mothes).
„ 6. **Reading desk of St. Adelgundi** (Libonis).
„ 7, and 8. **Sarcophagi in Ravenna**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



Altar in the Museum at Ravenna (Dehli).

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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 different 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 may be said to have reached its highest standard in the 6th century when it spread throughout the whole Empire and extended to North Africa.

Its influence however was not confined to those regions for already in the same century it had reached as far north and west as Scotland and Ireland, in which countries it is found intermingled with Celtic Art. It also penetraded through the Balkan States and Italy, and, from the 9th century when under the influence of the Macedonian Empire, it took fresh life, down to the middle of the 12th century, it permeated the ornament of all the Romanesque Styles of Europe, whilst even in Constantinople when taken by the Turks, in 1453, the Church of Sancta Sophia became the model on which all the Turkish Mosques were based, so far as their main features are concerned.

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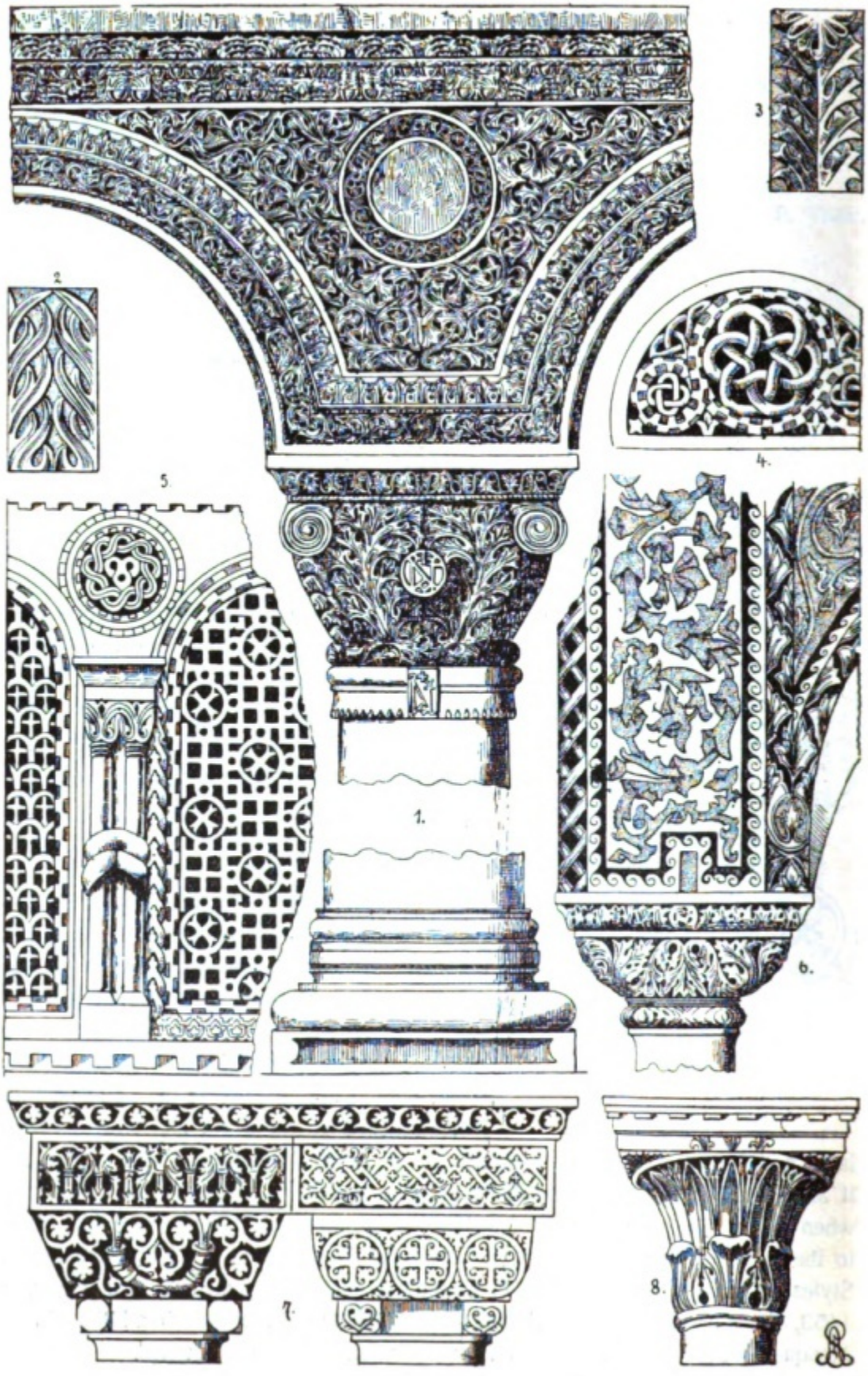

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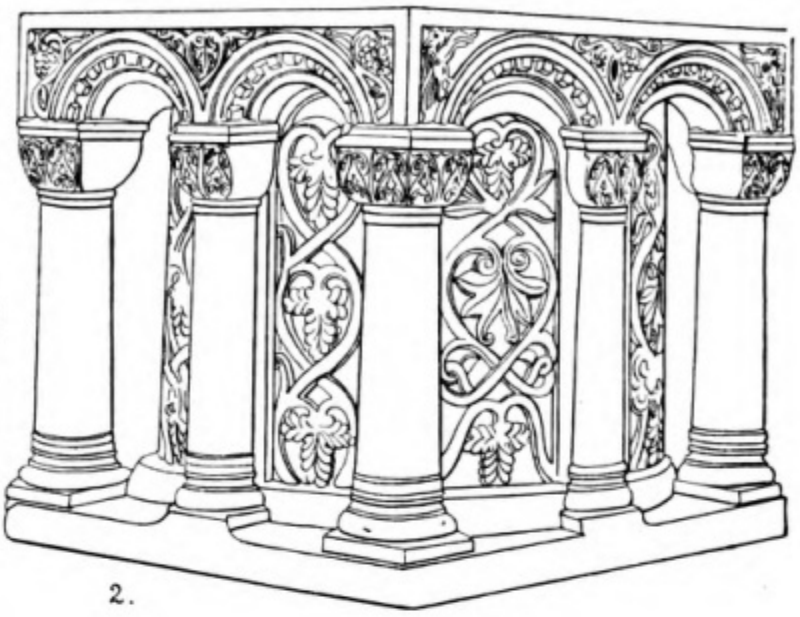

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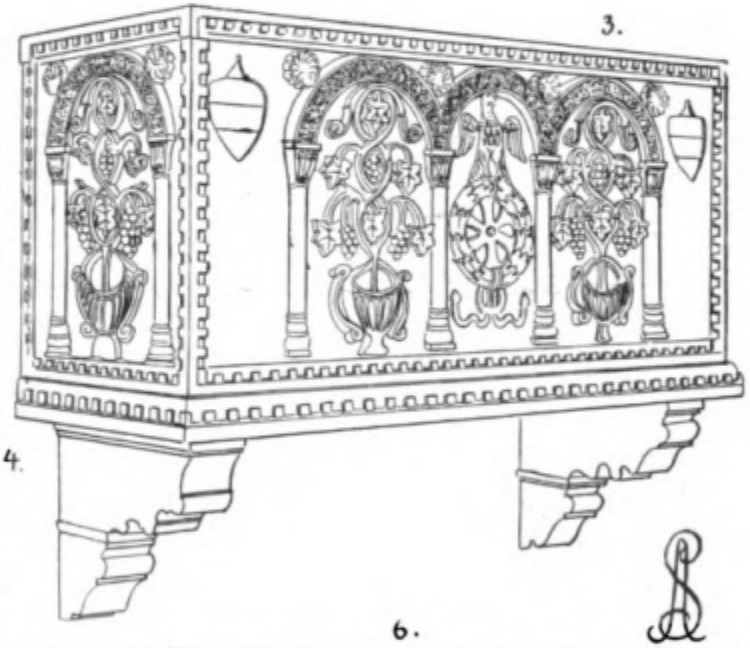

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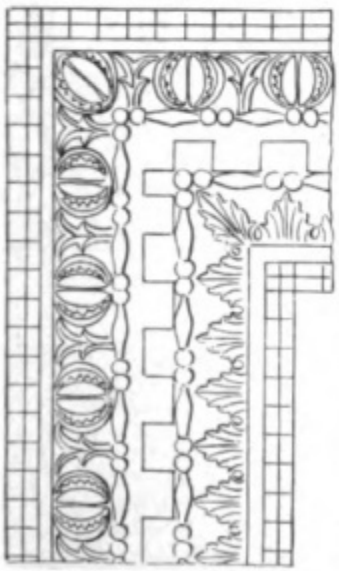

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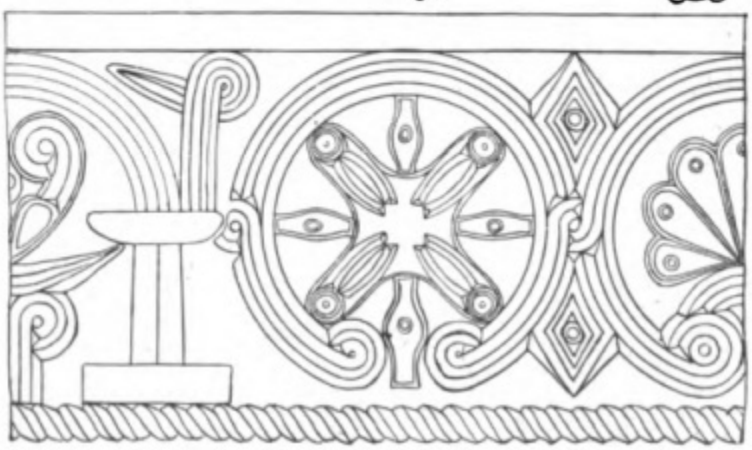

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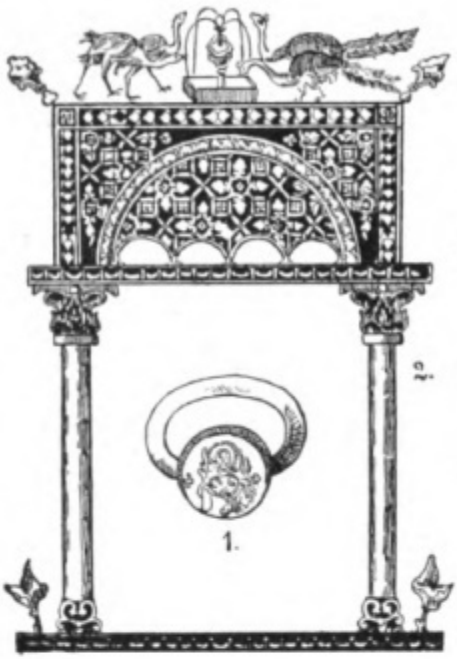

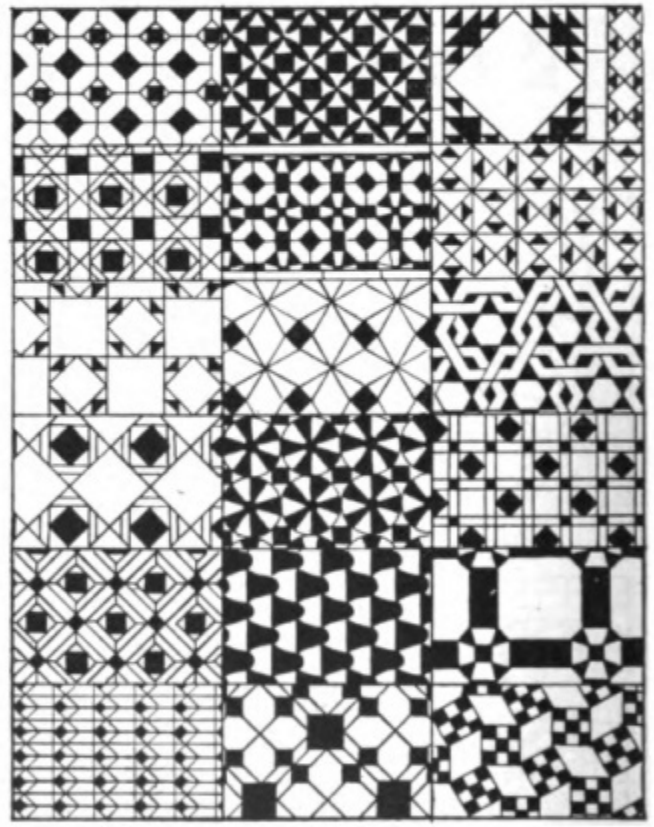

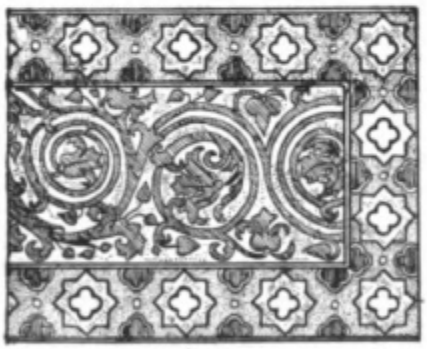

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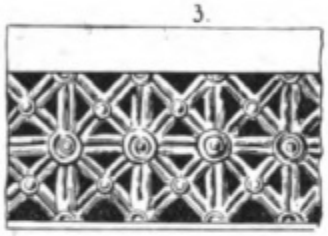
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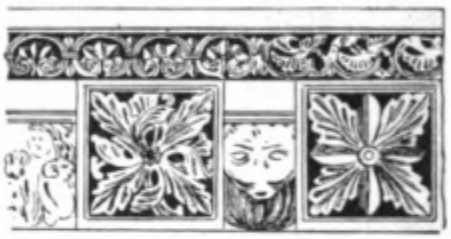

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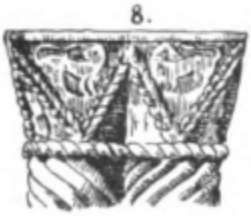
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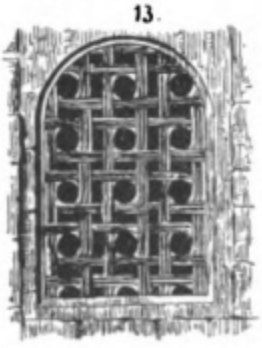
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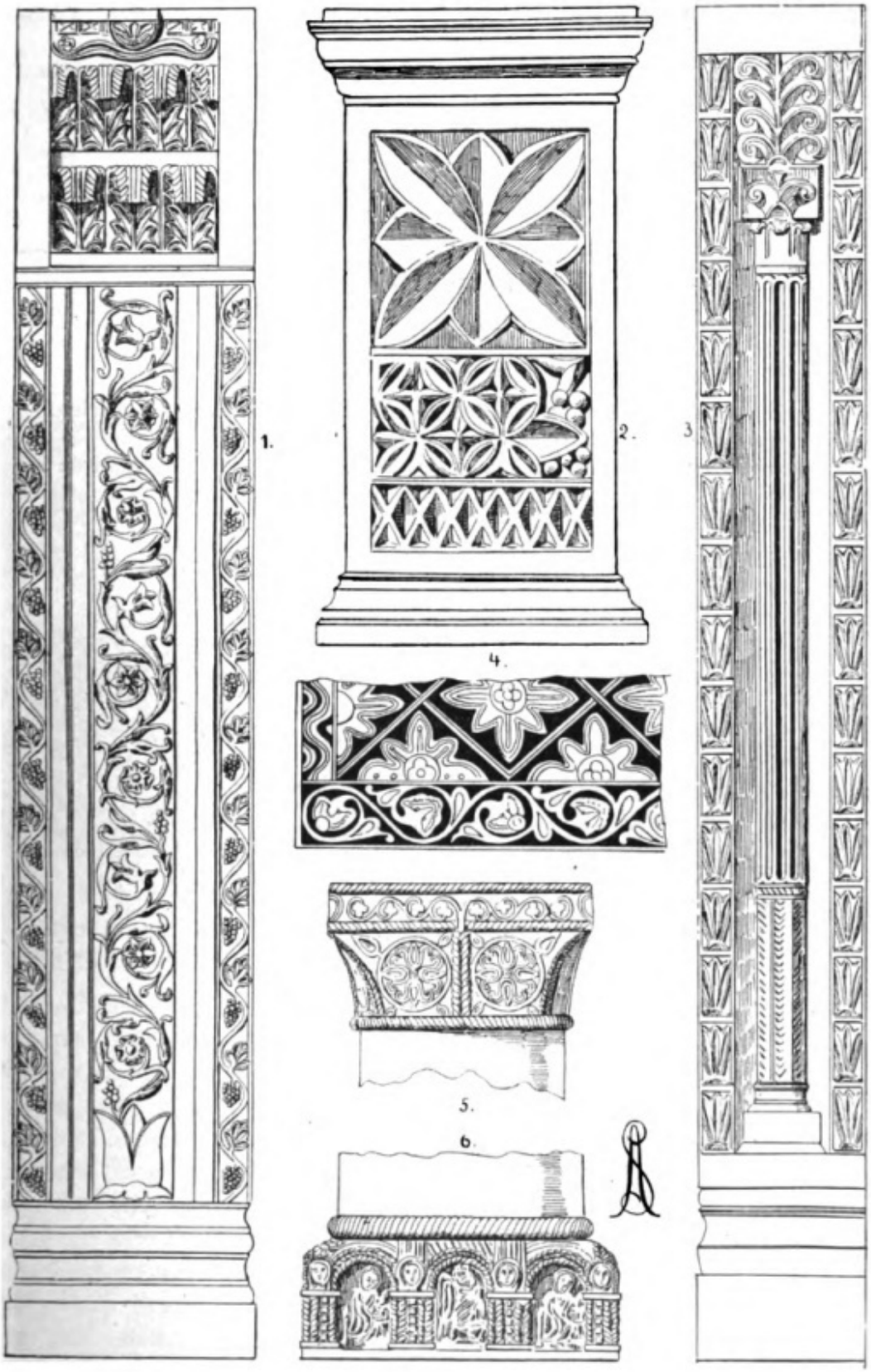

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Fig. 4. **Outer cornice of the Camara Santa in the Cathedral of Oviedo.**
„ 5—7, and 13. **Window from the church of San Salvator in Valdedios.** Concejo de Villa Viciosa.
„ 8, and 12. **Capitals from the hermitage of Santa Christina in Lena, Oviedo.**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

Plate 70.

Byzantine Ornament in Spain.

(After Monumentos de España.)

Fig. 1, and 3. **Fragments from a building — called the Cisterna — in Mérida.**
„ 2. **Fragment from the 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. Miguel de Lino, Oviedo.**

Decorative Frieze (Libonis).

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