

A
HISTORY OF ORNAMENT

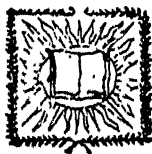


LAVABO OF SANTA MARIA NOVELLA, FLORENCE, BY GIOVANNI DELLA ROBBIÀ, 1497.

A
HISTORY OF ORNAMENT
RENAISSANCE AND MODERN

BY
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WITH 464 ILLUSTRATIONS
AND 23 PLATES



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TO THE MEMORY OF
WILLIAM ROBERT WARE

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

PREFACE

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

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

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

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

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

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

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

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

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

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

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

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

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

A. D. F. HAMLIN.

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EXPLANATION OF REFERENCES

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

- "Amer. Architect": *American Architect* and *Architectural Review* formerly "*American Architect and Building News*" (Fortnightly, N. Y.).
- "Arch'l Record": *The Architectural Record* (Monthly, N. Y.)
- "Arte della Stampa": A book on *Printing* published by Ongana, Venice.
- Bankart: *The Art of the Plasterer*.
- Blomfield: *A History of Renaissance Architecture in England*.
- Bode: *Italian Furniture*.
- "Bulletin Metrop. Mus.": Monthly, issued by the Metropolitan Museum, New York.
- Byne and Stapley: *Spanish Architecture of the Sixteenth Century* (and other books on the Spanish Renaissance: see Bibliographies).
- Cervetto: *I Gaggini da Bissona*.
- Champeaux: *Le Meuble*.
- Daly: *Motifs historiques d'architecture et de sculpture*.
- Deck: *La Faïence*.
- De Vinne: *Notable Printers of Italy during the XV Century*.
- De Vries: *Plusieurs Menuiseries*.
- Durm: *Baukunst der Renaissance in Italien*.
- Eaton: *Handbook of Modern French Sculpture*.
- Ewerbeck: *Die Renaissance in Belgien und Holland*.
- F. S. M. (Franz Sales Meyer): *Handbook of Ornament*.
- Garner and Stratton: *Domestic Architecture of the Tudor Period*
- Gewerbehalle: *Die Gewerbehalle* (a German art monthly long extinct).
- Geymuller: *Die Architektur der Renaissance in Toscana*.
- Glazier: *Manual of Historic Ornament*.
- Good Furniture: *Good Furniture* (monthly trade magazine).
- Gotch (Gotch and Brown): *Early Renaissance Architecture in England*.
- Griggs: *Italian and Sicilian Ornament*.
- Guérinet: *Decorations d'architecture et de sculpture* (miscellaneous photo-prints).
- Gurlitt: *Geschichte des Barockstiles in Italien*.
- Hispanic Museum: The Museum of the Hispanic Society, New York.
- Jewitt: *Ceramic Art in Great Britain*.

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- Kelekian: *Catalogue of the Kelekian Collection* (textiles).
- Letarouilly: *Édifices de Rome Moderne*; also, *Le Vatican et la basilique de St. Pierre*.
- Odds and Ends: A series of illustrations formerly published by *The American Architect*.
- Odom: *A History of Italian Furniture*.
- Ortwein (A. Ortwein and others): *Deutsche Renaissance*.
- Owen Jones: *Grammar of Ornament*.
- Prentice: *Renaissance Architecture and Ornament in Spain*.
- R. and D. (Rouyer et Darcel): *L'Art Architectural en France*.
- Raguenet: *Matériaux et documents d'architecture*.
- Reymond (Marcel Reymond): *Les Della Robbia*.
- Ricci: *Baroque Architecture and Sculpture in Italy*.
- Rouyer: *La Renaissance de François Ier a Louis XIII*.
- Saglio: *History of French Furniture*.
- Schubert: *Geschichte des Barock in Spanien*.
- Sherrill: *A Stained Glass Tour in Italy*.
- Vacher: *Fifteenth Century Italian Ornament*.
- Vogt: *La Porcelaine*.
- Ward: *Historic Ornament*, vol. ii.
- Ware (W. Rotch Ware): *The Georgian Period*.
- Wiebeking: *Analyse Architecturale de l'Europe* (a miscellaneous collection of engravings of architecture).
- Workshop: *The Workshop* (a German American periodical of industrial art published in New York 1875-77).

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Lavabo of Santa Maria Novella, Florence, by Giovanni della Robbia,

1497 *Frontispiece*

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A HISTORY OF ORNAMENT
RENAISSANCE AND MODERN

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RENAISSANCE AND MODERN

INTRODUCTION

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

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

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

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

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

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

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

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

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

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

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

GENERAL BIBLIOGRAPHY OF RENAISSANCE AND MODERN ORNAMENT

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

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

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

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A HISTORY OF ORNAMENT RENAISSANCE, AND MODERN

CHAPTER I

THE RENAISSANCE IN GENERAL

Meaning of the Renaissance.

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

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

The Precursors.

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

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medieval decorative art there is traceable the unextinguished tradition of Roman forms in capitals, arches and carved moldings. The exterior decorations of the Florentine Baptistery, dating from the end of the 13th century, with their round arches, their pilasters and entablatures (Figure 1); the nave of Sienna Cathedral,

substantially completed by 1262, with its round arches, its classic archivolts, its Corinthian capitals and ever-present acanthus leaves (some of these, however, being Renaissance additions in stucco), and a hundred other less conspicuous examples betray this classic tradition. The reawakened interest

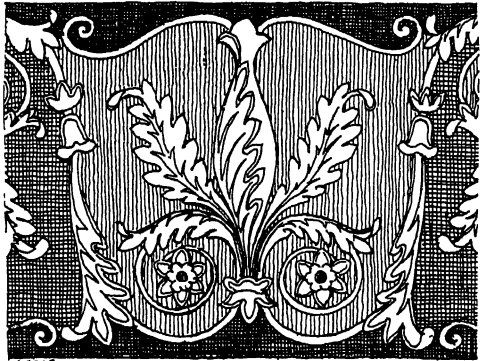


FIG. 1.—PAINTED DETAILS FROM SAN FRANCESCO, ASSISI.

in antiquity, never wholly extinct in literature any more than in art, in the Middle Ages in Italy, is conspicuous in the writings of the immortal trio, Dante (1267-1321), Boccaccio (1304-1374) and Petrarch (1313-1375). Giotto, who died in 1337, may with justice be called the first painter of the Renaissance, and many of the ornaments framing his frescoes in the church of

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

Periods.

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

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

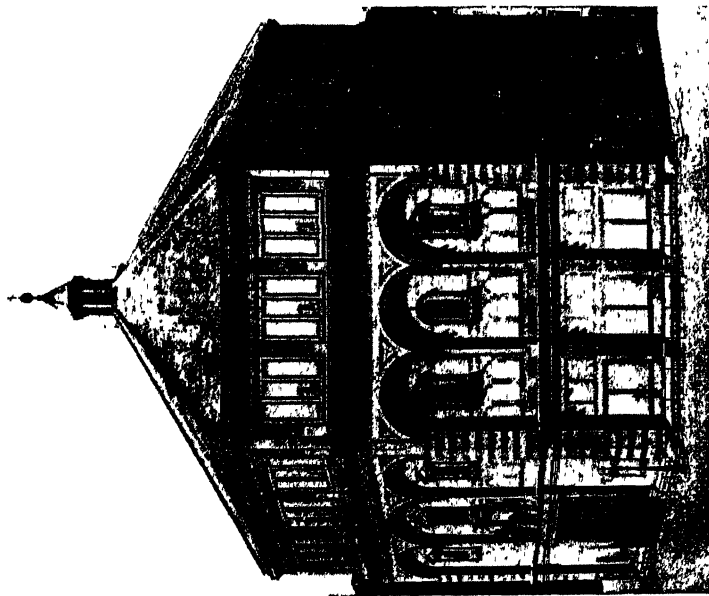


FIGURE 1. THE BAPTISTERY, FLORENCE.

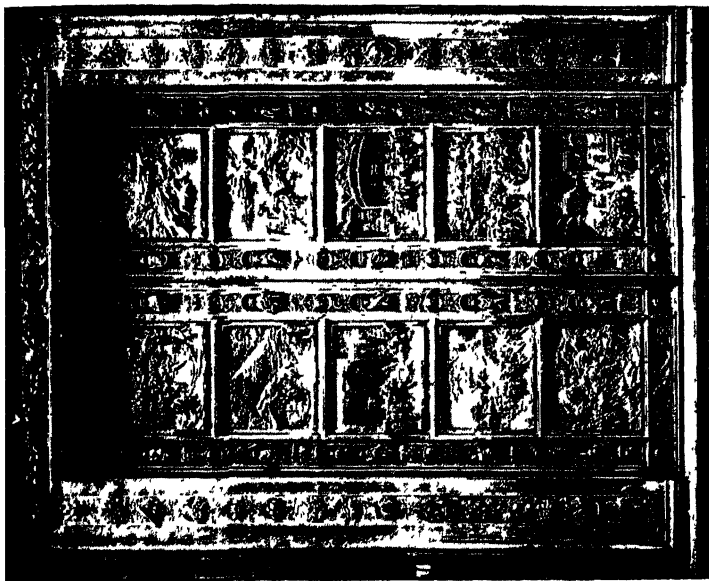


FIGURE 2. EAST DOORS OF BAPTISTERY, BY GHIERTI.

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

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

I. **THE EARLY RENAISSANCE:** 1420 to 1490 or 1500; the period of development and growth (the *Quattrocento* of the Italians).

II. **THE MIDDLE OR HIGH RENAISSANCE:** 1490 or 1500 to about 1560; the period of increasing classical correctness and technical perfection (the *Cinquecento*).

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

IV. **THE DECLINE AND CLASSIC REVIVAL:** 1650 to 1800; in which with declining taste and invention the Baroque gave way to a cold and unimaginative copying of Roman forms.

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

General Character of Renaissance Ornament.

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

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supreme preoccupation. Never in any other land or age was there such an extraordinarily prolific production

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

seem to have shared equally in this splendor of decorative equipment.

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



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

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



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

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



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

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

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

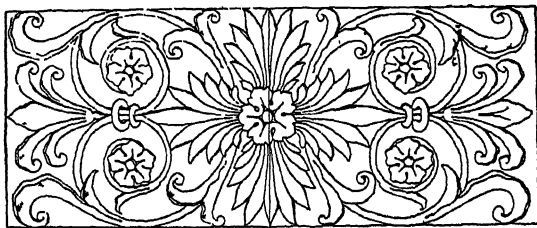


FIG. 5.—FLAT RELIEF ORNAMENT, MARSUPPINI TOMB
IN SANTA CROCE, FLORENCE.

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

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

Architectural Character.

Nearly all forms of Italian Renaissance ornament were primarily architectural, at least in origin, though they also occur, more or less modified, in many other of the decorative arts. This predominance of architectural character appears in the wood-carving and wood-inlaying of choir-stalls, tables, cabinets, cassoni or marriage-chests (see Pl. III); in the metalwork of candelabra, mast-bases, grilles, reliquaries and goldsmiths' work (see Pl. IV and Figures 38-41); in painted ornaments and stucco embellishments (Pl. II); in typographic ornaments, in tapestries and many other forms of



FIG. 6.—PILASTER SCROLL,
TOWN HALL OF VERONA.

textile art. This is not surprising when we consider that well into the 16th century there was no sharp dividing line between architecture and the other arts of design. The early Renaissance artists were architects, goldsmiths, sculptors, *tarsiatori* or wood-inlayers and painters as well as designers of buildings. Raphael designed buildings, wood-carvings and stucco-decorations although preëminently a painter; Peruzzi was an

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

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

Study of Nature.

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

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

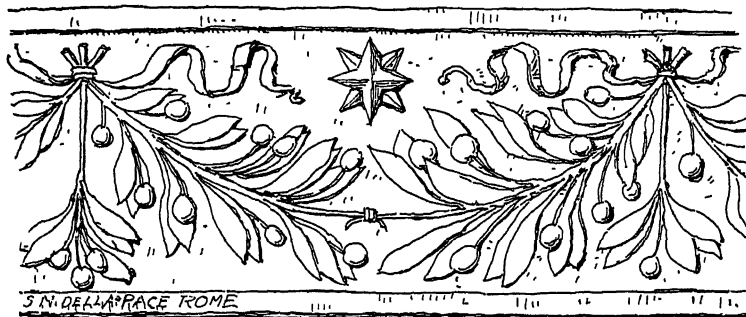


FIG. 7.—FESTOON OF OLIVES, SANTA MARIA DELLA PACE, REME.

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

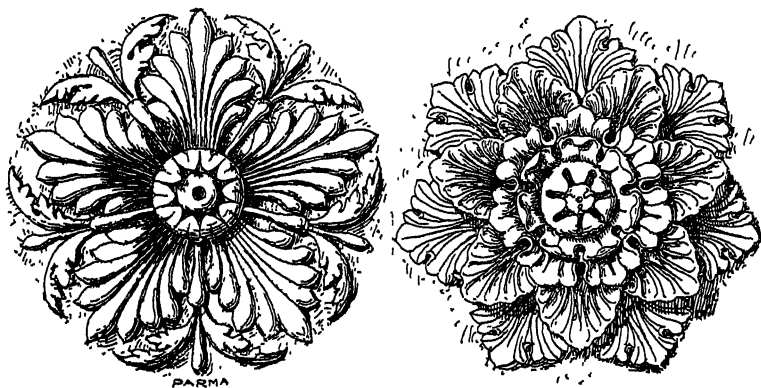


FIG. 8.—TWO RENAISSANCE ROSETTES.

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

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figures, dolphins, lions' heads, birds, wings and feathers, to whatever extent conventionalized, are always true to



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

the character and structure of the life from which they are derived (Figs. 10, 11, 12, 14, 53, 54; Figures 3, 7, 10; Pl. II-IV).

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

Fig. 10 illustrates the sympathetic treatment of animal form, and the swing and grace

Classic Origins.

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

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

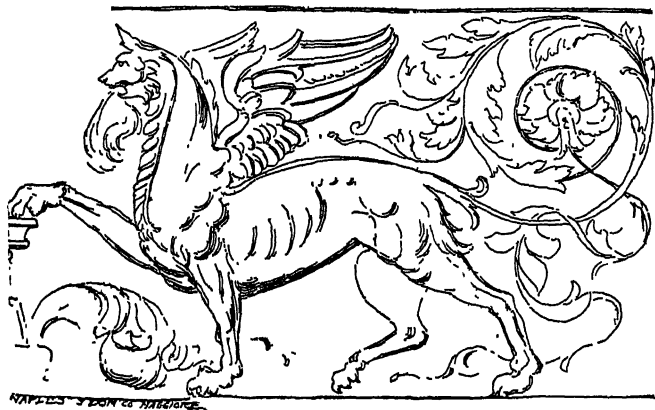


FIG. 10.—GRIFFIN FROM TOMB IN SAN DOMENICO MAGGIORE, NAPLES.

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

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

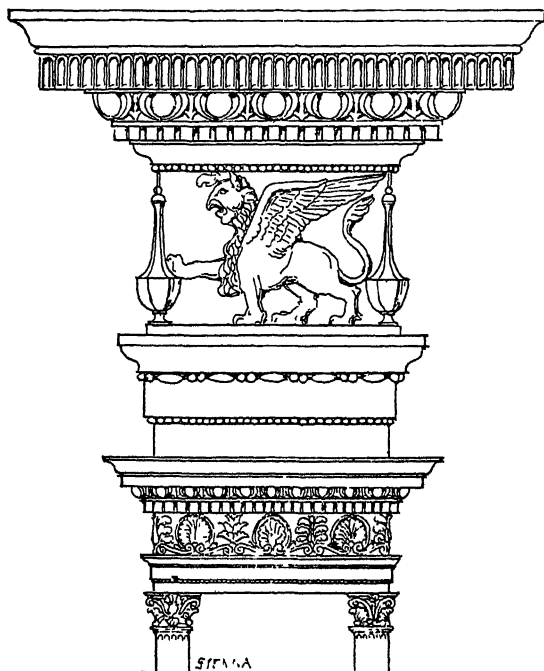


FIG. 11.—ENTABLATURE, PORCH CHAPEL OF PALAZZO PUBBLICO, SIENNA.

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

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



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

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

The Personal Factor.

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

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work from others of the same class. This emphasis of personality had for centuries been more or less an Italian characteristic as compared with the medieval art of western Europe, where the individual artist was lost in the corporate entity of his monastery or guild, and where style was corporate, local or provincial rather

than personal. The Renaissance movement, which insisted on the rights of the individual, emphasized this tendency of Italian art toward personal expression, and communicated it to the other countries to which it spread from Italy.

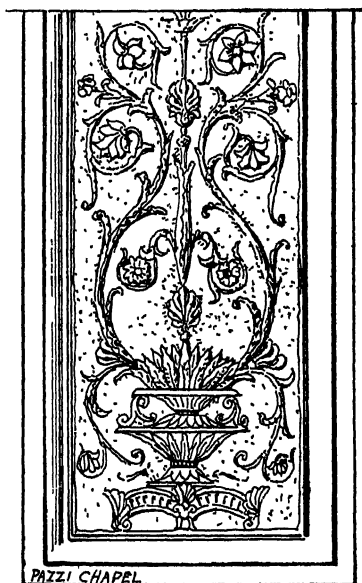


FIG. 13.—SCROLL, PAZZI CHAPEL.

The Beginnings in Florence

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

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years of study of the Roman monuments in the details of the Pazzi Chapel (Fig. 13; Figure 15) and other works, stamped its impress upon the architecture of his time. Lorenzo Ghiberti (1378-1455) in his second pair of doors for the Florentine Baptistery—those for the eastern entrance (Figure 2)—exhibited the influence of the new taste in a complete change of style from that of his earlier pair for the northern doors of the same building. Luca della Robbia (1400-1480) executed for the porch and for the dome of Brunelleschi's Pazzi Chapel decorative reliefs in enameled terra-cotta, of great charm in a style full and free, as far removed as possible from that which had



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

prevailed during the preceding half-century; and the kind of decorative work in terra-cotta which he originated and which his nephew and grand-nephews developed, employed in its ornamental details a combination of forms derived from the classic with others drawn directly from Nature (Figs. 14, 18; Figure 10). Luca's and Andrea's handling of fruit and foliage in the frames and borders of their medallions and lunettes is especially noteworthy.

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Thus the study of Nature went hand-in-hand with the study of the antique. The progress of this latter study may be seen by comparing, for instance, the architectural designs of Michelozzi¹ (*e.g.*, the Riccardi Palace) with those of Alberti (*e.g.*, the Rucellai Palace). They were contemporaries, but Alberti's study of the antique was far more detailed than Michelozzi's. During the second half of the 15th century Florence and the neighboring cities and villages of Tuscany produced an extraordinary group and succession of masters of decoration—sculptors, goldsmiths, inlayers and woodworkers—gifted with a surpassing sense of decorative effect, with remarkable skill in workmanship, and with a refined taste which seldom erred, whose tombs, shrines, choir-stalls and pulpits are a priceless legacy to art, and an inspiration to designers of our own day. These *quattrocentisti* as they are called, although taking their inspiration from antique art contented themselves with a very free rendering of Roman models, combining and varying them in original and almost always charming ways (Figs. 11, 18, 22-27; Pl. I). Their most successful works were those in which decoration and not construction was the essential consideration. In the more severe and monumental forms of architectural design they were less successful; least so in church façades, though some of these are so beautiful as to excuse in a measure their lack of structural expressiveness (Figure 5).

The Cinquecento.

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

¹ Michelozzo Michelozzi, 1397-1472; Leo Battista Alberti, 1404-1473.

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

The Later Phases.

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

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

The Classical Reaction.

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

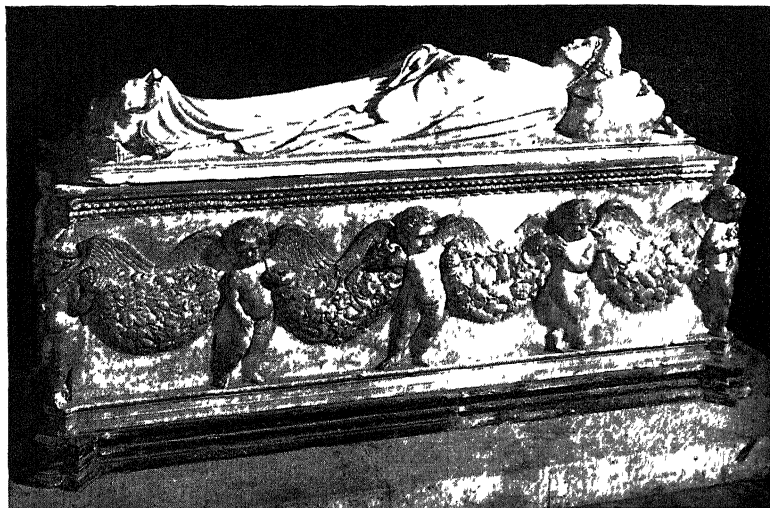


FIGURE 3. TOMB OF ILARIA DEL CARETTO, LUCA CATHEDRAL

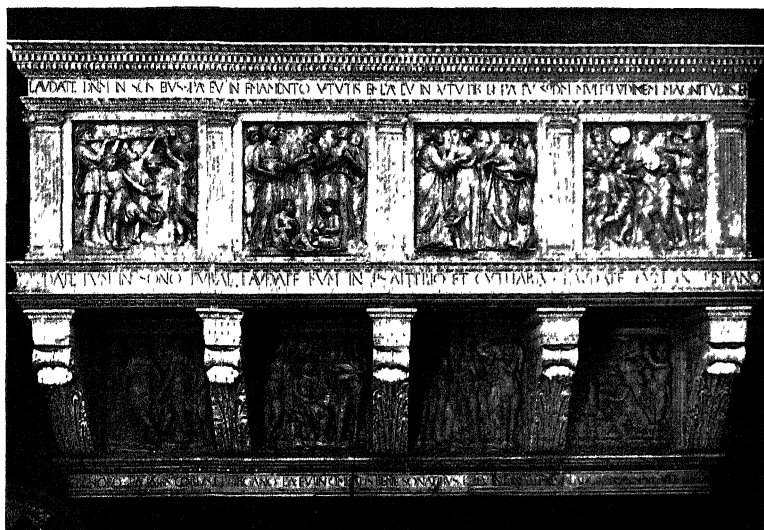


FIGURE 4. CANTORIA BY LUCA DELLA ROBBIA.

RENAISSANCE IN GENERAL

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

Spread of the Style.

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

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

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

Books Recommended:

W. J. ANDERSON: *The Architecture of the Renaissance in Italy* (Batsford, London, 1898).—J. BURCKHARDT: *The Renaissance in Italy* (Holt, New York, 1904); *Der Cicerone* (Seemann, Leipzig, 1893); also an edition in French.—J. DURM: *Die Baukunst der Renaissance in Italien* (Bergsträsser, Stuttgart; also later edition pub. by Gebhardt, Leipzig, 1914).—GALLAND und ROSENKRANZ: *Italienische Renaissance* (Lemme, Leipzig, 1887).—T. J. JACKSON: *The Renaissance of Roman Architecture* (Univ. Press, Cambridge, 1922).—G. SCOTT: *The Architecture of Humanism* (Houghton, Boston, 1914).—SCHÜTZ: *Die Renaissance in Italien* (Strumper, Hamburg, 1886).—J. A. SYMONDS: *The Renaissance in Italy: the Fine Arts* (Holt, New York, 1888).

CHAPTER II

THE EARLY RENAISSANCE IN ITALY

The Precursors.

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



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

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

Early Renaissance Masters.

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

¹ Donato Niccolò di Betti Bardi, 1385-1466.

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

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

The latter part of the century witnessed the wide expansion of the style, as well as the appearance of a new generation of decorative artists of great ability, many of them Florentines, or at least Tuscans, who

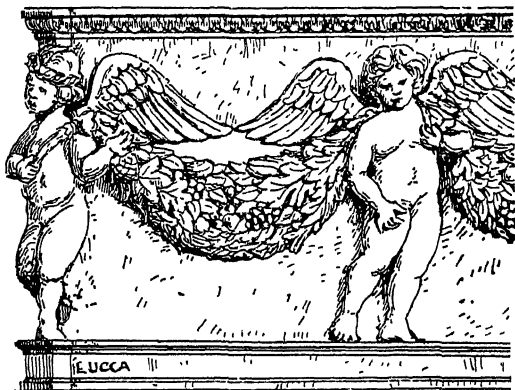


FIG. 16.—“PUTTI” AND FESTOON, TOMB OF ILARIA DEL CARETTO, LUCCA.

worked in various towns of northern Italy, in Rome and even in Naples. Among these men two brothers were conspicuous—Giuliano and Benedetto da Majano² as architects and decorative de-

signers, working in Florence, Naples and elsewhere. Bernardo Rossellino² was active in Rome, Sienna and Pienza as an architect of the school of Alberti. Desiderio da Settignano³ and Mino da Fiesole³ worked as decorative sculptors and architects in Florence, Fiesole and elsewhere; Matteo Civitale⁴ in like manner at Lucca; the family of Pietro Lombardi⁴ at Venice as

² Giuliano Baglioni da Majano, 1432-1490; his brother Benedetto, 1442-1497; Bernardo di Matteo (Gambarelli) Rossellino, 1409-1463.

³ Desiderio da Settignano, 1428-64; Mino da Fiesole, 1435-1484.

⁴ Matteo Civitale, 1436-1501; Pietro Lombardi (Solari), 1433-1515.

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

The Renaissance in Lombardy.

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

⁵ Giovanni Antonio Omodeo or Amadeo, 1447-1522.

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deo, Formentone, Borgognone, Bambaia, Brambilla, Cristoforo Lombardo and others (Figure 5). It is, like so many other Italian church-façades, an architectural screen, an illuminated frontispiece, having little relation to the Gothic church behind it, and displaying

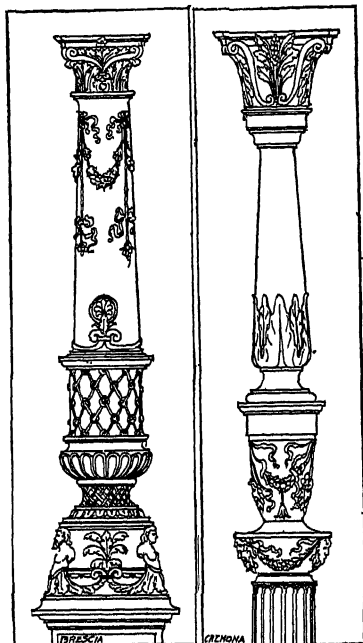


FIG. 17.—TWO CANDELABRUM
SHAFTS.

curious inconsistencies of scale. But every detail is in itself so perfect, the execution so exquisitely wrought in fine marble, the color harmony so pleasing, that it disarms criticism. The semi-Gothic brick and marble façade of the Great Hospital at Milan (1457) by Antonio Filarete; the over-ornate façade of the Miracoli church at Brescia (*cir.* 1490-1513, Figure 6); the Colleon Chapel at Bergamo by Amadeo; the court and portal of the Stanga Palace at Cremona (the portal removed to the Louvre Museum at Paris), are among the buildings which best exemplify the richness, delicacy and charm of Lombard ornament.

The early works of Bramante⁶ and his pupils at Milan (East end and portal of Santa Maria delle Grazie, and the sacristy of San Satiro),

⁶Donato Lazzari, surnamed Bramante, 1444-1514.

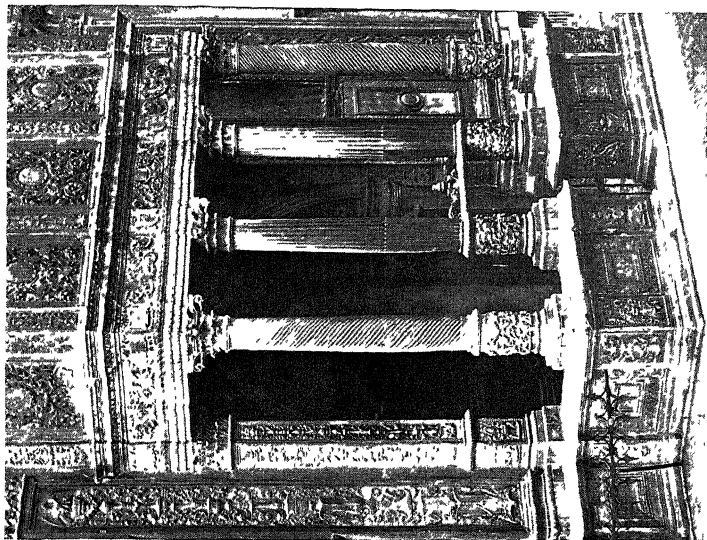


FIGURE 6 PORCH OF SANTA MARIA DEI
MIRACOLI, BRESCIA.

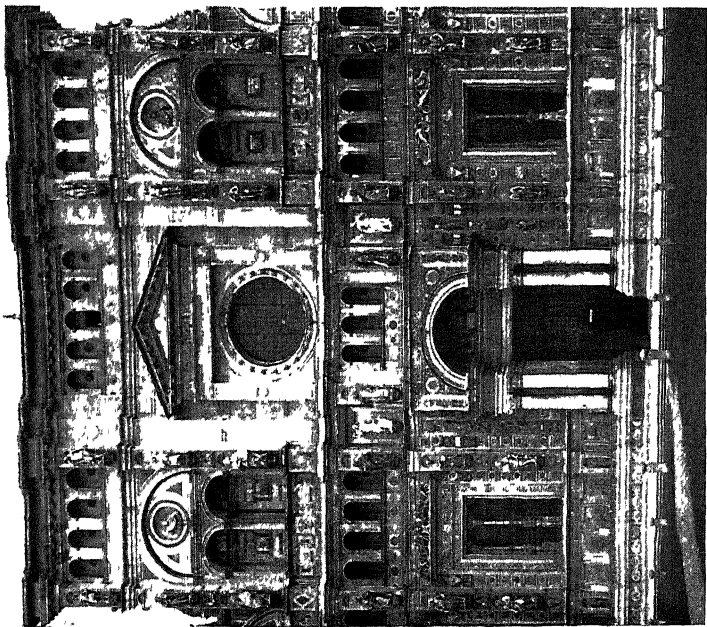


FIGURE 5. CENTRAL PART, FAÇADE OF CERTOSA NEAR
PAVIA.

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

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

Emilia and Venetia.

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

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

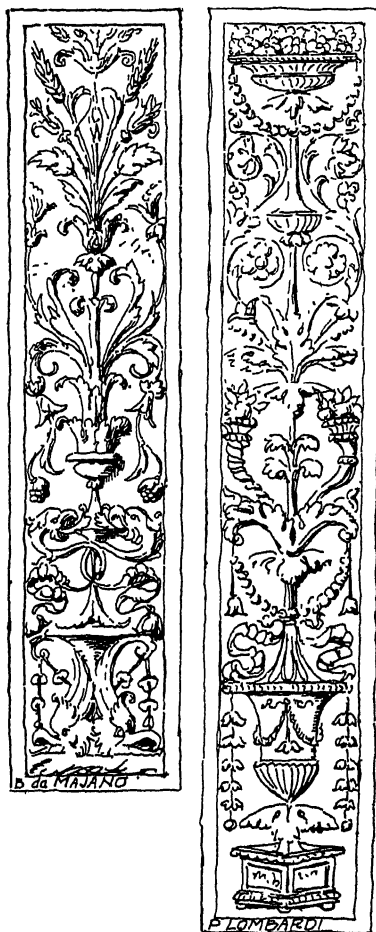


FIG. 18.—PILASTER ARABESQUES BY B. DA MAJANO AND P. LOMBARDI.

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

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

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

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



VENICE

FIG. 19.—PILASTER DETAIL FROM VENICE.

Apart from the architectural composition of the Venetian works, which does not directly concern us, they are remarkable for the combined dignity and richness of their decorative carving. Pilasters and friezes of doorways and tombs, projecting fireplace hoods, altar railings and reredoses, all display the Venetian taste for splendor and refinement in carvings in which varied relief is most effectively used (Figs. 9, 19, 25 *a*, 28). The railings and altar decorations of the exquisite little church of Santa Maria dei Miracoli by Pietro Lombardo (1489), with their grotesques, arabesques and symbolic dolphins and tridents;

the carved panels of the piers flanking the Giants' Stairs in the court of the Doge's Palace; the doorways of San Giobbe, Santa Maria del Orto and other examples; the façade of the Scuola di San Marco (with perspectives carved in relief, of doubtful taste by modern standards), the exquisite painted interior of San Giorgio dei Schiavoni, and innumerable tombs, altar-pieces, wellcurbs

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

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

Tuscany Outside of Florence.

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

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

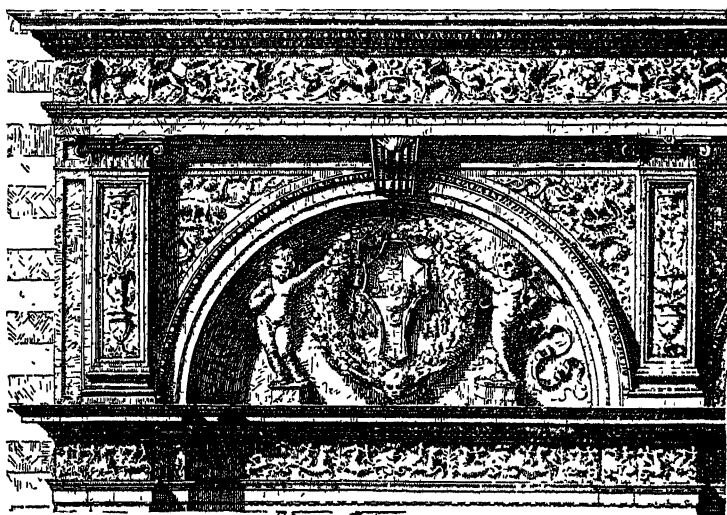


FIG. 20.—TOP OF DOORWAY TO LIBRARY, SIENNA CATHEDRAL.

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

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

The Leading Motives.

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

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

Treatment of Classic Detail.

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

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

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

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

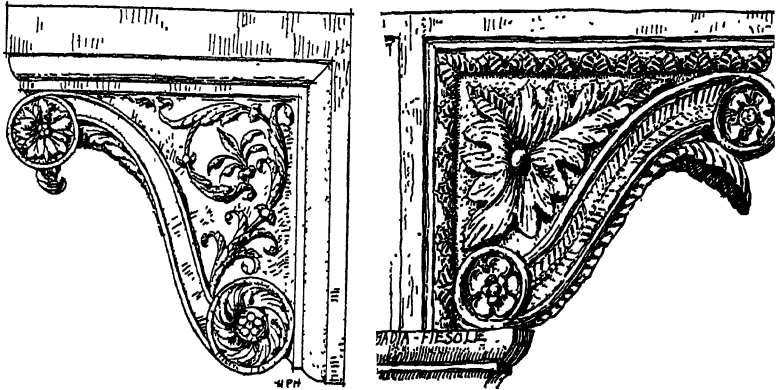


FIG. 21.—TWO CANTILEVER BRACKETS.

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

Capitals.

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

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

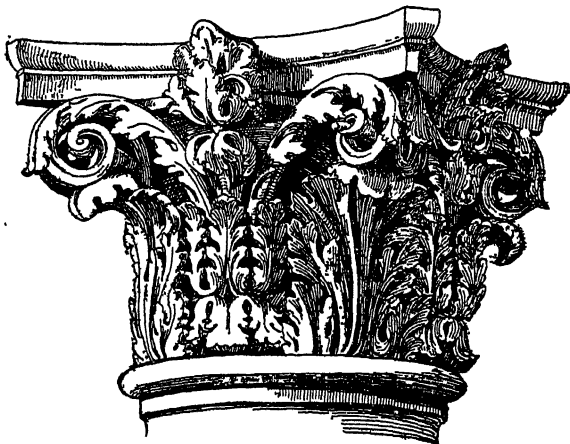


FIG. 22.—CAPITAL FROM COURTYARD OF GONDI PALACE, FLORENCE.

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

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

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

The Doric order was never widely used during the Renaissance, least of all in the early period; a rare example is shown in Pl. I, 1. The Ionic appears occasionally, in wide variations from the classic type; sometimes with volutes showing on front and back and bolsters

or rolls at the sides, as in Fig. 24 *a*; sometimes with doubled corner volutes, after the four-faced late

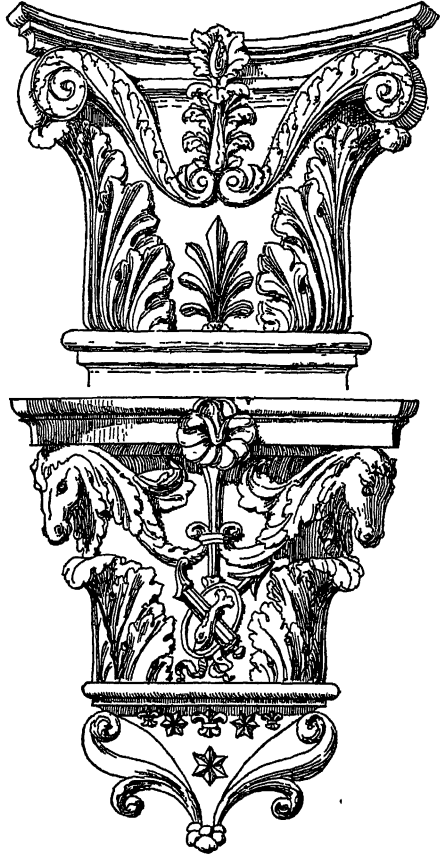


FIG. 23.—PILASTER CAPITAL, NAPLES;
CORBEL, FIESOLE.

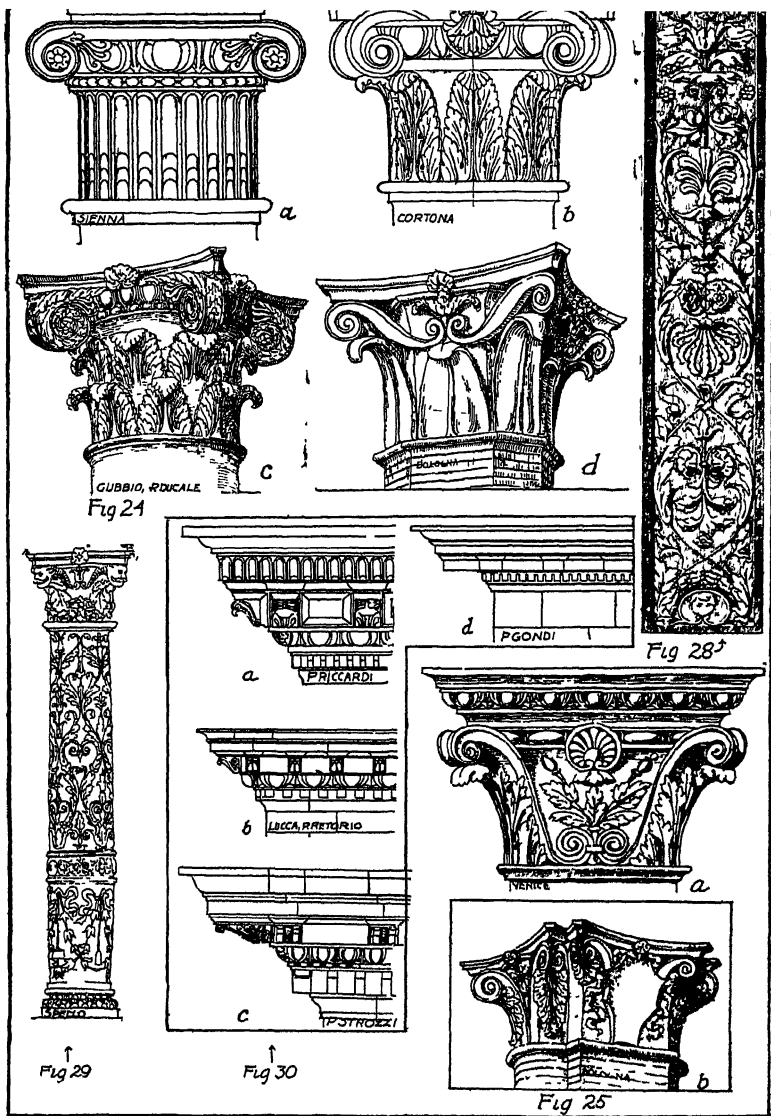


FIG. 24.—FOUR CAPITALS FROM SIENNA, CORTONA, GUBBIO, BOLOGNA.

FIG. 25.—(a) PILASTER CAPITAL, VENICE; (b) PIER CAPITAL, BOLOGNA.

FIG. 28.—PILASTER, VENICE.

FIG. 29.—COLUMN FROM SPELLO.

FIG. 30.—FOUR ENTABLATURES, FROM RICCARDI, STROZZI, AND GONDI

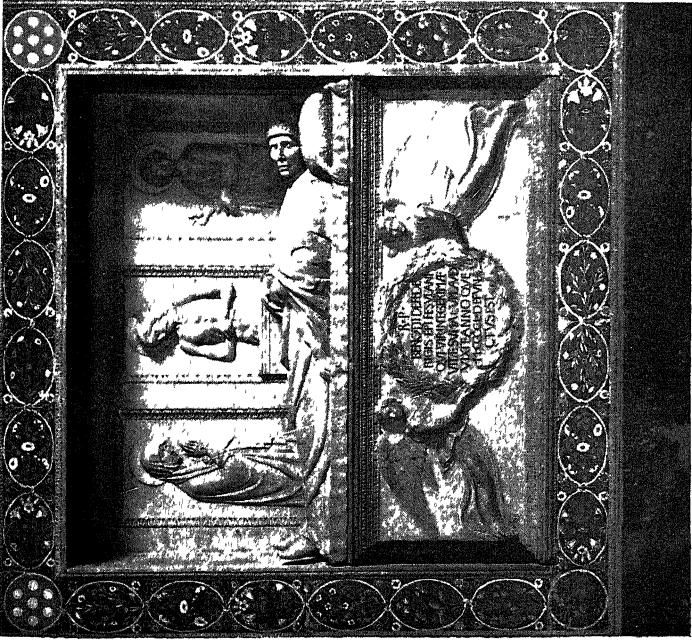


FIGURE 7. TOMB OF BISHOP FEDERIGO BENOZZI, BY LUCA DELLA ROBBIÀ

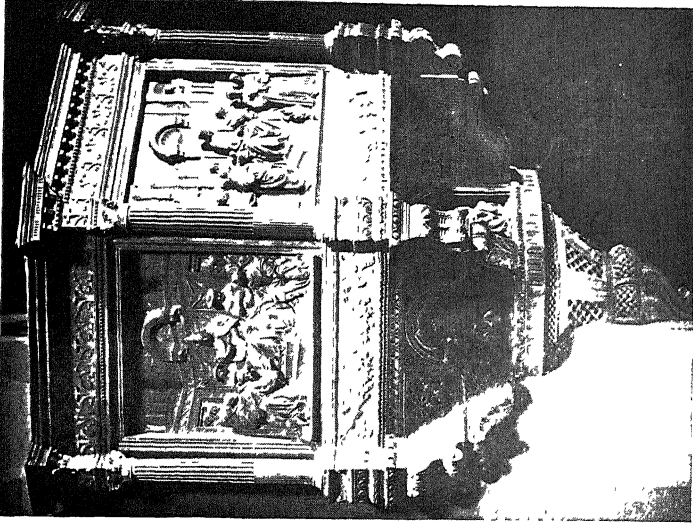


FIGURE 8. PULPIT IN SANTA CROCE, FLORENCE.

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

Bases and Pedestals.

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

Shafts.

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

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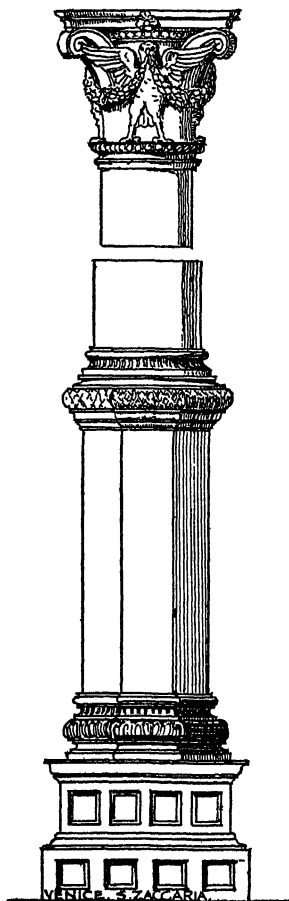


FIG. 26.—COLUMN IN
SAN ZACCARIA,
VENICE.

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

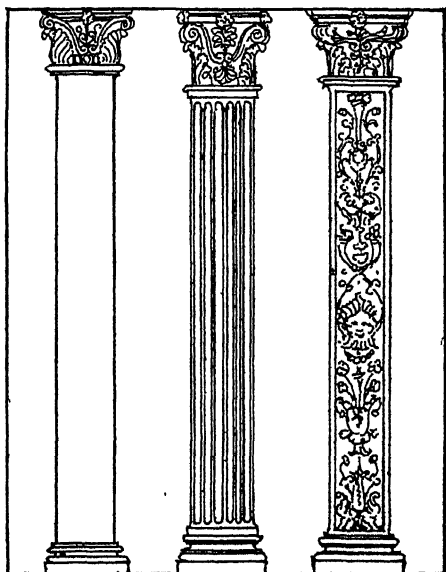


FIG. 27.—THREE TYPES OF PILASTER TREATMENT.

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

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

Entablatures and Moldings.

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

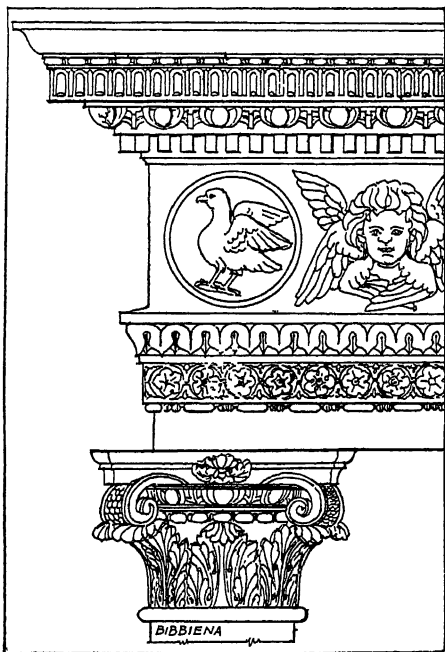


FIG. 31.—ENTABLATURE OF SHRINE, MADONNA DEL SASSO, BIBBIENA.

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

The Florentine Pediment.

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

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wall-arch, framed in a richly-decorated archivolt and enclosing a tympanum or "lunette" adorned with a medallion or with figure sculpture. At the spring of the archivolt were often two small rosettes over the projecting ends of the cornice (Fig. 32). This device

was frequent in Lombardy as well as Florence, and was carried by Lombard artists to Venice in the second half of the 15th century; but it was there soon replaced by semicircular and segmental pediments even to crown principal façades, as in the churches of San Zaccaria, Sta. Maria dei Miracoli and the Scuola

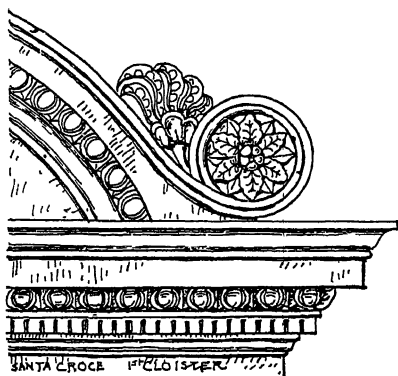


FIG. 32.—TYPICAL FLORENTINE ARCH PEDIMENT.

di San Marco. In Milan, Como and Perugia are a number of semicircular arched canopies over church doors. An unusually elegant example of the triangular pediment of almost classical correctness of proportion and detail is shown in Figure 25, from the church of San Michele, Venice. But such examples are rare before 1500.

Candelabrum Forms.

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

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



FIG. 33.—STANDARD
OF HOLY WATER
FONT, B A D I A
FIESOLANA.

Arches and Spandrels.

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

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

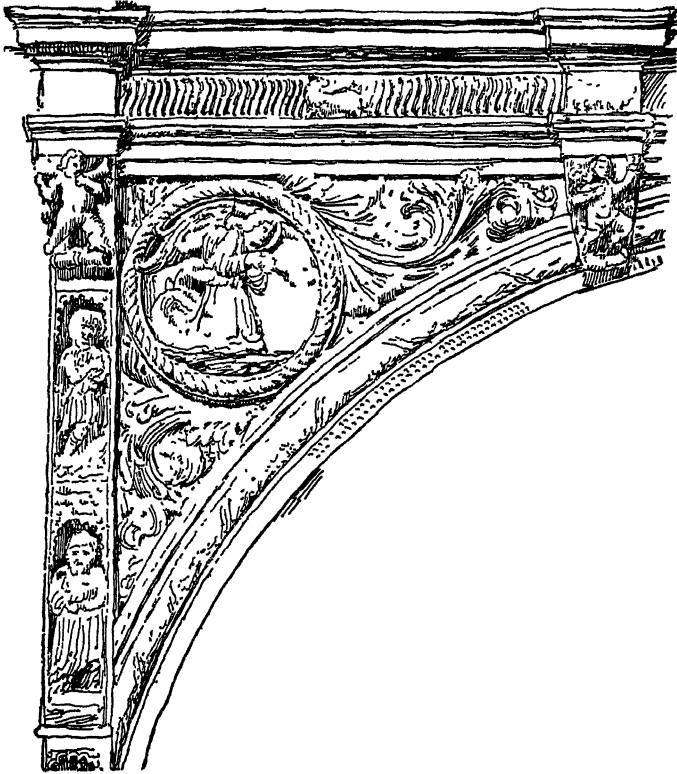


FIG. 34.—SPANDREL FROM A CHAPEL IN GENOA CATHEDRAL.

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

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



The Acanthus; Arabesques.

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

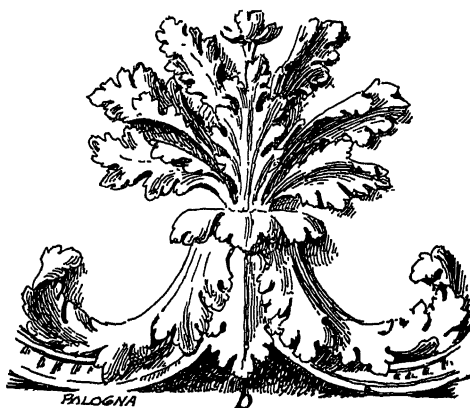


FIG. 35.—ACANTHUS DECORATIONS, VENICE AND BOLOGNA.

Renaissance naturally gave fresh vogue to this most adaptable of all foliage forms; but it is worthy of notice that the early artists seldom or never copied the Roman leaf textually; they modeled their acanthus foliage after



FIGURE 9. LUNETTE BY LUCA DELLA ROBBIÀ.



FIGURE 10. ALTARPIECE BY ANDREA DELLA ROBBIÀ.

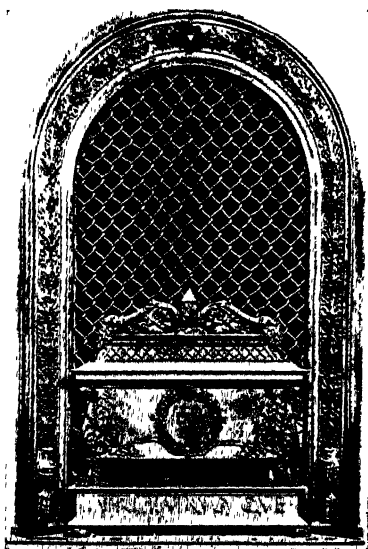


FIGURE 11. TOMB OF PIERO DI MEDICI IN OLD SACRISTY, SAN LORENZO, FLORENCE.

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



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

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

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

the church of Santa Croce at Florence, by Desiderio da Settignano; it dates from about 1456. The second



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

forms a part of the bronze enrichments of the tomb of Piero di Medici in the "Old Sacristy" of San Lorenzo in the same city (Fig. 37; Figure 11); it is by Verrocchio,⁸ dated about 1472, and is a decoration of extraordinary splendor and vigor of design and exquisite execution. Certain bronze torch-holders set in

the walls of Siennese palaces are also masterly examples of the decorative use of the acanthus (Fig. 38). Fig. 39 shows nine varieties of the Renaissance acanthus,

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

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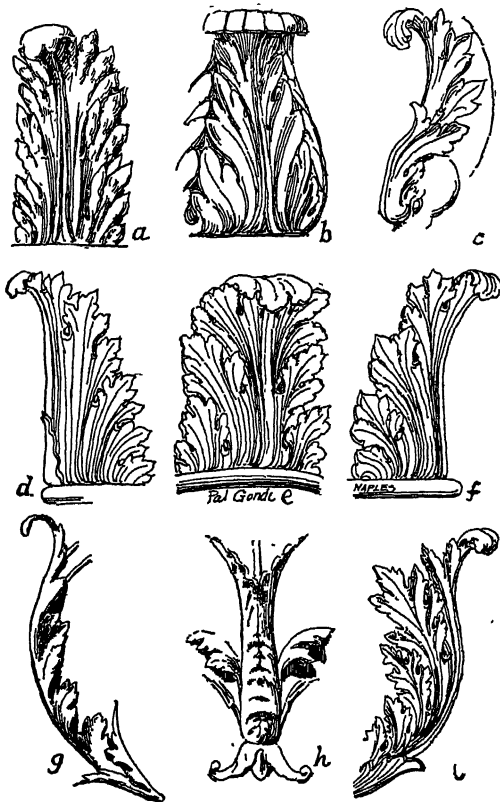


FIG. 39.—NINE VARIETIES OF ACANTHUS.

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

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

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While painted arabesques and the invention of the word arabesque itself belong properly to the 16th century, the early artists

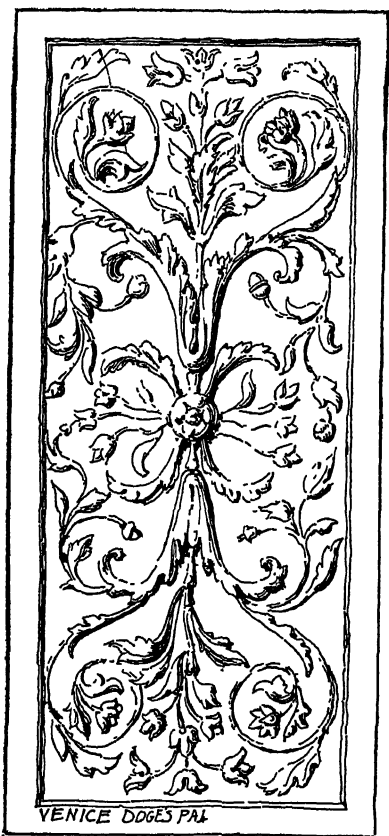


FIG. 40.—ARABESQUE PANEL, "GIANT'S STAIRS," DOGE'S PALACE, VENICE.

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

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

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

The Rinceau.

This is the French name—for which there is no exact equivalent in English—for a branching foliated scroll in which a continuous waving stem throws off alternately on either side spiral branches terminating in rosettes or bunches of leaves, each branching being concealed by a wrapping acanthus leaf or cauliculus. The whole composition generally springs from a vase, a monster's tail, an infant's torso, or a large and elaborate nest of acanthus leaves¹⁰ (Figs. 19, 42 *b*, 43, 92).

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

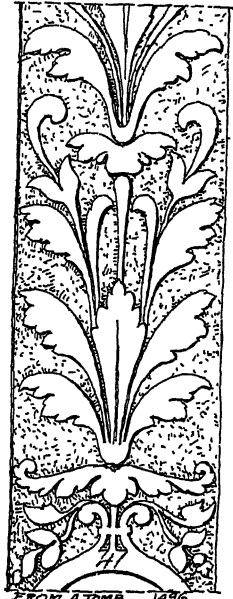


FIG. 41.—FLAT RELIEF ORNAMENT FROM A TOMB DATED 1496.

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

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

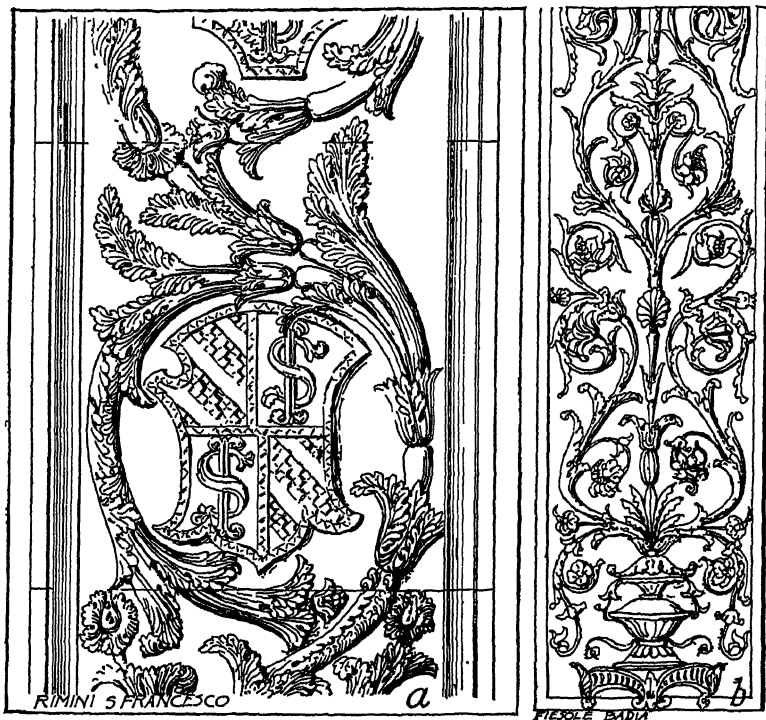


FIG. 42.—TWO ARABESQUES: (a) SAN FRANCESCO DI RIMINI; (b) BADIA FIESOLANA.

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

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



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

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



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

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

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FIG. 45.—ARABESQUES FROM VENICE AND URBINO.



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

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

The Anthemion.

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



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

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

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



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

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

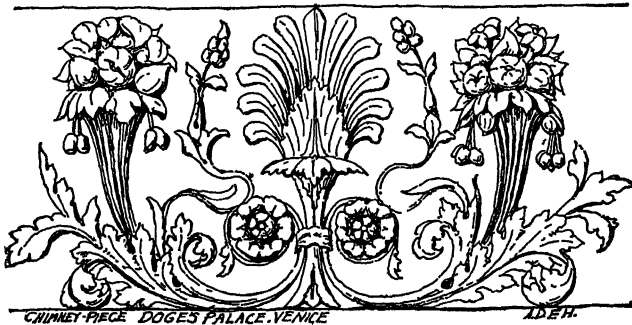


FIG. 49.—DETAIL, CHIMNEYPIECE IN DOGE'S PALACE, VENICE.

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

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

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

The Rosette.

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

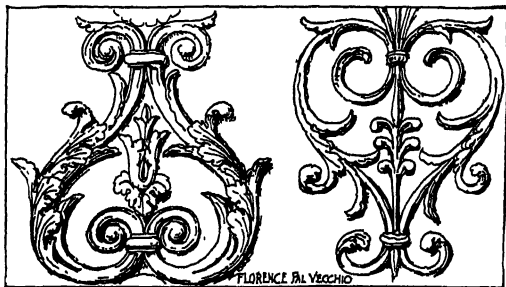


FIG. 50.—TYPICAL LYRE MOTIVES FROM PIERS IN COURT OF PALAZZO VECCHIO, FLORENCE.

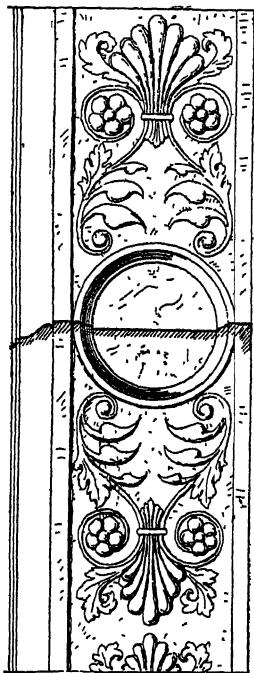


FIG. 51.—DETAIL FROM TOMB OF CASSANDRA MISATA, NAPLES.

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

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

The Festoon or Swag.

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

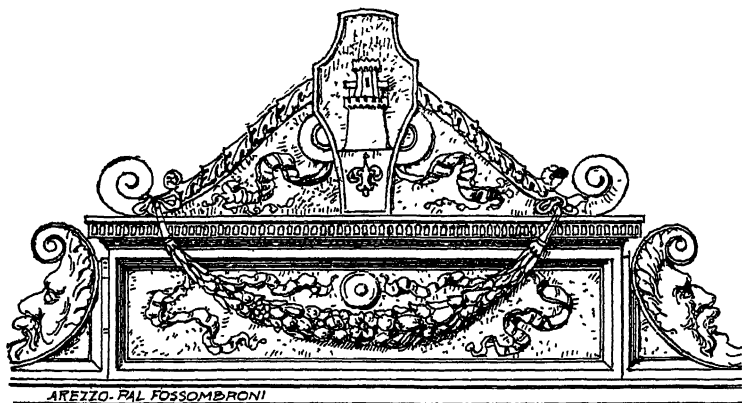


FIG. 52.—DETAIL FROM FOSSOMBRONI PALACE, AREZZO.

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

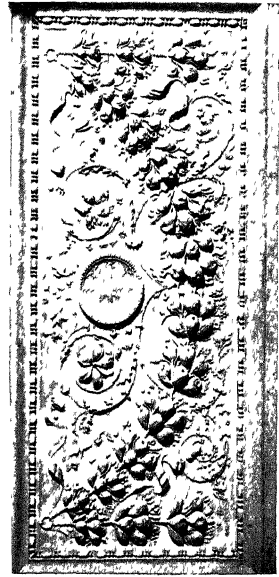


FIGURE 12. FESTOON OR "SWAY" SISTINE CHAPEL,
ROME

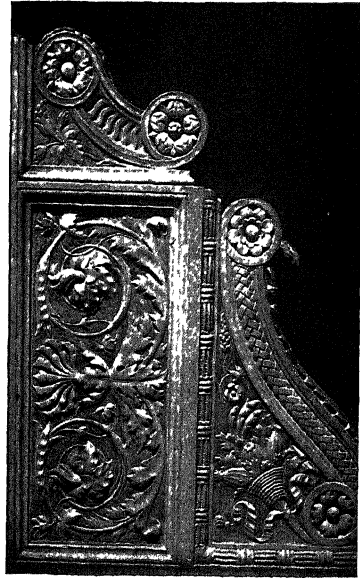


FIGURE 13. DETAIL FROM PULPIT IN SANTA CROCE,
FLORENCE

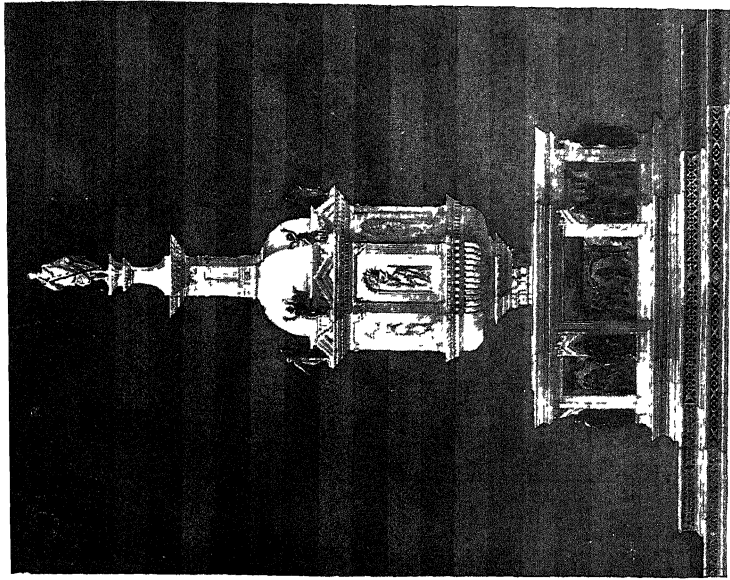


FIGURE 14. FONT IN BAPTISTERY OF SAN GIOVANNI,

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

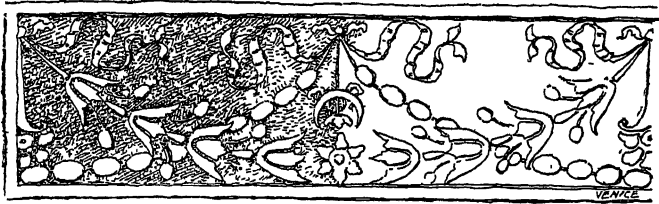


FIG. 53.—FESTOON, BASE OF PILASTER IN SANTA MARIA DEI MIRACOLI, VENICE.

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

Fruit and Flowers.

The early Renaissance artists represented fruit and flowers with sympathetic naturalism, combining them more or less conventionally with a keen and unerring sense of decorative values. The Della Robbias, as we have seen, modeled them with



FIG. 54.—FRUIT FROM ALBERTONI MONUMENT, SANTA MARIA DEL POPOLO, ROME.

consummate art in the borders to their lunettes, altar-pieces and medallions (see Figure 10 and Fig. 14). The

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



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

tious modeling of fruit, flowers and foliage. In the anthemion patterns generally, floral and foliage forms



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

were treated in conventional rather than naturalistic fashion.

Figure Sculpture.

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

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



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

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

Grotesques.

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

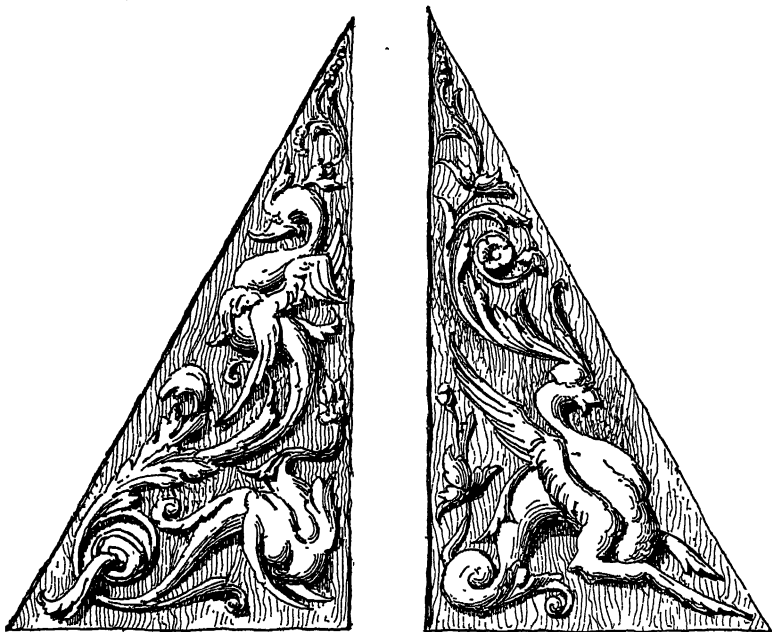


FIG. 58.—GROTESQUES FROM LIBRARY OF SAN LORENZO, FLORENCE, ATTRIBUTED TO MICHELANGELO.

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

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geneous parts or features of animals, human figures or plants into an artistic whole. Infant forms were made to terminate in acanthus-nests from which issued the stem of the rinceau (Fig. 43); the tails of griffins or chimeras, of lions or other beasts, and the beard and hair of grotesque faces or masks, were made its starting-points (Figs. 11, 12, 57). Apart from such combinations with foliated scrolls the grotesques oftenest employed were the cherub-head, the chimera or griffin, the winged lion-paw, the mascarón or grotesque mask, the sphinx (or rather the fore-part of a winged sphinx), especially on bases of candelabra, pulpits, etc. (see Pl.

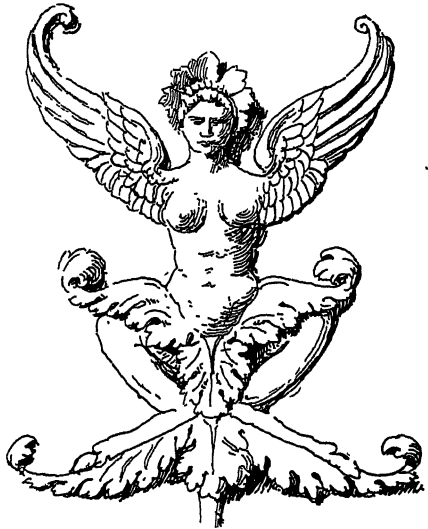


FIG. 59.—GROTESQUE, PALAZZO DEL MAGNIFICO, SIENNA.

III, 1, 5, 7; Pl. IV, 9), the dolphin combined with acanthus leaves (Fig. 35 *a*), purely fantastic dragons or nameless monsters, like that in Fig. 58 and Pl. III, 5, 6, 7,¹² and the human torso ending in acanthus leaves (Fig. 59; Pl. IV., 9).

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

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Treatment of Relief.

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

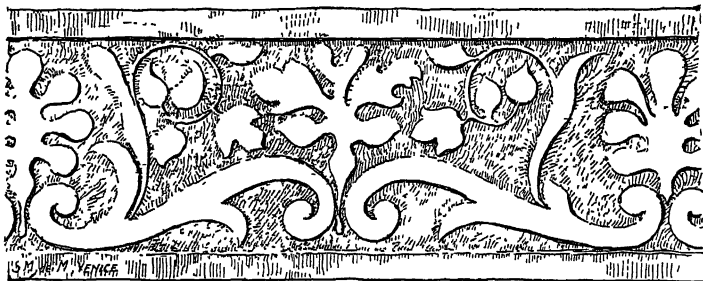


FIG. 60.—FLAT RELIEF ORNAMENT, SANTA MARIA DEI MIRACOLI, VENICE.

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

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

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

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

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

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But even in these cases the beauty of the ornament itself and the refinement of its execution compel admiration.¹³

Books Recommended:

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

¹³ Ruskin, in his "Seven Lamps of Architecture" (Chap. I, § 15), declares that "Ornament cannot be overcharged if it be good, and is always overcharged when it is bad." This is one of his characteristically misleading maxims, defensible only when special meanings are assigned to the adjectives "good," "bad" and "overcharged." It is absurd to contend that there can be no excess in the use of ornament that is good in itself when used in moderation. Moreover ornament that is thin, scanty, meager, cannot be called "overcharged," however bad in itself.



FIGURE 15. FAÇADE OF PAZZI CHAPEL, FLORENCE

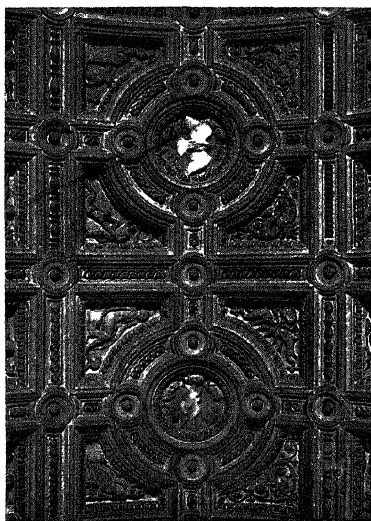


FIGURE 16. CEILING, SACRISTY OF SAN SPIRITO, FLORENCE.

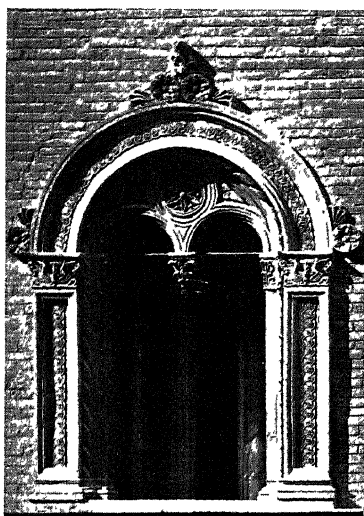


FIGURE 17. WINDOW FROM CASA CARACCI, BOLOGNA.

CHAPTER III

THE EARLY RENAISSANCE IN ITALY, II

ARCHITECTURE AND ACCESSORY ARTS

The Orders of Architecture.

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

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

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

Ceilings.

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

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

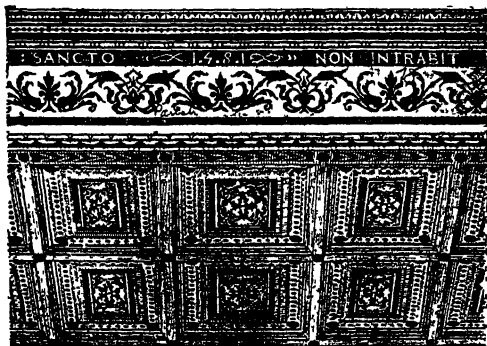


FIG. 61.—CEILING DETAIL, CHURCH AT BIRONICO.

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

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

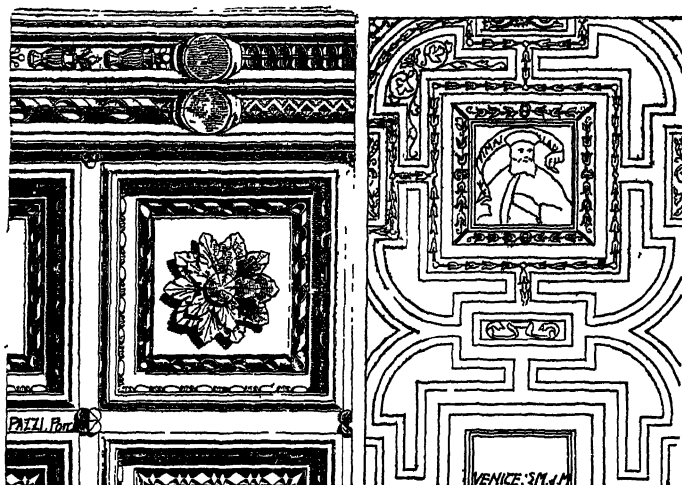


FIG. 62.—(a) CEILING OF PAZZI CHAPEL, FLORENCE; (b) CEILING OF SANTA MARIA DEI MIRACOLI, VENICE.

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

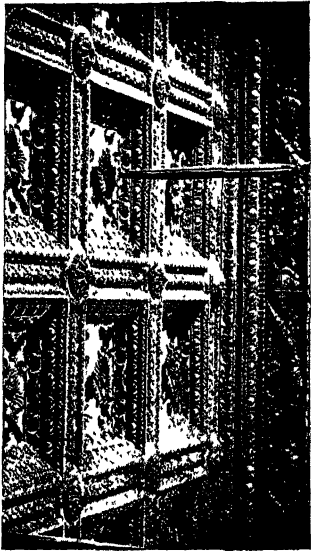


FIGURE 18. CEILING OF SALA DEL CONSIGLIO
PALAZZO VECCHIO, FLORENCE.

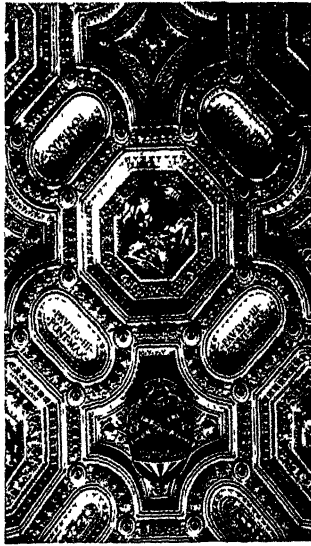


FIGURE 19. CEILING, SALA REGIA, VATICAN,
ROME.

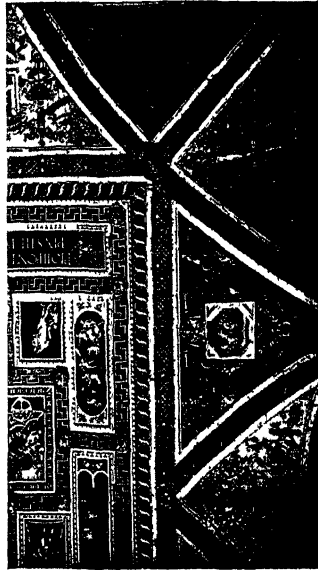


FIGURE 20. CEILING, LIBRARY OF CATHE-
DRAL, SIENNA.



FIGURE 21. CEILING, SALA DEL CAMBIO, PERUGIA.

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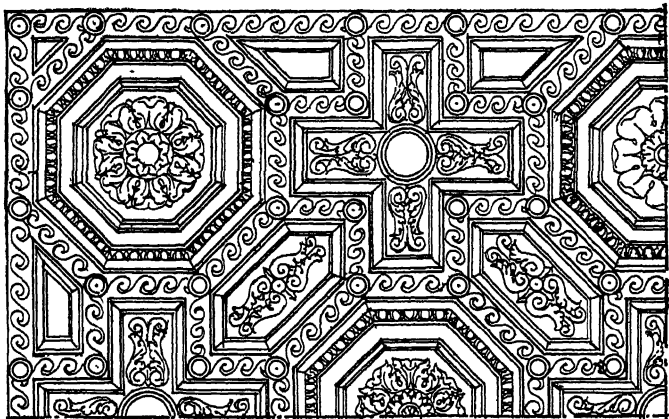


FIG. 63.—CEILING, CORTONA CATHEDRAL.

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

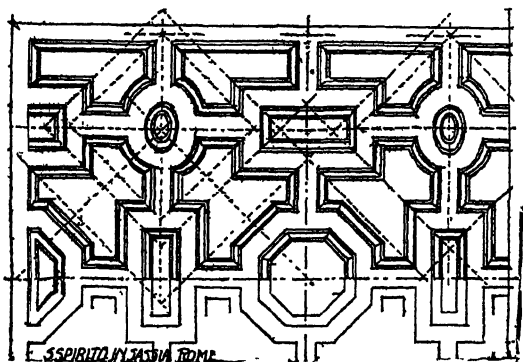


FIG. 64.—CEILING, SANTO SPIRITO IN SASSIA, ROME.

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

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

Doorways, Doors and Windows.

Doorways with either arched or square-headed openings were framed in enriched moldings, usually flanked



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

by pilasters and capped by an entablature, a triangular pediment or a “Florentine” pediment (see p. 56); but they display the greatest variety of treatment, and cannot be reduced to a formula covered by any general description. Engaged or detached columns, usually of the

Corinthianesque or Composite type, sometimes took the place of pilasters. In some cases the doorway was enclosed by a richly molded and carved architrave crowned by a cornice or pediment, without pilasters (Fig. 65; Figure 24). In a few cases candelabrum-shafts take the place of columns. Only in a few church fronts do we find the doorway preceded by a porch with free columns as in the Certosa at Pavia (Figure 5) and in Sta. Maria delle Grazie at Milan.

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

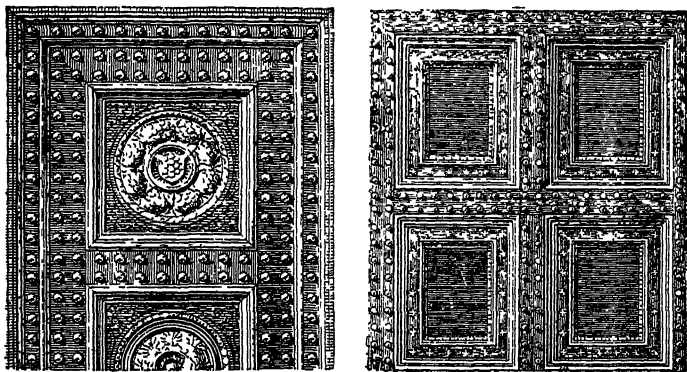


FIG. 66.—FLORENTINE DOOR-PANELS.

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

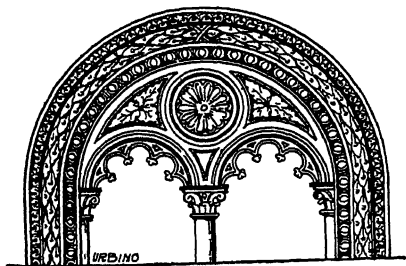


FIG. 67.—ARCHED WINDOW, URBINO.

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

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



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

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

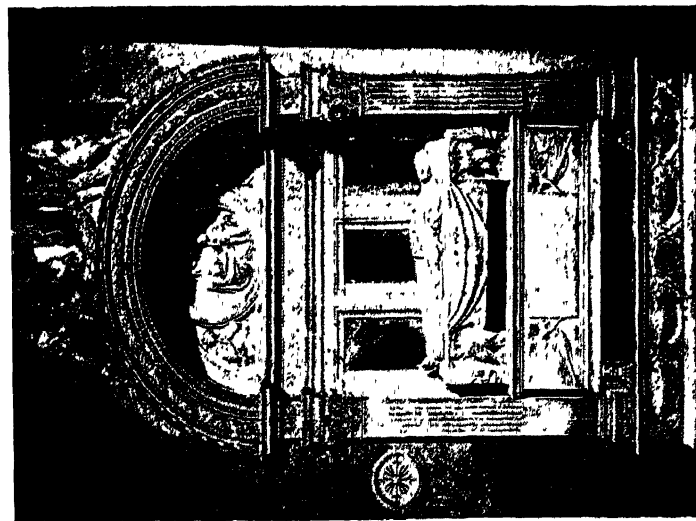


FIGURE 22. TOMB OF LIONARDO BRUNI IN
SANTA CROCE, FLORENCE.

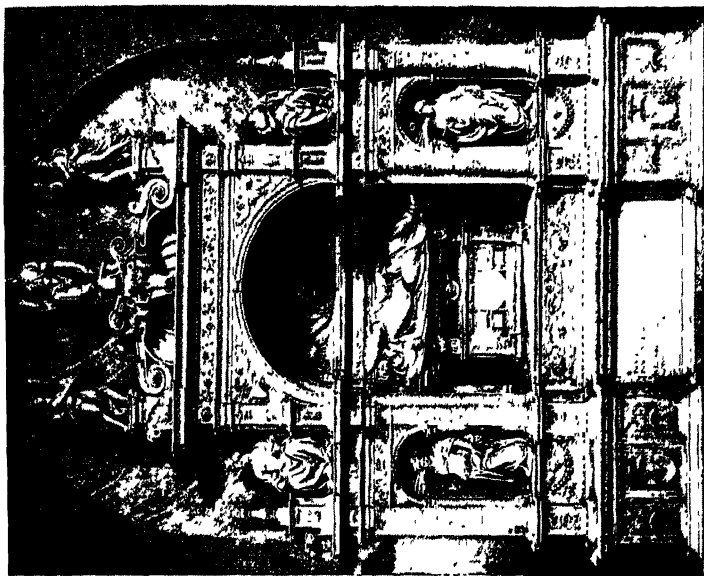


FIGURE 23. TOMB OF ASCANIO SFORZA IN
SANTA MARIA DEL POPOLO, ROME.

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Balusters.

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

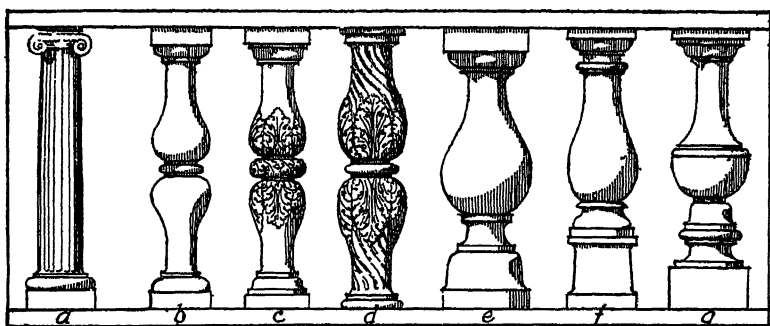


FIG. 69.—SEVEN TYPES OF BALUSTER.

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

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

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

The “single vase” type of baluster, the one most

familiar to modern eyes (Fig. 69 *e, f, g*) was a creation of the Middle Renaissance, and probably first used by Vignola (1507-73). The disadvantage of the double-vase type is its slenderness in proportion to its height. In order to secure a more robust support for a broad stone rail, Vignola devised the form which from that time forward was increasingly employed, with a single vase-like body, set, in the earlier examples on a small pedestal, in the later ones on a low block or plinth. It has no prototype in classic architecture, and the various forms assigned to it in Vignola’s and other books of the “Orders,” respectively for the Tuscan, Doric, Ionic, Corinthian and Composite orders are the purely in-

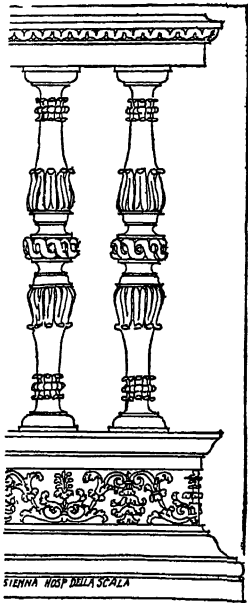


FIG. 70.—BALUSTRADE,
LA SCALA HOSPITAL,
SIENNA.

dividual fancies of the authors. Modern designers space these balusters more closely than did Vignola, for example, around the fountain of the Villa Lante near Viterbo, and with better decorative effect. Later architects found in the balustrade an effective crowning decoration for use above the cornices of church and

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

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

Minor Architecture.

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

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

Tombs.

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

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

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

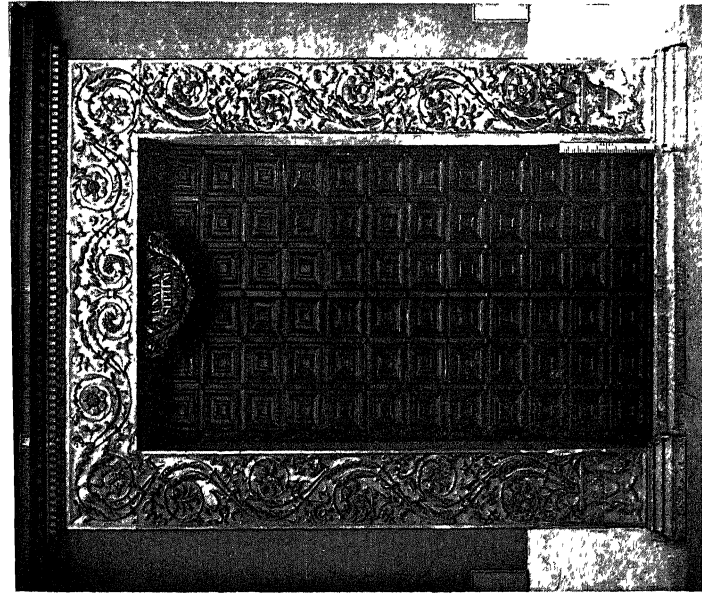


FIGURE 24. DOOR, SAN ANDREA,
MANTUA.

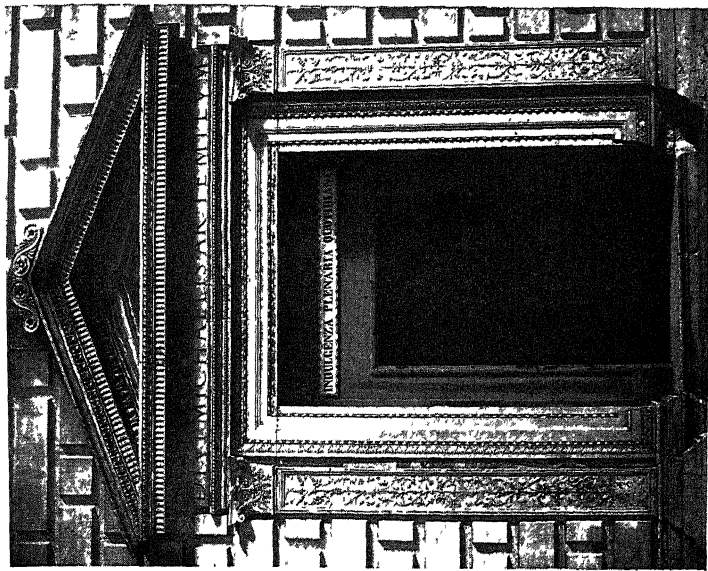


FIGURE 25. DOOR, SAN MICHELE,
VENICE.

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

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

Pulpits and Music Balconies.

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

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

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greater freedom of treatment and a richer and minuter decoration were permissible than in more formal and monumental architectural works. The carving of this woodwork is technically almost faultless, generally displaying the most perfect finish, but remarkably vigorous

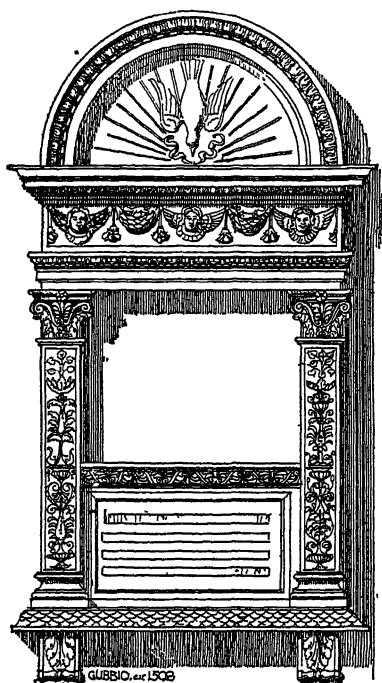


FIG. 72.—SHRINE, HOSPITAL OF SAN FRANCESCO, GUBBIO.

and bold in details that suggest strong support, as in the fine bracket-acanthus from sedilia in the Palazzo del Comune at Pistoia (Fig. 71).

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

Shrines, Fonts, Altar-Pieces, Etc.

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

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

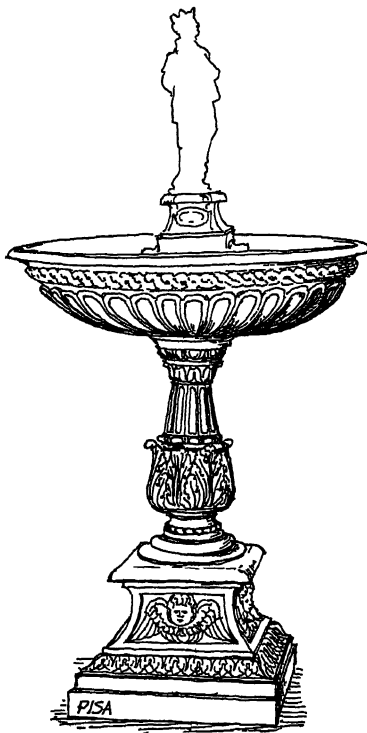


FIG. 73.—HOLY WATER FONT, PISA CATHEDRAL.

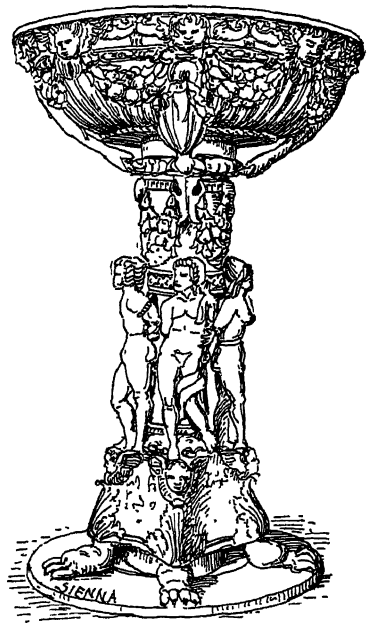


FIG. 74.—HOLY WATER FONT BY ANT. FEDERIGHI, SIENNA CATHEDRAL.

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

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over church doors, etc., by the della Robbias is as extraordinary as their beauty (Figures 9, 10). Others in terra-cotta and in marble by Donatello, Mino da Fiesole and Benedetto da Majano abound in Italian churches and in public and private museums on both sides of the Atlantic. Holy-water stoups and baptismal fonts were commonly supported



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

on a stem somewhat like a baluster or massive, short candelabrum-shaft (see *ante*, p. 58, as in Figs. 73, 74 and Figure 14). One of the richest of these is that in the cathedral of Sienna, attributed to Antonio Federighi (about 1466); it is supported on a carved pillar surrounded by four figures, and is adorned

with every device of Christianized Roman symbolism (Fig. 74). The finest of all baptismal fonts is that in the undercroft or baptistery of the same cathedral, shown in Figure 14. It is the work of Giacompo della Quercia, and dates from 1416-30. Altar-pieces or predellas were of marble, della Robbia ware (Figure 10), or carved and gilded wood. They consist of a picture or relief set in a framework of architectural members.

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Marble Inlay; Intarsia.

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

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



FIG. 76.—DETAIL OF INTARSIA BY B. DA MAJANO IN PALAZZO VECCHIO, FLORENCE.

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

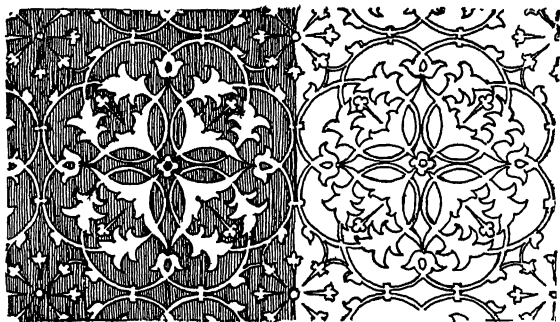


FIG. 77.—DETAIL OF INTARSIA ON HARPSICHORD IN BARDINI COLLECTION.

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

Furniture.

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

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

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

The further development of furniture design, and

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

Accessory Arts.

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

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

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

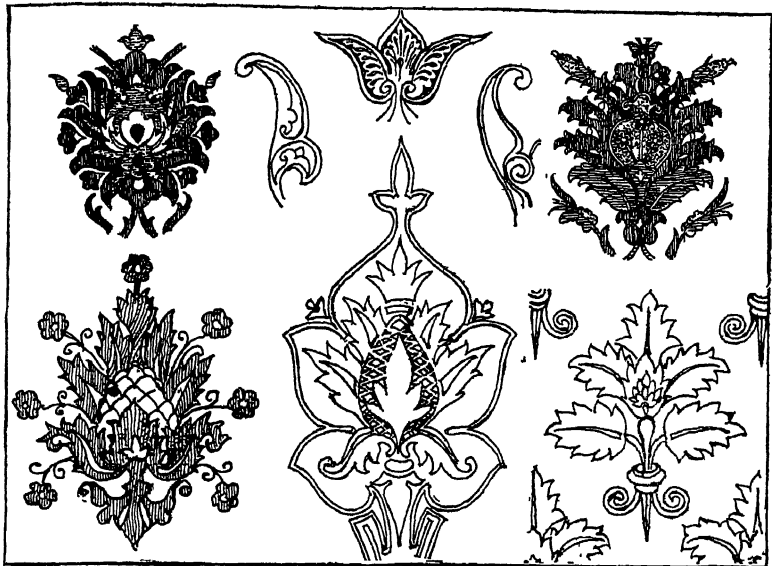


FIG. 78.—ORIENTAL MOTIVES FROM CERAMICS AND TEXTILES (above), AND THREE DETAILS FROM ITALIAN TEXTILES (below).

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

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

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

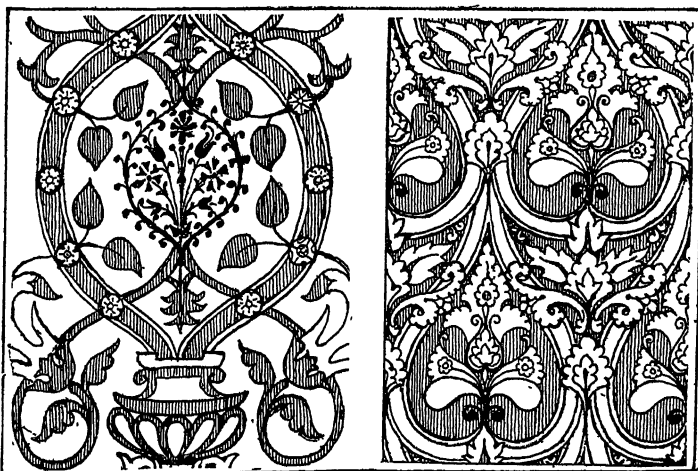


FIG. 79.—TWO TEXTILE MOTIVES FRAMED IN A MESH.

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

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feature in its silhouette. By way of Constantinople Italy received not only Byzantine silks and embroideries but also the products of the Persian looms and potteries, and even to some extent Chinese and Indian fabrics and other wares. The Oriental influence also entered Italy from Spain, and Sicily had long before the 15th century learned from the Arabs and Moors the art of making encaustic tiles and of weaving rugs and wall-hangings with Oriental patterns. It is not therefore surprising that nearly all the patterns of the 15th-century brocades and velvets betray their Oriental inspiration (Figs. 78, 79). Even before the 15th century the Italian — especially the Venetian — painters had been accustomed to dress the Madonna in robes figured with Oriental patterns

(Fig. 81 *a, c*). The entire system of all-over patterning of the early Renaissance fabrics is based on Oriental, chiefly Persian, precedents. The majority of these fabrics were diapered with floral units enclosed in the meshes of a quarry system (Figs. 79, 81 *d*). The pattern in Fig. 80 from the Madonna's robe in a painting by Crivelli in the National Gallery in London, is exceptional in owing nothing to Oriental suggestion. The flower motive in these patterns may be simple or complex, but it always recalls Persian prototypes, as may



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

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

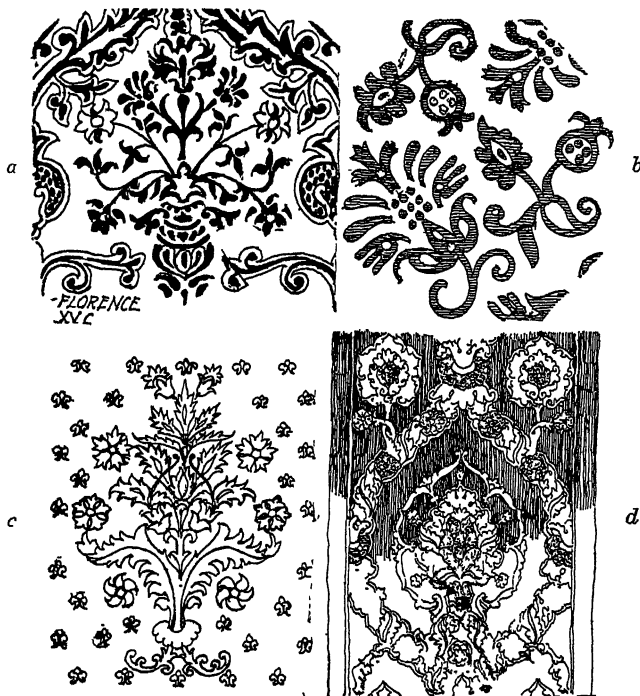


FIG. 81—FOUR TEXTILE MOTIVES: (a) FLORENTINE, FIFTEENTH CENTURY; (b) BLUE AND WHITE WOOL ON LINEN; (c) PATTERN FROM PAINTING BY GUIDO DA SIENNA; (d) VENETIAN VELVET.

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

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

Needlework was an important branch of textile art, employed generally where minute and complicated detail in varied colors was desired, as in church vestments, costumes of state and the like. While the Western



FIG. 82.—NORTH ITALIAN NEEDLEWORK.

Church never rivaled the Oriental in the gorgeouness of its vestments, and while on the whole those of the Renaissance may have been less magnificent than the finest medieval examples, there was much splendor at least in the copes, chasubles, stoles and miters of the higher clergy and bishops. The beautiful patterns on these, worked in brilliant colors and silver and gold thread with the needle, show a mixture of details derived from architecture and from manuscript illuminations; but it was not till the 16th century that these were developed to their fullest perfection (see Fig. 114).

The beginnings of the art of lace-making belong to

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this period, though this art also was chiefly developed in the 16th century. Its earliest form consisted of the filling-up of decorative embroidered openings cut in fine linen, with ornamental net-patterns worked with the needle. The natural tendency was to multiply and

enlarge the openings to form richer openwork patterns and at the same time to elaborate the filling-patterns. Bobbin lace, worked on a pillow with a multitude of threads on small bobbins, was a still later development.

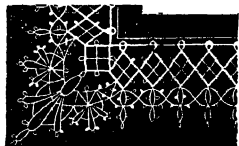
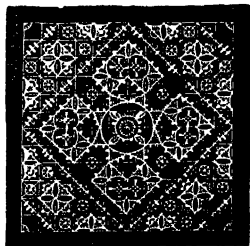


FIG. 83.—THREE LACE PATTERNS.

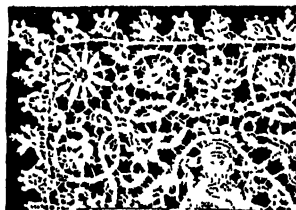


FIG. 84.—VENETIAN PUNTA-IN-ARIA.

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

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

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



FIG. 85.—TWO FIFTEENTH-CENTURY INITIALS.

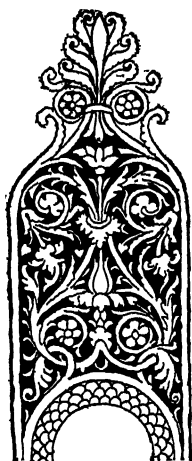


FIG. 86.—TYPOGRAPHIC ORNAMENT, VENICE, 1497.

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

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

Books Recommended:

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

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

CHAPTER IV

THE MIDDLE RENAISSANCE

General Character.

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

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

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

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

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

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

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

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

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

The Orders of Architecture.

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

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

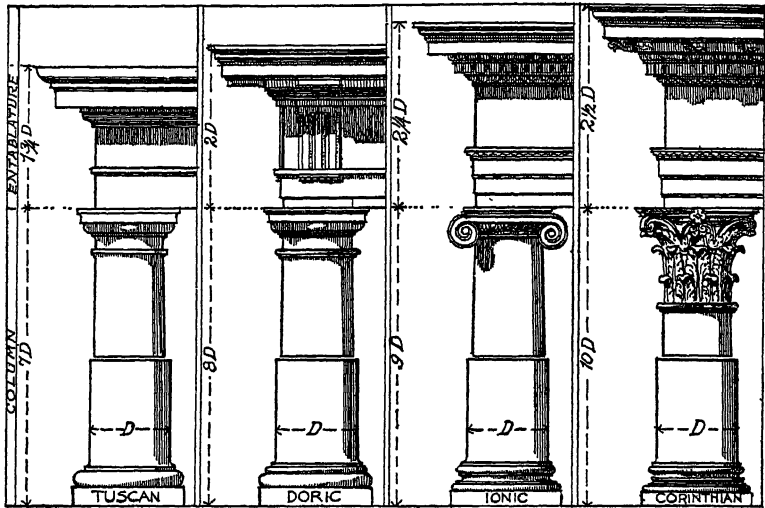


FIG. 87.—FOUR ORDERS OF ARCHITECTURE.

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

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9 and 10 diameters; (b), the height of each entablature is one-quarter of the height of the column; (c), the three divisions of the entablature—architrave, frieze and cornice — measure in height respectively $\frac{1}{2}D$, $\frac{1}{2}D$, $\frac{3}{4}D$ for the Tuscan; $\frac{1}{2}$, $\frac{3}{4}$ and $\frac{3}{4}D$ for the Doric; $\frac{3}{4}$, $\frac{3}{4}$ and $\frac{3}{4}D$ (approximately) for the Ionic, and $\frac{3}{4}D$, $\frac{3}{4}D$ and D for the Corinthian and Composite; and (d), the base is $\frac{1}{2}D$ in height in all cases. The Cinquecento architects gradually abandoned the Corinthianesque capital and other free variations common in the Quattrocento, and used with increasing conformity to Roman precedents the Doric, Ionic (Fig. 88) and Corinthian orders, and sometimes the Composite; the Tuscan very rarely. The

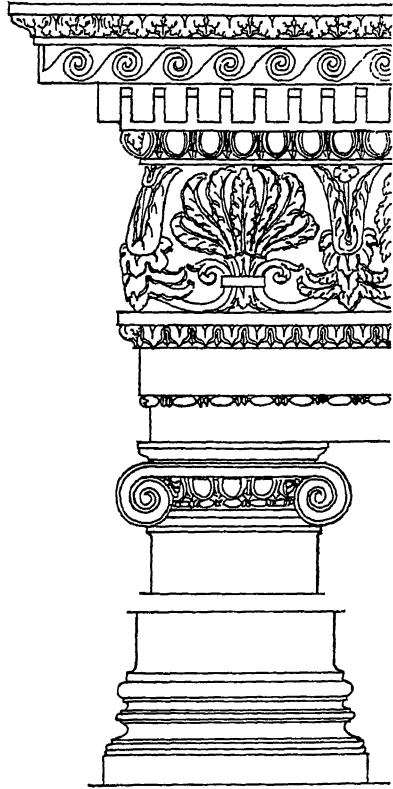


FIG. 88.—IONIC ORDER, PALAZZO PIETRO MASSIMI, ROME.

Tuscan shaft was never fluted; the Doric rarely; the other orders were often, though not invariably, fluted; never when of polished marble, granite or porphyry. The fluting and inlaying of polished shafts was an

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

The Orders as Decoration.

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

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

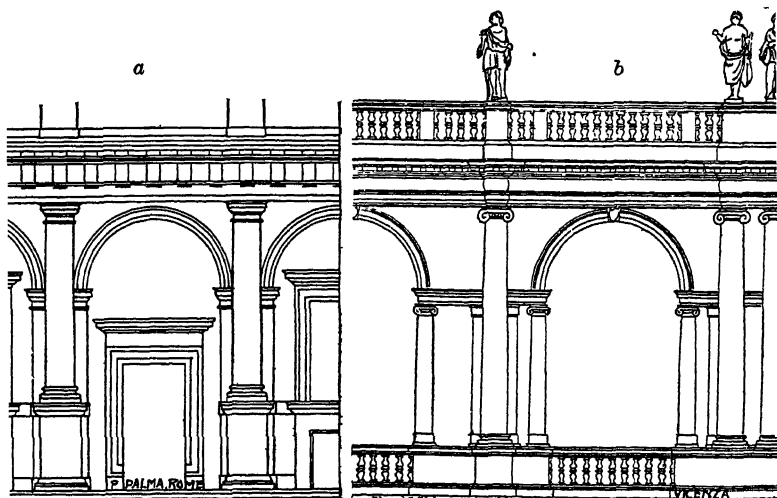


FIG. 89.—COLUMNAR ARCADES: (*a*) PALAZZO POMPEI, VERONA; (*b*) BASILICA, VICENZA.

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

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

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(Fig. 89 *b*). Palladio was not, however, the inventor of this combination; the first to use it was Giacopo Sansovino, in his magnificent façades of the Libreria San Marco (or Reale) at Venice, in 1528, over twenty years earlier than the date of the Vicenza arcade. In

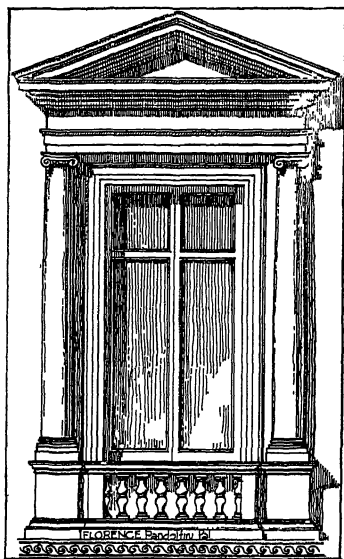


FIG. 90.—WINDOW, PANDOLFINI PALACE, FLORENCE.

Venice, Verona and Vicenza the orders were used with especial richness and variety of design on façades of palaces and churches. Towards the end of the period the “colossal order” came into use—the column or pilaster running through two stories and carrying an entablature, which, being proportioned to the columns, was thus made large enough to crown the façade adequately (Pl. I, 7). This avoided the dilemma of the superposed orders, the upper entablature of which is either too heavy

for the upper order which carries it, or too small in scale to crown the whole façade.

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



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



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

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

A wholly new use of the orders as decoration came in when they were applied as architectural frames for windows, as in the Bartolini and Pandolfini Palaces at Florence by Baccio d'Agnolo and Raphael² respectively (Fig. 90); later in the two upper stories of the Farnese Palace at Rome (about 1530-46), and quite generally thereafter. Meanwhile the candelabrum-shaft, the carved or arabesqued column and the Florentine pediment (see *ante*, p. 57) disappeared from architecture, both because they had no classic warrant and because they did not fit in with the more sober and monumental aspect of the architecture of the time.

Moldings.

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

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

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

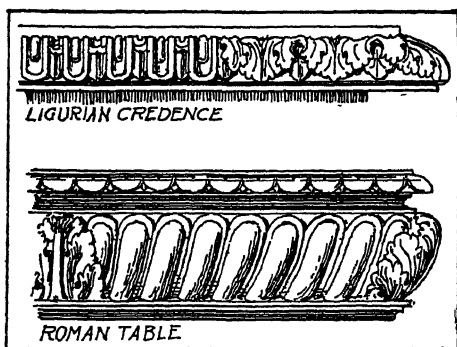


FIG. 91.—TYPICAL "THUMB-MOLDINGS" FROM FURNITURE.

adorned with carved flutings or "thumbs," usually convex themselves but sometimes concave; this type of molding was chiefly used for chest-covers, table-edges, shelves and the like (Fig. 91). Narrow fillets and undercutting also occur frequently in the profiling of the woodwork, rarely in architecture.

Rustication.

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

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1530), and to “chains” or vertical strips, and quoins or “long-and-short” work at the corners (Bartolini and Larderel Palaces, Florence). Occasionally, however, even columns were rusticated, as in some of Sammichele’s city gates at Verona (Pl. I, 9) and the rear façade of the Pitti Palace at Florence by Ammanati (about 1575). Sansovino³ in the Zecca or Mint at Venice and Palladio in the Valmarano Palace at Vicenza introduced an unhappy innovation in columns having the alternate drums square instead of round, an ugly and wholly indefensible device.

Interior Decoration: Stucco and Fresco.

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



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

³ Giacomo Tatti Sansovino, pupil of the sculptor Andrea Sansovino, 1486–1570.

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gestion and inspiration. In the unrivaled Loggie (arcades) of the court of San Damaso of the Vatican he, with the aid of his pupils Giulio Romano⁴ and Giovanni da Udine,⁴ applied the results of his own study

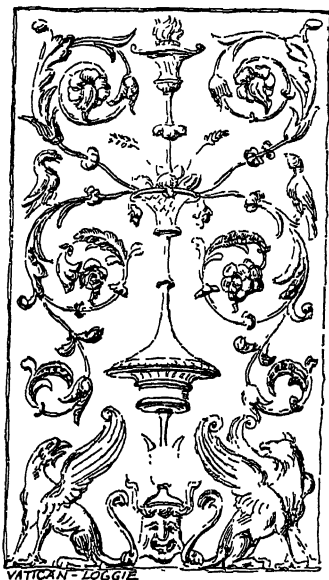


FIG. 93.—STUCCO-RELIEF, LOGGIE OF THE VATICAN.

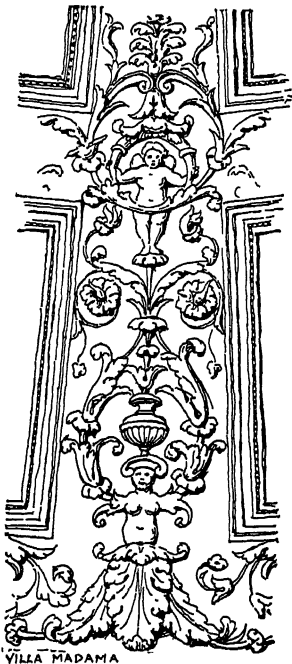


FIG. 94.—STUCCO-RELIEF, VILLA MADAMA.

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

*Giulio Pippi Romano, 1492-1546; Giovanni Ricamatori da Udine, 1487-1564.

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

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

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

While decorative painting, as such, apart from its use of conventional ornament, lies outside the scope of this work, brief mention must be made of the extraordinary richness, beauty and abundance of the applications of pictorial art to the decoration of walls and ceilings, especially in Rome and Florence, and later in Venice. The Sistine Chapel, the "Camere" and "Stanze" of the Vatican, the Farnesina, and many other palaces and churches, are adorned on walls, vaults and domes, with allegorical, historical, scriptural and mythological paintings, each a masterpiece by an artist of consummate skill or by his pupils under his direction. Early examples of painted ceilings are illustrated in Figures 20 and 21, from Sienna and Perugia. The frames, borders and accessories of these pictures are generally admirable examples of the classic inspiration in ornament. Of this, the culminating phase of decorative painting, the ceiling of the Sistine Chapel of the Vatican, Michelangelo's⁵ masterpiece, is without dispute the supreme example. It was executed by the master's unaided hand between 1508 and 1512. It is so purely a work of decorative painting that its relation to the history of

⁵ Michelangelo (or Michelagnolo) Buonarroti Simone, 1475-1564.

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ornament is less important than that of many less notable works, except in one respect in which its influence on later decorators was perhaps deleterious. The architectural divisions and ornaments which frame the mighty symbolisms of the design were painted in *chiaroscuro*,⁶ in a sort of false perspective as if to deceive the eye into the impression of actual relief (Figure 30). This was done with consummate skill; but it started Michelangelo's followers on a false path, which resulted in the following period in much unfortunate striving after theatrical and sensational effects.

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

Sgraffito.

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

⁶ *Chiaroscuro*—"light and dark"; the technical name for monochrome painting which represents the lights, shades and shadows and modeling of relief by gradations of a single color of gray or brown.

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

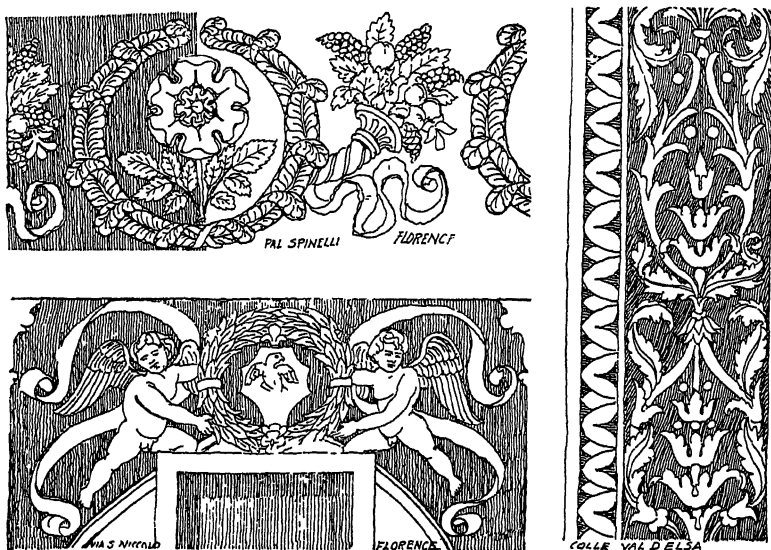


FIG. 95.—EXAMPLES OF FLORENTINE SGRAFFITO DECORATION.

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



FIGURE 28. CEILING, PALACE AT CAPRAROLA.



FIGURE 29 STUCCO DETAIL,
VILLA MADAMA, ROME.

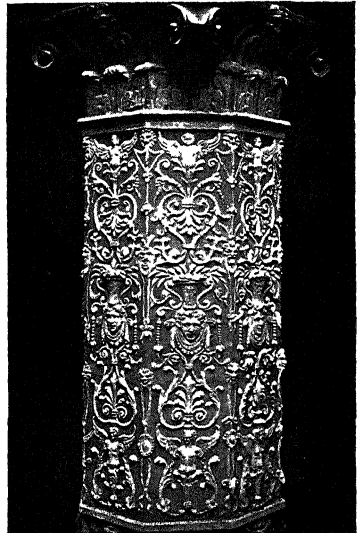


FIGURE 30. STUCCO DETAIL,
COURT OF PALAZZO VECCHIO,
FLORENCE.

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

Ceilings.

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

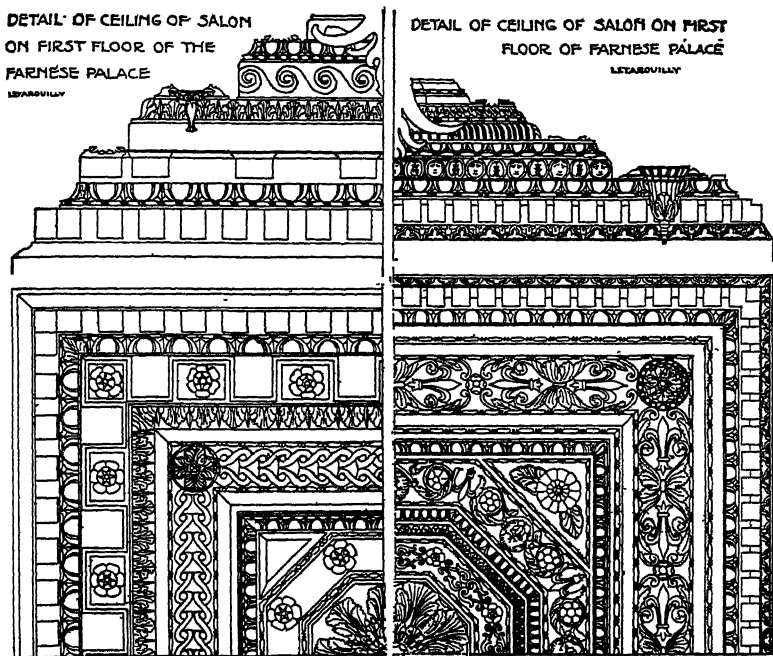


FIG. 96.—TWO CEILINGS FROM FARNÈSE PALACE.

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

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

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

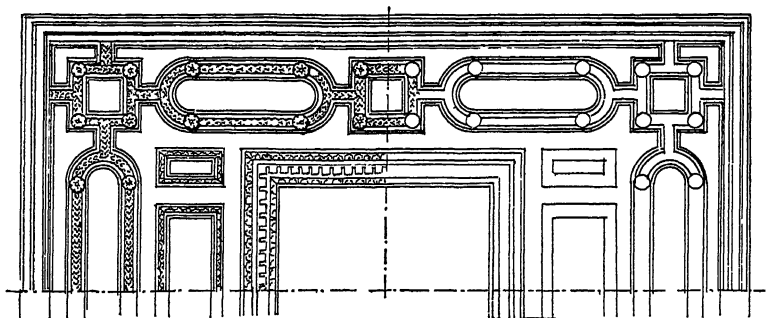


FIG. 97.—HALF-PLAN OF A CHURCH CEILING IN VENICE.

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

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

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

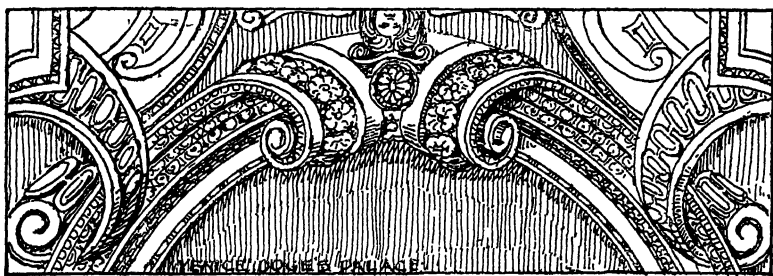


FIG. 98.—"CURL-OVER" DETAIL, CEILING OF SALA DEL SENATO, DOGE'S PALACE, VENICE.

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

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

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in the spandrels of the coving between them, as well as on the flat central ceiling-space (Figures 20, 21). It would take a volume to describe the various forms of ornament employed on these ceilings, or to enumerate fully even the more notable examples of them. We can only mention among the earlier examples: the ceiling of the Piccolomini Library attached to the Cathedral at Sienna, chiefly by Pinturricchio, with paintings framed in wreaths of flowers and fruit; the ceiling of the beautiful Sala del Cambio at Perugia by Perugino;⁷ that of the Loggia of the Farnesina at Rome by Raphael and his pupils (about 1518), already mentioned on p. 125. All these belong to the earlier stages of the Middle Renaissance. The Vatican abounds in fine coved ceilings of the full Middle Renaissance, and others are to be found in nearly all the greater palaces of Rome, Florence, Genoa and Naples. Many of those in the Pitti Palace at Florence belong, however, to the Baroque period and will be mentioned later.

Vaulted Ceilings.

These, whether groined or barrel-vaulted, whether of brick or stone construction or of lath-and-plaster, were ornamented generally in one of two ways: by paneling or by painting. Of the first of these treatments the most important example is the nave-vault of St. Peter's at Rome; the earlier portion by Michelangelo dates from about 1560; the later portion by Maderna, from about 1620. Both are alike in general style, but differ slightly in detailed pattern. They are both composed

⁷ Pietro Vanucci, called Il Perugino, 1444-1524.

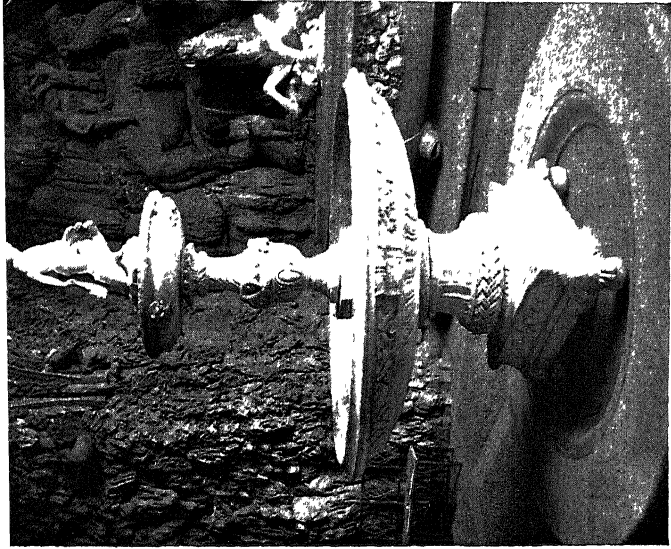


FIGURE 31. FOUNTAIN IN GROTTA, VILLA REALE DI CASTELLO, FLORENCE (Attributed to Donatello)

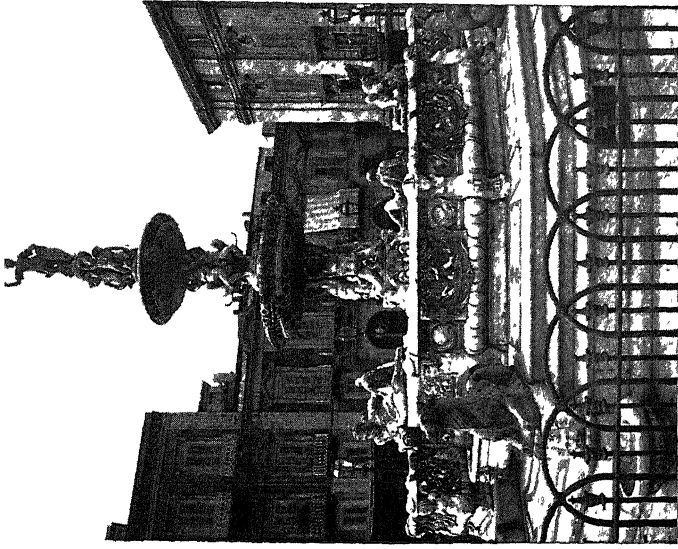


FIGURE 32. FOUNTAIN AT MESSINA BY MONTORSOLI (destroyed in earthquake of 1909).

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of simple rectangular and cruciform units, and are rich and dignified in effect. A beautiful early example is that of the hall of the Palazzo del Té at Mantua by Giulio Romano, of great refinement of treatment and excellent effect. Very elaborate but less pleasing is the ceiling of the Sala Regia in the Vatican, attributed to Antonio da San Gallo the Younger (Figure 19). In all the ceilings of this class the gilding of the enriched moldings is relied on for much of the decorative effect, although color is applied to certain parts. Sometimes the panels frame pictures instead of mere ornament. The finest example of this combination and one of the noblest ceilings in the world is that of the Camera della Segnatura in the Vatican, in which the admirably designed decoration of panels and relief ornament frames four circular and four rectangular pictures, supplementing the symbolism of the superb mural paintings on the walls. The entire decoration of this room is by Raphael and his assistants.

Of the second system of vault-decoration, that by painting alone or by painting chiefly, the most important example, in some respects the grandest painted decoration ever executed, is Michelangelo's masterpiece on the barrel-vaulted ceiling of the Sistine Chapel in the Vatican, already described on pp. 126, 127. Other examples, mostly of much later date, abound in the Vatican, and in the palaces and churches of Rome, Naples and other cities; but they belong rather to the history of painting than that of ornament. More purely ornamental are the charming decorations by Raphael and his assistants in the square domes or cloistered vaults over

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each bay of the Vatican Loggie. The purely ornamental as opposed to pictorial painting of vaulted ceilings from this time through the century and well into the Baroque period tended to develop the suggestions drawn from the Roman examples referred to on page 125 with the use of arabesques and grotesques handled often with charming grace and fancy: *e.g.*, the groined vaults of the Lateran court arcades, the ceilings of the Hall of Maps and of the Library of the Vatican, and ceilings in numerous villas, as for example in that of Pope Julius III at Rome, the circular court arcade at Caprarola (about 1550), and parts of the vaulted ceiling of the Villa Madama at (near) Rome.

Domes were the special contribution of the Italian Renaissance to church architecture. Many of the early domes were left undecorated, except by ribs converging to the opening of the lantern at the top. In the Middle Renaissance they were more generally painted, often without architectural subdivisions; but the success of these efforts was far less than was attained in other fields of decoration. Doubtless the greatest failure of all was the painting in the great octagonal dome of the cathedral of Florence by Giorgio Vasari.⁸ Some domes of this period are paneled or coffered. That of St. Peter's, the finest of all, is decorated with pictures in mosaic framed in panels which form appropriate divisions of the vast surface. It was the work of Giacomo della Porta, Vignola's gifted pupil and successor (1541-1604).

⁸ Giorgio Vasari of Arezzo, 1511-1574; painter, architect and author of "The Lives of the Artists."

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Stucco Decoration.

The use of stucco, stimulated by the triumphant success of Raphael's revival of Roman methods and adaptation of Roman models, as already explained, was very rapidly extended and applied to exteriors as well as to interiors. The most noted and thorough-going example of pure stucco relief independent of painted ornament is the entrance-hall or "loggia" of the Villa Madama.

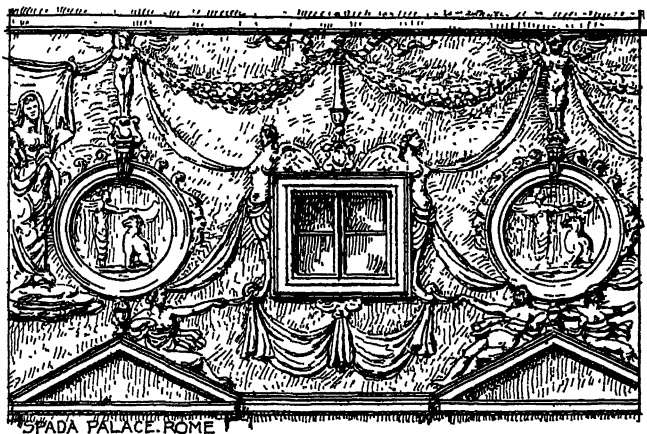


FIG. 99.—STUCCO-RELIEF, FAÇADE OF SPADA PALACE, ROME.

This villa, whose plan is attributed to Raphael, was never completed, but the "loggia" and some of the adjacent portions were finished after his death, and decorated with relief-ornaments in stucco by Giulio Romano and Giovanni da Udine, who had worked with Raphael on the loggia of the Farnesina and the loggie of the Vatican. These *stucature* of the Villa Madama are of great delicacy and wonderful variety and fertility of invention, and have been the objects of study by

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many generations of decorators, who have never been able to surpass them (Fig. 94). Later, stucco-relief was used externally, especially on villas, as on the Villa Pia in the Vatican Gardens and the Villa Medici (about 1540-1560), and even on palace façades, as on both the street and the court façades of the Spada Palace at Rome (Fig. 99). The Roman climate is not unkind to this rather perishable form of decoration. In the following period the use of stucco degenerated into abuse. Even in this Middle Period the fatal facility of the material and the growing tendency towards sensational novelty of effect—*bravura* as the Italians call it—led to its use in a sculptural fashion for which the material was ill suited. This misuse was especially common in church interiors; it seems to have begun in the last quarter of the 16th century. The stucco decorations in the church of the Gesù at Rome, built by Vignola and Della Porta in 1558-1575 are, however, by a Baroque artist of the 17th century.

Villas and Gardens.

The wealth and splendor of the Papal court in this period gave rise to an extraordinary activity in the building of villas, not only in and near Rome (Tivoli, Frascati, Castel Gandolfo, etc.) but also in and near Florence, Como, Genoa, Verona, the Italian Lakes and other places. In these villas and the superb terraced gardens in which they were set, the princes of the Church and their relatives created a new style of architectural and landscape design, dominated not by the formal stateliness of the classic palace, but by a spirit

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of levity, of free fancy, of the desire for present enjoyment and esthetic relaxation. In the *casino* or house, in the minor buildings like belvederes, grottoes and loggias, in the balustrades and stairways, and above all in the ever-present water-architecture of cascades and fountains, the decorative fancy of the architect and sculptor found absolutely free expression. The use of stucco was carried to the limit of its possibilities; sculpture of gods and goddesses, nymphs and Tritons, fauns and satyrs and dolphins was omnipresent, executed in stucco, stone, marble, lead and bronze; and mosaics and colored marble lent their added brilliancy to the decorations of hemicycles, grottoes and loggias. The ornament-forms used were those of classic Roman art, freely varied, except the balustrades, which, as has been shown, were a purely Renaissance invention (see p. 89 and Fig. 69). The "single vase" type of baluster, invented by Vignola, appears first in the central fountain of the beautiful Villa Lante at Bagnaia near Viterbo, dating from about 1540, and soon after in the court of the villa-palace of Caprarola, about 1550. The *gaine* or sheath-figure, which he introduced in the lower court of the villa of Pope Julius III a little later (Fig. 105 *b*), from this time on found increasing favor as a fanciful substitute for the pilaster and as an isolated stele or decorative pillar in gardens (Fig. 105 *c*). The fountain basins are often of extremely graceful form in this villa-decoration (Figures 31, 32). The design of fountains became, indeed, almost a distinct branch of decorative art, developing types which have served ever since as classic models in this field.

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Woodwork and Furniture.

The perfected technical skill and the assured facility of the handling of decorative detail as well as of composition, space-filling and relief in this period are well exemplified in its woodwork. An early example is the



FIG. 100.—LOWER HALF OF DOOR IN VATICAN PALACE.

series of carved panels in the stalls of the church of San Pietro in Casinense at Perugia, attributed to Raphael; the stalls in the choir of the cathedral of Sienna are also famous, but no more beautiful than the stalls of scores of other churches and public buildings in Italy (Figures 33-35). The wooden doors of the Camera della Segnatura in the Vatican, the carved shutters of its great windows, and other doors opening from the Loggie are of

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about the same date as the Perugian stalls, but of more monumental design (Fig. 100). The very simple doorway and doors of the Pietro Massimi Palace by Peruzzi (Fig. 101), despite the lack of carving, are a model of exquisite proportion and refined detail. They are of about the same date as the Vatican doors.

Carved furniture was both richer and

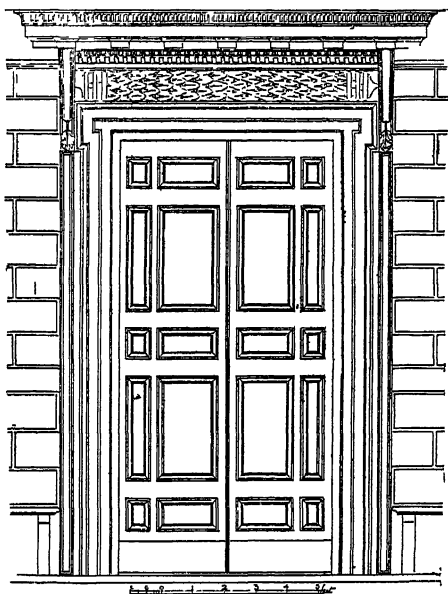


FIG. 101.—DOORWAY AND DOOR, PALAZZO PIETRO MASSIMI, ROME.

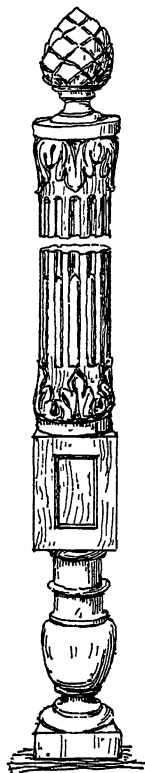


FIG. 102.—ITALIAN RENAISSANCE BED-POST.

more varied than in the Quattrocento. Tables were more generally used (Figure 36); chests were heavier and more elaborately carved and in higher relief (Pl. III, 11); armchairs came into use (Pl. III, 10) and

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were sometimes upholstered in leather; and cabinets, credences and elaborate writing-desks were produced of extraordinary richness in carving and paneling, with figure-sculpture, *gâines* and other sculptural ornaments of great elegance of design (Figure 37). Painting and



FIG. 103.—ITALIAN RENAISSANCE FOOTBOARD.

intarsia disappear almost entirely as decorations of furniture. The bedsteads of this period were of the four-post type, with carved posts, head-board and foot-board; often with carved side-pieces as well (Figs. 102, 103). Mirrors were a Venetian specialty, but the Florentines excelled in the carving of frames for both mirrors and pictures (Fig. 104).

Innovations.

By the middle of the century the severity of classical precedent began to be relaxed, and a new spirit of decorative fancy made its appearance in minor details both of architecture and furniture, especially the latter. The *gâine* or sheath-figure became the favorite form for vertical supports in woodwork (Fig. 105 *a*), and in the gardens at Caprarola a row of *gâines* were set up to decorate the parapet of a terrace in place of the more classic canephoræ (human figures crowned with baskets; Fig. 105 *c*). Another detail of increasing frequency of occurrence was the *spiral volute*, which was



FIGURE 33 STALLS IN PALAZZO PUBBLICO, SIENNA

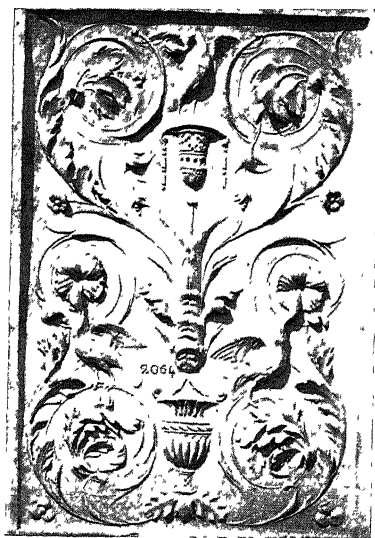


FIGURE 34. DETAIL, STALLS OF
SAN PIETRO CASINENSE,
PERUGIA

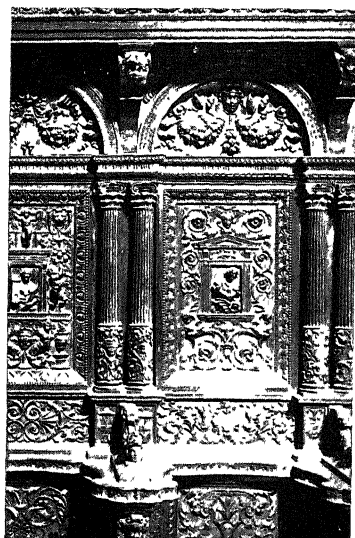


FIGURE 35. PANEL, STALLS
IN SAN SEVERINO, NAPLES.

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introduced at every possible point, as in the *sgabellone* or pedestal in Fig. 106, in which it occurs twenty times.

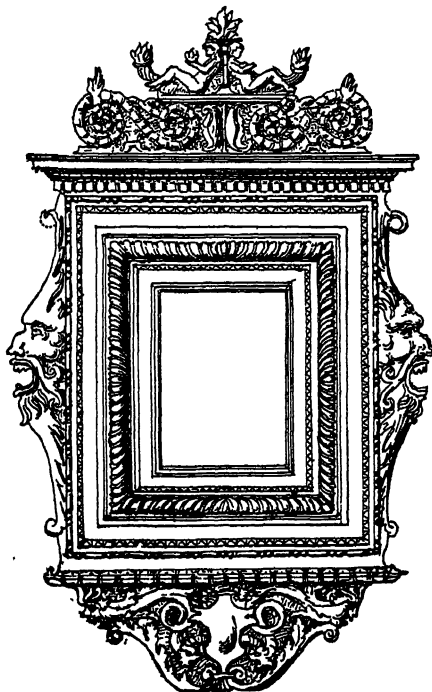


FIG. 104.—FLORENTINE MIRROR-FRAME.

A third new feature, which was destined to become more important architecturally and decoratively than any other innovation of the time, was the *cartouche*⁹ or

⁹ The precise origin of this name as well as of the thing itself is a subject of some controversy. Derived etymologically from *carta* = paper, the word may have crept into decorative terminology either through the practice of decorating or heading *cartels* (challenges) and important papers with the arms or escutcheon of the sender, or through the decorative quality of the great seals affixed to State documents, bearing the arms, crest or portrait of the monarch or prince, often with ribbons with which to tie the paper or parchment when rolled up.

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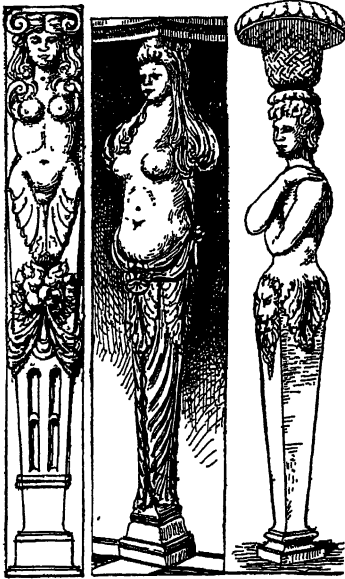


FIG. 105.—THREE GAÏNES: FROM A FLORENTINE CABINET; FROM VILLA PAPA GIULIO, ROME; CANEPHORA, CAPPAROLA GARDENS.

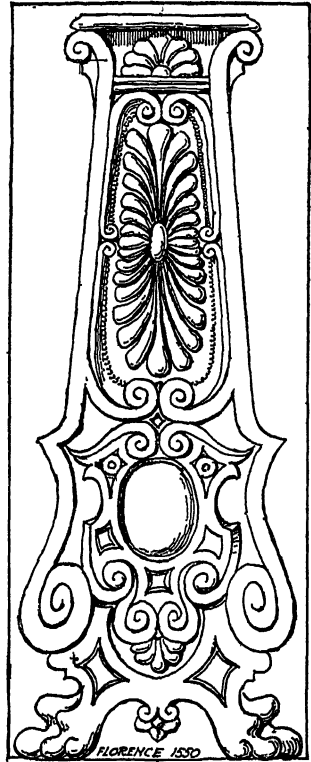


FIG. 106.—FLORENTINE SGABELLONE.

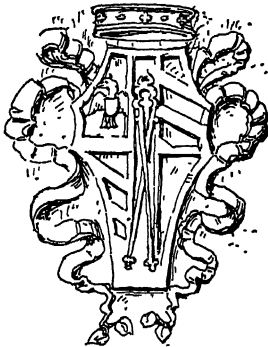


FIG. 107.—ESCUTCHEON WITH MONTEFELTRO ARMS.

decorative escutcheon, consisting of a medallion or shield, usually oval, set in a rich frame of complex outline, adorned with “curlicues” and volutes, curious notchings and curled-over or square-ended tabs. The “curlicue” or voluted projection was probably suggested by the curling over of the ends or

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edges of rolled-up documents; the curious tabs may symbolize or recall the ends of ribbons attached to seals or used in tying up the roll. As employed in cartouches these details are purely fantastic and conventional decorations (see details in Fig. 106; Pl. III, 8, 12). Armorial bearings of the first half of the 16th century, carved in marble as architectural decorations, seldom or never show these innovations: *e.g.*, the Montefeltro arms from Urbino shown in Fig. 107.

Metalwork.

One of the greatest of all metalworkers of the Renaissance was Benvenuto Cellini, whose life practically spanned the Middle Renaissance, as he was born in 1500 and died in 1572. His versatility was extraordinary; he was equally at home in the modeling of medals or golden salt-cellars and in the casting of colossal bronze statues. A consummate goldsmith and sculptor, a great roysterer and braggart, he was the incarnation of one aspect of the Middle Renaissance: its frequent combination of artistic preëminence with utter lack of moral principle. He illustrated the creative versatility of the period which produced Michelangelo, Giovanni da Bologna, Benedetto da Rovezzano, Lionardo da Vinci, Vignola, Palladio, the San Galli, the post-Raphaellesque *stuccatori*, and the giants of the Venetian school. His works belong, however, rather in the domain of sculpture than of pure ornament, and many of them were executed in France. His most famous extant work, Perseus slaying Medusa, is in the Loggia dei Lanzi at Florence, and its pedestal (Figure 39) is an admirable

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example of his decorative skill and of the amazing facility and *bravura* of his design and execution.

An important branch of this Middle Renaissance metalwork was the making of armor, in which kings, nobles and *condottieri* alike loved to display their splendor and the armorers their artistry and technical skill. Casques, corselets and greaves were covered with delicate arabesques, repoussées¹⁰ in low relief or engraved and chased, combined with figure subjects of a mythological or symbolic character in higher relief. The most celebrated product of this art was the suit of armor made for Henry II of France (1547-1559), but others nearly equal to it abound in the museums of Italy, France, Germany, Austria and the United States. Figure 40 shows two examples in the Riggs collection in the Metropolitan Museum at New York.

In other departments the metalworkers produced equally notable works, ranging from those of goldsmiths and silversmiths, like the famous silver casket in the Naples Museum set with reliefs in rock-crystal, candlesticks of silver or of bronze (see *ante*, Fig. 2, and Pl. IV, 3), and bronze door-knockers modeled with consummate sculptural art (Pl. IV, 10), to magnificent fountains of bronze in which sculpture and ornament are superbly combined, as in that of the Villa Lante at Bagnaia, or the fountain by Giovanni da Bologna¹¹ in the Villa Petraia at Florence. Even small objects like

¹⁰ Repoussé = executed by hammering and blunt-punching from the back or reverse side, or sometimes by hammering and punching down the background on the display-side.

¹¹ Giovanni (da) Bologna called Fiammingo (the Fleming), born in Flanders in 1524, died 1608 in Italy.

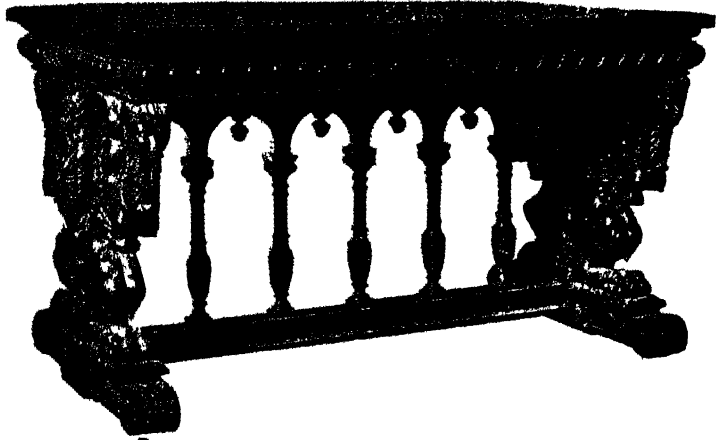


Figure 36 *Italian Table 16th Century Trestle Type*

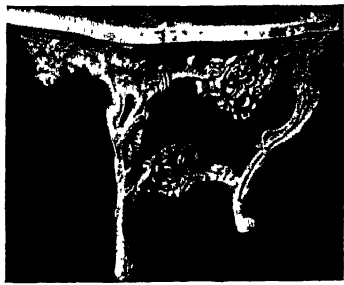


Figure 37 *a, Florentine Credence; b, Venetian Table and Mirror. 18th Cent^y*

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keys, vase-handles and drawer-pulls were treated as works of high art (Pl. IV, 8, 12, 14, 15). Window-grilles and lamp-brackets of wrought-iron were also produced in great numbers (Fig. 108; Pl. IV, 5, 6);

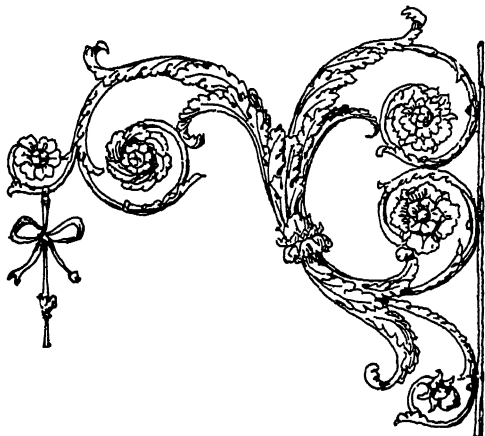


FIG. 108.—IRON LIGHT-BRACKET, CITTÀ DI CASTELLO.

and every branch of the bronze-founder's and iron-worker's arts displayed the prevalence of high decorative skill and excellent taste.

Other Arts; Ceramics.

Until the 15th century the art of pottery in Italy was almost entirely confined to the coarser kinds of domestic earthenware, for which the clays of Tuscany and the Marches furnished abundant material. A few examples of enameled tiles from the 13th and 14th centuries show that there was some slight knowledge of fusible mineral colors, but it was not generally applied for purposes of decoration. It was not till after the

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middle of the 15th century that there was any systematic production of majolica—that is, of earthenware glazed and decorated with fusible enamels. The name “majolica” is presumably derived from Majorca, an island in the Balearic group from which there was apparently a sufficiently important exportation of enam-



FIG. 109.—PLATE WITH PORTRAIT FROM VIENNA MUSEUM.

eled pottery of this kind to have given its name to it. There is no evidence that potters from that island ever taught their art to the Italians; but these in the course of time appear to have worked out for themselves the processes necessary for imitating the imported product. The principal factor in this development was the discovery of the secret of making opaque glazes with fusible earths containing salts of tin or lead, and it is

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not known who first in Italy discovered this secret. The discovery has been attributed to Luca della Robbia of Florence, and its earliest application was made by him in the beautiful ceramic frame around the tomb of Federigo, bishop of Fiesole (Figure 7). Whether or not he was the very first, he was certainly one of the earliest to use a stanniferous white glaze, with which he embellished and protected the terra-cotta reliefs which



FIG. 110.—BORDER PATTERN FROM PLATE, FLORENCE OR URBINO.

he, and after him Andrea and other nephews, modeled for lunettes, altar-pieces and decorative medallions (Figures 9, 10). To this white glaze he added a blue glaze, chiefly for background to his exquisite groups in relief, and also occasionally, and in small quantities, green and yellow. Luca was a sculptor, not primarily a ceramist; his decorative sculptures have been referred to on pp. 29, 75. His nephew Andrea and Andrea's five sons continued the production of decorative works of the same general character well into the 16th century; their works show greater elaboration of detail and a

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wider range of color than those of Luca. Among the hundreds of della Robbia works in churches in Italy and in museums throughout the world, one may mention the infant medallions on the Foundling Hospital at Florence, the charming little lavabo in the Sacristy of San Spirito, both at Florence; the frieze of the Seven Works of Mercy on the Ospedale del Ceppo at Pistoia,



FIG. 111.—MAJOLICA BORDER DETAIL.

and a fine altar-piece in the Metropolitan Museum at New York.

All these are, however, rather works of decorative sculpture than of ceramics, pure and simple. The production of decorated pottery, of plates, bowls, vases, ewers and druggists' vessels began only in the later years of the 15th century. Nearly all the examples in the museums (there are 600 of them in the Louvre) date from after 1500. By that date, however, the art and industry were firmly established in twenty or thirty towns, mostly in northern Italy; of these the most important were Faenza in the Marches (whence the word *faience*), Caffagiolo, Florence and Sienna in Tuscany,

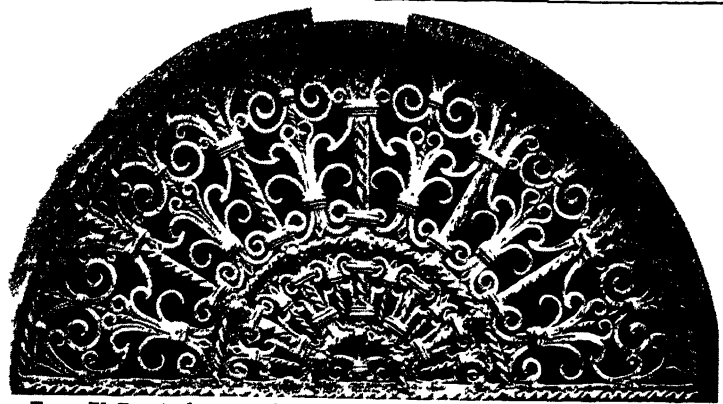


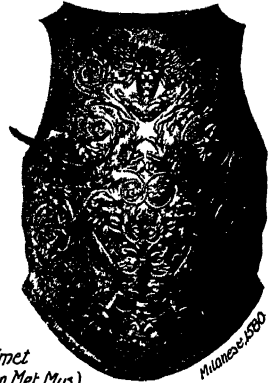
Figure 39 Fanlight Grille, North Italian: Barbantine Convent, Lucca



Figure 39 B Cellini's Perseus



Figure 40 Italian XVIth Century Helmet
and Corset (Ballein, Met Mus)



Milanese, 1550

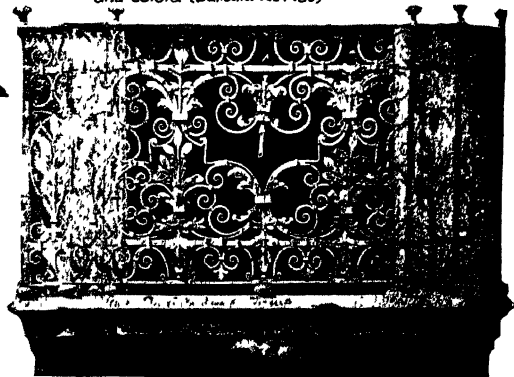


Figure 41 Balcony Railing, Ticino ('Monumenti storici')

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Deruta in the former Papal States, and Castel Durante, Gubbio, Pesaro and Urbino in the Duchy of Urbino.

While the expert can generally distinguish between the products of these various potteries, it is impossible to specify their distinguishing characteristics in a man-



FIG. 112.—URBINO PLATE IN GERMANIC MUSEUM, VIENNA.

ner to make them easily recognizable by the general student. They possess certain common characteristics, such as an opaque creamy glaze and a predominance of blue and yellow in the color scheme. The great majority of the open ware—plates, platters, bowls and basins—is decorated in the center with pictorial subjects taken about equally from classic mythology, ancient history and Scripture, copied for the most part from engravings

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of paintings, and often altered by the ceramist, not always wisely; sometimes with portraits as in Fig. 109. The borders were decorated with motives in like manner drawn from architecture and painted ornament, such as anthemions, rinceaux and the like (Figs. 110, 111), or from any other source that offered suggestions. The craftsmen who produced these wares were artisans, not great artists, and they did not always observe the law of fitness in adapting the borrowed motives to the form of the object decorated. Besides the lighter blue and the yellow—which varies from light yellow through orange almost to brown—there was employed sometimes a deep blue which gives great richness and dignity to the design. Figs. 109-112 and Pl. V, 3, 9, 11-15 illustrate a few of the varieties of decorative treatment with anthemions, scrolls, grotesques, portrait or fancy heads, and armorial bearings.

Textiles.

The textile arts shared in the growing taste of the Renaissance for artistic elegance and splendor. *Tapestries* were woven from the designs of great masters, *e.g.* those in the Vatican from cartoons by Raphael. Italian masters designed cartoons for the *tapissiers* of Flanders (see Chapter IX); Mantegna and Giulio Romano both sent designs to Brussels, and those of Mantegna are particularly noted for the rich ornamental details of costumes, furniture and buildings in the historical compositions which were his specialty. From the point of view of ornament the tapestries of this time are, however, chiefly interesting for their borders, which borrow

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their motives mainly from architecture, often suggesting frames in relief (Fig. 113).

The laces, the church vestments, the velvets and brocades continue the traditions and technic of the previous period, with such modifications as the growing taste for splendor and

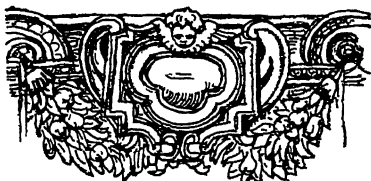


FIG. 113.—TWO DETAILS, TOP AND BORDER OF TAPESTRY BY RAPHAEL IN VATICAN.



FIG. 114.—CHASUBLE, SIXTEENTH CENTURY, STURGIS COLLECTION.

stateliness of effect naturally brought about (Pl. V, 1, 2, 4-6; Fig. 114).

In the art of *stained glass*, as in that of tapestry design, one observes the dominant influence of the painters. These had raised pictorial representation to the

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highest perfection it had ever attained, and the glass-designers, like the tapestry-designers, lost sight of or deliberately ignored the special qualities and limitations of their material in the effort to produce trans-

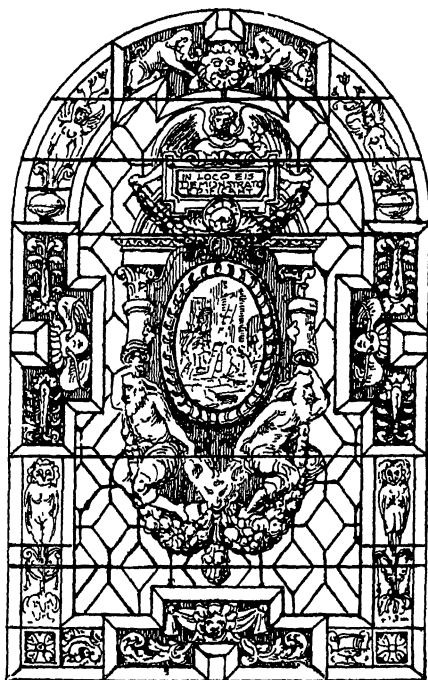


FIG. 115.—AN ITALIAN RENAISSANCE WINDOW.

parent pictures with all the shadings and gradations of an oil-painting, rather than to develop to the utmost the brilliance and glow of which glass is capable. Even when the window was treated in a more purely decorative manner the details were handled as in a painting (Fig. 115). The color-scheme was generally sober, with ornamental motives or pictures set on a white ground, and the great decorative possibilities of the leading were

singularly neglected. The less pictorial the design, the better is their decorative effect, and many of the windows of the Middle Renaissance possess charm in the harmony of their color-tones and the judicious balance of their composition. But they lack the depth and glow of the best medieval glass of western

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Europe, the architectural magnificence and decorative dignity of the great Gothic windows of France, England and Germany. Even in the churches these Italian windows have little of the religious or didactic character; they are ornamented windows, nothing more in most cases. Although they sometimes display transparent paintings of religious subjects, they are more often designed with a few religious emblems mingled with conventional details of escutcheons, festoons, scrolls and the like, of a purely secular and even pagan character, and with architectural forms to frame and hold them together. It must, however, be remembered that in Italy windows were generally small and far apart, of far less decorative importance than in northern and western Europe, and generally quite subordinate to the rich interior color-decorations of painted walls and ceilings.

Books Recommended:

As before, DURM, GEYMÜLLER, KINROSS, MONTIGNY, PAOLETTI, SCHÜTZ, STEGMANN, THOMAS AND FALLON.—Also: ANONYMOUS: *Ornati del Coro di San Pietro Casinense* (Rome, n. d.).—BATES AND GUILD: *Ornament of the Italian Renaissance* (Guild Co., Boston, 1914).—W. BODE: *Italian Renaissance Furniture*, tr. by Herrick (Helburn, N. Y., 1921).—CAMPORESE: *Loggie di Raffaele nel Vaticano* (Rome, n. d.).—A. COLASANTI: *Volte e Soffiti italiane* (Arch. B'k. Pub. Co., New York, n. d.).—H. D. EBERLEIN: *Interiors, Fireplaces and Furniture of the Italian Renaissance* (Arch. B'k Pub. Co., New York, 1916).—G. FERRARI: *Lo Stucco nell'arte italiana* (Hoepli, Milan, n. d.).—M. P. GAUTIER: *Les plus beaux édifices de Gênes* (Didot, Paris, 1832).—W. H. L. GRUNER: *Fresco Decorations and Stuccoes in Italy etc.* (Murray, London, 1844).—G. L. HUNTER: *Italian Furniture and Interiors* (Hel-

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burn, New York, 1918).—P. LETABOUILLY: *Edifices de Rome Moderne* (Gilbers, Paris, 1868); *Le Vatican et la basilique de St. Pierre* (Morel, Paris, 1882).—W. ODOM: *A History of Italian Furniture, XIV-XIX Century* (Doubleday, New York, 1918).—A. PALLADIO: *I Quattro libri di architettura* (Franceschi, Venice, 1570); also English translation (Ward, London, 1742).—REINHARDT: *Palast-Architektur Genuas* (Wasmuth, Berlin, 1886).—W. F. SCHOTTMÜLLER: *Furniture and Interior Decoration of Italian Renaissance* (Brentano, New York, 1921).—H. STRACK: *Die Baudenkmäler Roms des XV-XIX Jahrhundert* (Wasmuth, Berlin, 1891).—I. TRIGGS: *The Art of Garden Design in Italy* (Longmans, London, 1921).

CHAPTER V

ITALIAN BAROQUE ORNAMENT

Definition and Character.

The Fine Arts never move on a level plane, but having reached the culmination of their development in a given direction they must inevitably thereafter begin to decline in those qualities in which they have attained their highest expression. So it was with the decorative art of the Italian Renaissance. The second half—or at least the last third—of the sixteenth century witnessed the beginnings of a decline both in spontaneity of invention and in purity of taste. Technical skill continued at a high level, but there appeared alike in architecture and in the minor arts a striving after novel and unusual effects which betrayed a growing disregard of the finer and more subtle qualities of design, and an impatience of the restraints of the classical canons.

Symptoms of this tendency appear in the works of a number of architects of the late 16th century, most conspicuously in those of Michelangelo, whose intense and powerful individuality, refusing to be confined by traditional rules and combinations, sought expression for its restless energy in broken entablatures, scrolled pediments, and frequent breakings and interruptions of lines and surfaces. The façade of the Porta Pia at Rome is an example—and an extreme and unhappy

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example—of this restless striving after a novel and individual expression (Figure 42). Preëminently a sculptor, he designed in light-and-shade, modulating and breaking his surfaces to gain lines and spots of shadow. A Colossus himself, both artistically and intellectually, he loved colossal orders, big details, and a certain restlessness and movement of lines and surfaces. His successors and imitators reproduced and exaggerated his eccentricities and extravagances without his genius. They developed in time an architecture whose external composition and details, often ingenious and effective, are too frequently coarse and heavy, suggesting a labored striving after novelty rather than an easy mastery of effects and means. There seems to be a constant effort to *surprise* the spectator rather than to charm him; an appearance of ostentation in strong contrast to the delicately-adjusted proportions and refined details of the works of a Bramante, a Peruzzi, or a Vignola. The leaders in this tendency were Carlo Maderna, Francesco Borromini, and the great sculptor-architect Lorenzo Bernini.¹ All three were men of decided ability, Bernini distinctly the greatest of them.

The time-limits of this period cannot be exactly defined, for architecture of a restrained and classic or Middle Renaissance character continued to appear well into the 17th century, while a reaction towards a severely classic treatment manifested itself before the end of the same century. In general use the entire *Seicento* is considered as Baroque in its decorative art; but the

¹ Carlo Maderna, 1556–1629; Francesco Borromini, 1599–1667; Lorenzo Bernini, 1598–1680.

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name "Baroque" or "Baroco" is applicable rather to a quality than to any definite period of years. The word Baroque itself is of Italian origin, technically applied to pearls of unusual and irregular shape; hence to architecture which defies the classical canons by singularities and unusual and surprising combinations and effects. The name "Rococo" sometimes applied to works of Baroque style is a misnomer, since it belongs more properly to the interior decoration of the Louis XV style and its German and Italian imitations.

The Jesuit Influence.

The Jesuit Order, formally recognized and established by a Papal bull in 1543, grew so rapidly in wealth and power that before the end of the century it had become an important if not dominant factor in the progress of church architecture. Proceeding upon the principle that the masses should be attracted to the services of the Church by any and every means that might most strongly appeal to their senses, the Jesuits aimed to produce in their church interiors the utmost possible impression of decorative magnificence. Colored marbles combined in violent contrasts, complicated architectural detail, sculpture of angels, cherubs and saints in striking and theatrical attitudes, painted perspectives, abundant gilding and every device that could amaze the beholder were employed lavishly to produce sensational effects of splendor. Stucco was freely used for sculpture to replace the more costly marble, and for many of the architectural details, and "scagliola" (sham marble) was used in many places in imitation of the more costly

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varieties of colored and variegated marble, though these are not lacking in certain interiors, especially of chapels, and in tombs where the available funds permitted. Since surprising effects were desired rather than the purer sorts of artistic excellence, the finer qualities of design tended to disappear, and the pernicious influence of this theatrical art affected more or less all architectural design.

Architectural Detail.

Effects of general composition belong to the field of architecture rather than of ornament, but the details of the architecture are properly part of our subject.

The "orders," especially "colossal" orders extending through two or even three stories, were used with no essential change in their proportions or profiles, except that the "breaking" of the entablatures to produce multiplied planes and lines of shadow was carried to an extreme. In some instances, by setting the pedestals and capitals diagonally, especially to flank portals, the breaking-out of the entablature over them was made to produce novel and conspicuous effects of perspective and shadow. But while the pedestals, columns and entablatures were otherwise generally treated according to traditional rules, every sort of license was taken with both triangular and curved pediments. Pediments were placed within pediments, the horizontal cornice of the pediment was broken back in the center or even cut away with the frieze and architrave below it, in order to receive the upper part of an arched door, niche or window. In other cases the apex of the pediment was

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broken back or cut away to admit a bust, vase or *cartouche*; curved pediments were likewise interrupted in the center, the two adjacent halves terminating in scrolls (Fig. 116).

The earliest example of the pediment within a pediment may be seen in della Porta's façade (1575) to

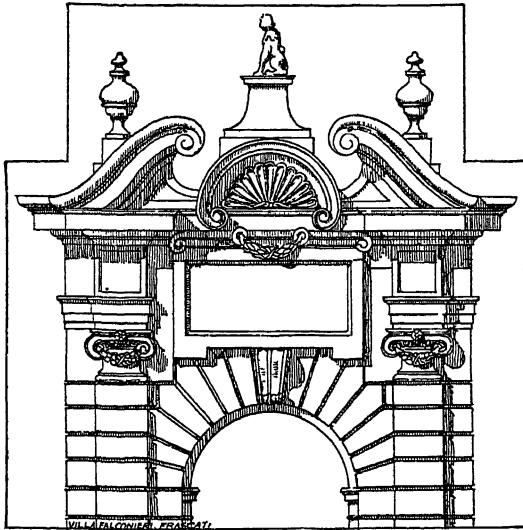


FIG. 116.—TOP OF GATEWAY, VILLA FALCONIERI, FRASCATI.

nola's church of the Gesù at Rome. This fine church, the central church of the Jesuit Order, exercised a powerful influence on the later architecture of the Order. Its interior decorations in painted and gilded stucco do not, however, belong to the date of its erection; they were executed between 1668 and 1683 by Antonio Raggi and G. B. Gaulli. The fashion of the scrolled curved half-pediment may have been set by Michel-

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angelo's pedestals for the four reclining figures of his monuments to the Medici in the New Sacristy of San Lorenzo at Florence (1534); each pedestal being crowned with such a half-pediment.

It is interesting to observe that the Italians in many of these innovations on classic Roman precedent were reproducing, without knowing it, combinations and details employed 1300 years earlier by the Syrians at Baalbek (cf. my *Hist. of Orn.*, I, p. 137, Fig. 165). As the Italians of the Seicento knew nothing of this Syrian architecture, this example of identical recurrence is extremely interesting.

Nearly all the distinctive details of the Baroque architecture can be traced to origins in works dating as far back as the period 1550-1575. Thus in the upper windows of the Farnese Palace, attributed to Michelangelo, the arches break through the horizontal entablatures into the tympana of the pediments. "Colossal" pilasters were used by Sammichele at Verona, by Palladio at Vicenza, by Michelangelo on the façades of the palaces of the Campidoglio at Rome, and on a still more colossal scale in and on St. Peter's at Rome. Other Cinquecento germs of Baroque details will be mentioned later.

On the other hand, the Baroque use of diagonally-placed pedestals and of entablatures broken out at 45 degrees, the curving of façade wall-surfaces, and the hideous twisted columns of the baldacchino of St. Peter's, were inventions of a later age, having no prototypes in the Middle Renaissance.

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Twisted Columns.

A late Roman twisted column of white marble, reputed to have been brought from the Gate Beautiful at Jerusalem, where St. Peter healed the lame man,² is preserved in a chapel of St. Peter's at Rome. This richly-carved column, of a type which is essentially ugly and could only have been produced in an age of decline, was greatly admired by Bernini, who copied it on a colossal scale in the huge *baldacchino* or altar-canopy of St. Peter's, where its ugliness was magnified tenfold (Figure 43). From this time on the twisted column seems to have been accepted as a desirable bequest from classic art and Christian history, and was frequently employed for works of minor architecture, where it was, on the whole, less objectionable than in more monumental works (Fig. 117). The twisted column ("colonne torse") is not to be confounded with the spirally-fluted columns of the Middle Ages and early Renaissance, which retain some rigidity of aspect and are generally used with discretion.³ Examples of the "colonne torse" abound; *e.g.* in a confessional at Vercelli; in a fountain of the Villa d'Este at Tivoli; on the sacristy cupboards of the church at Macerata; in the



FIG. 117.—
TWISTED COLUMN, CONFESSIONAL IN SAN ANDREA, VERCELLI.

² Cf. in the Bible, Acts iii, 1-10.

³ Cf my "Hist. of Orn.," I, Figures 385, 396.

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Chapel of the Crucifix of Monreale Cathedral; in the altar of the Annunciation of San Ignazio at Rome, this last dated as late as 1730; and many other instances could be given.

In the same spirit of the quest of novel effects the architraves or framing-moldings of doors, windows and

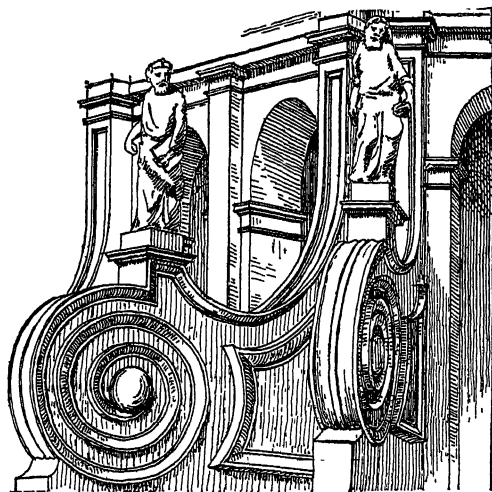


FIG. 119.—VOLUTED BUTTRESSES, SANTA MARIA DELLA SALUTE, VENICE.

panels were complicated by multiplied crossettes, projections, ears and tabs; rectangular brackets were treated like triglyphs, and guttæ were placed under all sorts of projections. Consoles or inverted brackets, as well as brackets set upright (that is, with the large volute at the top), were designed with interrupted curves, as in the upper part of Fig. 118. The huge and picturesque voluted console-buttresses of Sta. Maria della Salute at Venice (by Baldassare Longhena, 1631;

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Fig. 119) are the most famous examples of this feature, which became the standard device for uniting the high central part of a church façade to the lower side-aisle fronts.

Rustication and Carving.

Rustication underwent a similar elaboration and experimentation in the search for variety and animation of effect. Banded and rusticated columns had been used in a number of Middle Renaissance buildings at Verona (Pl. I, 8, 9), Florence, Venice and elsewhere. Fig. 116 shows an early Baroque rusticated pilaster, from Frascati, with a rusticated arch; Fig. 120 the gate of

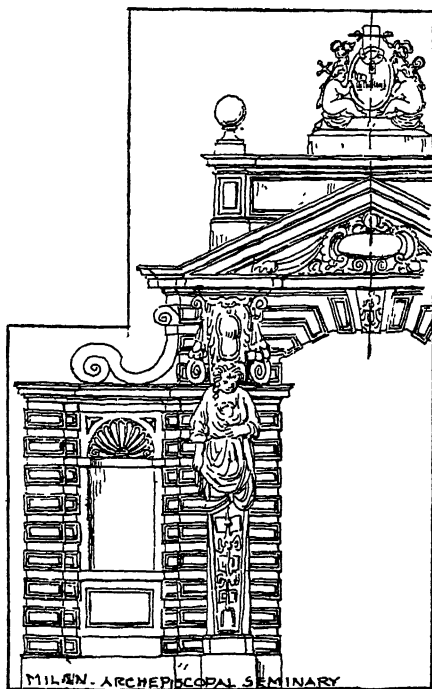


FIG. 120.—GATEWAY OF SEMINARY AT MILAN.

the Archepiscopal Seminary at Milan; Fig. 121 a pilaster from Caprarola; all illustrating the tendency to over-elaboration and the striving after ingenious novelties. *Vermiculations* as in Fig. 122, and in fountain-structures “congelations” or conventional representations of icicles or lime-deposits, symbolic of water,

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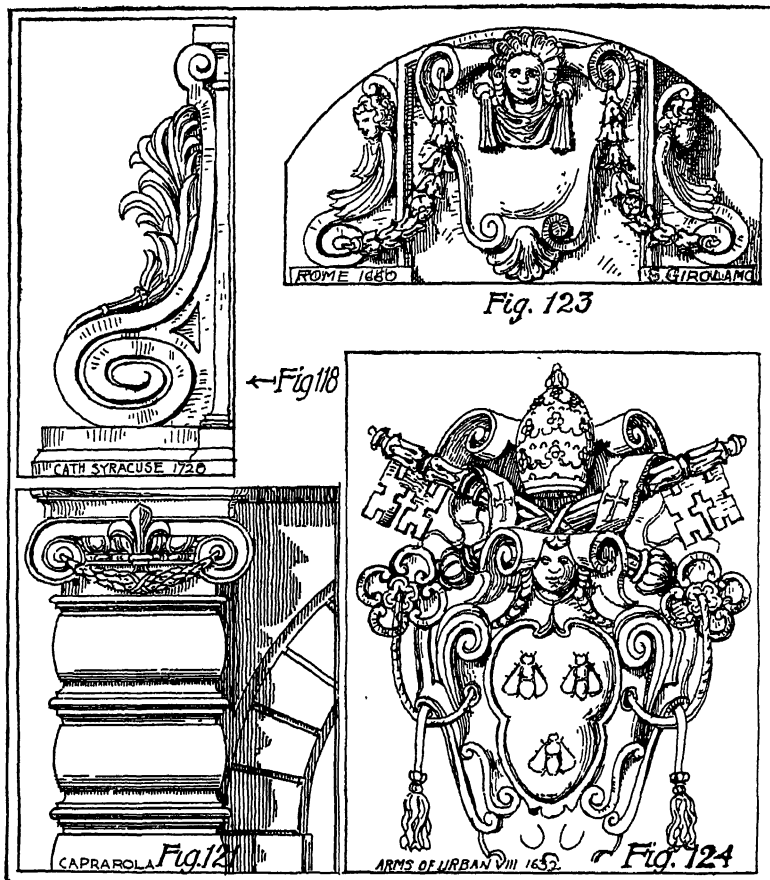


FIG. 118.—VOLUTED BUTTRESS, CATHEDRAL OF SYRACUSE, 1728.

FIG. 121.—PILASTER DETAIL, CAPRAROLA.

FIG. 123.—ESCUTCHEON AND TYMPANUM, SAN GIROLAMO, ROME, 1660, BY DOM. CASTELLI.

FIG. 124.—ARMS OF URBAN VIII, 1632.

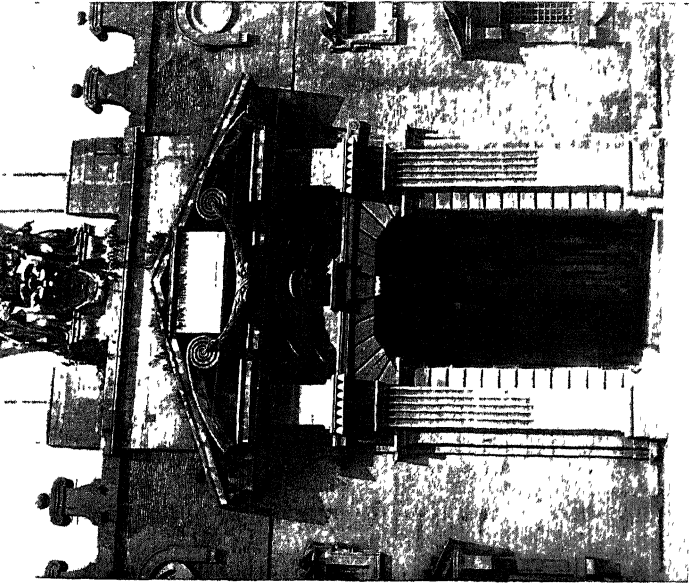


FIGURE 42 PORTA PIA, ROME, BY MICHELANGELO

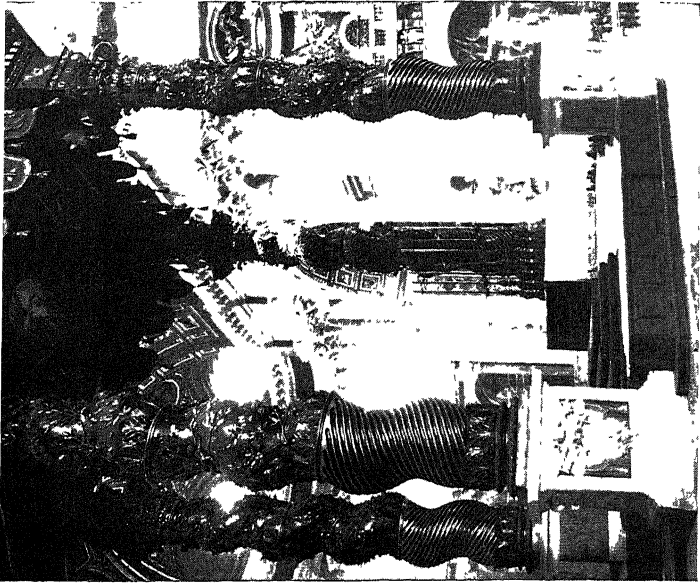


FIGURE 43 BALDACCCHINO, ST PETER'S, ROME, BY
L BERNINI

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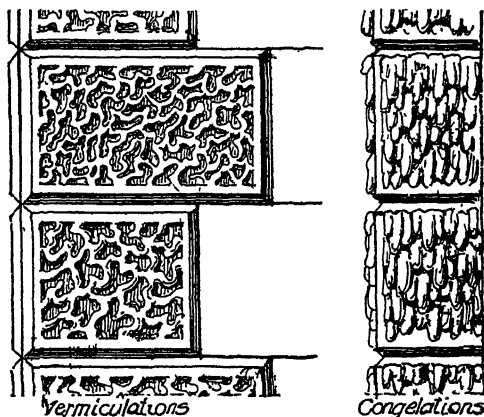


FIG. 122.—“VERMICULATED” AND “CONGELATED” RUSTICATIONS.

were among the common devices for producing a speckled play of light and shadow on masonry surfaces.

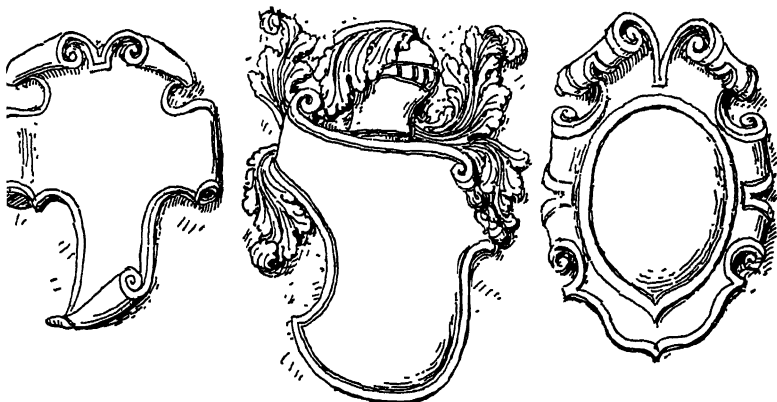


FIG. 125.—THREE ESCUTCHEONS FROM VERONA.

Shields, armorial escutcheons and *cartouches* were almost the only carved ornaments for exteriors to be

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added to the preceding list. In these, voluted forms and "curl-overs" were introduced wherever possible, especially in the elaborate Papal escutcheons on church façades and ecclesiastical palaces. Great ingenuity was shown in these compositions (Figs. 123-125). Palm branches as symbols of victory sometimes enter into



FIG. 126.—HALF-WREATH AND PALMS, SAN GIOVANNI LATERANO, 1734, BY GALILEI.

these designs, possibly a reflex influence from France, where they occur frequently under Henry IV (1589-1610). The example in Fig. 126, though of the 18th century, is thoroughly in the Baroque spirit.

The carving of moldings was of little importance, and all the minuter and more delicate forms of carved ornament disappeared from the Baroque exteriors in favor of the larger, heavier and bolder details required by the larger scale and

broader effects of the Baroque façades.

Both the cartouche and the multiplication of volutes and of curl-overs occur frequently in the later Middle Renaissance, especially in furniture and other works of minor architecture and industrial art, as already explained on p. 131. The Florentine "sgabellone" of Fig. 106 is decorated with a cartouche of almost Baroque character, and twenty volutes can be counted in various parts of the design. Broken or "shouldered" curves appear both in the outer silhouette of this pedes-

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tal and in the cartouche, which may be compared with the Baroque cartouche in Fig. 124 with the arms of Pope Urban VIII, dated over 80 years later. The curl-over scroll was a favorite device with the furniture-carvers of the second half of the 16th century. Indeed, the cartouche with curl-overs occurs as early as 1559 in the stucco decoration of the vault of the Scala d'Oro in the Ducal Palace at Venice, if the attribution of this work to Alessandro Vittoria is correct.

The Gaine.

This feature, already referred to in the preceding chapter, became so important in the German, Flemish and English Renaissance as to deserve a paragraph to itself. Its origin goes back to the ancient *termini* or boundary-posts set at the corners of fields. These were in primitive days wooden posts driven into the ground, the small end down, and the "butt" end above carved into a head of Mercury, whose Greek name, Hermes, was frequently given to these posts. Later they were imitated in stone, square instead of round in section and executed with high art, so that even in Cicero's time Greek Hermes-posts were in demand for decorating Roman villa gardens. The Italians of the

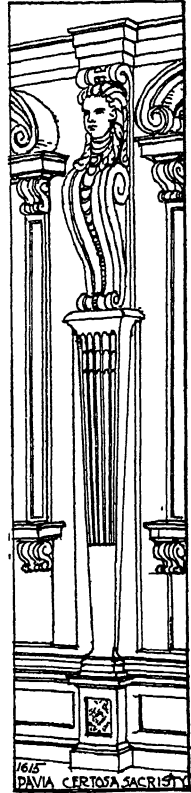
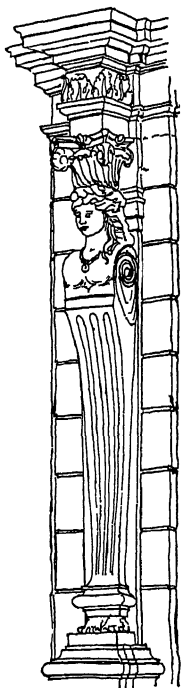


FIG. 127.—GAÏNE
OR SHEATH
FIGURE, SACRISTY OF CER-
TOSA, PAVIA.

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Renaissance revived the ancient custom and imitated the antique termini, elaborating them into such stately half-figure posts as those in the Caprarola gardens shown in Fig. 105 c.



· FIG. 128.—GAÏNE
FROM A GATE-
WAY OF VILLA
ALBANI, ROME.

It was perhaps from the furniture-makers that these garden decorators derived their suggestions for the use of half-figures emerging from a sheath. The architects of the Seicento, ever in quest of new forms and combinations, seized on the gaïne as a substitute for the pilaster in major works, finding it more decorative than the pilaster and capable of endless variety of treatment. Figs. 127 and 128, the latter from the Villa Albani at Rome, are only two variant examples among a long list that might be cited: *e.g.* the tower of San Andrea delle Fratte at Rome (1650 by Borromini); the Madama Palace, Rome, where it is used to flank the windows; the doorway of the Pallavicini Palace, Genoa; and a very early example by Galeazzo Alessi on the Municipio or Marina Palace at Milan, dating from about 1550.

Interior Decoration.

While the exteriors of buildings were treated with a certain bigness of composition and scale and in a manner that demanded little of carved ornament, the

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interiors were often fairly riotous with showy decoration. Columns, pilasters and panels were veneered with strongly veined and rich-colored marbles—black, brown, dark red, green and yellow, contrasting with capitals and moldings of white marble. Above all, stucco was employed to an extent, and in ways, never dreamed of by Raphael and his school. It was



FIG. 129.—ONE QUARTER OF A STUCCO CEILING, PALAZZO MATTEI, ROME.

used for ceilings and for many architectural features, with an extraordinary profusion of rich details in panels, scrolls, enriched moldings, cartouches, grotesques and human figures (Fig. 129; Figure 44). The variety of these plaster ornaments is endless, and any effort to classify and enumerate them would be futile. An inartistic and indefensible abuse of the material is seen in frequent imitations of draperies, represented as held up over tombs, doors, canopies, etc., usually by infant figures, as in certain rooms in the Vatican.

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Sometimes a festooned bit of drapery takes the place of a "swag" of fruit or flowers, even as an ornament of an Ionic capital. It would be hard to find any artistic justification for so absurd a detail. One is forced to the conclusion that true artistic invention declined as the pursuit of sheer novelty became more and more insistent.

Figure Sculpture.

A notable element in the Baroque scheme of decoration is the important part played by the human figure, in churches and palaces alike. *Amorini* or Cupids, angels, genii and human grotesques, modeled with great technical skill and for the most part posed in sensational and acrobatic attitudes, were placed in every possible position, as if clinging to cornices, coasting down the archivolts of arches, peering over pediments, holding wreaths, shields or emblems, and adding to the restlessness of the whole interior effect (interiors of St. Peter's, of Sta. Maria della Vittoria, of St. John Lateran, all at Rome; church of the Scalzi at Venice; church of the Carmine and several others at Naples; ceilings in the Pitti Palace, Florence; several interiors in the Vatican at Rome, etc.; Figures 44-46).

But while much of this very theatrical sculpture is open to the severest condemnation, high praise cannot be withheld from the skillful and generally charming treatment of infant forms. They were modeled in general with singular sympathy and full appreciation both of infantile beauty and of decorative effect. Even the colossal marble babes which hold the huge holy-water

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basins in the nave of St. Peter's, though wrong in scale—for a gigantic babe is a contradiction of ideas and an artistic absurdity—are in themselves finely modeled, and on a smaller scale would be charming.

Villas, Fountains and Gates.

The love of luxury and display found full and free expression in this age in the decoration of villa gardens, casini, grottoes, fountains and gateways. Stucco, stone and bronze were molded into fantastic shapes, and a humorous grotesquery played its pranks in water-organs, trick-fountains and the adornment of garden-grottoes artificially created under the terraces. The *gaîne* or sheath-figure appears frequently, as on the famous water-organ at Tivoli, and later in the amusing hobble-skirted caryatides of the gate of the Villa Albani, a belated bit of Baroque design of the late 18th century (Fig. 128). The gate of the Archiepiscopal Seminary at Milan in Fig. 120 illustrates the use of rustication in a design which substitutes a polygonal for a curved arch to the gateway; such arches were not infrequent in the 17th century.



FIG. 130.—BALUSTER, CERNETTO PALACE, BITONTO.

Balustrades.

The simple and elegant forms of the baluster employed by the early Renaissance artists or developed by

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Vignola (see *ante*, p. 89 and Fig. 69), no longer sufficed the restless innovators of the Baroco. They varied the Vignola types, cut them square instead of round, set them upside down, even alternated them upright and inverted (terrace of Doria Palace, Rome), crowned them with Ionic and Corinthian caps, and occasionally substituted openwork parapets for balustrades. Fig. 130 illustrates a square single-vase baluster of unusually elegant design.

The Classical Reaction.

No art based on eccentricity and sensationalism can long survive, and the inspiration of the quest for novelty must in time exhaust itself. Such a quest is in itself an unmistakable sign of the decline of creative power, and to this the Italian Baroco was no exception. As the 17th century drew to its close, artistic production, both in architecture and in the allied arts began to diminish. The Jesuit Order could not forever continue growing richer and building more churches, and both the secular and the ecclesiastical nobility were at last well supplied with palaces and villas. The reaction towards classical simplicity appears first in Bernini's time, in his colossal Tuscan colonnades in front of St. Peter's, which are totally destitute of ornament. In the 18th century this tendency became more pronounced and was marked by a deliberate effort to return to antique Roman types, both in general composition and in decorative detail. In this century we meet the beginnings of classical archæology as a distinct artistic and scientific pursuit.



FIGURE 44 CEILING, SALA DI GIOVE, PITTI PALACE, FLORENCE.



FIGURE 45. DOOR, PALAZZO NEGRONE, GENOA.

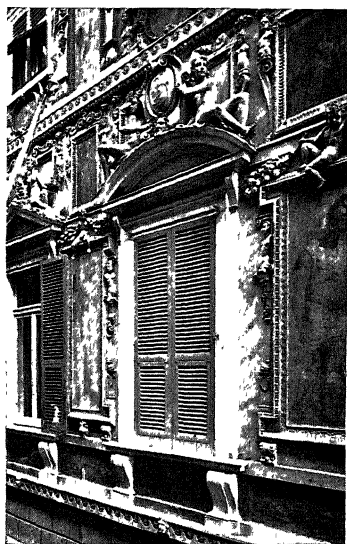


FIGURE 46. STUCCO DETAILS, PALAZZO NEGRONE, GENOA.

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The discovery of Pompeii in 1721, the epoch-making rediscovery of Greek architecture by Stuart and Revett in 1752, Wood and Dawkins' exploration of Palmyra and Baalbek, and the marvelous engravings of Roman antiquities by Piranesi,⁴ directed the attention of designers to new sources of classic art. Archæological



FIG. 131.—WALL DECORATED IN CLASSIC REVIVAL OR LOUIS XVI STYLE.

correctness, the textual copying or close imitation of particular antique models, took in large measure the place of original invention and creative adaptation. Meanwhile in palace and garden design there was a reflex influence from French art as exhibited in the palace of Versailles, affecting both exterior and interior details, as for example in the palace, the decorations and the gardens of Caserta near Naples. The ornament of

⁴ Giovanni Battista Piranesi, 1720–1776.

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this period is—so far as the exterior at least is concerned—for the most part dry, correct and uninspired. When, later in the century, interior decoration and furniture underwent the influence of the French Louis Quinze style, the Italian Rococo imitations of this style lacked the vivacity and spontaneity, and generally also the delicacy of the French originals. The façades of

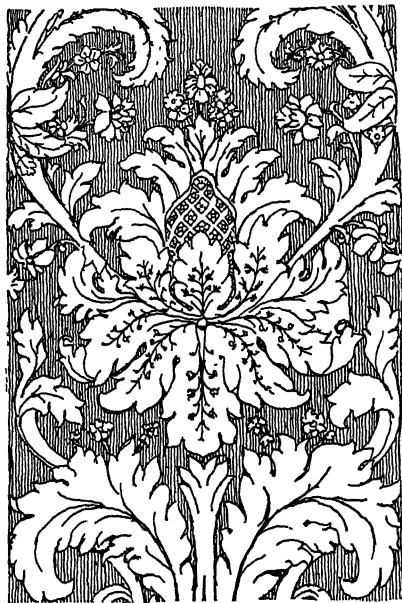


FIG. 132.—ITALIAN BROCATELLE, SEVENTEENTH CENTURY.

St. John Lateran by Galilei (1734), of Santa Maria Maggiore by Ferdinando Fuga (1743), of the Trevi Fountain by Niccolò Salvi (1735), all at Rome; and of the palace of Caserta already mentioned, by Vanvitelli (1753), are fair examples of this reaction: designs not without dignity but lacking in decorative interest. The further reaction towards simplicity and delicacy of detail which manifested itself in France in the style of

Louis XVI and in England in that of the Adam brothers, found its reflection in many palace interiors in Italy towards the close of the 18th century (Fig. 131). The way was being prepared for the various "revivals" of the nineteenth century.

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Minor Arts: Textiles, Furniture, Metalwork.

There was no such noticeable change in style in the minor arts as in architecture in this period, but rather a gradual increase in splendor and variety of decorative treatment corresponding with the growing love of display. All the textile arts were car-

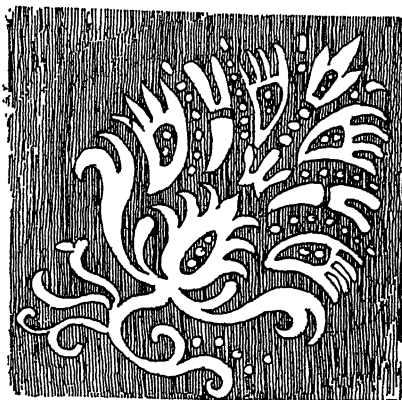


FIG. 133.—TRADITIONAL MOTIVE, BLUE WOOL ON COTTON.



FIG. 134.—WALL-HANGING, APPLIQUÉ AND NEEDLEWORK.

ried on with increasing elaboration of design. In church vestments, altar-cloths and robes of state one observes the departure further and further from the Oriental types of motive which dominated the brocades and velvets of the preceding century. The Oriental origin of these motives is still traceable, but the elaboration of all motives gradually transformed them from their original aspect. A comparison of the brocatelle pattern in Fig. 132 with even the most elaborate patterns of the 15th and 16th centuries reveals the greater complexity of detail in the later

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example, though there is no change in the principle of the design. On the other hand the motive in Fig. 133 might have occurred in a 15th century fabric. There was a great increase in the use of *appliqué*, that is of patterns cut out of one material and applied upon another material of contrasting color. Appliqué and embroidery of great splendor

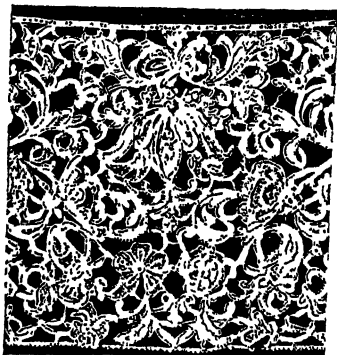


FIG. 135. — VENETIAN LACE, SEVENTEENTH CENTURY, IN METROPOLITAN MUSEUM, NEW YORK.

were combined in patterns predominantly architectural in derivation—rincaux, vines, grotesques not unlike those used in architectural carving (Fig. 134). The art of lace-making was developed to high perfection in Venice especially (Fig. 135); and tapestry-weaving continued to furnish opportunities for splendid combinations of pictorial and ornamental design, though

preëminence in both these arts was passing to France and Flanders, as will appear in a later chapter.

It was in furniture that the Baroque style asserted itself more than in any other of the allied arts, unless it were in metalwork. The architectural character necessarily belonging to the more important articles even of movable furniture, naturally brought them under the influence of the general movement of architectural style. This architectural character was especially marked in the high cabinets, imposing articles of furni-

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ture of a kind which had begun to come into use in the 16th century, but which did not reach its full development until the 17th. The wide or deep lower part contained drawers, sometimes concealed behind doors, and could serve as a desk; the upper part with its drawers and pigeon-holes was a useful receptacle for papers and accounts, as well as for jewels and other small objects. In those of this period there is much use of ivory and ebony for inlays and moldings, and even onyx, agate and fine marbles are sometimes found. The designs were strongly architectural; the upper part was flanked by pilasters, colonnettes or gâines and surmounted by a broken pediment, and even the smaller parts were framed within miniature columns and entablatures and adorned with niches and other architectural features. The workmanship was admirable, even in those examples in which the decline of taste is most clearly evident. (Figure 37.)

With the increasing provision of cabinets, dressers and cupboards for the storing of many different kinds of household goods, the *cassoni* or chests of an earlier period lost their importance and ceased to be made, or at least to be made of decorative splendor. On the other hand the chair took on new importance and was made less as an article of ornament and more as one of use and comfort. Chairs were provided with arms shaped with graceful curves and were given forms and proportions better adapted for comfort, and were sometimes upholstered, at first in leather, later with real cushions covered with brocades, velvet or tapestry. In these developments the Germans, Flemings and Hollanders

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seem to have played an important part. It was they who taught the French furniture-makers of the reign



FIG. 136.—VENETIAN SEVENTEENTH-CENTURY BRONZE KNOCKER

of Louis XIV (1643-1715). The style developed by the French out of this teaching—or rather the three styles of Louis XIV, XV and XVI—in turn affected the work and fashions of the Italian cabinet-makers and woodworkers in the second half of the 17th century and throughout the entire 18th century.

The ironwork of this period calls for no special notice, except as the patterns used in grilles, window-guards and gates discarded the simpler forms of the Middle Renaissance and made use

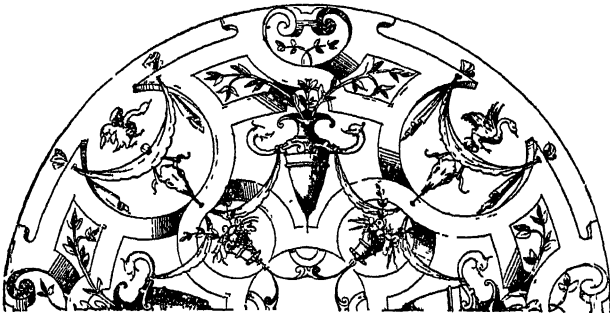


FIG. 137.—HALF OF A SEVENTEENTH-CENTURY PLATE.

of more complicated curves and more intricate combinations (Pl. IV, 11). The same reversed, interrupted

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and broken curves that had come into use in the architectural details of buildings appeared now not only in the ironwork but also in the silhouettes of candelabra, vases and other works of the gold- and-silversmith, jeweler and bronze-founder (Fig. 136; Pl. IV, 2, 3); in typographical ornament, in ceramic decoration (Fig. 137), and in the minor arts generally.

Books Recommended:

ANONYMOUS: *Deckenmalereien des ersten Korridors der Königlichen Galerie [the Uffizi] zu Florenz* (Wasmuth, Berlin, 1880).—M. S. BRIGGS: *Baroque Architecture* (Unwin, London, 1913).—A. CHARVET: *Reiche Plafonds aus italienischen Schlössern und Paläste* (Claesen, Berlin, n. d.).—GURLITT: *Geschichte des Barockstiles in Italien*; also *Das Barock und Rokoko-Ornament* (Ebner & Seubert, Stuttgart, 1888).—R. NORTON: *Bernini and Other Studies* (Macmillan, New York, 1914).—C. RICCI: *Baroque Architecture and Sculpture in Italy* (Heinemann, London, 1912).

CHAPTER VI

THE RENAISSANCE IN FRANCE, I

Character of the French Renaissance.

The Italian Renaissance was the natural and spontaneous outgrowth of the forces that had been progressively molding the thought and life of the people for a century at least before the time of Brunelleschi, Donatello and della Robbia. It spread to other countries partly as the result of changes in the ideas and sentiments of their peoples, but more often by the contagious influence of the Italian Renaissance and its brilliant works, appearing in those countries as a foreign fashion rather than as a spontaneous and popular movement. To France it was brought by royal influence, and its early development was almost wholly due to three successive kings whose campaigns in Italy had filled them with admiration for Italian art. These were Charles VIII (1483-1498), Louis XII (1498-1515), and Francis I (1515-1547), each of whom fought in Italy in vindication of alleged dynastic claims to the throne of Naples and the dukedom of Milan; each of whom, at first victorious, was finally defeated, but each of whom on his return to France brought with him Italian artists and sought in a new palace to reproduce something of the beauty and elegance of the foreign style: Charles VIII at Amboise, Louis XII at Blois and Francis I

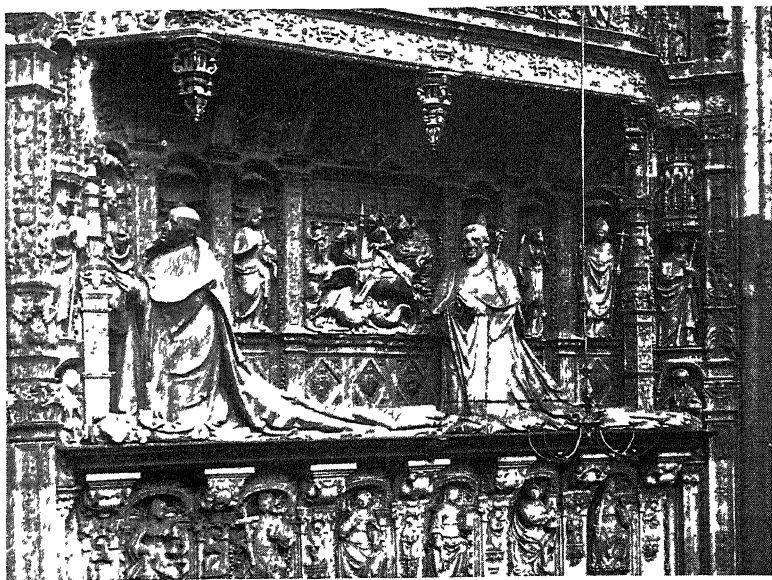


FIGURE 47. TOMB OF CARDINALS OF AMBOISE, ROUEN.

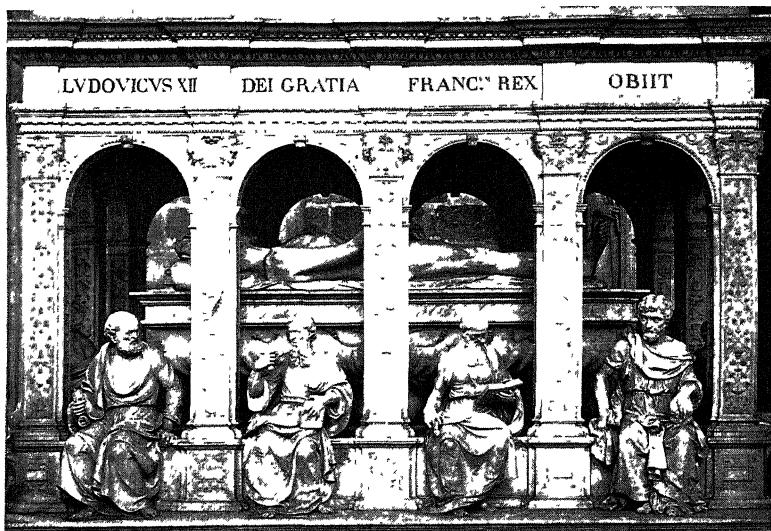


FIGURE 48. TOMB OF LOUIS XII, ST. DENIS.

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at Blois, Fontainebleau and many other places. As Mr. W. H. Ward has happily phrased it in his "Architecture of the Renaissance in France," "Charles and his courtiers fell in love with Italy, and when they brought her home with them, the Renaissance was found in her train." From this time on the kings and their courts were the leaders in every movement in the arts of design, building palaces and churches which set the style for their time, and filling their palaces with furniture designed by artists of distinction which exercised a powerful influence on all the decorative arts. Hence the French are accustomed to designate the various phases of their Renaissance art by the names of their kings, and they thus enumerate the styles of Louis XII, Francis I, Henry II, III, and IV, Louis XIII, XIV, XV and XVI, and finally that of the Empire, that is of Napoleon Bonaparte. These various styles might more properly be grouped somewhat as follows: (a) the Transition, covering the reigns of Charles VIII and Louis XII and extending into that of Francis I, 1483-1525; (b) the Valois Period from 1525 to 1574, covering the greater part of the reign of Francis I (d. 1547), and those of Henry II (1547-1559), Francis II (to 1560), and Charles IX (to 1574); (c) the Bourbon Period—a period of oscillation between classical and Baroque tendencies, 1574 to about 1620, covering the reigns of Henry III (1574-1589) and IV (to 1610) and the earlier years of that of Louis XIII from 1610 to 1620 or thereabout; (d) the period of Louis, 1620-1789, covering the reigns of Louis XIII from 1620 to 1643, Louis XIV (1643-1715), Louis XV (1715-1774) and

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Louis XVI to the Revolution in 1789; commonly subdivided into the phases peculiar to each of these four reigns. The Empire style belongs to the 19th century and will be discussed in Chapter XIII.

This multiplicity of styles and phases in the French Renaissance is due to no fanciful and arbitrary classification; it reflects a fundamental and significant fact in the development of the art of that long period. This fact is the presence of two contrasted currents or tendencies, due perhaps to the composite make-up of the French people; two opposed tendencies which we may call the Gallic and the Latin; the first romantic, vivacious, imaginative, impatient of rule and formula; the second classic, orderly, taking pleasure in the subjection of design to formal canons, to the demand of symmetry and monumental disposition. To the first we owe the vitality and originality of French art; to the second its restraint, its freedom from vulgarity and extravagance, its inherent good taste. Throughout the Renaissance the pendulum swung gradually now toward one, now toward the other end of its arc, except during the period when it oscillated uncertainly under the disturbing influence of the Italian Baroque. Unless we grasp the significance of these conflicting tendencies the variations of French style become utterly confusing and incomprehensible.

The Transition: 1483-1525.

Even before the reign of Charles VIII Italian artists had found their way into France here and there, to execute minor works such as tombs, chapels, altars and

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the like, and it is highly probable that examples of the new taste in the accessory arts, in stuffs and embroideries, perhaps in typographical ornaments, had also been introduced. Certain it is that a new enthusiasm for classical learning had begun to manifest itself at least as early as the reign of Louis XI, revealing itself in the paintings of Jean Fouquet and the miniatures of Etienne Chevalier.

The two Counts of Le Maine, father and son, both known as Charles of Anjou, were enlightened patrons of the arts, and about 1476 summoned Luciano da Laurana to Le Mans, where he later executed the tomb of

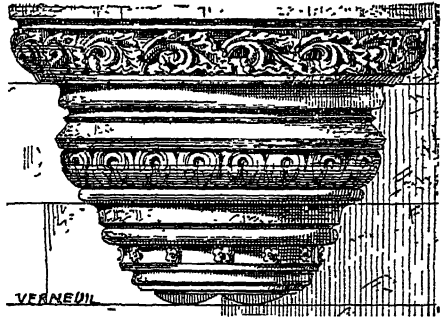


FIG. 138—CORBEL FROM VERNEUIL.

the elder Charles in the cathedral. He was employed by the son at Marseilles, where he built the Chapel of St. Lazare, and at Avignon, where, aided by Tommaso of Como, he executed a sculptured reredos in the church of the Celestins.

But until the 16th century was several years old the foreign fashion made but slow headway against the national style, the "Flamboyant" Gothic, which continued to prevail in ecclesiastical work generally, and with diminishing strength in secular and domestic architecture and furniture. The portion of a turret-corbel in Fig. 138 shows the mixture of the two styles in its moldings. The influx of Italian artists who came in

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with Charles VIII and Louis XII made no perceptible impression on French architecture in general. But they at least taught the French carvers—the *tailleurs de pierre*—to execute scrolls and arabesques in the Italian or “antique” manner, as in certain ornaments in the arcade-piers of the East side of the court of the château or palace of Blois, and in the decorative details of the Château de Gaillon now in the court of the Ecole des Beaux-Arts at Paris.¹ In the expense accounts of this work one Pierre Delorme signs his name with the addendum “Tailleur [de pierre] à l’antique et à la mode de France”; that is, carver in both the Renaissance and Gothic styles. The beautiful tomb of the children of Charles VIII in the cathedral of St. Gatien at Tours is probably the earliest work wholly in the new style by a French artist; it is by Michel Colombe, the greatest exponent of the early French Renaissance and a decorative sculptor of consummate skill (1430-1512). He was assisted in this, and perhaps also in other works, by an Italian, Geronimo da Fiesole (Fig. 139). To Colombe also are attributed the two great compositions which adorn the interior ends of the transepts of the Abbey of Solesmes, representing the Entombment of Christ and the Life of the Virgin. These sculptured groups are framed in architectural compositions in which the Italian forms of pilasters and entablatures and arabesques are curiously blended with late Gothic details. Colombe also executed the splendid tomb of Francis II, Duke of Brittany (who died in 1488) in

¹The Château de Gaillon near Rouen was built between 1502 and 1510 for the Cardinal of Amboise, and was demolished during the French Revolution.

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association with a certain Jean Perréal; this work is in the cathedral of Nantes and dates from 1502 (Fig. 140). In his panel of St. George and the Dragon from Gaillon, now in the Louvre, the architectural frame is wholly in the new style.

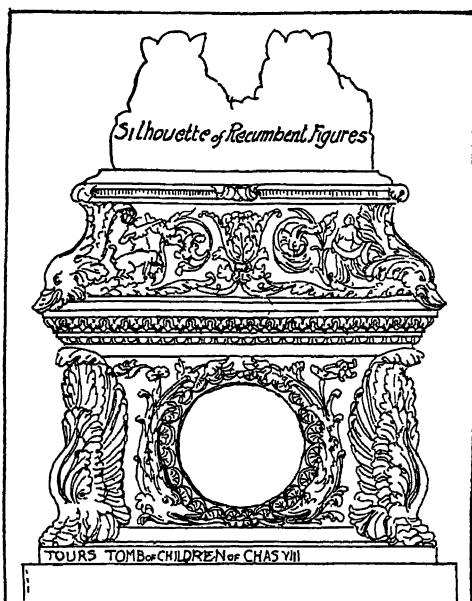


FIG. 139.—END ELEVATION, TOMB OF CHILDREN OF CHARLES VIII, TOURS.

Since the disappearance of the Château de Gaillon, in which the Cardinal Georges d'Amboise embodied to the utmost his enthusiasm for the ideals of the Renaissance, the finest remaining monument of this period of transition is the Cardinal's tomb in the cathedral of Rouen: the masterpiece of Roland or Roulland Leroux (Figure 47). This tomb was not erected until 1525, but

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it is absolutely in the maturer style of the Transition, in which we constantly find the medieval feeling and a strongly Gothic composition, even when every detail is confessedly in the new style. Rouen was the home of a particularly brilliant development or "school" of the

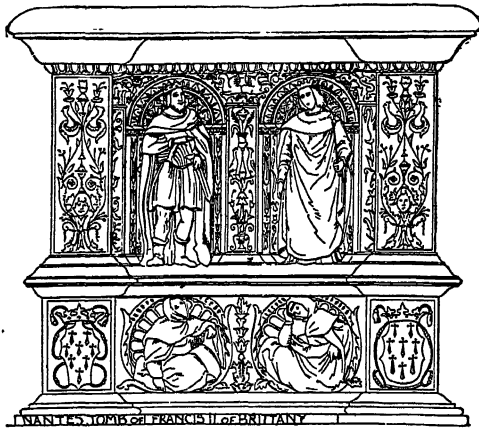


FIG. 140.—END ELEVATION, TOMB OF FRANCIS II, DUKE OF BRITTANY, NANTES.

Flamboyant Gothic style, and it here resisted for a long time the inroads of the Italian or "antique" manner, except in subordinate details, in which the old and new styles are constantly and curiously mixed. But this mixture was by no means confined to Rouen or to Northern France; the door whose detail is shown in Figure 49 *a* is from Aix in Southern France.

The Style of Francis I.

Under this monarch, after his disastrous defeat at Pavia in 1525, his imprisonment at Madrid for a year and his release on payment of an enormous ransom,

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French architecture underwent a gradual but steady and complete transformation, covering the first half of the Valois Period. After 1526 it is almost impossible to find a Gothic detail except in ecclesiastical works, and even in these the apparently Gothic forms of tabernacles, ribbed vaults and clustered shafts, are treated with purely classical profiles and details, as in the choir-screen of the cathedral of Limoges, the doors of Beauvais cathedral, the entrance-portal of the château of Azay-le-Rideau, the vault of the chapel at Tillières and the whole interior of St. Eustache at Paris. Francis I was an indefatigable builder of palaces and châteaux and an enthusiastic employer of Italian artists. At different times during his reign of thirty-two years he summoned from Italy the architects Serlio and Vignola, the painter-decorators Primaticcio and Il Rosso ("le Primatice" and "Maître Roux"), the sculptor and metalworker Benvenuto Cellini, the sculptor-ceramist Girolamo della Robbia, and several others of less note.² Except for medallions on the now-vanished Château de Madrid by the last-named, and decorations of the Gallery of Francis I at Fontainebleau by Primaticcio and Il Rosso, their direct influence on architecture was almost nil. Their indirect influence, however, was great; for although constantly overruled by the French master-builders in the general composition of the palaces on which they were employed, they taught the French the decorative value of the classic moldings and

² Sebastiano Serlio of Bologna, 1475-1555; Giacomo Barozzi da Vignola, 1507-1573; Francesco Primaticcio of Bologna, 1490-1570; Giovanni Battista di Giacompo, called Il Rosso, of Florence, 1500-1571; Girolamo della Robbia of Florence, 1500-1566.

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orders and planted the seeds of a new taste in decorative detail. The extent of the change which resulted may be

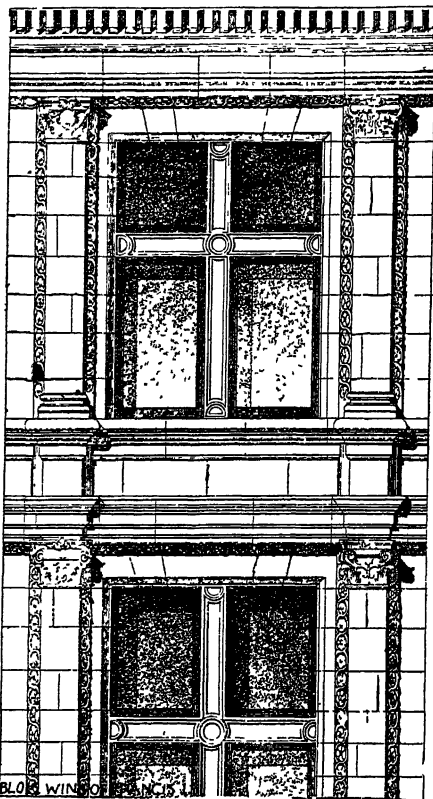
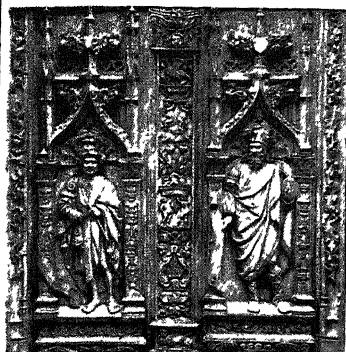


FIG. 141.—ONE BAY OF COURT FAÇADE,
NORTH WING OF BLOIS.

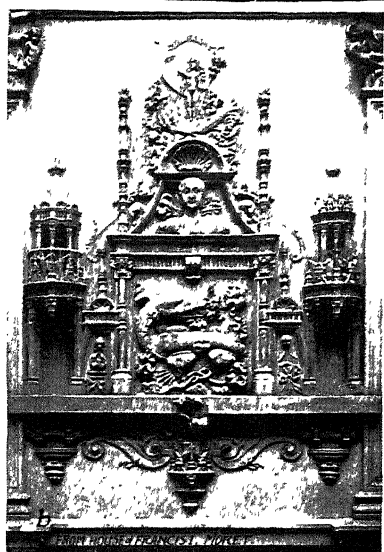
gauged by comparing the Francis I open staircase at Blois (Figure 49), dating from about 1528, with the court of the Louvre begun in 1546, a year before the death of Francis I, by the courtier-architect Pierre Les-cot, or the tomb of the Cardinal of Amboise with that of Louis XII at St. Denis (Figures 47, 48). Intermediate between these two extremes are such works as the Château of Chambord, wholly Gothic in feeling but without a trace of Gothic detail, the Hôtel d'Ecoville at

Caen, or the Archbishop's Palace at Sens, this last late in date but not yet classical in character.

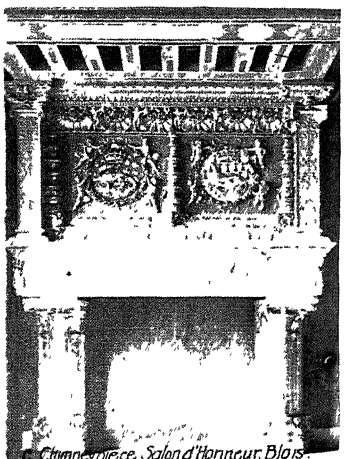
Characteristic features of the decoration of this period are the following: As to general composition, the



a. Detail, Doors of Aix Cathedral



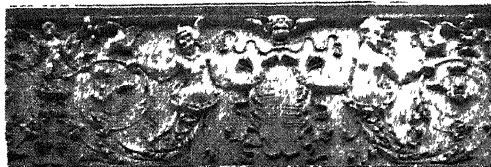
d. Figure
Tomb Cardinal Amboise



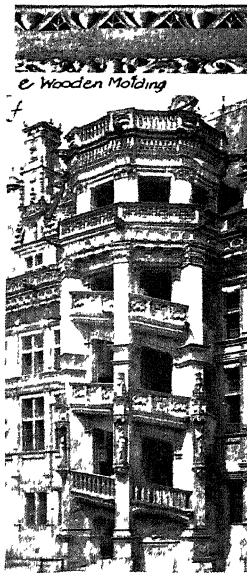
c. Chimney piece, Salon d'Honneur, Blois



g. Francis I S-Scrolls



h. Frieze Château of Bonnavet



e. Wooden Molding

f. Stair-Tower Blois

Figure 49. Francis I Architectural Details.

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“plaid” system of wall or façade design, with continuous vertical lines of pilasters flanking the windows, crossed by widely separated architrave and cornice moldings (Fig. 141); mullioned and transomed windows; high dormers and chimneys, and an animated skyline of pointed roof-masses; openings usually square-headed or spanned by flat elliptical arches. There are no colonnades, and the stateliness and formality of classic architecture are wholly wanting.

Francis I Details.

In the details of this architecture we observe first of all the utter freedom with which the orders were treated, partly through ignorance of the classic canons, partly through the persistence of the Gallic spirit of independence and love of the picturesque.

Pilasters were almost always preferred to columns; they were with few exceptions of the Corinthianesque type, and hardly ever fluted. They were given but slight projection, and their faces were either plain, paneled with circular or diamond-shaped panels (Fig. 142), or carved with arabesques (Fig. 143; Pl. VII, 3). A

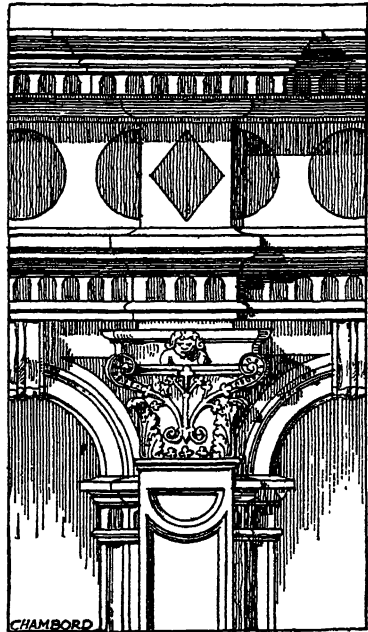


FIG. 142—PILASTER AND ENTABLATURE, CHAMBORD.

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common treatment of the entablature was to run the architrave over the tops of the windows of one story and to separate it by a very wide frieze from the cornice, which was made to serve as a continuous sill for the windows of the next story (Fig. 141). Cornice and architrave were little more than groups of moldings broken out over each pilaster, thus producing the "plaid" effect

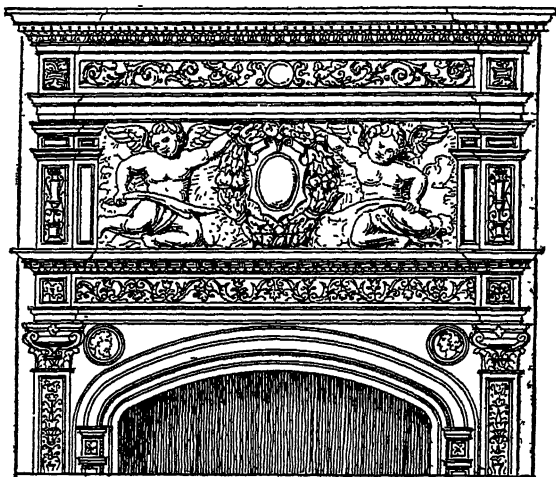


FIG. 143.—UPPER PART OF A FRANCIS I DOORWAY, TOULOUSE.

mentioned above. Examples are seen in the Francis I wing at Blois and the château of Chambord. Engaged columns are rare, and free columns hardly occur at all except in arcades, as in the Archbishop's Palace at Sens: A unique type of cornice, and one so beautiful that it deserved a development and perpetuation which it never received, is the arcaded cornice that crowns the court façade of the Francis I wing at Blois.

Arches are more often elliptical than semicircular

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(Fig. 143), especially over doorways, and are sometimes molded in the soffit like Gothic arches, though in other cases the soffits may be paneled like the pilasters with circular or diamond-shaped panels. Doorways are commonly flanked by pilasters, and not infrequently

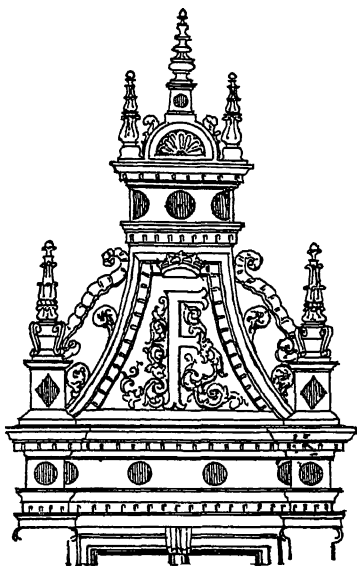


FIG. 144.—UPPER PART OF A FRANCIS I DORMER.

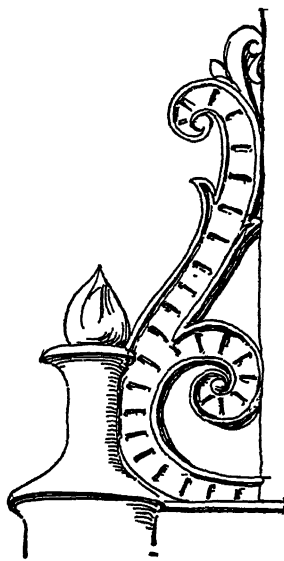


FIG. 145.—TYPICAL FRANCIS I S-SCROLL.

adorned with surface-decoration of the wall-space above them in a manner suggestive of Spanish influence (Fig. 143). Dormers are a conspicuous feature of the style. They were usually flanked by pilasters and topped by gables of capricious outline or carried up into a decorative second story narrower than the lower or window-story, with pilasters and gables of its own connected with the lower stage by pseudo-flying-buttresses com-

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posed of an S-scroll abutting against a candelabrum-pinnacle (Fig. 144; Pl. VII, 2; Figure 50). They

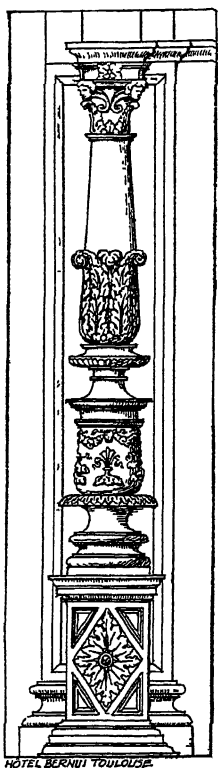


FIG. 146.—CANDELABRUM SHAFT FROM TOULOUSE.

constitute a highly decorative element of the château exteriors, reminiscent of the high Flamboyant Gothic dormers of the late Gothic and Transition periods, and persist through the whole reign of Francis I.

Carved details of the style include, first of all, the heraldic salamander (Figure 49 *b*) of Francis I and the F adorned with a crown (Fig. 144; Figure 50); the shell adorning niche-caps and small semicircular pediments (Fig. 143; Figure 50); the S-scroll in manifold combination (Fig. 145; Figure 50; Pl. VII, 2); the candelabrum-shaft in an endless variety of forms, used as a pinnacle or as an ornament against piers or pilasters (Figs. 146, 153; Figure 49 *b, c*; Pl. VII, 4); paneling with circles, half-circles, "lozenges" or diamonds and half-diamonds as already explained; and arabesques of extraordinary delicacy and variety on panels and

pilasters (Fig. 147; Figures 53, 55; Pl. VII, 3).

The decorative candelabrum-shaft is a significant reminiscence of Pavia and the French campaign in Lombardy, where it was widely used (Fig. 146; see p. 42). It is interesting to note its almost simulta-

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neous blossoming out in the architecture of France and Spain (see p. 276) after the battle of Pavia, victors and vanquished alike having, so to speak, carried it back with them to their respective countries.

The treatment of the *carving in relief*, based upon the arabesques derived from Italy (Fig. 147; Figures 49 *h*, 53), was frequently more delicate, certainly lighter and more minute, than the corresponding Italian work.

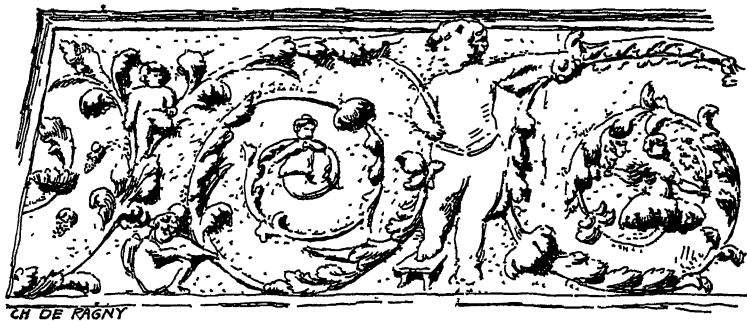


FIG. 147.—CARVED RINCEAU, CHÂTEAU DE PAGNY.

The principle of varied relief, with its contrasting of strong rounded masses with subordinate details almost fading into the background, is often both brilliant and subtle, as in the examples from Bonnavet and the tomb of Philippe de Commines (Figures 49 *h*, 53). But it often errs by over-minuteness, suggesting silversmith's work or jewelry rather than architecture, as in the staircase of Francis I at Blois (Figure 49 *f*). This tendency to minuteness is a survival from the late Gothic and Transition periods. It is less open to criticism in the choir-stalls and furniture of the period than in major works of architecture.

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Capitals; Balustrades.

The Corinthianesque was the only type of capital in general use until the time of Henry II, during whose reign the Doric and Ionic orders began to appear. The capitals of the Francis I period show great variety of treatment, often a charming fancy, and in beauty of light-and-shade and relief fall little behind their Italian exemplars (Pl. VII, 3, 5). The classic Italian balustrade was during this period replaced either by carved stone parapets or by fanciful and highly ornate balustrades as at Blois (Pl. VII, 11).

Interior Decoration: Ceilings.

The favorite type of ceiling in the earlier half of the period was the "beam ceiling," with heavy timber girders where the span demanded them, and square beams set about two feet apart and richly painted. The wood or plaster ceiling-spaces between the beams and carried by them were also painted with arabesques or other devices, as at Blois. In the Francis I Gallery at Fontainebleau the ceiling between the girders is paneled in wood in an intricate geometrical pattern in place of the more usual treatment with beams. Such paneled ceilings became increasingly common thereafter, but the panels were usually shallow and not deeply coffered as was later the practice derived from Italy. (See Pl. VII, 14.) Vaulting in carefully-cut stone occurs in secular work chiefly over corridors and entrance halls, as at Chambord, and is then often treated with square rosetted coffers. In ecclesiastical work various forms of ribbed vaulting are found, often highly ornate with

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elaborate pendants at the intersections as at Tillières, the Chapel at Rue and some other examples. These show a curious persistence of the influence of English fan-vaulting on the late French Gothic, transmitted to the French Renaissance architecture and interpreted with Renaissance details. The vaulting of the great church of St. Eustache at Paris is a purely Gothic ribbed vault except for its round arches and the profiling of its rib-moldings. The use of stucco enrichments was not general until a later period.

Fireplaces.

With the increase in privacy and comfort in domestic architecture, fireplaces were provided in every room of importance and treated with elaborate decorations of carving and sculpture. They were of stone, the wooden mantelpiece being as yet unknown, and were built with projecting hoods, though these were much smaller than those of the preceding century. In some cases, however, the chimneypiece was set back into the projecting chimney-breast itself. Those in the Château de Blois are chiefly modern restorations from fragments surviving from the demolitions and alterations of the eighteenth century, but they are no doubt fairly correct reproductions of the original aspect of these important features of the interior decoration of the age of Francis I (Figure 49 *c*).

Woodwork and Furniture.

Wainscoting in wood was a practice peculiar to the damp and well-wooded countries of northern Europe.

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It never prevailed in Italy and was not common in southern France, but was frequent in northern France.



FIG. 148.—STUCCO ENRICHMENTS, GALLERY OF FRANCIS I, FONTAINEBLEAU.

The most notable example is that of the Francis I Gallery at Fontainebleau, where the decidedly bizarre and baroque character of the stucco decorations above the wainscot, by the Italians Primaticcio and Il Rosso (Fig. 148) to some extent influenced the carving of the wainscot panels. In these the ragged and curled-over escutcheons so dear to the Italians appear for the first time in France (Fig. 149; Pl. VII, 1); they were destined to great popularity during the next three or four reigns. Other examples of wainscot design show more of the delicacy and charm of the Francis I style, as in the example from St. Vincent at Rouen (Pl. VII, 4). The same French refinement of taste ap-

pears in various choir-stalls, wooden screens and carved doors of the period.

With regard to the *furniture*, it must be observed that the French were behind the Italians in the amenities and refinements of their social and civic life, and there was no such abundance and variety of sumptuous furni-

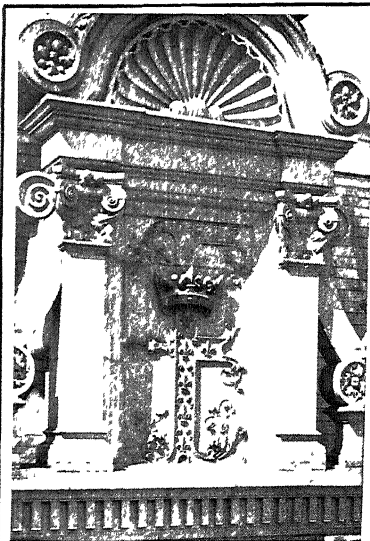


Figure 50 Dormer Blois

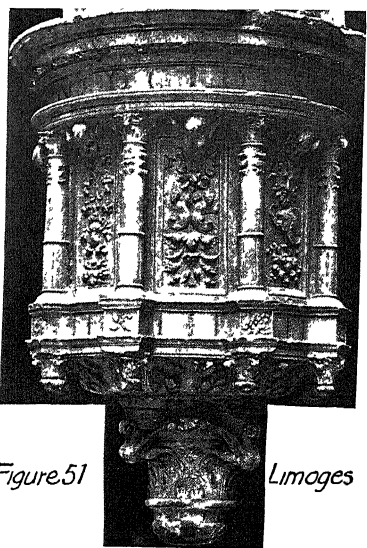


Figure 51

Limoges

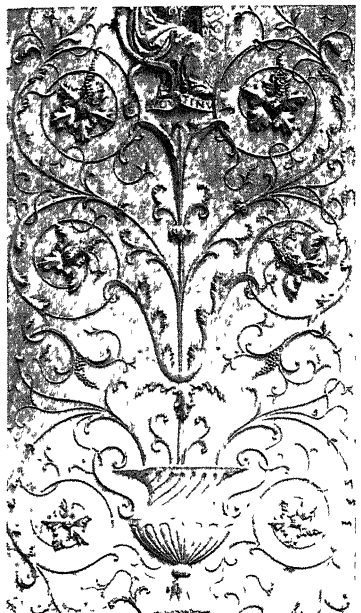


Figure 53. From Tomb in Louvre

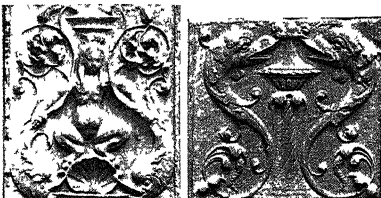


Figure 52 Chartres Cathedral

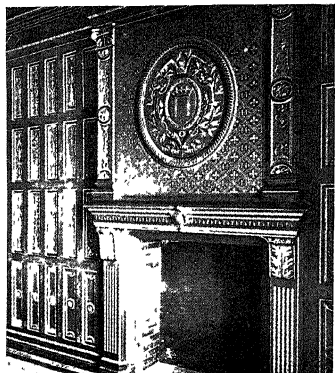


Figure 54 Fireplace, Henri II Blois

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ture in the French châteaux and palaces as in the Italian of that time. But though less varied and numerous, the examples of French furniture that have come down to us from the Francis I period are often of great beauty of detail and execution. This is particularly



FIG. 149.—PANEL FROM WAINSCOT, GALLERY OF FRANCIS I, FONTAINEBLEAU.

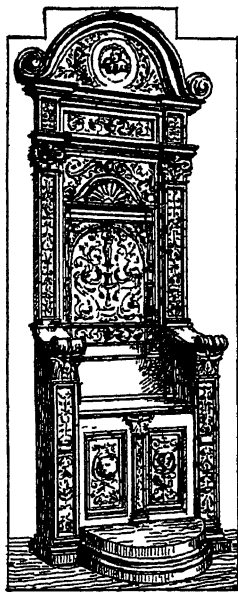


FIG. 150.—A FRANCIS I. CHAIR.

true of the chairs which, although uncomfortable and uncompromising in shape, with straight backs, legs and arms, are carved with shells, arabesques, S-scrolls and candelabrum shafts and finials, in a fashion which inclines one to wonder whether the cabinet-makers derived their designs from architecture or the architects theirs

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from the furniture (Fig. 150). Tables seem to have been but little used, and there have come down to us no type-forms of table-support, of bedsteads, benches, clothes-chests, cabinets or dressers from this period until its very close. This is the more remarkable when we recall the lavish display of costumes and jewels of this reign and the monarch's extravagance in castle-building.

For the introduction of the other sumptuary arts the king depended entirely on foreigners, chiefly Italians and Flemings. The weaving of brocades and of tapestries was thus domesticated in France. Ceramic work made little progress during this reign. The famous Bernard Palissy began his experiments in 1538, but did not finally produce his white enameled and decorated wares until 1554 under Henry II.

The Later Valois Period.

Henry II was a less enthusiastic patron of the arts than his father, but the onward march of the style continued, and the Italian queen Catherine de' Medici ("de Médicis" as the French write her name) supplied what the king lacked in artistic zeal and greatly encouraged the Italian trend of taste and style. In architecture three architects, whose careers had begun under Francis I, achieved their most notable masterpieces during this reign:—Pierre Lescot the courtier and amateur, descended from the Alessi of Italy, in the new palace of the Louvre; Jean Bullant in the château of Ecouen; and Philibert Delorme,³ the first professionally

³ Pierre Lescot, 1510-78; Jean Bullant, 1515-78; Philibert Delorme or de l'Orme, 1515-70.

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trained French architect, in the tomb of Francis I at St. Denis, the Tuileries projected and partly built for the queen, and the Château d'Anet, of which only minor parts are now extant, and of which the entrance-bay was saved and re-erected in the court of the Ecole des Beaux-Arts at Paris. In these works, as in the Château of Ancy-le-Franc, now known to have been largely designed by the Italian Serlio but long ago demolished, in the church at Les Andély's, the Fountain of the Innocents by Lescot and Jean Goujon (taken down and re-erected in modified form in 1788), the classic forms of column, pilaster and entablature appear as essential features employed in the classic manner, though not always with classical correctness. In churches especially, as at Les Andély's, the lingering tradition of Gothic design still appears in details, though even these are Gothic only in derivation, not in actual form.

The change in style, and particularly in the use of the orders, may be gauged by comparing the tomb of Francis I by Delorme with that of Louis XII also at St. Denis, executed in 1525 by the two Justes, or the façade of the Louvre by Lescot with Chambord or the north wing of Blois (Figure 49 f).

Architectural Details.

Besides the more classic proportioning, profiling and treatment of the orders in this period as compared with the preceding, a complete change occurred in the character of all the details. Dormers were no longer made either as high or as ornate as formerly, and all the details were more strictly classic (Pl. VII, 16).

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Instead of the salamander, the symbol of Francis I, there appears the king's monogram, in some cases associated with the D as the initial of his mistress Diana of Poitiers, though ostensibly the two reversed D's were

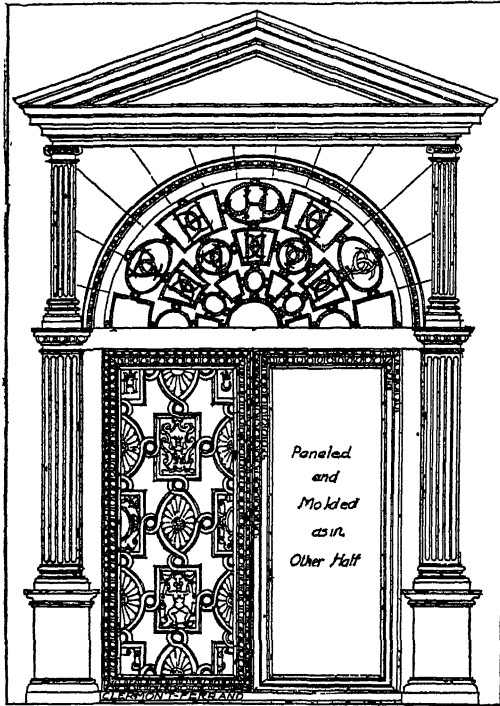


FIG. 151.—DOORWAY AT CLERMONT-FERRAND.

supposed to be two C's—Catherine's initial—reversed against the uprights of the royal H (center of escutcheon Pl. VII, 13; see also fanlight in Fig. 151). The elliptical arch gives place to the round arch; doors and windows appear with entablatures or pediments above them; the circular and diamond-shaped panels

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disappear from the pilasters, and the candelabrum-shaft no longer serves as an architectural support or pilaster decoration. The escutcheon and cartouche with "curlicue" ornaments became established as decorative features in architecture both external and internal (see Pl. VII, 13, 17), testifying to the Italian-

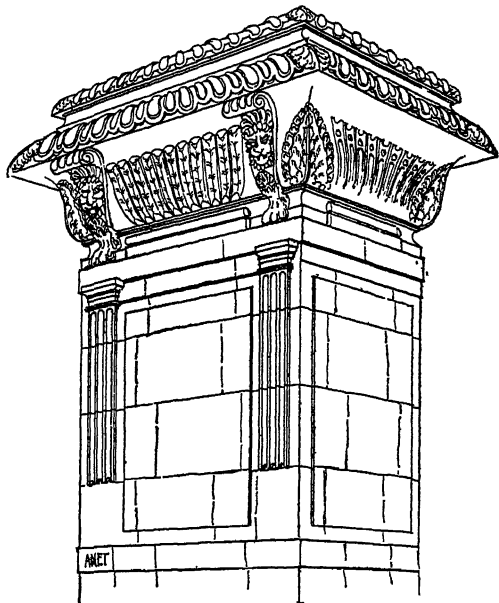


FIG. 152.—CHIMNEY-TOP, CHÂTEAU D'ANET.

izing influence of the Medicean queen. This also appears in the *gaine*, of which an early example is shown in Pl. VII, 6, from the Hôtel Lasbordes at Toulouse, and in the same plate No. 17, a doorway of the church of Notre Dame at Châlons-sur-Marne dating from the last years of Henry II, contemporaneously with its earliest use in Italian architecture.

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In all this transformation of forms and details there is a corresponding change in the spirit and artistic character of the carving. It no longer exhibits the *finesse*, the minuteness of detail and delicacy of relief of the previous period, inherited from the expiring Gothic. The relief is stronger, the forms more distinctly classic and architectural, the combinations more formal and correct (Figs. 151, 152).

Interiors.

The transformation of the interior ornament corresponded with that of the exterior. Ceilings were coffered and paneled more after the Italian fashion; though at Fontainebleau and Blois the combination of girders and flat paneling still continued in use. Wainscoting was simpler, with plain rectangular panels (Fig. 153; Figure 54), and chimneypieces were more strictly architectural in design. The "mantel" or hood was flattened back to the chimney-breast or disappeared entirely (Figure 54).

Furniture and Minor Arts.

The third quarter of the century (under Henry III and IV) saw a great and rapid increase in the variety of furniture commonly employed in fine houses: in chairs, tables, bedsteads, dressers and cabinets, all of which had begun to appear during the reigns of Henry II and Charles IX in considerable number and great elegance of design, but were greatly multiplied and elaborated under their successors (Fig. 154). Here also the influence of the Florentine queen counted for

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much in assimilating the Italian standards of Court life in the furnishings and equipments of her own French environment; for she dominated the taste and life of the French Court during the reigns of Charles

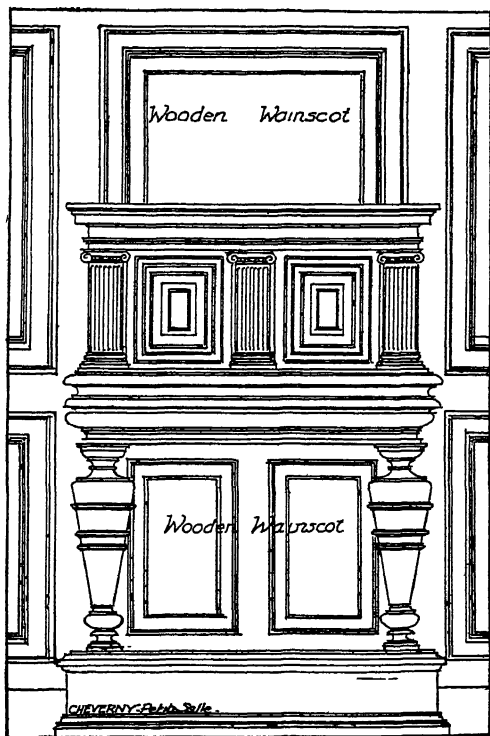


FIG. 153.—WAINSCOT AND BAHUT, CHÂTEAU DE CHÉVERNY.

IX and Henry III, dying in the same year as her grandson, 1589.

The furniture of these three reigns (Francis II reigned but a few months in 1559-60 and may be disregarded) exhibits generally a strongly architectural

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quality in its composition and main lines (Fig. 154), combined often with a riotous profusion of carved and sculptured ornament. This ornament displays much more of figure-sculpture and grotesques than that of Francis I; it is all in stronger relief, more crowded, more sumptuous in general effect, less well composed

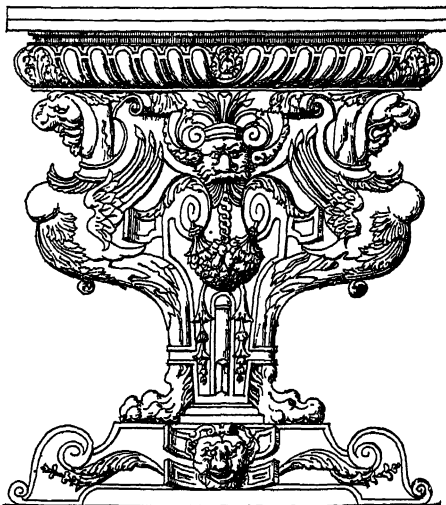


FIG. 154.—TABLE, STYLE OF CHARLES IX - HENRY II.

and distributed (Fig. 155; Figures 58, 60), although superb in technical execution. The Italian influence, transmitted in part indirectly by Flemish cabinet-makers, is seen especially in the increasing use of gâines and of curlicued escutcheons, in the forms of tables and in the grotesques. This tendency may be recognized in the beautiful shrine or urn by Pierre Bontemps, serving as a receptacle for the heart of Francis I. Though not precisely an article of furniture in the



Figure 55 Chapel Screen Rodez.

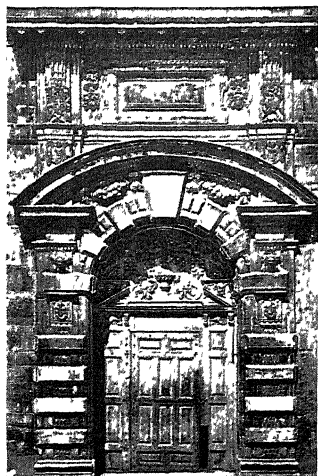


Figure 56 Doorway Hôtel de Voûte, Dijon.

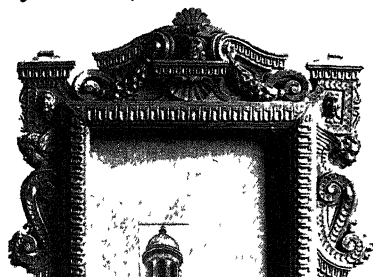


Figure 57 Henry IV Frame



Figure 58 Panel, Henry IV



Figure 59 Entrance, P. Luxembig

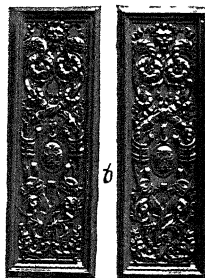
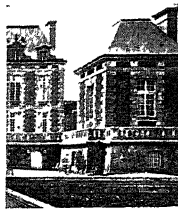


Figure 60 (a) Ch de Beillerout (b) Henry IV Panels (c) (d), Henry II Bronze Ornaments

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ordinary sense, in style and scale it may fairly be classed in this category (Fig. 156). The dominant personalities in this field of design were J. Androuet Ducerceau and Hugues Sambin.⁴ Of the two, Sambin was the more prolific of executed works, but Ducerceau,



FIG. 155.—PANEL OF CUPBOARD BY SAMBIN.

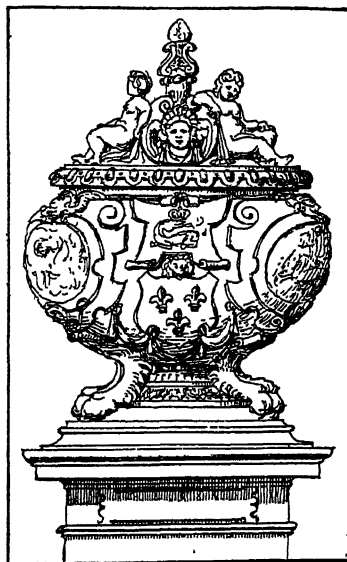


FIG. 156.—SHRINE FOR HEART OF FRANCIS I.

who executed little, and who on account of his religion—he being a Huguenot—was twice driven from France, exercised a powerful influence on design by his books of engravings of buildings (“Les plus excellens

⁴Jacques Androuet, surnamed “du Cerceau” (“of the circle” from a circle in the sign over his studio): architect, engraver and author, 1515–84; Hugues Sambin, architect and sculptor of Dijon, contemporary of Ducerceau; dates of his birth and death not available.

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bastimens de France”) and of decorative details and designs. His two sons Jacques and Batiste were

prominent in the architecture of the following reign. In the works of father and sons we observe the growth of the Italian Baroque influence, a tendency towards exaggeration, towards the bizarre and the fantastic. But a tasteful simplicity is sometimes met with in this period, as in the door-panel (Fig. 157), and the panel from the Louvre in Fig. 158.

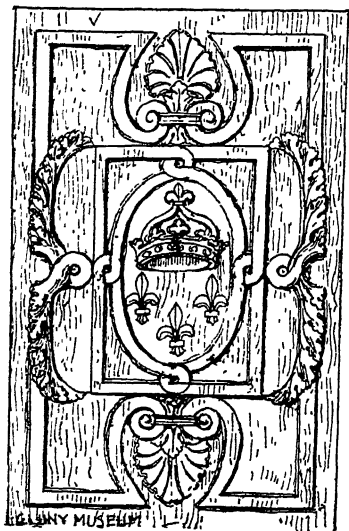


FIG. 157.—PANEL FROM A DOOR, CLUNY MUSEUM, PARIS.

ent, though the Court depended for these chiefly on importations from Italy and Flanders. The *atelier* for



FIG. 158.—PANEL FROM SO-CALLED CHAMBER OF HENRY IV, LOUVRE, PARIS.

tapestry-weaving established by Francis I with Flemish weavers does not seem to have long continued. Neither

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could the French metalworkers as yet rival those of Italy, and the famous suit of armor of Henry II was of Italian make (see p. 144). But much excellent work was done in smaller objects in iron and brass, such as



FIG. 159.—HENRY II BRONZE
DOOR-PULL.



FIG. 159a.—DOOR-KNOCKER FROM
NARBONNE.

door-hardware, drawer-pulls and the like (Fig. 159; Figure 60; Pl. VII, 9). The beginnings of French ceramic art belong to this period, as its foundations were laid under Francis I and its most significant early development occurred under Henry II and Charles IX

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(Fig. 160). But for greater continuity of treatment the discussion of this branch of French decorative art will be deferred to the close of the next chapter.

Decorative Sculpture.

Sculpture, which under Francis I had been almost entirely subordinated to architecture, began under Henry II to assume independent importance, and to



FIG. 160.—ENAMELED PLATE
BY PÉNICAUD.

take on more of the classic and monumental quality in its association with architecture. It was developed under the hands of a remarkable group of sculptors who united great technical skill with exquisite artistic taste and a keen sense of architectural propriety. The greatest of these men, and one of the greatest decorative sculptors of all time, was Jean Goujon of Rouen (1510-78), like Ducerceau and Palissy a Huguenot, who, however, succeeded in retaining the favor of the kings and of Catherine, under whom he worked in association with Pierre Lescot on the Louvre, and with Philibert Delorme on the Château d'Anet and other works. He designed the Fontaine des Innocents in its original form, the famous Tribune des Caryatides in the Louvre, and the tomb of Louis de Brézé in the cathedral of Rouen. To him are also attributed the beautiful carved doors of the church of St. Maclou at Rouen. Next to him in ability was Germain

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Pilon (1535-90), who executed the sculptures of the tombs of Francis I and of Henry II at St. Denis and the exquisite decorative group of three female figures supporting the urn containing the heart of Henry II now in the Louvre; these figures are carved in wood. Other noted sculptors of the time were Barthélémy Prieur and Pierre Bontemps. To the latter is due the funerary urn of Francis I (Fig. 156), also at St. Denis. Hugues Sambin, already mentioned on p. 205, was chiefly occupied with designs of furniture.

To sum up briefly the character of this period, which came to an end with the extinction of the Valois dynasty at the death of Henry III in 1589, we note first of all the final disappearance of the last vestiges of Gothic tradition and detail before the growing classicalism of the age. This was due in part to the influence of Catherine de Médicis herself and of the Italians whom she attached to her court; but it was quite as largely due to the training of the architects and sculptors, and in part also to the general progress everywhere of the "New Learning" and of the public taste educated under its influence. At the same time, along with this Italianizing tendency towards the formal and the classic, towards carefully-ordered architectural stateliness and propriety, there are still traces of the refinement and freedom of the preceding style, and the orders are still employed with much license of detail, though with careful restraint in the matter of scale. The best work of this period possesses great decorative charm by reason of these qualities, for it has neither the smallness and lack of force

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of much Francis I work nor the Baroque fantasticality and frequent heaviness of the next period.

The Bourbon Period: 1574-1620.

This period of forty-six years or thereabout, covering the reign of Henry III, the last of the Valois kings, of Henry IV the first Bourbon king, and the first part of that of Louis XIII, can hardly be otherwise characterized than as a period of oscillation between conflicting tendencies. On the one hand we have the Palladianizing drift of architecture, strongly reinforced by the advent of a new Medicean queen, Marie de Médicis, Henry IV's imperious Florentine consort, who introduced a whole new train of Italians into the French church and state.

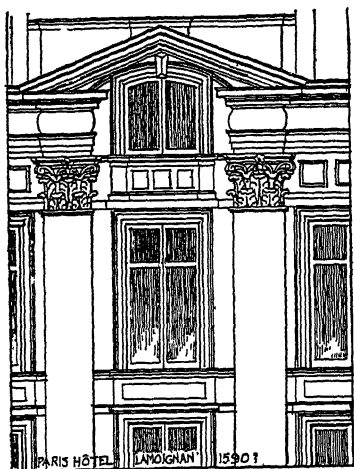


FIG. 161.—COLOSSAL ORDER OF
HÔTEL LAMOIGNON, PARIS.

On the other we have the Gallic spirit, impatient of formulas, independent and imaginative. Between these two tendencies architectural design oscillated now towards the extreme of Baroque stiffness, as in the Grande Galerie of the Tuileries (1595-1608), with its huge bare pilasters, alternating triangular and curved pediments and awkwardly broken entablatures, or the Hôtel Lamoig-

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non (Fig. 161); now towards the extreme of fanciful and unregulated detail, as in the portal of the Hôtel de Vogüé at Dijon (Figure 56), or that of the Château des Ifs. The French builders of the time seized upon the eccentricities of Baroque detail and used them in their own way, with results which are rich and playful in effect, but often so illogical and bizarre as to merit

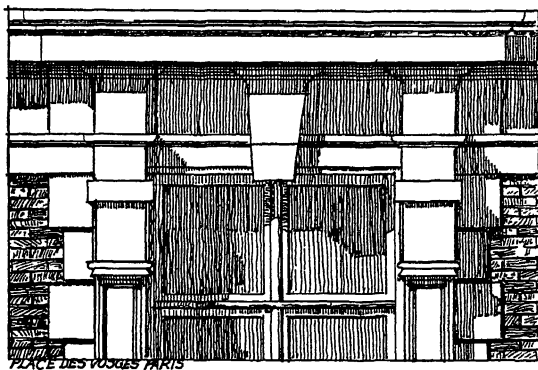


FIG. 162.—BRICK AND STONE ARCHITECTURE, DETAIL.

severe criticism. A frequent fault is the exaggeration of the voussoirs of arches, and of *bossages* or projecting blocks interrupting the architectural lines (Pl. VII, 12).

But the French builders of this period introduced one innovation of the greatest importance in the combination of brick and stone in exterior design, which they handled with great skill. The stone-work forms the corners, the window-dressings and the cornice, in a system of rusticated "chains," usually of long-and-short work, with brickwork either plain or patterned for the flat wall-surfaces or fillings (Fig. 162), as in the Places

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Dauphine and des Vosges, Paris. In the Château de Beaumesnil the same system was employed although the wall-surfaces are of ashlar instead of brick.

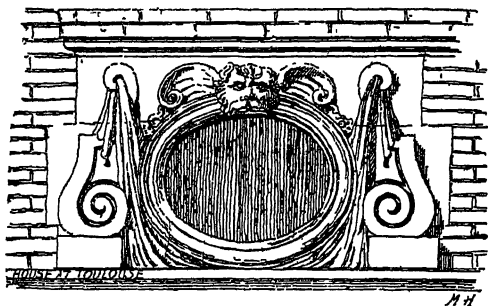


FIG. 163.—BULL'S-EYE WINDOW, HOUSE IN TOULOUSE.

In the carved ornament of this period the cartouche became increasingly common, together with palm-branches, seldom of graceful design, and cansoles with broken curves, meaningless draperies and other Baroque



FIG. 164.—TYPOGRAPHIC ORNAMENT BY THÉO. DE BRY.

features (Fig. 163). Typographic ornament was influenced both by Dutch taste and by Italian ceramics, as in the border by Théodore de Bry (1598) in Fig. 164.

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Interior Detail.

The beamed ceiling still continued to be used, but heavily paneled ceilings were more generally favored. Chimneypieces were often overloaded with sculpture and carving. Interior woodwork of wainscotings and doors was frequently painted in white with gilt moldings and painted arabesques or "nielles," in marked contrast to the heavy and overcharged detail of the chimneypieces (Fig. 165 *a*).

Period of Louis XIII.

No clear dividing line can be traced between the styles of Henry IV and Louis XIII, but there is a gradual progress towards the monumental classicism that was to mark the reign of Louis XIV, combined with frequent and singular exaggerations of Baroque decorative detail. It would seem as though the independent Gallic spirit wished to protest against the increasing domination of the classic tendency by greater extravagance in the use of scrolls and escutcheons, cartouches, palm-branches, heads, gâines and every device of non-structural, fantastic ornament to break up the monotony of plain surfaces, both without and within the building. The result was a Baroque style quite different from the Italian, but animated by the same effort to surprise the spectator and



FIG 164a. — LOUIS
XIII PAINTED
NIELLE, CHATEAU
OF CHEVERNY.

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to produce an effect of restlessness rather than of repose. This is seen in such examples as the façades of St. Paul-St. Louis and St. Etienne du Mont at Paris, of the

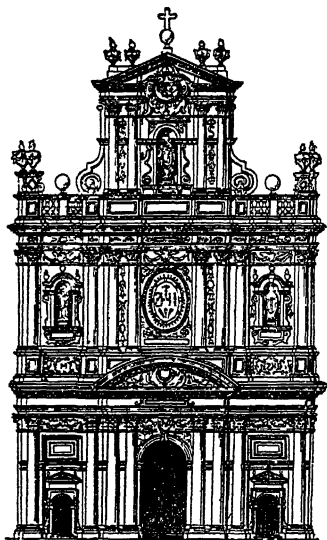


FIG. 165.—FAÇADE, CHURCH OF ST. PAUL-ST. LOUIS, PARIS.

Minimes at Tours and Ste. Marie at Névers; and in interior works at Fontainebleau, especially in the Chapel of the Trinity, as well as in many doorways and chimneypieces. At the same time there were built such dignified and classic edifices as the Luxembourg Palace by Salomon de Brosse for the Dowager Queen Marie, with almost no ornament but that of the rusticated orders, inspired from the garden front of the Pitti Palace at Florence (Figure 59), the same architect's façade for the church of St. Gervais, Lemer-

cier's Pavillon de l'Horloge in the Louvre, and François Mansart's⁵ "Aile de Gaston" or West wing of the Château of Blois for Gaston d'Orléans.

Doors and Doorways.

Many of the Louis XIII doorways, both interior and exterior, display in the over-door space or the arch-tympanum singular and even grotesque variations of

⁵ Jacques Lemerrier, 1590-1654; François Mansart, 1598-1666; both under Louis XIII and XIV.

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the cartouche motive, which often takes on a meaningless and sprawling form (Fig. 166). In some cases it is made to assume the likeness of a grotesque mask; in others a helmeted head or bust forms the central

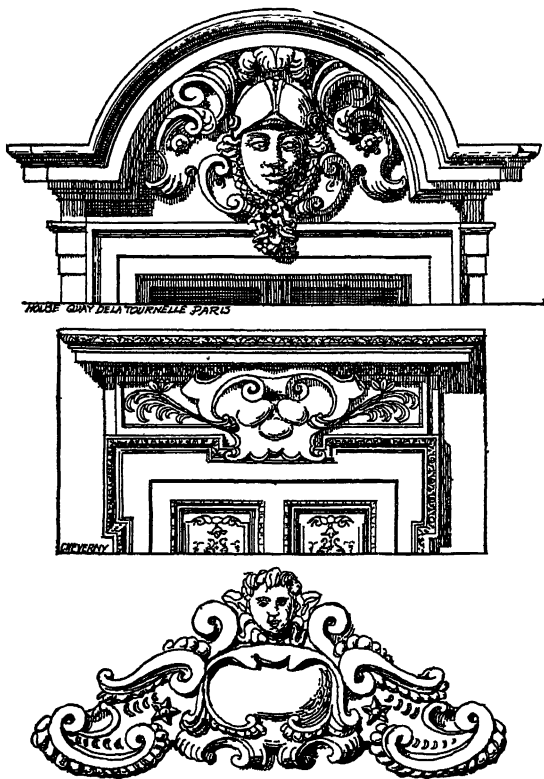


FIG. 166.—THREE LOUIS XIII OVER-DOORS.

motive. But these eccentricities disappear by the end of the reign.

The doors themselves received very diverse treatment. Main entrance-doors had in the previous period,

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especially under Henry IV, begun to take on a definite type which has, with variations, persisted to the present day. With the progress of domestic architecture in cities the driveway-entrance into the court—the *porte-cochère* or coach-gate—took on greater importance (Pl. VIII, 5). It was usually arched, with an ornately carved tympanum above the door proper. The latter was in two leaves, in one of which a smaller door was provided for the admission of pedestrians when the two leaves were closed. This smaller door provided a motive which was repeated in the other half, and the entire composition was decoratively treated with richly molded panels, colonettes, small pediments and carving of masks, scrolls and escutcheons. This decoration increased in richness and in crowded detail in high relief under Louis XIII. The celebrated door to the Chapel of the Trinity at Fontainebleau illustrates the heaviness and inappropriateness of much of this detail, in spite of its remarkably skilful execution.

Furniture.

During the entire period of nearly one hundred years from the accession of Henry II to that of Louis XIV (1547-1643), there was steady progress in the variety and richness of domestic furniture. Under Francis I the simplicity and scarcity of furniture had been, as we have seen, in singular contrast to the splendor of the architecture and the magnificence of the costumes and plate to be seen in palaces and châteaux. The contribution made by the books of designs of Hugues Sambin and J. A. Ducerceau to the art of furniture-making has

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been mentioned. To these should be added the name of Nicolas Bachelier of Toulouse, a cabinet-maker, architect and sculptor, to whom we owe the very ornate chapel-screen in the cathedral of Rodez (Figure 55). Thus Dijon, the home of Sambin, and Toulouse, the home of Bachelier, became important centers of furniture design, and Southern France began to rival the North.

The furniture of this entire period is marked in general by extreme richness, often excessive in its use of grotesques, gâines, escutcheons and human figures, all in high relief and crowded in composition. Heads, female busts, deities and symbolic figures abound, quite unrelated to any special purpose of the furniture or to each other; beautifully carved and producing an undeniably sumptuous effect, but lacking in sobriety and restraint. Many of the artists were foreigners from Flanders, Holland, Germany and Spain, and the Flemish influence was particularly strong. "The impression resulting from an examination of all this furniture of complicated structure and inordinate decoration . . . is very much the same as that produced through studying the history of the manners of the time. French life under Henry II, Charles IX and Henry III, all semi-Italian princes, dominated by their talented mother the Florentine Catherine de Médicis, was an extraordinary mixture of terror and luxury." ⁶ The extravagance of the court and nobility knew no bounds and "was reflected," says Saglio, "in the domestic furniture by the excess of

⁶ André Saglio, "French Furniture," p 102 (Batsford, London).

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ornamentation lavished upon it. . . . Everything must be alike costly and distorted."

This verdict on the taste of the three reigns which closed the Valois period is also valid for the reign of Henry IV, the first Bourbon king, and a large part of that of Louis XIII, who succeeded him (Fig. 167).

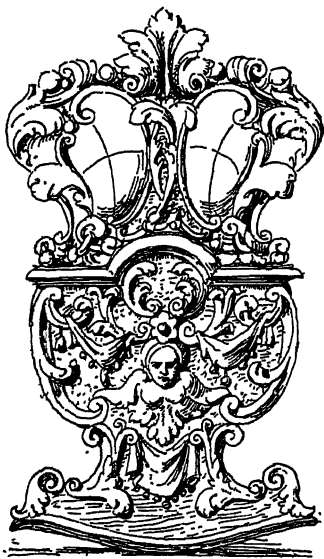


FIG. 167.—LOUIS XIII CRADLE.

The foreign element completely dominated furniture design, the Spanish being particularly strong, along with the Italian and Flemish, the German and the Swiss; while the French artisans were encouraged by Henry IV to study their art in Holland. A veritable school of furniture design was established in the Grande Galerie of the Louvre by Louis XIII under foreign masters, among whom was the Swiss Boulle, whose name later became famous in the persons of his French-born

sons and descendants under Louis XIV. The Italian influence was reinforced by the Jesuits who flocked to the French Medicean court after the decree of expulsion against them of 1595 was repealed.

The most important changes in furniture design in this early Bourbon period were in the shapes of chairs, in the increased vogue and variety of cabinets or "armoires" and dressers (Fig. 168), and in the intro-

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duction of ebony, whence the French word “ébéniste” for a cabinet-maker. Chairs were now made with light frames, often with turned posts and braces or “rounds,” and with curved arms. The legs were sometimes straight, either square or turned, sometimes curved, with elaborate carved details. Under Louis XIII began the upholstering of seats and backs with tapestries or brocades instead of wood and leather—the beginning of a concession to ease and comfort, and of a special application of textile art, destined to become very important in the next reign.

Four-legged tables now began to displace the Italian type with two carved end-supports, probably as the result of the Northern influences from Flanders, Germany and Holland. The legs, like those of the chairs, were in some cases straight, in others curved, and the straight legs were sometimes turned, more often square and tapering. The curved or cabriole leg, a reflection of the Baroque tradition, was to become a dominant and distinctive feature of later furniture.

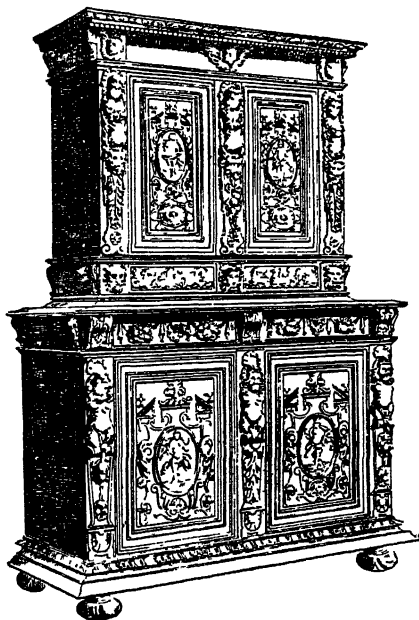


FIG. 168.—LOUIS XIII CABINET.

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More monumental and costly than either tables or chairs were the various types of cabinets or *armoires* which came into vogue, a fashion imported either from Italy or Spain. The French name suggests an original use of such pieces of furniture for the safe keeping of small arms, which were often costly works of French, German, Spanish or Italian armorers, engraved, chased, carved and inlaid, and sometimes set with jewels (see p. 144). In Italy cabinets were also employed for the keeping of medals, coins and jewels. Figure 64 and Fig. 168 illustrate the type, which was more varied than the Italian, quite as architectural in form and composition, highly ornate but not as profusely adorned with "attributes," emblems, figures and grotesques as the furniture of the preceding period. Figure 57 shows a mirror-frame almost Florentine in design. Ebony was much used, its cost and hardness apparently commending it in spite of its funereal and somber color, which absorbs light and shade alike and kills delicate relief.

The Minor Arts: Henry II to Louis XIV.

Woodworking has been sufficiently discussed for the limits of this book. Metalwork was not extensively developed in this period, and the earlier examples now extant show no ornament forms differing greatly from those of architectural carving and furniture design. Pl. VII, 9, representing a keyhole-plate from the Hôtel d' Assézat at Toulouse is a fair specimen of the art, displaying the cartouche-motive, scrolls and grotesque heads which so abound in the architecture and furniture. During the reign of Louis XIII, however, wrought

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iron came increasingly into favor for grilles, gates, window-guards and balustrades. This last was a new application of the art, in which, through the entire remainder of the Bourbon period, the French excelled all others, in designs architecturally appropriate and artistically elegant.

Textile art was in this period, like metalwork, mainly dependent on foreign importation; needlework, brocades and velvet coming chiefly from Italy, especially from Genoa and Venice; laces from Italy and Flanders, tapestries from Flanders. Such work as was produced in France in these arts was for the most part executed either by foreigners or by Frenchmen under foreign direction and in close imitation of the foreign products. No distinctively French types of design had as yet been matured, and no forms of ornament are in evidence in the textile work made in France at this time that can be called peculiarly French. It was not till the 17th century had passed well into its second half that the French genius asserted its independence and created its own models and patterns in these fields of design.

Limoges Enamels.

Limoges, which had been in the Middle Ages famed for its production of ecclesiastical vessels enameled on metal, revived this ancient art in the early 16th century after a long period of decline. The great names associated with this revival are those of Pénicaud, Raymond, and Léonard Limousin; they executed painted enamels in which the fusible coloring-earths were applied with a brush to the metal, without previously cutting out a

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bed for each separate color. The designs were influenced by Italian majolica models; but a deep blue or violet generally formed the background of the design, and the pattern in white was enriched with high lights in gold and shadings in *grisaille*. Fig. 160 illustrates the style and general effect of these productions in a plate by Pénicaud (see also Pl. X, Nos. 2-4, 6-9).

Books Recommended:

A. BERTY: *La Renaissance monumentale en France* (Morel, Paris, 1864).—BLONDEL: *Architecture française* (Paris, 1756).—C. DALY: *Motifs historiques d'architecture et de sculpture* (Ducher, Paris, 1870).—J. A. DU CERCEAU: *Les plus excellents bastiments de la France* (Lévy, Paris, 1868); *Oeuvres, Meubles etc.* (Baldus, Paris, n. d.).—P. GÉLIS-DIDOT: *La Peinture Décorative en France du XVI^e au XVIII^e siècle* (Schmid, Paris, 1919).—H. v. GEYMÜLLER: *Baukunst der Renaissance in Frankreich* (Bergsträsser, Stuttgart, 1901).—A. GUÉRINET: *Détails de sculptures d'ornements, Renaissance à Louis XV* (Guérinet, Paris, n. d.).—W. LÜBKE: *Geschichte der Renaissance in Frankreich* (Ebner & Seubert, Stuttgart, 1885).—C. MARTIN: *La Renaissance en France* (Morancé, Paris, 1913).—C. T. MATHEWS: *The Renaissance under the Valois Kings* (Comstock, New York, 1892).—H. MORLEY: *Palissy the Potter* (London, 1852).—E. MÜNTZ: *La Renaissance en Italie et en France à l'époque de Charles VIII* (Hachette, Paris, 1895).—L. PALUSTRE: *La Renaissance en France* (Quantin, Paris, 1885).—R. PFNOR: *Le Château d'Anet* (Poupart-Davyl, Paris, 1867); *Le Palais de Fontainebleau* (Champollion-Figeac, Paris, 1863).—E. ROUYER: *La Renaissance de François I à Louis XVI* (Baudry, Paris, 1867).—ROUYER ET DARCEL: *L'Art architectural en France* (Noblet & Baudry, Paris, 1866).—A. SAGLIO: *French Furniture* (Batsford, London, 1907).—C. SAUVAGEOT: *Palais, hôtels, châteaux et maisons de la France* (Morel, Paris, 1867).—W. H. WARD: *Architecture of the Renaissance in France* (Batsford, London, 1911).

CHAPTER VII

THE RENAISSANCE IN FRANCE, II

The Age of the Louis.

The long period of 131 years covered by the extraordinarily long reigns of Louis XIV and his great-grandson Louis XV was marked by an equally extraordinary development of French art. Two styles, easily distinguished in their culminating works and yet passing gradually from the first into the second through a brief transitional period called the Régence, are known by the names of the two kings, in French Louis Quatorze and Louis Quinze. The reign of the first was the period in which French art, so long tutored by foreign designers, at least in all the minor arts, at last emancipated itself from their control, and while it assimilated their teaching, dominated them completely and thoroughly Gallicized every foreign element. So completely was this accomplished that in the second half of the 18th century we find both Italy and Germany borrowing freely the French decorative elements, at least in interior decoration and furniture.

Character of the Louis XIV Period.

Louis XIV, small of stature, homely of countenance but filled beyond measure with the conceit of his own

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greatness and craving the most servile flattery, was nevertheless a great king and a great patron of the arts. The man who could say "L'État c'est moi" and who loved to be called the Sun King (le Roi Soleil) knew how to surround himself with men of distinguished ability, and encouraged literature and the arts by lavish expenditures for the works of men of genius, and for pensioning the creators of those works. He was the greatest builder-monarch of modern times, surpassing Francis I in the extent and cost if not in the number of his palaces. He was, moreover, a man of pronounced tastes in the fine arts, and while he employed a host of foreigners in the development of the minor and accessory arts, he entrusted his great building enterprises wholly to French architects. Moreover in all the arts of decoration the foreigners were so dominated by the French taste that these arts took on an entirely new aspect and developed a new and purely French style, quite justly called by the monarch's name. The king's taste favored the formally classic, alike in literature, in painting, in sculpture and in architecture, but it was the antique as seen through French eyes and interpreted in a French manner. In interior decoration and furniture the independent Gallic fancy and taste were given free rein, and while there was everywhere observed a certain stateliness in the general lines and more structural features of the design, the details were treated with the utmost freedom and with increasing caprice of fanciful invention.

Louis XIV came to the throne in 1643. In 1655 he established the Academy of Painting and Sculpture.

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In 1661, on the death of Mazarin, he assumed absolute and supreme power, and made himself the dictator in the field of art as in all else. "His taste must govern throughout his kingdom, wherever the power of his Académie could reach. . . . His adulators proclaimed that Louis was the only person in France who had taste. He was certainly the only person in France who could exercise his taste to the extent of his desires. Le Brun was the man selected by the king to administer to his taste. All painters, sculptors, architects, designers and decorators must receive their orders from Le Brun and obey them.¹ In 1663 Louis founded the "Manufacture royale des Meubles de la Couronne," in a mansion which gave the name of its former owner, Gobelins, to the establishment. This enterprise, due to Colbert, the successor of Mazarin, later developed into the greatest of all establishments for the weaving of tapestries, but was for a long time concerned with all forms of decorative art—furniture, metalwork, jewelry and textiles. The Académie and the Gobelins thus became great art centers, and the "éclat of these two establishments was so great throughout the whole of Europe as to eclipse all other schools or to convert them into mere reflections of themselves. It is from this moment that the worldwide supremacy of French art really begins."²

Architectural Design.

Louis' love of the grandiose after the formally classic manner was expressed in the exterior design of a re-

¹ D. Cady Eaton, "A Handbook of Modern French Sculpture" (Dodd, Mead & Co., New York, 1913).

² André Saglio, "French Furniture," p. 102 (Batsford, London).

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markable series of great buildings. The completion of the Louvre with its magnificent colonnade, the vast Hôtel des Invalides, the stately Dome of the Invalides added to the Hôtel, and above all the colossal palace of Versailles with its gigantic gardens, were so many expressions of this taste. It was by no mere accident that the commonplace design by the aged Bernini, whom Louis had invited from Rome to design the East front of the Louvre, was rejected in favor of the purer classic design of the Frenchman Claude Perrault, the Court physician. The Italians had taught the French architects how to use the Orders, and from the Italian Baroque the Frenchman had learned the stateliness of the "colossal order"—the column and pilaster of the full height of two or more stories—with the resulting bigness of scale in all the details; but under the influence largely of the king's severer taste they had rejected the eccentricities, the curved wall-surfaces and fantastically-broken pediments and huge scrolls of the Italian fashion. Now also the crowded and meaningless detail and contorted cartouches of the Louis XIII style were rejected—as indeed had already been the case with the work of men like de Brosse, François Mansart and Lemercier, who began their careers under Louis XIII but who lived and worked during the first part of the reign of the Grand Monarque. These men, with Louis Leveau, were succeeded by Jules Hardouin³ (surnamed Mansart after his grand-uncle François Mansart), who had assisted Bruant in the design of the Place Vendôme and who was the architect of the greater part of the

³ Louis Leveau, 1612-70; J. H. Mansart, 1646-1708.

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palace of Versailles, the Grand Trianon, the Dome of the Invalides and the Château de Marly.

J. H. Mansart followed his grand-uncle in his general preference for "small orders," that is, superposed orders each of the height of one story, as in the Dome of the Invalides and the Versailles palace; but in the Grand Trianon and the Chapel Royal at Versailles he wisely departed from this general rule. In the latter part of the king's reign the colossal order appeared more frequently, as in the colonnade of the Louvre and the Hôtel de Ville at Beauvais. In all these works the Palladian or Vignola proportions and details were faithfully followed. Exterior ornament was severely pruned; rustication was used sparingly and discreetly; *ressauts* or broken entablatures were rarely resorted to, and the general effect of the exterior was more often cold and bare than over-decorated (Figure 63). The combination of brick and stone so popular under Henry IV and Louis XIII hardly appears except in the earlier parts of the Versailles palace by Levau. A severe stateliness was the effect generally sought.

Interior Decoration.

The metaphorical "battle of the styles" between the Gallic and Latin tendencies appears therefore to have resulted in a decisive victory for the Latin, so far as the architecture of the exterior was concerned. In reality it was a truce, or a divided victory, for in the interiors, at least of palaces and mansions, the Gallic tendency was increasingly dominant, and by the end of the period completely triumphant. The style or styles that de-

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veloped in the sumptuous interior decorations of the Louvre, Versailles, the Trianon and some of the great mansions or lesser palaces of the royal family and

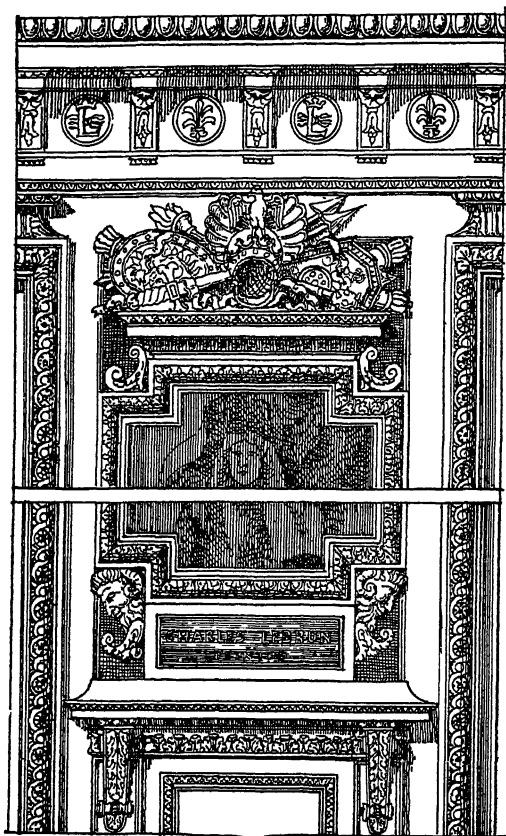


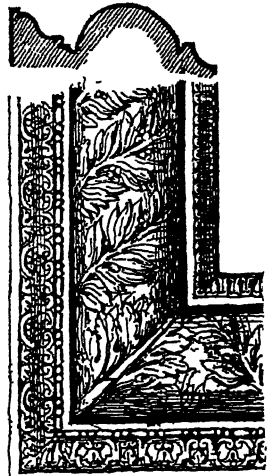
FIG. 169.—DECORATIVE TREATMENT, GALERIE D'APOLLON, LOUVRE.

relatives, were thoroughly and completely French. The Flemish and Italian elements in it were so thoroughly assimilated and fused that it requires the most minute

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critical analysis to discover and separate them. In the earlier part of the period the classic pilaster, round arch and regular entablature were still used as at Maisons-Lafitte (Pl. VIII, 1) and Versailles, and the larger lines of the decoration were formal and monumental, but the details were free, and the classic forms were varied in ingenious and often charming ways (Figure 62; Pl. VIII, 2, 10).

This severer phase reached its highest expression in the Galerie d'Apollon in the Louvre. In this splendid apartment one sees in the wall-decoration none but rectangular panels and classic moldings (Fig. 169). The crosssetted panels, each framing a (modern) picture in tapestry, are adorned with trophies of arms, grotesque masks, acanthus-leaves and the like. But there are departures from classic precedent: the frieze is a new French adaptation of the triglyph; the brackets or consoles under the picture are curved and carved in a French rather than Roman spirit; the moldings are carved with ornaments drawn from Nature or from fancy (Fig. 170). In the second half of the period the Gallic fancy played alike with the composition and the details. The wall was divided into panels above the square-paneled wainscot; the wall-panels were alternately broad and narrow, framed in gilded moldings



LOUVRE - GAL. D'APOLLON

FIG. 170.—MOLDING, GALERIE D'APOLLON, LOUVRE.

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with smaller moldings forming a repeat or echo of the larger frame enclosing it; tops and bottoms of these frames were curved, or if square-ended, had their corners cut off by concave curves; medallions of conventional ornament adorned the centers of the panels, and often their tops and bottoms also; and the details of the decoration in relief displayed the utmost freedom of fancy in the scrolls, wreaths, festoons and acanthus

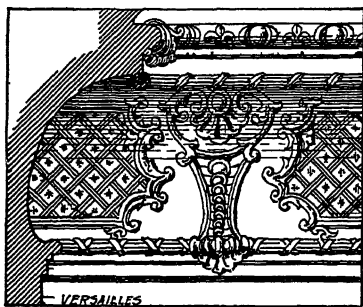


FIG. 171.—CEILING COVE, VERSAILLES.

foliage. Flat surfaces and ceiling-coves were often filled with a diaper or network in low relief, and all the relief was gilded upon a ground of white or very pale green or gray. In contrast to this elaborate splendor, wainscot and doors were treated with square panels with little or no ornament except the gilded moldings; but delicately-painted flowers and *nielles* sometimes appeared on the panels. De Cotte, the elder Oppenord, Girardon and Bérain were among the leading designers of this, the most purely French of all the French phases of decorative art.

Ceilings were coved and finished in richly molded plaster (Fig. 171), with decorative paintings filling the larger spaces. The barrel vault was used in some cases, decorated in like manner with molded ornament in relief and historic or allegoric paintings, as in the imposing Galerie des Glaces at Versailles and the magnifi-

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cent Galerie d'Apollon in the Louvre. The chimney-piece and chimney-breast were flattened closer to the wall. The painting of arabesques in a manner derived from the Italian but more solid and massive in effect was frequently resorted to. Tapestries were not hung loose but framed and permanently set in the wall-panels.

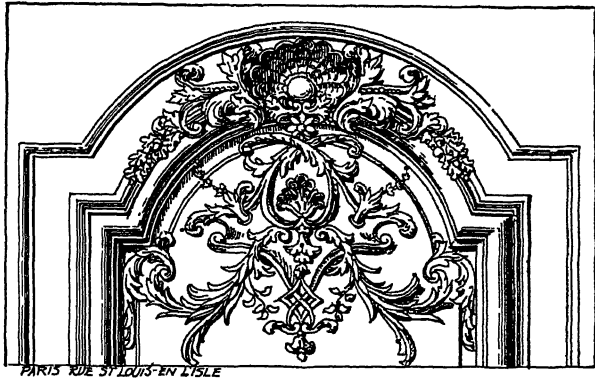


FIG. 172.—DOOR-PANEL, CHURCH OF ST. LOUIS-EN-L'ILE, PARIS.

All this interior decoration was carried out with a truly French delicacy and freedom of invention. While the rinceau, the acanthus leaf and the rosette formed the basis of this detail, these forms were handled with playful disregard of classic and Italian canons (Fig. 172; Pl. VIII, 2, 3). Orders, arches and moldings were treated often with great freedom of detail, as in Fig. 173. The heavy cartouches and curlicues of the Louis XIII style disappeared. Curved and sweeping lines gradually displaced the severe rectangularity of the earlier phase of the style, especially in the consoles and shelves of the fireplaces. A new element in the

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decorative scheme is the gold-framed mirror of plate glass over the mantel-shelf (Pl. VIII, 10). This, which became an indispensable feature of every salon, *cabinet* and *boudoir*, and which in the Galerie des Glaces at Versailles gave the key to the entire design, cannot be traced to its origin. It was probably an indirect im-

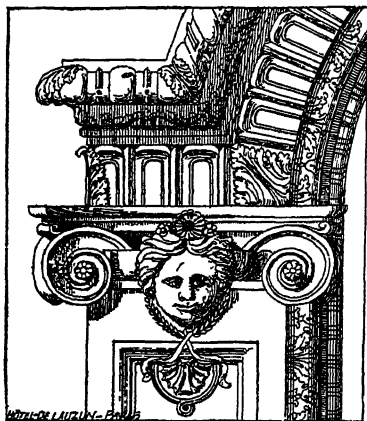


FIG. 173.—ARCH IMPOST, HÔTEL DE LAUZUN, PARIS.

portation from Venice, which had long excelled in the production of mirrors. The mirror, of large size as an adjunct to the *bureau* or desk-cabinet, had become common under Louis XIII. It now was transferred from an article of movable furniture into a fixture on the wall, serving to multiply by reflection the sparkle and glow of the hundreds of candles in sconces and crystal chandeliers, which were another Italian feature domesticated

under Louis XIII.

Another new element in the decorative system was the increasing use of marble, especially of dark-hued marbles in panels and as wall-veneers in the more public parts of palaces, such as entrance-halls and stairways—an obvious derivation from the Italian Baroque practice (see *ante*, p. 168).

As the reign of the aged king matured towards its close in 1710 (although his death did not occur until

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1715), classic formality in palace interiors progressively disappeared. Round corners and swaying curves dominated all interior design, and the dignified and monumental sumptuousness which had prevailed under the artistic dictatorship of Le Brun gave way to the less serious, sometimes frivolous, intimate fancifulness of the *Régence*. The later ornament of the reign is often not distinguishable from that of the *Régence* and earlier Louis XV period (Fig. 184).

In all this transformation of architectural design, certain special influences must be noted. In the first place the triumph of the classical or Latin tendency in exterior design as well as in the interior design of churches, and the banishment from these of the florid and Baroque extravagances of the two preceding reigns, was largely due to the French Academy at Rome, established by Colbert in 1666. Although architects were not sent to this Academy until the 18th century, its influence was powerful through the painters and sculptors who were its pupils, and this was exerted always in favor of the antique and against the decadent Baroque of Italy. To this must be added the personal influence of the king and of his art-dictator Le Brun, who with all his faults and deficiencies used his vast authority in favor of the monumental, the dignified and the grandiose in decorative art, and who had the wisdom to call forth the best and ablest artists in France to serve the national art, not merely in architecture but also in furniture and all the minor arts. Nothing was slurred, nothing was cheapened or vulgarized under his domina-

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tion, and all the artistic resources of the realm were marshaled, organized and encouraged.

Another powerful influence was that of a number of consummate draftsmen, designers and engravers who published books of decorative designs that had a wide circulation. Among these were Varin, Jean and Daniel Marot, Bérain, and the two brothers Jean and Antoine



FIG. 174.—ORNAMENT BY LEPAUTRE.

Lepautre. The volumes of designs by these artists are to this day precious possessions in the libraries of art of at least two continents. Fig. 174 is taken from Lepautre, and illustrates the unrestrained fancy and inventiveness of this artist.

W. H. Ward in his admirable book "The Architecture of the Renaissance in France" has so well characterized the style of Louis XIV that I cannot refrain from quoting a part of his comments (in Vol. ii, p. 273): "Meanwhile in decoration France turned

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alternately to Flanders and to Italy for inspiration, but the Flemish influence with its naturalism or its license, declined and the Italian increased. The influence of Italy was composite. On the one hand the ancient monuments and the Palladian school helped the puristic current. But on the other, in contemporary Italy the Roman barocco school was predominant. The French under Louis XIV did not follow this school in its contempt for classical traditions, but borrowed first some of its fire and bigness of conception, secondly a few decorative motives, and lastly that sense of unity with which, like all Italian schools, it was animated.

“Both the strict and the free classic influences thus had in them something congenial to the absolutist, centralizing trend of the age and something in opposition to it. On the one side was respect for law and to some extent severity, combined with diversity; on the other was lawlessness but splendor, majesty and unity. The third or rationalistic influence acted usually as a moderating force, but allied itself now with the one school in encouraging simplicity, now with the other in giving rise to bizarre forms.”

“The three points in which the growth of classical influence is most marked during the first Louis XIV period are the more correct use of classical elements, the attempts to increase unity of composition, and the refinement of decoration” (p. 275).

These quotations refer primarily to exterior architecture. Le Brun's influence on interior decoration the same author characterizes as resulting in “a free

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decoration within a severe architecture"; "he always used a well-defined geometric pattern or architectural framework as a foil for the riot of swirling lines and the movement of painting and alto-rilievo" (p. 292). "Louis XIV decoration retains the sumptuousness and the massive character of that of Louis XIII, with even increased scale but greater refinement in the profiles and enrichments, and it dispenses with its complications and intricacies, its multiplication of similar members and repeated breaks and ressauts. With the fatiguing fussiness the coarse and grotesque elements also disappear. . . . There is an intellectual quality, a spirit of order and organization in Louis XIV decoration which is as characteristic as its pomp and sumptuosity."

The student of this style cannot do better than to read carefully the whole of the chapter from which these excerpts are taken (Chapter V in Vol. ii), especially pages 267-278 and 290-297. No better analysis of the style has been written either in English or in French.

Louis XIV Furniture.

The splendor and extravagance of the Court life under Louis XIV, as well as the extraordinary artistic activity fostered by the king and his great minister Colbert under Le Brun's direction, are reflected in the furniture. In Italy the development of furniture-design had been independent, spontaneous and provincial. In France it was national, royal, and dominated by a single mind. There were two groups of designers

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under the royal patronage, one domiciled in the Louvre, the other in the Gobelins. Many of the artists in both groups were Italians or of Italian origin, like Domenico Cucci and Filippo Caffieri, Giacetti and the two Migliorini; but these were all naturalized, as were also a number of distinguished Flemings, especially among the tapestry-workers. With these was associated a brilliant galaxy of French artists—painters, sculptors, engravers, jewelers and “ébénistes”—some of whom have been already mentioned. Nowhere else, in any land or age, have so many artists of consummate skill been employed upon the single task of producing the decorations, hangings and furnishings of the palaces of a single monarch. It is no wonder that this became the great age of furniture.

In the production of the tables, *armoires* or cabinets, the *bureaux* or table-desks surmounted by a cabinet or small chest of drawers, the chairs and sofas, the clocks, andirons, candelabra and *girandoles* or sconces, the mirrors and the commodes, the master-mind was that of André Charles Boulle (1642-1732), the son of an ébéniste Jean Boulle, probably of Swiss origin. He first appears in the Royal accounts in 1669, and three years later was lodged in the Louvre. He was assisted and succeeded by his four sons. While few of his own works are still in existence, those of his sons, who successfully continued the paternal tradition, have been preserved and are among the most precious objects at Versailles and in the Louvre, and they had many imitators. The Bouilles were makers rather than designers of furniture, working largely from designs by Bérain

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and Lepautre,⁴ the greatest ornamentists of their time, and by Le Brun. Second only to Boulle in artistic rank was S. J. Oppenord (Sander Johann Oppenordt), a Hollander, whose son later became famous as an architect under Louis XV.

The characteristics of the royal furniture were in general a certain severity of mass and outline in the heavier articles such as cabinets and *bureaux*, while the lighter objects, such as chairs and *fauteuils*, were designed with easy flowing curves in legs, backs and arms, and were upholstered with specially woven tapestry seats and backs. The exposed framework was delicately carved, with no superfluous elements, and was often gilded. The heavier pieces, made of dark wood and designed with monumental simplicity of outline, bore little carving in relief. The symbolic sculpture, the grotesques, *gâines* and *cartouches* of the Italian taste and of the preceding reign, were abandoned in favor of a rich surface decoration with inlays of marquetry, brass and tortoise-shell, and applied ornaments of gilded bronze (Fig. 175; Figure 61). It was in the elegance, the dainty perfection of modeling of these ornaments that the furniture-makers of this period displayed their highest artistic skill, as they displayed their consummate workmanship in the framing and finish of the woodwork. Boulle was not the inventor nor by any means the sole user of inlays of metal and tortoise-shell, but his name has been given by an uninformed public

⁴Jean Bérain, 1638-1711; Jean Le Pautre or Lepautre, 1618-1682; *ébéniste*, designer and engraver; often confused with his brother Antoine (1621-91) the architect, and with his son Pierre who was Hardouin Mansart's chief draftsman at Versailles.

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to this entire style of decoration. Metal inlays and the use of gilded bronze enrichments on furniture were in reality derived from Florence, though never there used to nearly the same extent as by Boulle and his followers. In the cheaper furniture of the bourgeoisie which imi-



FIG. 175.—CABINET BY BOULLE.

tated the royal furniture, gilded *papier-maché* and *gesso* replaced the cast and chiseled bronze; or the relief ornaments were carved in wood, gilded and applied. But even in this cheaper product there is often much of the French elegance and decorative effect of the style.

In the designing of chairs and *fauteuils* (easy-chairs), settees and sofas, the French in this period introduced

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entirely new types. Disregarding the straight lines and rectangular framework naturally suggested by construction in wood, they curved the back and arms of the chair and the front of the seat-frame, and later the legs

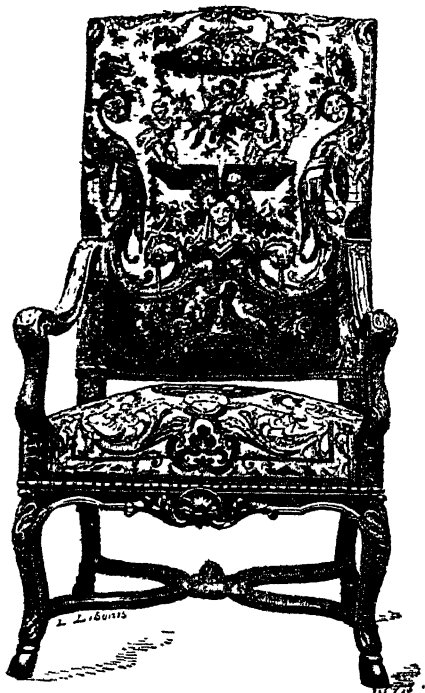


FIG. 176.—LOUIS XIV FAUTEUIL OR EASY-CHAIR.

also, sometimes the front legs only, leaving the back legs straight; sometimes all four. The *fauteuil* was often made wide enough for two or three sitters, and finally developed into the sofa. Towards the end of the 17th century all the lines were curved. The arms and front legs were generally carved, but without excess of ornament (Fig. 176). Seats and backs were upholstered with rich brocades, or with tapestries specially designed and woven to fit each piece of furniture,

often from cartoons by artists like Bérain and Marot, as in the fine set in the Altman collection in the Metropolitan Museum, New York.

Tables, like the chairs, were made with curved legs, richly but delicately carved and either gilded or ornamented with applied decorations in gilded bronze (Fig.



Figure 61.
Louis XIV Chest of Drawers (G.F.)



Figure 62.
Salle du Conseil, Versailles



Figure 63. Chapel St. Louis, Rouen

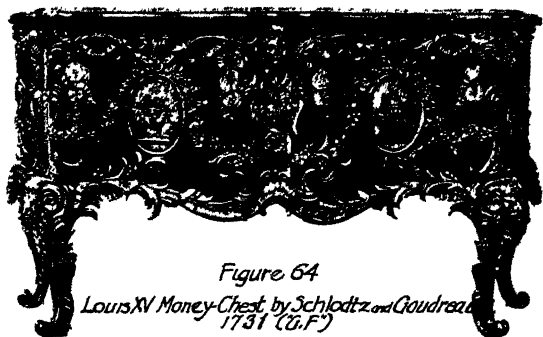


Figure 64
Louis XV Money Chest by Schlodtz and Goudreaux
1731 (G.F.)



Figure 65 Fountain of "Grosse Horloge", Rouen



Figure 66. "Cabinet de Travail" of Louis XIV, Versailles

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177). A sort of half-table permanently set against the wall came into fashion and was called a *console*. Clocks set upon a stand were also in demand.

Other Secular and Ecclesiastical Woodwork.

Of other woodwork than that of furniture the most important branch was that of doors, both internal and external. The carved moldings and ornaments of such

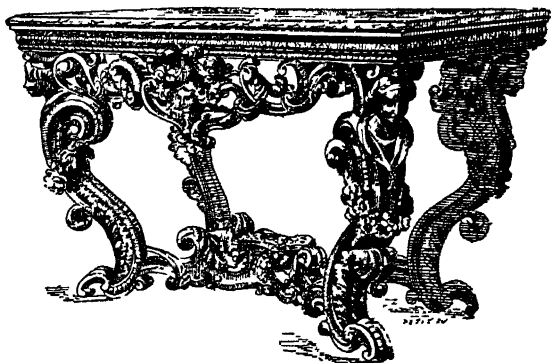


FIG. 177.—LOUIS XIV TABLE.

doors as were not decorated exclusively by painting or by gilded ornaments in low relief, usually but not always upon a white ground, were identical in character with those of the wall-paneling, but somewhat larger in scale and heavier in relief.

The general type of external doors developed under the two previous reigns remained substantially unchanged, but the details of the ornamentation reflected the general advance in classic refinement which marked the architecture of the period (Pl. VIII, 5).

There was a good deal of ecclesiastical woodwork

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produced for the churches erected in this period: stalls for the choir and *armoires* for the sacristy. This woodwork was paneled and carved with the same delicate moldings, the same rounded corners, flowing acanthus leaves, palm-branches and fanciful scrolls as appear in the secular and domestic wall-decorations; there was no special adaptation to its religious function further than

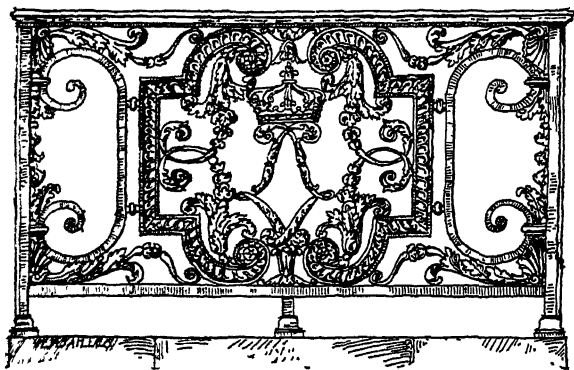


FIG. 178.—IRON BALCONY RAILING.

the introduction of occasional religious emblems. The choir-stalls in the cathedral of Notre Dame at Paris, although out of keeping with the architecture of the church, are in themselves excellent examples of Louis XIV decoration in its more sober and restrained mood (Pl. VIII, 13).

Metalwork.

The skill of the Louis XIV bronze-workers was not confined to applied relief-ornament on furniture. It was displayed also in the hardware of doors and windows, upon which even the great Cucci did not disdain

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to bestow his skill; and in the sconces or light-brackets, the andirons and fireplace-utensils of the royal palaces. Ironwork was a less important art, but the grilles, window-guards and gates of this period show the same "swagger" of pompously dignified design, the same flowing grace of line and careful execution observable in the other branches of decorative art (Figs. 178, 179; Pl. VIII, 6).

Garden Art.

While the magnificent style of garden-design introduced by the great Le Nôtre (1613-1700) and carried to its utmost limit of imperial grandeur at Versailles does not properly fall within the province of ornament as such; and while the decorative details employed in it were for the most part sculptural or purely architectural, the monumental vases which served to accentuate the composition at important points were works of ornament of the highest interest.

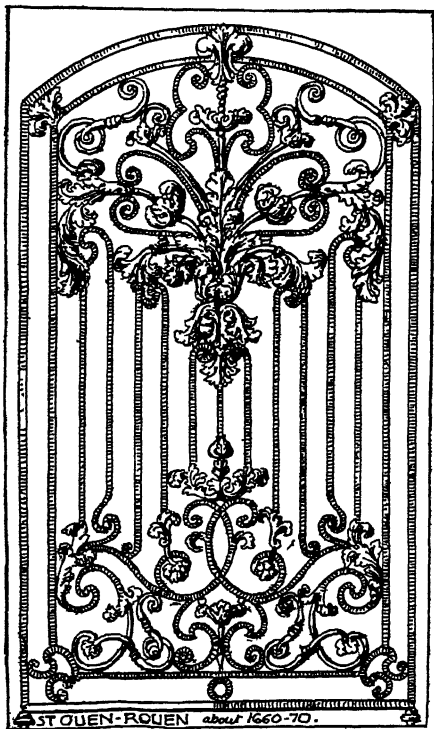


FIG. 179.—GATE, CHOIR OF ST. OUEN, ROUEN.

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They were often of great size, executed in stone, marble, bronze or lead, of forms based on Roman precedents,⁵ and decorated sometimes in purely classic fashion (e.g. the Vase Médicis, Versailles, Pl. IX, 11) or in freer style like the example from Ménard-le-Château in Fig. 180.



FIG. 180
VASE, MÉNARD-LE-CHÂTEAU

Textile Decoration: Tapestries.

It was under Louis XIV that the leadership, if not the supremacy, in the art of tapestry-weaving so long held by the Flemings, passed from Brussels to Paris, thanks to the development of the establishment at the Gobelins.

While the greatest designers of tapestries in the 16th century had been Italians, the majority of the most notable Italian tapestries had been actually woven in Flanders. As early as in 1601 Marc de Comano and François de la Planche, Flemish tapestry-weavers, installed their work-rooms on the bank of the Bièvre in Paris, where later the Gobelins were established, and received a royal patent in 1607. The works of this atelier are known as "early Gobelins." Sixty years later there were five small ateliers of tapestry in Paris,

⁵ See my *Hist. of Orn.* I, Figures 191, 192.

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which Le Brun consolidated into the royal atelier of the Gobelins. Meanwhile in 1664 another atelier had been established by royal decree at Beauvais under a certain Louis Hinart, who was later bought out by Ph. Béhagle of Tournai. The tapestries of Arras in French Flanders, which had been the most celebrated of all the Flemish weaves and had given the name of the city to tapestries in general ("arras" in English and "arazzi" in Italian), had long before this lost their preëminence.

The Gobelins tapestries were not the first to be woven in France. There is a tradition that the Saracens had brought the art to France in the time of Charles Martel (732 A.D.), but if this be true, the art did not long flourish among the half-civilized Franks, although it was called in the 17th century "an immemorial industry." Francis I had attempted to domesticate the industry at Fontainebleau, and the atelier there continued to exist into the reign of Henry II, but it seems to have disappeared before the end of the 16th century. It required the immense resources of Louis XIV and the energy and artistic wisdom of a Colbert and a Le Brun to establish it on a firm foundation. The Gobelins weavery has ever since continued to maintain its supremacy in the art.

The royal tapestries woven at the Gobelins were chiefly wall-hangings of great size in sets representing series of scenes and episodes from ancient history and mythology, from cartoons by the most distinguished painters, including Le Brun himself. For the ornamentist the most interesting feature of these splendid works is the treatment of the borders. These were for

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the most part of a distinctly architectural character, with cartouches, festoons, heraldic attributes, infant forms and grotesques in rich colors, reproducing as closely as possible the effects of painted decorations, such as were executed in connection with mural and ceiling paintings (Pl. X, 15, 17, 18, 20, 22, 23, 26). This



FIG. 181.—POINT-D'ALENÇON LACE.

is, indeed, the chief fault of all the 17th century tapestries; they sought to imitate painting with all its light and shade and perspective, and thereby lost the frank flat and "mural" quality of the Flemish weaves of the 14th and 15th centuries.

Besides these huge and monumental picture-tapestries there were others woven of a more purely ornamental character, which, although they also imitated painted decorations—many of them from designs by Bérain, Lepautre, etc.—were less open to the above criticism because of their more purely conventional and ornamental character. From a decorative point of view they are admirable in the playful fancifulness of their design. With these may be classed the pieces specially woven to serve as seats and backs for chairs and sofas. They made free use of floral designs—bouquets, wreaths, garlands and festoons—too realistically repre-

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sented, perhaps, for the truest art, but so well designed for the forms and spaces they were to decorate and so completely in harmony with the entire scheme of interior decoration of the time that severe criticism of their naturalism is fairly disarmed.

In the velvets, brocettes and brocades of this period there was a similar emancipation from foreign styles, whether Flemish or Italian. Especially rich were the brocades, both of velvet and



FIG. 182a.—FRENCH LACE,
SEVENTEENTH CENTURY.

of satin, in which on the one hand floral designs began to appear, and on the other the classicizing influence of Le Brun asserted itself indirectly in patterns and motives

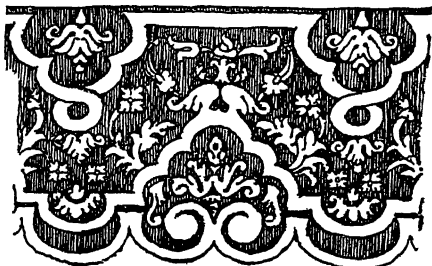


FIG. 182b.—NEEDLEWORK, VELVET BED-
LAMBREQUIN.

based on the acanthus and rinceau with little or no reminiscence of Oriental models. The same is true of the needlework and laces. Colbert introduced into the royal ateliers thirty lace-makers from Italy, and thus inaugurated an art and industry which rapidly developed into great importance. The "point d'Alençon" (Fig. 181) was employed in patterns of remarkable richness, and has

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ever since retained a high place in the favor of connoisseurs. In these French laces and in the ecclesiastical embroideries and needlework of the period we recognize

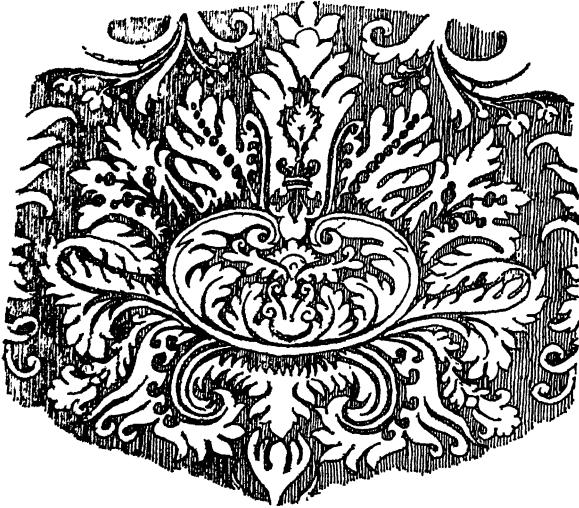


FIG. 183.—DETAIL FROM A SEVENTEENTH-CENTURY BROCADE OR VELVET.

the constant recurrence of the swaying curves, the shells, cartouches and volutes of the interior architectural decoration and furniture of the time (Figs. 182, 183).

The Style of the Regency and Louis XV.

With the death of Louis XIV a rapid change came over the decorative arts. The absolutism of his domination over the social as well as the artistic life of his court declined with his later years, and there was a strong reaction among the nobility in the direction of freedom and license in every department of life and

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art; a throwing off of the formality and pompous dignity that had so long been the rule. There began a great activity in the building of sumptuous mansions for the nobility, in which the rebound towards a gay and frivolous social life could find free expression. Externally these mansions, such as the Hôtels Biron, Matignon, Soubise and others, still exhibit a classical

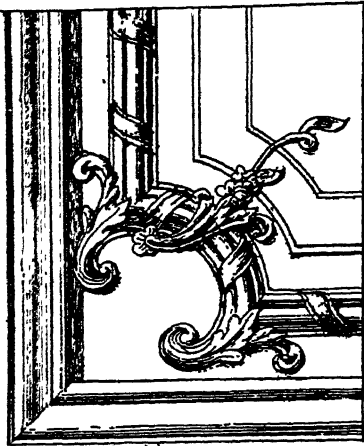


FIG. 184.—KEYSTONE DECORATION, VERSAILLES.

simplicity, even severity, of mass and detail. The “Latin” tendency is dominant, but without the ostentation of colossal orders and huge sculptured pediments, and here and there segmental arches and concave reveals to the jambs of doorways appear, and bits of fantastic ornament on keystones or door-tympanums (Fig. 184). Within the walls, however, a new freedom of Gallic fancy finds expression, alike in the decoration of walls and ceilings and in the furniture. Every vestige of classical formality disappears. The straight line and right angle are avoided wherever possible;

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swaying lines are everywhere; shells, palm-branches and a kind of ragged acanthus leaf are constantly recurring motives. The tops and bottoms of all panels are curved and the corners cut off with a concave curve and a leaf (Fig. 185). Roman cornices and round arches are banished. Panels of walls and doors are enclosed



PARIS. Hotel Soubise

FIG. 185.—CORNER OF PANEL IN
HÔTEL SOUBISE, PARIS.

in two or three separate lines of moldings, the finer ones inside the heavier outer moldings (Figure 62). Decorative painting abandons the field of history, war and classical mythology and allegory, under the influence of Watteau and Lancret and their successors Van Loo, Boucher and Fragonard.⁶ An affectation of pastoral simplicity and an artificial rusticity of shepherds and shepherdesses dressed in satins and brocades fur-

nished the subjects of this decorative painting, treated with consummate skill and great delicacy of technic. This was the age of the salon and the boudoir; the decoration was gay, trivial or charming; the revolt from the academic, the formal, expressed itself in every line and curve, parallel with the licentiousness and unblushing immorality of the social revolt from the

⁶ Antoine Watteau, 1684-1721; Nicolas Lancret, 1690-1743; François Boucher, 1703-1770; Jean Honoré Fragonard, 1732-1806.

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affected pietism of the later years of the Louis XIV régime.

The Regency, 1715–1723.

It is customary to assign the name of the eight years' period of the regency of Philip of Orleans to a supposed definite style, distinct alike from those which preceded and followed. No such distinction really exists; every feature and detail of the ornament of this period can be found either in the Louis XIV or the Louis XV style. Indeed the Louis Quinze style itself is little more than the accentuation and exaggeration of elements already existing in that of Louis Quatorze. The "Style Régence" is merely the transition from the relative severity and formality of the Louis XIV work to the greater freedom and fancifulness of the reign of the Grand Monarque's grandson. The decoration of the closing years of the 17th century and opening years of the 18th, even before the Regency, cannot be easily distinguished from much that was done after 1723; it differs more from the earlier Louis XIV work than from that of Louis XV. The Regency may, however, be easily identified in its furniture, which has more grace and freedom of form than that which preceded, without the fantastic and contorted extravagance of that which followed.

Louis Quinze Details.

Except possibly for the shell (Fig. 186), usually with ragged edges, it is impossible to find an ornament which is new or distinctive. The peculiarities of the style are

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those of manner and degree. The coves and other spaces filled with network or basket-diaper, the curved tops and bottoms of panels, corners cut off by quad-

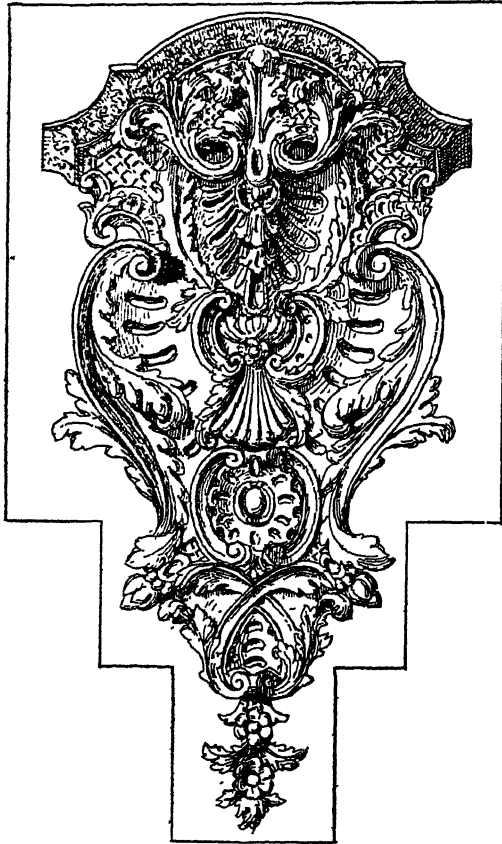


FIG. 186.—LOUIS XV SHELLS ON A BRACKET.

rants, interrupted moldings, repetition of panel moldings within moldings, the ragged acanthus and palm, occur in both Louis XIV and Louis XV work. But in

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the latter style the curves dominate, the architectural framework is less classic, less formal; there is more of minute and delicate arabesque, the shells and foliage are more ragged than ever (Fig. 187).

In *furniture* the straight line is completely abandoned (Fig. 188); the silhouette is often torn and distorted beyond all reason; the last vestige of structural expression disappears.

A new element, though not a new form, shows itself in the use of lacquer or "vern^{is} Martin" as a finish for furniture. This received its name from Robert Martin (born 1706), who with his family received a patent from the king for making furniture after the Chinese and Japanese fashions, and was later

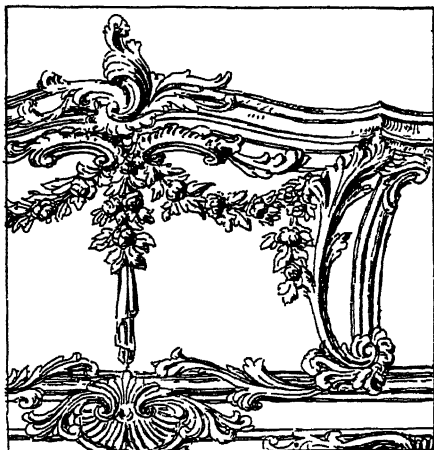


FIG. 187.—CEILING-COVE, VERSAILLES.

appointed official "Varnisher to the King."⁷ The *vern^{is} Martin* became extremely fashionable; it was applied in various colors in designs which imitated Chinese landscapes and figures and were known as *Chinoiseries*. Pictures introducing monkeys in the place of human figures also caught the fancy of the jaded society of the day; they were called *singeries*.

⁷ Madame de Pompadour is recorded as having paid Martin 58,000 livres in a single year for work done to her order.

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Both on lacquered furniture and on tapestry and needlepoint upholsterings and draperies these *chinoiseries* and *singeries* competed with the pastorals and affected rusticities of the Watteau school for aristocratic favor, and were even introduced into the panel-paintings and wall-arabesques of salons in the great houses and royal palaces, Watteau himself not disdain-
ing to furnish the sketches for some of them.



FIG. 188.—COMMODOE BY CAFFIERI.

In the design and making of furniture, apart from this superficial decoration, the dominant name is that of Cressent,⁸ an artist of inherited gifts, the son of a sculptor and himself primarily a worker in bronze, noted for his "exquisite figures of women placed at the corners of furniture, chiefly on tables, to which the name of *espagnolettes* was given."⁹ Among his pupils was J. A. Meissonier (1695-1750), an Italian by birth, who

⁸ Charles Cressent, 1685-1768; probably a pupil of Boule.

⁹ A. Saglio, "French Furniture," p. 134 (Batsford, London).

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was responsible, more than any one else, for the extravagances of the later Louis Quinze works, both in furniture and in interior decoration generally. The name *genre rocaille* (rockwork style) has been given to this later phase of the style, and often been applied incorrectly to the entire Louis XV development. Along with Meissonier one should mention the two Caffieri, Jacques and Philippe, son and grandson of that Filippo Caffieri who worked for Louis XIV in the Gobelins establishment; and the three brothers Slodtz.

It must not be supposed that the vernis-Martin finish was the only one employed. With the decline of the structural expressiveness that had never been lost sight of under Louis XIV, and the growing taste for purely superficial decoration, there appeared a quite new effect in the use of decorative veneers, applied so as to form symmetrical patterns of veining. These were especially resorted to on the smooth bulging surfaces that characterized much of the furniture, such as cupboards, commodes, chests of drawers and the like. The relief ornaments of gilded bronze, or in the commoner furniture of gilded wood or gilded *gesso*, were applied to these veneered surfaces. Inlays of tortoise-shell and metal à la Boulle almost wholly disappeared, but wood-inlay or *intarsia* came back into favor. Many of the finest Louis XV pieces in the Metropolitan Museum at New York are decorated in this way.

In these developments as a whole we recognize the uninterrupted continuance of many of the Louis XIV traditions, handed down from father to son and from master to pupil. There is nothing absolutely new ex-

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cept the spirit in which these traditions were handled. Even the *chinoiseries* and *singeries* were not new; one finds them occasionally under Louis XIV, for the fashion of collecting *objets d'art* from the Far East had begun under Louis XIII and Mazarin. Whatever may be said in dispraise of the riotous frivolity and

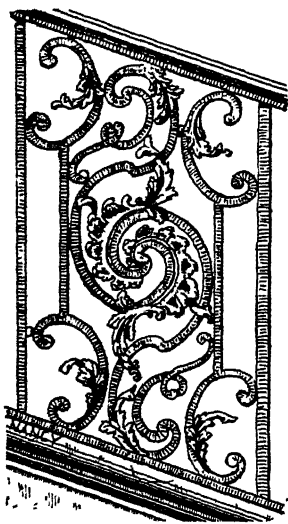


FIG. 189.—BALUSTRADE BY
HÉRET, NANCY.

fanciful extravagance of Louis XV detail at its worst, one cannot deny its originality of invention, its frequent charm of effect, and above all its wonderful execution. There was no falling off in the painstaking workmanship or exquisite finish of detail in architectural works, in furniture, in textiles, in every appurtenance of life on which the designer's skill could be bestowed.

The Louis XV style was, in all that distinguished it, a style of protest against tradition, at least against academic classicism and above all against royal dictation. In this, as in its predilection for curves, it resembled the *Art Nouveau* of the early 20th century. But unlike the latter movement, it never sought to break loose from the control of inherited traditions of pure design, or to ignore those fundamental laws of design which spring from the demands of construction, balance and order. In its wrought-ironwork the Louis Quinze style found the most congenial field for its love

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of free unhampered design and for linear patterning in swaying curves. The special qualities of the material and the structural requirements of its use in grilles, gates and railings, lent themselves to this sort of design, which here, therefore, exhibits a propriety too often lacking in the furniture and architecture (Fig. 189). And in church architecture, in external architectural form generally, the age of Louis XV still adhered to much of its classical inheritance: witness the façade of the church of St. Sulpice, the cold classical purity of the Panthéon, and most of the works of J. A. Gabriel.¹⁰

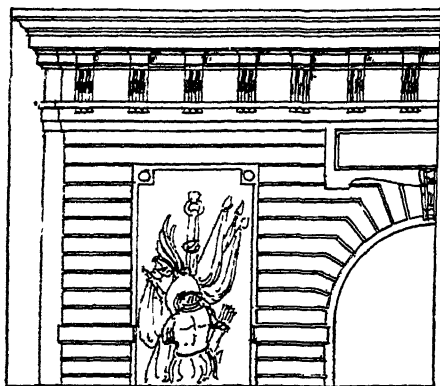
The Style of Louis XVI.

It was inevitable that a reaction should follow the extravagances of the Louis XV style as well as those of the Louis XV social régime. The pendulum was bound to swing back from the Gallic end of its arc towards the Latin and classic. Indeed, this return had already begun under Louis XV, as already suggested, asserting itself in the more monumental forms of architecture, but appearing also in such works of lesser size as the Petit Trianon by Gabriel and the Grenelle Fountain by Bouchardon, dating as far back as 1739. Many influences tended to accelerate the movement before the death of the aged roué Louis XV in 1774. Probably the most potent was the rapid development of archæological interest, stimulated by the discoveries in Herculanium, Pompeii and Paestum between 1719 and 1750, the publication of Stuart and Revett's "Antiquities of Athens" in 1764, and a remarkable succession of archæo-

¹⁰ Jacques Ange Gabriel of Lyons, 1698-1782.

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logical expeditions and publications in the last half of that century. The classical purism of English taste also influenced the French, and a new interest in Nature, in the beauties of the landscape, in flowers and



CHALONS SUR MARNE

FIG. 190.—RUSTICATION AND PANELING,
ARCH AT CHÂLONS-SUR-MARNE.

outdoor life were taking the place of the artificial and dressed-up rusticity of the *Watteau* tradition. Simplicity, naturalness, sobriety and refinement began to find favor as a welcome change from the restless extravagance of the Louis XV régime. The educated middle class, the upper *bourgeoisie*, was growing in power and was destined in time to overthrow both the aristocracy and the monarchy itself, as its ultimate protest against a corrupt and selfish domination.

to overthrow both the aristocracy and the monarchy itself, as its ultimate protest against a corrupt and selfish domination.

Architectural Decoration.

The classical purism of the later Louis XV architecture continued to prevail in all exterior design. The twin colonnaded fronts on the north side of the Place de la Concorde, finished in 1770; the Panthéon, begun in 1757 but not completed till 1802; the École de Médecine by Gondouin and his Hôtel de la Monnaie; the Hôtel de Salm (now the Palace of the Legion of

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Honor) by Rousseau (1782); the Grenelle fountain and the Petit Trianon, all alike exhibit this new taste for classic purity and refinement, although built at dates ranging through more than sixty years. Along with these somewhat stately edifices, in which the Roman orders were still the dominant element of the design, were many others from which they were wholly absent.

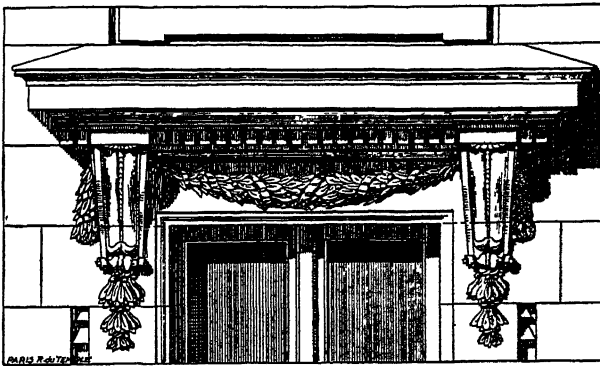


FIG. 191.—LOUIS XVI WINDOW-HEAD, HOUSE IN RUE DU TEMPLE, PARIS.

In these the careful proportioning of the voids and solids, a studied refining of all the profiles of cornices and moldings, a discreet use of quoins and rustication, a frequent resort to rectangular wall-panels, and a general avoidance of strong projections and large features, were the most noticeable characteristics (Figs. 190, 192). The colossal pilasters of Victor Louis' extension of the Palais Royal to enclose the garden behind it are a marked exception.

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Interior Decoration.

It was in interior decoration that the period of Louis Seize achieved really new and distinctive results. The change came about rapidly, almost suddenly. The curved line disappeared from the wall-paneling and from the supporting members of the furniture, and with it the shells, the palms, the ragged acanthus leaves and

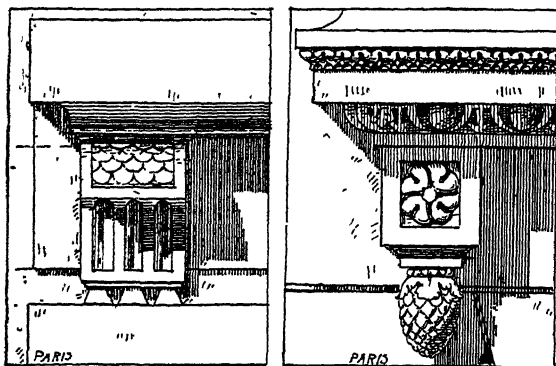


FIG. 192.—TWO CONSOLE-BRACKETS, LOUIS XVI.

the quadrant-corners of the Louis Quinze style. Chinoiseries, singeries and sugary denatured pastorals were banished. All the ornament was based on classic precedents. Frets and honeysuckles and rosettes of Greek or Roman origin came into favor. Consoles and brackets were often designed largely or wholly with straight lines (Fig. 192). The heavy swags or festoons of the Louis XIII and XIV periods were replaced by light and graceful festoons of naturalistic flowers, tied with fillets and bows of narrow ribbon and often hung across the upper part of a panel or mirror (Fig. 193; Pl. IX, 6). The relief decorations of plaster ceilings were in

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light and graceful patterns in low relief, based on simple geometric systems of composition, reflecting perhaps some influence from the Adam brothers' work in England (see p. 373). In general, refinement, delicacy, quiet restraint characterized the style.

Furniture and Metalwork.

These qualities appear especially in the furniture and the metalwork, in which many of the motives above

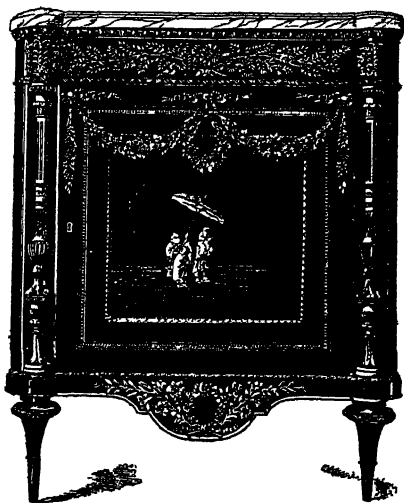


FIG. 194.—LOUIS XVI COMMODE.



FIG. 193.—LOUIS XVI PICTURE-FRAME.

described were used. The straight line and right angle dominate the design of tables, bureaux and desks, cabinets, commodes and *armoires* (Fig. 194; Pl. IX, 4). While veneering, inlays of wood and sometimes of metal, and applied ornaments of gilt bronze were still characteristic, the entire aspect of the furniture was transformed by this change of form and detail.

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Chairs still had curved arms and sometimes curved backs, but the legs of both chairs and tables were always straight and tapered downwards (Figs. 194, 195). The tapestries of the upholstery were woven with designs



FIG. 195.—LOUIS XVI CHAIR, MOBILIER NATIONAL.

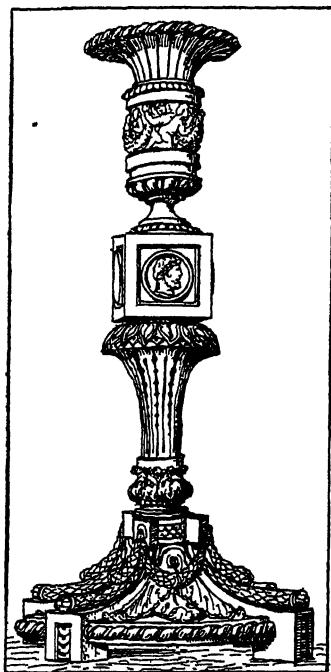


FIG. 196.—LOUIS XVI CANDLESTICK.

chiefly floral. Sconces, candlesticks, andirons and light-stands often affected the slender and graceful forms of Pompeian bronze tripods and candelabra, or were otherwise designed with classical restraint and propriety combined with much refined and charming detail (Fig. 196).

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The outstanding names in the interior decoration and furniture of this period are, first of all, Cauvet and Delafosse, among the decorative designers, corresponding in a measure to Lepautre under Louis XIV and Rousseau, Oppenord and Meissonier under Louis XV; Lasalle, whose figured silks and brocades, with naturalistic designs, are justly celebrated (Pl. IX, 9), and in furniture the great Riesener, who had already, in his late works under Louis XV, begun to develop the characteristics of the style of Louis XVI, and Fay.

The ironwork of this period is particularly noteworthy. Wrought iron balustrades or stair-railings and balcony-parapets came into

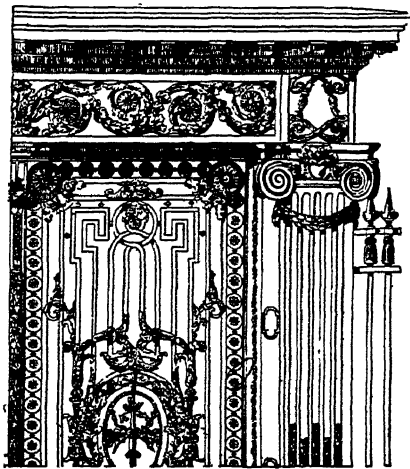


FIG 197.—LOUIS XVI IRON GATE.

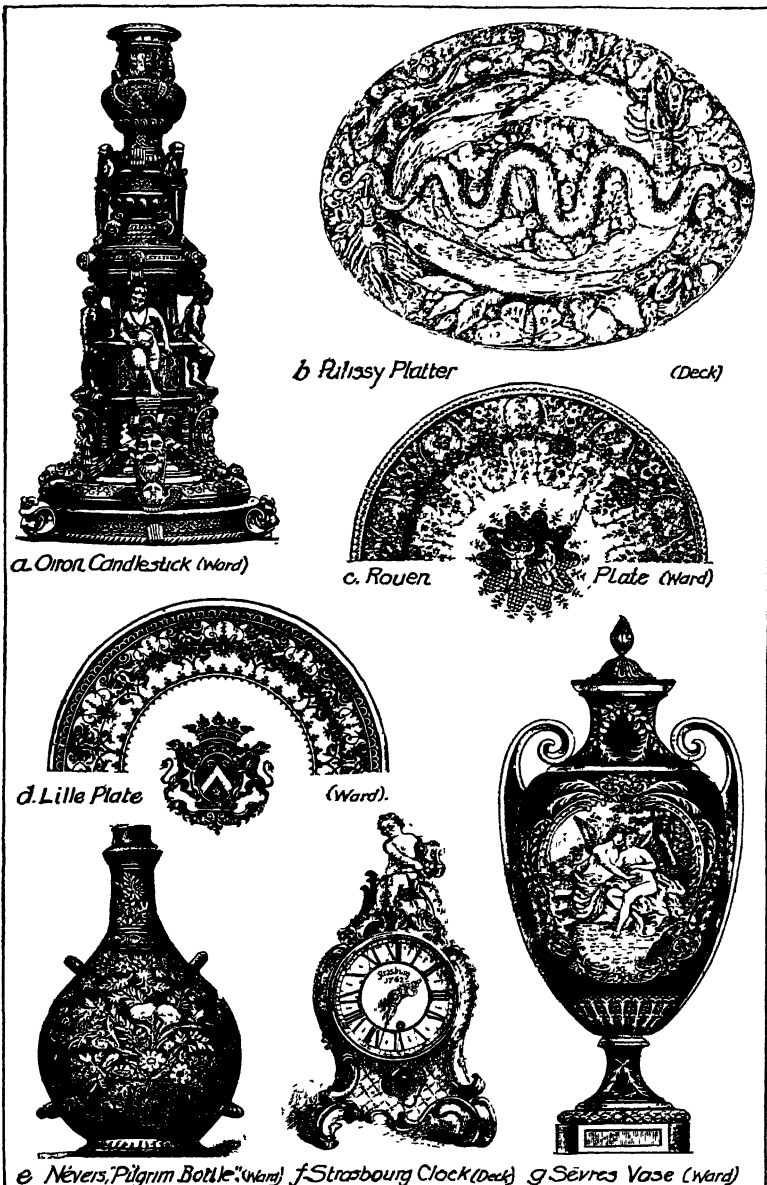
vogue, and these, along with gates and grilles, were designed with remarkable grace of line, free from affectation or display of technical *tours-de-force* in hammered foliage or intricate twists and spirals. Nearly all this ironwork was wrought of bars of rectangular section, giving it a certain refined severity of aspect, and decorative effect was produced by the patterning of the scrolls and a moderate amount of forged and repoussé ornamentation of rosettes, wreaths and “drops” or festoons of leaves or flowers (Fig. 197).

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French Ceramic Art.

It has seemed better to treat this subject as a whole, rather than to break it up into the periods under which we have studied architectural ornament. The pioneer work of Palissy was briefly referred to on page 198; but for the real beginnings of French ceramic art we must go a little further back. The Italians who came over in 1526 with Girolamo della Robbia to work on the glazed terra-cotta enrichments of the Château de Madrid do not seem to have founded a lasting industry. But shortly after the beginning of their activity, about 1529, the earliest purely French *faïence*—that is, glazed earthenware or majolica—was made at Oiron near Thouars in Poitou, in an establishment created by a certain Héléne de Hengest-Gouffier, and continued by her sons until its extinction in 1568 in the disorders of the Huguenot wars. This Oiron ware (sometimes called Henri Deux ware), of which the small number of authentic extant pieces are almost priceless, was glazed with an ivory ground on which the peculiar banded and interlaced decorations were executed in varying shades of brown (Fig. 198 *a, c*). The later pieces bear the monogram of Henry II and the triple crescents of Diane de Poitiers; but these were extensively counterfeited in later and inferior productions.

Meanwhile Palissy, a Huguenot glass-painter and an original and self-trained naturalist, had after infinite labor and experiment succeeded in producing a white enamel (1554), and later various colored glazes, with which he adorned all sorts of vessels, especially plates and platters of great size, modeled with naturalistic



a. Oron, Candlestick (Ward)

b. Rillysy Platter (Deck)

c. Rouen Plate (Ward)

d. Lille Plate (Ward)

e. Nevers, Pilgrim Bottle (Ward), f. Strasbourg Clock (Deck), g. Sevres Vase (Ward)

FIGURE 67. ILLUSTRATIONS OF FRENCH CERAMICS.

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ornament in relief (Figure 67). As he kept to himself the secret of his enamels and was opposed on principle to cheapening or popularizing his art, it left no really lasting impress on French ceramic art in general. Its too naturalistic decoration of eels, fishes, shells, fruit, flowers and human figures in relief was artistically in-

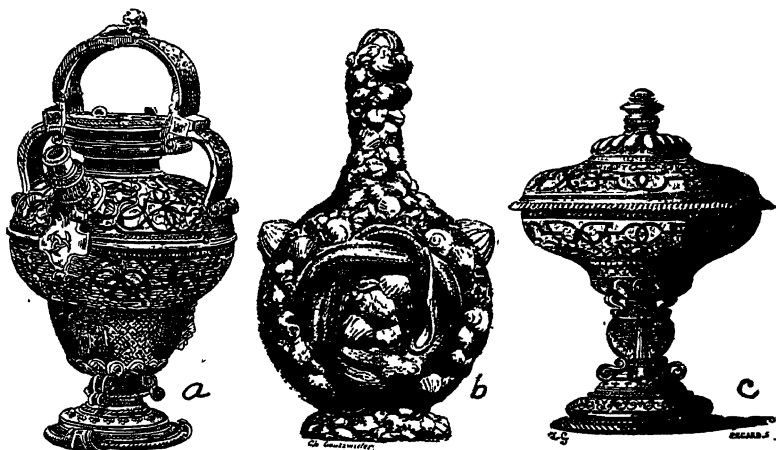


FIG. 198.—EARLY FRENCH FAÏENCE: (a, c) OIRON WARE; (b) PALISSY WARE.

appropriate, and was never imitated by other French potters. Many of Palissy's works were, however, designed in a purer and less personal style, making free use of Renaissance motives and classic mythological and allegorical figures. Palissy died in prison for his religion in 1590 (Fig. 198 *b*; Figure 67).

Another early center of ceramic art in France was Rouen, where for fourteen years from 1548 a certain Abaquesne produced finely glazed floor-tiles and drug-pots; but after 1564 this industry, like that of Oiron, became extinct in the confusion of the religious wars

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and political disturbances of the time. It was, however, revived in 1644 by Poirel, sieur de Grandval, who later ceded the works to a certain Edme Poterat, whose son Louis developed the Rouen ware to a state of high perfection, which was maintained by other Rouen potteries throughout the greater part of the 18th century. The Rouen ware has been called the "Queen of French faïences"; confined at first to the simpler forms of plates, platters and ewers, it was later made in the greatest variety of shapes. Its distinguishing characteristic is its decoration by delicate patterns derived from laces and embroideries, sometimes called "lambrequin patterns" (Figure 67), later varied by figures, scrolls, flowers, cornucopias, etc., outlined in a delicate red or blue, and almost always admirably disposed with reference to the form of the object decorated. The Rouen potteries became extinct in 1800, having sacrificed the quality of their wares in a vain effort to compete with the better organized English porcelain potteries (see p. 383). The Lille potteries, established about 1700, produced mainly imitations of other wares, including that of Rouen (Figure 67 *d*).

Two other early centers should be mentioned: Névers and Moustiers. By the marriage in 1565 of Margaret of Cleves to Ludovico Gonzaga, Névers came under the dukes of Mantua, who established in that city a colony of Italian potters, whose early works imitate the Urbino majolica. Later the product became more varied; Persian forms and above all Persian floral decoration were imitated, and the Chinese fad of Louis XIV's age led to the painting of Chinese scenes and some repro-

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duction of Chinese forms. Modeling in relief was introduced, and the fine taste and beautiful execution of the earlier works disappeared. This industry also became extinct with the close of the 18th century.

The faïence of Moustiers rivals that of Rouen in artistic merit. This industry was founded by Clérissy near the end of the 17th century; its products display a certain originality in their freedom from imitation of foreign wares. Strasbourg also developed an important ceramic production, whose decoration was divided between naturalistic floral ornament and Rococo or Louis Quinze forms.

The great royal pottery at Sèvres was one of the creations of Colbert under Louis XIV. Here was developed a rare perfection of manufacture both of hard and soft porcelains, in sets and display-pieces for the royal palaces and for presentation to foreign princes. Its special distinction lies in the fineness of the ware, the perfection of the glazes, the splendor of the deep blue and of the gold employed in its decoration, and the classic elegance of the forms of its major productions (Figure 67 *g*).

The period of Louis XVI came to an end in the bloody upheaval of the French Revolution. France and the monarchy paid the price of the long-continued extravagance of royalty and the aristocracy. For fifteen years war, proscriptions, executions and political overturnings absorbed the energies and minds of the nation, until the genius of Napoleon restored order under a new absolutism and inaugurated a new series of archi-

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tectural enterprises. In these the classical movement took on a new phase, more completely Roman than ever, to which the name of the Empire Style has been given. But as it belongs to the 19th century its discussion must be left to a later chapter.

Books Recommended:

As before, BLONDEL, DALY, GÉLIS-DIDOT, GUÉRINET, LÜBKE, ROUYER ET DARCEL, WARD.—Also: ANONYMOUS: *Architecture de Louis XV* (——, Paris, n. d.).—E. BALDUS: *Versailles, Motifs de Décoration* (Baldus, Paris, 1879).—DILKE (LADY): *French Furniture and Decoration of the XVIII Century* (Bell, London, 1901).—P. FAVIER: *L'Architecture et la décoration aux palais de Versailles et des Trianons* (Imprimeries Réunies, Paris, 1900).—V. GARNIER: *Les Palais et musées nationaux: meubles d'art, etc.* (Paris, n. d.).—P. GILLE: *Versailles et les deux Trianons* (Mâme, Tours, 1900).—HESSLING: *Le Mobilier Louis XV au musée du Louvre* (Hessling, Paris, 1910).—J. LEPAUTRE: *Collection des plus belles compositions* (Noblet, Paris, 1854).—E. MOLINIER: *Le Mobilier, XVIIe et XVIIIe siècles* (Lévy, Paris, 1898).—P. DE NOLHAC: *Histoire du château de Versailles au XVIIIe siècle* (Emile-Paul, Paris, 1916); *Versailles and the Trianons* (Dodd, Mead, New York, 1906).—C. PERCIER: *Recueil de décorations intérieures* (Percier, Paris, 1812).—R. PFNOR: *Architecture, décorations, etc., Louis XVI* (Morel, Paris, 1865).—S. DE RICCI: *Louis XVI Furniture* (Putnam, New York, 1913).—W. G. TOWNSEND: *Measured Drawings of French Furniture in South Kensington Museum* (Truslove, London, 1899).

CHAPTER VIII

RENAISSANCE ORNAMENT IN SPAIN

Beginnings.

The Renaissance came to Spain primarily from Italy, but "at sundry times and in divers manners." Christian Spain had through the entire Middle Ages been exposed to contending influences and dependent on foreigners for much of its productive art, and this condition was not at once changed by the final conquest of the Moors in 1492 and the *élan* of national enthusiasm of the early 16th century. Moorish decorative art could not fail to influence Spanish design, even during and after the gradual eclipse of the Moorish power. The name of *Mudejar*¹ denotes the mixture of Moorish with Gothic details in many buildings of the late 15th and early 16th centuries; and long after the fall of Granada Moorish carpenters continued to work for their Christian lords. During the last quarter of the 15th century when, following the marriage of Ferdinand and Isabella in 1474, the kingdoms of Castile and Aragon had been united, many French, German and Flemish artists had entered Spain by way of Burgos, working in the late Gothic style of northern Europe, and developing in and about Burgos a school of Hispano-Flemish archi-

¹ *Mudejares* = conquered or subject Moors.

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itecture and carving comparable with that of Rouen of the same period (see p. 186). Several of the Spanish-born descendants of these foreigners, trained in this ornate style, later became pioneers in the style of the early Renaissance. Meanwhile an Italian invasion of artists from Florence, Genoa and Lombardy had been introducing the style of the Quattrocento into eastern and central Spain by way of Barcelona, Valencia and Murcia, and skilled carvers from the marble quarries of Carrara had established a flourishing art-industry as makers of tombs, extending their influence as far west as Toledo. Spanish artists began to study their arts in Italy, and the elevation of a Borja (Borgia) of Valencia to the Papacy as Alexander VI in 1492 immensely strengthened the Italian influence. Moreover whatever contribution was made to the new style by Germans or Flemings was primarily derived from Italy, so that the Spanish Renaissance was as completely Italian in its origin as was the French.

The closing years of the fifteenth century witnessed a remarkable series of events which raised Spain to a high pitch of power and wealth and provided the inspiration and opportunity for a marvelous artistic activity. These events were the conquest of Granada and final destruction of the Moorish dominion in 1492; the discovery of America and the elevation of Borja to the Papal throne in the same year; and in 1495 the union of the kingdom to that of Spain. Following the brilliant reign of Ferdinand and Isabella came the still more brilliant era of Charles V (1516-56), when Spain was the first power of Europe, and when the

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conquests of Mexico and Peru had brought to Spain an enormous wealth in gold and silver.

Succession of Styles.

The early Renaissance style thus developed in Spain is called the *Plateresque* (from *platero*, a silversmith or goldsmith), and lasted almost exactly a half-century (1500-1550). The name by which it is known, displacing the earlier designations of *obra del Romano* (Roman work) and *arte viejo* (antique art), came into vogue in the 17th century, either because of an erroneous theory that the style had been introduced by Italian goldsmiths, or because of the minuteness, delicacy and profusion of its surface-ornament, suggestive of work in the precious metals (Fig. 199; Figure 68).

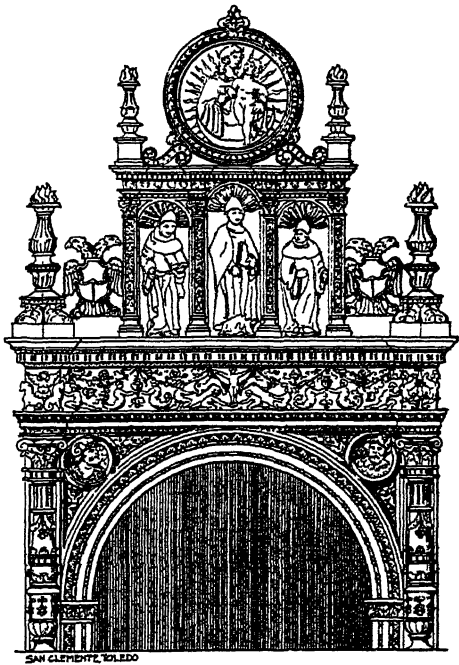


FIG. 199.—TOP OF DOORWAY, SAN CLEMENTE, TOLEDO.

A tendency towards a more academic and classical style manifested itself during the later years of Charles

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V, and was strongly accentuated under Philip II (1556-98), a monarch of ascetic taste and autocratic will, who made Juan de Herrera ² his artistic agent as the supreme arbiter of all architectural designs. The charming gaiety and freedom of the Plateresque gave way to the cold monumental style known as the *Griego-Romano* ³ exemplified in such buildings as the Palace of Charles V at Granada, the vast Escorial, and the Cathedral of Valladolid.

By the middle of the 17th century the Griego-Romano in turn began to give way to mingled and confused influences from France, Germany and Italy, among which the Italian Baroque was the strongest until about 1700. The Spanish love of exuberant decoration, rising in protest against the barrenness of the academic "unadorned style," then found its exponent in Josef Churriguera of Salamanca (1650-1723), a man of erratic genius whose name has been fastened on the styles of the first half of the 18th century, and whose sons and nephews continued to work in his vein. The lawless and fantastic character of the overloaded ornament of the Churrigueresque style is often shocking to a conservative taste, sometimes fascinating by its brilliance and ingenuity, but instructive chiefly, perhaps always, by way of warning.

The architecture of the last half of the 18th century displays the decline of Spanish originality and creativeness in decoration. Side by side there were examples of the expiring Churrigueresque taste and monuments

² Juan de Herrera, born 1530; died about 1600.

³ Called also *Estilo desornamentado* or "unadorned style."

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exhibiting a new influx from Italy, in a dry and uninspired phase of renewed classicism.

Italian Works.

The first acquaintance of the Spaniards with Renaissance art came through an important series of minor works by Italians—tombs, *retablos* or altar-pieces and enameled tile-work. As early as 1417 a pupil of

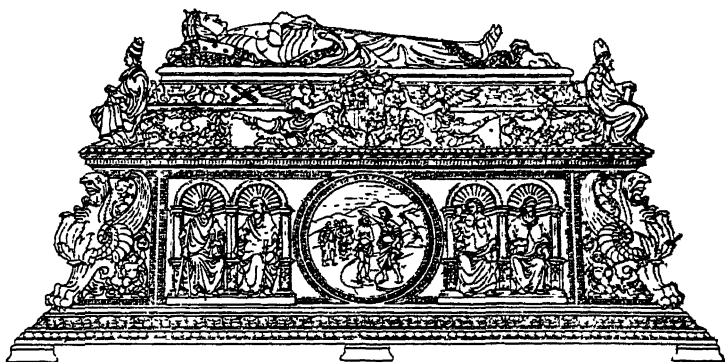


FIG. 200.—TOMB IN CAPILLA REAL, GRANADA.

Ghiberti had worked in Valencia, and the Carrarese and Genoese artisans had carved tombs and *retablos* before 1500. But it was after that date that the most notable Italian works were executed. Thus in 1503 Niculoso of Pisa made for the Chapel of the Alcazar at Seville an altar of enameled tile-work (*azulejos*); in 1512 Domenico Fancelli of Florence carved the fine tomb of the Infante Don Juan in San Tomás at Avila, following in 1517 with one still finer—that of Ferdinand and Isabella in the Chapel of the Catholic Kings (Capilla Real) at Granada (Fig. 200). Later the Ribera tombs,

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now in the University Chapel at Seville, were carved by two Genoese sculptors, Aprile and Gazzini (or Gaggini?), and the portal of the Casa de Pilatos in that city and some of the columns of its *patio* or court were carved in Genoa. As late as 1542 Giovanni Moreto executed the rich *sillería* or choir-stalls of the Cathedral of El Pilár at Saragossa.

More important architecturally even than the works enumerated above was the great Mendoza palace at Lacalahorra, by a Genoese architect, Michele Carlone, begun in 1508. This was the first purely and completely Renaissance building in Spain, and it exerted a powerful influence toward the extinction of the still lingering Gothic style in the details of Spanish architecture.

Plateresque Architects.

The leading names in the development of the richly decorative Plateresque style are: Enrique de Egaz (d. 1534); Pedro Gumiel (d. about 1516); Alonso Covarrubias (first half of 16th century); Diego de Siloë (1490?-1563); Rodrigo Gil de Hontañón (d. 1560); Diego de Riaño (active in 1533); Alonso Berruguete (1480-1561), and Juan de Badajos (d. about 1550). Many of these architects were gifted also as sculptors in relief, and the charm of their work lies in part in the beauty of their carved and sculptured ornament in stone and wood. Berruguete shares with the sculptor Bartolomé Ordóñez (d. 1520) the distinction of producing the finest sculptural work of the period; *e.g.* the fine tomb of Cardinal Tavers at Toledo.

RENAISSANCE ORNAMENT IN SPAIN

Architectural Ornament.

The style is characterized by a profusion of delicately carved Renaissance relief ornament applied to the flat-walled, sparsely-windowed style of structure developed during the late Gothic period (Fig. 206).

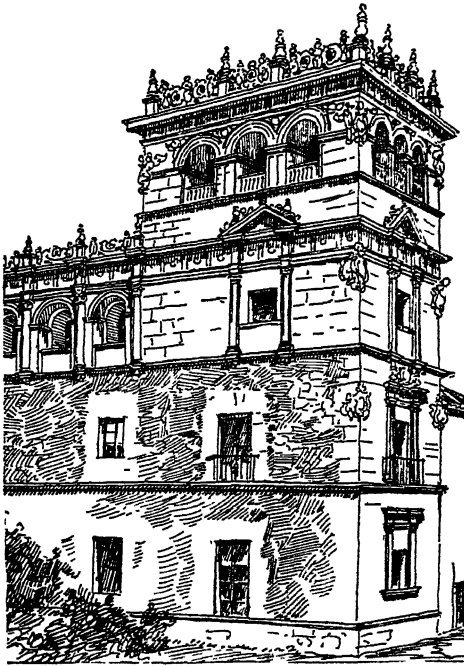


FIG. 201.—CASA MONTERREY, SALAMANCA.

Effects of strong contrast were sought between plain wall-surfaces and rich decoration of restricted portions, such as a very open upper story with elaborate crests and finials (Fig. 201). In the early years of the new style Gothic features were sometimes naïvely mingled with those of the Renaissance, especially in the ribbed

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vaulting of churches and cloisters and even civic buildings like the Lonja (Exchange) at Saragossa. The two styles are however never mixed in one composition to the extent that was common in France under Louis XII. The adoption of the new style even by men trained in Gothic work was more rapid and thoroughgoing than in France. Such works as the portal of San Clemente at Toledo (Fig. 199) seem like anticipations of French Francis I work (see *ante*, Fig. 162). Could the Toulouse doorway have been by a Spaniard? The very Gothic courtyard of the Infantada at Guadajajara is exceptional; the lower arcade is Tuscan, the upper one extravagantly flamboyant Gothic.

Decoratively the most important features of the Plateresque compositions were the doorways, cornices and crestings of the exterior, and the court-arcades, stairways and ceilings of the interior. In churches the tombs, *retablos* and *rejas* or grilles were often the most interesting features. The most characteristic ornamental details of this decoration—those which, added to the familiar Italian motives of the acanthus, rinceau, pilaster-arabesque, anthemion, classic moldings and details from the classic orders are most distinctively Spanish—were heraldic escutcheons, medallion portraits and candelabrum-shafts. The last-named motive, introduced as early as 1510, evidently by the Lombards working in Spain, became a favorite ornament, appearing as a pilaster-decoration in *retablos*; as the usual form for iron or bronze spindles in *rejas*; as a substitute for Gothic pinnacles in crestings and other combinations; as a substitute for engaged columns in doorways

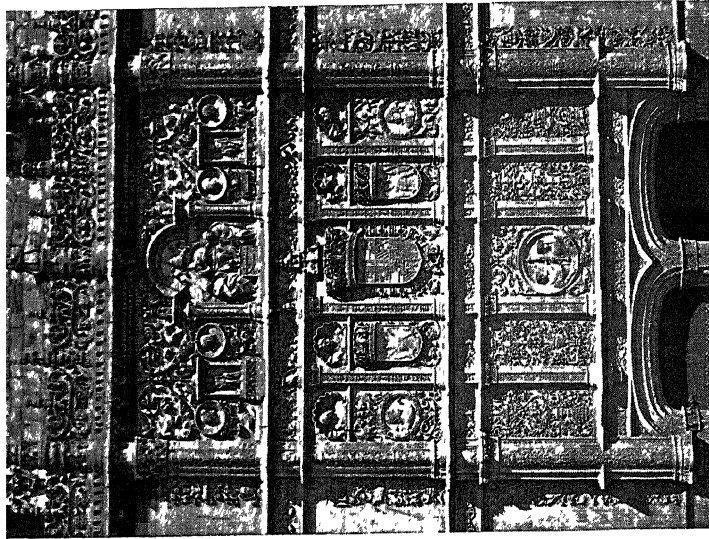


FIGURE 68. ENTRANCE TO UNIVERSITY OF
SALAMANCA.

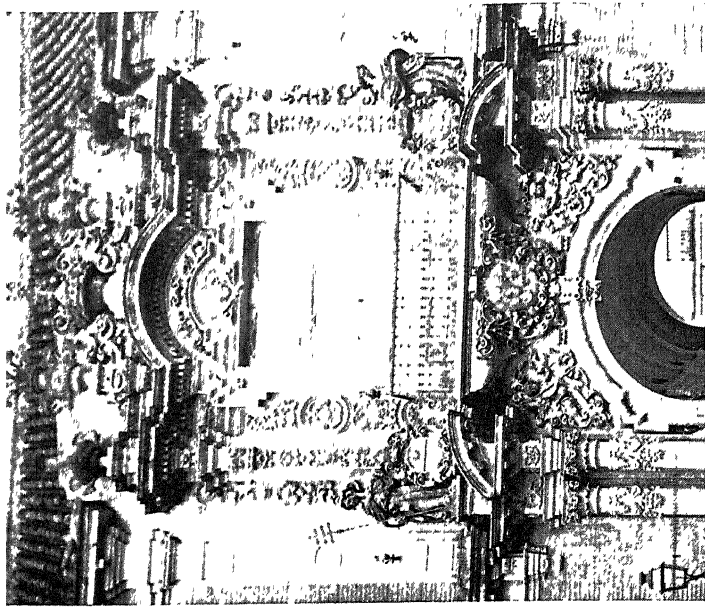


FIGURE 69. ENTRANCE TO ARCHBISHOP'S PALACE,
SEVILLE

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(see Fig. 199), in the upper arcade of the Collegio de los Irlandeses at Salamanca by Pedro Ibarra (1550); and as an isolated support instead of a column in the upper arcade of the patio (court) of the Casa de Zaporta, removed from Saragossa to Paris some years ago (Fig. 203). Doubtless the campaign of Charles V in Lombardy and



FIG. 203.—CANDELABRUM - SHAFT, CASA DE ZAPORTA, SARAGOSSA.

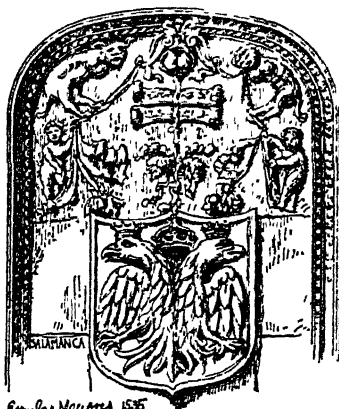


FIG. 202.—HERALDIC ESCUTCHEON, ESCUELAS MENORES, SALAMANCA.

his great victory at Pavia in 1525 contributed to enhance its popularity in Spain (see pp. 42, 193).

In the Spanish doorways Moorish influence is plainly manifest. The universal Mohammedan tradition made of the doorway a feature whose decoration was always extended upward to the top of the structure, and many of the Spanish doorways and church façades follow this tradition. The doorway of the University of Salamanca, by an unknown architect (*cir.* 1530) is the most notable Renaissance illustration of this system (Figure 68). The delicate arabesques, the medallion portraits, the heraldic escutcheons, the lace-like crestings with

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candelabrum-pinnacles, and the purely decorative use of pilasters and cornices as surface ornaments in this fine decorative design, furnish an epitome of the ornament of the Plateresque period. Other notable doorways, among many, are those of the sacristy of the Cathedral of Cuenca, with superb carved doors by Beruguete; of the partly Gothic Hospital Real at Santiago

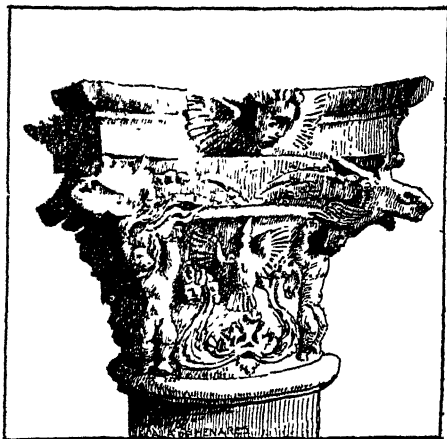


FIG. 204.—CAPITAL, ALCALÁ DE HEÑARES, IN MADRID MUSEUM.

de Compostella, an early work by de Egaz; the Porta della Pellejería (north transept-portal) of Burgos Cathedral by Francisco Colonia, and his doorways to the Medina-celi palace at Cogoludo; the portal to the Gothic Capilla de los Reyes Nuevos in Burgos Cathedral; the carved doors to the Chapter-room of Toledo Cathedral by Gumiel and de Egaz (1504-12), and the portal of the Convento de San Clemente at Toledo (Fig. 199) by Covarrubias.

The classic orders played a very subordinate part in the Plateresque period. Columns, where used at all, chiefly in court arcades, were treated with the utmost freedom, with entire disregard of Vitruvius and the Italian precedents. Capitals were carved with great

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originality and vigor (Fig. 204). In the courtyard of the Casa Miranda at Burgos an unknown architect developed a beautiful type of bracket-capital, also used in a courtyard at Guadalajara (Fig. 205) and in the courtyard of the University of Alcalá de Heñares by Rodrigo Gil de Hontañón. On the exterior of Diego de Riaño's Ayuntamiento (Town Hall) at Seville the engaged columns (a rare feature in exterior design) are richly carved and wreathed with festoons. Arabesqued pilasters of great beauty also appear in this façade and on the second story of the Convent of San Marcos at Leon, by Juan

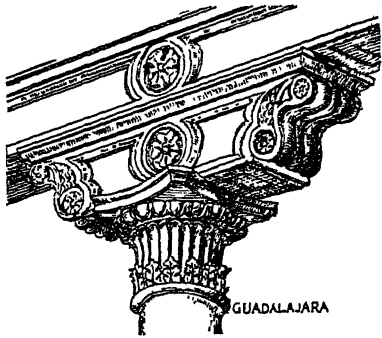


FIG. 205.—BRACKET CAPITAL,
GUADALAJARA.

de Badajos (1514-49; Fig. 206). In the Longa (Exchange) at Saragossa, Ionic columns, treated like the columns of San Zaccaria at Venice (see Fig. 26), the lower part of the shaft serving as a sort of pedestal for the upper part, support a ribbed vault of Gothic design but Renaissance detail. Classic columns also form the chief architectural motives of the interiors of the Cathedral of Jaen by Val del Vira, and of the magnificent Cathedral of Granada by Diego de Siloë (begun 1523).

In courtyards classic columns, carrying sometimes architraves, sometimes arches, are naturally of frequent use, and many of these courtyards or *patios* are of great

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decorative beauty: *e.g.* (besides those already mentioned) that of the Hospital of Santa Cruz at Toledo,

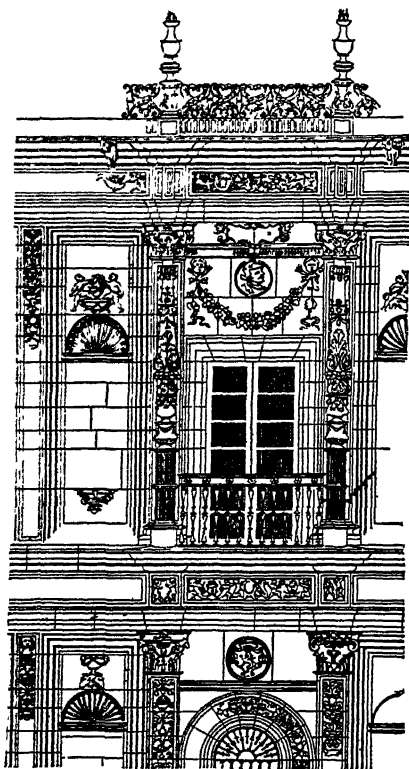


FIG. 206.—PART OF FAÇADE OF CONVENT OF SAN MARCOS, LEÓN.

by de Egaz; that of the Lupiana monastery; those of the Archbishop's Palace at Alcalá by Covarrubias, of the Hospital Real at Santiago de Compostela by de Egaz, showing Lombard influence in the doubled bays of the second story, and of the Peñaranda palace by Francisco de Colonia (1530). Columns are quite naturally important elements in some of the Italian tombs, as in those of the Ribéras in the University Chapel at Seville. An example of the frankly and purely decorative use of the orders externally is seen

in the façade of the monastery at Piedra in Aragon, in which two superposed orders of engaged columns with *ressauts* or broken-out entablatures are applied as a wall-veil, with no suggestion of structural function. But this is an exceptional instance of such use of superposed orders.

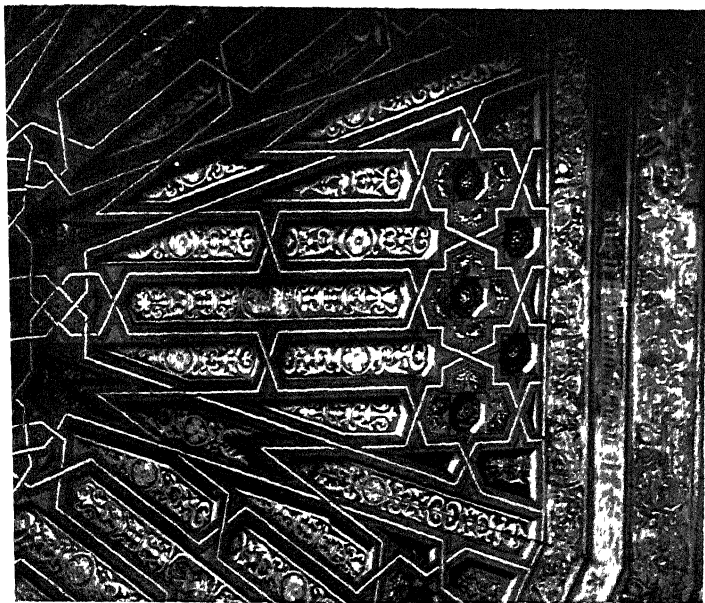


FIGURE 71. CEILING, AYUNTAMIENTO VIEJO, GRANADA.



FIGURE 70. SILLERÍA, CHOR OF CATHEDRAL OF JAEN.

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Rustications.

Rustications appealed to the Plateresque architects not as suggestions or expressions of massive masonry, but purely as devices for surface patterning. Thus the Medinaceli palace (now the Civic Hospital) at Jativa, has a façade entirely patterned over with grooves that outline a small-scale rustication of the masonry. The conception of the wall as a broad surface to be enriched by all-over ornament doubtless betrays Moorish influence. In the Casa de las Conchas at Salamanca carved shells in relief are applied like nail-heads at regular intervals along the horizontal joints of the masonry; and on the Infantada at Guadalajara stone diamonds perform the same function.

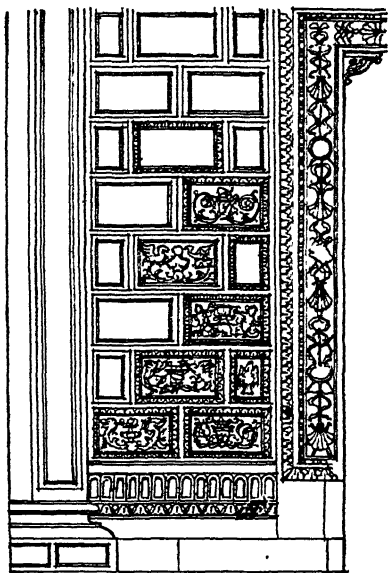


FIG. 207.—DECORATIVE RUSTICATION,
ALCALÁ.

Rustication was also used in interiors where the masonry was exposed, especially on the supporting and flanking walls of stairways, as in the Santa Cruz Hospital at Toledo and in the Archbishop's palace at Alcalá. In these and similar examples each block of the rustication was treated as a panel to be ornamented by carving

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in relief (Fig. 207). This minute ornamentation of interior stone walls, so much more suggestive of plaster-work than of masonry, is another evidence of the powerful though doubtless unconscious influence of Moorish art. A possible Italian prototype may, however, be found in the carved rustication of the Palazzo Pretorio, Bologna.

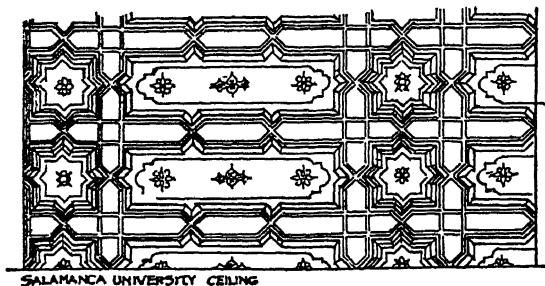


FIG. 208.—ARTESONADO CEILING, UNIVERSITY, SALAMANCA.

The stairways of hospitals and palaces were made the subjects of rich decorative treatment in Spain earlier than in either Italy or France, if we except the circular stairways of Blois and Chambord. Besides the carved rustications of the walls, they were adorned sometimes by carving the risers, and the balustrades were executed with especial delicacy and care. One of the most famous examples is the double stairway in the north transept of Burgos Cathedral, leading to a door on a higher level opening onto the street. This is the work of Diego de Siloë and Maestro Hilario, the latter a Frenchman who executed the iron balustrade.

Wooden ceilings and cornices are a distinctive feature

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of Plateresque work, especially in Andalusia, where excellent pine timber abounded, and where the Moorish *carpinteros* in Spanish employ displayed consummate skill in working it. Ceilings were ingeniously framed and paneled in intricate designs, and then painted and gilded with admirable decorative effect (Fig. 208; Figure 71). The deep panels or cofferings, or perhaps the inverted trough-like form of many of these ceilings, gave them the name of *artesonados*, from *arteson*, a kneading-trough. Notable examples of such ceilings are those in the Hospital of Santa Cruz, Toledo; over stairway of Palace of Peñaranda de Duero, in the house of the Dukes of Alva, Seville, the Archivo at Barcelona and many others.

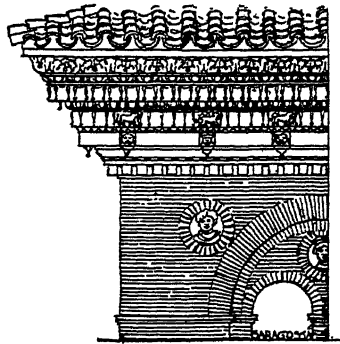


FIG. 209.—CORNICE OF LONJA, SARAGOSSA.

The wooden cornices of palaces and hospitals were sometimes conformed to classic models, as in the Lonja of Saragossa (Fig. 209); sometimes given a projection of several feet, casting a broad shadow beneath them, somewhat after the fashion of the wooden eaves of Florence and Pisa, though far more elaborate in their details of brackets and framing. Both types offer fruitful suggestions for American use, especially in the Southern States, where the climate and the still-existing forests of yellow pine provide conditions not unlike those of Spain. The great merit of these Spanish

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cornices is their frankly wooden character combined with monumental solidity and vigor of design.

Tombs.

The Italian tombs already referred to as being among the earliest Renaissance works in Spain were of two types, the wall-tomb exemplified in the Ribéra tombs at Seville, and the floor-tombs, of which the finest example is the magnificent tomb of Ferdinand and Isabella in the Chapel of the Kings (Capilla Real, Capilla de los Reyes) in the Cathedral of Granada, by Domenico Fancelli or Foncelli of Florence (Fig. 200), who also executed the tomb of the Infante Don Juan in San Tomás at Avila. The tomb of Don Felipe and Dona Juana adjoining that of Ferdinand and Isabella, and of the same general form and style, is by the Spaniard Bartolomé Ordoñez (1520). Another fine tomb of the same type is that of the Cardinal Tavera at Toledo, in the Hospital San Juan Bautista, a work of the versatile Berruguete (1561).

Retablos.

The *retablo* is the distinctively Spanish type of the reredos or altarpiece, and forms in many churches the richest and most striking decorative feature of the interior, covering the entire eastern wall of the apse or chancel. Many of the *retablos* are of wood, painted and gilded; a few are of stone or marble; in the chapel of the Alcazar at Seville is one of faïence, already referred to, the work of Niculoso of Pisa. The *retablo* consists of a lofty architectural composition of pilasters,

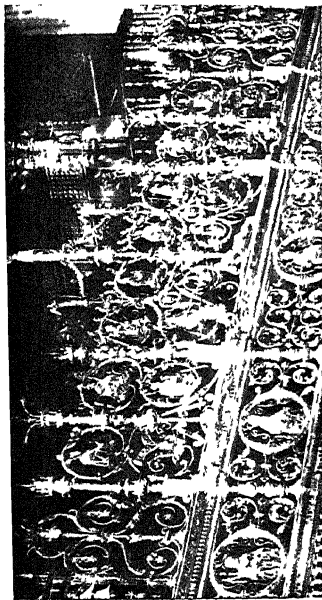


FIGURE 72 UPPER PART OF REJA, CHOR OF SEVILLE CATHEDRAL.

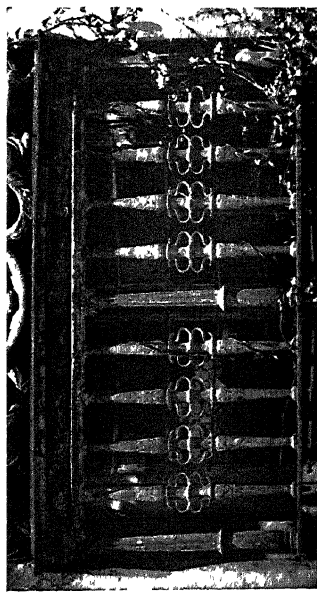


FIGURE 73. DETAIL OF WINDOW-GRILLE, CASA DE PILATOS, SEVILLE.

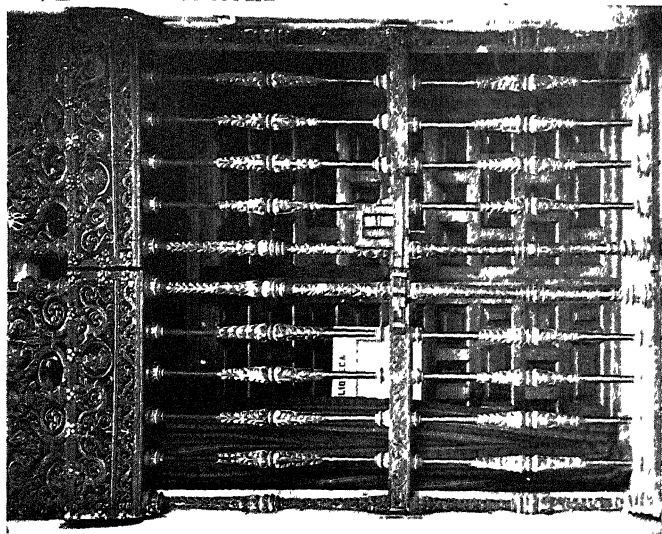


FIGURE 74. GATE TO UNIVERSITY LIBRARY, SEVILLE.

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candelabrum-shafts, shell-capped niches and entablatures, all richly carved, as a framework for a multitude of statues, pictures and reliefs. In these works the "three arts" were thus made to collaborate on equal terms; and while one may criticize the composition, one cannot deny the beauty and delicacy of the detail nor



FIG. 210.—DETAIL, RETABLO IN POBLET MONASTERY.

the splendor of the general effect. Notable examples are, among others, the wooden retablo in the Capilla Real of Granada Cathedral, by Felipe Vigarni, a Burgundian; that in the Cathedral of El Pilar at Saragossa; another in the Poblet monastery at Tarragona, a carved detail from which appears in Fig. 210; and a third in the Cathedral of Huesca, all three by Damian Forment, greatest of Aragonese sculptors of the period.

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Equally sumptuous with the retablos, and sometimes surpassing them in the riotous profusion and abandon of their carved ornament, are the choir-stalls or *sillerías* of the churches. The Cathedral of Saragossa has unusually fine Plateresque stalls; those of the Cathedral of Jaen are illustrated in Figure 70. Lack of space

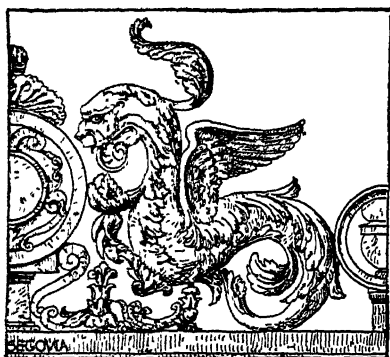


FIG. 211.—DETAIL FROM REJA, SEGOVIA CATHEDRAL.

forbids any analysis or further discussion of these superb examples of Spanish woodwork.

The *rejas* or grilles forming the screens or *clôtures* of chapels and chancels are quite as distinctively Spanish as the retablos. Their general scheme is of the simplest: long slender metal spindles, sometimes in two superposed tiers, are held in a metal frame of posts, lintels and subordinate cross-bars, the upper lintel or entablature usually surmounted by an elaborate cresting and a dominant central motive (Fig. 211). The posts, both those at the two ends of the screen and those flanking the gates, may be square or round, adorned with arabesques or faced with candelabrum-shafts; the cross-bars or transoms are of ornamental work, forged or *repoussé*, and the entablature and cresting display figures, medallions, escutcheons, arabesques and foliage of the finest hammered metalwork. The spindles are usually turned with candelabrum-like swellings, collars and

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scotiæ, but are otherwise unornamented, and there is an almost complete absence of the flat-bar scrolls and elaborate spiral and curved work that characterize the grilles and metal gates of all other countries during the Renaissance. In these *rejas* the Spanish appreciation of decorative effect and the Spanish craftsmanship are displayed in their highest development, and the names of such famous *rejeros* as Sandro Muñoz, who executed the *reja* in the Capilla Mayor of Seville Cathedral (1518-33), and Maestro Bartolomé, who designed that between nave and transepts in the Cathedral of Granada (1523) and others at Jaén and Ubeda, are well worthy of being ranked with the architects, sculptors and painters of the period.⁴

Classic Ornament.

The ornament of the Griego-Romano or Middle Renaissance style in architecture calls for no special notice. So far as it belongs to the style and is not a survival from the Plateresque, it is of the stereotyped Roman or Palladian fashion, sober and correct, appropriate and well-designed, but with little of the Spanish exuberance and abandon. Examples of the style are seen first in the Palace of Charles V in the Alhambra, begun in 1526 by Machuca but never completed; in its circular courtyard, the reliefs on the exterior, the exaggerated rustication, the mishandled Ionic order of one of the portals, and a number of handsome paneled ceil-

⁴The painter Fortuny (Mariano Fortuny y Carbo, 1839-74) so highly esteemed the decorative value and effect of the Spanish *rejas* that he introduced them into a great number of his paintings as decorative backgrounds for his figure compositions.

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ings; in the Lonja or Exchange at Seville (1572) by Herrera, with a courtyard recalling that of the Farnese at Rome; and above all in the great Escorial, singularly bare of ornament except in parts of the interior and in its vast and impressive domical church (1563-82). Fig.



FIG. 212.—DETAIL FROM PROVINCIAL HOSPITAL, SEVILLE.

212 from the Provincial Hospital at Seville is a fair illustration of the classic spirit and decorative effect of the style.

Baroque Ornament.

This puristic style could not long hold out against the Spanish love of decorative elaboration. Beginning early in the 17th century there followed a long period of mixed and confused tendencies, dominated on the whole by that of the Italian Baroque. The varied play of

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light-and-shade characteristic of this style, its curved surfaces and fantastically-broken cornices and pediments, appealed to the Spanish taste; not so, however, its preference for colossal orders and big and heavy details. Accordingly we find a certain oscillation between a rather severe classicism and an extreme restlessness of

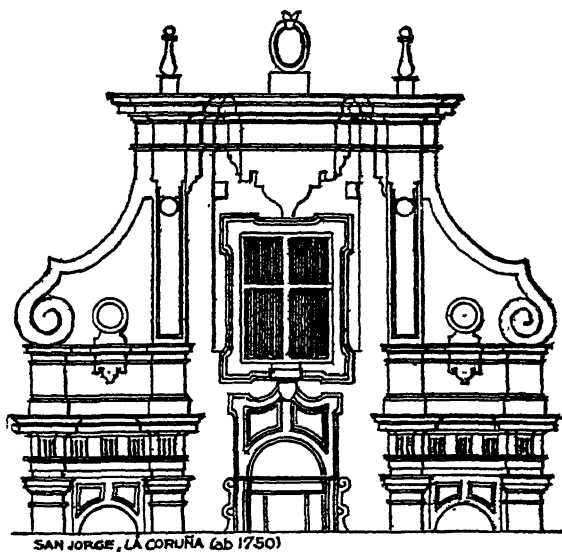


FIG. 213.—UPPER PART, FAÇADE OF SAN JORGE, LA CORUÑA.

design. The finest Baroque façade is the west front of the Granada Cathedral by Alonso Cano (1601-67), a close friend of Velasquez; to whom are also due the Church of the Magdalen and the Capilla Mayor of the Convent del Angel in the same city. Other examples of the style are the façade of La Pasión at Valladolid and the church of San Cayetano at Saragossa by Felipe Berrejo, built between 1666 and 1683. Berrejo is cred-

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ited with the introduction of a kind of flat relief ornament, somewhat resembling the "appliqué" or "strap-work" of Germany and England (see p. 335). The detail from San Jorge at la Coruña in Fig. 213 is a belated example of the persistent Baroque tradition.

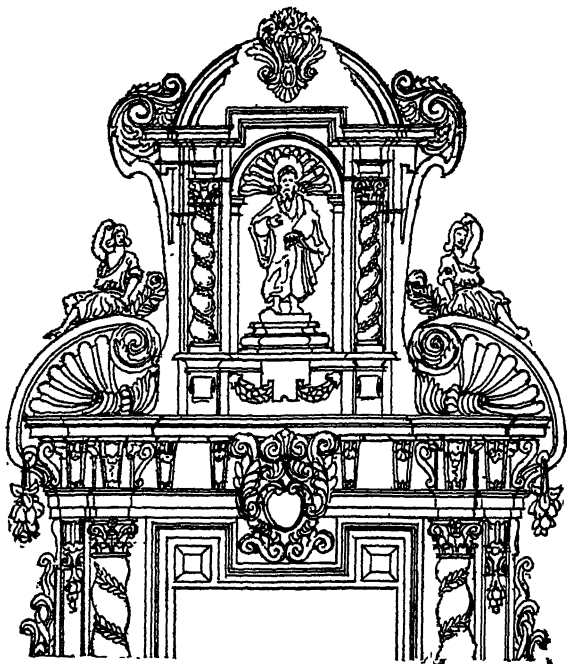


FIG. 214.—PORTAL OF SAN ANDREA, VALENCIA.

The peculiar extravagances of the Italian Jesuit style in church interiors, with their stucco abominations of theatrical sculpture, never found favor in Spain, except in the single feature of the twisted column. This unhappy innovation, made famous by Bernini's monstrous bronze baldacchino in St. Peter's at Rome (see p. 161),

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was copied, repeated and varied in churches, altarpieces and doorways (Fig. 214), especially during the later and distinctly Spanish phase or outgrowth of the Baroque known as the Churrigueresque style.

The Churrigueresco.

This style, in which for nearly a century after (say) 1680 the Spanish decorative fancy once more found exuberant and extravagantly lawless expression, receives its name from the architect Josef Churriguera (1650-1723), who with his sons and nephews after him dominated the architectural design of most of the 18th century in Spain. Others prominent in this development were Pedro Ribera, Antonio Tomé and his sons Narciso and Diego, Miguel de Figueroa, F. Manoel Vasquez, Jaime Bort, Pedro Cornejo and Cayetano Acosta.

The main characteristic of this style is the use of all the resources of both classic and Baroque architectural detail, with utter disregard of every rule of the classic grammar of architecture and of every consideration of structural and architectonic propriety or logic. Every feature and detail was broken up, reduced to fragments, contorted and travestied, and the resulting *salmagundi* of caps, broken and twisted shafts, moldings, finials, brackets, triglyphs and what-not was piled together with amazing cleverness into a decorative mass which, in spite of its incoherence and seeming lack of composition, produces a distinct and powerful effect of decorative richness. It is impossible to reproduce this effect in a line drawing, however carefully detailed. Figure 69 represents, with all its fantastic complexity of detail, an

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unusually restrained example of the style; while Figure 91 from Lima, Peru, illustrates it as practised by the Spaniards in South America. The critics, classicist and Gothicism alike, are shocked by its riotous defiance of every law of architectural decency; the uninstructed layman stands amazed before it; one hardly knows whether to laugh or mourn at such misdirected skill and energy; whether most to condemn its improprieties or to admire its astonishing ingenuity. But it is true to Spanish tradition, and to the persistent Moorish tradition, in its reduction of all decoration to a play of minute spots of light and shadow, massed in larger or smaller areas in strong contrast to other areas of perfectly plain surface, in exterior design at least. In the case of interiors, however, this contrast is too often lacking, the decoration of every doorway and of every altar being carried upward to the top of the structure, and often spread over the whole wall.

It is evident from what has been said that there must be not a few architectural works of the late 17th and early 18th centuries which belong to the border-land between the Baroque and Churrigueresque developments: such are, for instance, the doorway of the Archbishop's Palace at Seville (Figure 69), and that of the church of San Andrea at Valencia (Fig. 214). The latter with its twisted columns is an evident prototype of the side portal of St. Mary's at Oxford. Churriguera designed the towers of Salamanca "New" Cathedral and the Town Hall of the same city; the Tomé brothers the façade of the University of Valladolid; Ribéra the Provincial Asylum at Madrid; Bort the façade of

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Murcía Cathedral. But the most remarkable developments of the style are seen in church interiors and altarpieces, as those of Churriguera in San Tomás at Madrid; the black and white jasper altar and sacrament-shrine of gilded wood in San Salvador at Seville by Acosta; the sacristy of the Certosa at Granada by Vasquez; the High Altar of Santa Maria Pinario at Santiago de Compostela; the theatrical abomination called the "Transparente" in the apse of Toledo Cathedral by the Tomés, father and sons, and the "Trascoro" of the Cathedral of Granada by Josef de Bada.

The vogue of that ugly Baroque feature, the twisted column, has already been alluded to (p. 290). It is not surprising that it found especial favor with the Churrigueresque artists, not only for retablos and choir-furniture, but also for façade designs and particularly for portals. To the examples already cited we may add, out of the great number scattered through Spain, that of the Jesuit church of San Luis at Seville, where eight twisted engaged columns support the drum of the rotunda, while others appear also on the façade; the high altar of San Martin Pinario at Santiago de Compostela (1770-83) by Murguia; the portal of Nuestra Señora de Belen at Barcelona; and an earlier example in the upper part of the tower of Sta. Catalina at Valencia, dating from 1688-1705, by J. B. Vinas.

Church Fronts in Spain and America.

The typical Churrigueresque church façade depends for effect on its twin towers and its portal, the remainder of the front being quite plain. The upper parts of the

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towers do not differ greatly from Italian Baroque types, but the doorways are thoroughly Churrigueresque. This type of church front was transported to Spanish America, where in the 17th and the 18th centuries the progress of colonization and the growth of population and commerce made possible the erection of costly churches in great numbers, especially those of the Jesuits—the great missionary order. Executed sometimes in stone, often in brick or rubble and stucco, these churches show the same variation between bareness and over-decoration which is noticeable in Spain; but among them are not a few of decidedly Churrigueresque character, as at Chihuahua (Mexico), Tucson (Ariz.), la Merced church at Lima, Peru (Figure 91), the Sagrario of the Cathedral at Mexico, and many others. The Panama-Pacific exhibition at San Diego, California, in 1915 was an ambitious effort to adapt certain phases of the Spanish Renaissance architecture to the decoration of modern exhibition buildings. The California State Building by Bertram Goodhue was particularly successful as an example of the possibilities of the Churrigueresco in the hands of an able designer.⁵

The "Mission Style" in California, on the other hand, represents the other extreme of simplicity, being almost entirely devoid of ornament.

The Accessory Arts.

The Spanish genius for decorative design asserted itself in all the accessory and minor arts. Decorative

⁵ It is interesting to compare this façade and that of the Chihuahua church (Fig. 299) with, for example, the portal of the Hospicio Provincial at Madrid by Ribera illustrated in Fig. 114 in Schubert's "Barockstil in Spanien."

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sculpture, if we include carved ornament, was so intimate and essential a part of the architecture as hardly to be classed as merely accessory. Woodwork was an important element in this art. The wooden retablos of many churches have already been referred to as works of architecture. Worthy of being classed with them are the choir-stalls or *sillerías*, of which a famous example among many is that in the choir of Granada Cathedral by Berruguete and Vigarni. These, like the retablos, are composed of architectural elements, and, with all their splendor, do not call for separate discussion of their ornamental details. It was in the furniture that Spanish woodwork attained a special expression distinct from the more strongly architectural works just mentioned.

Furniture.

Spanish wood-carvers never found in domestic furniture so rich or congenial a field as did the wood-carvers of Italy, France or Flanders. There is nothing in Spanish movable furniture of the 16th and 17th centuries to compare with the splendor and exuberant decoration of the wooden retablos and choir-stalls of the churches of that period. There are no *cassoni*, bedsteads, credences, tables or chairs to rival those of the countries mentioned. This scarcity of furniture is easily explained. The domestic life and habits of the Spaniards were until the 18th century still largely those of the Orient, dominated by Moorish traditions, which had little use for the wooden furniture required by Western civilization. People generally sat, reclined, ate and slept on rugs and cushions, and stored their clothes and

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smaller belongings in small chests and leather trunks. A chair or two, framed of straight members with little or no carving, served for seats of state on formal occasions, with velvet or leather thrown over the back and seat. Later this material was nailed permanently in place, and the nail-heads were made into ornaments and multiplied for decorative effect (Pl. XI, 3, 6).

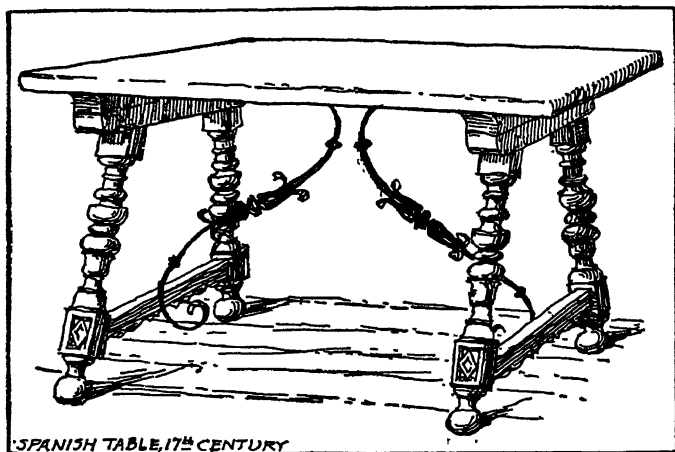


FIG. 215.—A SPANISH SEVENTEENTH-CENTURY TABLE.

The earliest distinctive product of the Spanish furniture-makers was the *vargueño*, which derived its name from the Castilian town of Vargas where it was invented and largely made. This consisted of a rectangular chest with a let-down front lid, set upon a stand. Later, hinged folding doors were substituted for the lid (Pl. XI, 4, 9). The chest was at first covered with velvet or leather, adorned with openwork fittings of iron or brass; later it was of carved, paneled and inlaid wood-

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work; the stand was formed of carved supports set upon transverse foot-bars and connected by longitudinal bars and spindles, as in the illustration. The vargueño served as cabinet, chest, table and desk. It was imi-

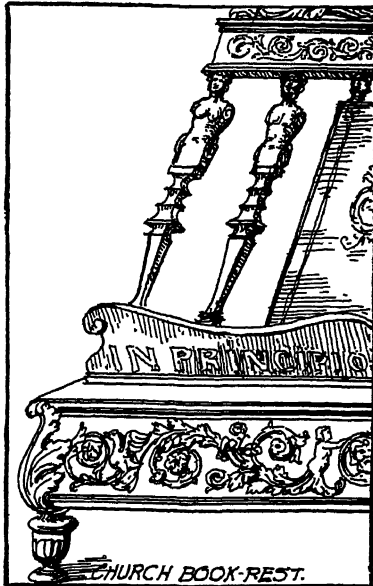


FIG. 216.—DETAIL OF CHURCH BOOK-REST.

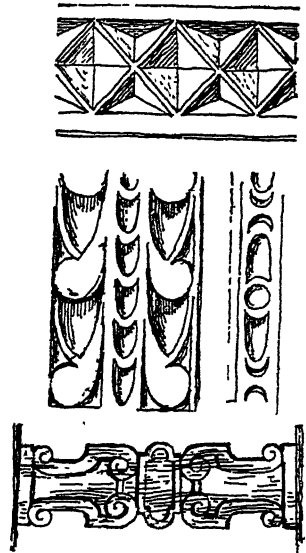


FIG. 217.—DETAILS OF CHIP-CARVING ON SPANISH FURNITURE.

tated in Holland (see Pl. XII, 11), and in England in the 17th century.

With the progress of the 17th century Western habits and furniture gradually drove out the primitive Moorish customs, and chairs, cabinets and tables came into general use, and were made after French and Flemish models modified by the Spanish taste. There is nothing new or original in the ornamental details of most of this

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furniture; the Spanish character appears rather—if at all—in their general style. There were, however, certain Spanish innovations and peculiarities. Iron was sometimes used for decorative braces in chairs and tables, and Pl. XI, 5, shows a chair of considerable elegance made entirely of iron. The use of decorative nail-heads also continued, and leather was employed much more widely than in any other European country.

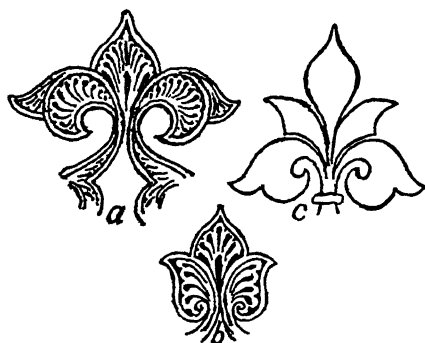


FIG. 218.—ARABIC AND MOORISH LILY MOTIVES: (a, b) FROM CAIRO; (c) FROM ALHAMBRA.

pressed or hammered into or upon wooden molds. For the second it was smeared with an oily paste over which gold leaf was spread. Heated metal stamps, with the desired ornament embossed upon them, were pressed upon the gold leaf, which was thereby made to adhere to the leather, after which the superfluous gold-leaf and cement were washed or scraped away. The pattern in both cases was often enhanced by applying color to the background. The patterns used, while chiefly derived from Renaissance sources—scrolls, acanthus leaves and

Stamped leather, indeed, was a highly important and distinctive Spanish product. The art was, like so much else in Spain, an inheritance from the Moors. Two methods of decoration were employed: stamping and gilding. For the first, the leather, softened by soaking, was

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the like,—frequently betray Moorish motives, such as the Moorish or Arabic lily (see Fig. 218), certain forms of quarry-mesh and diaper-treatment, and leaf-forms common in all the Moslem decorative styles (see p. 103 and Figs. 78, 218). The decoration of these leathers was usually broad and bold in design (Pl. XI, 12). Cordova was the greatest center of this branch of art, which however has become entirely extinct in Spain. This branch of decorative art, like many others, was carried to the Netherlands and there practiced with great success (see Pl. XII).

Spanish textiles are less important than the leathers. Lace-making was introduced in the 17th century, most probably from Flanders, but never attained the importance it reached in Flanders and Italy. The richest of the Spanish textiles are the velvets, decorated with patterns in *appliqué* and enriched with needlework in gold and silver thread (Fig. 224).

Renaissance tiles, although belonging to a branch of art distinctly Oriental in origin, show less of Moorish patterning than might have been expected. The Moors learned the ceramic art from the Persians, and the Spaniards from the Moors. The name *majolica* is de-



FIG. 219.—PATTERNED TILES.

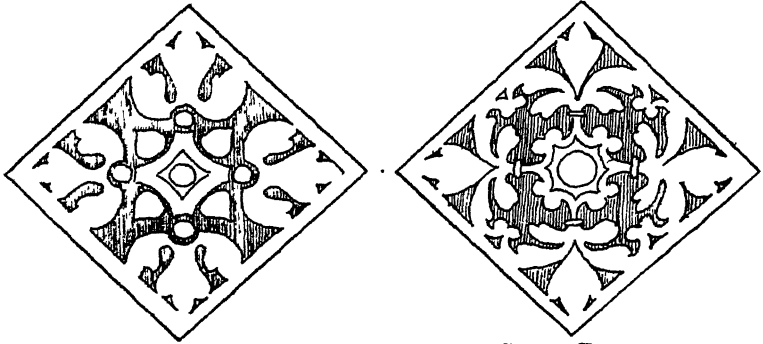


FIG. 220.—SINGLE-MOTIVE OR ONE-COLOR TILES.

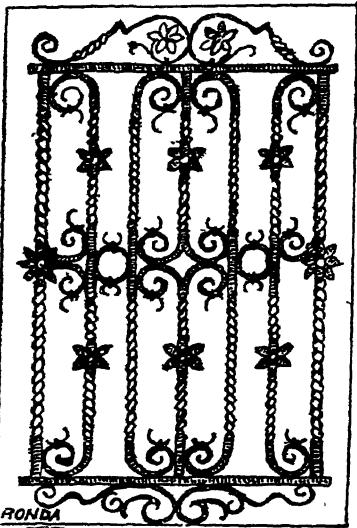


FIG. 221.—IRON WINDOW-GRILLE.



FIG. 222. — EMBROIDERED WALL-HANGING, RED ON WHITE, TOLEDO TOWN HALL.

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rived from that of the island of Majorca, where the art flourished during the later Middle Ages, and whence it was carried to Sicily and Naples and thence to Tuscany and the Marches in the 16th century, as explained in a previous chapter (146).

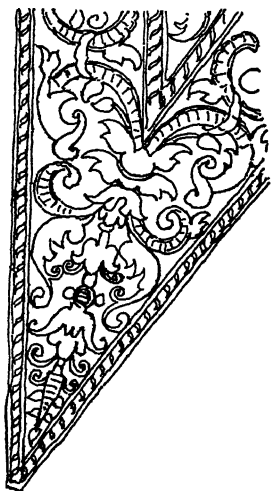


FIG. 223.—DETAIL FROM MUNICIPAL STANDARD OF LA GUARDIA IN HISPANIC MUSEUM, N. Y.: GOLD AND SILVER ON RED VELVET.

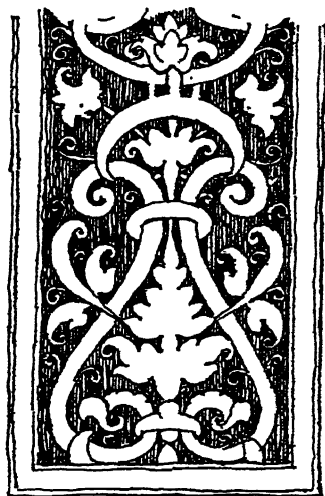


FIG. 224.—RED VELVET STOLE IN HISPANIC MUSEUM, N. Y.: GOLD AND SILVER APPLIQUÉ AND EMBROIDERY.

The Spanish floor-tiles and wall-tiles are of two kinds: those in which each tile is of one color and shaped to the form of one unit of that color in the pattern, the pattern being thus built up of tiles of the various shapes and colors fitting into one another (Fig. 219); and those in which each tile, usually square, has the entire pattern, or one-quarter of the pattern as the case may

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be painted upon it in enamel pigments of various colors (Fig. 220). The latter kind of tiles gradually superseded the first kind, and constitute the chief part of the tile-work in the buildings of the Spanish Renaissance and in museum collections. They are usually of a somewhat coarse earthenware, covered with a slip or glaze of enamel in color, and designed with great skill as to both pattern and details.

Fig. 221 represents a characteristic bit of the minor ironwork of Spain; Figs. 222-224 three examples of Spanish needlework and embroidery, an art in which, as above stated, the Spaniards produced sumptuous effects, especially on velvet. Lack of space forbids any adequate illustration of this phase of Spanish art, in which, however, the details employed were not essentially different from those of Renaissance art generally in this and allied fields.

Books Recommended:

BYNE AND STAPLEY: *Spanish Architecture of the Sixteenth Century* (Putnam, New York, 1916); *Rejería of the Spanish Renaissance* (The Hispanic Society, New York, 1914); *Spanish Ironwork* (The Hispanic Society, New York, 1915); *Decorated Wooden Ceilings in Spain* (Putnam, New York, 1920); *Spanish Interiors and Furniture* (Helburn, New York, 1921).—CAVEDA (tr. Kugler): *Geschichte der Baukunst in Spanien* (Ebner & Seubert, Stuttgart, 1858).—W. R. EMERSON: *The Architecture and Furniture of the Spanish Colonies* (Polley, Boston, 1901).—A. HAUPT: *Baukunst der Renaissance in Portugal* (Keller, Frankfurt, 1895).—JUNGHAEDEL und GUBLITT: *Die Baukunst Spaniens* (Beyl, Dresden, 1898).—*Monumentos arquitectonicos de España* (Fortenet, Madrid).—A. N. PRENTICE: *Renaissance Architecture and Ornament in Spain* (Batsford, London, 1893).—O. SCHUBERT: *Barockstil in*

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Spanien (Neff, Esslingen, 1908).—C. UHDE: *Baudenkmaeler in Spanien* (Wasmuth, Berlin, 1892).—VILLA AMIL: *España artística y monumental* (Hauser, Paris, 1850).—A. WHITTLESEY: *The Renaissance Architecture of Central and Northern Spain* (Arch. B'k Pub. Co., New York, 1920).

CHAPTER IX

RENAISSANCE ORNAMENT IN THE NETHERLANDS

The Netherlands.

Holland and Belgium are modern names, both geographically and politically. In the sixteenth century, when the Renaissance began to invade the Low Countries or Netherlands, entering by various channels from Italy, both directly and through Germany and France, the greater part of modern Belgium belonged to the Dukes of Burgundy, and was thus nominally an appanage or province of France (Artois and Flandre). The eastern portion of Belgium and the whole of Holland belonged to Spain, as a part of the Holy Roman Empire under Charles V and his successors, until the revolt and establishment of the Dutch Republic in 1579. Situated thus between Germany and France, inhabited by three races—Hollanders, Flemings and Walloons, speaking Dutch, Flemish and French—owing allegiance at first one part to Spain and the other to France, and later divided into the three dominions of the Dutch Republic, of the Empire under Spain, and of Burgundy under France, the Low Countries developed nevertheless a robust and characteristic art, which if not by any means uniform in the various provinces, was far less chaotic and diversified than might have been expected. There is a certain similarity in the architecture of all

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the lowlands of this region, whether in Holland or in what is now Belgium, due to similarity of conditions, the lack of stone and consequent use of brick for building, and the development of wood-carving in regions where stone was scarce and marble wholly wanting. All this region was more German than French in its taste, the Rhine forming a main channel for cultural influences. Western Belgium (Flanders), possessing a more varied topography, with moderate hills, valleys and abundant building-stone, and being adjacent to Burgundy with its splendid monuments of the Middle Ages, had developed a more imposing and varied architecture in the 14th and 15th centuries, and a richer and more prolific decorative art. The splendid achievements of the Flemish textile industry and art beginning in the fourteenth century and immensely extended in the fifteenth, when Bruges was the most important seaport of northern Europe, continued through the whole of the 17th and 18th centuries.

Flemish Architectural Ornament.

In this field Belgium has little to show that is remarkable for originality or splendor. The high decorative skill shown in the late Gothic civic buildings of the Flemings, and still more conspicuously in minor works like choir-screens and tombs, seems to have declined with the loss of their civic liberties, and the Renaissance made apparently little appeal to their imagination. The classic spirit calls for breadth, repose, emphasis of horizontality, a certain largeness of detail and expression. The Flemish taste was always for the minute,

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for the animated breaking up of surfaces, for multiplied and crowded detail. Hence the stepped gables, the small orders, the crowded windows, the too slender supports between them, producing in many cases an impression of structural weakness and instability, as in the Renaissance portion of the Town Hall at Ghent (Figure 75), and in many of the guild-houses. Except the dignified but monotonous Town Hall of Antwerp there was not a single Renaissance building of commanding size erected in Belgium. The Baroque style with its restlessness was more in the Flemish vein than the purer phases of neoclassic architecture. Such a façade as that of St. Pierre at Louvain illustrates the skill with which the Flemings handled its decorative possibilities; but they were at the same time corrupted by its more vicious tendencies, and most of the Flemish Jesuit interiors are as bad as the Italian.

In minor works, however, they were more successful than in monumental architecture. The great chimney-pieces in the town halls of Bruges and Louvain are undeniably fine, although not free from the Flemish tendency to redundancy. They do not, however, like Spanish works of the same class, display any distinctive novelty of detail or of composition. Belgium created nothing like the Spanish Plateresque.

These tendencies and characteristics are displayed in a great number of choir-screens, sacrament-shrines, altars, pulpits and tombs, all exhibiting excellent workmanship, but lacking the dignity, order and balance of the best Italian work. The great sacrament-shrine from the church at Leau, for instance, from whose hand-

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some enclosing railing the detail shown in Fig. 225 is taken, although designed by the architect of the Antwerp Town Hall, De Vriendt (1550), is singularly monotonous in the repetition of identical motives in the ten stories of its height of 90 feet.

In wood-carving the Flemings were notably successful, combining fineness of execution with boldness of

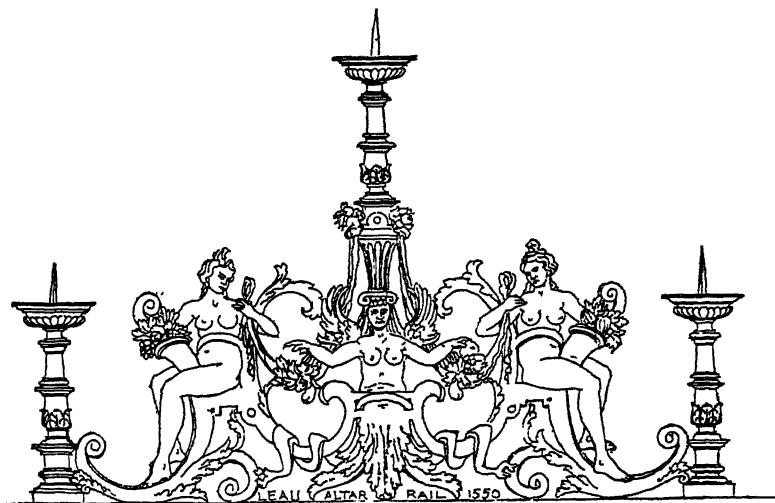


FIG. 225.—ALTAR-RAIL FROM CHURCH AT LEAU, BELGIUM.

cutting, and attained especial reputation in furniture. We have already seen how important an element they contributed to the early development of French furniture (see pp. 204, 218, 228, 235). Flemish wood-carvers carried their art to Elizabethan England, and in the late 17th century Grinling Gibbons was sent to Flanders to perfect himself in that art, in which he became the greatest in England. But even in this art

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it was craftsmanship that made the Flemish reputation, rather than originality or creativeness in detail. The Flemish character appears rather in the total effect and the execution than in the novelty or delicacy of the motives and details. (Fig. 226.) There is noticeable, especially in the furniture, a fondness for the introduction of the human figure, which was modeled and carved with great skill. In the earlier Renaissance wood-carving the minuteness of the detail, the sparkle of the composition and the effective handling of the relief strongly suggest French influence by their resemblance to Francis I work. In the 18th century there arose a new school of realistic wood-carvers or rather wood-sculptors, who executed an extraordinary series of pulpits in Antwerp, Brussels, Ghent, Louvain and other cities. In these the extreme of virtuosity in the minutely realistic representation of

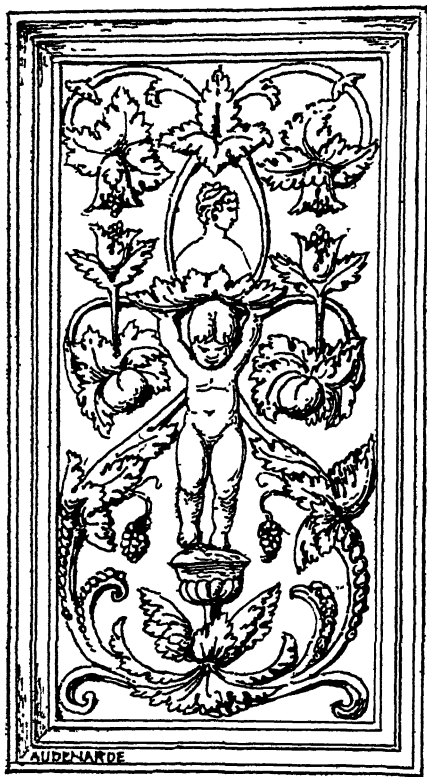


FIG. 226.—WOODEN PANEL, AUDENARDE.

wood-carvers or rather wood-sculptors, who executed an extraordinary series of pulpits in Antwerp, Brussels, Ghent, Louvain and other cities. In these the extreme of virtuosity in the minutely realistic representation of

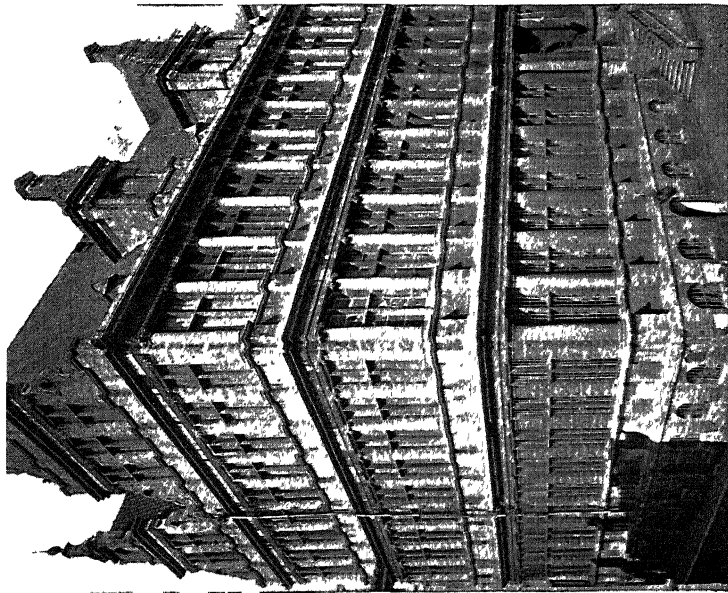


FIGURE 75. HÔTEL-DE-VILLE, GHEENT.

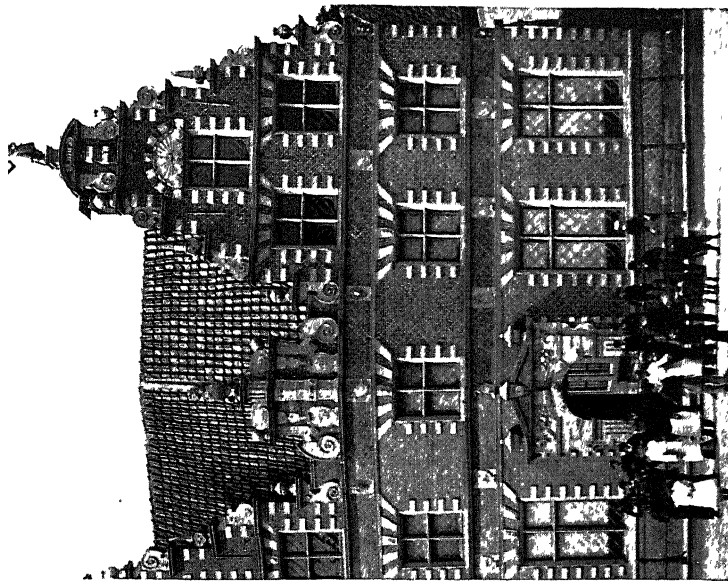


FIGURE 76. TOWN HALL, HOORN.

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figures, clothing, draperies, vegetation and common objects, combined with an equally remarkable boldness in the construction, was held to be the highest form of art, to the detriment of all the higher qualities of true art. These works belong more properly in the domain of sculpture than of ornament, and require no further mention.

Flemish Furniture.

In furniture, which does not call for the higher proprieties of design requisite in architecture, the ex-

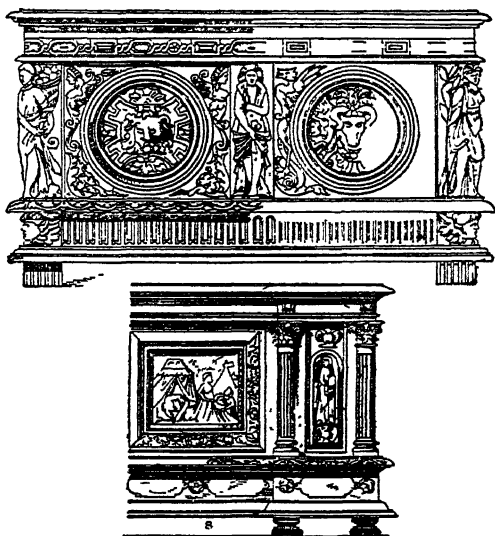


FIG. 227.—FLEMISH CHEST AND CREDENCE.

cellent craftsmanship of the Flemish woodworkers found free scope. The primary inspiration in their designs doubtless came from Italy, but so mingled with elements

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from Spain and Germany that it is not always easy to distinguish work of Flemish design from that of these

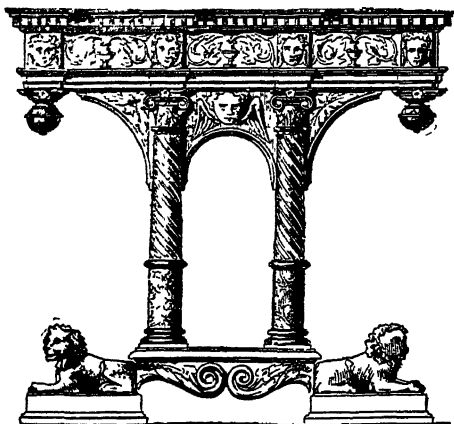


FIG. 228.—FLEMISH TABLE.

countries. There is much use of *gânes* and of human figures and a tendency to overloaded decoration, and a species of arch-motive, probably derived from Spain, is

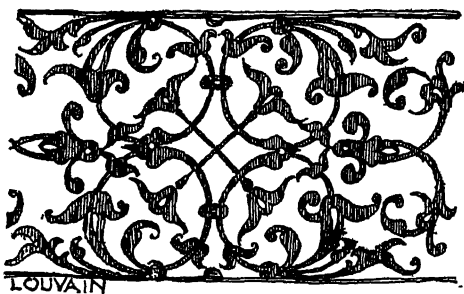


FIG. 229.—NIELLE ORNAMENT FROM FURNITURE.

not uncommon; in the later Renaissance turned and twisted spindles and connecting-bars appear in chairs

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and tables. The technical skill of the Flemish furniture-makers led to their employment in foreign lands; in France, as we have already seen (see p. 204), and in England under Elizabeth and James I. A few illustrations of Flemish furniture are given in Figs. 227-229, Figures 74, 75, and Pl. XII.

Flemish Textiles.

The highest achievements of Flemish Renaissance art were attained in the fields of painting, which is outside of our purview, and of textiles, in certain departments of which, both as an industry and as an art, Flanders surpassed all other countries of Europe. In the weaving of tapestries even Italy and France were obliged to depend largely upon the skill of the Flemish weavers for the execution, if not also the design, of the great woven pictures with which they were fain to decorate their palace walls, and it was Flemings who taught the art to the Italians and the French. The Flemish lacemakers were of almost equal repute with the tapestry-weavers, and in this gentle and exquisite art have retained their reputation to the present time, though with no such monopoly of superior skill as they once possessed.

The origins of the art of tapestry-weaving are not easy to specify, because of the difficulty of determining at what exact point tapestries should be differentiated from other kinds of figured weaves or from needlework pictures like the famous Bayeux "tapestry" of the 11th century. Technically, tapestries are not woven; that is, the threads of the woof are not carried continuously

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across the whole width of the fabric and then returned; the thread of any given color in the design is carried across only as far as that color extends, often across only two or three threads of the chain or warp, and then knotted; the weaver confines himself to a breadth or relay of 18 or 20 inches in width; and the threads of the woof are "thrown" by means of a "broche" instead of a shuttle. The oldest European tapestries are fragments from the church of St. Gereon at Cologne, dating from the 11th or 12th century; other very old fragments are from Halberstadt and Quedlinburg in Germany. Early in the 14th century the art had become established in Arras in French Flanders, where a certain Isabeau Caurrée is known to have worked in 1313; by 1398 the name "arras" had come into general use to signify a tapestry; and during the following century the weavers not only of Arras but also of Ypres, Brussels and Antwerp were developing the art to its highest perfection. The subjects were generally Scriptural and religious, based on the pictorial illuminations of manuscripts, and were treated with a flatness and simplicity befitting woven mural decorations.

With the advent of the Renaissance there came a change not only in the character of the subjects but also in the manner of their treatment. The progress of painting naturally led to a more pictorial and realistic representation of life, while the secularizing influence of the Renaissance movement and of the revival of classical learning brought about a general substitution of historical and mythological in place of Scriptural subjects, although these were also sometimes favored. For the

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palaces and villas of the Italian nobility the great painters of the Italian Renaissance designed series of decorative mural compositions which were sent to Arras or Brussels to be executed. Flemish weavers studied design in Italy; thus Bernhard van Orley, after studying under Raphael, returned to Arras to weave eleven tapestries from cartoons by his master of scenes from the New Testament for the Sistine Chapel (see *ante*, Fig. 113); these were finished in 1519. Giulio Romano, Andrea del Sarto, Titian and other great painters likewise designed cartoons to be woven in Flanders. Four of Giulio Romano's set of scenes from the life of Scipio, woven in Brussels, are in New York; eight of his Abraham set are in Hampton Court Palace. Not all the great sets of mural tapestries of the 16th century, however, were designed by foreigners; the celebrated "Tunis" tapestries woven by Wilhelm Pannemaker for Charles V were from cartoons by a Fleming, Vermeyren, and doubtless the majority of the tapestries, exclusive of these great monumentally important sets, were of Flemish design as well as execution.

Nevertheless, the influence of this invasion of Italian art was on the whole deleterious. It introduced a false standard of excellence in tapestry design in its textual reproduction of pictorial painting, and in its total separation of design from execution. The weaver became more and more a clever workman instead of a creative artisan. The 15th-century Flemish tapestries are distinguished by their soft harmonies of color and by the flat, mural character of their portrayal of scenes, as decorative in their way as Byzantine mosaics and per-

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fectly adapted to the medium in which they were executed. The 16th and 17th century tapestries, on the other hand, are brilliantly executed copies of paintings, or original designs absolutely in the style of painted decorations, framed or bordered with conventional wreaths of fruit and foliage, or with architectural ornaments, all rendered with full light-and-shade and brilliant color so as to produce as real an effect of relief as possible. While this is less objectionable on a wall than in a floor-rug or carpet, it marks a decline from that higher art in which the design, the technic and the medium are all three in perfect harmony and dependent one on the other.

During the 17th century "verdure" tapestries came increasingly into vogue for the walls of châteaux and fine city houses. These were large panels representing trees and shrubbery or forest scenes or partly wooded landscapes, and hence of a predominantly green tone. Such tapestries could be woven for the general market; at least they did not require the services of great painters for their design, and are more characteristically Flemish than many of the more famous pictorial pieces. They are therefore highly esteemed and widely imitated to-day.

It will have been observed by the reader that we have said but little of the specific ornament-forms of these tapestries. From its very nature and purpose this art was chiefly pictorial, and developed almost nothing in the line of distinctive conventional ornament. This section would therefore have been made much shorter but for the relation of this whole branch of Flemish art

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to the decorative art of Italy and even more of France during the 16th and 17th centuries, as already indicated on previous pages.

Flemish Laces.

The art of lace-making is almost entirely a product of the Renaissance, although its origin is to be sought in the various forms in which needlework was applied before the sixteenth century to the decoration of embroidered fabrics by the nuns in the convents of Italy. The first stage in its evolution was the cutting of decorative openings in the fabric, which were then buttonholed around the edges and crossed by threads so intertwined and interlaced as to produce delicate patterns in the openings. The next stage was the execution of such thread patterns with the needle independently of cut openwork, producing real "needlepoint" or "point" lace, of which Italy seems to have been the first producer early in the 16th century. "Pillow" or "bobbin" lace, on the other hand, originated in Flanders, also in the early 16th century. In this kind of work the pattern is drawn on parchment or paper stretched over a pillow or cushion; pins are inserted along the lines of the pattern and the design worked by means of a large number of threads wound on bobbins and twisted over the pins and around one another. But the Belgians by no means confined themselves to pillow lace; Brussels point or guipure rivals in beauty the Valenciennes pillow lace, and Mechlin point is equally famous.

While the earliest laces of the 16th century were designed by the women who wrought them, and bear the

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character of designs developed out of the process of their making, the later laces, those of the 17th and 18th centuries, betray increasingly the influence of architectural ornament in the use of scrolls, rinceaux, acanthus leaves and the like. One may divide the patterns into two general classes: those in which the design of flowing lines is wrought upon a background of fine



FIG. 230.—BRUSSELS POINT-LACE, EIGHTEENTH CENTURY.

network, as in Brussels and Mechlin guipure (Fig. 230); and that in which there is no such background, the design forming an openwork pattern. To enumerate and discuss the great variety of ornament motives of the Flemish laces would require an amount of technical explanation and illustration far beyond the allowable limits of a general work like this; the inquiring student must be referred to special books on the subject, two or three of which are mentioned in the list of Books Recommended at the end of this chapter.



Figure 77 Dutch Table-Chest

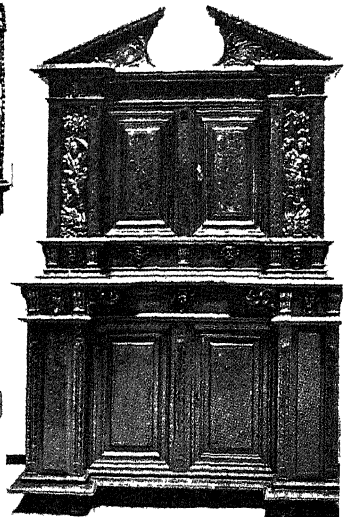


Figure 78 Netherlands Cabinet

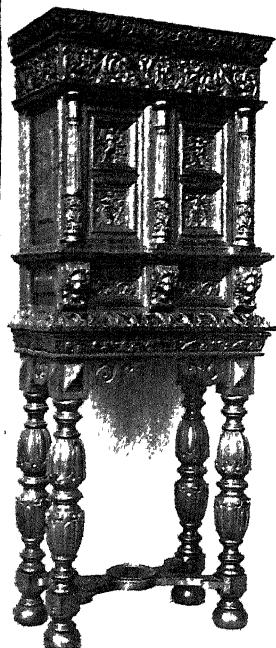


Figure 79. Flemish Cabinet. Figure 80 Dutch Painted Wardrobe-Bureau

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Dutch Renaissance Ornament.

The Dutch developed no great architecture, either in the Gothic or the Renaissance styles. The Republic of the Netherlands did not attain independence until 1579, and it was not until 30 years later that Spain finally acknowledged this independence; and the long subjection to Spain before this, and the close relations

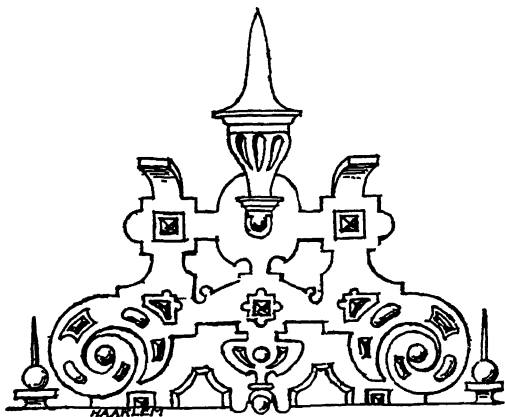


FIG. 231.—GABLE ORNAMENT, LEYDEN.

of Protestant Holland thereafter with the Protestant states of Germany combined to prevent the development of any great and independent style in the Netherlands. Moreover both the lack of stone, which restricted architecture to construction in brick, and the national taste and requirements tended towards a modest and domestic quality in the Dutch buildings, whose picturesqueness of composition and quaintness of detail are not without charm. Such ornament as they display suggests a dominant German influence, seen in the

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scrolls and finials of the stepped gables and the flat strapwork or *appliqué* ornament which is the most frequent feature of their decoration (Fig. 231). The banding of the brickwork with horizontal courses of stone and the employment of stone quoins and arch-

voussoirs was effectively restored to in public buildings (Fig. 232), somewhat as by the French in the Henri Quatre period. The Ger-

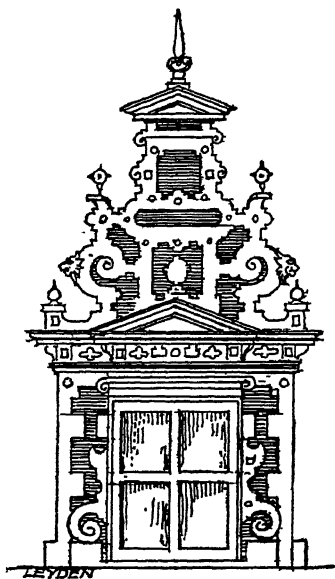


FIG. 232.—DORMER, LEYDEN.

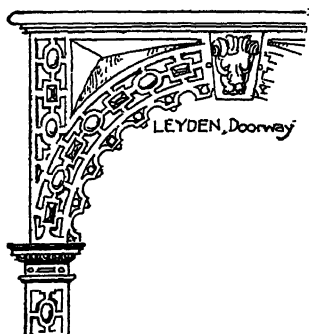


FIG. 233.—CARVED "JEWELS,"
ARCHED DOORWAY, LEYDEN.

man influence is recognizable in the frequent occurrence of the *gaine* in place of the pilaster in exterior architecture, as on the façade of the Town Hall of Leyden, and in the carving of stone jewels on pilasters, archivolts, etc. (Fig. 233). In the 18th century a more formal classic style came into vogue, exemplified in the Mauritzhuis at the Hague.

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Minor Arts.

The importance of Dutch Renaissance art lies rather in its minor works than in its architectural design. In all these the 17th century witnessed a rapid and notable development. Dutch furniture of the 17th and 18th centuries shows a wide range of style from a somewhat homely domestic character of solid simplicity to a considerable degree of elegance in form and carved ornament. One recognizes the foreign influence in its design; much of it is based on Italian models in its general form, while the carved detail shows strong German influence. Twisted legs, posts and connecting-bars occur in the simpler types of chairs and tables, and are probably of domestic origin; the frequency of the *gaîne* in the more important pieces, often treated in the most fantastic fashion imaginable, indicates an Italian source through a German channel (Fig. 234); while *appliqué* or strapwork ornaments are of such frequent occurrence, not only on furniture but also on buildings, and that at so early a date, that one is inclined to question their having originated in Germany and to credit them to the Netherlands as their birthplace. But on the whole the Renaissance developed earlier in Germany than in

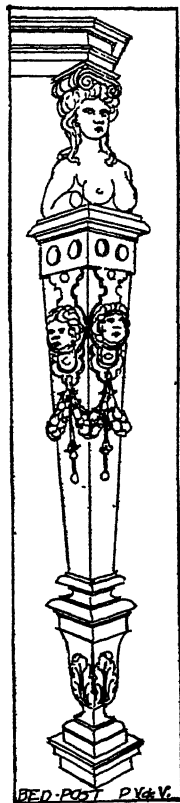


FIG. 234.—BEDPOST
GAÏNE BY PAUL
V. DE VRIES.

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the Netherlands, and it is from the minor arts of Germany rather than of Holland that this sort of ornament was derived. Jan Vredeman de Vries, who died in 1588, and his son Paul, who lived till about 1650, were the Lepautres of the Netherlands, and published collections of designs for furniture and interior decora-

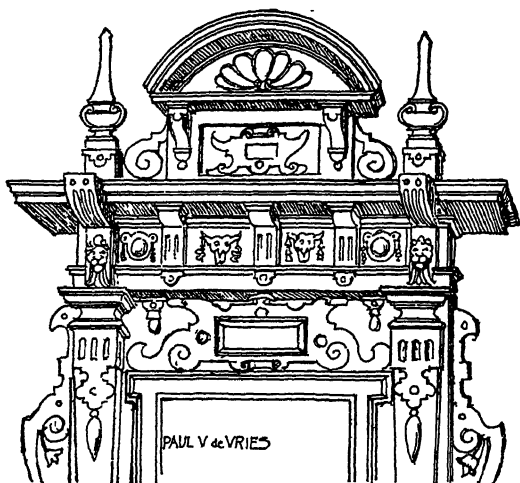


FIG. 235.—DOORWAY DECORATION BY PAUL V. DE VRIES.

tion, from which Figs. 234 and 235 are taken. In these somewhat extravagant designs, which were apparently never executed, baroque and German elements, gâines, escutcheons or cartouches, strapwork and architectural “jewels” are combined in fantastic fashion (Fig. 235). In the 18th century Dutch furniture, like that of Italy, Spain, England and Germany, underwent the French influence, and the wavy lines, the swelling fronts, the applied ornaments of gilt bronze and the lacquers and

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veneers of the French styles were imitated with more or less success in the Netherlands.

Typographic ornament was highly developed by the Dutch printers, especially in the 17th century, not only in the design of decorative initials, but even more notably in head-pieces, tail-pieces and borders (Fig. 236). The Dutch engravers attained distinction, and there were published in Holland, as in France, pattern-books



FIG. 236.—TYPOGRAPHIC ORNAMENTS BY ELZEVIR, 1649.

of ornament for the use of painters, carvers, architects and jewelers, for the most part reflecting the Italian Baroque taste, like that of Vredeman de Vries for furniture, already mentioned. The same general style appears in the book-bindings, jewel-cases and similar small works in wood, ivory, leather and metal which Holland produced and exported in considerable quantities, especially to England, where the Dutch influence was considerable. To the artists who designed and executed these minor works the general name of "Little Masters" (*Petits maîtres*) has been applied by the

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French; in contradistinction, of course, to the Great Masters of art, to whose ranks the Dutch contributed several names of distinction, and one, at least, of the very highest order in Rembrandt van Ryn.

Ceramics.

When Dutch ceramics are mentioned, one immediately thinks of Delft; and quite justly, for Delft



FIG. 237.—DELFT TILES, SEVENTEENTH CENTURY.

was the chief and almost the only important center of this art. It is interesting to note that it was not until 1584 that the ceramic industry was first established at Delft by Hermann Pietersz; by the middle of the next century the Delft wares had become famous, and by the end of the century the town had become the center of a very extensive and prosperous manufacturing and export trade in these wares. A powerful influence in this development was the Guild of St. Luke, founded in 1611, which included artists of all kinds, and exercised a rigid control over both the qualifications of its members and the

quality of their productions. The earlier ceramic wares of Delft show a rather complex decoration of pictorial

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scenes and conventional or naturalistic floral ornament, executed in blue. After 1650 the ware is finer, imitating the Oriental porcelains and copying in its decoration Chinese and Japanese models, Holland having by that time established a colony in Japan, while Chinese art, as we have already seen, was entering into European commerce and affecting French as well as Dutch

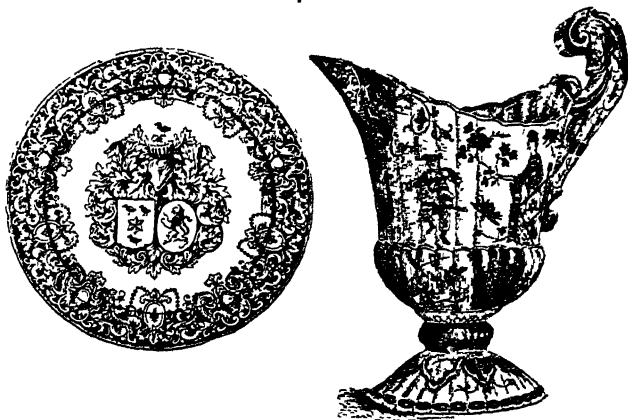


FIG. 238.—DELFT FAÏENCE, PLATE AND EWER.

art. Reygens, Keyzer and Pynaker are leading names in this period.

By the end of the century Delft was producing an extraordinary variety of shapes and styles of platters, bowls, table-ware and druggists' vessels, besides flat tiles for fireplaces, "porcelain" stoves and walls. In the decoration of these varied objects the famous Delft blue predominates, but with some yellow, red and other colors. The ornamentation includes floral forms, escutcheons and cartouches, scrolls and figures, espe-

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cially in the Chinese and Japanese imitations. Any adequate illustration of the Delft wares would require far more space than can be afforded in a work like this; Figs. 237, 238 may serve to show something of the character of their decoration.

Books Recommended:

G. VON BEZOLD: *Die Baukunst der Renaissance in Deutschland, Holland, Belgien und Dänemark* (Bergsträsser, Stuttgart, 1900).—F. BOUTRON: *L'Architecture aux Pays-Bas* (Schmid, Paris, 1900).—F. EWERBECK: *Die Renaissance in Belgien und Holland* (Seemann, Leipzig, 1891).—G. GALLAND: *Geschichte der holländischen Baukunst und Bildnerei . . . der Renaissance* (Keller, Frankfurt, 1890).—A. JOLLES: *Architektur und Kunstgewerbe in Alt-Holland* (Müller, Munich, 1913).—MOKE and others: *La Belgique Monumentale etc.* (Jaman, Brussels, 1844).—A. G. B. SCHAYES: *Histoire de l'architecture en Belgique* (Wasmuth, Brussels, 1850).—F. STROBANT: *Monuments d'architecture et de sculpture* (Brussels, 1854).—J. VAN YSENDYCK: *La Belgique monumentale* (Nijhoff, The Hague, 1915); *Documents classés de l'art dans les Pays-Bas* (Maes, Antwerp, 1889).—P. VREDEMAN DE VRIES: *Plusieurs menuiseries etc.* (Brussels, n. d.).

CHAPTER X

RENAISSANCE ORNAMENT IN GERMANY

The Renaissance Invasion.

Germany had been slow in the 13th century to receive and assimilate the Gothic style from France: she showed herself equally slow to receive and assimilate the Italian Renaissance influence in the 16th. The first invasion of that influence was by way of southeastern Germany, the Tyrol and Bohemia, where Italian architects were employed in the later years of the 15th and early years of the 16th century. The Schloss Stern, the Schalaburg Castle on the Danube, the Belvedere and Waldstein Palace at Prague, the Schloss Ambras at Innsbruck, and the Chapel of the Jagellons at Cracow are among these early Renaissance buildings in Austro-German territory by Italian architects—Paolo della Stella, Valentino di Lira, Giovanni Marini and others. The style spread gradually through Germany, but it was not until the Peace of Augsburg (1556) that the adoption of the new style began to be at all general, so far, at least, as architecture was concerned. In the minor arts it had made more rapid progress, through the influence of Italian painting and especially of the work of the Italian typographers and engravers.

It must be remembered that, during the 38 years preceding the Treaty of Augsburg, Germany—that is

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a large part of the German states as well as Bohemia¹—was in the throes of the religious and political upheaval accompanying the Protestant Reformation. The Reformation itself was one of the fruits of the spirit of independent inquiry set free by the Renaissance movement, and it was this, the intellectual and religious phase of the movement rather than the artistic, that took hold of the German consciousness. It was hardly to be expected that during such a period of turmoil there should have been any great and general artistic activity.

Façade Decoration.

Two influences long prevented the adoption in Germany of any system of design at all resembling the flat façades and rectangular flat-roofed masses of Italian classical architecture. These were first, the fact that nearly all the earlier Renaissance castles or palaces in Germany were built on the foundations of irregularly-planned medieval castles; and secondly, the German preference for the picturesque and even the fantastic alike in mass, skyline and detail, with broken surfaces, varied play of light and shade and crowded detail. Thus in a single exterior, that of the castle of Güstrow, there are five varieties of rustication, three types of tower or turret, and a broken and tumultuous skyline, all as far removed as possible from the breadth, simplicity and repose of classical design. When, however, a new erection on a more formal plan offered plane surfaces for treatment, the fantastic German taste often introduced

¹Germany in the 16th century was not a political unit, but a group of small states owing a common allegiance to the "Holy Roman Empire" of Charles V and Philip II.

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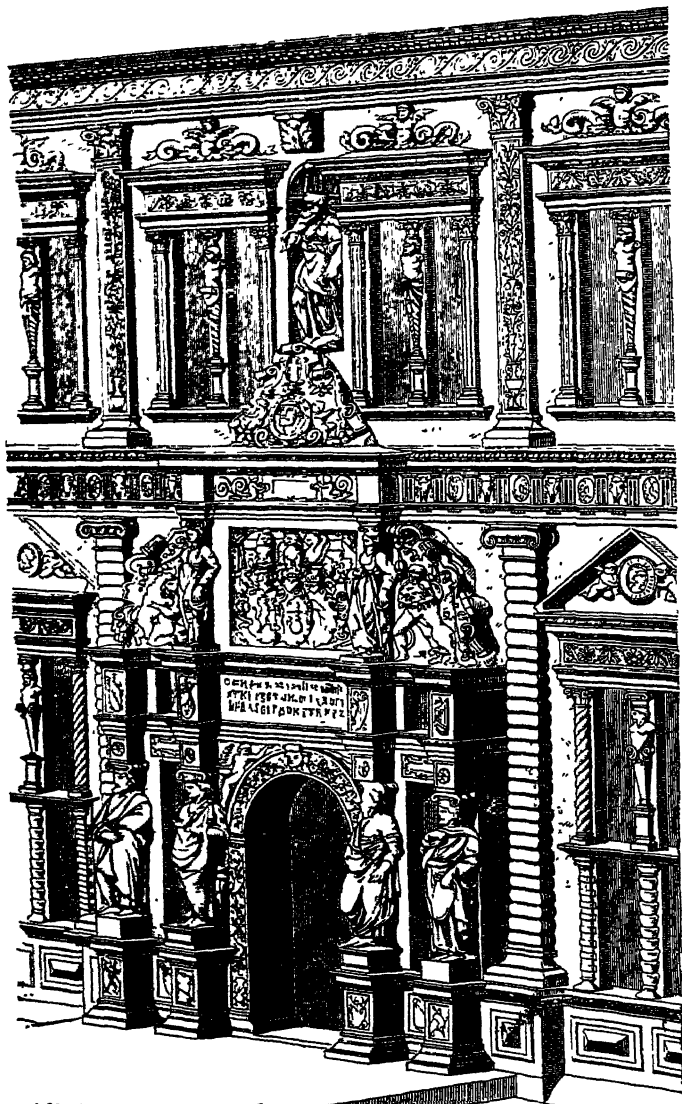
into their design singular irregularities of spacing and a studied disregard of symmetry and superposition, as in the curious façade of the Fürstenhof at Wismar and the court-façades of the Schloss Plessenburg.

The two most important Renaissance palace façades in Germany are those of the Otto-Heinrichsbau (1556) and Friedrichsbau (1612) forming two wings of the Castle of Heidelberg. Both are in ruins, having been burned in 1688 and again in 1764; both are straight façades, originally topped each with two great dormer-gables adorned with statues, but the Friedrichsbau dormers are the only ones now standing. In spite of the difference of date there is a strong similarity of general style between them, and many details of one recall those of the other, though the Friedrichsbau is the more robust of the two. The substitution of niches for pilasters in alternate bays, the use of gâines as mullions and the fantastic rustications are typical of the German Renaissance down to 1625 or later (Fig. 239).

Architectural Ornament: The Orders.

The classic orders were introduced into architectural design only, as it were, under protest, and with modifications which amounted often to a travesty of the classic originals, both as to proportion and as to detail. The colonnade as such does not appear until the classic revival of the 18th century; except in rare instances, the free column was used only in columnar arcades in courtyards and in porches, or on a small scale as a purely ornamental detail in pulpits, shrines and sedilia. As an example of the fantastic proportions of the

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HEIDELBERG ~~Otto-Heinrichsbau~~

FIG. 239.—PART OF FAÇADE, OTTO-HEINRICHSBAU, HEIDELBERG.

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columns and the utter disregard of the classic or Palladian canons of design we may cite the court arcade of the Mint (Münzengebäude) at Munich, and by exceptional contrast the very Palladian arcade of the

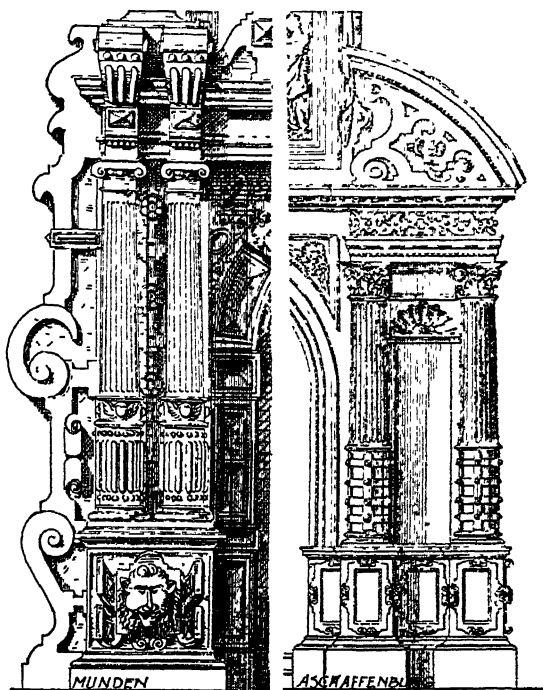


FIG. 240.—COLUMNS FROM PORTALS OF RATHAUS, MÜNDE, AND CASTLE OF ASCHAFFENBURG.

courtyard of the Residenz at Landshut. The most frequent occurrence of columns is in entrance portals, where they may be either free or engaged, flanking the entrance archway and carrying an entablature or pediment (Fig. 240). Such columns are usually more mas-

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sive than the classic type and have Corinthianesque capitals; they are seldom fluted but frequently have the lower portion carved in relief, as was often done in Italy

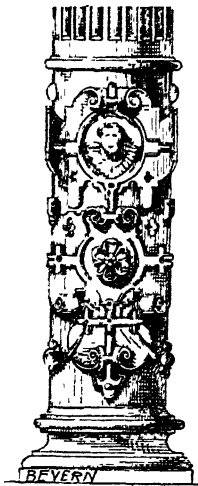


FIG. 241.—CARVING
ON LOWER HALF OF
COLUMN, BEVERN.

and sometimes in Spain (Fig. 241). In the porch of the Rathaus (Town Hall) of Cologne (1556) we have the anomaly of pointed arches with classic archivolts and keystones, between detached Corinthianesque columns carrying an inordinately heavy bracketed entablature. Doric and Ionic columns occur but rarely. Rusticated and fantastically banded columns are quite frequent.

Gables and Dormers.

The high steep roof is a necessity of all northern climates, and the dormer window is its natural accompaniment. We have seen how the French Renaissance treated both features, eschewing the high gable in favor of various types of hipped roof, and developing the dormer into a subordinate rather than a dominant feature after the Francis I—Henry II period (see Fig. 144; Pl. VII, 16). The Germans, on the other hand, as well as the Dutch and Flemings, preferred gabled to hipped roofs, and made of the gable a dominant feature, and of the dormer a feature second only to the gable in importance. Gables and dormers alike were carried through two or three and even four stories, with successive steppings decorated with curves, scrolls, obelisks

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and finials, and their façades treated with pilasters and entablatures in small orders for each story (Figs. 242, 243). Peculiarly German was the occasional disposi-

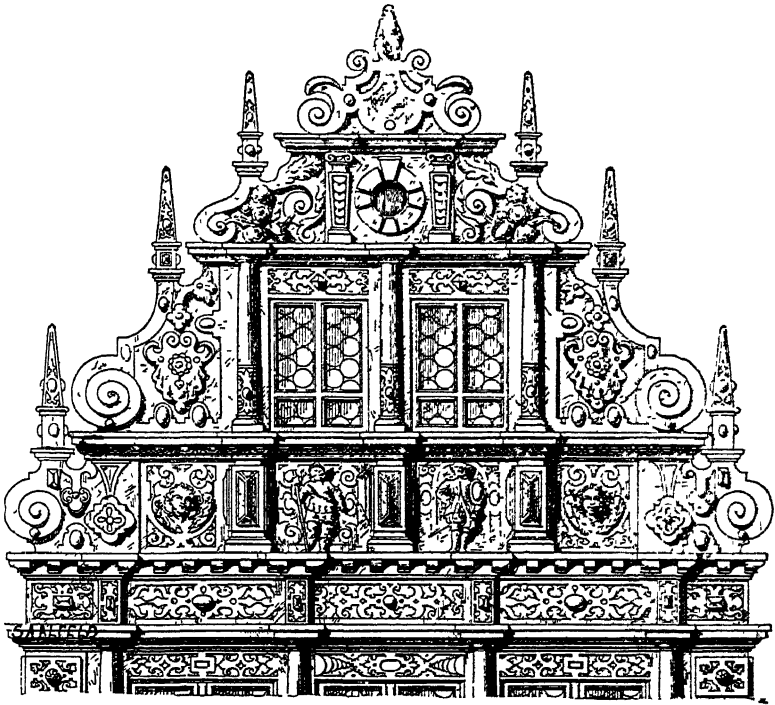


FIG. 242.—GABLE, STATE PHARMACY, SAALFELD.

tion of openings over pilasters and pilasters over openings (Fig. 242), producing that effect of interruption and variation which the Germans cultivated in their preference of decorative animation to repose. Obelisks frequently adorned the steps of the gable, as in Fig. 242.

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Doors and Windows.

German entrance portals deserve more notice than the brief reference to them on page 329, which relates only to the use of columns to flank the openings. They

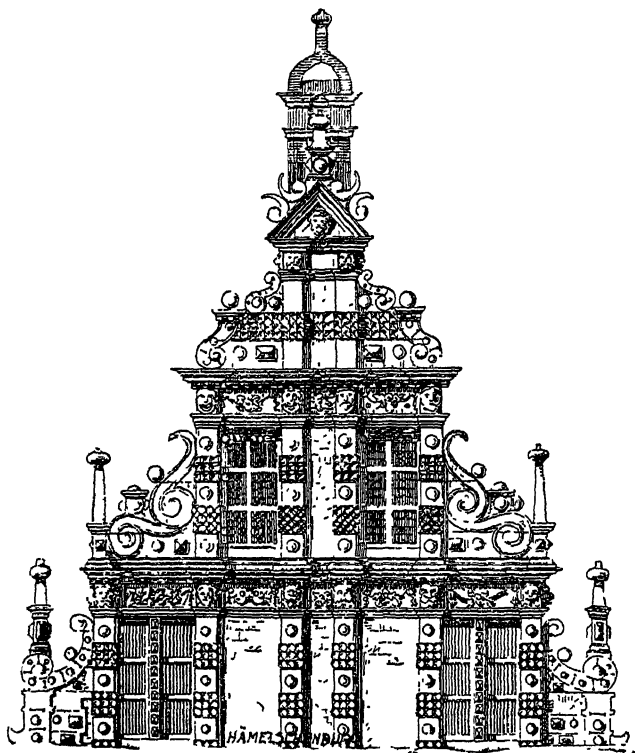


FIG. 243.—DORMER, HÄMELESCHENBURG CASTLE.

were in the earlier stages of the Renaissance of very varied type, but were generally arched and broad in proportion to their height, giving them often an air of "squatness" hardly met with elsewhere. Carved decora-

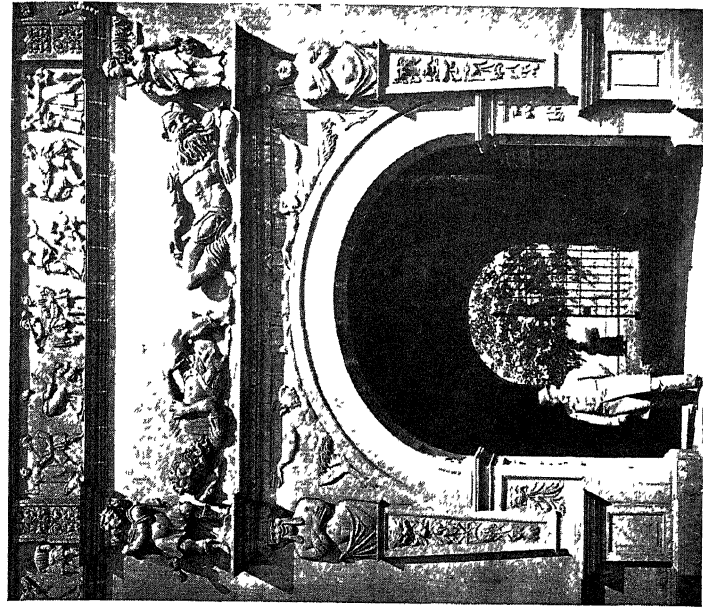


FIGURE 82 DOORWAY OF CASTLE (FÜRSTENHOF)
AT WISMAR.

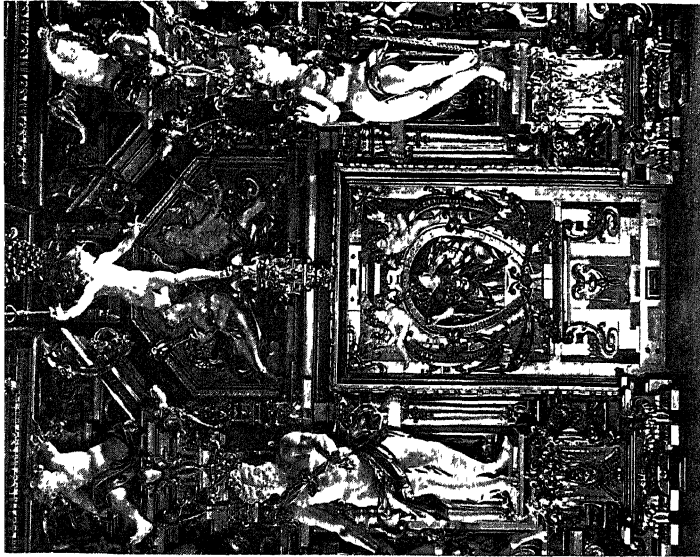


FIGURE 81. DOOR IN "GOLDEN ROOM" OF
SCHLOSS BUCKEBURG.

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tion was usually abundant and figure sculpture is not uncommon. But there is nothing to compare with the beauty and dignity of the Italian doorways, or the sumptuous but refined decoration of those of Spain. Such a wildly extravagant work as the door to the Golden Hall of the Schloss at Bückeberg recalls the lawless exuberance of the Spanish Churrigueresque of the next century. It is amazingly clever technically but utterly destitute of architectural propriety (Figure 81), and illustrates a characteristic of German architecture generally—the exaltation of technical cleverness and artistic *tours de force* above finer qualities of design.

German Renaissance windows are as varied as the doors, and few among them conform to any Italian or classic type. Those, for instance, of the Bremen Town Hall (1612) have no architrave or frame whatever, and their weak pediments seem to rest on a void. The *gaîne-mullioned* windows of Heidelberg have already been referred to; another type is seen in the Liebfrauenkirche of Würz-

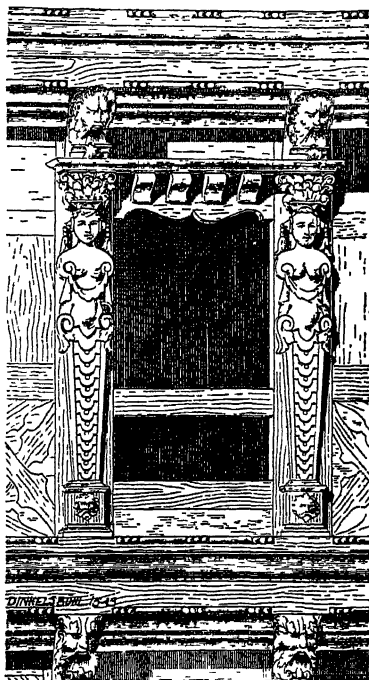


FIG. 244.—WINDOW, HOUSE AT
DINKELSBÜHL.

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burg, while Fig. 244 shows still another from a half-timbered house at Dinkelsbühl, dated 1543.

Carving and Sculpture.

German architectural relief-carving was based, as was natural, upon the traditional Italo-classic motives,

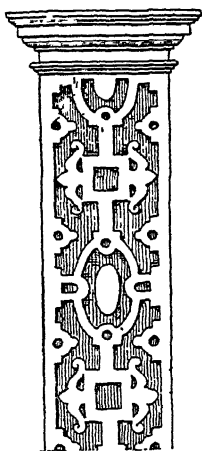


FIG. 245.—STRAPWORK OR APPLIQUÉ ORNAMENT MARIENKIRCHE, ROS-TOCK.

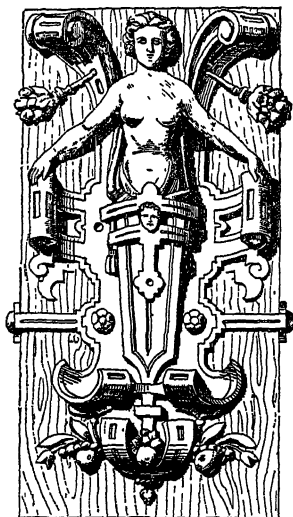


FIG. 246.—CARVING, STALLS OF CHAPEL IN MAYENCE CATHEDRAL.

but, as in the case of the orders, the Germans developed a peculiar treatment of their own. The most notable element in this treatment was the evolution of patterns in flat relief, suggesting ornament cut out of a sheet of some material and attached to the surface to be decorated (Fig. 245). This ornament was evidently a transference to carving in stone of patterns and effects

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produced in sheet-iron ornaments on chests and other woodwork, and in ornament applied to jewel-boxes, book-covers and the like, by means of patterns cut out of sheets of leather or metal or thin pieces of wood or ivory and affixed to the object with nails, screws or rivets. The origin of this form of decoration was probably Oriental, perhaps by way of Moorish Spain

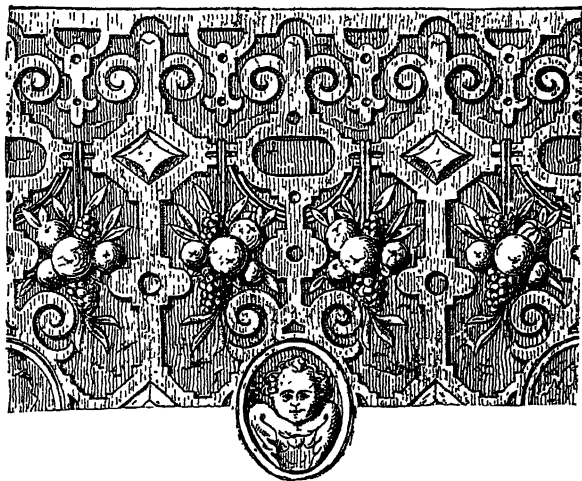


FIG. 247.—CARVING, PORTAL OF GYMNASIUM (SCHOOL) AT COBLENZ.

(see p. 296). In carving these patterns in stone, however, additional decorative effect was produced by filleting the edges of the relief pattern, and sometimes by curling up the ends or introducing minor details carved in “round” relief (Fig. 246).

This sort of ornament is commonly called “strap-work”; a more correct designation would be flat relief or *appliqué* ornament. It spread from Germany to Holland and, in the second half of the 16th century, to

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England (see p. 365). An additional illustration of this sort of detail is given in Fig. 247.

Not all architectural carving was of this character; round and varied relief more after the traditions of

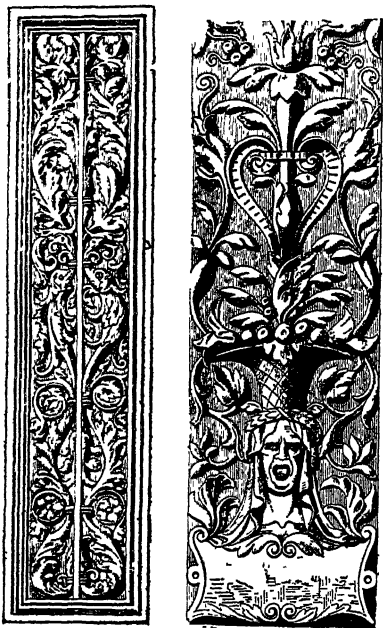


FIG. 248.—CARVINGS FROM NUREMBERG, 1590; LEAD-WORK, SIXTEENTH CENTURY.

Italo-classic art was also frequently used with considerable skill. The detail and execution were apt to be better than the composition, which often lacked unity of scale and due subordination of one part or element to another. Bands of carved decoration of equal width and importance were juxtaposed, vertically or horizontally (Rathaus at Bremen, Piastenschloss at Brieg, etc.), and one seldom finds the refined delicacy and judicious disposition of the carved ornament of the Plateresque of Spain, of the French

Renaissance or of the Quattrocento and Cinquecento of Italy (Fig. 248).

In the applications of sculpture to decoration, whether in architecture or furniture, realism and a certain Teutonic humor often verging on the grotesque are constantly in evidence. The figures over the door-

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way of the highly ornamented façade of the Piastenschloss at Brieg illustrate the first of these characteristics; of the second one could not ask a more emphatic example than the doorway of the Fürstenhof at Wismar (Figure 82). Here the Biblical tales of Delilah and Samson on one side and of David and Goliath on the other, are intended to symbolize the triumph of intellect over brute strength. The humor of the treatment here is not that of primitive *naïveté* but of intentional grotesquery.

Interior Decoration.

There is no such relation between painting and decoration in Germany as in Italy, and the Germans never developed any important art of mural painting during the Renaissance, although in the pictorial art of painting they achieved notable results. Beginning with Schongauer this art was developed to a high level of dignity and excellence by such artists as Albert Dürer, Burgkmair, the two Holbeins, Lucas Cranach and others; but although the younger Holbein designed goldsmith's work and ceilings for Henry VIII of England, none of the German painters executed mural paintings of importance that have survived, either secular or ecclesiastical. Not a single church of first-rate size or of great architectural importance was built in Germany during the entire Renaissance period, and until the latter part of the 17th century there were but few erected even of second rank. The religious upheaval of the Reformation doubtless accounts in large measure for this; but whatever the cause, the result was to de-

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prive German decorative art of the powerful stimulus and the splendid opportunities offered by the Church in Italy and Spain, and in a less degree in France also. As in Holland and Belgium, decorative effect in church interiors was sought rather in the furniture and adjuncts than in the architecture itself.

In the castles and town halls also this was true to a certain extent, and where decoration was sought in architectural interiors it was rather by purely architectural means than by stucco-relief and painting after the Italian fashion; by pilasters, wainscoting, and door-trim, and above all by the decoration of ceilings.

Ceilings.

These were less varied in type and treatment than those of Italy, France or Spain. The dome and the coved ceiling hardly occur at all until after the mid-seventeenth century. Barrel-vaults with penetrations cover some of the large halls and chambers of castles and town halls, and these are generally painted on the plaster, in a style peculiar to the country, less easily described than illustrated. A very fine early Renaissance barrel-vaulted ceiling is that of the Schloss Ambras, by an Italian architect, recalling by its paneled decoration that of the hall of the Palazzo del Té at Mantua (see p. 133). Another paneled barrel-vault is that of the church of St. Michael at Munich by W. Müller.

The majority however of German Renaissance ceilings are flat ceilings, coffered and paneled and painted and gilded, somewhat after the fashion of the Italian

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ceilings of the Middle Renaissance (see p. 129), but almost invariably heavier in design and detail, and without the great picture-panels which are the glory of many Italian ceilings, especially in Rome and Venice. The ceilings of Heiligenburg Castle (Figure 83), of the Golden Hall of the Rathaus at Augsburg, and of the castle of Bückeberg are examples of this; the main beams of the last named ceiling are over six feet deep.

The German Baroque.

It was inevitable that the bizarre and sensational effects of the Italian Baroque style should appeal to the German taste for the fantastic in art. It must be remembered that the date 1556, which marks the beginning of the general adoption of Renaissance forms in German architecture, fell in the period of the greatest activity of Palladio and Michel Angelo, when the first symptoms of the change from the mid-Renaissance classic reserve to the Baroque were showing themselves. The development of German Renaissance architecture therefore, so far as it was affected by contemporary Italian influence, received that influence from the work of Maderna, Bernini, Borromini, Martino Lunghi, Longhena, and other Baroque masters, so that, given the German dislike of classic restraint, it is not surprising that eventually German architecture surpassed even the Italian in fantastic freedom and eccentricity of design. In Catholic Germany there was, during the late 17th century and throughout the 18th, a considerable activity in the building of Jesuit churches and monasteries, reflecting the influence of the Catholic counter-

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reformation, and this ecclesiastical architecture is thoroughly Baroque in character. In civil architecture, particularly in that of royal and princely palaces, the same style is displayed in both interiors and exteriors. Conspicuous among the designers of this period are Johann Bernhard Fischer von Erlach (1656-1723) and Matthäus Daniel Pöppelmann (1662-1736).

The Italian influence was in the 18th century accompanied and overlaid by the French. The decorative style of the Louis Quinze period was strongly reflected in interiors in what the Germans call the *Rococo*. As the German element had been of considerable importance in the development of the French "Louis" styles of furniture, it was inevitable that the style should be carried back to Germany. The greatest artist in interior decoration in this style was Fischer von Erlach, one of whose most famous works was the Royal Library in the palace at Vienna.

Von Erlach's work is full of vitality and movement; it is free alike from the sprawling thinness and from the undignified grotesquery of many German interiors in this style. These were often merely poor imitations or rather travesties of the true Louis Quinze style; where exceptionally fine examples occur, either of interior decoration or of furniture, they are apt to be the work of French artists employed by the German counts, or of Germans working in Paris and thoroughly trained in the French style and taste. As early as 1616, that is in the reign of Louis XIII, a certain Ulrich Baumgarten made for the Duke of Pommerania, in the French style of the time, a cabinet, now in the Berlin

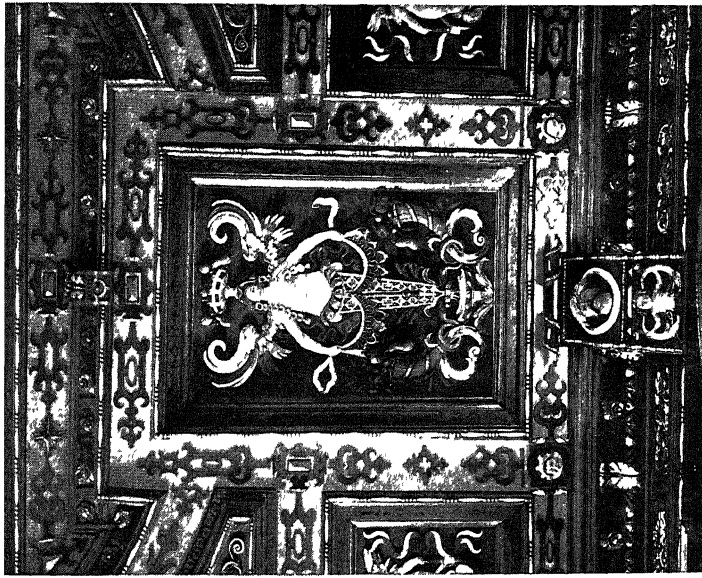


FIGURE 83. CEILING DETAIL, SCHLOSS HEILIGENBERG (1684).

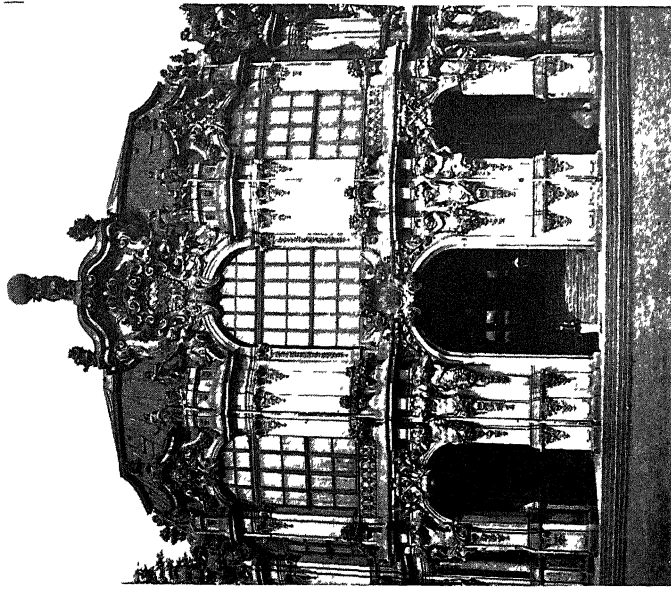


FIGURE 84. ENTRANCE-PAVILION OF ZWINGER PALACE, DRESDEN

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Museum, on which he spent five years of labor, aided by a painter, a sculptor and a jeweler. French influence became especially strong in the 18th century.

In one respect the Germans were more consistent than the French, though less judicious in taste, for in at least one instance they applied the Louis-Quinze-Rococo style to a monumental exterior—the Zwinger Palace at Dresden, now a museum (Figure 84). This remarkable edifice by Pöppelmann, thoroughly classic in its monumental plan, is completely Rococo in every detail, suggesting the exuberant splurge of Churriguera but with none of the Churrigueresque absurd shattering and confusion of detail. It is theatrical, extravagant, but artistically consistent. The Belvedere and Schwarzenberg palaces at Vienna show something of the same Rococo detail, but in a more sober fashion and with more of the Italian Baroque spirit.

A singular characteristic of the German 17th and 18th century decorative treatment of exteriors is the “topping-out” of towers and turrets, both of churches and civil buildings, which is often singularly fantastic



FIG. 249.—GERMAN TOWER-TOPPINGS.

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even when the main mass of the tower is sober or elegant. Many of these decorative spires are bulbous with turnip-shaped silhouettes that suggest Russia rather than western Europe; or that look more like exaggerated finials to chair-posts or bed-posts than monumental structures (Fig. 249).

The Minor Arts.

Whatever the German deficiencies may have been in the composition and decoration of monumental archi-

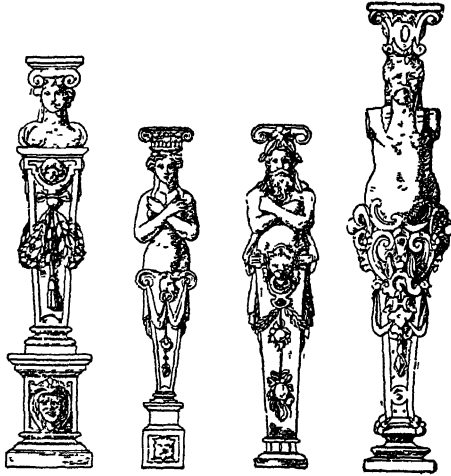


FIG. 250.—GERMAN GÂINES FROM A MANTEL IN LÜBECK; HEIDELBERG CASTLE; MONUMENT AT PFORZHEIM; NATIONAL MUSEUM, MUNICH.

tecture, in the minor arts the Germans achieved some remarkable results. Their craftsmanship was always of a high order, and craftsmanship counts for much in the minor arts. The German patience, love of minute detail and high standard of workmanship made the

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German craftsmen past masters in ornament, in the carving of wood and ivory, in the chasing, hammering and embossing of metal, in the making alike of furniture and armor, and in all the arts connected with books.

In the more architectural forms of the minor arts, such as choir-stalls, shrines, pulpits and monuments in churches, the faults of German architecture are blended

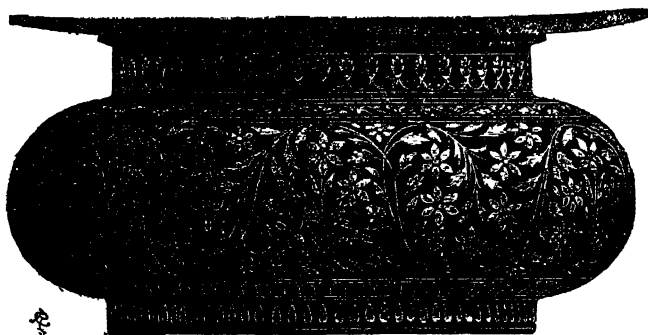


FIG. 251.—LOWER PART OF AN ETCHED BOWL, SEVENTEENTH CENTURY.

with the excellences of German workmanship and of the undeniable feeling for decorative effect in even the most extravagant Baroque and Rococo aberrations of German design. The same is true of the furniture. The Germans were particularly fond of the *gaîne*, which they introduced into every possible combination, and developed with considerable decorative and imaginative skill (Fig. 250).

In metalwork they were conspicuously successful, particularly in the making of arms and armor, in which they rivaled the Italians (Figure 85). The magnificent collection in the Metropolitan Museum at New York

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is especially rich in examples of Teutonic skill and taste in this art. The Germans were consummate engravers, always more successful in decorative line than in decorative mass, and their suits of armor for man and horse, their halberds and swords, and later their cannons, pistols and carbines, as well as smaller

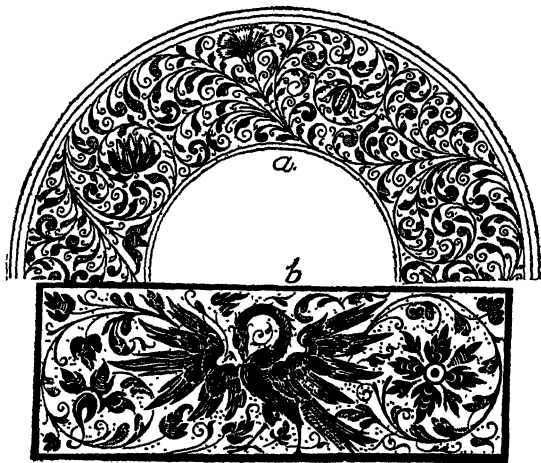


FIG. 252.—(a) ETCHED TIN PLATE, SEVENTEENTH CENTURY;
(b) IRON CHEST, SIXTEENTH CENTURY.

objects in metal, even tin plates, were etched and engraved with patterns of great richness, in which the rinceau, acanthus and symbolic grotesques were combined with admirable decorative effect (Figs. 251, 252). Fig. 253 shows a carved ivory dagger-sheath of the 16th century.

Goblets, ewers and other vessels of silver were made of considerable richness of design in embossed ornament, though too often lacking in simplicity and purity of outline (Fig. 254). In ironwork, gates and grilles

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for windows and fanlights were wrought often with round bars, unlike the Italian and French work which was usually of flat bars (Figures 86, 88). The patterns show frequent use of interlaced and crossed bars, with



FIG. 253.—CARVED IVORY
DAGGER-SHEATH.



FIG. 254.—LATE SIXTEENTH-
CENTURY SILVER GOBLET.

less of spiral scrolls and flowing curves than was common in Italy and France (Fig. 255). This is true of the pre-Baroque work, at least; in the 18th century the patterns were freer and more elaborate and intricate, following the lead of the French Louis Quinze style rather than of the Italian (Figure 88). Fig. 256

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shows a grille of the 16th century from Hungary, with much flat cut-out work.

In the 16th and 17th centuries Nuremberg was an important center for decorative flat ironwork applied to chests, locks and other movable objects, in patterns

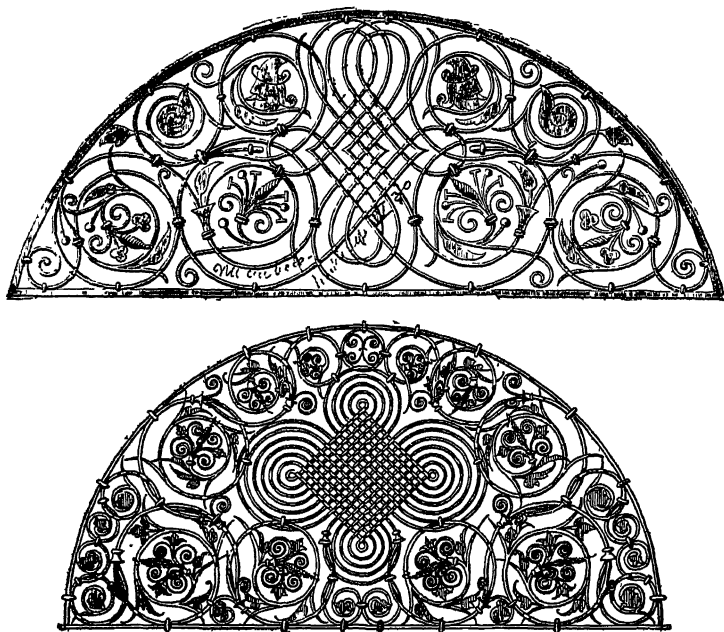


FIG. 255.—TWO FAN-LIGHTS, FROM NUREMBERG TOWN HALL,
AND SALT HOUSE AT FRANKFORT.

cut out in sheet metal and chased or engraved with line-ornament, in which Oriental influence appears. The Nuremberg products were widely distributed and imitated throughout Germany. The peculiar leaf and scroll details in Fig. 257 are unquestionably of Arabic or Turkish origin, but by what particular channel they

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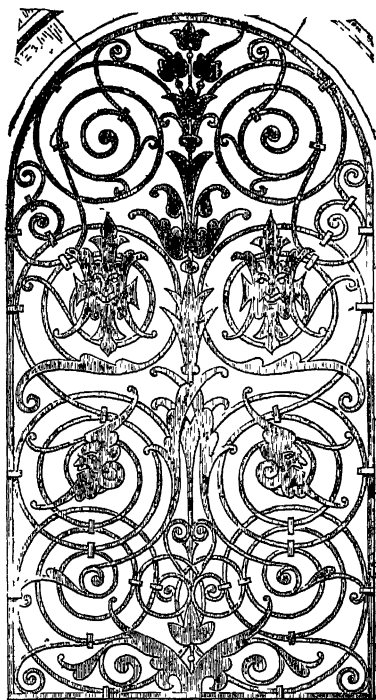


FIG. 256.—GRILLE FROM EPERECS,
HUNGARY.

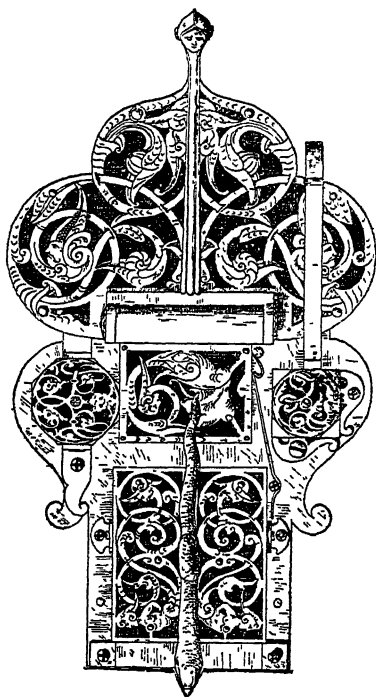


FIG. 257.—DOOR-LOCK, BAMBERG
MUSEUM.

were introduced is not certain; very likely by way of Moorish Spain. Figure 87 shows an example of silver-smith's work in a book-cover.

Ceramics.

The most important product of German Renaissance ceramics was the huge earthenware (miscalled "porcelain") stoves which took the place of open fireplaces in Germany, as well as in Holland and parts of Switzerland. The architecturally decorative character of these

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structures, built up of white and colored glazed earthenware tiles, is shown in Fig. 258. The details of their

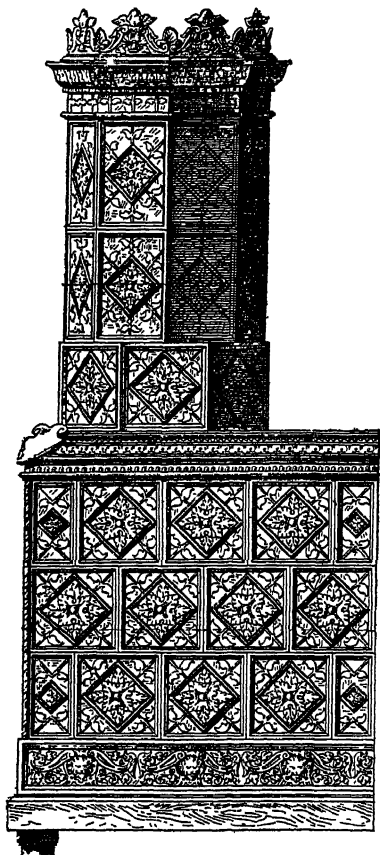


FIG. 258.—EARTHENWARE STOVE, MONDSEE, AUSTRIA.

ornamentation varied with the general movement of style.

The drinking vessels, jars and table-ware of the German Renaissance, of majolica and porcelain,

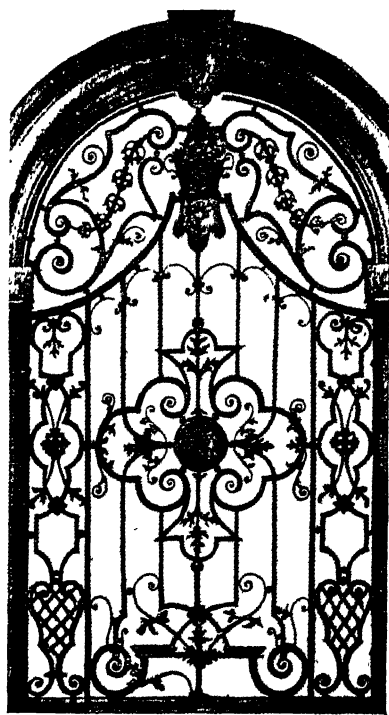


Figure 85. Horse Armor Headpiece Figure 86. Gate, University of Breslau

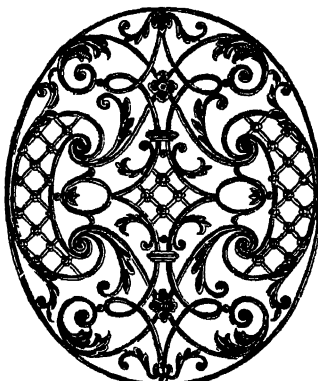


Figure 87. Silver Book Cover, cir 1600 Figure 88 Grille, St Nicholas, Breslau.

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FIG. 259.—EARTHENWARE JUG.



FIG. 260.—TYROLESE PLATTER. GERMANIC MUSEUM, VIENNA.

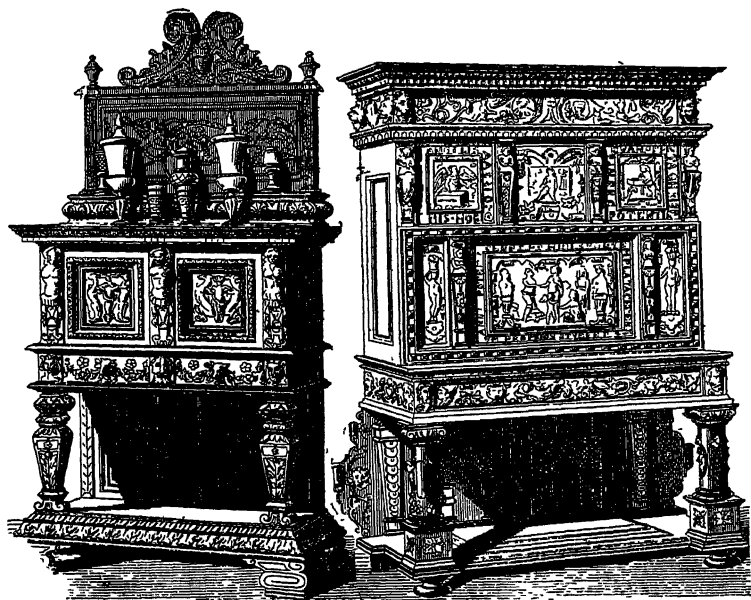


FIG. 261.—SIDEBOARD AND CABINET, LATE SIXTEENTH CENTURY, VIENNA.

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represent a very prolific production, characterized by less decorative distinction than the Italian majolicas, but having nevertheless a marked character, thoroughly German in its clever use of line patterns and grotesques

(Fig. 259). Nuremberg was the parent city of German Renaissance ceramics. Here the Hirschvogel family, especially Veit the elder and his son Veit who died 1560, practised various arts including ceramics and enameling. In the 18th century Anspach, Hochst, Frankenthal and Bayreuth became important centers for the production of both majolica and porcelains. The Germans developed no new national type either of pottery or of ornament except the stoves already mentioned, unless it be the stein or tankard with metal cover, and the china pipe-bowl. In Fig. 260 from the Tyrol we recog-

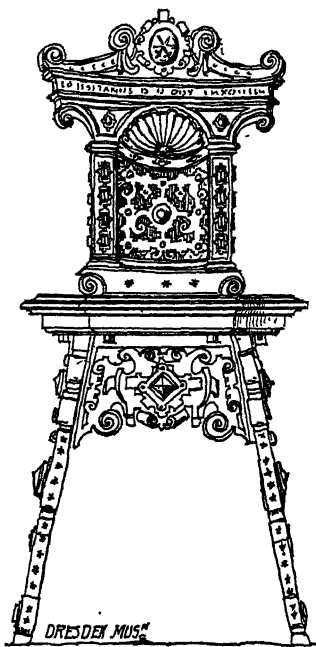


FIG. 262.—SIXTEENTH-CENTURY CHAIR, DRESDEN MUSEUM.

nize the direct influence of the Italian potteries (compare with Figs. 108, 111).

German furniture and woodwork partake of the general character of the art of the Low Countries in the use of gâines, half-figures and sculptured panels (Fig. 261). In the 17th century cut-out flat ornaments in

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light wood on a darker wood (or *vice-versa*) were often applied to the flat members of the frame of the furniture, as earlier they had been used on boxes and small objects (Fig. 262).

Typographic Ornament.

A German invented printing with movable type in the middle of the fifteenth century. During the following century the Germans, who had previously done excellent work as illuminators of manuscripts, developed notable proficiency as engravers and as decorators of



FIG. 263.—“GERMAN TEXT” INITIALS, SIXTEENTH CENTURY.

printed books. The persistence of the medieval “German Text” characters, especially in the case of the capital letters, gave opportunity for highly decorative flourishes impossible with the more sober classic forms of the Roman characters (Fig. 263). These last, used of course for all works in Latin, which was still the language of learning and science, were decorated in quite different fashion (Fig. 264). The designing of line-patterns of free ornament for chapter-headings, tail-pieces, and borders was developed with great ingenuity, the space-filling and distribution of the black on the white being almost invariably of high merit.

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Patterns of this class are called technically *niellos*, because of their resemblance to niello-work on metal. Fig.



Fig 264.

FIG. 264.—INITIAL BY KILLIAN OF AUGSBURG.

FIG. 265.—TYPOGRAPHIC BORDERS.

265 illustrates another type of typographic decoration of a more architectural character.

Books Recommended:

As before, VON BEZOLD.—Also: ANONYMOUS: *Tafeln zum Studium der deutschen Renaissance und Barockstils* (Seemann, Leipzig, n. d.).—K. O. FRITSCH: *Denkmaeler der deutschen Renaissance* (Wasmuth, Berlin, 1891).—GURLITT: *Das Barock und Rokoko-Ornament Deutschlands* (Wasmuth, Berlin, 1889).—HELM: *Ornamente und Motive des Rokokostils*.—G. HIRTH: *Das deutsche Zimmer* (Hirth, Munich, 1882).—LAMBERT und

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STAHL: *Motive der deutschen Architektur* (Engelhorn, Stuttgart, 1892).—W. LÜBKE: *Geschichte der Renaissance in Deutschland* (Ebner & Seubert, Stuttgart, 1882).—F. LUTHMER: *Deutsche Möbel der Vergangenheit* (Seemann, Leipzig, 1902).—A. ORTWEIN: *Die deutsche Renaissance* (Seemann, Leipzig, 1888).—R. PENOR, *Monographie du château de Heidelberg* (Morel, Paris, 1859).—W. PINDER: *Deutscher Barock* (Langewische, Leipzig, n. d.).—SCHMIDT und SCHILDBACH: *Der Königliche Zwinger in Dresden* (Dresden, n. d.).

CHAPTER XI

RENAISSANCE ORNAMENT IN GREAT BRITAIN

The Beginnings.

At the beginning of the 16th century the English were still building in that distinctively English phase of the late Gothic style called the Perpendicular,¹ or as applied to civic and domestic architecture, the Tudor style. The most splendid monument of the Perpendicular style, Henry VII's Chapel at Westminster, was not completed until 1515, when Henry VIII had been six years on the throne; in domestic and collegiate buildings the Tudor style persisted well into the reign of Elizabeth, which began in 1558. This style was so completely English in its development and so well suited to English life and tastes, that it yielded but slowly to the Renaissance influences from Italy, France, Germany and Holland. It can easily be understood that under Henry VIII who, though not ecclesiastically Protestant, had broken with the Pope and disestablished the monasteries; under Edward VI who was Protestant and financially poor; under Mary who, though a fanatical Romanist, enjoyed too brief a reign to change the powerful anti-Papal current of English thought, and under Elizabeth who established Protestantism as the national religion, the commercial and artistic rela-

¹ Cp. my *Hist. of Orn.* I, Chapter XVIII, pp. 360-363.

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tions of England were closer with Protestant Holland and Germany than with Italy and France. With the Flemings also England maintained an active commerce, and it was from Germany and the Low Countries chiefly that the influences came that gradually transformed English art.

Before this transformation really began, however, a considerable number of Italians had found employment in England. Among them were the sculptors Torregiano, Giovanni da Majano and Benedetto da Rovezzano, the painters Bartolommeo Penni and Toto del Nunziata, and the engineer Girolamo da Trevigi, chiefly in the early years of Henry VIII (1509-47). The earliest Italian decorative work in England was in terra-cotta; the medallions with busts and Wolsey's coat-of-arms in the walls of Wolsey's wing of Hampton Court (1512-20, Fig. 266), the balustrade crowning the façade and other ornaments of Sutton Place, Guildford (1521-27), the tomb of Lord Henry Marney (1525) and a tomb at Arundel are among many examples. As in Spain and France, Italians were early in demand as designers and makers of tombs; *e.g.*, the tomb of Wolsey by Majano and Rovezzano, appropriated by Henry VIII before its completion and long ago destroyed; the tomb of Henry VII by Torregiano in Henry VII's Chapel at Westminster and his tomb of the Countess of Richmond in the same chapel; besides others of less importance. Italians were also employed on the decorations of Henry VIII's palace of Nonesuch, and on various altars, chantries and minor works in churches. The beautiful choir-stalls and screen of King's College

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Chapel are clearly, in part at least, of Italian workmanship.

These scattered works, however, exerted little influence on English art in general, least of all on architecture. The formerly general belief that the imposing



FIG. 266.—TERRA-COTTA RELIEF, HEAD OF CÆSAR, HAMPTON COURT.

design of Longleat Hall was by the Italian John of Padua has been pretty thoroughly discredited. During the second half of Henry VIII's reign and throughout that of Elizabeth (1558-1603) the preference was for Flemings, Hollanders and Germans, and artists and artisans from these countries flocked to England, form-

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ing colonies of foreign workers in some at least of the artistic industries, such as weaving and wood-carving. The greatest of the Germans was Hans Holbein the Younger, who not only painted portraits for Henry VIII but designed gold vessels, ceilings, gate-houses and chimney-pieces for that monarch. From Flanders came a group of wood-carvers and weavers, and in 1620 under James I, fifty Flemish tapestry-workers, who were established at Mortlake. Under these varied and confused influences the English worked out their own versions of Renaissance architecture and ornament, little by little grafting the details of the foreign styles upon the core of their own strongly national design.

The transitional period under Henry VIII and his successors may be considered as lasting from (say) 1525 to 1558, when Elizabeth ascended the throne, or even to 1575, when the earliest distinctively Renaissance buildings like Kirby Hall were erected. The names "Elizabethan" and "Jacobean" have been given to the architectural styles developed under Elizabeth (1558-1603) and James I (1603-1625). There is no clear dividing line between these two styles or phases, in which there was a gradual increase of Renaissance details and character and a corresponding decrease and final disappearance of Tudor characteristics.

Motives and Details.

During Elizabeth's reign the general prevalence of peace, the defeat of the Spanish Armada and a remarkable development of commerce led to a great activity in the building of manor-houses and other large

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residences. The extraordinary religious, social and intellectual development of this brilliant period was reflected in the architectural enlargement of the universities of Oxford and Cambridge, the building of schools

and town-halls, the rapid refinement of manners, the increase of foreign travel and the multiplication of objects of artistic character for the service of both public and private life. But the style and construction of the great houses continued to be purely English, and it was only in the details that the foreign Renaissance influences showed themselves. The Germans and Flemings and Hollanders were employed to design

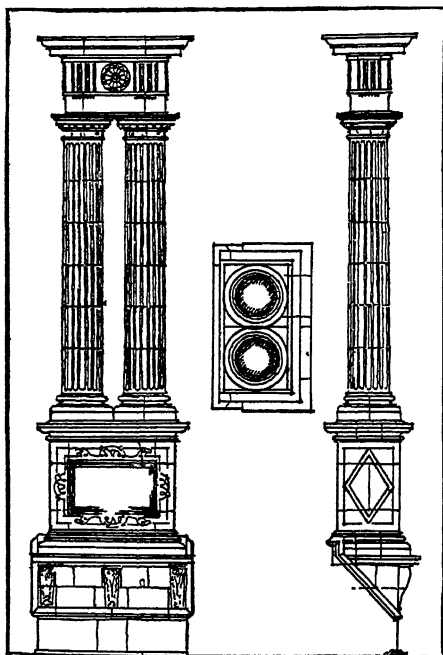


FIG. 267.—DORIC CHIMNEY-TOPS,
LACOCK ABBEY.

doorways and balustrades and carved ornament, and marble columns and statues were imported from the Continent, but the general design was in the hands of English builders. The architect had not yet appeared as a professional designer and superintendent of the work.

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Under these conditions classic design could not flourish, and the Orders made slow progress in popular favor. They appear on the exterior of Longleat, Kirby (1576), Wollaton, in the form of chimney-tops (Fig. 267) on Burghley (1603) and in a portico on the front of Hardwick (1576), but in all these and a few other examples they are travesties of the classic originals. Their principal occurrence is in doorways and chimney-pieces, for which the designs are generally attributed to German and Dutch pattern-books. A favorite device was the superposition in two or three stories of coupled columns flanking the main entrance and the windows above it, as at Hatfield (1612) and the "Schools" at Oxford (1609). There was no attempt at classical correctness either in the proportions or the details; the effect is picturesque in the mass but wholly lacking in the finer kind of beauty. Columns were often banded, and gâines were substituted for columns with increasing frequency, especially after 1600.

The chimneypieces show the same general taste; many of them were the work of Germans, but they were richer and more successful designs on the whole than the doorways. The fantastic variations of the orders, the gâines, the smaller scale and the enrichments of carved panels above the fireplace shelf or cornice, were more appropriate as interior decorations than for exterior monumental architecture (Fig. 276).

After the accession of James I in 1603 the round arch became more common, and the classic proportions were better observed (Fig. 268), though there was still much extravagant detail of a baroque or German character.

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Windows were still generally mullioned and transomed in Tudor fashion; it was not until Inigo Jones appeared, near the end of the reign, that either windows or doorways were designed in the classic or "Italian" style.

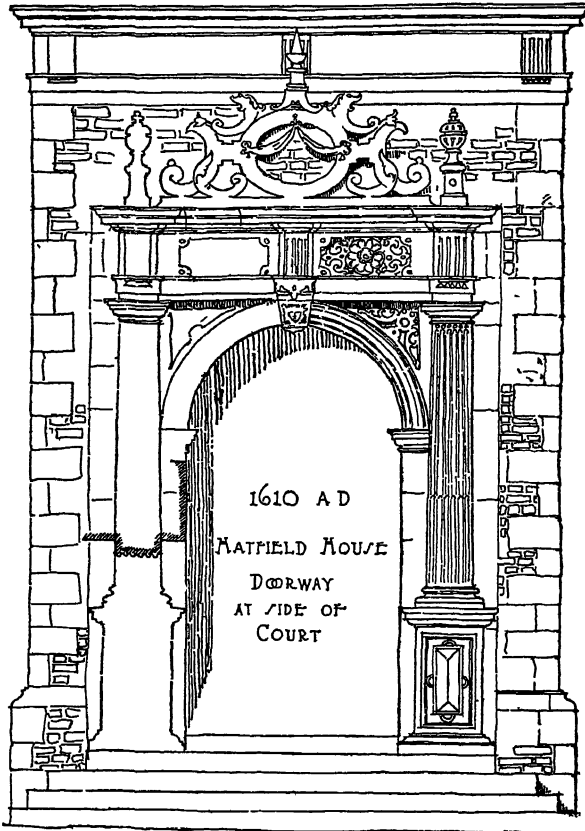


FIG. 268.—DOORWAY, HATFIELD HOUSE.

Ceilings and Plaster-Work.

As was natural in domestic architecture and in the residential buildings of the universities, horizontal ceil-

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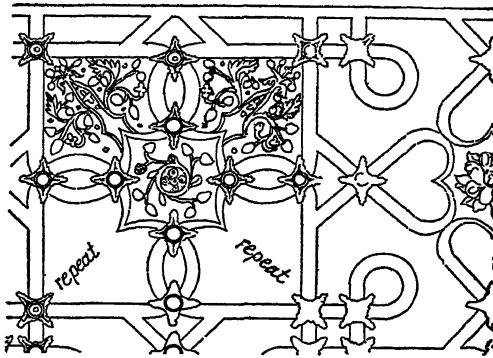


FIG. 269.—CEILING PATTERN, GREAT YARMOUTH.

ings were in general use and vaulting almost unknown. These ceilings were rarely either beamed or coffered; they were nearly always of plaster, decorated with delicate relief-patterning of molded ribs forming geometric panel-designs, often with a subordinate floral pattern in each panel (Figs. 269, 270, 272 *i*). In Crewe Hall and some other examples pendants occur at intervals, an evident last survival of Gothic tradition (Fig. 271).

The walls were usually wainscoted up to a height of six or eight feet, with tapestries or other hangings above; but at Haddon Hall and in some other examples the space above the wainscot was decorated with low-relief ornament in plaster. The decorative use of plaster was confined to domestic work; at least it does not in this period appear to have been used in churches or in buildings of monumental character, and only rarely does it appear in exterior ornament.

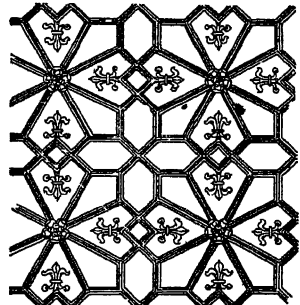


FIG. 270.—CEILING PATTERN, SLANFIHANGEL, WALES.

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Figs. 269-272 show various examples of Elizabethan and Jacobean ceilings and "strapwork" in wood, stone and plaster.

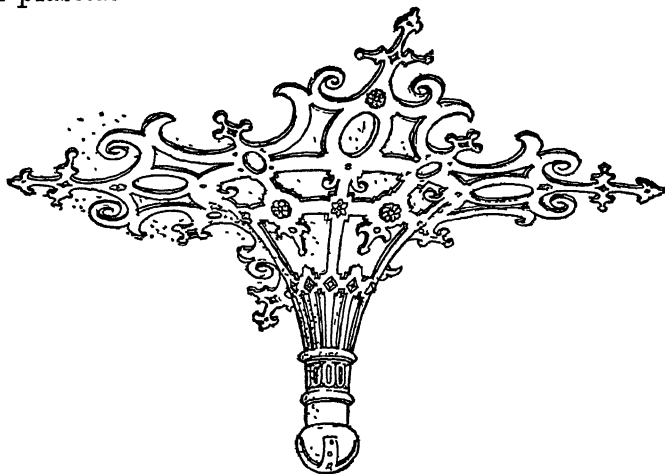


FIG. 271.—PENDANT, CEILING IN CREWE HALL.

Woodwork and "Strapwork."

England was a well-wooded country, particularly rich in oaks and nut-trees of various sorts, that is, in woods fitted both for construction and for cabinet work. The distinctive English uses of wood under Elizabeth and James were for "open-timber" ceilings over chapels and halls, for wainscoting, and for stairways with their newels and balustrades; these three features giving to English manor-houses, college halls and other interiors an aspect and quality wholly unlike those of any other country.

The hammer-beam ceiling or roof (for it was both combined) was a bequest from the late Gothic builders,²

² See my *Hist. of Orn.* I, pp. 361-364, Figs. 374, 374A.

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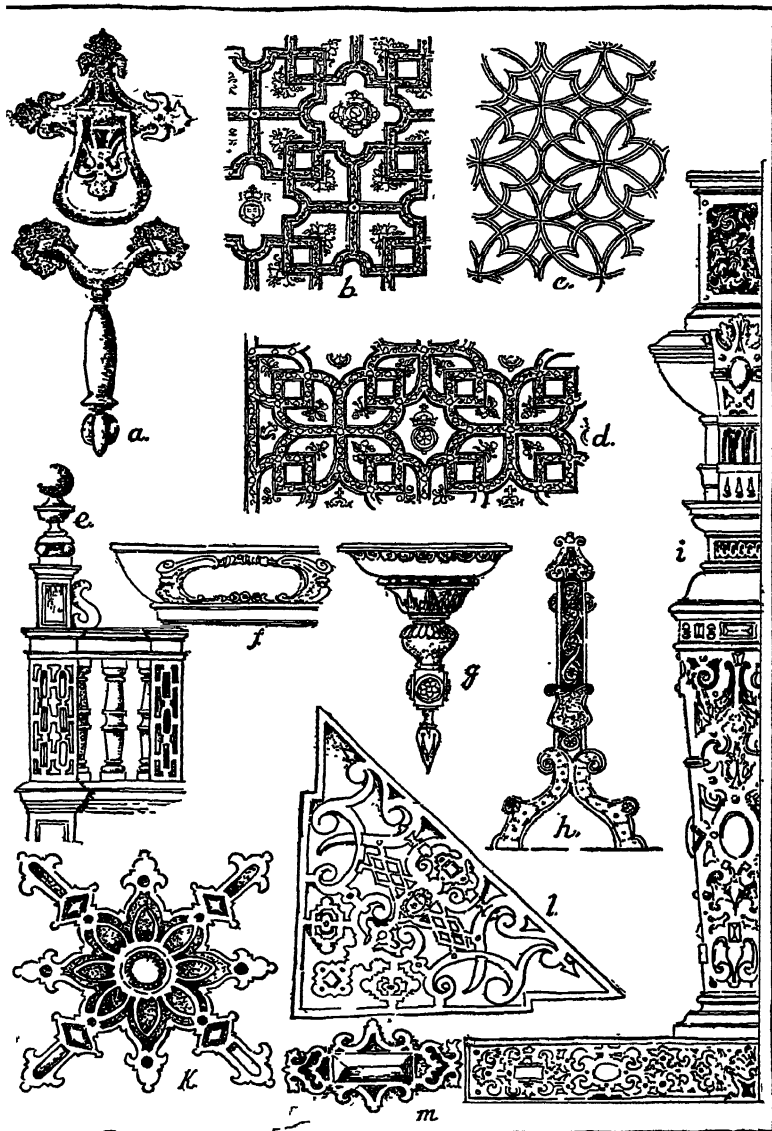


FIG. 272.—ELIZABETHAN AND JACOBEOAN DETAILS.

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and one so useful and so full of decorative possibilities that it is surprising that it was so early and completely abandoned; it rarely appears after James' accession in 1603, and never after 1625. Its essential features are an arch supporting the two main rafters and springing from the projecting ends of opposed hammer-beams, which are supported in turn by curved braces connecting them with wall-posts resting on corbels. These elements were treated with great elegance in such ceilings as those of the Great Hall at Hampton Court; of the Great Hall of Trinity College, Cambridge; of Middle Temple Hall and the Charterhouse dining-hall in London (the last named disfigured by modern alterations) and many others.

Wainscoting, usually of oak, was paneled in successive tiers of simple rectangular panels, which in early Elizabethan examples are sometimes carved with the "folded linen" ornament (Fig. 273); or in rare instances was composed with pilasters or gâines and arches, as in the gallery of Haddon Hall. Carved panels like those of Francis I at Blois are not found in England.

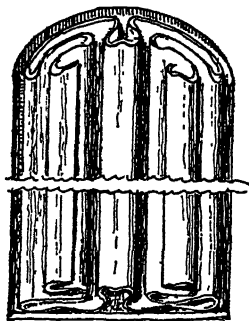


FIG. 273. — "FOLDED LINEN" OR LINENFOLD PANEL, ELIZABETHAN.

The English staircases, unlike the French, were usually of oak instead of stone, preferably built in two or three runs about an open wall, with carved newels and balustrades, all of wood. They were important features of the interior decorative effect, and

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display the customary ornamentation of the period in their "strapwork," gâines, miniature arches and other details (Fig. 272, *e*).

This strapwork or appliqué has already been described as originating in Germany (see *ante*, pp. 334, 335), and widely used in the Netherlands; it was brought by German and Flemish or Dutch artisans to England, where it became the favorite detail for decoration in both wood and stone. It was easy to design and required only moderate skill to execute. The English extended its application to openwork patterns in wood and stone, using it for balustrades and crestings, especially under James I. It appears on nearly all the screens which separated the "withdrawing room" of the masters from the more public remainder of the great hall of the manor house, and formed a feature as distinctive as the great chimneypiece, the oaken stairs and the plaster ceiling (Fig. 272, *h*, 276).

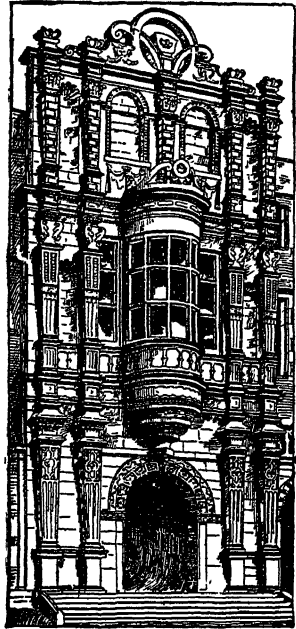


FIG. 274. — ENTRANCE-BAY,
BRAMSHILL HOUSE.

The Jacobean Phase.

During the reign of James I there was a gradual approach toward the taste and forms of the German

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and Flemish Renaissance, though the resemblance was never close, and many Elizabethan details, like the "strapwork," were still in use. But this last was now more varied; "nail-heads" and "jewels" like those in German and Netherlandish ornament were more fre-

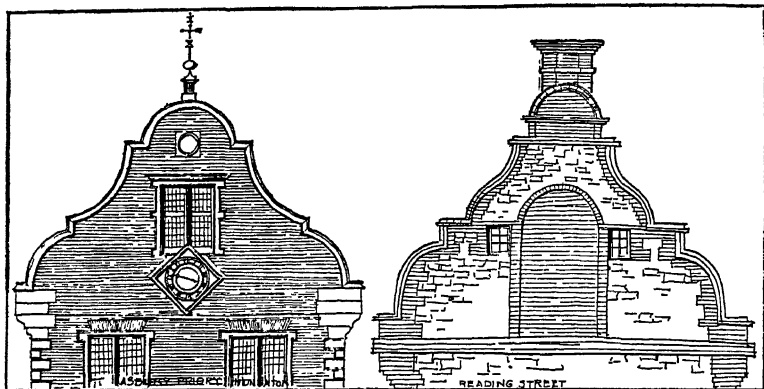


FIG. 275.—JACOBEOAN GABLES.

quent. Round arches, balustrades and gâines are multiplied; pilasters and entablatures and pediments are less grotesquely different from the classic; the linen-fold panel disappears, and gables affect curved outlines (Figs. 274-275). The change is gradual, not sudden, and no line can be sharply drawn between the two phases.

The Palladian Innovation.

An extraordinary phenomenon in the history of the English Renaissance was the revolution in style and taste which followed the return of Inigo Jones from Italy. Born in 1573, he was seven years old at the date

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of Palladio's death, and when he went to Italy in his early manhood, the name and fame of Palladio were still in the ascendant. Inigo Jones acquired in Italy in two visits a fairly thorough knowledge of Palladio's style and a great enthusiasm for the Italian classic architecture. His architectural activity did not begin, however, until about 1617, but the works carried out from his designs, though not comparable in amount and importance with those of his great successor Christopher Wren, resulted in the complete transformation of English architecture. The most important of his works extant to-day are the Banqueting Hall at Whitehall—a mere fragment of a vast scheme for a royal palace for James I,—the earlier part of Greenwich Hospital, The "Water Gate" for the Duke of Buckingham, Wilton House and Lindsey House, Lincoln's Inn Fields, London, a frank imitation of Palladio's manner.

The change in English taste and English architecture which followed was due not merely to the merit of Jones's designs, but also to the general progress of education and knowledge of the outside world. The increasing tide of travel and the multiplication of books were making

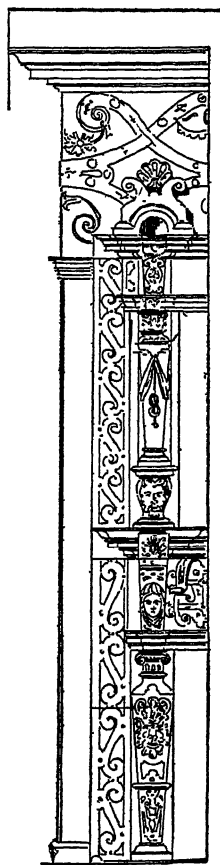


FIG. 276. — DETAIL,
CHIMNEYPiece IN
ASTON HALL.

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the educated English familiar with the great buildings of the Renaissance on the continent and with classic art. Their own vernacular architecture now appeared provincial and old-fashioned. For the first

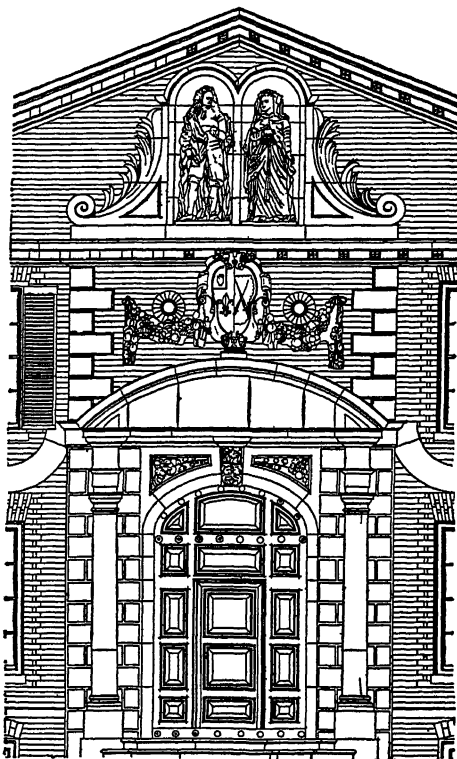
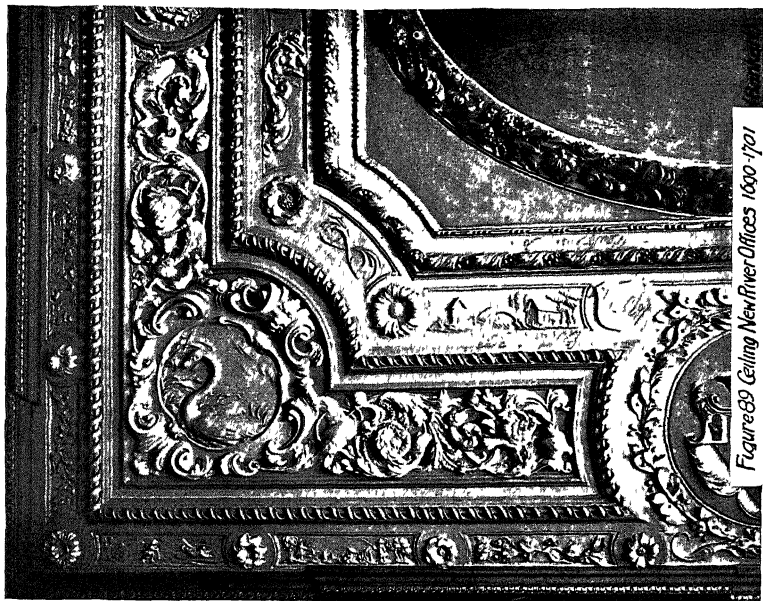
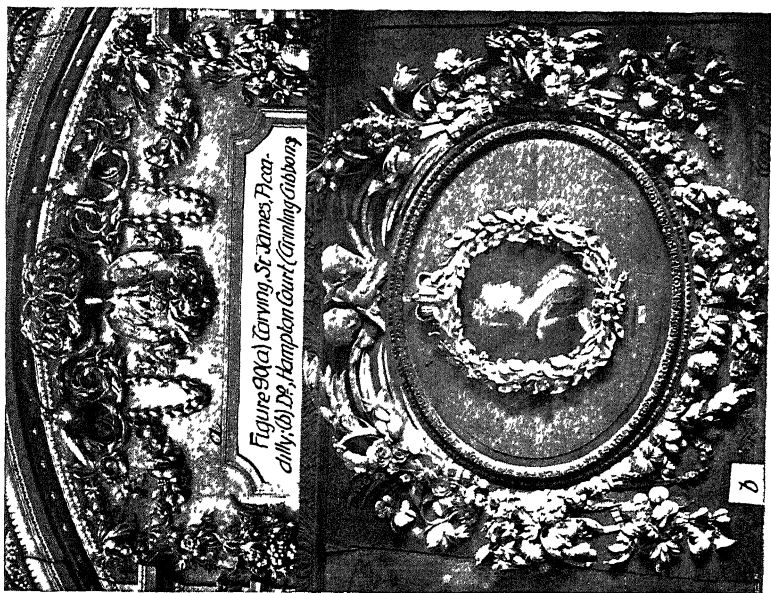


FIG. 277.—ENTRANCE, MORDEN COLLEGE, BLACKHEATH, 1695.

time the architect now appeared as a trained designer of buildings, above all in the person of Christopher Wren, who was twenty years old when Jones died in 1652. During his long life (1632-1723) he designed an



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extraordinary number of churches, university buildings and public edifices in the neo-classic, "Italian" or

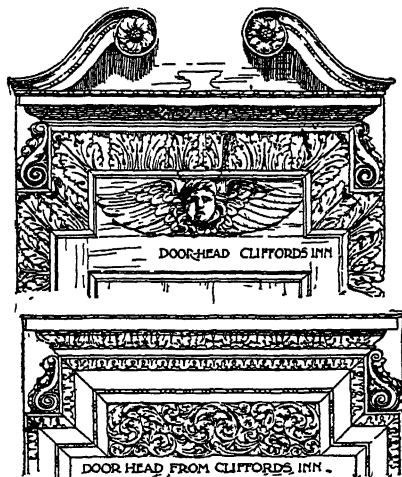


FIG. 278.—CARVED DOOR-HEAD, CLIFFORDS INN.

Palladian style, and stamped his impress upon English architecture for a hundred years. Gibbs, Kent, Flit-



FIG. 279.—CARVED PANEL FROM ST. MARY'S, BY WREN.

croft, Hawksmoor, Chambers and Van Brugh followed in the same current through the reigns of William and Mary and the first two Georges.

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During this long period architectural ornament, having lost the picturesque and amusing Germanesque character of the Elizabethan-Jacobean period, gained little in originality or creative inspiration, but was more

correct and more sober than before.

The architectural decorative details of this period are in general rather dry and cold, though appropriate as far as they go (Fig. 277). The chief exception to the prevailing commonplaceness of detail is in the wood-carving of the interiors, especially in the work of Grinling Gibbons (1648-1720), a Hollander by birth, who carved the fine stalls and throne in St. Paul's, London, the woodwork in Trinity College Chapel and Library at Cambridge, and other works at Windsor, Whitehall, Petworth and other great houses, as well as fonts, tombs, etc., in marble.

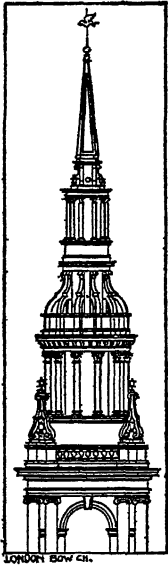


FIG. 280.—STEEPLE OF BOW CHURCH (ST. MARY - LE - BOW), LONDON, BY WREN.

No other English work of the time compares with his in richness of a florid kind and in combined vigor and delicacy of execution (Figure 90). Much other carving of the end of the 17th and of the 18th century is notably rich and effective (Figs. 278, 279).

Wren's work is always dignified and well composed. He used coupled columns with good effect and produced picturesque decorative effects in the treatment of small domes, as at Greenwich Hospital, with columnar buttresses on the diagonal axes, and in his

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towers, in which by simple and inexpensive means he accomplished charming results of silhouette (Fig. 280). James Gibbs (1682-1754) followed with success somewhat the same lines, and his beautiful steeple of St. Martin's in the Fields was the evident direct prototype of many of the best American Colonial examples (see p. 401).

Plasterwork took on great importance after the Great Fire of 1666, following the Great Plague. The conse-

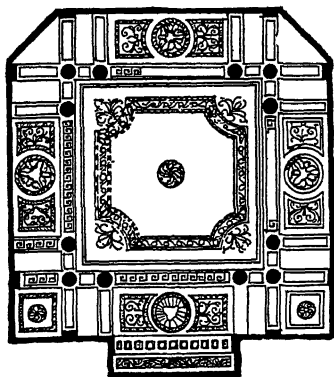


FIG. 281.—CEILING PLAN OF ST. MARY'S WOOLNOTH, LONDON.

quent destruction of wealth and necessity of extensive, rapid and economical rebuilding compelled the substitution of lath-and-plaster for more permanent materials for interior finish. The result was disastrous to the cause of honest and solid construction, but favorable to the development of decorative work in plaster, in which the English avoided the blatant shams and extravagances of the Italian Baroque. Figs. 281, 282 illustrate the new classic spirit in the patterning of ceilings as compared with the interlacing geometric all-over pat-

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terns of the Jacobean phase illustrated in Figs. 271, 272 *b*. Figure 89 presents an example of the best work

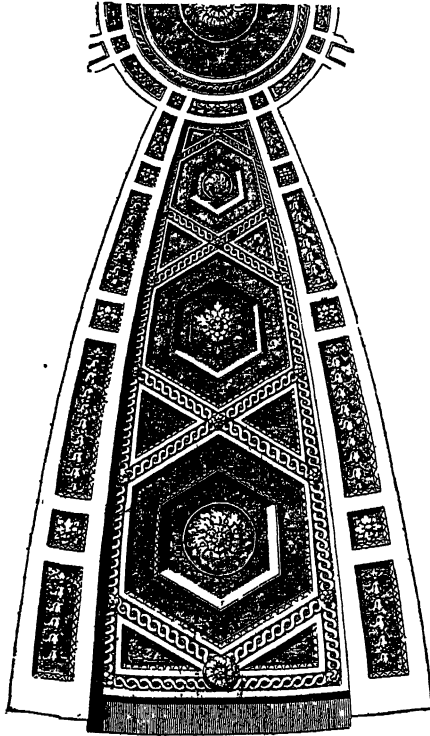


FIG. 282.—ONE BAY OF DOME DECORATION, RADCLIFFE LIBRARY, OXFORD, BY GIBBS.

of the new style, in which Italians were often employed. Later 18th-century work is less vigorous and interesting.

The Adam Style.

Robert Adam (1727-1792) was the most celebrated of four brothers,³ who worked together on a great

³ Robert, James and William, the last named of whom lived until 1822.

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variety of important buildings and blocks of houses in London and Edinburgh. In this work they developed, especially in interior design and furniture, the English phase of the reaction towards purity, refinement and delicacy of detail, which we have noticed in France under Louis Seize (see p. 257). Robert's visit to Italy and Dalmatia (1754-60) and the influence of Piranesi's⁴ extraordinary engravings may account in part for the development of the very individual style of the Adam brothers; French influence and the general reaction from the heaviness or extravagance of previous styles also had their part in the change.

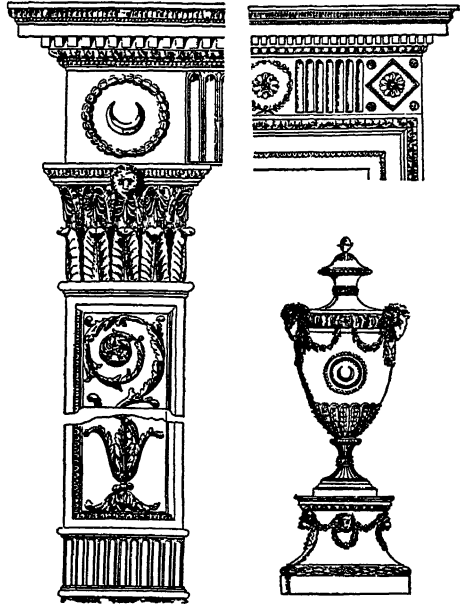


FIG. 283.—ARCHITECTURAL DETAILS, ADAM STYLE.

While the Adam ornament includes a very free treatment of capitals, moldings and other architectural details (Fig. 283) with a studied preference for very slight projections and small details, its most conspicuous contribution was in the design of plaster ceilings. The small scale of parts, the delicate moldings, slender

⁴Giovanni Battista Piranesi (1720-1776), Venetian engraver.

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plated ware. The details of this 18th century silver were strongly influenced by the contemporary French taste, but were generally heavier and more crowded

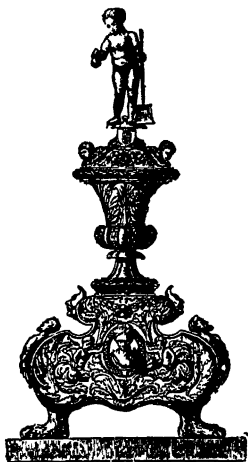


FIG. 286. — SILVER FIRE-DOG, KNOLE PARK.

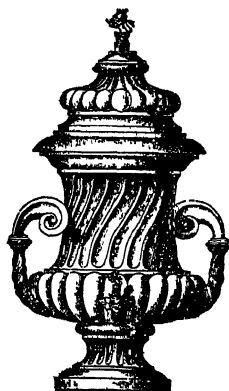


FIG. 287. — SILVER WINE-URN, 1710.

than the French (Figs. 286, 287). The workmanship was, however, excellent, and there is a British solidity in these sumptuous pieces that in part atones for their frequent lack of delicacy in detail.

Furniture.

The Elizabethan furniture was simple and solid in design; chests, tables, benches and chairs of a somewhat massive type being the chief articles used. A frequent ornament on chests and wooden mantelpieces is a carved arch between pilasters or *gâines* or plain stiles, with rather elementary carving and strapwork *appliqué* on the panel as in Figs. 288, 289. Turned legs were com-

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mon, often with inordinately swollen vase-forms (Fig. 290). In the Jacobean period there was, as we should expect, an increase of elegance and lightness, with greater variety in the carving and with Germanized Renaissance details more in evidence. Turned supports are more frequent in tables, chairs and cabinets; the over-heavy swellings of vase-forms are less common, and the earliest spirally-turned legs begin to appear. This evolution towards elegance and towards a more Italian type of ornament became more pronounced during the Inigo Jones-Christopher Wren period. Spirally-turned legs, stretchers and spindles become common, influenced perhaps by the vogue of the twisted columns of the Italian and Spanish Baroque

styles (Pl. XIV, 5; see p. 161). The carved detail follows classic and Italian precedents, and shows increasing refinement and elegance, not only in furniture but even more effectively in the woodwork of mantel-pieces, and the interior dressings of doors and windows. Pl. XIV, 4 shows three chairs of the style of the late 17th century or early 18th.

Towards the end of the 18th century chairs became objects of especial attention, and there was a notable increase in the variety and number both of kinds of furniture and designs in each kind. A series of noted

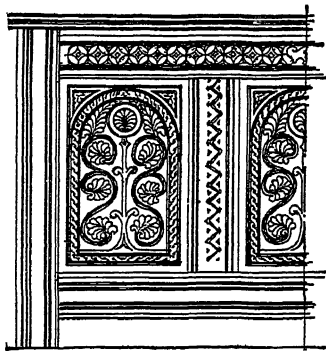


FIG. 288. — DETAIL, ELIZABETHAN OAK CHEST.

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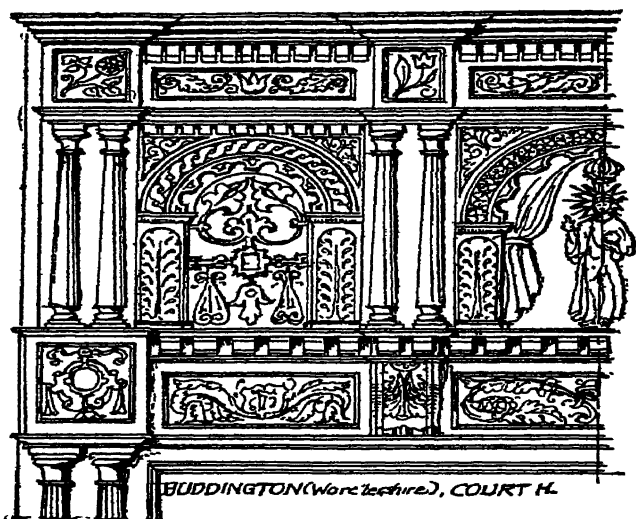


FIG. 289.—CHIMNEYPIECE, WORCESTERSHIRE.

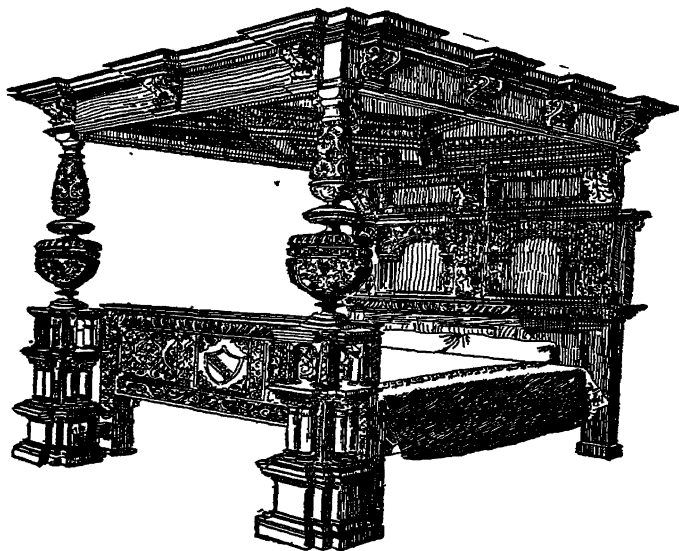


FIG. 290.—THE "GREAT BEDSTEAD" OF CROMWELL.

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architects and furniture-makers, including Sir William Chambers (1726-96), Robert Adam (1727-92), Thomas Chippendale (fl. 1760), Hepplewhite (died 1786), and Sheraton (1751-1806), with their imitators, produced entirely new models of chairs, of small and light tables and lamp stands, of library desks, bookcases, chests of

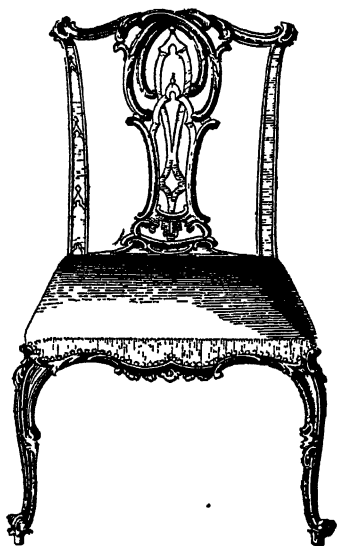


FIG. 291.—A CHIPPENDALE CHAIR.

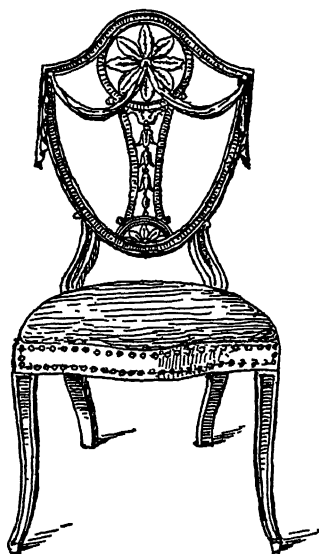


FIG. 292.—A HEPPLEWHITE CHAIR.

drawers, commodes, settees and the like, which are known by their names. These cannot here be enumerated and distinguished, but the illustrations Figs. 291-293 show a few of the types of chairs, which were generally executed in mahogany, walnut or cherry, rather than in the oak which had formerly been the almost universal material used. Especial attention was given to the backs, framed with curved bars; the rear legs

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being usually straight, the front legs frequently curved ("cabriole"), and lightness and grace being sought rather than massive richness. "Chinese" patterns, so called, were sometimes used by Chambers, Adam and Chippendale. Except in his "Chinese" designs, Chippendale's work shows in its carved details the strong

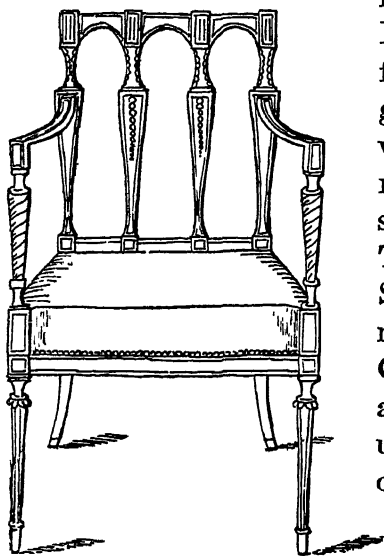


FIG. 293.—A SHERATON CHAIR.

influence of the French Louis Quinze style, but the forms of his furniture are generally though not always simpler, and the decoration always more restrained than in that style. The Hepplewhite and Sheraton patterns were more severe in line than Chippendale's, but light and graceful, with much use of inlays and purflings of lighter wood (Figs. 292, 293). Many of these articles of Georgian furniture were imported to the American colonies before,

and to the United States after, the Revolution, and became the prototypes of many examples of our American-made "Colonial" furniture.

Another branch of decorative woodwork demands mention, as influencing early American art: the wooden spindles, newels, railings and stair-ends of English houses during this same period. The mahogany hand-

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rail, turning outward in a spiral curve to meet the turned or carved newel; the slender balusters, usually of three different spiral designs to each step, and the carved modillion-ornament at the end of each step,

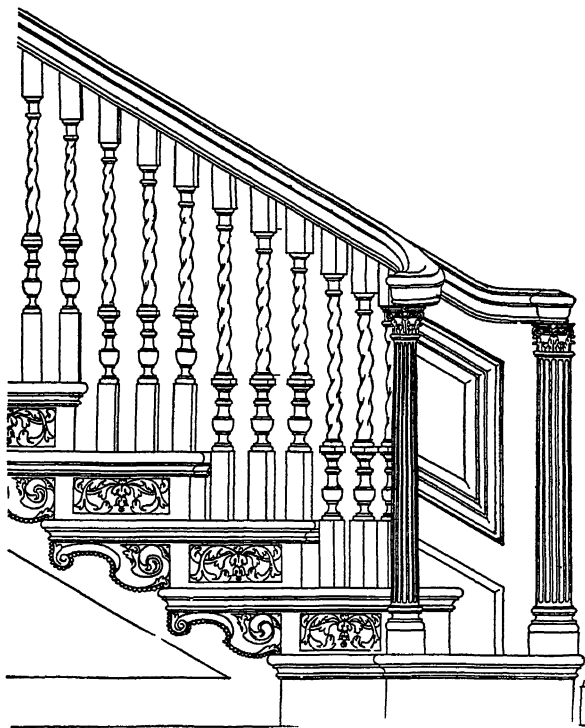


FIG. 294.—STAIRCASE DETAIL, HOUSE IN CHICHESTER.

shown in Fig. 294, were a common and elegant feature of English hall stairways. They were imported to America in considerable number, and later copied or imitated as characteristic decorative elements in American interiors (see p. 407).

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Ceramics.

Except for the coarser and commoner kinds of domestic earthenware, ceramic art does not appear to have flourished in England until the time of Charles II, a little after the middle of the 17th century, when Toft began work in Kent, and others soon after in Staffordshire and at Lambeth, a suburb of London. Flemish



FIG. 295.—A TOFT PLATTER.

potters had, it is true, established themselves in London as early as 1570, and under Charles I (1625-42) "patents" had been granted to various individuals (Thomas Rous, David Ramsey and others) for the making of "pigs," bottles, pots and tiles. But these pioneers, chiefly in Staffordshire, produced little except salt-glazed "stoneware," and the nearest approach to artistic design was in ale-pots and "bellarmine," which were fat-bellied, small-necked jugs with bearded faces at the top, to caricature the Catholic prelate Bellarmine who died in 1621. By 1650 Staffordshire was producing marbled and colored wares; porcelain was made at Fulham by Dwight in 1671, and in 1688 the Elers brothers from Nuremberg at Bradwell near Burslem began making red porcelain and imitating Japanese designs. Fig. 295 illustrates

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the crudity of Toft's work (1670). The great potteries of Bow, Chelsea, Worcester and Derby were not started until about 1749; that of Plymouth a little later; but the Bow and Chelsea potteries were consolidated by Duesbury in 1776 with the Derby works, and ceased production the following year. "Crown Derby" ware received its name in 1771, as the result of the making of a dinner set in that year for the Princess of Wales; in like manner Josiah Wedgwood's "Queen's ware" was so called because of a set made in his works for Queen Charlotte.

The rapid development of this highly important branch of England's industrial art in the second half of the 18th century received a great impetus on the artistic side from the genius of Josiah Wedgwood (1730-95); and on the commercial side from the invention by Sadler of Liverpool of the process of transfer-printing on earthenware (about 1752). About the same time the practice was introduced of painting on imported Oriental china wares (by Planché at Derby).

During the second half of the 18th century there was an extraordinary development of ceramic art and activity in England, in the production alike of glazed earthenwares and of porcelain. The variety of forms and of kinds and processes of decoration was enormously increased and its artistic quality correspondingly improved, so that English porcelain became an important article of export, especially to the colonies and the United States. By far the most important single agent in this development was Josiah Wedgwood, whose cultivated taste found inspiration in the classical

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revival of his time. First at Burslem, then at "Etruria," near Stoke, he built up an extraordinary industry, producing wares of the greatest variety, shaped generally after classic Roman models, and decorated both in color and relief with remarkable refinement of design and detail upon grounds of yellow, porphyry, light or dark blue and pale green (Fig. 296; Pl. XIV, 7, 8). He copied the famous Roman "Portland" vase, lent to him for this purpose by the Duke of Portland. His most famous product, the "jasper" ware, en-



FIG. 296.—A WEDGWOOD TEAPOT.

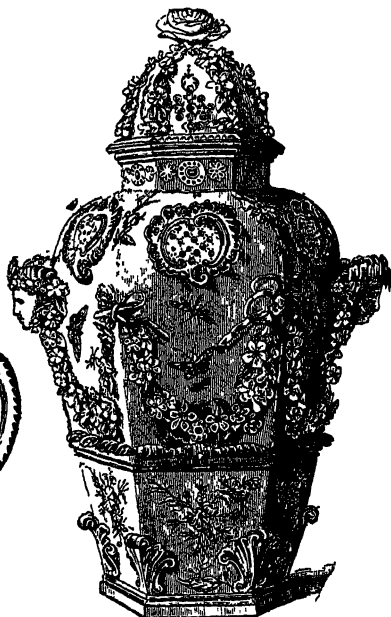


FIG. 297.—A BOW VASE.

crusted with delicately modeled reliefs of classic subjects in white, has continued to be made to this day. Many of these cameo-like reliefs were modeled or designed by the sculptor Flaxman.

It is impossible within our limits to discuss or illustrate in any adequate fashion the great variety of

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forms and ornamental details of English ceramic art of the 18th century. The preceding paragraphs and the illustrations in Figs. 295-298 and Pl. XIV will have to suffice: for further details the reader is referred to



FIG. 298.—CROWN DERBY CUP AND SAUCER.

Llewellyn Jewitt's "Ceramic Art in Great Britain" (London, Virtue, 1883).

Textiles.

Weaving as a branch of decorative art, and the associated arts of the needle and lace-pillow, were of late development in England, which long depended upon its near neighbors, France, Holland and Flanders, for fine fabrics, embroideries, tapestries and laces. Charles II established Flemish tapestry weavers at Mortlake in 1660 or thereabout, and in Plate X, 23 and 26, are shown details from tapestries woven in Mortlake. But the art remained essentially a foreign art, developing no distinctive character in England, and lasted only a short period. Looms for brocades, velvets and other

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fine fabrics were not numerous until well into the 18th century, when the textile industries, which had been greatly stimulated by the influx of Huguenots expelled from France in 1685, began to develop those activities which in the following century placed England in the van of the world's textile manufacturing, though still far behind France in silks and brocades. The English lace industry dates only from the closing years of the 18th century.

Books Recommended:

R. and J. ADAM: *The Decorative Works of R. and J. Adam* (London, 1782; Batsford, London, 1901).—G. P. BANKART: *The Art of the Plasterer* (Batsford, London, 1909).—BATES and GUILD: *English Household Furniture* (B. & G., Boston, 1900).—BELCHER and MACARTNEY: *Later Renaissance Architecture in England* (Batsford, London, 1901).—R. BLOMFIELD: *A History of Renaissance Architecture in England* (Bell & Sons, London, 1897).—C. CAMPBELL: *Vitruvius Britannicus* (Campbell, London, 1725).—H. CESCINSKY: *English Furniture of the XVIII Century* (Routledge, London, 1911).—A. E. CHANCELLOR: *Examples of Old Furniture etc.* (Batsford, London, 1898).—T. CHIPPENDALE: *The Gentleman and Cabinetmaker's Director* (Chippendale, London, 1762).—D. J. EBBETS: *Examples of Decorative Wrought-Ironwork of XVII and XVIII Centuries* (Batsford, London, 1879).—J. S. GARDNER: *English Ironwork of XVII and XVIII Centuries* (Batsford, London, 1911).—GOTCH and BROWN: *Architecture of the Renaissance in England* (Batsford, London, 1894).—A. HEPPLEWHITE: *The Cabinetmaker and Upholsterer's Guide* (1794; Batsford, London, 1897).—HESSLING: *Englische Kunst-möbel* (Hessling, Berlin, n. d.).—P. MACQUOID: *A History of English Furniture* (Lawrence & Bullen, London, 1908).—J. NASH: *Mansions of England* (McLean, London, 1842).—W. PAPWORTH: *Renaissance and Italian Styles of Architecture in Great Britain* (Batsford, London, 1883).—A. E. RICHARD-

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SON: *Monumental Classic Architecture in Great Britain and Ireland* (Batsford, London, 1914).—C. J. RICHARDSON: *Architectural Remains of the Reigns of Elizabeth and James I* (Ackerman, London, 1840); *Studies from Old English Mansions, Furniture etc.* (McLean, London, 1848).—W. B. SANDERS: *Examples of Carved Oak Woodwork* (Quaritch, London, 1883).—H. SHAW: *Details of Elizabethan Architecture* (Pickering, London, 1839).—T. SHERATON: *The Cabinet-maker and Upholsterer's Drawing Book* (Sheraton, London, 1794).—T. A. STRANGE: *English Furniture, Decoration, Woodwork and Allied Arts in XVII-XIX Century* (Strange, London, 1901).—J. SWARBRICK: *Robert Adam and his Brothers* (Batsford, London, 1915).—H. TANNER, JR.: *English Interior Woodwork of XV-XVIII Century* (Batsford, London, 1902).—A. TIPPING: *English Homes* (Scribners, New York, 1921).—A. BOLTON: *Robert Adam* (Scribners, New York, 1921).

CHAPTER XII

RENAISSANCE AND COLONIAL ORNAMENT IN AMERICA

Character of Colonial Art.

Colonists are always distributors of culture. They carry to their new home the tastes and aptitudes of their own people, and naturally seek to preserve these as long and as completely as possible. But the new environment inevitably modifies these, and a new culture gradually develops, in which reminiscences of the art of the old home are blended with the forms of the new. When the new home is a wild and undeveloped country, as was the case with those who first came to America, the modifying influences are those of new conditions, a new environment, new materials, and dependence on intercourse with more favored lands for the finer comforts and amenities of life. The style of the home-land is therefore more persistent in such a case than when the new home is among peoples already civilized, whereby the two cultures are intimately blended. In a new and raw environment the transplanted culture differs from that of the home-land only in those characteristics that result from the change in environment, climate and materials and the struggle with Nature.

All this is as true of the architecture and ornament of colonized lands as of their dress, manners and speech.

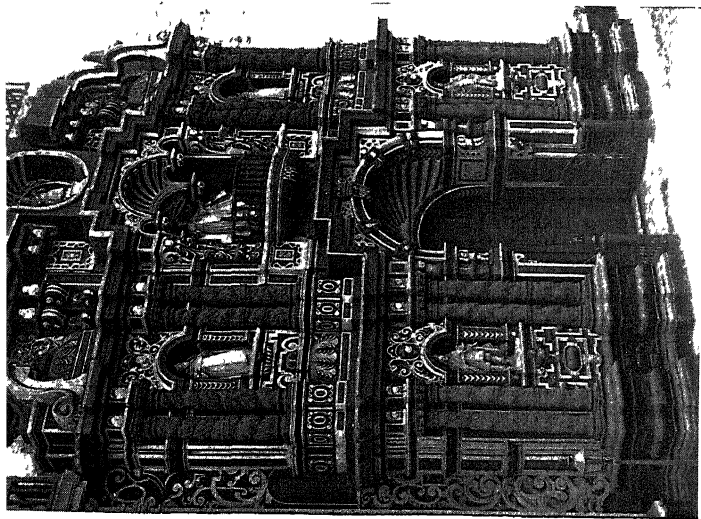


FIGURE 91. FAÇADE. OF LA MERCED
CHURCH, LIMA, PERU.

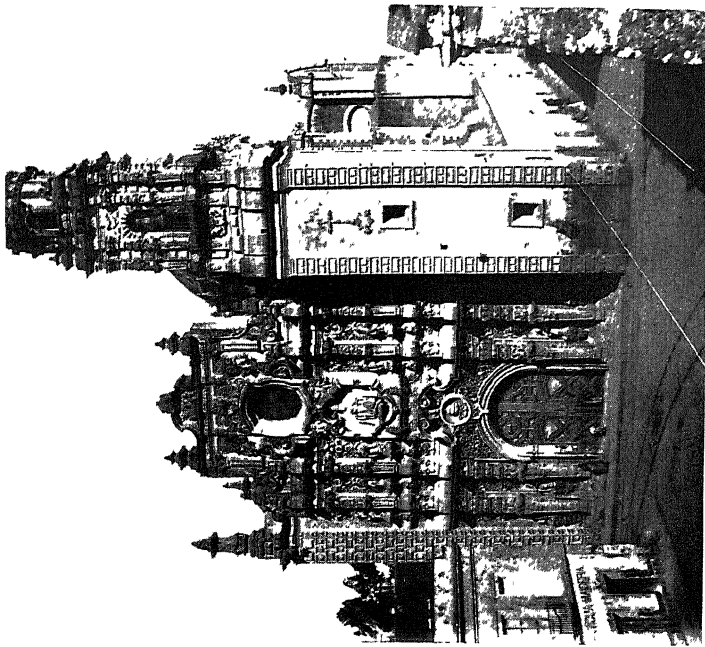


FIGURE 92. FAÇADE OF EL PÓSITO CHURCH, GUADA-
LUPE, MEXICO.

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The difference between Spanish America and English-speaking America is evident to the most superficial observer. The Spanish colonists carried with them their architecture and their decorative taste, and established these in lands where it was possible to preserve and perpetuate them in a fashion strongly reminiscent of Spain, thanks not only to the wealth of Spain and of her Church in the sixteenth century, but also to the wealth and resources of the parts of the New World which they conquered, already the homes of ancient and highly-developed civilizations, and not wholly unlike Spain in climate. The English colonists of North America, on the other hand, occupied at first, for the most part, the heavily-wooded shores and river valleys of New England, and were compelled to translate the architectural forms of their own country from brick and stone into wood. When the conquest of wild Nature had proceeded far enough, the colonists were able to concern themselves with the production of architectural and industrial works of an artistic character. But only by slow degrees were the imported products in wood and metal, in ceramics and textiles, replaced by those of colonial manufacture. Commerce, travel, tradition and a common language and literature all tended to maintain the influence of the parent culture and art, even after political independence had been secured. Thus the criticism often heard from European, especially French, visitors, that American art differs little from European art, is in substance correct; but their further contention that it ought to be fundamentally different, a wholly new and original art,

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ignores the facts that we are a European people, though transplanted to a non-European environment; that our entire cultural inheritance is European; that our historical, literary and religious antecedents are European; and that precisely in those factors that belong to our American environment our manners, customs and art do differ from the European, even to-day when commerce, ocean travel, the telegraph and the press are constantly multiplying the links with the Old World.

Spanish-American Ornament.

The colonial ornament of the Western world we naturally divide into the two general categories of the Spanish and the English. The Spanish influence prevails in Central and South America, in Mexico and in those Spanish territories that were later absorbed into the United States, especially Florida, New Mexico, Arizona and California. In these States there is little Spanish work antedating the 17th century, and the greater part of what remains belongs to the 18th. In South and Central America and Mexico, on the other hand, there are specimens of ecclesiastical art of the 16th and early 17th centuries. Churches and altar-pieces are purely Spanish, with but few exceptions in which the Indian taste has found expression. The wealth of both Church and State in Spain enabled the colonists to build and adorn their churches with a splendor in strange contrast to the poverty and simplicity of those of the English colonies (Figures 91, 92; Pl. XV), and to employ artists from Spain as well as to import statuary, altars, church furniture and the

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richest products of industrial art in gold, silver, bronze, ceramics and textiles from Spain itself. For the Spanish colonists were not, like most of the English, exiles for their faith or else independent pioneers, but conquerors alike in the military, ecclesiastical and political fields, sent out or aided by the Spanish Government.

Moreover the traditions of the Aztec and Inca civilizations were by no means extinct. The Indians of Central and South America and Yucatan were skilful stone-cutters and metal-workers, and the conquerors availed themselves to the fullest extent of their craftsmanship, so that the Spanish colonial arts exhibited a magnificence wholly lacking in the northern continent. Accordingly Spanish art in America underwent little change, and the details do not differ essentially from those of the traditional Spanish styles, even when the work as a whole, in its composition and general aspect, displays the qualities of a provincial art. As the majority of the extant monuments were built after the middle of the 17th century, it is the Churrigueresque style that is most often in evidence. As a typical example of this florid style, we may from a long list select the façade of the church in Lima, Peru, shown in Figure 91, that of El Posito at Guadalupe, Mexico (Figure 92), and that of the church at Chihuahua, Mexico, where in true Spanish style the entrance portal provides the motive for a splurge of fantastic ornament spread over the otherwise plain front (Fig. 299).

The field of Hispano-American ornament is a very extensive one, both in architecture and in the industrial

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arts. The number and splendor of the churches in Spanish and Portuguese South America, in Mexico and in Central America, are such as to offer an immense amount of interesting material for study. Much of

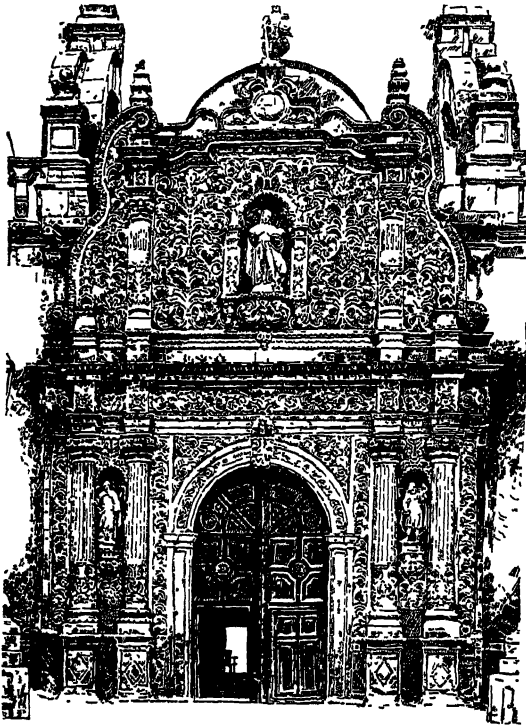


FIG. 299.—CHURCH FAÇADE, CHIHUAHUA, MEXICO.

this material is available in photographic reproductions in published works, but as yet very few libraries in the United States possess any of these works, which are for the most part in Spanish. The limitations of this work forbid giving to this subject the space which its

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intrinsic interest merits, and a very few illustrations must suffice as samples of this widespread art.

Perhaps the most interesting single monument of Hispano-American architecture is the Cathedral of Mexico. This is not only the largest of all its works, covering nearly 80,000 square feet, but it is one of the largest churches in the world, ranking sixth or seventh in area. It is also interesting as exemplifying all stages of Spanish architectural style from the Plateresco through the Churrigueresque, having been begun in 1573, the main structure being completed in 1625, though the façade was not finished until 1662 nor the

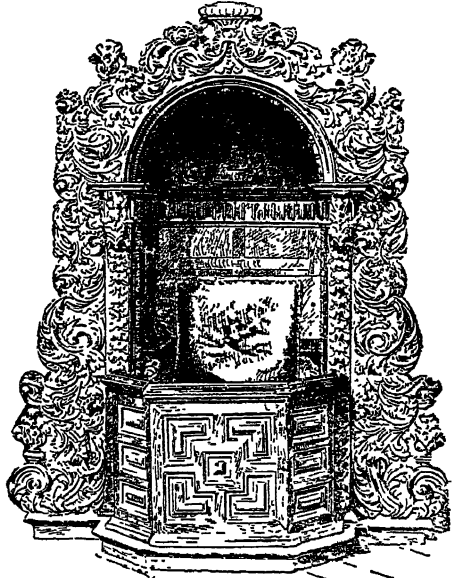


FIG. 300.—CONFESSIONAL, CATHEDRAL OF MEXICO, MEXICO CITY.

dome until 1666. The "Sagrario" (sacristy) with its ornate Churrigueresque façade (Pl. XV, 5), is of the 18th century. The Churrigueresque extravagances are confined to altars and chapels in the interior. The main portal, though belonging to the Baroque period, is in almost pure Griego-Romano style (Pl. XV, 1). The same Plate illustrates other phases of the style.

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The "Mission" style of California is interesting architecturally rather than decoratively; its simplicity and lack of ornament are in strong contrast to the splendor of the more southern colonies.

Colonial Ornament in the United States.

There was little wealth among the early colonists of the United States, whether English, French or Dutch. The majority were agriculturists, and in considerable proportion religious exiles. They came to an almost virgin country peopled by savages, covered with forests, with no background of ancient cultures like those of the Mayas and Aztecs, and with no wealth of gold and silver to enrich the new population. The earliest buildings were of wood; until the 18th century there was little work for stone-masons or bricklayers, except in limited regions where clay or easily-worked stone was available without first cutting away the forests. After 1700 the conquest of Nature and the gradual growth of towns at the natural seaports and upon the navigable rivers, and the creation of practicable roads of inter-communication, had progressed sufficiently to permit of the beginnings of wealth and the introduction of some of the amenities and elegances of life. Carpentry with its allied art of joinery, weaving and needlework were the arts earliest developed under these conditions; for metalwork, pottery and china, glass, fine furniture and textiles other than the simplest home-made products, the colonists depended upon importations from England or Holland, and later, to some extent, from France. Gradually, and especially after the middle of the 18th

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century, the making and use of brick, the quarrying and cutting of stone and marble, and the production of fine cabinet-work and furniture in imitation of English models, became more general; and towards the end of the century glass-blowing, mining, smelting and various forms of metal-work began on a modest scale in scattered centers. Cotton-mills were built in New England early in the 19th century; but until almost the end of that century the United States were still largely dependent on Europe for most of the finer products of industrial art in textiles and china.

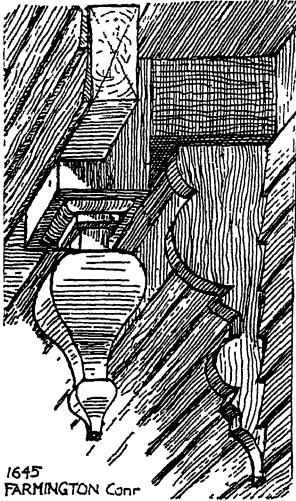
Architectural Ornament.

There was naturally very little effort at decoration of even the finest houses of the seventeenth century. Life was too strenuous, the energies of the colonists too much absorbed by the struggle for existence, to allow of much expenditure, whether of money, time or thought, on the elegances of architecture. Almost the only characteristic detail that has come down to us from that early period is the axe-hewn or adze-hewn bracket and pendant from the front overhang of a few houses in Massachusetts and Connecticut. An example of this naïve and primitive decorative detail is shown in Fig. 301, sketched in 1878 from a house in Farmington, Conn., built about 1649 but demolished about 1886.

By 1700 civilization, population, commerce and wealth along the northern Atlantic coast had advanced sufficiently to allow of a certain elegance in the architecture and domestic life of the well-to-do, which shows itself alike in the houses and the churches. From about

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1715 or 1725, for a full century, the prevalent architectural forms were those developed by the Colonial and Early Republican carpenter-builders in wood. These builders, whether English-born or not, were trained in the English traditions of the Queen Anne and Georgian periods; they used English molding-profiles and worked



1645
FARMINGTON Conn

FIG 301.—DETAIL, OVERHANG
OF HOUSE, FARMINGTON,
CONNECTICUT.

from English pattern-books or from traditional instruction received in their apprenticeship. But the English details, designed chiefly for execution in stone, had to be interpreted in wood, which was the almost universal building-material. Under these conditions architectural details were transformed, fortunately in a manner which reflects credit upon both the taste of the builders and the soundness of the traditions they inherited. The proportions of columns and pilasters were often more slender than those of the English or classic originals, and because the builders attempted nothing startling, nothing beyond their modest powers, the results were almost invariably pleasing. The refinement of the moldings, the delicacy of the carved ornaments, the harmony of the proportions and the simplicity of the composition are such as modern architects have found not easy to surpass.

The most interesting ornamental details of the



FIGURE 93. PARLOR DOOR,
SHIRLEY, VIRGINIA.

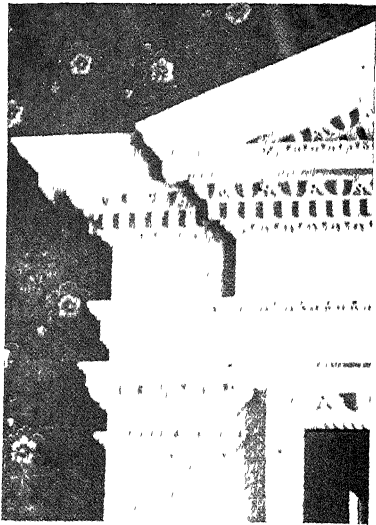


FIGURE 94. DETAIL OF DOORWAY,
ANNAPOLIS, MARYLAND.

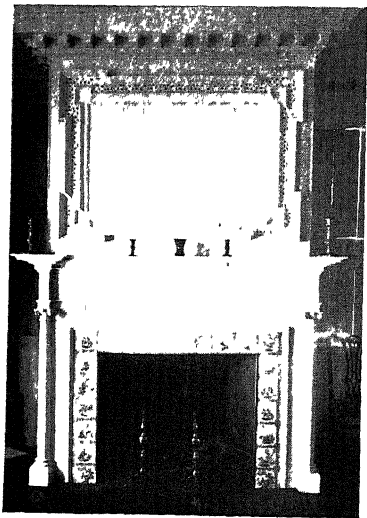


FIGURE 95. MANTELPICE, LADD
HOUSE, PORTSMOUTH, NEW
HAMPSHIRE

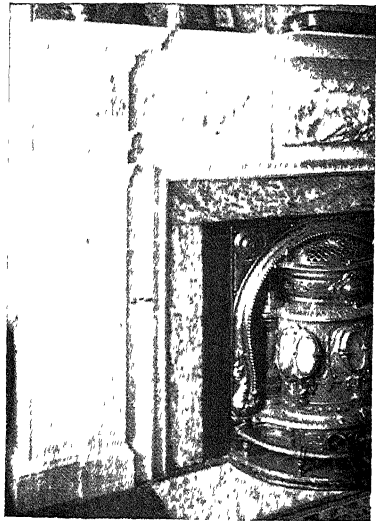


FIGURE 96. DETAIL, FIREPLACE,
BROCKISS HOUSE, GERMANTOWN,
PENNSYLVANIA.

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Colonial exteriors are those of the doorways, windows, cornices and dormers. The earliest doorways were without porches, capped with simple entablatures or pediments (Fig. 302), more rarely with scrolled pediments

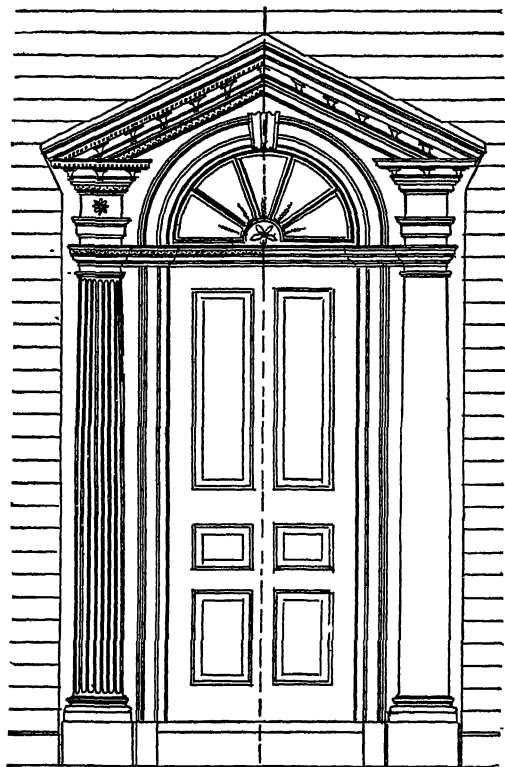


FIG. 302—DOOR OF HOUSE IN NEWPORT, RHODE ISLAND.

like those of English early Georgian houses. In wooden houses the doorway was generally flanked with pilasters. Windows were generally dressed with rather narrow, finely molded architraves, sometimes with complete

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entablatures, rarely with pediments (Fig. 303), and were almost invariably square-headed, with the exception of dormers. After 1750 or thereabout, Palladian triple windows began to appear on the main stair-landing and above the doorway (Pl. XVI, 3). Dormers were commonly pedimented over arched windows. Cornices of classic type, denticular or with block-

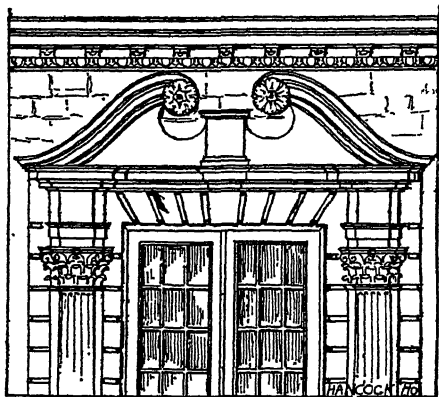


FIG. 303.—SCROLL PEDIMENT, WINDOW OF HANCOCK HOUSE, BOSTON.

modillions, crowned the façade and ran up the gables at either end, but were rarely carried horizontally across the gable-ends. They were generally carried around the corner a short distance and returned into the gable wall. Exterior pilasters were rare until 1750; then at first only at the corners;

then, at least in New England, also to flank the central bay of the front and carry the steep pediment with which the central bay was often crowned (Fig. 304).

During the second half of the 18th century the prosperity of the Atlantic coast towns and cities led to a progressive enrichment of the exterior, especially with porches to the central doorways, with roof-balustrades and with Palladian windows. The doorways of this period are often of great beauty, with a fanlight over

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the door and narrow side-lights leaded in simple but effective patterns. The porches are carried on slender wooden columns and add greatly to the monumental and hospitable air of the façade (Pl. XVI, 1, 2). The

Palladian window became a common feature of the central bay, over the door in front and over the stairs in the rear. It consists (Pl. XVI, 3) of an arched window flanked by two narrow side-lights capped by entablatures which form the imposts for the arch of the central opening, pilasters or small columns serving as supports. This type of window, derived from the Palladian motive of Italy, was introduced into England by Inigo Jones, but seems never to have been as widely used there as it

was a century later in the Colonies. Here it became a frequent feature in church architecture, especially for the East window, as in the fine example in St. Paul's Chapel in New York, dating from 1764.

Another characteristic ornament of the later Colonial

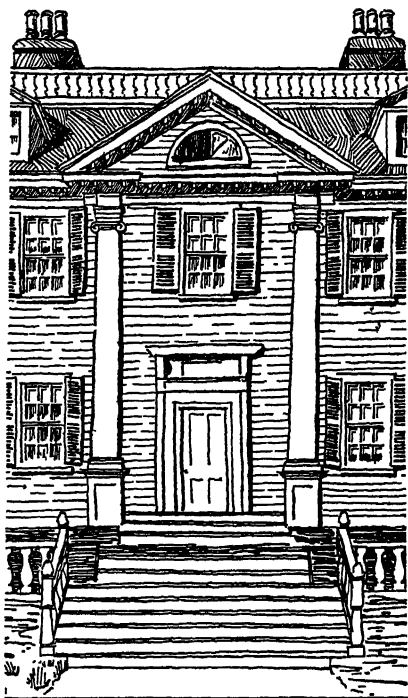


FIG. 304.—CENTRAL BAY, VASSAL-CRAIGIE OR LONGFELLOW HOUSE, CAMBRIDGE, MASSACHUSETTS.

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exteriors was the urn or vase used as a finial, alike for gate-posts and to adorn the angles of gables (Fig. 305).

Church steeples were variants of the types developed by Wren and Gibbs (see p. 370). They were usually of wood, even when the tower below was of stone or brick. The details were of a fairly pure classical type,

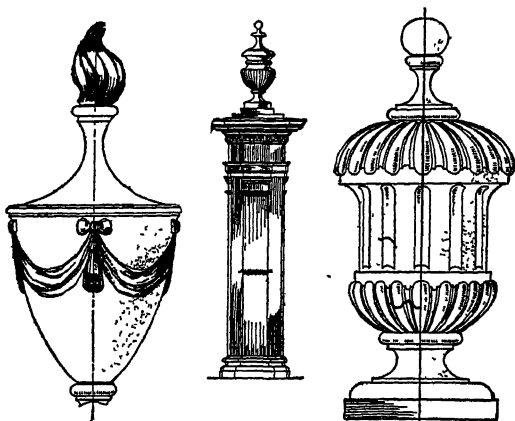


FIG. 305.—DECORATIVE URNS AND GATE-POST, SALEM, MASSACHUSETTS.

as in the English models, which were quite closely followed in many of the best examples (Fig. 306).

Fences and gates to private houses were usually of wood and treated often with considerable elegance; but few remain to the present time (Fig. 307).

Between 1780 and 1820 the influence of the Adam style (see p. 373) became manifest in a greater delicacy, freedom and attenuation of exterior details, especially of pilasters, capitals and cornices.

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Brick and Stone.

In the James River valley, in the neighborhood of Philadelphia, and here and there in restricted regions

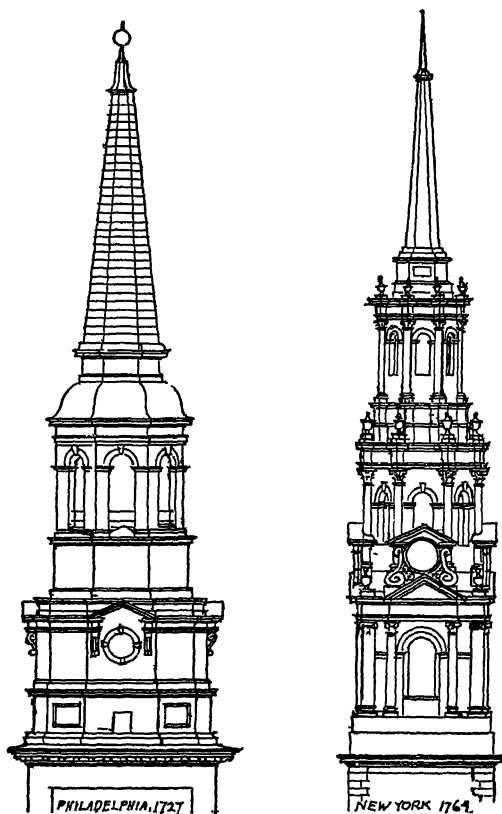


FIG. 306.—TWO COLONIAL SPIRES: CHRIST CHURCH, PHILADELPHIA, AND ST. PAUL'S, NEW YORK.

elsewhere, the existence of abundant clay and the absence or extinction of forest growth led to a more general use of brick for houses and churches than in the wooded

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colonies of New England. In the Hudson River valley the Dutch farmer-colonists found a soft red sandstone easily worked by masons of moderate skill, while a greenish limestone supplied ambitious Philadelphian

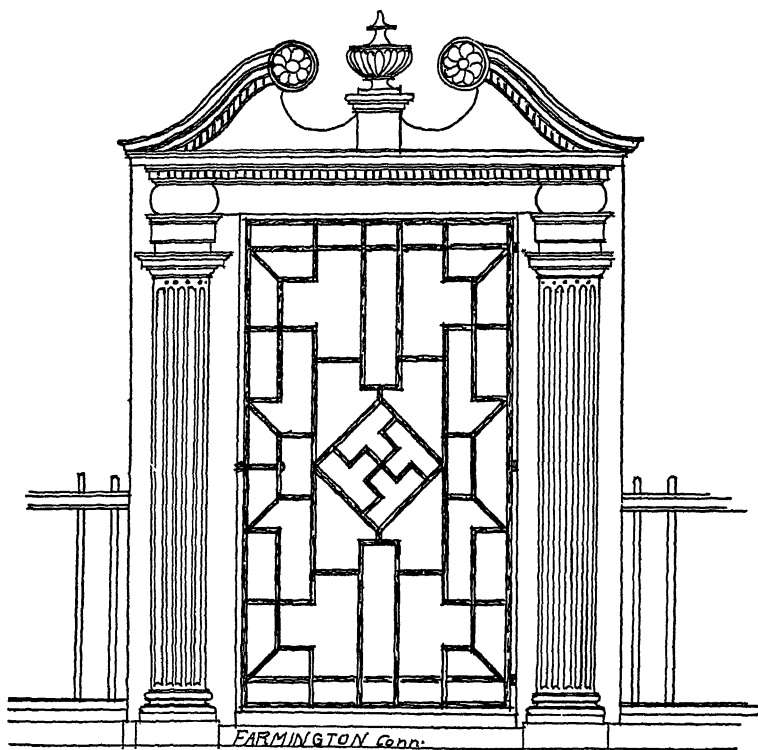


FIG. 307.—GATE TO COWLES MANSION, FARMINGTON, CONNECTICUT.

suburbs with material for house-walls of a very solid and substantial aspect. Yet while these materials and the provincial taste combined to produce architectural *ensembles* quite different from those of New England—

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and of Old England as well—the details of decoration differed little from the general Georgian types, and were generally executed in wood and painted white. No Colonial school of stone-carving or of ornamentation in terra-cotta developed from the use of these materials, and even in churches and public buildings stone columns were hardly ever used before the Revolution. The coarse details of the John Bartram house at Kinsesing near Philadelphia (1731) represent an interesting early experiment which, in spite of its comparative success, remained sterile of fruit in later work.

Interior Woodwork.

In the interior fittings of their houses, churches and public buildings the Colonial woodworkers produced their most interesting and charming results. The

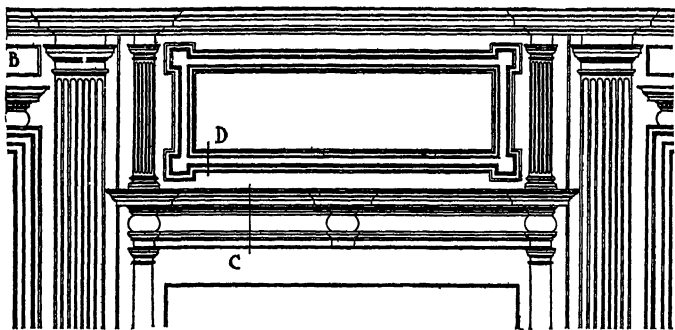


FIG. 308.—CHIMNEYPIECE, PHILLIPSE MANOR, YONKERS, NEW YORK.

abundance of superb timber, and especially of enormous white-pine trees, provided them with unsurpassed materials for framed work such as wainscot-panels, doors, door- and window-trim and staircases and for carved

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details; the white pine particularly being easily worked and at once soft and durable. Panels two feet and even three feet wide could be cut from a single board. In many of the finer houses along the coast, even as early as 1714-23, the entire side of the room containing the fireplace was finished in paneling to the cornice, and the staircase hall was in some cases paneled in like manner

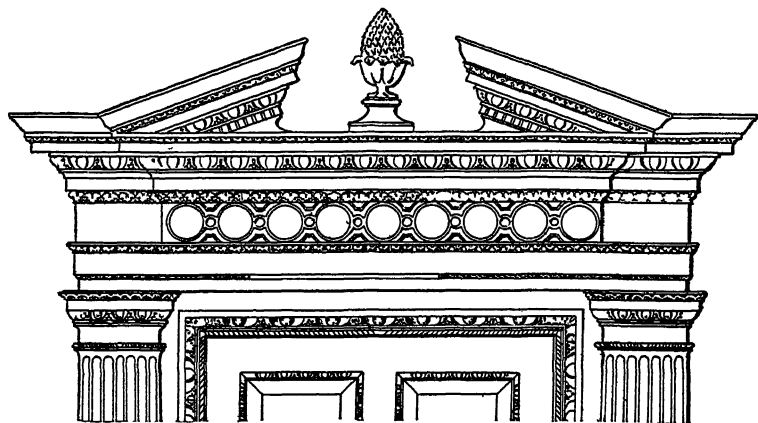


FIG. 309.—UPPER PART OF DOORWAY, GUNSTON HALL, VIRGINIA.

up to the ceiling on all four sides. Chimneypieces were especially elegant, with pilasters or colonnettes to support the shelf, which was finely molded, and above which the face of the chimney-breast was usually adorned with a large panel in a crosssetted frame in wood or plaster (Fig. 308; Figure 95; Pl. XVII, 7). In the later examples the details are finer and more attenuated; and in place of the flutings, beadings and fan-panels previously common, we find an increasing prevalence of applied ornaments in composition or

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papier-mâché—vases, baskets, figures, swags, etc.—imported from France and England and used with taste and discretion (Figure 96). Doorway frames were richly molded, the moldings in the finer houses, especially of Maryland and Virginia, being carved with the egg-

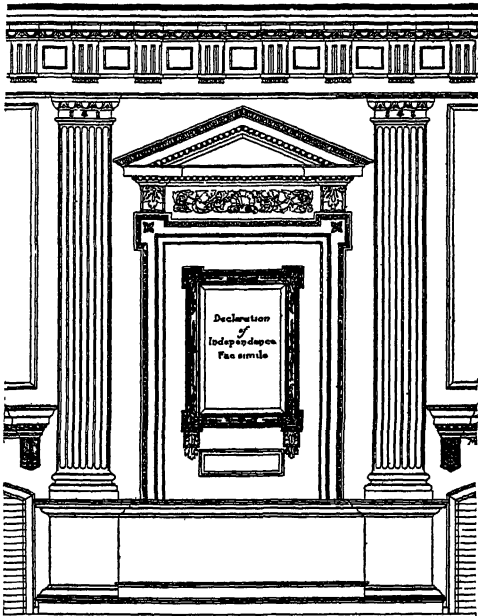


FIG. 310.—DETAIL OF DECLARATION CHAMBER, INDEPENDENCE HALL, PHILADELPHIA.

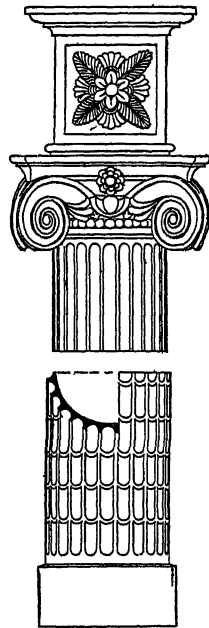


FIG. 311.—DETAIL, IONIC ORDER, DOORWAY OF CARY HOUSE, BATAVIA, NEW YORK.

and-dart and acanthus (Fig. 309) and topped with an entablature or even with a scrolled pediment (Fig. 309; Figure 93). Interior cornices were also elaborate, executed sometimes in wood, sometimes in plaster with dentils and modillions (Fig. 312; Figure 94). The use

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of the orders, whether internal or external, followed either the classic precedents (Figs. 308, 310) or the freer Georgian handling, as in Fig. 311. The Corinthian column is seldom used.

Staircases were treated as important features of the interior. The ends of the stairs were sometimes carved and the balustrade composed of slender spindles, three

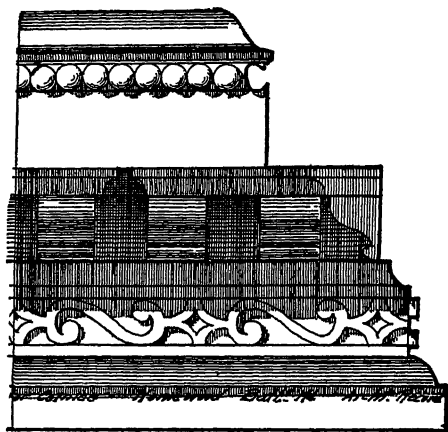


FIG 312.—DETAIL, INTERIOR CORNICE OF HOMEWOOD, BALTIMORE.

to each step. After 1750 the spiral spindle becomes common, and sometimes a spiral newel supports the spirally-coiled end of the hand-rail (Fig. 313). This was generally of mahogany after the West India trade had begun to develop to important proportions. Columns to carry the arch separating the front parlor from the rear parlor or the dining-room, or dividing the entrance hall from the stairway, were not introduced until about the middle of the century; they were at first more common in the houses of the rich Southern plant-

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ers and merchants than in the North. All these details correspond fairly well with the contemporary work in England, and the stair-balustrades were probably for a

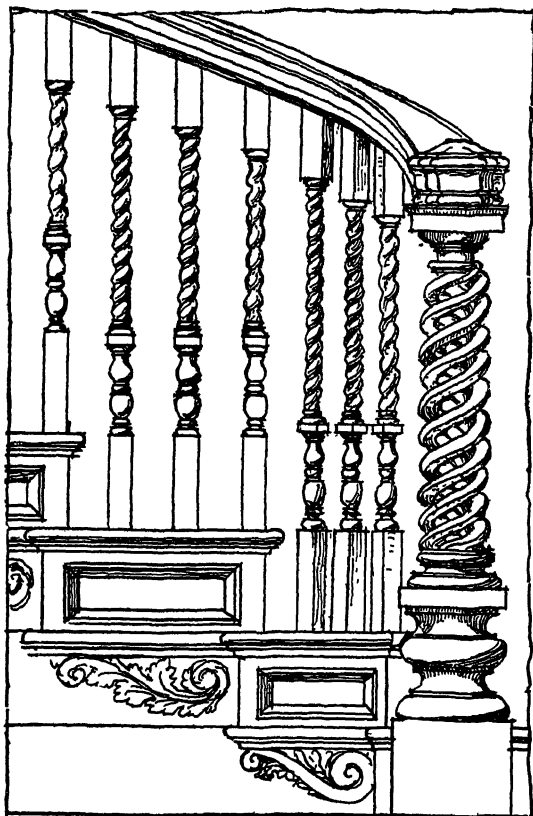


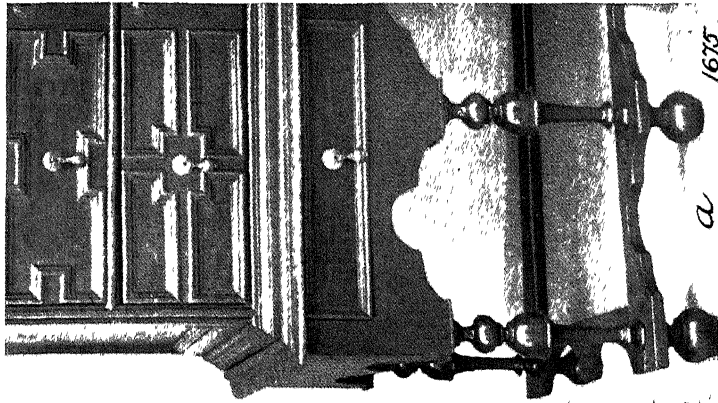
FIG. 313.—DETAIL OF STAIRWAY, LEE HOUSE, MARBLEHEAD, MASSACHUSETTS.

long time imported. This appears from the fact that they are of practically identical design in New England and in Maryland and Virginia. In the Ladd house at Portsmouth, N. H., there is in one of the chimney-pieces

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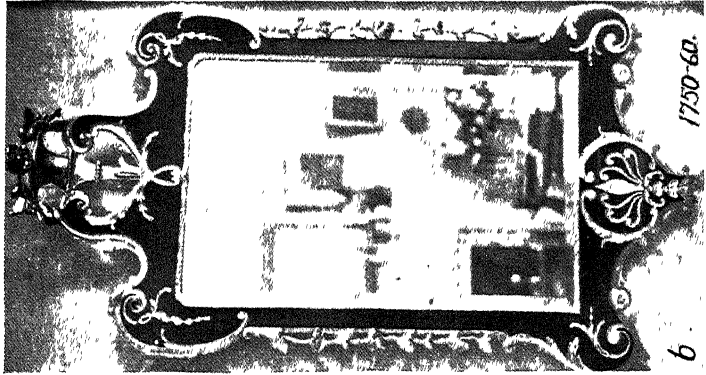
a fine carved panel attributed to Grinling Gibbons, and almost certainly not carved on this side of the ocean. But as the century advanced the native craftsmen developed increasing artistic skill; dependence on the motherland diminished, and the later work was probably all home-made. Moreover in the woodwork as a whole there is a fundamental difference of effect from the English prototypes. The softness and fine grain of the white pine led to the use of small, fine moldings and delicate ornaments in low relief, contrasting with the heavier, more vigorous English work in oak. Moreover the American woodwork, being mostly of white pine, was usually painted white, though in rare instances it was left unpainted and allowed to mellow into a dull golden tone. A dull gray was also used sometimes, but the prevailing finish was white, which gave to the Colonial interiors a bright and cheerful effect in striking contrast to the dark tones of the English woodwork in oak. A characteristic feature of much of the American woodwork, derived not from England but from the facility of working the straight-grained white pine with plane, gouge and chisel, is the prevalence of flutings, reedings, beadings and fanlike ornaments and rosettes, as in Fig. 314 from the so-called "Jumel" (Morris) house in New York.

By the middle of the century a new civic consciousness had appeared, a new solidarity of interest in each colony, and civic architecture began to be developed in buildings like Independence Hall, Philadelphia, of which the central block dates from 1739, and Faneuil Hall, Boston (1763). The churches, designed mainly



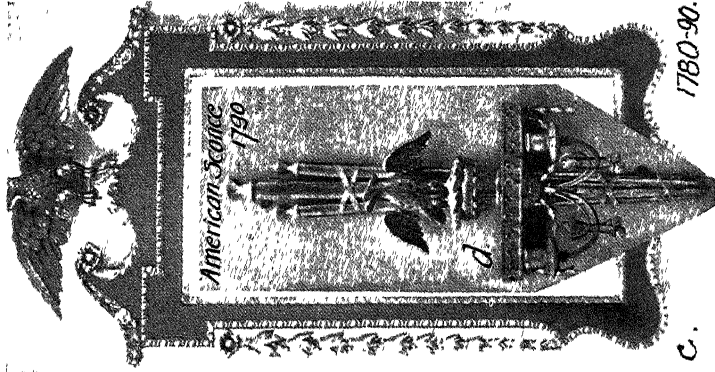
a 1675

Chest of Drawers Dutch Influence



b 1750-60.

American "Chippendale Mirror"



c. 1780-90.

Amer "Gothic" or "Louis XVI Mirror"

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after the Wren-Gibbs tradition, had already taken on internally a dignity and classic elegance of detail not always evident externally except in their spires. The civic buildings show something of the same quality, as in the dignified Doric treatment of the "Declaration

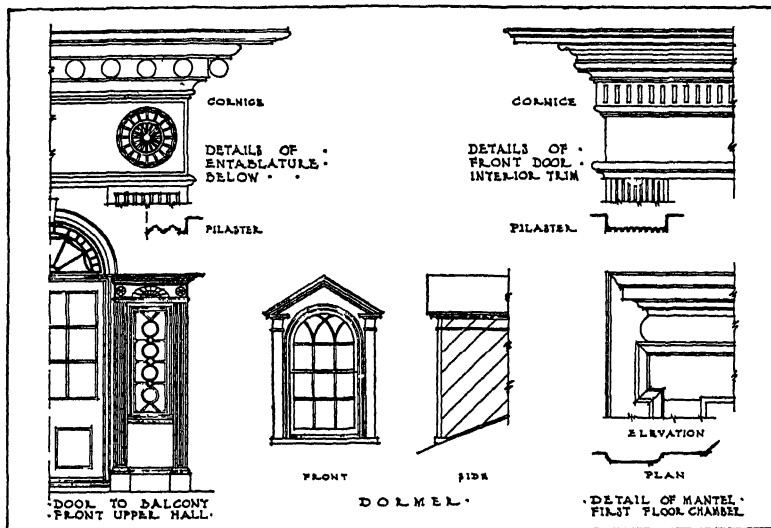


FIG. 314.—DETAILS, MORRIS-JUMEL MANSION, NEW YORK.

Chamber" of Independence Hall, illustrated in Fig. 310.

In the later years of the century there was greater variety of effect. The influence of the Adam style in England and of the Louis Seize in France gradually made itself felt in the young Republic in a greater freedom, refinement and delicacy of detail. This is observable in both the interior and exterior details. Fig. 315 shows an example of this new "Adam" spirit in a

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doorway from the Mappa mansion at Trenton, N. J., and in the mantelpiece from Germantown, Pa., in Figure 96 already referred to. The importation of mahogany from the West Indies led to its increasing use not only for furniture and stair-rails but also for doors,

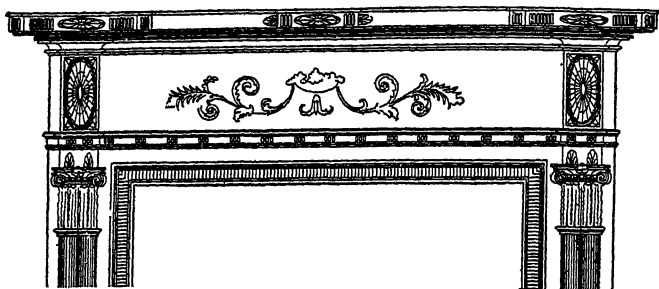


FIG. 315.—UPPER PART OF DOOR, MAPPA HOUSE, TRENTON, NEW JERSEY.

inside window-shutters and the trim of doors and windows. This was more general in the rich Southern colonies than in the North, but was by no means confined to them. Marble was also sometimes used for fireplaces, as in the Tayloe (“Octagon”) house at Washington (1801).

Furniture.

The home-made furniture of the early colonists was extremely simple, all the finer pieces being imported from England or Holland. The making of copies or imitations of the English models in these finer grades of work seems to have begun about 1750 to be quite general, though there are many pieces of the William-and-Mary and Queene Anne periods (1689-1714) of which we cannot be quite certain whether they were of home

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or foreign production (Fig. 316). Even in the 17th century there had been a sporadic production of pieces of considerable merit by local artisans. Thus the carved chests made in Hadley, Mass., are highly valued; and the chest of drawers on a stand in Figure 97 *a* might be taken for an excellent Dutch piece. The English types

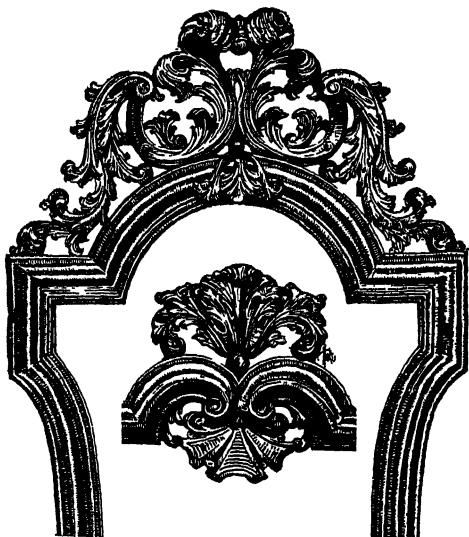


FIG. 316.—CARVED DETAILS OF CHAIR-BACK,
WILLIAM AND MARY STYLE.

of chairs of the second half of the century—Chippendale, Sheraton and Hepplewhite (see pp. 379, 380)—were freely imitated after 1775, and the native cabinet-makers of that time also developed types of their own in chests of drawers (“low-boys” and “high-boys”), in four-post beds, “secretaries,” bureau-desks and the like. The Louis Quinze or rococo ornaments that appear on much of the English Chippendale furniture seem never

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to have found general favor in the Colonies, though occasionally met with, as in Figure 97 *c*. The carving is usually sparing in amount and simple in character, but always well placed and appropriate. Mahogany was the favored material, but cherry, hickory, ash, birch and yellow maple were also used. The rocking-chair did not become a popular and characteristic piece of domestic furniture until the nineteenth century.

Most of this furniture was made by cabinet-makers who produced on a small scale for a limited local market, chiefly in shops in the larger cities like New York, Boston and Philadelphia. Only two among them attained to any wide reputation. The first was Duncan Phyfe, a Scotchman who established himself in New York about 1793, and whose work, in the style of Chippendale and Sheraton, was seldom a direct copy and often was marked by originality of treatment as well as good taste. Genuine Phyfe pieces are very highly valued to-day. The other was William Savery of Philadelphia (Pl. XVII, 1-3).

Some of the decorative features characteristic of the Colonial furniture, besides the imitation of Chippendale, Hepplewhite and Sheraton chair-designs, are the "cabriole" leg for chairs, tables and low-boys; the claw-foot (in later pieces replaced by the lion's paw); the turned spindle-posts of the four-poster bedsteads, sometimes with carved portions about half-way up; the insertion, in the flat surfaces of desk-fronts and doors of high-boys and low-boys and bureau-drawers, of elliptical rosettes carved with delicate fan-patterns; and the use of brass drawer-pulls and escutcheons, often of charm-

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ing though simple design, generally identical with English examples. There is almost no carving in relief, and the adornments of pediments, arched tops and other architectural features are very few. As in the architecture of this period, the charm of the furniture consists not in the richness of its ornament, but rather in the grace of its lines, the excellent sense of proportion which it displays, its admirable workmanship and the refinement of its very restrained decoration. Figure 97 *c, d*, illustrates the Americanization of Louis XVI and Adam suggestions.

Other Arts.

In the field of textiles the production was very modest. Only the simplest fabrics were produced on the Colonial looms as a rule, although figured bed-coverlets were woven by the more ambitious craftswomen in simple patterns of blue and white. Domestic needlework and embroidery produced little that is of real artistic value or importance. The traditions of English design had faded, and there was no artistic training nor any artistic background or environment to stimulate the arts of design (Pl. XVII, 6). It was easier to import than to make the more elaborate fabrics. Where every one was busy in raising the necessities of life there was little chance for the development of an artisan class or of trained craftsmanship in the minor arts. The elaborate landscape wall-papers seen in the fine 18th-century houses of Portsmouth, Marblehead and Salem and other seaport towns, and in Virginia and Maryland, were all imported, chiefly from France. So also with silks,

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brocades, laces, china and glass. *Silverware* was, however, made by artisans of considerable skill in the latter part of the 18th century (e.g. by Paul Revere); but it was of simple form with little ornamentation. Stiegel in Pennsylvania produced glass of great variety and sometimes of genuine artistic elegance. Brass candlesticks and knockers, cast-iron firebacks (the earliest by Stieffel in Pennsylvania), and wrought-iron gates, grilles, porch-railings, door-hinges, sign-brackets and the like, were produced in increasing amount as the 18th century drew to its close. But there is little distinctive ornament in any of these arts until well into the nineteenth century.

Books Recommended:

ASHER BENJAMIN: *The Country Builder's Assistant and Other Works* (Arch. B'k Pub. Co., New York, 1917).—GLENN BROWN: *The Octagon Mansion* (Amer. Inst. of Architects, Washington, 1916).—J. E. CHANDLER: *The Colonial Architecture of Maryland, Pennsylvania and Virginia* (Bates & Guild, Boston, 1892).—L. A. COFFIN: *Brick Architecture of the Colonial Period in Maryland and Virginia* (Arch. B'k Pub. Co., New York, 1919).—CORNER and SODERHOLTZ: *Colonial Architecture in New England* (Boston Architectural Club, 1891).—F. COUSINS: *The Wood-Carver of Salem, Samuel MacIntire* (Little, Boston, 1916).—COUSINS and RILEY: *The Colonial Architecture of Salem; The Colonial Architecture of Philadelphia* (Little, Brown & Co., Boston, 1919 and 1920).—W. A. DYER: *Scale Drawings of Colonial Furniture* (Helburn, New York, 1895); *Early American Craftsmen* (The Century Co., New York, 1915).—H. D. EBERLEIN: *Colonial Architecture in America* (Little, Brown & Co., Boston, 1915).—P. ELDER: *The Old Spanish Missions of California* (Elder, San Francisco, 1913).—N. W. ELWELL: *The Architecture, Furniture and Interiors of Maryland and Virginia; Colonial Furni-*

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ture and Interiors (Polley, Boston, 1897 and 1896).—A. EMBURY II: *Asher Benjamin* (Arch. B'k Pub. Co., New York, 1917).—H. L. EVERETT: *Historic Churches of America* (Everett, Philadelphia, n. d.).—R. C. KINGMAN: *New England Georgian Architecture [Details]* (Arch. B'k Pub. Co., New York, 1913). L. V. LOCKWOOD: *Colonial Furniture in America* (Scribners, New York, 1904).—R. NEWCOMB: *The Franciscan Mission Architecture of Alta, California* (Arch. B'k Pub. Co., New York, 1916).—A. C. NYE: *A Collection of Scale Drawings of Colonial Furniture* (Helburn, New York, 1895).—G. H. POLLEY: *The Architecture, Interiors and Furniture of the American Colonies during the XVIII Century* (Polley, Boston, 1914).—E. E. SODERHOLTZ: *Colonial Architecture and Furniture* (Boston Architectural Club, Boston, 1895).—F. E. WALLIS: *American Architecture, Decoration and Furniture of the XVIII Century [measured drawings]* (Wenzel, New York, 1896; *Old Colonial Architecture and Furniture* (Polley, Boston, 1887).—W. ROTCH WARE: *The Georgian Period* (Amer. Architect Co., New York, 1899).

CHAPTER XIII

THE MODERN REVIVALS AND NINETEENTH CENTURY

Conditions After 1800.

The last quarter of the eighteenth century witnessed a remarkable development of archæological research. The rediscovery of Pompeii, the publication of Stuart and Revett's "The Antiquities of Athens," the marvelous engravings of Piranesi, stimulated new enterprises of exploration in classic lands. Robert Adam published his "Spalatro" in 1764; Wood and Dawkins their works on Baalbek and Palmyra in 1753 and 1757; and other works on Attica and Ionia followed in quick succession. The stream thus started flowed with increasing volume through the early part of the following century; the excavation of Pompeii was actively carried on, and sumptuous works on both Greek and Roman antiquities became an important feature of every scholarly library, public or private. The foundations of scientific archæological discussion were laid by Winckelmann in his studies of the Albani collection, and of the philosophical esthetics of classical art by Lessing in his "Laocoön," and a new literature of historic art came into being. Every gentleman who pretended to scholarly tastes was supposed to know something about Greek and Roman architecture. But the new interest was after all scholarly and literary rather than artistic; often

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an affectation, a polite accomplishment rather than a native artistic enthusiasm. The stream of artistic creation was running dry, and the impression became general that good design could be produced only by conformity to ancient models, even to the extent of copying ancient buildings wholly or in part. Planning and construction were neglected or wholly subordinated to façade design, and a new era began of what may be called imitative design, not only in architecture but in all the arts.

The dearth of creative art was partly due to the pre-occupation of Europe and America with tremendous political and industrial movements. The American Revolution, followed by the French Revolution, ushered in a new age of democracy; the Napoleonic wars shook Europe to its foundations, changed the boundaries of nations and developed the new system of the "balance of power." But the industrial revolution which followed the invention of the steam-engine dealt an even more disastrous blow to creative activity in the field of applied art, for it brought about the decline, almost the disappearance of craftsmanship. It made possible three new things: cheap and rapid transportation, the substitution of machine-processes for hand-labor, with the resulting development of mass-production and endless repetition; and the concentration of production in densely populated industrial centers. The advantages of the modern industrial system in multiplying the comforts and conveniences of life and cheapening the cost of many articles of consumption are certainly very great; but the dissociation of design from execution, the

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division of labor, the division of the former craftsman's tasks between highly-paid designers and low-paid "operatives" or mill-hands, the disappearance of the artisan who made with his own hands the objects he himself designed, and the mechanical uniformity of the machine-product as contrasted with the individuality and human touch of the craftsman's work—all these changes wrought by the modern system have been disastrous to the arts of design. The grave economic and social problems created by this system are outside of the field of our present discussion.

Influence on Decorative Arts.

The industrial revolution was accompanied by an extraordinary development of the natural sciences, and by an equally remarkable advance in popular education, in the dissemination of knowledge, and by a vast increase in commerce and international intercourse. It would be interesting to trace the inter-relations between the progress of democratic institutions, the advance of science and the development of both the higher education and that of the masses, and of these with the social and industrial changes and the rise of the labor movement, and then to study the influence of all these related movements upon the fine and industrial arts. This discussion might well occupy a volume, and we can here point out only a few of its more salient points.

In the first place, the preoccupation with these great human problems was long fatal to any great movement in art. Nations struggling with questions of national existence and with the development of the new powers

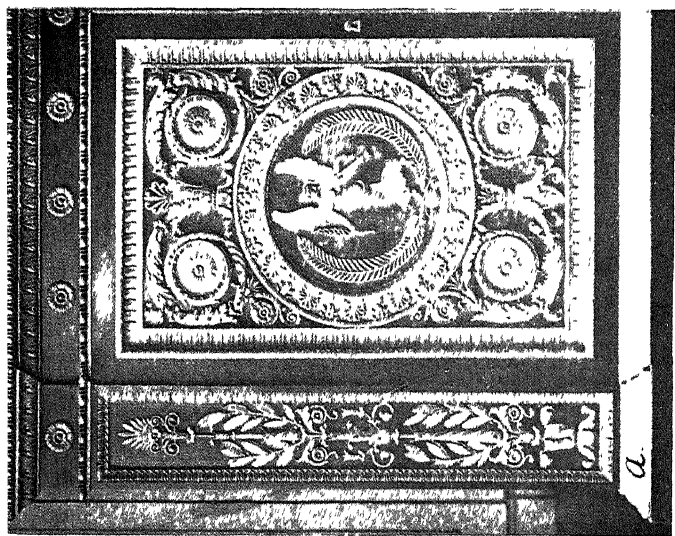
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and resources created by the scientists, explorers and industrialists, had little energy remaining for the cult of the beautiful. The pursuit of the fine arts was left to the few, to the intellectuals and the people of leisure; art was more and more dissociated from life, as a luxury or an accomplishment rather than an essential element of life. The intellectuals felt the poverty of the art of their time, but did not know how to cure it. Some demanded the revival of the historic styles, meaning thereby the imitation or copying of the forms and details of the past, with no understanding of the principles that had given life and meaning to those forms. Others raised the cry "Back to Nature," not realizing that only the artist can interpret and use the forms of Nature in art, and that the artist must be trained both in the technic of his art and in the appreciation and delineation of the beautiful, before he can create beauty even out of the manifold inspirations supplied by Nature.

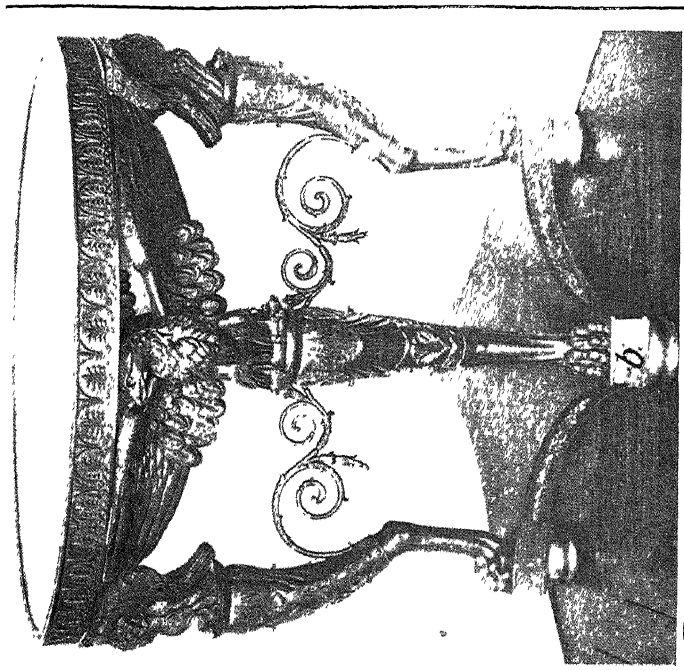
The development of scientific archæology during the first part of the century supplied a powerful stimulus to the partisans of the first theory. This stimulus was intensified by the invention of lithography by Alois Senefelder in 1798; later by the invention of photography (by de la Nièpce in 1827, Daguerre in 1839, and Talbot a little later); and later again (about 1870) by the invention of various processes for photo-engraving and photo-lithography. By these the publication of archæological works, monographs and books of all kinds on architecture and the decorative arts was made possible at a cost within the reach of ordinary purses. To these must be added two others: the multiplication and

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development of museums of art, including architecture and the decorative arts, and the equally remarkable multiplication of schools of art. To offset the lack of craftsmen and to meet the requirements of the factories, it was necessary to train draftsmen and designers. The popularization of various kinds of knowledge about the arts had created, by the end of the nineteenth century, a greatly increased popular demand for manufactured products having at least a semblance of artistic beauty; the books and the schools, the museums and the great international exhibitions (the first at London in 1851) stimulated both the demand and the supply. Meanwhile, especially since about 1880, there has been a notable revival of craftsmanship, largely through the activity of "arts-and-crafts" societies—a movement initiated by William Morris in England in the second half of the nineteenth century. As a result of all these movements and developments there has come about a notable revival of the arts, a great advance in the general average of taste, a remarkable improvement in the quality not only of the major arts, but also of all the industrial arts, alike in hand-made and machine-made products. The early recourse to a slavish imitation of the historic styles has given place to a freer and more intelligent use of them, based on a better appreciation of their underlying principles. The study of Nature, having been found to be futile by itself as a restorer of the arts, has been subordinated to an intelligent training in the fundamental principles of decorative design. The movement known as "Art Nouveau" (see p. 464), arising in the later years of the last century as a protest



Half of an Empire Credence



Empire Table (French Book Advert)

FIGURE 98 EMPIRE FURNITURE: (a) CREDENCE; (b) TABLE.

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against traditionalism in art, has had the effect, in spite of its eccentricities and extravagances, of infusing a fresh note of originality into modern design in architecture and the industrial arts alike. The difference between the art of to-day and that of the "mid-Victorian" era is the measure of the progress of the last fifty years.

Commerce and Travel.

Another influence has also profoundly affected modern art. While archæology, books on the art of the past, and photography with all its allied arts, have placed before the designer a confusing wealth of suggestive material, commerce and travel have been breaking down the barriers between the arts of different peoples. The result has been a general *universalizing* of art, in the sense that the art of every people is made available to all others. Provincial and national styles and characteristics therefore tend to disappear, or at least to become less conspicuous because of the admixture of influences and suggestions from other lands. Only those characteristics survive which are most deeply rooted in the national habits, mode of life, climate and environment. A theater in New York may be much like one in Buenos Aires, a railway station in New Zealand much like one in South Africa, a church in Algiers like one in Marseilles. Louis Quinze furniture adorns New York drawing-rooms, some of it made in France in the eighteenth century, some of it made in New York or Grand Rapids in the twentieth. Persian rugs and Chinese carpets cover the floors of mansions in

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five continents. The postage-stamps and bank-notes of half the world are engraved in New York. The sharp distinctions that once divided the decorative styles of different peoples have largely disappeared, and the designer of to-day is forced to be an eclectic. The forms of so many lands and ages are thrust upon him that he cannot, if he would, ignore the art either of the past or of other lands, and among them he must choose.

Under these conditions the remarkable thing is that national and racial characteristics do assert themselves, and that the artist possessed of an original and creative mind can still, and often does, impress upon his work the stamp of his own personality and the quality of an original creation. He can do this not only when, like the Art Nouveau designers of Europe or Louis Sullivan in America he casts all tradition into the discard, but even when, like the late H. H. Richardson, he bases his design avowedly upon some phase of historic art. For originality inheres in the artist, not in his materials; it depends less upon the forms and details he uses than upon the way in which he uses them. And in spite of commerce, travel, books and photography, in spite of many labored imitations of the artistic products of one country by the designers of another, French decorative art to-day is easily distinguishable as a whole, from English art and German art, and American art from all of these.

The Roman Revival and Empire Style.

The first results of the archæological discoveries and movements just described were seen in the closing years

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of the 18th century in the effort to reproduce as literally as possible the stately grandeur of Roman buildings by prefixing Roman Corinthian porticoes to all sorts of buildings and even, as in the Church of San Francesco da Paola at Naples, by imitating an entire structure—in this case the Pantheon, Thomas Jefferson's attempted adaptation of the design of the Maison Carrée at Nîmes to the requirements of the new State Capitol at Richmond, Va., and of the Pantheon to those of a college library at Charlottesville, Va., and the Mansion House and later the Royal Exchange at London, illustrate this tendency on both sides of the Atlantic. But it was in France, under the Romanizing rule of the Emperor Napoleon, that it asserted itself most forcibly between 1804 and 1810. The Madeleine, the Arc du Carrousel and the Colonne Vendôme, the portico of the Corps Législatif (now Chambre des Députés) and the Bourse, were under his inspiration made as Roman as possible. All this was purely imitative architecture. In the interiors, however, the Gallic originality asserted itself in decorative details and furniture inspired, it is true, by a Romanized taste, but employing Roman motives in a new spirit and with considerable elegance of effect (see Pl. IX, 7; Figure 98). For this result the associated architects, Percier and Fontaine, were chiefly responsible. Walls were hung not with pictorial but with conventionally-figured tapestries in sober colors. Furniture passed from the classical lightness of the Louis Seize style into a phase of classical massiveness, more sparsely adorned with ornaments of gilded bronze than under Louis XVI (Pl. IX, 6, 8, 11, 12, 14; Figure 98).

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The imperial emblems, the eagle, the bee, the N in a laurel wreath, the palm of victory and traditional Roman ornaments, were used with discretion, always on a dark ground. The sphinx, lion's paw and symbolic

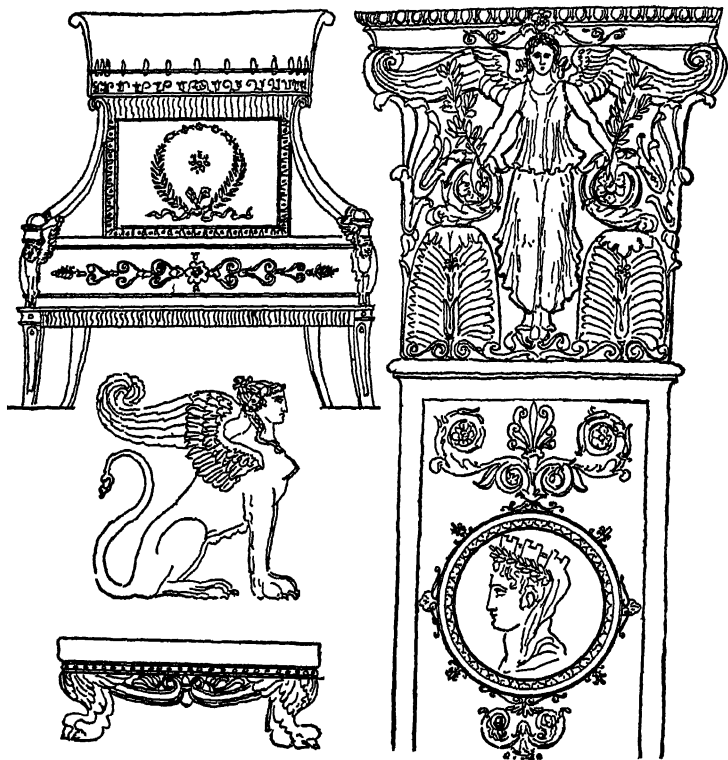


FIG. 317.—EMPIRE CHAIR, SPHINX, FOOTSTOOL AND PILASTER.

grotesques appear. The whole effect is formal, stately, massive, sober and undeniably refined, but lacking in charm and domesticity (Figure 98; Figs. 317, 318).

The style passed into Italy and Germany and later

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to the United States, where between 1820 and 1840 Duncan Phyfe and his successors and imitators adopted its forms rather than its richer ornaments, in chairs,

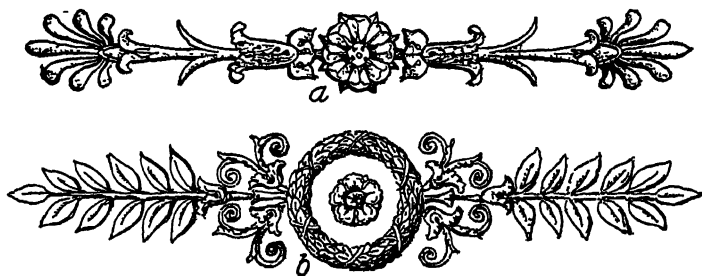


FIG. 318.—EMPIRE ORNAMENTS: (a) FROM BED IN GRAND TRIANON, VERSAILLES; (b) FROM TABLE.

sideboards, tables and clocks still to be seen in uninterrupted use in old houses, and now sought for American museums (Figure 105).

The Biedermeier Style.

Partly accompanying, partly following the Empire influence in Germany, there was developed in furniture a modification of the Empire style known as the Biedermeier style. The name is not that of its inventor nor of any real person; it was a purely fictitious name for "the man in the street." Those who developed the style thus dubbed were seeking to substitute painted ornament and cheap materials for the gilt bronze and mahogany and ebony of the French models. The products of this movement varied greatly in quality from clumsy simplicity to a certain elegance of form and decoration, often with painted floral ornaments of no little beauty on a black background.

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The Greek Revival, 1820-1850.

The causes that led to the archæological revivals of the nineteenth century have already been explained. The Greek Revival was the second of these to take form, and it received its first impetus in England, although as early as 1788 the Brandenburger Thor had been built by Langhans in Berlin, in feeble imitation of the Athenian Propylæa. The results in England were on the whole disappointing, although a number of dignified façades to public buildings show a conscientious effort to adapt Greek forms to modern uses. These, however, belong rather to the history of architecture than to that of ornament. The lack of decorative sculpture and the general poverty of the ornament are noticeable. The best British works in this respect are perhaps two monuments of small size in Edinburgh, to Robert Burns and to Dugald Stewart, both based on the Choragic Monument of Lysicrates at Athens, and both having distinct decorative value. The great St. George's Hall at Liverpool is more Roman than Greek in style and interior decoration, though the pilasters of the flanks are derived from the internal piers of the Apollo Temple at Didyme near Miletus. The fine doorway and bronze doors by Cockerell are the finest example of the effort to produce a modernized Greco-Roman style of ornament by any English architect (Figure 99). But the British taste and spirit were in general too far removed from the Greek, and creative originality was at too low an ebb, for the production of any considerable amount of decorative design based on

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Greek models. The best was usually that which copied most closely actual Greek details.

In Germany the movement was less general, being confined chiefly to the work of two or three men in Berlin and Munich in the middle third of the century. But these were gifted men, possessed of a modicum, at least, of independent imagination, and they sought to adapt rather than to copy. The decorative details, internal as well as external, of some of their works possess elegance and charm, being original designs in the Greek spirit. Among the finest works of the greatest of these designers—Schinkel of Berlin, Von Klenze of Munich and Hansen of Vienna—were a number of buildings erected in Athens for the Academy, University and Museum (Figure 100).

The French Néo-Grec.

In France, thanks to the dominating influence of the *École des Beaux-Arts*, with its strongly classic Roman traditions, the Greek movement never took the form of an archæological revival. But three successive winners of the "Prix de Rome"—J. F. Duban in 1823, H. P. F. Labrousse in 1824 and L. J. Duc in 1825—together sought to introduce into their work something of the crispness and delicacy of Greek art, and developed what came near to being a new style, to which some writers have given the name of Néo-Grec. These men broke away from the stereotyped rules of the prevailing academic style, invented new profiles and combinations of moldings, pilaster-caps, consoles and balusters, and developed new forms of window-treatment and a some-

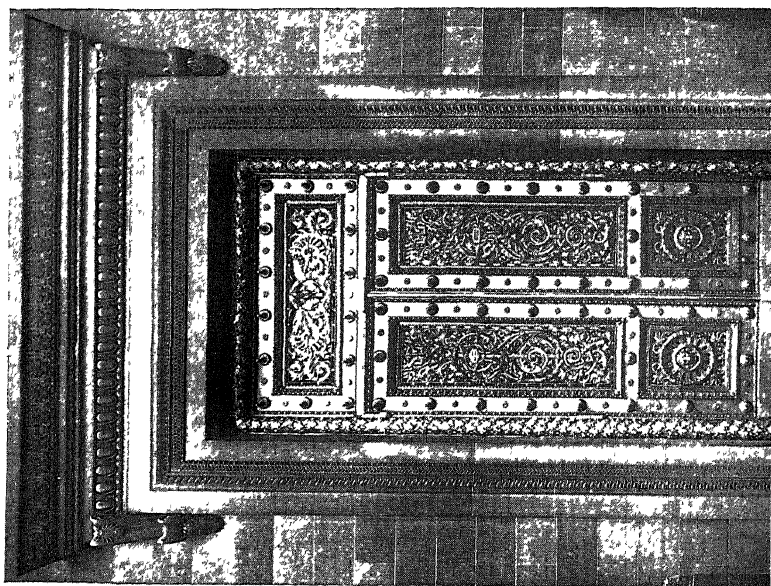
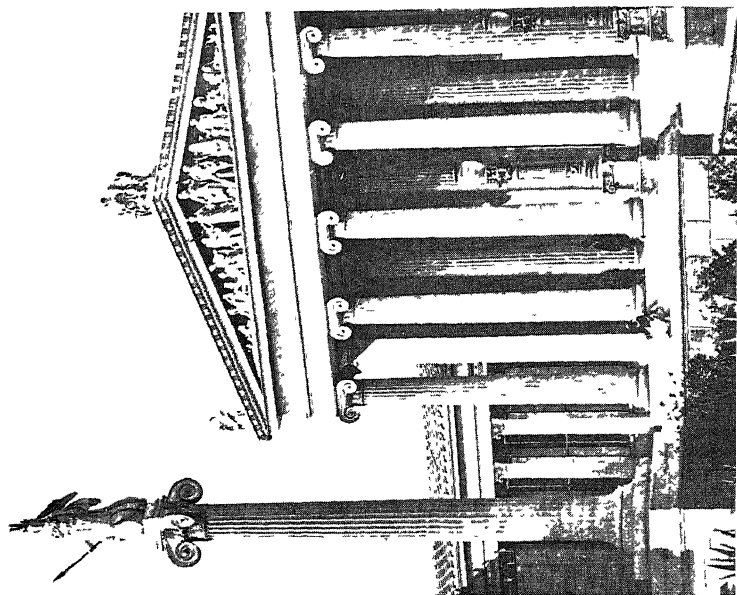
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what dry and flat style of incised ornament. These innovations were applied in four buildings of notable merit in Paris: the Colonne de Juillet on the Place de la Bastille by Duc, the Library of St. Geneviève by



FIG. 319.—CORNICHE AND FRIEZE, PALAIS DE JUSTICE, PARIS.

Labrouste, the *École des Beaux-Arts* by Duban and the new West wing of the Palais de Justice by Duc (Figs. 319-321). The influence of these buildings on French architecture was profound and far-reaching. While there were many weak imitations as well as exaggera-



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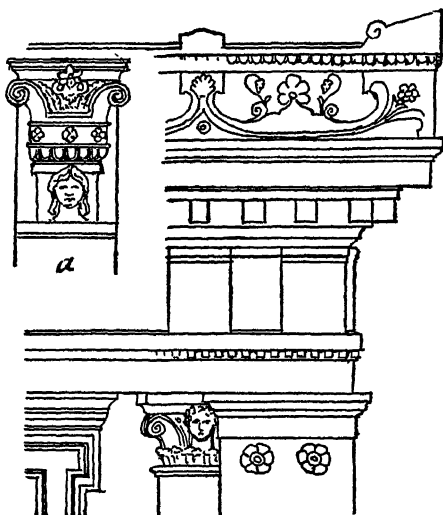


FIG. 320a.—DETAILS FROM PALAIS DE JUSTICE, PARIS.

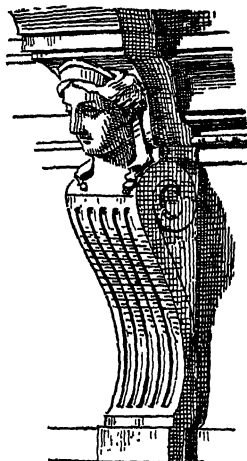


FIG. 320b — CONSOIE WEST FRONT, PALAIS DE JUSTICE, PARIS.

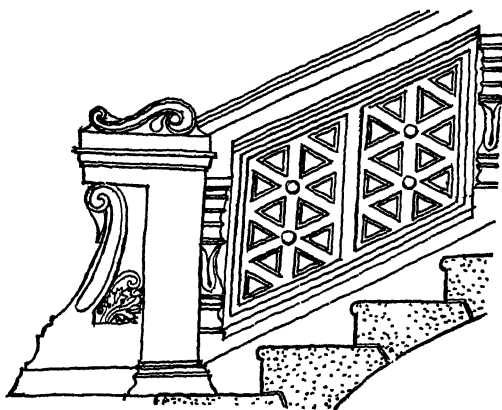


FIG. 321.—DETAIL, STAIR-BALUSTRADE IN PALAIS DE JUSTICE, PARIS.

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tions of the mannerisms of these three masters (Figs. 322, 323), there was also visible for many years after the erection of these masterpieces a new freedom, a freshness of decorative invention, a crispness of detail previously unknown in the work of architects who practised in other styles (Pl. XVIII, 5). The Néo-Grec

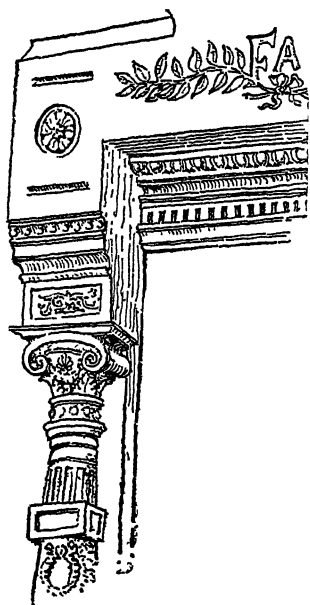


FIG. 322.—DETAIL, TOMB IN PÈRE-LA-CHAISE, PARIS.

influence is traceable in the details of Charles Garnier's great Paris Opera House, built as late as 1867-73 (Pl. XVIII, 2, 4; Figure 103); in Ginain's façade of the École de Médecine on the Boulevard St. Germain, Paris (1879), and even in the Neo-Romanesque work of Vaudremer. It is conspicuous in the monument of Henri Régnaud by Chapu in the École des Beaux-Arts dating from 1872 or later. The polychromatic treatment of certain details of this charming monument (Figure 104) was due to the interest in Greek polychromy which had been first aroused

long before the publication in 1851 of a work entitled "L'Architecture polychrome chez les Grecs" by J. J. Hittorff, and the efforts of its author to put in practice the results of his researches in the design of the great church of St. Vincent de Paul and in the Cirque d'Été in Paris. The Paris climate is not kind, however, to

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exterior polychromy; the paintings on the front of the church had at last to be scraped off, and the experiment left no lasting results in French architectural decoration. Even the polychrome effects attempted by Gar-

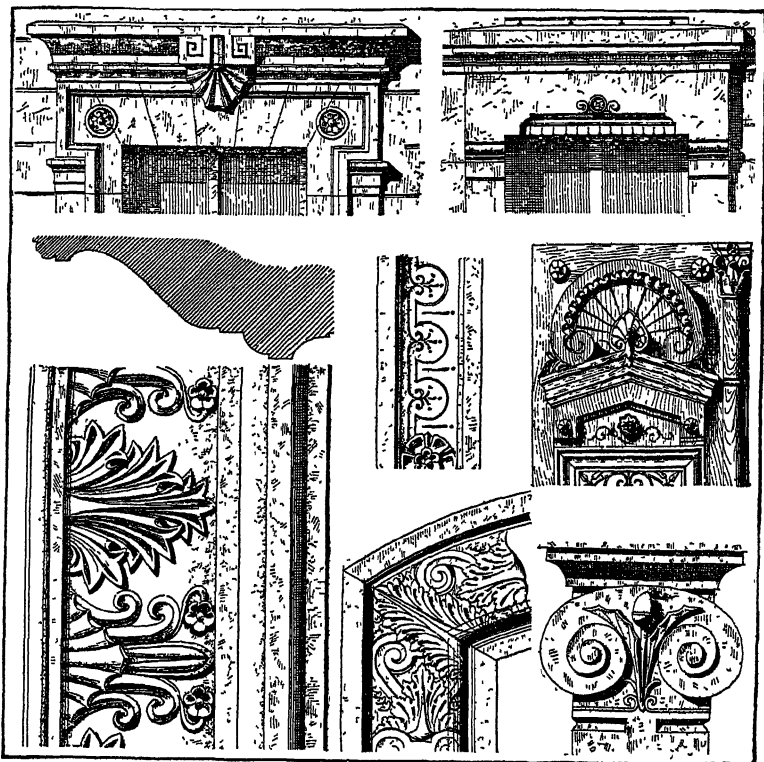


FIG. 323.—DETAILS FROM HOUSES IN PARIS.

nier in the façade of the Opera by the use of rich colored marbles and gilding long ago lost their original values and faded into the general gray tonality of the whole.

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The Gothic Revival.

While one group of revivalists in Great Britain was championing the study and imitation of Greek art as the only means of artistic reform, another group was even more energetically advocating the restoration of the Gothic styles. This group was led by the elder Pugin,¹ whose successive books² on English Gothic architecture, followed by several books by his son Augustus Welby Pugin in the same vein, were powerful agents in awakening the British public to the glories of their national medieval art. Gothic architecture was advocated as being both English and Christian; Greek and Roman models were "foreign" and "pagan" and therefore unworthy of imitation. As with the Greek advocates, it was the forms, not the underlying principles that were studied at first. Architecture and decorative art were to be reformed by the use of pointed arches, tracery, finials and crockets and Gothic ornaments, irrespective of materials, methods of construction, or purpose.

In this medievalistic revival John Ruskin (1819-1900) exerted a powerful influence by his lectures, his books and his personal influence. Possessed of a deeply religious nature, an intense hatred of all sham and pretense, an artistically sensitive spirit, with a tinge of puritan mysticism, he was strongly drawn to the art of the Middle Ages, above all that of Italy, where he repeatedly made long sojourns, especially in Venice.

¹ Augustus Pugin, a French *émigré* to England (1762-1839).

² Specimens of Gothic Architecture, 1821; Examples of Gothic Architecture, 1831; Gothic Ornaments, 1831.

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The England of the '40s appeared to him completely sunk in a slough of sordid materialism, in which Nature, art and true religion were equally forgotten. He had the instinct of a preacher and became the master of a literary style of burning eloquence combined with singular poetic beauty. He was at the same time a consummate draftsman within certain rather narrow limits, and illustrated his "Stones of Venice" and some others of his books with drawings of great delicacy and sometimes of power. Appointed Professor of Art in Oxford University he fulminated with increased prestige against materialism in religion and art, against the industrializing of England, and against "the foul stream of the Renaissance." For like all great reformers he was a fanatic; he had no real understanding of either classic or Renaissance architecture, nor, indeed, of architecture itself, and he constantly confused moral and esthetic values. But however mistaken in many of his judgments of art, the fiery earnestness of his "Seven Lamps of Architecture," "Stones of Venice," "Mornings in Florence" and lectures produced in time a tremendous cumulative impression, rousing the English people from their artistic torpor, and stimulating mightily the Neo-Gothic movement in architecture.

The results were for many years lamentable travesties of Gothic design. It was not until the progress of medieval archæology had begun to reveal the true nature of medieval art, the genesis and sequence of styles and their dependence upon construction and materials, that the "Victorian Gothic" began to manifest evidences of logic and intelligent adaptation of forms to function.

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John Ruskin, who had been castigating the British indifference to art, which he allied closely to religious faith, had in several works expressed enthusiasm for the Italian Gothic style, especially that of Venice; and the later Gothicists began to borrow freely details and suggestions from the Italian. As that was preëminently a derived style, which applied the borrowed forms of the Northern Gothic as a purely superficial dress, it lent itself easily to the purposes of the English Gothicists, especially for secular buildings. In Figure 101 it is easy to recognize many Italian Gothic features. The famous and much criticized Albert Memorial in London by Sir Gilbert Scott (Figure 102) is based in large measure on Orcagna's altar in Or San Michele at Florence. In church architecture the Gothicists could follow Northern Gothic models more closely, and here they developed in time considerable freedom of design. The earlier examples of decorative detail were more strictly archæological in character,—closer copies of actual medieval details—than in the later work. The Perpendicular style at first found especial favor, as in the imposing Houses of Parliament but as the understanding of the true principles and historical evolution of the Gothic styles advanced, the Perpendicular came to be regarded as a style of the Decline, and the Early English and Decorated styles, modified by suggestions from both the French and Italian Gothic, found greater favor, as in Exeter College Chapel at Oxford, St. Wilfrid's at York, etc. The later works of the century show increasing independence of historic precedent.

In 1871 Charles L. Eastlake, son of a painter of some

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note and himself an artist and art-critic, published a volume entitled "Hints on Household Taste," followed soon after by another on the history of the Gothic Revival in England. These two volumes, especially the first, exerted so strong an influence on British taste in matters of furniture and domestic art that there ensued a movement known as the Eastlake, looking to the creation of a new style in furniture and interior woodwork. Two main principles were fundamental in the movement: that design should be based on construction and material, and that as far as the first principle permitted, Gothic models should be followed or at least studied for suggestion and inspiration, especially for decorative detail. The rather singular style that resulted became popular, was commercialized, and after a few years died out, having run its course (Fig. 324). The trouble with this, as with so many other movements of attempted reform, was that principles were expected to take the place of artistic ability and creative origination. The furniture that was produced, however faithful to the principles laid down, was stiff, often ugly, lacking in grace or beauty of line, and quite destitute of any right to be called Gothic. Nevertheless the movement did good in abating much of the hideousness of British interiors of the preceding period and in instilling the idea of honest construction and expression of material; it crossed the ocean and played its part in the early years of the artistic awakening in the United States of 1876-1900.

The net results of the Victorian Gothic movement in England were chiefly three: first, the slow develop-

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ment of a new national style of church architecture; secondly, the realization that Gothic details are ill-suited to the purposes of modern secular architecture; thirdly, the revival of various crafts and art-industries, especially those of carving, metal-work and stained glass.

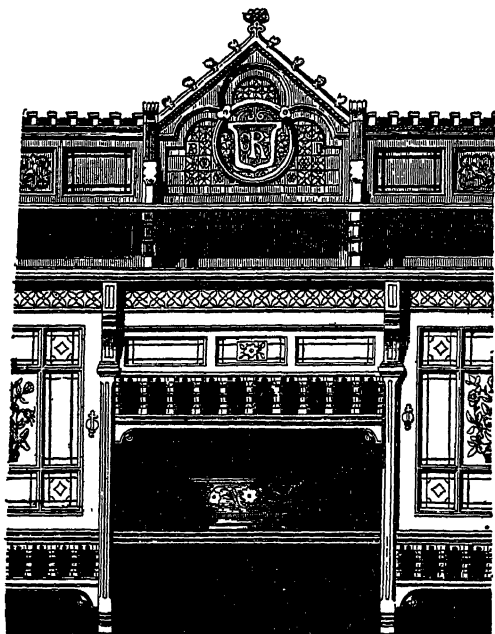


FIG. 324.—AN EASTLAKE SIDEBOARD.

In Germany there was a feeble echo of the English movement, confined chiefly to ecclesiastical architecture, as in the Votivkirche at Vienna, a somewhat similar church at Munich and a few others. But the movement never became truly national, and on the decorative side may be dismissed without further mention. Its most

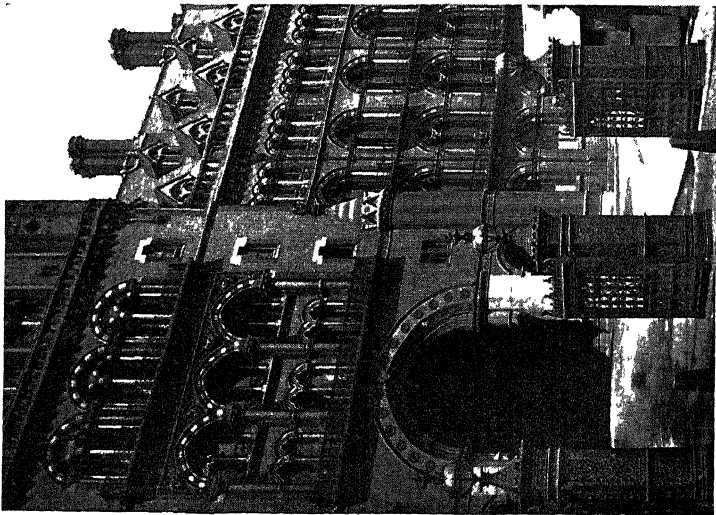


FIGURE 101. MIDLAND HOTEL, LONDON.

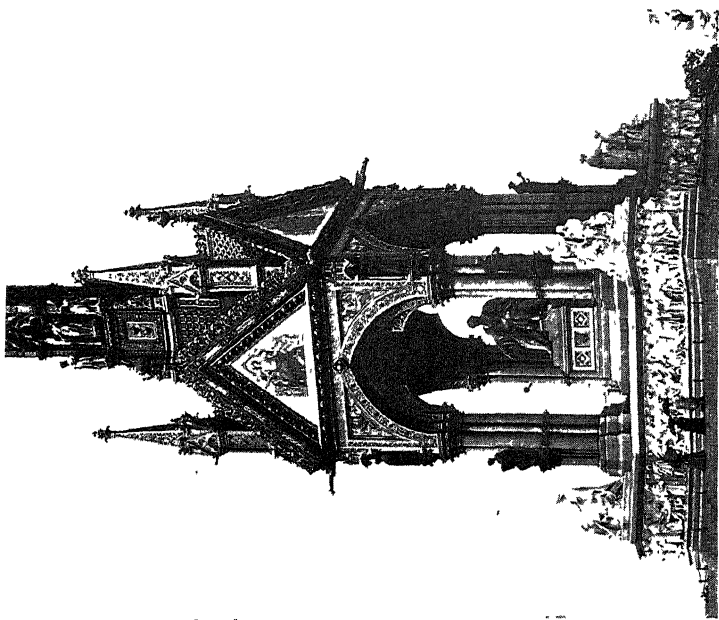


FIGURE 102. ALBERT MEMORIAL, LONDON.

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important fruit was the completion of Cologne Cathedral and of the spires of the Minster at Ulm and of the Cathedral of Ratisbon (Regensburg). In the field of secular architecture the one outstanding monument of Germanic neo-Gothic design is the costly and impressive Parliament House at Budapest, by Steindl (about 1885-90).

In France the movement, under the powerful leadership of Viollet-le-Duc³ was mainly archæological. It resulted in the restoration of many decayed and decaying buildings, the erection of a few churches of severe archæological correctness of style, (*e.g.* Ste. Clothilde at Paris and the Bonsecours church near Rouen), and above all, through V.-le-Duc's monumental "*Dictionnaire raisonné*,"⁴ in a new understanding of medieval Gothic architecture as a style based on the logic of construction. The remarkable illustrations in this work did more than any other agency except that of photography to disseminate a clear understanding of the significance and beauty of Gothic detail.

Both the Greek and the Gothic revivals had their birth, as we have seen, in wholly mistaken conceptions of architecture itself and of the relation of art to life. The Greek movement was extinct by 1860. The Gothic movement lasted in England to the end of the century, and indeed still persists in church architecture and all the arts of the church: of this more in the next chapter. In secular architecture it was losing ground by 1876,

³ Eugène Émanuel Viollet-le-Duc, 1814-1879.

⁴ *Dictionnaire raisonné de l'architecture française du V au XVII siècle*, Paris, 1876.

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when Alfred Waterhouse, one of its chief advocates, shifted to the Romanesque for the inspiration of his design for the Natural History Museum at South Kensington, and George Edmund Street was demonstrating by an awful example the unfitness of the Gothic for modern civic architecture in the New Law Courts in London. Like the Greek revivalists, the leaders of the Anglo-Gothic revival were men of fine culture and thorough scholarship. But scholarship alone cannot take the place of artistic inspiration and correct principles of design: it may even hamper originality and fetter inspiration.

The Renaissance Revival.

Meanwhile, during the second half and especially the last quarter of the century, there was developing a new interest in the monuments and spirit of the Renaissance, not only in England but throughout Europe and America as well. The revival of the Renaissance style in France, with its brilliant results in the New Louvre, the New Opera House (Pl. XVIII, 2, 4, and Figure 103) and the new Hôtel-de-Ville in Paris, strongly influenced architectural design and decoration on the Continent, and gradually made itself felt in England, especially in civic architecture. During the last half of the century France was confessedly the leader in artistic design in all fields. In architecture, even the most ordinary street architecture, there is evident a touch of refinement, a finish of detail and often a spark of originality, such as no other country could show. Fig. 325 presents a variety of details from what may be called

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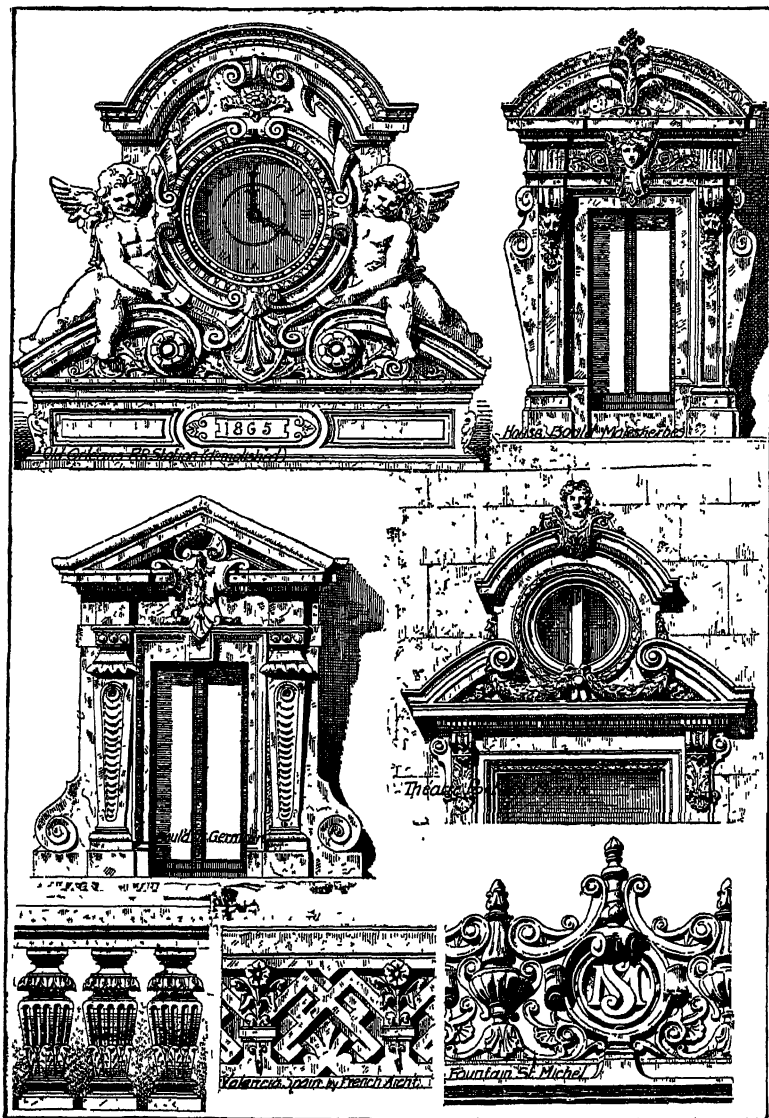


FIG. 325.—DETAILS OF PARIS STREET ARCHITECTURE, NINETEENTH CENTURY.

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the vernacular street architecture of Paris of this period. In ceramics and textiles there was a like superiority to the rest of Europe. The leaders in this revival in France were Visconti, Lefuel and Garnier.⁵ The result in England was a somewhat peculiar but interesting development, in such buildings as the Imperial Institute

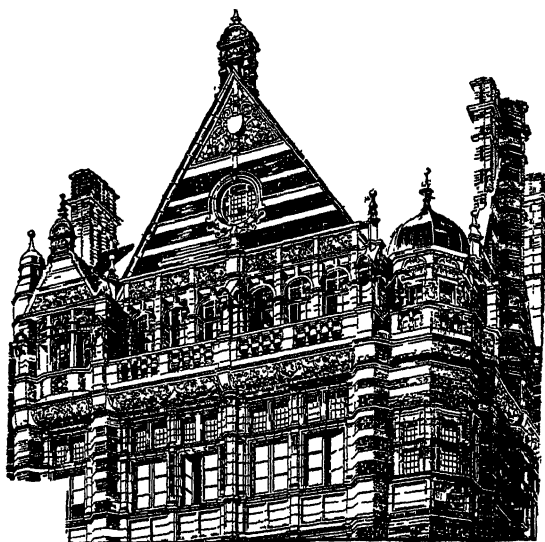


FIG. 326.—DETAIL, CITY BANK LADYHILL, BY COLLCUTT, 1891.

at South Kensington, the Town Hall at Oxford and many town halls and public buildings elsewhere, and in a fashion of house and school design curiously miscalled the Queen Anne style. In this development the classic details of the Renaissance were modified and combined

⁵ Louis T. G. Visconti, born at Rome, 1791, died at Paris, 1853; designer with Hector M. Lefuel (1810-1880) of the New Louvre. Lefuel was Richard M. Hunt's preceptor. Charles Garnier, architect of the Opera, was born in 1825, died 1898.

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under the English love for picturesque and irregular masses, turrets, varied roof-lines and small parts. The results were often exceedingly interesting, highly original, sometimes charming (Figs. 326, 327).

This was not, like its Greek and Gothic predecessors, an effort to revive textually a dead style, but a sincere effort to draw inspiration from the historic past without copying, and to adapt the suggestions of the past to the special needs of the present. Architecture was now better understood than at the outset of the Revivals; it was once more becoming a vital art, closely related to modern life. The mul-

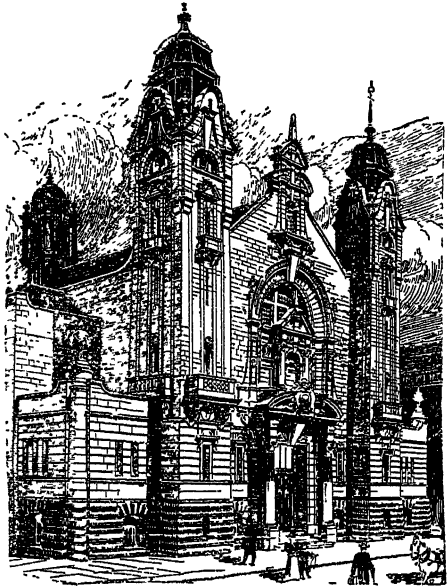


FIG. 327.—A SCOTCH TOWN HALL, BY
R. SANDILANDS.

tiplication of museums and schools, on both sides of the Channel and of the ocean, was providing the technical training without which design can only limp along its path, and which in older days had been provided by the system of apprenticeship under great masters.

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The Nature Movement.

In the mid-Victorian period, about 1850, the British public began to realize that in many lines of industry the British products were outclassed by the Continental, especially the French, because of the superior artistic quality of the foreign products. The lack of museums and schools of industrial art was felt to be one reason



FIG. 328.—A FRENCH FLORAL WALL-PAPER.

for the inferiority of the British manufacturers, especially in the field of textiles and ceramics. The establishment of the great South Kensington Museum, with its library and schools, was the first step towards filling this want (1852), and was followed by the establishment of many “provincial” schools and museums. For some

time an underlying principle of the training in these schools seems to have been that of recourse to Nature, especially to the vegetable world, for suggestions of decorative design. Historic ornament was also taught, but the chief inspiration was sought in the forms of leaves and flowers, which were to be dissected, analyzed, recombined and treated either naturalistically or conventionally, but always from the point of view of decorative composition. This movement had some echo in France and Germany (Figs. 328, 329). The last half-dozen plates of Owen Jones’s “Grammar of Orna-

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ment," published in 1856, are devoted to various types of flowers and foliage from Nature, appropriate for ornament. In France the "Flore ornementale" of Ruprich-Robert, published as late as 1876, performed the same task in more elaborate fashion.

The results were not equal to expectation, for the emphasis was laid too much on the plant-forms and not enough on training in the fundamentals of decorative



FIG. 329.—A GERMAN FLORAL PLATE-BORDER.

design, in which the source of the motives used is less important than the way in which they are used. Nevertheless there was, on the whole, a decided gain. Any sincere effort after greater beauty, even along mistaken lines, is pretty sure to open the eyes of the seeker and to develop his power of artistic appreciation. The monstrosities of perverted pictorial naturalism in carpets, cretonnes, ceramics and wall-papers of an earlier day began to give way before a better mastery of the principles of decorative composition. Other influences aided this progress: the increasing importation of Chi-

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nese and Japanese and East Indian textiles, bronzes and ceramics and rugs, the multiplication of museums of industrial art, a more intelligent study of historic ornament, the great international exhibitions of London (1851 and 1862), Paris (1855 and 1867), and finally in England the

Arts-and-Crafts Movement.

This was the outgrowth of an enterprise initiated by the poet-socialist William Morris in 1863, which had as its aim a return to the old-time relation between design and execution, and the restoration of hand-craftsmanship in place of machine production. Wall-papers, furniture, stained glass and especially textiles were the objects to which attention was at first directed by the band of artisans and amateurs gathered and led by Morris (Pl. XIX, 7, 12). Later he found in the printer's art a field for careful design of types and the treatment of the page as an artistic design in itself, producing many beautiful books in his "Kelmscott Press." The indirect results of Morris's preaching and practice were more important than the direct. It was impossible to overthrow the modern system of mass-production and machine-processes. The works of the Morris coterie could not be produced nor sold except at prices far above the reach of the masses, but the movement greatly stimulated the interest of the public in the products of handicraft, with the result that many old handicrafts have since then been revived, and that thousands of individuals have been led to design and execute with their own hands all sorts of artistic objects

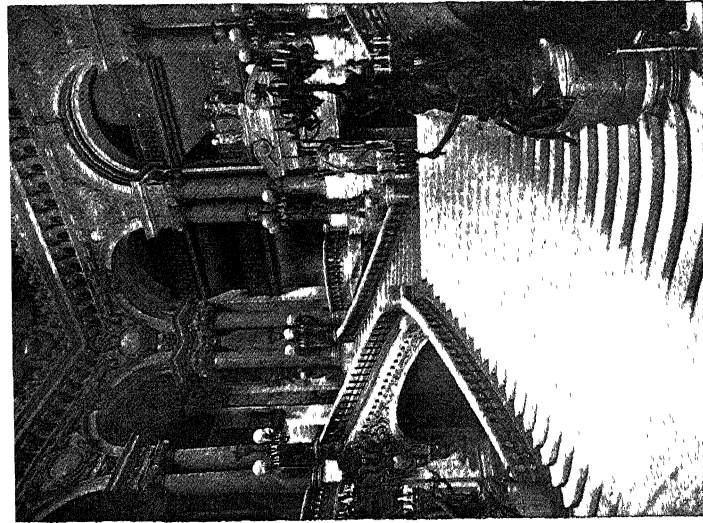


FIGURE 103 OPERA-HOUSE, PARIS, GRAND STAIRWAY.

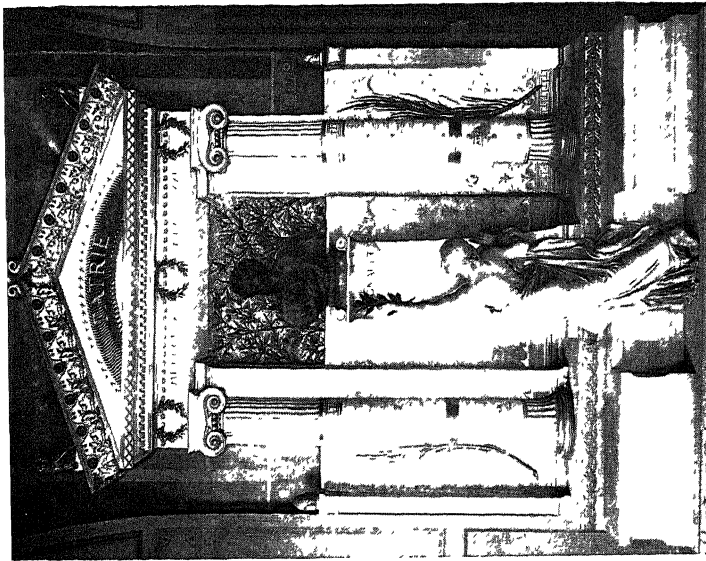


FIGURE 104 REGNAULT MONUMENT IN ÉCOLE DES BEAUX-ARTS, PARIS.

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—textiles, book-covers, laces and embroideries, ceramics, jewelry and the like. This has reacted on the general public taste as well as on the quality of machine-products in the industrial arts. These are in general to-day vastly superior to those of the first three-quarters of the 19th century in almost every field of design (see pp. 472, 480). Plates XIX and XXI illustrate some of these results.

An interesting episode of the movement outside of the Morris enterprise was an earlier effort of John Ruskin to persuade the architects to substitute craftsmen's designing of architectural detail for that of the architects' office in the New Museum at Oxford. The carvers of the capitals in this building were allowed to design their own capitals from the flowers and foliage of the neighborhood, after the fashion of the medieval builders. The results were interesting, but it must be confessed that they were, after all, mediocre, for the carvers had never been trained to original design. Yet the experiment was worth trying, and is worth repeating, if only it can be continued long enough to train the carvers in the principles of decorative design. It was, indeed, repeated some years later in New York by P. B. Wight, in the old Academy of Design (demolished 1904), with much the same result (see p. 454). The difficulty lies in the fact that artisanship in the execution of a craft does not in itself imply or confer the ability to design. But this is not a very serious difficulty and would disappear if only the trade itself in each artistic craft were to set resolutely about providing for its members the necessary training in design. This is precisely

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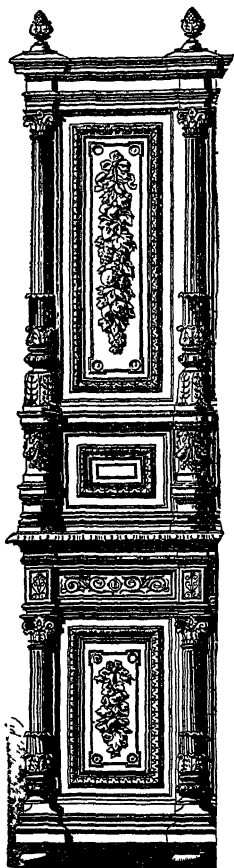


FIG. 330. — DETAIL FROM
A GERMAN CABINET IN
BERLIN, 1875.

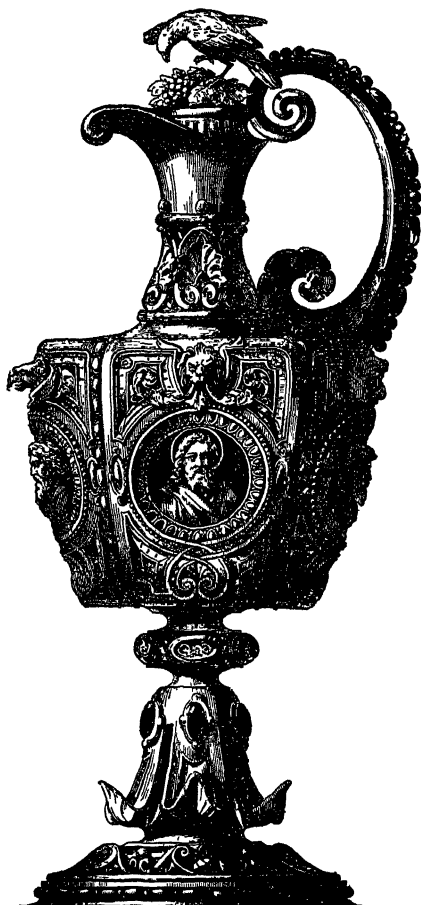


FIG. 331.—GERMAN COMMUNION
WINE-FLAGON, 1873.

what the old-time guilds were accustomed to do. The modern craft of architectural modelers, now growing to increasing importance as an intermediary between the architect's paper design and the executed carving,

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affords hope of improvement, but hardly of a radical cure of the faults of the modern system.

In Germany the Greek Revival had produced creditable decorative details in public buildings, but passed out of vogue there as elsewhere before a wave of neo-Renaissance taste, stimulated by the examples of French "Second Empire" work by Lefuel, Garnier and their followers. The result in interior decoration and furniture was an exceedingly dry and hard version of Renaissance forms, beautifully executed but of wholly uninspired and mechanical design, ranging from the prettiness of Fig. 330 to such atrocities of bad taste as the communion wine-pitcher of Fig. 331.

Decline of Local and National Styles.

The breaking down of the barriers of time and space that formerly divided the styles of different lands and period has already been alluded to (p. 421). As a consequence there is no such radical distinction between the decorative styles of England, France, Germany, Italy and America as was once inevitable; for commerce and the printing-press and photography are steadily unifying the civilizations of the world. There is a constant interchange of ideas and fashions; the dress, food, habits, amusements and tastes of all civilized countries tend toward common standards. Meanwhile the arts of the past are being studied as never before, and our common inheritance of their forms and suggestions tends further to unify the arts of design in all countries by a common eclecticism and a common confusion or variety in the use of historic details.

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This condition of things is greatly deplored by those who cling to the idea that distinctive national styles are *in themselves* essential to the production of good art. A more philosophical view recognizes in this universalizing or commonizing of styles and in the eclecticism of modern design necessary and inevitable conditions inseparable from our present civilization; and in our modern design, whether in the major or minor arts, the clear expression of these conditions. This broader view seeks to discover, and to some extent does discover, national and racial differences not in the use of particular shapes, forms and combinations such as formerly defined a style, but in subtler distinctions of character and spirit. Where such distinctions are not discoverable, we are in the presence of products of a kind common to several or all civilized nations; as for instance, in many textiles like brocades, velvets and carpets produced by machinery and often in designs taken with little or no change from the past (see Pl. XXIII). Thus a Florentine Renaissance velvet, a Persian or Chinese carpet, may be textually reproduced on a power-loom in England or France or Germany or the United States with no discoverable characteristic of the country of its production.

Books Recommended:

A. BARQUI: *L'Architecture moderne en France* (Baudry, Paris, 1864).—L. A. BOILEAU: *Les préludes de l'architecture du XXe siècle* (Fischbacher, Paris, 1893).—C. DALY: *L'Architecture privée au XIXe siècle* (Daly, Paris, 1870).—C. L. EASTLAKE, JR.: *The Gothic Revival* (Longmans, London, 1872); *Hints on Household Taste in Furniture, etc.* (Long-

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mans, London, 1869).—F. v. FELDEGG: *Moderne Kirchendekorationen* (Schroll, Vienna, 1892).—C. GARNIER: *Le Nouvel Opéra* (Morel, Paris, 1881).—C. P. GOURLIER: *Choix d'édifices publics* (Colas, Paris, 1825-1850).—W. HESSLING: *Ameublement et décoration, style Empire* (Beazley, Paris, 1913).—T. G. JACKSON: *Modern Gothic Architecture* (King, London, 1873).—KRAFFT et RANSONNETTE: *Maisons et hôtels à Paris, 1772-1802* (Lib. Art et Déc., Paris, 1909).—P. LAFOND: *L'Art décoratif et le mobilier sous la République et l'Empire* (Renouard, Paris, 1900).—LIÉNARD: *L'Ornementation du XIXe siècle* (Liénard, Liège, 1855).—W. LÜBKE: *Geschichte der neueren Baukunst* (Berlin, 1891).—F. LUTHMER: *Malerische Innenräume moderner Wohnungen* (Keller, Frankfurt, 1888).—LÜTZOW und TISCHLER: *Wiener Neubauten* (Lehman, Vienna, 1880).—MUTHESIUS: *Die neuere kirchliche Baukunst in England* (Ernst, Berlin, 1901).—F. NARJOUX: *Monuments élevés par la ville de Paris, 1850-1880* (Morel, Paris, 1883).—L. M. NORMAND: *Paris moderne, ou Choix de maisons, etc.* (Normand, Paris, 1843).—A. E. RICHARDSON: *Monumental Classical Architecture in Great Britain and Ireland* (Batsford, London, 1914).—H. RÜCKWARDT: *Façaden und Détails moderner Bauten* (Claesen, Berlin, 1892).—H. H. STATHAM: *Modern Architecture* (Scribners, New York, 1898).

CHAPTER XIV

THE NINETEENTH CENTURY IN AMERICA

It was inevitable that every movement of art in Europe should in time reach the United States. Although transatlantic communication by sail was slow, it was constant; and as the States of the young Republic were dependent on the Old World for almost everything of an artistic character, they could not fail to reflect sooner or later each phase of artistic development that occurred in Europe, especially in England and France. The first evidence of the French influence is seen in the work of Thomas Jefferson (1743-1826), who was at once a statesman and an architect. While much of his work, *e.g.* at Monticello and Charlottesville (Va.), was based on book-knowledge, especially of Palladio, he brought back from his sojourn of four years in France (1785-89) a great admiration for the *Maison Carrée* at Nîmes, which he made the basis of his design for the Virginia State Capitol at Richmond, under the influence of that classic revival in France which was maturing under Louis XVI and was to develop under Napoleon into the Roman Revival of the Empire (see pp. 422, 423). Through the closing years of the 18th and opening years of the 19th century there followed a certain mingling and confusion of influences: the delicate Adam-like detail of the later "Georgian" or post-

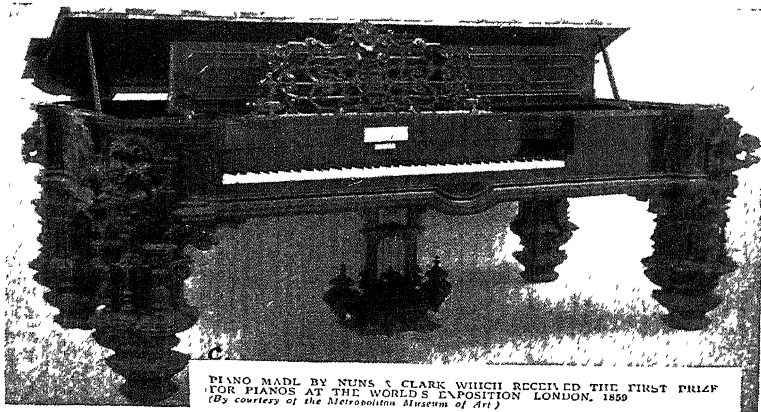
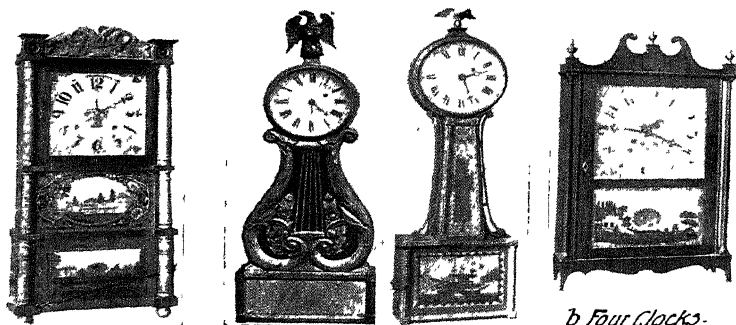
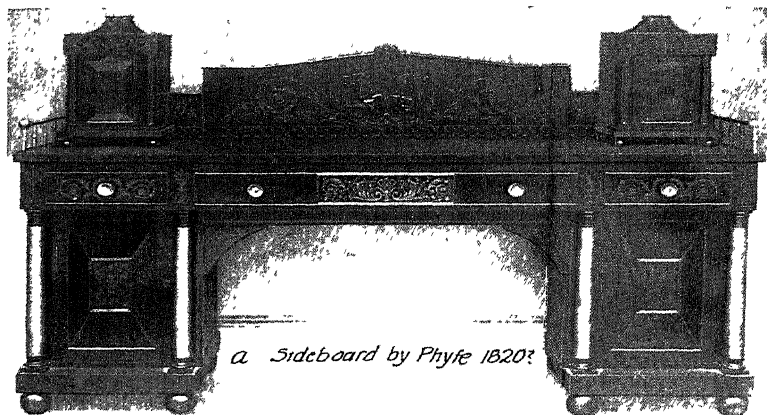


FIGURE 105. AMERICAN NINETEENTH CENTURY FURNITURE.

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Colonial, gradually making way for a more severely classic or Roman treatment of the ornament. This is noticeable in the Capitol at Washington and the State Houses at Boston and Annapolis, while in the New York City Hall (1803-09, by McComb and Mangin) there is a perceptible infusion of the Louis XVI style, in composition and detail alike. The Empire style prevailed between 1815 or 1820 and 1840 in the furniture of "elegant" houses, in a simplified version introduced, perhaps, by Duncan Phyfe, the most noted cabinet-maker in New York. The most characteristic product of the period was the Yankee clock, which went through a variety of phases of design, in cases often delightful in their naïve art (Figure 105). But while the conventional ornament is often excellent, decorative painting and decorative sculpture are wholly wanting.

The Greek Revival.

The architect B. H. Latrobe¹ was the first to employ a quasi-Greek style in the United States, in the buildings of the Fairmount Waterworks at Philadelphia, in the very first years of the 19th century. In his work on the Capitol at Washington and the two banks he built in Philadelphia he followed the Roman Revival rather than the Greek, except that he adopted the Lysicrates order for the interior of the (old) Hall of Representatives. As early as 1825 Greek details begin to appear in house interiors. Robert Mills (1781-1855), who was the architect in charge of the Capitol at Washington

¹ Benjamin H. Latrobe, born in England, 1762; died in New Orleans, 1820.

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from 1836 to 1851, was the first American architect to use the Greek details systematically, as in the Doric Patent Office at Washington, and the Sub-treasury in New York. The Washington Column at Baltimore,

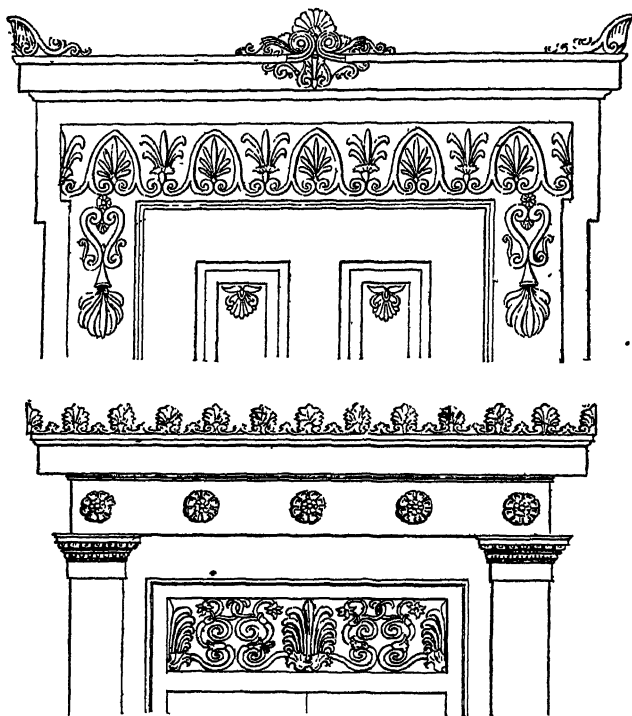


FIG. 332.—DETAILS FROM OLD COURT-HOUSE, NEW YORK, BY FRAZEE, 1842.

on the other hand, is Roman rather than Greek. He was followed by his fellow-pupil Strickland in the Philadelphia Marine Exchange; Isaiah Rogers in the Merchants' Exchange in New York (the lower part of what is now the National City Bank; and by T. U.

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Walter in the old Mint and Girard College at Philadelphia.

The Greek details were used with more freedom than generally in Europe, especially in the handling of window-openings and superposed stories. The decorative detail was restrained but in good taste; but the lack of sculptural adornment made itself felt as a serious blemish here as in England.

The style spread rapidly, so that by 1845 not only churches but private houses were designed with Greek details, which displaced all others as the architectural vernacular of the carpenter and house-builder. There was much pleasing detail in the common molding profiles and modest carved ornaments of ordinary houses and small churches. Sometimes the proportions of Doric and Ionic columns were altered to fit a purely wooden construction: more often not, out of regard rather to the tradition of a style which does not easily lend itself to radical change of proportion, than for any abstract logic as to the expression of material.

Figure 106 and Fig. 332 illustrate the style as it worked out in doorways and interior details. There was also not a little good ironwork in railings, balconies, etc., in which Greek details were used with good taste.

The Gothic Revival.

There was no background of Gothic tradition in the United States on which to found a revival of the style, though pointed arches were sometimes used for windows of Colonial and early Republican churches, especially under Dutch influence. The movement, when started

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by the building of Trinity Church in New York in 1843 by the English architect Richard Upjohn, had little vitality, and was chiefly confined to the architecture of Episcopal churches. Except for the excellent work of a few gifted men—the elder Upjohn and his son Richard M., James Renwick and F. C. Withers—there was little merit in the attempts at Gothic design. There were no craftsmen to execute good detail, except a few who came over from England and Scotland, and the style was not understood by the people nor by architects generally other than those mentioned above. Lath-and-plaster and painted pine liberally sanded, in place of vaulting and honest masonry, made a travesty of most of the efforts in the style, especially in secular architecture. Even the best work in this style in secular buildings was singularly uninteresting (Fig. 107). Two buildings in this field stood out, however, as exceptionally honest and interesting efforts to adapt the style to modern secular uses. The Academy of Design in New York by P. B. Wight (1865, demolished about 1904) drew its inspiration from the Venetian Gothic, and was a remarkably well-studied and intelligent adaptation of the style (Pl. XXII, 2). Two of the capitals were designed by the imported stone-carvers themselves, from suggestions of the local flora, as was done in the New Museum at Oxford a few years earlier. (see *ante*, p. 445). The results were very much the same, interesting but not so beautiful as to cause repetition of the experiment elsewhere. The capitals designed by the architect and executed by English carvers were better (Figure 108). The second of these “secular

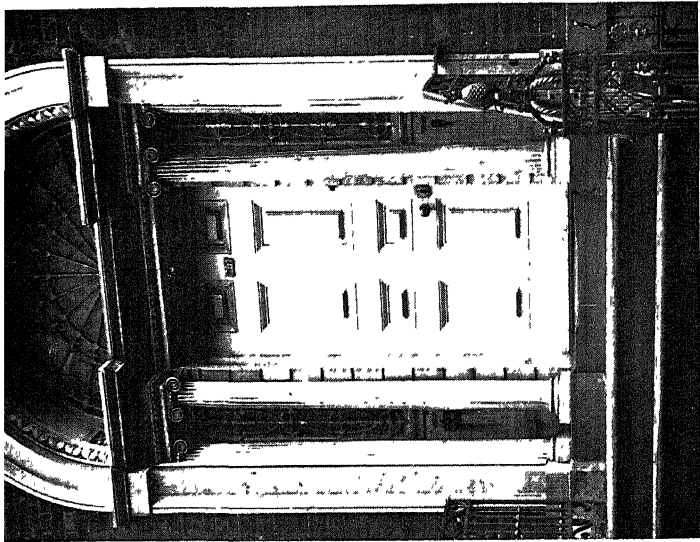


FIGURE 106. GREEK REVIVAL DOORWAY,
SOUTH FIFTH AVE., NEW YORK.

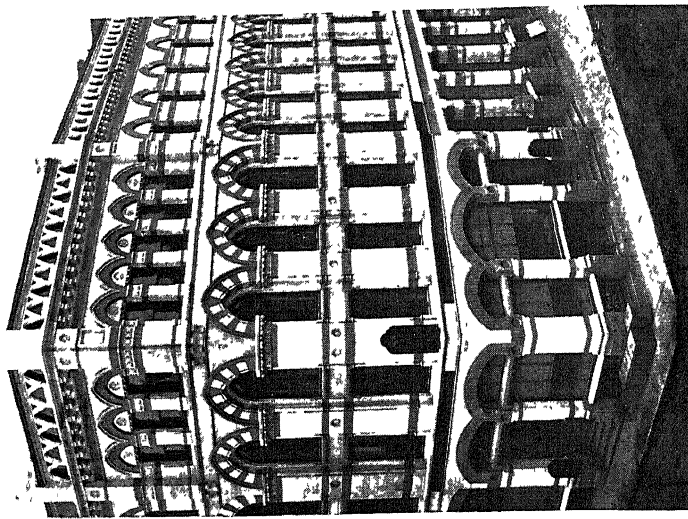


FIGURE 107. GOTHIC BUSINESS BUILD-
ING, BOSTON (cir 1869)

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Gothic" buildings was the State Capitol at Hartford, Conn., in which the younger Upjohn in 1876-77 endeavored to devise an American adaptation of the Gothic style to secular uses. Apart from its merits and defects as architecture, the effort is interesting but not inspiring. The deviations from historical precedent in the detail were seldom improvements, and it was again shown that personal innovations in style have no vitality unless they reflect something in the movement of the public taste.

In St. Patrick's Cathedral in New York, Mr. J. Renwick frankly combined details and suggestions drawn from French, English and German Gothic prototypes, without attempting to adapt or "Americanize" them. The blending, as symbolic of the three nations from which at that time (1857-1883) the American Catholic population was chiefly drawn, was managed with general good taste. There are a few other churches in New York, Brooklyn, Boston and Philadelphia in which Gothic details are used with intelligence and taste.

The "Civil War" Period.

The general condition of taste during the period from 1850 to 1880 in the United States was lower than at any time before or since. In every department of life there was a deplorable lack of knowledge or appreciation of the fine arts, and of opportunities for training in any of the arts. In the industrial arts we depended wholly upon importations from Europe. The domestic furniture was heavy, dull, pretentious and ugly, predominantly of black walnut. Interior decoration consisted

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mostly of ugly plaster-work done by third-rate foreign workmen. Woodwork was well made but hideously ugly. Whatever originality it possessed was in the worst possible taste. Excellence of mechanical workmanship often accompanied artistic "splurge": witness the preposterous piano by Nuns of New York, which was awarded the first prize in London in 1863 (Figure 105). This was the era of "mansard roof" houses, and of jig-saw "gingerbread" ornamentation on their exteriors; of cast-iron façades to city buildings; of monotonously uniform brownstone fronts in New York, with details apparently machine-made, often with curious travesties of Néo-Grec ornamentation. The ordinary architecture was, no doubt, thoroughly original and purely American; but insipid, commonplace, often vulgarly ostentatious and destitute of even a spark of true artistic feeling. The ignorance of most of the designers was as appalling as their bumptious complacency. An exception may, however, be made for some of the works of the iron-founders in porches and verandas constructed of openwork in cast-iron. These, though not displaying the highest art, were often of graceful and appropriate design. They were especially numerous from about 1840 in New Orleans, where many still remain in the older streets; and a few may still be seen in New York and other cities (Figure 111 *d*).

The Artistic Revival.

With the Centennial Exhibition at Philadelphia in 1876, celebrating the completion of the first century of American independence, came the dawn of a new era

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in American art. The revelation which it made to a million or two of Americans of the art of the Old World created a profound impression, shaking the complacency of the nation and arousing a popular interest, hitherto lacking, in art as a factor in everyday life. To this awakening a number of concurrent circumstances contributed powerfully. The nation, recovering from the disastrous panic of 1873, was entering on an era of great prosperity, due to the opening up of the "Great West." Travel to Europe was rapidly increasing in volume, and returning travelers, like the Roman hosts returning from their campaigns in Greece, were bringing back objects of art from Europe and, above all, new conceptions and ideals of artistic beauty. Three schools of architecture had been established, at Boston, Ithaca (N. Y.) and Urbana (Ill.); and by 1893 four others, at New York, Philadelphia, Syracuse and Cambridge (Mass.). The Art Museums of New York and Boston were established during the 'seventies. Several architects of great ability and strong personality at last found appreciation by a public which had begun to learn the difference between good and bad art. American students in increasing numbers resorted to the Paris *École des Beaux-Arts*, bringing back new standards of planning, construction and draftsmanship in architecture and a new appreciation of painting and sculpture. We began to attain success in domesticating various industrial and decorative arts—in ceramics, in textiles, in furniture, metal work, mural painting, stained glass, etc. The first of these arts to attract attention abroad was our silverware (Tiffany, Gorham, Whiting, etc.):

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and a little later the stained glass by C. L. Tiffany and by the late John LaFarge, who was also our first noted mural painter.

The "Richardsonian" Style.

One of the greatest of American architects was H. H. Richardson (1838-86). Having studied in Paris, he

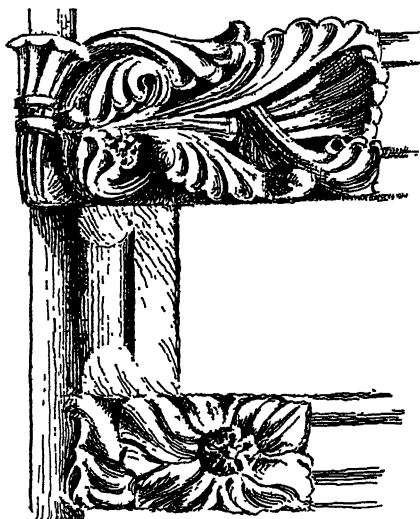


FIG. 333. — CARVED DETAIL, ALBANY STATE CAPITOL LIBRARY, BY RICHARDSON.

found his true field of success, not in the contemporary French versions of the Renaissance styles, but in adaptations of the Romanesque of southern France and Spain. The virility and dignity as well as the real beauty of his powerfully original adaptations of this style, the rugged massiveness of his design, contrasted with the delicacy of limited spaces of carved ornament in an almost By-

zantine style, appealed to the newly awakened public taste and won an extraordinary success. Imitations of his work appearing in all parts of the country attested its popularity, and produced the impression upon many foreign observers, especially the English, that a new national style had come into existence in America.

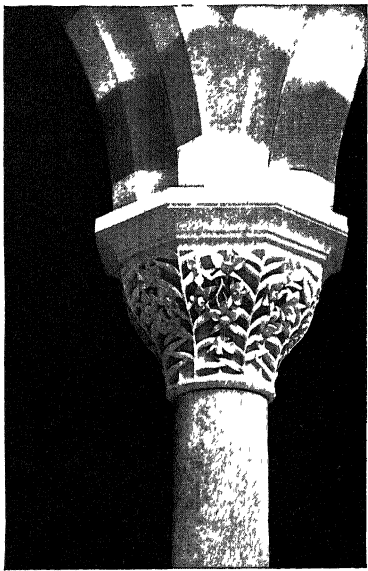
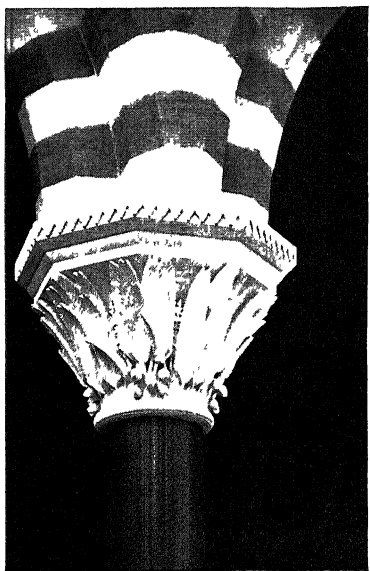
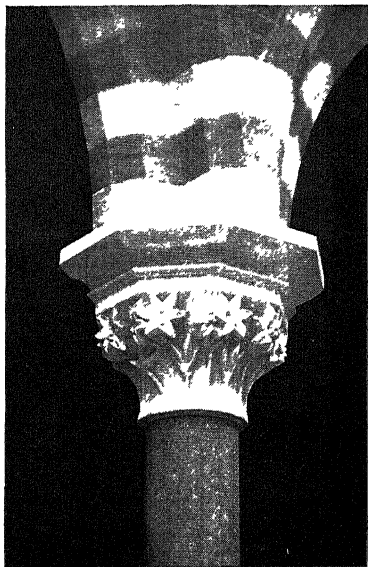
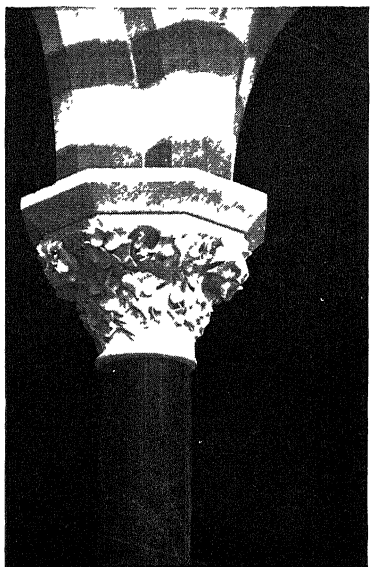


FIGURE 108. FOUR CAPITALS BY P. B WIGHT FOR ACADEMY OF DESIGN, NEW YORK (demolished).

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Trinity Church in Boston (1875-77), Richardson's first important masterpiece, displayed internally the first serious effort at systematic decoration by mural painting and stained glass, under the direction of John LaFarge. Figs. 333, 334 and Figures 109, 110 illustrate characteristic examples of Richardsonian ornament. Reflections of his influence are illustrated in Pl. XXII, 3, 8, 9.

Independent Developments.

While the style and influence of Richardson's work were dominant in the field of architecture, they had little effect on interior



FIG. 334.—CARVED DETAIL, HARVARD UNIVERSITY LAW SCHOOL, BY RICHARDSON.

decoration elsewhere than in the buildings erected by Richardson and his followers. The awakened taste of this period expressed itself in various independent fashions in the work of particular groups and individuals. One group, calling themselves "The Associated Artists," under the leadership of L. C. Tiffany, produced interesting effects by the ingenious use of all sorts of materials and processes, mattings, glass rings, brass rings, hand-forged nails, stained wood, hammered metal, painted burlap and other singular and novel materials, besides needlework and stained glass

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and mosaic. The result was a species of "Art Nouveau," long anticipating the French movement, and drawing inspiration impartially from Japanese, Moorish, Byzantine and Medieval art and the artist's inner consciousness (Company rooms in Seventh Regiment Armory; curtain of the Madison Square Theater, long ago demolished). Much of this decoration was beautiful, but its beauty depended wholly upon the taste and ability of the associated artists, not upon any principle of style, and the movement soon expired, like the Richardsonian, under the growing dominance of Renaissance inspiration.

Other individualistic influences were noticeable in the work of Caryl Coleman, which revealed a strong Japanese inspiration, and in the silver work of Tiffany, Gorham and Whiting, borrowing suggestions from East Indian, American Indian and Nature sources, handled with great skill. The Bryant vase of silver by Tiffany (C. L. Tiffany, father of L. C. Tiffany, previously mentioned) now in the Century Club and exhibited in 1876 at Philadelphia, represents an effort to combine naturalistic ornament based on American flowers with the classic form of the vase itself. There was developed a style of interior woodwork at this time which shows a curious blending of Eastlake severity of construction with a kind of denatured Japanesque carving. It appears singularly out-of-date and naïve to modern eyes, but it shows a sincere effort to break away from the banality and vulgar ostentation of the preceding "black walnut" period.

Technical skill and a new craftsmanship were de-

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veloping under these influences. Carving, stained glass, bronze-founding, artistic work in wrought-iron were all carried on with increasing success. In wall-papers, carpets, silks and brocades the native producers were achieving a real artistic progress, though still largely dependent on foreign-born artisans and craftsmen for the execution of their designs.

The Neo-Classic Movement.

With Richardson's death in 1886 the vogue of his style began to decline. Its success was largely due to its author's personal genius; his followers, though several of them possessed ability, were unable to equal the merit of his designs, especially as new currents of taste were developing under the influences already mentioned. The *coup-de-grâce* to the style was administered by the Columbian Exhibition of 1893 at Chicago. In the festival architecture of this "White City" a number of architects collaborated in producing an *ensemble* of buildings in various versions of Renaissance or Neo-classic styles, as being best suited to a monumentally decorative effect. The powerful influence of the late C. F. McKim (1842-1909) and his partners; of the late R. M. Hunt (1828-95); of the sculptor Saint Gaudens (1848-1907), and of the young architects trained in Paris and in the American schools, together with an increasing public acquaintance with European, Classic and Renaissance art, all combined to favor the general acceptance of Renaissance types and ideas. The superior fitness of the architectural and decorative forms of the so-called classic and neo-classic styles for

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modern requirements found increasing recognition, especially for civic and monumental architecture. The development of the decorative arts based on the traditions of the Renaissance was stimulated, after the Chicago Exhibition, by the erection of two important buildings in which mural decoration by distinguished painters was made of nearly equal importance with the architecture—the Public Library in Boston and the Congressional Library in Washington (1895).

The development of decorative art in the United States since the completion of those buildings in the closing decade of the 19th century will be discussed in another chapter.

Important contributing elements in the improvement and decorative enrichment of architecture were, among other things: the increasing use and high technical development of terra-cotta; the opening up of new quarries of limestone and marble of superior quality; the increasing supply of capable craftsmen—carvers, metal-workers, mosaic-workers, etc.; the new effects possible in stained glass with the opalescent, mottled, and irregular-surfaced glasses available, thanks largely to the inventions and processes of Mr. L. C. Tiffany and the power and originality of the designs of John Lafarge, the work of the brothers Lamb (all in New York), and the progress made in decorative and monumental sculpture by a group constantly increasing of native or naturalized American sculptors (French, McMonies, Saint Gaudens, Ward, Bitter, etc.) and of thoroughly trained foreign craftsmen and a few of their American pupils. In this connection mention should be made of Ellen and

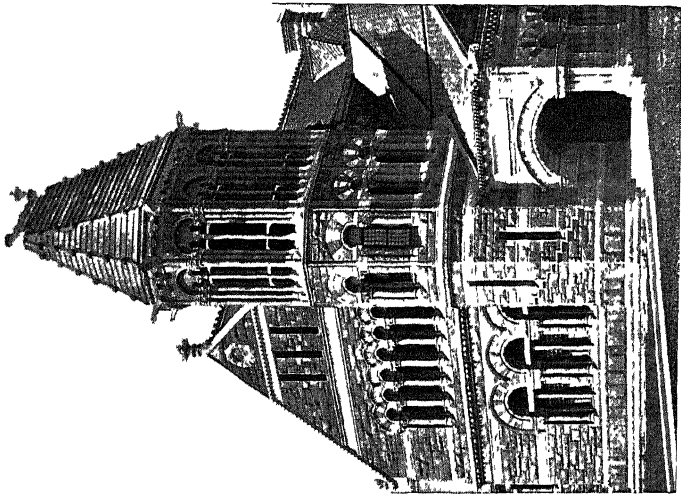


FIGURE 109. PART OF PUBLIC LIBRARY,
WOBURN, MASSACHUSETTS, BY
RICHARDSON.

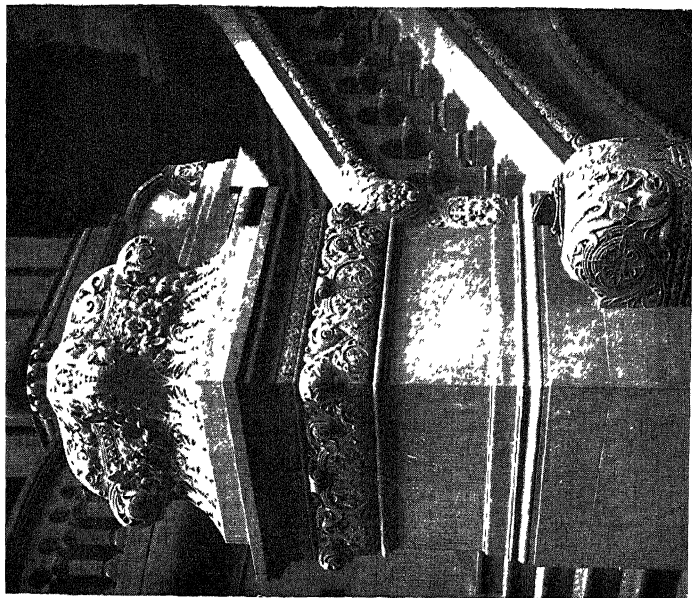


FIGURE 110. CARVED NEWEL OF GRAND STAIRS,
STATE CAPITOL, ALBANY, NEW YORK.

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Kitson in Boston, who had come over from England in the 'sixties and were associated in the carved work in Wight's Academy of Design in New York; and of the decorative influence of the introduction of terra-cotta for the embellishment of important buildings, in the old (now demolished) Museum of Fine Arts in Boston in 1876 (Pl. XXII, 1).

Books Recommended:

G. BROWN: *History of the United States Capital* (Gov't Printing Office, Washington, 1903).—J. W. DOW: *The American Renaissance* (Comstock, New York, 1903).—P. GRAEF: *Neubauten in Nordamerika* (Berlin, n. d.).—F. KIMBALL: *Thomas Jefferson, Architect* (Privately printed, Boston, 1916).—LAMBETH and MANNING: *Thomas Jefferson, Architect and Designer of Landscapes* (Houghton, New York, 1913).—J. MACKSON: *American Architectural Interiors and Furniture of Latter Part of 19th Century* (Polley, Boston, 1900).—*Monographs of American Architecture* (Amer. Architect Co., Boston, 1883-86).—M. SCHUYLER: *American Architecture* (Harper's, New York, 1892).—STEVENS AND COBB: *Examples of American Domestic Architecture* (Comstock, New York, 1889).—M. G. VAN RENSSELAER: *H. H. Richardson and his Works* (Houghton, Boston, 1888).—F. R. VOGEL: *Das Amerikanische Haus* (Wasmuth, Berlin, 1910).

(For the decorative arts of the 19th Century in America the reader should consult the architectural and trade periodicals.)

CHAPTER XV

THE TWENTIETH CENTURY: EUROPE AND AMERICA

During the first fourteen years of the present century the arts of Europe continued in the paths they were following during the last decade of the nineteenth. In all northern and western Europe there was a general prevalence of the forms and styles of the Renaissance, revived in each country generally along the lines of its own previous national Renaissance, with a greater or less admixture of the French influence and here and there of naturalistic and of neo-Gothic forms. In other words, the decorative arts were mildly eclectic, with the Renaissance influence on the whole predominant. In so far as historic styles were followed, they were treated with freedom and intelligence.

The "Art Nouveau" Movement.

Along with this general current of Renaissance influence, however, there had developed, during the closing years of the 19th century, a fairly strong current of independent design, as a protest against what was called "the slavish imitation of the dead past," "adherence to outworn formulæ," "the blind following of tradition." The movement appears to have started in France, but was almost immediately taken up with enthusiasm in Germany, Austria and Belgium, and to a much less

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extent in Great Britain. It was called by various names — Art Nouveau or New Art; Moderne Kunst or Modern Art; the Secession; Independent Art; and was to a considerable extent associated with the arts-and-crafts movement. It dealt at first only with architecture and the industrial arts, but spread soon to painting, sculpture and music, giving birth to Post-Impressionism, Cubism and other singular recent developments of eccentricity and extravagance.

Starting about 1893 in Paris with the striking poster designs of Chéret and Grasset, it made its first appearance as a concerted movement in the Paris Exposition of 1900, in furniture, jewelry, and vases, and in the architecture of many of the exhibition buildings. These works, widely differing in style and in merit revealed as their common underlying motive two controlling purposes: (a) the avoidance or ignoring of all historic styles and traditional forms, and (b) the expression of personality. Thus the movement was characterized by “the negative strength of protest rather than the affirmative strength of a vital principle. Its lack of cohesion is seen in the division of its adherents into groups, some looking to Nature for inspiration, while others decry this as a mistaken quest; some seeking to emphasize structural lines and others to ignore them altogether.” “The results . . . as a rule have been most successful in small objects; jewelry, silverware, vases and small furniture. . . . In the field of the larger objects of design, in which the dominance of traditional form and of structural considerations is proportionally more imperious, the struggle to evade these restrictions becomes more diffi-

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cult, and results in more obvious and disagreeable eccentricities, which the greater size and permanence of the object tend further to exaggerate.”¹ The more extreme manifestations of this movement in architecture and interior decoration are equally destitute of grace and propriety. They demonstrate the importance of tradition and of structural fitness as restraints upon

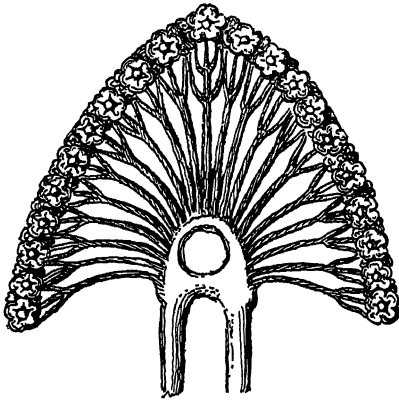


FIG. 335.—LADY'S JEWELED COMB BY LALIQUE.

unregulated fancy or “originality,” the absence of these restraints being responsible for most of the absurdities of these designs.

On the other hand, the beauty of many of the results in jewelry, ceramics and the minor arts, in which construction and tradition are of less importance, has been as notable as

its general failure in architecture. The jewelry of Lalique (Fig. 335), the vases and lamps of Jean Dampst and of the Belgian Meunier, the posters and sculptural decorations of Chéret, the stained glass and ironwork of the Belgians (e.g. of Victor Horta, Fig. 336), and innumerable typographical and textile decorations by German, French and other designers, have proved how possible it is to break away from tradi-

¹ Quoted from my “History of Architecture,” pp. 391-392, ed. 1915 (Longmans, and Green, New York).

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tion in these fields of design and still produce beautiful effects of line and form (Pl. XX). Particularly noticeable is the frequent recurrence of what may be called the "whiplash" line (Fig. 336), not only in flat linear patterns but also in the lines of draperies and sinuously posed female figures in jewelry, lamps, vases, etc.

In architecture, moreover, there have been exceptions to the general eccentricity and extravagance of the movement. Its most distinguished exponent in Austria, the late Otto Wagner, professor in the former Imperial School of Art at Vienna (d. 1916), produced a number of buildings in which distinction of general form and proportion were maintained and all mere eccentricity was carefully avoided.

The detail, though sometimes eccentric, is in his work generally reasonable and elegant (Pl. XX, 1, 4). Most of the Paris exhibition buildings in 1900 were anti-traditional in composition rather than in decora-

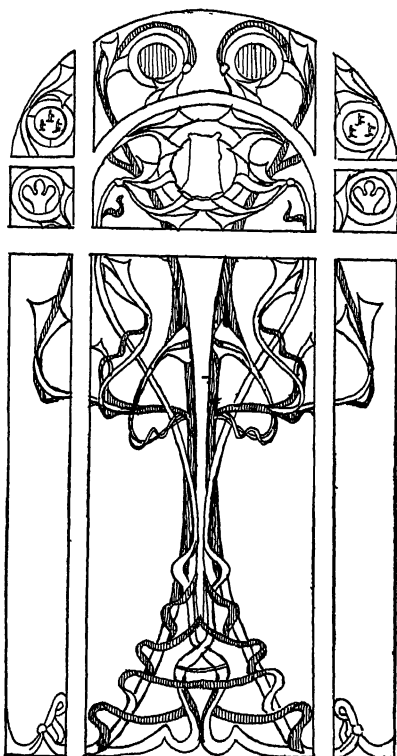


FIG. 336.—WINDOW BY V. HORTA,
BRUSSELS.

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tive detail, in which one could frequently trace a near or remote neo-classic derivation; but the effect was novel, and often agreeable. Frequently in details of carving, in the ironwork of grilles and gates, in details of monuments, there is a charm of freshness, a pleasing play of line and light-and-shade, which prove the possibilities of free design in the hands of men who received all their early training in the schools of historic tradition (Pl. XX, 3, 9), against which one must set such distortions and extravagances as those in Pl. XX, 6, 8, 10.

We may sum up the conclusions which the entire movement through twenty-five years seems to suggest somewhat as follows: The "Art Nouveau" movement never produced a distinctive style of decorative design, that is, a style capable of being formulated in terms which apply to all its works and exclude all others. But it does represent a certain quality or spirit that pervades all its works; the avoidance of what is merely traditional and commonplace, and the effort after independent personal expression. As a movement, its influence has been on the whole liberalizing, and in the field of the minor arts and of surface ornament it has introduced a new spirit and new decorative effects often of great beauty. It has proved that the historic styles have not exhausted the categories of possible decorative forms and architectural details, and so has stimulated the creative thought and effort of multitudes of designers in all countries, and lifted the teaching of decorative design, even in the schools, out of the old-time ruts. Comparing it, as a movement of protest, with the movement of decorative design in France under Louis XV (see pp. 248-257),

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which was also a movement of protest against classic tradition, it is interesting to observe how largely both movements expressed themselves in sinuous lines, in waving and contrasted curves, and in efforts to avoid straight lines, right angles, and rigidly structural forms.²

Eclecticism in Europe.

The influence of the Art Nouveau movement was not strong enough to change the entire course of the arts. Alongside of its most conspicuous monuments of architecture and monumental decoration others were being produced at the same time based upon the historic styles. It is difficult if not impossible to improve upon the forms which centuries of human effort evolved for the solution of problems identical with many which the designer has to solve to-day. They serve the purposes of the modern designer so well that there can be no reason for rejecting them except the desire for novelty. That desire must to a certain extent animate every creative mind; it is the spring and source of every advance that has been made in art. In the historic past, however, it has manifested itself not in wholesale rejection and absolute new-creation, but in gradual and almost insensible modifications of detail. New and expressive styles have grown up out of the accumulations of these minute changes, building always upon the established and familiar tradition. Violent innovations and purely per-

²In this estimate and review of the Art Nouveau movement, written in 1921, I find I have had to make no substantial change from that which I published nineteen years earlier in the "Craftsman" of December, 1902, in an article to which I refer the reader for a more detailed account of the early phases of the movement than the limits of this work will allow. It was published by the Stickley Co. in New York.

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sonal styles invented out-of-hand have always been sterile, except as they have indirectly influenced those who continued to work in the traditional manner.

The above considerations are verified by the present condition of decorative art in Europe. There is broad eclecticism in the use of historic and traditional ele-

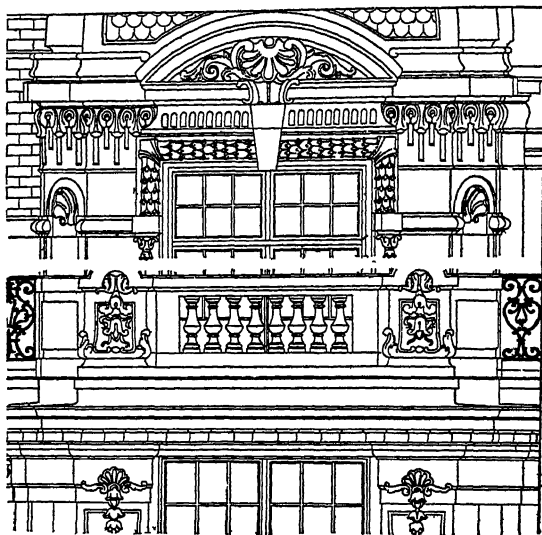


FIG. 337.—DETAIL OF HÔTEL, CHAMPS-ÉLYSÉES, PARIS.

ments. Those who use them may be divided into two classes: the archæologists and the liberalists. Designers of the first-named class follow the historic models with studied exactness; not necessarily by a servile copying of historic works, but by a careful study of the details and spirit of the style, and a careful following of its precedents. In furniture and textiles, indeed, there is frequently a textual reproduction of old patterns and

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designs, which is justifiable just so far as the reproductions are perfectly adapted to the modern purpose (Pls. XXI, XXII; Fig. 337). There is no good reason why a Louis XV sofa, or a Sheraton light-stand, or a Chipendale chair, a Venetian brocade, a Louis XVI balcony railing (Fig. 338), a Persian rug or a Greek vase or Chinese bronze should not be reproduced for the use



FIG. 338.—BALCONY RAILING, LOUIS XVI STYLE.

of any one who prefers its type of beauty and its form and appearance for his own uses. Accordingly we find, both in Europe and America, countless examples of such reproductions and imitations, in every imaginable style; and there is no doubt that the making of such reproductions requires an amount of study and a scrupulous care in technical execution that tend to develop craftsmanship and a catholic appreciation of the beautiful in all the styles.

On the other hand, mere copying and even that close

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imitation which avoids servile copying, do not make for that progress in creative design which is essential to vital art. The designers of the second class are those who draw suggestion and inspiration from historic models, but adapt and modify more or less freely what they borrow from the past. They value fitness to function, rational use of materials and intrinsic beauty of form above conformity to historic models. Poor designers, then, adapt and modify badly, but the true artist adapts and modifies wisely and well, and thereby infuses into his work something of himself. This is the truer path of progress, alike in architecture and in the minor arts. It cannot be too often repeated, it cannot be too strongly urged upon the student and the professional designer alike, that *the merit of his work depends far less upon the style chosen or the historic elements he uses, than upon the way he uses them.* No teaching of styles in the schools, and no recourse to Nature herself, will produce a good design, unless the designer be an artist and work into his design the artistic quality which comes from his own taste and imagination. The technical training can only lay the foundation upon which he must raise his own edifice of art.

The beauty of the products of European studios, *ateliers* and factories, and their superiority, as a whole, to the corresponding American products as a whole, have been due to the more general recognition of these principles in Europe. Tradition, training, a wise eclecticism and the higher general level of artistic taste in Europe and especially in France, account for the excellence and artistic charm of so many of the products

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of both the fine and the industrial arts which come from the other side of the Atlantic.

Eclecticism in the United States.

It is only natural that twentieth-century decorative art in the United States should be eclectic. Having no age-long traditions of our own in a land in which the decorative arts are but little over two centuries old at the furthest, and with no environment of ancient monuments and works of art to influence our design, we have been peculiarly open to divers influences and suggestions from foreign lands; as well to those that are supplied by books and photographs as to those derived from imported products of the various arts, or from travel abroad. There is no particular reason, in the nature of things, why the American designer should follow one style rather than another. None of them except the Colonial and Georgian has any special historic association with American life and culture, and the Georgian suggestions and precedents have little to offer in the decorative arts outside of architecture and furniture. American Indian art is a primitive and undeveloped art of very limited range and is, after all, as foreign to our culture—which is European in origin and type—as Mohammedan or Chinese art. Yet even Indian art may supply valuable suggestions for certain classes of design, especially in beadwork, blankets and basketry, and to some extent our designers have made use of these suggestions. It is the nearest approach to a genuine American “peasant” art.

In all the arts, architectural and industrial, the

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American designer has therefore been left more free to choose the style in which he would work than his compeers in the Old World, where environment and tradition are powerful restrictive influences. Certain styles have at different times predominated in this American eclecticism; but never, since the Greek revival, to the exclusion of other styles, even in architecture. We have

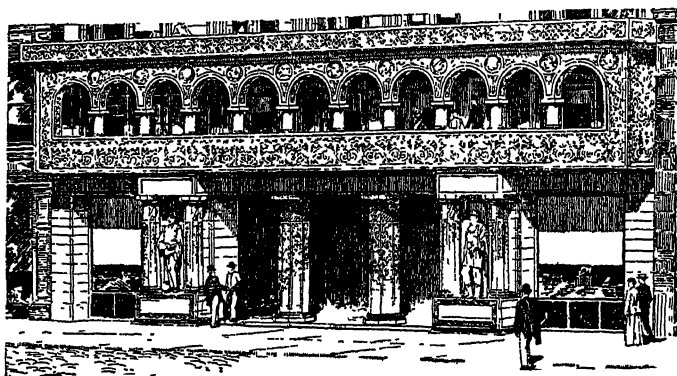


FIG. 339.—LOWER PART OF SCHILLER BUILDING, CHICAGO, BY SULLIVAN.

seen the brief episode of the Richardsonian Romanesque pass away before the Neo-Renaissance in the later years of the last century; but this Renaissance took on the most varied shapes from the Louis XII and Francis I styles so skilfully used by R. M. Hunt at Biltmore, N. C., and in New York, to the Greco-Roman style of the Columbia University Library by McKim, Mead & White. At the same time others were developing new phases of modernized Gothic in ecclesiastical and collegiate architecture, and independents like Louis H. Sullivan and Frank Lloyd Wright, with others less

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widely known, were creating designs of a thoroughly personal and individual aspect (Figs. 339, 340; Pl. XXIII, 1, 2, 4, 9).

During the twenty-two years since 1900 this eclectic freedom has taken on certain definite trends, both in

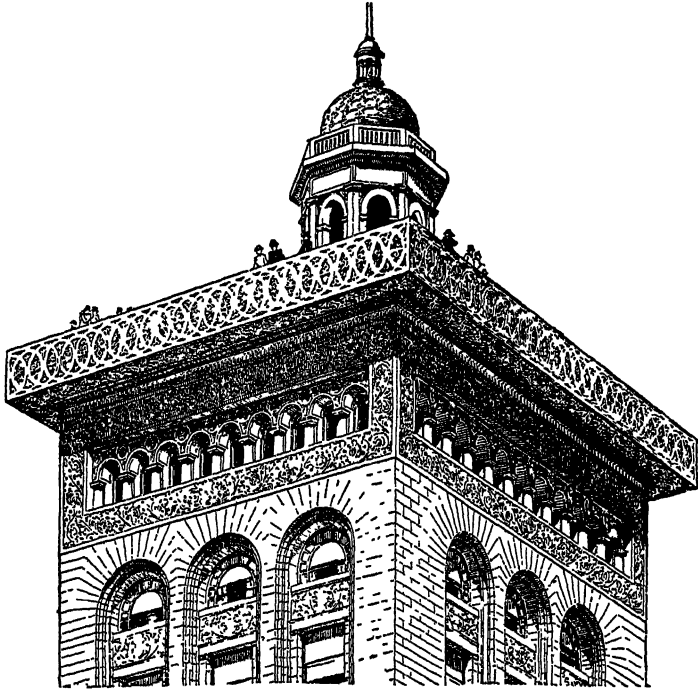


FIG. 340.—UPPER PART OF SCHILLER BUILDING, CHICAGO.

architecture and the accessory and industrial arts. In architecture the trend is toward the medieval styles for ecclesiastical and collegiate buildings; and toward the Renaissance styles for civic and commercial buildings. In domestic architecture there is the greatest possible

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variety, according to location, materials and personal taste, but even here we note an increasing prevalence of Georgian types. In each of these general trends there are divided currents. Many Roman Catholic churches are in an Italo-Lombard or Basilican style; a strong Greco-Roman trend is observable in the more monumental sort of buildings such as museums, banks and libraries. In "sky-scrapers" all sorts of historic details may be seen; here eclecticism is freest in the effort to find an appropriate dress in which to clothe the skeleton of steel. Thus in New York the West Street and Woolworth buildings are dressed in Gothic details; the Metropolitan Tower and Municipal Building have been given an Italian Renaissance dress; others wear a plain business dress, as it were, with a minimum of decoration of Renaissance type. Of late there have been many successful applications of Spanish Plateresque and Churrigueresque models, closely followed as in the California Building by Goodhue in the San Diego Exhibition (Pl. XXIII, 13); or freely adapted, as in the Catholic church at Fall River by R. A. Cram (Fig. 341). But these "styles" relate only to the apparel of decorative detail. Underlying this is the fundamental style of the building, due to its form, proportions, construction and planning, which could not by any means be mistaken for medieval or Italian, Greek, Roman or French: and this underlying style is purely American.

In all these modern American applications of the historic styles to modern purposes there is evidence of a freedom of handling, an intelligence of adaptation, which are far removed from the slavish copying and the

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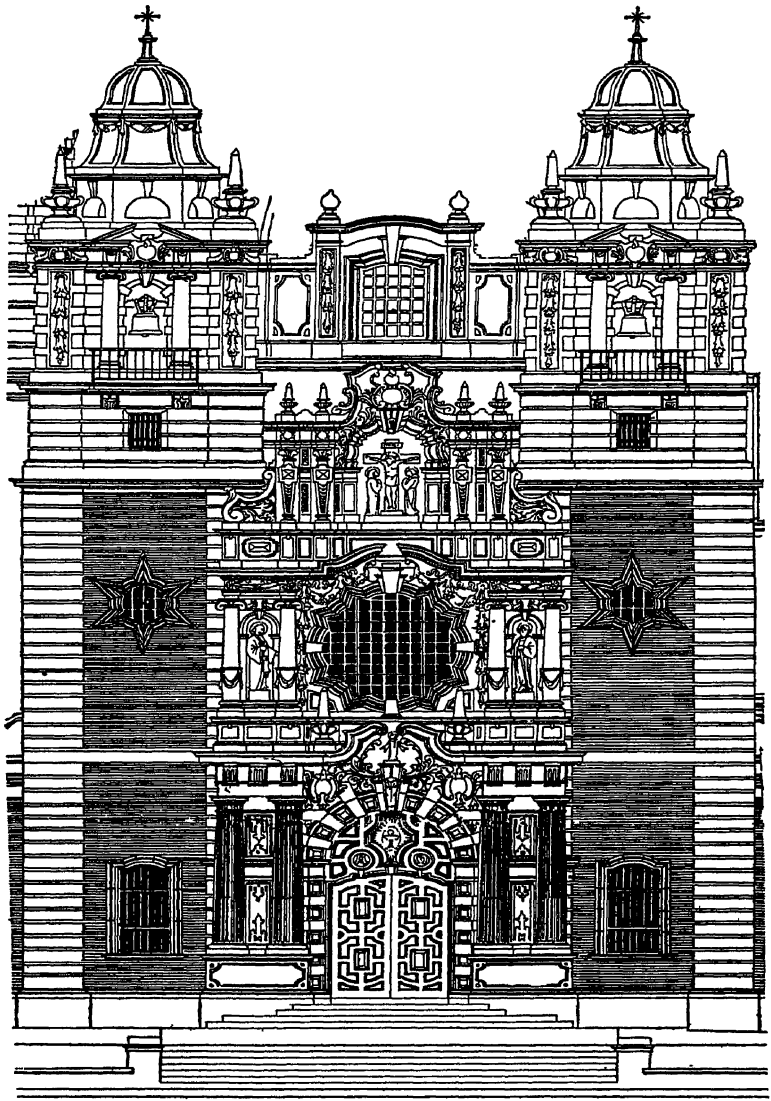


FIG. 341.—PART OF FAÇADE, ROMAN CATHOLIC CHURCH, FALL RIVER, MASSACHUSETTS, BY R. A. CRAM.

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affectation of archæological correctness of the revivals of the last century. Many of the works produced under this eclecticism are works of true originality. The historic-style details have served merely as an alphabet with which to express new ideas, new conceptions in a new language. Pl. XXIII gives illustrations of interesting "historic" details from recent buildings.

Minor Arts.

In the minor arts the choice of form and detail is far wider than in architecture. Oriental art, both from the Near East, in rugs and embroideries, and from the Far East, in fabrics, ceramics and bronzes, has supplied abundant suggestions to our designers (Pl. XXI). The beginnings of the Oriental influence may be traced back to the Centennial at Philadelphia. The multiplication of art museums in which not merely the major arts are represented but also the industrial and minor arts, has placed before our designers during this century a wealth of suggestion and resource previously unimagined. Commercial manufacturers as well as individual designers and craftsmen are more and more turning to these splendid collections of art from the Old World for suggestion and inspiration.

The Metropolitan Museum of Art, New York, has for some time maintained an organized system for the encouragement of artisans and designers in the industrial arts in making use of the collections in the Museum for suggestions of decorative design, and annual exhibitions of their work and of the objects from which their designs have been drawn have proved the value of this

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movement. Other organizations have joined in movements for the promotion of craftsmanship and original

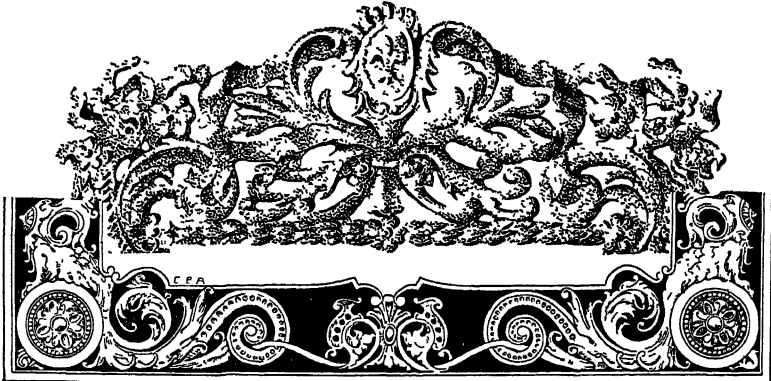


FIG. 342.—TWO TYPOGRAPHICAL ORNAMENTS.

design in the minor arts. Thus the American Institute of Architects awards an annual prize for the best piece of original decorative handwork in wrought iron, and the

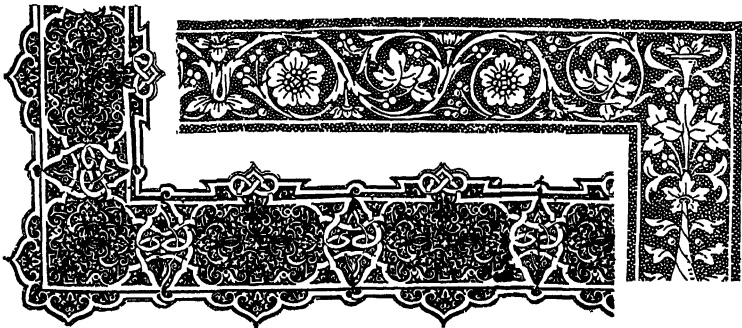


FIG. 343.—TYPOGRAPHICAL BORDERS.

achievements in this line of Mr. S. Yellin of Philadelphia are worthy of comparison with the work of the

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Italian iron-workers of the Renaissance (Figure 111, 1).

Arts-and-crafts societies of various sorts are stimulating the production of personally designed and executed work in jewelry, metal-work, book-binding and ceramics, and by these prizes and exhibitions are slowly educating



FIG. 344. — DECORATIVE INITIAL.

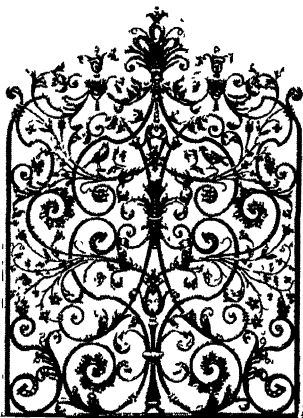
ing the taste of the public to appreciate—and pay for—such personally designed and individual products. Textile schools, silversmiths' schools and general schools of decorative design or "applied art" are beginning to accomplish what the French, English and other European institutions have long since accomplished in the training both of designers and craftsmen. The improvement in taste and artistic capacity reacts on all the machine-industries, so that carpets, rugs, silks and brocades, silverware, laces and ceramics, produced in quantities by machine processes,

are to-day of an artistic quality impossible of attainment twenty or even ten years ago. Figure 111 illustrates American metal-work of the last thirty years (except No. 4, which dates from about 1850), showing both free designs and designs based on the historic styles. Figs. 342, 343, 344 show typographic ornaments taken from current periodicals.

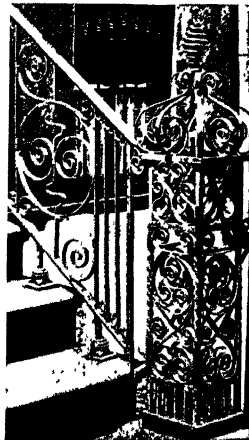
But the American taste, though eclectic, is conservative; novel and singular designs are looked upon with



a. Morgan Memorial, Hartford by J Yellin



b. Smithsonian Inst, Washington by Williams



c. 36 West 37th St., New York



*d. 1840-50
No. 18 FERRY STREET N.Y.*



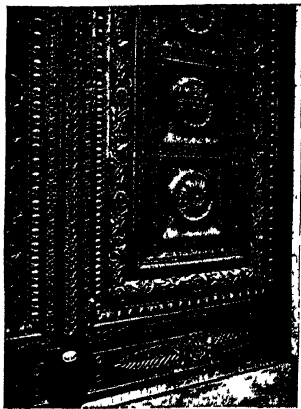
e. Waverley Place, New York 1845



f. 532 Madison Ave, New York 1890?



*Door Knob (Yale and
Towne Adv.)*



h. Land Title Building Philadelphia, D.H. Burnham

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doubtful favor; our people still prefer the styles they are accustomed to, and changes to new artistic ideals are only effected gradually.

Furniture.

By far the greater part of the furniture now made in the United States is manufactured in great factories, widely scattered over the country, with an especially important group at Grand Rapids, Mich. While the cheaper products of this system of manufacture possess no artistic merit whatever, many of these establishments have turned their attention to the making of fine furniture after historic models in various styles, employing highly paid craftsmen, chiefly foreign or foreign-trained, upon the finer details. The enormous importations of old Italian, Flemish and French furniture of the 16th-18th centuries to adorn the homes of rich amateurs and collectors, the fine collections in many museums, and the growing fashion, fad or craze for "period" rooms, have combined to stimulate the systematic commercial reproduction of fine furniture-models of these centuries and styles, including our own Colonial models. While there has been a certain amount of counterfeiting of "antique" pieces by unscrupulous craftsmen, the great and better-known establishments are not concerned in such frauds. And while there is more or less direct copying or reproduction of "antique" or historic pieces, advertised and sold as copies, there is also an increasing output of original designs in the historic styles. The best productions of this kind are of high quality, alike of design, construction and execu-

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tion; many of them are genuine works of original art. The net result of these tendencies has been to raise materially the general standards of design and craftsmanship in this field. Fig. 345 is taken from an advertise-

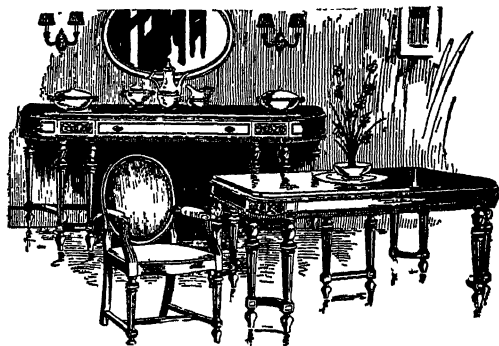


FIG. 345.—COMMERCIAL FURNITURE ADVERTISEMENT.

ment of commercially manufactured furniture; the reader is referred to files of the trade magazine "Good Furniture" for other and better illustrations; see also Pl. XXI, 8, 11, 13, 15.

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Textile Design.

Much the same phenomena are observable in the field of artistic textiles. The great factories of the United States produce carpets and rugs in all the Oriental styles; brocades and velvets reproducing the richest patterns of Renaissance Italy and France, printed



FIG. 346.—AMERICAN DRAPERY,
CANTERBURY PATTERN.



FIG. 347.—DETAIL FROM AN AMERICAN
INGRAIN RUG.

cretonnes, chintzes and hangings of all styles, and machine tapestries and laces often of excellent design for interior decoration (Figs. 346-348; Pl. XXI, 1, 5, 7, 9, 12, 14). Not all the factory products, however, are copies or imitations of historic patterns, and there are a number of establishments for the weaving by hand of tapestries designed by distinguished artists. The schools of decorative art, including schools of design maintained by the manufacturers themselves, have begun to provide

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American designers of ability, many of whom take their suggestions from Nature, others from the work of the American Indians, others again from the historic styles,

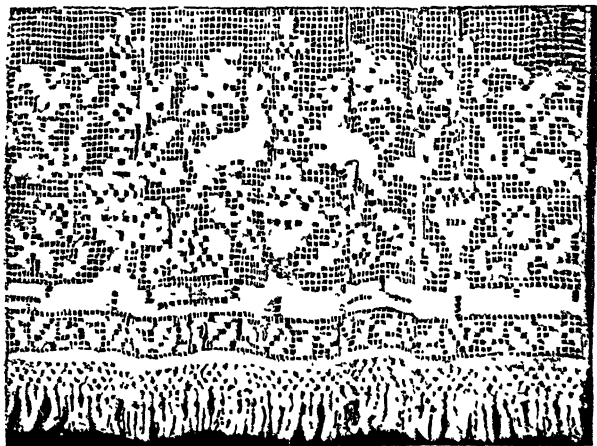


FIG. 348.—CURTAIN OF MACHINE NET.

adapting, varying and combining them often in wholly new forms and combinations.

“Independent” Design in the United States.

From time to time individuals of pronounced originality and independence of imagination have appeared in the United States who have achieved success in the decorative arts while disregarding and even scorning the traditions of the historic styles, or handling their details with complete indifference to the way in which they are used in those styles. Mr. H. H. Richardson was such a man, although he founded his very personal style on a basis of the Romanesque of southern France and Spain. Mr. L. C. Tiffany, with his new kinds of stained

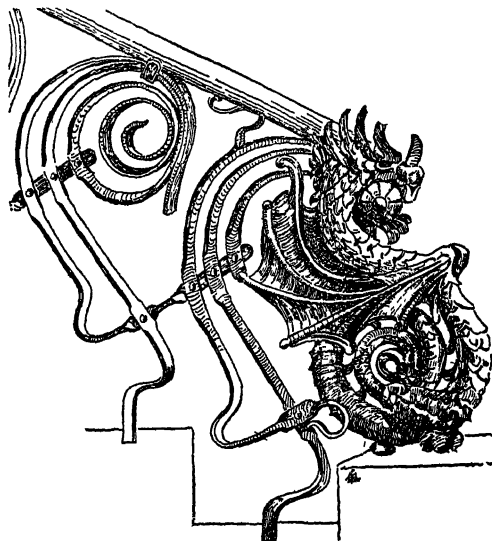
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glass and new effects therewith, and later with his "favrite" glass in vases and other vessels; he and the "Associated Artists" in the 'eighties of the last century, already mentioned on p. 459; the late Stanford White, in various fields of decorative art; and at the time of the Chicago Exhibition and since, the gifted Louis H. Sullivan, the most prolific and most original of all American architectural ornamentists, who next to Richardson has come nearest to creating a new decorative style, all exhibit this tendency toward a free personal expression in decoration. Mr. Sullivan excels in surface-ornamentation with intricately patterned designs of great beauty, having a certain affinity of character with Moorish wall-patterning, but far more varied, and, unlike Moorish examples, making free use of conventionalized foliage. This decoration is associated with a style of architectural composition equally original and striking, but not always equally commendable for beauty (Auditorium Building, Chicago, 1892; Transportation Building, Chicago, 1893; Guaranty Building, Buffalo; banks at Ottumwa, Ia.; and many others; Figs. 339, 340, 349). He has had a few imitators, but none possessed of his peculiar gift of decorative fancy and his sure taste.

These original and independent productions constitute the American "Art Nouveau," anticipating the European movement and having no connection with it, though identical in spirit and purpose. The priority of the American movement has been acknowledged by French critics, who, as early as 1893, called attention to the work not only of Mr. Sullivan at Chicago, but also

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of our leading silversmiths, who in their interpretation of motives derived from the floral world, from American Indian art, and from the arts of India and Japan, had produced a "new art" in their vases, platters, coffee-pots, spoons and other works for table use and for ornament. But this art has remained something apart



• From Vernon Avenue, Chicago •

FIG. 349.—OUTSIDE STAIR RAILING, CHICAGO.

from the main artistic current in this country, confined to a narrow channel and to a very few artists. It has had no such vogue as the "Art Nouveau" has had in Europe. The reason is not hard to discover. The European movement was one of protest against the tyranny of long-established historic tradition and an inescapable historic environment. These were wholly

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lacking in this country, which was in the closing quarter of the last century only beginning to emerge from a state of artistic ignorance and anarchy due to the lack of traditions and historic background in art. Established traditions were precisely what American art most needed as a foundation upon which to build any healthy progress. Hence the multiplication of museums and schools of art, to meet a need consciously or unconsciously felt to an increasing degree. The present dominance of the neo-classic taste in public architecture, the revival of the long-forgotten "Colonial" tradition, and at the same time the new vogue of the Gothic for ecclesiastical and educational buildings, are beginning to provide this foundation. Meanwhile the incurable eclecticism of American taste and the freedom with which our designers handle traditional forms and historic styles, may be relied on to prevent the hardening of any one tradition into a formula of artistic enslavement.

Peasant Art.

The name of "Peasant Art" or "Bauernkunst," used to designate the industrial art of the peasantry of Germanic, Scandinavian, Balkan and other countries, covers a great variety of products of considerable artistic merit and interest. The furniture, embroideries, local pottery, rugs and blankets of communities as yet uninvaded by modern factories, and only slightly or not at all touched by the artificialities of civilization, preserve the traditions of old-time design unchanged. In these regions the old handicrafts survive, producing individual

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objects almost always quaint, sometimes of great beauty, full of the charm of the human touch in traditional patterns and forms, in naïve interpretations of floral motives, and in bright colors. Such are the simple, vigorous tables and chairs in old German and Swiss cottages, hand-made in patterns hardly altered since Luther's time. Such are the embroidered "towels" of Macedonia and Bulgaria, the richly colored peasant-

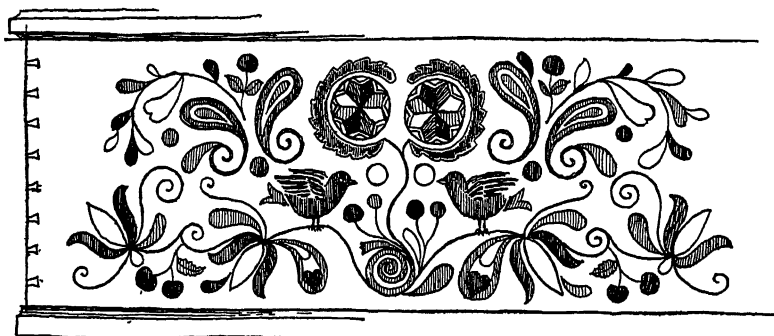
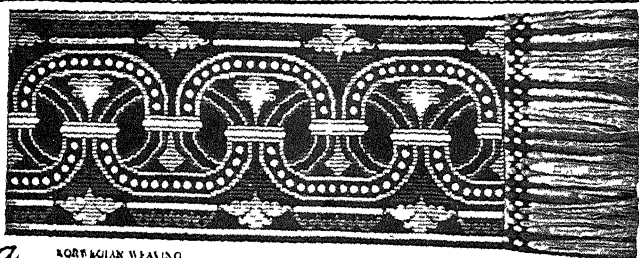
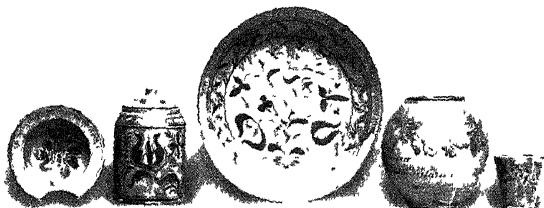


FIG. 350.—PEASANT ORNAMENT: CHEST FROM BETHLEHEM, PA.

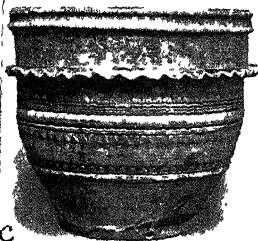
embroideries of Greece, Hungary and Jugo-Slavia, the peasant pottery of Brittany, of Perugia, of the Bosphorus, the painted wares and woodwork of Central Europe, including Poland, and much of the Russian brasswork sold in our cities. Indian beadwork, Navaho blankets and the native pottery and basketwork of our Southwest, belong to this class rather than to "savage" art. Figs. 350, 351, 352 illustrate only a few examples of this sort of art, to which not merely one but many volumes might be devoted. It tends to disappear before the leveling influence of railways and commerce;



a KORYBOKIAN WEAVING



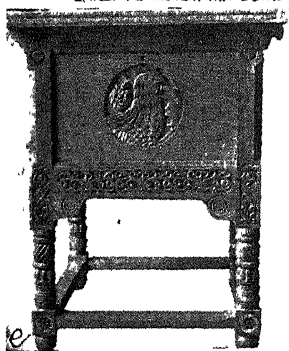
b EARLY PENNSYLVANIA POTTERY ab 1780-1800



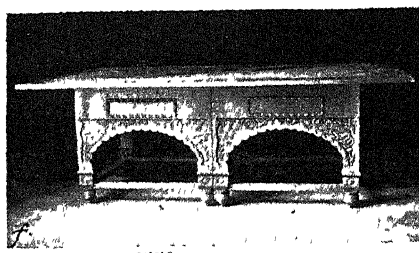
c EARLY PENNSYLVANIA BOWL ab 1808



d EARLY PENNSYLVANIA PIE PLATE 1826 by J. MASE



e CARVED TABLES



f DESIGNED BY PROF. APOLLINARIS VASNETSOFF

FIGURE 112. PEASANT ORNAMENT.

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for the importation of cheap machine-made products very soon kills the native handicraft. In certain parts of the countries mentioned and in our own there have been sporadic efforts to revive long-dormant home industries among the peasants or country-dwellers. Some of these revivals have been successful, but in every case it has been necessary to organize the craftsmen or craftsmen-women and their work and to commercialize the product, at least to some extent. Such "peasant" products, not being made for home consumption, must be sold at a higher price in competition with machine products, and this can be done only when and where the taste for the hand-products has been more or less artificially created and stimulated (Figs. 350, 351, 352; Figure 112).

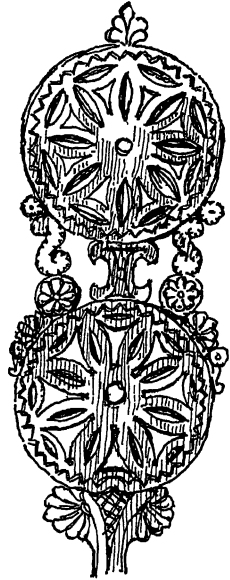
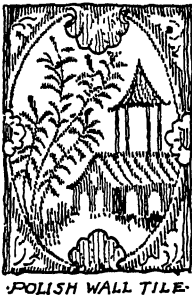
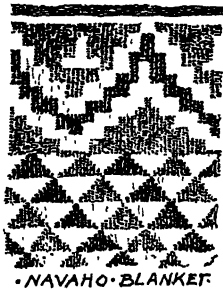


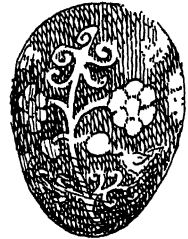
FIG. 351. — PEASANT ORNAMENT: STANDARD FROM POLISH SPINNING WHEEL.



POLISH WALL TILE.



NAVAHO BLANKET.



DECORATED EGG.

FIG. 352. — PEASANT ORNAMENT: POLISH TILE AND DECORATED EGG AND NAVAHO BLANKET.

A HISTORY OF ORNAMENT

Conclusion.

The amount of decorative material, of motives, patterns, styles and details in architecture and in all the allied and minor arts, which offers itself to the eyes and invites the study of any one who seeks to deal with the ornament of the last twenty-two years,³ is so enormous and so varied that the writer has made no effort to treat it in an exhaustive or detailed discussion. It was not possible, nor was it desirable, to attempt more than a bird's-eye view of the subject; to select a few of its most noticeable aspects and illustrate them with the meager assortment of examples which was all that the permissible limits of a handbook like this will allow. Vastly more is omitted than is included, and no apology is offered for the omissions, for they are inevitable. Moreover, no one can safely claim to pass a final judgment nor even always a correct one on contemporary movements in art. They are too near; we lack the perspective necessary for just valuations. The foregoing paragraphs of this chapter have, therefore, been written in the hope of merely suggesting certain view-points and certain lines of thought from and along which the reader may follow profitably his own course of investigation and appreciation.

Upon the writer himself the final impression left as the result of the six years' study and labor devoted to the preparation of this history of Renaissance and modern ornament, is one of amazement at, and of profound reverence for, those qualities and activities of mind, eye and hand which have during the last five hundred years

³ The date of this writing is December, 1922.

THE TWENTIETH CENTURY

filled the world with such a stupendous wealth of beautiful things. Our inheritance from these centuries is marvelous in its amount and in the stored-up riches of esthetic enjoyment it provides for all who have eyes to see and minds to appreciate. The author confesses to a feeling of personal gratitude to the thousands upon thousands, mostly humble and unremembered by name, who by their labors have provided for us this feast of beautiful things: to architects and painters, sculptors and carvers, inlayers and goldsmiths, weavers and lace-makers and needle-workers and hammerers of iron and casters of bronze, and "hands"—really human souls—tending whirring machines and rattling looms, and peasants in remote cottages. The world's treasure of beautiful things is piling up year by year; each generation is richer than the last. And finally the conviction, which the reader may or may not share, has grown upon the author that despite all wanderings along mistaken paths at times, the decorators and ornamentists of every age have sought after beauty and loveliness, which is a noble quest; and that in spite of all our criticisms and intolerances, every age has bequeathed to us its own contribution which we should be loth to throw away, and for which we should be duly thankful.

Books Recommended:

AMERICAN ARCHITECT: *American Country Houses of Today* (Amer. Architect Co., New York, 1917).—J. GRÉBER: *L'Architecture aux États-Unis* (Payet, Paris, 1920).—C. HOLME: *Peasant Art in Sweden, Lapland and Iceland* (Studio, New York, 1910); *Peasant Art in Italy* (Studio, New York, 1913); other volumes on Peasant Art in various countries, published

A HISTORY OF ORNAMENT

by the Studio Co., London and New York, various dates.—
HUSZKA: *Magyarische Ornamentik* (Hiersemann, Leipzig, 1900).—A. KOCH: *Handbuch neuzeitlicher Wohnungskultur* (Koch, Darmstadt, 1912).—MUNN: *American Homes and Gardens* (Munn Co., New York, 1905-1915).

LIST OF PLATES

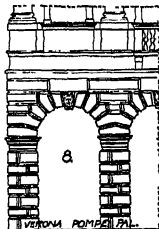
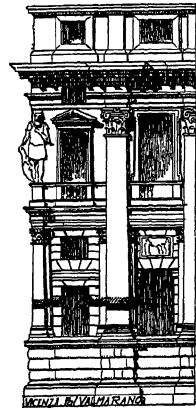
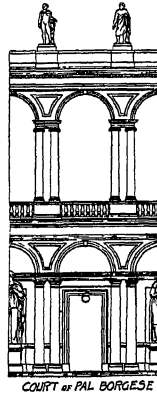
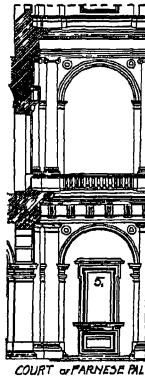
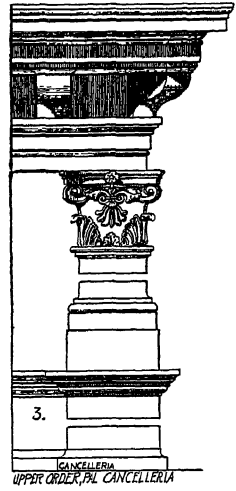
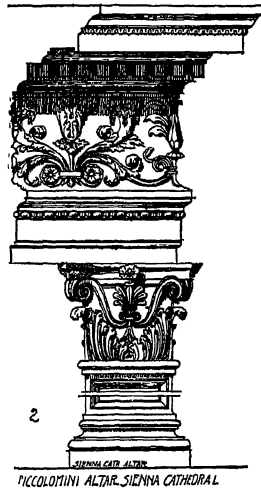
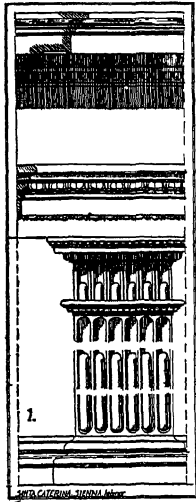
PLATE

- I. Italian Renaissance Architectural Detail.
- II. Italian Renaissance Painted Decoration.
- III. Italian Renaissance Woodwork.
- IV. Italian Renaissance Metalwork.
- V. Italian Renaissance Textiles, Ceramics, etc.
- VI. Italian Baroque Architectural Ornament.
- VII. French Renaissance Ornament, Francis I-Henry III.
- VIII. French Renaissance Ornament, Louis XIV Style.
- IX. French Renaissance Ornament, Louis XVI and Empire Styles.
- X. French Renaissance Ornament in Color.
- XI. Spanish Renaissance Furniture and Minor Arts.
- XII. Flemish and Dutch Renaissance Ornament.
- XIII. German Renaissance Ornament.
- XIV. English Renaissance Ornament.
- XV. Spanish-American Ornament.
- XVI. American Colonial Architectural Ornament.
- XVII. American Colonial Ornament: Furniture, etc.
- XVIII. French Architectural Ornament, 19th Century.
- XIX. English Ornament, 19th and 20th Centuries.
- XX. European "Art Nouveau" Ornament.
- XXI. English and American Color Ornament, 20th Century.
- XXII. American Architectural Ornament, 19th Century.
- XXIII. American Architectural Ornament, 19th and 20th Centuries.

I. ITALIAN RENAISSANCE ARCHITECTURAL DETAIL

1. Doric Order, Santa Caterina, Sienna.
2. Order of the Piccolomini Altar, Sienna Cathedral
3. Upper Order of Pilasters, Façade of Cancelleria Palace,
Rome.
4. From Contarini Palace, Venice.
5. Detail, Court of Farnese Palace, Rome.
6. Detail, Court of Borghese Palace, Rome.
7. "Colossal" Order, Palazzo Valmarano, Vicenza.
8. Rustication, Pompei Palace, Verona.
9. Rustication, City Gate, Verona.
10. Cornice, Palazzo Pretorio, Cortona.
11. Cornice, Palazzo Larderel, Florence.

Illustrations 1, 2, 3, 7, 10, 11 are from drawings by the author;
4, 5, 6, 8, 9 are taken from drawings by Columbia students,
derived from various sources.

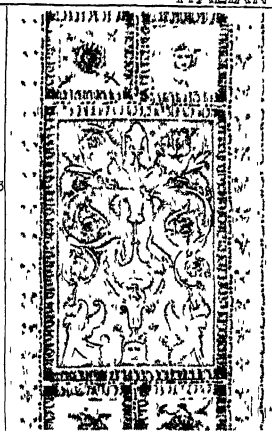
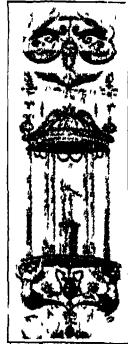


Italian. Early Renaissance Architectural Details.

II. ITALIAN RENAISSANCE PAINTED DECORATION

- 1, 2, 3, 4. Various Details from Decorations of Loggie of the Palace of the Vatican, by Raphael, Giovanni da Udine, and Giulio Romano (Second-tier Arcade of Court of San Damaso).
 - 5, 6, 7. Various Details from Rooms in the Vatican Palace, Rome.
 8. Painted Ornament from Palazzo del Té, Mantua, by Giulio Romano.
 - 9, 10. Details from Loggie of the Vatican.
 - 11, 13. From Palazzo del Té and Ducal Palace, Mantua.
 - 12, 14, 15, 16. From Loggie of the Vatican.
 17. Ceiling in Ducal Palace, Mantua.
-

Most of the above illustrations are taken directly from Owen Jones, "Grammar of Ornament." Numbers 1, 4, 17, and two or three others are from drawings by W. Virick and R. S. Buck, Columbia students.



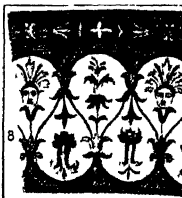
LOGGIE OF VATICAN



LOGGIE OF VATICAN



IN VATICAN



MANTUA



LOGGIE



LOGGIE VATICAN



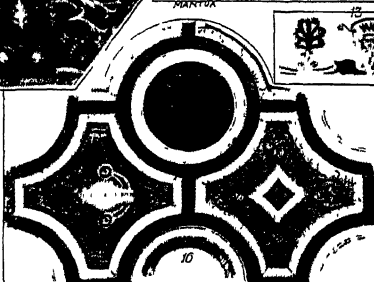
MANTUA



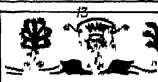
LOGGIE



LOGGIE



10



MANTUA



17

III. ITALIAN RENAISSANCE WOODWORK

1. Stalls in Santa Maria Novella, Florence.
2. Stalls in the Certosa, Pavia.
3. Detail from Stall in Sta. Maria Novella, Florence.
4. Unidentified Panel of Florentine Intarsia.
5. Carved Panel from Palazzo del Comune, Pistoia.
6. Carved Panel, Early 16th Century.
7. From Stalls in St. Mark's, Venice.
8. Panel from Desk in San Giorgio Maggiore, Venice.
9. Pedestal from Genoa.¹
10. Back and Seat of a Florentine Chair.
11. Florentine Cassone or Marriage-Chest, 1550-60.
12. Stalls in S. Maria Maggiore, Rome.

Illustrations 1, 2, 7, 10 are taken directly from *The Workshop*, a periodical printed in New York, 1875-77. Numbers 3, 6, 9 are from drawings by the author copied from or based upon illustrations in Meyer's "Handbook of Ornament." Numbers 5, 11, 12 are author's drawings from photographs.

¹The pedestal, Number 9, is almost if not quite identical with one shown in some publications as that of a group by Germain (Pilon), the French 16th century sculptor. Whether this is an incorrect attribution, or whether Germain Pilon had seen and copied a pedestal in Genoa, or whether, on the other hand, a pedestal from Genoa has been used to mount the Pilon group, the author has so far been unable to ascertain.



1. Stalls Sta Maria Novella Florence



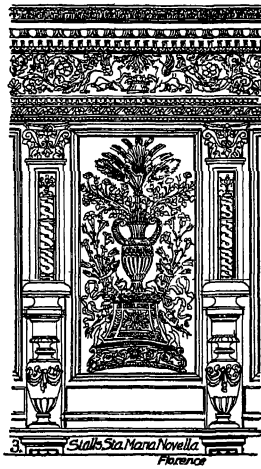
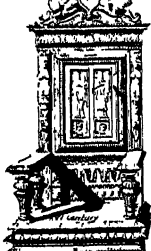
2. Stalls Certosa Pavia



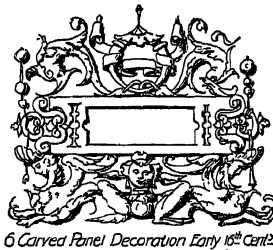
5. Pal del Comune Pistoia



3. Desk San Giorgio Maggiore Venice



3. Stalls Sta Maria Novella Florence



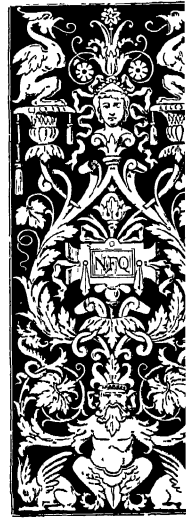
6. Carved Panel Decoration Early 16th Cent



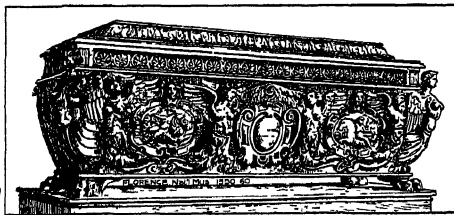
9. Pedestal Genoa



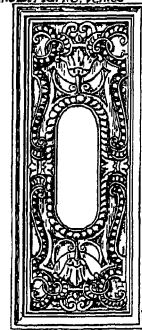
4. Intarsia Florence



7. Stalls St Mark's Venice



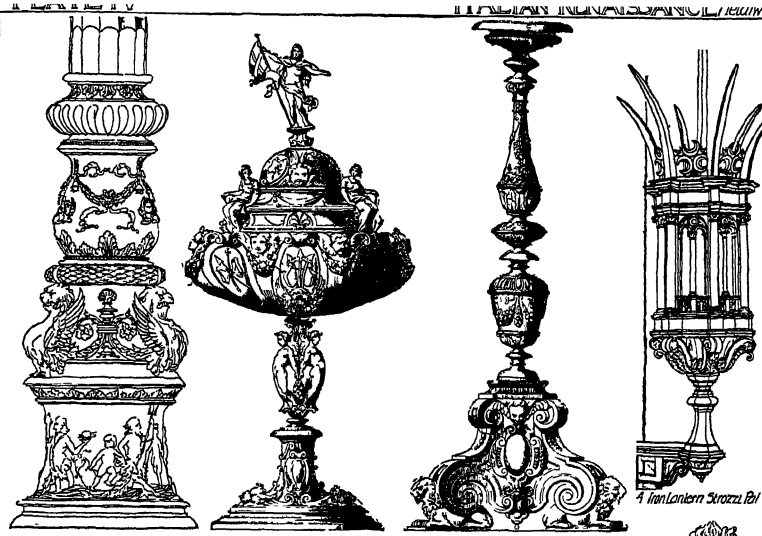
11. Chest, Genoa 1550-60



IV. ITALIAN RENAISSANCE METALWORK

1. Mast-Base by A. Leopardi, Piazza San Marco, Venice.
2. Silver Chalice in Uffizi Palace, Florence.
3. Bronze Candlestick, 17th Century, Rome.
4. Iron Lantern, Strozzi Palace, Florence.
5. Iron Window-Grille.
6. Iron Window-Guard.
7. Chapel Screen in Lucca Cathedral.
8. Detail of Key.
9. Bronze Vase-Handle in South Kensington Museum.
10. Bronze Door-Knocker from Ferrara.
11. Iron Gate, 16th Century, from Frascati.
12. Detail of a Florentine Key.
13. A Roman Key.
14. Bronze Door-Knocker in South Kensington Museum.

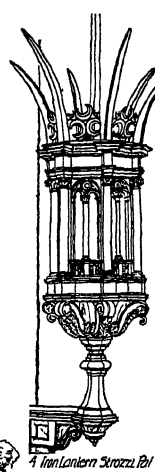
Illustrations 1, 6, 8, 9, 10, 12, 13 are redrawn by author after examples in Meyer's "Handbook of Ornament." Numbers 2, 3, 7 are taken directly from *The Workshop* (see notes to Plate III). Numbers 5, 11, 14 are from author's drawings from photographs.



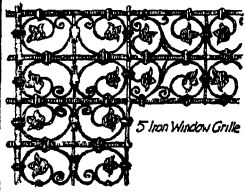
1. Mast Base Venice

2. Silver Chalice «Uffizi» Blocc

3. Bronze Candelstick Rome XVIIth century



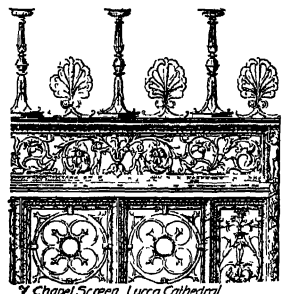
4. Iron Lantern Sirozza Pol



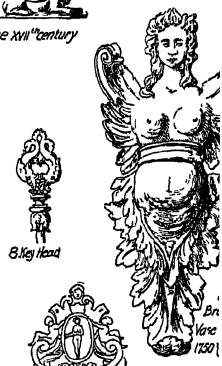
5. Iron Window Grille



6. Iron Window Guard



7. Chapel Screen Lucca Cathedral

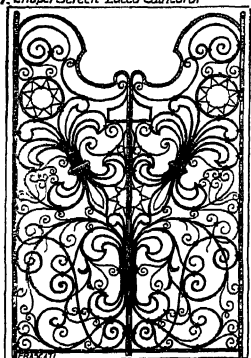


8. Key head

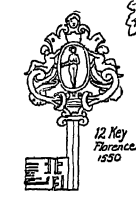
Br. More 1350



10. Bronze Door Knocker Ferrara



11. Iron Gate Frascati (about 1580-1600)



12. Key Florence 1550



14. Bronze Door Knocker 1560 (in S.J.M.)



13. Key Rom

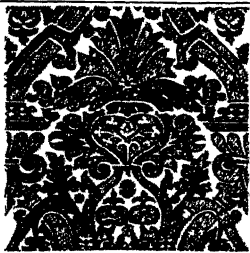
V. ITALIAN RENAISSANCE TEXTILES, CERAMICS, ETC.

1. Florentine Fabric, 15th Century.
2. Venetian Velvet, Late 16th Century.
3. Italo-Spanish Tile, 16th or 17th Century.
4. Venetian Brocade, after Painting by Marziales in National Gallery, London.
5. Genoese or Venetian Velvet, 15th Century in South Kensington Museum, London.
6. Pattern from Madonna's Dress in Painting by Crivelli, 1496, in National Gallery, London.
- 7, 8. Italian 16th Century Initials.
9. Italian Tile, 16th Century, perhaps by Serlio.
10. Typographic Border, Venetian, 1477.
- 11, 12, 13, 14, 15. Majolica Details from Faenza, Gubbio, etc., Examples in South Kensington Museum.
- 16, 18, 19, 20. Florentine Manuscript Illuminations by Attavante and others.
- 17, 21, 23. Details from "Book of Hours of Aragon." By a Florentine Artist.
22. Tapestry-Border by Giulio Romano (Woven in France).

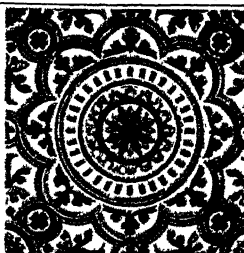
Illustrations 1, 6 are from drawings by author after examples in J. B. Waring, Sidney Vacher, and Kelekian (see bibliographies). Numbers 7, 8 and 10 are taken direct from a circular advertising "L'Arte della Stampa" by Ongania (Venice); 11-15 are taken direct from Owen Jones, "Grammar of Ornament." All the rest are taken direct from Racinet, "L'ornement polychrome."



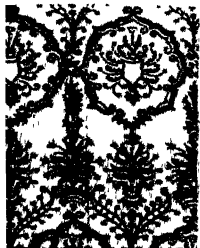
Florentine fabric XVth Century



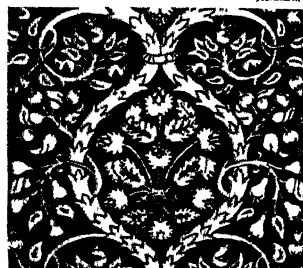
2 Venetian Velvet Late XVIth Century (Museum)



3 Italo Spanish Wall Tile XVth XVI Century



Venetian labri Center Printing in Nat. Gal (after S. Vacher)



5 Italian Velvet XVIth Century in S. K. Museum (after Holston)



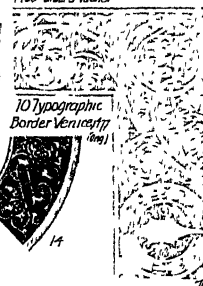
6 From Madonna's Dress by Crivelli, in N.G. 1466 after S. Vacher



XVIth Century (Museum)



9 Italian XVI Century Tile (Trecento)



10 Typographic Border Venetian (1891)



16



17



18

11-15 Italian Majolica, XVI Century (10-1)



11 Book of Hours of Aragon (R) 18



22 Tapestry Border of the Book of Hours of Aragon



19



20

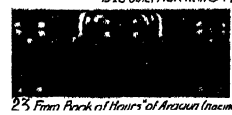


21

18 Florentine MS by Altoviti 1920 other Florentine MSS



23 From Book of Hours of Aragon (Museum)



25 From Book of Hours of Aragon (Museum)

VI. ITALIAN BAROQUE ARCHITECTURAL ORNAMENT

1. Portal of Scala Regia (Royal Stairs), Vatican Palace, Rome, by Bernini.
2. Upper Part, Façade of Santi Vincenzo ed Anastasio, Rome, by Martino Lunghi the Elder.
3. Façade of Cathedral, Syracuse, 1728-57, by Picherali of Syracuse.
4. Detail, Borghese Chapel of Santa Maria Maggiore, Rome, 1611, by Flaminio Ponzio.
5. Detail, Oratory of Santa Città, Palermo, 1717, by Serpotta of Palermo and Pupils.
6. Corbel of Organ-Loft in Santa Maria del Popolo, Rome, 1658, by Antonio Raggi.
7. Panel from Vestment-Cupboard, Santa Maria del Monte Bevagna.

All these illustrations reproduced from photo-prints in C. Ricci, "Baroque Architecture," by permission of W. Heinemann, London.



1 Sala Regia, Vatican Rome, by Bernini



2 Upper Part of Front, SS. Vincenzo ed Anastasio, Rome, 1600 by M. Lunghi, Elder



3 Facade, Santa Maria della Pace, Syracuse, 1728 by Ficherati



4 Detail, Cappella Borghese, Santa Maria Maggiore, Rome, 1611



5 Oratory of Santa Catteda, Palermo, 1717 by Serpotta



6 Organ Loft, Santa Maria del Popolo, Rome, 1658

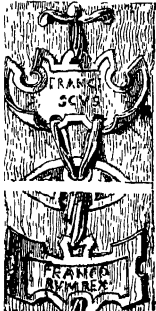


7 Cupboard Panel, Santa Maria del Monte, Bergamo

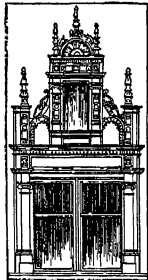
VII. FRENCH RENAISSANCE ORNAMENT, FRANCIS I— HENRY IV

1. Panel, Wainscot of Gallery of Francis I, Fontainebleau.
2. A Francis I Dormer.
3. Pilaster, Tomb of Louis XII at St. Denis.
4. Detail of Wainscot in Church of St. Vincent, Rouen.
5. A Francis I Capital.
6. A Henri II Gaine from Hôtel Lasbordes, Toulouse.
- 7, 8. Two Henri II Gaines from Hôtel Lasbordes, Toulouse.
9. Henri II Keyhole Plate, Hôtel d'Assezat, Toulouse.
10. Pier and Gaine, Hôtel d'Assezat, Toulouse.
11. Baluster-Parapet, Francis I, Church of St. Eustache, Paris.
12. Detail from Grande Galerie, Henri IV, Louvre, Paris.
13. Henri II Door-Panel from Château d'Anet.
14. Chapel Ceiling, Château of Chenonceaux.
15. Window Detail, Francis I Wing, Château of Blois.
16. Henri III Dormer, Hôtel de Sully, Paris.
17. Henri II Door-Panel, Church at Châlons-sur-Marne.

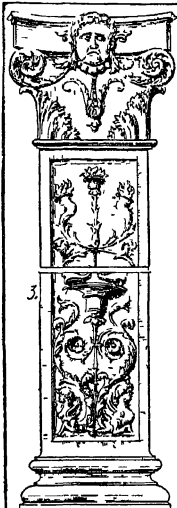
Illustrations 1 and 3 are from drawings by author from photographs. Numbers 2, 4, 6 and 14 are redrawn from examples in Rouyer et Darcel, "L'art architectural en France." Number 5 is by a student, A. Hauser; 7, 8, 9, 10, 12 are drawn from examples in C. Daly, "Motifs historiques d'architecture et de sculpture"; 11 is taken directly from Ragnenet, "Matériaux et documents d'architecture"; 13 is redrawn from Pfnoer. "Le Château d'Anet"; and 15 is from a drawing by W. T. Partridge in "The American Architect."



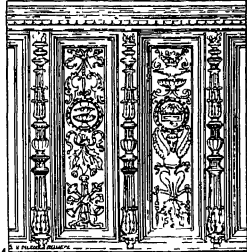
1
Franciscot. Fontainebleau



2 *A Francis I Dormer*



3
Pila. etc. Tomb of Louis XII St Denis



4 *Francis I Window. Rouen*



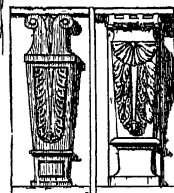
5
A Francis I Capital



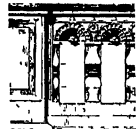
6
Henr. II. Gaîne. Rouen



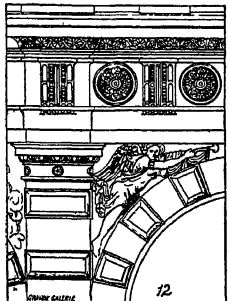
7
Henr. II Gaîne. Toulouse



8
Two Henr. II Supports



9
Francis I Balustrade. Bragès. St Eustache Paris



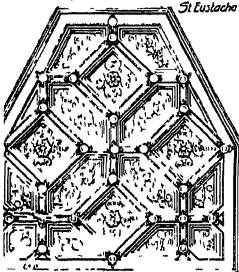
10
Detail from Grande Galerie. Louvre



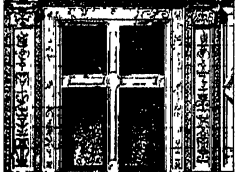
11
Henr. II Keyhole Plate. Toulouse Henr. II Gaîne. Rouen



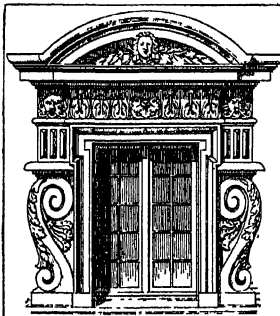
12
Henr. II Door Panel. Château d'Anet



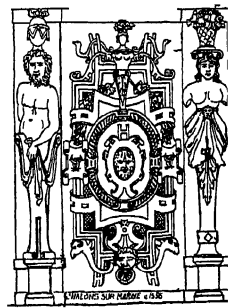
13
Chapel Ceiling Château of Chenonceaux



14
Window Francis I Wing. Blois



15
Henr. III Dormer. Hôtel de Sully. Paris



16
Henr. II Church Door. Châlons sur Marne

VIII. FRENCH RENAISSANCE ORNAMENT,
LOUIS XIV STYLE

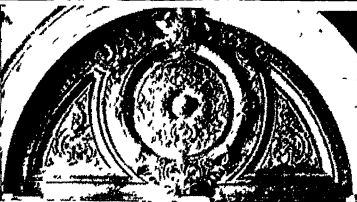
1. Vestibule, Château de Maisons-sur-Seine.
- 2, 3. Over-Door and Panel from Hôtel de Lubières, Aix.
4. Gateway, École d'Artillerie, Versailles.
5. Doorway, Louis XIV-XV, from House in Abbeville.
6. Louis XIV Ironwork, Gate on Rue des Ormeaux, Aix.
7. Façade, Hôtel de Pierre, Toulouse.
8. Château de Chantilly, Central Pavilion of Stables.
9. Keystone of Doorway, House at Caen.
10. Work-room of Louis XVI, Versailles, Louis XIV-XV
Period.
11. The "Medici Vase," Gardens of Versailles.
12. Door-Panel, House on Rue des Ormeaux, Aix.
13. Panel from Choir-Stalls of Notre Dame, Paris.

Illustrations 1, 4, 7, 8, 10, 11, 13 are reproduced direct from French post-cards. Numbers 2, 3, 5, 6, 9, 12 are reproduced from photo-prints in a miscellaneous collection of architectural ornament published by A. Guérinet, Paris.

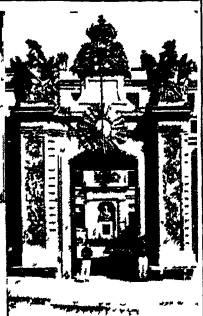
PLATE VIII. FRENCH RENAISSANCE ORNAMENT *Louis Quatorze Style*



1 Door, Château of Maisons



2-3 Overt Door and Panel House at Aix



4 Gate of Artillery School Versailles



5 Doorway and Door Abbeville



6 Ironwork, Gate of House at Aix



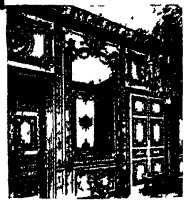
7 Hôtel de Pierre Toulouse



8 Entrance Stables at Chantilly



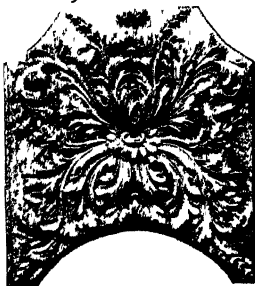
9 Keystone House at Caen



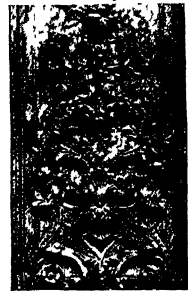
10 The Kings Study Versailles



11 The Medici Vase, Versailles



12 Panel of Door at Aix



13 Panel Stoffs of Notre Dame, Paris

IX. FRENCH RENAISSANCE ORNAMENT, LOUIS XVI AND EMPIRE STYLES

1. Stucco Panel, Louis XVI, from Interior of a House in Aix.
2. Two Louis XVI Screen-Panels.
3. Louis XVI Wall-Hanging with Chinoiserie.
4. Louis XVI Desk.
5. Empire Cheval-Glass
6. Louis XVI Clock
7. Empire Interior Decoration, Fontainebleau.
- 8, 11. Details from Empire Credence in Metropolitan Museum,
New York.
9. Silk Fabric by P. La Salle.
10. Louis XVI Picture-Frame.
12. Empire Clock.
13. Louis XVI Chandelier.
14. Louis XVI or Empire Clock.
15. Typical Louis XVI Ribbon Decoration.

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PLATE IX. FRENCH RENAISSANCE ORNAMENT LOUIS XVI and EMPIRE



3 Louis XVI Wall Hanging



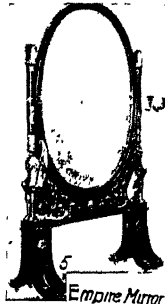
1 Interior Decoration Stucco Louis XVI, House in Aix



2 Louis XVI Screen



4 Louis XVI Desk by Riesener(?)



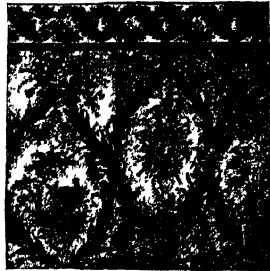
5 Empire Mirror



6 Louis XVI Clock



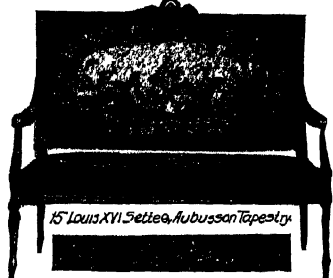
7 Empire Interior. Fontainebleau



8 Detail Empire Credence. 9 Silk Fabric by Ph Lasalle Same as 8



10 Louis XVI Frame (L. Detailleur)



15 Louis XVI Settee, Aubusson Tapestry



13 Louis XVI Chandelier



16 Typical Louis XVI Ribbon Decoration

X. FRENCH RENAISSANCE ORNAMENT IN COLOR

1. Louis XIII Wall-Decoration, Fontainebleau.
- 2-5. Limoges Enamels of 16th Century by J. Courteys, Léonard Limousin, S. Reymond, and others.
6. Wall-Decoration by S. Vouet.
- 7, 9. Limoges Enamels of 16th Century (see above, 2-5).
- 10-13. Details of French Earthenware and Majolica by Bernard Palissy and others.
14. Tapestry-Border by de Troy, 1738.
15. Stained Glass, 16th Century, from Château de Montmorency.
16. Stained Glass, 16th Century, from St. Vincent, Rouen.
17. Stained Glass, 16th Century, from St. Patrice, Rouen.
18. Tapestry-Border by Le Brun, 1680.
19. French Guipure Lace on Green Velvet, 17th Century.
20. Detail, Gobelins Tapestry by Boucher, 1758.
- 21, 24. Tapestry Details by Coypel, late 17th Century.
22. Detail, Flemish 17th Century Tapestry.
23. Detail, Mortlake (English) Tapestry, 1650.
25. Border, Mortlake Tapestry, gift of James II of England to Louis XIV, about 1680.

All the above illustrations reproduced direct from Racinet, "L'ornement polychrome," except Numbers 10, 11, 12, 13 from Owen Jones, "Grammar of Ornament."

PLATE X.

FRENCH RENAISSANCE ORNAMENT *in Color.*



1 Wall Painting Louv. Fontaineau



2 Enamel by J. Courteys



4 Enamel by J. Heymond 1536



5 Enam. Platter by Courteys



6 Wall Decoration by S. Vouet



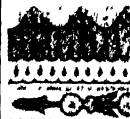
7 Limoges En 7



8 Limoges Enamel in Louvre, 1540



9 Limoges Enamel



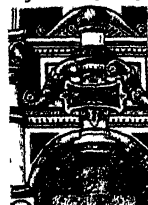
10 Details of Pilsosy Ware (O. J.) 71



(O. J.) 12 Details of French Earthenware. 13



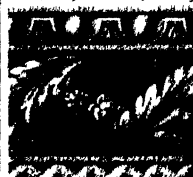
14 Tapestry Border by De Troy 1738



15 Stained Glass Chateau of Montmorency



16 Glass Church of St. Vincent. Rouen



18 Tapestry by LeDruin, 1680



17 Glass Ch of St. Etienne Rouen



20 Gobelins Tapestry by Boucher 1738



21 Tapestry by Goyzel



19. French Gimpure on Green Velvet, 17th Century



22 Flemish Tapestry, XVIIth Century



23 Mortlake Tapestry 1637



24 Tapestry by Goyzel



25 Mortlake Tapestry Border, cir. 1620

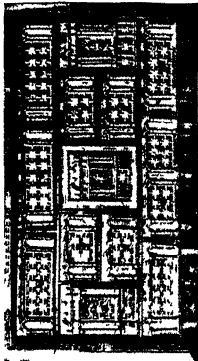


26 Early Tapestry, Henry IV

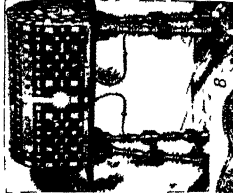
XI. SPANISH RENAISSANCE FURNITURE AND MINOR ARTS

1. Plateresque Carved Settee, Medinaceli Palace, Madrid.
 2. Detail of 17th Century Inlaid Cabinet.
 - 3, 6. Carved Chairs, 17th Century.
 4. Upper Part of Open Vargueño in Madrid Museum.
 5. Iron Chair in Hispanic Museum, New York, 16th Century.
 7. Chest with Metal Appliqué Decoration.
 9. Velvet Rug or Table-Cover, Appliqué and Embroidery,
17th or 18th Century.
 10. Vargueño, Collection of Don Pedro Montel, Madrid, 17th
Century.
 11. Carved Chair, 18th Century.
 12. Stamped Leather, 18th Century.
-

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1 Front of Open Venetian Cabinet (Mus. Soc. Firenze)



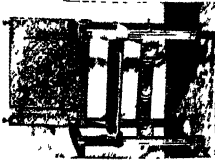
7 Chest with Metal Appliques



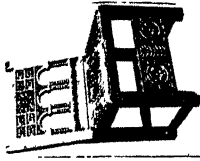
8 Table with Chest, XVIII Century



12 Stamped Leather XVIII Century



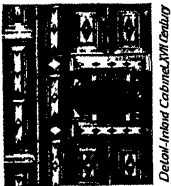
3 Choir, XVIII Century



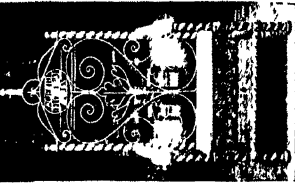
6 Carved Choir, XVI Century



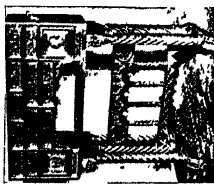
7 Carved Choir, XVIII Century



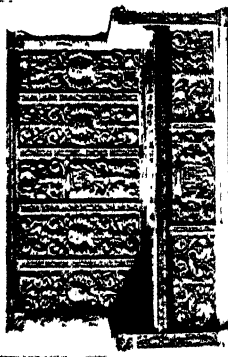
2 Detail Iron Cabinet, XVI Century



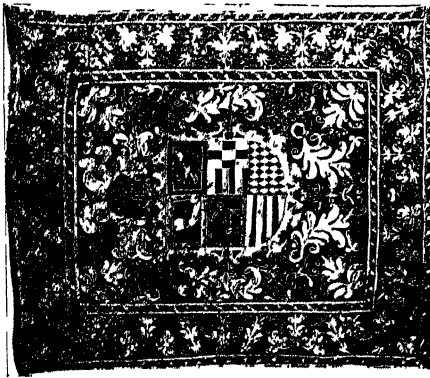
5 Iron Chair, Hispanic Museum, NY



10 Vargueta, Montes Collé, XVI



1 Carved Table XVI Century, Memorial Palace Madrid (Hispanic Soc. Photograph)



9 Velvet Table-Cover, Velvet Applique and Embroidery

XII. FLEMISH AND DUTCH RENAISSANCE ORNAMENT

1. Flemish Cabinet.
 2. Dutch Stamped Leather.
 3. Dutch High Cabinet, 17th Century.
 4. Flemish Panel, 16th Century.
 5. Doors of a Dutch Cabinet.
 6. Delft Tile.
 7. Flemish Panel, 16th Century.
 8. Flemish Mirror Frame.
 9. Delft Tile.
 10. Dutch Bedstead, 17th Century.
 11. Flemish Table-Cabinet, 17th Century.
-

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PLATE XII FLEMISH AND DUTCH RENAISSANCE FURNITURE etc



1 Flemish Cabinet



2 Dutch Stamped Leather



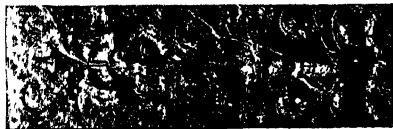
3 Doors of a Dutch Cabinet



6 Delft Tile



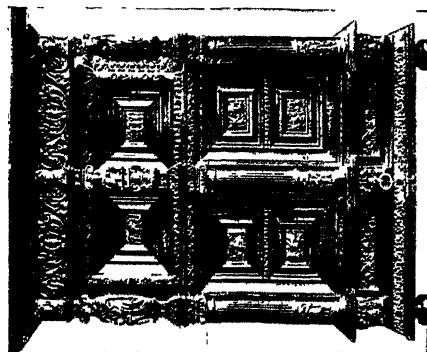
9 Delft Tile



7 Flemish Paper, XVII Century



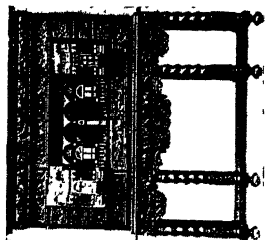
8 Flemish Mirror Frame



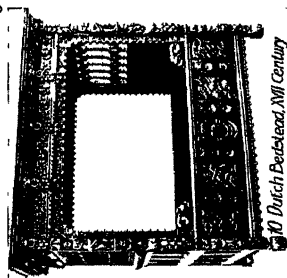
3 Dutch High Cabinet, XVII Century



4 Flemish Paper, XVII Century



11 Flemish Table Cabinet, XVII Century

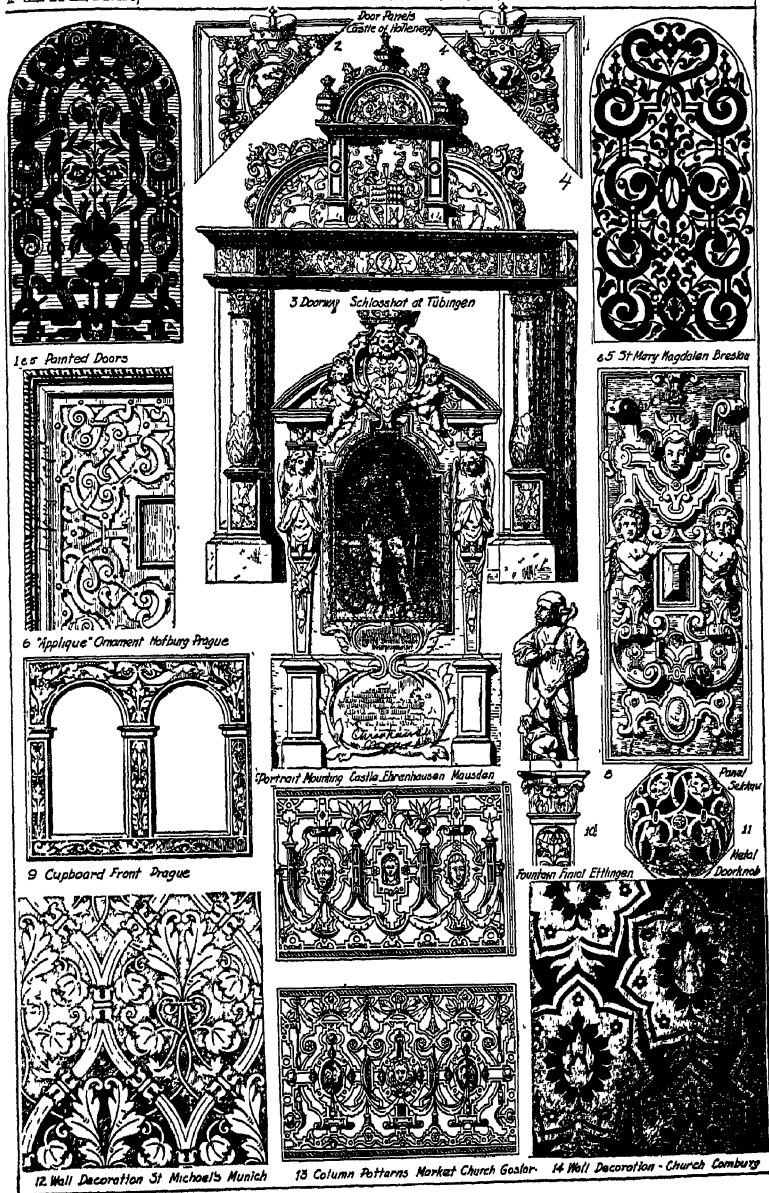


10 Dutch Bedstead, XVII Century

XIII. GERMAN RENAISSANCE ORNAMENT

1. Painted Door, St. Mary Magdalen, Breslau.
- 2, 4 Door-Panels, Castle of Hollenegg.
3. Doorway of Schlosshof at Tubingen.
5. Painted Door St. Mary Magdalen, Breslau.
6. Appliqué Ornament, Hofburg, Prague.
7. Sculptured Mounting for Portrait, Ehrenhausen Castle,
Mausden
8. Panel from Sekkau.
9. Cupboard-Front, Prague.
10. Finial of Fountain, Ettlingen.
11. German Metal Door-Knob.
12. Wall-Decoration, St. Michael's, Munich.
13. Developed Patterns from Columns in Market Church,
Goslar.
14. Wall-Decoration from Church at Comburg.

All the above illustrations except 12 and 13 are reproduced from "Deutsche Renaissance und Barockstil," by A. Ortwein and others. Numbers 12 and 13 are from *The Workshop*.



XIV. ENGLISH RENAISSANCE ORNAMENT

1. Fountain in Quadrangle of Trinity College, Cambridge.
2. Pedestal by William Kent, 1735.
3. Fireplace in Ruins of Donegal Castle, Ireland, 1610.
4. Three Chairs, Late 18th Century.
5. English Vargueño or Table-Cabinet.
6. Chippendale "French" Mirror, from Collection of R. A. Canfield, New York.
- 7, 8. Wedgewood Vases.
9. Carved Chair by William Kent.

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PLATE XIV. ENGLISH RENAISSANCE ORNAMENT



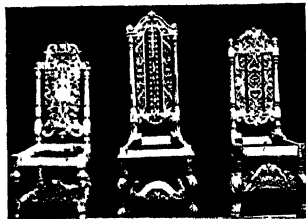
1 Fountain, Trinity College Cambridge



2 Pedestal by W Kent 1785



3 Fireplace of Donegal Castle, Ireland -1610



4 3 Chairs End of XVIII Cent



5 English 'Varqueño' or Table Cabinet



6 CHIPPENDALE MIRROR WITH
From the Collection of the Hon. Arthur C. Welford Esq.



7 Wedgwood Vases



8



9 Carved Chair by W Kent

XV. SPANISH AMERICAN ORNAMENT

1. Central Doorway, Cathedral, Mexico City.
 2. The Alamo, Entrance, at San Antonio, Texas.
 3. Choir-Stalls, Cuzco, Peru.
 4. Central Part, Front of Mission Church of Xavier del Bac,
Tucson, Arizona.
 5. Detail of Sagrario of Mexico Cathedral.
 6. Chapel in Mission Church of Xavier del Bac, Tucson,
Arizona.
-

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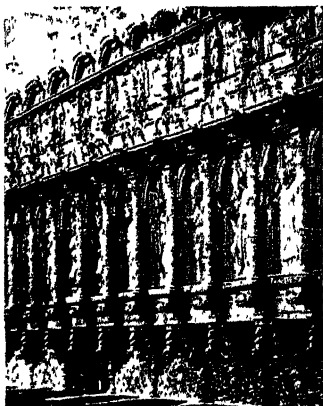
PLATE XV. SPANISH-AMERICAN ORNAMENT



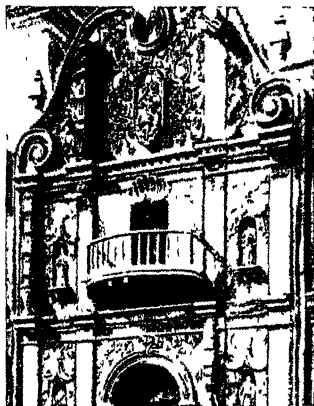
1. CATHEDRAL MEXICO CITY CENTRAL DOOR



2. THE ALAMO SAN ANTONIO TEXAS



3. CHOIR STALLS, CUZCO Peru



4. FRONT S. XAVIER DEL BAC TUCSON, ARIZ.



5. DETAIL, FACADE of SAGRARIO MEXICO CITY



6. CHAPEL S. XAVIER DEL BAC TUCSON, ARIZ.

XVI. AMERICAN "COLONIAL" ARCHITECTURAL ORNAMENT

1. Porch of Bristol House, New Haven, 1800, by David Hoadley (demolished).
2. Porch of General Gage House, Norfolk, Virginia.
3. Palladian Window, Philadelphia.
4. Porch of House in Alexandria, Virginia.

Illustration Number 1 is from a photograph. Number 2 is from W. Rotch Ware, "Georgian Architecture"; published by the American Architect Company. Number 3 from an advertisement of "Colonial Architecture in Philadelphia," published by Lippincott; Number 4 from an illustration in "The Brickbuilder," published by Rogers & Manson, Boston.

PLATE XVI. COLONIAL ORNAMENT *Architecture*



1 Porch of Bristol House New Haven. (er 1800), 2 Porch, Gen Gage House, Norfolk, Va



3. Palladian Window, Philadelphia.

4. Doorway, Alexandria, Va

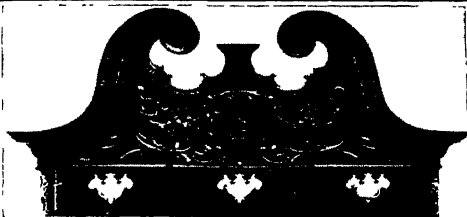
.

**XVII. AMERICAN "COLONIAL" ORNAMENT,
FURNITURE, ETC.**

1. Top of Highboy by William Savery of Philadelphia,
1760-75.
2. Carved Shell-Panel, Detail of Number 3.
3. Highboy by William Savery, Chippendale Influence.
4. Desk from Connecticut, 1790.
5. Fireback from New York, 1767.
6. New England Braided Rug.
7. Drawing-Room of Langdon House, Portsmouth, New
Hampshire.

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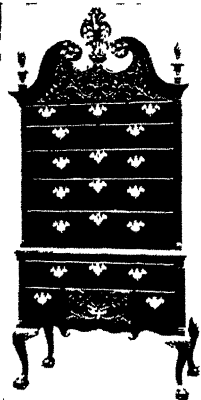
LATE XVII. COLONIAL ORNAMENT Furniture etc.



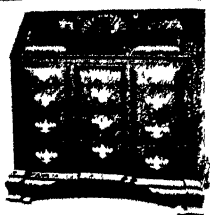
1 Top of Highboy by W. Savery Philadelphia 1760-75



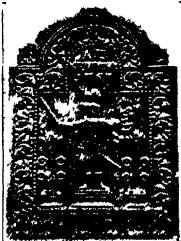
2 Carved Shell Panel, Detail of 3



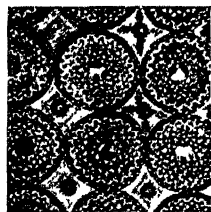
3 Highboy by Savery Chippendale Influence ca. 1770



4 Connecticut Desk ca. 1790



5 Fireback, New York 1767



6 New England Braided Rag Rug



7 Drawing-Room of Langdon House, Portsmouth, N.H., 1780

.

XVIII. FRENCH ARCHITECTURAL ORNAMENT, 19TH CENTURY

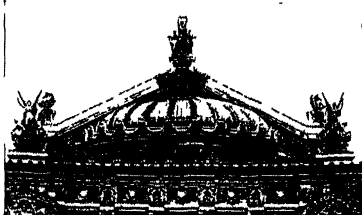
1. Detail of Paris Street Façade, about 1878.
 2. Upper part of Opera-House, Paris, 1863-75.
 3. Detail, Sculptured Pediment, "New" Louvre, 1852-70.
 4. Façade, Opera-House, Paris.
 5. The "Gare du Nord" (Railroad Terminal), Paris, 1846.
 6. The Galliéra Museum, 1886.
 7. Doorway, "Art Nouveau" Style, by Boudard, Paris, 1900.
-

All the above illustrations are from post-cards, except Number 7 from a photograph.

PLATE XVIII. FRENCH ARCH'L ORNAMENT, XIX-XX CENTURIES



1 Paris street Arch Detail circa 1878



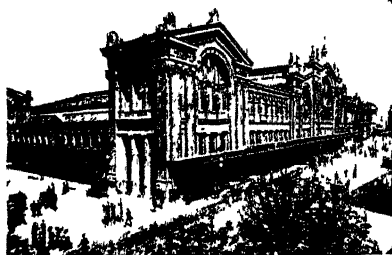
2 Upper Part of Opera Paris 1863-75



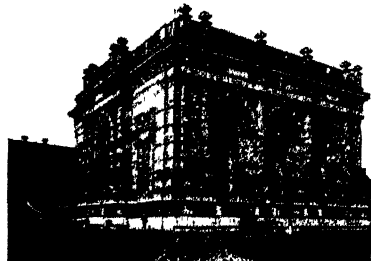
3 Detail Pediment in New Louvre 1852-70



4 Opera House Paris



5 The Gare du Nord Paris 1846



6 The Galliera Museum 1886



7 Doorway Art Nouveau Style Paris circa 1900

XIX. ENGLISH ORNAMENT, 19TH AND 20TH CENTURIES

1. Detail from "Scotsman" Building, Edinburgh, Sculpture by F. E. E. Scheck.
2. Memorial Window, Manila Cathedral, by Clayton and Bell, London.
3. Window in St. George's Chapel, Windsor, by Clayton and Bell.
4. Illuminated Title-Page by Sangorsky.
5. Modern Curtain-Lace Design.
6. Modern Plaster Ceiling Rosette.
7. Textile Design by William Morris.
8. Detail of Page-Border by Sangorsky.
9. Painted Decoration by Sheringham.
10. Modern Plaster Ceiling Detail.
11. Modern Curtain Net.
12. Textile Design by William Morris.
13. Design for Tapestry by William Morris.

Illustration Number 1 is taken from "Academy Architecture," published by Koch, London; Numbers 2 and 3 are from photo-prints; 4, 5, 7, 9, 11, 12 and 13 from *Good Furniture*; 6 and 10 from Bankart, "The Art of the Plasterer"; B. T. Batsford, London.

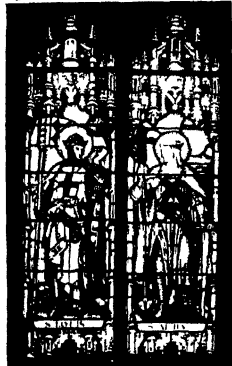
PLATE XIX. ENGLISH ORNAMENT. XIX-XX CENTURIES.



1 Details "Scotsman" Building Edinburgh



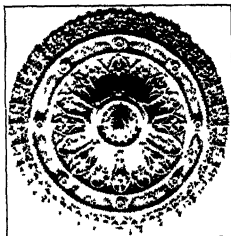
2 Memorial Window Manila Cath



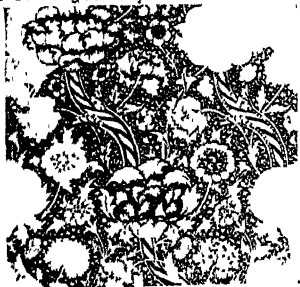
3 St George's Chapel Windsor



4 Illuminated Title Page



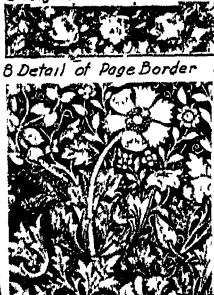
5 Modern Curtain Lace Design 6 Modern Plaster Ceiling Rosette



7 Wm Morris Design for Textile



8 Detail of Page Border 9 Painted Decoration 10 Modern Plaster Ceiling Detail



11 Modern Curtain Net 12 Wm Morris Textile Design 13 Wm Morris Tapestry Design

XXI. ENGLISH AND AMERICAN COLOR ORNAMENT. 20TH CENTURY

1. Rug or Hanging, Orinoka Mills, New York.
2. Wall-Paper by Walter Crane, London.
3. Stained Glass by Church Decorating Company, New York.
4. Wall-Hanging by Walter Crane.
5. Rug or Hanging by Orinoka Mills.
6. Wall-Paper by Walter Crane.
7. American Rug, Persian Styles.
8. Cloisonné Candlestick by von Lossberg.
9. American Persian Rug.
10. Stained Glass Windows in Studio of Bolton and Francis C. Jones, New York.
11. Cloisonné Candlestick by von Lossberg.
12. American Silk Brocade, Cheney Brothers Company.
13. Chair-Back by Stroheim and Romann, New York.
14. American Rug, Chinese Style.
15. American Low Cabinet, Eclectic Design.

Illustrations 1, 3, 5, 12, 13 and 15 are reproduced from advertisements in *Good Furniture*, and Numbers 2, 4, 6, 8, 10, 11 from illustrated articles in the same magazine. Numbers 7, 9 and 14 are reproduced from advertising circulars of Bigelow Carpet Company, Hartford, Connecticut.



17 1/2 Inch Tapestry, Oriska Mills



2 Wall Paper by Walter Crane



3 Stained Glass (Decorative Art)



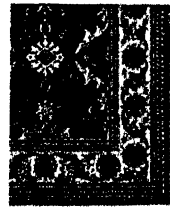
4 Wall Paper by Walter Crane



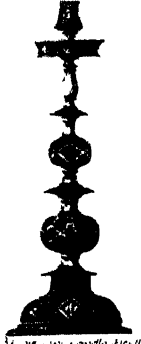
5 Oriska Mills Tapestry



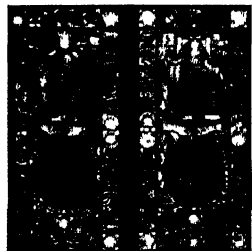
6 Wall Paper by Walter Crane



7 American "Persian" Rug



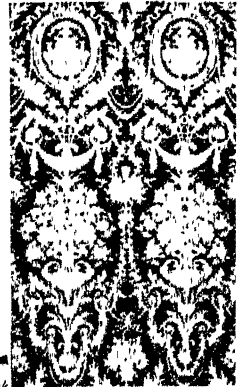
8 American Glass Candlestick (USA)



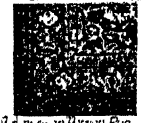
10 Stained Glass Window, Studio 48 & F.C. Jones



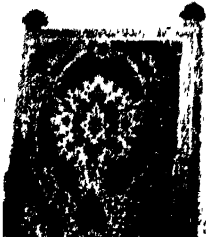
11 Claisané Candlestick



12 Silk Brocade by Cheney Brothers



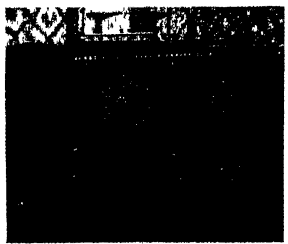
9 American Persian Rug



13 Chair Back, v. Stehlmé-Romann



14 American Rug, Chinese Style



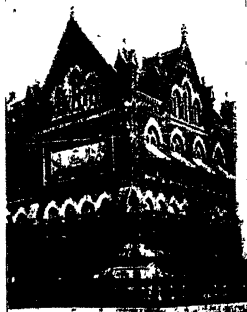
15 American Low Cabinet, Eclectic Des. of Gru.

XXII. AMERICAN ARCHITECTURAL ORNAMENT, 19TH CENTURY

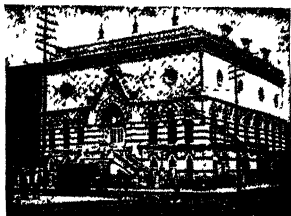
1. Part of Old Museum of Fine Arts, Boston, 1876 (demolished).
2. Old Academy of Design, New York, 1865 (demolished).
3. Detail, Business Building, Boston, 1885, Richardsonian Style.
4. Window Head, New York, 1851.
5. Keystone, City Hall, Philadelphia, 1875.
6. Panel, City Hall, Philadelphia, 1875.
7. Entrance, Detroit Business College.
8. Richardsonian Dormer by Schweinfurth, Cleveland, Ohio.
- 9, 10. Details from Madison Square Garden, New York, 1890.
11. Cornice, Business Building, Boston.
12. Door of House in New York.

Illustrations 1, 2, 3, 9, 10, 12 are from photographs, some of which have appeared in the *American Architect*. Number 4 is from an illustration in *Stone* (trade magazine, by permission). Numbers 5 and 7 are from a Monograph published in 1875. Numbers 6 and 8 are from the *Architectural Record*, by permission.

PLATE XXII. AMERICAN XIX CENTURY ORNAMENT *Architectural*



1 Old Fine Art Museum Boston 1876 (detailed)



2 Old Academy of Design New York (detailed)



3 Business Block Boston ca 1885



4 Window Head N.Y.



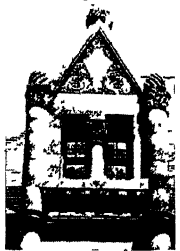
5



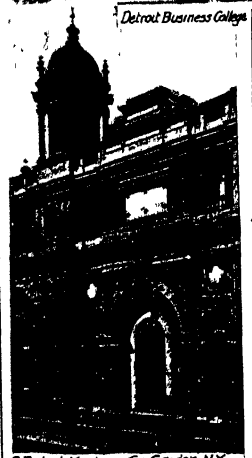
Detroit Business College



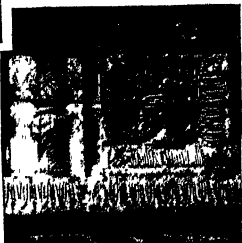
6 Band & Cornice City Hall Philadelphia 1875-80



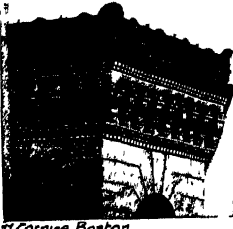
8 Dinner Cleveland O. by Schweitzer



9 Detail Madison Sq. Garden N.Y.



10 Detail Madison Square Garden N.Y.



11 Cornice Boston



12 Doorway House in New York

.

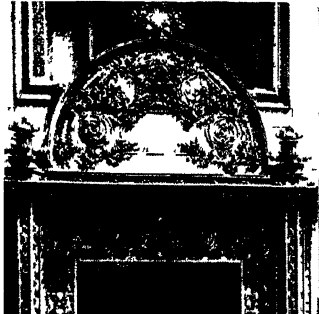
XXIII. AMERICAN ARCHITECTURAL ORNAMENT, 19TH AND 20TH CENTURIES

1. Detail, Condict Building, New York, by L. H. Sullivan.
 2. Gate of Getty Mausoleum, Syracuse, New York, by L. H. Sullivan.
 3. Interior Detail, Chamber of Commerce, New York, by J. L. Baker.
 4. Entrance of Synagogue, Jewish Social Center, New York, by Abramson.
 5. Interior Detail, "The Breakers" Mansion, Newport, R. I., by R. M. Hunt.
 6. Columbia Trust or "Elevators" Building, New York.
 - 7, 8. Terra-Cotta Details from Recent Buildings.
 9. Reredos in Cathedral, St. Louis, Missouri.
 10. Detail from a House in Detroit, Michigan.
 11. Detail of Ionic Order, Western Union Building, New York, by W. W. Bosworth.
 12. Cornice of Madison Square Presbyterian Church, New York, by McKim, Mead & White (demolished).
 13. Front of California Building, San Diego Exhibition, 1915, by B. G. Goodhue.
-

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LATE XXIII. RECENT AMERICAN ORNAMENT *Architectural*



Detail Condict Building New York



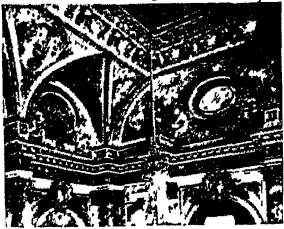
2 Getty Mausoleum, Syracuse



3 Chamber of Commerce New York



4 American Social Club, N.Y.



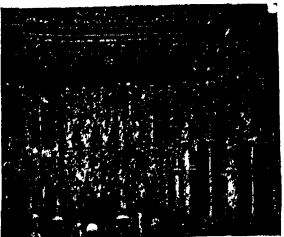
5 Detail 'The Breakers' Newport R.I.



6 'The Elevators' Building, New York



7 Terra-Cotta



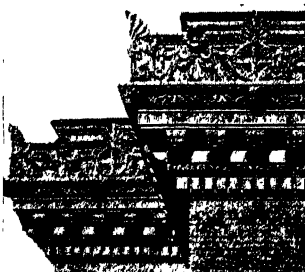
9 Reredos, St. Louis (Mo.) Cathedral



10 Detail House at Detroit, Mich



11 Western Union Building, New York



12 Cornice Madison Sq. Presbyterian Ch., N.Y. (Dunwoody)



13 California Building, San Diego

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This Index covers the names of all the artists mentioned in the text, their most important works, the places where these are found, and the leading topics discussed. In cases where an artist is equally known by his first name and surname, he is entered separately under each. A comma separating the two names follows the surname: thus Ghiberti, Lorenzo; the other entry being Lorenzo Ghiberti. Works of art are entered under their descriptive names and their locations.

Abbreviations used are: archt = architect; cbm. = cabinet-maker or furniture-designer; cer. = ceramist, ceramic designer; dec. = decorative designer; scp. = sculptor. Palace and Palazzo are represented in some cases by Pal.; Saint by St. and Ste.; Santa by Sta.; Nuestra Señora by N.S. The letter w. following a hyphen = worker; thus iron-w. = iron-worker.

Ordinary numerals refer to page-numbers; numerals in parentheses refer to illustrations; bold-faced numerals to half-tone illustrations. Thus (208, 71) refers to text-cut 208 and half-tone illustration 71.

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