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A
HISTORY OF ORNAMENT

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A
HISTORY OF ORNAMENT

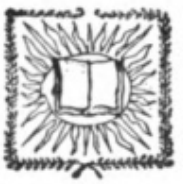
RENAISSANCE AND MODERN

BY

A. D. F. HAMLIN, A.M., L.H.D., F.A.I.A.

PROFESSOR OF THE HISTORY OF ARCHITECTURE IN
COLUMBIA UNIVERSITY

WITH 464 ILLUSTRATIONS
AND 23 PLATES



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TO THE MEMORY OF

WILLIAM ROBERT WARE

FOUNDER OF ARCHITECTURAL EDUCATION IN THE UNITED STATES, MY FIRST PRECEPTOR IN ARCHITECTURE, AND FOR TWENTY YEARS MY SYMPATHETIC AND INSPIRING COLLEAGUE AND CHIEF IN COLUMBIA UNIVERSITY

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PREFACE

Six years have passed since the appearance of my first volume, "A History of Ornament, Ancient and Medieval," when I announced my intention of following it with a History of Renaissance, Modern and Oriental Ornament, which I hoped to complete in two years. Not only have the two years been extended to six on account of the vast amount of material to be studied, digested, selected and put in shape, but it has been clear since early in those operations that the rich and extensive subject of the Oriental styles could not possibly be included in the projected volume without swelling it to quite unwieldy proportions, and putting its cost quite beyond the reach of the average student. Him (and her) I have had in mind from the outset; and by "student" I mean any and every one who seeks to gain real knowledge and not merely to be amused by pictures.

The subject-matter of this book differs in a fundamental way from that of my preceding volume. It deals not with the works of dead and buried civilizations, but with those of a civilization of which our own is the direct heir, or even, as some would have it, a part; and with the works of our own times, that is, of the nineteenth and twentieth centuries. It covers a period of almost exactly 500 years, whereas the chronology of the previous volume extends from 3500 B.C. to 1500 A.D., or exactly ten times the length of the period we are now

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to study. But because these five centuries are so near to us, and because since the Middle Ages both the area and the populations included in our survey have so vastly increased, the production of Ornament,—that is, of every kind of decorative work other than pure painting and sculpture—has correspondingly increased. Moreover, a much greater proportion of this product is still in existence than of the works of antiquity or of the Middle Ages, while the ornament of the last century and of our own surrounds us on every hand. Thus the material that is available for study is enormous, and the books that treat of it are numbered by the thousand. The writer of a history of the modest dimensions of this volume must, therefore, pick and choose, and must exclude far more than he can include in its pages and illustrations; and the greatest possible compression must be resorted to, to cover even this restricted field within reasonable limits.

I therefore make no apology for the manifest omissions of this work. My readers may differ with me as to the excellence of the judgment shown in choosing what to keep and what to leave out, and no one's choice can possibly please all. But on the question of the amount to be omitted or included I was under inexorable necessity.

What this book seeks to do is not to present a compendium of all the arts and forms of ornament produced since 1400, but rather to sketch the general historic movement of the arts of decoration; the genesis, evolution and succession of the various styles that have prevailed; and to analyze, describe and illustrate them in

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such fashion that the reader may be led to an intelligent understanding of their character and some mastery of their dominant characteristics. And whereas in the previous volume but little space could be devoted to the allied and minor arts, because the remains in these arts from antiquity and even from the Middle Ages are relatively so scanty compared with the architecture, in the present volume a much larger proportion of space is allowed to them, although architecture is still treated as the mistress of all the decorative arts.

Another important consideration deserves notice. The arts of antiquity and of the Middle Ages belong to times so remote, and to cultures so different from our own, that recourse to them in modern design partakes somewhat of the nature of archæology. The arts of the Renaissance, on the other hand, sprang from a civilization which we have inherited, and from which we are separated in time rather than in character, culture, and sympathy. We fall naturally into ways of thinking and ways of designing taught us by the whole movement of the Renaissance. The ornament of that age, therefore, is full of suggestion, inspiration, and examples for our use. It is of far more practical availability for us than that of remoter ages.

A word is in order regarding the illustrations. The selection of subjects is far different from what it would have been if material had been available in all cases in a form suitable for reproduction, and if there had been no limitations of either time, space, or expense to restrict their selection and preparation. About 350 of those finally selected are line-cuts printed with the text, for

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convenience of immediate reference. Over 110 others are half-tones, printed on separate folios of plate paper and bound in with the text. The confusion and lack of sequence in the numbering which this introduced in the previous volume have been avoided in the present volume by numbering the half-tones independently of the line-cuts, and referring to them by the word "Figure" followed by bold-faced numerals, while the text-cuts are referred to by the abbreviation "Fig." followed by numerals in ordinary type. At the end of the volume, as in the previous work, are a series of full-page plates, of which five are in color. I have given credit wherever possible to the authors or publishers of illustrations not drawn by my own hand, and have generally indicated the sources of drawings made by myself otherwise than from my own original sketches. Many of these drawings, however, were made so long ago that in many cases I have lost the memoranda of their sources, and am therefore unable to give the desired credit.

I desire to make grateful acknowledgment of the assistance given me during these six years by many persons: to those of my students who have permitted me to use their drawings; to the officers of the Avery Library of Columbia University for many courtesies; to Miss Starrett, of the Avery Library, for valuable assistance in the typing of several chapters of my manuscript; to Mr. Talbot F. Hamlin for several drawings and for valuable criticisms; to Charles Scribner's Sons, to The American Architect Co., to the publishers of "Good Furniture," to Messrs. Byne and Stapley and the Hispanic Society, to Messrs. Hessling, now of

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Montreal; and to B. T. Batsford and Messrs. Chapman and Hall of London, for permission to copy or reproduce illustrations in works published by them; to the Metropolitan Museum of Art and the Hispanic Society for permission to draw or reproduce illustrations of objects in their collections; and to the Century Co. for the promptness, efficiency and sympathy of their coöperation in the publishing of this work. If I have inadvertently omitted from this list the name of any who have helped me or to whom credit should be given, I must ask their pardon and will, if informed of the omission, remedy it in any future reprintings of the book.

Since the foregoing paragraphs were sent to the printer, the valuable and kindly aid given me by several of my students in the final preparation or completion of a number of drawings inadvertently or unavoidably left to the last, has placed me under a special obligation of grateful recognition. I trust I have omitted none of the names of these helpful volunteers in the following list: Messrs. L. Albright, C. F. Deam, R. Gottlieb, S. R. Moore, V. Rambusch; Misses A. M. Chapman, M. Brandt and M. C. Hills.

It should be added that illustrations credited to "Student's work" or "Student's drawing" are taken from drawings made in the regular course of required work in the School of Architecture of Columbia University, and that in the case of those which have no name appended, the author's name has been lost. The source from which the student derived his illustration I have not attempted to trace.

A. D. F. HAMLIN.

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EXPLANATION OF REFERENCES

Those whose source is not otherwise indicated are from original drawings by the author. The word "after" followed by a name indicates a drawing by the author derived from or based upon the source named.

"Amer. Architect": *American Architect* and *Architectural Review* formerly *"American Architect and Building News"* (Fortnightly, N. Y.).

"Arch'l Record": *The Architectural Record* (Monthly, N. Y.).

"Arte della Stampa": A book on *Printing* published by Ongania, Venice.

Bankart: *The Art of the Plasterer.*

Blomfield: *A History of Renaissance Architecture in England.*

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"Bulletin Metrop. Mus.": Monthly, issued by the Metropolitan Museum, New York.

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Cervetto: *I Gaggini da Bissone.*

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Durm: *Baukunst der Renaissance in Italien.*

Eaton: *Handbook of Modern French Sculpture.*

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Gewerbehalle: *Die Gewerbehalle* (a German art monthly long extinct).

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Good Furniture: *Good Furniture* (monthly trade magazine).

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Griggs: *Italian and Sicilian Ornament.*

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Gurlitt: *Geschichte des Barockstiles in Italien.*

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Jewitt: *Ceramic Art in Great Britain.*

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Kelekian: *Catalogue of the Kelekian Collection* (textiles).

Letarouilly: *Édifices de Rome Moderne;* also, *Le Vatican et la basilique de St. Pierre.*

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Odom: *A History of Italian Furniture.*

Ortwein (A. Ortwein and others): *Deutsche Renaissance.*

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Workshop: *The Workshop* (a German American periodical of industrial art published in New York 1875-77).

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Lavabo of Santa Maria Novella, Florence, by Giovanni della Robbia, 1497 . . . . . *Frontispiece*

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A HISTORY OF ORNAMENT

RENAISSANCE AND MODERN

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A HISTORY OF ORNAMENT

RENAISSANCE AND MODERN

INTRODUCTION

A history of Renaissance and modern ornament is a record of the origin, development, culmination, decline and succession of the styles and movements which have dominated decorative design since the close of the Middle Ages. Such a record, if all-embracing and exhaustive, would require many volumes and might, indeed, fill a considerable library. In the fifteen chapters which follow, a more modest task has been undertaken, by limiting both the field to be covered and the scope of its treatment. In the first place it has seemed wise to exclude from this survey the whole field of Oriental ornament, as a subject so vast, and on the whole so distinct from that of the art of Europe and America, as to require separate treatment in another volume (see Preface, p. vii). Secondly, as this is a history of Ornament, rather than of Decorative Art in its broadest sense, the field of decorative sculpture and painting—that is, of such painting and sculpture as exist for their own sakes as pictorial and sculptural representations *per se*—has also been excluded. The distinction between such sculpture and painting on the one hand and sculp-

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ture and painting incidental and subordinate to schemes of ornament on the other, is explained in Chapter I, pp. 3, 4 of the first volume of this series, "The History of Ornament, Ancient and Medieval." The purpose of the present volume, as of its predecessor, is to meet the needs of those students and workers in the decorative arts who wish to understand something of the origin, history, and characteristics of the various styles of ornament with which they have to deal in their work and studies, without being compelled to search through innumerable volumes in various languages in the public libraries; volumes treating each of some particular and limited phase of the arts they wish to study. The student, therefore, will not find in this book a compendium, atlas or encyclopedia of all the ornament of Europe and America produced in the last five hundred years; but rather a survey, necessarily concise and in many respects superficial, of the genesis, progress, and relations of the various styles of ornament comprised within the chosen field, with only such illustrations as may serve to explain and illuminate the text.

The treatment adopted here, as in the first volume, is historical rather than analytical or topical. That is to say, instead of taking up successively each of the decorative arts—architecture, woodwork, textiles, ceramics, metalwork, glass, jewelry, etc.—and tracing its history from the Middle Ages to the present time, the purpose is to follow the general historical movement of the decorative arts as a whole, with such notice of particular developments in the various arts as may help the reader to understand the movement as a whole, or as are inci-

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dental to the general discussion of a style. But in order to make the discussion clear and specific, it has been necessary to consider the ornament of particular countries or groups of countries in separate chapters. It has seemed to the writer that for practical purposes such a treatment is far more serviceable, alike to the student and to the practical designer, than to divide the subject, for instance, by centuries. For each country or group has developed its own art along lines peculiar to itself, giving rise to certain national or regional styles, which should be studied each as a whole, rather than in sections scattered through a dozen period-chapters.

The student will observe that about half of the volume is devoted to Italian and French ornament; and that of these two subjects, Italian ornament occupies double the space devoted to the French. There is good reason for these seeming disproportions. The Italian styles were the parent-styles of all Renaissance ornament, and of much the greater part of modern ornament. Next to Italy, France has exerted the greatest influence on the decorative arts of Europe and America. Moreover, the mere amount, to say nothing of the quality, of the product of Italian and French art during the last five hundred years has been so vast that it outranks in wealth of suggestion and in variety of exemplars all the other styles that have grown up meanwhile. In general artistic quality, moreover, in beauty of line and movement, in charm of light-and-shade and relief, in refinement of form and execution, the ornament of no other nation of Europe or America can rival that of Italy and France, unless perhaps in a limited measure that of

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Spain of the first half of the sixteenth century, called the Plateresque. Accordingly we find the museums, on both sides of the ocean, that make a feature of the industrial and decorative arts, generally richer in examples of Italian and French art than in those of any other land outside of their own.

As we come down the centuries toward our own time, the amount of material available for study naturally increases. We are completely surrounded by the products of our own national art, and by those of our own time imported from abroad. These objects are at hand, familiar and abundant, and their quantity is constantly increasing: the student can examine and compare and analyze them for himself. It is, therefore, less important, in a history like this, intended for practical instruction, to devote to this later art as extended a discussion or as much space as to the earlier historic phases of the subject. Moreover, the historian is too near the subject to be able to judge fairly of its relations and importance; he requires a certain perspective, a certain distance from the objects or events discussed, to have or to inspire confidence in his judgments. Accordingly these later developments of the history of ornament have been treated in a somewhat summary way, and the number of illustrations greatly restricted. The object has been rather to explain the movements and conditions out of which modern styles in ornament have been developed than to present anything like a complete survey of the endless varieties and phases of style in modern decorative design. What the modern designer and the student of styles alike need is a background of knowledge of

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how the modern styles have come into being; a solid historic foundation of acquaintance with the work of preceding ages, an understanding of the incalculable wealth of our inheritance from those ages, a developed power of critical discrimination and appreciation derived from the study of the masterpieces of design bequeathed us by the past.

The examples shown in the illustrations are intended to be suggestive, not exhaustive. They are offered not as models to be copied, but for their value in helping to reveal the secrets of the glory of historic art; as exemplars by the study of which we may be able to penetrate to their true inner quality and thereby be helped to impart to the decorative art of our own time something of those qualities that have been given a permanent life, a species of immortality to the works of past ages and other lands. For students who wish to carry their study further than the elementary surveys in this volume, the bibliographies supplied on pages 10-12 and at the end of each chapter offer a suggestive guide to some of the authorities. The literature of the subject is so enormous and so constantly augmented each year, that these lists cannot pretend to exhaustiveness, but they will be found helpful.

The student will notice three classes of illustrations, referred to in the text in three differing manners. The 351 line-cuts in the text are referred to by the abbreviation "Fig." followed by numerals in ordinary type. The 112 half-tone illustrations, printed on plate-paper but bound in with the text, are referred to by the word "Figure" followed by numerals in bold-faced type.

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The 23 plates at the end of the volume are referred to by the word "Plate" or the abbreviation "Pl." followed by Roman numerals, while the constituent illustrations of each plate are designated by Arabic numerals in ordinary type following the Roman numerals. Each class of illustrations is separately numbered.

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GENERAL BIBLIOGRAPHY OF RENAISSANCE AND MODERN ORNAMENT

This list includes only those works which treat of several periods or styles. Those which discuss only a single period or style are listed among the "Books Recommended" at the end of the chapter dealing with that style or period.

The bibliography of Renaissance and Modern ornament is so voluminous that only a small part of the whole can be listed in a book of the character and dimensions of the present volume. The student wishing to search further into the vast literature of the subject will find in the subject-catalogues of the larger libraries many other titles equally important with those listed here and at the ends of chapters. Nearly all of the works so listed are to be found in the Avery Architectural Library of Columbia University.

No attempt has been made to refer to articles in periodicals, however interesting and important. The student will find in the volumes of the architectural and technical magazines a great wealth of information on the subject matter of this book, and for modern and recent art these periodicals are especially important; but to attempt the culling of references, hundreds in number, from them would overload the lists and expand the book unduly. Even the art-trade magazines are valuable; and I may cite as the best of these in the

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United States for this purpose two: *Good Furniture* published by the Dean-Hicks Co., Grand Rapids, Mich.; and the current series of issues by the Atlantic Terra-Cotta Company of New York and Atlanta, Ga.

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A HISTORY OF ORNAMENT RENAISSANCE, AND MODERN

CHAPTER I

THE RENAISSANCE IN GENERAL

Meaning of the Renaissance.

The Renaissance or Renascence (called by the Italians *Rinascimento* or *Risorgimento*) is the name given to the great movement which displaced the ideals and intellectual habit of the Middle Ages in favor of the new ideals and mental processes on which modern learning and civilization are founded. This movement emphasized the intellectual freedom of the individual, his right to free inquiry and to the results of his own reasoning, as against the right of either Church or State to dictate in these matters. The revival of classical learning, and the emancipation of art from the almost exclusive control by and service of the Church, formed but one phase of this movement. The plastic arts took on a new direction because their emancipation from ecclesiastical control and the new spirit of free inquiry opened up to the designer new fields of activity and new sources of inspiration. The growing indulgence of personal luxury called for the building and adornment of palaces and gardens; civic pride and personal vanity stimulated the erection of splendid tombs and monu-

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ments; the public and private life of the great and high-placed took on a wholly new magnificence in costumes and furniture and trappings; all the arts of design were stimulated to an unexampled activity. But all this was the accompaniment of the new intellectual life of Italy, with its eager questioning of the past and its ventures into new fields of inquiry. Modern scholarship and modern science find their sources in this new and independent attitude of the Italian mind toward authority, toward the past, toward Nature and the universe.

The Precursors.

The Renaissance began in Italy because in the city-states, in the municipalities and in the guilds of northern and central Italy the spirit of independence and a growing individualism had long been preparing the way for such a movement. It was no sudden upheaval; its origins can be traced far back in the Middle Ages, and no date can be set for its exact beginning. Not only in Italy, but elsewhere also in Christian Europe, there had been, long before the fifteenth century, individuals who had thought for themselves outside the categories of ecclesiastical teaching. As far back as the twelfth century there had been a wide intellectual awakening, both in and outside of the monasteries, then the chief centers of learning in Europe. The travels of Marco Polo in the thirteenth century were an early prelude to the modern geographical conquests. Niccolò Pisano, who died in 1270, found inspiration in Roman sarcophagus-reliefs for his pulpit-sculptures in Pisa and Sienna. Indeed, through the entire course of Italian

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medieval decorative art there is traceable the unextinguished tradition of Roman forms in capitals, arches and carved moldings. The exterior decorations of the Florentine Baptistery, dating from the end of the 13th century, with their round arches, their pilasters and entablatures (Figure 1); the nave of Sienna Cathedral, substantially completed by 1262, with its round arches, its classic archivolts, its Corinthian capitals and ever-present acanthus leaves (some of these, however, being Renaissance additions in stucco), and a hundred other less conspicuous examples betray this classic tradition. The reawakened interest in antiquity, never wholly extinct in literature any more than in art, in the Middle Ages in Italy, is conspicuous in the writings of the immortal trio, Dante (1267-1321), Boccaccio (1304-1374) and Petrarch (1313-1375). Giotto, who died in 1337, may with justice be called the first painter of the Renaissance, and many of the ornaments framing his frescoes in the church of

FIG. 1.—PAINTED DETAILS FROM SAN FRANCESCO, ASSISI.

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St. Francis at Assisi seem to anticipate the rinceaux and acanthus leaves of the Renaissance (Fig. 1).

Periods.

It is customary and convenient to divide the history of the Renaissance into periods. Any such division must, however, be considered as a purely arbitrary device; for the movement of artistic evolution, growth, progress, culmination and decline is continuous when not interrupted by some great cataclysm. While in each period it is easy to recognize a character different, on the whole, from that of other periods, the change is gradual, not sudden. Any historian of art is at liberty to make as many divisions as he pleases, where he pleases, and writers on the Renaissance are not even agreed as to the time of its final extinction. Some confine the term to the period previous to about 1560; others extend it to cover the whole seventeenth century; still others include even the eighteenth. The fact is that the intellectual movement of the Renaissance has never come to an end, but is still vital in thought and learning, notwithstanding even the frightful upheaval of the Great War. With its art the case is somewhat different, for the political revolutions of the end of the eighteenth century and the industrial and social revolutions of the nineteenth first checked the progress of art and then radically changed its direction.

In this work I propose to use the term "Renaissance" in its broadest sense, to cover the entire history of Ornament from about 1420 to about 1789 or 1800; and to use the term "Modern" for all the art of the

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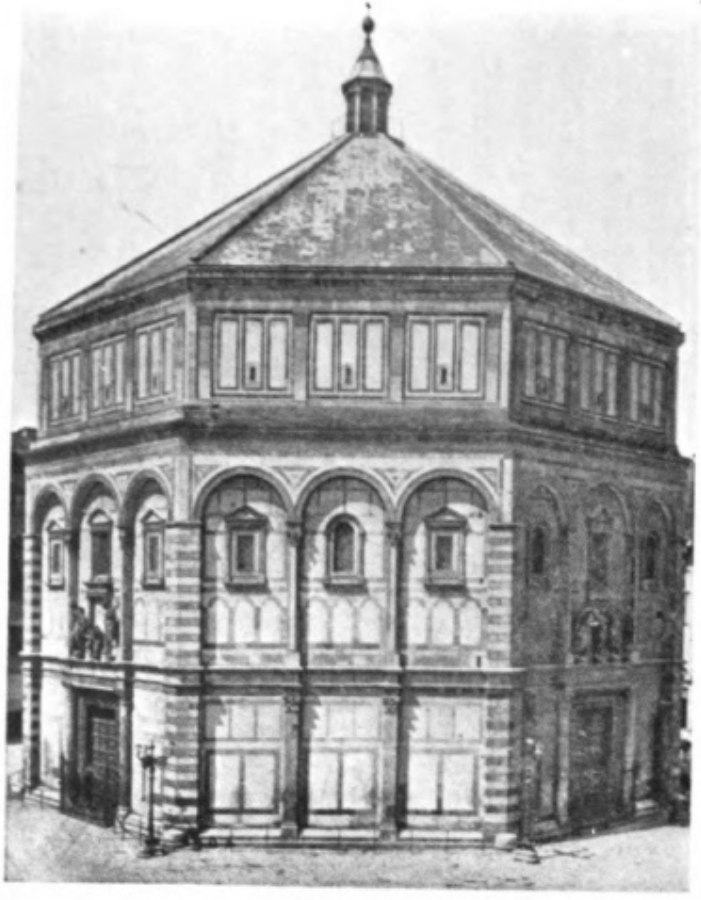

FIGURE 1. THE BAPTISTERY, FLORENCE.

FIGURE 2. EAST DOORS OF BAPTISTERY, BY GHIBERTI.

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19th and 20th centuries including that of the Empire period and style in France.

This being understood, it will be convenient to treat of Renaissance ornament in four periods, dated as follows for the Italian developments; all period-limits being taken as more or less elastic as one style-development gradually passed into the next:

I. The Early Renaissance: 1420 to 1490 or 1500; the period of development and growth (the *Quattrocento* of the Italians).

II. The Middle or High Renaissance: 1490 or 1500 to about 1560; the period of increasing classical correctness and technical perfection (the *Cinquecento*).

III. The Baroque: 1560 to 1650 or later; the period of struggle between classical formalism and fantastic license, with increasing corruption of taste.

IV. The Decline and Classic Revival: 1650 to 1800; in which with declining taste and invention the Baroque gave way to a cold and unimaginative copying of Roman forms.

Periods III and IV are not clearly separated, and might be merged into one gradually-changing decline.

General Character of Renaissance Ornament.

In all phases of art the Italians of the Renaissance were preëminently decorators. In their painting as well as in their architecture, the decorative ideal is ever present. They were the finest craftsmen in Europe in nearly every department of design; they were excellent builders, of remarkable resourcefulness in construction; but decorative effect in form and color was their

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supreme preoccupation. Never in any other land or age was there such an extraordinarily prolific production of beautiful objects, both for use and adornment, as in Italy during the 15th and 16th centuries. Buildings, gardens, church furniture, house furniture, textiles of every description, armor, bronzes, sculpture in all its forms, jewelry and every sort of object capable of receiving beauty of shape or of adornment, were designed with a sense of artistic fitness and values, with a discriminating taste, with a refinement of detail and execution, that have never before nor since been surpassed and rarely even approached (Figs. 2, 3, 92, 99, 100; Figures 7, 11, 13; Pl. II-V). The museums and palaces of the world have been enriched by thousands upon thousands of these works, yet the museums, churches and palaces of Italy are still extraordinarily rich in masterpieces of this age. Cities like Florence, Venice, Sienna, are veritable treasuries of Renaissance decorative art. Civic, religious and private life seem to have shared equally in this splendor of decorative equipment.

FIG. 2.—BRONZE CANDELABRUM, STROZZI CHAPEL, SAN ANDREA DELLA VALLE, ROME.

A distinguishing characteristic of all the earlier Renaissance ornament is the feeling for *beauty of line and movement* which it displays, and in which it sur-

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passes even its antique prototypes, both Greek and Roman. The handling of delicately modulated surfaces, the patterning of light and shade, the space-filling

FIG. 3.—FLORENTINE OR VENETIAN MARRIAGE COFFER, SOUTH KENSINGTON MUSEUM, LONDON.

and distribution of detail, are all dominated by a highly developed sense of the intrinsic beauty of rightly combined or contrasted curves, of the harmonious rhythm

FIG. 4.—RINCEAU FROM TOMB IN SANTA MARIA DEL POPOLO, ROME.

and swing and onward movement of the lines of the pattern (Figs. 4, 5, 6). This is a purely esthetic quality, a kind of sensuous beauty quite independent

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of symbolism and of any esoteric or recondite significance. In this it differs fundamentally from Gothic ornament, which owes so much of its interest to its symbolism and to its religious and sentimental associations. Gothic ornament was religious and ecclesiastical in its origin and character; Renaissance ornament chiefly secular. Yet there is also, especially in its sculptural decoration, much Renaissance ornament that is full of pure and beautiful sentiment (see Figures **3, 9, 10**).

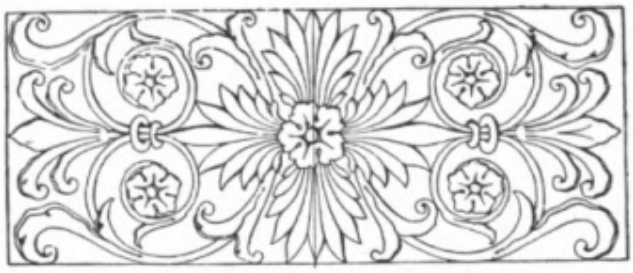

FIG. 5.—FLAT RELIEF ORNAMENT, MARSUPPINI TOMB IN SANTA CROCE, FLORENCE.

It is an unmerited reproach upon this age to regard it, as Ruskin and some of his followers have done, as wholly given over to selfish luxury and irreligion, for the Church was still the chief patron of art, and religion was still a mighty force in all departments of life. But there is no denying the growth of private luxury and of free-thinking along with the increasing liberation of the individual consciousness. This brought both gains and losses; but among the gains was the vital stimulus it gave to artistic activity and original creation. Especially noteworthy also is the growth of civic liberty, of the civic spirit, resulting in a remarkable advance in the beauty of cities. In comparison with Florence,

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Pisa, Milan, Venice and Naples the great cities of France and England seemed only half-civilized, and their manners rude and coarse.

Fig. 6.—Pilaster Scroll, Town Hall of Verona.

Architectural Character.

Nearly all forms of Italian Renaissance ornament were primarily architectural, at least in origin, though they also occur, more or less modified, in many other of the decorative arts. This predominance of architectural character appears in the wood-carving and wood-inlaying of choir-stalls, tables, cabinets, cassoni or marriage-chests (see Pl. III); in the metalwork of candelabra, mast-bases, grilles, reliquaries and goldsmiths' work (see Pl. IV and Figures **38-41**); in painted ornaments and stucco embellishments (Pl. II); in typographic ornaments, in tapestries and many other forms of textile art. This is not surprising when we consider that well into the 16th century there was no sharp dividing line between architecture and the other arts of design. The early Renaissance artists were architects, goldsmiths, sculptors, *tarsiatori* or wood-inlayers and painters as well as designers of buildings. Raphael designed buildings, wood-carvings and stucco-decorations although preëminently a painter; Peruzzi was an

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architect and a decorative painter; Michelangelo an architect, engineer, sculptor and decorative painter. This close association of the various arts with architecture was the occasion of both the strength and weakness of Italian Renaissance decorative art, or perhaps rather the explanation of certain defects in its architecture and at the same time of the extraordinary merit of its decoration. For the Italians decorated like architects and designed their buildings like decorators, sacrificing sometimes structural expression and logical propriety to superficial beauty of decorative effect; as in many church façades treated as mere decorative screens for the body of the church behind them (Figure 5). This, however, was a practice not peculiar to the Renaissance period; many of the Italian medieval church-fronts were designed with similar disregard of the form of the church they screened. On the other hand, the architectural quality of Renaissance decorative art in other fields of design is almost without exception an element of excellence, imparting to it the order, balance, rhythm and propriety which belong to architecture.

Italian Renaissance ornament thus stands in instructive contrast to Moslem ornament; especially to the Moorish and Hispano-Moresque, in which the architectural decoration is dominated by the traditions of Oriental rug-design and textile art.

Study of Nature.

One element of Italian ornament in which it surpassed its antique prototypes is its recourse to Nature,

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which afforded a new inspiration to its designers and imparted a delicacy of detail, a freshness and charm to

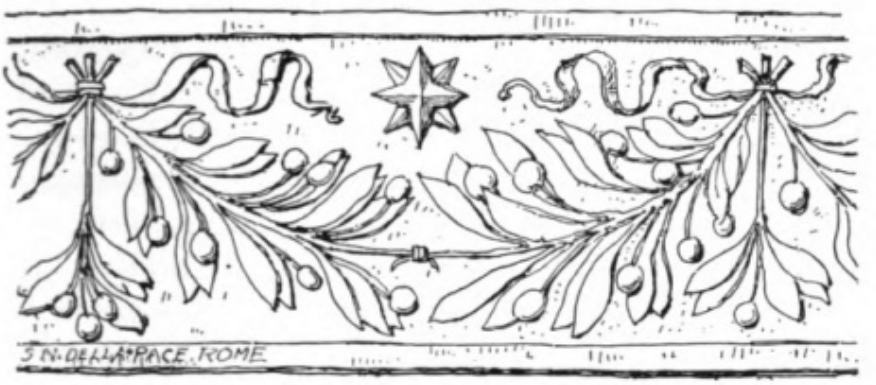

Fig. 7.—Festoon of Olives, Santa Maria della Pace, Reme.

their work, deserving of more notice than it has generally received. While there was not much of out-and-out naturalistic representation of plant-forms, these,

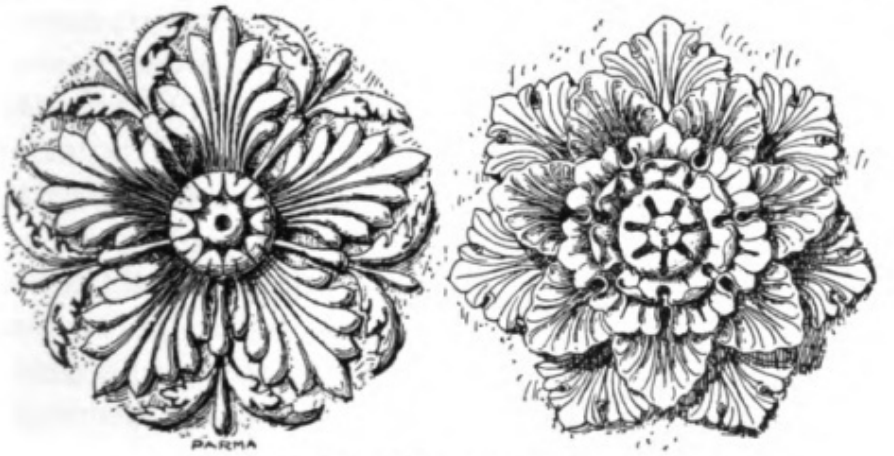

Fig. 8.—Two Renaissance Rosettes.

even when conventionalized, are always handled in a manner indicating a keen appreciation of the laws and forms of plant-growth (Figs. 6, 7, 8, 39). Human

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figures, dolphins, lions' heads, birds, wings and feathers, to whatever extent conventionalized, are always true to the character and structure of the life from which they are derived (Figs. 10, 11, 12, 14, 53, 54; Figures **3, 7, 10**; Pl. II-IV).

FIG. 9.—PILASTER DETAIL, SAN GIOBBE, VENICE.

Italian Renaissance ornament is generally distinguished by a keen sense of decorative propriety, especially in *scale* or the relations of dimension between the various elements of the composition, and between those elements and the whole; *space-filling* or the artistic distribution of the motives of decoration over the space to be decorated; *beauty of movement* in lines and masses; and, in plastic ornament, the handling of relief, with its varied play of light and shade (Fig. 9; Figures **13, 34**).

Fig. 10 illustrates the sympathetic treatment of animal form, and the swing and grace of line-movement characteristic of Italian decorative design.

Classic Origins.

While the ornament of the Italian Renaissance was founded upon the study of Roman decorative art, it was

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never an art of mere copyists or imitators. Nearly every distinctive ornament-motive in the plastic arts of the Renaissance in Italy can be related to a Roman prototype, but it is almost impossible to find a direct copy of a Roman motive, except in the sixteenth-century reproductions of the Roman Corinthian order and certain architectural forms whose use had never wholly

FIG. 10.—GRIFFIN FROM TOMB IN SAN DOMENICO MAGGIORE, NAPLES.

ceased in Italy after the fall of Rome. Even in employing these forms the Italians departed widely from the Roman practice, altering the details and proportions, and devising wholly new combinations by which they produced decorative effects entirely original with themselves. The acanthus-leaf, the anthemion, the rinceau, the egg-and-dart, the dentil and modillion, which one can trace uninterruptedly from the days of ancient Rome through the entire Middle Ages to the Renaissance in Italy, were all endlessly varied and transformed into new shapes. The grotesques and symbolic

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forms of antique art were likewise revived, their pagan significance being ignored, or new meanings attached to them. Infant forms—the "genii" of Roman symbolism—became the *amorini* and *putti* of the Renais-

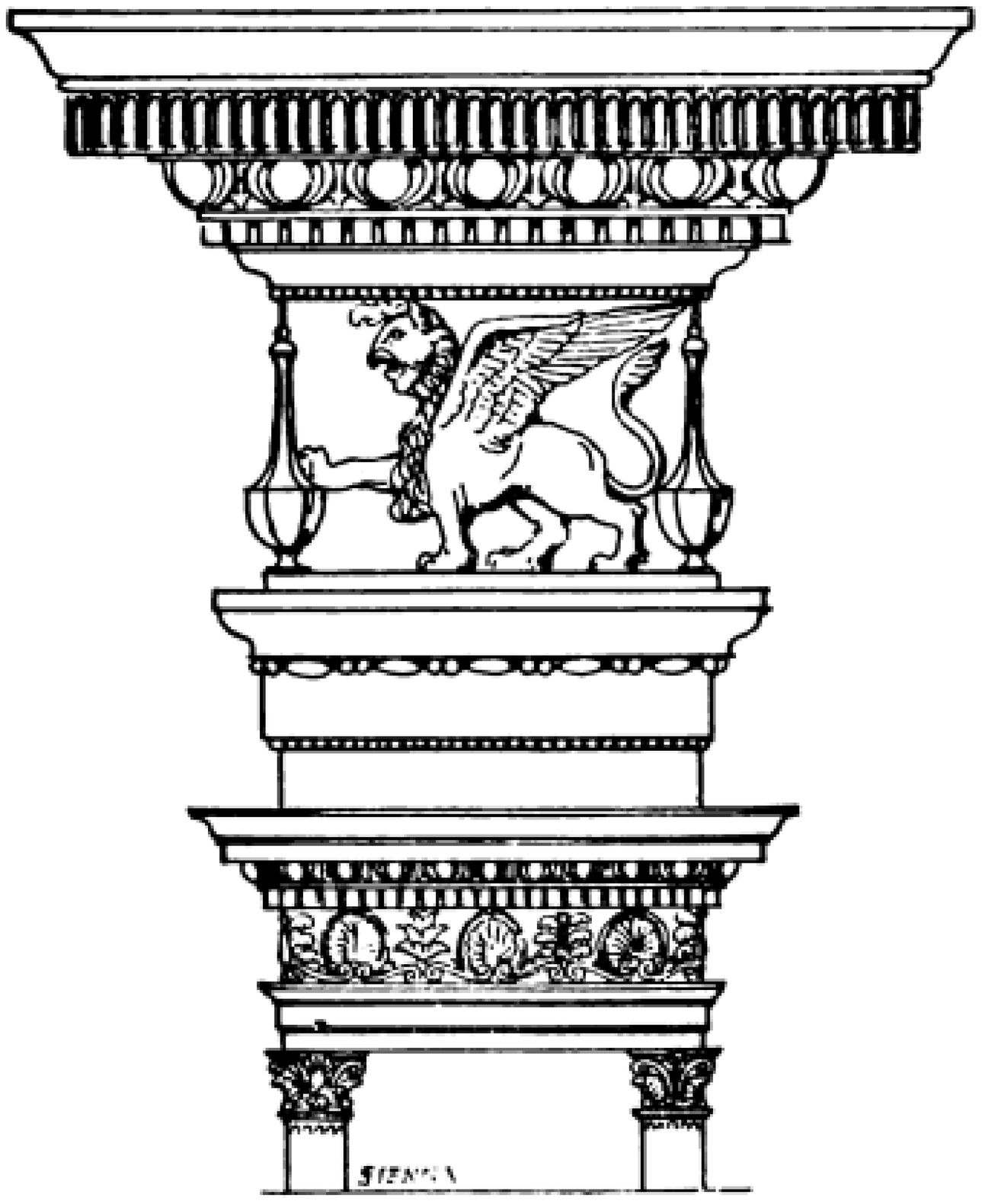

Fig. 11.—Entablature, Porch Chapel of Palazzo Pubblico, Siena.

sance, and were modeled with great charm of realism (Figs. 55, 56). The festoons and wreaths of flowers and fruit carved on Roman temples were transferred from their pagan sacrificial significance to Christian funereal symbolism, or used purely as decorations. Griffins, sphinxes, masks or "mascarons," and other

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"grotesque" forms, symbolic in pagan art, were employed freely, sometimes perhaps symbolically, more often purely as ornaments, for their intrinsic decorative value (*e.g.*, the griffins in Figs. 10, 11, the masks and grotesques in Figs. 12, 57, 58, 59). Trophies of arms and armor were imitated from Roman models for use on tombs of warriors. To these were added many

FIG. 12.—MASCARON, PALAZZO FOSSOMBRONI, AREZZO.

motives of Christian origin and significance, such as the winged cockle-shell, the symbol of life's pilgrimage, the cross, the Agnus Dei, the winged cherub-head, and later the palm-branch of the martyr and the victor.

The Personal Factor.

All the art of the Renaissance is intensely personal. A history of its architecture is a history of the works of particular architects, and the "schools" of Renaissance painting are the groups of pupils and imitators of one and another great master. So is it with the more important, at least, of the works of Italian decorative art; each is the work of a master or of a group whose names have come down to us, and each master has his peculiarities of conception and treatment which distinguish his

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work from others of the same class. This emphasis of personality had for centuries been more or less an Italian characteristic as compared with the medieval art of western Europe, where the individual artist was lost in the corporate entity of his monastery or guild, and where style was corporate, local or provincial rather than personal. The Renaissance movement, which insisted on the rights of the individual, emphasized this tendency of Italian art toward personal expression, and communicated it to the other countries to which it spread from Italy.

FIG. 13.—SCROLL, PAZZI CHAPEL.

The Beginnings in Florence

Although the roots of the Renaissance penetrate far into the Middle Ages, it was in the 15th century that the movement became insistent, general and controlling, first in Florence, as the most artistic city in Italy and the one animated by the most intense and independent civic and intellectual life. Great works and great men, early in that century, gave opportunity in Florence for a splendid efflorescence of the new taste and ideals. The powerful personality of Brunelleschi (1377-1446), asserting itself in the colossal dome of the Duomo and revealing the results of his

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years of study of the Roman monuments in the details of the Pazzi Chapel (Fig. 13; Figure 15) and other works, stamped its impress upon the architecture of his time. Lorenzo Ghiberti (1378-1455) in his second pair of doors for the Florentine Baptistery—those for the eastern entrance (Figure 2)—exhibited the influence of the new taste in a complete change of style from that of his earlier pair for the northern doors of the same building. Luca della Robbia (1400-1480) executed for the porch and for the dome of Brunelleschi's Pazzi Chapel decorative reliefs in enameled terra-cotta, of great charm in a style full and free, as far removed as possible from that which had prevailed during the preceding half-century; and the kind of decorative work in terra-cotta which he originated and which his nephew and grand-nephews developed, employed in its ornamental details a combination of forms derived from the classic with others drawn directly from Nature (Figs. 14, 18; Figure 10). Luca's and Andrea's handling of fruit and foliage in the frames and borders of their medallions and lunettes is especially noteworthy.

FIG. 14.—FRUIT BORDER BY LUCA DELLA ROBBIA, FROM MEDALLION IN QUARATESI PALACE, FLORENCE.

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Thus the study of Nature went hand-in-hand with the study of the antique. The progress of this latter study may be seen by comparing, for instance, the architectural designs of Michelozzi [1] (*e.g.*, the Riccardi Palace) with those of Alberti (*e.g.*, the Rucellai Palace). They were contemporaries, but Alberti's study of the antique was far more detailed than Michelozzi's. During the second half of the 15th century Florence and the neighboring cities and villages of Tuscany produced an extraordinary group and succession of masters of decoration—sculptors, goldsmiths, inlayers and woodworkers—gifted with a surpassing sense of decorative effect, with remarkable skill in workmanship, and with a refined taste which seldom erred, whose tombs, shrines, choir-stalls and pulpits are a priceless legacy to art, and an inspiration to designers of our own day. These *quattrocentisti* as they are called, although taking their inspiration from antique art contented themselves with a very free rendering of Roman models, combining and varying them in original and almost always charming ways (Figs. 11, 18, 22-27; Pl. I). Their most successful works were those in which decoration and not construction was the essential consideration. In the more severe and monumental forms of architectural design they were less successful; least so in church façades, though some of these are so beautiful as to excuse in a measure their lack of structural expressiveness (Figure 5).

The Cinquecento.

The masters of the first half of the 16th century, the *Cinquecentisti*, developed their style of decoration

[1] Michelozzo Michelozzi, 1397–1472; Leo Battista Alberti, 1404–1473.

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along more strongly architectural lines than their predecessors. While Raphael was primarily a painter and Michelangelo a sculptor, both were also architects. Bramante, Peruzzi, the San Galli, Vignola and the Venetian Sansovino were primarily architects, though Peruzzi was also a painter and Sansovino a sculptor. Architecture was developing as a distinct art, and the architects were bestowing more care than their predecessors upon the composition and architectural membering of their buildings, basing them upon a more detailed and minute study of antique models. The classic orders and the Roman type of arcade came into more general use (see p. 115); ornament was less minute and less exuberant: scale was better understood; while stucco-relief combined with painting supplied new resources for interior decoration. The Loggie of the Vatican, the Camera della Segnatura and the Borgia apartments in the Vatican, the Villa Madama, the Palazzo del Té at Mantua, the Farnesina at Rome, furnish superb examples of the architectural decoration and ornament of the golden age of the Italian Renaissance (Figure 29; Pl. II).

The Later Phases.

The second half of the 16th century witnessed the culmination and the beginnings of the decline of this phase of Italian art. A growing impatience of the restrictions and grammar of the antique Roman models led to bold and sometimes unhappy innovations in the effort after originality. Palladio, Michelangelo—whose long career began in the late Quattrocento and

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extended into the early Baroque; Maderna, Bernini, the brilliant Baroque sculptor-architect, and Borromini, the most extravagant exponent of the new taste, led in this movement of retrogression, to which the fatal facility and cheapness of stucco lent its constant temptation to sham splendor and meretricious display (Figures 42-46; Pl. VI). The Jesuit Order, officially constituted in 1543, grew rich and powerful during the succeeding century, and by the erection of many churches marked by a pretentious and often deceptive magnificence, exercised a disastrous influence on ecclesiastical decoration. The name of *Baroco* or *Baroque* has been given to this development of style, which gradually merged into the Classic Revival of the 18th century. It exhibits at times certain admirable notes of ingenuity, vigor, original and effective combinations of form and a striking play of light and shade. But there is also so much that is cheap, vulgar and gaudy that it is generally considered as marking the extinction of the artistic spirit which made brilliant the first century and a half of the Renaissance (see Chapter V).

The Classical Reaction.

During the 18th century there was a notable reaction from the extravagance of the Baroco. Designers, alike of architecture and of ornament, returned to the study of the antique and produced a number of works of considerable merit, marked by dignity and severity of design after the classic manner. But the springs of artistic invention seem to have been well-nigh exhausted,

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FIGURE 3. TOMB OF ILARIA DEL CARETTO, LUCA CATHEDRAL.

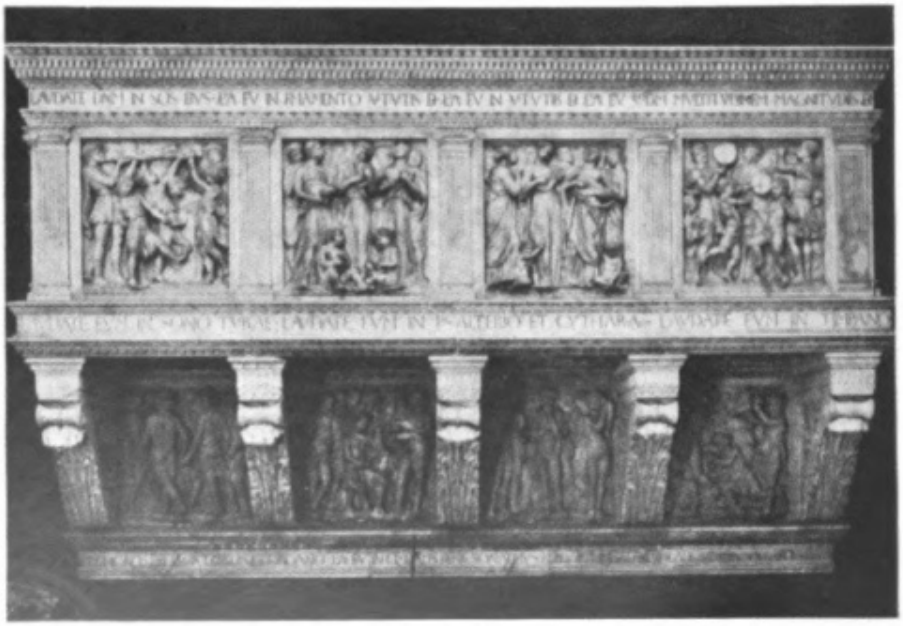

FIGURE 4. CANTORIA BY LUCA DELLA ROBBIA.

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and these works are generally as cold as they are correct, and singularly lacking in vitality.

Spread of the Style.

The Renaissance in the arts of decoration began in Florence, spread slowly thence through northern Italy and eastward to Venice between 1450 and 1470; southward at the same time to Sienna and Rome, producing in Sienna and Pienza a number of important works about 1460. Its first appearance in Rome dates from about 1456, and about the same time Florentine and other North-Italian artists carried the movement to Naples and later to Sicily. By 1480 the new style was established throughout the entire peninsula. Florence, Venice and Rome may be considered the three most important centers of this development and spread; Milan, Pavia, Sienna, Bologna and Verona come next to these in importance.

The movement entered South Germany, Austria and Bohemia through the medium of works by Italian artists during the closing years of the 15th century; invaded France as a result of the Italian campaigns of Charles VIII, Louis XII and Francis I, but at first only through sporadic works by imported Italians. It was Francis I who made the foreign fashion the official and royal style of France, but in a form so changed as to create a wholly new and peculiarly French version of the style (1515-1547). The Spaniards carried back with them from the battle of Pavia a fresh impulse to stimulate the movement of the new style which had for twenty years been gathering momentum and volume

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at the hands of both Italian and native artists; while Henry VIII took back to England Torregiano and John of Padua and new ideas of architecture and decoration. There, however, the Renaissance movement was chiefly promoted by German, Dutch and Flemish artists, as we shall later see, Holland having herself received the impulse from Germany, and Flanders from Italy and France. It was not till 1530 or perhaps even 1550 that the last vestiges of Gothic design disappeared from northern and western Europe. Russia, Greece and Turkey remained outside of Renaissance influence for a century longer, and never wholly abandoned their national styles; but the 17th-century Baroque crept even into these countries and set its modifying stamp upon the local art.

Books Recommended:

W. J. Anderson: *The Architecture of the Renaissance in Italy* (Batsford, London, 1898).—J. Burckhardt: *The Renaissance in Italy* (Holt, New York, 1904); *Der Cicerone* (Seemann, Leipzig, 1893); also an edition in French.—J. Durm: *Die Baukunst der Renaissance in Italien* (Bergsträsser, Stuttgart; also later edition pub. by Gebhardt, Leipzig, 1914).—Galland und Rosenkranz: *Italienische Renaissance* (Lemme, Leipzig, 1887).—T. J. Jackson: *The Renaissance of Roman Architecture* (Univ. Press, Cambridge, 1922).—G. Scott: *The Architecture of Humanism* (Houghton, Boston, 1914).—Schütz: *Die Renaissance in Italien* (Strumper, Hamburg, 1886).—J. A. Symonds: *The Renaissance in Italy: the Fine Arts* (Holt, New York, 1888).

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CHAPTER II

THE EARLY RENAISSANCE IN ITALY

The Precursors.

The real beginnings of Renaissance art are to be sought, as we have already observed, in many scattered manifestations of a new spirit in design in the fourteenth and even the thirteenth century. The classic traditions of shaft and capital, round arch and horizontal entablature, acanthus leaf and rinceau had never lost their vitality in Italy (Figure 1; Fig. 15). The definitive recourse to antique models for inspiration in sculpture had been foreshadowed by Niccolò Pisano (1207-78); and Giotto (1267-1337) had forsaken Byzantine types for the study of Nature in his paintings. In the pseudo-Gothic "Mandorla" doorway

FIG. 15.—RINCEAU FROM MANDORLA DOOR, CATHEDRAL OF FLORENCE.

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of the Florentine Duomo (1389) the acanthus-moldings and almost classic rinceau are an earnest of the coming Renaissance in decorative detail (Fig. 15). The Italian Gothic style had been always a foreign fashion modified and adapted to serve as a dress for buildings designed after the old Romanesque tradition, itself descended from the Roman; it was an interruption to the natural process of the evolution of Italian architecture along its own national and racial lines. To turn to the antique was merely to resume more actively this partially interrupted evolution. Between the 14th-century decorations by Talenti of the east end of the Cathedral of Florence and Brunelleschi's work around the base of the dome there is no such discrepancy of style or method as the names of Gothic and Renaissance would seem to imply.

Early Renaissance Masters.

Three architects—Brunelleschi, Michelozzi and Alberti—have already been mentioned; also two sculptors, Luca della Robbia and Ghiberti; to whom, if we add Donatello,[1] we have the sextet of great men who gave form and direction to the new movement. Second only to these was Giacopo della Quercia (1374-1438), whose work, however, is not found at Florence but at Sienna and Lucca (Figure 3; Fig. 16). The labors of these seven enriched Italy during the middle quarters of the 15th century with a number of epoch-making masterpieces. In architecture we have, for instance, besides the colossal dome of the Duomo at Florence the lovely

[1] Donato Niccolò di Betti Bardi, 1385–1466.

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Pazzi Chapel (1420-25) in the court of Santa Croce (Figure 15); the two Renaissance basilicas of San Spirito and San Lorenzo; the Foundling Hospital or Innocenti, and the beginning of the vast Pitti Palace, all by Brunelleschi; the church of the Annunziata and the noble Riccardi Palace (1430) by Michelozzi and the Rucellai Palace by Alberti, all these being in Florence; the great church of San Andrea at Mantua and the much smaller church of San Francesco (Cappella Malatestiana) at Rimini, by Alberti; and a large number of lesser works of great beauty. In decorative sculpture the East doors of the Baptistery of Florence by Ghiberti (1424-52) clearly mark a new era by their complete change in style from the North doors which Ghiberti had not yet finished when he received the commission for these (Figure 2). The charming terra-cotta decorations by Luca della Robbia for the porch of the Pazzi Chapel, and numerous lunettes and medallions in the same medium by Luca and his successors, are in the full spirit of the Renaissance in their refined naturalism and complete absence of medieval traditionalism and stiffness (Figures 4, 9, 10). Della Quercia's lovely monument to Ilaria del Caretto in the Cathedral of Lucca is adorned with a series of nude infants supporting huge festoons or swags, a motive frankly derived from the antique and interpreted with naïve simplicity and excellent decorative effect (Fig. 16; Figure 3). A like naïve naturalism appears in the sculptures of the two *cantorie* or balconies for singers by Della Robbia and Donatello, formerly in the Cathedral, now in the Opera del Duomo at Florence

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(Figure 4). In these one observes a still incomplete mastery of classic details: a phenomenon to which we may presently recur.

The latter part of the century witnessed the wide expansion of the style, as well as the appearance of a new generation of decorative artists of great ability, many of them Florentines, or at least Tuscans, who worked in various towns of northern Italy, in Rome and even in Naples. Among these men two brothers were conspicuous—Giuliano and Benedetto da Majano [2] as architects and decorative designers, working in Florence, Naples and elsewhere. Bernardo Rossellino [2] was active in Rome, Sienna and Pienza as an architect of the school of Alberti. Desiderio da Settignano [3] and Mino da Fiesole [3] worked as decorative sculptors and architects in Florence, Fiesole and elsewhere; Matteo Civitale [4] in like manner at Lucca; the family of Pietro Lombardi [4] at Venice as

FIG. 16.—"PUTTI" AND FESTOON, TOMB OF ILARIA DEL CARETTO, LUCCA.

[2] Giuliano Baglioni da Majano, 1432–1490; his brother Benedetto, 1442–1497; Bernardo di Matteo (Gambarelli) Rossellino, 1409–1463.
[3] Desiderio da Settignano, 1428–64; Mino da Fiesole, 1435–1484.
[4] Matteo Civitale, 1436–1501; Pietro Lombardi (Solari), 1433–1515.

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architects; at Pavia a group of artists which included Omodeo,[5] Borgognone and about thirty pupils and assistants. Andrea della Robbia (1435-1525), nephew of Luca, and his sons after him, continued the tradition of glazed terra-cotta sculpture established by his uncle and elaborated it with new colors and effects in altar-pieces and architectural embellishments. Andrea's work is equal to Luca's in beauty and as full of the spirit of religious devotion (Figure 10). Antonio (Averulino) Filarete (1400-1465?) at Milan, Benedetto di Briosco at Milan and Pavia, Agostino di Duccio (1418-1490) at Perugia and Rimini are others among the great host of artists who blended architecture, sculpture and the minor arts in works of remarkable beauty throughout Italy, especially northern Italy.

The Renaissance in Lombardy.

The province of Lombardy contains the cities of Milan, Pavia, Cremona, Brescia, Bergamo and Mantua, all of them interesting to the student of Renaissance architecture and ornament. The Renaissance movement seems to have reached these cities about the middle of the 15th century; it rapidly effloresced into full splendor. The abundance of clay and the general use of terra-cotta and brick encouraged profusion and minuteness of ornament, and the superb façade of the Certosa at Pavia (about 1456-72) is the most ornate façade produced during the Renaissance in Italy: the work of a whole school of artists including Ama-

[5] Giovanni Antonio Omodeo or Amadeo, 1447–1522.

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deo, Formentone, Borgognone, Bambaia, Brambilla, Cristoforo Lombardo and others (Figure 5). It is, like so many other Italian church-façades, an architectural screen, an illuminated frontispiece, having little relation to the Gothic church behind it, and displaying curious inconsistencies of scale. But every detail is in itself so perfect, the execution so exquisitely wrought in fine marble, the color harmony so pleasing, that it disarms criticism. The semi-Gothic brick and marble façade of the Great Hospital at Milan (1457) by Antonio Filarete; the over-ornate façade of the Miracoli church at Brescia (*cir.* 1490-1513, Figure 6); the Colleone Chapel at Bergamo by Amadeo; the court and portal of the Stanga Palace at Cremona (the portal removed to the Louvre Museum at Paris), are among the buildings which best exemplify the richness, delicacy and charm of Lombard ornament. The early works of Bramante[6] and his pupils at Milan (East end and portal of Santa Maria delle Grazie, and the sacristy of San Satiro),

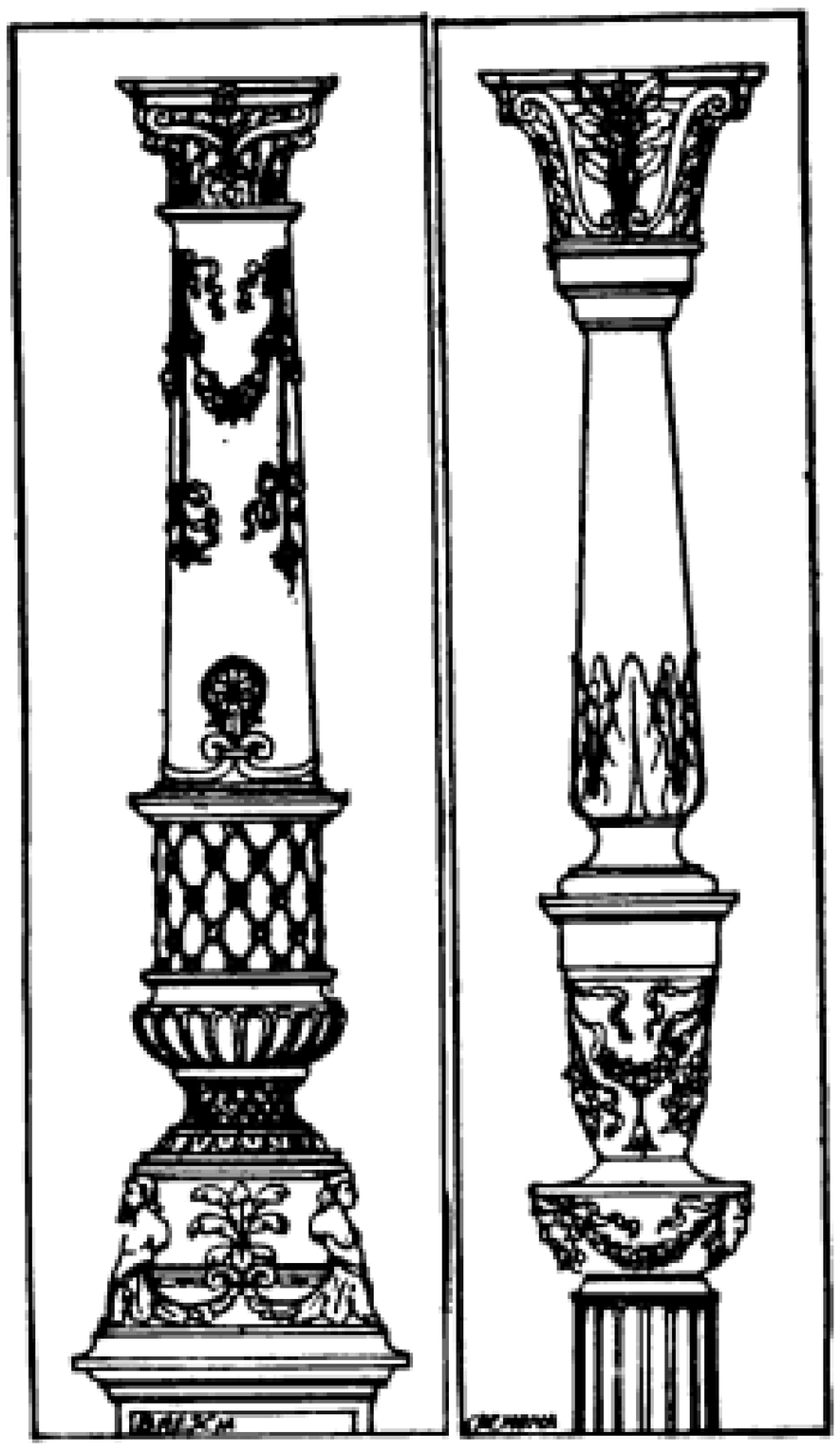

FIG. 17.—TWO CANDELABRUM SHAFTS.

[6] Donato Lazzari, surnamed Bramante, 1444–1514.

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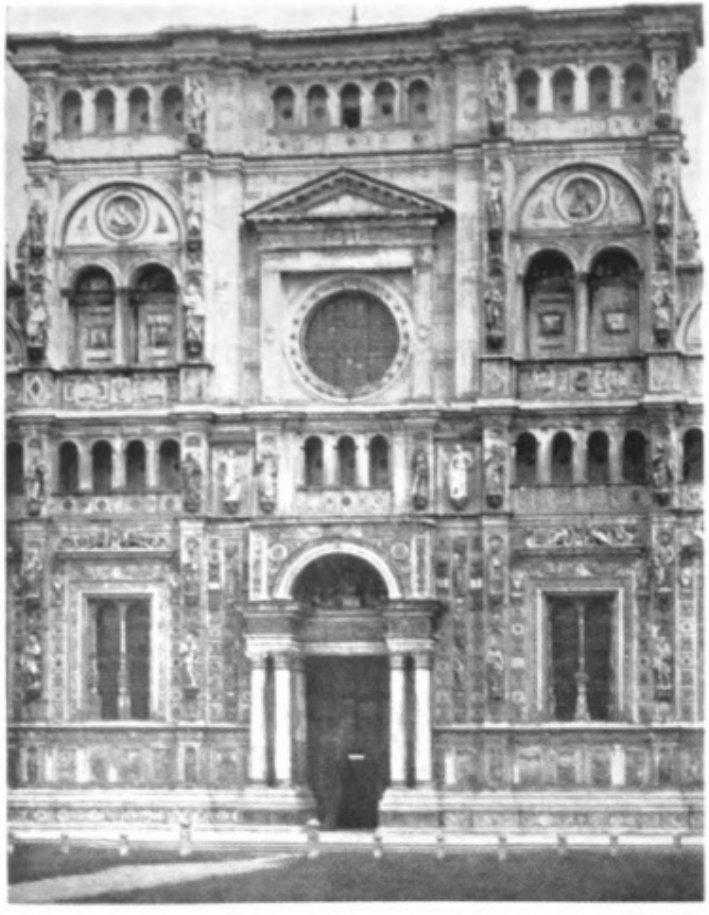

FIGURE 5. CENTRAL PART, FAÇADE OF CERTOSA NEAR PAVIA.

FIGURE 6. PORCH OF SANTA MARIA DEI MIRACOLI, BRESCIA.

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Como (East end of the Cathedral by Rodari), Lodi (church of the Incoronata) and other works, reveal the progress of Lombard decorative art in architectural propriety and a maturer and more classic vigor of detail.

A striking feature of Lombard architectural ornament is the frequent use of a form of decorative support derived from the classic candelabrum-shaft of bronze or marble (Fig. 17). The most ornate of these shafts are those which serve as mullions in the great double windows of the Certosa front (Figure 5). In the Stanga Palace portal massive candelabrum-shafts take the place of columns to carry the entablature, and certain of the columns in the Miracoli church at Brescia are treated like candelabrum-shafts. Slender shafts of the candelabrum type adorn the pilasters of the exterior of the East end of Santa Maria delle Grazie at Milan. It was in imitation of these examples, which greatly impressed the soldiers of Charles V and Francis I, that the Spaniards, and after the battle of Pavia the French also, began to introduce the candelabrum shaft into their own Renaissance decoration (see pp. 192 and 276, 277).

Emilia and Venetia.

Parma, Piacenza, Modena, Bologna and Ferrara are the chief cities of Emilia which, lying between Lombardy and Venetia, received the Renaissance seed at the same time as Lombardy but matured the fruit rather more slowly. Like Lombardy, this province abounds

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in clay and its cities are largely cities of brick and terra-cotta. The earliest decorative work of the Renaissance

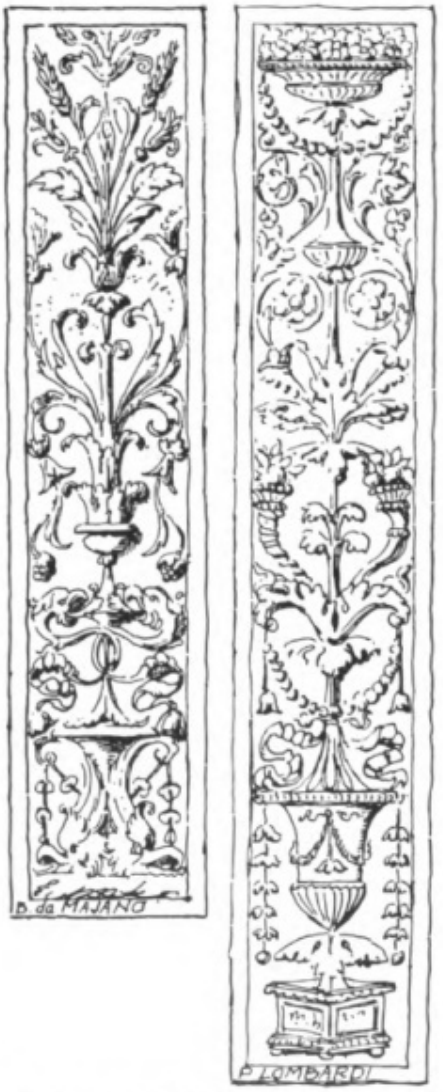

FIG. 18.—PILASTER ARABESQUES BY B. DA MAJANO AND P. LOMBARDI.

in this province was probably the remarkable Cappella Malatestiana or church of San Francesco at

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Rimini by Alberti and di Duccio, dating from about 1450. It is a Gothic structure revetted with a classic exterior and remodeled internally also in the new style with classic details and much delicate relief-carving; the interior largely by Agostino di Duccio. Most of the Renaissance work in the early style at Bologna and Ferrara is of late date (1450-1510 or thereabout), and much of it is in terra-cotta. The front of the little church of San Spirito is an example of unregulated composition, confused scale and picturesque charm. The street arcades offer many bits of charming detail in terra-cotta, and in that material or in marble are interesting window designs and a few good doorways; *e.g.*, the Palazzo Bevilacqua at Bologna; Pal. dei Diamanti and Pal. Roverella at Ferrara, and others (Figure 17).

To Venice the new style was brought by a family of Lombards, the Solari, more commonly known as the Lombardi. The earliest, Martino, probably came from Lugano about 1456, and may have been the designer of the choir of the church of San Zaccaria; but this is a semi-Gothic work, and it was not until about 1480 that his son Pietro (1433-1515), a consummate decorative designer, with the assistance later of Tullio his son (died 1532), established the new style as the dominant fashion by a remarkable series of architectural works of great decorative beauty. In this movement Antonio Rizzio (sometimes called Bregno) and later Bartolommeo Buon, called Bergamasco (d. 1529), also took part, while in near-by Padua another Lombard, Andrea

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Briosco (1470-1532), executed bas-reliefs and tombs and candelabra in the Renaissance style. Verona was enriched by Fra Giocondo with a beautiful town-hall, the Palazzo del Consiglio, about 1470; but the stucco enrichments which now adorn it are a modern adaptation, though based on the original decorations.

FIG. 19.—PILASTER DETAIL FROM VENICE.

Apart from the architectural composition of the Venetian works, which does not directly concern us, they are remarkable for the combined dignity and richness of their decorative carving. Pilasters and friezes of doorways and tombs, projecting fireplace hoods, altar railings and reredoses, all display the Venetian taste for splendor and refinement in carvings in which varied relief is most effectively used (Figs. 9, 19, 25 *a*, 28). The railings and altar decorations of the exquisite little church of Santa Maria dei Miracoli by Pietro Lombardo (1489), with their grotesques, arabesques and symbolic dolphins and tridents; the carved panels of the piers flanking the Giants' Stairs in the court of the Doge's Palace; the doorways of San Giobbe, Santa Maria del Orto and other examples; the façade of the Scuola di San Marco (with perspectives carved in relief, of doubtful taste by modern standards), the exquisite painted interior of San Giorgio dei Schiavoni, and innumerable tombs, altar-pieces, wellcurbs

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(*vere di pozzo*) and like works of minor art, testify to the rapid progress of the style between 1470 and 1500.

A decorative practice peculiar to Venetian architecture is the use of marble veneer for both internal and external embellishment, as in the Miracoli church, the Casa Dario and other examples. The practice was inherited from the preceding Gothic style, which in turn derived it from Venetian Byzantine art as seen in St. Mark's and the Fondaco dei Turchi.

Tuscany Outside of Florence.

Omitting for lack of space special mention of the numerous works of the early Renaissance in the Marches and Umbria—except to note the Confraternità di San Bernardino at Perugia, with its charmingly sculptured façade by di Duccio (1461), and in the same city the delightful Sala del Cambio, to which reference will be made later (see p. 132)—the principal center of early Renaissance activity in Tuscany outside of Florence was Sienna. The movement in this home of a well developed Gothic style hardly made its appearance before 1460, with the accession of Aeneas Silvius Piccolomini to the Papal throne as Pius II. The architectural details of the early Renaissance palaces and loggias are strongly Florentine; so also the minor works like the baptismal font in San Giovanni under the east end of the cathedral (Figure 14); various altar-pieces and the earlier woodwork of stalls in the Palazzo Pubblico. The richest decorative work comes a little later, nearly in the transition to the Middle Renaissance: *e.g.*

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the fine marble doorway and doors to the Library of the cathedral by Lorenzo Marina (Fig. 20) and the stalls in the cathedral. At Lucca and Prato there are important examples of early Renaissance work in tombs, pulpits and metal-work; some of these will be later described or illustrated.

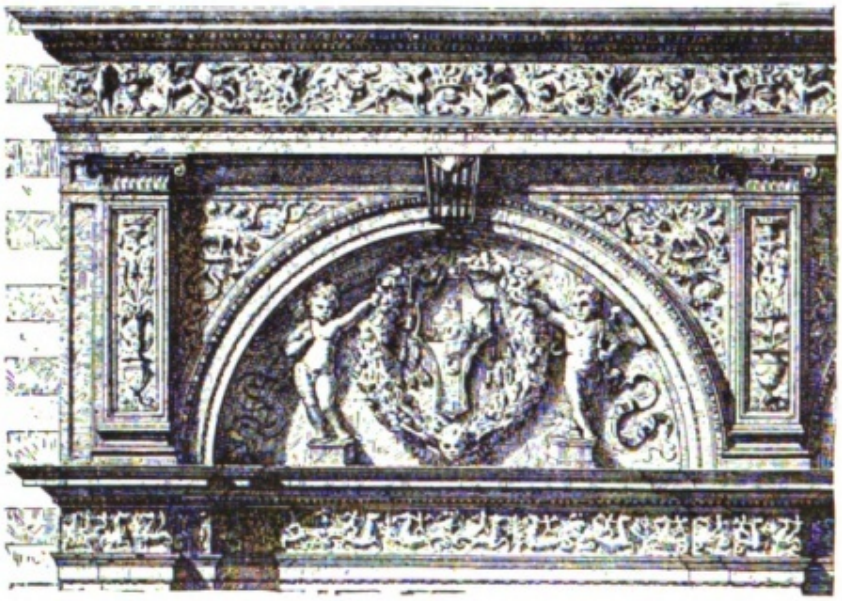

FIG. 20.—TOP OF DOORWAY TO LIBRARY, SIENNA CATHEDRAL.

To other parts of Italy—to Rome about the same time as to Venice and Sienna, to Naples and southern Italy somewhat later—the Renaissance style in architecture and minor works was carried by Tuscan artists: *e.g.* Porta Capuana and Arch of Alfonso of Arragon, both at Naples, the latter by Giuliano da Majano. While the architecture took on various forms in these cities there are scores of minor works in them all of great richness and beauty, of the same general style as

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in Florence, which it would be vain to try to enumerate. These cities differentiated their own styles of decoration chiefly in the Middle and Baroco periods, as will be later shown.

The Leading Motives.

In the domain of plastic art the leading motives of Renaissance ornament, both early and late, were, as we have seen, derived from antique Roman art, modified by a new naturalism in many details. There was comparatively little of surface-patterning except in textile art, which was strongly affected in tapestry by the pictorial art of painting, and in woven fabrics, such as velvets and brocades, by Oriental and especially Persian stuffs and ceramics imported through Venice and Sicily. Spanish textiles and ceramics, in a style derived from the Hispano-Moresque also influenced Italian textiles and, by way of the Balearic Isles, Italian ceramics also (see p. 104).

Under these influences were developed a wide range of decorative motives, a few of which are briefly discussed below.

Treatment of Classic Detail.

What first attracted the Italian artists in the remains of antique art was its decorative detail, especially its architectural moldings, capitals and carved arabesques, and the vases, candelabra and bronzes which were becoming objects of eager quest for museums and studios. For the most part they had as objects of study only fragments of that art. No effort was made to reconstitute the ancient buildings from their ruins, most of

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which had been during the Middle Ages incorporated into the structure of houses and fortresses. Archæological study was not yet a science, and for nearly a hundred years the Italians contented themselves with an uncritical and free but sympathetic imitation of the decorative details of the antique fragments. This imitation was, however, as already remarked, never a literal copying; it was a free and original interpretation. It would be more correct to say that the details of this early work were suggested by the antique than that they were copied from it. Thus we find no textual reproduction of the Roman orders even in the work of Brunelleschi or of Alberti. It would be hard to find a "correct" Corinthian capital or entablature in any Italian work before 1510, and rarely even then. The cornice of the Riccardi Palace (Fig. 30 *a*) is Roman in character, but it is a copy of no Roman example; the same is true of the others shown in that illustration. The Quattrocentisti understood the character of the Roman entablature and employed it in tombs and altar-pieces and palace fronts, but it was no new conception to them in the 15th century. The tradition of the combination of architrave, frieze and cornice had never been wholly lost in Italy, and the Quattrocentisti used this familiar combination with the utmost freedom and variety of treatment.

A catalogue of the forms thus revived out of a rather neglected but still vital tradition, or discovered in Roman fragments and freely varied, would include the classic pilaster and column with the entablature; the round arch framed in a banded and molded archivolt;

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Roman types of molding and molding-ornaments; and Roman types of carved arabesques, especially the single and double *rinceau* or foliated scroll; and the anthemion type of frieze decoration. The modillion was developed into the bracket (or "cantilever" as it is sometimes called; Fig. 21). The Roman keystone and the

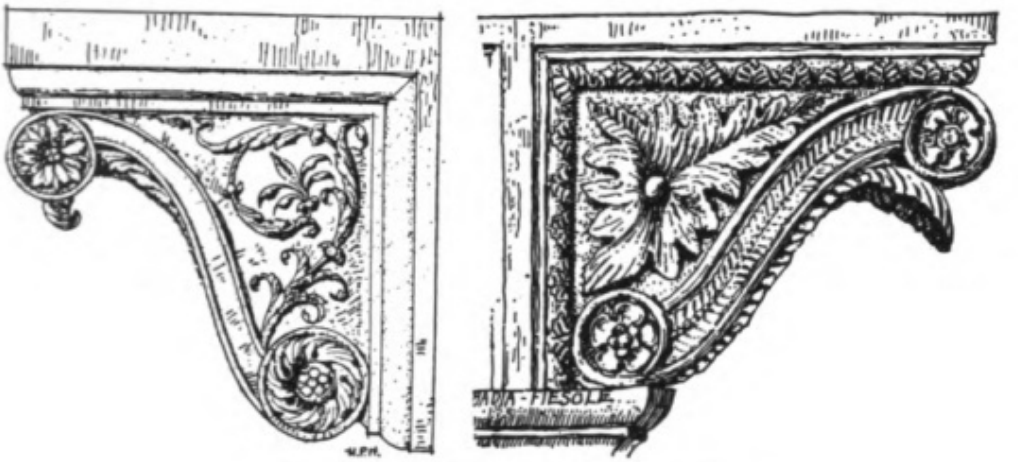

FIG. 21.—TWO CANTILEVER BRACKETS.

classic pediment were not common before the end of the 15th century, and the free-standing column rarely appears except in the arcades of courtyards and loggias and to separate the aisles of churches, and occasionally to flank the arches of doorways and tombs. The Roman candelabrum became the parent of numerous variations in supporting-members or standards for vases, fonts and fountains, and even for mullions and columns (Figs. 17, 33).

Capitals.

The favorite type of capital was a free modification of the Corinthian (Figs. 22-25), differing, however, in

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essential particulars from the classic and hence commonly called the *Corinthianesque*. Instead of the sixteen acanthus leaves in two rows of the prototype it usually had only four [7] tall and broad leaves set at the "corners" of the capital, occasionally with a small intermediate leaf on each face (Fig. 24 *b, d*). There were usually but four instead of eight pairs of volutes; these

FIG. 22.—CAPITAL FROM COURTYARD OF GONDI PALACE, FLORENCE.

supported the "horns" of the abacus and formed the terminations of S-scrolls, of which the lower ends met in the centers of the faces of the capital and gave rise to anthemion-like ornaments filling the spaces between them. The *caulicoli* of the Roman type were thus wholly wanting, and the whole capital was simpler and more open in design and perceptibly shorter than the

[7] This description applies only to the complete capital on a free column. Pilaster-caps and corbels of this type show only two of these leaves and two pairs of corner-volutes (Figs. 23, 25 *a*).

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classic Corinthian. Corbels were designed much like pilaster capitals. The variety with which this general type was treated, and the great beauty of the capitals thus produced testify to the creative originality of their designers (Figs. 22-25; Pl. I, 2, 3). Fig. 24 *a* shows a capital of the Ionic type; *b* and *c*, Composite types, and *d* a Bolognese Corinthianesque capital with uncut leaves.

FIG. 23.—PILASTER CAPITAL, NAPLES; CORBEL, FIESOLE.

The Doric order was never widely used during the Renaissance, least of all in the early period; a rare example is shown in Pl. I, 1. The Ionic appears occasionally, in wide variations from the classic type; sometimes with volutes showing on front and back and bolsters or rolls at the sides, as in Fig. 24 *a*; sometimes with doubled corner volutes, after the four-faced late

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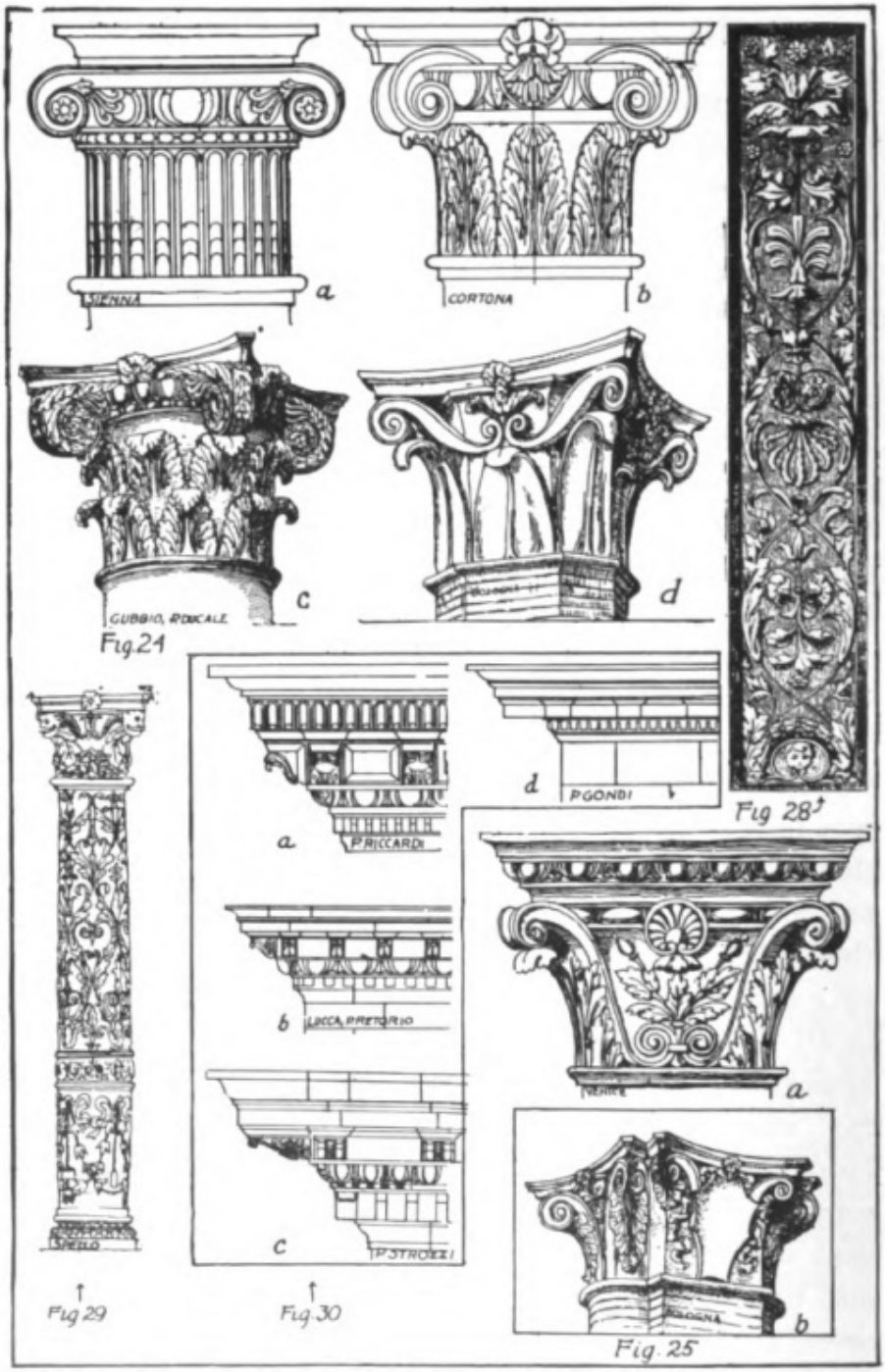

FIG. 24.—FOUR CAPITALS FROM SIENNA, CORTONA, GUBBIO, BOLOGNA.
FIG. 25.—(*a*) PILASTER CAPITAL, VENICE; (*b*) PIER CAPITAL, BOLOGNA.
FIG. 28.—PILASTER, VENICE.
FIG. 29.—COLUMN FROM SPELLO.
FIG. 30.—FOUR ENTABLATURES, FROM RICCARDI, STROZZI, AND GONDI PALACES, FLORENCE, AND PALAZZO PRETORIO, LUCCA.

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FIGURE 7. TOMB OF BISHOP FEDERIGO BENOZZI, BY LUCA DELLA ROBBIA

FIGURE 8. PULPIT IN SANTA CROCE, FLORENCE.

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Roman type, often erroneously called the "Scamozzi" capital. The Composite capital—or at least its much-varied derivatives—occurs quite frequently, coming next to the Corinthian type in frequency (Fig. 24 *b*, *c*; Pl. I, 7).

Bases and Pedestals.

Bases of columns and pilasters were almost always of the Attic type, with a scotia between two tori above a square plinth. They were rarely enriched by carving. Ornamented pedestals or pedestal-blocks were sometimes used, as in the Miracoli church at Brescia, where the corners of the pedestal are adorned with acanthus leaves. A highly original and beautiful device is seen in the columns of the choir of San Zaccaria at Venice (about 1456), in which a high octagonal pedestal is so blended with the shaft of the column as to form a single composition (Fig. 26). The result is so beautiful and so logical that one wonders that it was never repeated or imitated elsewhere, except once in Spain (see p. 277).

Shafts.

Pilaster-shafts (Fig. 27) were sometimes left plain, more often they were fluted, occasionally with the lower third of the channels filled with convex beads, as in the tomb of Lionardo Bruno in Sta. Croce at Florence by Bernardo Rossellino (cir. 1445), and in the interior of Sta. Catarina at Sienna (Pl. I, 1). Still oftener the pilaster-shaft was treated as a long panel in a frame of delicate moldings and decorated with carved rinceaux, single or double, or with delicate arabesques

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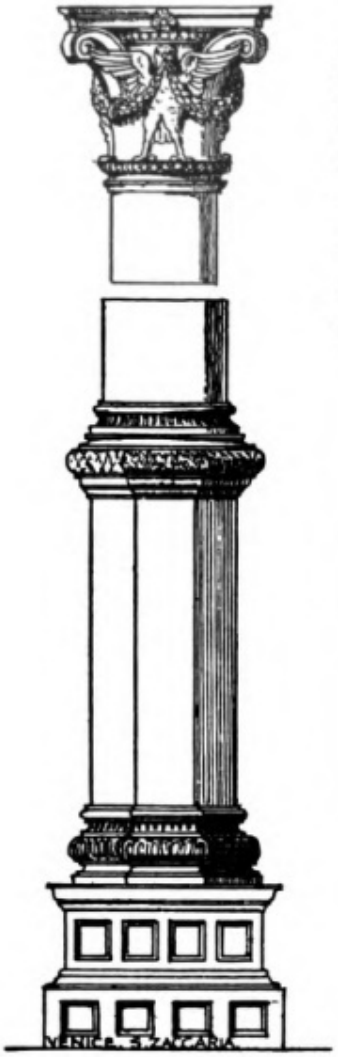

FIG. 26.—COLUMN IN SAN ZACCARIA, VENICE.

(Figs. 6, 9, 18, 19, 28). This treatment, of which there were but few Roman prototypes, became one of the most beautiful and characteristic elements in the architectural decoration of the early Renaissance, and persisted through the Middle Renaissance.

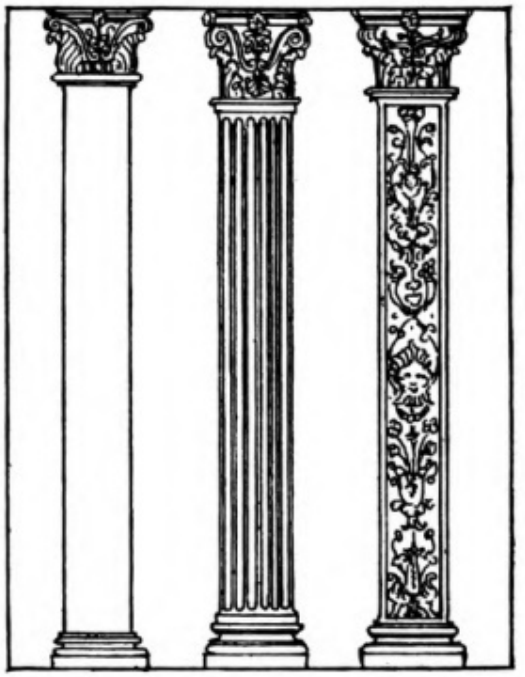

FIG. 27.—THREE TYPES OF PILASTER TREATMENT.

The shafts of columns were always left plain in arcades of courts or churches, and sometimes in porches and doorways. They were sometimes, though not very often, fluted in minor works, such as tombs and pulpits,

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where the columns are generally engaged and not free-standing: *e.g.* the beautiful pulpit in Sta. Croce at Florence (Figure **8**). A characteristic and not infrequent treatment for free or engaged columns is to carve the lower part of the shaft in relief, with arabesques, festoons and other ornaments, leaving the upper two thirds plain or fluting it, as in the over-rich porch of Sta. Maria dei Miracoli at Brescia (Figure **6**). Sometimes the whole shaft is covered with carving, as in the example from Spello (Fig. 29); but this is exceptional.

FIG. 31.—ENTABLATURE OF SHRINE, MADONNA DEL SASSO, BIBBIENA.

Entablatures and Moldings.

The classic type of entablature with architrave, frieze and cornice had never passed wholly out of use in Italy during the Middle Ages. It appeared with increasing frequency as the 15th century drew near, and during that century the classic types were more closely followed. The modillion cornice was used to crown palace-

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façades, as in the magnificent example on the Riccardi Palace (1430) and the later Strozzi Palace (1498, Fig. 30); but in neither case are the Roman proportions followed. In the Rucellai Palace Alberti patterned his cornice after the upper cornice of the Colosseum at Rome (Figure 26), but this long remained an isolated instance of such close imitation. On smaller buildings, and on porches and minor works such as tombs, the modillion cornice is not common, the denticular type being generally preferred (Figs. 11, 31; Figure 1). On the other hand these minor works display an extraordinary richness of decoration in their entablatures, almost every molding being carved, and the face of the corona frequently enriched with vertical flutings, as in the upper part of the porch-chapel of the Palazzo Pubblico at Sienna by Federighi (about 1465; Fig. 11), and on many tombs. The corona of the Riccardi Palace is similarly ornamented. The molding-enrichments are the usual Roman ornaments of beads, bead-and-reel, egg-and-dart, water-leaf and acanthus leaf, but treated with great freedom: the oves or "eggs," for instance, often showing nearly the whole oval, and being made much wider than in most Roman examples (see Figs. 20, 31, 32, 36 and Pl. I, 1, 2).

The Florentine Pediment.

Until the High Renaissance developed the monumental use of Roman features, the classic triangular pediment was seldom employed except over doorways and tombs, and rarely over these in Florence. The Florentine designers preferred to place over them a

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wall-arch, framed in a richly-decorated archivolt and enclosing a tympanum or "lunette" adorned with a medallion or with figure sculpture. At the spring of the archivolt were often two small rosettes over the projecting ends of the cornice (Fig. 32). This device was frequent in Lombardy as well as Florence, and was carried by Lombard artists to Venice in the second half of the 15th century; but it was there soon replaced by semicircular and segmental pediments even to crown principal façades, as in the churches of San Zaccaria, Sta. Maria dei Miracoli and the Scuola di San Marco. In Milan, Como and Perugia are a number of semicircular arched canopies over church doors. An unusually elegant example of the triangular pediment of almost classical correctness of proportion and detail is shown in Figure **25**, from the church of San Michele, Venice. But such examples are rare before 1500.

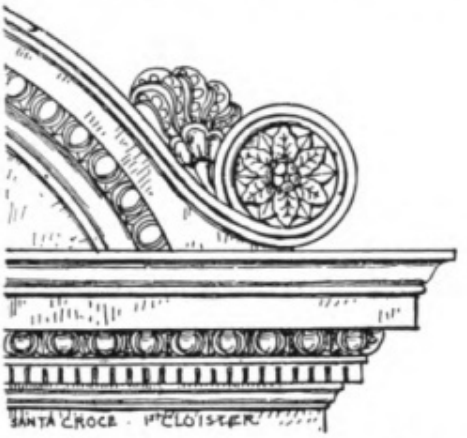

FIG. 32.—TYPICAL FLORENTINE ARCH PEDIMENT.

Candelabrum Forms.

The use of the candelabrum motive in Lombardy has already been referred to (see p. 42). Derived from Roman candelabra in bronze and marble, and from representations in Roman reliefs, it was used in

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a great variety of ways, not only in Lombardy but in other parts of Italy as well. Its essential feature is the vertical stem, swelling upwards from the bottom and then contracting in a graceful curve, the lower part often swathed in acanthus leaves and springing from a spreading acanthus nest. In very slender form it appears in the central stem of pilaster arabesques; in more massive form it is used for actual supports such as mullions or even columns (see *ante* p. 42, Fig. 17); and in shorter and still more massive proportions, to carry fonts, holy water stoups, even pulpits (Fig. 33). In the High Renaissance it suggested the balustrade, as will be later shown.

FIG. 33.—STANDARD OF HOLY WATER FONT, BADIA FIESOLANA.

Arches and Spandrels.

The Quattrocento treated arches with great freedom, using the classic banded archivolt only in the more monumental forms of architecture (Fig. 20), and not always then. In Tuscany, at least in Florence and Sienna, the rusticated arch was common in palace façades (see also Pl. I, 8). In Lombardy and Emilia the prevalent use of terra-cotta induced the habit of minute ornamentation of archivolts in relief. In minor works throughout all North Italy there was great variety in the decoration of archivolts, which were sometimes radially fluted and adorned with enriched

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moldings on both intrados and extrados. Especially characteristic of the early Renaissance was the decoration of archivolts with wreaths or bands of fruit

FIG. 34.—SPANDREL FROM A CHAPEL IN GENOA CATHEDRAL.

(Figures 10, 11), or with laurel bands as in Fig. 34 (see also Fig. 67). The soffits were usually plain, though sometimes paneled and rosetted. Figs. 34, 67 and 72 illustrate a few of the varieties of this decoration.

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Spandrels of arches were seldom left plain. In exterior architecture medallions were the most common ornament, sometimes sculptured, sometimes executed in Della-Robbia ware. In minor works sculptured figures, heads, rinceau motives and arabesques appear (Figs. 20, 34).

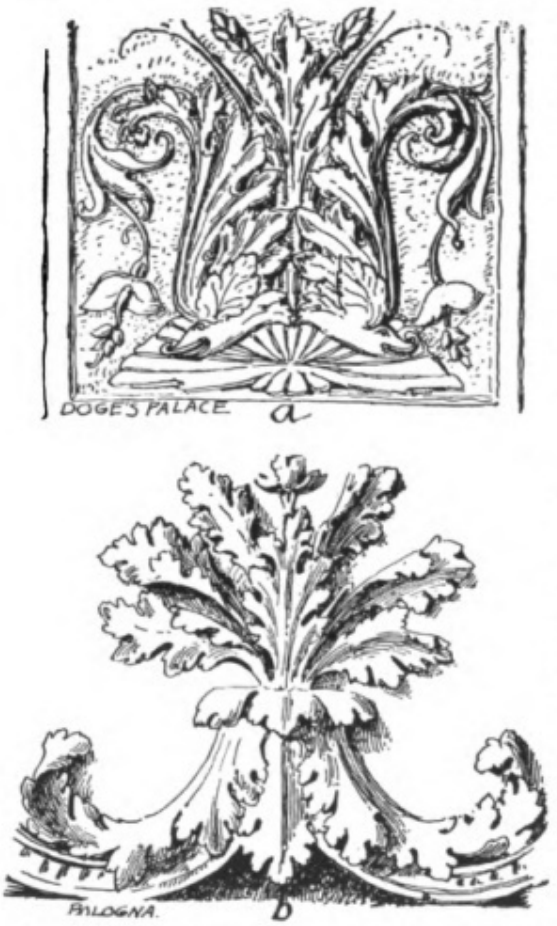

Fig. 35.—Acanthus Decorations, Venice and Bologna.

The Acanthus; Arabesques.

Throughout the Middle Ages the Italians had never ceased to use the acanthus leaf, either in carved or painted ornament. Italian Gothic foliage never followed the French forms, but was always modeled after the type of the classic acanthus (see *ante*, Fig. 15). The Renaissance naturally gave fresh vogue to this most adaptable of all foliage forms; but it is worthy of notice that the early artists seldom or never copied the Roman leaf textually; they modeled their acanthus foliage after

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FIGURE 9. LUNETTE BY LUCA DELLA ROBBIA.

FIGURE 10. ALTARPIECE BY ANDREA DELLA ROBBIA.

FIGURE 11. TOMB OF PIERO DI MEDICI IN OLD SACRISTY, SAN LORENZO, FLORENCE.

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their own fashion, with delightful freedom and variety. Whether in their Corinthianesque capitals or in the details of their foliated scrolls or *rinceaux* and arabesques, it is treated with the same delicacy and

FIG. 36.—ACANTHUS FROM SARCOPHAGUS OF MARSUPPINI, SANTA CROCE, FLORENCE.

variety of relief as all the other motives of their carved ornament (Fig. 36). Two of the most notable examples of the acanthus appear on sarcophagi of tombs. The first (Fig. 36) decorates the tomb of Marsuppini in

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FIG. 37.—ACANTHUS FROM TOMB OF PIERO DI MEDICI, SAN LORENZO, FLORENCE.

the church of Santa Croce at Florence, by Desiderio da Settignano; it dates from about 1456. The second forms a part of the bronze enrichments of the tomb of Piero di Medici in the "Old Sacristy" of San Lorenzo in the same city (Fig. 37; Figure 11); it is by Verrocchio,[8] dated about 1472, and is a decoration of extraordinary splendor and vigor of design and exquisite execution. Certain bronze torch-holders set in the walls of Siennese palaces are also masterly examples of the decorative use of the acanthus (Fig. 38). Fig. 39 shows nine varieties of the Renaissance acanthus,

FIG. 38.—ACANTHUS FROM TORCH BRACKET, SIENNA.

[8] Andrea di Cione, nicknamed Verrocchio (True-Eye); Florentine goldsmith and sculptor, 1435-1488.

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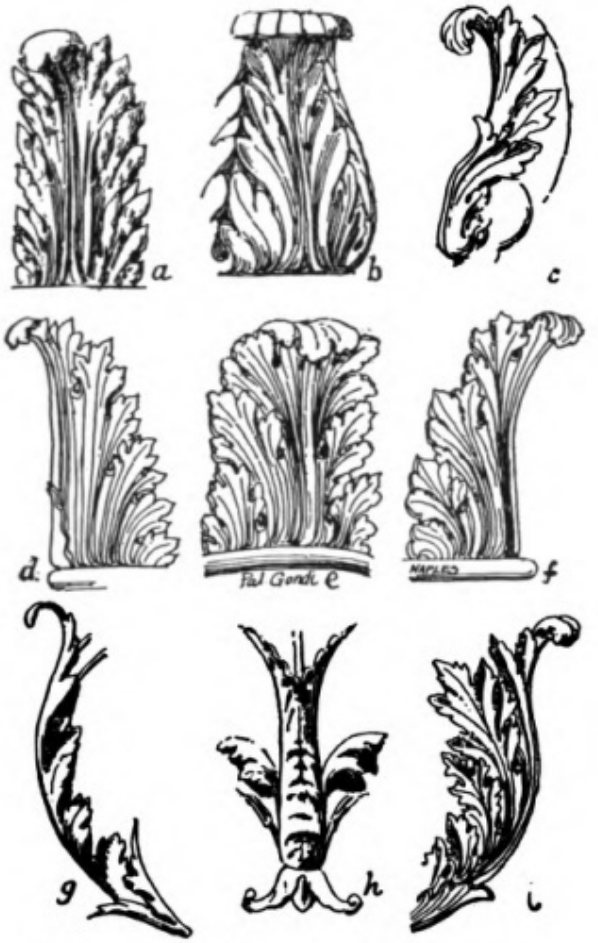

FIG. 39.—NINE VARIETIES OF ACANTHUS.

selected from the scores or hundreds of variant treatments to be found in both the architecture and the minor arts of the early Renaissance.[9]

[9] The examples of the acanthus leaf in Fig. 39 are but a few among the almost innumerable Italian variations of the motive. They are taken from a variety of works in stone and marble, bronze and wood. Professor Moore in his "Character of Renaissance Architecture" disparages the inventiveness and the feeling for natural beauty of the Italian Renaissance artists in comparison with the Greek, as shown by the Greek and Italian acanthus respectively in the illustrations he presents. It is of course easy to select in any style one or two details inferior to corresponding details

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While painted arabesques and the invention of the word arabesque itself belong properly to the 16th century, the early artists made free use of the carved arabesque, especially for panels (Fig. 40) and pilasters, preferring this treatment of pilasters to the more formal fluting of the shaft. In the pilaster-arabesques there was generally the combination of a central stem or axis composed of vases, candelabrum-forms and fanciful stalks, with symmetrically-diverging acanthus leaves, as in Fig. 41, or with branching foliated scrolls to flank them on either side, the whole treated in a light, graceful and fanciful manner (Figs. 6, 9, 18, 42 *b*). Examples from the Pazzi Chapel at Florence

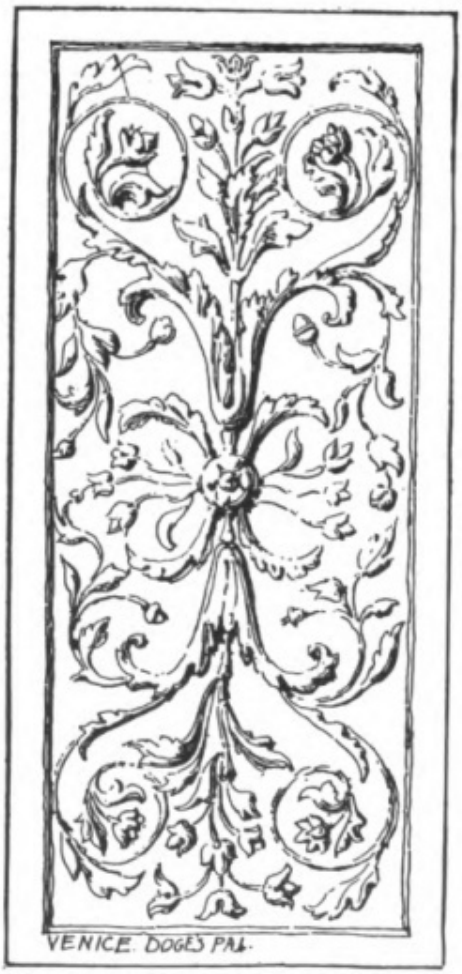

FIG. 40.—ARABESQUE PANEL, "GIANT'S STAIRS," DOGE'S PALACE, VENICE.

in another style. But comparing the Italian examples as a whole with the Greek as a whole, one must, I think, admit that in variety, flexibility of adaptation, beauty of movement and delicacy and suavity of modeling the Italians far surpassed the Greeks. This is, indeed, not surprising, for the Italians inherited the acanthus from the Romans, who had carried its development far beyond the point at which the Greeks had left it to them. (See my Hist. of Orn., I, 152.)

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(1420-25) and San Francesco at Rimini (1450) show the inexperience of early efforts (Figs. 13, 42); the details are thin and tight. The carvers of Tuscany and Lombardy very soon acquired skill and developed the exquisite technic of carving already described. As time went on there was an increasing use of grotesques—griffins, harpies, and other animal and human figures, often ending in acanthus leaves and scrolls (Figs. 12, 57, 58, 59).

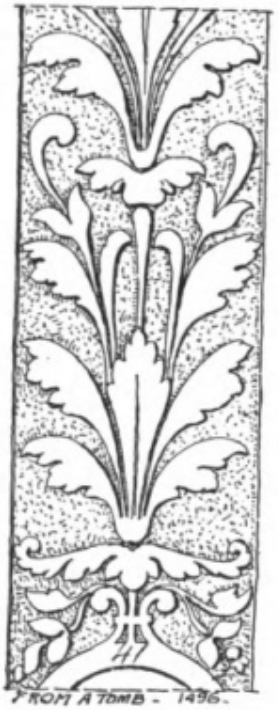

FIG. 41.—FLAT RELIEF ORNAMENT FROM A TOMB DATED 1496.

The Rinceau.

This is the French name—for which there is no exact equivalent in English—for a branching foliated scroll in which a continuous waving stem throws off alternately on either side spiral branches terminating in rosettes or bunches of leaves, each branching being concealed by a wrapping acanthus leaf or caulicolus. The whole composition generally springs from a vase, a monster's tail, an infant's torso, or a large and elaborate nest of acanthus leaves [10] (Figs. 19, 42 *b*, 43, 92).

The rinceau is the most prolific, the most persistent and the most adaptable of all decorative motives. It can be traced through the whole history of

[10] The history and origin of this very characteristic Roman ornament are briefly recited in my "History of Ornament, Ancient and Medieval," I, pp. 98, 122, 123, 153.

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medieval and Renaissance art, and appears even in Oriental art, especially that of India. In Fig. 1 it was shown in Italian pre-Renaissance ornament of the 14th century; Figs. 246, 266 and 268 in my "History of Or-

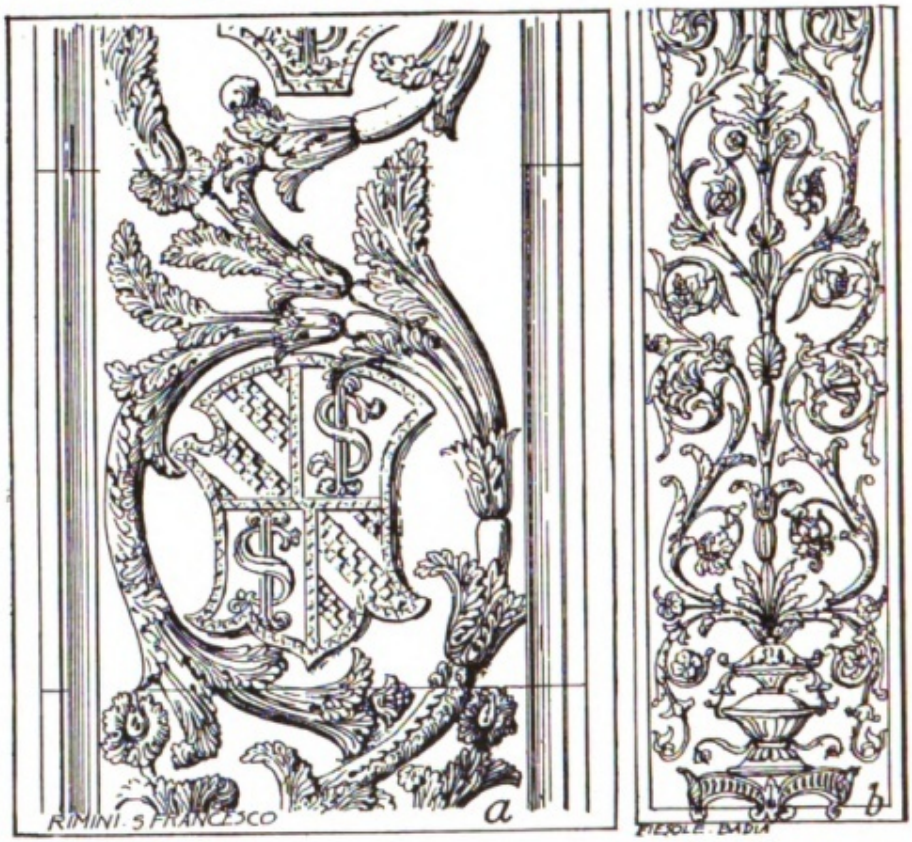

Fig. 42.—Two Arabesques: (*a*) San Francesco di Rimini; (*b*) Badia Fiesolana.

nament, Ancient and Medieval" illustrate its appearance in Italian and French Romanesque ornament. In the Italian Renaissance, both early and late, it was applied to the greatest possible variety of uses in architectural carving, in painted ornament, in woodwork, metal-

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work, embroidery, laces and ceramics, and treated with a sensitive appreciation of relief, detail and distribution.

FIG. 43.—PANEL, ALTAR IN ORVIETO CATHEDRAL.

As a vertical running ornament, symmetrically doubled on either side at a central stem, it was the favorite

FIG. 44.—ARABESQUE, VILLA SALVIATI, FLORENCE.

pilaster-ornament; on friezes it commonly extended both ways from a central motive; as a restricted pattern, it was used as panels of any and every shape. Figs. 4,

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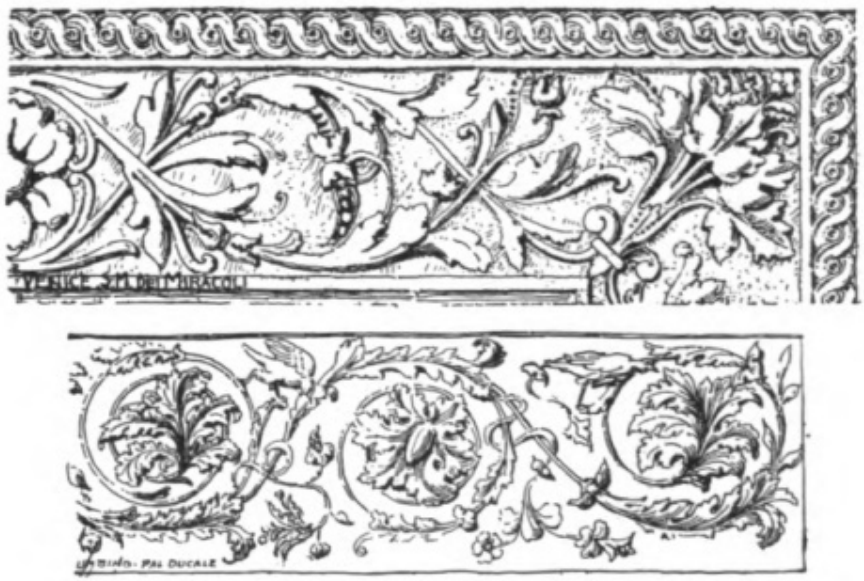

FIG. 45.—ARABESQUES FROM VENICE AND URBINO.

FIG. 46.—ANTHEMIONS: (*a*) TOMB OF COUNT UGO, BADIA, FLORENCE; (*b*) SGRAFFITO DECORATION, FLORENCE.

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6, 9, 15, 18, 19, 42-45 illustrate a few of these applications; others will be recognized in many later illustrations.

The Anthemion.

Next in importance to the rinceau as a frieze decoration was the anthemion-motive. As used by the Renaissance artists this varied all the way from close approximation to the Roman type as in Fig. 46 and in the

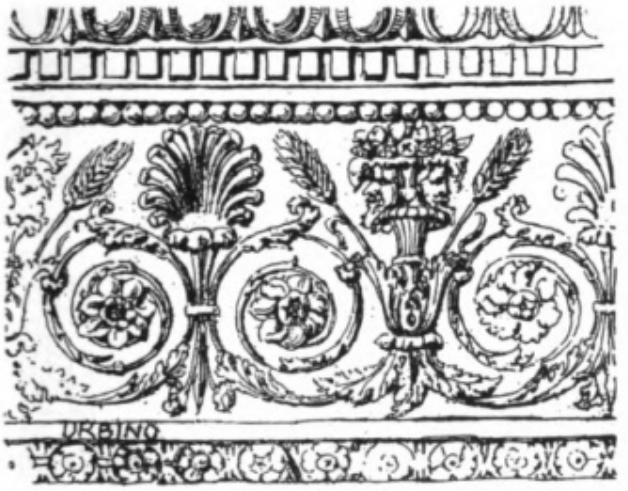

FIG. 47.—DETAIL OF FRIEZE OVER DOOR, DUCAL PALACE, URBINO.

smaller frieze in Fig. 11, to wholly novel versions like the example from Urbino in Fig. 47, or that from Florence in Fig. 48, in which only the fundamental principle of the anthemion remains, the classic honeysuckle-like motives being replaced by sprays of wheat and other plant forms, highly conventionalized. It must be understood that by the anthemion-motive is meant not merely the Greek ornament derived from

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the palmette,[11] but the entire combination of two contrasting forms set vertically and linked by reversed curves or voluted bands; the one originally derived from

FIG. 48.—ANTHEMION FROM A CAST IN FLORENCE.

the palmette, the other from the lotus; the one often framed in an oval, the other never so enclosed. The basic idea of both features of the combined motive is a

FIG. 49.—DETAIL, CHIMNEYPIECE IN DOGE'S PALACE, VENICE.

central vertical stem springing from between voluted scrolls, and flanked on either side by diverging leaves, which may be of any desired form taken from any sort of plant real or imaginary (Figs. 46, 49). Separate

[11] See my "History of Ornament, Ancient and Medieval," pp. 104–107, 118, 155, and Figs. 133, 134, 143, 183.

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anthemions were often enclosed between, or sprung from, two reversed-curve scrolls forming a "lyre" or heart-shaped motive, as in Fig. 50, from the stucco decorations of a pier in the court of the Palazzo Vecchio at Florence. A variant of this is shown in Fig. 51, from a tomb in Naples. Renaissance anthemion-ornaments occur not only in carved ornament but also in wood-inlay, painted decorations and textiles (Pl. V, 2, 20).

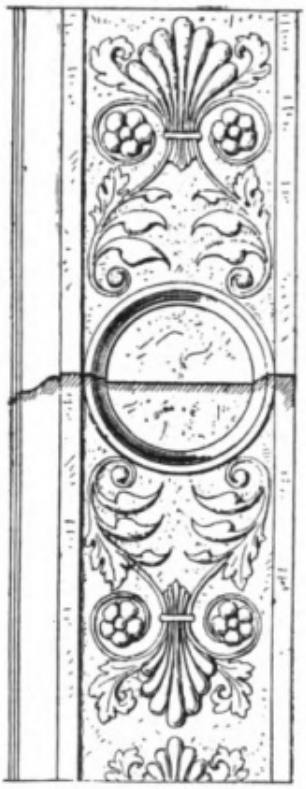

Fig. 51.—Detail from Tomb of Cassandra Misata, Naples.

The Rosette.

This occurs in nearly all the historic styles of ornament, and may represent almost any of a great

Fig. 50.—Typical Lyre Motives from Piers in Court of Palazzo Vecchio, Florence.

variety of flower-forms. In Renaissance practice it is so conventionalized as generally to defy identification with any particular plant, and varies from such simple five-leaved blossoms as those shown in Fig. 6 to the

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most elaborate compositions of acanthus leaves or of anthemions as in Fig. 8.

The Festoon or Swag.

This, as already explained (p. 38), was in Roman art a sacrificial emblem, carved only on altars and temples, to represent festoons of fruit, flowers and leaves suspended between ox-skulls or bucrania sym-

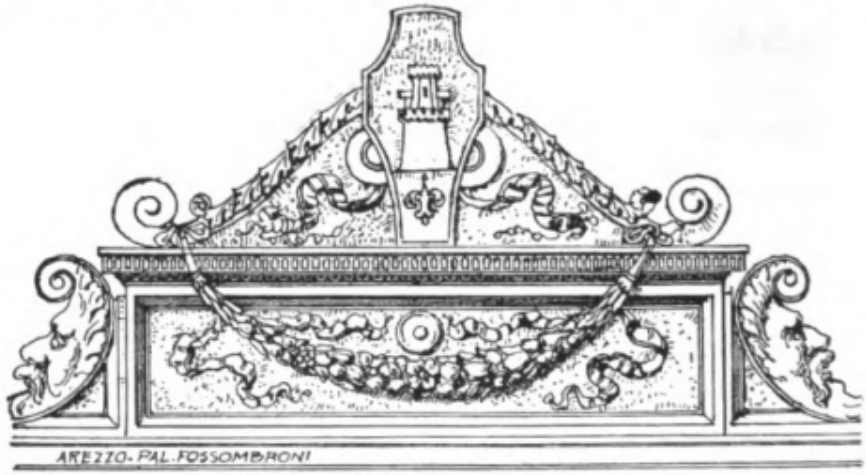

FIG. 52.—DETAIL FROM FOSSOMBRONI PALACE, AREZZO.

bolizing the victims of previous sacrifices, and bound with ribbons or fillets with fluttering ends (Hist. of Orn., I, Fig. 186). This motive the Renaissance transferred to Christian funereal symbolism, omitting the bucrane, and supporting it either from rosettes or from the shoulders of infants, as on the tomb at Lucca of Ilaria del Caretto (Fig. 16, Figure 3). Usually composed of continuous "ropes" of fruit and flowers (Fig. 52), it was sometimes made up of separate bunches of these, or of sprays of leaves and berries, as in Figs. 7

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FIGURE 12. FESTOON OR "SWAY" SISTINE CHAPEL, ROME.

FIGURE 13. DETAIL FROM PULPIT IN SANTA CROCE, FLORENCE.

FIGURE 14. FONT IN BAPTISTERY OF SAN GIOVANNI, SIENNA.

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and 53 and Figure **12**. The motive thus originating in symbolism soon passed into purely decorative use as a pure ornament. There is no sharp distinction between

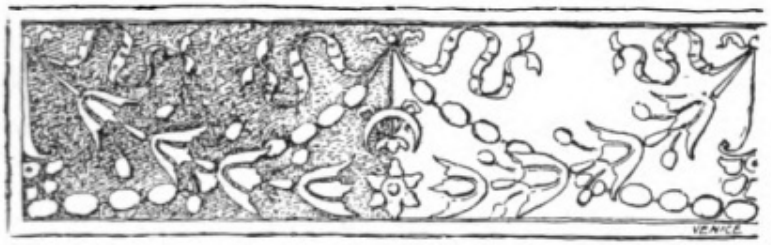

Fig. 53.—Festoon, Base of Pilaster in Santa Maria dei Miracoli, Venice.

those of the Quattrocento and of the early Cinquecento. The beautiful isolated swags on tombs by Sansovino in Sta. Maria del Popolo at Rome and on the screen in the Sistine Chapel have all the charm of the early Renaissance with the assured technic of the 16th century (see Figure **12**).

Fig. 54.—Fruit from Albertoni Monument, Santa Maria del Popolo, Rome.

Fruit and Flowers.

The early Renaissance artists represented fruit and flowers with sympathetic naturalism, combining them more or less conventionally with a keen and unerring sense of decorative values. The Della Robbias, as we have seen, modeled them with consummate art in the borders to their lunettes, altar-pieces and medallions (see Figure **10** and Fig. 14). The

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festoon or swag, both in the Early and Middle Renaissance, always displayed a careful study and conscien-

FIG. 55.—"PUTTI" AND WREATH, DOORWAY OF PAZZI CHAPEL, SANTA CROCE, FLORENCE.

tious modeling of fruit, flowers and foliage. In the anthemion patterns generally, floral and foliage forms were treated in conventional rather than naturalistic fashion.

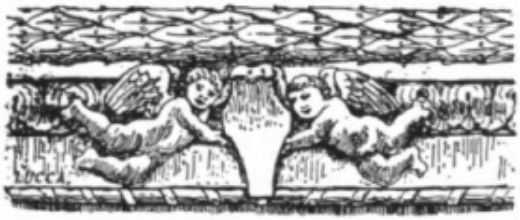

FIG. 56.—ABOVE, "PUTTI" AND SHIELD, ARCHBISHOP'S PALACE, FLORENCE; BELOW, DETAIL FROM TOMB AT FOLLEVILLE, FRANCE, BY ANT. TAMAGNO.

Figure Sculpture.

While pure figure sculpture, as such, does not properly belong in the category of pure ornament, the use of the human figure as an element of a decorative scheme and not as an independent work brings it within that category. The Italians of the Renaissance, with their newly awakened love

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of natural beauty could not fail to discover and employ the nobly decorative forms of the human figure in both carved and painted ornament, and they studied it with passionate enthusiasm. Here, as in other details, they took their inspiration primarily from Roman art, but developed their ideas independently. They were especially fond of the infant form, which they handled with great sympathy and charm (Figs. 15, 16, 20, 55, 56). The *putti* or *bambini* by Andrea Della Robbia on the façade of the Foundling Hospital at Florence, and Luca and Andrea Della Robbia's lunettes and altar decorations (see Figures **9, 10**), are early examples of this charm of treatment; but it is displayed in countless carved decorations of later date, and appears even in works of the Baroque period. The adult figure also occurs frequently, and both human and animal forms are carved with careful regard to anatomical propriety, even in grotesques (Figs. 10, 11, 59; Pl. IV, 9, 14). In all this sculptured decoration one recognizes an al-

FIG. 57.—MASCARON AND ARABESQUE FROM A COLUMN OF TOMB IN SAN DOMENICO MAGGIORE, NAPLES.

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most unerring sense of beauty of line and surface and of decorative propriety in the composition.

Grotesques.

In its applications to panels of various shapes as well as to figures the rinceau motive was frequently asso-

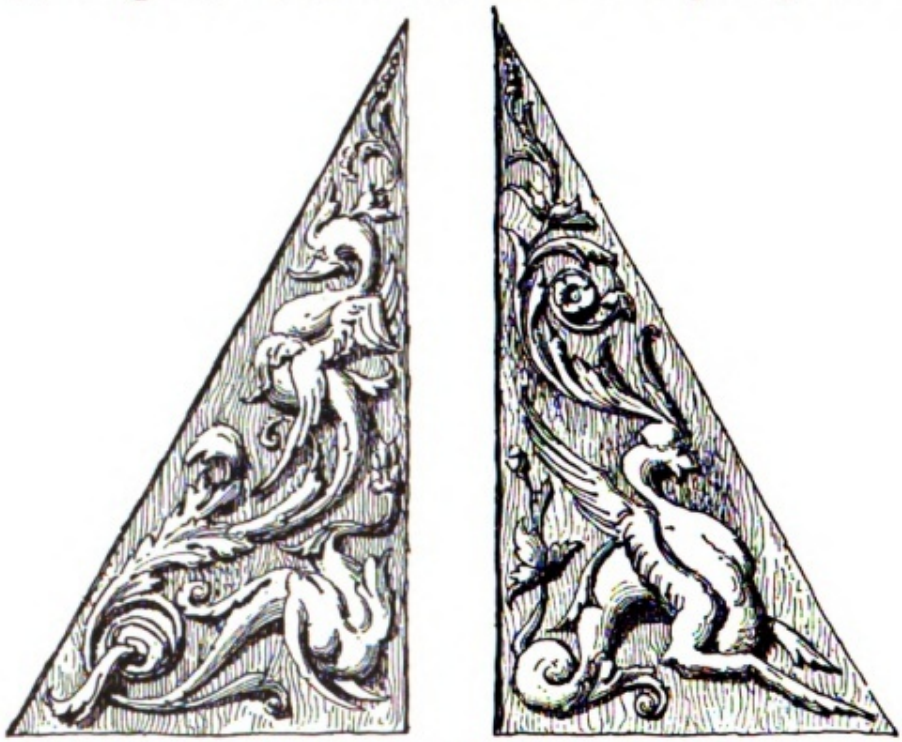

FIG. 58.—GROTESQUES FROM LIBRARY OF SAN LORENZO, FLORENCE, ATTRIBUTED TO MICHELANGELO.

ciated with grotesques, as in Roman ornament. The word "grotesque" is used in two different significations: originally by the Italians to designate the fanciful arabesques imitated from Roman ruins on the Esquiline Hill called "the grottoes"; more generally in a technical sense to-day to designate any combination of hetero-

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geneous parts or features of animals, human figures or plants into an artistic whole. Infant forms were made to terminate in acanthus-nests from which issued the stem of the rinceau (Fig. 43); the tails of griffins or chimeras, of lions or other beasts, and the beard and hair of grotesque faces or masks, were made its starting-points (Figs. 11, 12, 57). Apart from such combinations with foliated scrolls the grotesques oftenest employed were the cherub-head, the chimera or griffin, the winged lion-paw, the mascaron or grotesque mask, the sphinx (or rather the fore-part of a winged sphinx), especially on bases of candelabra, pulpits, etc. (see Pl. III, 1, 5, 7; Pl. IV, 9), the dolphin combined with acanthus leaves (Fig. 35 *a*), purely fantastic dragons or nameless monsters, like that in Fig. 58 and Pl. III, 5, 6, 7,[12] and the human torso ending in acanthus leaves (Fig. 59; Pl. IV., 9).

FIG. 59.—GROTESQUE, PALAZZO DEL MAGNIFICO, SIENNA.

[12] Both Ruskin in his "Stones of Venice" and Moore in his "Character of Renaissance Architecture" inveigh against the Renaissance grotesques. Ruskin calls them "ignoble"; each selects as evidence for his condemnation a single example, as if one could thus argue from the particular to the universal. The Renaissance grotesques, it is true, lack the power and the symbolic significance of the medieval monsters; on the other hand many

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Treatment of Relief.

In nearly all the early Renaissance work the relief is handled with remarkable delicacy and charm of effect. Certain details are carved in moderately high relief, with rounded masses producing emphatic spots of light and shadow, while the subordinate elements of the design are kept low, and the minor details almost melt

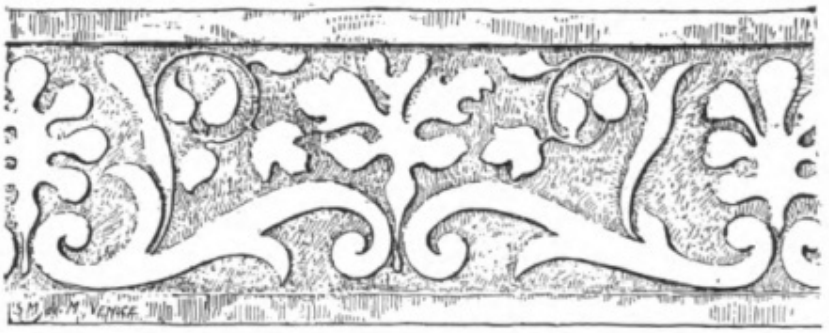

FIG. 60.—FLAT RELIEF ORNAMENT, SANTA MARIA DEI MIRACOLI, VENICE.

away at the edges into the background. Thus the design shows its salient masses at a distance, and the lesser features come into view progressively as one comes nearer; while the contrasts of low and medium and high relief produce an effect of great elegance and refinement. All the early carving is small in scale, and there are no hard and sharp lines and undercut edges such as one sees in Greek carving (Figs. 18, 19, 29, 36, 40, 43, 44-49, etc.).

of them are of great beauty of outline and modeling as pure ornament, and it is purely as ornament that they generally appear. They are usually subordinate elements in a decorative scheme, not independent features existing for their own sakes, as in most medieval examples. There are poor grotesques in Renaissance ornament, as there are inferior examples of any motive in any and every style. But in general the Renaissance grotesques, "monsters" and mascarons fit admirably into the decorative scheme and possess intrinsic beauty of line and modeling.

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On the other hand, these same designers could produce charming effects by the judicious use of flat low relief, in which the decorative pattern, preferably flat and without modeling, stood in the lowest possible relief against a finely-tooled background, as in Figs. 41, 53, 60.

The principle of "varied relief," as it is called, may have been in part derived from the study of Roman fragments, though it is by no means universal even in the best Roman carving. It is characteristic of the Roman stucco-reliefs, but these were not known to the early Renaissance carvers, and its general adoption by the Italians is probably due in a measure, at least, to the fact that so many of them were trained to the goldsmith's art. Such minuteness of detail and delicacy of relief are natural and characteristic in works in gold and silver.

The purpose of the architects, carvers and goldsmiths in their handling of plastic ornament, both in composition and detail, was to produce a decorative play of light and shade and a harmonious movement of line which by their richness in contrast with plainer surfaces should appeal to the esthetic emotions through the eye. As in Greek ornament, this appeal was that of sensuous beauty rather than of symbolism or of any recondite significance; it was esthetic rather than intellectual, and should be judged accordingly. In frankly pursuing this aim, the Italians of the early Renaissance sometimes overstepped the mark, at least in their minor works, losing the advantage of contrast by an excess of decoration on all parts of the object decorated.

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But even in these cases the beauty of the ornament itself and the refinement of its execution compel admiration.[18]

Books Recommended:

As before, ANDERSON, DURM, GANNAND UND ROSENKRANZ, SCHÜTZ.—Also, consult list at end of Chapter III.

[18] Ruskin, in his "Seven Lamps of Architecture" (Chap. I, § 15), declares that "Ornament cannot be overcharged if it be good, and is always overcharged when it is bad." This is one of his characteristically misleading maxims, defensible only when special meanings are assigned to the adjectives "good," "bad" and "overcharged." It is absurd to contend that there can be no excess in the use of ornament that is good in itself when used in moderation. Moreover ornament that is thin, scanty, meager, cannot be called "overcharged," however bad in itself.

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FIGURE 15. FAÇADE OF PAZZI CHAPEL, FLORENCE.

FIGURE 16. CEILING, SACRISTY OF SAN SPIRITO, FLORENCE.

FIGURE 17. WINDOW FROM CASA CARACCI, BOLOGNA.

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CHAPTER III

THE EARLY RENAISSANCE IN ITALY, II

The Orders of Architecture.

So far we have been dealing with motives of general application, without reference to their occurrence in works of major or minor architecture or the allied arts. It remains to discuss briefly certain features of their use and application in these arts.

The Early Renaissance made no sudden break with the architectural practices and traditions of the 14th century. Not only was the Italian Gothic architecture full of reminiscences of ancient Roman forms and ideas (see p. 15), which the Renaissance had only to take up and develop; the new Renaissance architecture was also characterized by the persistence of many conceptions and ideas of medieval origin. In both styles in Italy there was a blending of antique and medieval elements, but in differing proportions; in the Early Renaissance the decorative features of Roman art, freely varied, were applied to the traditional types of construction inherited from the Trecento. Many of these motives we have already discussed, but only brief allusion has been made to the use of the classic Roman "Orders."

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Of the five Roman "Orders," the architects of the Quattrocento, at least until about 1475, used by preference only freely-modified versions of the Corinthian (see p. 25; Pl. I, 2, 3). A species of Ionic appears occasionally, and capitals of the Composite type also occur; but the important point to notice is that none of the Orders was at first used with classical "correctness." In other words the Roman models were not copied with exactness, but were taken as suggestions for design and varied with the utmost freedom. Even the most cursory comparison of the columns and pilasters of the Quattrocento with the Roman prototypes must make evident the independence and originality of the Renaissance designers. Particularly noteworthy is the fact that not a single colonnade was built in Italy during the 15th century. The Roman arcade—the characteristic Roman combination of the open arcade with engaged columns carrying the entablature, as in the Colosseum—did not come into general use before 1500, and the few examples occurring before that date are experimental and exceptional. The earliest example of the engaged column on a palace façade is that of the Vendramini Palace at Venice, dated 1480 or 1481 (Figure 27).

Ceilings.

Throughout the entire Renaissance the Italians bestowed particular care upon the decoration of their ceilings. While vaulting was still frequently used in churches and in court-arcades, the horizontal ceiling was generally preferred, especially in palaces and private

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domestic architecture. It was of course constructed of wood or plaster upon a timber framework, and was almost always paneled or deeply coffered and enriched with carved rosettes, with sculptured heads or other devices, or more rarely with paintings. In all the earlier ceilings, and generally throughout the Quattrocento, the paneling or coffering was upon the simplest possible geometric scheme. Thus in the Hall of the Two Hun-

FIG. 61.—CEILING DETAIL, CHURCH AT BIRONICO.

dred in the Palazzo Vecchio, and in the Riccardi Palace, both in Florence, as also in the ceiling in Fig. 61 from the parish church at Bironico, we have ceilings of uniform square coffers; in Fig. 62 and Figure **18** the cofferings are also composed of squares; in the Academy at Venice and the Reggio Gonzaga at Mantua they are in the form of circles with small "lozenges" between. In the corridor of the Sacristy of San Spirito at Florence, the barrel-vault is paneled with circular coffers connected by intersecting bands; it is by Andrea Sansovino (Figure **16**). The frames

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of the coffers in all these and other examples are profiled with enriched moldings; the centers of the panels are ornamented with rosettes or paintings; blue and gold predominate in the color scheme. The vaulting of the porch of the Pazzi Chapel at Florence is in rosetted panels of della Robbia ware (glazed and colored terra-

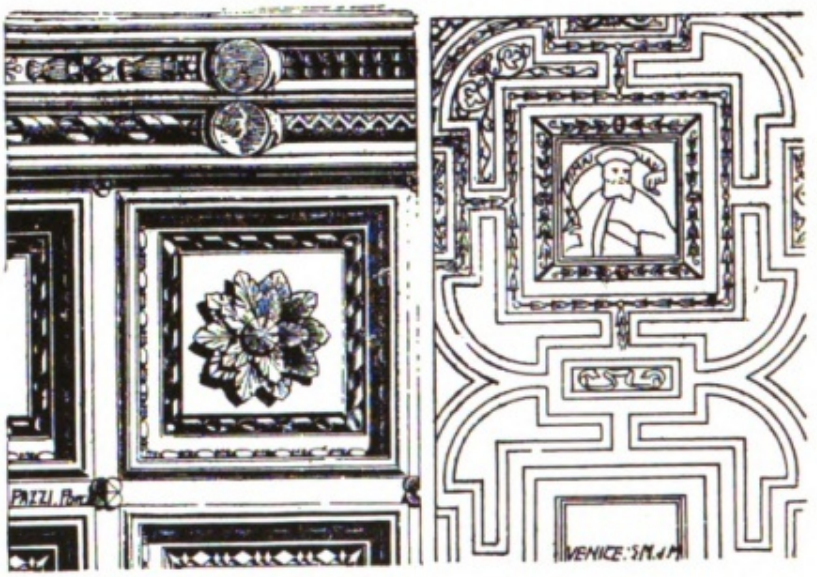

FIG. 62.—(*a*) CEILING OF PAZZI CHAPEL, FLORENCE; (*b*) CEILING OF SANTA MARIA DEI MIRACOLI, VENICE.

cotta; Fig. 62 *a*). The wooden barrel-vault-shaped ceiling of the Miracoli church at Venice has a rich and elaborate system of large shallow square panels with rounded corners, and smaller rectangles, with pictures in the larger panels, the whole decorated in color (Fig. 62 *b*). The simple and dignified square-paneled ceiling of Sta. Maria Maggiore at Rome gilded about 1500 with the first gold brought to Italy from the New World (such at least is the legend), is of course of

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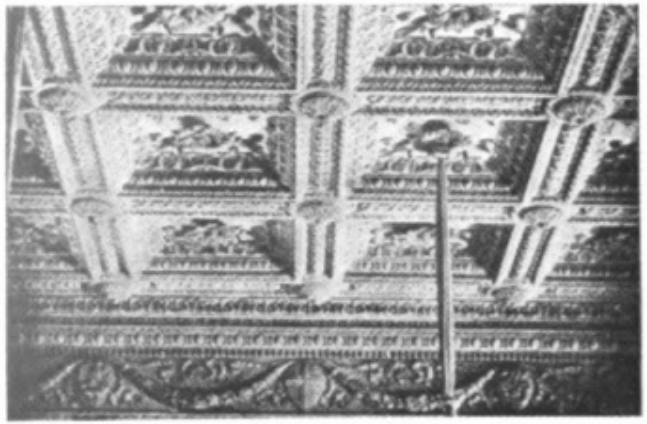

FIGURE 18. CEILING OF SALA DEL CONSIGLIO PALAZZO VECCHIO, FLORENCE.

FIGURE 19. CEILING, SALA REGIA, VATICAN, ROME.

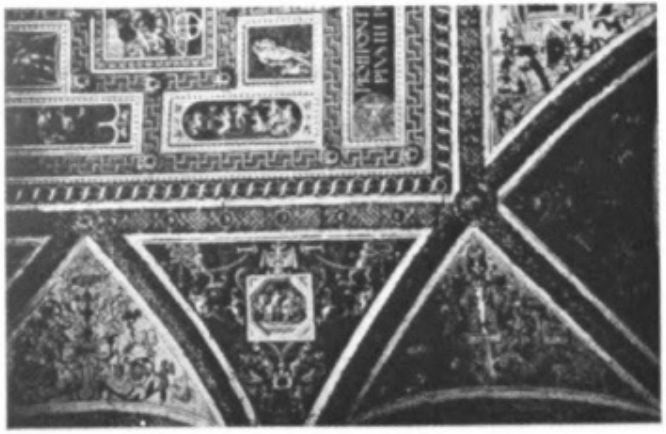

FIGURE 20. CEILING, LIBRARY OF CATHEDRAL, SIENNA.

FIGURE 21. CEILING, SALA DEL CAMBIO, PERUGIA.

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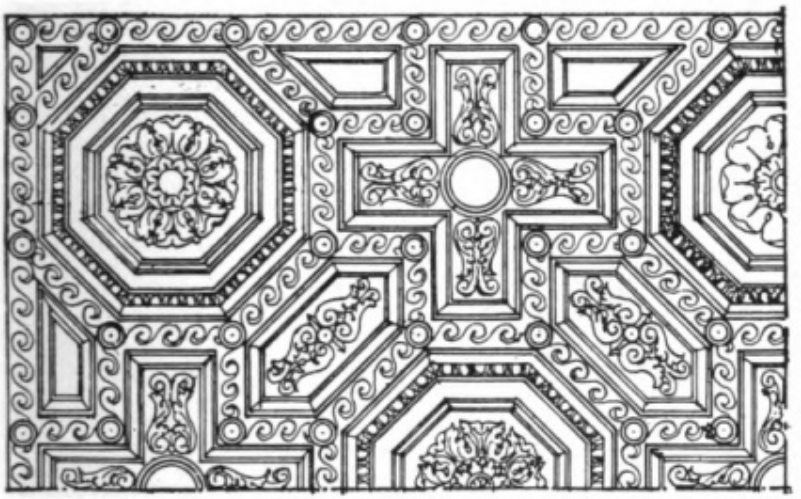

FIG. 63.—CEILING, CORTONA CATHEDRAL.

earlier date, but when it was built, and whether or not it reproduces an antique design, is apparently not certainly known. In nearly all these ceilings the "beams"—

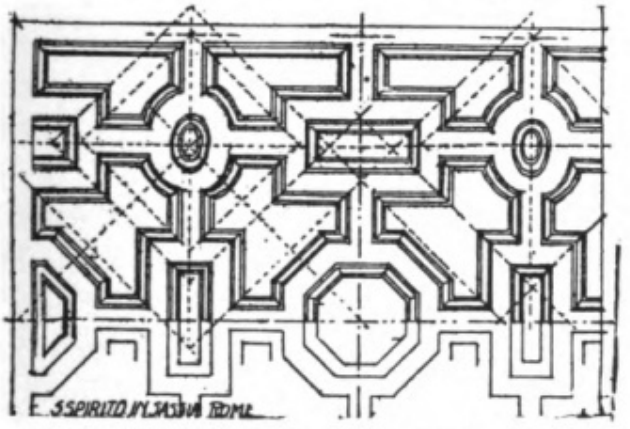

FIG. 64.—CEILING, SANTO SPIRITO IN SASSIA, ROME.

the soffits of the coffer-frames—were ornamented in relief, either with bands of leaves of oak or laurel or with running ornaments, and small rosettes were com-

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monly placed at their intersections. The tendency was towards over-decoration and loss of contrast between frame and panel. Later, more elaborate geometric patterns came into vogue, as can be seen in Figs. 63, 64; but simple elements still predominated—octagons, circles, squares, rectangles, crosses and oblong hexagons.

Doorways, Doors and Windows.

Doorways with either arched or square-headed openings were framed in enriched moldings, usually flanked by pilasters and capped by an entablature, a triangular pediment or a "Florentine" pediment (see p. 56); but they display the greatest variety of treatment, and cannot be reduced to a formula covered by any general description. Engaged or detached columns, usually of the Corinthianesque or Composite type, sometimes took the place of pilasters. In some cases the doorway was enclosed by a richly molded and carved architrave crowned by a cornice or pediment, without pilasters (Fig. 65; Figure **24**). In a few cases candelabrum-shafts take the place of columns. Only in a few church fronts do we find the doorway preceded by a porch with free columns as in the Certosa at Pavia (Figure **5**) and in Sta. Maria delle Grazie at Milan.

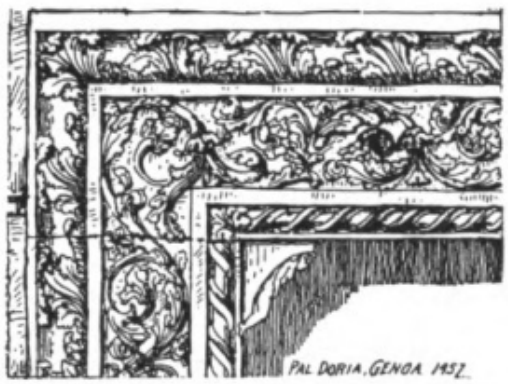

FIG. 65.—FRAME OF DOORWAY, PALAZZO DORIA, GENOA.

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The doors themselves, if of wood, are usually square-paneled (Fig. 66); if of bronze, they are paneled and richly sculptured. Ghiberti's second or East doors for

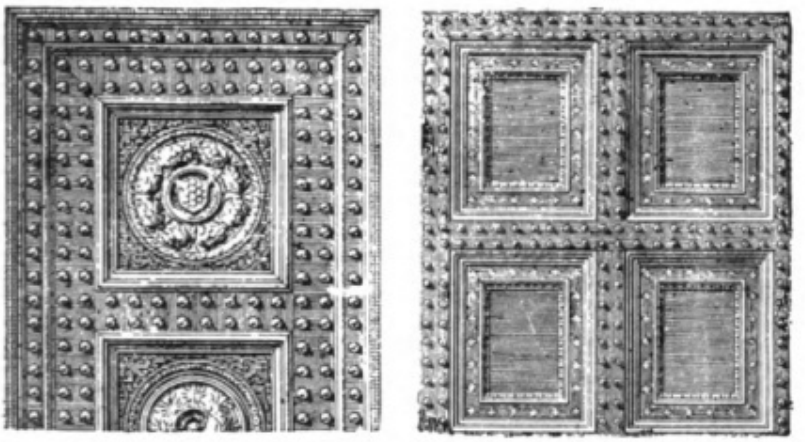

Fig. 66.—Florentine Door-Panels.

the Baptistery at Florence (Figure 2) are the most celebrated; they date from 1400-1420 or later. Those by Antonio Filarete for the Basilica of St. Peter at Rome (1445) are preserved in the present St. Peter's; those of Pisa Cathedral are almost equally noted. Figures 2, 24 and 25 illustrate a few among the endless varieties of the early Renaissance doorways.

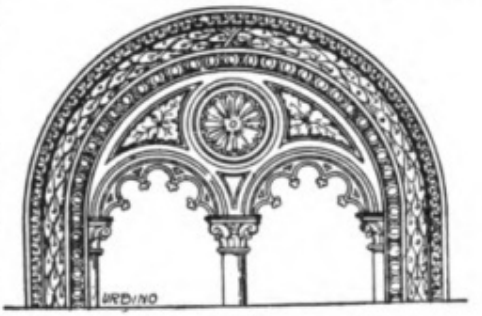

Fig. 67.—Arched Window, Urbino.

Windows belong more properly to architecture than to ornament; but their decorative detail enters within our field. The early Renaissance, however, seldom

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lavished much ornament upon windows, except in Lombardy and Emilia. One example from Urbino is shown in Fig. 67; one from Bologna in Figure 17; the celebrated lower windows from the Certosa at Pavia are illustrated in Figure 5. The Cathedral of Como possesses nave windows of unusual elegance of design by Tommaso Rodari (about 1500). They are unusual in having flanking pilasters with arabesques surmounted by dwarf pilasters carrying a delicately molded pediment. It was not until the Transition that pilasters and columns came into general use to flank window openings and to carry a pediment above the opening. The windows of the Ducal Palace at Urbino are exceptional in having entablatures above fluted pilasters.

FIG. 68.—NICHE AND STATUE, TOMB IN FIASCHI CHAPEL, GENOA CATHEDRAL.

Niches to contain statues were almost invariably capped with a fluted shell (Fig. 68). The origin of this feature in Renaissance practice is not easy to determine. It is rarely if ever found in ancient Roman architecture, except in Baalbek and Palmyra in Syria, which were unknown to the Italians of the 15th and 16th centuries.

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FIGURE 22. TOMB OF LIONARDO BRUNI IN SANTA CROCE, FLORENCE.

FIGURE 23. TOMB OF ASCANIO SFORZA IN SANTA MARIA DEL POPOLO, ROME.

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Balusters.

The balustrade in the various forms with which we are familiar was an invention of the Italian Renaissance. Roman antiquity knew nothing of the balustrade; in its place the Romans had only either the solid parapet or railings framed of intersecting bars of wood or bronze. The Gothic architects of Western Europe employed miniature arcades or panels of open tracery

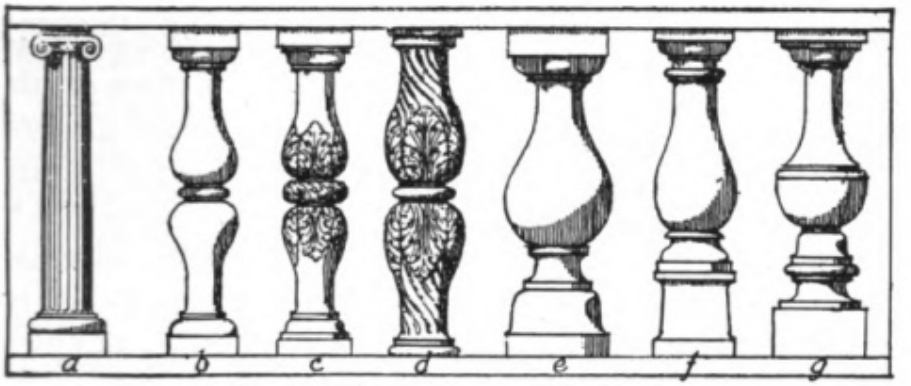

FIG. 69.—SEVEN TYPES OF BALUSTER.

as parapets along the edges of church roofs or for stairways. The earliest Renaissance balustrade is that which crowns the Pitti Palace at Florence (Fig. 69 *a*); it is probably by Brunelleschi, and consists of a row of colonnettes supporting the rail (1435-46).

Who it was that first conceived the idea of the "double-vase" type of round baluster (Fig. 69 *b, c, d*), I do not know; it appears frequently in the latter part of the 15th century. It consists of two opposed vase or candelabrum-units connected by a scotia or two scotias and a torus or bead or by a bead alone; the top and bottom each resemble a rather thick Doric capital

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(Fig. 69 *b*). Sometimes the "vases" or candelabrum-stems are enriched with acanthus leaves on the belly, and the more slender part of the stem with flutings (Fig. 69 *c, d*).

The "single vase" type of baluster, the one most familiar to modern eyes (Fig. 69 *e, f, g*) was a creation of the Middle Renaissance, and probably first used by Vignola (1507-73). The disadvantage of the double-vase type is its slenderness in proportion to its height. In order to secure a more robust support for a broad stone rail, Vignola devised the form which from that time forward was increasingly employed, with a single vase-like body, set, in the earlier examples on a small pedestal, in the later ones on a low block or plinth. It has no prototype in classic architecture, and the various forms assigned to it in Vignola's and other books of the "Orders," respectively for the Tuscan, Doric, Ionic, Corinthian and Composite orders are the purely individual fancies of the authors. Modern designers space these balusters more closely than did Vignola, for example, around the fountain of the Villa Lante near Viterbo, and with better decorative effect. Later architects found in the balustrade an effective crowning decoration for use above the cornices of church and

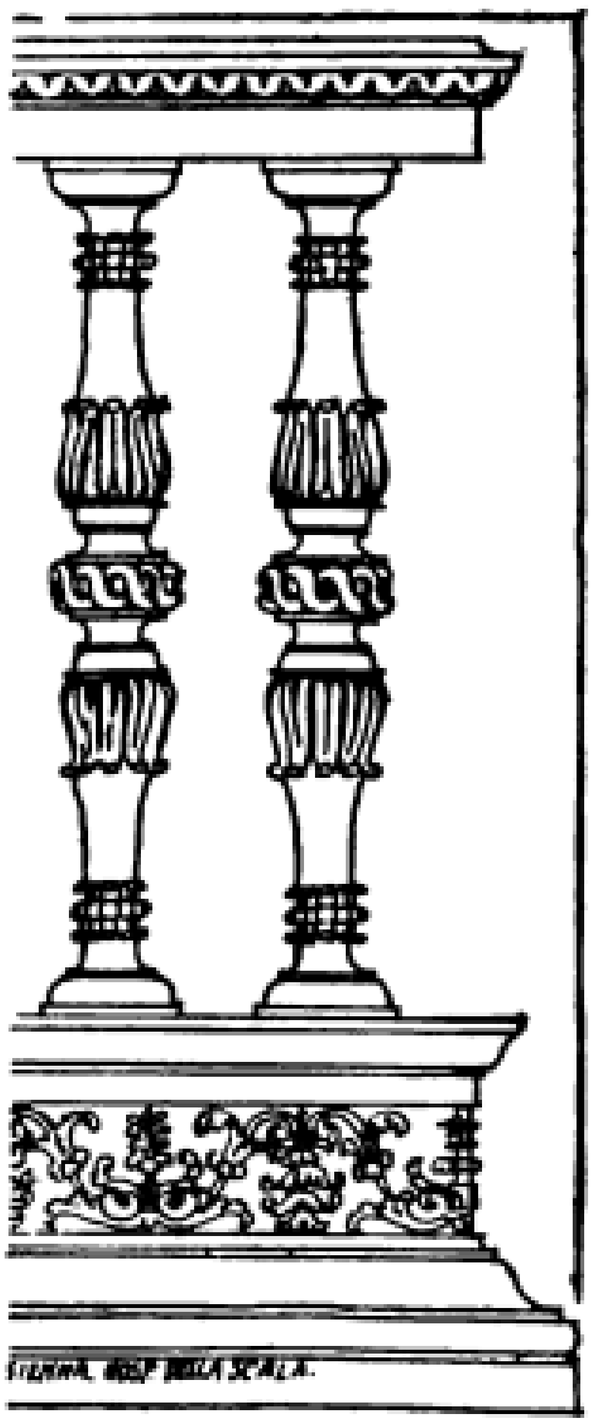

FIG. 70.—BALUSTRADE, LA SCALA HOSPITAL, SIENNA.

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palace façades—a practice initiated by Brunelleschi in the Pitti Palace as has already been noted on page 89 (Fig. 69 *a*).

We have by no means exhausted the list of early Renaissance ornament-motives of an architectural character; but those we have briefly reviewed cover the greater part of the decorative work of importance belonging to this period.

Minor Architecture.

While a distinctly architectural quality is observable in Italian Renaissance ornament generally, the Italians were on the whole decorators rather than designers of construction. In their architecture, as already observed (pp. 21, 22), they made of construction not the mistress but the servant of decorative effect, with the result that in some cases the sacrifice of structural expression was carried too far, and the design appears in consequence superficial and lacking in substantial logic. In minor works, in which the decorative purpose is less likely to be hampered by structural questions, the Italians were preëminently successful. Tombs, pulpits, choir-stalls, shrines, altar-pieces they designed with a propriety, a mastery of decorative effect, a refinement of detail and a beauty of execution never surpassed in works of the same class elsewhere. The same genius for producing beauty of mass, line, surface and detail is seen in all their work in the accessory arts: in carving and inlaying of woodwork, in metalwork—mast-bases and candelabra of bronze, chests of silver, goldsmith's work of all kinds, gates and grilles of iron; in their embroideries, laces,

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brocades and velvets. They touched nothing in the equipments and appurtenances of life that they did not adorn.

Tombs.

Among the hundreds of beautiful early Renaissance tombs in the Italian churches, the earliest and one of the most beautiful is that of Ilaria del Caretto in the Cathedral of Lucca, by Giacopo della Quercia, which dates from about 1413. It is of the floor-tomb type, a sarcophagus after the Roman fashion set upon the floor and bearing the recumbent effigy of the person buried in the tomb (Figure 3).

In the beautiful tomb of Bishop Federigo Benozzi in the Church of San Francesco di Paola near Florence, the tomb proper is set in a square niche or recess, bordered by an exquisite colored terra-cotta frame of flowers and fruit. It is one of Luca della Robbia's masterpieces (Figure 7).

The most frequently occurring type is the wall-tomb, in which the sarcophagus, with or without the sculptured recumbent figure of the deceased, is set on a pedestal within an arched or rectangular niche flanked by pilasters or columns carrying an entablature, or surmounted by either a classic or a Florentine pediment (Figures 22, 23). All the resources of carving and sculpture in marble and bronze, aided by inlays and panels of colored marble or of della Robbia terra-cotta (Figure 7), were lavished upon these tombs. The variety of detailed treatment of this general type is endless, and the number of notable examples far too

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FIGURE 24. DOOR, SAN ANDREA, MANTUA.

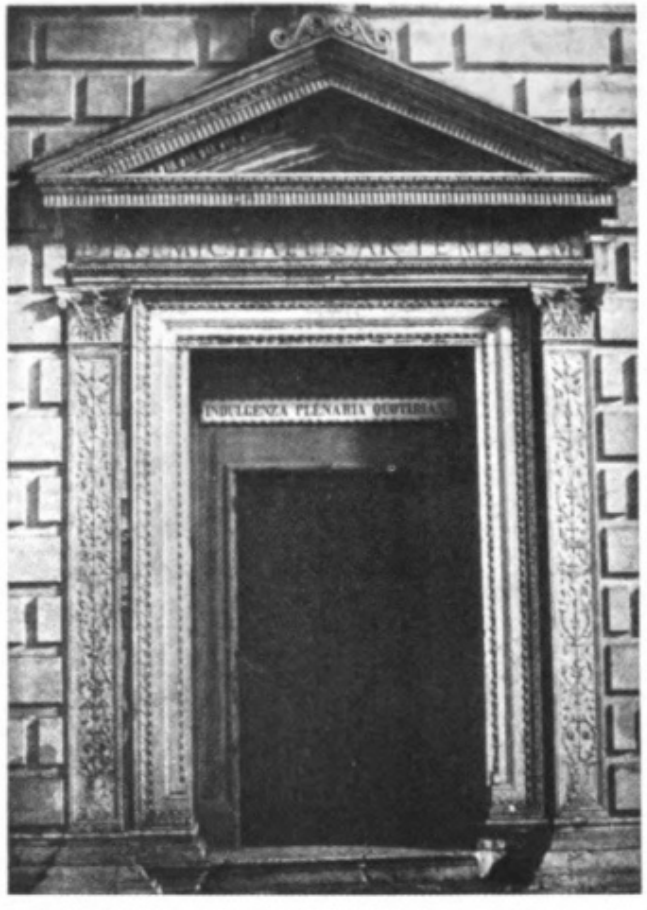

FIGURE 25. DOOR, SAN MICHELE, VENICE.

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great to permit of even a summary mention. As examples, however, of the general type one may cite the Salutati monument in the cathedral at Fiesole, by Mino da Fiesole; the Bruni monument by Rossellini in Santa Croce at Florence—the earliest of this type, dated 1444 (Figure 22); the splendid Marsuppini tomb (detail in Fig. 36) in Santa Croce by Desiderio da Settignano, a superbly executed but somewhat overornate example of later date, badly imitated in the Tartagni tomb in San Domenico at Bologna; a number of fine tombs in churches at Naples chiefly by Giovanni da Nola, others in the Frari and Santi Giovanni e Paolo at Venice; several at Rome, especially an early example in Sta. Maria del Popolo, and in the sacristy of that church two very elaborate and imposing tombs by Andrea Sansovino, in the style of the transition to the Middle Renaissance (1515; Figure 23). Two beautiful floor-tombs also deserve mention: that of Ilaria del Caretto already referred to, and the much later and richer, but hardly more beautiful tomb of Pius II in St. Peter's at Rome. In a category by itself is the transitional tomb of Gian Galeazzo Visconti in the Certosa at Pavia, a two-storied canopied structure of great magnificence begun in 1494 by Romano and Briosco but not completed until 1562. While the sculpture and the ornamental details are admirable, the lack of restraint and of contrast in its composition renders it less satisfying than the simpler earlier works of the same class. Another type is seen in the beautiful tomb of Piero di Medici (Figure 11) set in a bronze-grilled arch in the Old Sacristy of San Lorenzo at

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Florence, the work of Andrea Verrocchio in 1472 (see also Fig. 37).

Pulpits and Music Balconies.

Among the many beautiful pulpits of the early Renaissance two are especially worthy of mention and of study. The first is that by Benedetto da Majano built against a pillar of the nave of Santa Croce, Florence, a masterpiece both of composition and of decorative detail. The design of the supporting corbel and of the radiating brackets or cantilevers that support the octagonal body is in every way admirable, and the appropriateness and beauty of every detail of the ornament, exquisitely carved in white marble, justly elicit one's admiration (Figures 8, 13). The other example is the outdoor pulpit at one corner of the cathedral of Prato, designed by Michelozzo, with sculptures by Donatello, a charming work of the very early Renaissance (1432-1438).

Two balconies for singers originally intended for the cathedral of Florence, but now preserved in the Museo del Duomo, are by Donatello and Luca della Robbia respectively; they have already been alluded to (p. 38, Figure 4). In these the sculptured panels of singing and dancing children are the most important features. The architectural details and ornament of the balcony by Della Robbia are superior to those by Donatello (1431-40). A later music-balcony in the Sistine Chapel shows highly ornate balusters of the "double-vase" type. Similarly ornate balusters decorate the rich marble stairway added in 1543 by Bernardino di Giacomo to

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Niccolo Pisano's Gothic pulpit in the cathedral of Sienna.

Sedilia and Choir-Stalls.

The decorative skill of the early Renaissance artists of Italy was nowhere more brilliantly displayed than in the choir-stalls of churches and sedilia of officials in town-halls and public offices. They lavished upon these a wealth of artistic effort and a disregard of labor which render absurd Ruskin's charge that the artists of the Renaissance were "unhappy" in their work. Enthusiasm and loving care appear in every detail in hundreds of examples of this minor architecture. The high back or screen was divided by pilasters or colonnettes into narrow bays for the seats; above, an overhanging cornice or entablature was richly sculptured; the spaces between the pilasters were carved in low relief or inlaid with marquetry (*intarsia*); the arm-rests were boldly carved, and the lower seats of the front rows were made to carry out the decorative scheme of the higher seats behind. In such works a

FIG. 71.—ACANTHUS CORBEL, STALLS IN PALAZZO DEL COMUNE, PISTORIA.

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greater freedom of treatment and a richer and minuter decoration were permissible than in more formal and monumental architectural works. The carving of this woodwork is technically almost faultless, generally displaying the most perfect finish, but remarkably vigorous and bold in details that suggest strong support, as in the fine bracket-acanthus from sedilia in the Palazzo del Comune at Pistoia (Fig. 71).

Fig. 72.—Shrine, Hospital of San Francesco, Gubbio.

The details of these stalls and sedilia are too varied and complex to be here described or discussed, and we cannot here even list the more important examples. A few details are shown in Pl. III, 1, 5, 7.

Shrines, Fonts, Altar-Pieces, Etc.

The numoer of these in the churches of Italy and in European museums is extraordinary. There are also in American and private collections a considerable number of original works of this class, while casts of many others are to be found in our museums of the first or second rank. Most of the examples that date from the fifteenth and early sixteenth centuries are of great

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beauty, whether adorned with figure sculpture or only with conventional or symbolic ornament. Shrines for the sacred oil or for the consecrated elements of the

FIG. 73.—HOLY WATER FONT, PISA CATHEDRAL.

FIG. 74.—HOLY WATER FONT BY ANT. FEDERIGHI, SIENNA CATHEDRAL.

Mass were often set in the wall and adorned with miniature pilasters and pediments and with sculptured angels, cherub-heads, and the like (Figs. 31, 72). The number of such works—altar-pieces, shrines, lunettes

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over church doors, etc., by the della Robbias is as extraordinary as their beauty (Figures **9, 10**). Others in terra-cotta and in marble by Donatello, Mino da Fiesole and Benedetto da Majano abound in Italian churches and in public and private museums on both sides of the Atlantic. Holy-water stoups and baptismal fonts were commonly supported on a stem somewhat like a baluster or massive, short candelabrum-shaft (see *ante,* p. 58, as in Figs. 73, 74 and Figure **14**). One of the richest of these is that in the cathedral of Sienna, attributed to Antonio Federighi (about 1466); it is supported on a carved pillar surrounded by four figures, and is adorned with every device of Christianized Roman symbolism (Fig. 74). The finest of all baptismal fonts is that in the undercroft or baptistery of the same cathedral, shown in Figure **14**. It is the work of Giacopo della Quercia, and dates from 1416-30. Altar-pieces or predellas were of marble, della Robbia ware (Figure **10**), or carved and gilded wood. They consist of a picture or relief set in a framework of architectural members.

FIG. 75.—DETAIL OF INLAID FLOOR, SIENNA CATHEDRAL.

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Marble Inlay; Intarsia.

The art of mosaic passed into partial eclipse with the Middle Ages, to be revived only in the later years of the 16th century. Inlaying generally took its place, especially for floor pavements. The most important and splendid of these, the floor of the nave of Sienna Cathedral, belongs in large measure to the early 16th century, though a part was of earlier date. A detail from the later portion is shown in Fig. 75. It is by Beccafumi (1486-1551), and in spite of its late date the lightness and grace of its design are in the full spirit of the Quattrocento.

Fig. 76.—Detail of Intarsia by B. da Majano in Palazzo Vecchio, Florence.

An important branch of the art of the Quattrocento was the decoration of all kinds of woodwork by the inlaying of decorative patterns, sometimes of pictures, in light woods on a darker wood, or the reverse. This art, called *intarsia,* was practised by a guild of artists or artisans called *tarsiatori,* many of whose members rose to fame as architects and decorators. The inlaid patterns comprised all sorts of architectural motives and classic ornament details, especially the acanthus, anthemion and rinceau, together with foliage, festoons and floral and fruit forms executed in woods of two or three tones (Pl. III, 1, 2, 3; Figs. 76, 77). In the

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scaffale or clothes-presses in the sacristy of Sta. Maria delle Grazie at Milan, the painter Bernardino Luini was employed to paint ornaments of the same character

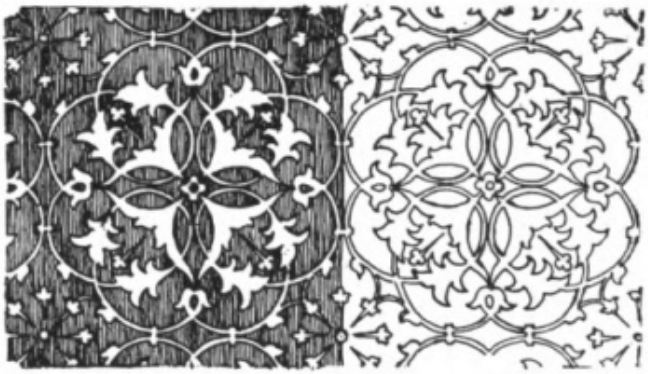

FIG. 77.—DETAIL OF INTARSIA ON HARPSICHORD IN BARDINI COLLECTION.

as those of intarsia, but these remain an almost unique example of this exceptional treatment.

Furniture.

The furniture of the early Renaissance was comparatively limited in range of variety, but its variety increased as time went on. *Cassoni* or chests, benches, tables and chairs, with four-post beds set on a platform, constituted the entire equipment of a palace. Not until the Middle Renaissance did the Italians make use of sideboards and elaborate cabinets with drawers and doors, while sofas, couches and upholstered furniture generally, did not come into use until the 17th century, and were then quite generally imitated from French models. The *cassoni*, commonly called marriage-chests, were long enough to hold a dress without folding. The

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earlier examples were of simple rectangular form with molded lid, corners adorned with colonnettes or pilasters, and the panels of front and ends painted with pictures on *gesso* (tempera painting on a kind of hard thin stucco), or directly on the wood. By the end of the 15th century carving in relief had generally displaced painting on these chests (Fig. 3; Pl. III, 11). Each province developed its own style of design, recognizable by experts though not always obvious to the ordinary student. Benches were often merely chests with a high back and arms, of stately design in the finest examples. Chairs were few, and it was in Venice that they were made of richest patterns; but with all their carving and gilding they were hardly comfortable according to modern standards; and broad and easy fauteuils with arms and upholstered seats and backs were not in use until a very late date.

Tables were solid and heavy objects of one or two principal types: round or polygonal on a central support, and oblong on two heavy carved end-supports connected by a bar at the bottom. Four-legged tables were rare, at least until foreign fashions invaded Italy in the 18th century. When they occur in genuine early Italian work the legs are usually massive supports, turned, with swelling vase-like or baluster forms, and almost invariably connected by cross-bars near the bottom, making a perfectly rigid construction of the whole. All this furniture was richly carved, and being intended to "stay put," was far heavier than most of our modern movable furniture.

The further development of furniture design, and

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the general subjects of ceramics and textiles are reserved for a later chapter.

Accessory Arts.

All forms of the minor and industrial arts were practised and developed with enthusiasm throughout the whole duration of the Renaissance. Decorative beauty was sought in every craft, in every department of human design and production. The modern separation between design and production was not dreamed of; the artist both designed and executed, and so highly developed was the decorative taste of the artists of the early Renaissance and so broad their training in the fundamentals of artistic invention that they could turn their hands equally well to work in widely different fields and materials. Their versatility was astonishing. Goldsmiths became sculptors; sculptors and painters designed great buildings; architects executed mural paintings; wood-inlayers designed tombs and altar-pieces, and brocades were woven from patterns by great masters. Thanks to this phenomenal versatility all the allied and minor or industrial arts of the Early as well as of the Middle Renaissance display a unity of spirit and a distinction of style which make their products precious acquisitions for museums and collectors, and unsurpassed models for the study and inspiration of modern designers.

The furniture, woodwork and intarsia of the early Renaissance have already been briefly discussed, and the metal-work in bronze mentioned incidentally in speaking of the tomb of Piero di Medici (p. 93).

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Among the most famous masterpieces of the bronze founder's art in this period are the three magnificent mast-bases in front of St. Mark's at Venice, one of which is shown in Pl. IV, 1. They are the work of Alessandro Leopardo, and date from about 1505. Very

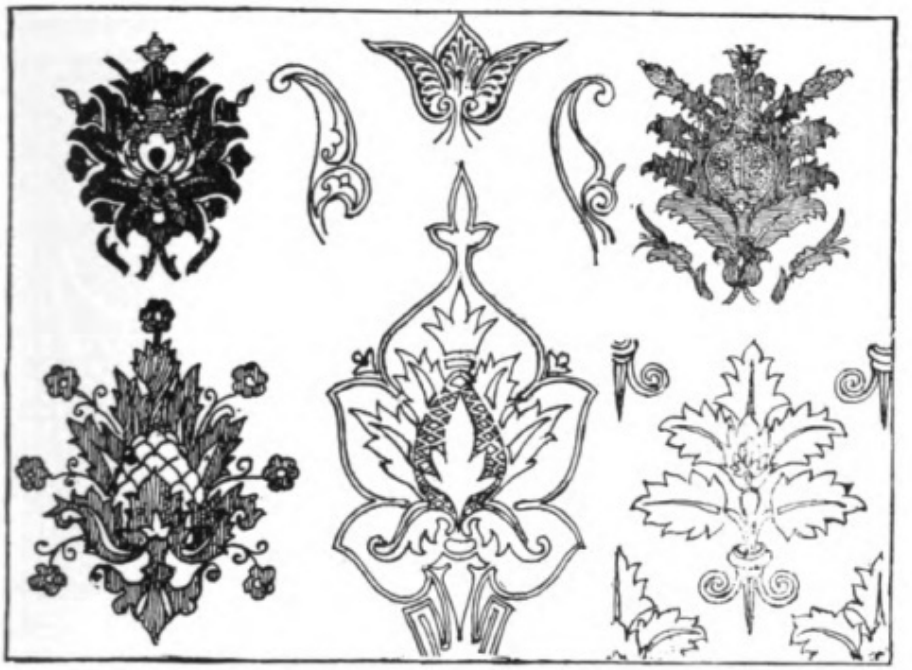

FIG. 78.—ORIENTAL MOTIVES FROM CERAMICS AND TEXTILES (above), AND THREE DETAILS FROM ITALIAN TEXTILES (below).

beautiful grilles were produced in both bronze and iron, and candelabra and ecclesiastical vessels in gold and silver and bronze of great elegance of outline and delicacy of detail (Pl. IV, 3, 4. 7). The great age of work in metal was, however, yet to come in the following period. To that period also belongs the chief development of the art of the ceramist, although the art of glazed and enameled pottery had its beginnings

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about the middle of the 15th century. This branch of decorative art will therefore be reserved for later discussion (see pp. 145-150).

Textile art is the most important topic still remaining to be noticed. Both weaving and the various forms of needlework were actively and brilliantly developed

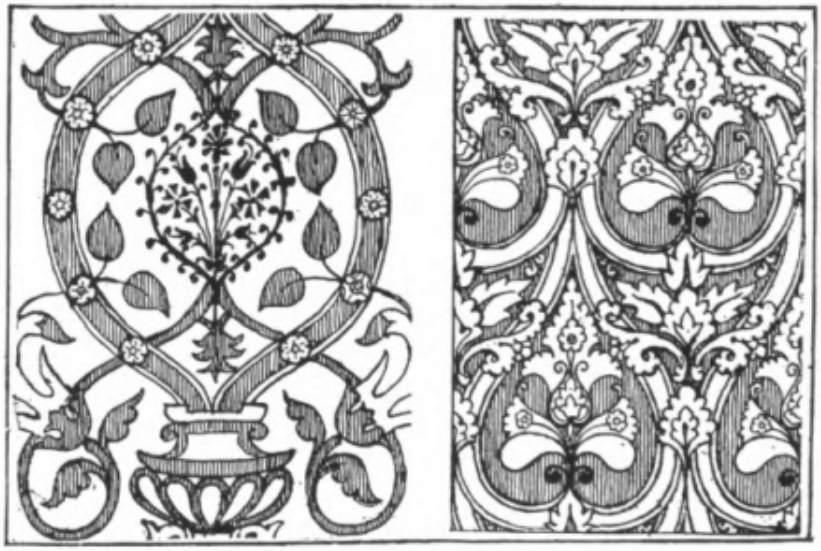

FIG. 79.—TWO TEXTILE MOTIVES FRAMED IN A MESH.

during this period. Especially worthy of note are the figured fabrics which it produced, particularly the velvets and brocades. The most interesting factor in the development of their design was the great expansion of commerce with the East. Genoa and Venice had long maintained close commercial relations with the Byzantine Empire, and the Venetians had even captured Constantinople in 1204 and held it for fifty-nine years. The great tower built by the Genoese colony in that city in the 14th century is still a dominant

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feature in its silhouette. By way of Constantinople Italy received not only Byzantine silks and embroideries but also the products of the Persian looms and potteries, and even to some extent Chinese and Indian fabrics and other wares. The Oriental influence also entered Italy from Spain, and Sicily had long before the 15th century learned from the Arabs and Moors the art of making encaustic tiles and of weaving rugs and wall-hangings with Oriental patterns. It is not therefore surprising that nearly all the patterns of the 15th-century brocades and velvets betray their Oriental inspiration (Figs. 78, 79). Even before the 15th century the Italian — especially the Venetian — painters had been accustomed to dress the Madonna in robes figured with Oriental patterns (Fig. 81 *a, c*). The entire system of all-over patterning of the early Renaissance fabrics is based on Oriental, chiefly Persian, precedents. The majority of these fabrics were diapered with floral units enclosed in the meshes of a quarry system (Figs. 79, 81 *d*). The pattern in Fig. 80 from the Madonna's robe in a painting by Crivelli in the National Gallery in London, is exceptional in owing nothing to Oriental suggestion. The flower motive in these patterns may be simple or complex, but it always recalls Persian prototypes, as may

FIG. 80.—PAINTED TEXTILE PATTERN IN PICTURE BY CRIVELLI.

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be seen by comparing them with the patterns in Fig. 78. The network of the quarry may be generated by the contact of decorative framing-lines surrounding each flower, or may form an independent system into

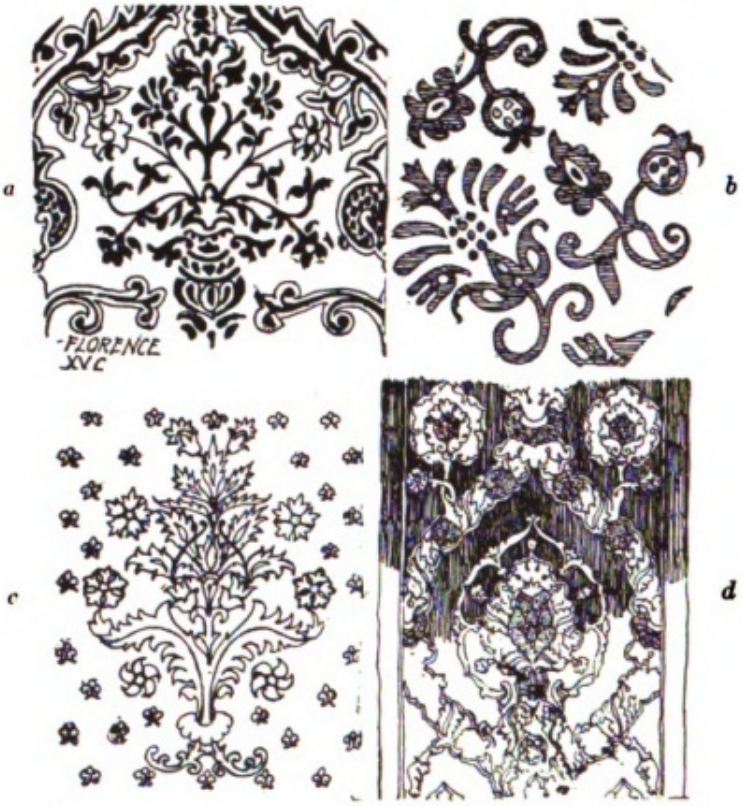

Fig. 81.—Four Textile Motives: (*a*) Florentine, Fifteenth Century; (*b*) Blue and White Wool on Linen; (*c*) Pattern from Painting by Guido da Sienna; (*d*) Venetian Velvet.

which the flowers are set (Figs. 79, 81; Pl. V). Powdered or spangled patterns are also of frequent occurrence, the flower motives being distributed over the surface without an enclosing mesh (81 *a*, *b*, *c*). The fabrics were usually two-toned, the pattern in one

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color appearing on a background of another color, or, as in the case of velvets, of another tone of the same color. Three tones sometimes occur, produced by the contrasts of the long pile, a short pile, and a background sheared close. The weaving of multi-colored brocades was a later development, but combinations of cotton or linen with wool were not unknown, producing patterns in two colors.

Fig. 82.—North Italian Needlework.

Needlework was an important branch of textile art, employed generally where minute and complicated detail in varied colors was desired, as in church vestments, costumes of state and the like. While the Western Church never rivaled the Oriental in the gorgeousness of its vestments, and while on the whole those of the Renaissance may have been less magnificent than the finest medieval examples, there was much splendor at least in the copes, chasubles, stoles and miters of the higher clergy and bishops. The beautiful patterns on these, worked in brilliant colors and silver and gold thread with the needle, show a mixture of details derived from architecture and from manuscript illuminations; but it was not till the 16th century that these were developed to their fullest perfection (see Fig. 114).

The beginnings of the art of lace-making belong to

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this period, though this art also was chiefly developed in the 16th century. Its earliest form consisted of the filling-up of decorative embroidered openings cut in fine linen, with ornamental net-patterns worked with the needle. The natural tendency was to multiply and enlarge the openings to form richer openwork patterns and at the same time to elaborate the filling-patterns. Bobbin lace, worked on a pillow with a multitude of threads on small bobbins, was a still later development.

Fig. 83.—Three Lace Patterns.

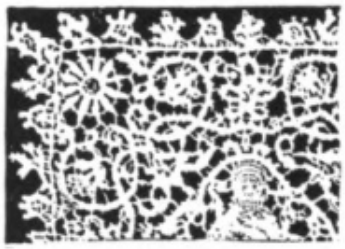

Fig. 84.—Venetian Punta-in-Aria.

The technic of the art in its final phases is too complicated to be set forth in a work of this kind; the ambitious student is referred to the article on the subject in the "Encyclopædia Britannica" and to special technical books on lace (Figs. 83, 84).

Typographical ornament also had its beginnings in this period, the invention of printing with movable types having occurred in 1453. For some time the decorative initials of chapters in printed books were still inserted

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by hand and illuminated, in some cases, in color. The engraving and casting of typographical ornaments developed slowly, and while many of the finest examples belong to the Middle Renaissance and will be referred to later, decorative initials of great beauty were produced between 1470 and 1500, especially in Venice, where Radoldt, Pannartz, Sweinheim, Renner and other Germans were active after 1474, and where Aldus Manutius established his celebrated press as early as 1495 (Figs. 85, 86).

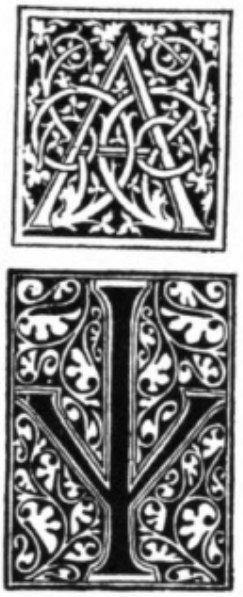

FIG. 85.—TWO FIFTEENTH-CENTURY INITIALS.

Manuscript-illumination was by no means at once displaced by the invention of printing. Some of the most splendid examples of this art belong to the 15th century, and even to the second half, the art having greatly profited by the advance in painting. French and Flemish masters rivaled the Italian, and the pictorial miniatures were often of extraordinary beauty. Architectural forms and classic details were increasingly employed in the decorations, initials and borders, and suggestions were borrowed from other arts, especially that of jewelry. The two examples Nos. 16 and 18 in Plate V are from a MS. by Capella

FIG. 86.—TYPOGRAPHIC ORNAMENT, VENICE, 1497.

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in the Bibliothèque Nationale at Paris, illuminated by the Florentine Attavanti. No. 20 is also a Florentine 15th-century example; No. 19 is of the beginning of the 16th century, to which belongs also the "Book of Hours" of Arragon, from which Nos. 21 and 23 are taken.

Books Recommended:

As before, ANDERSON, GALLAND UND ROSENKRANZ, SCHÜTZ. —Also: J. BAUM: *Baukunst und dekorative Plastik der Renaissance in Italien* (Hoffmann, Stuttgart, 1920).—L. BELTRAMI: *La Certosa di Pavia* (Hoepli, Milan, 1895).—A. F. BUTSCH: *Die Bücherornamentik der Renaissance* (Hirth, Leipzig, 1898). —E. CALZINI: *Urbino e Suoi Monumenti* (Cappelli, Rocca San Casciano, 1897).—G. S. DAVIES: *The Sculptured Tombs of the Fifteenth Century in Rome* (Murray, London, 1910).—G. AND F. DURELLI: *La Certosa di Pavia* (Civelli, Milan, 1863).—J. DURM: *Die Baukunst der Renaissance in Italien* (Gebhardt, Leipzig, 1914).—GEYMÜLLER UND STEGMAN: *Die Architektur der Renaissance in Toscana* (Brückmann, Munich, 1885-1908). —W. GRIGGS: *Portfolio of Italian and Sicilian Art* (Griggs, London, 1890).—A. GUÉRINET: *La Renaissance italienne, recueil d'ornements, etc.* (Guérinet, Paris, 1891).—J. KINROSS: *Details from Italian Buildings* (Waterson, Edinburgh, 1882). —C. LASPEYRES: *Die Bauwerke der Renaissance in Umbrien* (Ernst & Korn, Berlin, 1883).—C. MAGENTA: *La Certosa di Pavia* (Bocca, Milan, 1897).—A. MARQUAND: *Luca della Robbia* (Univ. Press, Princeton, 1914).—M. MEURER: *Italienische Flachornamente der Renaissance* (Wittwer, Stuttgart, 1879).—MONTIGNY ET FAMIN: *Architecture toscane* (Didot, Paris, n. d.).—G. MORANDI: *L'Arte della decorazione italiana* (Moretti, Milan, 1874).—H. J. NICOLAI: *Das Ornament der italienischen Kunst des XV. Jahrhunderts* (Bleyl, Dresden, 1882).—G. J. OAKESHOTT: *Detail and Ornament of the Italian Renaissance* (Batsford, London, 1888).—PAOLETTI: *L'Architettura e la scultura del rinascimento in Venezia* (Ongania, Venice, 1897).—T. G. PARAVICINI: *Die Renaissance-Architektur der Lombardei* (Gilbers, Dresden, n. d.).—M. REYMOND: *Les*

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Della Robbia (Alinari, Florence, 1897).—E. STEGMANN: *Ornamente der Renaissance aus Italien* (Voigt, Weimar, 1861).—V. TEIRICH: *Ornamente aus der Blüthezeit italienischer Renaissance* (*Intarsien*) (Holder, Vienna, 1873).—THOMAS and FALLON: *Northern Italian Details* (Amer. Architect Co., New York, 1917).—TOSI AND BECCHIO: *Altars, Tabernacles and Tombs* (Giroux, Lagny, n. d.).—A. T. TUCKERMAN: *Details from the Italian Renaissance* (Comstock, New York, 1892).—S. VACHER: *Fifteenth Century Italian Ornament* (*Textiles*) (Quaritch, London, 1890).

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CHAPTER IV

THE MIDDLE RENAISSANCE

General Character.

The dawn of the 16th century witnessed the beginnings of a change in taste which was to transform the whole character of Italian art. This change was in some respects a retrogression; in others, and on the whole, a notable advance. Architecture and the decorative arts lost something of their naïveté, of their early exuberance, of their minuteness and delicacy of detail; something also of their spontaneity. They gained, on the other hand, in breadth and stateliness of scale and composition, in variety and mastery of technic, in a certain expression of knowledge and power.

Three factors are especially noteworthy in this development. The first is the *progress and wider diffusion of learning,* stimulated by the development of printing. The classic authors were studied, commented and printed; classic art and culture were better understood; the architectural remains of antiquity were carefully measured and drawn, and the principles of Roman architecture were analyzed and discussed. Alberti's "De Re Aedificatoria"—the first modern book on architecture—had been printed in 1474; it may be called the modern Vitruvius, and like its ancient prototype

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it assumed to set forth the ideal proportions of the Orders. Architecture became more scholarly and began to emerge as the work of men who made it their life-profession, wholly distinct from painting, intarsia, goldsmith's work and all the other allied arts; a subject of book-knowledge as well as of artistic inspiration; it was the dominant decorative art.

The second factor was the *phenomenal progress of painting*. From an art of restricted purpose and range employed chiefly for religious instruction and the decoration of churches it became a universal art, no longer based on medieval traditions, but drawing inspiration from the study of Nature and the desire to represent objects and scenes and persons in as close an approach to realism as possible. The study of anatomy, the working out of the laws of perspective, and the discovery and development of oil-painting were powerful influences in the advance of the art, which became the most important and magnificent element in interior decoration.

The third factor was *the emergence of an extraordinary galaxy* of architects and decorative designers, all men of learning and of distinguished talent, some of them men of real genius. Bramante, Peruzzi, the elder and younger Antonio di San Gallo, the two Sansovini, Sammicheli, Galeazzo Alessi, Serlio, Vignola, Palladio and Michelangelo among the architects—the last-named equally great as sculptor and decorative painter—; Raphael and his three pupils Giulio Romano, Giovanni da Udine and Perino del Vaga among a host of lesser decorators; the universal genius Lionardo da

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Vinci; the immortal Venetians Titian, Tintoretto and Paolo Veronese; Benvenuto Cellini the sculptor and goldsmith, with others only less noted than these, gave to the Middle Renaissance a luster which entitles it to be called the Golden Age of the Italian Renaissance.

To these three factors should be added the steadily increasing wealth and magnificence of the Roman pontificate. The Popes, with their nephews and the other princes of the Church became the richest patrons of the arts, not alone in the building of St. Peter's and other great churches, but also in the erection and decoration of splendid palaces, villas and fountains, and in the accumulation of rich collections of antiquities of art. The center of art activity was thus transferred from Florence to Rome, where the influence of the classic ruins and of the collections of Roman antiquities stimulated the increasing classicism in all the arts of design.

While painting was the art which in this period developed most rapidly and reached the highest perfection, architecture still remained the mistress art, taking painting into its service and employing it in a new style of mural and ceiling decoration of extraordinary nobility and beauty. In this decoration, which derived much of its inspiration from remains of ancient Roman work, chiefly through the influence of Raphael and his pupils, relief-ornament molded free-hand in stucco was combined with painting of ornaments of a fanciful character in arabesques of marvelous delicacy and charm (Pl. II). Along with this decoration of walls, vaults and ceilings there went a corresponding change in architectural forms and in carving both of wood and

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stone. The Orders, whether as columns or pilasters, the framework and dressings of windows and doorways, the arcades of churches and courtyards, were all treated with closer conformity to antique precedent, with greater severity as to ornament, with greater dignity of scale, with more vigor of relief, than in the preceding period. This more stately and more scholarly architectural spirit dominated all the decorative arts. Furniture, both fixed and movable, was conceived on architectural lines; intarsia gave place to carving in relief; tombs, whether more or less ornate than those of the Quattrocento, were more imposing architecturally. Metalwork, ceramics, laces, tapestry and all forms of textile work alike underwent the stimulating effect of this new development of taste and were designed and executed with astonishing fertility of invention and perfection of technic. It was an age of increasing refinement and elegance of life and manners; of greater luxury and display; an age of increasing materialism but also of increasing intellectual inquiry, as in the opposed tendencies of Protestantism and Jesuitism. It was during this brilliant period that the Renaissance in art spread to France, Spain and Germany, the Netherlands and England, although it had been foreshadowed in France and Spain by sporadic works in the later years of the fifteenth century.

The Orders of Architecture.

The early Renaissance designers, as we have seen, made little effort to combine and proportion their columns, pilasters and entablatures according to the

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canons of antique Roman practice or the rules of Vitruvius. It was the Middle Renaissance that developed these canons into definite formulas which varied as to details, but were all based on the general proportions of the Vitruvian canon and measurements of extant Roman examples (see pp. 24, 25). Five orders

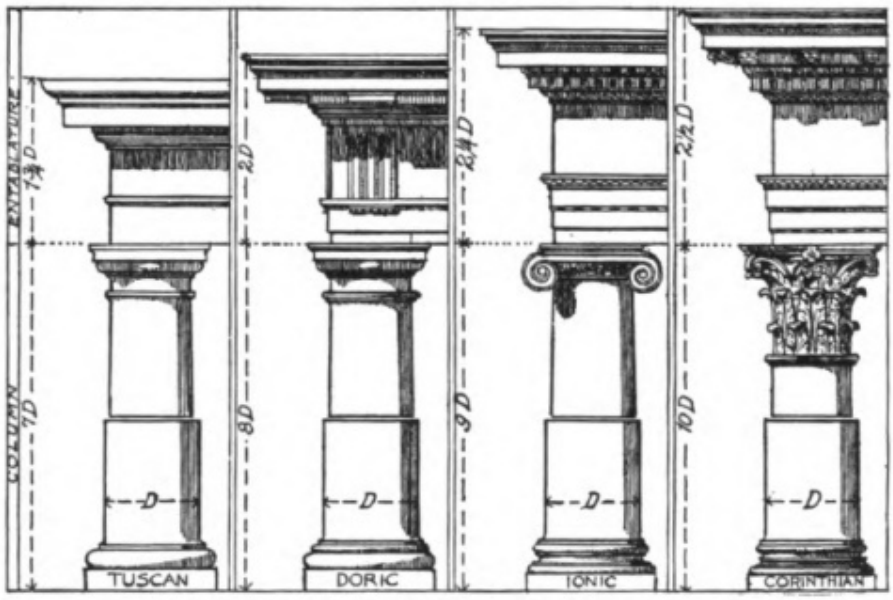

FIG. 87.—FOUR ORDERS OF ARCHITECTURE.

were recognized: the Tuscan, Doric (in two forms, one having mutules, the other dentils under the corona), Ionic, Corinthian and Composite. Fig. 87 presents the first four of these in elevation (the middle portion of the shaft being omitted): the Composite is omitted, as its proportions are identical with those of the Corinthian. In this figure D represents the lower diameter of the shaft. It will be observed that (a), the total heights of the columns in the four orders are respectively 7, 8,

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9 and 10 diameters; (b), the height of each entablature is one-quarter of the height of the column; (c), the three divisions of the entablature—architrave, frieze and cornice — measure in height respectively ½D, ½D, ¾D for the Tuscan; ½, ¾ and ¾D for the Doric; ¾, ¾ and ¾D (approximately) for the Ionic, and ¾D, ¾D and D for the Corinthian and Composite; and (d), the base is ½D in height in all cases. The Cinquecento architects gradually abandoned the Corinthianesque capital and other free variations common in the Quattrocento, and used with increasing conformity to Roman precedents the Doric, Ionic (Fig. 88) and Corinthian orders, and sometimes the Composite; the Tuscan very rarely. The Tuscan shaft was never fluted; the Doric rarely; the other orders were often, though not invariably, fluted; never when of polished marble, granite or porphyry. The fluting and inlaying of polished shafts was an

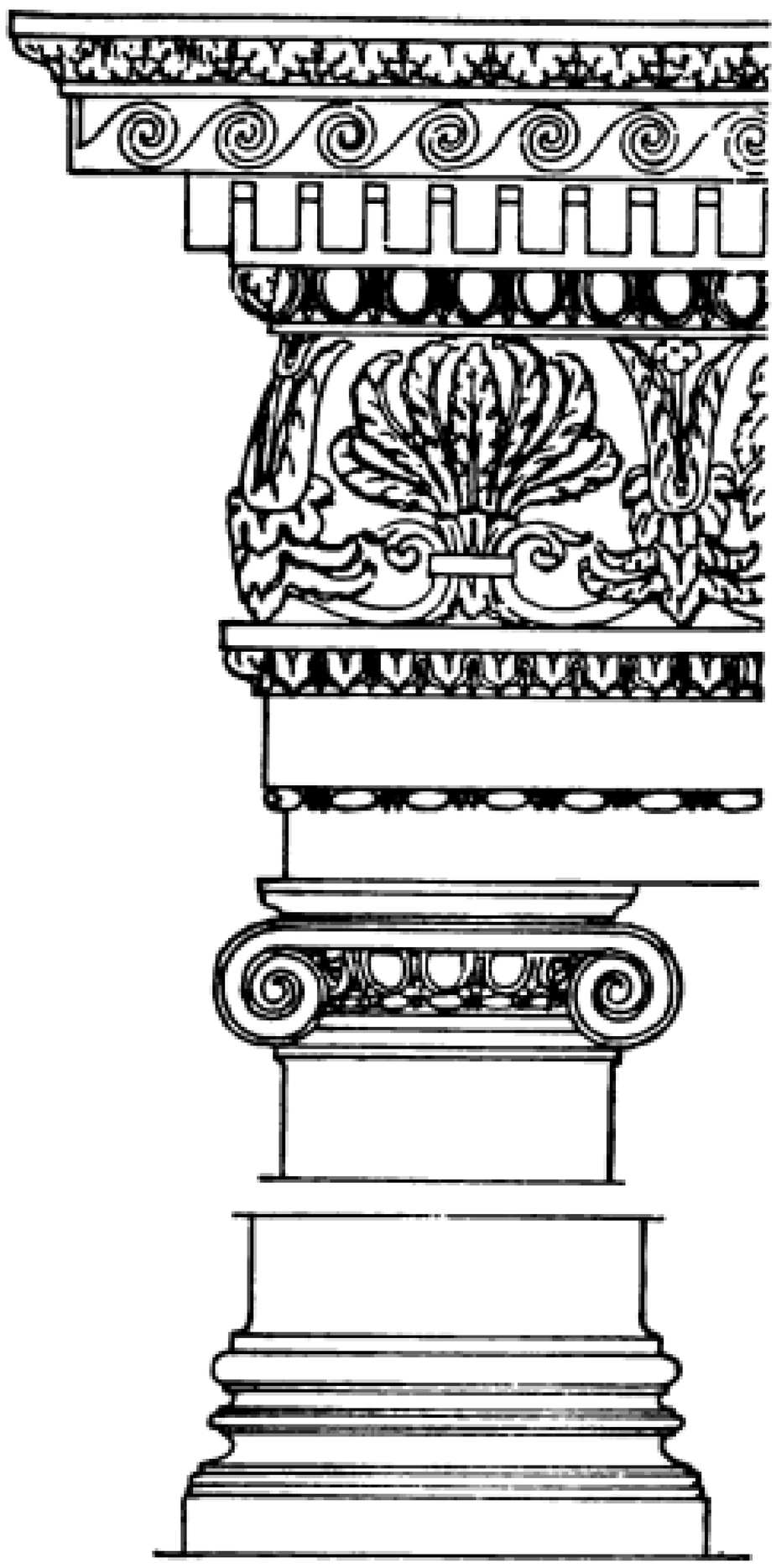

FIG. 88.—IONIC ORDER, PALAZZO PIETRO MASSIMI, ROME.

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innovation of the Baroque period, as in della Porta's interior of Sta. Annunziata at Genoa.

The Orders as Decoration.

During the Quattrocento the orders, as we have seen, were used as wall-decorations both for exterior façades and for tombs, pulpits and minor architecture generally. The Rucellai Palace at Florence (1451) was the earliest example of a façade divided into bays by superposed pilasters (Figure 26), and the Vendramini Palace at Venice (1481) the first in which engaged columns took the place of pilasters, and in which the columns were coupled for greater solidity and richness of effect (Figure 27). Alberti had used engaged columns on the façade of San Francesco at Rimini, and pilasters on that of San Andrea at Mantua. Brunelleschi had employed pilasters internally in the Pazzi Chapel, in the aisles of his two churches at Florence, San Spirito and San Lorenzo, and in the interior also of the Badia Fiesolana. While the propriety of using pilasters as features of wall-decoration has been questioned and even denied by purist critics, their serviceableness and beauty as decorations have been generally conceded, as they serve both to divide the wall into bays or panels, and to provide for the satisfaction of the eye a visible system of vertical supports for the horizontal lines of the entablature (Pl. I, 1-3). The artists of the Cinquecento certainly felt no scruples of the artistic conscience against using not only pilasters, but engaged columns as well, to divide and decorate both external and internal walls. While it is by no means true that

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architecture now became merely a matter of design with the orders, it is true that these were now used with greater freedom and variety of application than at any previous time. They were employed singly and coupled, with and without pedestals, often in combination with arches after the Roman fashion, as in Fig. 89 *a*,

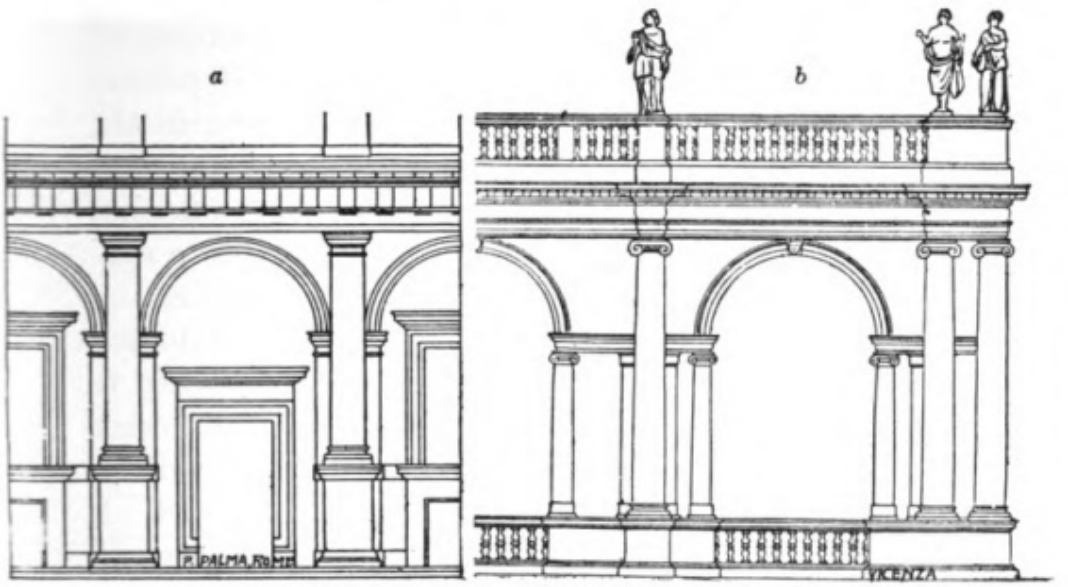

FIG. 89.—COLUMNAR ARCADES: (*a*) PALAZZO POMPEI, VERONA; (*b*) BASILICA, VICENZA.

especially in church interiors and courtyard arcades,[1] sometimes in the combination called the "Palladian arch," in which the arch springs from the entablature of a smaller order set between the rather widely spaced columns of the main order, as in the exterior arcaded galleries added by Palladio to the Basilica at Vicenza

[1] The propriety of the Roman combination of arch and order has been denied by some purists. A brief discussion of this question will be found in my "Hist. of Orn.," I, p. 147.

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(Fig. 89 *b*). Palladio was not, however, the inventor of this combination; the first to use it was Giacopo Sansovino, in his magnificent façades of the Libreria San Marco (or Reale) at Venice, in 1528, over twenty years earlier than the date of the Vicenza arcade. In Venice, Verona and Vicenza the orders were used with especial richness and variety of design on façades of palaces and churches. Towards the end of the period the "colossal order" came into use —the column or pilaster running through two stories and carrying an entablature, which, being proportioned to the columns, was thus made large enough to crown the façade adequately (Pl. I, 7). This avoided the dilemma of the superposed orders, the upper entablature of which is either too heavy for the upper order which carries it, or too small in scale to crown the whole façade.

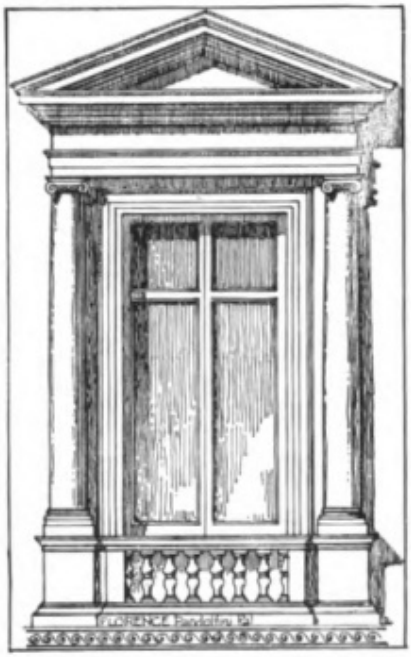

FIG. 90.—WINDOW, PANDOLFINI PALACE, FLORENCE.

In this decorative use of the orders the architects were led to a careful study of *scale,* of the proportioning of all spaces, voids and solids and features of the design, and of the *profiling* of the various moldings and belt-courses for artistic effect. The result is seen even in compositions without columns, for many of the Roman

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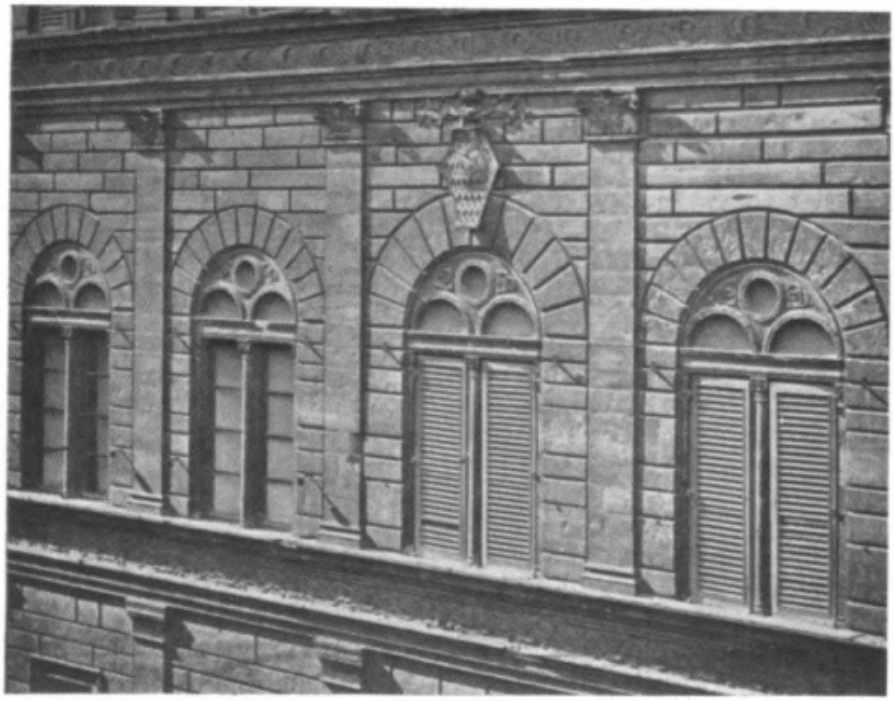

FIGURE 26. DETAIL, FAÇADE OF PALAZZO RUCELLAI, FLORENCE.

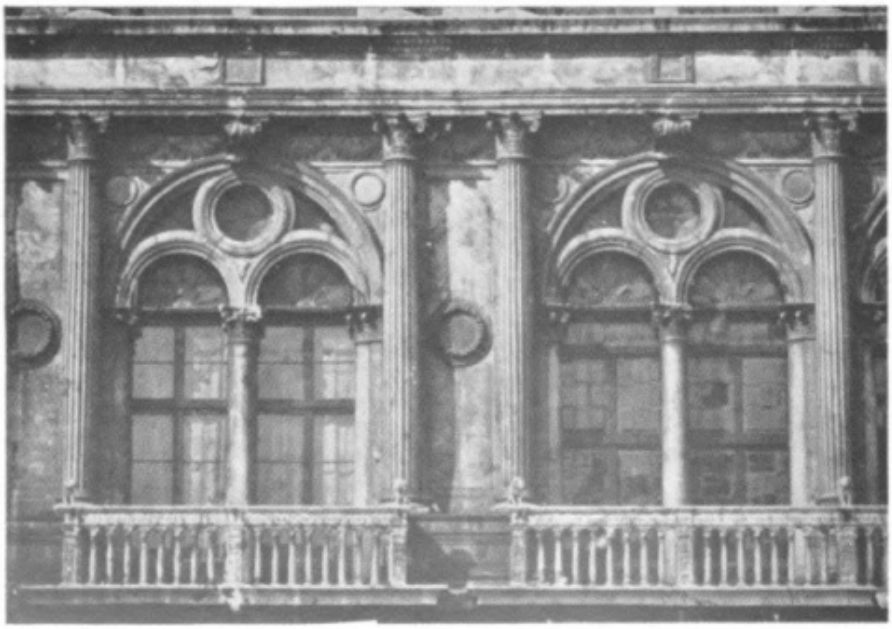

FIGURE 27. DETAIL, FAÇADE OF PALAZZO VENDRAMINI, VENICE.

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façades are astylar. The proportions of stories, the spacing, size and shapes of the openings, were studied with the greatest care, producing an artistic rhythm and harmony of effect which owe nothing to carving or other ornament than the moldings, belt-courses, dressings of doors and windows and cornices of the façade.

A wholly new use of the orders as decoration came in when they were applied as architectural frames for windows, as in the Bartolini and Pandolfini Palaces at Florence by Baccio d'Agnolo and Raphael [2] respectively (Fig. 90); later in the two upper stories of the Farnese Palace at Rome (about 1530-46), and quite generally thereafter. Meanwhile the candelabrum-shaft, the carved or arabesqued column and the Florentine pediment (see *ante,* p. 57) disappeared from architecture, both because they had no classic warrant and because they did not fit in with the more sober and monumental aspect of the architecture of the time.

Moldings.

There was less variety in the moldings of the Middle Renaissance than in those of the Quattrocento, but a closer adherence to antique models. The egg-and-dart, the water-leaf, the bead-and-reel and the vertical fluting of the corona were the chief and almost the only molding-ornaments in use by the Cinquecento architects. All these typical moldings are shown in the entablature of Fig. 88. The profiles of the cyma recta, cyma reversa, ovolo, bead and fillet and combinations of them were

[2] Baccio d'Agnolo Baglioni of Florence, 1462–1543; Raffaele Santi d'Urbino, 1483–1520.

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conformed to the ancient practice and studied with the greatest care as to their proportioning and grouping. In this careful study Peruzzi attained the highest success, with Antonio da San Gallo the Younger, Giacopo Sansovino and Vignola following him closely in reputation for the refinement and beauty of their details.

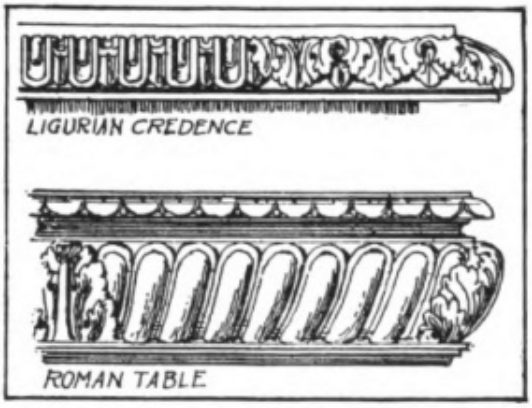

FIG. 91.—TYPICAL "THUMB-MOLDINGS" FROM FURNITURE.

In furniture and woodwork the variety both of profile and ornamentation of moldings was much greater, as befitted the material and the objects designed. Especially important was the "thumb molding," a convex profile adorned with carved flutings or "thumbs," usually convex themselves but sometimes concave; this type of molding was chiefly used for chest-covers, table-edges, shelves and the like (Fig. 91). Narrow fillets and undercutting also occur frequently in the profiling of the woodwork, rarely in architecture.

Rustication.

A few of the earlier façades of this period have the basement story rusticated (Cancelleria Palace, Rome, 1495-1510; Massimi Palace, ab. 1515-20; Pompei Palace, Verona, Pl. I, 8), but for the most part rustication was restricted to the portals (Farnese Palace,

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1530), and to "chains" or vertical strips, and quoins or "long-and-short" work at the corners (Bartolini and Larderel Palaces, Florence). Occasionally, however, even columns were rusticated, as in some of Sammichele's city gates at Verona (Pl. I, 9) and the rear façade of the Pitti Palace at Florence by Ammanati (about 1575). Sansovino [3] in the Zecca or Mint at Venice and Palladio in the Valmarano Palace at Vicenza introduced an unhappy innovation in columns having the alternate drums square instead of round, an ugly and wholly indefensible device.

FIG. 92.—PAINTED RINCEAU, LOGGIE OF THE VATICAN.

Interior Decoration: Stucco and Fresco.

The discovery by Morto da Feltro in 1488 of the perfectly-preserved stucco decorations of the piers and vaults of the Baths of Titus and Golden House of Nero on the Esquiline Hill—or rather of the combined substructions of these two buildings—attracted the attention of Raphael, ever alert and eager for fresh sug-

[3] Giacopo Tatti Sansovino, pupil of the sculptor Andrea Sansovino, 1486–1570.

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gestion and inspiration. In the unrivaled Loggie (arcades) of the court of San Damaso of the Vatican he, with the aid of his pupils Giulio Romano[4] and Giovanni da Udine,[4] applied the results of his own study

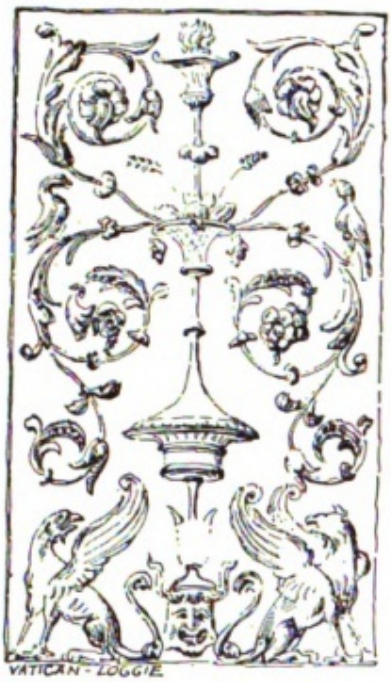

FIG. 93.—STUCCO-RELIEF, LOGGIE OF THE VATICAN.

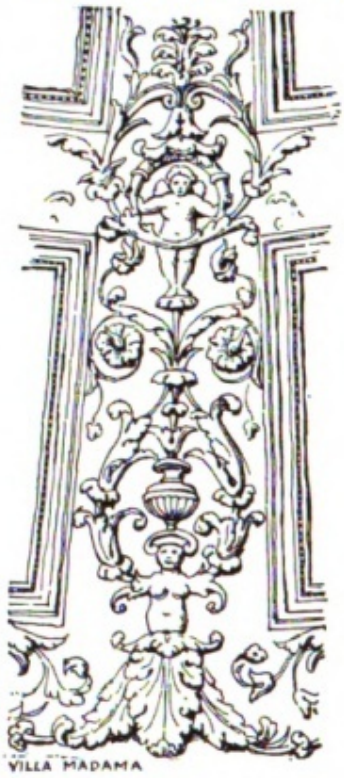

FIG. 94.—STUCCO-RELIEF, VILLA MADAMA.

of these remains to the decoration of the piers and arches of the arcades, with triumphant success. The exuberant fancy and decorative richness of his arabesques, modeled in low relief and painted in bright colors (Figs. 92, 93; also Pl. II, 1-5), have been justly admired, in spite of certain discrepancies of scale

[4] Giulio Pippi Romano, 1492–1546; Giovanni Ricamatori da Udine, 1487–1564.

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in some of the details. His two pupils, more or less under his direction or with his aid, executed decorations in stucco in the same general style in the two loggias of the Farnesina Villa or Palazzetto at Rome, in the Villa Madama just outside the city (Fig. 94) and in the Palazzo del Té at Mantua. From this time on (all the above works are dated between 1508 and 1528) stucco modeled in relief and painted became a resource of increasing popularity, not merely for interiors but even for exteriors in works of the less monumental sort, like villas and garden structures. Later there set in an abuse of this easily-worked material, of which we shall take note in the chapter on the Baroque style (pp. 155-172). Plate II illustrates details from this period, from the Vatican Loggie and Stanze, and the Pal. del Té and Ducal Palace, Mantua.

Painting, as already remarked, was the most brilliantly developed of all the arts in Italy during this period. As applied to the decoration of walls and ceilings, it combined purely pictorial decoration with a lavish use of conventional ornament. For the most part, especially in Rome and generally outside of Venice, the medium employed was *fresco*. True fresco or "buon fresco" is a difficult process, in which a slightly thickened water pigment is applied to wet or damp plaster. This necessitates executing a completely-finished portion of the entire design on a limited area of plaster, which must be freshly applied for each day's work; but the result is permanent. The purely conventional ornament was freely varied from, though based upon, the Roman prototypes found in the Baths of

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Titus. It employed arabesques of the most varied character with grotesques of human and animal forms mingled with exuberant fancy and composed with consummate skill and with unfailing grace of line and movement. Raphael was the first great master of this art, but was followed by a host of capable artists throughout Central Italy and some parts of North Italy.

While decorative painting, as such, apart from its use of conventional ornament, lies outside the scope of this work, brief mention must be made of the extraordinary richness, beauty and abundance of the applications of pictorial art to the decoration of walls and ceilings, especially in Rome and Florence, and later in Venice. The Sistine Chapel, the "Camere" and "Stanze" of the Vatican, the Farnesina, and many other palaces and churches, are adorned on walls, vaults and domes, with allegorical, historical, scriptural and mythological paintings, each a masterpiece by an artist of consummate skill or by his pupils under his direction. Early examples of painted ceilings are illustrated in Figures **20** and **21**, from Sienna and Perugia. The frames, borders and accessories of these pictures are generally admirable examples of the classic inspiration in ornament. Of this, the culminating phase of decorative painting, the ceiling of the Sistine Chapel of the Vatican, Michelangelo's [5] masterpiece, is without dispute the supreme example. It was executed by the master's unaided hand between 1508 and 1512. It is so purely a work of decorative painting that its relation to the history of

[5] Michelangelo (or Michelagnolo) Buonarotti Simone, 1475–1564.

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ornament is less important than that of many less notable works, except in one respect in which its influence on later decorators was perhaps deleterious. The architectural divisions and ornaments which frame the mighty symbolisms of the design were painted in *chiaroscuro*,* in a sort of false perspective as if to deceive the eye into the impression of actual relief (Figure 30). This was done with consummate skill; but it started Michelangelo's followers on a false path, which resulted in the following period in much unfortunate striving after theatrical and sensational effects.

In Venice *oil-painting* was developed as a means of both mural and ceiling decoration by the artists already named on p. 114 and others, with a brilliancy and harmony of resulting color effects unapproached elsewhere. Pictures, often of great size, were executed on canvas and applied to walls and ceilings within frames of carved and gilded wood of great splendor, as in the Doge's Palace, the Scuola di San Rocco and many churches.

Sgraffito.

During this period decoration in "sgraffito," originating in the preceding century, was applied with increasing skill to the exteriors of palaces and even of more modest private houses. By this process a thin coat of fine white plaster spread over a ground-coat of dark brown plaster, is scraped away according to a more or

*Chiaroscuro—"light and dark"; the technical name for monochrome painting which represents the lights, shades and shadows and modeling of relief by gradations of a single color of gray or brown.

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less elaborate pattern, uncovering the dark ground-coat to form either a decorative design in brown against the prevailing white of the wall, or the reverse. It is a species of etching on a monumental scale, whose only drawback is the necessity, even in the Italian climate, of renewing the decoration from time to time, though

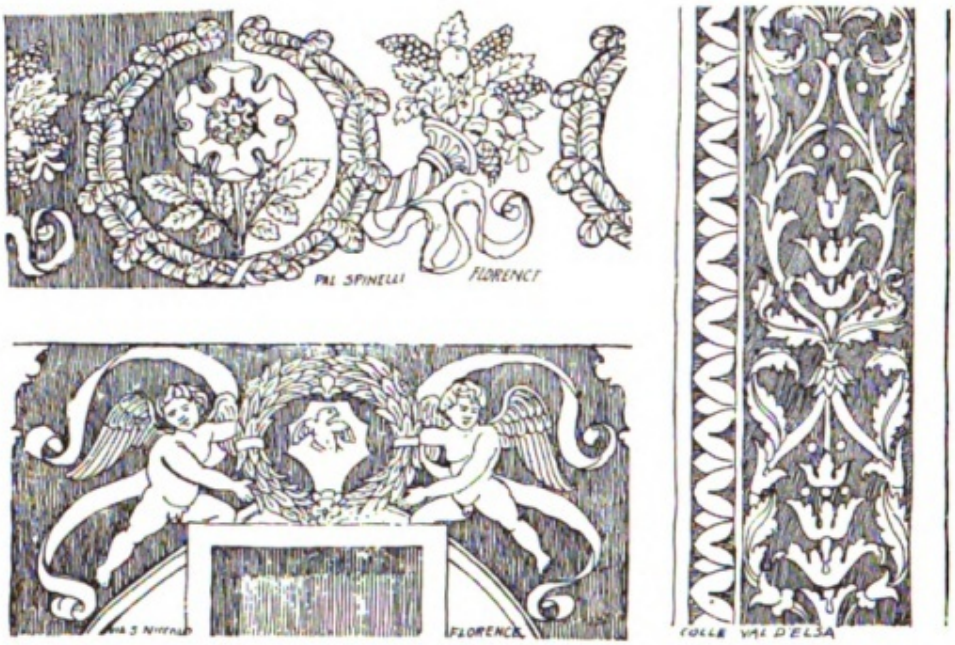

Fig. 95.—Examples of Florentine Sgraffito Decoration.

at long intervals. In many cases—as in those from Florence shown in Figs. 46 *b* and 95—the white was scraped away from the background, leaving the pattern in white against the brown of the wall. This kind of decoration seems to have fallen into disuse by the middle of the century. It is a charming and effective embellishment for stuccoed buildings, not unduly expensive to execute, and there seems to be no good reason why it

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FIGURE 28. CEILING, PALACE AT CAPRAROLA.

FIGURE 29. STUCCO DETAIL, VILLA MADAMA, ROME.

FIGURE 30. STUCCO DETAIL, COURT OF PALAZZO VECCHIO, FLORENCE.

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should not be revived and used to-day in regions where the climate is dry and frosts unknown or rare.

Ceilings.

Four kinds of ceilings claim attention in this period: flat ceilings of wood or plaster; coved ceilings with

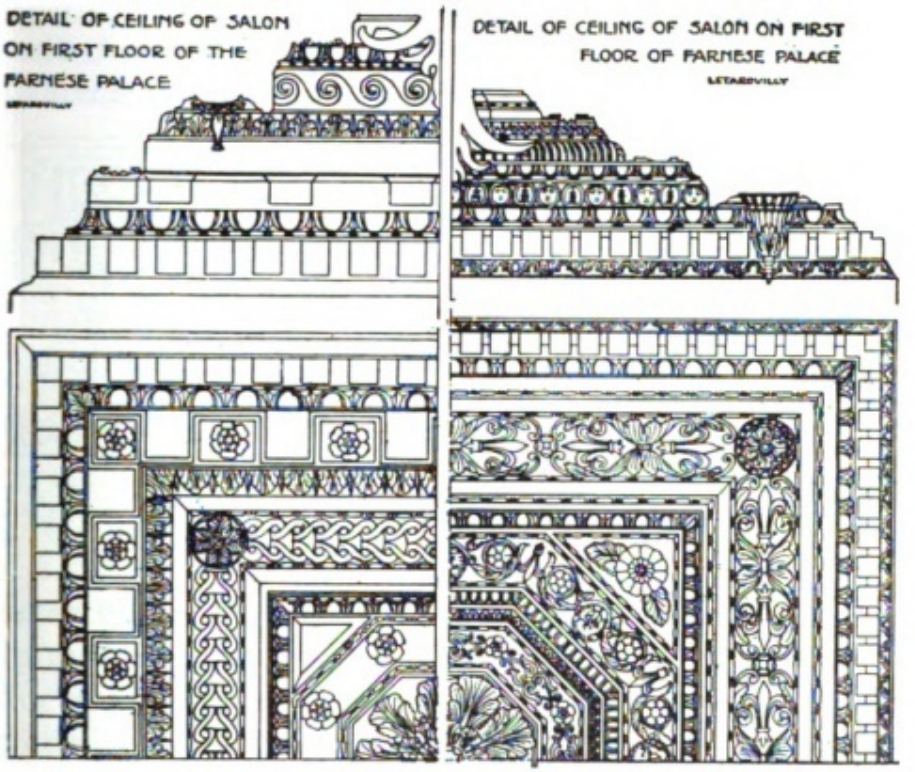

FIG. 96.—TWO CEILINGS FROM FARNESE PALACE.

penetrations; vaulted ceilings (barrel vaults, groined vaults and cloistered vaults); and domes.

Flat ceilings were paneled or coffered; no longer, as a rule, with simple geometric forms like the square, octagon and circle as in the preceding period, but with

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more complex and varied forms, such as combinations of rectangles, crosses, T-forms and their derivatives, forming a definite pattern for the whole ceiling, usually about a large central panel (see *ante,* Figs. 63, 64; also Figs. 96, 97). The entire ceiling was treated as a single decorative composition, as in the two examples from the Farnese Palace in Fig. 96, and in the later developments of this system of treatment it will be seen that all suggestion of structural design was abandoned

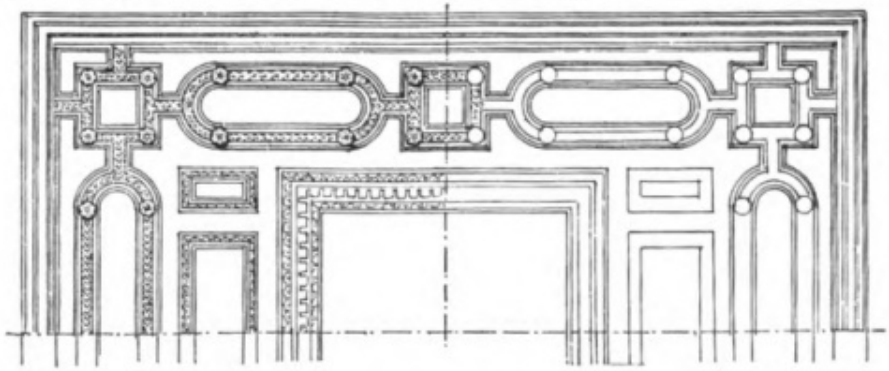

FIG. 97.—HALF-PLAN OF A CHURCH CEILING IN VENICE.

(Figure **19**). This was in a sense more honest than the former practice of uniform geometric coffering, which simulated—like the Greek stone cofferings of pteroma ceilings—a non-existent construction of intersecting wooden beams. All these ceilings, executed sometimes in wood, sometimes—and perhaps more frequently—in plaster, were now frankly what they had always really been, decorative coverings to hide the joists of the floor above, or the trusses of the roof.

Many of the medieval basilicas of Rome and some of the newer churches there and elsewhere were adorned

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with such ceilings, usually of geometric design; while in Venice in the Doge's Palace, the ceilings of the Collegio, of the Scrutinio and of the Maggior Consiglio were treated as compositions of elaborately carved picture-frames for the paintings of Veronese, Palma Giovane and Tintoretto. A frequent detail of these ceilings, as also of mirror-frames and decorative escutcheons of this period in general, is the use of voluted "curl-overs" (Fig. 98), the effect of which is

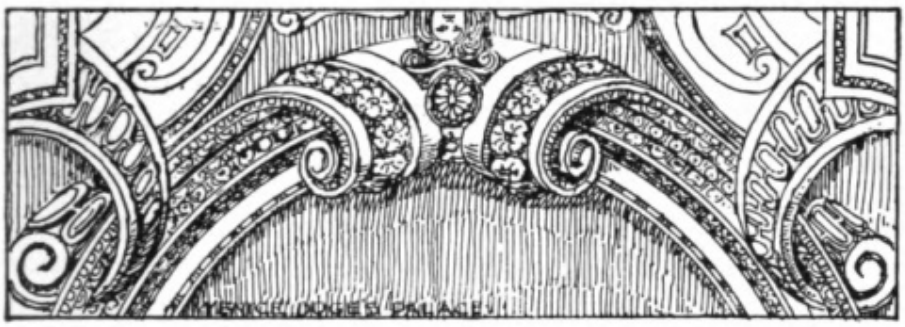

FIG. 98.—"CURL-OVER" DETAIL, CEILING OF SALA DEL SENATO, DOGE'S PALACE, VENICE.

often excellent, but the origin of which it is difficult or impossible to trace (see also p. 142).

Coved ceilings were the most distinctive type of this period; the central portion flat or nearly so, surrounded by a large coving of quadrant section above the main cornice. This coving was usually penetrated by transverse vault-compartments enclosing semicircular tympana or lunettes in the plane of the wall, or the tops of open arches. These varied surfaces provided scope for every sort of decoration in relief and color; paintings in the lunettes, on the triangular vault-penetrations, and

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