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2014



THE
GRAMMAR OF ORNAMENT

BY
OWEN JONES

ILLUSTRATED BY EXAMPLES
FROM VARIOUS STYLES OF ORNAMENT

ONE HUNDRED AND TWELVE PLATES



LONDON
BERNARD QUARITCH

1910

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PREFACE TO THE FOLIO EDITION.

It would be far beyond the limits of the power of any one individual to attempt to gather together illustrations of the innumerable and ever-varying phases of Ornamental Art. It would be barely possible if undertaken by a Government, and even then it would be too voluminous to be generally useful. All, therefore, that I have proposed to myself in forming the collection which I have ventured to call the *Glossary of Ornament*, has been to select a few of the most prominent types in certain styles closely connected with each other, and in which certain general laws appeared to reign independently of the individual peculiarities of each. I have ventured to hope that, in thus bringing into immediate juxtaposition the many forms of beauty which every style of ornament presents, I might aid in arresting that unfortunate tendency of our time to be content with copying, whilst the fashion lasts, the forms peculiar to any bygone age, without attempting to ascertain, generally completely ignoring, the peculiar circumstances which rendered an ornament beautiful, because it was appropriate, and which, as expressive of other wants when thus transplanted, no longer held.

It is more than probable that the first result of sending forth to the world

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this collection will be seriously to increase this dangerous tendency, and that many will be content to borrow from the past those forms of beauty which have not already been used up of course. It has been my desire to arrest this tendency, and to awaken a higher ambition.

If the student will but endeavor to search out the thoughts which have been expressed in so many different languages, he may sincerely hope to find an ever-guiding fountain in place of a half-filled stagnant reservoir.

In the following chapters I have endeavored to establish these main facts,—

First. That whenever any style of ornament commands universal admiration, it will always be found to be in accordance with the laws which regulate the distribution of form in nature.

Secondly. That however varied the manifestations in accordance with these laws, the leading ideas on which they are based are very few.

Thirdly. That the modifications and developments which have taken place from one style to another have been caused by a sudden throwing off of some fixed tenet, which set thought free for a time, till the new idea, like the old, became again fixed, to give birth in its turn to fresh inventions.

Lastly. I have endeavored to show, in the twentieth chapter, that the future progress of Ornamental Art may be best secured by engraving on the experience of the past the knowledge we may obtain by a return to Nature for fresh inspiration. To attempt to build up theories of art, or to form a style, independently of the past, would be an act of extreme folly. It would be as wise to reject the experience and accumulated knowledge of thousands of years. On the contrary, we should regard as our inheritance all the successful labors of the past, not blindly following them, but employing them simply as guides to find the true path.

In taking leave of the subject, and finally surrendering it to the judgment of the public, I am fully aware that the collection is very far from being complete; there are many gaps which each artist, however, may readily fill up for himself. My chief aim, to place side by side types of each style as might best serve

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as landmarks and aids to the student in his onward path, has, I trust, been fulfilled.

It remains for me to offer my acknowledgments to all those friends who have kindly assisted me in the undertaking.

In the formation of the Egyptian Collection I received much valuable assistance from Mr. J. Denoni, and from Mr. James Wild, who has also contributed the materials for the Arabian Collection, his long residence in Cairo having afforded him the opportunity of forming a very large collection of Coptic Ornament, of which the portion contained in this work can give but an imperfect idea, and which I trust he may some day be encouraged to publish in a complete form.

I am indebted to Mr. T. T. Bury for the plate of Stained Glass. From Mr. C. J. Richardson I obtained the principal portion of the materials of the Elizabethan Collection; from Mr. J. B. Waring, those of the Dynasty, and I am also indebted to him for the very valuable essays on Egyptian and Elizabethan Ornament. Mr. J. O. Westwood having directed special attention to the Ornament of the Celtic races, has assisted in the Celtic Collection, and written the very remarkable history and exposition of the style.

Mr. C. Deane, of Marlborough House, has provided the interesting plate No. 6 of the twelfth chapter, exhibiting the geometrical arrangement of natural flowers.

My colleague at the Crystal Palace, Mr. Digby Wyatt, has enriched the work with his admirable essays on the Ornament of the Renaissance and the Italian periods.

Whenever the material has been gathered from published sources, it has been acknowledged in the body of the work.

The remainder of the drawings have been chiefly executed by my pupils, Mr. Albert Warren and Mr. Charles Asher, who, with Mr. Stubbs, have reduced the whole of the original drawings, and prepared them for publication.

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The drawing upon stone of the whole collection was entrusted to the care of Mr. Francis Bellard, who, with his able assistants, Messrs. H. Fielding, W. H. Tyson, A. Warren, and S. Sedgfield, with occasional help, have executed the One Hundred Plates in less than one year.

My special thanks are due to Mr. Bellard for the care and anxiety which he has evinced, quite regardless of all personal considerations, to render this work as perfect as the advanced stage of chromolithography demanded; and I feel persuaded that his valuable services will be fully recognized by all in any way acquainted with the difficulties and uncertainties of this process.

Messrs. Day and Son, the enterprising publishers, and at the same time the printers of the work, have put forth all their strength; and notwithstanding the care required, and the vast amount of printing to be performed, the resources of their establishment have enabled them, not only to deliver the work with perfect regularity to the Subscribers, but even to complete it before the appointed time.

OWEN JONES.

5 Apple Place,
Dec. 11, 1855.

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| 3 | 1 Stone | Stone | Stone. |

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CHAPTER I.—PLATES 1, 2, 3.

ORNAMENT OF SAVAGE TRIBES.

PLATE I.

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| <p>1. Cloth, <i>Orinoko</i>.—<i>Orinoko</i> <i>Orinoko</i> <i>Orinoko</i>.</p> <p>2. <i>Shawnee</i> <i>Shawnee</i> <i>Shawnee</i> <i>Shawnee</i>.</p> <p>3. Cloth, <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>4. Cloth, <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>5. <i>Orinoko</i> <i>Orinoko</i> <i>Orinoko</i> <i>Orinoko</i>.</p> | <p>6. <i>Shawnee</i> <i>Shawnee</i> <i>Shawnee</i> <i>Shawnee</i>.</p> <p>7. Cloth, <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>8. Cloth, <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>9. <i>Orinoko</i>.</p> <p>10. Cloth made from <i>Paper</i> <i>Paper</i>, <i>Paper</i> <i>Paper</i>.—<i>O. S. M.</i></p> |
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PLATE II.

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| <p>1. <i>Orinoko</i> <i>Orinoko</i>.—<i>Orinoko</i> <i>Orinoko</i> <i>Orinoko</i>.</p> <p>2. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>3. <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>4. <i>New</i> <i>New</i> <i>New</i> <i>New</i> <i>New</i> <i>New</i>.</p> <p>5. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>6. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>7. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> | <p>8. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>9. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>10. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>11. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>12. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>13. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>14. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> |
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PLATE III.

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| <p>1. <i>Orinoko</i> <i>Orinoko</i>.—<i>Orinoko</i> <i>Orinoko</i> <i>Orinoko</i>.</p> <p>2. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>3. <i>New</i> <i>New</i> <i>New</i> <i>New</i> <i>New</i> <i>New</i>.</p> <p>4. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>5. <i>New</i> <i>New</i> <i>New</i> <i>New</i> <i>New</i> <i>New</i>.</p> | <p>6. <i>New</i> <i>New</i> <i>New</i> <i>New</i> <i>New</i> <i>New</i>.</p> <p>7. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>8. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> <p>9. <i>Orinoko</i> <i>Orinoko</i>.—<i>O. S. M.</i></p> |
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From the various testimony of travellers it would appear, that there is scarcely a people, in however early a stage of civilization, with whom the desire for ornament is not a strong instinct. The desire is almost to be seen, and it grows and increases with all in the ratio of their progress in civilization. One appears everywhere impressed with the beauty of Nature which surrounded him, and wishes to imitate to the extent of his power the works of the Creator.

Man's selfish ambition is to create. In this feeling must be included the training of the human face and body, created to be by the usage to increase the reputation by which he seeks to make known his merits or deeds, or to create what appears to him a new beauty.* As we advance higher, from the

* The testimony to the fact which is derived from the Museum of Venice is very remarkable, in showing that in this very respect, possibly the prototype of the new highest ornamented art or standard, every face upon the face is the best adapted to develop the natural features.

direction of the rule that is opposite to the artistic work of a Picasso and Picabia, the same being in reciprocal apparent: the highest ambition is still to create, to stamp on this earth the impress of an individual mind.

From time to time a mind stronger than those around will impose itself on a generation, and carry with it a host of others of less power following in the same track, yet never so clearly as to destroy the individual ambition to create, about the same of style, and of the combination of styles.



From *Decline of Civilization*, with *Warms, Colors*.

as early stages of civilization are like those of children, though presenting a want of power, they possess a grace and interest rarely found in old-age, and never so manifestly deficient. It is equally so in the infancy of any art. Gaudin and Elton have not the essential charm of England or the rustic power of Michael Angelo, but surpass them both in grace and earnest truth. The very command of words leads to their abuse: when Art struggles, it struggles: when trudging in its own narrowness, it is equally hale. The pleasure we receive in contemplating the rule attempts at attainment of the most strange takes comes from our appreciation of a difficulty unaccomplished; we are at once charmed by the evidence of the intention, and inspired by the depth and ingenuousness by which the work is obtained. In fact, what we seek in every work of Art, whether it be humble or pretentious, is the evidence of what—the evidence of that desire to create to which we have referred, and which all, being a natural instinct within them, are entitled with when they find it developed in others. It is strange, but so it is, that the evidence of mind will be more readily found in the rule attempts at

attainment of a strange rule than in the innumerable productions of a highly-advanced civilization. Individuality increases in the ratio of the power of production. When Art is manufactured by mechanical effort, not regulated by individual effort, we fail to recognize those true instincts which constitute its greater charm.

FIG. 1. The ornaments on this Plate are from patterns of clothing made chiefly from the bark of trees. Patterns No. 1 and 2 are from a dress brought by Mr. Howard Melby from Tappansee, the principal of the Friendly Indian group. It is made from the strips of the inner side of the bark of a species of *Lithocarpus*, leaves cut and united together so as to form one long perpendicular strip, which being wrapped many times round the body as a girdle, and leaving the chest, arms, and shoulders free, forms the only dress of the natives. Nothing, therefore, can be more primitive, and yet the arrangement of the pattern shows the most refined taste and skill. No. 3 is the basket on the edge of the shaft, with the same limited means of production, it would be difficult to improve upon it. The patterns are formed by small vesicle stamps, and although the work is executed cold and temperate in execution, the intention is everywhere apparent; and we are at once struck with the child-like feeling of the woman, and the judicious correction of the tendency of the eye to run in any one direction by opposing to them lines having an opposite tendency.

ORGANISM OF COLORED FORMS.

When Mr. Bixby visited the island, one woman was the designer of all the patterns in use there, and for every new pattern she designed she received as a reward a certain number of yards of cloth. The pattern No. 2, from the same place, is equally an admirable lesson in composition which we may derive from an artist of a savage tribe. Nothing can be more judicious than the general arrangement of the four squares and the four red spots. Without the red spots on the yellow ground there would have been a great want of repose in the general arrangement; without the red lines round the red spots to carry the red through the yellow, it would have been still imperfect. Had the small red triangles faced outwards instead of inwards, the aspect of the pattern would again have been bad, and the effect produced on the eye would have been that of repelling; as it is, the eye is retained in each square, and retained in each group by the red spots round the center square. The stamps which form the pattern are very simple, each triangle and each leaf being a single stamp; so that we have really the processes of a single tool, used by the most unskilled, if guided by an instinctive observation of the forms in which all the works of Nature are arranged, would lead to the



result of all the geometrical arrangements of lines with which we are acquainted. In the upper left-hand corner of pattern No. 2, the eight-pointed star is formed by eight applications of the same tool; so also the black flowers with stems pointing inwards and stems pointing outwards. These unskilled patterns of the Hymenoea, Arabias, and Mangrove woods would be produced by the same means. The secret of success in all ornament is the production of a broad general effect by the repetition of a few single elements; variety should rather be sought in the arrangement of the several portions of a design, than in the multiplicity of varied forms.



The stamping of patterns on the coverings of the body, when either of them or natural such as this, would be the first stage towards ornament after the tanning of the hide by an analogous process. In both there would result a greater variety and individuality than in subsequent processes, which would become more mechanical. The first surface of weaving, which would be given by the plaiting of stems or strips of bark, instead of using them as thin sheets, would have equally the same result of gradually forming the mind to an appreciation of a proper disposition of masses; the eye of the savage, accustomed only to both open Nature's harmonies, would really seize into the perception of the true balance both of form and colour. In point of fact, we find that it is so, that in savage ornaments the true balance of both is always maintained.

After the invention of ornament by stamping and weaving, would naturally follow the desire of forming ornament in relief or carving. The impulse for delimiting as the chief would first attract attention. The most skilled and the bravest would desire to be distinguished from their fellows by the possession of weapons, not only more useful, but more beautiful. The design best fitted for the purpose having been found by experience, the working of the surface by carving would naturally follow; and the eye, already accustomed to the geometrical forms produced by weaving, would naturally seek to include them by a similar repetition of sets of the limbs. The ornaments on Plate II. show this instinct very fully. They are executed with the utmost precision, and exhibit great taste and judgment in the distribution of the masses. Nos. 10 and 11 are interesting, as showing how much the taste and skill may exist in the formation of geometrical patterns, whilst these resulting from carved lines, and the human form more especially, results in the way that shape.



From drawings by Robert Smith.

ORNAMENT OF SAVAGE TRIBES.

The ornaments in the woodcuts below and at the side show a far higher advance in the distribution of curved lines, the twisted rope forming the type as it naturally would be of all curved lines in ornament. The uniting of two strands for additional strength would early accustom the eye to the spiral line, and we always find this form side by side with



From the Side of a Canoe,
New Zealand.



Head of Canoe, New Guinea.

geometrical patterns formed by the interlacing of equal lines in the ornament of every savage tribe, and retained in the more advanced art of every civilised nation.



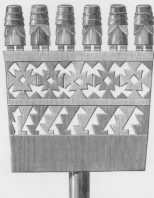
Head of Canoe, New Guinea.

The ornament of a savage tribe, being the result of a natural instinct, is necessarily always true to its purpose; whilst in much of the ornament of civilised nations, the first impulse which generated received forms being enfeebled by constant repetition, the ornament is oftentimes misapplied, and instead of first seeking the most convenient form and adding beauty, all beauty is destroyed, because all fitness, by superseding ornament to ill-contrived forms. If we would return to a more healthy condition, we must even be as little children or as savages; we must get rid of the acquired and artificial, and return to and develop natural instincts.

The beautiful New Zealand paddle, Nos. 5-8, on Plate III., would rival works of the highest civilisation: there is not a line upon its surface misapplied. The general shape is most elegant, and the decoration everywhere the best adapted to develop the form. A modern manufacturer, with his

ORNAMENT OF SAVAGE TRIBES.

stripes and plaids, would have continued the bands or rings round the handle across the blade. The New Zealander's instinct taught him better. He desired not only that his paddle should be strong, but should appear so, and his ornament is so disposed as to give an appearance of additional strength to what it would have had if the surface had remained undecorated. The centre band in the length of the blade



Handle of a Paddle.—S. M.

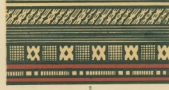
is continued round on the other side, binding together the border on the edge, which itself fixes all the other bands. Had these bands run out like the centre one, they would have appeared to slip off. The centre one was the only one that could do so without disturbing the repose.

The swelling form of the handle where additional weight was required is most beautifully contrived, and the springing of the swell is well defined by the bolder pattern of the rings.*



Club, Eastern Archipelago.

* Captain Cook and other voyagers repeatedly notice the taste and ingenuity of the islanders of the Pacific and South Seas; instancing especially cloths, painted "in such an endless variety of figures that one might suppose they borrowed their patterns from a mercer's shop in which the most elegant productions of China and Europe are collected, besides some original patterns of their own." The "thousand different patterns" of their basket-work, their mats, and the fancy displayed in their rich carvings and inlaid shell-work, are, likewise, constantly mentioned. See *The Three Voyages of Captain Cook*, 2 vols. Lond. 1781-42; *DEMENT D'UNVILLE'S Voyage au Pole Sud*, 8vo. Paris, 1841; *DEMO, Atlas d'Histoire*, &c.; *FRICHAUD'S Natural History of Man*, Lond. 1855; G. W. HARRIS'S *Native Races of the Indian Archipelago*, Lond. 1852; *KANN'S General History and Collection of Voyages and Travels*, London, 1811-17.





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CHAPTER II.—PLATES 4, 5, 6, 6^b, 7, 8, 9, 10, 11,

EGYPTIAN ORNAMENT.

PLATE IV.

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| <ol style="list-style-type: none"> 1. The Lotus, drawn from Nature. 2. Egyptian representation of the Lotus. 3. Another, in a different stage of growth. 4. Three Papyrus-Plants, and three lotus-like Lotus-Flowers (see Note, 10), in the hand of a King as an offering to a God. 5. A lotus-like Lotus and two stalks, bound together with ribbons, the type of the capitals of Egyptian Columns. 6. The Lotus and stalk in the form of a Column, bound round with ribbons, from a Papyrus representing the Lotus of a Temple. 7. The base of the stem of the Papyrus, drawn from Nature, the type of the base of the Egyptian Columns. | <ol style="list-style-type: none"> 8. Expanding Bud of the Papyrus, drawn from Nature. 9. Another, in a less advanced stage of growth. 10. Egyptian representation of the Papyrus-Plant, the stem, lotus-like top of the Papyrus, stalks, and base of the Egyptian Columns. 11. The stem, in combination with Lotus-Buds, Stems, and top. 12. A combination of the Lotus and Papyrus, representing a Column bound with ribbons and without. 13. Egyptian representation of the lotus-like bud. 14. Representations of the Papyrus, from an Egyptian Column. 15. Representations of Papyrus growing in the Desert. 16. Representations of the Lotus and Papyrus growing in the Sea. 17. Another variety of Lotus-Plant. |
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PLATE V.

- | | |
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| <ol style="list-style-type: none"> 1. The seeds of Papyrus, inserted into a smaller stem in the form of a lotus. 2. Papyrus from the third column of the Shrine of the Upper Columns. 3. Another variety, from the Shrine. 4. Four seeds of small Lotus. 5. Stem. 6. Stem. 7. Small, round stem. 8. Stem. 9. Representation of a square of Lotus. | <ol style="list-style-type: none"> 10. The stem Lotus. 11. Stems drawn by certain artists of the time of the Pharaohs. 12. Another variety. 13. 14. Small and connected stems to the base of the Lotus. 15. 16. A smaller stem attached with the Lotus and the Eye, representing the Pharaohs. 17. Stem, another variety. 18. 19. Stem made of Papyrus-Plants bound together. |
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PLATE VI.

- | | |
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| <ol style="list-style-type: none"> 1. Capital of the large Columns of the Temple of Luxor, Thebes, at the time of Amosang III., 1300 B.C., according to Champ. It represents the full stem Papyrus, and several of Papyrus-like Lotus-Buds attached. 2. Capital of the smaller Columns of the Memnonian Pylons, &c. 1300. Represents a single Bud of the Papyrus | <p>connected with the colored portion. There then occurs in the general representation of Columns of Plate VI, Nos. 1 & 2.</p> <ol style="list-style-type: none"> 3. Capital of the smaller Columns of the Temple of Luxor, &c. 1300. Representing eight Buds of the Papyrus bound together, and attached with golden and colored stems. |
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EXPLANATORY MEMORANDUM

21. Capital from the uncollected Egyptian Temple in the Island of Philae. (Linton plan), L. & C. 191. Consists of the Papyrus-Bundle in three stages of growth, and arranged in three tiers: the first composed of four lot-blossoms and four large expanding flowers; the second, of eight smaller expanding flowers; and the third tier, of sixteen buds, making in all a bundle of twenty-two plants. The stem of each plant may be traced, by the size and colour of its buds, down to the horizontal bands or fasciae. (See Plate VI, Nos. 1, 2, 3, 4).
22. Capital from the Temple at Karnak Thebes. The lot-green Papyrus represented by various flowers.
23. Capital from the principal Temple, Philae. Representing one tier of the Papyrus in three stages of growth. The first tier composed of eight plants, four lot flowers and four expanding flowers; the second tier composed of eight
- lot-flower and sixteen buds. In this capital the stems have a net distribution as in No. 21.
24. Capital from the uncollected Egyptian Temple, Philae. Consists of three tiers of the Papyrus-Bundle in three stages of growth. The first tier has eight lot-blossoms and eight expanding flowers; the second tier, sixteen expanding flowers; and the third tier, sixteen buds of the Papyrus. In all, thirty-two plants. The stem of each plant is distinguished by its size and colour, and continued down to the horizontal bands which bind these capitals round the shaft.
25. Capital from the Temple of Philae, L. & C. 191. Represents the Papyrus, with stem branches, or stems. The horizontal bands of the Papyrus have Capital stems from the stems which the other capitals, however, receive in always a perfect loop.

PLATE VI.

1. Capital from a Temple in the Oasis of Bahari. Representing uncollected Egyptian Papyrus, with stem-branches. Study first against a single lot-flower Papyrus.
2. Capital from the Temple of Philae, L. & C. 191. of another specimen in No. 4.
3. Capital from the principal Temple in the Island of Philae, L. & C. 191. The lot-flower Papyrus represented by the stem branches in various stages of growth.
4. Capital from a Temple in the Oasis of Bahari.
5. Capital from the Columns of the Island of Philae. Representing various lotus stems bound together in three tiers. (Linton's drawing.)
6. The Capital for a Column in Theban Egypt.
7. Capital from a Temple in the Oasis of Bahari. Representing eight lotus stems bound together in two tiers.
8. Capital from the uncollected Egyptian Temple, Philae. Consists of the Papyrus in two stages of growth arranged in three tiers. The first composed of four lot-blossoms and four expanding flowers; the second tier, of eight smaller lot-blossoms; and the third tier, of sixteen, still smaller.
9. Capital of the Greco-Egyptian form, but of the Theban period. Fully characteristic according to the Egyptian and Greek drawings combined, viz. the Papyrus in two stages of growth, with the stem-branches and the fasciae of the Theban capital.

PLATE VII.

1. Consists on the top of the Wall of a Temple at Bahari Thebes.
2. Ditto. Ditto.
3. Ditto. From Bahari, Thebes.
4. Ditto. From Gurna, Thebes.
5. Ditto. From Bahari.
6. Description of the three mouldings of space of the early Theban lotus capital, and of the Egyptian lotus.
- 7.
- 8.
9. From a smaller Theban capital.
10. From the Temple, El Bah.
11. From the Temple, Bahari.
12. From the Temple, Gurna.
13. Ditto.
14. Ditto.
15. From a Theban.
16. From the Wall of a Temple, Gurna, immediately under the Ceiling.
- 17.
18. Section of a Theban.
- 19.
20. From the Wall of a Temple.
21. From a Theban.
22. From the upper part of the Wall of a Temple, Bahari.
23. Ditto. at Bahari.
24. From a Theban.
25. From the Wall of a Temple, Gurna.
26. From a Theban capital.
27. From the Wall of a Temple.
28. From a Theban capital.
29. From the upper part of a Papyrus.
30. Arrangement of Lotus from Bahari.
31. From a Theban capital in the Lotus.
32. From the Wall of a Temple, Gurna, representing the Lotus in place and in a column.
33. From a Ceiling at Bahari, Thebes.
34. Arrangement of Lotus from Bahari, in Thebes.
- The 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, are all derived from the same sources, viz. the Egyptian capital position, with a band of papyrus-branches. This very unusual Egyptian ornament is made of its base or stem, resembles the Greek moulding, usually named the egg-and-tongue, or egg-and-tail moulding, but is very hardly made clear the Greek moulding now derived from the same. The 33, 34, 35, 36, 37, exhibit another class of Egyptian ornamentation derived from the expanded form of the Lotus.

EXHIBIT CONTINUED

PLATE VIII

The objects of the Instruments on this plate are from Wassy; some in the British Museum and the Louvre, and the others at the New York. They are mostly composed of the Lower Bronze and single leaves of the same metal. In No. 1, above the hollow leaves, is a white substance, or a black ground, very common in the metals suggested

by the interlinear striations of a copper; and in No. 4 we have the oblique pattern, one of the most common, evidently derived from the waving irregularity of different-colored strata. In the lower part of No. 10 we have another very common ornament, instead of the latter.

PLATE IX.

The Instruments on this Plate are taken from Palestine or Syria in various parts of Egypt, from original Drawings. They are chiefly patterns that could be produced by the loom, while single pieces will show that this is sometimes the original mode of them.

1-10 are representations of them in which the design stands. They were extremely formed of numerous pieces of different metals. The transcriptions illustrate the formation of patterns, such as 11-13, 21-24, &c. could be very rapid, and they are most probably only copies

of pieces of various articles of daily use. No. 1 and 21 may have represented the feet in the Shields, which they contrasted in ornamentation by a similar pattern.

14-16 are a Collar of the Temple of Memphis. It represents the formation of a narrow band, covered with a Pattern by an ornament an ornament common for the ornamentation of small beads, and usually occupies the interstices of the ornamentation on the ground of the ornamented fabric.

17-18 are derived from Wassy, near in the Louvre, it is the ground.

PLATE X.

- 1-4. From Wassy near in the Louvre, or a few other Circumstances arrangements of the single leaves 1-4.
- 5. From a Temple at Thebes. Each side is formed of four leaves above and four below, the interstices are probably ornamented by four leaves below.
- 6. From a Temple at Thebes.

- 5-8. From a Wassy near.
- 9-10 are from drawings of Thebes in various parts of Egypt. In No. 9, 11-13, 15-16 are various examples of an ornament representing the interstices of a grid of lines, which may have given the first suggestion of the latter. In No. 10 the ornament has the a variety from the same type.

PLATE XI.

- 1, 4, 5, 7 are four Shields of Thebes, and are better examples of the type ornament given in the last Plate. Nos. 1 and 3 are varieties of ornamentation of lines, very common in the settings of the same and suggest No. 11 is formed in squares. No. 4 is an Egyptian design.
- 2. From a Wassy near.
- 3. From the Medinet in a Ship's Stern.
- 11-12 are varieties of Shields from Palestine to Thebes.
- 13. From the Shrine of a Spirit in one of the Upper Temples of Thebes of Thebes. It represents the field of the Shrine used by the Rameses of the United Egypt.
- 14-16 are similar, and most probably were suggested by the same artist.

- 17. Ornament on the Shrine of the god Amen, from Thebes.
- 18. From a Temple in the Louvre.
- 19. From the Temple of Memphis, Shrine of Mentu, probably representing, in design, a Papyrus stem, as it occupies a similar position in the field of a four-pointed star was formed of four and three of the papyrus.
- 20. From a very ancient Temple at Thebes, copied by the English. The upper part represents the usual Egyptian ornament, the lower part is from the field of the same temple, and shows that the practice of creating ground work is giving it of the highest antiquity.

EGYPTIAN ORNAMENT.

The architecture of Egypt has this peculiarity over all other styles, that the more ancient the more recent the more perfect is the art. All the remains with which we are acquainted exhibit Egyptian Art in a state of decline. Monuments erected two thousand years before the Christian era are formed from the ruins of still more ancient and more perfect buildings. We are thus carried back to a period two months less our time to enable us to discover any traces of its origin; and whilst we can trace in direct succession the Greek, the Roman, the Saracenic, with its additions, the Arabian, the Moors, and the Gothic, from this great parent, we must believe the architecture of Egypt to be a pure original style, which arose with civilization in Central Africa,* passed through countless ages, to the astonishing point of perfection and the state of decline in which we see it. Inferior as this state of decline is to the sublime perfection of Egyptian Art, it is far beyond all that followed after; the Egyptians are inferior only to themselves. In all other styles we can trace a rapid ascent from infancy, founded on some Egyptian style, to a subsisting point of perfection, when the foreign influence was modified or discarded, to a period of slow, lingering decline, feeding on its own elements. In the Egyptian we have no trace of infancy or of any foreign influence; and we must, therefore, believe that they went far superior direct from nature. This view is strengthened when we come to consider more especially the ornament of Egypt; the types are few and natural types, the representation is but slightly removed from the type. The lotus we observed in art, the more and more do we find original types derived from; still, in such ornament, such as the Anubis and Memphis, it is difficult to discover the original type from which the ornament has been by successive mental efforts developed.

The lotus and papyrus, growing on the banks of their river, symbolizing the food for the body and mind; the feathers of vult birds, which were sacred before the king as emblems of sovereignty; the palm-branch, with the twisted and made from its stems; these are the few types which form the basis of that immense variety of ornament with which the Egyptians decorated the temples of their gods, the palaces of their kings, the covering of their persons, their articles of luxury or of more modest daily use, from the smallest vase which fell from the hand which created their country adorned withered flowers across the Nile to their last houses in the valley of the dead. Following these types as they did in a manner so nearly allied to their natural form, they could hardly fail to observe the same form which the works of nature ever display; and we find, therefore, that Egyptian ornament, however conventionalized, is always true. We are never shocked by any simplification or violation of a natural principle. On the other hand, they were, by a few simple imitations of the type, developed the consistency of the representation. A lotus carved in stone, forming a graceful ornament in a column, or painted on the walls as an offering to their gods, was never such a one as might be guessed, but an unadorned

* In the British Museum may be seen a set of the mummy from Thebes in Egypt, representing the company of Hermet, H. and a black goddess, supposed to be Isis. It is very remarkable, that amongst the persons which these people are represented as company, are several of the birds, besides the human animal, from which we may observe that the covering of their persons, their ornaments, probably derived to some extent, as they are to receive them; from which it would appear that their highly conventional articles of luxury were derived by the Egyptians from the influence of Nature.

representation; in other cases the form adapted for the purpose it had to fill, sufficiently resembling the type to call forth in the beholder the poetic idea which it was sought to supply, without denuding his feeling of reality.

Egyptian ornament is of three kinds: that which is constructive, or forming part of the ornament itself, of which it is the natural and graceful working of the details within; that which is representative, but at the same time conventionally realistic; and that which is simply decorative. In all cases it was symbolic, and, as we have observed, formed on some few types, which were but slightly changed during the whole period of Egyptian civilization.

Of the first kind, the constructive ornament, are the decorations of the masses of support and the covering members of the walls. The columns only a few feet high, or up to six or seven feet, as at Luxor and Karnak, was an obeloid papyrus plant: the base representing the root; the shaft, the stalk; and the capital, the full-blown flower, surrounded by a bouquet of smaller plants (No. 1, Plate VII, tied together by bands. Not only did a series of columns represent a grove of papyrus, but each column was in itself a grove; and at No. 17 of Plate IV. we have a representation of a grove of papyrus in various stages of growth, which would only have to be assembled as they stand, and be tied round with a string, and we should have the Egyptian shaft and its highly-ornamented capital; and further, we have in Nos. 3, 4, 10, 11, 12, on Plate IV., painted representations of columns forming parts of bouquets, in which the original idea is unconsciously portrayed.

We may imagine it the custom of the Egyptians to carry thence the waving tops of their primitive bouquets with their native flowers tied round them; and this custom, when their art took a more permanent character, became embodied in their ornaments of stone. These forms, once made, their religious laws forbade a change; but a single glass, however, at Plates VI. and VII. will show how little the possession of our leading idea resulted in uniformity. The lotus and papyrus form the type of flowers of the capitals we have selected for illustration, yet how ingeniously varied, and what a beauty do they impart to! When the Greeks in our own time the world has been content with the Arabian leaf arranged round a ball for the capitals of columns of all architecture called domes, differing only in the more or less perfection of the moulding of the leaves, or the graceful or otherwise proportions of the ball; a modification in plan has but rarely been attempted. And this it was that opened the way to so much development in the Egyptian capital; beginning with the circle, they succeeded it with lines, eight, and sixteen other circles. If the same change were attempted with the Corinthian capital, it could not fail to produce an entirely new order of forms which will retaining the idea of applying the Arabian leaf to the surface of a ball-shaped vase.

The shaft of the Egyptian column, when circular, was made to retain the idea of the triangular shape of the papyrus stalk, by three raised lines, which divided its circumference into three equal portions; when the column was formed by a union of four or eight shafts bound together, these had each a sharp angle on their outer line with the same intention. The covering member or cornice of an Egyptian building was decorated with *baheles*, which appear to have been an emblem of sovereignty; while in the centre was the winged globe, emblem of divinity.

The second kind of Egyptian ornament results from the conventional representation of actual things on the walls of the temples and tombs; and here again, in the representations of offerings in the gods or of the various articles of daily use, in the paintings of actual scenes of their domestic life, every flower or other object is portrayed, not as a reality, but as an ideal representation. It is at the same time the record of a fact and an architectural decoration, to which even their hieroglyphical writing, explanatory of the scene, by its symmetrical arrangement added effect. In No. 4, on Plate IV., we have an example in the representation of the three papyrus plants and three lotus-flowers, with two birds, in the form of a ring as an offering to the gods. The arrangement is symmetrical and graceful, and

we have seen that the Egyptians, in their conventionalized rendering of the lotus and papyrus, instinctively obeyed the law which we find everywhere in the leaves of plants, viz. the extension of the leaves, and all the veins on the leaves, in graceful curves from the parent stem; and not only do they follow this law in the drawing of the individual flower, but also in the grouping of several flowers together, as may be seen, not only in No. 4, but also in their representation of plants growing in the desert, Nos. 10 and 11 of the same plate, and in No. 15. In Nos. 9 and 10 of Plate F, they learned the same lesson from the beehive, another type of ornament (I and II, Plate E.); the same instinct is again at work in Nos. 4 and 5, where the type is one of the many forms of galathea so common in the country.

The third kind of Egyptian ornament, viz. that which is simply decorative, or which appears so to our eyes, but which has developed its own laws and reasons for its application, although they are not so apparent to us. (Plates VII., IX., X., XI., see devoted to this class of ornaments, and are here pairings of necks, dresses, crowns, and ornaments.) They are all distinguished by graceful symmetry and perfect distribution. The variety that can be produced by the few simple types we have selected is in itself remarkable.

In Plate IX, are patterns of weavings, and appear to be representations of woven patterns. Side by side with the conventional rendering of actual things, the first attempts of every people to produce works of ornament take this direction. The early necessity of putting together straw or bark of trees, for the formation of articles of clothing, the covering of their walls dwelling, or the ground on which they rested, induced the employment at first of veins and bars of different natural colours, or by afterwards replaced by artificial dyes, which gave the first ideas, not only of ornaments, but of geometrical arrangement. Nos. 1-4, Plate IX., are from Egyptian paintings, representing men whose the king stands; whilst Nos. 5 and 7 are from the weavings of tunics, which evidently represent looms covered by rain. No. 6, 10, 11, show how readily the weaver or dyer had his own law, but was produced by the same means. The universality of this ornament in every style of architecture, and to be found in some shape or other amongst the first attempts of ornament of every savage tribe, is an additional proof of their having had a similar origin.

The formation of patterns by the equal division of similar lines, or by weaving, would give to a rising people the first notions of symmetry, arrangement, disposition, and the distribution of masses. The Egyptians, in their decorations of huge edifices, never appear to have gone beyond a geometrical arrangement. Paving lines are very rare, comparatively, and never the centre of the composition, though the germ of even the mode of decoration, the white lines, which in their eyes ornament. (No. 10, 11-14, 15-18, on Plate IX., and 1, 2, 3, 4, 7, Plate XI.) Even the several sets of rays are subjected to a geometrical arrangement; but the resulting of this and gives the very laws which is the source of so much beauty in many subsequent styles. We witness, therefore, no claim for the Egyptian style, that though the oldest, it is, in all that is capable to constitute a true style of art, the most perfect. The language in which it reveals itself to us may seem foreign, peculiar, formal, and rigid; but the ideas and the feelings it conveys to us are of the universal. As we proceed with other styles, we shall see that they approach perfection only so far as they followed, in common with the Egyptians, the true principles to be observed in every form that grows. Like these formations of Nature, every ornament should have its purpose; in the reason of its application. It should endeavour to reveal the germ of organization, the harmony of its varied forms, and the properties and interrelations of one part to the other found in the world. When we find any of these characteristics wanting in a work of ornament, we may be sure that it belongs to a formal style, where the spirit which animated the original work has been lost in the copy.

The architecture of the Egyptians is thoroughly polytheistic,—they painted everything; therefore we have much to learn from them on this head. They dealt in the stone, and used neither chisel nor

sketch, yet found an affinity in partially answering to the mind the identity of the object they desired to represent. They used colour as they did lines, conventionally. Compare the representation of the lotus (Pl. 3, Plate IV.) with the natural flower (Pl. 2) how strikingly are the characteristics of the natural flower represented in the representation! One leaf the outer leaves are distinguished by a darker green, and the lower pointed leaves by a lighter green; while the purple and yellow tints of the lower flower are represented by red leaves floating in a field of yellow, which most completely recalls the yellow glow of the original. We have here art added to Nature, and derive an additional pleasure in the perception of the mental effort which has produced it.

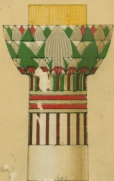
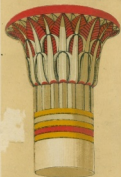
The colours used by the Egyptians were principally red, blue, and yellow, with black and white to define and give distinctness to the various colours; with green used generally, though not universally, as a local colour, such as the green leaves of the lotus. There was, however, indifferently coloured green or blue; blue is the more ancient tints, and green during the Ptolemaic period, at which time, also, were added both purple and brown, but with diminished effect. The red also, which is found on the beads or amulets-were of the Chalk or Roman period, is lower in tone than that of the ancient times; and it appears to be a universal rule that, in all antique periods of art, the primary colours, blue, red, and yellow, are the prevailing colours, and these used most harmoniously and successfully. White is present when art is practised traditionally, and not instinctively, there is a tendency to employ the secondary colours and tints, and shades of every variety, though rarely with equal success. We shall have many opportunities of pointing this out in subsequent chapters.



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Original from





TAFEL VII

PL.VII



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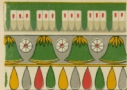
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TAPEL VIII

PL. VIII



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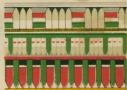
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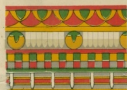
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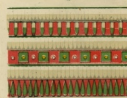
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TAFEL IX

PL. IX



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TAFEL X

PL. X



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24

PL. XI

PL. XI



CHAPTER III.—PLATES 12, 13, 14.

ASSYRIAN AND PERSIAN ORNAMENT.

PLATE XII.

1. Sculptured Ornament, Assyria.
 2-4. Pattern Ornaments from Mesopotamia.
 5. Sculptured Ornament, Assyria.

- 6-8. Pattern Ornaments from Mesopotamia.
 9-10. Ornaments from Mesopotamia.

The whole of the ornaments on this Plate are taken from Mr. Layard's great work, *The Monuments of Assyria*. Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, are engraved as published in his work. Nos. 1, 2, 3, and the three Ornaments from Mesopotamia, Nos. 11, 12, 13, are not copied, but only in outline. We have engraved these last as pattern ornaments, supplying the colour in accordance with the style indicated by those above, of which the colour was known.

PLATE XIII.

- 1-4. Enamelled Tiles, from Khorsabad.—*Pl. Ornaments from Persia*.
 5. Ornament on a King's Tomb, from Khorsabad.—*P. A. C.*
 6, 7. Ornaments on a Stone Tablet, Persia. *P. A. C.*
 8, 9. Ornaments on a King's Tomb, Persia. *P. A. C.*
 10, 11. Ornaments from a Stone Tablet, Mesopotamia.
 12. Ornament on a King's Tomb, from Khorsabad.—*Pl. Ornaments from Persia*.

13. Enamelled Tile, from Khorsabad. *P. A. C.*
 14. Ornament on a Building Base, Khorsabad.—*P. A. C.*
 15. Ornament from a Stone Tablet, Mesopotamia.—*Pl. Ornaments from Persia*.
 16, 17. Enamelled Brickwork Ornaments.—*Pl. Ornaments from Persia*.
 18. Enamelled Tile, from Khorsabad.—*Pl. Ornaments from Persia*.
 19. Tile, from Khorsabad.—*Pl. Ornaments from Persia*.
 20. Tile, from Khorsabad.—*Pl. Ornaments from Persia*.

The ornaments Nos. 1, 2, & 3, 4, are very common on the royal tombs, and represent subsidiary. We have engraved the colours in a way which we consider best adapted for describing the various patterns. The materials of the ornaments on this Plate are coloured as they have been published by Mr. Layard and Mr. Beaux. *Pl. Ornaments from Persia*.

PLATE XIV.

1. Enamelled Ornament in the Ornaments of the Tombs, Persia—*Pl. Ornaments from Persia*.
 2. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 3. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 4. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 5. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 6. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 7. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 8. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 9-12. Enamelled Ornaments, Persia—*P. A. C.*

- 13-16. Enamelled Ornaments, Persia—*Pl. Ornaments from Persia*.
 17. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 18. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 19. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 20. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 21. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 22. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 23. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 24. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*
 25. Enamelled Ornament from the Tomb of the King of Persia—*P. A. C.*

ASSYRIAN AND PERSIAN ORNAMENT.

Here we see from the harvest gathered by Messrs. Botta and Mr. Layard from the ruins of Assyrian Palaces, the monuments which they have made known to us do not appear to carry us back to any remote period of Assyrian Art. Like the monuments of Egypt, these sculptures discovered belong to a period of decline, and of a decline much farther removed from a culminating point of perfection. The Assyrian must have either been a borrowed style, or the result of a more perfect form of art here yet to be discovered. We are strongly inclined to believe that the Assyrian is not an original style, but was borrowed from the Egyptian, modified by the difference of the climate and habits of the Assyrian people.



Assyria



Persia

deduced from the time of the Persians to that of the Greeks and Romans; the horse, which was at first shaggy and grizzled, became smooth and sleek; the swelling of the limbs, which was at first

rather than a borrowed style, or the result of a more perfect form of art here yet to be discovered. We are strongly inclined to believe that the Assyrian is not an original style, but was borrowed from the Egyptian, modified by the difference of the climate and habits of the Assyrian people.

In comparing the bas-reliefs of Sennacherib with those of Egypt we cannot but be struck with the many points of resemblance in the style, not only in the same mode of representation adopted, but the signs experimental use of horses or oxen, that it is difficult to believe that the same style could have been invented by two people independently of each other.

The mode of representing a driver, a horse, a chariot, a group of prisoners, a battle, a king in his chariot, are almost identical—the differences which exist are only those which would result from the representation of the habits of two different people; Sennacherib appears to us to be the same. Assyrian sculptures seem to be a development of the Egyptian, but, instead of being carried forward, descending in the scale of perfection, losing the resemblance to the Egyptian as the Greeks drew to the Greek. Egyptian sculpture gradually

rather indicated than expressed, known as but suggested; the conventional was discarded for an important attempt at the natural. In *Ancient sculpture* this attempt was carried still further, and while the general arrangement of the subject and the pose of the single figure were still conventional, an attempt was made to express the masses of the limbs and the continuity of the flesh; in all our this is a symptom of decline. Nature should be idealized not copied. Many modern statues differ in the same way from the *Pharos de Nîmes*, as do the bas-reliefs of the *Palatinus* from those of the *Pharos*.

Ancient Ornaments, we think, presents also the same aspect of a lowered style and one in a state of decline. It is true that, as yet, we are but imperfectly acquainted with it; the portions of the *Palatinus* which would contain the most ornament, the upper portions of the walls and the ceilings, having been, from the nature of the construction of *Ancient edifices*, destroyed. There can be little doubt, however, that there was as much ornament employed in the *Ancient ornaments* as in the *Egyptian*; in both styles there is a total absence of plain surfaces on the walls, which are either covered with subjects or with writing, and in situations where there would have been (unavoidably, given ornament must have been employed to sustain the general effect. What we possess is gathered from the dresses on the figures of the bas-reliefs, some few fragments of painted friezes, some objects of bronze, and the representations of the natural scene in the bas-reliefs. As yet we have had no mention of their constructive ornament, the columns and other means of support, which would have been as discarded, being everywhere destroyed; the constructive ornaments which we have given in *Plan XIV*, from *Paros*, being evidently of a much later date, and subject to other influences, would be very unsafe guides in any attempt to restore the constructive ornament of the *Ancient Palatinus*.



FIGURE

Ancient Ornaments, though not based on the same types as the *Egyptian*, is represented in the same way. In both styles the ornament is relief, as well as those painted, are in the nature of *Stipendia*. There is but little surface-moulding, which was the peculiar invention of the Greeks, who retained it within its own limits, but the Romans carried it to great excess, all of but all kinds of effect was destroyed. The *Stipendia* returned again to moderate relief, the limbs retained the relief still further, while with the *Stipendia* a moulded surface became extremely rare. In the other direction, the *Stipendia* is distinguished in the same way from the *Early Gothic*, which is itself much heavier in relief than the later Gothic, where the surface at last became so blurred that all relief was destroyed.



FIGURE

With the exception of the pinnacles on the natural trees, *Plan XII*, and in the painted ornaments, and a species of base, *Nos. 4 and 5*, the ornaments do not appear to be based on any natural type, which will further strengthen the idea that the *Ancient* is not an original style. The natural laws of induction and suspended curvature, which we find in *Egyptian ornaments*, are equally observed here, but such less truly,—rather, as it were, mechanically than instinctively. Nature is not followed so closely as by the *Egyptian*, nor so explicitly conventionalized as by the *Greeks*. *Nos. 2 and 3*, *Plan XII*, are generally supposed to be the types from which the *Greeks* derived some of their painted ornaments, but here indeed they are in the *Greeks* in purity of form and in the distribution of the masses!

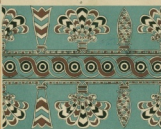
The colors in use by the Egyptians appear to have been blue, red, white, and black, on their painted ornaments; blue, red, and gold, on their sculptured ornaments; and green, orange, buff, white, and black, on their uncolored bronzes.

The ornaments of Ptolemy, represented on Plate XIV., appear to be modifications of Roman details. Nos. 1, 2, 3, 4, 5, are from bases of Roman columns, which evidently being a Roman influence. The ornaments from Vol. I Roman,—11, 12, 13, 14, 15,—are all constructed on the same principle as Roman ornament, presenting only a studied modification of the modeled surface, such as we find in Egyptian ornament, and which they resemble in a most remarkable manner.

The ornaments, 11 and 12, from Roman capitals, Egyptian in their general outline, as St. Peter's, contain the germ of all the ornamentation of the Arabs and Moors. It is the earliest example we meet with of lozenge-shaped shapes. The Egyptians and the Assyrians appear to have covered large spaces with patterns formed by geometrical arrangements of lines; but this is the first instance of the repetition of curvilinear lines forming a general pattern enclosing a secondary form. By the principle contained in No. 11 would be generated all those exquisite forms of design which covered the domes of the mosques of Cairo and the walls of the Alhambra.



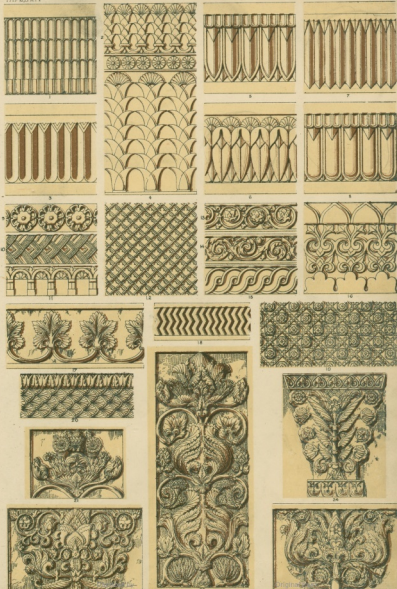
Reproduction of a Chair from the Temple of Isis.



TAFEL XIII

PL. XIII





CHAPTER IV.—PLATES 15, 16, 17, 18, 19, 20, 21, 22.

GREEK ORNAMENT.



PLATE 17.

A collection of the various forms of the Greek Key from Pans and Syracuse.

PLATE 17A-17B.

Specimens from Greek and Syracuse Pans in the British Museum and the Louvre.

PLATE 18A.

18A-18. From a Heterogeneous Body.—Syracuse.

18. 18-18. From the Syracuse, Athens.—Syracuse.

18-18. From the Cabinet of the College of the Physicians.—Paris.

(B. Being copied from the Facsimile Plate.)—Published by Mr. Ponceau's gift, as he has supplied the plan and cut.

18-18. 18-18. Painted Specimens.—Syracuse.

18-18-18. Specimens in Terra Cotta.

(B.) Painted Specimens from the Collection of the College of the Physicians.—B. From the Louvre and supplied.

18-18. Various Plans, the traces of which exist in all the fragments of Athens. The subject supplied.

We have seen that Egyptian Ornament was derived almost from natural inspiration, that it was founded on a few types, and that it remained unchanged during the whole course of Egyptian civilization, except in the more or less perfection of the execution, the more refined ornaments being the most perfect. We have further expressed our belief that the Egyptian was a borrowed style, presenting some of the characteristics of original inspiration, but rather appearing to have been suggested by the Art of Egypt, already in its decline, which decline was carried still further. Greek Art, on the contrary, though borrowed partly from the Egyptian and partly from the Assyrian, was the development of an old flow in a new direction; and, unconstrained by religious laws, as would appear

GREEK ORNAMENT.

to have been both the Assyrian and the Egyptian, Greek Art rose rapidly to a high state of perfection, from which it was itself able to give forth the elements of future greatness to other styles. It carried



Termination of the Marble Tria of the Parthenon.—L. VILLIARD.



Upper Part of a Capital.—L. VILLIARD.



The Upper Part of a Capital.—L. VILLIARD.

the perfectio I pure form to a point which has never since been reached; and from the very abundant rem we have of Greek ornament, we must believe the presence of refined taste was

almost universal, and that the hand was conforming with nature, whose hand and mind was so trained as to enable them to execute these beautiful ornaments with marvellous truth.

Greek ornament was wanting, however, in one of the great elements which should always accompany ornament,—viz. Symbolism. It was meaningless, purely decorative, never representative, and can hardly be said to be constructive; for the various members of a Greek ornament either present outlines explicitly designed to excite emotions, which they did, at first, painted, and in later times both carved and painted. The ornament was no part of the construction, as with the Egyptians: it could be removed, and the structure remained unchanged. On the Christian capital the ornament is applied, not constructed: it is set on as on the Egyptian capital; there we had the whole capital in the ornament,—to remove any portion of it would destroy it.

However much we admire the extreme and almost divine perfection of the Greek ornamental sculpture, in its application the Greeks frequently went beyond the legitimate bounds of ornament. The lines of the Fustian were placed so far from the eye that it became a diagram: the lines which we admire so when seen near the eye could only have been valuable so far as they exhibited the artfulness which could not that the eye saw the perfection of the work if conscious that it was to be loved there; but we are bound to consider this an abuse of means, and that the Greeks were in this respect inferior to the Egyptians, whose system of lines allows for ornamental sculpture upon it as the more perfect.

The examples of representative ornament are very few, with the exception of the wave ornament and the lot used to distinguish water from land in their pictures, and some conventional emblems of love, as in No. 33, Plate XXI, we have little that can deserve this application; but of decorative ornaments the Greeks and Romans were supply us with abundant materials; and as the painted ornaments of the temples which have as yet been discovered in no way differ from those, we have little doubt that we are acquainted with Greek ornament in all its phases. Like the Egyptian the types are few, but the conventional rendering is much farther removed from the types. In the well-known hieroglyphic ornament it is difficult to recognize any attempt at imitation, but when an appreciation of the principle on which the flower grows; and, indeed, on examining the paintings on the vase, we are rather surprised to believe that the various forms of the leaves of a Greek flower have been generated by the hand of the painter, according as the hand is turned upwards or downwards in the formation of the bud would the character be given, and it is more likely that the slight modifications to the hieroglyphic may have been an after recognition than that the natural flower should have ever served as the model. In Plate XXX, will be found a representation



of the hieroglyphic; and how false indeed is the resemblance! What is evident is, that the Greeks in their ornament were also conscious of nature, and although they did not copy, or attempt to imitate, they worked on the same principles. The flow great lines which we find everywhere in nature—radiation from the central view, proportional distribution of the area, and the tapered curvature of the line—are always observed, and it is the marvellous perfection with which they are, in the most beautiful works as in the highest, which excites our admiration, and which is only fully realized on attempting to reproduce Greek ornament, so rarely done with success. A very characteristic feature of Greek ornament, continued by the Romans, but abandoned during the Byzantine period, is, that the various parts of a scroll grow out of each other in a continuous line, as the ornament from the Temple Museum at Lycabettus.

In the Byzantine, the Arabian, Saracenic, and Early English styles, the flowers form all an entire side form a continuous line. We have here an instance how right a change it was

generally received principle is sufficient to generate an entirely new order of forms and lines. Roman ornament is constantly struggling against this apparently fixed law. At the head of the Roman chapter is a fine example, which may be taken as a type of all other Roman ornament, which scarcely ever got beyond the arrangement of a volute springing from a stem rising into



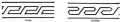
From the Temple of Minerva at Capri, about 100 B.C.

another stem, enclosing a flower. The change which took place during the Hellenic period in getting out of this fixed law was an important one in its results to the development of ornament as was the substitution of the arch by the Roman for the straight volute, or the introduction of the pointed arch in Gothic architecture. These changes have the same influence in the development of a new style of ornament as the sudden discovery of a general law in science, or the lucky peasant who finds in any work of industry suddenly his true direction of which to exercise and improve upon the best mode thought.

PLATE XXII. is devoted to the remains of colored ornaments on the Greek monuments. It will be seen that there is no difference whatever in the diameter of the fluting in fluted lines on the vase. It is now almost universally accepted, that the white marble temples of the Greeks were entirely covered with painted ornaments. Whatever fluting may exist as to the vase or line coloring of the sculpture, there can be none as to the ornaments of the moldings. The traces of color exist everywhere so strongly, that in taking casts of the moldings the traces of the pattern are strongly marked on the plaster cast. What the particular colors were, however, is not so certain. Different authorities give them differently: some say red was green, another says blue—or imagine gold when another says brown. We may be quite certain, however, of one point,—all these ornaments on the moldings were as high from the ground, and so small in proportion to the distance from which they were seen, that they must have been colored in a manner to render them distinct and to bring out the pattern. It is with this consideration that we have ventured to supply the colors to H, I, K, L, M, N, which have hitherto been polished only as gold or brown ornaments on the white marble.

PLATE XX. In this Plate are given a collection of the different varieties of the Greek lot, from the simple geometrical form No. 5, to the more complicated number No. 15. It will be seen, that the variety of arrangement of lines that can be produced by the interlocking of lines at right angles in this form is very limited. We have, first, the simple lot, No. 1, working in one direction with a single line;

the double line, No. 11, with the second line interlocking with the first; all the others are formed by giving these both one under the other, running in different directions, as at No. 17; both to both, as at Nos. 18 and 19; or meeting square, as at No. 16. All the other kinds are important kinds—that is, not forming a continuous meander. The only line, No. 1, in the present of all the other kinds of interlocking ornaments is a style which preceded the Greek. From this was first derived the Arabian line, which in its turn gave birth to that infinite variety of horizontal ornaments formed by the intersection of systematic diagonal lines, which the Arabs carried to such perfection in the Alhambra.



The nearest work of the Celtic differs from the Mongolian interlocking pattern only in adding several terminations to the diagonal intersecting lines. The leading line now obtained, is given birth to an immense variety of new forms.

The knotwork ornaments of the Greeks may also have had some influence in the formation both of them and the Arabian and Mongolian interlocking ornaments.



The Chinese lines are less perfect than any of these. They are formed, like the Greek, by the intersection of perpendicular with horizontal lines, but they have not the same regularity, and the meander is more often diagonal in the horizontal direction.



They are also most frequently used irregularly,—that is, there is a repetition of one line after the other, or one below the other, without forming a continuous meander.

The Mexican ornaments and lines, of which we here give some illustrations from Mexican pottery in the British Museum, have a remarkable affinity with the Greek line; and in Mr. Colburn's illustrations of the architecture of Yucatan we have several varieties of the Greek line: one especially is thoroughly Greek.



Mex. Yucatan

Mex. Yucatan

But they are, in general, irregularity, like the Chinese: there is also to be found at Yucatan a line with a diagonal line, which is peculiar.

The ornaments on Plate XVI have been selected to show the various forms of conventional designs to be found on the Greek vase. They are all very to be traced from any vessel

type, and are rather restricted in the general principles which reign in all plants, than attempts to represent any particular one. The ornament No. 1 is the nearest approach to the impossible: that is, the leaves have the peculiar turn apparent of that flower, but it can hardly be called an attempt to represent it. Several of the ornaments on Plate XVII. are much nearer to Nature: the leaf, the Ivy, and this will be readily distinguished. Plates XVIII., XIX., XX., and XXI., present further varieties from habitus, mode, and type of veins in the British Museum and the Louvre. Being produced by one



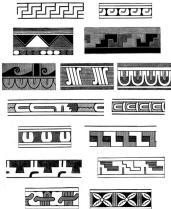
or two veins, they all depend for their effect on pure lines: they have nearly this peculiarity, that the groups of leaves or flowers all spring from a curved stem, with a tubule at either end, and all the lines grow out



of this parent stem in tangential curves. The individual leaves all radiate from the centre of the group of leaves, each leaf diminishing in exquisite proportion as it approaches the springing of the group.

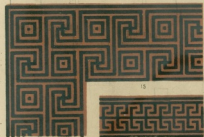
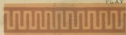
When we consider that each leaf was done with a single stroke of the hand, and that from the difference which appear we may be sure no mechanical aids were employed, we must be astonished at the high state of the art which must have reigned for artists to be found in such numbers able to execute with perfect truth what it is almost beyond the skill of modern times even to copy with the most happy result.

ORNAENTS FROM MONUMENTS EXISTING IN THE BARBIE MUSEUM.



TAFEL XI

PL. XI



TAFEL XVI

PL. XVI



TAFEL XVII

PL XVII



TAFEL XVIII

PL XVIII





TAFEL XXI

PL XXI



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CHAPTER V.—PLATES 23, 24, 25.

POMPEIAN ORNAMENT.

PLATE XXII.

Collection of Mosaic Tiles—Different Rooms in Pompeii.—Dante's Pompeii.

PLATE XXIV.

Various Pictorial and Mosaic Tiles—Different Rooms in Pompeii.—Dante's Pompeii.

PLATE XXV.

Collection of Mosaic Tiles—Pompeii and the Rooms at Naples.—From the Author's Collection.

The ornament of Pompeii has been so ably and so fully illustrated in Eide's excellent work, that we have thought it only necessary for this series to borrow from him the materials for two plates, to illustrate the two distinct styles of ornament which prevail in the decorations of the edifices of Pompeii. The first (Plate XXII.) are entirely of Greek origin, composed of conventional ornaments in the form, either painted dark on a light ground, or light on a dark ground, but without shade of any attempt at relief; the second (Plate XXIV.) are more Roman in character, based upon the arabesque motif, and interwoven with ornament in direct imitation of Nature.

We refer the reader to Eide's work* for a full appreciation of the system of ornamentation in use at Pompeii. An examination of this work will show that this system was carried to the very limit of elegance, and that almost any theory of coloring and decoration could be supported by authority from Pompeii.

The general arrangement of the decoration on the walls of the interior of a Pompeian house

* *Die pompejanischen Wandmalereien*, von Eide, Leipzig, 1858.

COLOURS AND LIGHT.

series of a dash, about one-sixth of the height of the wall, upon which stand broad pilasters half the width of the dash, dividing the wall into three or more panels. The pilasters are raised by a line of varying width, about one-fourth of the height of the wall from the top. The upper space is frequently white, and it is always subjected to a much less severe treatment than the parts below, generally representing the open air, and upon the ground are painted those fantastic architectural buildings which excited the art of Victoria. In the best examples there is a gradation of colour from the ceiling downwards, ending with black in the dash, but this is very far from being a fixed law. We select from the coloured illustrations in Plate's work several examples, which will show how little this was the result of system.



Exterior of the site of a temple in Rome.

Jan.	March.	Peak.	Prin.
Yellow	Green	Red	Black
Red	Red	Black	Purple
Black	Yellow	Black	Red
Black	Yellow	Green	Green
Blue	Yellow	Green	Green
Blue	Yellow	Blue	Blue
Black	Green	Yellow and Red <small>alternating</small>	White
Black	Gray	Yellow and Red <small>alternating</small>	Black
Black	Black	Green and Red <small>alternating</small>	White

The most effective arrangement appears to be black dash, red pilasters and lines, with yellow, blue, or white panels, the upper part above the lines being in white, with coloured decorations upon it. The best arrangement of colours for the ornaments on the ground appears to be, on the black ground, green and blue in masses, red sparingly, and yellow still more so. On the blue ground, white is the best, and yellow is common. On the red ground, green, white, and blue is the best: the yellow or red is not effective unless brightened with shade.

Almost every variety of dash and line of colour may be found at Pompeii. Blue, red, and yellow are used, not only in small quantities in the ornaments, but also in large masses as grounds for the panels and pilasters. The yellow of Pompeii, however, nearly approaches orange, and the red is strongly tinged with blue. This neutral character of the colours enables them to be so vividly juxtaposed without discord, a result still further assisted by the secondary and tertiary colours by which they are surrounded.

The whole style, however, of the decoration is so capricious that it is beyond the range of true art, and strict criticism cannot be applied to it. It generally pleases, but it has absolutely no edge, it abounds everywhere vulgarly. It owes its greatest charm to the light, dimly, backward manner of its execution, which it is quite impossible to render in any drawing; and

which has never been accomplished in any instance of the style. The reason is obvious; the artists of Pompeii invented as they drew; every brush of their brush had an intention which no copyist can show.

Mr. Dight Sigari's restoration of a Pompeian house in the Crystal Palace, Hyderabad, is admirable and finished as it is in all other respects, especially in this; no one could possibly have brought greater knowledge, experience, and zeal to bear upon the restoration of that anomaly in the decoration which was so much desired than did Signor Albani. The merit of his perfect success consisted in the fact, that his paintings were at the same time too well executed and not sufficiently individual.

The ornaments which are given on Plate XXII, and which have evidently a Greek character, are generally bolder on the pencil, and are executed with strength. They have a thickness of character compared with Greek models, which show a marked inferiority; we no longer find perfect realisation of lines from the parent stem, nor perfect distribution of masses and proportional areas. Their theme lies in an opposite contrast of colors, which is still further heightened when surrounded with other colors in situ.

The ornaments from plaques and stones on Plate XXIV, after the Roman type, are studied to give standing, but not sufficiently so to detach them from the ground. In this the Pompeian artists showed a judgment is not exceeding that lack of the treatment of ornaments in the novel, altogether lost sight of in subsequent times. We have here the conventional scroll, forming the groundwork, on which are sculptured representations of leaves and flowers interlaced with arabesque, precisely similar to the scrolls found in the Roman baths, and which, in the time of Raphael, became the foundation of Italian ornament.

In Plate XXV, we have gathered together all the forms of scrollwork patterns, which was such a feature in every house of the Romans, whenever their decoration extended. In the attempt to relief shown in several of the examples, we have evidence that their taste was no longer so refined as that of their Greek teachers. The borders, formed by a repetition of language at the top and the sides of the page, are the types from which we may clearly trace all that immense variety of Egyptian, Arabian, and Moorish designs.





Reproduced by Miss Weston from the Museo Civico, Genoa, Italy.

CHAPTER VI.—PLATES 26, 27.

ROMAN ORNAMENT.

PLATE XXVI.

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| 1, 2. Fragments from the Frieze of Trajan, Rome. | 3. Plaster from the Villa Maletta, Rome. | 4. Plaster from the Villa Maletta, Rome. | 5, 6. Fragments from the Villa Maletta, Rome. |
| Nos. 1-4 from the Museo Civico, Genoa; Nos. 5-6 from the Louvre, Paris. | | | |

PLATE XXVII.

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| 1, 2. Fragments of the Frieze of the Forum Temple at Rome. | 3. Fragment of the Frieze of the Arch of the Forum Temple at Rome. | 4. Fragment of the Frieze of the Arch of the Forum Temple at Rome. | 5. Fragment of the Frieze of the Arch of the Forum Temple at Rome. | 6. Fragment of the Frieze of the Arch of the Forum Temple at Rome. |
| Nos. 1-4 from the Museo Civico, Genoa; Nos. 5-6 from the Louvre, Paris. | | | | |

* Examples of Roman Architecture in Italy, by Lewis Wallace, Architect, London, 1856.
 † Rome—Monumenti, Statuen, etc., 1856.

ROMAN ORNAMENT.

The real greatness of the Romans is rather to be seen in their palaces, baths, theatres, aqueducts, and other works of public utility, than in their temple architecture, which being the expression of a religion borrowed from the Greeks, and in which probably they had little faith, exhibits a mere spending waste of resources and art-wisdom.

In the Greek temple it is everywhere apparent that the struggle was to arrive at a perfection worthy of the gods. In the Roman temple the aim was self-glorification. Hence the love of the column in the ages of the profane was just as combined with ornament, leading rather to details by quantity than to create admiration by the quality of the work. The Greek temple when painted was as unornamented as those of the Romans, but with a very different result. The ornament was so arranged that it threw a colored bloom over the whole structure, and in no way disturbed the exquisitely designed surfaces which created it.

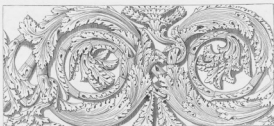
The Romans cared to value the general proportions of the structure and the outlines of the moulded surfaces, which were entirely destroyed by the elaborate surface-ornamenting of the ornaments carved on them; and these ornaments do not grow naturally from the surface, but are applied on it. The acanthus leaves under the modillions, and those round the bell of the Corinthian capitals, are placed one before the other most mechanically. They are not even bound together by the setting at the top of the shaft, but rest upon it. Unlike in this the Egyptian capital, where the stem of the flower round the bell was continued through the setting, and at the same time supported a heavy and express a truth.

The fatal fault which the Roman system of decoration gives by manufacturing ornament, by applying acanthus leaves in any form and in any direction, is the chief cause of the looseness of this ornament into most modern works. It requires no little thought, and is so completely a manufacture, that it has encouraged architects in an indolent neglect of one of their special provinces, and the intricate decorations of buildings have taken into hands most unfitted to supply their place.

In the use of the acanthus leaf the Romans derived but little art. They derived it from the Greeks beautifully conventionalized; they went much nearer to the general outline, but suggested the surface-decoration. The Greeks confined themselves to expressing the principle of the lobation of the leaf, and borrowed all their use in the delicate combinations of its surface.

The ornament expressed at the head of the chapter is typical of all Roman ornament, which consists universally of a scroll growing out of another scroll, enclosing a flower or group of leaves. This example, however, is constructed on Greek principles, but is wanting in Greek refinement. In Greek ornament the scrolls grow out of each other in the same way, but they are much more definite at the point of junction. The acanthus leaf is also seen, as it was, in side elevation. The purely Roman method of using the acanthus leaf is seen in the Corinthian capitals, and in the

examples on Plates XXVI. and XXVII. The leaves are flattened out, and they lay one over the other, as in the cut.



Fragment of the Frieze of the Temple of the Sun, Colonna Palata, Rome.—L. VIGANZI.

The various capitals which we have engraved from Taylor and Cressy's work have been placed in juxtaposition, to show how little variety the Romans were able to produce in following out this application of the acanthus. The only difference which exists is in the proportion of the general form of the mass; the decline in this proportion from that of Jupiter Stator may be seen readily. How different from the immense variety of Egyptian capitals which arose from the modification of the general plan of the capital, even the introduction of the Ionic volute in the Composite order fails to add a beauty, but rather increases the deformity.

The pilasters from the Villa Medici, Nos. 3 and 4, Plate XXVI. and the fragment, No. 5, are as perfect specimens of Roman ornament as could be found. As specimens of modelling and drawing they have strong claims to be admired, but as ornamental accessories to the architectural features of a building they most certainly, from their excessive relief and elaborate surface treatment, are deficient in the first principle, viz. adaptation to the purpose they have to fill.

The amount of design that can be obtained by working out this principle of leaf within leaf and leaf over leaf is very limited; and it was not till this principle of one leaf growing out of another in a continuous line was abandoned for the adoption of a continuous stem throwing off ornaments on either side, that pure conventional ornament received any development. The earliest examples of the change are found in St. Sophia at Constantinople; and we introduce here an example from St. Denis, where, although the swelling at the stem and the turned-back leaf at the junction of stem and stem have entirely disappeared, the continuous stem is not yet fully developed, as it appears in the narrow border top and bottom. This principle became very common in the illuminated MSS. of the eleventh, twelfth, and thirteenth centuries, and is the foundation of Early English foliage.

The fragments on Plate XXVII., from the Museo Brosciano, are more elegant than those from the



From the Abbey of St. Denis, Paris.

ROMAN ORNAMENT.

Villa Medici; the leaves are more sharply accentuated and more conventionally treated. The frieze from the Arch of the Goldsmiths is, on the contrary, defective from the opposite cause.

We have not thought it necessary to give in this series any of the painted decorations of the Romans, of which remains exist in the Roman baths. We had no reliable materials at command; and, further, they are so similar to those at Pompeii, and show rather what to avoid than what to follow, that we have thought it sufficient to introduce the two subjects from the Forum of Trajan, in which figures terminating in scrolls may be said to be the foundation of that prominent feature in their painted decorations.



The Acanthus, full size, from a Photograph.

ROMAN ORNAMENT.



Temple of Jupiter Stator, Rome.



Temple of Vesta, Tivoli.



Arch of Constantine, Rome.



Arch of Trajan, Ancona.



Arch of Titus, Rome.



Temple of Mars Victor, Rome.



Forum, Rome. Forum.



Forum, Rome.



Interior of Forum, Rome.



Arch of Septimius Severus, Rome.

Corinthian and Composite Capitals reduced from Taylor and Chubb's Book.*

* *The Architectural Antiquities of Rome*, by G. L. Taylor and Chubb, Architects. London, 1853.





PLATE XIII.

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| <p>10. From a Book MS. Royal Museum.—J. B. W. (Byzantine) (reproduced from <i>Revue des Etudes Byzantines</i>—Paris, 1902, p. 2.)</p> <p>11. From the <i>Manuel d'Ornement Byzantin</i>.—1862 copy.—London: Taylor, & Co.</p> <p>12. From Book MS. Royal Museum.—J. B. W.</p> <p>13. From the <i>Art de la Peinture</i>, 1671 MS. Edition (Paris, France.—1862) WALTZ, & Co.</p> <p>14. St. Basil's, Treves.—Gauss-Waack, & Co.</p> <p>15. Particulars of a Book (16th century).—Paris:—J. B. W. (The artist is given, referred to as of unknown nationality.)</p> | <p>16. From the 15th century (Manuscript)—Museum, Strasbourg:—Gauss-Waack, & Co.</p> <p>17. From an illuminated Gospel (the copies from the 15th and 16th centuries) in Italy.—For illustration, see also the <i>Manuscript</i>.</p> <p>18. From the illuminated Particulars from one of the Books, 1671.—Paris:—WALTZ, & Co.</p> <p>19. George Kappas, probably of the time of the 15th century.—WALTZ, & Co.</p> <p>20. Particulars of a Book (16th century).—Paris:—J. B. W. (The artist is given, referred to as of unknown nationality.)</p> |
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PLATE XIV.

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| <p>1. 4. Marble (copy—reproduced) from <i>Manuel Catholique</i>, 1671 Edition.—Paris:—1862 copy.—J. B. W.</p> <p>5. Marble from the Cathedral of San Carlo, Rome.—J. B. W.</p> <p>6. 4. Marble (reproduced) from <i>Manuel Catholique</i>.—J. B. W.</p> <p>7. Marble (reproduced) from <i>Manuel Catholique</i>.—J. B. W.</p> <p>8. 10. From the <i>Manuel Catholique</i>, Paris.—One of 1862 copy.—J. B. W.</p> <p>9. San Lorenzo, Paris, Rome.—J. B. W.</p> <p>10. San Carlo, Rome.—J. B. W.</p> <p>11. Marble (reproduced) from <i>Manuel Catholique</i>.—J. B. W.</p> <p>12. San Lorenzo, Paris, Rome. Architectural Art in Italy and Spain, by WALTZ and Kappas.</p> <p>13. 16. Marble.—Gauss-Waack, Strasbourg's Marble Age.</p> <p>17. From the Cathedral, Strasbourg.—J. B. W.</p> <p>18. From San Carlo, Rome.—J. B. W.</p> <p>19. Marble (reproduced) from <i>Manuel Catholique</i>.—Paris:—1862 copy.—J. B. W.</p> <p>20. Marble (reproduced) from <i>Manuel Catholique</i>.—Paris:—1862 copy.—J. B. W.</p> <p>21. Marble (reproduced) from <i>Manuel Catholique</i>.—Paris:—1862 copy.—J. B. W.</p> | <p>22. 16. Marble (copy—reproduced) from <i>Manuel Catholique</i>, 1671 Edition.—Paris:—1862 copy.—J. B. W.</p> <p>23. Epigraphy of St. Mark, Treves.—Architectural Art in Italy and Spain.—WALTZ and Kappas.</p> <p>24. 20. Marble (reproduced) from <i>Manuel Catholique</i>.—Paris:—1862 copy.—J. B. W.</p> <p>25. San Carlo, Rome.—J. B. W.</p> <p>26. San Lorenzo, Rome. Architectural Art in Italy and Spain.—WALTZ and Kappas.</p> <p>27. San Carlo, Rome.—J. B. W.</p> <p>28. San Lorenzo, Rome. Architectural Art in Italy and Spain.—WALTZ and Kappas.</p> <p>29. San Lorenzo, Paris, Rome.—J. B. W.</p> <p>30. San Lorenzo, Paris, Rome.—Gauss-Waack, Strasbourg's Marble Age.</p> <p>31. 20. Marble (reproduced) from <i>Manuel Catholique</i>.—Paris:—1862 copy.—J. B. W.</p> <p>32. Marble (reproduced) from <i>Manuel Catholique</i>.—Paris:—1862 copy.—J. B. W.</p> <p>33. St. Basil's, Treves.—Epigraphy of the Marble Age, Gauss-Waack.</p> <p>34. From the Epigraphy, St. Basil's, Treves.—J. B. W.</p> <p>35. From St. Basil's, Treves.—Architectural Art in Italy and Spain.</p> <p>36. From the Epigraphy (Manuscript)—J. B. W.</p> |
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BYZANTINE ORNAMENT.

The reputation with which within us has been treated the Byzantine and Renaissance styles of Architecture, even in within the last few years, has extended itself also to their constituent decoration. The reputation has arisen chiefly from the want of examples to which the writer could refer; and was it until the publication of Herr Schrenberg's great work on the Arts in Constantinople, that we could obtain any complete and definite idea of what constituted pure Byzantine ornament. The Arts in Byzantium, though thoroughly Byzantine as to its architecture, still afforded us but a very incomplete notion of Byzantine ornamentation; the Arts in Venice represented but a phase of the Byzantine school; and the Cathedral of Novgorod, and other examples of the same style in Italy, served only to show the influence, but hardly to illustrate the true nature, of pure Byzantine Art;

RELATIVE CHARACTERS.

fully to understand that, we required what the average of time and the whitewash of the Museum had deprived us of, namely, a Byzantine building in a good state, erected during the best period of the Byzantine epoch. Such an invaluable source of information has been opened to us through the enlightenment of the present Sultan, and has been made public to the world by the liberality of the Prussian Government; and we recommend all those who desire to have a graphic idea of what Byzantine domestic art truly was, to study Hans Schlegel's beautiful work on the churches and buildings of ancient Byzantium.

In no branch of art, probably, is the observation, so widely held to be more applicable than in decorative art. Thus, in the Byzantine style, we perceive that various schools have combined to form its peculiar characteristics, and we shall proceed to point out briefly what was the principal formative cause.

Even before the transfer of the seat of the Roman Empire from Rome to Byzantium, at the commencement of the fourth century, we see all the arts in a state either of decline or transformation. Certain as it is that Rome had given her peculiar style of art to the numerous foreign peoples swept beneath her sway, it is no less certain that the hybrid art of her provinces had gradually evolved its own style of civilization; and even as the close of the third century had naturally elicited that barotic style of decoration which characterized the magnificent baths and other public buildings of Rome. The necessity which Constantine found himself under, when newly settled in Byzantium, of employing Oriental artists and workmen, wrought a still more vital and marked change in the traditional style; and there can be little doubt but that such commanding causes aided in giving its impulse to the newly-formed school, according to the state of its civilization and its capacity for art, until at last the eastern style became fixed into one systematic whole during the long and the Art's progressive reign of the first Justinian.



In this work we cannot fail to be struck with the important influence exercised by the great temples and churches built in Asia Minor during the rule of the Caesars; in these we already see the tendency to elliptical curved outlines, unpointed leaves, and this continuous foliage without the springy-bell and flower, which characterizes Byzantine ornament. In the figure of the theatre at

BYZANTINE CAPITALS

Forum (4), and at the Temple of Venus at Aphrodisias (5a), are to be seen examples of flowing foliage such as we obtain in the doorway of the temple erected by the native rulers of Cilicia at Anazar (6), in lowest of Anaporta, in a still more characteristic type, and the pilaster capital of a small temple at Patmos (7), invented by Trajan in the last century of the Christian era, is almost identical with one shown by Schilling at Byzanz (8), which he believes to be of the last part of Justinian's reign, or about the year 530 a.m.

In the absence of authentic dates we cannot decide satisfactorily how far Pagan influenced the Byzantine style, but it is certain that Pagan capitals and scrolls were much employed at Byzantium, and in the remarkable monuments at Yalil-Basun, Bilkisun, and Yalil-Basun, and in several



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other capitals at Ispahan—given in Pencil and Gutz's great work on Persia—we are struck at once with their thoroughly Byzantine character, but we are inclined to believe that they are posterior, or at least contemporaneous, with the last period of Byzantine art, that is, of the sixth century. However that may be, we find the form of a still earlier capital reproduced so late as the year 1004 a.m.; and in Justin's column at Anazar (6), erected during or shortly after his reign, with foliage very like that of the Forum capital, we recognize an application of one of the most general ornamental forms of ancient Persia. At Patmos also are to be seen the pointed and decorated leaves so characteristic of Byzantine work, as seen in the accompanying example from the Saba (7), and at a later period, i.e. during the rule of the



Emper, we observe at the Dacic temple of Knapover (9) capitals of moulding precisely similar to those afforded in the Byzantine style.

Interesting and instructive as it is to trace the derivation of these forms in the Byzantine style, it is no less so to mark the transmission of them and of others to later epochs. Thus in No. 1,



1

Plan XXVII, we perceive the peculiar leaf, as given in Trajan and in Schilling, supposed at the Saba; at No. 2, Plan XXVII, is the related St. Mark's cross within a circle, so common as a Renaissance and Gothic ornament. In the same form is a design repeated with but slight alteration at No. 17 from Germany. The curved and inflated leaves of No. 3 of the sixth century (the Saba) is now repeated, with slight variation, at No. 11 of the seventh century (St. Mark's). The moldings of the leaves of No. 10 (Germany) are almost identical with those of No. 3 (the Saba); and between all the examples on the last row but one (Plan XXVII)

it is to be recalled a general resemblance in capitals from Germany, Italy, and Spain, founded on a Byzantine type.

The last row of capitals in this plate illustrates more especially the Renaissance style (Nos. 17 and 18), showing the interlaced ornament so adopted by the Italian nation, founded mainly on a native type; while at No. 16 (St. Emidj) we have one instance out of numbers of the reproduction

of Roman models; the type of the present subject,—a common one in the Byzantine style,—being found on the Roman columns at Paest, between Epizeux and Claburovostonia.

Thus we see that Rome, Syria, Thrace, and other countries, all took part in forming scenes in the Byzantine style of art, and in accompanying decorations, which, complete as we find it in Justinian's time, resulted in its own and expanded form upon the Western world, undergoing certain changes in its course; and these modifying scenes, arising from the state of religion, art, and manners in the countries where it was received, frequently gave it a specific character, and produced in some cases an original and yet distinct style of ornament in the Gothic, Anglo-Norman, Lombardic, and Arabian schools. Paving on one side the question of how far Byzantine workmen or artists were employed in Europe, there can be no possible doubt that the character of the Byzantine school of ornament is very strongly impressed on all the earlier works of central and even Western Europe, which are generally termed *Byzantine*.

True Byzantine ornament is distinguished by broad-worked and acute-pointed lines, which in sculpture are bevelled at the edge, are deeply channelled throughout, and are drilled at the several springings of the work with deep holes; the resulting ridges in generally fine and continuous, as at Nos. 1, 14, and 16, Plate XXXI., Plate XXX. The ground, whether in mosaic or painted work, is almost universally gold; this interlaced patterns are preferred to geometrical designs. The introduction of natural or other figures is very limited in sculpture, and its colour is confined principally to holy subjects, in a stiff, conventional style, exhibiting little variety or feeling; sculpture is of very secondary importance.

Byzantine ornament, on the other hand, depended mainly on sculpture for effect: it is rich in light and shade, deep settings, massive projections, and a great representation of figures; subjects of every kind with ridges and conventional ornament. The place of mosaic work is generally supplied by paint; in coloured ornament, animals are as freely introduced as in sculpture, vide No. 20, Plate XXXI.; the ground is no longer gold alone, but blue, red, or green, as at Nos. 10, 12, 15, Plate XXXI. In other respects, allowing for local differences, it retains much of the Byzantine character; and in the case of painted glass, for example, headed it down to the middle, and even the close of the thirteenth century.

One style of ornament, that of geometrical mosaic work, belongs particularly to the Byzantine period, especially in Italy; numerous examples of it are given in Plate XXX. This art flourished principally in the middle and thirteenth centuries, and consists in the arrangement of small diamond-shaped pieces of glass into a complicated series of diagonal lines; the direction of which is more straight, are defined, by means of different colours. The examples here selected Italy, such as Nos. 7, 8, 11, 17, 18, are much simpler than those of the western provinces and Italy, where Saracenic artists introduced their fantastic love of intricate designs, some ordinary examples of which are to be seen in Nos. 1, 5, 16, from Sicily, near Palermo. It is to be remarked that there are two distinct styles of design prevalent in Italy; the one, such as we have seen, consisting of diagonal interlacings, and extremely simple in character, as may be seen by reference to Plate XXX.; the other, consisting of interlaced curves, as at Nos. 12, 14, 15, also from Sicily, in which we may recognise, if not the hand, at least the influence, of Byzantine artists. (Neither of a different character, though of about the same period, are Nos. 10, 14, 15, 16, 17, which serve as examples of the Franco-Byzantine style; limited in its range, being almost local, and peculiar in style. These are more markedly Byzantine, however, as No. 15, with (reversed) circles; and the steep ornament, as common at No. 16, as seen at Nos. 1, 10, and 14, Plate XXX.)

The open arabesques, or marble mosaic work, differs from the open character, or glass mosaic work, chiefly from the different nature of the material; the principle (that of complicated

RELATIVE IMPORTANCE.

generally design) is still the same. The monuments of the Romanesque character in Italy are rich in examples of this class; the tradition of which was handed down from the Augustan age of Rome; a good idea of the nature of this ornament is given in Nos. 29, 31, 32, 33, and 35.

Local styles, on the system of mosaic inlay, existed in several parts of Italy during the Romanesque period, which bear little relation either to Roman or Byzantine models. Such is No. 28, from San Yvick, Ferrara; such are the monuments of the Baptistery and San Minato, Florence, of the eleventh, twelfth, and thirteenth centuries; in these the effect is produced by black and white marble only; with these exceptions, and those produced by Romanesque influence in the South of Italy, the principles both of the glass and marble inlay ornament are to be found in ancient Roman Italy, in every province under Roman sway, and especially it is remarkable in the various mosaic found at Pompeii, of which striking examples are given in Plate XXX.

Important as we perceive the influence of Byzantine Art to have been in Europe, from the sixth to the eleventh century, and still later, there is no people whom it affected more than the great and spreading Arab race, who propagated the creed of Mahomet, conquered the finest countries of the East, and finally obtained a footing even in Europe. In the earlier buildings erected by them at Fez, Alexandria, Jerusalem, Cordova, and Sicily, the influence of the Byzantine style is very strongly marked. The traditions of the Byzantine school affected more or less all the adjacent countries; in those they remained almost unchanged to a very late period, and they have served, in a great degree, as the basis to all decorative art in the East and in Eastern Europe.

J. S. WARDEN,

Augusta, 1865.

✓ The term introduced in the subject, as "Mosaic," in Byzantine and Romanesque Code of Architecture—Ward and Warden.

WORK REFERRED TO FOR ILLUSTRATION.

BRITISH: *Die Griechische Baukunst von Constantinopel*
 Florence in Italy. Paganini Foss.
 Vienna. *Beschreibung Constantin. Palast etc.*
 Wiesbaden. *Die Baukunst der Byzantiner*
 Munich. *Die Mosaiken des Ostens.*
 Constantinople. *Les Eglises de la ville sainte*
 De la Turquie. *Les Arts de l'Empire Ott.*

France: *Les Eglises de l'Orient*. *Recherches sur les Eglises de Constantinople*
 Constantinople. *Revue*. *Universitaire*
 Wiesbaden. *Revue des Sciences*
 Wiesbaden. *Revue des Sciences*
 Constantinople. *Revue des Sciences*
 Constantinople. *Revue des Sciences*
 Constantinople. *Revue des Sciences*

TAFEL XXXIII

PL. XXXIII



TAFEL XXII

PL. XXV



TAFEL XXIX*

PL. XXII



18



19



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21



22



23



24



25



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28



Original from

TAFEL XXX

PL. XXX



CHAPTER VIII.—PLATES 31, 32, 33, 34, 35.

ARABIAN ORNAMENT,

FROM CAIRO.

PLATE XXX.

This Plate consists of the ornamented Architecture and Walls of the Windows in the interior of the Mosque of Tuluza, Cairo. They are executed in plaster, and nearly all the windows are of a uniform pattern. The main window of the building as described in the same way, but only a fragment of one of the walls has been excavated, sufficiently large to make out the design. This is given in Plate XXXI, No. 14.

Nos. 1-10, 17, 20, 24-25 are designs from architecture executed in stone. The rest of the patterns are from their walls and piers.

The Mosque of Tuluza was founded in 1087 and these ornaments are entirely of that date. It is the oldest building existing in Cairo, and is especially interesting on account of the earliest known examples of the pointed arch.

PLATE XXXI.

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| 1-7. From the Project of the Mosque of Sultan Saladin. | 14. Wall of one of the Mosques in the Mosque of Tuluza. |
| 8, 9. Ornamental wood Arabic in the Mosque of Sultan Saladin. | 15-17. Designs on the Mosque of Saladin. |
| 10-13. Ornamental wood carved Architecture in the Mosque of Sultan Saladin. | 18. Window, Saladin's Mosque. |
| | 19-20. From the Mosque of Saladin. |

The Mosque of Saladin was founded in the year 1191-2. All these ornaments are executed in plaster, and were to have been set on the stone walls still extant. There is no great variety in the patterns, and their disposition on the corresponding parts of the same pattern, to other of their being from one or struck from models.

PLATE XXXII.

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| 1-4. From the Project of the Mosque of Sultan Saladin. | 16. Wall of Window, Mosque of Saladin. |
| 5-10. Carved Architecture from Cairo. | 17, 18. Window Architecture. |
| 11. Wall of Arch, Mosque of Saladin. | 19. Carved wood, Mosque of Saladin. |
| 12. From Cairo in the Mosque of Saladin. | 20. Window Architecture. |
| 13. Window Architecture, Mosque of Saladin. | 21-22. Ornaments from various Mosques. |

PLATE XXXIII.

These designs were traced from a splendid copy of the Koran in the Mosque of Saladin, founded in a. d. 1191.

ARABIAN ORNAMENT.

PLATE XXXV.

Consists of different Mosaics taken from Pavements and walls in Private Houses and Mosques in Cairo. They are executed in black and white marble, with red tile.

Nos. 14-16 are patterns engraved on the white marble slab, and filled in with red and black cement.

The ornament on the white marble on the centre of No. 21 is slightly in relief.

The materials for these five Plates have been kindly furnished by Mr. James William Wild, who passed a considerable time in Cairo studying the interior decoration of the Arabian houses, and they may be regarded as very faithful transcripts of Cairene ornament.

ARABIAN ORNAMENT.

WHEN the religion of Mohammed spread with such astounding rapidity over the East, the growing wants of a new civilisation naturally led to the formation of a new style of Art; and whilst it is certain that the early edifices of the Mohammedans were either old Roman or Byzantine buildings adapted



Spandril of an arch from St. Sophia. — CALISTOYERNA.

to their own uses, or buildings constructed on the ruins and with the materials of ancient monuments, it is equally certain that the new wants to be supplied, and the new feelings to be expressed, must at a very early period have given a peculiar character to their architecture.

In the buildings which they constructed partly of old materials, they subordinated, in the new parts of the structure, to imitate the details borrowed from old buildings. The same result followed as had already taken place in the transformation of the Roman style to the Byzantine: the imitation was crude and imperfect. But this very imperfection gave birth to a new order of ideas; they were returned to the original model, but gradually threw off the details which the original model imposed. The Mohammedans, very early in their history, learned and perfected a style of art peculiarly their own. The ornaments on Plate XXXI are from the Mosque of Tadmor in Syria, which was erected in 691, only 120 years after the establishment of Mohammedanism, and are in this respect already of a style of architecture complete in itself,—meaning, it is true, traces of its origin, but being entirely freed from any direct imitation of the previous style. This result is very remarkable when compared with the results of the Christian religion in another direction. It can hardly be said that Christianity produced an architecture peculiarly its own, and entirely freed from traces of paganism, until the twelfth or thirteenth century.

The mosques of Cairo are among the most beautiful buildings in the world. They are remarkable at the same time for the grandeur and simplicity of their general forms, and for the refinement and elegance which the decoration of these forms displays.

This elegance of ornamentation appears to have been derived from the Persians, from whom the Arabs are supposed to have derived many of their arts. It is more than probable that this influence reached them by a double process. The art of Byzantium already displays an Asiatic influence. The remains at Constantinople, published by Winckelmann and others, are either Persian under Byzantine influence, or, if of earlier date, show marks in such of Byzantine art which was derived from Persian sources, so similar are they in general character to certain. We have already, in Chapter III, referred to an ornament on a Christian capital, No. 14, Plate XXV, which appears to be the type of the Arabian capitals; and on the opposite of the work which we here introduce from Schlegel's work on the Arabs, will be seen a specimen of decoration totally at variance with such of the Greco-Roman features of that building, and which it may not be impossible see the result of some Asiatic influence. So that as it may this capital is itself the foundation of the surface decoration of the Arabs and Moors. It will be observed that, although the foliage which surrounds the centre is still a reminiscence of the acanthus leaf, it is the first attempt at throwing off the principle of foliage growing out one from the other; the result is continuous without break. The pattern is distributed all over the capital, so as to produce one even face, which was not the case of the Ionic and Doric. There is also another feature connected with it,—the mouldings on the edge of the arch are ornamented from the surface, and the shaft of the arch is decorated in the same way as the shafts of Ionic and Composite orders.

The collection of ornaments from the Mosque of Tadmor, on Plate XXXI, are very remarkable, as exhibiting in this early stage of Arabian art the types of all those arrangements of form which reach their culminating point in the Alhambra. The differences which exist result from the less perfection of the distribution of the forms, the leading principles are the same. They represent the first stage of surface-decoration. They are of plastic, and the surface of the part to be decorated being first brought to an even face, the patterns were either stamped or traced upon the material, while still in a plastic state, with a blunt instrument, which in making the incisions slightly rounded the edges. We at once recognized that the principle of the reduction of the lines from a point state and the tangential curvature of these lines had been either retained by Greco-Roman tradition, or was left by them from observation of nature.

Many of the patterns, such as L, S, A, B, C, D, E, F, G, H, I, K, L, M, still retain traces of this Greek origin: one flower, or a flower turned upwards and another downwards, from either end of a shaft; but there was this difference, that with the Greeks the flowers or leaves do not form part of the shell,