UNIVERSITY OF CALIFORNIA, SAN DIEGO
3 1822 00467 6433

Digitized by Google
Original from
UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from
UNIVERSITY OF CALIFORNIA

NK
1530
S72
1910

CENTRAL UNIVERSITY LIBRARY
University of California, San Diego

DATE DUE

MAR 0 1 1990
RECD MAR 2'90
MAR 0 5 1990
MAR 2 1 1996
MAR 2 6 1996
MAR 1998
U. C. S. D.
JUL 0 6 2006
INTERLIBRARY LOAN
ILL 900174
Returned ILL.

CI 39 UCSD Libr.

1 40842
Digitized by Google
Original from
UNIVERSITY OF CALIFORNIA

THE · STYLES · OF ORNAMENT

Digitized by Google

Original from
UNIVERSITY OF CALIFORNIA

Digitized by Google

Original from
UNIVERSITY OF CALIFORNIA

OF CALIFORNIA, SAN DIEGO
3 1822 00467 6433

THE STYLES OF ORNAMENT

FROM PREHISTORIC TIMES TO THE MIDDLE OF THE XIXth CENTURY

A SERIES OF 3500 EXAMPLES ARRANGED IN HISTORICAL ORDER, WITH DESCRIPTIVE TEXT, FOR THE USE OF ARCHITECTS, DESIGNERS, CRAFTSMEN, AND AMATEURS

BY ALEXANDER SPELTZ

Revised and Edited by

R. PHENE SPIERS, F.S.A., F.R.I.B.A.

400 FULL-PAGE ILLUSTRATIONS

BRUNO HESSLING

NEW YORK, 64 EAST 12TH STREET

BERLIN S. W. 11, ANHALTSTR. 16/17. PARIS, 5 RUE DE SAVOIE

Digitized by Google

Original from UNIVERSITY OF CALIFORNIA

EDITOR'S PREFACE.

The first German edition of this work was published in 1904 and met with such signal success that its author Herr Alexander Speltz was called upon to bring out a second edition two years later. In this edition the number of plates was increased from three to four hundred which enabled the author to give a more complete representation of ornament as developed in England and America than had been at first contemplated.

The original work was undertaken with the object of representing the entire range of ornament in all its different styles from pre-historic times till the middle of the 19th century and to illustrate the different uses to which it had been applied. The whole of the illustrations which were taken from the best authorities on each subject and period were drawn specially for the work and evince the remarkable industry and knowledge of the author and his artistic power in representing ornament. In fact it is only necessary to glance through the several plates to see how closely the author has caught the style and character of each period. Acknowledgments of the sources are made throughout the work and in addition a special list of books of reference, including those which have been drawn upon for illustrations, has been inserted at the end of the volume.

An English edition was published in America in 1906 for sale in that country only, but the historical accounts were not in accordance with the latest research and many of the descriptions to the plates had suffered so much in translation that very considerable revision was necessary in preparing the present issue. Three new plates of English Ornament have been added to this edition taking the place of others which it was found necessary to delete, various changes have also been made in the headings to some of the chapters and in the terms employed, more particularly in the section devoted to the Renaissance period; for instance the term "Barocco", which although well-known and recognised throughout Germany is but seldom used here, has been replaced by

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

"Later Renaissance" which is more familiar to the English student and includes that which used to be known as the pure Italian style introduced by Inigo Jones. The term Rococo has been retained as it would have been difficult to find any other to suggest the vagaries of the Louis XV. style which spread through Italy, France, Spain, Germany and Flanders and here in England led to Chippendale's work; the terms adopted to distinguish the later periods are adhered to as in the original edition.

The plates and their accompanying descriptions being arranged throughout in chronological sequence renders an index a very important adjunct and special care has been taken in preparing that given in the work. The examples are entered according to both subject and material and the periods to which they relate are indicated, thus enabling any particular object in any style to be immediately referred-to.

The 400 plates in which the several styles of ornament are illustrated contain a larger and much more varied series than in any work hitherto published, indeed the volume forms a veritable encyclopaedia of the evolution development and application of ornament in architecture and the decorative arts throughout the ages, and it should prove of great value to the architect, craftsman, designer and student.

LONDON, January 1910.

R. PHENE SPIERS.

Digitized by Google

Original from
UNIVERSITY OF CALIFORNIA

CONTENTS.

	Plates	Page
Introduction	—	1
Prehistoric and Primitive Ornament	1—3	3
ANTIQUITY	4—56	11
Egyptian Ornament	4—7	12
Babylonian-Assyrian Ornament	8—10	22
Persian Ornament	11—12	29
Phoenician-Hebraic Ornament	13	34
Indian Ornament	14—16	37
Greek Ornament	17—30	43
Etruscan Ornament	31—32	67
Roman Ornament	33—44	71
Pompeian Ornament	45—49	91
Celtic Ornament	50—56	99
THE MIDDLE AGES	57—200	113
Early-Christian Ornament	57—62	114
Lombardo-Byzantine Ornament in Italy	57—58	118
Visigothic Ornament in Spain	59	122
Italo-Byzantine Ornament in Italy	60, 62	122
Frankish Ornament	61	122
Byzantine Ornament	63—70	125
Byzantine Ornament in Spain	69—70	132
Romanesque Ornament	71—107	137
Romanesque Ornament in Germany	71—77	139
Romanesque Ornament in France	78—85	149
Romanesque Ornament in Upper and Middle Italy	86—88	161
Saracen-Norman Ornament in Sicily and Lower Italy	89—91	161
Romanesque Ornament in Spain	92—94	169
Romanesque Ornament in England	95—101	173
Romanesque Ornament in Scandinavia	102—107	183

Digitized by Google

Original from UNIVERSITY OF CALIFORNIA

	Plates	Page
Russian Ornament	108—111	193
Mahometan Ornament	112—134	198
Arabian Ornament	112—115	203
Moorish Ornament	116—120	207
Saracenic Ornament	121	214
Ottoman Ornament	122—126	214
Persian Ornament	127—130	225
Indo-Saracenic Ornament	131—134	231
Gothic Ornament	135—188	235
Gothic Ornament in France	135—143	238
Gothic Ornament in the Netherlands	144—145	252
Gothic Ornament in England	146—160	254
Gothic Ornament in Germany and Austria	161—176	274
Gothic Ornament in Italy	177—183	298
Gothic Ornament in Spain	184—188	310
Chinese Ornament	189—193	316
Cambodian Ornament	194—195	324
Japanese Ornament	196—200	327
RENAISSANCE AND MODERN TIMES	201—400	337
Renaissance Ornament	201—270	339
Renaissance in Italy	201—215	341
Florence	201—202	343
Rome	203—204	343
Venice	205—206	349
Various	207—215	349
Renaissance in France	216—226	362
Renaissance Ornament in Spain and Portugal	227—234	377
Renaissance in Germany, Austria and Switzerland	235—248	388
Swiss Renaissance Wood Buildings	249—250	408
Renaissance Ornament in Hungary	251	412
Renaissance Ornament in the Netherlands	252—255	414
Ornament of the Northern Renaissance	256—257	419
Slavonic Renaissance Ornament	258—260	422
Renaissance Ornament in Poland	258	422
Renaissance Ornament in Russia	259—260	427
Renaissance Ornament in England	261—270	428
Later Renaissance Ornament	271—311	443
Later Renaissance Ornament in Italy	271—275	445
Later Renaissance Ornament in France (Louis XIV Style)	276—286	453
Later Renaissance Ornament in Germany, Austria, and Switzerland	287—295	468
Later Renaissance Ornament in the Netherlands	296—298	481
Later Renaissance Ornament in England	299—311	487

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

	Plates	Page
Rococo Ornament	312—333	503
Rococo Ornament in Italy	313	507
Rococo Ornament in France (Louis XV. Style)	314—322	509
Rococo Ornament in Germany and Austria	323—330	519
Rococo Ornament in England (Chippendale Style)	331—333	531
Colonial Style Ornament in the United States	334—339	534
Ornament of the Classical Revival of the 18th Century	340—376	543
18th century Ornament in Italy	340—342	545
18th century Ornament in France (Louis XVI. Style)	343—350	549
18th century Ornament in the Netherlands	351	559
18th century Ornament in Germany	352—354	559
18th century Ornament in England	355—376	565
Examples of the work of R. and J. Adam	355—369	565
Furniture made from designs by Sheraton	370—372	579
Furniture made from designs by Hepplewhite	373	585
Work prepared from various designs	374—376	585
Empire Ornament	377—393	592
Empire Ornament in France	377—385	592
Examples of the work of Percier and Fontaine	377—383	592
Various designs	384, 385	597
Later Empire	386	605
Empire Ornament in Italy	387—389	606
Examples of the work of Giuseppe Borsato	388	606
Empire Ornament in Germany	390—393	611
Biedermeier or old fashioned Style in Germany	394, 395	617
Neogrec Ornament in Germany	396—400	621
List of Reference books		627
Index of illustrations according to subject and material		630

Digitized by Google

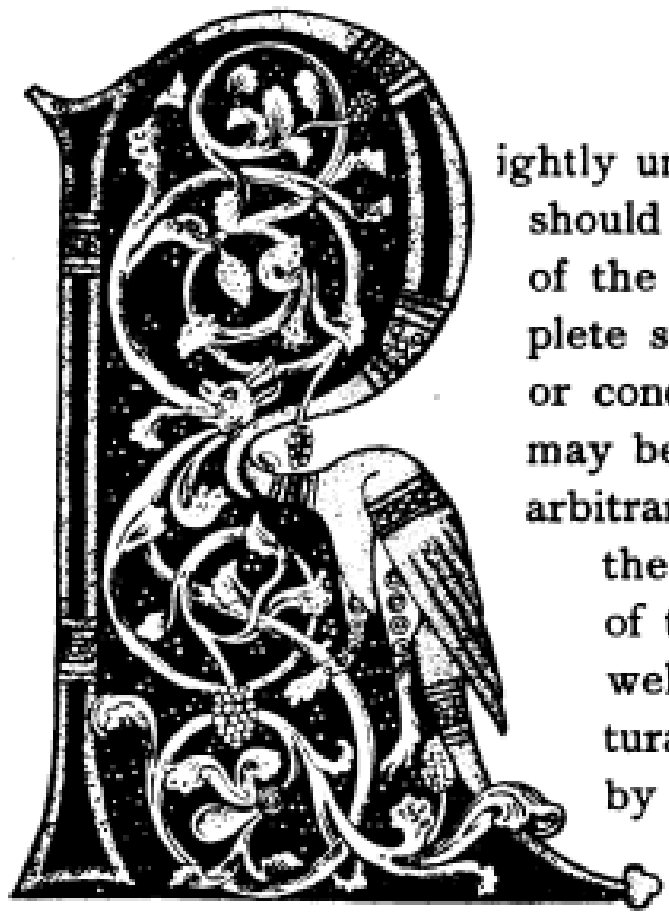
Original from
UNIVERSITY OF CALIFORNIA

ERRATA.

Page 23, 10 lines from bottom, for *she* read *the*.
Page 25, Plate 8, Fig. 16, for *Baylonian* read *Babylonian*.
Page 29, 4 lines from bottom, for *Babyllonia* read *Babylonia*.
Page 36, Plate 13, Fig. 20, for *column* read *altar*.
Page 45, 3 lines from top, reverse the order of *former* and *latter*.
Page 67, lines 6, 7 and 8, bring *twelfth century* to line 9 before *B. C.*
Page 89, Plate 43, Fig. 8, for *candelabres* read *candelabrum*.
Page 89, Plate 43, Fig. 24, for *Bronce* read *Bronze*.
Page 143, Plate 74, Fig. 2, for *watering-can* read *flagon*.
Page 165, Plate 90, Fig. 9, for *veval* read *reveal*.
Page 199, Middle of page, for *development* read *developments*.
Page 211, Plate 119, Fig. 4, for *lover* read *lower*.
Page 244, Plate 138, Fig. 1, for *Tympanum* read *Spandril*.
Page 323, Plate 192, Fig. 1, for *Key* read *Escutcheon*.
Page 333, Plate 198, Fig. 4, for *Chain mail* read *Cloisonne inlay*.
Page 433, Plate 266, *Figs. 1, 2, 3* should read *3, 1, 2*.
Page 505, line 3, for *claissic* read *classic*.
Page 507, Plate 313, Fig. 2 insert *table* after *console*.
Page 519, Plate 324, Fig. 6, for *cast iron* read *wrought iron*.
Page 545, line 9, for *plate 348* read *plate 340*.
Page 579, Plate 367, Fig. 4, for *mantel piece* read *grate*.
Page 585, Plate 372, Fig. 5, for *secretary* read *secretaire*.
Page 592, line 7, for *quilloche* read *guilloche*.
Page 592, Plate 377, Fig. 4, for *foxed* read *fixed*.

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

INTRODUCTION.



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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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

Stonehenge near Salisbury.

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

PREHISTORIC AND PRIMITIVE ORNAMENT.

Stonerelief from Yucatan
(Globus 1884).

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

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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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

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

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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

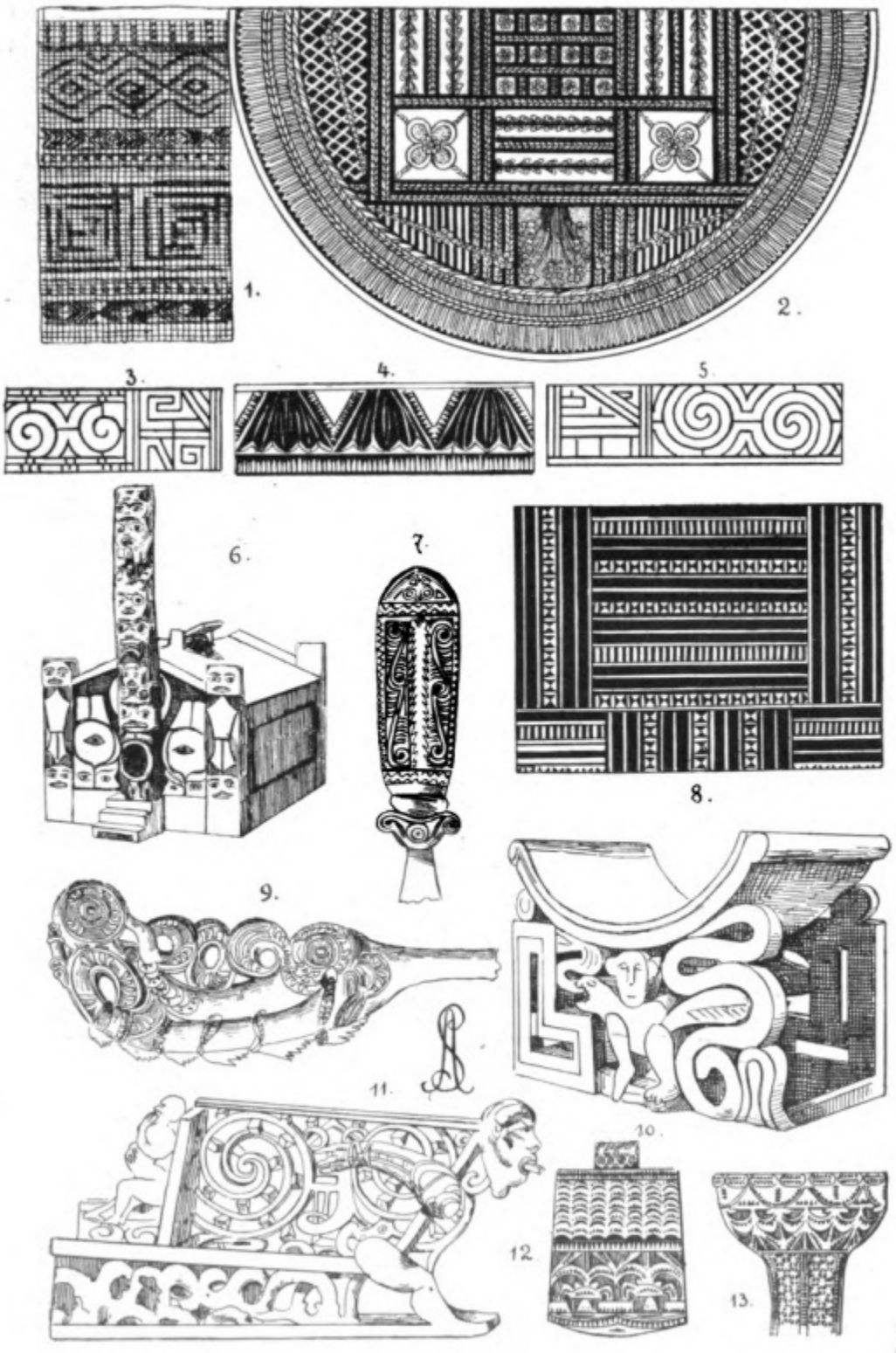
Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 1.

Prehistoric Ornament.

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 2.

Prehistoric Ornament.

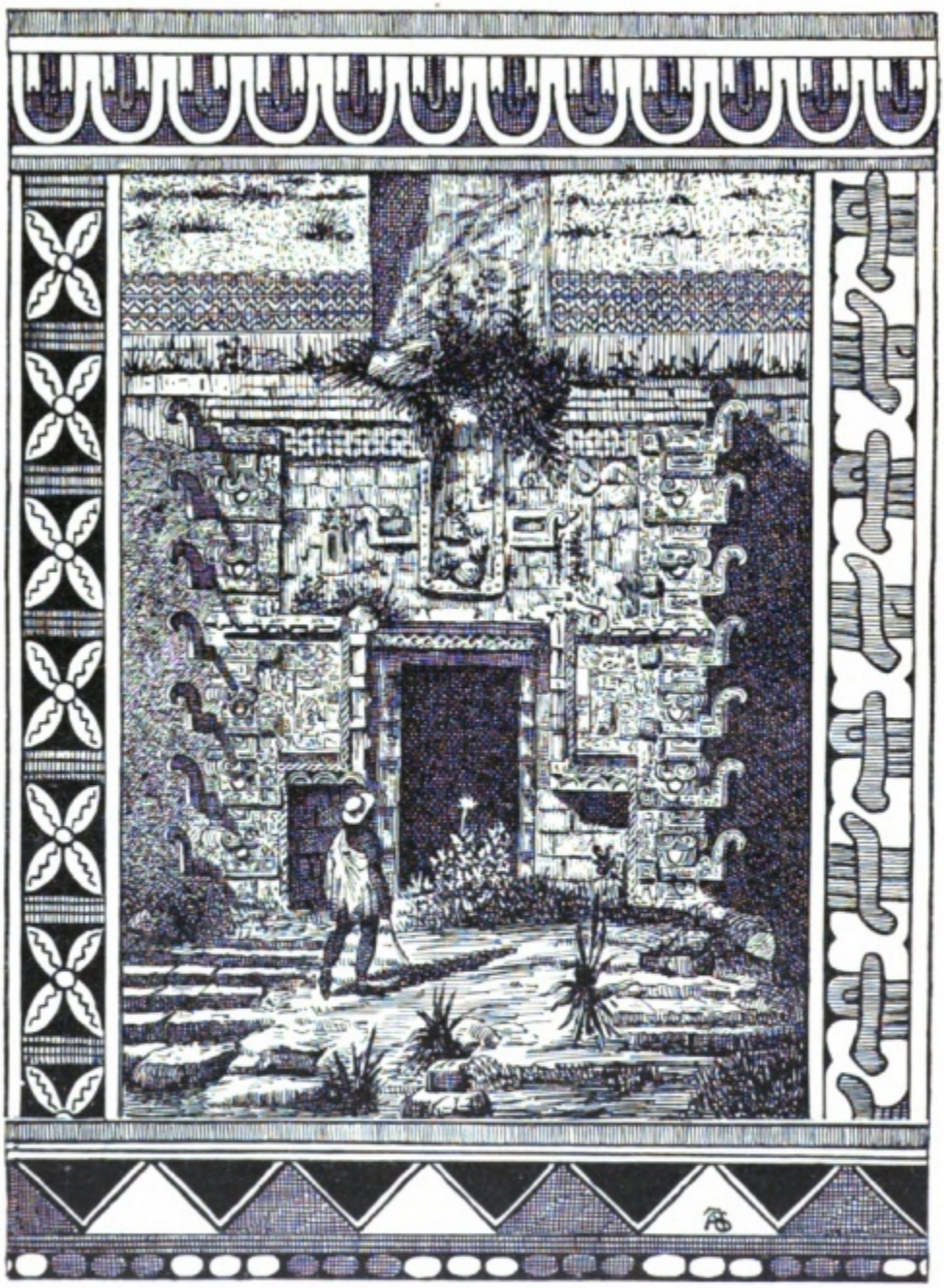
Fig. 1. **Ancient Peruvian Vase** (Brockhaus Konversationslexikon).
„ 2. **Granite Vase found in Honduras** (Brockhaus).
„ 3, 4, 26, 27, 41, 42, and 44. **Bronze weapons** (Lübke, Kunst des Altertums).
„ 5. **Urn found in the district of the Elbe** (Reichhold, Flachornament des Altertums).
„ 6, 23, and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

Plate 3.

Primitive Ornament.

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

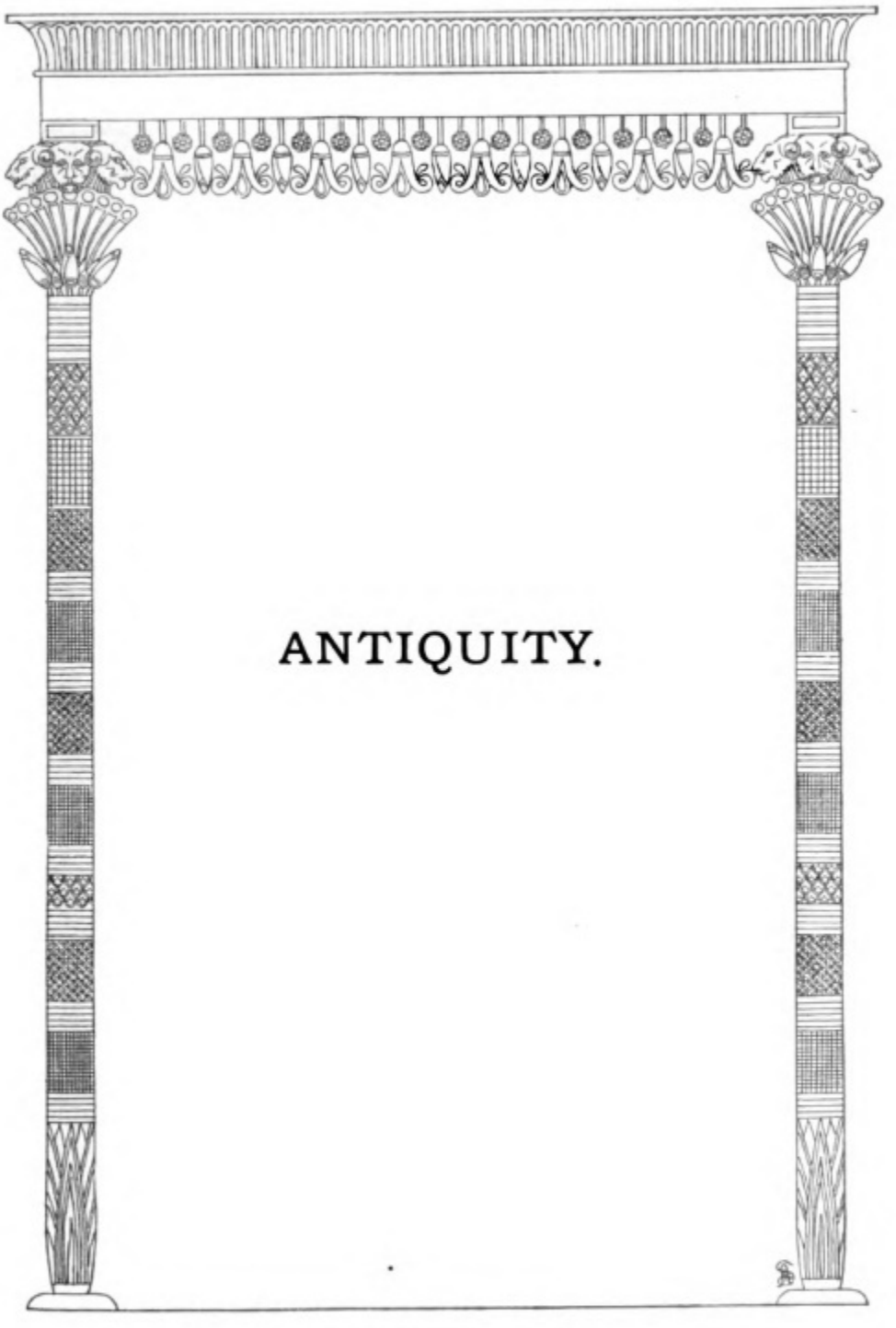
Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



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

Digitized by Google

Original from
UNIVERSITY OF CALIFORNIA



ANTIQUITY.

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

Digitized by Google

Original from
UNIVERSITY OF CALIFORNIA

EGYPTIAN ORNAMENT.

Egyptian Dress (Lübke).

ong before civilisation was known in Egypt there existed at one time in Ancient Syria and Babylonia, countries once so rich and flourishing, a civilisation much older than that of Egypt. Proofs of this civilisation have been brought to light in the excavations carried out in recent years in these two countries. It is, however, Egypt that has supplied us with those series of monuments by means of which the most ancient historical facts now in our possession have been put together and verified. Even so far back as 4000 B. C. an extensive artistic spirit reigned throughout Egypt. The historic period of the country, which dates from about the year 3200 B.C. when Mena was king, comprise thirty dynasties, and is divided in accordance with the records of the priest Manetho into four principal periods, namely:

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

Digitized by Google

Original from
UNIVERSITY OF CALIFORNIA

2. **The Middle Kingdom** dates from 3000 to 1587 B.C. The principal centres were in Middle and Upper Egypt with the capital Thebes. The highest period of development characteristic of this epoch was reached about 2660 B.C. during the 12th dynasty, the decline and decay of this development being brought about by the conquest of the country by the Hyksos who had their centre of government in the city of Tanis.

3. **The Modern Kingdom** dates from the year 1587 to 702 B.C. The principal city was Thebes in Upper Egypt. The highest period of development was reached in the years 1516 to 1234 B.C. under Hat-Shepsut, Rameses, Seti, and Rameses II., of the 18th and 19th dynasties. The decline began about the year 950 B.C.

4. **The Later Period** dates from the year 664 B.C., the period of the restoration by Psammeticus with the capital Sais. The final development took place under the 26th dynasty between the years 663 to 525 B.C. when the country was conquered by the Persians, during whose occupation few buildings were erected. In 332 B.C. a revival took place under the rule of Alexander the Great which was continued by the Ptolemies from the year 323 B.C. and by the Romans from 31 B.C.

The life led by the ancient Egyptians was characterised by distinctly marked order and regularity, and to this is due the clearness, exactness and dignity, which distinguish Egyptian works of art. They are deficient however in that warm spirit which animates Grecian art, and are in consequence cold and stiff. Owing to the scarcity of timber, all the great enclusures of temples, palaces, and domestic structures generally were built in unburnt brick, a material which necessitated a much greater thickness for the lower part of the wall at the base, and this type of construction would appear to have been the model on which all the great monuments in stone were based, thus accounting for the raking walls given to the pylons and temples.

Apart from a pure geometrical setting-out, Egyptian ornament consists of a rigidly systematic arrangement of plants native to the country. The well-known Egyptologist, Louis Borchardt, has arranged a clear classification of Egyptian plant-ornamentation, and the complete plants used as models being arranged by him as follows:

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

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

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

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

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

* Probably the leaf of the maize or Indian corn.

Digitized by Google Original from UNIVERSITY OF CALIFORNIA

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

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

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

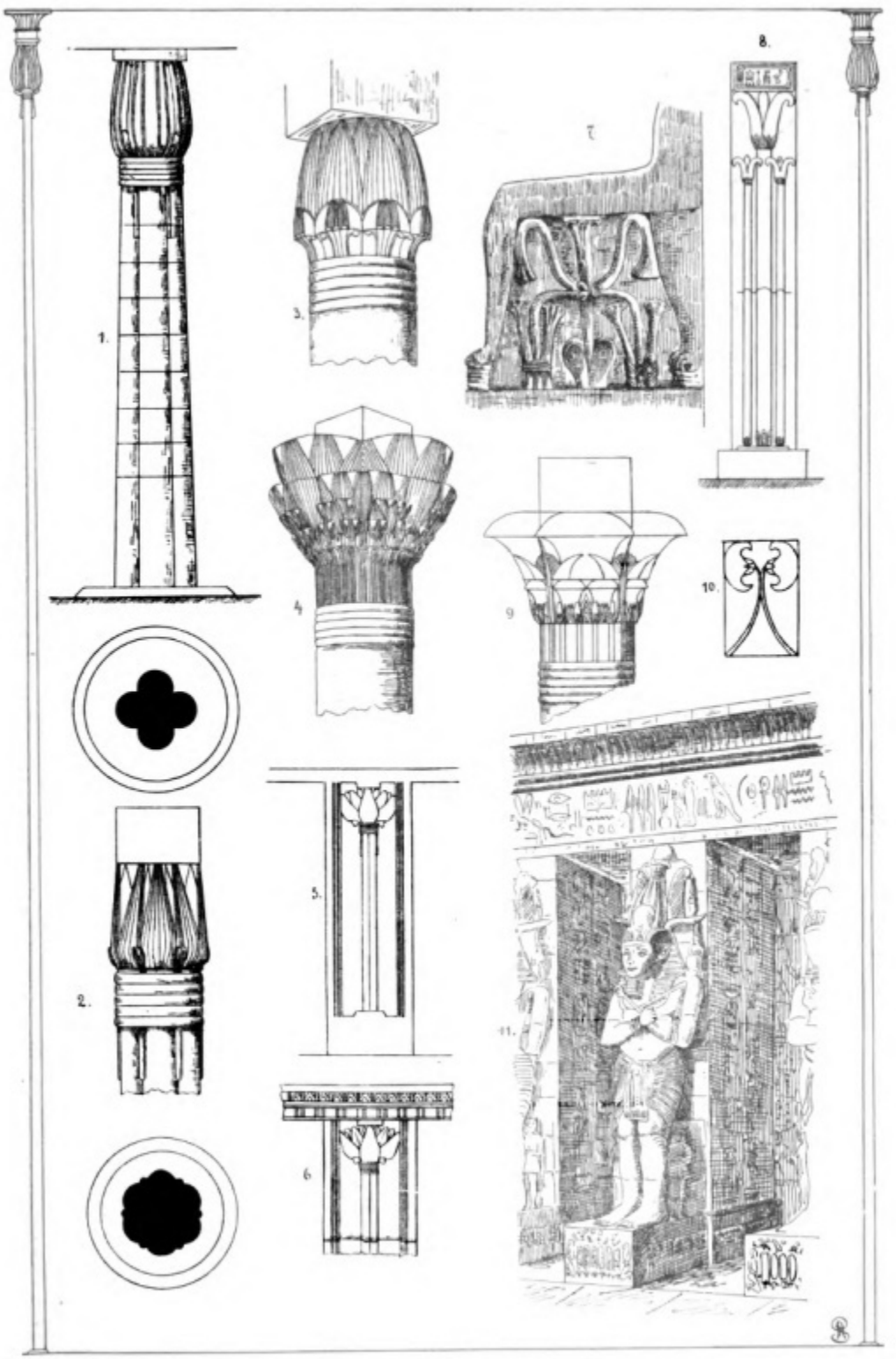
Plate 4.

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

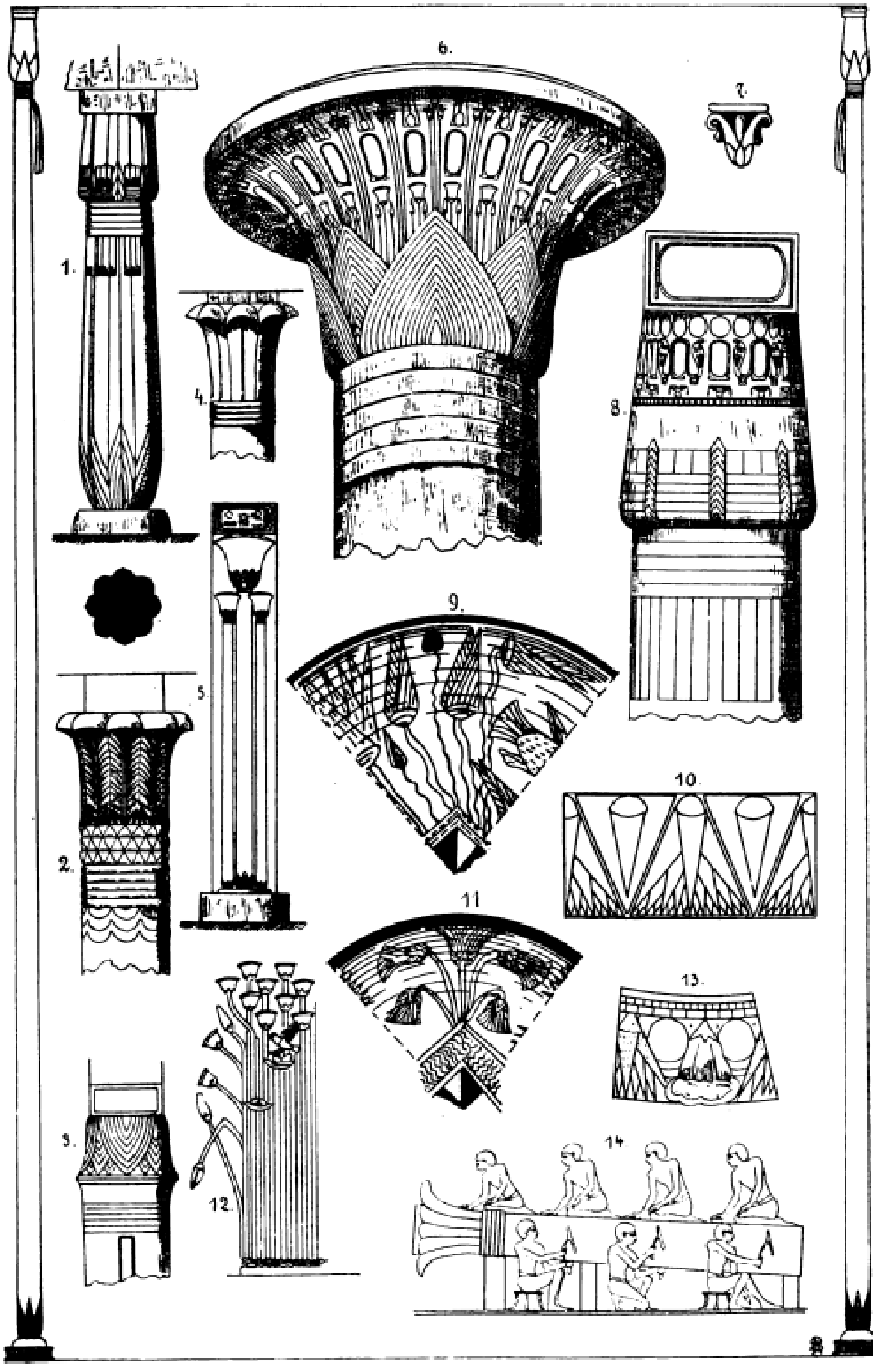
Fig. 1. **Column with closed lotus capital from the Middle Kingdom, found in Benihasan. Horizontal section is also given.** (Lepsius, Tagebuch.) Like all lotus columns, this one has neither foliage nor entasis. From the stone base, on which the column is raised, rise 4 main stalks. These, and the 4 intermediate stalks, are held together by means of 5 chaplets. The capital is made up of 4 lotus-buds with longitudinal convex bands. The abacus is small and square.

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Fig. 3. **Closed lotus capital from the Ptolemaic epoch, taken from the temple of Isis-us-ret in Philae** (Borchardt). Columns with closed lotus capitals did not exist in the Modern Kingdom. This kind of capital, like all capitals from the time of the Ptolemies, was peculiar in the fact that the stalks were allowed to appear below the bands of the necking. In this example, furthermore, the triple intermediate stalks do not rest between the main stalks. The shaft is smooth and completely covered with hieroglyphics.

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

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

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

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

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

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

„ 11. **Osiride pillar from Medinet Habû** (Perrot and Chipiez, History of Art).

Plate 5.

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

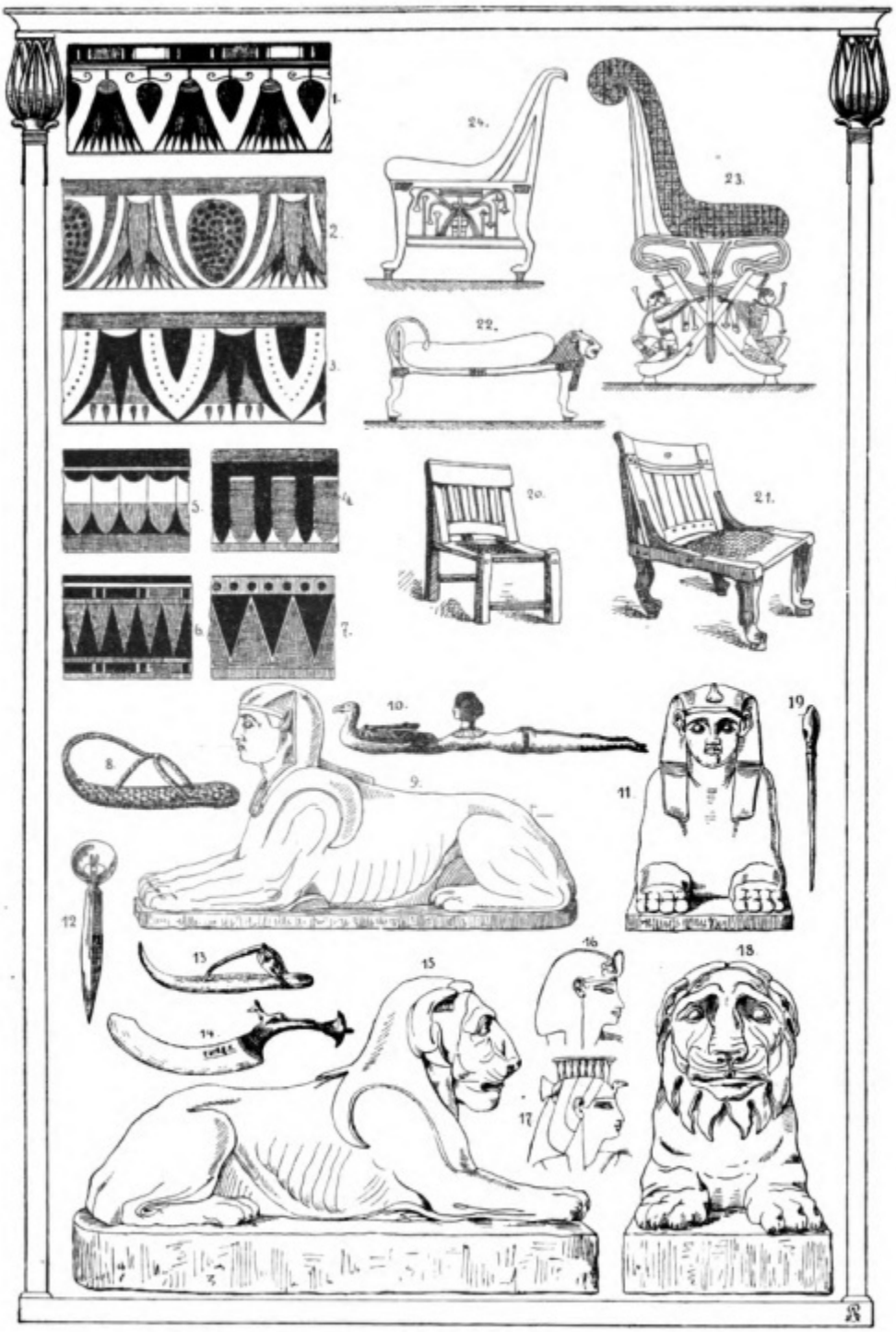
Fig. 1. **Papyrus column with closed capital in front of the pyramid of Amenemhet near Hawara. This column dates from the Middle Kingdom** (Prisse). From the stone base on which the column rests, spring 8 stalks arranged in regular order. The horizontal section of the column given in the same figure will make this clear. As is the case with all papyrus columns, there are, at the foot of the stalk, sheathing leaves which enclose the lower portion of the column. Under the capital, the stalks narrow off, and are bound together by 5 fillets. Over these fillets, 8 closed buds, each with a head-foil, develop themselves. The section of the buds and stalks is triangular. Under the neck-band are 8 clusters each having 3 stalks. These capitals, however, gradually lost their characteristic form, until finally, they became completely changed as in fig. 8.

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

„ 3. **Capital in the Palace of Thothmes, 1541—1516 B. C. in Karnac** (Lepsius).

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Fig. 5. **Papyrus column with open Flower capital from the granite pilasters in front of the Sanctuary in Karnac** (Lepsius).
„ 6. **Open papyrus flower capital at Karnac, dating from the Middle Kingdom** (Prisse). Pictures and inscriptions are worked in between the painted flower stalks.
„ 7. **Clay mould with lily from Tell-el-Amarna dating from the Middle Kingdom** (Petrie, Tell-el-Amarna).
„ 8. **Turned papyrus-capital of a column with closed flower, at Karnac, dating from the later Egyptian Kingdom** (Prisse).
„ 9. **Decoration of a figured dish in the British Museum** (Borchardt).
„ 10. **Figured frieze—flowers and buds from the same plant—from the palace of Amenophis' IV. in Tell-el-Amarna** (Borchardt).
„ 11. **Papyrus ornament on a figured dish in the British Museum** (Borchardt).
„ 12. **Papyrus thicket from the mural fresco of a tomb in Benihasan, dating from the Middle Kingdom** (Borchardt).
„ 13. **Withe from a painted wreath of a coffin, dating from the Middle Kingdom.**
„ 14. **Palm-shaped column in process of manufacture from a mural fresco at Gurna; dating from the Middle Kingdom.**

Plate 6.

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

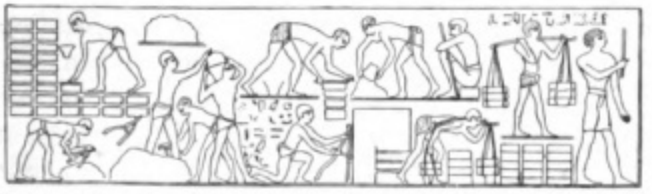
Plate 7.

Border: Columns with open lotus-capital from a painted canopy in a tomb at Gurna, dating from the Middle Kingdom (Borchardt).
Fig. 1. **Painted bouquet-column in the tomb of Sennundem. Dates from the Egyptian Middle Kingdom** (Berlin Museum, Ph. 664).
„ 2. **Breast-plate of gold with incrusted enamel bearing the name of Rameses II.** (Perrot and Chipiez).
„ 3. **Head of Nofret** (Lübke).
„ 4. **Egyptian clay jar** (Libonis, Les styles).
„ 5. **Egyptian amphora** (Libonis).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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



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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

BABYLONIAN-ASSYRIAN ORNAMENT.

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

Along the banks of the Euphrates and Tigris, in the sacred land of Mesopotamia, and under the special influence of these two streams, a characteristic civilisation developed itself more than 5000 years ago — much the same as the civilisation which was developed in Egypt under the influence of the Nile. The results of the latest excavations in Tello, Niniveh, Nimroud, Koyunjik, Khorsabad, and other places, have afforded proofs of the existence, even as far back as 4000 B.C. of the Sumerians, a non-Semitic people who became afterwards united with the Assyrians. It may therefore be accepted as certain, that in this river valley a civilisation existed which was older than that of Egypt. The language of the Sumerians long after it ceased to exist as a living tongue was spoken as a dead language by scholars. The Bible itself mentions the colossal buildings erected by the Babylonian and Assyrian kings at that remote period. In this particular country, there was such a mixture of peoples, one alternately subjugated by another, that the art of the epoch must be regarded as one common to the people as a whole. The people themselves appear to have been more of a sensible and practical, rather than of a poetic turn of mind. They were at once commercial as well as warlike, keeping material gain and their own supremacy above all other matters.

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

In the third thousand before Christ a number of small principalities... such as Shirpula, Ur of the Chaldees, Isin, Larsa, etc.... existed in South Babylonia, but were finally conquered by Khammunurabi, king of North Babylonia in the year 2232 B.C. After this conquest the city of Babylonia was made the capital. The kingdom of the Semitic Assyrians was founded and began about the year 2000 B.C., developing into a powerful state about 1300 B.C., the principal cities being Ashur and Nineveh. This kingdom reached its highest glory in the reigns of Assurnasipal (884—860 B.C.), Shalmaneser II.(860—824 B.C.), Sargon II.(722—705 B.C.), Sennachirib (705—681 B.C.), Esarhaddon (681—668), and Ashur-bani-pal (Sardanapalus) (668—626). Under this latter monarch Assyria became the principal world-power, being however deprived of this supremacy by Nabopolassar of Babylonia and Cyaxaras of Media in the year 603 B.C. The new kingdom now established flourished for a short time, 605 to 561 B.C., under Nebuchadnezzar, being itself finally conquered by Cyrus King of Persia in this year 538 B.C.

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

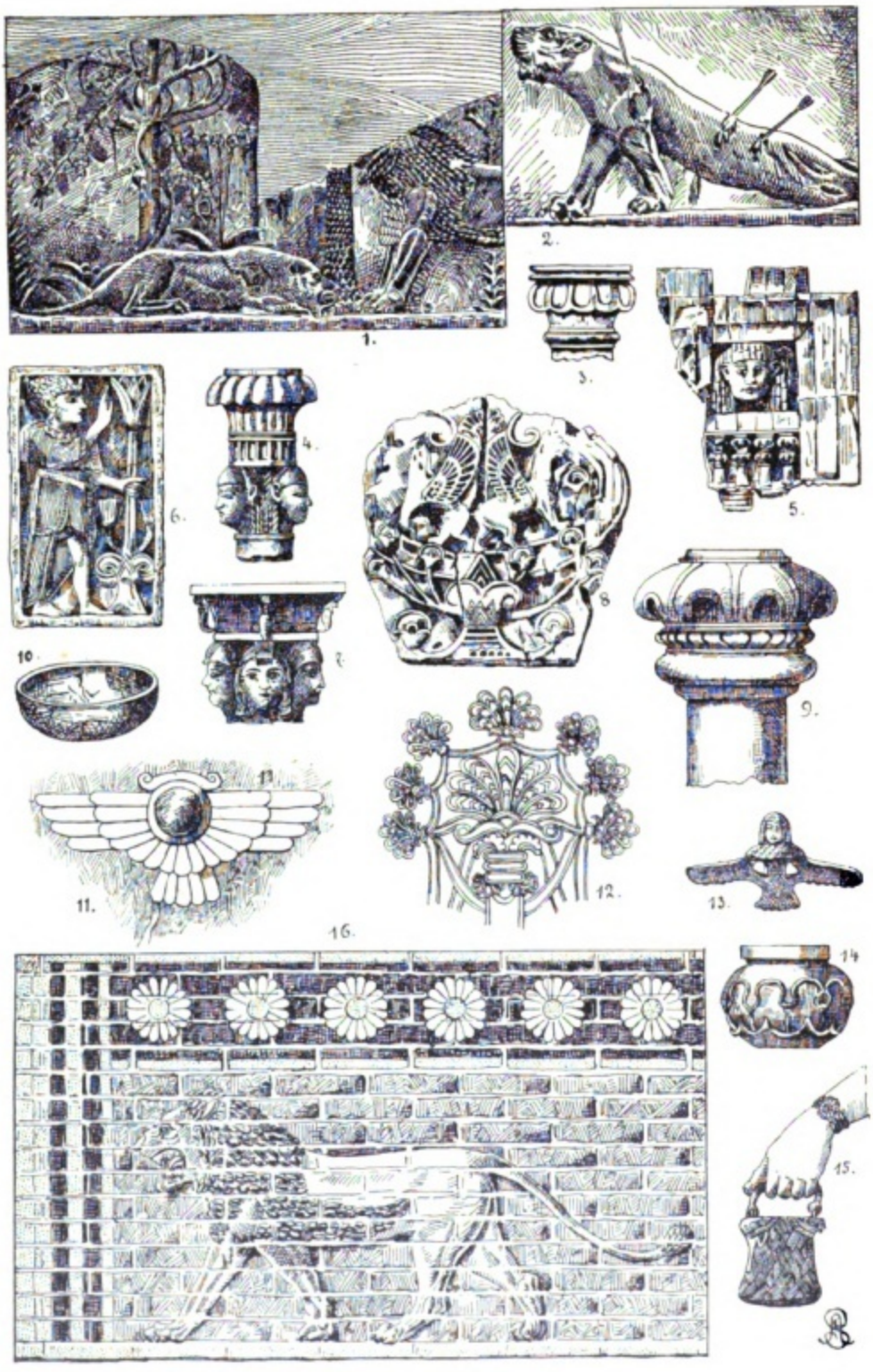
The specimens of sculpture which have come down to us are mostly all in relief, few of them being in cavo-relievo.

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

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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 8.

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

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

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

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

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

„ 9. **Capital of Baluster.**

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

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

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

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

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

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

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

Plate 9.

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

„ 2. **Capital or base of column at Khorsabad** (Uhde, Architekturformen des klassischen Altertums).

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

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

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

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

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

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

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

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

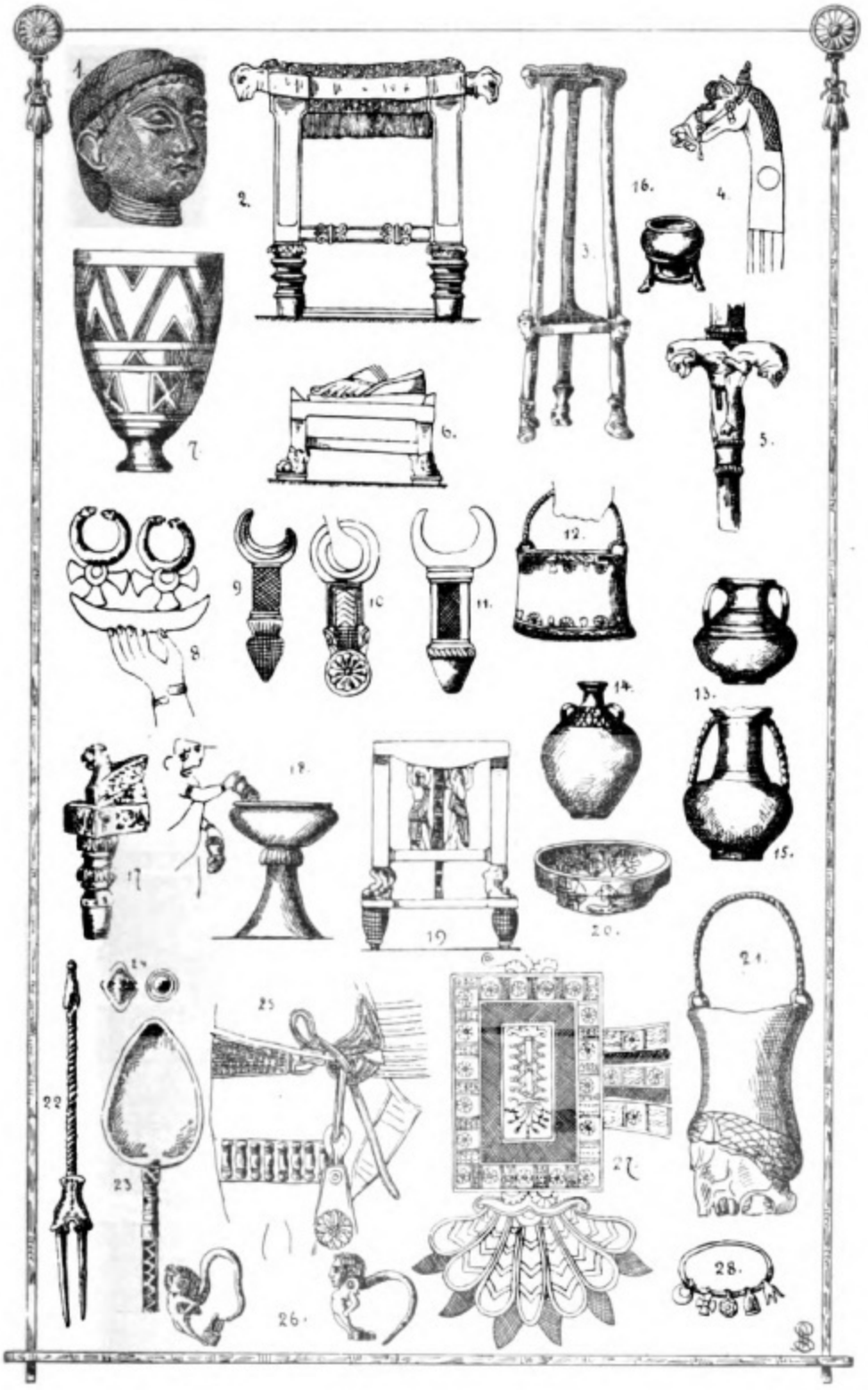
„ 11. **Horse bridle** (Brockhaus).

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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from
UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 10.

Border: Flag-post on palaces (Uhde).

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

" 2. **Assyrian Chair** (Perrot).

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

" 4. **Carriage-pole** (Perrot).

" 5. **Bronze sword** (Perrot).

" 6. **Footstool** (Perrot).

" 7. **Beaker** (Perrot).

" 8. **Bracelet** (Perrot).

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

" 12. **Metal bucket** (Perrot).

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

" 16, and 18. **Goblets** (Semper).

" 17. **Bronze fragment from a chair of state** (Babelon).

" 19. **Washhand stand** (Semper).

" 20. **Dish** (Semper).

" 21. **Metal bucket** (Semper).

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

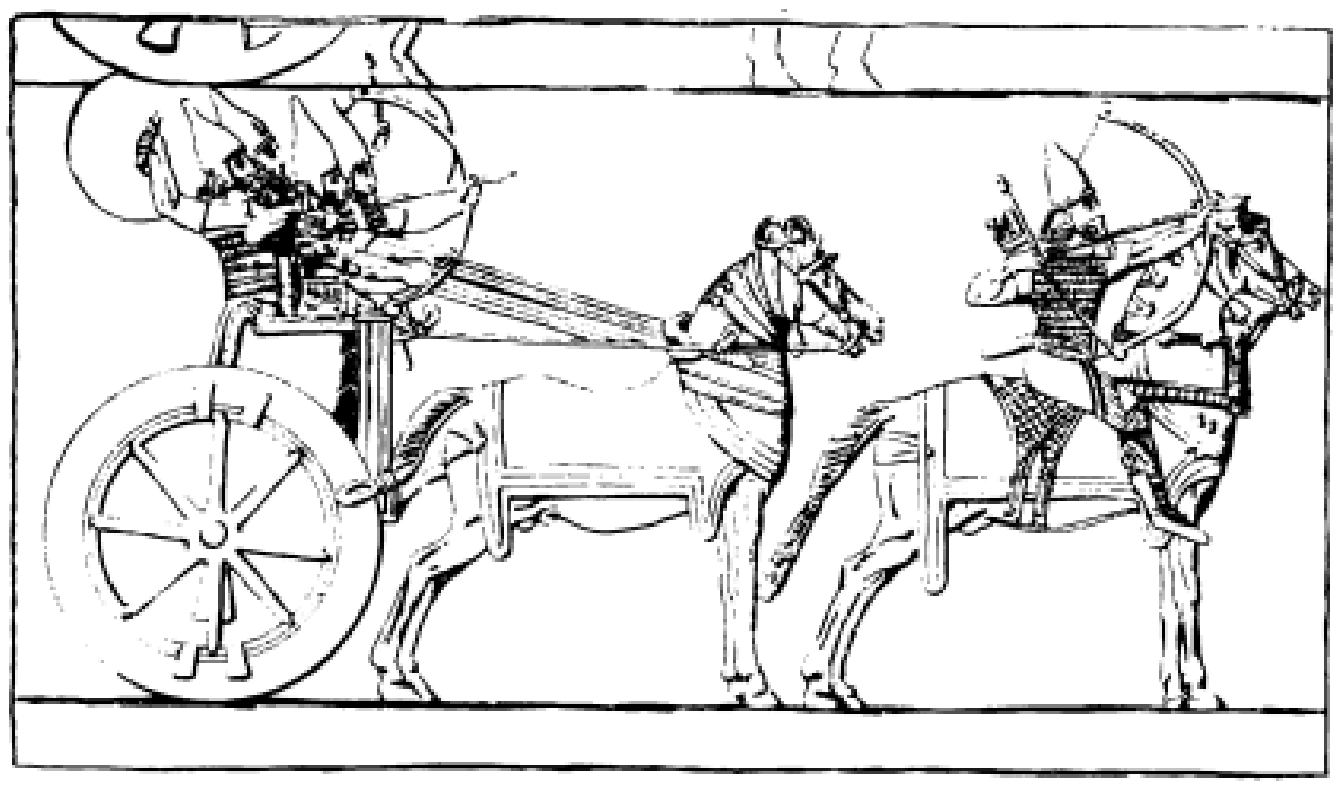
" 24. **Gold buttons, in the British Museum** (Perrot).

" 25. **Harness** (Perrot).

" 26. **Gold ear-ring** (Perrot).

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

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



Assyrian fighting car (L'Art pour tous).

Digitized by Google

Original from UNIVERSITY OF CALIFORNIA

PERSIAN ORNAMENT.

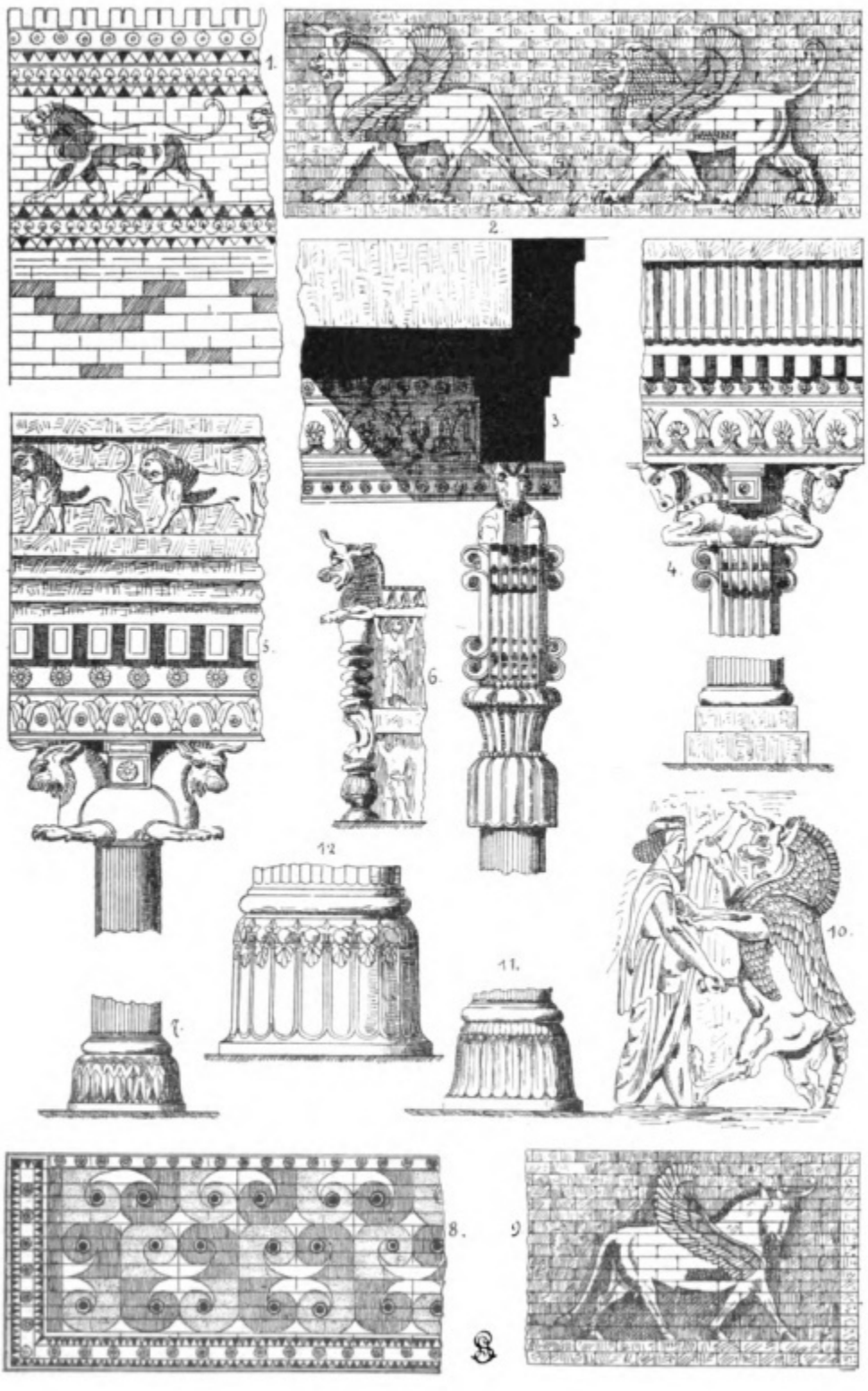
Imbossed work, representing the king Xerxes upon the throne (Roger-Milès).

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

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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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

Plate 11.

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

Plate 12.

Fig. 1, and 2. **Persian Wall decoration of glazed terra-cotta** (Libonis).
„ 3. **Head of a steer in the Louvre** (Perrot and Chipiez).
„ 4, 5, and 6. **Persian pottery** (Perrot and Chipiez).
„ 7. **From a bas-relief in the hall of the 100 columns, Persepolis** (Flandin et Coste, Perse ancienne).
„ 8. **Persian silver coin** (Perrot and Chipiez).
„ 9. **Bas-relief at Persepolis.**
„ 10. **Head-dress of Cyrus** (Dieulafoy).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from
UNIVERSITY OF CALIFORNIA

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

Curtain over the throne of Achemenides (Dieulafoy).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

PHOENICIAN-HEBRAIC ORNAMENT.

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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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

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

Plate 13.

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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

INDIAN ORNAMENT.

Bas-relief from Ellora.

It is generally believed that Indian civilisation dates back to a very remote period, it was not, however, till about the year 2000 B. C. that the Aryans who had emigrated from Central Asia settled in the South of India and reached the plenitude of their power. The archaeological discoveries made in India reach no further back than a few centuries before Christ. A close observation of Old-Indian ornaments shows us that Indian art was by no means free of foreign influences, more especially Persian, and later on, Greek. India is but a purely geographical expression, and has no ethnographical signification whatever. It is inhabited by races of people so different and distinct from each other that to class them together as the Indian race would be incorrect. To speak of a homogeneous Indian art is therefore impossible, the more so, as each race which inhabited the country had its own art history.

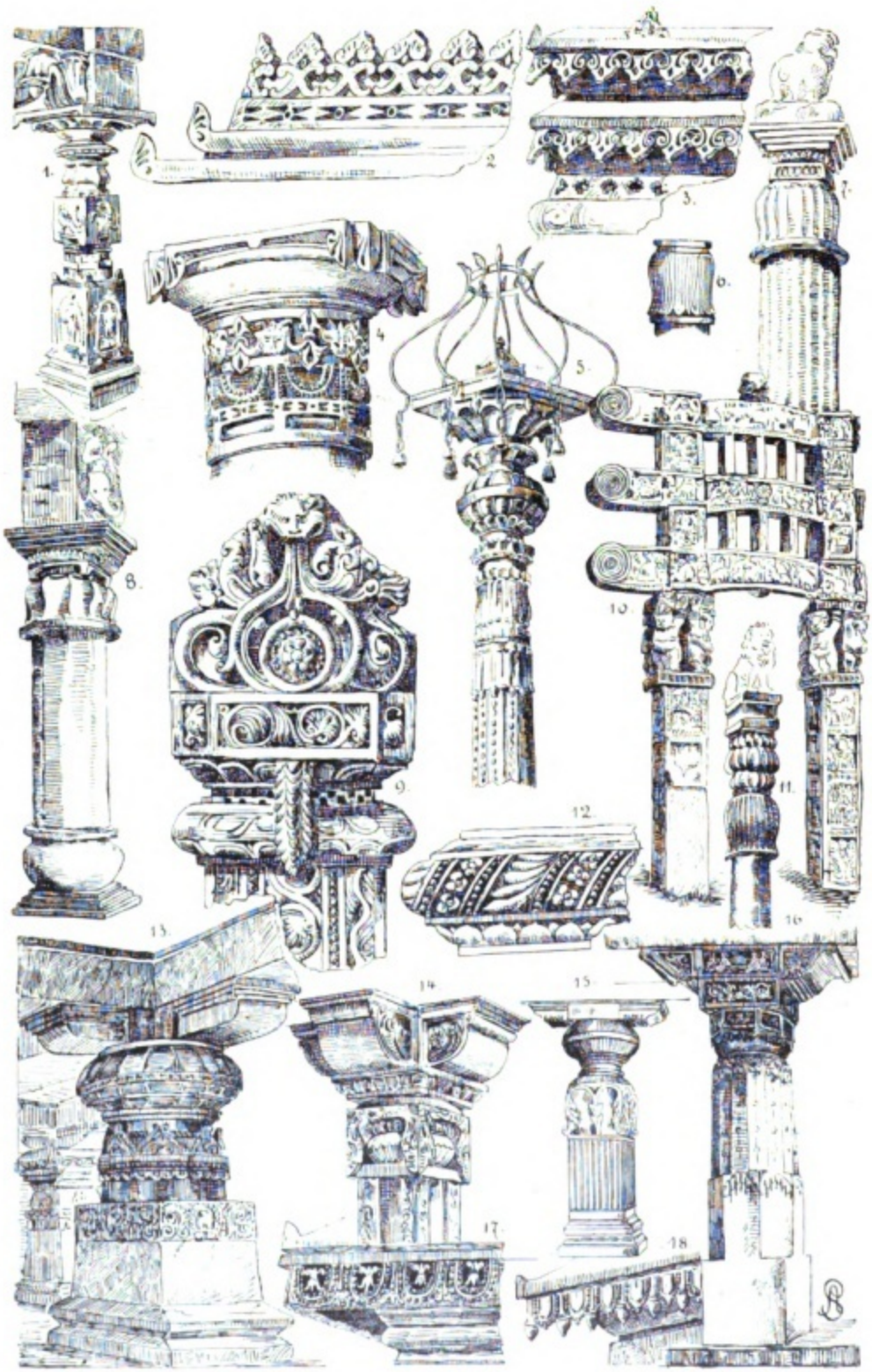
The general history of Indian art may be divided into the following periods:

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

2. The Buddhist era which extends to the 7th century A. D., and began when Buddhism was raised to be the established state religion by King Asoka in the year 256 B. C.

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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

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

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

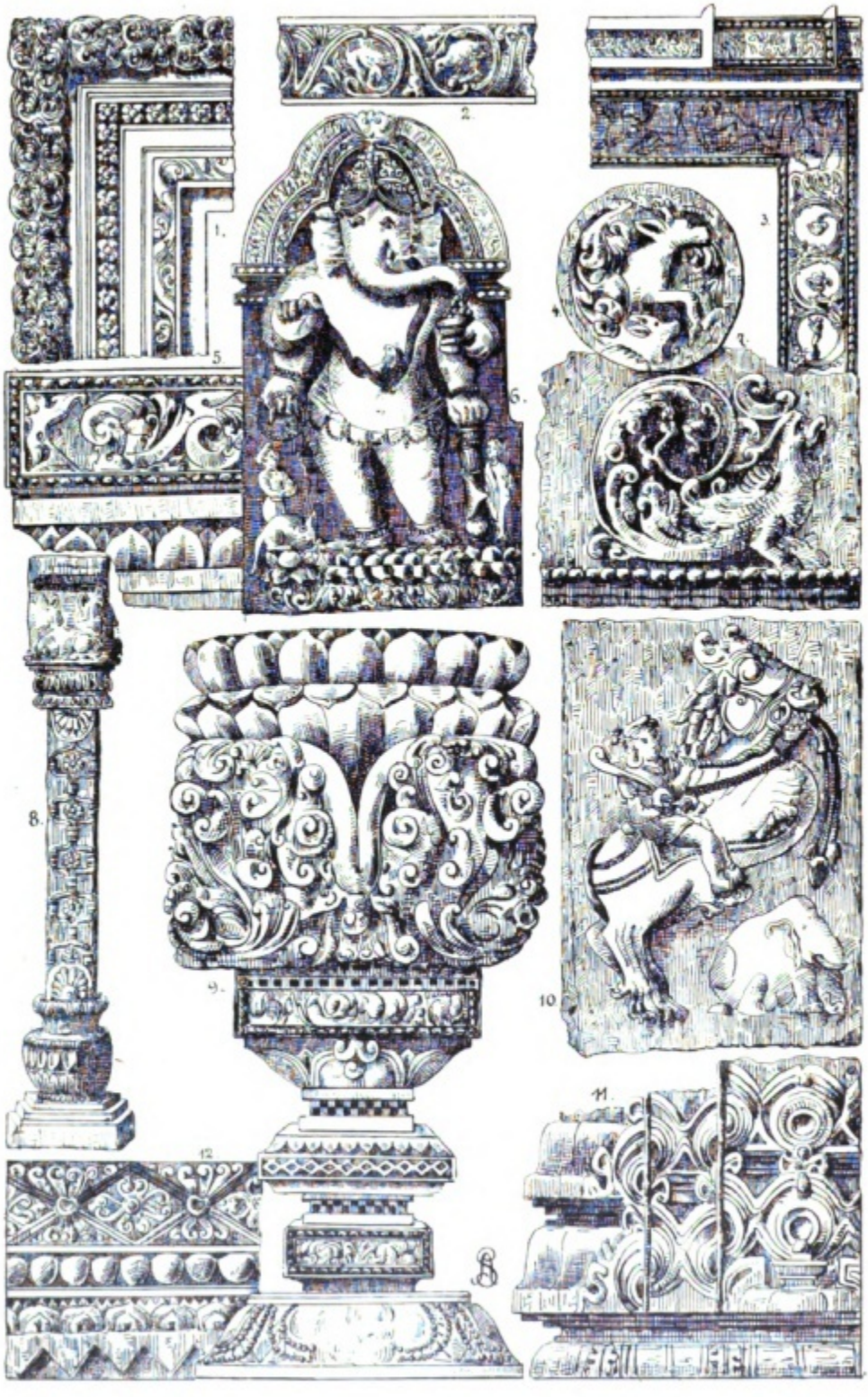
Plate 14.

Fig. 1. **Corner-pillar of the temple in Nijamizzur** (Uhde, Die Konstruktionen und die Kunstformen der Architektur).
„ 2, and 3. **Details from temple in Ahmedabad** (Uhde). Appears to have been made after textile samples.
„ 4. **Capital from the temple in Kumurpal, Palitana** (Uhde). This capital shows clearly defined traces of Grecian influence.
„ 5. **Isolated monolith column near the temple at Peroor** (Uhde). The use of metal in this example strengthens the impression that the ornamentation was copied from a textile sample.
„ 6. **Capital from Bharhut** (Lübke).
„ 7. **Isolated stone-column from the cave at Karli** (Uhde). Hewn out of the solid rock. The lion signifies the victoy of Bhuddism.
„ 8. **Pillars from the Chaitya cave in Karli** (Uhde).
„ 9. **Pilaster, with crest, from the temple in Bhagovati** (Rajendralalá Mitra).
„ 10. **West portal at Sanchi, Tope** (Uhde). This is one of the oldest stone monuments in India. It is however an imitation of wooden architecture.
„ 11. **Iron memorial column commemorating the victory of Buddhism** (Uhde). This column dates from the reign of King Asoka in the third century B. C.
„ 12. **Detail from the temple in Mukteswara** (Rajendralalá Mitra).
„ 13. **Column from the rock-temple in Lauka, Ellora** (Uhde).
„ 14. **Capital from the Kutub near Delhi** (Uhde). Dates from the later period 1191—93.
„ 15. **Column from the rock-temple of Indra in Ellora** (Canina, architectura antica).
„ 16. **Column from the Vihara in Ajunta** (Uhde).
„ 17, and 18. **Details from the temple at Ballur.** Appears to be copied from a carpet pattern.

Plate 15.

Fig. 1. **Window from the temple of Muktes'wara** (Rajendralalá Mitra. The other illustrations in this plate are all from the same authority).
„ 2. **Moulding from the temple of Bhagovati.**
„ 3. **Detail from the tower of Bhuvanes'war.**
„ 4. **Medaillion from the temple of Sári Deûl.**
„ 5. **Moulding from the temple of Muktes'wara.**

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from
UNIVERSITY OF CALIFORNIA

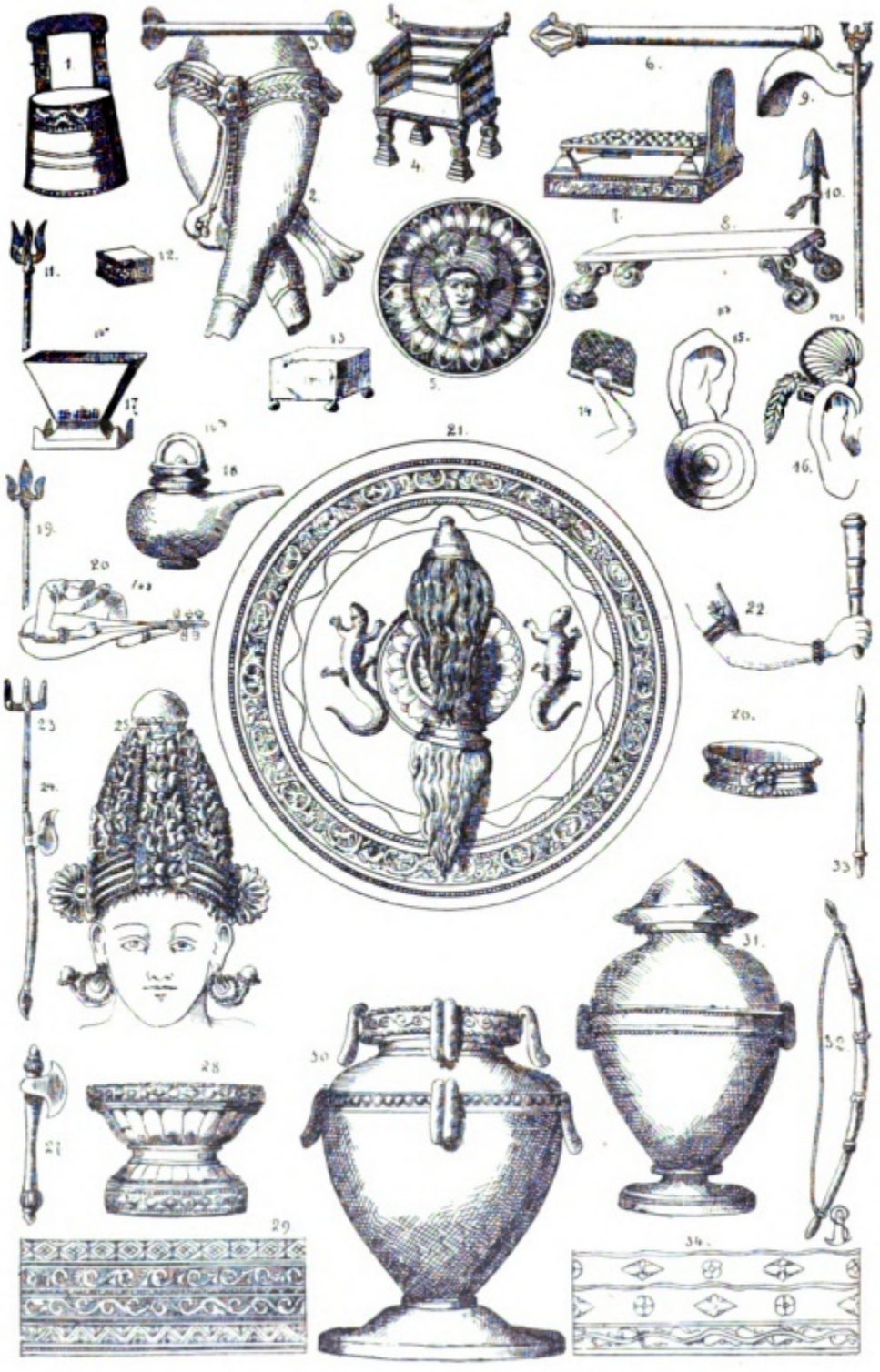
Fig. 6. **Statue of the province from a niche in the temple of Bhuvanes'war.**
„ 7. **Relief from the same temple.**
„ 8. **Pillars from the rock-temple of Uday-agirí.**
„ 9. **Lotus ornament from the temple of Rájeráni.**
„ 10. **Relief from the temple of Bhuvanes'war.**
„ 11. **Base of a pilaster from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

Plate 16.

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

Painting in a grotto at Adochantá (after Grünwedel).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

GREEK ORNAMENT.

Grecian Women at home
(Gerhardt, auserlesene Vasenbilder).

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

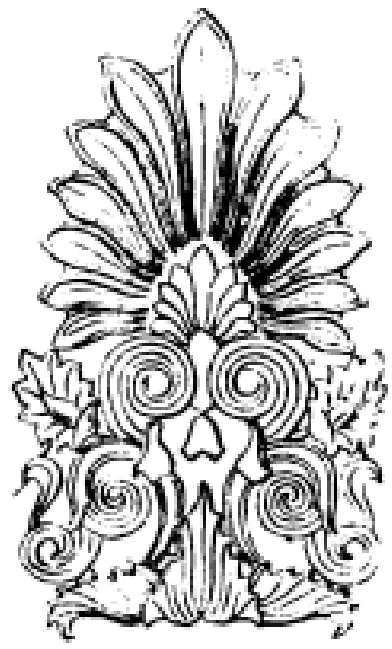
In its primary stages of development, Greek art in the islands of the Aegean Sea was subject to Oriental influences. The Greek style was developed from wooden structures, the constructive forms, in many cases, changed into ornament in the stone masonry.

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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

Greek art can be divided into four epochs:

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



II. The Doric, or Archaic Period, from 1104 to 470 B. C. The national Hellenic period began about the year 1000 B. C., when the Hellenes had taken up permanent residence in the country, at which time the monarchy was changed into a republican form of government. The mythology which arose at this period kindled the spirit of art and gave it that predominating ideal character which afterwards distinguished it. The Hellenes themselves on the other hand brought with them into the country their own peculiar style which they further developed by allying it with the ancient Mythic art existing at the time of their settlement, and by making new use of Egyptian, Assyrian, and Hettite influences. From the 7th century B. C. downwards, when Oriental art began to decline, Hellas took up the leadership in art and civilisation, developed its own style in a characteristic manner and made it the ruling one throughout all the civilised countries existing at that time. Three orders of columns were etablished, the Doric, the Ionic, and a later one, the Corinthian.

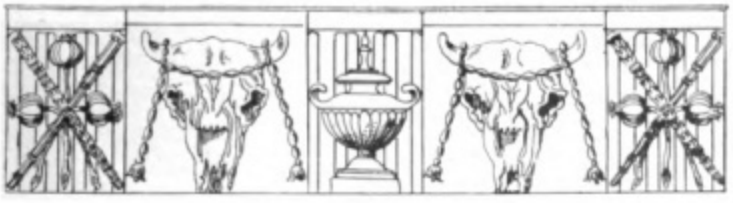
III. The Period when Greek art reached its principal development from 470 to 338 B. C., during which time the Doric and Ionic Orders exercised their influence mutually one on the other. The centre of this flourishing period was that reached at Athens under

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Pericles in the years 469—429 B. C., when the Doric and Ionic styles, which developed together, evolved the Attic-Doric and Attic-Ionic styles. The former excelled in elegance, the latter in manly strength. The Erechtheion which was begun in the year 425 B. C. but not completed till 408 B. C., is one of the most beautiful monuments of Greek art in existence.

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

Although the two great styles of Greek construction were developed simultaneously still the general employment of each separate style enables a chronological division to be made. The Doric must be described as the oldest style, but its strongly marked, earnest character, unsuitable for rich ornamentation, failed to give pleasure to the gay spirit of the luxurious Athenians who lived at the time of Pericles when Greek art was in its glory. The Doric was, therefore, partly superseded by the Ionic, and, later on, by the Corinthian style. The ornamentation in these two styles allowed more play to the artist's fancy, and was not so binding in its rules as the Doric. The quiet harmony peculiar to the Doric was, however, lost, ornamentation became predominant and, later on, tended to mask the masonic form in Roman art.



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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 17.

Greek Pre-historic Ornament.

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

Plate 18.

Doric Ornament.

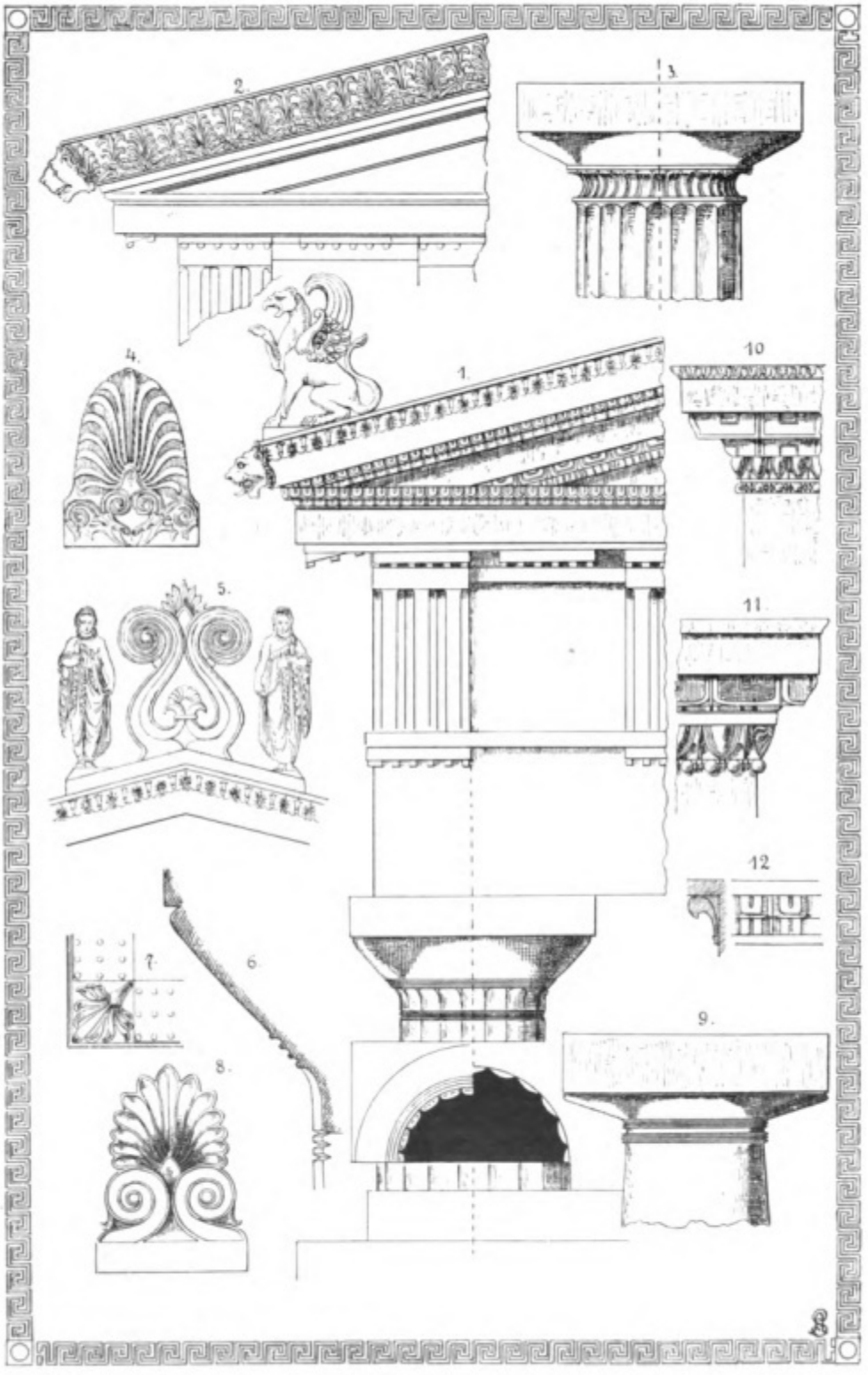
Fig. 1. **Angle of Pediment of the temple in the island of Aegina.** (Mauch, Architektonische Ordnungen.) This temple is an example of the Doric Order architecture at the period of its highest splendour, that is, after the defeat of the Persians, and when Pericles stood at the head of the government of Athens. Pericles fully understood, at this period, the great importance of Art and its influence on the state. All the works of art designed by him were carried out by Phidias the renowned sculptor, with the assistance of Ictinus and Callicrates, the best architects of the time. These men succeeded in bringing Greek architecture in all its parts to the highest perfection.

The temple was erected, probably in the 75th Olympiad, and was dedicated to Aphaea. The columns have an entasis of $^1/_{80}$ of the lower diameter, and present much more pleasing proportions than those from Paestum. This is especially so in the capital; here, the strong, sharp-angled projection produced by a swelled cushion is avoided, and the capital formed of cornicelines which rise delicately and gracefully from the flutings. In this way, an echinus is formed, which, while being strong, is not bent and swollen out under its burden, and in which the effects of light and shade are most attractive. The fillet under the echinus displays that delicate formation peculiar to the time of Pericles, the channels in the neck alone being the only parts which remind one of the ancient columns from Paestum. The profile of the cyma over the sloping gable-cornice is very beautiful, and was painted with an ornament which the Greeks called anthemion. The griffin on the roof of the gable has been reconstructed after discovered fragments. The whole structure was built of polished and painted sandstone. Traces of yellow and green foil have been found on the architrave.

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

„ 2. **Angle of Pediment from the temple of the Apollo Epicurius near Phigaleia in Arcadia.** (Mauch, Architektonische Ordnungen.) This temple, which was built by Ictinus, the Architect of the Parthenon in Athens, was with the exception of the temple of Tegea, one of the most beautiful throughout the entire Peloponnesus. It was constructed of bluish-white limestone, the sculptured frieze inside being of white marble. The entire proportions resemble those from the time of Pericles in Attica. The cyma over the gable-cornice is, however, entirely different. It is ornamented with the acanthus-flower in relief.

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Fig. 3. **Capital from the temple of Ceres in Paestum** (Mauch, Architektonische Ordnung). This temple was in all probability built under the rule of the Sybarites, about the year 530 B. C. Certain peculiarities point to Etruscan influence.

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

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

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

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

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

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

„ 10. **Anta-capital in Athens** (Mauch, Arch. Ordn.). The cymatium of this capital is painted with the foil peculiar to the ancient Doric Anta capitals.

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

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

Plate 19.

Ornamental Mouldings.

(From Uhde, Architekturformen des klassischen Altertums.)

Fig. 1—5. **Ancient Bead and reel.**

„ 6—8. **Ogees from the Ptolemeion.**

„ 9, and 10. **Ogees from the Erechtheion.**

„ 11. **Painted Ogees from the Theseum Athens.**

„ 12, and 13. **Painted Ogees from the Propylaea.**

„ 14. **Ogee from Mausóleum at Halicarnassus.**

Plate 20.

Ionic Ornament.

(From Mauch, Architektonische Ordnungen.)

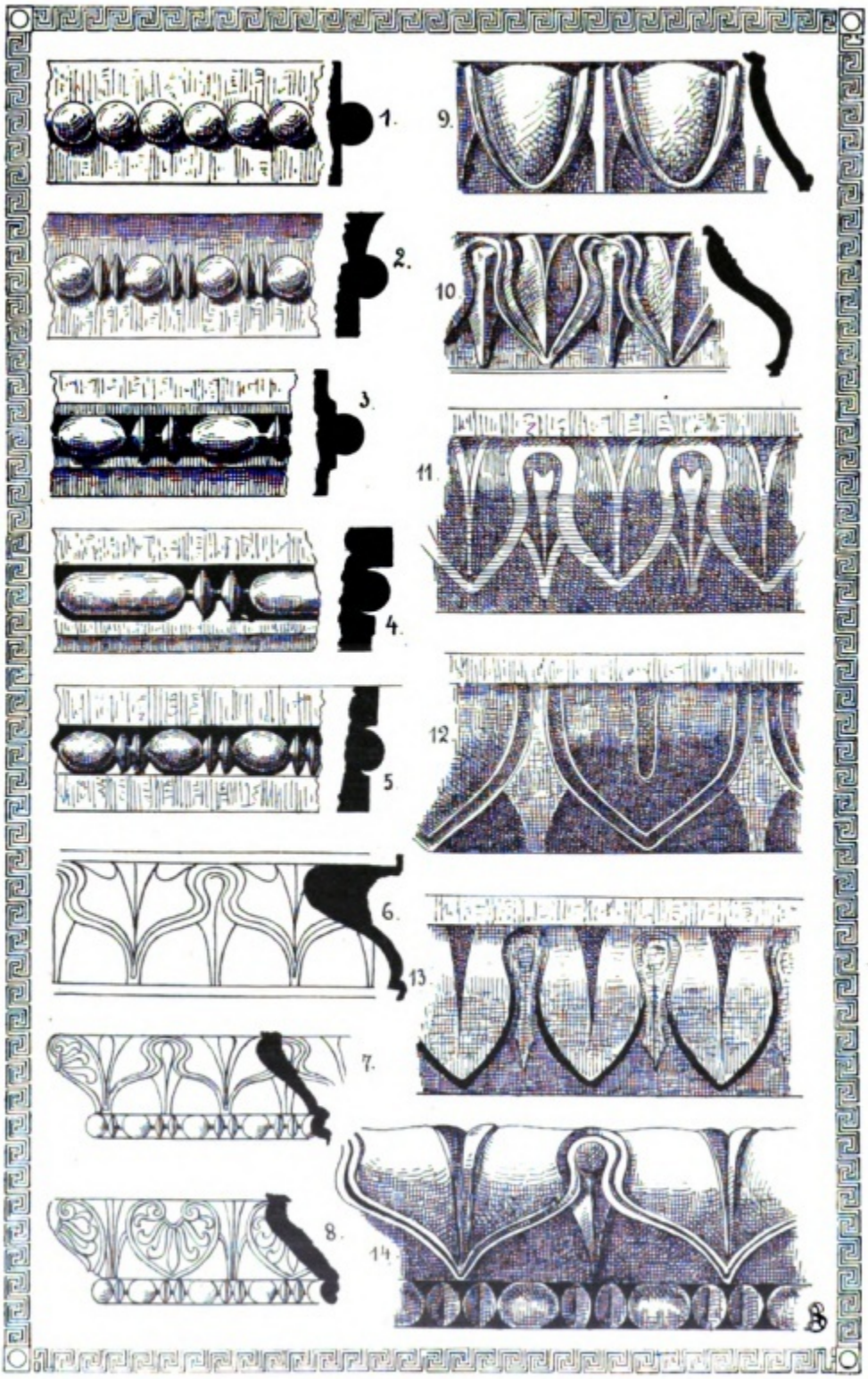
Fig. 1, 2, 4, and 5. **Pilaster-capitals from the cella of the temple of Apollo Didymaeus near Miletus.** Fig. 1 shows the front view of half such an Ionian capital, and fig. 5, the side view. Figs. 2 and 4 are ornaments of the space between other capitals with the same cella.

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

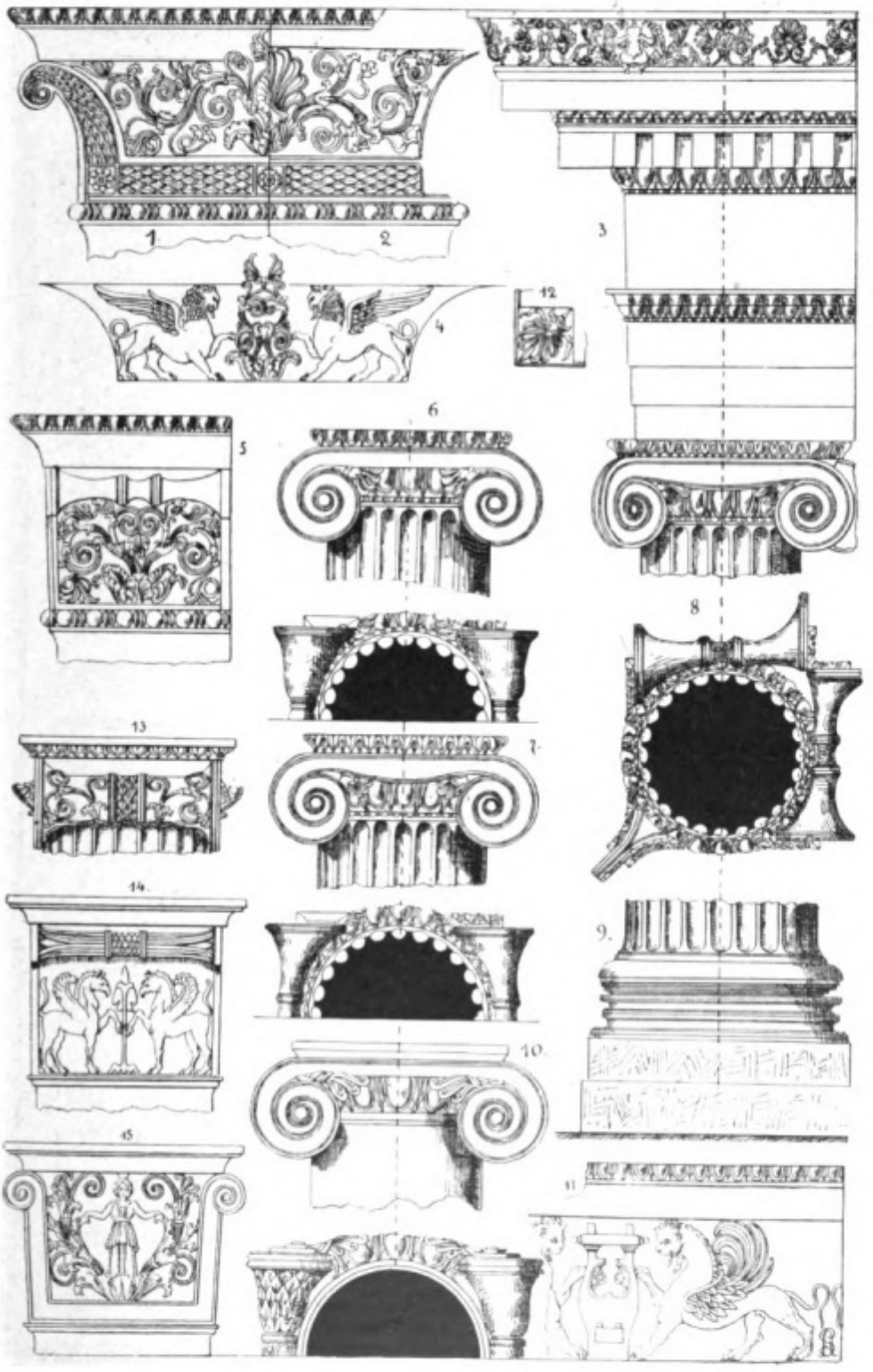
„ 6. **Capital and plan from the temple of Apollo Didymaeus near Miletus.**

„ 7. **Capital of the central column of the temple of Minerva Polias in Priene, with plan.**

Digitized by Google Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Fig. 10. **Capital from the aqueduct of Hadrian at Athens, with plan.**
„ 11. **Ornament between the Capitals in the cella of the temple of Apollo Didymaeus near Miletus.**
„ 13. **Side-view of a capital in the Propylaeum of the temple of Minerva Polias at Priene.**
„ 14. and 15. **Side and front-views of a pilaster-capital at Priene.**

Plate 21.

Ionic Ornament.

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

In the Acropolis at Athens were erected numerous buildings of which the Parthenon and the Erechtheion were the most important. The columns in the latter, with their energetic, double-fluted volutes, the braided torus over the echinus, the latter being visible in its entire round, the finely moulded cushion, and the delicately ornamented neck, display structure of the purest and most refined style.

Instead of the Sanctuary which formerly stood here, and was destroyed during the Persian war, the Erechtheion was erected, but was not completed until after the year 409 B. C. In the back wall of the North Portico, was the celebrated beautiful door, details of which are given in Figs. 3, 6, and 7. At the west end of the south side is the Caryatide Portico. This Portico, which is covered with marble tiles, is carried on 6 supports, called Caryatides (Fig. 10). They probably represent Pan-Athenaic virgins. The entablature over these figures has no frieze.

„ 2. **Pilaster-capital from the hexastyle or Eastern portico of the Erechtheion, Athens** (Mauch).
„ 3, 6, and 7. **Details from the door of the Erechtheion in Athens** (Mauch).
„ 5. **Capital from the interior of the Temple of Apollo at Bassae, near Phigaleia** (Mauch).
„ 8. **Capital from the temple of Neandria** (Lübke).
„ 9, 11, and 12. **Grecian antefix of the time of Pericles** (Libonis).
„ 10. **Caryatid of the Erechtheion at Athens** (Mauch).
„ 13, and 14. **Capital and anta from the temple of Minerva Polias at Athens** (Mauch).
„ 15, and 16. **Grecian coins** (Lübke).

Plate 22.

Corinthian Ornament.

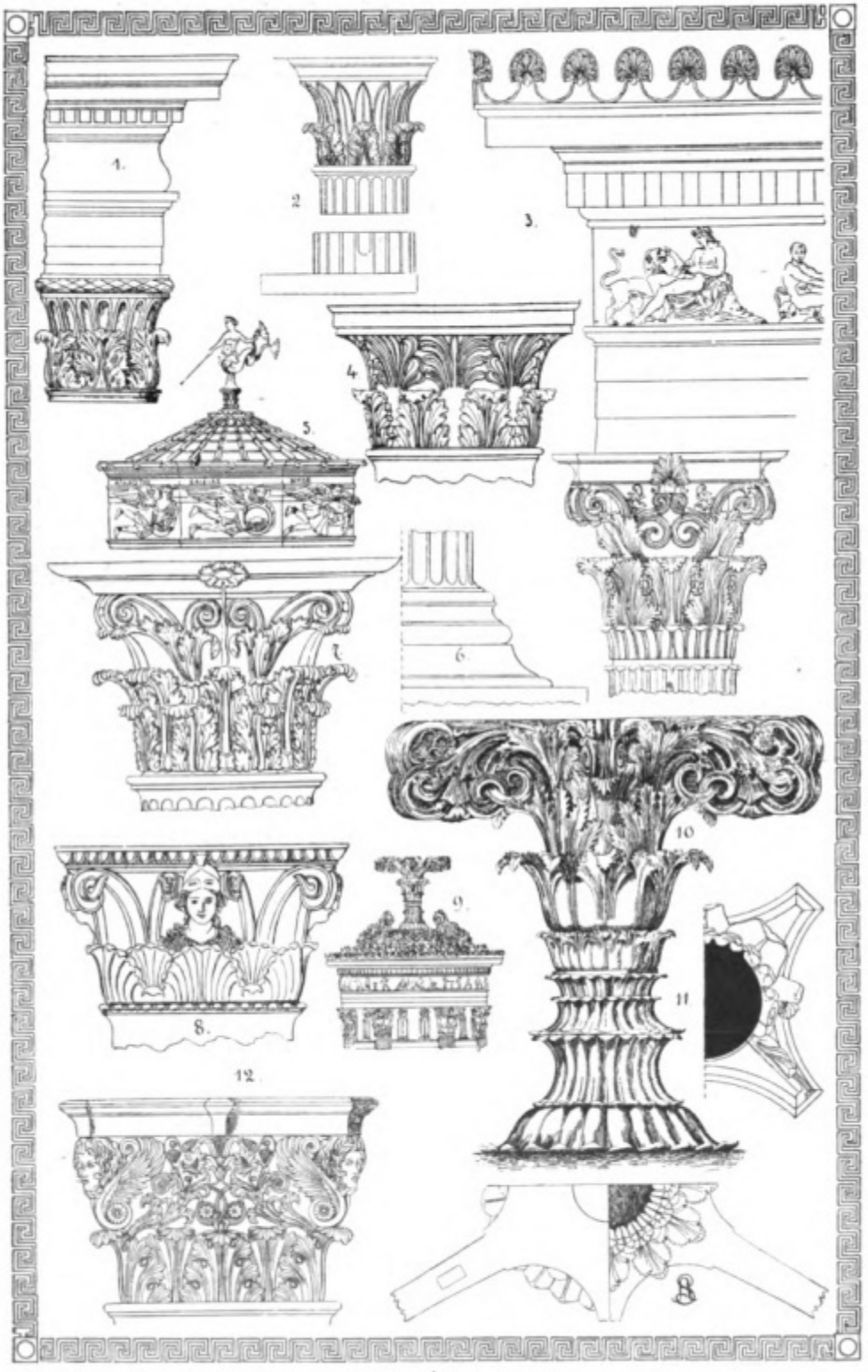
Fig. 1. **Capital of temple at Patara** (Semper).
„ 2. **Capital from the Tower of the Winds in Athens** (Mauch).

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

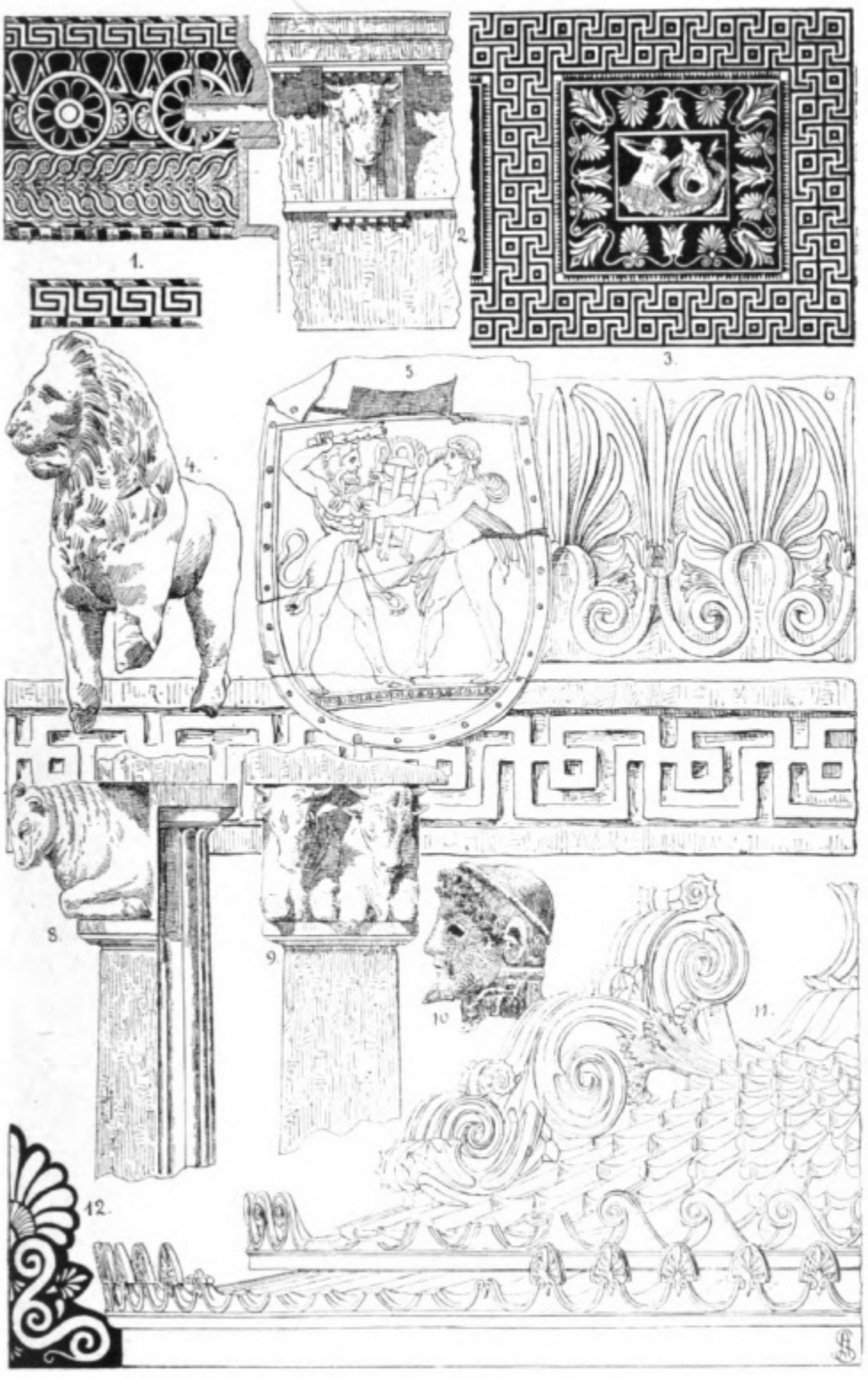
„ 3. **Capital and entablatures from the monument of Lysicrates at Athens** (Mauch).

This tower-like structure, which dates from the year 334 B. C., is built of Pentelic marble, and is still in existence although in a very damaged condition. A six-columned circular pseudo-peripteral, rests on a substructure built in the form of a podium. On the roof are three caulicoloe (Plate 23, Fig. 11) with central finial

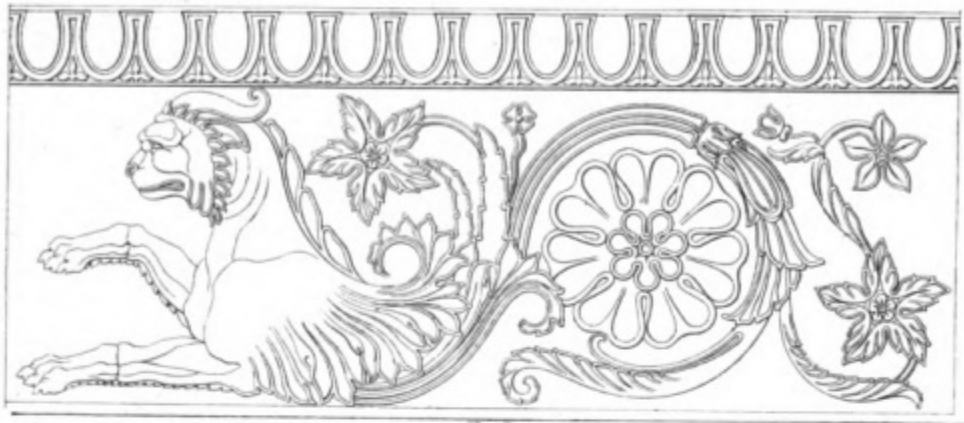
Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



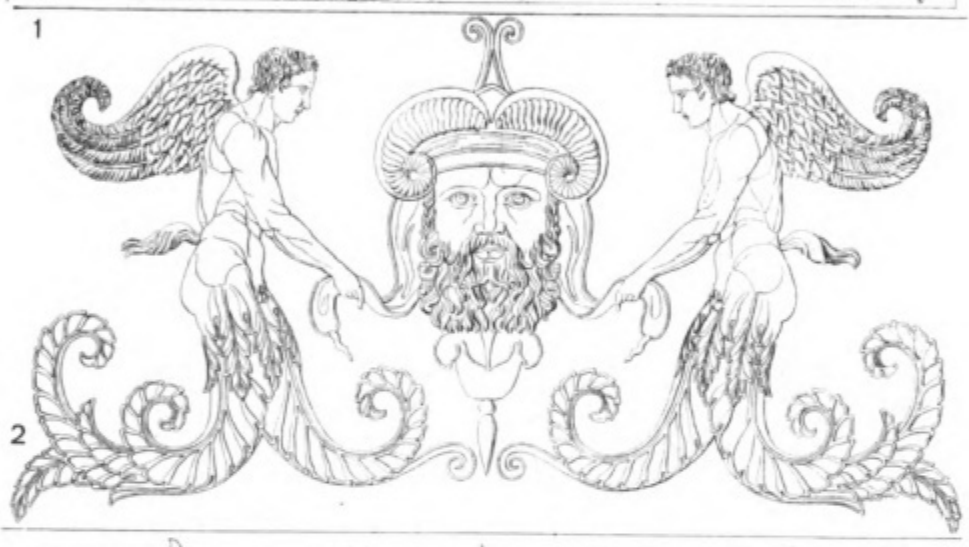
Digitized by Google
Original from
UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



1



2

3

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

or crest (Plate 22, Fig. 9 and 10). This crest, which is of one piece, is one of the most wonderful examples of Greek sculpture. The three wide projecting scrolls of the same were at one time supported by consoles, but these have now entirely disappeared. The capital approaches more to the real Corinthian capital than that of the Tower of the Winds.

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

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

This is an octagonal tower of Pentelic marble, on the sides of which, under the cornice, the figures of the eight winds are shown in relief. On the pyramidal top of the roof was a brazen Triton which served as a weather-cock. The tower itself contained a clepsydra or water clock.

„ 6. **Base of a column of the Lysicrates monument at Athens** (Mauch) (Fig. 3).

„ 7. **Capital of portico of the Temple of Jupiter Olympius at Athens** (Mauch).

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

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

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

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

„ 12. **Capital at Eleusis** (Mauch).

Plate 23.

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

„ 2. **Frieze from a portico on the island of Delos, built at the time of Philip of Macedon 346—337 B. C.** (Uhde).

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

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

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

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

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

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

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

„ 12. **Painted clay antefix** (Reichhold).

Plate 24.

(From C. Thierry, Classische Ornamente.)

Fig. 1, and 3. **Bas-reliefs** from the Kircher's Museum, Karlsruhe.

„ 2. **Bas-reliefs** from the National Museum, Karlsruhe.

Plate 25.

Fig. 1. **Bas-reliefs suggesting** oriental influence (Thierry).

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

„ 3. **Marble bas-relief** in the Villa Poniatowsky in Roma (Thierry).

„ 4. **Painted terra cotta dish** (Dolmetsch).

„ 5. **Marble seat or throne** (Thierry).

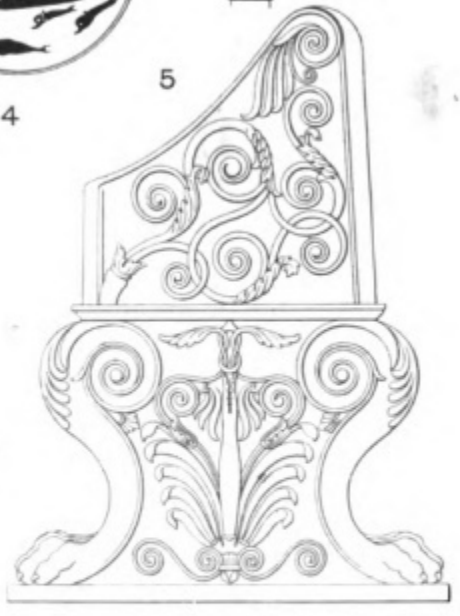
Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

1

2

3

4



5

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 26.

Principal examples of the Grecian Vase from Baumeister.

The principal centres of pre-historic ceramics was in Troy and in the islands of Cyprus and Mytilene.

The real Grecian ceramics are distinguished as follows:.

1. Vessels of the geometric style (about 1000—700 B. C.), which have been discovered principally near the Dipylon Gate in Athens, hence the title Dipylon Style. The colouring is dark-brown on yellow clay.

2. Vessels showing Oriental influences, dating from the 8th to the 6th century B. C., the principal centre being in Corinth.

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

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

Fig. 1. **Vase from the island of Mytilene,** dating from the beginning of the last millenium, B. C. The surface is gray, painted of a dull brown.
„ 2. **Vase, lacquered, from the Greek Islands,** of Mycaenean origin.
„ 3. **Athenian vase** from the 7th century B. C.
„ 4. **Phaleronian jug from Attica,** found in grave near Phaleron.
„ 5. **Attic amphora** from the 7th century B. C.
„ 6. **Vase of later date from the island of Rhodes.**
„ 7. **Corinthian vase.**
„ 8. **Chaldaean vase.**
„ 9. **Vase of Gamedes from Boeotia.**
„ 10. **Vase on three feet, Boeotia.**
„ 11. **Attic Amphora.**
„ 12. **Black figured Amphora, Athens.**
„ 13. **Attic Oinochoe.**
„ 14. **Attic Kylix.**
„ 15. **Amphora by Nicosthenes.**
„ 16. **Krater or mixing bowl for wine.**
„ 17. **Pyxis or toilet box.**

Plate 27.

Frescoes and Vase-painting.

Fig. 1, 3, 5—7, 9—12, 20, 26—28, 33, 35, 36, 39, 41—43. **Greek vase paintings** (Libonis, Reichhold, Meyer).
„ 2, 4, 13—16, 21—25, 34, 38. **Fret-work fillets, principally from Greek vases** (Meyer, Reichhold).
„ 8. **Team of carriage horses** from the older Grecian period, from a black figured vase (Gerhard, Äusserliche Vasenbildung).
„ 17. **Grecian war-ship** from a vase-painting (Baumeister).
„ 18, 30—32, 39. **Coffer-work from the ceiling of the Propylaea in Athens** (Meyer).
„ 19. **Vase-painting, Ceramic work from the Grecian islands** (Reichhold).
„ 29. **Ornamental work on the ears of a Greek vase** (Reichhold).
„ 37. **Ornamental work on the neck of a Greek hydria** (L'art pour Tous).
„ 40. **Ornamentation of a coffered work ceiling from the Parthenon, Athens** (Meyer).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 28.

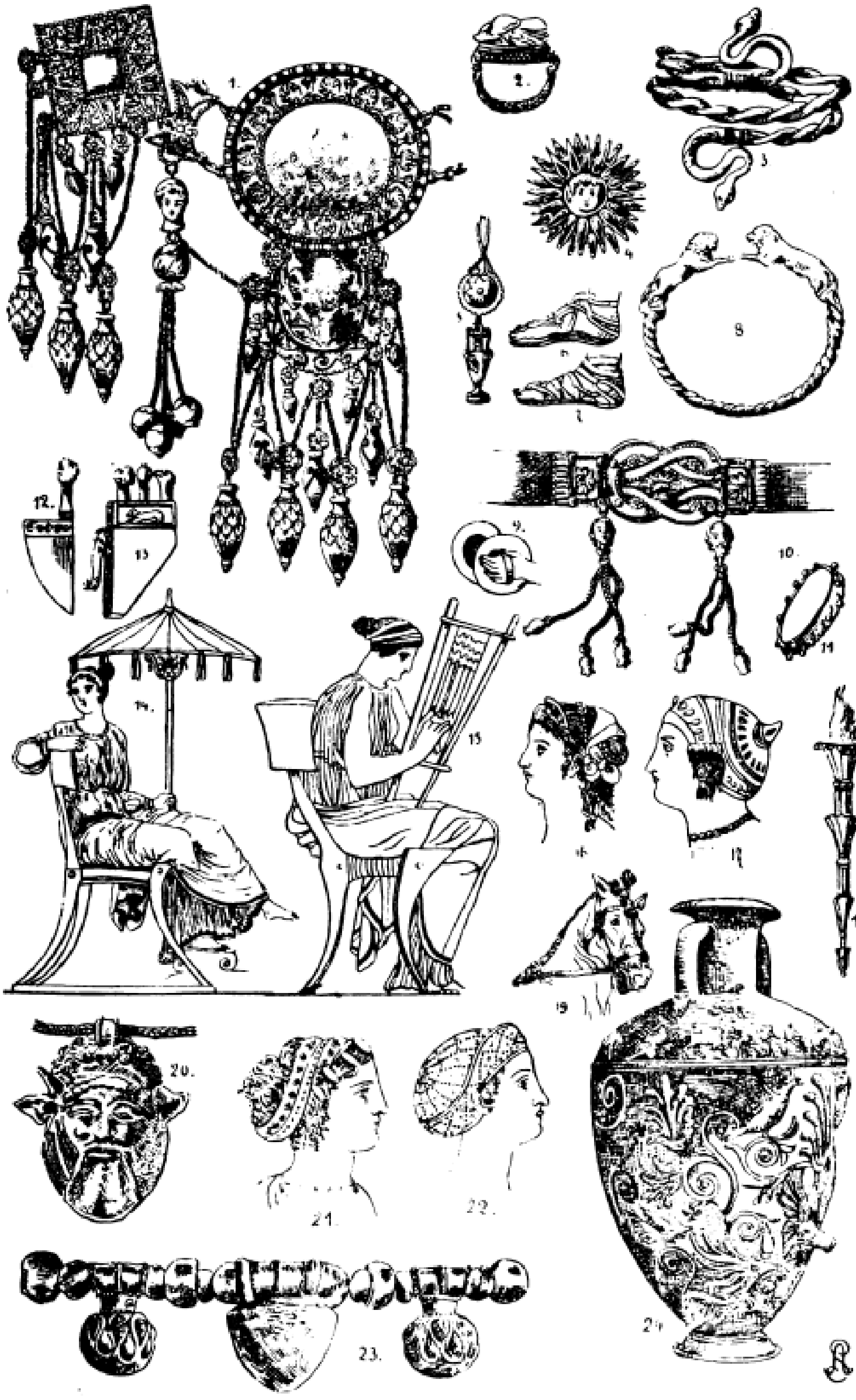
Fig. 1. **Grecian mirror** (Reichhold). This is given as an Etruscan mirror, bout it would perhaps be more correct to consider it as having been produced in Greece.
„ 2. **Female apparel dating from the time when Greece stood at its highest splendour** (Reichhold).
„ 3, and 17. **Furniture inlay from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

Plate 29.

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



SPELTZ, Styles of Ornament. 5

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 30.

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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

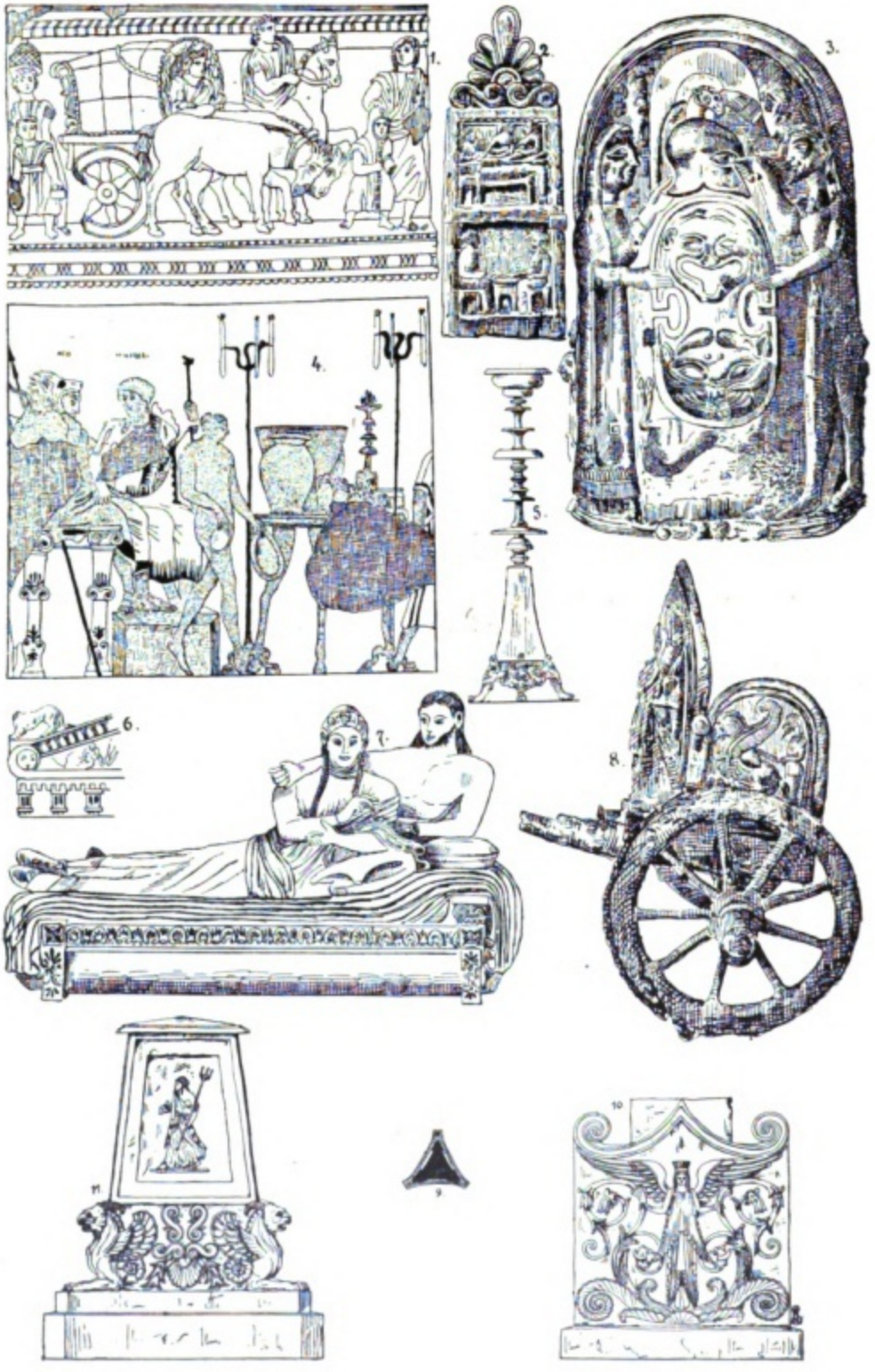
ETRUSCAN ORNAMENT.

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

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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



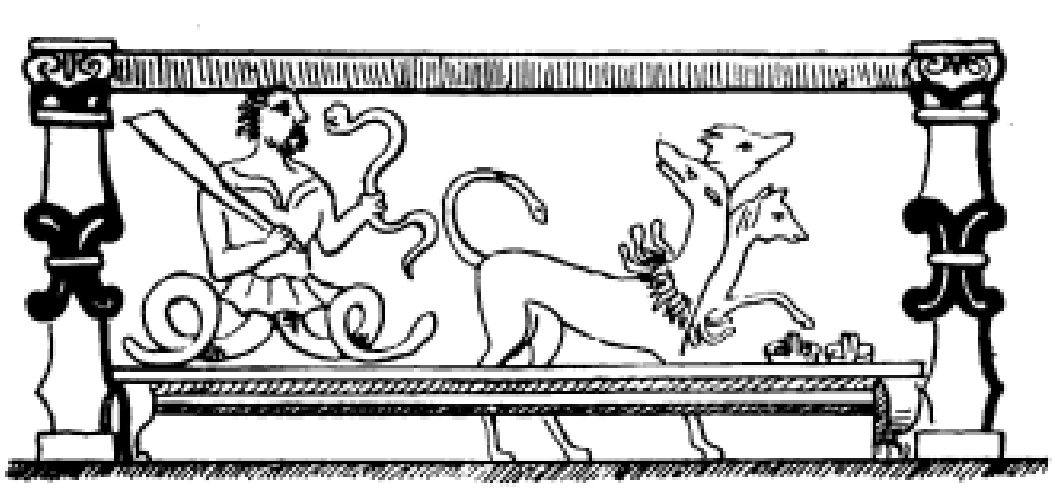
Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 31.

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

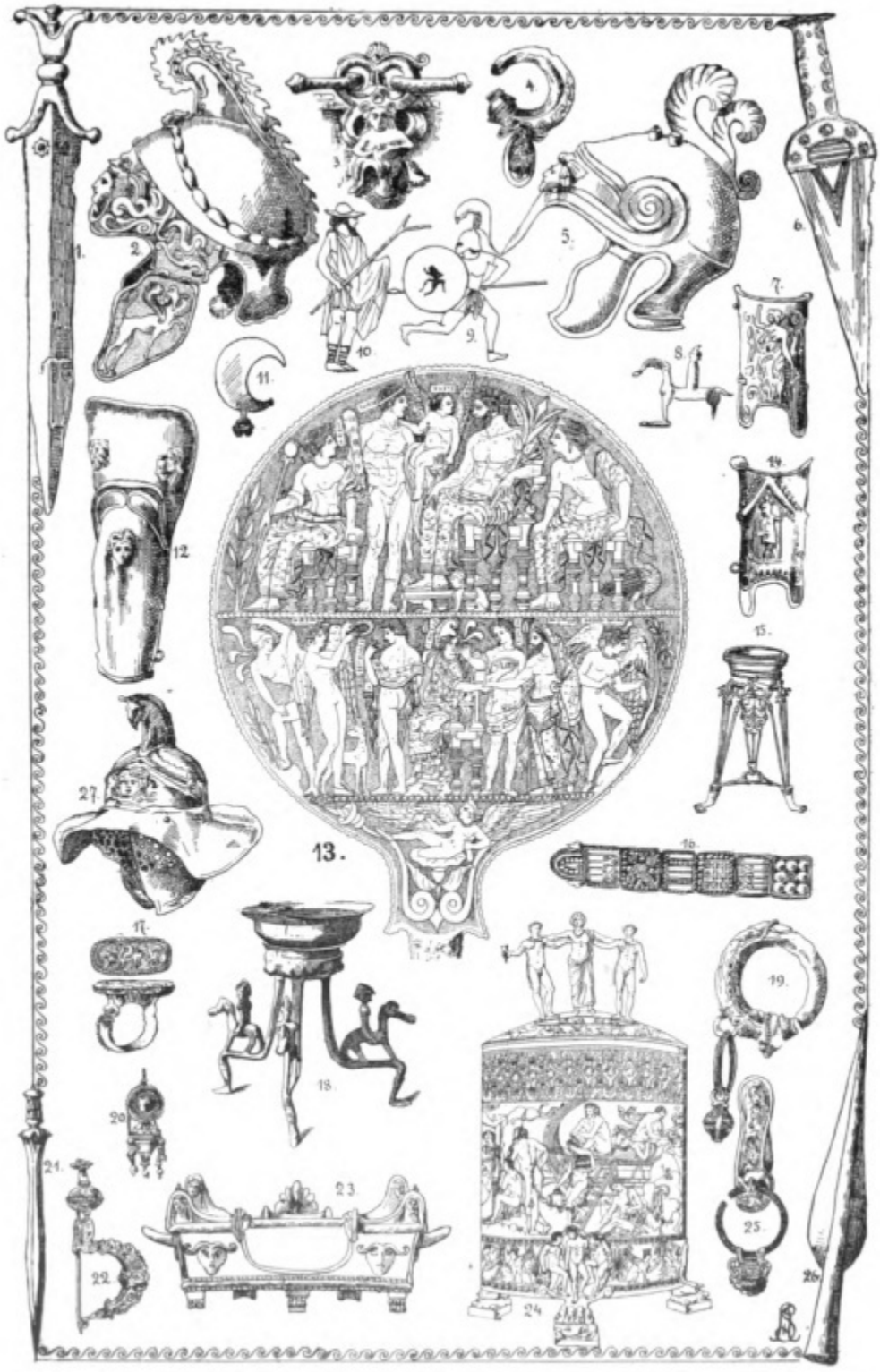
Plate 32.

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



Etruscan tomb in Cervetri (Renard).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

ROMAN ORNAMENT.

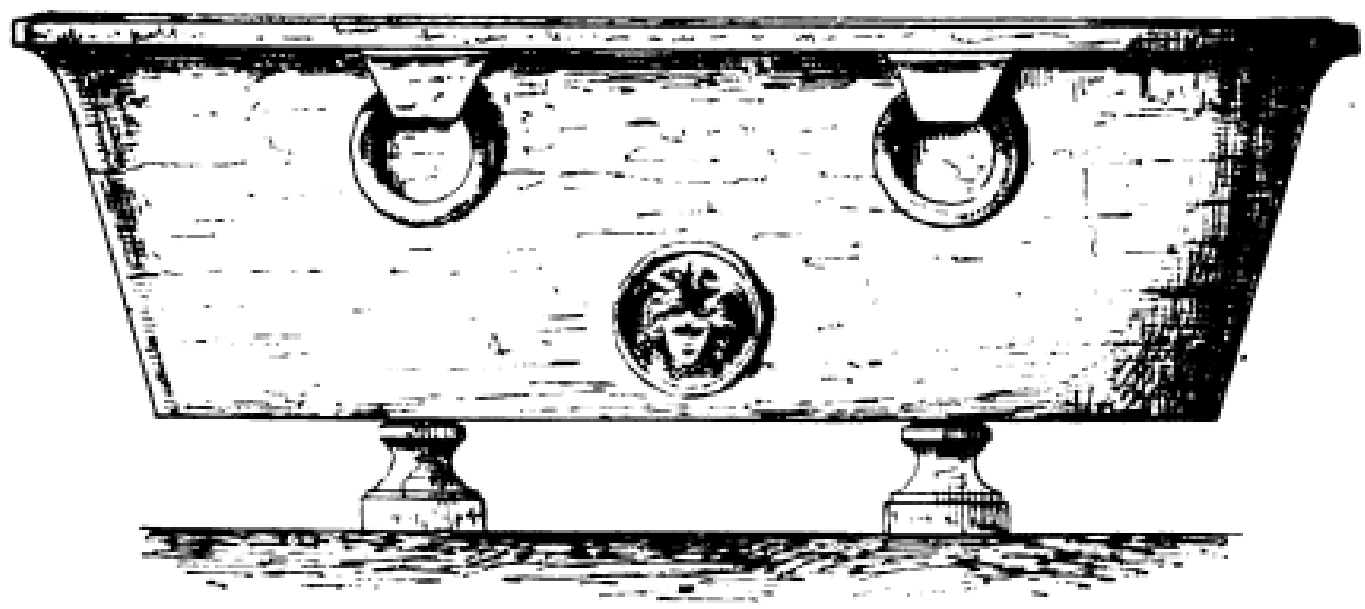
ith their art the Greeks conquered the world, the Romans with their politics and their legions. The whole civilized world at the present day is striving to emulate the works of art of the former, the laws of the latter are considered throughout the world as the foundation upon which all laws must be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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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

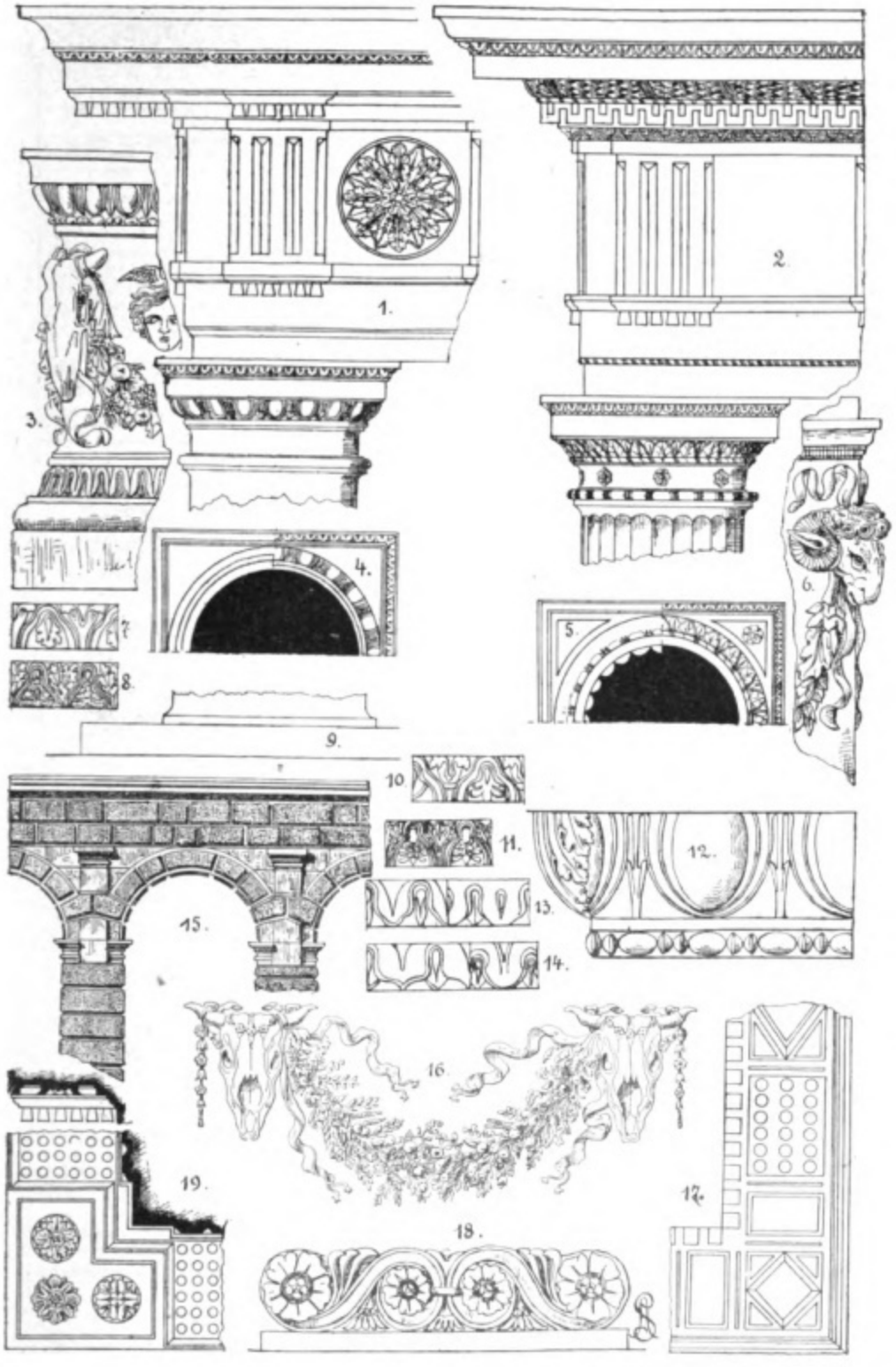
The fall of the Roman Empire, and the victory of Christianity, marked also the decline and fall of classic art, for this art could no longer appeal to those Christian barbarians who now poured into the country from all sides. The eastern Roman Christian Empire exercised a very great influence on the development of a new art amongst the Christian States which rose from the ruins of the Western Roman Empire.

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

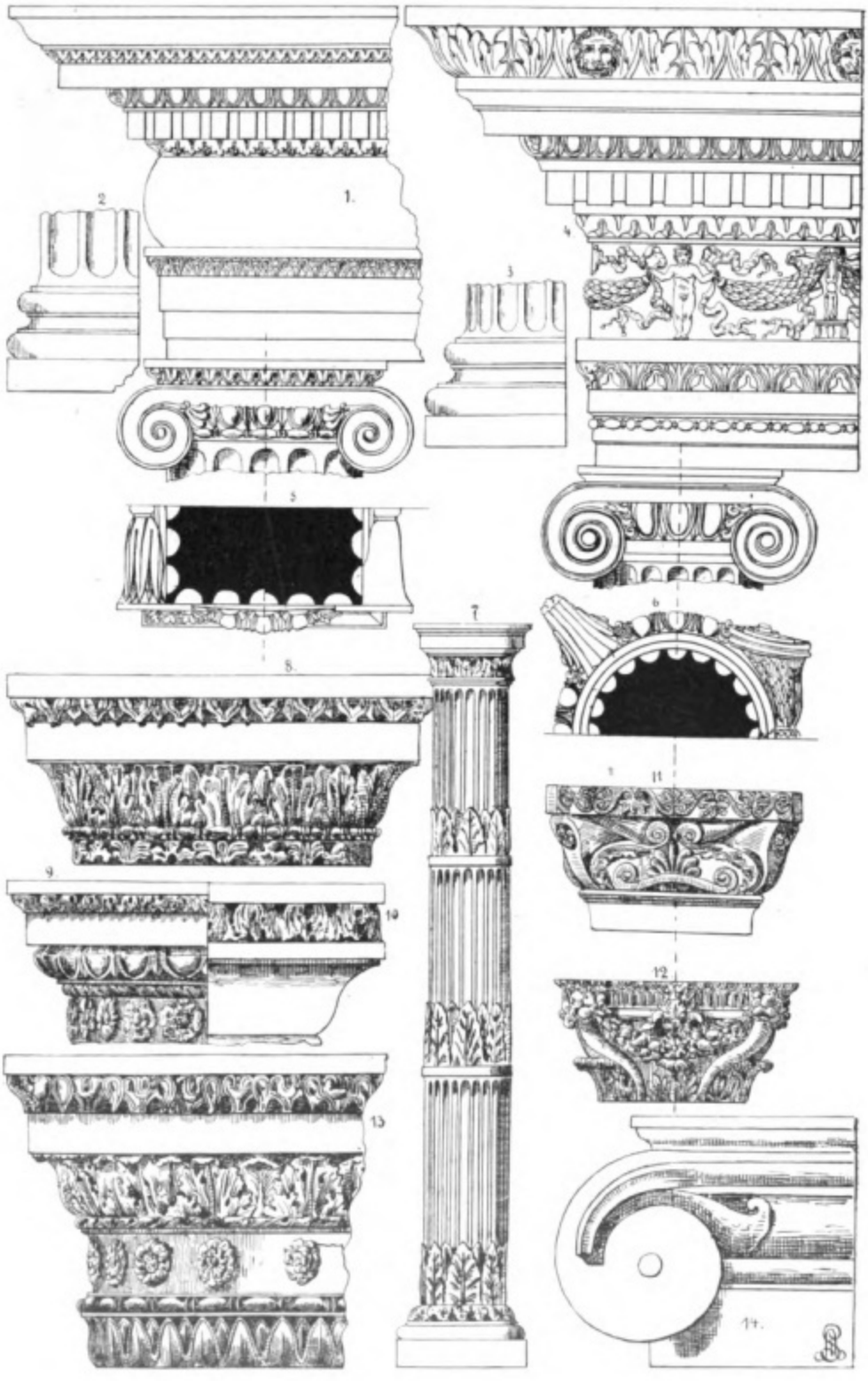


Roman Labrum (Tatham).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from
UNIVERSITY OF CALIFORNIA

Plate 33.

Fig. 1, 4, 9, 19. **Capitals and entablatures of the Doric Order, found in Albano, near Rome** (Mauch). It appears as if Vignola organised his Doric Order according to this fragment. The entablature produces a specially fine effect by means of the under aspect of the corona soffit, Fig. 19. There are two fascias to the architrave, the upper one projecting infront of the lower. Figure 4 gives a view of the capital seen from below, and Fig. 9, the base of the column.

„ 2, 5, 17. **Doric Capitals and entablatures from the Thermae of Diocletian** (Mauch) which were erected about 300 B. C. The delicate profile of the cornice, the decorated members, and the fretwork denticulations in meander form, belong really more to the Ionic order. Figure 5 shows the capital seen from below, and Fig. 17, the soffit of the corona.

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

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

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

„ 12. **Bead-moulding** (Mauch).

„ 15. **Arch with rustication from the Amphitheatre in Pola.** Completed 150 A. D. (Uhde).

„ 16. **Frieze ornament** (Tatham).

Plate 34.

Fig. 1, 2, 5. **Square angle pier with principal cornice from the Thermae of Diocletian in Rome** (Mauch). This pier, which is of the Ionic order, and was placed on an angle, is an example of the questionable inconsistency of employing the capital of a column on a square pier. This is seen in the fact that the echinus, which is rounded above, is forced, below, together with the astragal, to sink into the straight lines of the body of the column. The Frieze is pulvinated, a form often used by the Romans. Figure 2 shows the base of the pilaster, and Fig. 5 a view of the capital seen from below.

„ 3, 4, 6. **Columns and entablatures from the temple of Fortuna Virilis in Rome** (Mauch). This temple was Tetrastyle Pseudo-peripteral with a portico two intercolumniations deep. Its erection took place towards the close of the Republic. The entablature is by no means free from objections, for, besides other errors, the bed moulding is heavy, the frieze and the architrave poor. Figure 3 shows the base of the column, and Fig. 6, the capital seen from below.

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

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

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

„ 10. **Capital from the basilica of San Clemente** (Piranesi).

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

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

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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 35.

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

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

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

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

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

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

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

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

Plate 36.

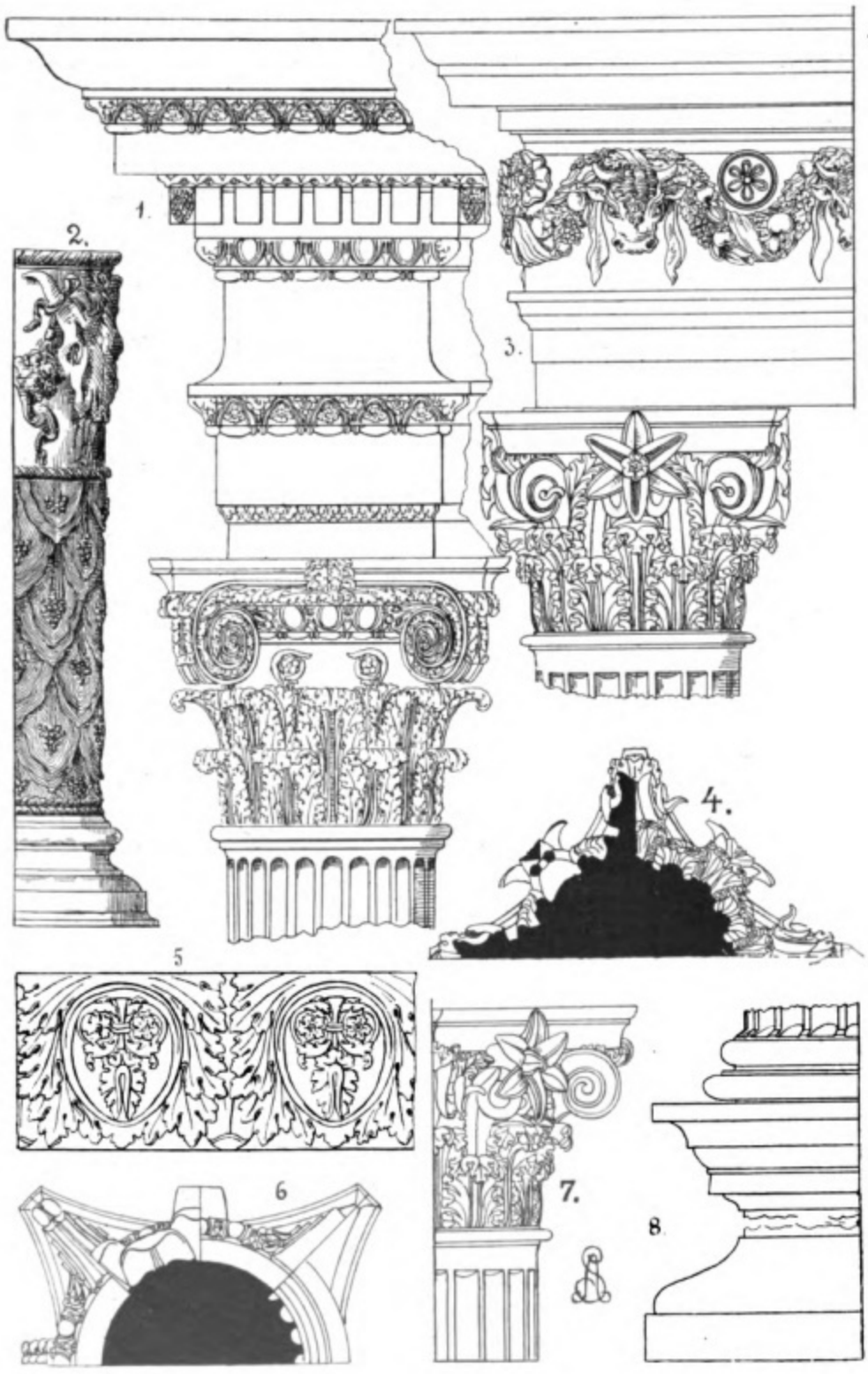
Fig. 1, 6. **Capitals and entablatures from the arch of Septimius Severus in Rome** (Mauch).

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

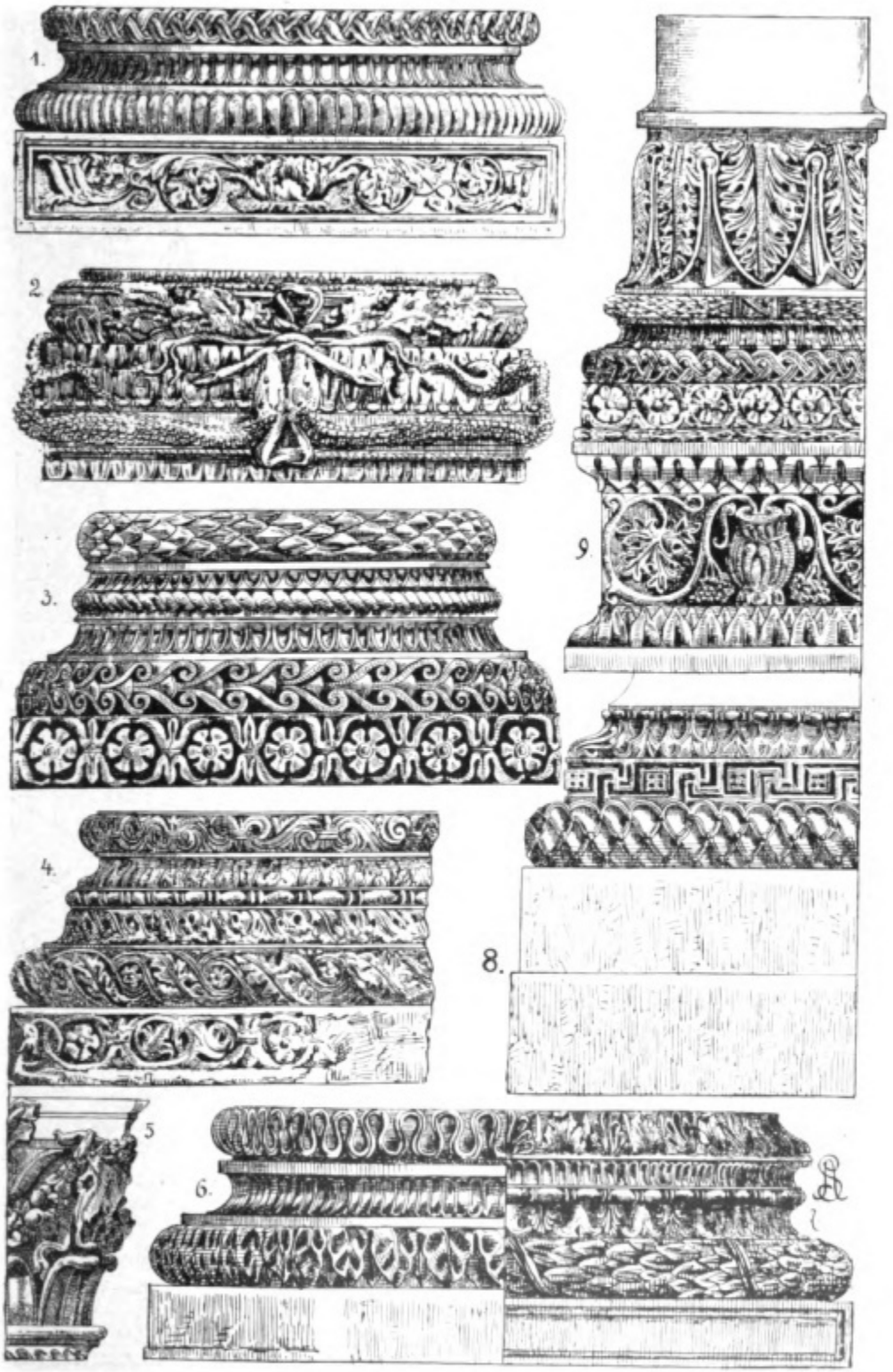
„ 2. **From a Roman sacrificial altar** (Piranesi).

Marble Fragment from Rome (Tatham).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Fig. 3, 4, 7, 8. **Base, capital, and entablature from the Temple of Vesta in Tivoli** (Mauch).

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

„ 5. **Roman egg and dart moulding** (Mauch).

Plate 37.

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

„ 2. **Base from the Villa Barberini.**

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

„ 4. **Base from the Mausoleum of Augustus.**

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

„ 6. **Base from the Church of S. S. Quattro Coronati.**

„ 7. **Base from the Basilica of S. Bartolomeo all' Isola.**

„ 9. **Pedestal from the Church of S. Prassede.**

Plate 38.

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

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

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

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

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

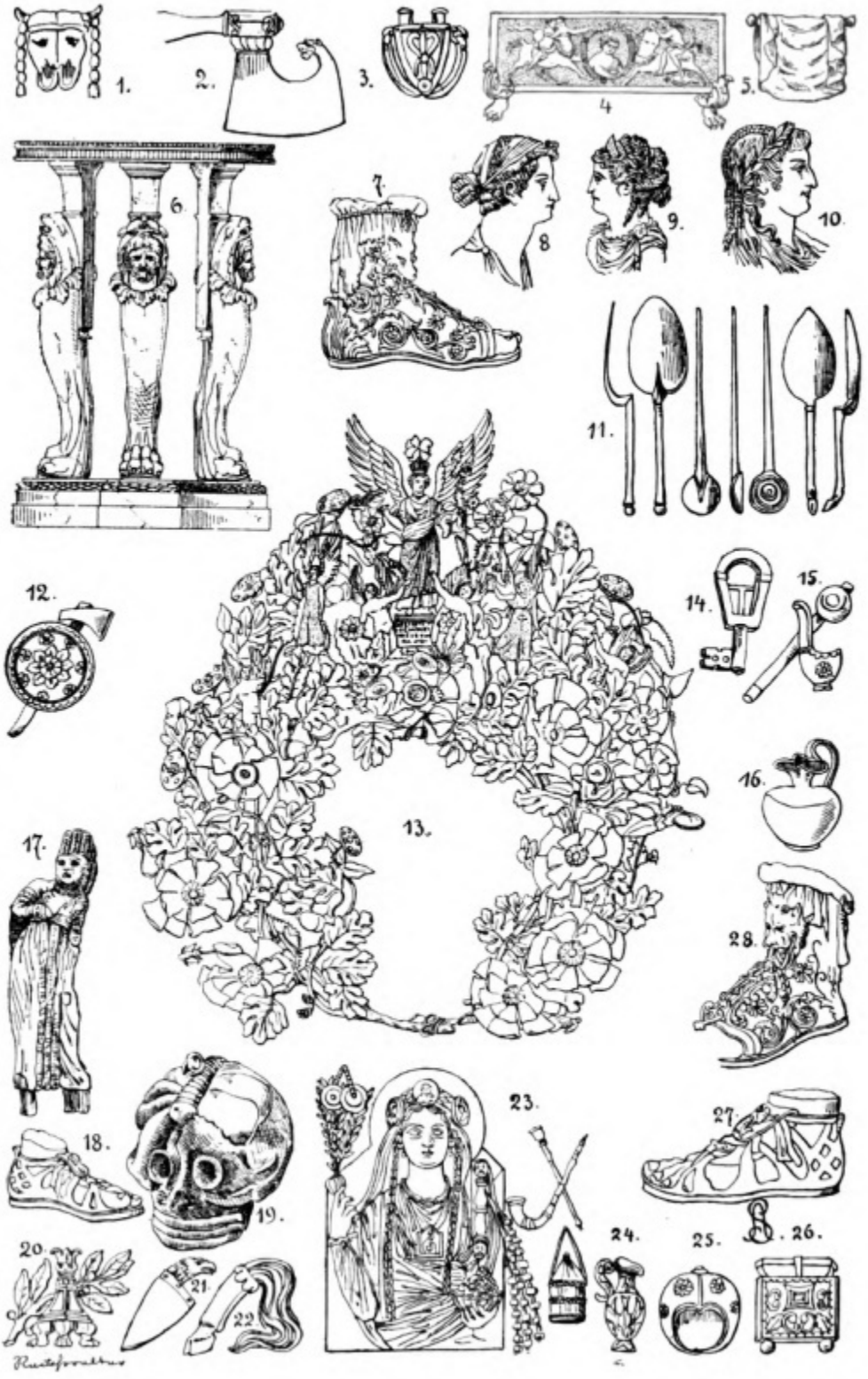
„ 7. **Fragment of a frieze in high-relief from the Villa Aldobrandini in Rome** (Tatham).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

6*

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 39.

Roman Chairs and Seats after Tatham.

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

Plate 40.

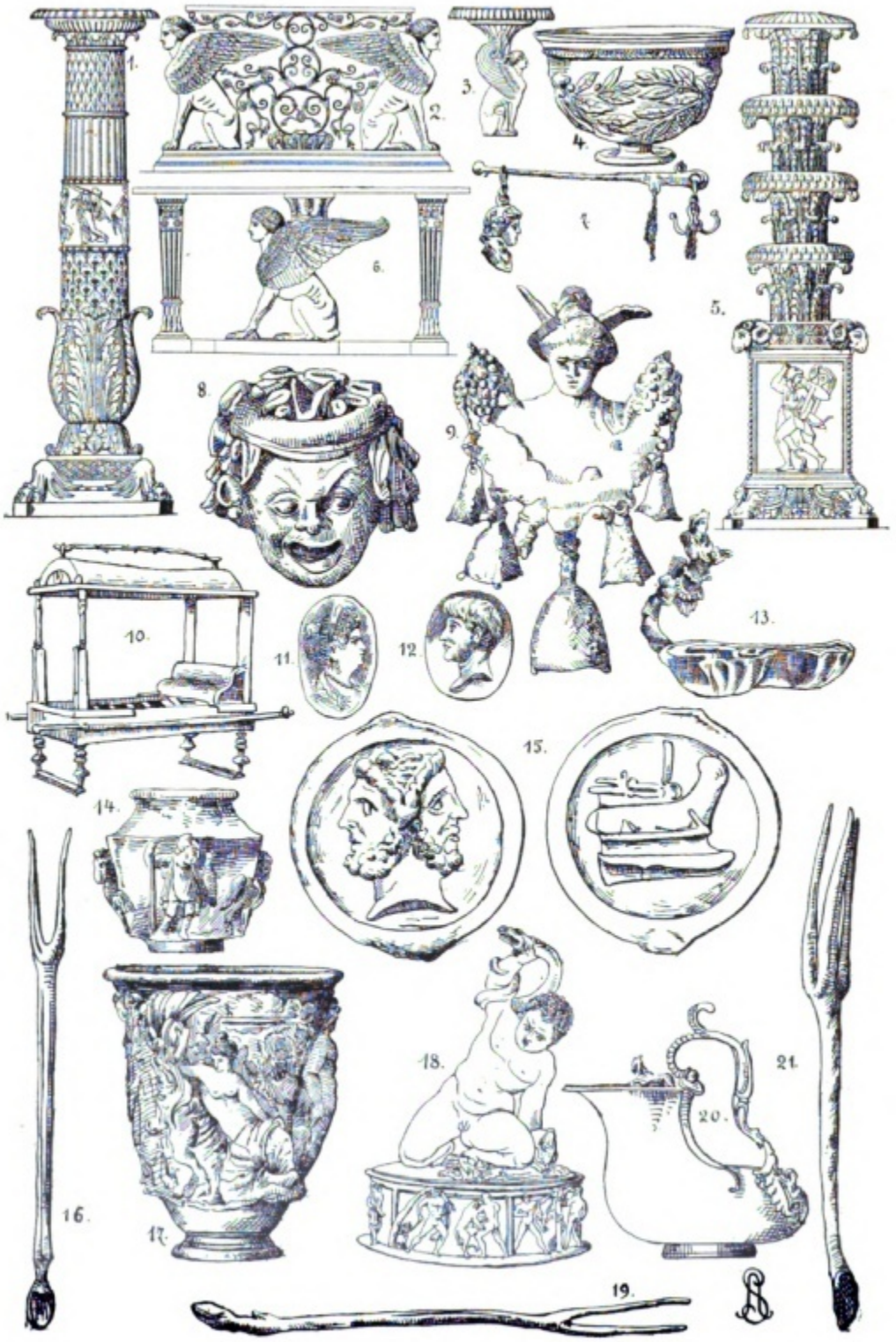
Roman Sculptures after Piranesi.

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

Plate 41.

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from
UNIVERSITY OF CALIFORNIA

Plate 42.

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

Plate 43.

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

Plate 44.

Fig. 1. **Costume of a Consul from the later period** (Baumeister).
„ 2, 6. **A Roman helmet found in Germany** (Baumeister).
„ 3. **Relief from the Mayence Museum showing a rider leading his horse** (Baumeister).
„ 4. **Bronze ribbon brooch or clasp** (Lindenschmit).

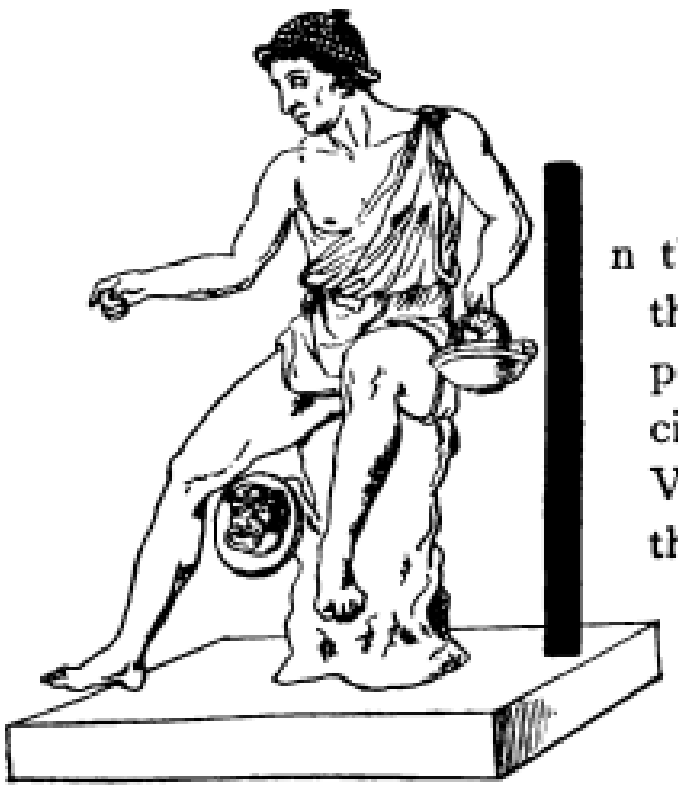
Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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

Ancient Chimaera in white Marble, Rome
(Tatham).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

POMPEIAN ORNAMENT.



In the neighbourhood of Mount Vesuvius on the Bay of Naples stood the cities of Pompeii, Herculaneum and Stabiæ. These three cities were destroyed by an eruption of Vesuvius in the year 79 A.D., and were so thoroughly and completely buried that for centuries no trace of where they stood could be found. Their position was, however, accidentally discovered in the year 1748. The city of Pompeii became subject to the Romans in the 4th century B.C., and, having been thoroughly Romanised, grew to be the favourite summer residence of the wealthier classes. The characteristic tendency of the Romans towards luxury soon made Pompeii a special centre, Greek artists were introduced, style was given to classic art, and, finally, a special Pompeian Style grew into existence. The small arts and work in metal were brought to a very high state of perfection. The remains of objects of this class at present preserved in the museum at Naples, more especially those vessels found in the silver discoveries in Boscoreale, are extremely beautiful and worthy of the highest admiration.

Peculiarly characteristic of Pompeian art are the mural paintings and the coloured stucco ornamentation. Similar work might of course have also existed in other Roman cities, all traces having disappeared in the course of time. Four distinct and regularly consecutive periods can be distinguished in these mural paintings, the incrustation style, already used in Hellenic-Oriental art, consisting of imitations of many-coloured marble ashlar-work combined with ornament worked in stucco. After this came the pictorial architectural style which consisted in exhibiting, in perspective, on smooth surfaces, paintings of fantastic architec-

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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

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

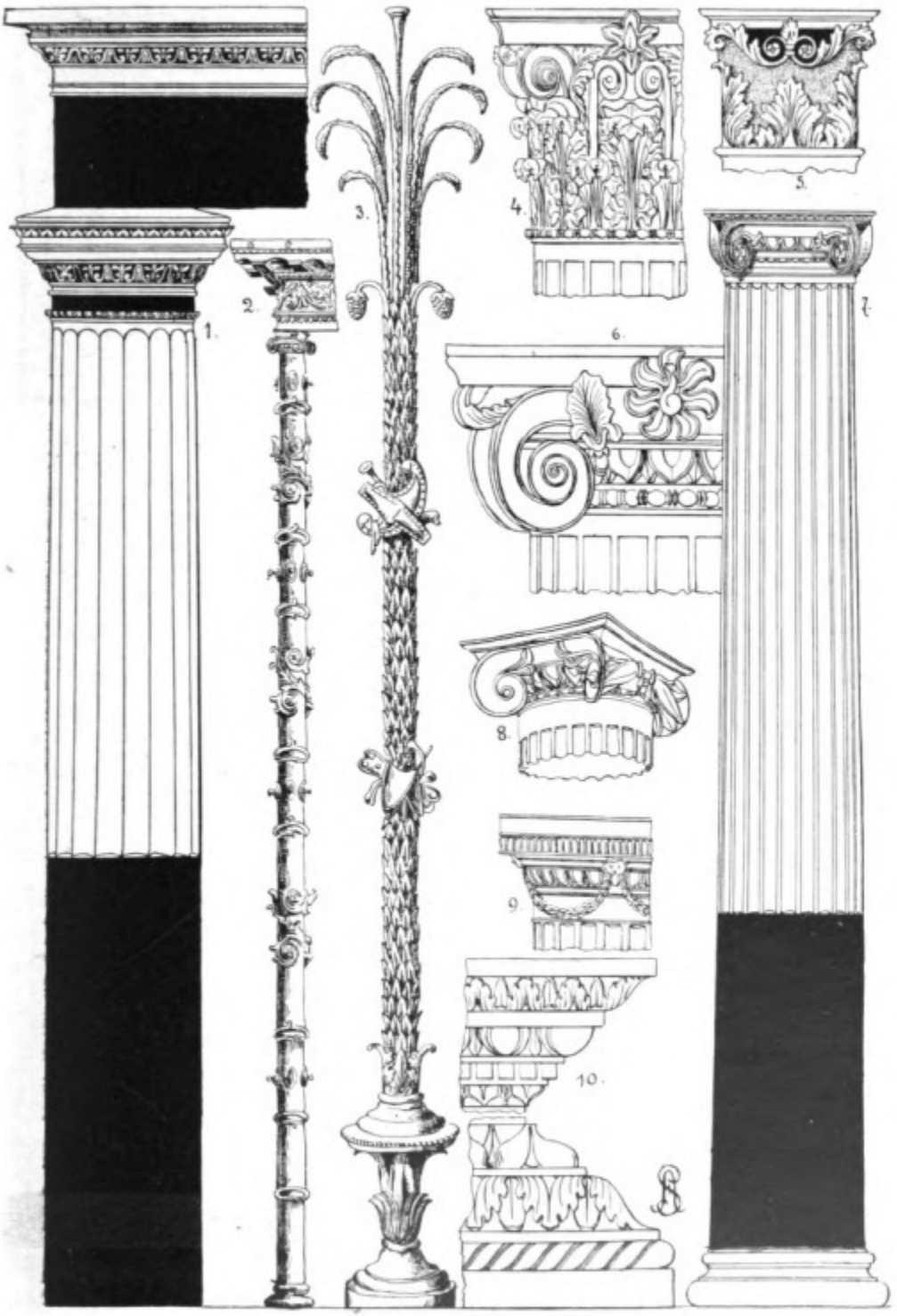
Plate 45.

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

Plate 46.

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

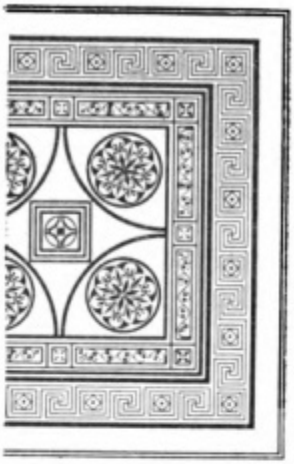
Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

1.

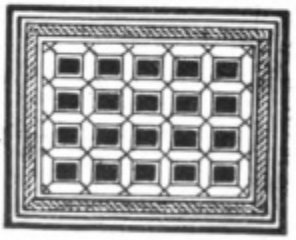
2.



3.

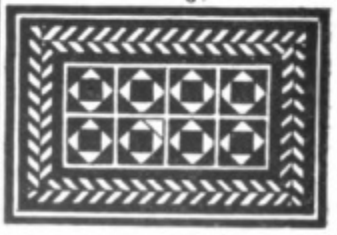
4.

5.



6.

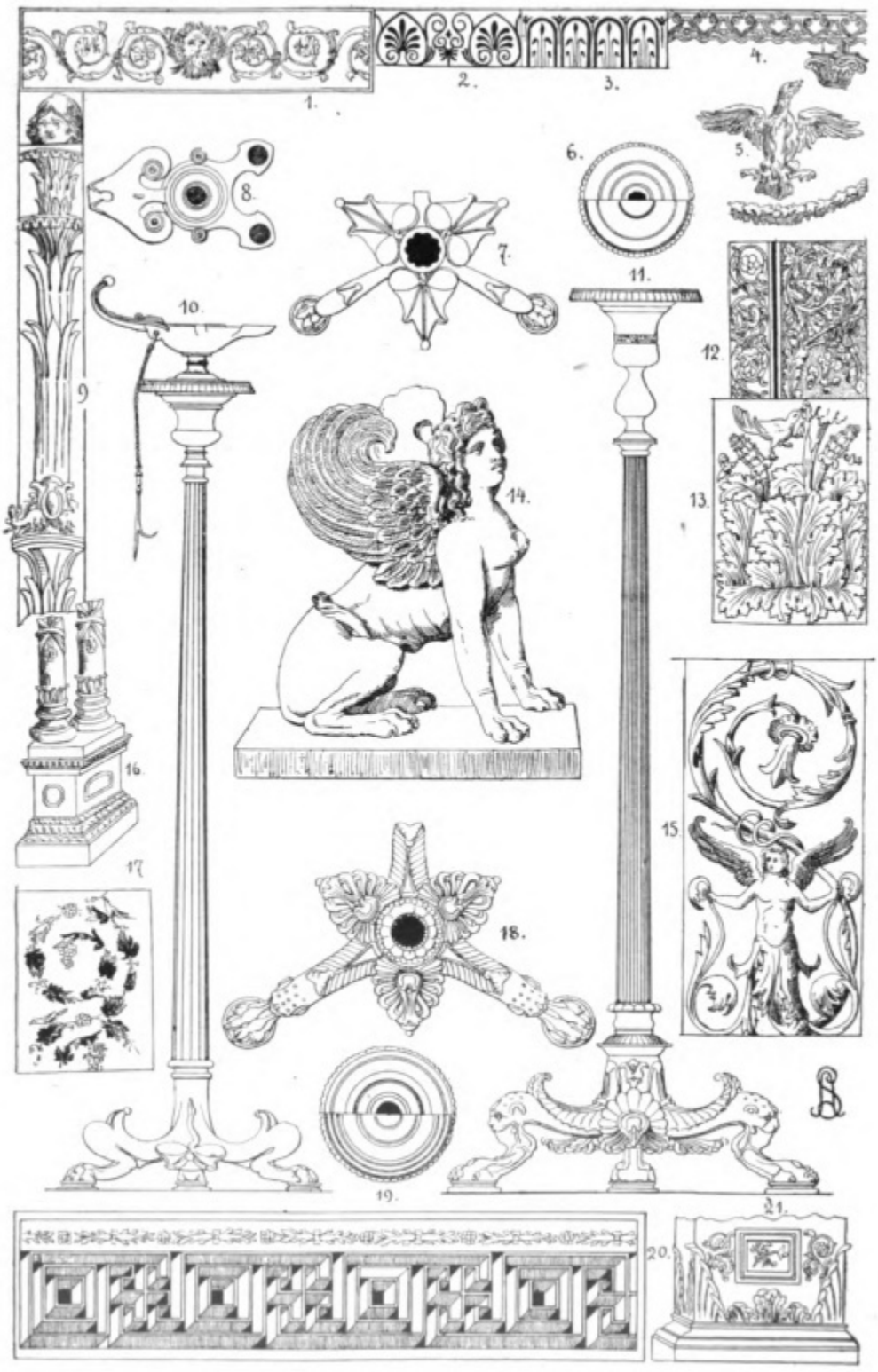
7.



8.

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 47.

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

Plate 48.

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

Plate 49.

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

Figure of bronze (Roux aîné).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

CELTIC ORNAMENT

(FRANCE AND GERMANY).

Frankish Warrior
(Hottenroth).

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

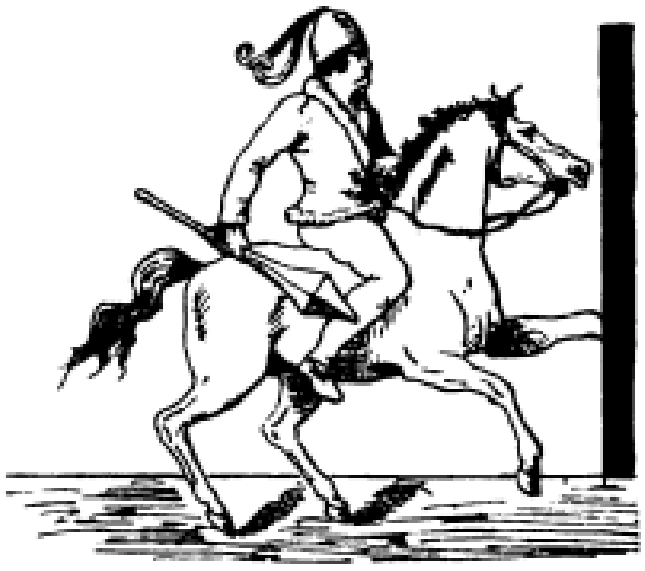
After the fall of the Roman Empire, Byzantine influence predominated, and as the Roman style became developed, a new art period made itself manifest. Pure Celtic ornament, far purer than in France, existed in the British Islands up into the 12th century. This part of the subject, however, is dealt with in the next chapter, although it would

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

be perhaps more correct chronologically to refer to it in treating of the art of the Middle Ages.

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



Gallic Warrior (Racinet).

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

Plate 50.

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 51.

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

Plate 52.

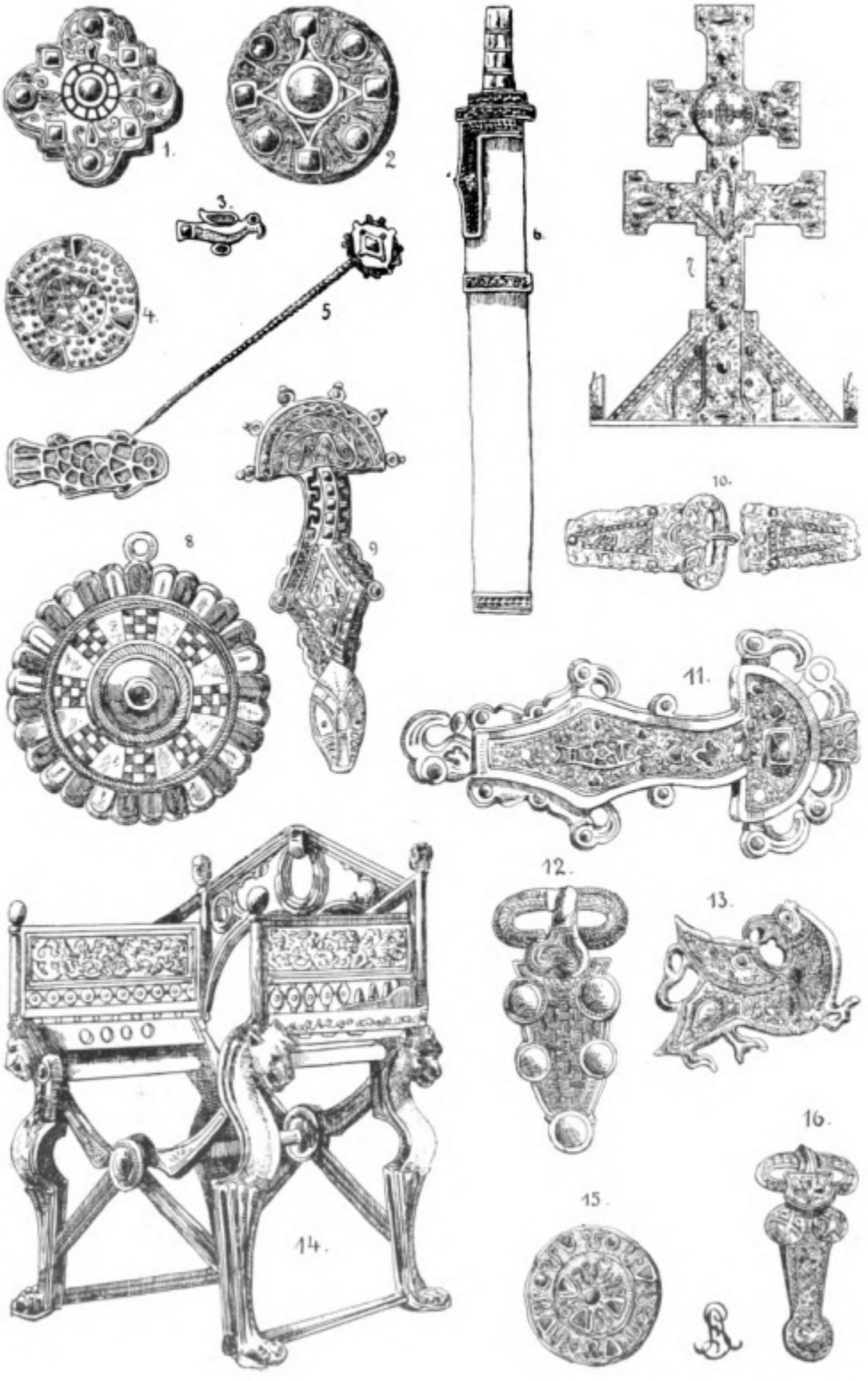
The Merovingian Period.

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

Plate 53.

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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

Anglo-Saxon Baptismal Font
(Müller and Mothes).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

CELTIC ORNAMENT

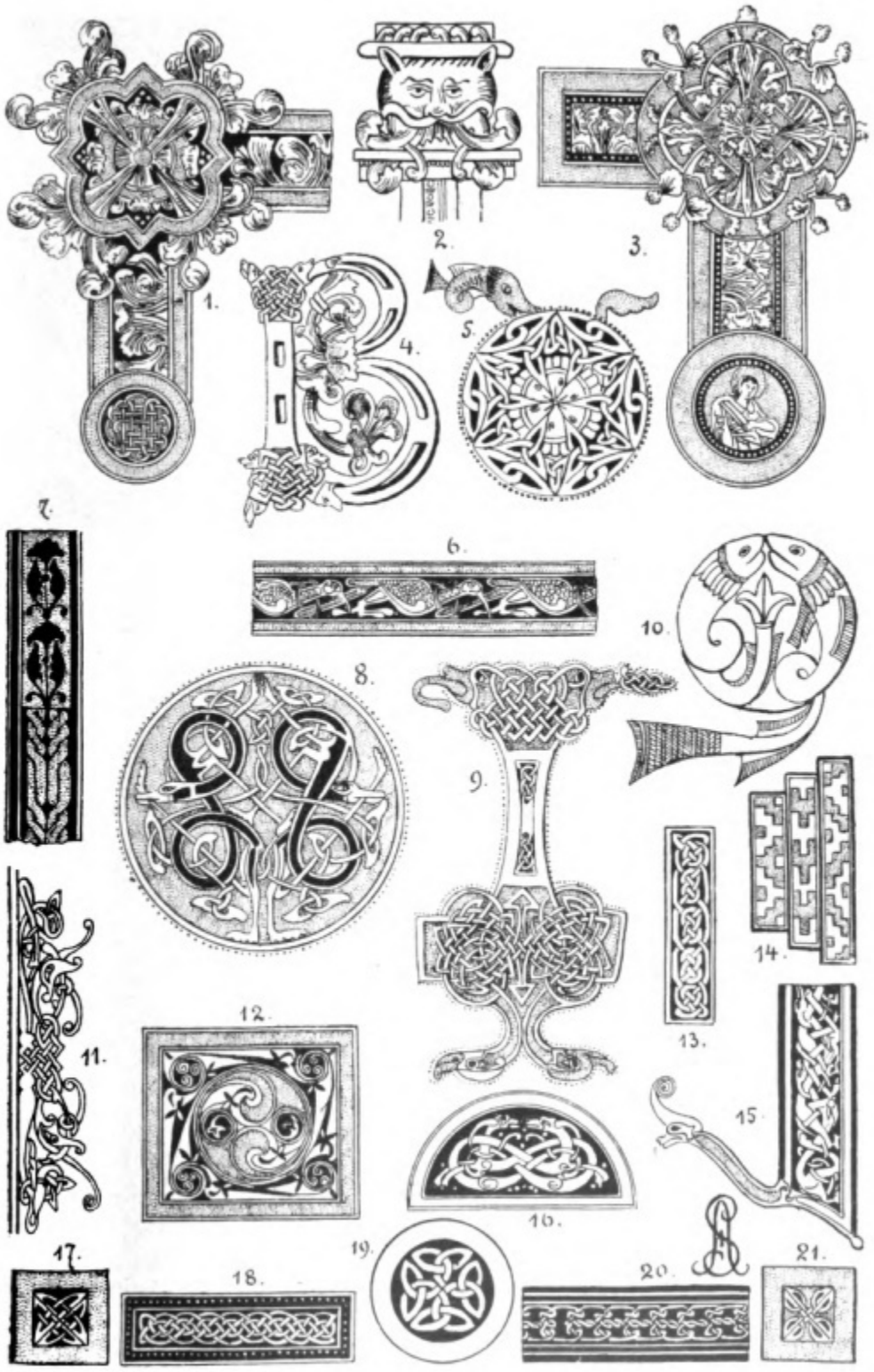
(GREAT BRITAIN AND IRELAND).

Initial from the 7th century
(Owen Jones).

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 54.

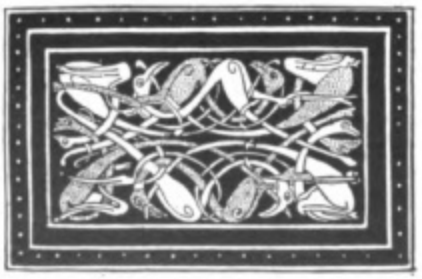
Fig. 1. **Manuscript painting from the 10th century** (Dolmetsch).
„ 2. **Initial from a Psalter, 11th century, at present in Trinity College, Dublin** (Owen Jones).
„ 3, and 4. **Manuscript paintings from the 10th century** (Owen Jones).
„ 5. **The Aberlemno cross** (Owen Jones).
„ 6. **Initial from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

Plate 55.

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

Plate 56.

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



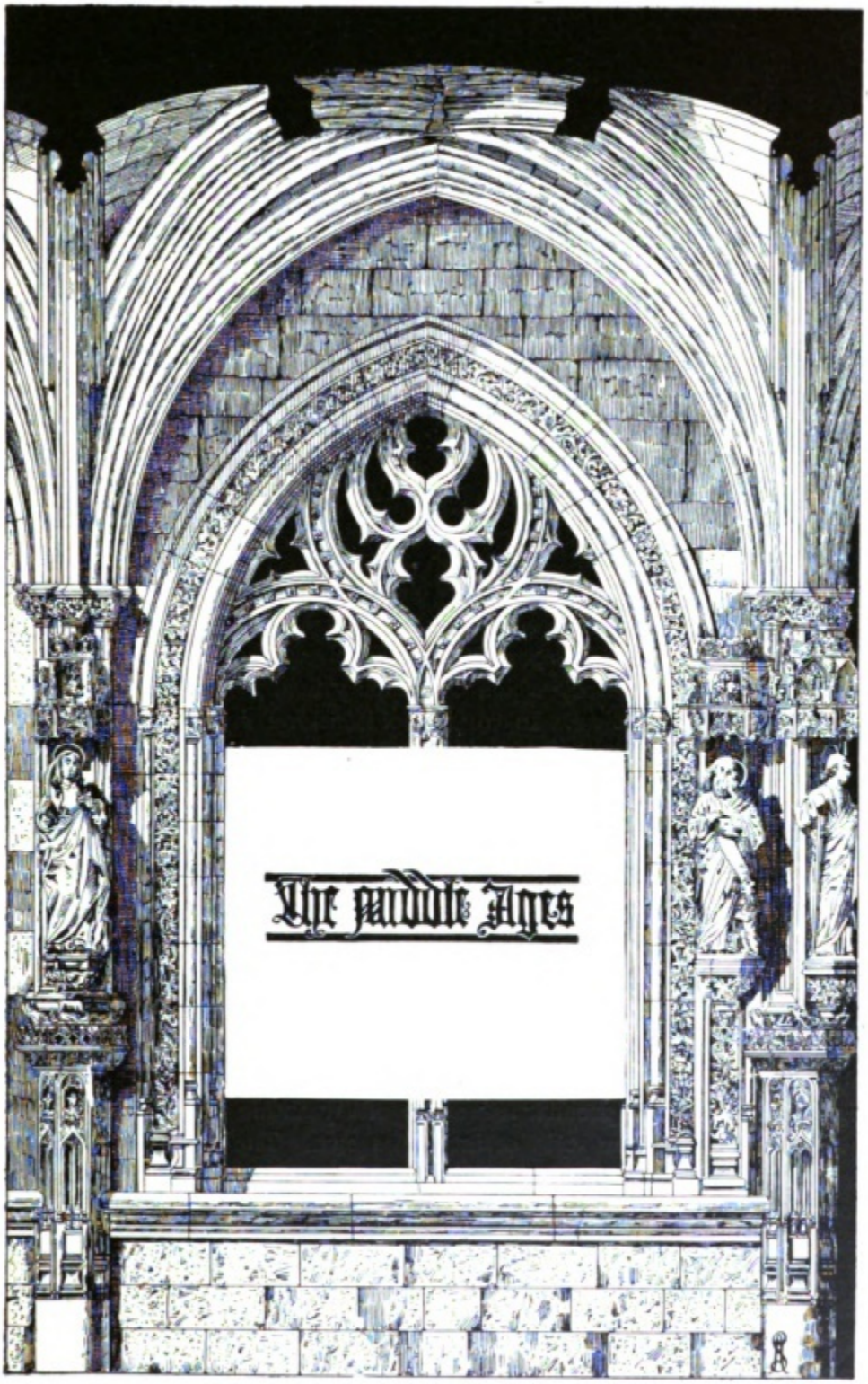
From an Irish Spelling-Book (Mothes and Müller).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Roman Marble Vase (Piranesi).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

EARLY CHRISTIAN ORNAMENT.

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

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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

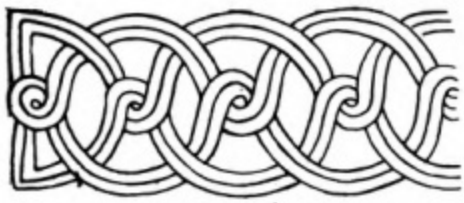
come, when, about the year 900 A. D., the Romanesque style of architecture began to develop itself, that art began again to move along secure lines.

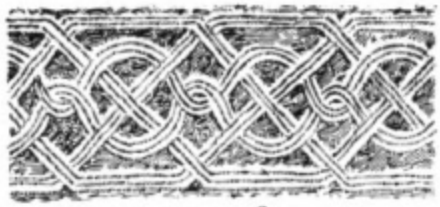
The attempts to change classic art into forms more suitable to Christianity were, however, not confined to the Western Roman empire. Attempts in this direction were also made in Asia Minor, but were finally rendered unavailing by the spread of Islamism.

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

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

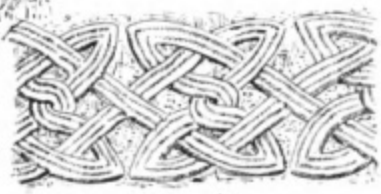

1.


2.

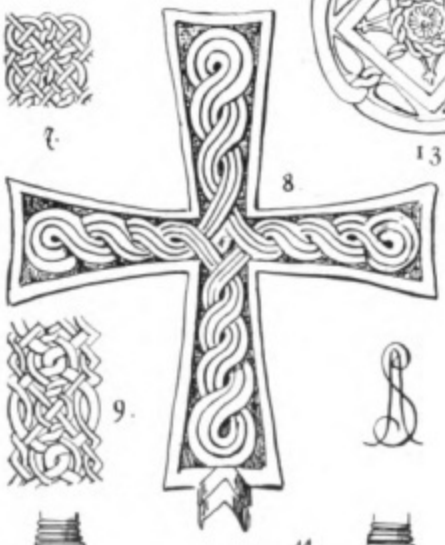
3.

4.

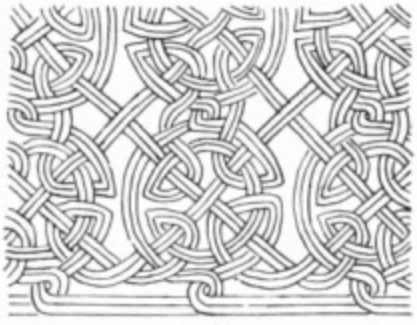
5.


6.

7.

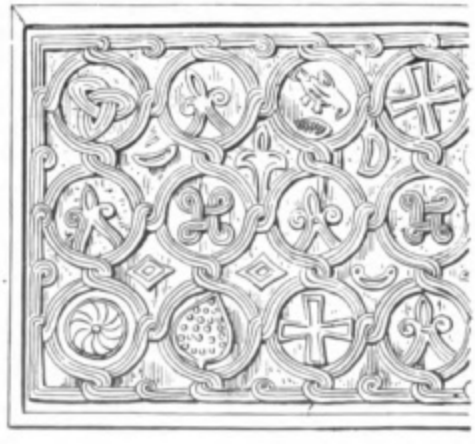

8.

13.

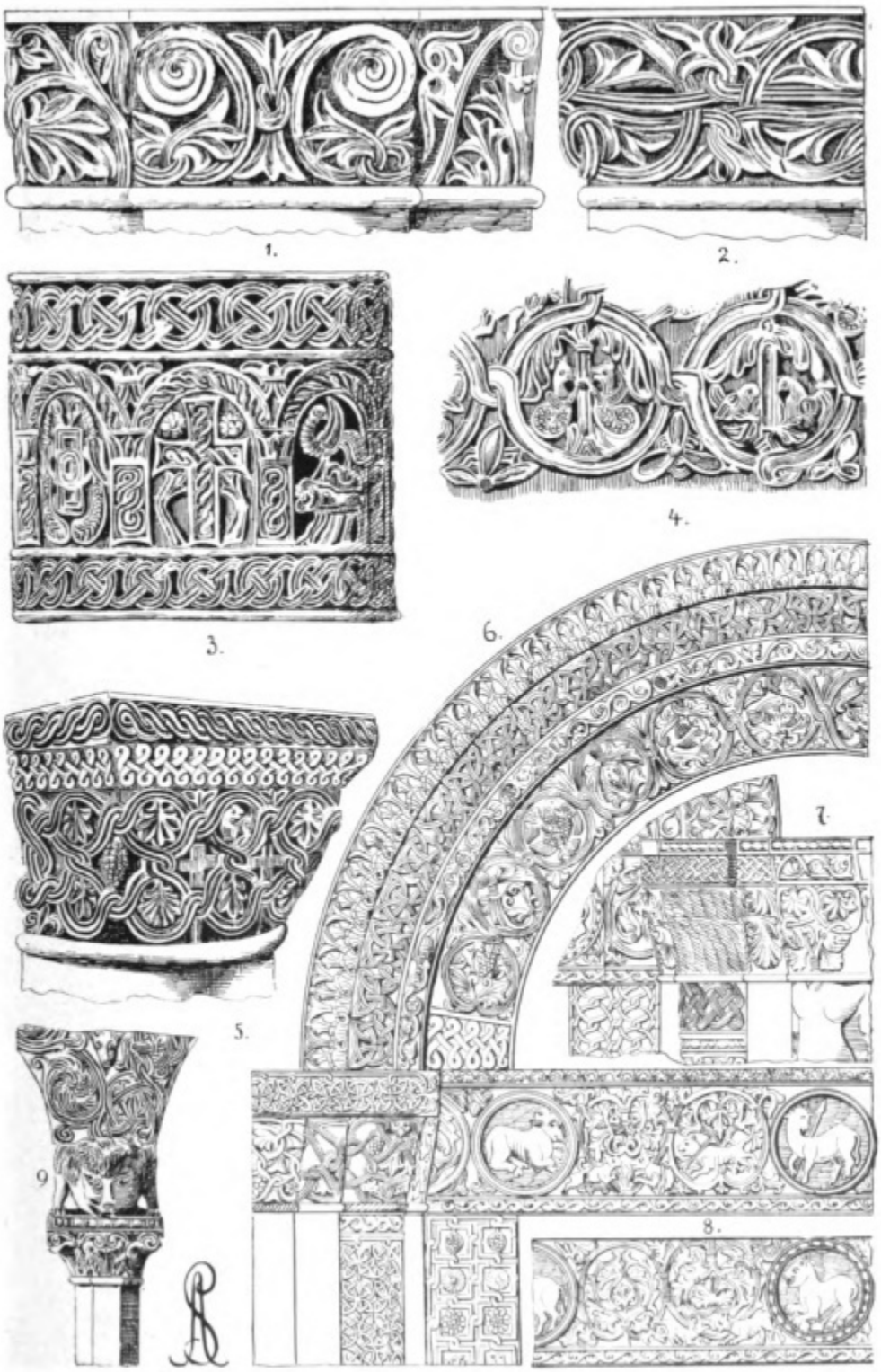

10.

9.

11.


12.

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 57.

Lombardo-Byzantine Ornament in Italy.

(E. A. Stückelberg, Longobardische Plastik.)

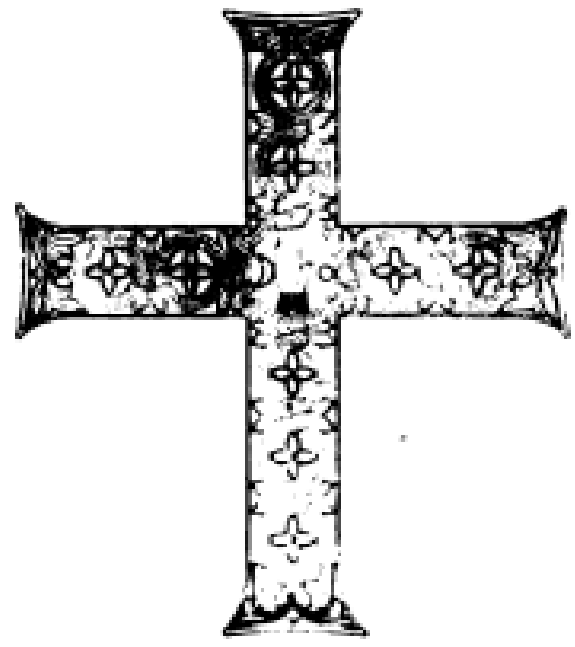
Fig. 1. **Circular pattern braided work from Ventimiglia.**
„ 2. **Diamond pattern braided work from Ravenna.**
„ 3. **Bottom of a basket from Rome.**
„ 4. **Relief from Ventimiglia.**
„ 5, and 13. **Interlaced work from Milan.**
„ 6. **Relief from Spalato.**
„ 7. **Interlaced work from Como.**
„ 8.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

Plate 58.

Lombardo-Byzantine Ornament in Italy.

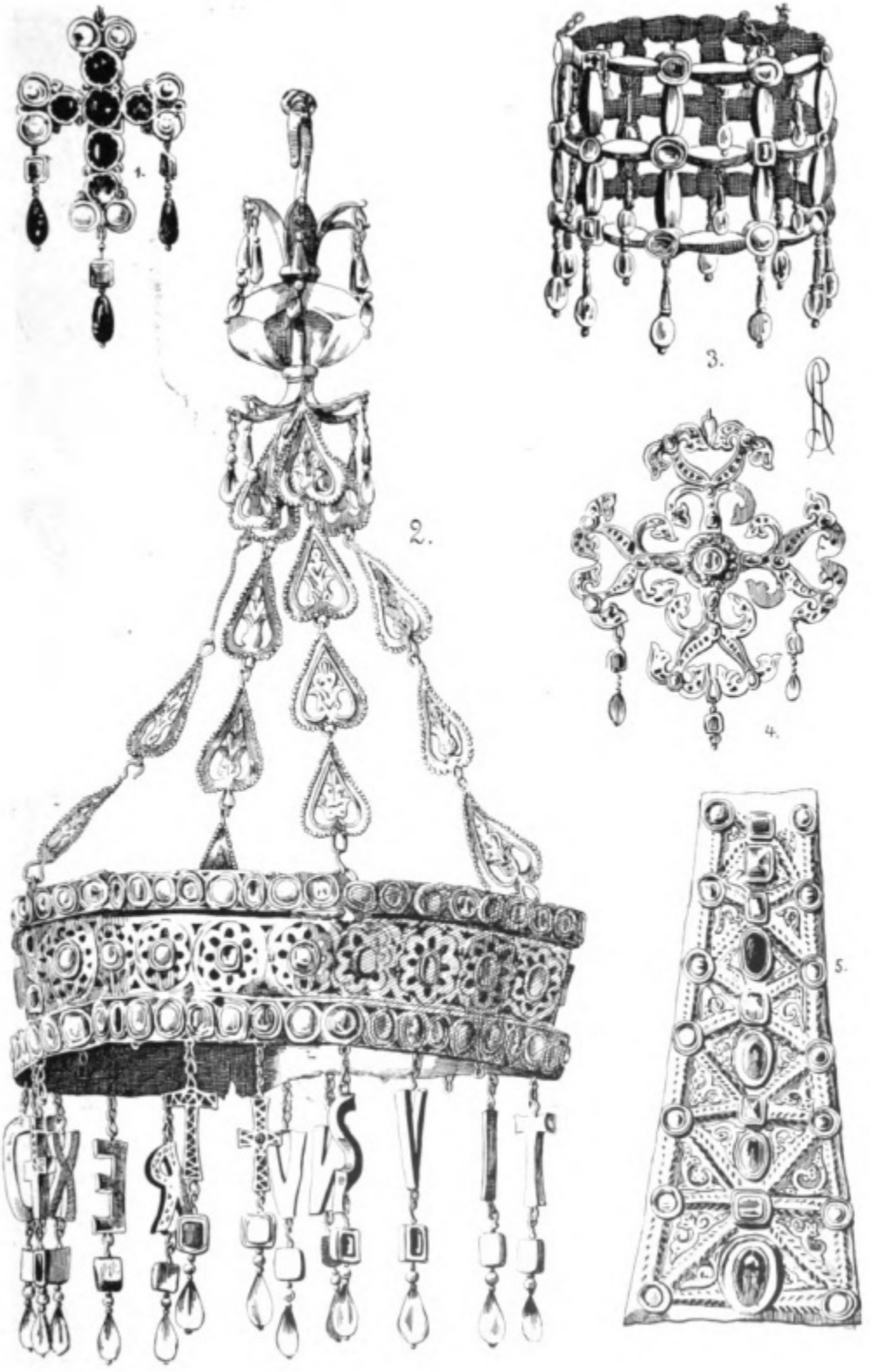
(After Professor Karl Mohrmann and Dr. Eugen Ferd. Eichwede, Germanische Frühkunst.)

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



Crucifix in the Museum at Ravenna (Dehli).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

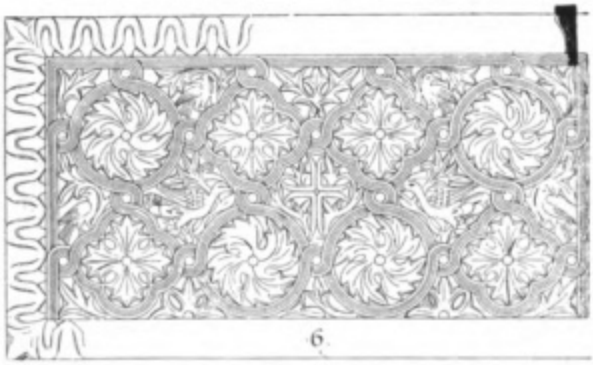
1.

2.

3.

4.

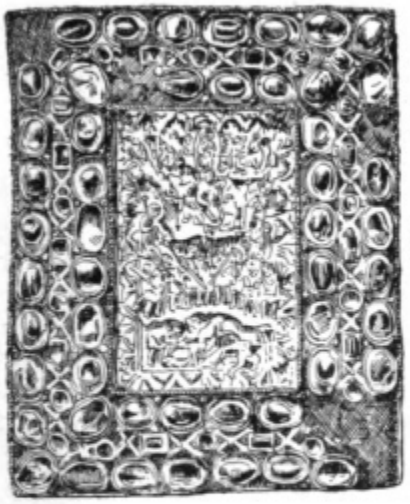
5.



6.

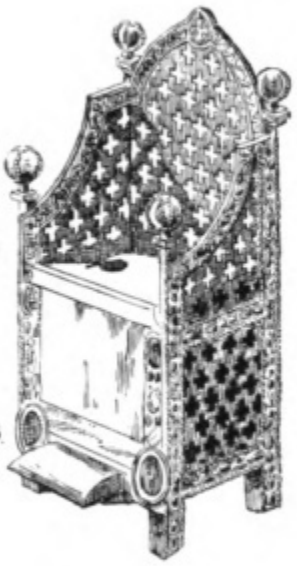
7.

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



1.

2.



3.

4.

5.

6.

7.

8.

9.

10.

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 59.

Visigothic Ornament in Spain.

(After Monumentos de España.)

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

Plate 60.

Italo-Byzantine Ornament in Italy.

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

Plate 61.

Frankish Ornament.

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

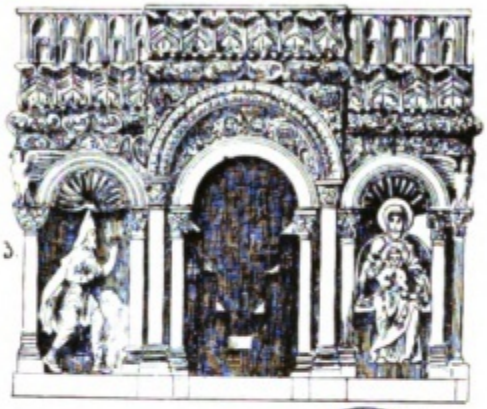
Plate 62.

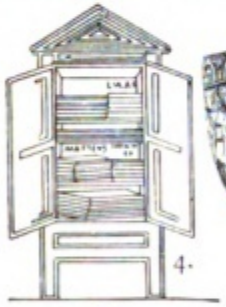
Fig. 1. **Diptych from the 6th century, supposed to be the Cathedra of Maxentius** (Libonis).
„ 2. **Sarcophagus of the Exarch Isaac, representing the adoration of the Three Magi** (Libonis).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

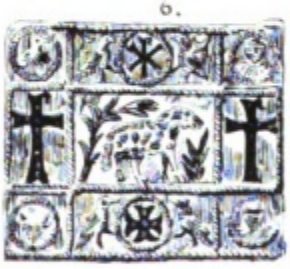
1.

2.


3.


4.

5.


6.

7.

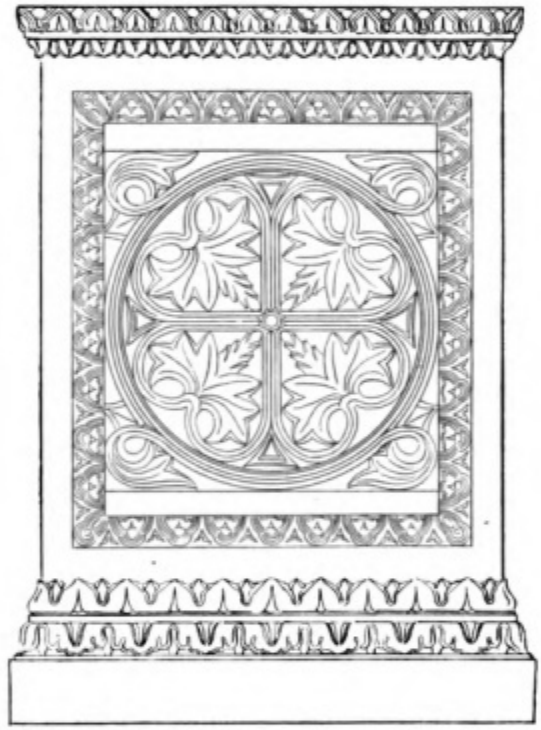
8.

9.

10.

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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



Altar in the Museum at Ravenna (Dehli).

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

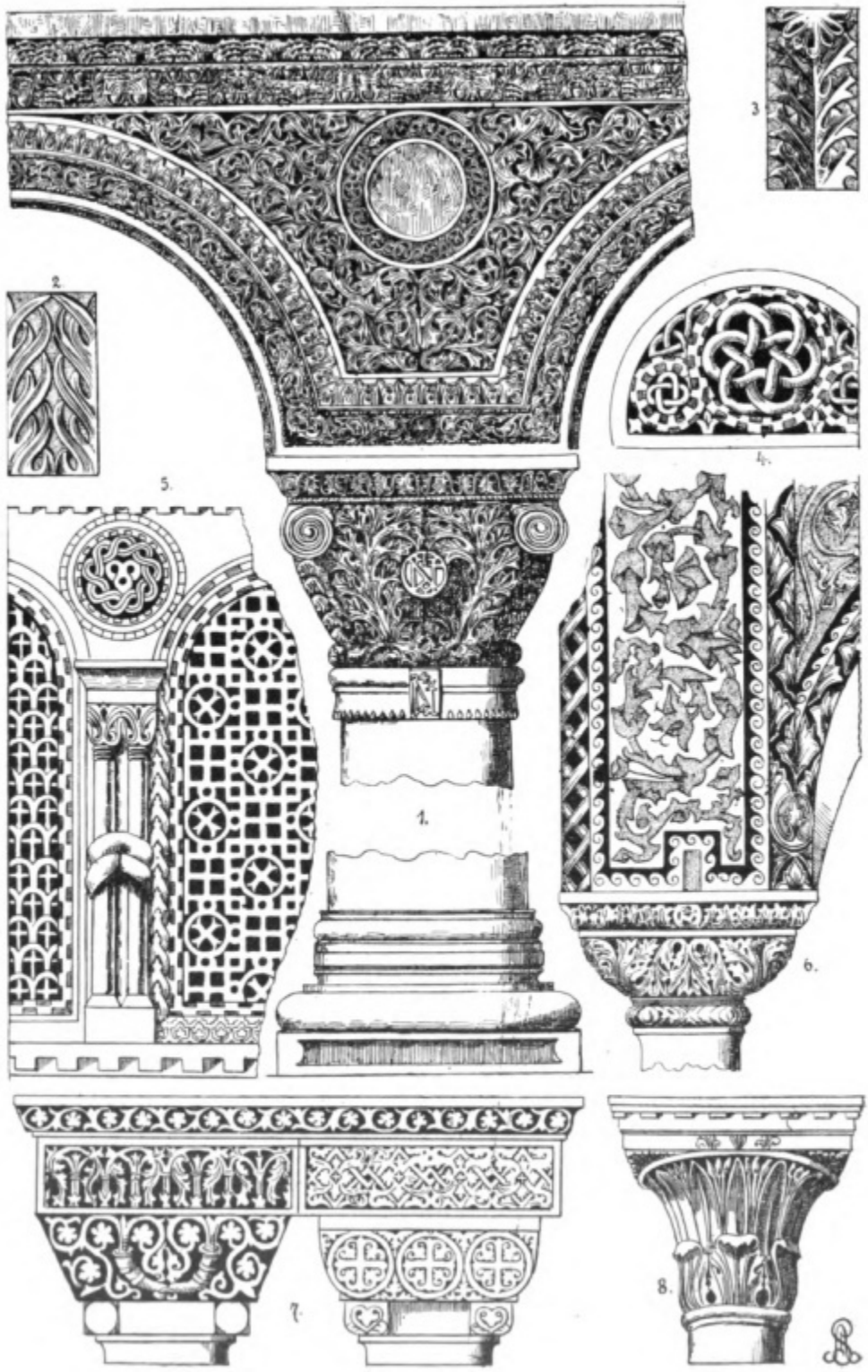
BYZANTINE ORNAMENT.

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

Byzantine is the title given to that conglomerate style of art which was developed in the Eastern Roman Empire from all the different styles which were in existence at that early period. The first impulse to the development of a Byzantine style was given in the year 330 A.D., when Byzantium or Constantinople became the seat of the royal residence of the emperor Constantine, and when Christianity was made the established state religion. Byzantine Art may be said to have reached its highest standard in the 6th century when it spread throughout the whole Empire and extended to North Africa.

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

It was in fact the political influence which the Byzantine Empire enjoyed during the period of its supremacy, together with the low standard of civilization existing at that period in the Christian States of the West, which caused the new Christian Art, whose development had already commenced, to be strongly influenced by the Byzantine Style, more especially in its ornament.

Plate 63.

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

„ 2—4. **Details from the façade of the church of St. Marks in Venice** (Gagarin). The church of St. Marks, although a prototype of Romanesque architecture, contains many features peculiar to Byzantine art. Though founded about 830 A. D. the five domes were not commenced till 1063 A. D. and the sumptuous marble decoration not completed till two centuries later.

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

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

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

Plate 64.

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

„ 2, 3. **Bronze knockers from the door of St. Marks, Venice** (Dehli, Byzantine Ornament).

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

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

Plate 65.

After Dehli, Selections of Byzantine Ornament.

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

„ 2. **Baptismal Font in the Vendramin palace, Venice.**

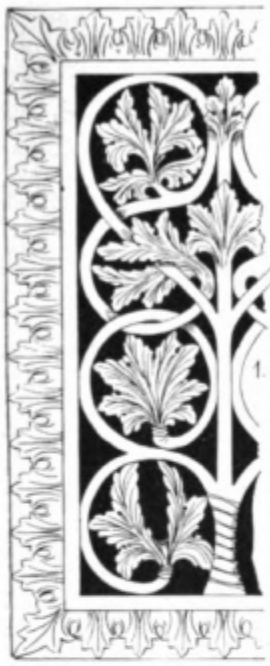
„ 3. **Sarcophagus from the church of St. Antonio, Padua.**

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

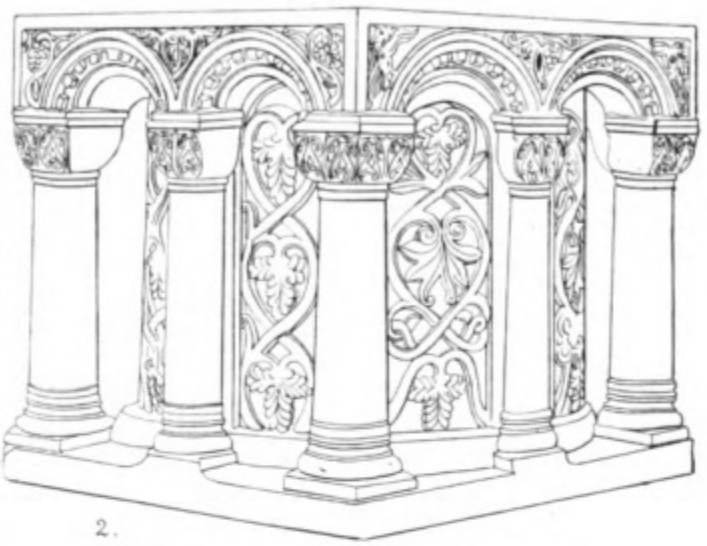
„ 5. **From transept of St. Marks, Venice.**

„ 6. **Frieze over door of the Zeno Chapel in St. Marks, Venice.**

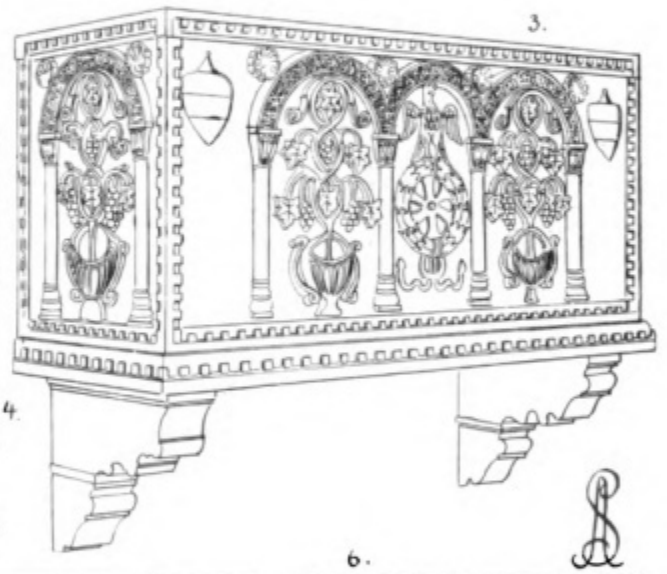
Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



1.

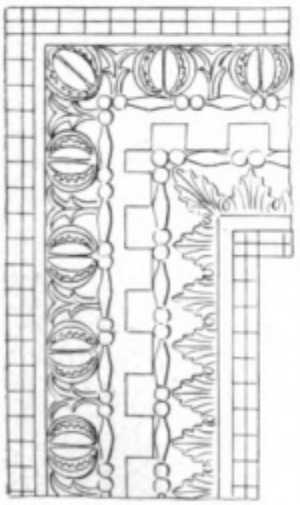


2.



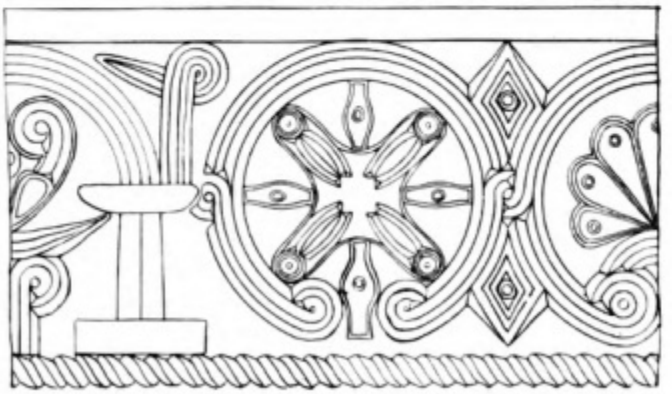
3.

4.

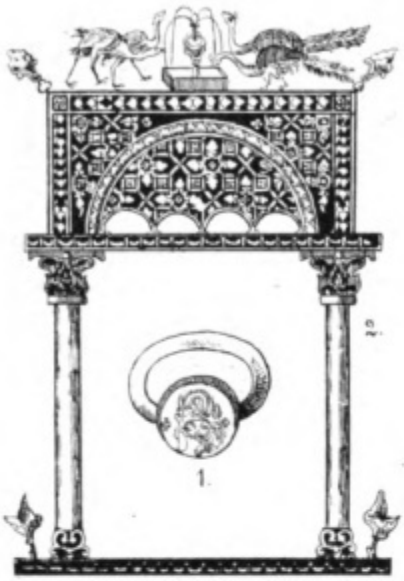


5.

6.



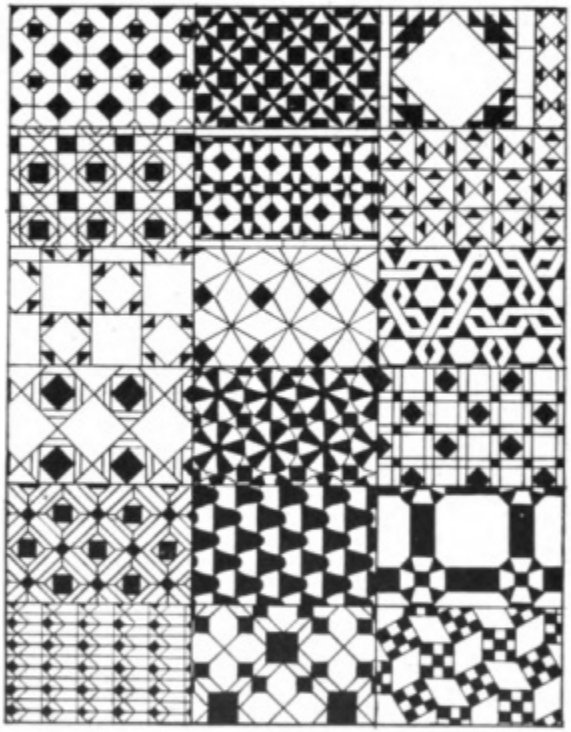
Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

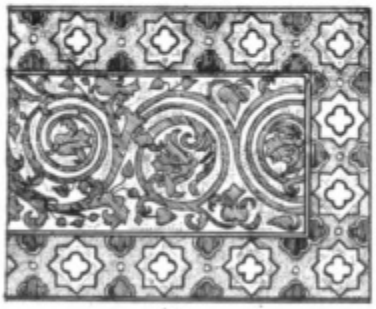

1.

3

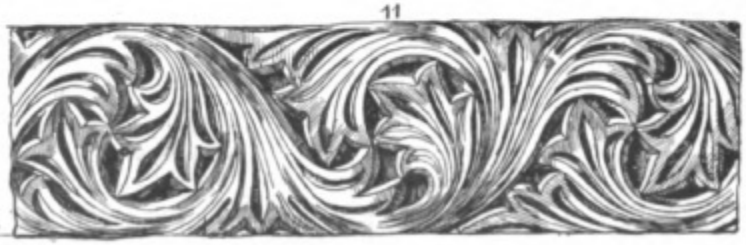
4

5


7. 8. 9.


6

10.


11

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

1.

2.

3.

4.

5.

6.

9*

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Plate 66.

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

Plate 67.

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

Plate 68.

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

Plate 69.

Byzantine Ornament in Spain.

(After Monumentos de España.)

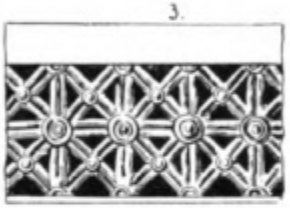
Fig. 1. **Ruins of the ancient cloister of San Roman in Hornija.**
„ 2. **Capital from the same cloister.**
„ 3. **Fragment of parapet, preserved in the cathedral of Cordova.**

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

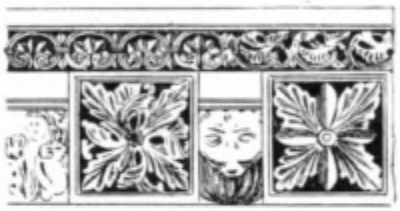
Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

1.

2.


3.

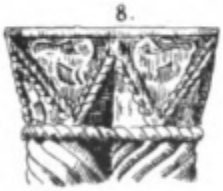
4.



5.

6.

7.

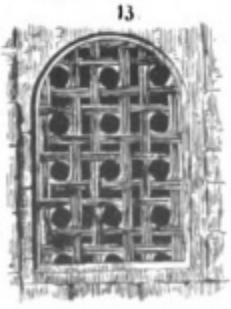

8.

9.

10.

11.

12.

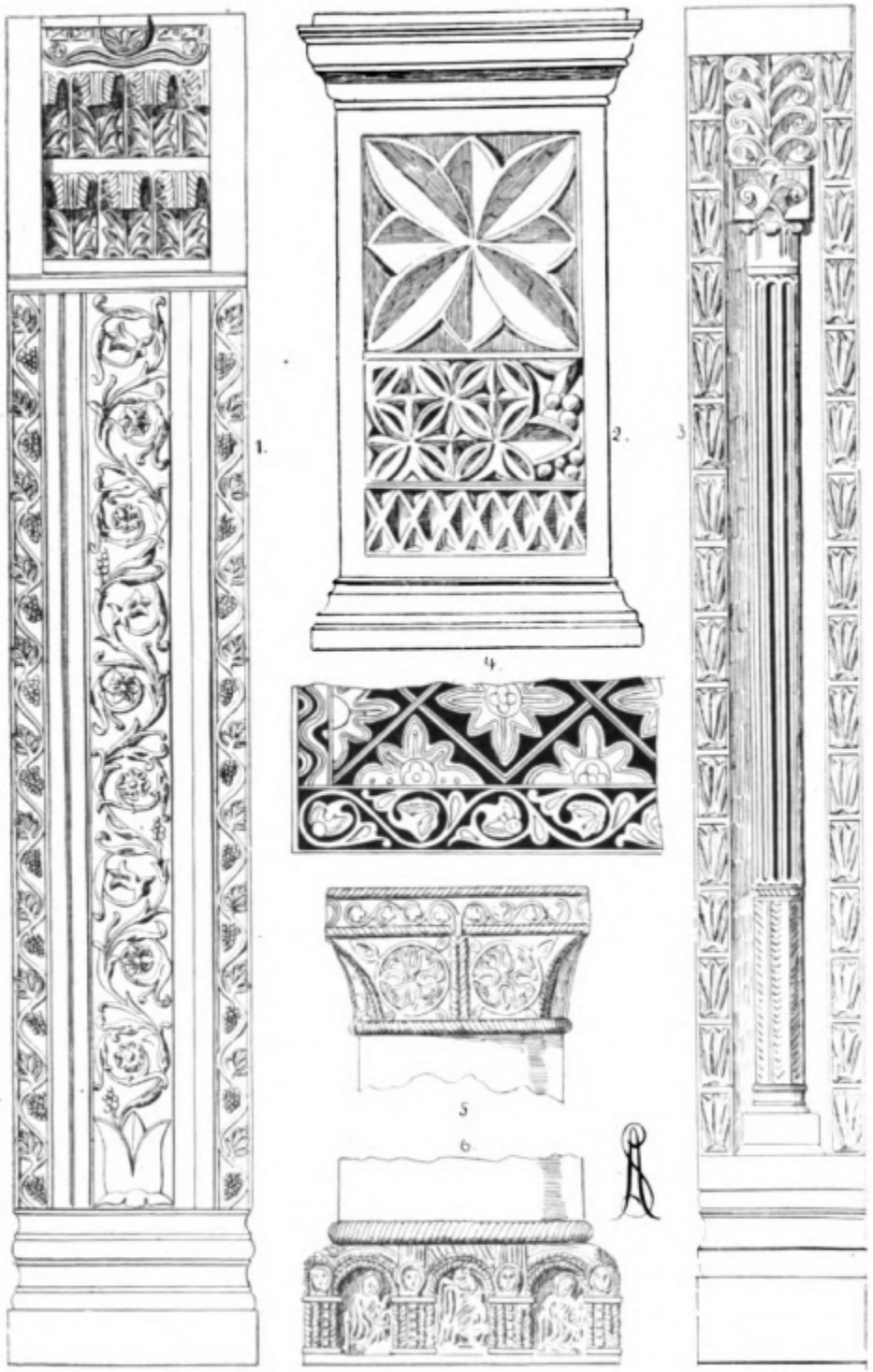

13.

14.

15.

16.

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

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

Plate 70.

Byzantine Ornament in Spain.

(After Monumentos de España.)

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

Decorative Frieze (Libonis).

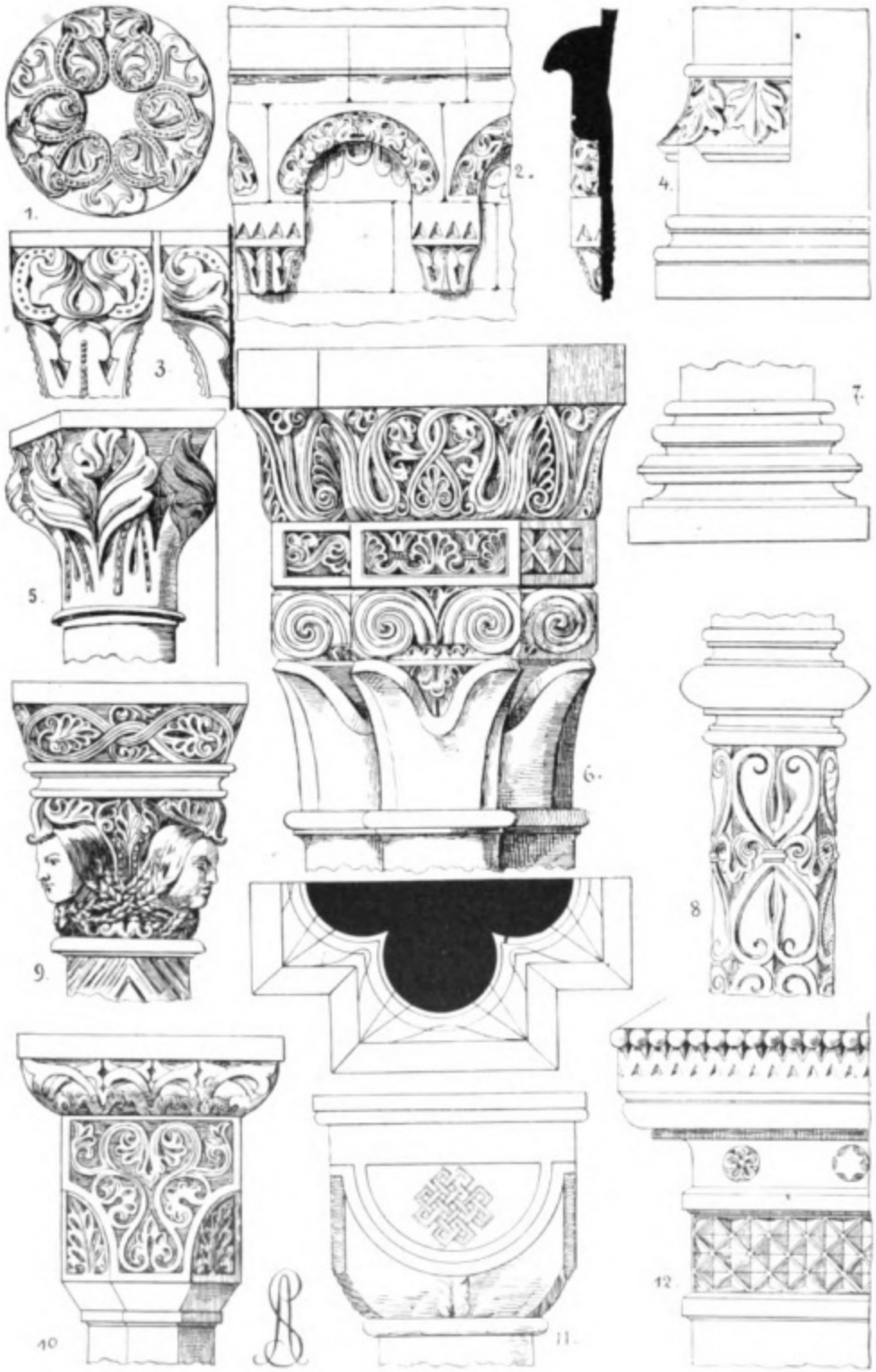
Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

ROMANESQUE ORNAMENT.

Initial from a German XIIth century manuscript (Dolmetsch).

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA



Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

spread rapidly into all those countries which were included in the former Western Roman empire, its character becoming changed in accordance with the character of the inhabitants of each particular country. In France Spain and England the Romanesque style developed into the Gothic, and some time afterwards, towards the middle of the 13th century, Germany, following the example of France and using the French Gothic as a standard, began also gradually to develop, the Gothic style of architecture.

Romanésque Ornament in Germany.

Plate 71.

(Heideloff, Ornamentik des Mittelalters.)

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

Plate 72.

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

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA

Digitized by Google
Original from UNIVERSITY OF CALIFORNIA