A HISTORY

OF

FURNITURE

TRANSLATED FROM THE FRENCH OF

ALBERT JACQUEMART.

EDITED BY

MRS. BURY PALLISER

WITH NUMEROUS ILLUSTRATIONS

LONDON:

CHAPMAN AND HALL, 193, PICCADILLY.

1878.

LONDON:
BRADBURY, AGNEW, & CO., PRINTERS, WHITEFRIARS.

PREFACE.

THIS volume is the last work of an accomplished and scientific author, the matured fruits of long study and continuous observation. His son, anxious for his father's fame, has given additional value to the text by the brilliant illustrations with which he has adorned it.

M. Jacquemart was born in 1808, and died on the 14th October, 1875. A Parisian by birth, he witnessed the reward and development of the taste for art which has become the feature of the present generation.

Those who date from the beginning of the century can remember the scanty materials of which the furniture of their fathers was composed; the nakedness of a vestibule, the frigid aspect of a dining-room, the tasteless symmetry of a drawing-room. How and by what teaching have imagination and capability replaced routine and ignorance?

At the end of the last century the reign of Terror had annihilated the fortunes and dispersed the personal property of the French aristocracy. Lovers of works of art, then more numerous in England than in any country of Europe, had secured the greater part of the riches of the monarchy, but by the side, or following the steps of the foreigners whose gains have been to us an irreparable loss, the work of preservation which was destined to precede the re-awakening of taste was patiently carried on, often not without danger. The two men who first took the lead, and for their unwearied efforts specially deserve our gratitude, are Alexandre Lenoir and du Sommerard, for the Museum of French Monuments and the Hôtel Cluny have been the schools which have preserved to us the models, and furnished us with the means of instruction.

The fashion which, during the brilliant years of the Empire, had inaugurated in Paris a style of furnishing derived from the houses of Pompeii, was

but of short duration; few vestiges of it remain, and at a distance of sixty years, whoever may wish to form a precise idea of what was the character of this forgotten style, must consult the Collection published in 1812 by Percier and Fontaine, its inventors and skilful designers. This style, however, had had in Jacob an exponent of great talent, and the furniture signed with his name will always be held in estimation. Some years before 1830, a return to the style of the three centuries preceding our own is to be observed. Charles X. purchased for the museums of the Louvre the sculptured furniture, enamels, and Italian or Palissy faïences collected by MM. Durand and Révoil; the Duchesse de Berry restored, in her château at Rosny, the room of the minister Sully: cabinets of rare objects of art were formed, among which were to be distinguished those of the Baron de Monville, M. Debruge-Dumesnil, and of our generous donor Charles Sauvageot; Willemin made them known by engravings, and André Pottier by his learned description. At the beginning of the reign of Louis Philippe the fashion was then established; the historical furniture of the Place Royale had its imitators, the curiosity shops of Madame Roussel and Mademoiselle Delaunay shared between them a number of rich or elegant clients. Women of refined taste would have none but the furniture of Marie Antoinette, others drew from less pure sources, and were not dismayed by origins of doubtful respectability; each chose her favourite period, and followed her own caprice. Thus side by side with the great public depositories these private museums were created, which now form the richness, elegance, and interest of our habitations, and are liberally thrown open to those who desire to learn or to teach.

No one knew better than Albert Jacquemart how to enjoy and profit by them, or derived greater advantages from their study. No one was so well acquainted as himself with the value of the State collections, and with the rare and useful treasures that Paris contains. One by one he studied the manufactures of which art is the spirit and essence, and these studies, which when united complete each other, constitute the history of Furniture.

After those names which we have already cited as collectors of art, we ought also to inscribe that of Albert Jacquemart himself, who was one of the

most intelligent and fortunate of collectors. Thanks to the patriotic liberality of M. Adrien Dubouché, the museum of Limoges has become possessed of the collections patiently and judiciously formed by the historian of the ceramic art. M. Paul Gasnault has described it this year in the journal, *l'Art*, and lovers of Oriental porcelain could read nothing giving them a more exact idea of the experience and taste which guided the selection of one who was both an artist and a scholar.

Since the introduction of Oriental porcelain into Europe, it has become an important feature in decorative furniture; connoisseurs of the seventeenth and eighteenth centuries eagerly sought for it, at high prices, and placed it in their cabinets side by side with works of the highest art; employing chasers, who are still unrivalled, to adorn them with metal mountings. Several collections of those past centuries have remained celebrated, and the names of those who formed them in most cases recall memories of greatness or of elegance; we could produce a list commencing with the son of Louis XIV., and closed by a prince of Condé. It is but justice to their beauty that Chinese vases, when of ancient date and of faultless workmanship, should be the objects of predilection with the most fastidious of amateurs. Where can purer forms be found, so adapted to all uses, fresher or brighter colouring, so endless in variety, that no one can boast of knowing all that the potters of the East have imagined and executed?

It was to the study of these manufactures and to their methodical classification, that Albert Jacquemart principally devoted himself; he had acquired a tact and precision in its pursuit, of which his collection and his works afford ample evidence. When a commission was appointed some years since for improving the manufacture of Sèvres, Albert Jacquemart was at once chosen by public opinion to form one of its members, and carried to its counsels the advantages of his science and matured ideas. His colleagues will remember with regret at no longer hearing him, his fluent and elegant language, the accuracy of his observations, and the extent of his learning. His evidence was most convincing and conclusive.

In 1861 and 1862, in conjunction with M. Edmond Blant, he published at M. Techener's "l'Histoire artistique, industrielle, et commerciale de la

porcelaine," and from 1866 to 1869, at M. Hachette's, three volumes of the "Merveilles de la Céramique." In the "Gazette des Beaux-Arts," he had, during a period of ten years, disseminated his ideas, and communicated his scientific knowledge. M. Henri Perrier, who has drawn up a list in "l'Art" of the volumes and separate notices, the articles published in the "Gazette," the analytical catalogues which, united together, constitute the work of Albert Jacquemart, registers forty publications, and does not consider the list to be complete. To peruse it with attention is to recall, one after another, all that new and intelligent matter connected with art, that has issued from his pen, since a phalanx of clever writers have consecrated their talents to the education of a society, "L'Union centrale des Arts," which passionately admires and intelligently searches out the elegancies of centuries rendered illustrious by progress and perfection in the art.

The pencil and the burin of the son have not been wanting either in the 'Histoire de la Porcelaine," or in the "Merveilles de la Céramique." In 1874 M. Jacquemart published his "Histoire de la Céramique," one of his most important works. In the first of these two works, M. Jules Jacquemart had engraved twenty-six plates in aqua-fortis displaying all the power of his talent; the second he has interspersed with the most charming illustrations.

A privileged family in which the son has been able to engrave so perfectly what the father knew so well how to describe.

BARBET DE JOUY.

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HISTORY OF FURNITURE.

INTRODUCTION.



Scandinavian Seat of the Middle Ages.

UNTIL within these last few years, those who devoted themselves to researches after old furniture, antiquities, Venetian glass, painted or lustrous potteries, were looked upon as eccentric or mad. We know what La Bruyère said of the virtuosi of his day: nor in the beginning of the present century was the public mind more enlightened as to the value of archæological research; the number of amateurs had increased, the circle of objects collected had become extended: yet, Sir Walter Scott, himself a collector, sacrificed to prejudice in designating as "innocent maniacs doomed to be deceived," those who sought to discover, in objects anciently in use, a history of man and of civilisation.

We shall not here refute these absurd notions; it has already been done, with as much humour as learning, by M. Edmond Bonnaffé, in his "Collectionneurs de l'Ancienne Rome et de l'Ancienne France."

It is therefore quite lately, and thanks to the perseverance of art collectors, that ideas have modified, and taste, by spreading, has become enlightened. No longer bowing under a stupid irony, the virtuosi have made themselves the teachers of the public; the learned catalogues of our collections of the

Louvre, of Cluny, and of the Library, have become lucid treatises of history, numerous special books have methodically classed the waifs of past centuries, and shown their connection with the progress of the manners to which they belong; collectors no longer confine themselves to the simple ambition of adding to the number of their pieces, but make choice of those which either indicate a progress in the art, or bear the trace and evidence of contemporary events. Therefore, at the present day, no one would seriously dare to censure the amateur for collecting "bibelots." It is laughed at still, from a remnant of false shame and the memory of remote traditions, yet among the scorners themselves there are few who do not seek for some modest or brilliant specimen of those ancient manufactures which indicate the progress of the past, while stimulating so successfully the intellectual labour of our time.

But though this immense step has been taken, there still remains another no less difficult to accomplish. It cannot be expected that men of the world, whose fortune and instincts lead them to the acquisition of works of art, should surround themselves with an infinity of books, and pass long hours in ransacking them to find a date, decide the characteristics of a style, or seek out a probable name. In our busy life, active as it is to excess, how many would there be found amongst the number of virtuosi, who would steal from business the time necessary for consulting inventories, and rambling through museums for the purpose of making a requisite comparison, to establish with certainty the origin and derivation of some work of art?

It therefore seemed to us essentially useful to spare connoisseurs the necessity for this labour by uniting, in an easy and methodical form, such information as history, chronology, and technical science, may furnish, in each branch of art; by pointing out, century after century, the examples that may be consulted in our public collections. Thus, without any sacrifice of time, and by reference to a short compendium, the amateur would be able to recognise the true origin and date of an object he had purchased, or desired to purchase, and even if he should consider it necessary to confirm his own estimate by the sight of an analogous work, he could proceed direct to the gallery where it would be found.

It frequently happens that a valuable specimen is put aside because its appearance is unusual, and suggests the fear of being a clumsy imitation. This is often the characteristic of transitional works, or of those collateral fabrications denoting, in neighbouring countries, the influence of an external manufacture, whose branches are destined at a later day to assume a leading importance. It is sufficient to point out these connections to the connoisseur in order to awaken his attention; a word, a figure, or the name of an artist will suddenly throw light on these obscure points, and hesitation ceases, to the great profit of the progress of historical studies.

It was from having felt to what a degree these elements of study were scattered and difficult to lay hold of, that, for a number of years, reading, pen in hand, accumulating notes and collecting names, we have brought together the enormous mass of materials, which it only remains to arrange in order to compose this book.

Is it, then, a mere compilation? No; we trust it will be judged as more than that. Special researches, and a long and intimate acquaintance with the works of the far East, have opened to us perhaps entirely new views concerning the ancient civilisation of those lands, and the influence they may have exercised upon the arts of the West. Hence we gain a certainty in the chronological and ethnological determination of styles which was previously wanting.

Much is expected in the present day in the form of a book; a single dictionary, or a dry chronology, would at once repel the reader, who, while seeking for information, wishes to avoid weariness. We have therefore adopted a division into books and chapters, by which the connoisseur will be able to find the point that interests him with certainty; each branch of art has, so to say, its special history, whether in the East or in the West, and when it has been possible for us to dissimulate the nominative lists by blending them with the text, we have readily done so.

The following table, representing the general and special divisions of the volume, will enable the reader to find his way unhesitatingly, and when certain subjects may have a relation between them, we shall not fail to refer from one to the other.

BOOK THE FIRST.

FURNITURE.

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„ II.—Eclectic furniture—How a collection should be formed.
„ III.—Different kinds of furniture.
S. 1. Furniture in carved wood—of the West—of the East.
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" II.—Embroidery—European—Eastern.
" III.—Tissues—Europe—The East.
" IV.—Stamped leather—Painted papers.

BOOK THE THIRD.

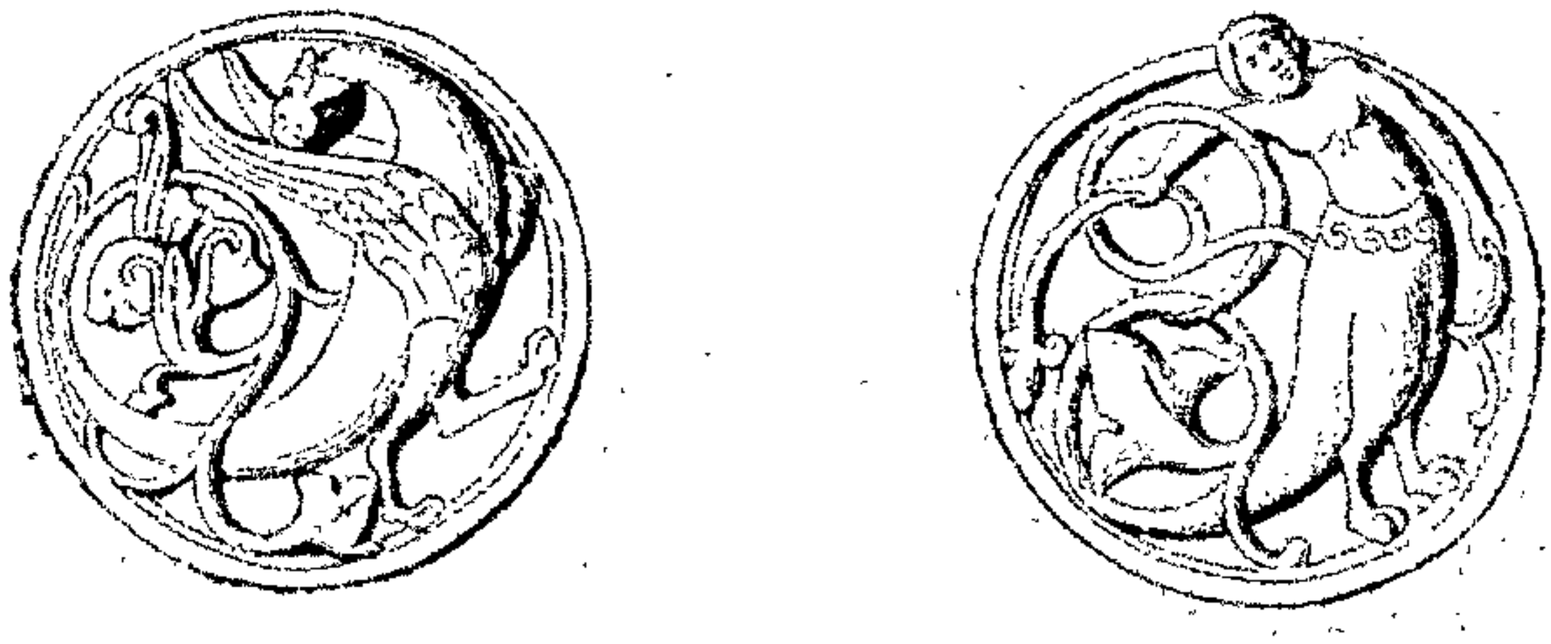
OBJECTS OF ART DERIVED FROM STATUARY.

CHAPTER I.—Marble—Stone—Alabaster.
" II.—Bronzes—Antique, of the Renaissance—Plaquettes—Medallions—Oriental bronzes.
" III.—Ivories—Europe—The East.
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Ornaments taken from the Bible of Souvigny.

BOOK THE FIRST.

FURNITURE.

CHAPTER I.

HISTORICAL FURNITURE.

In treating of furniture, we must begin by defining the value of the word according to the different periods to which it is applied. In its natural and general meaning, furniture (French "mobilier") represents everything that is moveable, transportable, and easy to place in security.

In the early ages of our history, man was, to a certain extent, nomadic. If the necessity of defence caused castles and fortresses to be erected, fitted for repelling a hostile incursion, and for protecting the humble dwellings which gathered round them, lords and vassals, rich and poor, providing against a victorious invasion, or the necessity of going to fight in distant parts for their country's cause, held themselves prepared to pack up, in chests kept ready for the purpose, all the articles composing their possessions; these chests are therefore the first and most ancient furniture.

By degrees, as public security increased, and society, growing more condensed, found support in its legal organisation, ease began to develop itself, and with it, luxury, that innate want of intelligent races, who require the satisfaction of the eye in proportion to the enlightenment of the mind.

Strictly speaking, therefore, it was not until after the strifes of the middle ages that furniture, such as we understand it in our day, could have existed; that is, an assemblage of objects placed in the principal divisions of the habitation to satisfy the different requirements, and present at the same time an agreeable, elegant, and even splendid appearance.

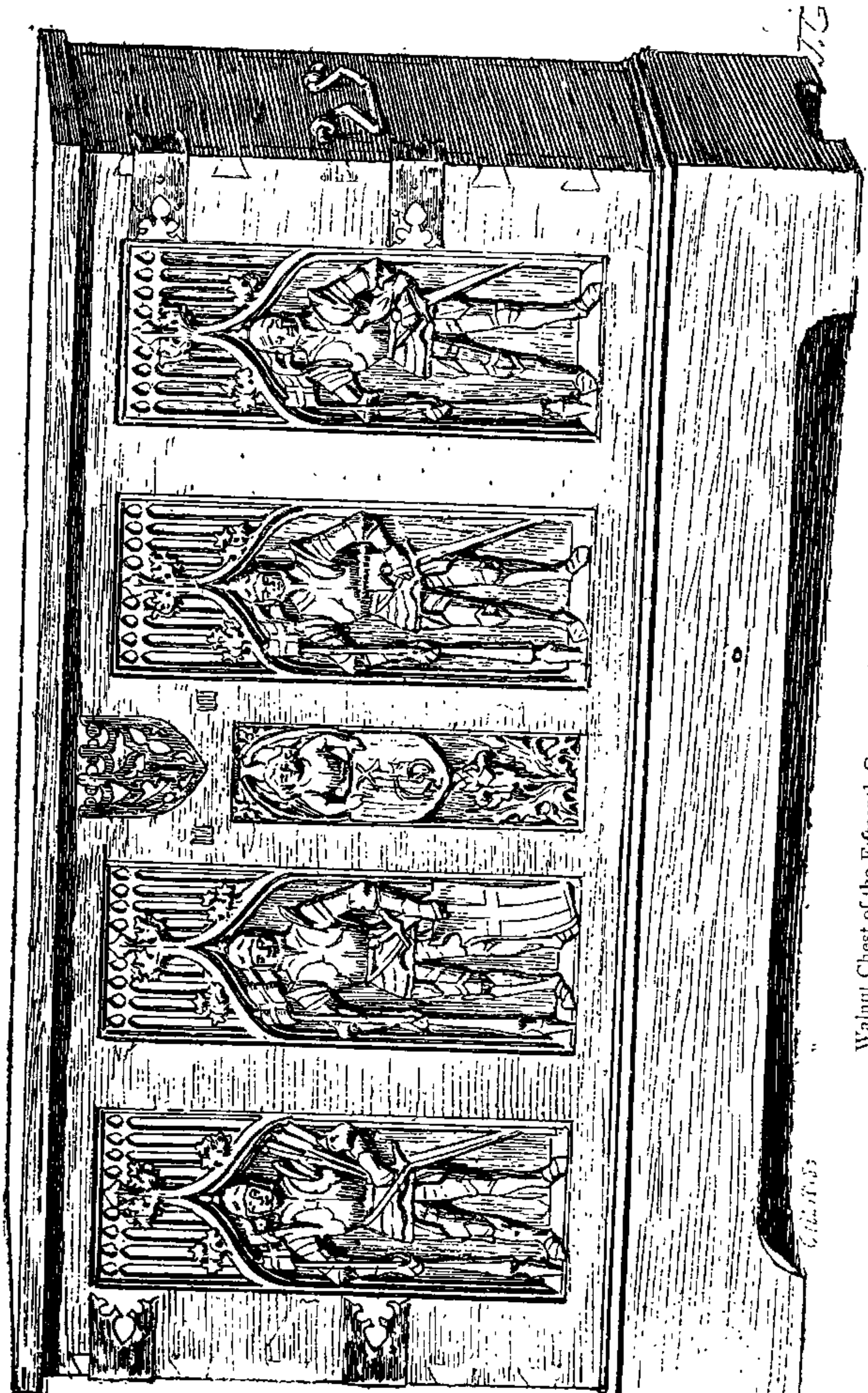
It is difficult, therefore, at the present day, to compose a really historical set of furniture, even by seeking its elements in the periods nearest to our own. Customs and wants have altered; ancient pieces have been destroyed in quantities, and when they are discovered offer but incomplete fittings as regards *comfort*—a modern invention—but an absolute necessity in every luxurious dwelling.

Some persons have, it is true, conceived the idea of transforming old furniture so as to adapt it to present exigencies; this is a barbarism against which all sensible men will protest. Let us respect the walls of past times, and beware of touching them with sacrilegious hands. It is only thus that valuable relics can retain their prestige, and add lustre to the galleries of their fortunate possessors. Neither do we admit the compromise adopted by some, which consists in completing a furniture characteristic of a period, with modern imitations. Few persons would be deceived by it, and a false specimen introduced into a collection confuses the mind of the visitor, and makes him doubt the authenticity of the whole.

Let us now glance rapidly at the periods whence the connoisseur may seek, with some chance of success, the various parts of a choice set of furniture.

In the fourteenth century, Charles V. and Jeanne de Bourbon had collected at the Louvre and in their châteaux countless marvels, of which a detailed inventory has preserved us the description. It was absolutely necessary that suitable apartments should be fitted up to contain these treasures, and indeed all contemporary writings prove the admiration with which visitors were impressed, and which was shared by the emperor Charles IV. and his son Wenceslaus, King of the Romans, when they came to Paris in 1378. These princes even felt great pleasure, the writers say, in receiving from the king some magnificent jewels, "*such as they knew how to make in Paris.*" Christina of Pisa has sung the splendours of the royal residences, "les aornemens des sales, chambres d'estranges et riches bordeures à grosses perles d'or et soye à ouvrages divers; le vaisselement d'or et d'argent, et autres nobles estoremens (meubles) n'estoit se merveilles non." But if she finds such language to praise the magnificence of the sovereign in the *Trésor de la cité des dames*, she can rise up in vigorous opposition to the immoderate luxury that has introduced itself among all classes, bringing disorder in their fortunes. She thus points out for criticism the furniture and elegance of a merchant's wife, not those merchants who go beyond the seas, have their factors in all countries, and are designated as "nobles marchantz mais celle dont nous disons achapte en gros et vend à détail pour quatre souz de denrées (se besoing est), ou pour plus ou pour moins (quoiqu'elle soit riche et portant trop grand estat). Elle fist à une gésine d'ung enfant qu'elle eut n'a pas longtemps. Car ains qu'on entrast en sa chambre, on passoit par deux autres chambres moult belles, où il y avoit en chascune ung grand lict bien et richement encourtiné, et en la deuxiesme ung grand dressoir couvert, comme ung autel, tout chargé de vaisselle d'argent. Et puis de celle-là on entroit en la chambre de la gisante, laquelle étoit grande et belle, tout encourtinée de tapisserie faicte à la devise d'elle, ouvrée très richement en fin or de Chippre, le lict grand et bel, encourtiné d'ung moult beau parement, et les tappis

d'entour le lict mis par terre, sur quoy on marchoit, tous pareilz à or, et estoient ouvrez les grands draps de parement, qui passoient plus d'ung espau par soubz la couverture de si fine toile de Reims, qu'ilz estoient prisez à trois



Walnut Chest of the Fifteenth Century. (Collection of M. A. Queyroy).

cents francs (3,240 francs), et tout pardessus ledict couvertouer à or tissu estoit ung autre grand drap de lin aussi délié que soye, tout d'une pièce et sans cousture, qui est une chose *nouvellement trouvée à faire*, et de moult grand coust qu'on prisait deux cents francs (2,160 francs) et plus, qui estoit si

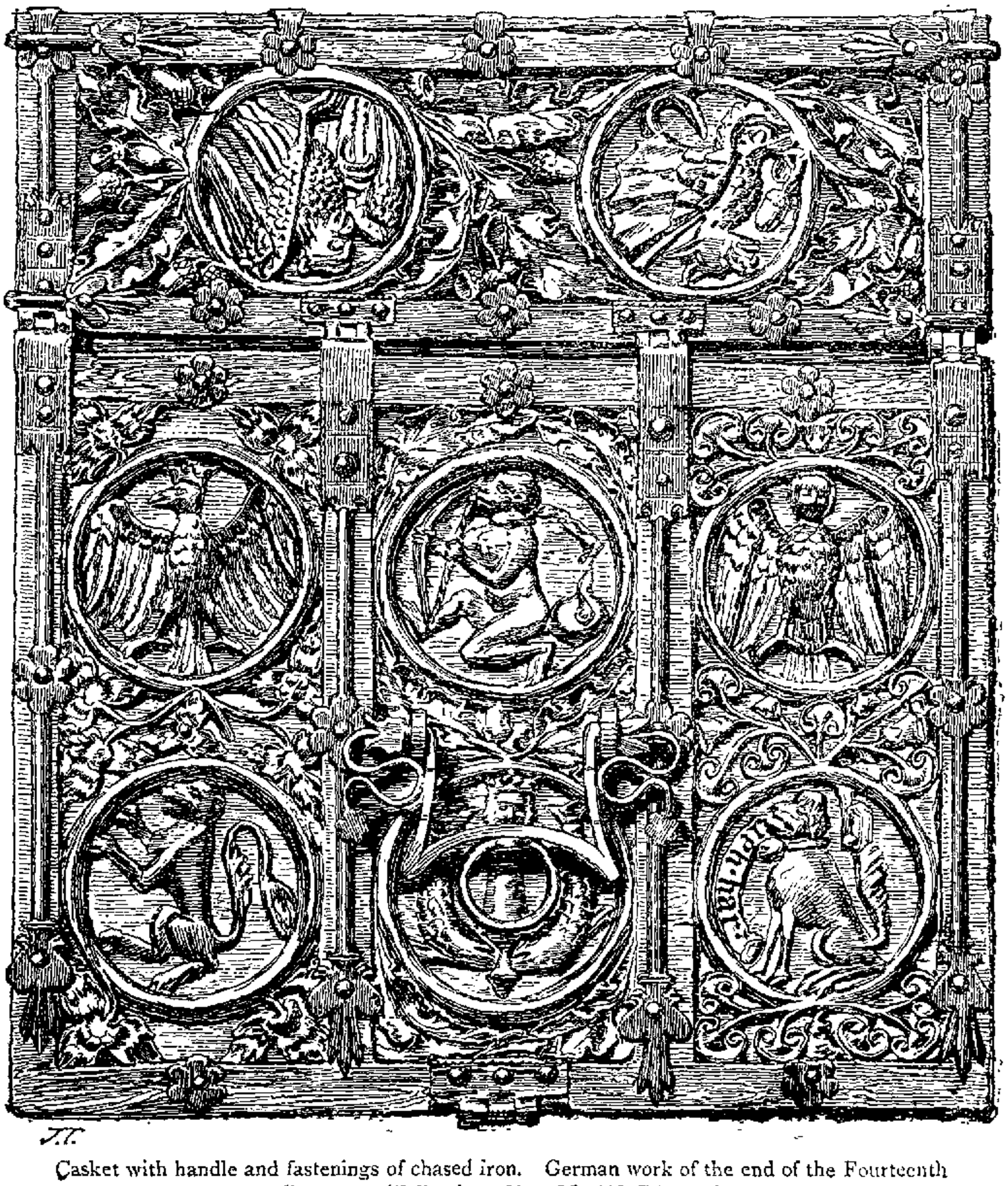
grand et si large qu'il couvroit de tous lez le grand lict de parement, et passoit le bord dudict couvertouer, qui traisnoit de tous les costez. Et en celle chambre estoit ung grand dressoir tout paré, couvert de vaisselle dorée. Et en ce lict estoit la gisante, vestue de drap de soye tainct en cramoisy; appuyée de grandz oreillez de pareille soye à gros boutons de perles, atournée comme une damoyselle. Et Dieu scet les autres superfluz despens de festes, baigneries, de diverses assemblées, selon les usaiges de Paris à accouchées, les unes plus que les autres, qui là furent faictes en celle gesine; et pour ce que cest oultraige passa les autres (quoiqu'on en face plusieurs grands), il est digne d'estre mis en livre. Si fut ceste chose rapportée en la chambre de la Royne . . . qui guères plus n'en feroit."

The fifteenth century could certainly add nothing to luxury such as this; at the utmost articles suitable for the furniture of an oratory or a study, such as chairs, benches, desks and pries-dieu, armoires to contain books, etc. Guillebert de Metz, however, in his "Description de Paris" will prove to us the slender proportions to which furniture was then reduced, even at the house of a connoisseur, by analysing what "maistre Jacques Duchie" possesses in his hôtel of the rue des Prouvelles (Prouvaires).

"La première salle est embellie de divers tableaux et escriptures d'enseignemens atachies et pendus aux parois. Une autre salle remplie de toutes manières d'instrumens, harpes, orgues, vielles, guiternes, psalterions et autres, desquelz ledit maistre Jacques savoit jouer de tous. Une autre salle estoit garnie de jeux d'echez, de tables, et d'autres, diverses manières de jeux à grand nombre. Item une belle chapelle où il avoit des pulpitres à mettre livres dessus, de merveilleux art, lesquelz on faisoit venir à divers sièges loings et pres a destre et a senestre. . . . Item pluseurs autres chambres richement adoubez de lits, de tables engigneusement entaillées, et pares de riches draps et tapis à orfrais. . . . ."

In the sixteenth century, furniture that may be applied to our own uses, is more frequent; the necessity of transport still subsists, and everything must be made to take to pieces; the beds have their columns and other parts jointed; the tables are on trestles or made to fold down on their axles; the cabinets are numerous, and varied in materials and dimensions, so that being filled with valuables, they may find room in the chests or trunks (bahuts). The chairs with hooks or fastenings, or to fold, in a word the camp furniture is ready to be packed up together with the ornamental cushions, the carpets and moveable hangings that they attached wherever the dwelling-place of the moment was fixed. At the end of the century, furniture becomes still more abundant, and already the more cumbrous part ceases to travel; at the moment of leaving the château containing it it is consigned to the garrets or the wardrobe room, where it remains until

the day of return. At this period the taste for curiosities becomes general; distant voyages procure objects from *Yndie*, caskets painted in the Turkish fashion, oriental carpets and porcelain of China, which was so easily obtainable at Cairo that Belon could not believe it really came from the far East.



Casket with handle and fastenings of chased iron. German work of the end of the Fourteenth Century. (Collection of late M. Alf. Gérente.)

It is easy to realise at the present day what a palace of the year 1589 might contain; the "Inventaire des meubles de Catherine de Médicis," published by M. Edmond Bonnaffé is in this respect as instructive as possible, and we here borrow his description of the complicated arrangement of a state bed, drawn up by Trubart the upholsterer.

"Ung lict à doubles peutes à campanes au gros poinct de tapisserie de soye rehaussé d'or et d'argent, garny de six pentes de tapisserie trois pour le haut et trois pour les soubassemens, quatre pentes de damas blanc figuré

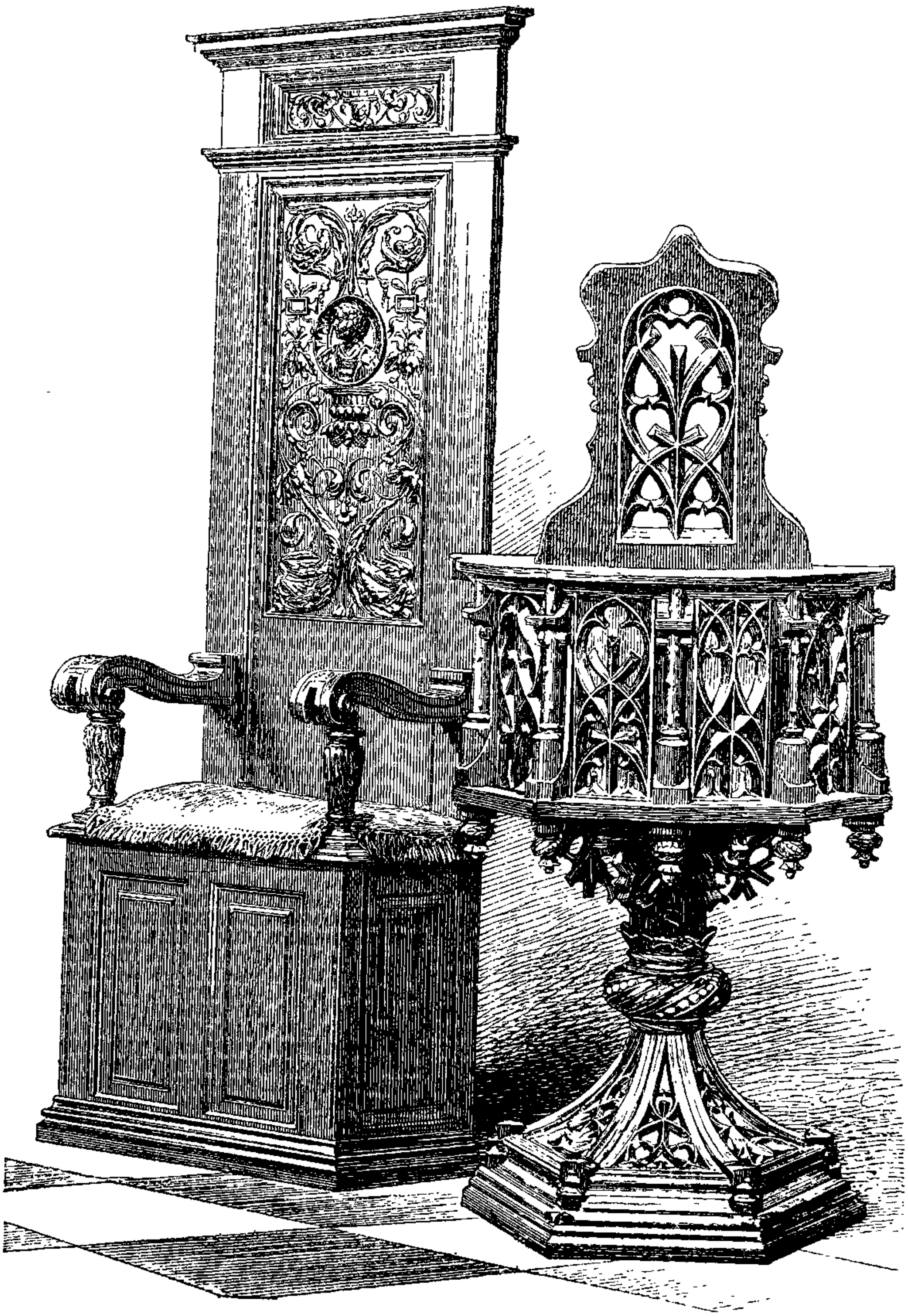
d'or, sur lesquelles y a des bandes de broderie d'or et d'argent cliquant, pour servir au dedans du lict, quatre quenouilles du mesme damas, trois grandz rideaux de mesme damas garnys d'une bande d'ouvrage de soye rehaussée d'or et d'argent par dehors, et par dedans d'une bande de broderie d'or et d'argent cliquant avec des chiffres, quatre bonnes graces de tapisserie de soye rehaussée d'or et d'argent doublée du mesme damas blanc figuré d'or semblable aux rideaux, la couverte de parade de mesme damas blanc figuré d'or garny de pentes de broderie d'or et d'argent cliquant au lieu de passement. Le tapis de table traînant de mesme damas, garny d'une bande de tapisserie de soye rehaussée d'or et d'argent faicte en cordelière, le bas d'une bande de tapisserie de soye à campane rehaussée d'or et d'argent. Ung dez à doubles pentes, les pentes de dehors faictes de tapisserie de soye à gros poinct, rehaussée d'or et d'argent, de damas blanc figuré d'or garny d'une bande de tapisserie de soye rehaussée d'or et d'argent façon de cordelière, la queue et le fond moictié de damas blanc figuré d'or et l'autre moictié de mesme, les pentes de dehors les dictes pentes doublées de taffetas blanc, la queue et le fond doublés de bougran blanc, sur deux aulnes en quarré."

We must not forget that it is here question of a royal bed, and to return to less exceptional things, let us go back to Cluny, where the decorations from the château de Villepreux belonging to Pierre de Gondy, bishop of Paris, will show the luxury of the sixteenth century in a simpler form, and allow us to compose a bed more appropriated to present use.

We must also point out this important peculiarity, that the inventory of Catherine de Médicis shows a very numerous collection of ebony cabinets inlaid with ivory marquetry and those of German fashion, that is, a marquetry, of various woods; but it passes over in silence pieces of furniture in wood-carving which must have been still in use, as may be proved by those bearing the cypher of Henry II. and the double crescent to be met with in museums, and among collectors. It is an indication of the possible mingling of these three kinds in one whole. We still keep to the genuine sixteenth century, so long as we do not see the rather cumbrous pieces of the time of Henry IV., which lead directly to the style of Louis XIII.

The furniture of this period of transition, which is occasionally sombre from the abuse of ebony, has already a degree of pomp announcing the century of Louis XIV.; and when we say furniture, we do not mean pieces of outward show, more luxurious than useful. This is one of the characteristics of the period of the great king; everyone has witnessed what remains of Versailles, and the wonderful pieces inherited by the Louvre, after the revolutions, which had swept them away from the royal residences; of such was composed the fittings-up of the palaces of the great.

Germain Brice, describing Mazarin's palace in 1698, says:—



High-backed Chair of Walnut of the reign of Francis I. (Collection of M. A. Morcau.) Semi-circular Revolving Chair, painted, gilt, and varnished, German workmanship of the Fifteenth Century. (Collection of M. Recappé.)

"Il n'y a point de lieu dans Paris où il y ait plus de curiosités, ni qui soit rempli d'une plus grande quantité de meubles précieux que celui-ci . . . Pour des meubles, on en voit partout de magnifiques, dont on change à chaque saison de l'année . . . Après avoir passé plusieurs chaimbres de plein-pié, tendues de riches tapisseries rehaussées d'or et d'argent, on entre dans une longue galerie, remplie de chaque côté de cabinets garnis de pierreries et de ciselures d'or et d'argent qui sont sur des tables de marbre ou de pierres rapportées. On y verra aussi des vases de jaspe et d'albâtre, de diverses grandeurs, avec de petites statues de bronze, d'un travail exquis. Le plancher de cette galerie est couvert d'un tapis de Turquie tout d'une pièce, d'une longueur extraordinaire. Les appartements d'en bas ne sont pas moins magnifiques. Toutes les salles qui le composent sont pleines de cabinets d'Allemagne et de la Chine, avec des coffres de vernis du Japon, d'une légércté et d'une odeur admirable . . . Dans une autre chambre qui est proche, il y a de grandes tables de pierres rapportées et de marbre. La galerie basse et le salon par où on doit passer sont aussi remplis de bustes et de statues antiques. Cette galerie est de la même longueur que celle dont on a déjà parlé. Enfin, on ne saurait trouver ensemble une plus grande variété de belles choses, des horloges, des pendules extraordinaires, des statues d'argent et de vermeil doré, des vases de même matière et en grand nombre."

A more complete picture, more clearly proving the absence of useful furniture could not be desired. In order to find such, in an intimate and coquettish form, we must pass to the reign of Louis XV., the king who deserted the state apartments to take refuge in by-places with secret doors and back staircases.

But here, if the "grandiose" style has disappeared, that of exaggerated caprice takes its place; everything is distorted; broken and complicated (*tarabiscoté*), the exuberant curled endive appears in everything; simplicity is unknown. It is the period above all others the most difficult for the man of taste; ugliness jostling with what is mere extravagance of fancy or of elegance; while by a judicious choice, discarding the exaggerations which are the evident work of artists of inferior merit, who can only be impressed with ideas from their extremest point of view, the elements of a charming set of furniture for the bedchamber, the boudoir, or the retiro, may be found. Here begins the remarkable era of metal chasing, and the bronzes applied to cabinet work, as in flambeaux, girandoles, and lustres, are often of admirable workmanship, and talented conception.

We shall say little about the period of Louis XVI.; public taste leads everyone in that direction, and it is perfectly well known. The coquettish simplicity of its style is an intelligent protest against the "rocaille" and loosenss of the preceding furniture. We find in it all that our present wants demand,

united to the most delicate designs. The only dangers that connoisseurs may meet with, are scarcity, high prices, and the fear of imitations.

It may be seen by this rapid sketch what difficulties exist in the formation of an historical set of furniture, and what care and tact must be used in order to avoid anachronisms. From the earliest ages, the love for rare and curious things had introduced that happy variety into private houses, which so well characterises the taste of the collector. The Romans liked to surround themselves with the valuable objects which conquest or distant commerce could procure them; the Middle Ages had the same tendency, and the search for exotic treasures increased with time. In our own country, the crusades were a first revelation, the wars in Italy completed the work, and gave rise to our Renaissance.

Oriental works, rich carpets, and antiquities have therefore a right to take their place amongst ancient furniture, in order to heighten its charm; this is evident from the preceding descriptions. In the seventeenth century India and China mingle their products with those of our national industry; under Louis XV. porcelain intrudes itself everywhere; it is the period of the development of our national manufacture, and of the discovery in Saxony of a hard paste similar to that of the Chinese. Not only the table, but chimney pieces, furniture, and console tables are covered with groups, vases, and girandoles of novel invention, which does not, however, cause oriental works to be proscribed. These novelties lose part of their vogue under Louis XVI., and French porcelain tends to take their place, with its delicate paintings, and soft and varied colouring. Sèvres porcelain harmonised wonderfully with the rose-wood veneering, and chasings rivalling jewellery, with the dead gilding of the bronzes, and the fine goldsmith's work emulating the antique. Art, then, or to say more, science, consists in knowing how to choose these different elements, and so to combine them, that taste may be satisfied without injury to historical truth; the impression is then complete, and the visitor can imagine himself living at some other period.

To attain this is doubtless difficult. Not only great sacrifices have been made, but a combination of fortunate circumstances have enabled some connoisseurs to complete a salon, a bed-chamber, a boudoir, with things not only ancient, but of a precise epoch. Thus everyone quotes the Louis XIV. salon of M. Léopold Double, and Duthé's charming boudoir, in which the ceiling and painted panellings are accompanied by all the accessories of the same origin, patiently collected, purchased under the excitement of public auctions, or snatched from the hammer of demolitions. The sumptuous apartments of the Rothschild family are also much admired; where every moment one expects to see appear the sympathetic forms of Marie Antoinette and Madame de Lamballe, who are everywhere recalled to one's recollection.

CHAPTER II.

ECLECTIC FURNITURE.

These difficulties need not discourage those who desire to borrow from the past the objects which surround them ; if, from the severity of its exigencies, history should escape them, they can make use of a compromise, which taste admits, by composing a purely eclectic set of furniture.

Let us here explain ; among the connoisseurs of our day, there are some, who, like their ancestors of the Renaissance and the following centuries, openly assume the name of collectors and possess a cabinet. In those days, as we know, the cabinet, which was an appendage and ornament to a habitation, contained, besides jewellery and other articles of personal ornament, specimens of goldsmith's work, bronzes, arms, marbles, metals, crystals, and pietre dure, pictures, in short, all that constitutes a collection. In the present day many who collect relics of the past, refuse, from modesty, to avow that they possess a cabinet. Are they less rich in rarities than the old connoisseurs? Not so ; but what they acquire is not grouped in a single gallery, in the cabinet ; it is scattered about everywhere, surrounding them wherever they may be, and their enjoyment of it is increased because every moment they have within reach one of the thousand objects they love. This, therefore, is precisely what constitutes eclectic furniture.

Can it be concluded from this that it is sufficient to possess valuable things, and to bring them together by chance, in order to come within the rules of eclecticism? Certainly not ; and whoever may have been able to see the hôtels of M. Adolphe Moreau, of M. Georges Berger, of Baron Charles Davillier, and of M. Edmond Bonnaffé, will be convinced of this ; he will remark that a strict rule of propriety and good taste governs this apparent caprice. A rich interior should not indeed resemble the well-furnished shop of a dealer, and ill-assorted objects are always disagreeable ; works bearing the special date of their style, possess obvious harmony ; the credence tables of the Middle Ages, and the chests with their delicate Gothic tracery, would be out of place, if placed side by side with commodes and bureaux of tortured forms, glaring with twisted and intrusive brasswork ; the solid



Salon, Renaissance style of M. Edmond Bonnaffé.

French faïence would look coarse placed in contact with the furniture of Louis XVI., and Sèvres porcelain would appear insipid on a Boule cabinet, by the side of rock crystals of the seventeenth century.

It will be asked, then, where is a rule to be found? We repeat, in taste. Let us declare to the credit of our artists that it is principally to them that we may go for advice on the scientific assembling together of these different objects; the choice of form, the true key-note in the assortment of colours, the supreme elegance of the whole put together, denote the experience gained in their daily studies, and in their historical information, bringing to light amongst such as are colourists by instinct, all the power of this particular talent.

The showing off to advantage an Arras or Flanders tapestry, to display a lacquered cabinet, a "piqué" of India, or an ebony incrusted with ivory, in their best light, to find the suitable place for arms, porcelain, and bronzes, to exhibit a terra-cotta of Clodion, an ivory of Duquesnoy, or the goldsmith's work of Baslin; to suspend in their right place a Persian embroidery, an Indian brocade, a Japanese rouleau could never be the work of the first comer. The anachronisms between two ill-assorted pieces may be as offensive to the eye, as between the scattered parts of a complete set of furniture, the finest pieces of armour will assume the look of old iron, according to the background which serves to set them off.

The true secret lies in finding out transitions; it is in this that M. Barbet de Jony excels, not only in the judicious grouping of the public treasures of which he is the keeper, but in the arrangement of his private abode.

Of all things, the least difficult to arrange are those of oriental origin; their purity of taste, and brilliancy admits of their braving every contact. Francis I. admitted them, notwithstanding his passion for works of the Renaissance. Under Louis XIV. the furniture and porcelain of China and Japan, were associated with marquetry and bronze to relieve their severity. Their part in decoration gradually increased in the following reigns, and at the end of the eighteenth century, became dominant, as we may judge by this description of a boudoir, taken from "Angola," an Indian story, a work contrary to all probability. Agra (Paris) 1746.

"Un lit de repos en niche de damas couleur de rose et argent, paraissait comme un autel consacré à la volupté; un grand paravent immense l'entourait; le reste de l'ameublement y répondait parfaitement; des consoles et des coins de jaspe, des cabinets de la Chine chargés de porcelaines les plus rares, la cheminée garnie de magots à gros ventre de la tournure la plus neuve et la plus bouffonne, des écrans de découpures, etc."

Yes; such was precisely the buffoonery and luxury of a gallant and frivolous age, rushing with heedless mirth into the gulf which was

to swallow it up. Neither the hidden sarcasms, like those of Angola, the remonstrances of austere philosophers, nor the honest efforts of Louis XVI., could arrest the fatal leap, and bring back taste and manners into more reasonable paths.



Ornament taken from the Bible of Souvigny

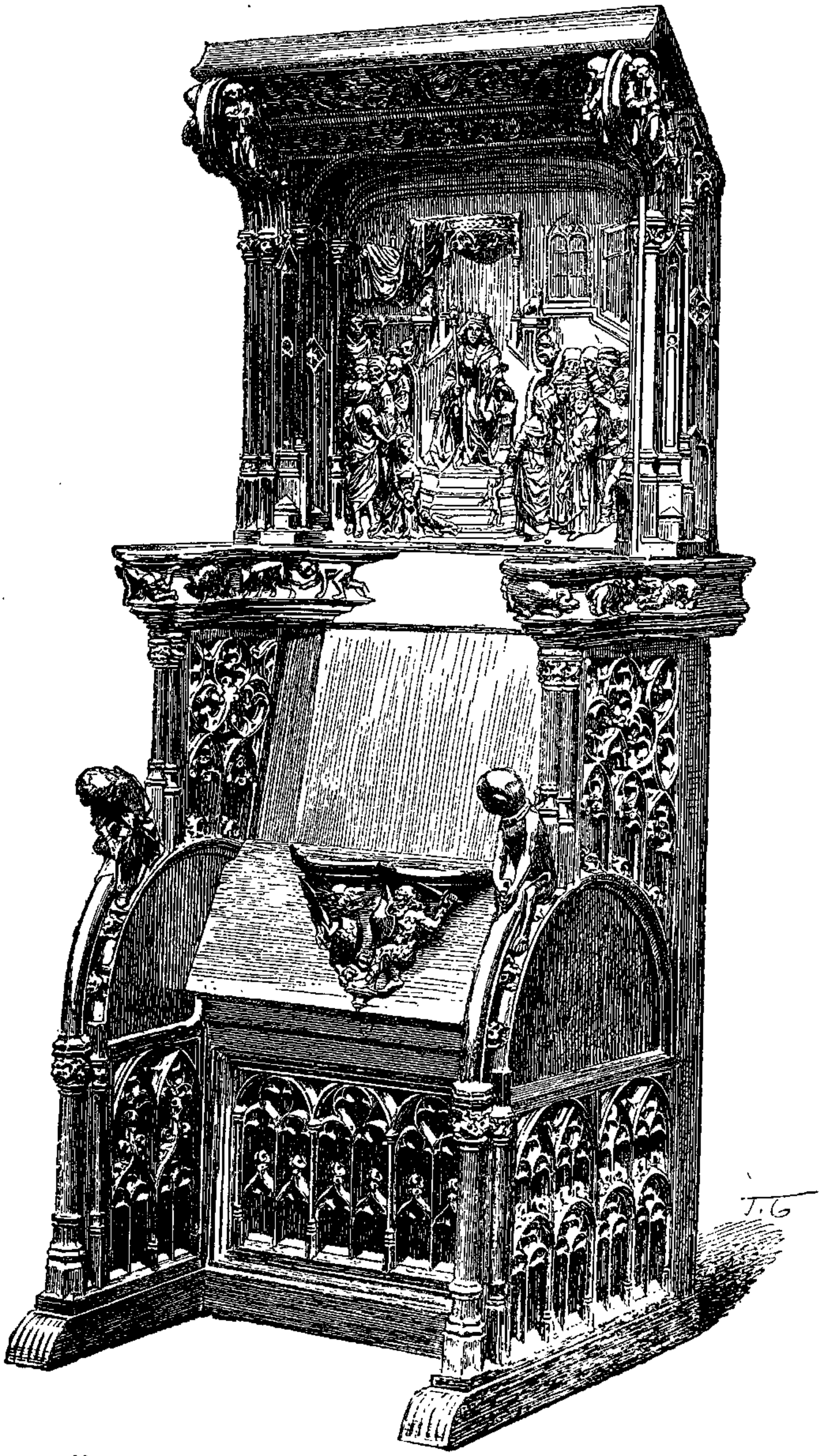
CHAPTER III.

FURNITURE—DIFFERENT KINDS.

THE furniture of the Middle Ages must be divided under two different heads; the most important examples are evidently those for religious use. Where indeed should the greatest splendour of art be exhibited, than in the house of the Almighty? Were not the workmen established in monastic houses specially bound to devote all their energies to the adornment of the Church? History proves it; and the masterpieces of art must be sought amongst the stalls of the choirs and the ornaments of the sacristy.

We shall dwell but little, however, on this branch of furniture, which diverges slightly from the special object of this study; it will be sufficient for us to point out the types in our museums which exhibit its characteristics. First of all we shall mention the sumptuous sacristy "dressoir," or sideboard, preserved at Cluny, taken from the church of Saint Pol-de-Léon. Its triple staged construction, the lace-like delicacy of its pierced canopies, its panels on which the arms of France and Brittany, and those perhaps of some donor, stand in relief; its beautiful locks of wrought iron decorated with beaten and chased work, bearing the same arms as the wood, make it one of the most interesting specimens of the cabinet work of the fifteenth century. A no less important piece of the same period is the carved woodwork grating forming the enclosure of one of the chapels of the church of Augerolles (Puy-de-Dôme). We may also mention a large refectory bench with the arms of France, probably taken from some royal abbey, and we will stop on the threshold of the Renaissance when religious and secular furniture become assimilated.

To discover the remnants of the latter, we must necessarily search the manorial habitations. The first workmen employed in the construction of the different recipients of all sizes destined to contain and transport each person's property, were simply carpenters. Neither is it a matter void of interest, to pass in review the various terms which have served to qualify this primitive style of furniture. The "bahut" was originally a leathern or wicker envelope covered with cloth, used to contain and protect a large box, in which other smaller boxes were lodged; in the course of time the



Moveable Stall. Flemish work of the middle of the Fifteenth Century. (Collection of Baron J. de Rothschild.)

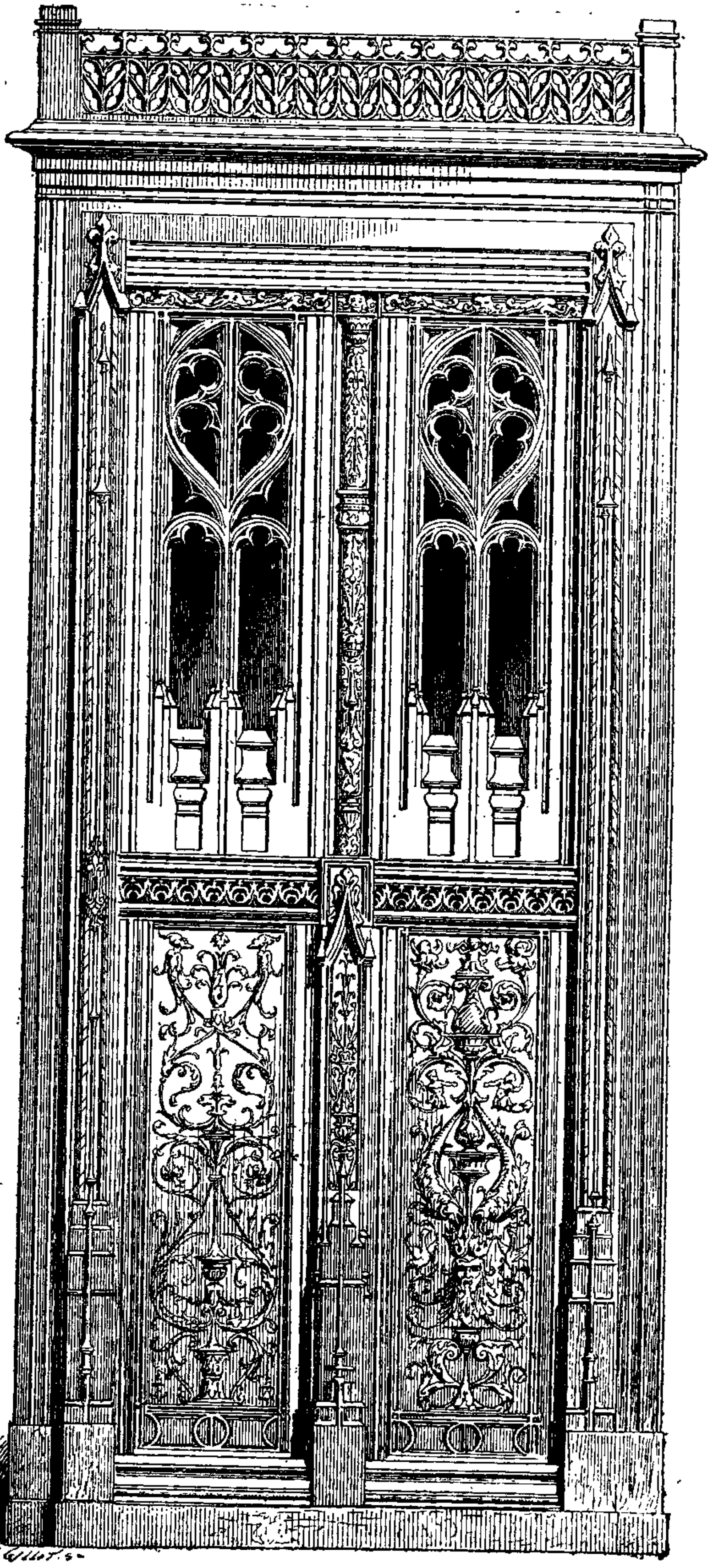
name passed from the covering to the box itself, and served to designate even armoires (wardrobes) and écrins (jewel caskets). The coffer is subject to a still greater number of variations; it is often confounded with the bahut, or chest, and becomes synonymous with trunk (malle), casket, and the large trunk, called "bouge," as capacious as the osier basket. When very large the coffer was used as a receptacle for the other boxes when on a journey, and at home its interior served the purpose of our armoires. It was also used as a seat, and even as a table. As for the smaller chests or caskets (coffrets), they varied as much in shape as in material, and those made of gold, silver, precious woods, chased or enamelled copper, played an important part in the elegant life and the splendour of the Middle Ages; the custom of locking up in coffers not only valuable jewels, but specie, caused the name to be adopted to express the finances of king or state.

The huche is again another coffer or bahut, sometimes called arche, huceau, hucheau, huchel, and buffet; the hucheau was not so large as the huche, and nothing enables us to distinguish whether the other varieties of the name indicated a difference of form or use. M. de Laborde, in his learned glossary, only remarks that by reason of the many precious objects contained in the huches, the domestic officers of the royal palace took the name of "garde-huches."

To return to our primitive workmen, the carpenters: art with them was held naturally a secondary rank; solidity, it may well be imagined, was the first qualification for these chests, which were destined to frequent journeys on the back of powerful sumpter horses (called chevaux bahutiers), to circulate through the winding staircases and narrow passages of feudal towers, and bear the weight of those who used them as a seat; accordingly one of the most ancient of decorations consisted in the application of complicated iron mounts, which added their strength to that of the skilfully fashioned woods. The Parisian museum of the hôtel Carnavalet possesses one of these coffers, iron bound on the same system and perhaps by the same hand as the celebrated entrance doors of Notre-Dame, one of the masterpieces of the thirteenth century.

From the close of the eleventh century, however, the necessity of embellishing with ornaments in relief such objects as were constantly placed within sight, and which required to be in greater harmony with the splendour of hangings and dress, began to be understood; they even went farther, and broad surfaces were covered with gold grounds, set off with paintings.

In the following century elegance of form began to be considered; and wood turned with the lathe was introduced in the construction of furniture, and then in the thirteenth century the grounds were ornamented with sculptures in low relief.



Armoire of carved wood, French work of the Sixteenth Century. (Museum of the Louvre.

During these two centuries, however, furniture remained within very narrow limits; as we have just observed, huches and bahuts constituted its basis, clothes, linen, valuables, and money being consigned to them; the bedstead came next, then the chair, or chaïere, of the master of the house, high-backed benches, some stools (escabeaux), the sideboard (buffet), which was moveable, and permitted circulation round it for the convenience of service, and the dressoir, in the form of an étagère, on which cloths were spread at meals, and the most valuable plate laid out on the narrow shelves which rose in steps at the back. The beds were hung round with curtains suspended by a system of cords, and the larger pieces of furniture ornamented with portable cushions and Saracenic carpets.

The thirteenth century, while bringing tools to perfection, also caused a separation amongst the workmen specially employed in the construction of furniture, who thenceforth were divided into two different classes: carpenters and joiners. The first applied themselves solely to massive works; the others, advancing further and further into the domain of art, became assimilated with the "ymaigiers" or regular sculptors, and traced on the pliant wood flowery patterns, with elegant scrolls of foliage forming a framework to personages and scenes from sacred or profane history, or else representing in Gothic or quadrilobate compartments subjects of fabliaux or legendary songs.

In the fourteenth century and during the first years of the fifteenth, elegant luxury was displayed more especially in costly stuffs, and tapestries with which the furniture, seats, and benches were covered. The flowing draperies of the beds partook of this taste, which originated with the Crusades, and had been inspired by the sight of the magnificent fabrics of the East. Sculpture, nevertheless, continued progressing, and in Italy marquetry, evidently of Oriental derivation, began to have a share in the working of wood.

In the fifteenth century, the appearance of a bedchamber is thus represented; the curtained bedstead, with corniced tester, displayed its costly coverlets; on one side was the master's chair, then the devotional picture or small domestic altar attached to the wall. The dressoir and other small pieces of furniture were to be seen ranged round the apartment, and often in front of the immense fireplace was a high-backed seat where the inmates came to seek warmth. This arrangement, which is seen in miniatures and tapestries taken from various sources, proves the uniformity of habits in the different classes of society. Here we find personages whose dress and elegance denote their high position; here again are plain citizens surrounded by their serving men, and by a number of objects which allow us to judge that the apartment is at once the bedchamber, reception-room, and refectory of the family.

If we enter the study of the statesman or of the writer, we find the high-chair, or faldistoire, with its monumental back, the revolving desk called a "wheel," used to keep a certain number of books within reach, lecterns, and various other sorts of desks for writing.

This age, moreover, corresponds with the complete development of Gothic architecture, and the pieces of furniture inspired by the same taste, are divided into flamboyant Gothic arcades, and crowned by fine needle-shaped crockets, and floriated croziers; their niches contain elegantly quaint figures, and the panels, with their bas-reliefs, rival in perfection the retables (altar-pieces) and triptychs of intricate workmanship.

Accordingly, these articles of furniture have no parts of them covered, except such which must be so from necessity, so that the ingenious conceptions of the artist may be left exposed to view. Much of this furniture served only for luxurious display, while that which was destined for travelling remained simple in form, and was modestly concealed in those parts of the dwelling reserved for private life.

We shall not extend this brief sketch any further, for, from the sixteenth century, both public and private life is pictured in so large a number of monuments, paintings, tapestries, engravings, and manuscripts, that it would be superfluous to attempt an analysis essentially colourless beside the originals.

What we have now to do, is to study furniture no longer as a whole, but in its different kinds, so as to show its progress and connections, and cause its styles to be appreciated in their successive transformations.

§ 1.—FURNITURE OF SCULPTURED WOOD.

What we have said previously of the uses of primitive furniture, renders it needless to insist on the fact that the greater part was of oak; nothing less than this solid material, put together by the stout joining of the carpenters, could serve for resisting the constant journeys and endless joltings. It will be understood that it is unnecessary to dwell long on the subject of the first chests, the majority of which must have disappeared. It is when art begins to manifest itself that interest commences. We have already mentioned the iron-bound coffer of the hôtel Carnavalet; we will also examine as a characteristic of the end of the thirteenth century, the curious piece purchased at Alfred Gerente's sale by the musée de Cluny. It is a chest (bahut) of which the sides are ornamented with arcades, enclosing figures of men-at-arms in full armour, and jugglers; one of the ends exhibits a warlike cavalcade, and the other, a tree with spreading branches laden with leaves; the top, slightly rounded, is of quadrilobate medallions, containing scenes illustrative of manners and customs, and civil and military personages. The

iron work is in a more advanced style of art than the wood; indeed we may fix the apogee of the smith's art at the commencement of the thirteenth century.

A sort of gap occurs between this period and the fifteenth century, when examples become plentiful, a gap which is indeed filled up by works in sculpture which sufficiently manifest the gropings of art; it is a period of transition, and the different appellations by which workers in furniture were designated, are an evident proof of the indecision existing in the exercise of their trade; some are called carpenters, others are "huchiers" and coffer makers, finally the name of joiner (menuisier) appears, so to speak, with the new form of art, and when it begins to display its elegancies. To find cabinet-makers, we must pass over another century, and enter upon the full period of the Renaissance.

Here, however, are the first names which appear in the archives of the Middle Ages:—

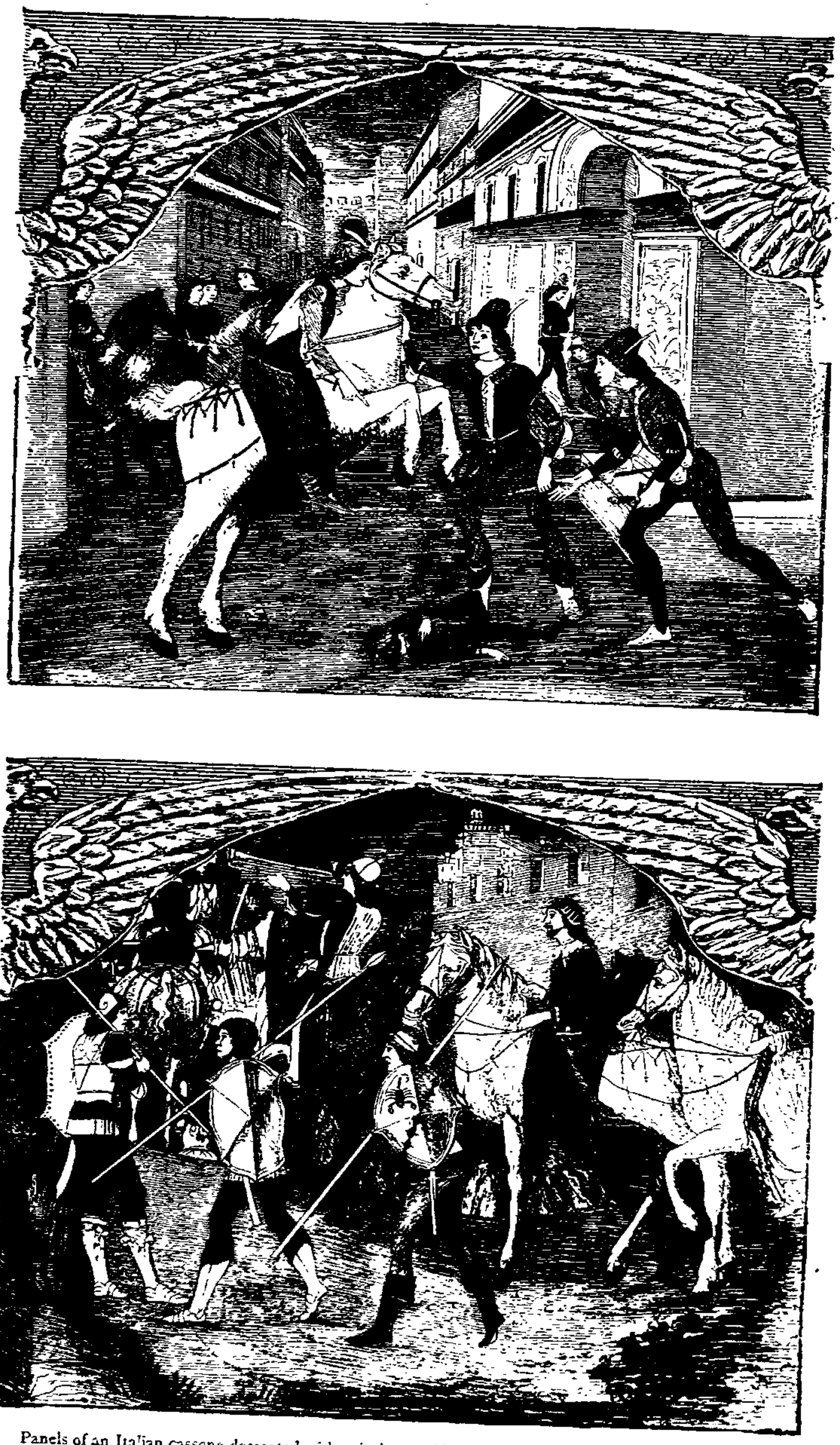
1316. Richart d'Arragon, coffer-maker.
1349. Hue d'Yverny.
1352. Guillaume le Bon, coffer-maker.
1355. Jean Grosbois, huchier.
1355. Jacques de Parvis, huchier.
1360. Jehan Petrot, chessboard-maker.
1365. Colin de la Baste, huchier.
1365. Hannequin de la Chapelle.
1365. Thibaut le Roulier.
1387. Jehan le Huchier.
1388. Jehan de Richebourt.
1391. Jehan de Troyes.
1396. Simonnet Aufernet, huchier.
1397. Robin Garnier, coffer-maker.
1398. Girardin, huchier.
1399. Jehan de Liége, carpenter.
1399. Sandom, huchier.

In the fifteenth century we hear of Mahier, a wheelwright, who, in 1415, made a wheeled chair in walnut wood to carry the queen, Isabeau de Baviére, on her recovery from an illness. Was it a work of art? Two things may cause us to suspect so; first, the choice of the material, and next, the habitual elegance of the woman of coquettish memory who was to be borne in it.

The other workmen:—

1448. Piercequin Hugue,
1454. Sauveton Fumelle,
1465. Guillaume Basset,
1477. Guillaume Boyrin,
1478. Jehan de la Planche,

take the name of huchiers, excepting Fumelle, designated as a joiner.



Panels of an Italian cassone decorated with paintings, middle of the Fifteenth Century. (Collection of M. H. Cernuschi.

There were even specialists, like Lucas, making chessboards in 1496, as Jehan Petrot had done in 1366.

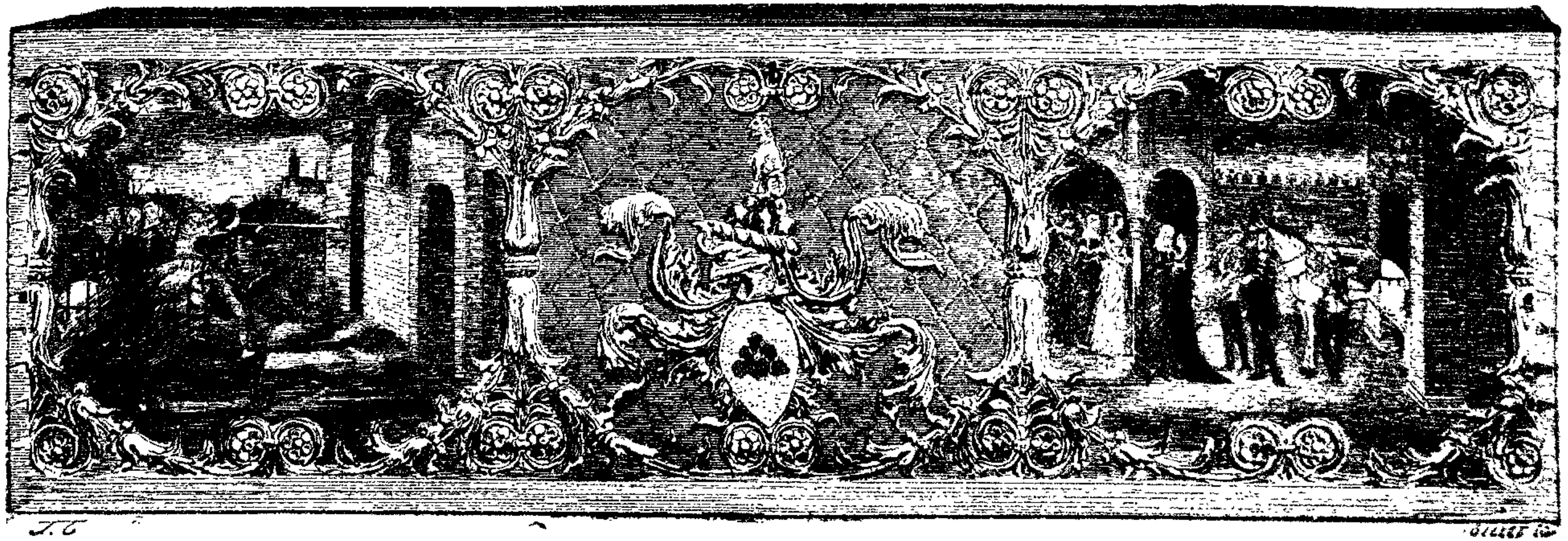
With the progress of luxury and talent, trades become confused, and the different branches mingle together. Already, in 1450, Italy, while preparing the development of her special genius, exhibits men of unusual talent in every profession. Giuliano da Maiano and Benedetto, sculptors and joiners, not satisfied with the resources afforded by rich architectonic compositions combined with statuary, desire to add to it a variety of shades, and imagine the plan of incrusting wood with divers inlaid work, or marquetry. They thus form a school whence spring the *intarsiatori*, of whom we shall speak further on. The pure cabinet-maker carvers flourished none the less; in 1406, Marco Brucolo and Antonio Torrigiani constructed the kind of tabernacle made to preserve the manuscript of the Pandects at Florence. Thomas Soderini, the gonfalonier, employed Lorenzo de Bicci in 1451, to add to the richness of the work by painting on the pediment of Saint John the Baptist; and on the doors, Moses surrounded with golden lilies, and the symbols of the four Evangelists. This custom of uniting painting to wood carving then very much prevailed, and Dello, the painter, who died about 1455, had gained a reputation in this branch of art.

We should doubtless be rash in attributing to him the scenes we reproduce from two panels of a chest (bahut) belonging to M. Henri Cernuschi; all that can be said is, that they are from the hand of a master.* A similar chest from the same collection is also valuable on more than one account. Of incontestable Italian origin, it is sculptured with ornaments of an elegant Gothic style, which are curiously combined with certain antique and romanesque reminiscences; thus, the upper frieze is a classic scroll (*posée*), arranged in the Gothic style; the four front compartments are composed of arcades of elliptic shape (anse de panier), trilobed interiorly, and supported by small twisted columns; all this architecture is with coloured grounds, and completely frames the subjects, which represent the same young man presenting himself successively before men in religious costumes; then in a castle, where his presence is announced by men sounding the trumpet, while women advance to receive him, and introduce him into the interior of the dwelling. The last picture represents a room in which the young man is seated between a matron and a young girl, who has appeared in the two preceding pictures; musicians are sounding trumpets, and everything suggests that it is a betrothal ceremony. Thus the chest (bahut) of the fifteenth century is already the *cassone*, or marriage coffer, which was presented with the wedding gifts, a custom we shall see reproduced throughout the whole of the following century in Italy, and which has been adopted in our own country, where the splendidly furnished "corbeille" is still an object of great costliness.

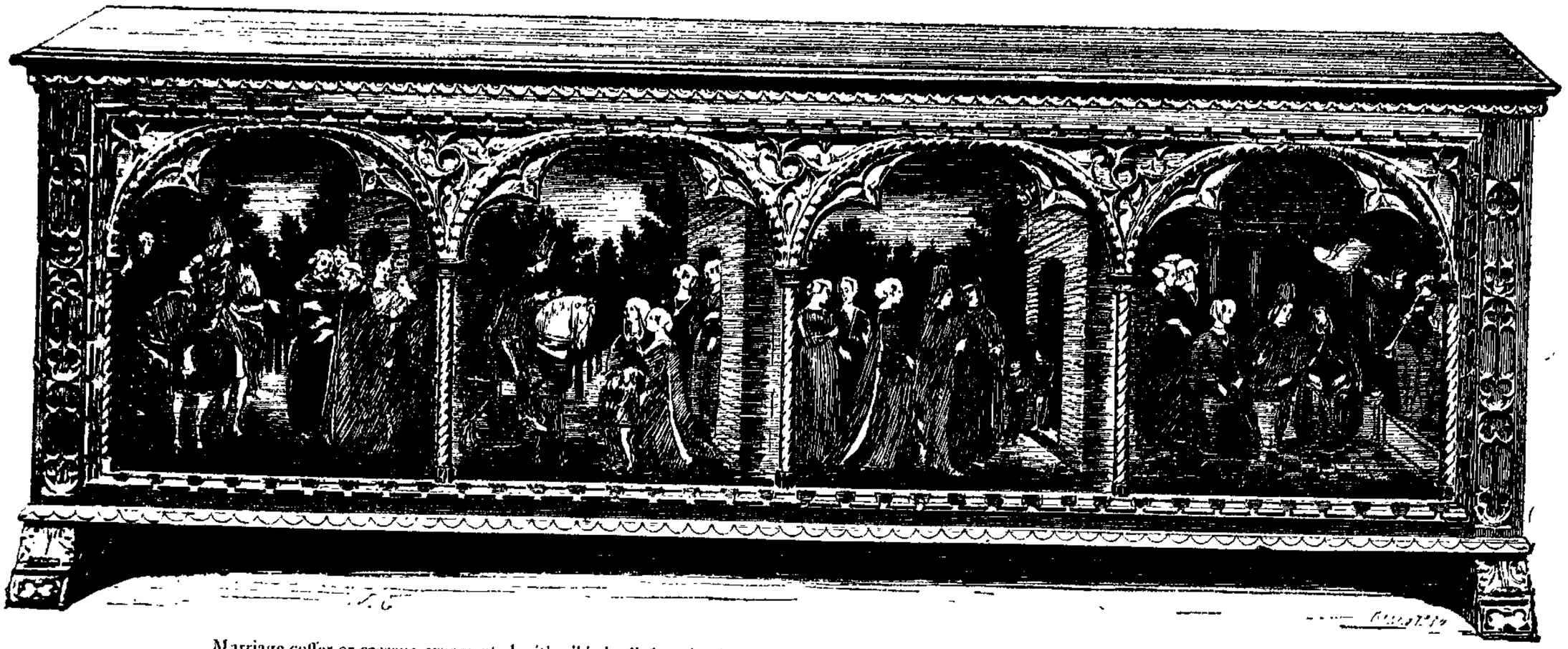
What confirms us in our opinion that it is a marriage coffer, is another painted specimen belonging to the Cernuschi collection, in which this title declares itself; in this, appliqué ornaments of antique style, and gilded, form three compartments. The middle one contains a painted escutcheon in relief; the two others represent a young married couple, followed by a cavalcade, and accompanied by musicians, arriving at the paternal dwelling, where they ask for admittance; they are received, and the mother embraces the young wife in a colonnaded vestibule in the presence of the assembled family; the train of attendants, too, has disappeared, and all we can see near the doorway is the sumpter mule laden with the baggage of the married pair.

This piece is also of the fifteenth century, as the costumes show, but its style of ornament already gives us a foresight of the Renaissance. We shall not even attempt to give a list of the Italian artists who were able to devote their chisel to the embellishment of furniture; contemporaries themselves have contented themselves with observing that the most illustrious among the sculptors did not disdain this branch of art.

It is extremely difficult to fix with certainty the dates of the works of the fifteenth century. The most ancient and the most numerous are derived from the Gothic, buttresses, mullions, trefoils, and rosettes (rosaces) form their most common ornament; but this style lasted, more or less, for a considerable time, becoming modified according to centres and taste; the Gothic of the north of France is not that of the south nor of Italy, and the pieces with figures have yielded to still more variable influences. There are some pieces of furniture without analogy to any others, and which defy all classification; of such is a magnificent cedar-wood chest belonging to M. Edmond Bonnaffé. Personages wearing the costume of the Court of Burgundy towards the middle of the fifteenth century, represent episodes from the fabliau of the Fontaine d'Amour, framed in a rich scroll border, with animals running among the foliage. This border can hardly remind us of anything but the costly siculo-byzantine tissues executed at Palermo. Yet, as regards workmanship, the piece is still mere carpenter's work, its joining is of the simplest; the lid, plain and without moulding, is bordered by a crossed pattern of small hollow triangles, imitating the setting of Oriental marquetry (piqué). The subject itself is deeply graven rather than sculptured. The close of the century, especially, is a compromise between the past and the ideas of the Renaissance. After Louis XIII. we must find very unmistakable signs in order to distinguish what is of the fifteenth or of the sixteenth century, French or Italian. On all sides, people sacrificed to a taste for the antique; the palmette ornaments, the branches of floriated scrolls, and the acanthus, with its caulicoli and boldly cut leaves, replaced the western flora. In some old centres, however, they still kept behind in the carvings of flam-



Marriage coffer or cassone with an escutcheon in relief and subjects painted; Italian work of the Fifteenth Century. (Collection of M. H. Cernuschi.)



Marriage coffer or cassone ornamented with gilded reliefs and paintings ; Italian work of the Fifteenth Century. (Collection of M. H. Cernuschi.

boyant arcades and Gothic canopies, and the new fashions often led the artist to make a mixture of styles indicative of the transition in ideas and in operation.

As it almost always happens, where art extends its domain, and where the wants of luxury increase, the phalanx of artists' names become rarer in our archives. We find :—

1522. Pierre Forbin, joiner, of Bourges.
1541. Martin Guillebert, huchier.
1550. Marcel Frèrot, joiner.
1555. François Rivery, joiner of Catherine de Médicis.
1564. François Lheureux, employed by Catherine de Médicis.

As for Italian names, how could we collect and quote them? At the glorious period of the Renaissance, the idea of forming categories in art had not been originated ; the bold geniuses of those days simultaneously applied themselves to architecture, sculpture, painting, and goldsmith's work, and not one of them would have thought he descended from his rank by diminishing the proportion or varying the subject of whatever issued from his brain. It is, therefore, amongst the regular sculptors that we must seek for the carvers of small figures and of furniture, that is, amongst the Donatello, Bernardino Ferrante, the Canozzi, the Moranzone, Antonio and Paolo Mantoani, Fra Giovanni di Verona, Fra Sebastiano di Rovigo, Brussolon di Venezia, etc.

Already furniture becomes complicated ; the credence, a simple table for making the essay or tasting provisions, as its name indicates, becomes an elegant cupboard, breast-high, often with flaps, and a small under shelf ; then it is completed by a back piece, and even by a shelf, passing on thus to the form of the buffet. What was this last? At first the name was given to the room destined to contain the most valuable plate ; later on it was applied to a piece of furniture serving the same purpose, and by analogy to the articles which decorated it. We will borrow from M. de Laborde the description of a buffet offered to the King of Naples for his coronation in 1495 : "Au milieu de la salle avoit ung buffet qui fut donné au Roy, où y avoit linge non pareil, de degré en degré et y estoyent les richesses d'or et d'argent, qui appartiennent au buffet du Roy : aiguières, bassins d'or, escuelles, platz, pintes, potz, flacons, grans navires, couppes d'or chargées de pierreries, grilles, broches, landies, pallètes, tenailles, souffles, lanternes, tranchoirs, salières, cousteaulx, chaudrons et chendeliers tous d'or et d'argent."

The dressoir or étagère differed little from the buffet; large pieces of gold plate and other sumptuous articles were exposed there, the number of shelves was fixed by etiquette, according to the rank of the persons. The dresser was therefore the buffet of reception rooms, as the buffet was the dressoir of the banqueting hall.

We will not speak of the chairs or *chaïères*, some surmounted by a dais, others with an elevated back, often crowned with an escutcheon; we refer to the different models which may be seen of them at the Louvre, at Cluny, and in the collections of amateurs; it would require a long chapter to mention the folding-chairs, not less complicated than our present mechanical easy chairs, or revolving chairs (chaises à pivots), which allowed a person to turn directly round towards his interlocutor, and the gossiping-chair (chaise causeuse), whose not very refined name indicates an analogy with our "causeuses."



Marriage coffer of carved wood; Italian work of the Sixteenth Century. (Collection of Comte de Briges.)

Where it is necessary for us to pause a moment, is at the word cabinet. The Marquis de Laborde considers this piece of furniture, of such general use in the sixteenth and seventeenth centuries, as a chest, or bahut, raised on four legs, which was filled with small drawers, all shut together behind a folding door, sometimes with four locks. An architectonic disposition was given to this piece, exteriorly as well as interiorly, and the cabinet was formed. The learned archæologist has overlooked the transition which took place in the sixteenth century between the cabinet, properly so called, and the "armoire," a piece of furniture composed of two separate bodies superposed,

and crowned by an elegant pediment. The fact is, that the armoire is a cabinet, of which the supporting table has been replaced by a cupboard, with folding doors, and thus utilised.

But it would be a hopeless task to describe these different pieces of furniture, which recommend themselves to the connoisseur by their splendid figures, medallions with busts almost in relief and arabesques of the finest taste. This cabinet, or this credence, is a masterpiece in every respect. A series of the coffers, or "cassoni," of Italian origin, afford the most interesting subject of study as regards history and art; there is one in the Cernuschi gallery with plain mouldings, and entirely ornamented with paintings, which we should feel inclined to attribute to the beginning of the fifteenth century, if the costumes of the personages did not indicate the period of Louis XII.; those from Baron Gustave de Rothschild's collection are nearly of the same period, and yet their magnificent sculptures in relief, broken at intervals by escutcheons, the griffin supporters, the elegant arabesques which stand out boldly from the gilded and piqué background, would seem to remove them nearly a century further distant. These gilded backgrounds are a remnant of the customs of the Middle Ages, for the greater part of the furniture which our museums possess, and which shine with the warm colouring of old polished oak, were once illuminated in their backgrounds as well as in their reliefs. There is still to be seen at Cluny a coffer representing the twelve apostles, which has retained its ancient paint.

It is to the Renaissance, therefore, that we owe that progress which was to substitute the simple force of relief for the artificial brilliancy of blue or of vermilion. To strengthen this force, they began to choose fine woods, more accessible to delicacy of touch than oak with its rough fibres. France especially gave the preference to walnut wood, raising on its smooth surface figures borrowed from the school of Fontainebleau. The choice of material and the style of workmanship, enable us to determine a certain number of schools; that of the north of France, faithful to its ancient traditions, retains the oak wood, and covers it with scenes in which the personages, though rather short, assume an energetic severity; the abundant ornaments remind us of those of Rouen, and of other Norman edifices. The schools of Touraine and Lyons, nearer to the sources of the Renaissance, trace on fine grained woods, rich arabesques, use winged sphinxes to support the tables, or the basements of their small edifices; and carve upon them elegant groups inspired by Jean Goujon and Germain Pilon. As for the Burgundian school, it possesses all the perfections, for it stands in the very centre of progress; since Philip the Good, it has known all the splendours of luxury, and received all the encouragement that can heighten art.

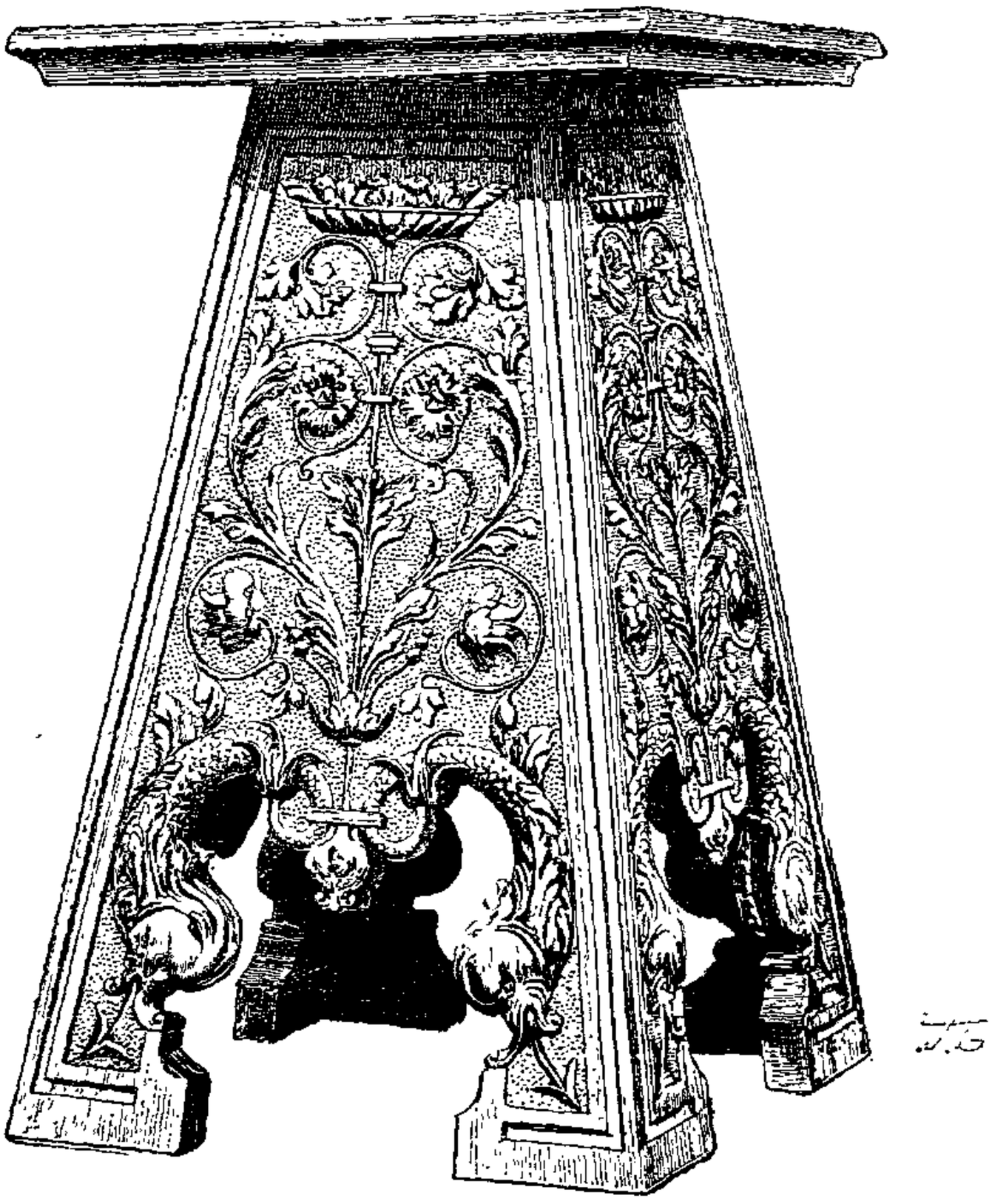
The sixteenth century, therefore, presents us a most varied and interesting

series in furniture; coffers, credences, cabinets, double-bodied presses or armoires, tables, beds, seats, monumental doors, all can be obtained from it, and all in perfection. We must make a distinction, however, and not bring the simple, and light compositions of France, in contact with the redundant productions of Germany. Some amongst these, notwithstanding the science of their workmanship, sculpture exuberant garlands, and make salient brackets and caryatides, whose sturdy structure seems barely sufficient to maintain the equilibrium of the piece. This is degeneracy; and it attains its final limits in what is called *kunstschrank* (cabinet). The cabinet-makers of Dresden, Augsburg and Nuremberg, that is Hans Schieferstein in 1568, Ulrich Baumgartner in 1605, Hans Schwanhardt, the inventor of undulated carving, do not content themselves with using various woods in its construction and appliqués of stones; they call the goldsmiths to their aid, and in 1585, Kellerthaler of Nuremburg covers the smallest surfaces of the wood with repoussé silver, and various gems. It is the close of the Renaissance it is true, and the threshold of the seventeenth century; but in our own country at the same period, the decline only manifested itself by the application of marble on the panels, and by the intervention of ebony.

We should consider as a variety of the wood sculptures of the Renaissance designs sketched out on the wood, and covered over with a preparation of stucco moulded in relief and afterwards painted and gilded, as was done in the case of frames, consoles, etc. What we meet with most frequently in this style are small jewel caskets, and other minor articles accessory to rich furniture. Some principal pieces however have existed, the disappearance of which should be attributed for the most part to their fragility alone. At the time of the sale of the Séchan collection, a cassone, or marriage coffer, was to be seen, belonging to the best period, the exterior of which, discoloured and defaced by time, scarcely conveyed any idea of its original splendour. In the form of an ancient sarcophagus, supported and divided by elegant caryatides, its reliefs represented wreaths hanging from the heads of cherubs, and borders of palmettes, separated by tritons with convoluted extremities; the upper part showed traces of a "semé" impossible to distinguish, so greatly had its details been injured. On raising the lid, all was explained; its interior, like the top, was a diaper pattern of gold rosaces, relieved by a red ground; all the fillets of the moulding, of dead gilding, and bordered by a row of beading, were ornamented with arabesques of a dull blue. The circumference of the chest being furnished with closed compartments, served as a receptacle for valuables, which were thus kept separate from the large cavity appropriated to clothes. These boxes, of a dark green colour, shone with the heightening of fine arabesques in gold. By means of these elements of ornamentation, the imagination could easily complete the restoration of the external sides, and

the connoisseur could realise the degree of costliness to which a piece of furniture of this description would attain.

We pause here; not that the seventeenth and eighteenth centuries were wanting in armoires, buffets, and even commodes in carved walnut-wood; but these articles, reserved for the middle classes, were not frequent, and can



Stool of carved wood; Italian work of the Sixteenth Century. (Collection of the Comte d'Armaillé.)

scarcely be found at the present day. It is among other styles of work, therefore, that we must seek to trace out the different branches of elegant furniture.

THE EAST.

Our labour would, however, be incomplete if we omitted to mention one important series: that of the carved wood furniture of the East—the land that has no furniture. We will begin with China, where cabinet work has, in all ages, had a considerable development, and during the last century a

special centre in the town of Ning-po, which the Tai-ping insurgents have since destroyed.

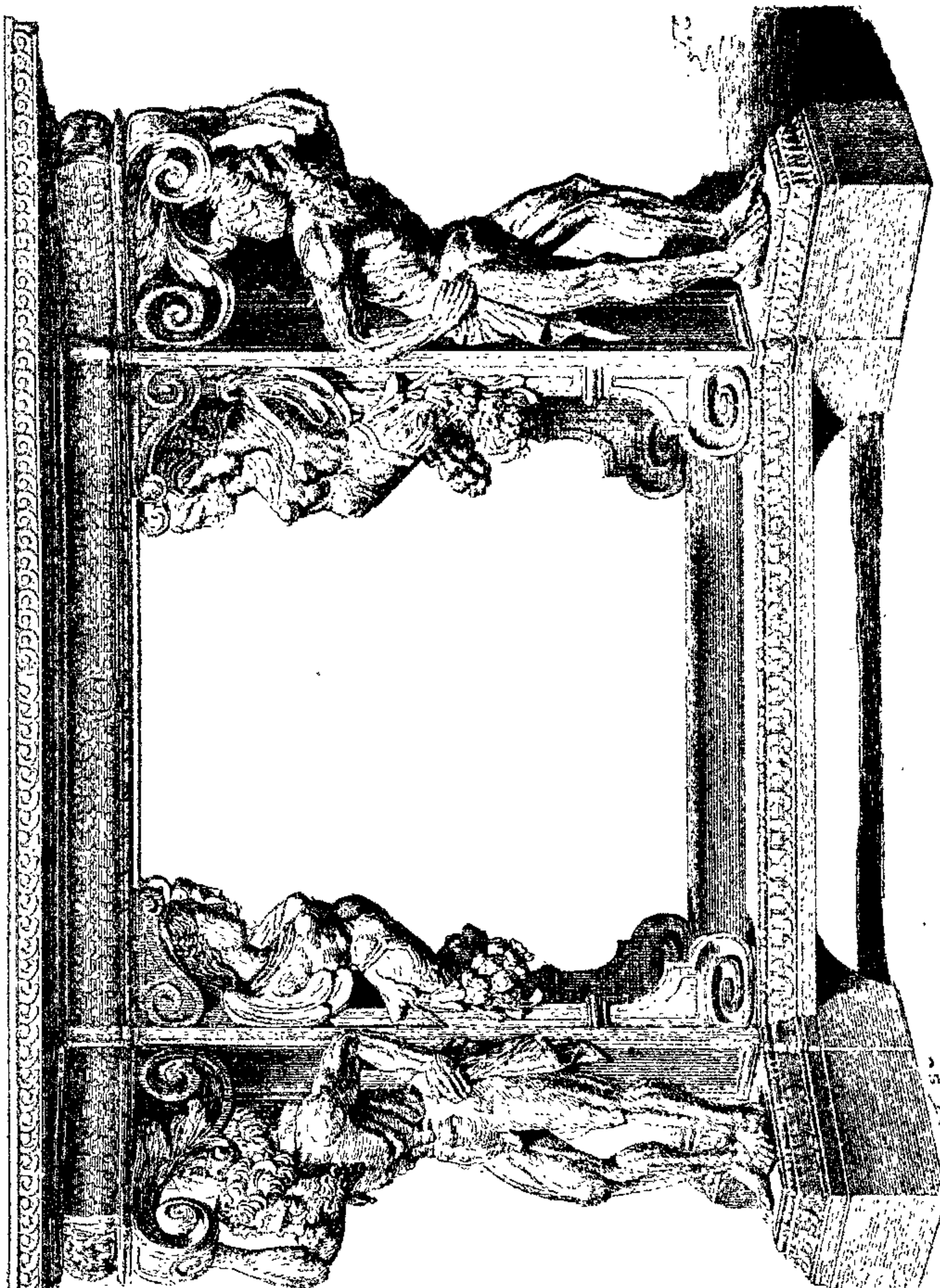


Table of carved wood; Venetian work of the Sixteenth Century. (Collection of M. Récappé.)

There is nothing remarkable in the fact that the Chinese should have shown themselves skilful in working wood, as it forms the basis of their public buildings. The porticoes, the entrances of their palaces and temples, the sanctuaries of their divinities, are all of wood, and it is by the abundance

of gold and by the consecrated colours that these fragile monuments are distinguished and classified according to their rank. As to the furniture, it

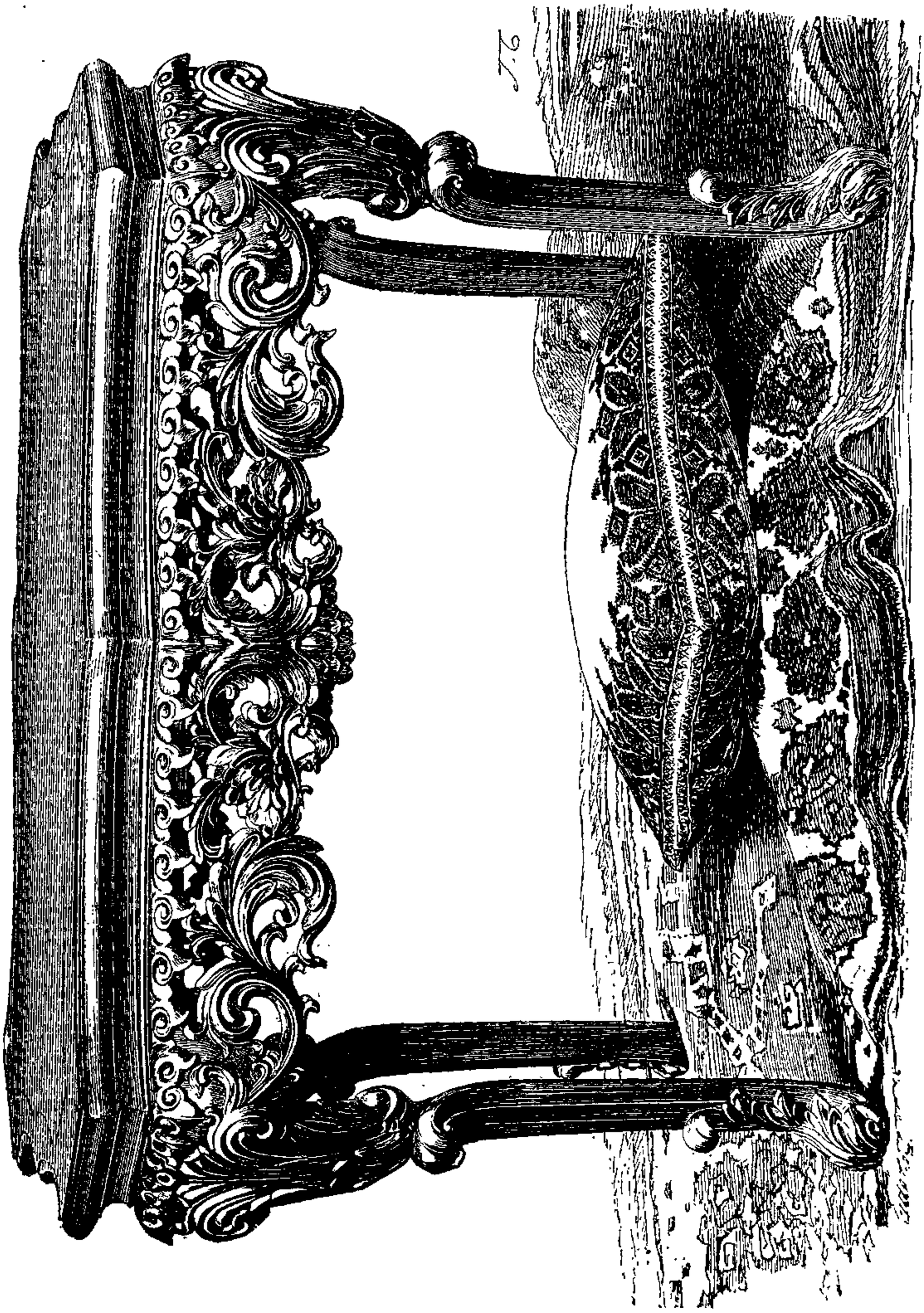


Table of carved iron-wood; Chinese work of the Eighteenth Century. (Collection of M. J. Jacquemart.)

is usually cut from the hardest woods, that especially denominated iron-wood, eagle-wood, and teak; the softer species, such as cedar, sandal, and

bamboo, seldom appear, and then in smaller furniture, or occasionally in appliqué work.

Amongst the principal pieces we have first to notice the moveable partitions used for dividing the apartments, the lower part of which are solid, and sculptured in relief with sacred and historical subjects, and surmounted by a gallery fantastically carved in open-work designs. We must also notice a piece of furniture which might almost be styled an apartment from its complicated structure; this is the bedstead. In a number of instances its pierced framework is a large circle supported on carved edges, and sometimes ornamented with frames enclosing paintings on silk. Some of these, as we before remarked, are like bedchambers; the bedstead, with a circular opening, has an outer entrance that can be closed by a sliding door, and contains a couch, facing which is a small table surmounted by a looking-glass, thus affording the means for performing the night toilette in retirement.

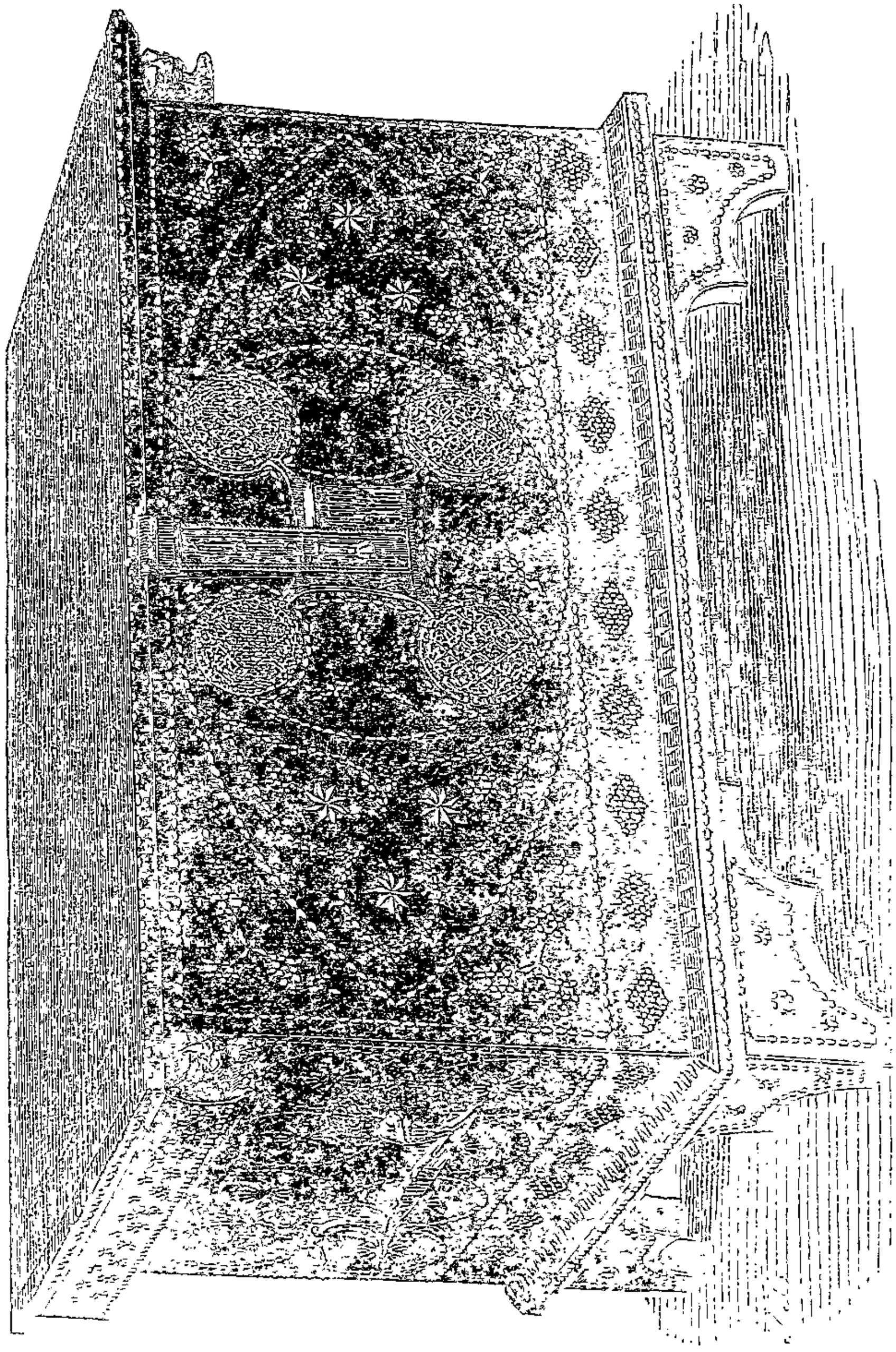
We have just spoken of seats; they are to be found in very varied forms. Some, rounded like the easy chairs of our bureaux, with arms, terminating in contorted dragons, are really thrones: those painted red are reserved for the emperor; those in which the wood is in its natural state may be occupied by high dignitaries giving audience. Others with square backs and carved arms are ornamented at the back and on the seat with stones, chosen with natural irregularities resembling a mountainous landscape. Round and rectangular footstools, tables and étagères complete this style of furniture, with large screens and picture frames enclosing sentences or emblems, often in relief on a lacquered ground.

The last pieces we have just mentioned are generally in black or red wood, and of very hard quality; the bedsteads, partition walls, folding screens, in a word, the ordinary manufactures of Ning-po, are in yellow wood incrusted with ivory, or in brown decorative wood incrusted with yellow *paka*.

Among the different pieces of Chinese furniture there are several sorts which afford a very tasteful addition to sumptuous houses: nothing is better adapted to support a handsome vase filled with flowers than the stools made of iron-wood or red lacquer. But we must carefully put aside seats and sofas executed from European models, which are rendered as disagreeable to the eye as they are inconvenient for use from a hybrid style of ornamentation, bristling with incongruous reliefs.

Japan, up to the present time, has scarcely contributed more than its étagères and carved lacquered stands, or some small pieces of furniture for special uses, such as racks for holding sabres and screens. We must, however, mention a monumental piece of sculpture which has certainly

formed part of the décoration of a temple or sanctuary. It is a group of dragons surrounded by clouds and thunder. This beautiful frieze, cut out in



Chest in carved wood, with handles and fastenings of forged iron; Sicilian work of the Fifteenth Century. (Collection of M. Barbet de Jouy.)

cedar wood and relieved with light colours, adorns the tribune of the Cernuschi museum.

We may meet with some sculptured woods of India and Persia, more especially coffers and cabinets in sandal-wood; we must also be on our

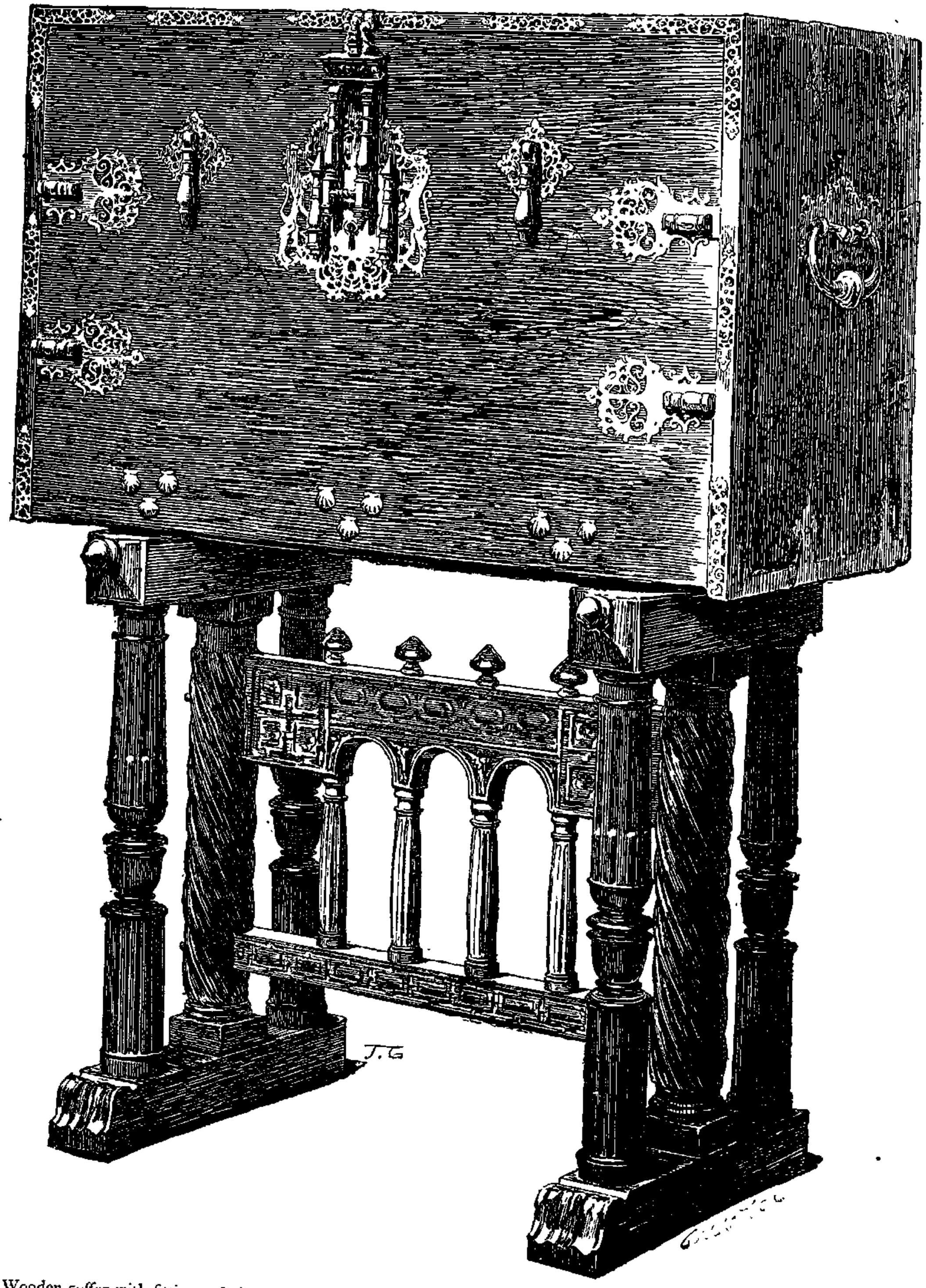
ground against furniture made for our own uses at the instigation of the English trade, and which are not more admissible coming from India than from China.

Neither can we pass by unnoticed the Mussulman woods which are sculptured with great elegance, and may take their place in the collection of a connoisseur under the head of "consoles-étagères;" these are the kaon-klouk, or turban holders: they are composed of a large slab, sculptured or cut in open work serving for a base, and bearing on its lower tier, a shell, which is either rounded or pierced along its outer rim and supported by a sort of ornamental bracket, which is often cut in open designs. The most elegant arabesques, bouquets of flowers issuing from vases, plaited or interlaced trellises are met with in these sculptures, often surmounted by the crescent and star, emblems of Islamism. Many retain the original colour of the wood, others are entirely gilded; finally some are to be found in which gilding and colours are combined; the flowers are red or white, the foliage green, and the arabesques serving as a framework or panelling are gilded. M. Séchan, who had travelled all over the East, had collected a great number of these small articles of furniture, and the sale of his collection afforded connoisseurs the opportunity of procuring this kind of sculpture.

§ 2.—FURNITURE INCRUSTED WITH *PIQUÉ*.

What the Italians call *tarsia*, marquetry work, should be, if we may accept Garzoni's definition in his "Piazza Universale," the same thing as the work designated by Pliny, under the name of *cerostrotum*; according to his etymology, therefore, this word indicates a combination of wood with inlaid pieces of horn, and more especially designates the species which is called "piqué" when it comes from the East, and "certosino" when it is of Italian origin.

The *intarsiatori* or marquetry workers, made their appearance in Italy from the thirteenth century. In the fifteenth, Giuliano da Maiano, aided by Giusto and Minore, Benedetto da Maiano, his brother, with his pupil Domenico di Marietto, strike out a new path by employing various or tinted woods. Baccio Pellini, David de Pistoja, Guido del Servellino, Geri d'Arezzo, Girolamo della Cecca, made themselves famous after these, and in the sixteenth century Bartolommeo di Pola, Fra Gabriello and Fra Giovanni di Verona, Fra Raffaello di Brescia, Fra Sebastiano di Rovigo, Fra Damiano di Bergamo, in 1551, are the most celebrated "intarsiatori." It is doubtless to these numerous brethren, that is to say, to artists formed in religious communities, that this style owes its name of "lavoro alla certosa" (Carthusian work), or by abbreviation, "certosino," the word work being understood.



Wooden coffer with fittings of pierced wood and central falling panel ; Spanish work of the Seventeenth Century
(Collection of M. Monbrison.)

In their eagerness to carry the wood marquetry-work beyond its rational limits, artists sought to make it represent scenes and landscapes, as many of their celebrated churches testify; a senseless attempt which could end in nothing durable, and which we shall, nevertheless, see renewed in France in the two last centuries.

The real certosino which we have to discuss at this moment, originated in Venice, and was an Oriental imitation; from the thirteenth century to the end of the fourteenth, the incrustations were in black and white wood, sometimes heightened with ivory; it was not until later, that the number of coloured woods was increased, and that ivory was used with its natural tint, or stained green; sometimes small metallic plaques were added to the work. These primitive labours are almost always of small dimensions; consisting of boxes and jewel-caskets of rather a hasty make. When the inlaid work is applied to furniture, it is at first with a certain reserve; a chest (bahut) belonging to M. Henri Cernuschi is simply ornamented with fillets round its circumference, and on each side by a circle formed of small bone lozenges, incrusted in the brown wood. This chest dates from the fifteenth century. Later on come the cassoni, the cabinets, the folding tables, the seats shaped in the form of an X, and even elegantly carved high-backed chairs in which coloured woods combined with ivory, form geometrical designs of great richness; often in circular medallions or in the middle of panels a vase appears, whence issue flowered stems, which rise upwards, spreading out like a bouquet of fireworks.

Nothing can be more elegant than this style of furniture, the only defect of which is its uniformity; for notwithstanding some small flowers and rare floriated scrolls, what chiefly predominates in the decoration is a repetition of starry circles, lozenges, and other regular geometric figures. The hôtels of M. de Rothschild are abundantly furnished with all works "alla certosa," which may be cited amongst the most beautiful of the kind.

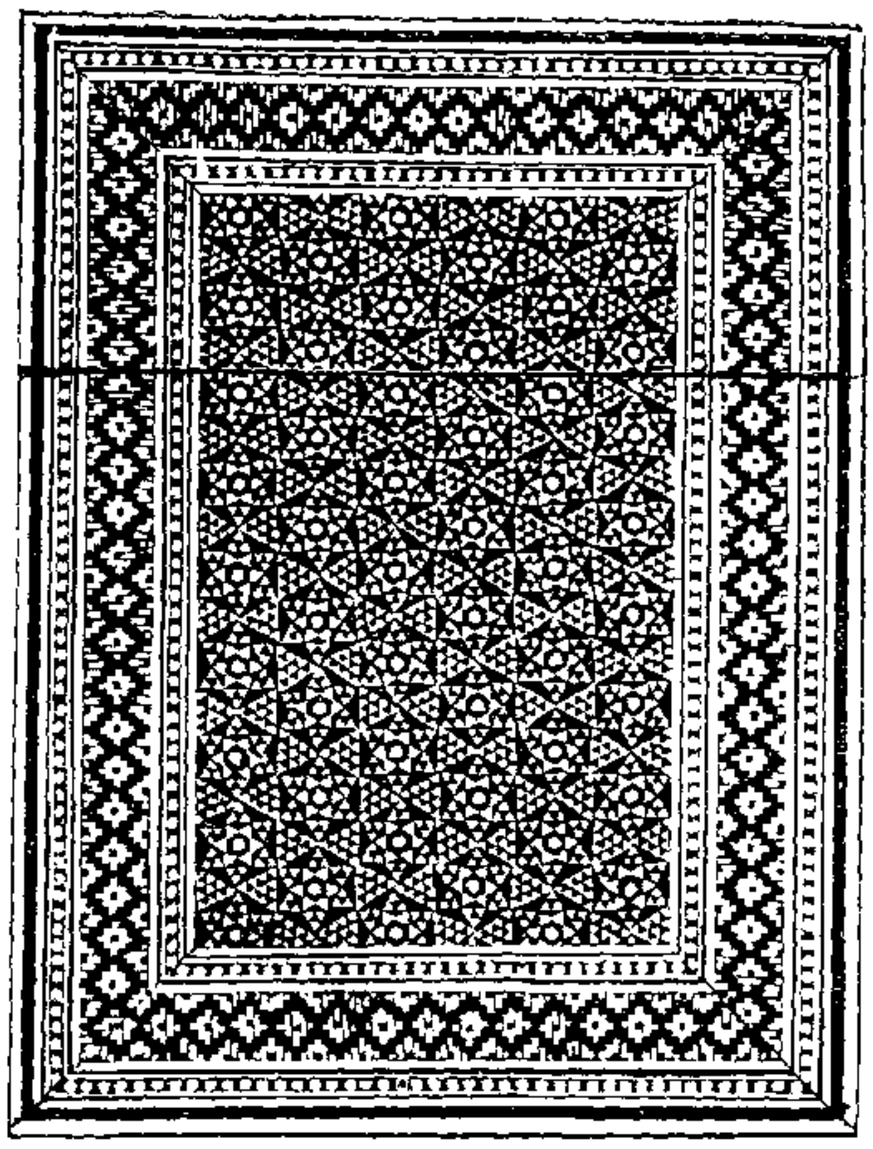
Nearly all the furniture in piqué, "alla certosa," comes from Italy; but some may be met with, among the most striking, which have been manufactured in Portugal; they are generally to be recognised by the plentiful appliances of pierced copper which ornament them. The cabinets have complicated corners and keyholes, which the gilding renders peculiarly brilliant.

THE EAST.

It was from the East, as we before remarked, that the inlaid work called piqué became introduced among us; it is to be found of very ancient date, and it has remained in favour up to the present day, in graceful little works which are in everyone's hands. These microscopic wonders are too well

known for us to pause and describe them ; we will only observe that in the modern work the method is often reversed from that of the ancient ; ivory forms the ground ; coloured woods, metals, and mother of pearl the designs ; many modern piqués have sandal and cedar wood for their grounds.

Persia and India are the birthplaces of this style of mosaic work. From Persia came the caskets that were first imitated at Venice ; many of the arms manufactured there are entirely covered with this patient labour, which is also seen on looking-glasses, inkstands, and numberless other small articles ;



Card-case, Indian piqué.

occasionally piqué accompanies the varnished paintings, a species of lac-varnish peculiar to Persia. The works of India are very similar to those of Persia, and not less delicate ; one style, which is evidently contemporaneous with the intercourse between India and Portugal, is seen in large cabinets, frequently supported by ivory caryatides of extraordinary size and barbarous appearance, terminating in acanthus leaves. The ornamental designs of the incrustations are very simple ; the details with which they are loaded form their sole richness : thus, intersected circles forming a network are frequent, and constitute the general mass of the decoration. The colour of the ground is a warm tint of a bright yellow ochre, owing doubtless to a soft and extremely resinous wood, resembling sandal—this colour can be compared to nothing better than cinnamon ; ivory and ebony strongly relieve each other, and the whole is bright and pleasing to the eye.

As a transition between piqué properly so called, and marquetry, some Arabian and Turkish works follow, of charming effect, and which Mussulmen introduced into all the countries subdued by them; they are that sort of mosaic-work in wood, ivory, mother-of-pearl, and shell, which form the elegant furniture of those countries without furniture. Nothing can be prettier than these boxes, some opening from the top like our own chests (bahuts), others provided with a large drawer, used to contain the rich dresses and ornaments; some of them are surrounded on three of their sides with an open-work gallery imitating the shape of a throne or "masnad;" others again have their top of a convex shape. We are familiar with the small polygonal tables, of the height of a stool, the outer rim of which is carved in horse-shoe arches; nothing can be more varied than their decoration, in which, amidst flowered foliage and festooned or subdivided indentations, are seen emblematic figures such as interlaced triangles, or Solomon's seal, the pentagon, the stars and crescent. We also find kaou-klouk or turban bearers, species of carved and inlaid shelves, which are suspended to the wall, and sometimes exhibit in the midst of their rich ornamentation a small mirror, enabling the believer on taking back his head-dress, to arrange it with all due order and gravity. We also frequently meet with sliding mirrors (à crémaillère) enclosed by ornamented folding shutters, and surmounted by a sort of heading carved in an open pattern, and again with hand mirrors in the shape of a palm the backs of which are covered with richly worked palmettes, and bouquets of the most charming design.

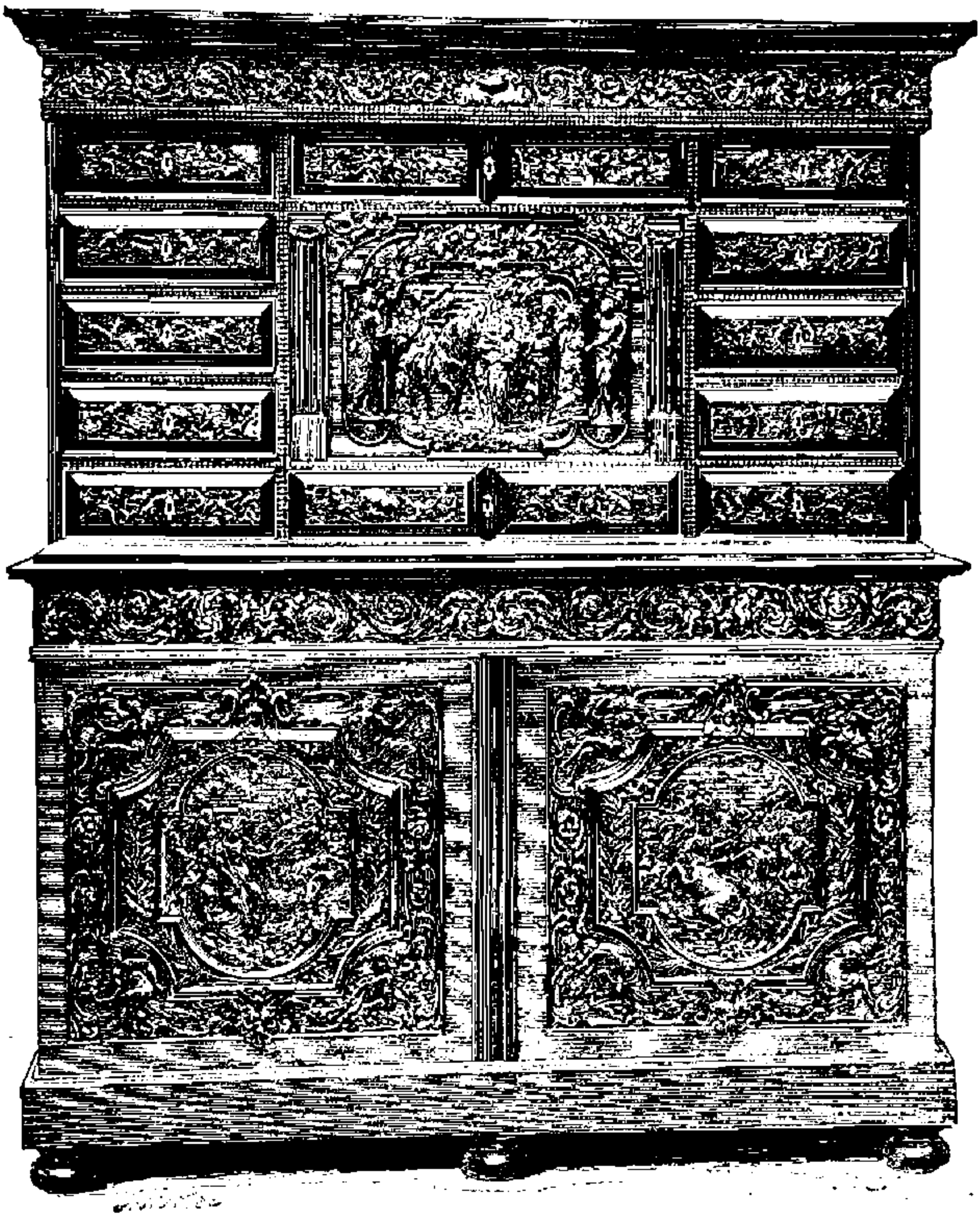
The rarest piece we ever met with was a portable chapel enclosed in a magnificent frame. The centre was in the form of a portico supported by two columns, a real "mihrab," and singularly ornamented, in front of which projected a half-circle shelf surrounded by a balustrade, and doubtless intended to contain the symbolic lamp. This piece, from the distribution of its ornamental masses, and the taste of its details, certainly characterised one of the finest periods of Mussulman art.

We shall not pause to speak of the desks and other minor articles which are easily met with; we will content ourselves with remarking the brilliant tone which oriental incrustation throws amongst an elegant set of furniture where carved woods with their severe style and form predominate.

§ 3.—EBONY FURNITURE INCRUSTED WITH IVORY, OR CARVED.

At what period ebony came to be used in cabinet work is a point which remains to be decided, but which is of little importance; oak and walnut satisfied the wants of sculpture, and gave a suitable ground to incrustations of coloured wood, and it is precisely at the time when these incrustations

appeared to gain favour, and show themselves accompanied by brilliant stones, that ebony makes its appearance,—a rebellious material to work, of sombre



Ebony cabinet in two parts, carved with various subjects, among which are the continence of Scipio and the twelve months of the year, French work of the period of Louis XIII. (Collection of Baron de Boissieu.)

effect, and which, especially when associated with ivory, assumes a truly mourning aspect.

Yet it is Italy, the land of supreme elegance, which gives the first impetus

not only in the working of this wood, but also in the idea of those white incrustations on a black ground called *scagliuole*, which formed the tops of tables similar to that of which a fragment exists at Cluny.

It is at the end of the sixteenth century that we must place this peculiar manifestation of art. What could then have been passing in the minds of the people? Was it not towards this period that the court of France adopted funereal trinkets, and that cross-bones and death's-heads appeared on the dresses of ladies devoted to the pursuit of pleasure?

Whatever may be the cause of this innovation, its first manifestations are of exquisite delicacy and taste. The charming cabinet, Italian "*stipo*," lent by Baron Alphonse de Rothschild to the Exhibition of the Corps Législatif, will not be forgotten; of architectural structure, like all the furniture of the period, it had a projecting centre with triple pediment, supported by engaged columns; numerous drawers filled both sides, and were hidden by the middle door. The refined beauty of its construction is lost, so to say, as compared with the details of its ivory incrustations of incredible delicacy; every frieze, every panel, however small, represented episodes of mythology or of sacred or profane history; there was even a place for simple hunting scenes. These subjects, cleverly cut, and heightened by engraving of remarkable talent, seemed to have been treated by the petits maîtres of the Renaissance themselves, so elegant was their freedom of style, so firm and pure their design. The cabinet of the Cluny museum represents this style in a more ordinary form; but in one of its details, it seems still more to heighten the melancholy type of which we spoke at the beginning—its bronze ornaments are silvered. Nevertheless, M. Foule's cabinet contains an interesting variety of ebony and ivory work. There the two materials are equally balanced, and the general aspect becomes soft to the eye. Ivoried figures placed in the niches or on the rise of the pediments, first attract the light and illuminate the whole; the columns with their fine and close graving assume a grey shade which harmonises between the black of the ebony ground and the base, boldly overlaid with ivory with black incrustations. This curious piece is also Italian, for the closed panel bears a map of the peninsula and plans of Rome and Naples.

Is this incrusted ebony work special to Italy? We do not think so, and we have seen many works which appeared to indicate the taste and style of France. Still, the monuments are too scarce and the duration of the fashion too ephemeral to admit of any positive opinion being given upon them.

Ought we to connect a neighbouring invention which contained the germ of Boule marquetry with the period and the idea of ivory incrustations? We mean the rare articles in ebony incrusted with large branches of scrolls and arabesques in graved pewter or white metal. The effect is still more gloomy than that of ivory, the two shades contrasting more harshly with



Ebony cabinet incrusted with ivory; Italian work of the end of the Sixteenth Century (Milan)

each other. We have seen pieces in this style, the elegant decoration of which might equally express Italian taste or French genius; the foliage was abundant and choice, the masses well poised; it was not the Renaissance with its ancient reminiscences, and it was not yet the art of the century of Louis XIV. with its palms, shells, and hanging festoons, its canopies and its draped masks. It seems to us possible, therefore, to attribute these works to the beginning of the reign of Louis XIII., and to see in them the dawn of a taste peculiar to the seventeenth century.

This is one of the difficulties inherent to archæological research; at every step intermediary specimens are to be met with, leading from one style to another, verging on the same periods, and preventing a clear and positive classification. We wish to discover the inventors of styles, determine the character of new decorations as a whole—and we find that an uninterrupted chain connects human conceptions, that nothing has been conceived entire, and that Time, from one modification to another, and from progress to progress, is the great artisan of these changes, the complete evolution of which constitutes fashion, and which are in fact but the adaptation of things to the wants as well as to the tendencies of each age.

Ebony incrusted with ivory represents the last expression of the taste of the Renaissance; graved pewter was analogous, employed for inlaid work in furniture of large dimensions; ebony alone, carved and graved, is a sort of transition between different customs and a new art, feeling its way. When it makes its appearance,—that is to say under Henry IV. and Louis XIII.—furniture begins to acquire stability and development, the cabinet becomes a cupboard (armoire); the chest (bahut), furnished with doors, has increased in bulk, and will soon receive the name of commode. On beholding at Cluny these masses which are as heavy in reality as they are ponderous in appearance, it can be understood that it is no longer a question of removing all this on the back of mules. There are also to be seen amongst them some works which are very remarkable for their skilful sculpture; animated combats framed with garlands carved with a boldness which seems to defy the hardness of the material. In the larger pieces of furniture we trace the influence of contemporary architecture; there are the twisted columns brought into vogue by the famous altar of St. Peter's at Rome, or else columns fluted at the top and covered at the base with that capricious vegetation which we find again at the Tuileries, and in the Louvre of Catherine de Médicis.

Hans Schwanhardt, a German artist (died in 1621), had invented the undulated mouldings which became multiplied to an excess. On the lateral panels of the furniture appear in deep cut graving, large bouquets of natural flowers in which tulips and double anemones predominate, bouquets which

we see represented in the goldsmith's work, in enamelling, and embroidery and in everything connected with furniture or costume.

There are some pieces in this style, however, which are very commendable, and above the ordinary level; we may quote the magnificent looking glass frame of M. Foulc's collection, and another exhibited at Cluny. Failing other names, we mention that of Pierre Goler, a Dutchman, who was specially attached to the service of Mazarin, and who proved his superiority in the handling of a wood so difficult to manipulate.

We must repeat that ebony carved like that incrusted with ivory has a melancholy appearance; about the first third of the seventeenth century, therefore, the idea originated of lighting up the interior of cabinets by veneered tortoise-shell forming frames to paintings; if some writers are to be credited, Rubens himself did not disdain to use his pencil in this style of decoration; we have seen many pieces of furniture which, if they were not his, at least belonged to his school. But it was in Flanders that this description of furniture was most particularly in repute, and it is quite natural to trace in it the style and gorgeous colouring of the greatest artist of the age.

§ 4.—FURNITURE INCRUSTED WITH STONES.

The Renaissance did not limit its aim to mere elegance of form, and the scientific construction of furniture; as soon as its cabinet makers had ornamented their console tables and cabinets of architectural structure with masterly sculptures, it aspired to additional splendour, and enriched the entablatures and pedestals of columns, with panelling of marbles of various forms and colours.

Italy went further, and by an excess of luxury, perhaps because original genius had become exhausted, substituted rare and precious materials for the masterpieces of art, and transformed the "stipi," the armoires, the timepieces, and even the tables into regular mosaics of hard stones (pietra dura). Was it at Florence that this new fashion first appeared? We may believe so, as the work of application of stones took the name of Florentine mosaic, and has retained it ever since.

We will endeavour to follow the different phases of this transformation, the progress of which must have been gradual. First the ebony cabinets received lapis lazuli or jasper columns, with pedestals and capitals of gilt bronze, the compartments of the drawers or the panelled spaces between the columns were ornamented with oval or polygonal medallions of agate, carnelian, jasper, and lapis lazuli. Gilded mouldings soon followed as frames to these rich compositions. One step further remained to be taken, and

was soon accomplished; wood was no longer used except as a simple framework, into which the real mosaic works were set, a mosaic certainly very different from the painting in close set cubes invented by the ancients, and which had flourished so greatly in Italy since the middle ages.

The mosaic work of Florence consists in an assemblage of cut pieces, chosen from gems, resembling as nearly as possible the colour of the object intended to be represented; if a bird, the undulations or speckles of the feathers of the breast are imitated by means of one of those finely veined marbles of a tint varying from chamois to brown; the neck or the wings borrow their red stains from carnelian or jasper; if fruits are to be copied—cherries for instance—it is still carnelian that is used, being chosen in its transition state from bright red to white to represent its roundness; and again the effect, if needful, can be heightened by the use of a red hot iron. It has been ascertained that certain stones change their tints when exposed to a high temperature, some assuming a deeper colour, others becoming paler. By skilfully making use of this knowledge, works may be enriched and brought nearer to nature.

A large cabinet in the Musée de Cluny, unfortunately disfigured by successive additions, exhibits the Florentine pietra dura work in its full development. Here we see landscapes with buildings, in another part birds and fruits, especially cherries, the luminous point in which is obtained by the discoloration of the carnelian by means of heated iron. Most of these subjects are framed in lapis, and the cabinet itself is overlaid with tortoise shell.

It is easy to fix a date, at least approximatively, to the principal modifications we have just pointed out. The *stipi*, or cabinets simply relieved by columns and medallions of pietra dura which we might designate as gemmed furniture, belong to the last days of the Renaissance. In the reign of Louis XIII. is to be classed the gilded furniture with real mosaics, still retaining that architectural disposition which we pointed out in the carved ebony. A new phase appears under Louis XIV.; the small pieces of furniture have disappeared, the "Sun" king requires a far different grandeur from that of these diminutive monuments; the pietra dura work of Florence is not discarded, on the contrary it is destined to cover those enormous tables with gilded feet, on which bronze groups and porphyry vases are set out. But more than that, without seeking it from Italy, it is in Paris itself that it will be executed, in the workshops of the Gobelins, founded by the king, and directed by Lebrun. Magnificent specimens of this work may be seen in the Galerie d'Apollon of the Louvre; it is easy to recognise it by the style of its arabesques, the palmette, shells, and wreaths which surround the royal escutcheons. On comparing them with the mosaics



Ebony cabinet with stone mosaics. Italian work of the Seventeenth Century (Florence).

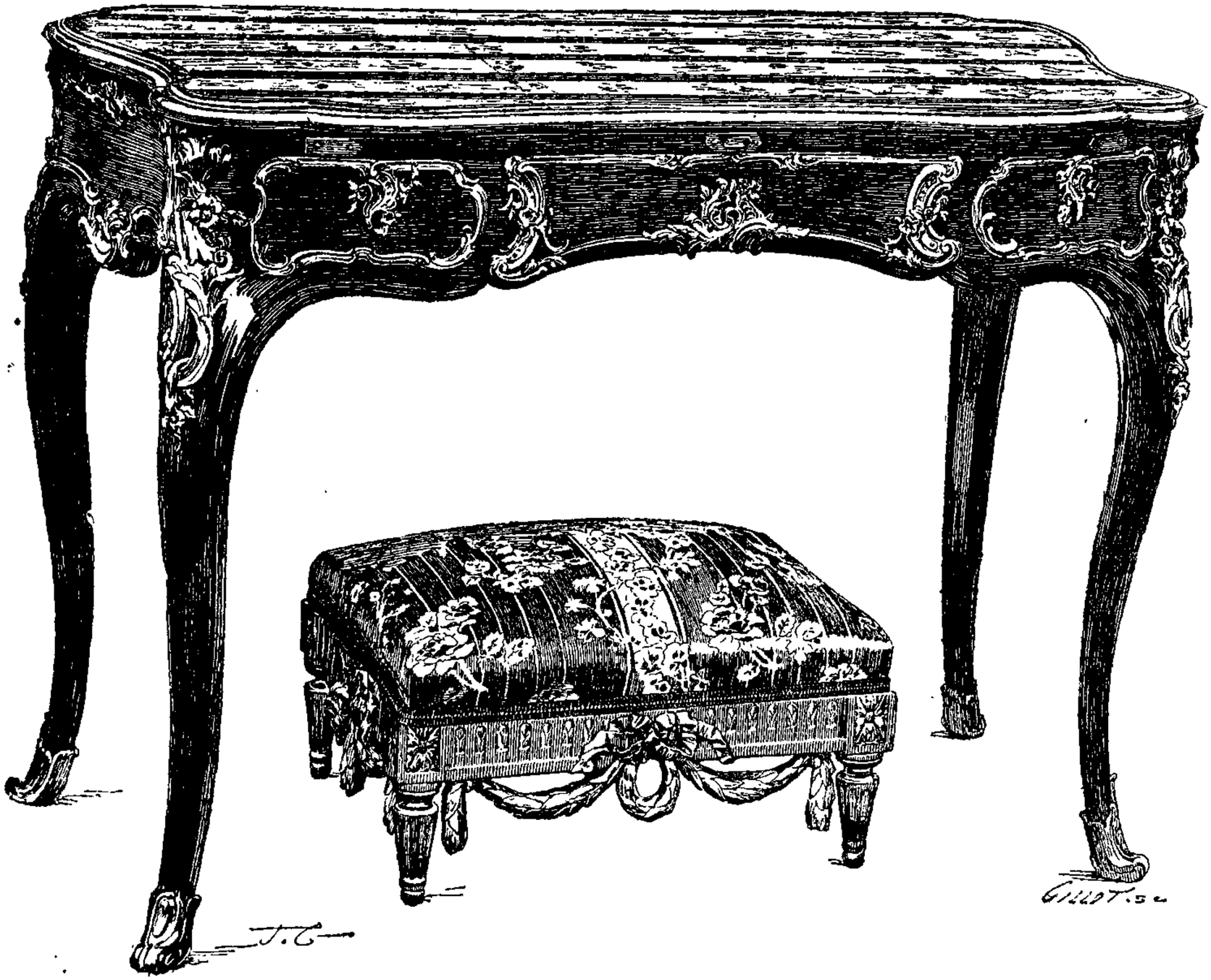
of Italian origin, we find equal perfection and equal intelligence in the patient choice of the elements of the work. While we are speaking of patience, we refer the connoisseur to that table on which a personage belonging to the king's household has represented the map of France divided into provinces, with all the inscriptions minutely incrusted.

The vast conceptions of Louis XIV. did not prevent the Florentine mosaic work from being applied to smaller objects: we have mentioned clocks, and we now return to them. Every amateur will have remarked at the Exhibition of the Corps Législatif, a clock belonging to M. Gustave de Rothschild, the richness of which was unrivalled. Its carved base of variegated jasper had for its central design a bronze gilt palm, whence a bunch of flowers hung suspended. The body, with circular pediment and angular sides, was framed in bronze gilt, with masks crowned by a palmette whence depended two cornucopiæ filled with flowers in stones. On a lapis lazuli ground, the dial stood in relief surrounded by a wreath of fruits and flowers in stones enriched by rubies and emeralds; this wreath hung down on both sides. Underneath, surrounded by similar wreaths, was a female bust, executed in stones and framed in bronze. At the angles, bronze gilt caryatides representing the arts and sciences supported the entablature surmounted by an ebony dome, incrusted with gilt bronze, and enclosed by an openwork gallery; the cupola was crowned by a basket filled with fruits in coloured stones.

If we have dwelt so long on the description of this piece, it is because it is of well-known interest; it is not a mere mosaic of stones, it is a sculpture in bas-relief in some parts, and in high relief in others. The form itself of this work of art is remarkable; it is the so-called "pendule religieuse" of the period of Louis XIV., and the beauty of the materials employed, and the perfection of its workmanship, rank it amongst masterpieces of the highest class. The establishment of a workshop for mosaic work at the Gobelins proves the great value attached to this costly work, so thoroughly in accordance with the luxury of Versailles. Indeed it is among the Boule incrustations, and when placed in contact with goldsmiths' work, and vases of hard material, that these mosaics appear to the greatest advantage; they would eclipse by their splendour carved and incrusted ebony, and make the finest patina of the bronzes appear cold.

THE EAST.

The Orientals, like ourselves, have had their incrusted furniture, but their system has nothing in common with the mosaics of Florence. Almost always applied upon excessively hard wood, the stones form a relief upon it; to speak rightly, they are sculptures applied upon wood to form pictures. In order to



Small rosewood table, mounted in gilt bronze, formerly belonging to the daughter of Louis XV. Footstool in wood, carved and gilded, period of Louis XVI. (Collection of M. Léopold Double.)

realise a more faithful representation of nature, the artist does not hesitate to employ hard materials, and occasionally even precious stones, with various woods and stained ivory. The latter, in different shades of green, furnishes the stalks and leaves of the bouquets, the flowers of which are of rose-coloured quartz, jade, and topaz; vases will be cut in lapis lazuli, green jade, or rock crystal, and placed on étagères of delicately open carved wood, while graceful fong-hoangs with variegated plumage alight upon rugged rocks surrounded by bamboos and pines. In China most of these bas reliefs are arranged as pictures to ornament rooms, or are applied to hand-screens, or to folding-screens of many leaves. They are rarely laid to the plain wood; the ground is almost always covered with a coating of blue or rose-coloured lacquer. The real furniture, that is, the étagères, the caskets of greater or less dimensions, show, on the contrary, the wood ground, and frequently, as in the screens, bear inscriptions cut out in jade, or in mother of pearl, in the most prominent part of the piece; this is accounted for, as these inscriptions beginning with the formula, "By order of the Emperor," generally set forth, that the piece is a recompense granted to some high functionary for services rendered to the State. The pictures are sometimes ex-votos placed in the temples, in which case they contain all the emblems of worship, incense-burners, vases for the altar, and honorary insignia.

The Japanese, as it is natural to believe, equal, if they do not surpass, the Chinese in the work of incrusting and carving stones; their large pieces of furniture are almost always lacquered, and the sculptures applied to them are of a perfection and style shewing the hand of true artists; this may be judged from the étagère in Jules Jacquemart's collection, in which an imperial bird is seen, true to life, and of inimitable stateliness.

They have besides brought the work of incrustation down to infinitely small objects, passing from caskets and medicine boxes to breloques and jewellery.

In some of these articles the minuteness of the details takes nothing from their character; there are certain microscopic caricatures in which we can trace the spirited touch and wonderful expression of which we shall have to speak in discussing the works in bronze, ivory, and wood.

We do not now mention the works of India and Persia; not that they have failed to employ stones in natural representations analogous to those of the Chinese, but as the ground of these valuable mosaics is itself chosen from among gems, we shall study the marvellous art of the Indians and Persians when we take these into consideration.

§ 5.—FURNITURE ORNAMENTED WITH CHASED BRASS.

To take from ebony its natural gloomy appearance, and give it that brilliancy we like to see combined with ornament, it sufficed to relieve it by applications of chased bronze coated over with that warm and solid gilding called ormolu. The cabinet makers of the seventeenth century did this, and from that time the chasing of bronze became an important trade, and one of the principal specialities of furniture. Frames, with masks and palmettes, mouldings cut in delicate ornamentation, mythological bas-reliefs, statuettes introduced as appendages, were combined with those designs which, at first simple, and then by degrees more and more irregular, insensibly led from the reign of Louis XIII. to the exaggerated style of the Regency.

But this is no argument that ebony furniture with gilt metal mountings was frequent. Quite the contrary; it constitutes one of those curious transitions which show a search after some unknown idea not yet discovered; it is no longer the carved and graved furniture acknowledged as too severe; neither is it that which in its dazzling elegance was to find its place in the palaces of Louis XIV.; and if, conjointly with the veneerings of Boule, and even at a later period, we still find ebony with gilded bronze, it is doubtless in the dwelling of the magistrate of sedate habits, or of the Jansenist of austere morals.

Besides—and it is there where is manifested the search for a new and still undetermined form—in many cases ebony disappears to make way for a timid marquetry. Large surfaces have a border, in which the fibres are arranged perpendicularly to the lines of the outer edge; the panels show the wood divided into four parts, arranged in opposition to each other, herring-bone fashion; that is, the slanting fibres form a chevron at the point of junction in the centre. This arrangement becomes still more strongly marked in the veneered marquetry in different woods, of which we shall speak further on.

This change in workmanship and style coincides with a radical modification in furnishing which is about to strike boldly into the modern path; ebony inlaid with brass is used in "bouts de bureaux," a species of closed secrétaire with drawers and pigeon-holes, surmounted by a time-piece, with figures, often of very fine workmanship. At the same time clocks on terminal pedestals make their appearance, book-cases and monumental armoires rise in imposing bulk, with pilasters and arched headings. Commodes with drawers are soon substituted for the pieces of furniture derived from the cabinet, with the lower part closed by double doors, beneath which appear a species of drawers sliding on inner grooves. This style, as we see, is entirely a style of transition, and often exhibits the same arrangement as the Boule furniture.

The most remarkable "bout de bureau" we have ever seen is that belonging to M. Gustave de Rothschild, which appeared at the Exhibition for the benefit of Alsace and Lorraine; the lower part, rectangular, and opened at the sides, bore on its front a trophy of musical instruments tied by ribbons, and on the sides masks crowned with palmettes and acanthus leaves in gilt metal. The upper part, narrower at the top, and with two folding doors ornamented with masks crowned with palmettes, was united to the lower portion by arched flowerings falling back in a fretwork against their bases; from the recesses projected brackets serving as supports for athletes, bearing voluted scrolls. The piece is crowned by an allegorical bronze, partly gilt, partly tinted with a brown patina; on a mass of clouds traversed by the scythe of Time, appears a winged globe, half covered by a veil, and encircled by a serpent; the hours are marked upon it, and a genius points to them, while another genius, surrounded by symbols of the sciences, and seated on the clouds, is writing in a book he holds. The clock is signed, Stollewerck, à Paris.

This evidently belongs to the seventeenth century. To determine more than this with certainty seems to us impossible. It is very difficult, as we said before, to circumscribe different pieces of furniture within exact limits, and to define the period in which each kind should begin and end. In the case of ebony with brass, a mixed and undetermined style, a scrupulous observation of the general form and of the workmanship of the metal, may furnish indications, which must, however, be accepted with caution. The different styles did not succeed each other suddenly and radically; fashions at that time were not so imperious as now; industry could therefore produce at the same time kinds which we should feel inclined to extend over a widely graduated scale, and traditions were frequently preserved side by side with the succeeding fashions. It is thus that we still find ebony with bronze chasings in perfect taste, in the time of Louis XV.; several were to be seen at the San Donato sale, and since then at the Exhibition of the Corps Législatif.

§ 6.—FURNITURE OVERLAID WITH TORTOISE-SHELL AND METAL.

Of all sovereigns Louis XIV. is certainly the monarch who best knew how to surround the majesty of royalty with the most dazzling splendour. He required sumptuous edifices for his habitation, and if Versailles as a palace realised his dreams, he still required that the furniture destined to fill those galleries glittering with glasses, gildings, pictures, and sculptures, should be worthy of such companionship, and should exhibit a magnificence unknown until that day. Logical in his conceptions, the king understood that he must entrust the manufacture of the carpets, furniture, and plate to real



Large Commode with "bombé" front of rose and violet wood, decorated with bronzes chased by Caffieri, period of Louis XV. (Collection of Sir Richard Wallace.)

artists. In order to gather round him the most talented, he at first granted apartments in the Louvre to each of those who had distinguished themselves by works of uncommon merit; then, in 1662, to create a necessary harmony amongst the different works, and submit individual compositions to the guidance of one common intelligence, he centralised the various workshops at the Gobelins, placing them in 1667 under the direction of Lebrun, his first painter; who, when he died in 1690, was succeeded by Mignard; this was the decline.

Amongst those whose conceptions of furniture were such as Louis XIV. and Lebrun desired, we must mention above all André-Charles Boule. Had he previously tried his skill in styles already known, as he was afterwards to try it in those which were to become the fashion after him? This may be probable. But he did not find in them the splendour he aimed at attaining; he therefore conceived the idea of constructing furniture in ebony, and covering the large surfaces with inlaid work of tortoise-shell, cut out and incrusted with arabesques, branches of foliage, and ornaments in thin brass and white metal, and sometimes enriched by elaborate graving of the burin. This brilliant mosaic work was also accompanied by bas-reliefs in bronze chased and gilt, masks, scrolls, mouldings, entablatures, encoignures, forming a framework for the whole, and distributing luminous points of attraction calculated to prevent the eye from being bewildered in a dangerous glare.

To give the desired exactness to the work of incrustation, the artist imagined the plan of superposing two plates of equal size and thickness, one of metal, the other of tortoise-shell, and after having traced his design, cutting them out with the same stroke of the saw; he thus obtained four proofs of the composition, two at the base where the design appeared in hollow spaces, two ornamental, which when placed in the spaces of the opposite ground piece, inserted themselves exactly, and without any perceptible joining. The result of this practice was seen in two different and simultaneous pieces of furniture; one, designated as the first part, was the tortoise-shell ground with metal applications; the other, called the second part, was appliqué metal with tortoise-shell arabesques. The counterpart therefore being still more rich than the type, the pieces were arranged with crossed effects, as may be seen in the Galerie d'Apollon, where the consoles are of the two descriptions. Boule did more, and in his great compositions, he found means to add to the splendour of the effect, by simultaneously employing the first and second parts in suitably balanced masses. This assemblage was seen in all its perfection in the great piece of furniture belonging to Sir Richard Wallace, which appeared at the Exhibition of the Corps Législatif.

While admitting the good effect as a whole of the two styles invented by



Cabinet of ebony with Boule marquetry. (Mobilier de la Couronne.)

André-Charles Boule, we must insist on the point that the first part should be held in higher estimation as being the more complete. Let us take for example, one of the beautiful types issued from the hands of the artist, and we shall see with what intelligence the elaborate graving corrects the coldness of certain outlines; the shells trace their furrows of light, the draperies of the canopies fall in cleverly disordered folds, the grotesque heads grin, the branches of foliage are lightened by the strongly marked nerves of the leaves, according to the importance of the masses; everything lives and has a language. Observe the counterpart; it is but the reflection of the idea, the faded shadow of the original.

Boule furniture was that best adapted for the gigantic saloons and state apartments required in the reign of Louis XIV. Those large inlaid console tables admirably filled the piers between the windows, and were laden with vases of goldsmith's work, jasper and porphyry with gilt mountings, and chased garlands reflected back by innumerable mirrors.

As for real furniture, such as could serve for private life, it was most rare. We meet with tables, bureaux, and even medal cabinets in small number; a commode exists in Sir Richard Wallace's collection, but it is so far from meriting its name, its details are so heavy, that we feel the desire for display revealed beneath this concession made to ordinary furniture; a few caskets and inkstands, the necessary accompaniments of the bureau, armoires and bookcases, angle cupboards (encoignures) and this was all.

Boule, however, creates a school; André-Charles, designated in old catalogues as Boule le père, had four sons, nephews perhaps, in any case a great many pupils; the style and perfection alone of his works would cause them to be recognised and distinguished from counterfeits. The greatest choice lies in the innumerable religious time-pieces, either terminal or placed on hanging brackets; his are always surmounted by figures or groups of marvellous execution, and the bas-reliefs which appear underneath the dial, are no less remarkable, and in complete harmony with the incrusted decorations.

To acquire skill in recognising the hand of the learned inventor of this style, it will suffice to examine attentively the pieces which fill the Galerie d'Apollon, and others distributed in the Louvre in the salles of drawings which sheltered them after the destruction of the royal residences. Amongst others will be remarked a magnificent armoire, in which marquetry in camaïeu occupies a considerable space; the two upper panels display vases filled with flowers, with mouldings of metal incrustations of the finest execution. The shades are so well combined that the brass and tortoise-shell do not spoil the effect of the wood marquetry, and the latter does not attract the eye to the detriment of other ornamental designs.

We feel pleasure in attributing this judicious taste to the eminent man from whom Louis XIV. acquired his royal furniture; and we place to the account of the sons and successors of Boule the over gaudy articles in which the tortoise-shell parts are replaced by horn, tinted blue or vermilion; this unseasonable polychromy takes from the compositions their severe majesty as well as their rich and serious harmony. Most of these deviations may be attributed to Philippe Poitou, an imitator of the master, who became the king's marquetry worker in 1683. It is rare, as we said before, for a continuator not to aim at greater perfection by exaggerating his model. Certain it is, that the style prevailed during the greater part of the eighteenth century; it was towards the middle of this century that Oëbenne, a marquetry worker, who had become celebrated more from his magnificent carved frames than from his furniture, also styled himself a pupil of Boule; he doubtless alluded to one of his sons.

At the present day connoisseurs have to be on their guard against different sorts of counterfeits; many of the old pieces of furniture in the Boule style have had their panels destroyed and replaced by pieces of lacquer, sometimes they have even been imitated by preserving and restoring the framework of incrusted ebony. There have been seen indeed some Boule pieces with oriental lacquer; but they are very rare, and the foreign pieces in them were selected with great care, and from amongst those of the first quality.

As for the complete imitations, it appears to us superfluous to dwell upon them; there is so little affinity either in style or workmanship between these pieces and the originals, that it would require a thorough novice to be deceived.

§ 7.—FURNITURE IN MARQUETRY OF VARIOUS WOODS.

How was it that in the fifteenth century the Italian "intarsiatori" conceived the idea of depicting ornaments and even landscapes in coloured woods? It was because they had seen the ancients paint with fragments of stone; mosaic containing in germ the idea of marquetry. How was it that at a modern period the cabinet makers resumed a process abandoned for centuries? It is that carried away beyond the already wide limits of their productions, they wished, like their predecessors, to encroach on the domain of a neighbouring art; some thought to rival mosaic work; others believed they could become painters. There is certainly one true fixed principle: which is, that furniture should be in harmony with the objects which surround it; but the results of this principle must not be forced so as to depart from the limits assigned by good sense and good taste to each

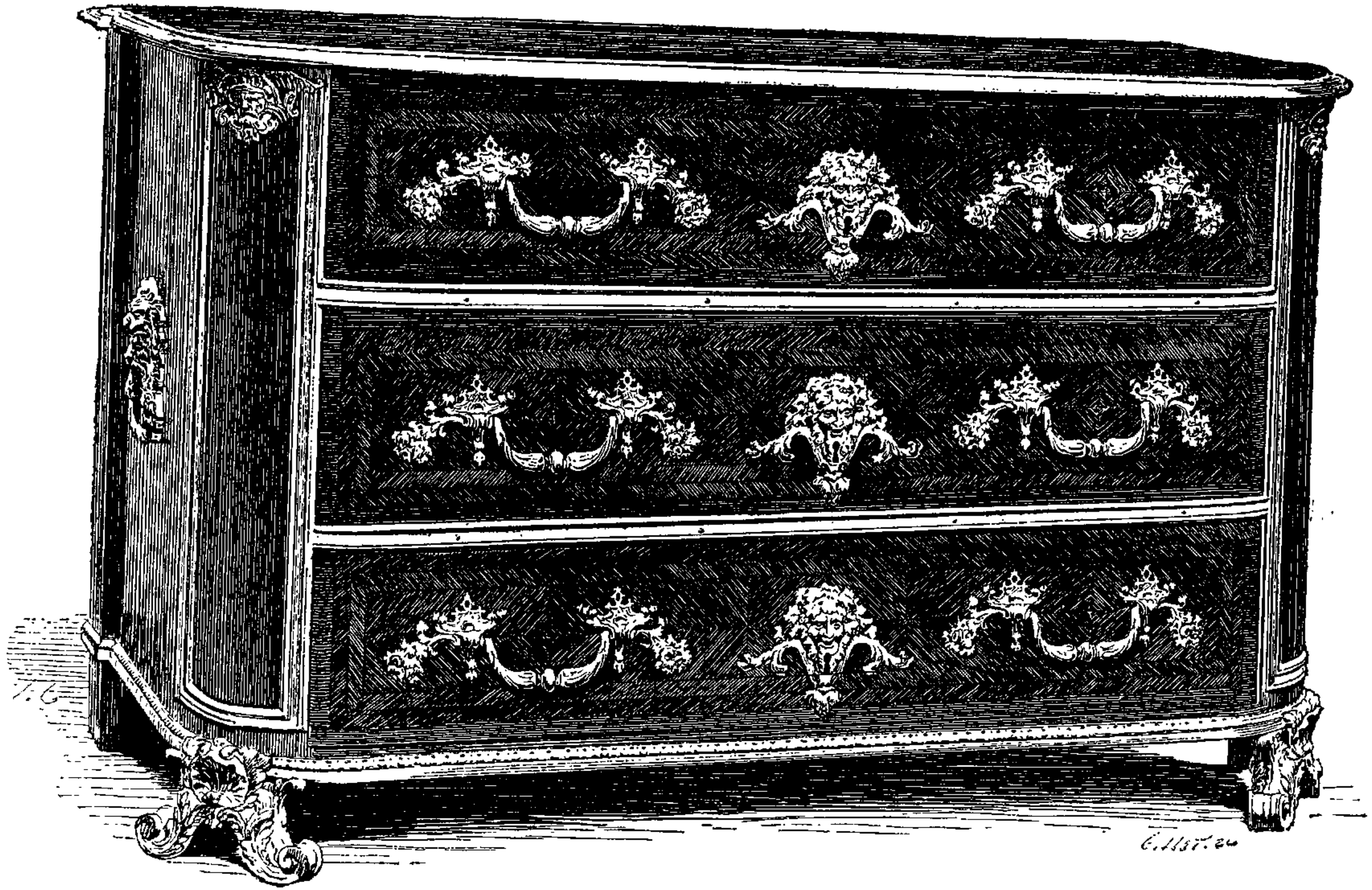
branch of industry. The panelling with their pastoral scenes, and the tapestries, sufficed to represent the fashion of the eighteenth century without the participation of marquetry workers.

It would be difficult to fix a precise date for the introduction of modern marquetry; if we are to consider its first appearance as coeval with the use of woods arranged in panellings with bands of mouldings and fillets of light-coloured wood, we must go back to the end of the Renaissance. We have mentioned the modest attempts at herring-bone combinations in wood under Louis XIII., and finally under Louis XIV. We have seen André-Charles Boule depict two splendid vases of flowers on the panels of an armoire; at that time the impulse was given; the idea had burst forth with sufficient brilliancy for it to develop rapidly; and indeed from the time of the Regency to the end of the century it increased and was adopted to an excess.

The progress of commerce had a considerable share in this development of marquetry work; distant countries contributed their brilliant products, and when rosewood, brightly coloured in its grain, but limited in the size of its pieces, originated the idea of opposing dispositions of the pieces in herring-bone, squares, and lozenges; when the citron tree provided the white fillets used for enclosing large spaces, or for heightening the frames of violet wood, the field became open to caprice, which took possession of it without restraint. Crescent first inaugurated mixtures of rosewood, violet, and amaranth woods; soon afterwards, the natural tints appearing too restricted, a method was invented of submitting the wood to artificial colouring, and employing it in mosaic work to imitate painting.

When once the method became adopted, it proceeded with unheard-of rapidity. First, bouquets of flowers appeared in their natural colours, their leaves varied with every shade of green, then trophies of musical or rural instruments were suspended by bright coloured ribbons. From pastoral scenes to amorous emblems there was but a step; quivers, torches surmounted by the customary doves, appeared on all sides; more than this, in the medallions enriched by wreaths, shepherdesses in satin robes were made reclining in sylvan groves; Boucher's pastoral coquettes invaded the panellings of secretaires and the sides of commodes, and covered the bonheurs-du-jour.

Strange aberration, which evidently only resulted, even at the moment of execution, in a certain approximation to the models, but an approximation greatly inferior, and which from the effects of time, the action of light upon the dyes and the natural play of the resins during the drying of the wood, was soon to represent mere faded designs, and an ensemble without any other harmony than that resulting from the destruction of the effect desired to be produced. It is sad to reflect on the amount of talent and trouble



Commode of marquetry decorated with chased bronzes, end of the reign of Louis XIV. (Collection of Dr. Piogey.)

which had to be wasted in composing these scenes, now reduced to a sort of cloudy sketch; the once brilliant draperies are dulled and dirty; the faded roses have lasted "ce que vivent les roses;" and when we compare these works with the tapestries, the seats, and tissues which accompanied them, we cannot help saying that even when they first came from the hands of their makers, they must have been extinguished by their brilliant surroundings.

But let us pass on before a *fait accompli*, and endeavour by following up the stages in marquetry work, to retrace the history of the evolution of modern furniture, the two subjects having the closest connection with each other.

We have said a few words on Italian marquetry without dwelling upon it, for the inventions of Giuliano and Benedetto da Maiano were much more generally employed in decorating the wood work of cathedral choirs than in ornamenting private furniture; we barely find a few rare chests (Cernuschi collection) in which some rudimentary sculptures, on a painted ground, are framed in a chequered work of brown and yellow wood. There are certainly the works "alla Certosa;" but these are not real marquetry.

During the Renaissance, sculptural notions, and the seeking after architectural forms bring furniture into a serious style, incompatible with the coquetries of tinted woods. When, towards its close, the want of a rather flaunting style of elegance begins to manifest itself, it is by applications of engraved ivory and the addition of pietra dura; architecture still retains its sway, and decks itself in jewels like the people of the court. In the reign of Louis XIII. furniture increases in size and weight, in unison with other works of art; ebony, which sculpture cannot enliven, seeks aid from chased bronze or even from the application of repoussé copper; and Flanders already attempts to add frameworks of tortoise-shell.

But here we have Louis XIV. and Boule, and wood becomes incrusted with tortoise-shell and brilliant metals, so as to place itself on an equality with the splendour of the palaces; furniture is still official, pompous, and foreign to private life, or at any rate, encroaching upon it solely from the outside, as in the reception room, and in the study of the magistrate or the public man. If we may be permitted to search for tokens of coming modifications, it is there that we shall find them. The shelf of the bureau assumes important outlines; its front bends in swelling (bombés) curves; its feet, slightly bowed in the form of an S, repose on cross bars shaped like an X; there is a break in the general rigidity of the official furniture admitted at Versailles, which, first inspired by the precise style of Lebrun, was perpetuated by the rigid discipline of the Gobelins.

Under the Regency, and during the first years of Louis XV., everything

is to undergo a change; woods of every variety will introduce themselves, to decorate furniture of new forms; small apartments will be substituted for state-rooms; the bed-chamber will become the home of private life, and gather round it the boudoir, the study, and a thousand elegant recesses so fitted for the comedy of surprises and concealments which French society is about to enact.

And what novel objects we see. The real commode with its multiplied divisions; the chiffonier with numerous drawers, the secrétaire which can conceal so many things under its closing panel, and the falling flap of which serves as a writing-table: the bureau itself is no longer the great honest table open to all eyes, and ranged by the side of the *cartonnier*, containing deeds and correspondence. Surmounted by a top with pigeon-holes and drawers, its sliding shelf can instantly be pushed back, and conceal the papers scattered over it from inquisitive eyes, by means of the cylinder front suddenly lowered and fastened with lock and key.

Form usurps unheard-of license; every object swells itself to assume fantastic curves; nothing is straight or regular; angles are rounded or hollowed; unlooked-for sinuosities furrow the surfaces; bombé, twisted, caricatured forms alone are admitted, and above sprouts bronze vegetation with unnatural endive foliage; brass gilded with ormolu rolls along in fantastic borders, or gathers suddenly in unforeseen clusters, twists itself in encoignures, or forms detached wreaths, and thus an eccentric whole is completed which, while always clever, is sometimes elegant, notwithstanding its singularity.

Caprice is carried to such an extent, that the fundamental law of art, propriety, is totally forgotten. To create perspectives for the eye, the piece no longer has its sides parallel; they describe an outward curve, attaching themselves to a background which is much broader than the front surface, so that the drawers, necessarily of rectangular form, are left isolated in a vacant space, and leave useless cavities between their sides and those of the piece. Later on, when cabinet makers wished to return to more sensible shapes, not to lose the picturesque advantages of these fan-like arrangements, they flanked with smaller pieces a species of quarter-circle shaped étagère upon which the bibelots in vogue, objects of foreign origin, or rare Sèvres and Dresden china were placed. By returning to the architectural logic of furniture, they added to its richness while satisfying the taste of the day.

The greater or lesser degree of exaggeration in the creations of the reign of Louis XV. affords a species of chronology for this period; first, the endive leaves in slight relief describe agreeable curves, and mingle with palmettes and laurels, as if to protest against an absolute divorce from the preceding style, while revealing new tendencies; later, under the influence of Meissonnier, all timidity disappears; boldness of form becomes so immoderate that the

excesses of brass no longer astonish us; although they earn their excuse from the immense talent of the chasers. There is so much spirit in the pieces composed by Caffieri and Crescent, the graving is so delicate and intelligent, that we are forced to admire the workmanship in spite of the style. Towards the end of the reign, we can foresee the reform about to be accomplished, the endives are less exuberant, the rosette borders, the hanging wreaths of flowers, are subjected to some sort of discipline, and furniture acquires a more regular and quiet appearance. Madame de Pompadour was not a stranger to this movement, which for propriety's sake, as we are told by M. Courajod, was termed the style "à la Reine." Marie-Antoinette was to achieve the reform.

One word more: in the Louis XV. furniture, as in all other things, there is a choice to be made by the man of taste; the marquetry works in imitation of painting may be condemned on principle, but some of them still retain a savour of the period which recommends them to connoisseurs; there is sometimes grandeur in the mosaics of wood with varied grounds, with trophied medallions, and the bronzes accompanying them, often assume a monumental importance. We require no further proof of this than the magnificent writing-bureau with cylinder front exhibited at the Louvre, which possesses its candelabra and time-piece.

Without aiming at examples such as these, we may mention commodes, like those belonging to Sir Richard Wallace and M. Gustave de Rothschild, in which the puncheon of Caffieri brings forth endive leaves of charming taste and irreproachable execution. We may recall besides, amongst the chefs-d'œuvre, the charming pieces of furniture, which appeared at the San Donato sale, of satin wood with marquetry flowers in violet; their triple doors were framed with the most graceful chased bronze that could be imagined.

In small objects for ladies, such as "bonheurs-du-jour" étagères, work-tables, nothing more elegant can be seen, and we refer those who may doubt it to the rich collection of M. Léopold Double.

As we have been speaking of painting in wood, it will not be useless to describe its process of execution, and with what patient care the artists succeeded in giving it the great possible perfection. The most difficult part was without doubt the modelling, destined to give things the appearance of reality; this was accomplished by two means: fire and acids.

To colour wood by fire, the following was the process:—

"Small sand, or fine river sand, was placed in an iron shovel, subjected to the action of fire; when, by trials effected by means of small tablets of white wood, it was ascertained that the heat of the sand was sufficient to redden the fibre without burning it, the plaques that were to be shaded were plunged into the sand in an upright position, at first the whole extent that



Commode of marquetry, with bombé front, ornamented with bronzes, chased and gilded, period of Louis XV. (Collection of Dr. Piogey.)

was to be coloured, then by degrees less and less, to graduate the tint to its darkest shade.

"Colouring by means of acids was more difficult and more varied; three kinds could be used: lime water, holding corrosive sublimate in solution, spirits of nitre, oil of sulphur.

"Spirits of nitre produces the most powerful effect; it penetrates the wood instantaneously, giving it a reddish colour; but it must be employed previously to any other dye, as it destroys artificial colours.

"Oil of sulphur is less violent; it imparts to white woods a tint of wine-coloured brown, and heightens the effects of the dyes; lastly, lime water, which has a still milder action.

"The acids are spread over the wood with a camel's-hair brush or with a feather, and the operation is renewed as often as may be necessary to shade the tint, and give it the maximum of intensity.

"The colouring is generally applied cold, and may itself aid the effect of the work: thus, when the wood is still pale, it can be withdrawn from the bath, dried, and covered with wax on the parts that are to be kept light, and again dipped to obtain the required shade.

"Woods thus prepared are cut out and put into use; then, when the marquetry is completed, its effect is relieved by first making some cleverly dashed off strokes with the graver, which add vigour to the whole, and conduce to the perfection of the details. These strokes are filled in with black mastic.

"When the mosaic is fixed, its effect may also be heightened by colouring laid on in masses with the paint-brush; warm dyes are then employed, so that they may penetrate as much as possible in order to acquire solidity."

§ 8.—FURNITURE PANELLED WITH PLAQUES OF PORCELAIN.

We again repeat that no classification exists which is not defective; between the end of the reign of Louis XV. and the beginning of that of Louis XVI. there is certainly no marked transition; the sobered furniture in the style "à la reine," is still seen with its chequered marquetry and delicately chased bronzes. Louis XV., founder of the Porcelain Manufactory of France, no doubt caused Sèvres plaques with bouquets, bordered with turquoise blue to be inlaid in the furniture he had around him, or which he offered as gifts. And yet it is more particularly in the reign of Louis XVI., and at the time when Amboyna wood and thorny spotted mahogany were replacing marquetry mosaics, that porcelain and Wedgwood cameos were incrusted in panels, friezes, and the drawers of furniture; it may be permitted, therefore, for the sake of clearness, to call the overlaying of furniture with china by the name of the sovereign who so especially admired and patronised it.

In fact, the period of Louis XVI. is that in which cabinet-making employed its resources most largely, and multiplied its styles. Massive mahogany was in use from the time of Madame de Pompadour, but it only served as an additional auxiliary, and the marquetry trade was in no way injured by it; it was carried on, even with its excesses, during the reign of Louis XVI., and of this the elegant secrétaire belonging to Doctor Voillemot, with its subjects, medallions, arabesques, and groups of flowers, affords proof; its minutely finished bronzes with dead gilding, show the high rank which this piece held amongst general productions. At that time not only were incrustations and veneering used conjointly, but solid woods were employed, ebony and mahogany, and even panels of lacquer brought from the extreme East.

The true characteristices of the period must therefore be sought in the form, and especially in the bronzes. We have already said how remarkable were those chased in the reign of Louis XV. by Caffieri; but the end of the eighteenth century raised the art to its highest degree of perfection. Martincourt, the celebrated Gouthière, his pupil, Delarche, Jean-Louis Prieur, Vinsac, and Ravrio, brought the gilt bronze to a perfection unsurpassed even by the finest goldsmith's work. There are some lock plates and some bas-reliefs we feel tempted to use as personal ornaments.

Robert le Lorrain, who was a statuary when he chose, also carved in brass, and had Sautray for a pupil, who, together with Gallien and Vassou, distinguished themselves in mounting vases, the natural accompaniment of Louis XVI. furniture.

Here a rather singular observation presents itself; at the time when Madame de Pompadour was endeavouring to lead art once more into a better track, it was in the name of the sacred and immutable principles consecrated by antiquity. When in the reign of Louis XVI. simplicity of form and sobriety of style were sought, it was still the antique that was to be attained, although nothing could be further removed from it than the elegant coquetry and overcharged fastidiousness of the general decoration of the period, which was, however, to produce one genius, Clodion, who certainly had nothing in common with Greece and Rome. In the latter days of the reign, when clock-cases without form, and rectangular commodes with engaged columns, appeared —in short, those articles of furniture of rather melancholy contour which were only worthy of remark from the manual perfection of their workmanship, it was still the antique that was invoked, while they were simply preparing the way for that false, stiff style which, through the instigation of David, and aided by stiff palmettes and meagre foliage, constituted the Greek art of the first empire.

Where then, it will be said, is the true character of the Louis XVI. style to be found? In our opinion it is in those works, which being freed from all

exaggeration of contour and redundancy of accessories, represent perfectly the French taste of the eighteenth century, that is, aristocratic elegance and grace without affectation. We discover these qualities in the work-tables, jardinières, and consoles, the pier tables, the armoire-étagères supported by delicate feet with light flutings, and adorned by those unrivalled bronzes, modelled by artists of the first merit, in which are often inserted either the productions of Wedgwood, or plaques of Sèvres painted with subjects, or again simple bouquets of the same porcelain framed with gold arabesques in relief, on a ground of "bleu de roi" or "bleu turquoise," "rosé Pompadour" or "œils de perdrix." We find them again in the stands for candelabra, with triangular base and fluted stems, the quills cut into beads, or other ornaments, and surmounted by a carved top—in short, in that infinity of articles, without any real utility, which only serve as a pretext for displays of genius, and as an opportunity for wealth to exhibit its good taste.

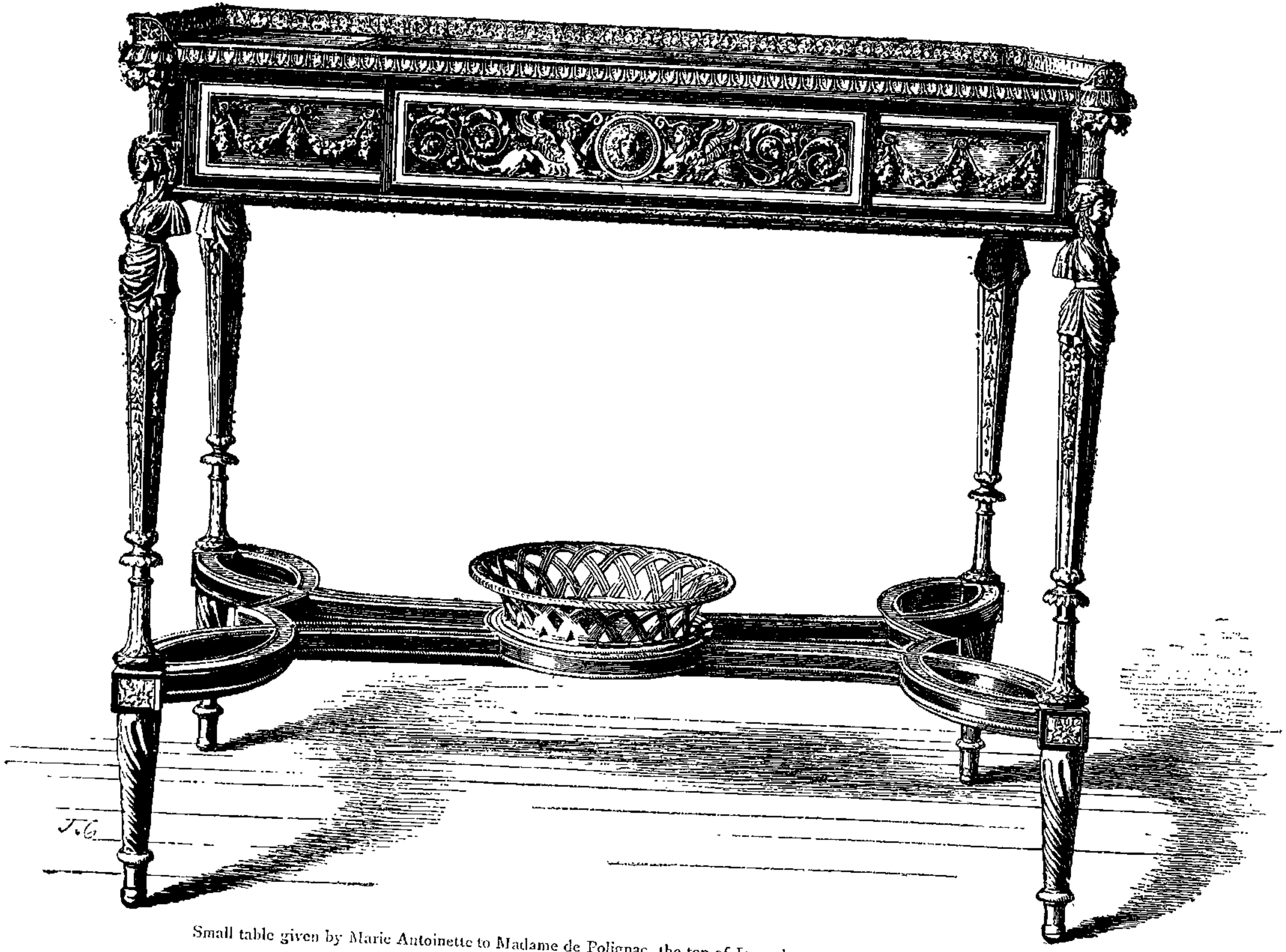
§ 9.—FURNITURE LACQUERED OR VARNISHED.

A distinction must be established here between European furniture, properly so called, that manufactured in Europe with Oriental elements, and furniture of Oriental origin.

At the time when China and Japan began to send us their precious lacquers, a movement took place amongst connoisseurs; some began forming special collections, others contented themselves with choosing the finest pieces to exhibit them in their sumptuous saloons together with the porcelain and the "magots" then so much in vogue; others went even farther, and would have desired that then their furniture should be incrusted with japanned plaques, with subjects or landscapes in gold relief. The number of Oriental cabinets which our cabinet-makers must have destroyed in order to satisfy this fashion is incalculable. From the period of Louis XIV. we find pieces associated with Boule marquetry; under Louis XV. the vogue continues, attaining its height during the reign of Louis XVI.

Our artists were too intelligent not to yield to the movement and take advantage of it; they had at first contented themselves with breaking up the étagères, boxes, and folding screens to use them for their purpose; but the supply of these manufactured objects being insufficient for the demand, they imagined the plan of sending their woods in a prepared state to the Oriental workshops, where they were lacquered, and on their return the pieces had only to be mounted.

This constraint, the delay it caused in the execution of the work, the immense augmentation in the return price, all concurred in inducing cabinet-makers to seek some means of replacing the Oriental gum lac by an analogous



Small table given by Marie Antoinette to Madame de Polignac, the top of Japan lacquer, mounted in cl.ased and gilded bronze.
End of the Louis XVI. period. (Museum of the Louvre).

composition of the same effect. Ingenious men set to work, and if their success was not complete, they at least succeeded in making their names famous, and endowing Europe with a new produce. The first of these inventors was Huygens, a Dutchman, who must have followed his model rather closely, for if the name of the man has reached us associated with a certain renown, his works are unknown, a fact which proves that they are lost among the mass of second-rate lacquer work which is rejected at the present day. The second and most celebrated was Martin, or rather the Martins, for it was a family, about which M. Louis Courajod has collected the most curious details. Before 1748, the fame of the Martins was established, and their workshop had been honoured by the title of "Royal Manufactory." They had three manufactories: one in the faubourg Saint Martin, another in the faubourg Saint Denis, the last in the rue Saint Magloire. A decree of Council on the 19th February, 1744, had enabled the sieur Simon-Etienne Martin the younger, "exclusively of all others," to manufacture during twenty years all sorts of works in relief, and in the style of Japan and China. This decree evidently relates to imitations only, and it is certain that the Martins executed some which were very remarkable; we have seen boxes and caskets in which one would hesitate to recognise a European work, if certain details in the costume of the figures, and certain trees in the landscapes, especially the palm trees, did not betray this particular invention of an imaginary East which was in vogue during the whole of the eighteenth century, in spite of the descriptions of travellers, and the figures sent over to us by the Orientals themselves.

M. Courajod tells us that Madame de Pompadour prized the vernis Martin, and introduced it into her own surroundings; he adds: "The Dauphin seems especially to have appreciated the vernis Martin work, and the pleasing effect that may be obtained from it in the decoration of houses. One of the Martins, Robert, I think, was employed from 1749 to 1756 in his apartments at Versailles in extensive works. In 1749 he receives 6,459 livres, 5 sols, 2 deniers for works executed by him in the cabinet of the Dauphin. In 1756 he again works, and his lacquers are paid at more than 9,000 livres. The 28th January of the same year, the king ordered him to paint the cabinet of Madame Victoire."

Let us pause a moment to inquire what can be meant by this passage. It is quite certain, for the terms of the decree of 1744 confirm it, that the Martins began by imitating the Japanese works in relief, that is to say, the black lacquer ornamented with gold. But being in possession of a certain process, and placed from their success at the head of a high connection, they extended their plan of work, and thought of inventing a varnish which should be French in its style, and superior in richness to that of the Orientals. It

is doubtless this which they used at Versailles in the apartments of the Dauphin, and of the daughter of Louis XV. Voltaire's verses, in his "Premier Discours de l'Inégalité des Conditions":—

> Et tandis que Damis, courant de belle en belle
> Sous des lambris dorés et vernis par Martin....

can only allude to the French style of varnish. It is against this, too, that Mirabeau inveighs in "l'Ami des hommes," when he says: . . . "Qu'appelle-t-on dans ce cas mieux vivre? Ce n'est pas épargner plus aisément de quoi changer tous les six mois de tabatières émaillées, avoir des voitures vernies par les Martin? . . . L'homme dont les meubles et les bijoux sont guillochés, doit l'être aussi par le corps et par l'esprit. L'homme aux vernis gris de lin et couleur de rose porte sa livrée en sa robe de chambre, en sa façon de se mettre, etc. . . ."

If we endeavour to divide the Martins' work into two distinct parts, we find that the first, comprising Oriental imitations, is extremely restricted and without any positive boundary line; we shall presently explain from what cause. The second, on the contrary, will prove considerable, as it will comprehend in addition to furniture properly so-called, carriages and sedan chairs, folding-screens, hand-screens, and those gilded wainscotings mentioned by Voltaire; the innumerable series of lesser articles, boxes, snuff-boxes, pocket-books, memorandum books, étuis, bonbonnières, which at the present day are the ornaments of richly furnished étagères. Varnish of this description has a limpid transparency which admits of its being applied to figure painting; it is unfortunately liable to crack in the open air; two magnificent angle cupboards (encoignures) belonging to Baron Gustave de Rothschild exhibit this defect, the only one it can be taxed with. In the midst of their gold groundwork mythological subjects are seen delicately painted after Boucher's manner, and framed in rocaille and bouquets in the purest Louis XV. style. In the smaller objects executed in the same varnish, analogous subjects are seen, and compositions painted after Lebrun, Teniers, and other Flemish artists.

As for black lacquers, the most perfect, we repeat, may have come from the workshops of the Martins; but how many others, without mentioning those of Huygens, may not be mingled with them? The very success of the process naturally created a competition with the Martins; there was the chance of making a fortune by following them at a distance and selling at a cheaper rate; enterprise therefore began to increase, and we have mentioned elsewhere that of the widow Gosse, and of François Samousseau, her son-in-law, who obtained, by a decree of Council of the 6th June, 1767, that is, at the expiration of the Martins' privilege, an authorisation to establish a "royal manufactory" of varnish according to the Chinese method, to apply it on all

sorts of metals, on wood, leather, pasteboard, paper, baked or raw earthenware, faïence, and porcelain, with gilding, and other colours. Where are these works? Who has met with them? No one that we know of, for they are lost in the immense whole of secondary articles neglected by connoisseurs. Fine works alone have the right to outlive their day.

THE EAST.

It is not our intention to examine here the marvellous lacquers of every description which have come to us from the East; we shall return to them later on, and speak at present of the special object of this chapter, lacquered furniture.

The whole of the extreme East, China, Japan, Annam, Persia, and India made use of gum lac for the decoration of furniture, and employed it with a taste which cannot be too greatly admired.

What we most frequently meet with are cabinets with double doors, concealing numerous drawers; others with étagères (sets of shelves standing on support(s), the unequal compartments of which are arranged in the most charmingly fantastic manner, seats, stools, tables, guéridons, folding-screens, and fire-screens of various dimensions. Generally speaking, these articles of furniture are in black lacquer, decorated with gold reliefs; but some rather frequently met with are more or less of a bright red colour, in which the ornaments are chased, and form a relief on a guilloché ground. Amongst these chased lacquers there are two origins to be distinguished: China furnishes us with those of a vermilion red colour with very delicate details which come from the north, and are called in trade Pekin lacquers, although in the country they are designated as Ti-tcheou lacquers. Those of which the pale tint most resembles sealing-wax are the most recent; the more this tint darkens, the older is the furniture. In many étagères, the framework and the panels are red, and chased, and the lower shelves are in black lacquer and gold. Japan is the country where these lacquers were first invented, and some are to be met with of very ancient date; their general characteristic is a larger and bolder style of sculpture; the red is dark, and all the projecting surfaces are brilliant and glossy; in the étagères the shelves have usually black grounds, with coloured decorations without relief, that is, polished lacquer, generally composed of bouquets and birds. Some carved Japanese furniture is black or dark brown. It is in Japan, too, that the Chinese workmen who are specially employed in the Ti-tcheou lacquer, acquire their perfection.

The Japanese black and gold lacquers may be recognised by the beauty of their ground, which is always bright, intense and brilliant, and by the

perfection of the ornaments; they not unfrequently exhibit armorial bearings; this is especially the case with the fessembaks, large travelling trunks, which serve the same purpose in those countries as our chests (bahuts) in the middle ages.

Some articles of furniture are relieved by *burgau*, that is, incrustations in mother-of-pearl; one particular species has a ground of pebble-work, or is



Cabinet of red chased lacquer of Japan. (Collection of M. P. Gasnault.) Japanese porcelain dish with chrysanthemo-peonian decoration. Collection of M. J. Jacquemart.

semé with irregular and almost contiguous pieces of mother-of-pearl; they belong to a Japanese centre, which we have hitherto been unable to determine. A similar work, however, has been executed in Annam and at Siam, where the burgau lacquers are perhaps more frequent than others.

Some very fine lacquers incrusted with mother-of-pearl are also made in Persia and India; unfortunately the quality of the varnish is not irreproachable, and the articles which reach us are all more or less deteriorated. The

curious chest, ornamented with inscriptions, which was seen at the Séchan sale, and a no less curious table lined with coloured lacquer, which belonged to M. Jules Boilly, will not be forgotten; their workmanship was irreproachable, but the chatoyant mosaics were detached from the shell coating which should have held them.

To what country may belong an interesting species designated under the name of Coromandel lacquer, it is impossible for us to say. The designs are indicated by projecting cells reserved in the wood, almost the same as in a champlevé enamel, and the different colours are placed in the cavities without thickness, and thus stand out better against the black ground. The subjects represented are almost always Chinese; the legends and inscriptions are in Chinese characters of the *kiai* or regular description, and the emblems also are those of the Celestial Empire, dragons, fong-hoang, cranes, etc. The largest pieces are armoires, which seem to have been made for Europe about the seventeenth century, large folding-screens, cabinets, and nests of drawers, doubtless intended to furnish bureaux. It is inexplicable how the origin of these articles of furniture could remain unknown. What is almost certain, is that the coast of Coromandel has never manufactured anything similar. One of the finest armoires known is that preserved in the cabinet of medals; some magnificent screens are in the possession of M. Decaisne, member of the Institut.

§ 10.—FURNITURE IN GILT OR PAINTED WOOD.

In the rapid review we have just made of the principal descriptions of furniture, we have been obliged to neglect certain things, which it would have been difficult to classify regularly in general categories, and which it is more natural to collect in a sort of appendix, where all the accessories of furniture will be noted in order, from the framing of hangings, pictures, and glasses, to brackets and stands of every description, carved in wood, and covered with gilding or painting.

From the sixteenth century, hangings were modified; the carpets or leathers of Cordova, formerly moveable, were fixed in carved panels, on which either paintings or portraits were suspended, surrounded by their *châssis* (so they designated the frames) or by glasses with bevelled sides (à biseau), a Venetian work. Frames were then of primary importance in decoration; in Italy they were developed in redundant foliage, supporting figures of geniuses; or crowned with a pyramidal composition on which appeared the escutcheon of the owner; sculptured in hard wood, such as oak, the most perfect of these works were gilded on the bare wood with a species of bright gold called ducat gold; others were coated with that

white paste which is still used at the present day, and gilded on a light impression of vermilion. The beautiful frames of the Italian Renaissance are rare, and we must go back to the religious monuments, altar pictures, or triptychs, to see those in which the palmette borders, the pilasters



Lampholder (porte flambeau) of wood, gilded and lacquered in colours, Louis XV. period.
(Collection of M. Castellani, Rome.)

with foliage and arabesques, display the genius of the initiators of the new style towards the end of the fifteenth century. The last years of the following century offer nothing more than redundant conceptions in which an exaggerated richness shows the decline of taste.

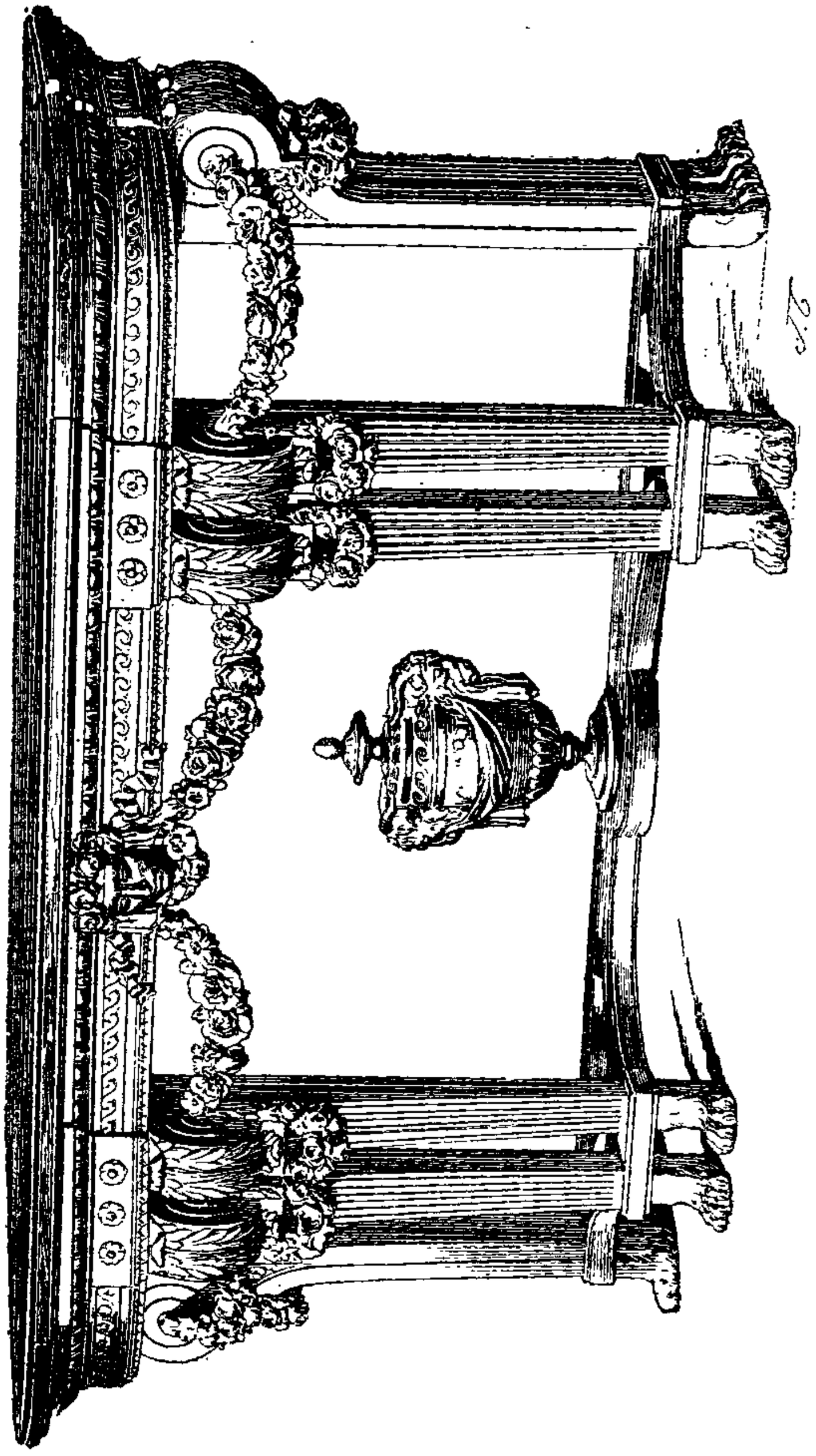
In France on the contrary, this period is still remarkable; we owe to it the fine looking-glass frame of the Séchan collection, in which two geniuses support a medallion ornamented with interlaced cyphers, and surmounted by a coronet.

A great change took place under Louis XIV.; Venice and its mirrors were left far behind; and after having vainly endeavoured to bring over workmen from Murano to found a manufactory of glass in the faubourg Saint-Antoine, Colbert learnt that one already existed in regular working order at Tourlaville, near Cherbourg. The minister sent for Lucas de Nehou, the director, to take in hand the royal manufactory of glasses, and shortly after it was able to send from it the splendid decorations of the galerie des fêtes at Versailles. Thenceforth it could no longer be a question of counterbalancing the minute dimensions of the mirror by the development of its frame; the latter therefore underwent a transformation, and, like the borders of wainscotings, was reduced to delicate arabesque combinations connected by wreaths of flowers, relieved by masks and palmettes, or by shells and acanthus foliage. Notwithstanding the increased dimensions of the glasses, their effect was still more heightened by inlaid pieces: thus sections of glass were ranged at each corner of the principal sheet of glass, whether oval or rectangular, then pieces to form a border, and others forming a pediment at the top, and a pendent towards the base; gilded and carved wood united them all, hiding the joins by ingenious intersections, and furnishing the architectural framework with its chief designs, its stems and wreaths; its crowned masks, requisite for consolidating the masses, and giving points of attraction to the eye. These sculptures are of extreme elegance of composition, and great delicacy of workmanship.

The reign of Louis XIV. may in fact be termed the triumph of gilded wood: consoles covered with rare marbles or Florentine mosaics, tables with granite and porphyry slabs, were constructed with massive pillars, carved fronts on which suns, laurels, and different symbols stood out from grounds chequered in rosettes; cross stretchers in foliage, were raised in volutes bearing elegant vases. The same arrangements are seen in the legs of the seats, vast arm-chairs with high backs and curved and extended arms, immense couches covered with velvet, and tapestries with flowers and subjects, or silks figured in harmoniously assorted colours. Some of these seats, doubtless destined for more modest dwellings, were similar to the others in their carving, but simply hewn in the unpolished walnut wood, embellished by age with that fine brown polish, so warm in tint, and so well fitted to show off to advantage the delicacy of the chisel. These must have been perfectly adapted to the rooms which were ornamented with wood panel-

lings in the arabesque frames which were already substitute for hangings from the time of Henri IV., as may be seen in the library of the Arsenal.

Carved and gilded wood nevertheless became general, and the period of



Console Table in carved and gilded wood, Louis XVI. period. (Collection of Baron Asselin.)

Louis XIV. shows it partaking of all the eccentricities of bronze applied to furniture; it surrounds looking-glasses with its impossible endive foliage, is contorted into appliques for wall lights; raises fabulous vegetations interspersed with senseless dragons to support brackets; it cannot even

become more sober when it frames pictures; and its foliage with detached branches, its festoons of flowers escaping from rocailles of extraordinary outline, frame portraits in prim toilettes, or the mythological compositions of Natoire and the Vanloos.

Under Louis XVI., the period of refinement of every description, wood was to enter on a new phase: not only its forms are sobered down by being covered with delicate details, but it carries coquetry to the extent of abandoning gold ornamentation to show itself clothed with a simple coating of white paint, barely relieved in some cases by mouldings of pale lilac or sky blue. Nothing can be prettier than a little drawing-room in this style, in which the borders of the glasses, sometimes surmounted by an amorous trophy with its doves and torch, the console tables with white marble tops, furniture in pale figured satin or in striped silk with soft tints, have no other relief but the fine ornamented bronzes as delicate as jewelry, thus permitting the triumphant beauty and infinite elegance of the ladies who inhabited them, and enlivened them by their animated grace, to appear unrivalled. It must be admitted that this much-abused eighteenth century had in its latter days discovered the secret of the most refined taste, and the highest degree of politeness and bon ton.

In what precedes, we appear to have neglected one piece of furniture, the bedstead. And indeed, this, for itself alone, would merit an entire history, for it has played an important part both in public and in private life. In the Middle Ages, it already appeared in state on certain occasions; the "accouchée" there received congratulations, and the seat placed beside it received persons of rank who came to converse with the mother, and see the new-born infant.

Later still, the hour of rising was the time of giving audience; the bed, placed under a canopy and on a platform, had its head to the wall, and was accessible on both sides; the head-board alone and the pillars were visible to the eye with their sculptures; all the rest was drapery; at first the curtains used to be drawn, then came the fashion of the bedsteads "façon d'impériale," of which the curtains lifted up. There was even a time when the hangings invaded the pillars of the bedsteads, which were surrounded by *chassetes* (sheaths of drapery).

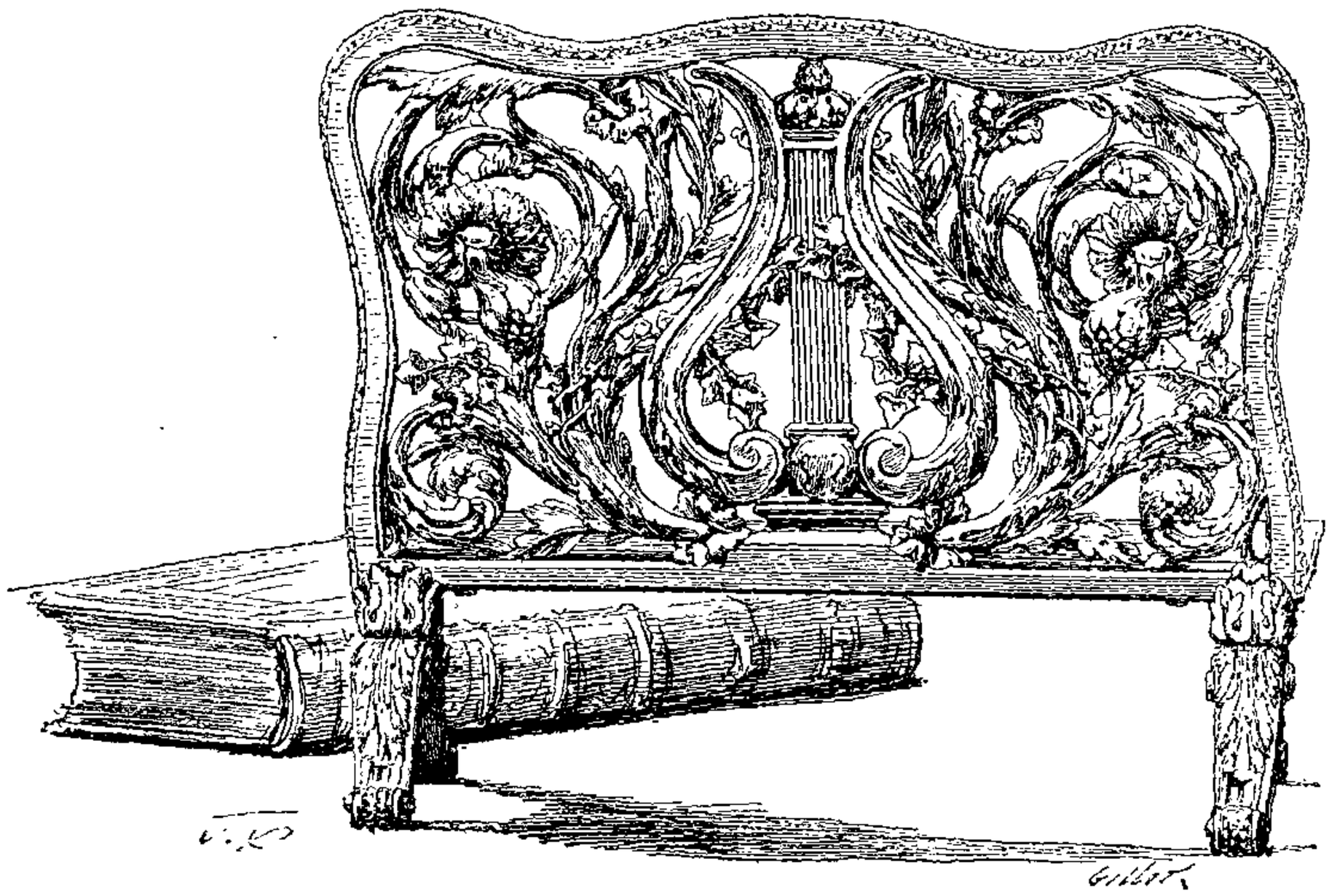
These pillars were to disappear later on, under Louis XIV.; the canopy was to be suspended, allowing all the foot of the bed to be seen; and it was then that the bedside became the rendezvous of pleasant company, bringing the latest news, and sometimes scandalous gossip.

In the time of Henri IV., we see the alcove appear, tending to replace the canopied bedstead; in the salle of the Louvre where the dying monarch was carried, the curtains are represented in sculpture, and borne by geniuses.

The balustrade still exists in front of the platform (estrade) on which the bed rests.

This fashion may perhaps penetrate into modest habitations, but, as we have just seen, the formality introduced into the manners and habits of the seventeenth century prevented it from becoming general; sumptuous dwellings still had their bedsteads with canopies or baldachins.

These reappeared under Louis XV. and Louis XVI., sometimes cut out or circular, gilded, or painted grey, crowned with emblems or sculptured plumes, all of which did not prevent alcoves from affording a retreat for the simple



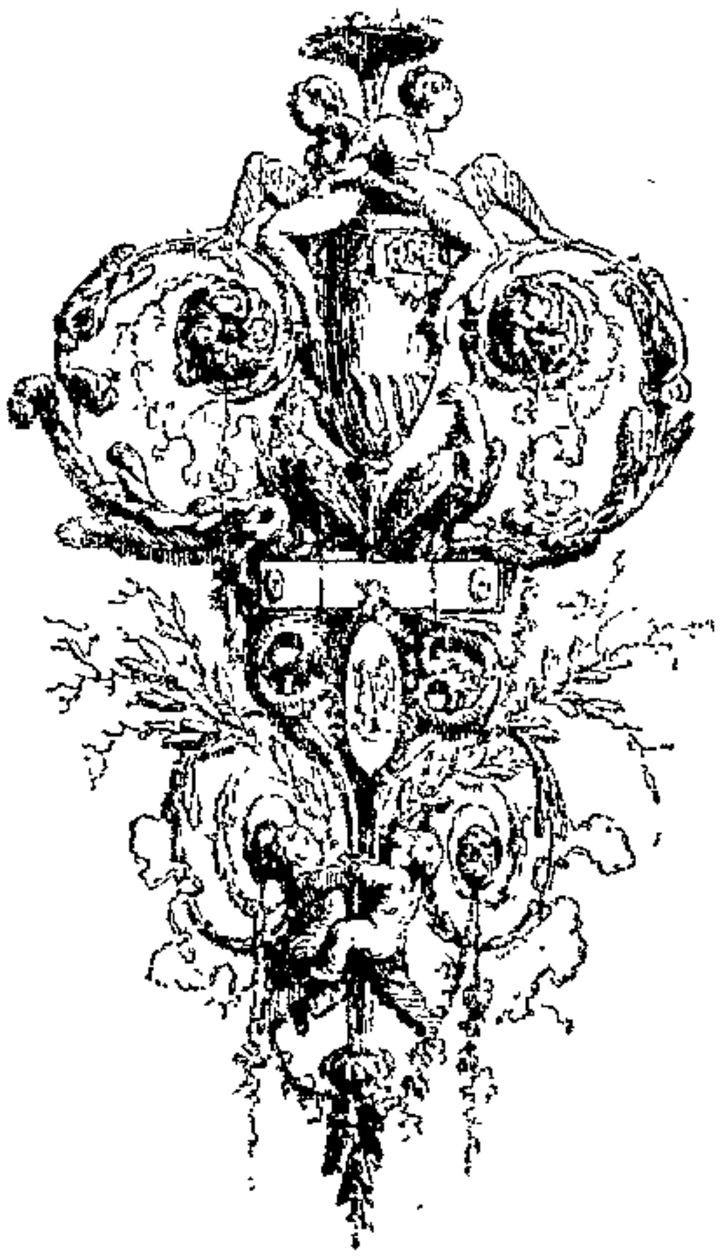
Reading Desk of wood, carved and gilded; period of Louis XVI. (Collection of M. L. Double.)

night's rest. At this period, too, the beds assume a regular arrangement, that is, they have their extremities alike: silk, damask, or flowered calico covers the panels, leaving only the fluted pillars, the rounded pediment with wreaths and beadings, etc. displayed to view, of which the carving is relieved by gold or pearl-grey tints. The bedchamber has an increasing tendency to privacy; the drawing-room and the boudoir become the only places of reception.

We leave the bedsteads, therefore, and return to the smaller accessory furniture in gilded wood, which was in vogue during the seventeenth and eighteenth centuries—the hanging brackets. During the reign of Louis XIV. these had a positive importance; wherever the ecclesiastical time-pieces were affixed to the wall they required an accompaniment; busts, small bronzes, and porcelain vases naturally presented themselves to form the suite, and if the

Boule clocks had their stands of incrusted tortoise-shell, gold was perfectly adapted to accompany articles which were less brilliant in themselves. The brackets of this period are often important from their composition; the shaped tablets are supported by figures of bold style and remarkable execution; or else acanthus foliage, masks, radiated heads of Apollo, remind us of the famous motto: *Nec pluribus impar.* These brackets are now becoming very rare.

The period of Louis XV. entirely abandons this soberness of composition. The rocailles and wreaths are, however, tolerably well adapted to this style of accessory furniture, and give it an importance which enables it to support weighty and bulky objects. Finally, under Louis XVI. elegant simplicity reappears; acanthus scrolls with slender stems support the tablets; the mouldings are bordered with pearl beadings; in a word, we recognise again the delicacy we had pointed out in the bedsteads and seats.



Vignette, after Salembier.

BOOK THE SECOND.

HANGINGS—TISSUES.

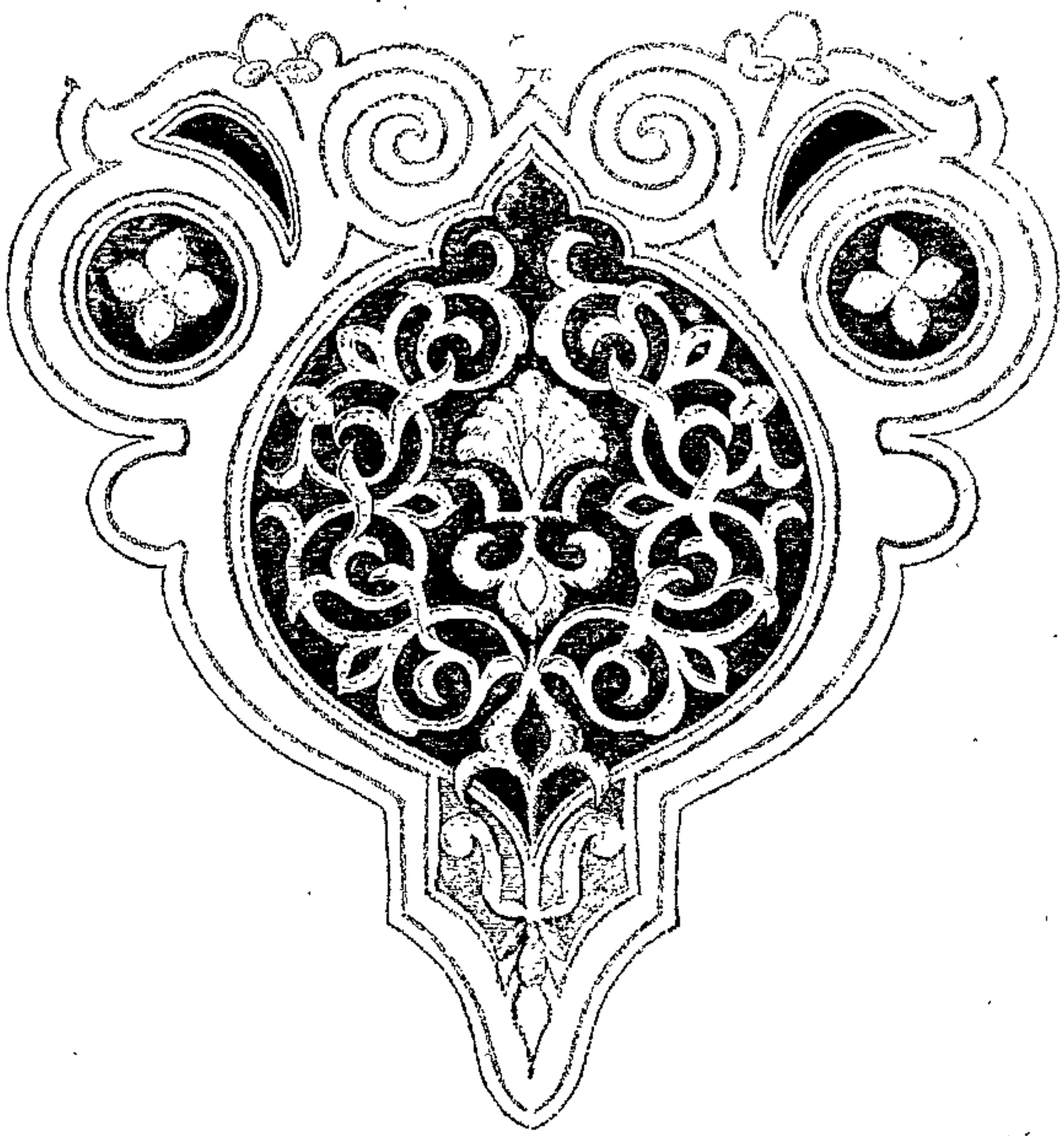
WHETHER from a civil or religious point of view, the most ancient decoration of edifices and interiors consists in hangings, the accompaniment of statues, paintings, and mosaics. However far we go back into antiquity, we can trace their use; from the heroic ages, the Phrygian and Grecian women had succeeded in representing flowers and human figures, not only by means of embroidery, but in the tissue itself of elegant stuffs. The young girls summoned to take part in the procession of the Panathenaea, embroidered beforehand the veil or peplum of Minerva, an enormous hanging which was to cover the hypaethron or roofless area in the temple of the goddess.

Homer shows us Andromache engaged in embroidery when the shouts from outside informed her of the tragic end of Hector. Finally, history has transmitted to us the memory of Helicon and Akesas, celebrated embroiderers, whose beautiful tapestries were preserved at Delphos; Akesas even introduced figures into his compositions.

We could endlessly multiply these examples of the use of, in ancient times, hangings ornamented with figures, but a confusion begins when it is necessary to determine the species of work. Herodotus, Strabo, and Arian leave us no doubt as to the existence in the West of painted linens manufactured in India long before the time of Alexander. Under the Ptolemies, Alexandria became the centre for the intelligent imitation of all the elegant tissues which the various nations of the known world produced. Under the direction of Greek artists, skilful workmen copied in high warp the smooth and velvet carpets, ornamented with figures, which were made at Babylon, and it is said they even surpassed the work of the Persians. Egypt also had its painted linens similar to those of the Indians.

Not having to follow the history of tissues through the course of ages, nor to inquire whether antique decoration could simultaneously employ the various species of which we find the names in ancient authors, we pass at once to the subject of this study, hangings used for the purposes of furnish-

ing. We shall adopt, besides, a system in accordance with the importance of each style, that is to say, beginning with carpets and tapestries, followed by embroideries, which are almost connected with them, and ending with stuffs, which have had so visible an influence on the decorative arts since the first days of civilisation.



Oriental embroidery upon leather, with velvet appliqués.

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TELEGRAM

CHAPTER I.

TAPESTRY.

WE will not here attempt to go back through centuries in order to find out what may have been those ancient Oriental or Egyptian carpets of which we have said some words; we will rather carry our investigations towards the West, and especially towards the periods which in some measure inaugurate our national history.

Dagobert, one of those kings who showed themselves ambitious for the progress of the arts, Dagobert, who caused the cathedral of St. Denis to be built, lavishing upon it marble, and all the wonders of the goldsmith's art, did not content himself with painting for its ornament; he had the walls and columns covered with hangings of gold enriched with pearls. D. Bouquet and Trithème attest the fact of this magnificence, which, increasing with the progress of luxury, ended by completely substituting tapestry for painting.

It was, above all, through the monasteries that the modifications in the different branches of dawning industry were accomplished. They were to a certain extent the cradle of all human knowledge. Towards the year 985, Saint Florent, of Saumur, possessed an abbey where the monks wove tapestry ornamented with flowers and figures of animals. According to the text which recalls this fact, it would appear that they consisted of designs in red upon white ground, a style which was long kept up in the East, and which returned to Italy towards the commencement of the Renaissance.

In 1025, a manufactory of tapestry and carpets existed at Poitiers, to which place even the prelates of Italy sent their orders. In 1060, Gervin, abbot of Saint Ricquier, made himself remarkable by his purchases of hangings, and by the carpets he ordered to be made. These hangings already represented figures of animals, portraits of historical personages, and religious subjects.

Again, in the eleventh century, the north of Europe had progressed in the art of manufacturing carpets, and virtuosi may have noticed the reproduction of certain Scandinavian tissues in the Middle Ages and the Renaissance.

Saint Florent, on his part, had progressed; Mathieu de Loudan, abbot, in 1133, ordered hangings for his church representing scenes from the Apocalypse

and wild beast hunts. Nevertheless, a formidable opposition was made against this manufacture by some establishments in Picardy and Flanders.

If we may believe a manuscript of the National Library, quoted by Francisque Michel, "Erec et Enide," the capital of the Limousin, also, had its manufactory:

Puis s'en monta en unes loges
Et fist un tapis de Limoges
Devant lui à la terre estendre. . .
Erec s'asist de l'autre part
Desus l'ymage d'un lupart
Qui el tapis estoit portraite.

Towards the close of the twelfth century, they began to make use in the Flemish manufactories of low-warp and high-warp looms, which they say dealt a mortal blow to the Saracenic tapestry.

What was this style of tapestry? If we rely on what we have just quoted, we must believe that it was an embroidery in the Oriental style, which was executed without the aid of looms, and was especially copied from the works of the Saracens of Spain and Sicily. Some authors are of opinion, on the contrary, that the Saracenic tapestry was the work of the Orientals themselves, its importation being naturally lessened by the competition created by the French establishments. The following, however, are the indications which appear to testify in favour of the first hypothesis, which is also in conformity with the opinion of the Marquis de Laborde: in 1260, Estienne Boileau writes, in his "Livre des Mestiers," "Quiconques veut estre tapicier de tapis sarrazinois à Paris, estre le puet franchement." Towards the year 1277, the low-warp looms were adapted to this fabrication, which succeeded in establishing itself and acquiring pre-eminence; so much so that in 1302, some high-warp workmen having requested that their trade should be placed under regularised protection, were incorporated in the Saracenic Guild. As for the style of workmanship, if it had been Oriental at first, it certainly became modified, as the following passage of the "Ducs de Bourgogne" proves: "1389. A Jehan des Croisetes, tapicier sarrazinois, demourant à Arras, pour un tappis sarrazinois de l'istoire de Charlemaine." Robert Poinçon was another Saracenic tapestry weaver who worked in 1390.

Nevertheless, tapestry kept on progressing; in 1348, Amaury de Goire delivered a most remarkable piece of tapestry to the Duke of Normandy; Charles V. ordered his from Arras, and they furnished him with the celebrated battles of Judas Maccabeus and of Antiochus. In 1396, Lebourebien, a citizen of Paris, executed for Queen Isabella of Bavaria, wife of Charles VI., a room of silken tapestry of several colours, which is one of the first works of purely civil and domestic use we meet with.



Flemish tapestry the subject taken from a roman [illegible]

At the end of the fourteenth century we still find some Parisian names among the tapestry weavers: that of Colin Bataille, who, in 1391, delivers the history of Thesens, and of the Golden Eagle to the Duke of Touraine; he also executes the histories of Penthesilea, of Beuves, of Anthene, and of the children of Renaud de Montauban, for the Duke of Orleans. Some years later, Jehan de Joudoigne and Jacques Dourdin or Dourdan, sent in a carpet of the Fountain of Youth to the same Duke of Orleans, and to the Duke of Aquitaine, the Credo, with twelve Apostles and twelve prophets, and the Coronation of Our Lady.

It is probable that most of the other names are those of merchants acting as intermediates between the buyers and the foreign manufactories.

In the fifteenth century, Lille, Arras, Valenciennes, Tournay, Audenarde, and Brussels, possess numerous establishments, and Philip the Good founds another at Bruges.

At the time of the marriage of Anne of Bretagne with Charles VIII., the château of Amboise was furnished for them; André Denisot and Guillaume Mesnagier, working weavers of Tours, worked there: the latter hung a piece of silk tapestry representing the history of Moses, and he had executed besides, a large carpet in the Moorish fashion. In 1494, on the occasion of a visit of the Duke and Duchess de Bourbon, all the tapestries were ordered to be spread in the courtyards of the château, and the history of the Ages was particularly remarked among them, as well as those of Alexander, Ahasuerus and Esther, the "Cité des Dames," the history of David, that of the "Neuf Preux," of Renaud de Montauban, and the Romance of the Rose.

From the commencement of the sixteenth century the efforts of our kings tend to restore France to her rank in the tapestry industry. In 1529, Nicollas and Pasquier de Mortaigne deliver a silken hanging representing Leda, satyrs, and other sylvan divinities. Francis I. founds an establishment at Fontainebleau, directed by Philibert Babou, sieur de la Bourdaizière, and subject to the superior inspection of Sebastian Serlio, for which Claude Badouyn, aided by Lucas Romain, Charles Carmoy, Francisque Cachenemis, and J. B. Baignequeval, furnished patterns at the rate of twenty livres per month; the workmen, too, were placed under the direction of Salomon and Pierre de Herbaines, keeper of the furniture and tapestries of the château. Henri II. entrusted Philibert de l'Orme with the set for his establishment at Fontainebleau, while creating a new manufactory in Paris, at the hospital of the Trinité, rue Saint Denis. This asylum for poor orphans received a hundred boys and thirty-six girls, who were taught different trades; they were styled "enfants bleus," because they were dressed in that colour, and were seen about the city following the funerals. It was in this ancient asylum, and in the hall where the brethren of the Passion had given their

first theatrical representations, that the celebrated tapestry of the history of Mausoleus and Artemisia was executed by command of Queen Catharine de Médicis, in memory of her widowhood, and crowded with emblems of her grief, and with the motto she had adopted since the death of her husband: "Ardorem extinctâ testantur vivere flammâ"—they attest that the warmth survives, although the flame is extinct; a motto illustrated besides by the emblem of a mountain of quick lime, watered by drops of rain.



Fragment of a tapestry of the Fifteenth Century. (Collection of M. Gogué Robin.)

This tapestry, composed of several pieces, measured sixty-three ells in length, by four in breadth; it was repeated several times. Some inventories have attributed this work to Antoine Caron.

The Trinité also furnished the tapestry of Saint Merry from the drawings of Henri Lerambert, a magnificent series of twelve pieces executed by Dubourg, and measuring thirteen feet in height by twenty in breadth. A specimen of it still existed in the church in 1852, but in so deplorable a condition that M. Achille Jubinal could only take a head of Saint Peter from it, which he offered to the Cluny museum, where it may still be seen.

Charles IX. in his turn built a manufactory at Tours, where, with Lerambert's drawings, a tapestry of Coriolanus was commenced, the execution of which was prolonged until the reign of Henri IV.; a series of twenty-seven

pieces, a hundred and seventeen ells long, in which the military actions of Henri III. were represented, was also made there.

Struck with the beauty of the Saint Merry hangings, Henri IV. resolved to attempt another effort in favour of the high warp industry; he established a workshop in the faubourg Saint Antoine, in the house of the banished Jesuits, directed by Laurent, with whom he associated Dubourg; he placed under their orders some Italian artisans in gold and in silk; then some Flemish weavers, who being placed under the direction of Fourcy, intendant and governor of the buildings, obtained various privileges; to protect the works, the introduction of foreign tapestries was prohibited.

In 1603, when the Jesuits returned and took possession of their house, the manufactory was installed in the galleries of the Louvre. In 1607, two skilful tapestry weavers, Marc de Comans and François de la Planche, came from Flanders, attracted by the privileges offered to them; they had an exclusive right, for five-and-twenty years, to the tapestry termed "façon de Flandre;" exemption from the tax, a subsidiary pension; the grant of apprentices by the king; the privileges of a master, "maîtrise," and of opening a shop without producing specimens of his craft; exemption from the taxes on stuffs, that is the wools and silks necessary for work, and the creation of breweries. In return, they were bound to employ at least eighty looms, and sell at the same price they sold at abroad.

This manufactory, installed in the part of the palais des Tournelles that still remained standing, augmented by some accessory constructions, had this peculiarity, of selling to private persons, while working for the king's household.

On the death of Lerambert, Henri IV. caused a competition to be opened in order to replace him; two painters were chosen; these were Dumée, already entrusted with the care of the pictures of the Château de Saint Germain, and Guyot, each having a salary of 150 livres a year.

The subject for competition was the tapestry of the Good Shepherd; it was executed in twenty-six pieces of a hundred and seven ells, also a tapestry of the Flight of the Heron, and that of the Loves of Gombault and Macé, mentioned by Molière in the "Avare," of which a copy may have been seen at the Exhibition of the History of Costume at the Palais de l'Industrie, copied by the manufactory of Brussels.

We abandon these different establishments at the moment when they are about to be united with the Gobelins; we shall resume under this head the history of our national tapestry, and of the persons who illustrated it, as well as that of collateral manufactures.

What we must examine before going farther is, the species of composition, execution, and style which may permit us to recognise the periods and origins of tapestries, as well as the way in which they were employed.

We have already said that in the middle ages furniture was constantly transported ; the hangings, suspended to the walls by nails prepared beforehand, were taken down to follow their owner, and folded in the travelling chests, went to resume their respective positions elsewhere ; the largest ornamented the walls of the rooms ; the others covered benches and furniture, according to a fashion generally adopted during the fourteenth century. During the following century, an increase of refinement tends to multiply hangings by giving them a special destination besides the furnishing of rooms ; we see curtains and bed valances make their appearance ; embroidery is more particularly reserved for covering furniture and seats.

In their workmanship, the tapestries of the fourteenth century imitate the style and simplicity of the miniatures on manuscripts ; no backgrounds are to be seen ; a uniform coloured ground detaches the subject in which the figures are ranged with singular regularity. The tapestry of the Apocalypse, in the possession of the cathedral of Antwerp, and which was manufactured at distant periods, is demonstrative on this point : the first pieces are on red or blue grounds ; in the others, these same grounds are strewed with columbines, lion's masks, initials, and finally with branches and foliage.

Not unfrequently the heads and the extremities of the figures are simply outlined, the details being left to the work of the painter : at the Exhibition of the Corps Législatif, a small piece of tapestry in this style was seen, which had not been completed with the paint-brush : the flesh parts left the warp of the tissue visible. This curious piece forms part of the cabinet of M. J. Fau : it represents eleven personages in civil costume.

In the fifteenth century, the whole contour is indicated by firm and visible outlines ; the colours are placed between these lines, and only modelled by two or three shades mingled together by means of more or less solid hatchings.

We know how tapestry work is carried on ; the weaving process is done partially, because it would be impossible to carry all the coloured threads which are employed in the making of it from one side to the other of the warp, as in ordinary figured stuffs ; the number of threads necessary for each tint are raised by the workman, who in this manner executes a mosaic work of wool or of silk, formed by pieces placed in juxtaposition, although manufactured on the same warp. This may be seen, as there is a solution of continuity when the change of colour is abruptly made between two threads of the warp. It is this necessity of weaving the fabric thread by thread, of dropping and taking up again every instant, each wool or silk of the woof, then stopping to tie or cut it, which forces the workman to execute smooth fabrics on the wrong side. Thus, these carpets being usually longer than they are broad in the ancient fabrics, they had imagined, in order to facilitate

the labour, the plan of arranging the warp horizontally; thenceforth the execution of shades in hatchings becomes vertical. The colours are decided; the flesh parts are sketched out by a bright pink line; pale pink is the local colour, slightly deepened on the cheeks, and shaded with a light brown. In the draperies there are three shades of blue lit up with white; red is lightened with gold; green is modelled by dark blue in the shade, and yellow in the light. The ground is first enriched by foliage and flowers; then backgrounds and perspectives make their appearance, in short, the transition from the fifteenth to the sixteenth century is effected, as it was accomplished before, by insensible shades; it is therefore often very difficult to assign the date of transitional pieces.

An idea may be formed of the hangings of the fifteenth century, by viewing the magnificent piece at the Cluny representing the Angel leading Saint Peter out of prison; this piece, stamped with the arms of the chapter of Beauvais, dates from 1444 to 1462. The tapestry brought from the château de Bayard, and presented by M. Achille Jubinal to the Library, is another excellent specimen, as well as the Deliverance of Dôle, an historical work, dated 1477, which has just been presented to the Gobelin manufactory by M. Spitzer. Finally, at Cluny, the history of the Prodigal Son, and the series of the history of David and Bathsheba, will show the progress of primitive art towards that absolute perfection which we shall find in the works of the sixteenth century; greater ease is sought in the modelling of forms; the line of contour often disappears in the general effect, and is only strongly pronounced when it becomes necessary to impart greater vigour to the whole. These qualities may be remarked, united to a great perfection of design, in the fine piece in the shape of a triptych exhibited at the Corps Législatif by Baron Davillier, and which bore the date of 1485.

As we have already said, the sixteenth century, in our opinion, attains to perfection in the art of tapestry-making; style is displayed to its highest extent; colouring is left to the intelligence of the workman; it follows the progress of the dyes, without ever seeking to confine itself to the teachings of the cartoons; it is broad and decorative, and whatever the degree of complication of the fabric, it remains what it should be, not forming a breach in the walls to create impossible perspectives.

Here we must go back a little, and endeavour to discover, side by side with the characters of periods, those of the manufactures of each great workshop, or at least to collect the few notions which exist in connection with them.



Screen, composed of two leaves of tapestry with figures, costumes of the beginning of the Sixteenth Century.
(Collection of M. Moreau.)

ARRAS.

We must first mention this celebrated manufactory, which furnished all the countries of Europe with its splendid productions, and even gave its name in Italy to tapestry work. *Arazzo* is still the term for hangings, and *arazzeria* that for the manufacture.

We are unable to fix the period of its foundation; in 1351, we already find mention made among some old accounts, of an Arras orphrey; and we have also alluded to the entry in the inventory of Charles V. in 1379, of "Un grand drap de l'œuvre d'Arras historié des faits et batailles de Judas Machabeus et d'Anthogus."

The names of workmen which have been preserved to us, are those of:

1367. Vincent Bourselle.
1378. Huwart Wallois.
1389. Jehan de Croisètes, Saracenic tapestry weaver, already mentioned.
1398. Robert Pousson, who emigrates to Lille.
1401. Simon Lamoury, *id.*
1404. Jehan Lamoury, *id.*
1406. Colard des Gres, *id.*
1407. Jehan de Ransart, *id.*

By the simple fact of the emigrations of which we find the trace above, it will be understood how difficult it is to distinguish the Artesian works from those of Flanders, and with what caution a sentence should be pronounced on the origin of the tapestries of the fifteenth century. There is one we have been able to study, thanks to the courtesy of M. Georges Berger, and which, from the subject and the workmanship, appears to us tolerably authentic. The subject relates entirely to the Burgundian vintages; some high personages in elegant costumes of the time of Charles VII. are walking about among the people, busy with the vintage, and wine trade; here they are bringing the fruit; farther on they are filling casks placed on wooden stands; here are some people starting off in a cart; there a man is counting gold pieces on a barrel placed on end. The lord of the vineyard has received a gigantic vine-branch loaded with white grapes, which he seems to be offering for the admiration of the lady with the splendid "hennin" and brocaded garments ornamented with jewels, who accompanies him, followed by her pages, and other persons doubtless attached to her household. The costumes and workmanship of this tapestry render it one of the most curious that can be seen; we can but regret that it should have suffered immensely, and that its colours and even its tissues should be much injured.

If Arras were the true centre of the carpet industry of the middle ages,



Flemish tapestry, interior representing the furniture and costumes of the period of Louis XII.
(Collection of M. Orville.)

the misfortunes of war deprived it of its sceptre, and its manufactory had been ruined at the time of the taking of the town by Louis XI. It is an error, therefore, to attribute to Arras the celebrated tapestries executed from the cartoons of Raphael, which are preserved at the Vatican under the name of "Arazzi della scuola vecchia." They came from the Brussels manufactory, and it is under that head we shall speak of them.

PARIS.

In the tax lists under Philippe le Bel, in 1292, we find twenty-four tapestry weavers already inscribed. We have mentioned Colin Bataille in the fourteenth century; then in 1412 we see Antoine Semectre, who also leaves the capital to go and seek his fortune at Lille; "in 1424 it is Guillaume Deschamps, Jehan Chevance, and Goumier Dumoustier: in 1454 Nicaise de Crombin, tapestry maker to Anne of Bretagne, and Jaquemin de Vergières, high warp tapestry weaver;" in short, we have mentioned the various establishments founded by the kings, which we shall presently see centralised in the Gobelins.

LILLE.

This important city becomes one of the most interesting subjects for study with regard to the arts, since M. Jules Houdoy has elucidated its history. With his well-known intelligent patience, he has ransacked the archives, examined the accounts, and searched the citizens' registers, so that his labours have all the certainty of an official inquiry, and his assertions may be accepted without questioning. The high warp industry dates back at Lille to the fourteenth century. This in no way implies that from that period Lille had entered upon high historical conceptions. On the contrary, for a long space of time we hear of "banquiers" for covering seats, of cushions, hangings with armorial bearings, of red tapestries, some with white fleurs-de-lis, the arms of the city, in short, of ordinary manufactures.

It is in the sixteenth century, and under the dominion of the house of Austria, that art is developed. Mary, sister of Charles V., and governess of the Low Countries, passed a decree in 1538 concerning manufactures, designed to repress certain frauds, and especially that which consisted in "farder ou ayder les tapisseries de quelques couleurs et substances de poincture que ce soit." This artifice is only permitted to be used for "the visages et autres membres nus." The assortment of colours was not yet sufficiently complete to admit of modelling the flesh with woven wools, and this tolerance,

which was a continuation of the customs adopted in the fourteenth century, was granted.

The tapestry trade was at that time so great a source of fame and profit to Flanders, that Charles V. wished to regulate it in a definitive manner, and in 1544 he published the "Ordonnance statut et edict sur le fait et conduyte du stil et mestier des tapissiers." After having noticed the frauds which were committed, the emperor, desiring to put an end to the no less revolting abuse which consists in giving to a work the name of any most famous manufactory, although it may be of insignificant merit, declares that works are only to be executed in towns subject to special regulations for the police of the manufactures, as at "Lorain, Bruxelles, Anvers, Bruges, Audenaerde, Allost, Enguien, Byns, Ast, Lille, Tournay, et aultres francs-lieux;" he desires, moreover, that the manufacturers should be bound "de prendre et eslire une marque et enseigne et de la présenter aux jurés pour estre mise et registrée au livre quy se tiendra audit mestier à celle fin avec leur nom et surnom, laquelle marque et enseigne chacun maistre tiendra sa vie durant sans aulcunement altérer ou changer." It is also enacted that the master workman making or causing to be made a hanging composed of several pieces joined together in the same border, shall be bound to have worked on one of the ends or at the bottom of the said tapestry his mark or "enseigne," and with it such enseignes as the town shall ordain: "afin que par telles enseignes et marq soit cogneu que ce soit ouvrage de la dite ville et d'un tel maistre ouvrier."

The obligatory mark for Lille was the escutcheon of gules with a fleur de lis argent. Exception was made only in the case of tapestries of very small value.

The importance which the Emperor attached to the guarantee of the mark led him to decree the following extreme penalty: "Que nul, quel qu'il soit, ne se présumera de contrefaire, falsifier de faire ou enfasser la marque d'un autre sur la paine et fourfaicture de la main dextre et de jamais povoir user dudict mestier."

Thus placed under strict rules, the industry was able to progress with regularity, and it made rapid advances at Lille; but before examining the productions it may have left behind, it will not be uninteresting to subjoin a list of the names of artisans which M. Houday has succeeded in collecting; we give it in chronological order:—

1318. Jehan Orghet.
1368. Willaume, high-warp worker (haut lissier).
1409. Jehan Filloel, do.
14.... Jehan Sauvage.
1424. Simon Le Vinchent.

1442. Jacquemard Largeche.
1457. Camus Dujardin, high-warp worker.
1460. Pierre Delos.
1470. Jehan de Haze.
1471. Jehan Calel.
1474. Grard Lejosne.
1510. Jehan Van der Brugghe,—Pierquin Derinne,—Franchois Hoen,—Pierre Van Opponem, working tapestry weavers.
1510. Jehan Pissonnier.
1512. Jean Faussart.
1520. Gabriel Van den Tombe.
1524. Gabriel Sauvaige.
1529. Jehan de Hamer,—Van Ophonem,—Pieter Pennemacker,—Zacharias.
1535. Jean Van Maelborch.
1538. Hector Bellemond,—Jacques Carpentier,—Jehan Carpentier,—Corn. Clerebaut,—Pierre Clinequeneure,—Gilles Duhamel,—Allard and Grard Escailler,—Paquet d'Estaires,—Bonaventure Hamel,—Alard Herselin,—Jacques Herselin,—Pierre Herselin,—Jehan Leclercq,—Jacques Lesage,—Jehan Malatire,—Jacques Meurille,—Cornille Rouverit,—Jehan Sirou,—Pierre Tesart,—Pierre Thibaut,—Pierre de Weple.
1546. Guillaume Pannemaker.
1571. Gilles de Bouturle,—Loys Dupré,—Guillaume Mens,—Jehan Rigau.
1586. Jehan Breuckelinck, — Guillaume Breuckelinck, — Gertrude Waghenans, widow Breuckelinck.
1583. François Speering.
1625. Vinchent Van Quilkerberghe, privileged for 9 years.
1634. Van Caeneghem.
1641. Jehan de Quickelberghe.
1653. Jean de Stryeker.
1658. Gaspard Van der Bruggen,—Henri Reydams.
1677. Jooris Blommaert and Franchois Vanderstichelen, low-warp manufacturers, called to Beauvais in 1684.
1679. Jean Cabillau.
1684. François and André Pennemacker, pupils of Brussels and of the Gobelins, privileged; execute "verdures."
1688. Jean de Melter, came from Brussels, important manufactory.
1701. Guillaume Wernier, son-in-law of Jean de Melter, and his successor, important works up to his death, in 1738.
1714. Deslobbes, ephemeral establishment.
1719. Jacques Delctombe, son-in-law of Pennemacker.
1723. Jean Hendrick and Guillaume Beer.
1740. François Bouché.
1780. Étienne Deyrolle.

We have already remarked that the most ancient Lille works are principally ornamental and furnishing tapestries; still, figures must also have been executed there, and Pennemacker inaugurated, in the seventeenth century, the particular style called "verdures," in which the landscape ground assumes a primary importance, and the figures only play the part of accessories. Jean de Melter and his son-in-law Guillaume Wernier, endeavour to rival Brussels in tapestries with figures, and devote themselves especially to

the "Tinnières," that is, the village scenes painted by Teniers or in his style. The Universal Exhibition showed us a great composition of Wernier: the Marriage Feast of Cana, signed, and dated 1735; we also know the scenes from Don Quixote, and other important tapestries at the Hôpital Saint-Sauveur.

François Bouché on his part, aimed at nothing less than rivalling the Gobelins, and in some pieces he has succeeded.

However, the obligatory mark of the white fleur de lis on a red ground, and the names collected in the above list, will enable connoisseurs to recognise any Lille tapestries they may meet with.

BRUSSELS.

But we hasten to enter upon the history of Brussels, that important centre towards which all the admiration given to what was called "Flemish tapestries," should converge. What we may be able to say on the subject here, will be but little compared to the complete work now in course of preparation by M. Pinchard, archiviste of the city of Brussels, the publication of which is so impatiently expected. But it will at any rate be a provisional element of research for amateurs.

The first tapestries that can with certainty be attributed to this celebrated manufactory are those of the period of Louis XII. and the beginning of the Renaissance, which display marvellous style and noble composition. The borders are perfectly characteristic; they are composed, not of a wreath of flowers, but of branches laid one over the other, the vine, the mulberry, groups of iris, pomegranate, &c., on a dark blue ground, heightened with gold. At the Exhibition of costume, the priceless hangings belonging to Sir Richard Wallace were to be seen; some were unintelligible, others were explained by inscriptions in Gothic characters, especially giving the name of the personages, so that the subjects were recognisable as taken from the French fabliaux, and especially the Romance of the Rose. There, "Amours" receives a message from "Bouche d'or," in the presence of "Paix" and "Concorde"; in a gallery are seated "Doulx parler," "Prudece," and "Doulx regart." The accessory personages are "Malebouche, Faulx semblant, Dangier, Vilain coraige, and Haine couverte," who forges evil tongues. We meet with some of these personages again in the attack on the château d'Amour.

Nothing is more remarkable than the grace of the figures, the amplitude of the draperies, and the supreme elegance of the groups, evidently composed by painters of the first rank whose names we would gladly learn. In the same style, and of no less talented workmanship, were three pieces of a tapestry representing the Temple and Triumph of Chastity, the Triumph of Death, and

the Triumph of Good Fame, also exhibited at the History of Costume by MM. Flandin and Leclanché: a badly written date, of which nothing could be distinguished but 1507, added to the interest of the series. Towards this period, that is, at the time when the arts were in their efflorescence, Flanders became the centre for orders from all parts of Europe. Félibien asserts that it was "Bernard van Orley (living towards 1490) who caused those tapestries to be executed which the popes, emperors, and kings ordered to be made in Flanders from Italian designs." Thus much is certain, that the cartoons of Raffaelle, part of which are preserved at South Kensington, were executed at Brussels, and compose the inestimable series of eleven pieces of tapestry which still exist at the Vatican. The eleventh, which was supposed to have been lost, the "Coronation of the Virgin," was discovered in 1869 by M. Paliard, and the description he gives of it contains one valuable detail: the borders, he says, "are ornamented with flowers, fruits, birds, mermaids, and genii, of small dimensions, with their colouring, on a gold groundwork; they each have the same breadth of thirty centimetres, like the vertical and upper horizontal borders of the 'Conversion of St. Paul,' and of the 'Miraculous Draught,' for these three subjects, placed side by side, filled up the farther end of the Sistine chapel, the 'Miraculous Draught' on the left, the Coronation in the centre over the altar, and the Conversion of Saint Paul, on the right." With the sixteenth century, therefore, we see the commencement of that system of bordering which was destined to outlive even the century, and almost replace the cut branches of the end of the fifteenth. Were there some particular borders exceptionally prescribed for the cartoons? We should be tempted to believe so, and every one may have remarked that the votive tapestry dedicated by the widow of the prince of Tour et Taxis, (inventor of the Postal system), had one of those frames with candelabra, tablets and fillets, in the style of the compositions of the Modenese school. This beautiful piece of tapestry, which represents a procession, and the consecration of a statue of the Holy Virgin, bore the following legend, on a sort of blue tablet: "Egregius Franciscus de Taxis pie mēorie postarū mgr hic fieri fecit, anno 1518."

Of the first days of the manufactory, a few names only have barely reached us; the following are mentioned:

1466. Jehan de Rave, author of the history of Hannibal.
1497. Pierre Denghien, Jehan Dupont,— Frank de Houwene.
1499. Jean Van Brugge.

In the sixteenth century, the names are not more numerous; we find Pierre Van Alst, in 1514, then in 1548, Guillaume de Pannemakere, commissioned by Charles the Fifth to execute from the cartoons of the painter

Jehan Vermay, the famous tapestry of the conquest of the kingdom of Thunes, (Tunis), a favourite subject of the period which we find in goldsmith's work, and even in Italian maiolica. The choice of the materials destined for this work, sufficiently indicates the importance which the Emperor attached to its success; the warp was to be of the "best and most exquisite thread brought from Lyon, and the woof of fine gold and silver thread, and of fine Granada silk."

At this time, the authorities were occupied about regulations for the trade, and the punishment of the frauds which had been introduced into it, especially concerning the counterfeiting of marks. We are ignorant of the period when these marks had been invented, but it must have been under the government of the Dukes of Burgundy. In fact, the most ancient signs we meet with are two sorts of B, placed face to face, and separated by a red symbol; and which are no other than the two "foisils," and the flame which their striking has elicited from the stone, that is to say, the device of Burgundy; by degrees, the ignorance of the weavers changes these signs, the B becomes clearer and better formed, and at last, that one which had been turned in a contrary direction, resumes its natural position; the flame undergoes still greater changes, according to the caprice of the artisan: here it is an escutcheon of gules, there a pomegranate, in another instance a heart, or even a heart with the point upwards.

Besides these marks, there are others of which mention was made in the edict of Charles the Fifth; first, there are the arms and emblems adopted by the manufacturing towns, then the signatures, and finally private ciphers, the explanation of which would be of evident interest.

Connoisseurs may have remarked at the Exhibition of the History of Costume, a tapestry representing, on pieces of different sizes, a history of Diana, of good design and careful execution, and which the owner, M. Bézard, asserted to have been made to ornament the château d'Anet; the subjects being simply an allegory intended to commemorate the name of the celebrated Duchesse de Valentinois. We will not dispute this attribution; but the distance which separates the date of the death of Diane de Poitiers, 1566, from that inscribed on the tapestries, 1610, permits us to suspect its accuracy. The important interest for us lies in the fact that the tapestry unites the fundamental mark of Brussels



the signature

FRANCISCVS SPIRINGIVS

and

SPIRINVS FECIT ANNO 1610

the escutcheon of a fawn?  and, finally, a constant mark 

embroidered in white on the blue margin, and generally on the right side. The signature is woven in white, on a yellow thread, which separates the lower border from the subject; the Brussels mark is sometimes on the left-hand border. As for the silver escutcheon with a pale sable? it is accompanied by the initials HD, the meaning of which escapes us; this double initial would seem to us to prove that it is no municipal stamp (there is already that of the duchy of Burgundy), but perhaps the arms of some manager of the manufactory.

As we have said, the fabrication is carefully executed; gold, silver, and silk abound in the tissue, and the borders answer the description we gave of those in the tapestries of the Vatican. Flowers and fruits surround with their groupings niches or cartouches with small mythological figures; there are Paris and Helen, Pyramus and Thisbe, Ulysses and Circe, Leander and Hero, Mars and Venus, Jupiter and Calisto, Mercury and Herse.

In a series of pieces with subjects taken from ancient history, and exhibited by M. Récappé, there was found, in addition to the fundamental mark,

B  B, B  B, B  B,

the ciphers  and  ; the piece bearing the latter was

distinguished from the others by the border, worked in sacred subjects; there was Susanna surprised by the old men, and a woman bathing, doubtless Bathsheba, to whom a servant is presenting a note inscribed with characters which may stand for some signature.

As for the tapestry of Gombault and Macé, the Rabelaisian legends of which we will not reproduce, besides the escutcheon of gules with the two B's,

it bears this sign  in which the letter D figures under three different

forms. This sort of signature, so different from the others, may possibly be

Flemish, or perhaps a copy of a French cipher, as the subject itself is the reproduction of the French cartoon of Dumée and Guyot.

We have met with no tapestry signed by Franchois Guebels, who worked about 1571; in the seventeenth century, names are more frequently seen, besides François Speering whom we found at Lille in 1588, before he came to Brussels to execute the history of Diana, we see in 1613 a piece of tapestry representing acts of the life of Alexander the Great, by Jean Raes, from cartoons of the Rubens school. Johannes Franciscus Van den Hecke, who sometimes signs I.-F. Vanden Hecke, depicts the Passage of the Granicus, the Magnanimity, and the Triumph of Alexander, from the compositions of Lebrun.

But a series worthy of being mentioned above all others, is that woven in 1663 by A. Auwercx, from the cartoons of Van Kessel and Herp, representing subjects taken from the history of Martin I., King of Aragon, who became King of Sicily on the death of his son. These subjects relate to services rendered to the king by G. R. de Monçada, Lord of Airola, in Sicily, and the tapestry was expressly made for one of the descendants of that nobleman. It is admirably finished, notwithstanding some anachronisms of costume; the backgrounds, especially the sea views, are of charming lightness, and the broad borders, in which armorial bearings stand out from among emblems of every description, arms, fruits, flowers, &c., are of a boldness and truth which nothing approaches.

We may also mention some "verdures" representing the seasons, and signed Marcus de Vos and I. F. V. Hecke, and above all the charming tapestries belonging to M. Gauchez, which are in the ornamental style of our manufactory at Beauvais: the principal subject is an escutcheon surmounted by a ducal coronet, beneath which is Time enchained by Love. The background represents a carpet with flowers and wreaths, the corners of which are upheld by Cupids. Here we have a double signature, that of the painter: *D. Teniers jun. pinx.*, 1684, and that of the tapestry worker: *Gill. Van Loefdael fecit.*

Let us add the names of Roellans, of Jean de Melter, who doubtless worked more at Lille than at Brussels, and finally a name very much injured by the effects of time, but which we thought might read as F. IFVNIERS. It was beneath an equestrian figure of the seventeenth century.

Ought we to attribute to Brussels itself the manufacture of some tapestries of a secondary rank, specialised by Flemish inscriptions, such as the four pieces belonging to Count Adrien de Brimont, representing episodes in the life of Saint Rombaud? Their dimensions and style of workmanship would rather induce us to see in them a provincial work.

We cannot conclude without also mentioning some very singular tapestries

executed, it appears, at Brussels, from Italian cartoons of the Modena school; they represent the months under the form of the deity to which each of them is dedicated; we see Apollo and Bacchus with brilliant aureoles, and surrounded by ornaments and grotesque figures on very bright grounds. The brilliancy of the colours, and the complication of the ensemble, certainly announce a great manufactory; but the heaviness of the design, and the hard and barbarous aspect of the whole, leave the mind in a sort of uneasiness; we cannot, as far as we are concerned, assign any date to this work.

AUDENARDE.

The first foundation-charter of the corporation of tapestry-weavers of this town is dated the 11th June, 1441; nevertheless M. Pinchard does not appear to have found traces of any names or documents before 1499.

We must believe that Audenarde especially distinguished itself in the manufacture of "verdures." It was for a work of this description that Philippe Van Horne is mentioned in 1504, in M. Houdoy's book. It was doubtless, too, to execute "verdures" that Jaspart emigrated from Audenarde to Lille in 1634, as, in 1650, Jean Jans was called to the Gobelins.

What the Exhibition of Costume has shown us of the productions of this town can but justify its high repute; there were two pieces signed by T. Van der Goton, forming part of a series of the history of Eurydice; the borders, on a brown ground, presented a rich composition of flowers and ornaments, broken by stags' and dogs' heads of wonderful execution; in the first scene, in the midst of a verdant landscape, a group of nymphs appeared near a fountain, and on the right Eurydice stung on the heel by the serpent; in the second, a no less smiling landscape was nevertheless made to reveal the vestibule of the infernal regions; on the right, an immense palace preceded by fountains with jets d'eau, represented the not very alarming entrance to the dark realms, and Orpheus carrying his lyre was seen presenting himself before Pluto and Proserpine seated under cool shades, to obtain permission to seek for Eurydice on the banks of the black Cocytus.

A great breadth of effect and skilfully managed colouring rendered these pictures in every way worthy of attention. The Comte de Brimont, to whom they belonged, had exhibited a third piece, not signed, but quite as remarkable; the border was a framework of gold with rich details; in the landscape, abounding in large trees of a bright green tint, were seen antique buildings of noble style; then in the foreground figures draped after the antique (what can be said of the anachronism?) were taking chocolate.

TOURNAY.

M. Houdoy discovers the first notice of this manufactory in 1448, in a payment made to Robert Davy and Jehan de l'Ortyé, "marchans houvriers de tapisserie;" it is for eight pieces of high-warp tapestry, measuring a hundred and twenty ells, representing the history of Gideon, and ordered by Duke Philip the Good; it was executed from the patterns of Bauduin the painter, of Bailleul.

In 1461, it is Pasquier Grenier who receives the price of several pieces of tapestry, "ouvrées de fil de laine et de soye . . . . fais et ouvrés de l'istoire du roi Assuere et de la royne Hester."

In 1501, Collart Bloyart delivers new scenes with figures "fais de soye à manière de bancquets." Then in 1504, Jean Grenier delivers a piece of tapestry richly executed, "à la manière de Portugal, et de Indie pour icelle envoyer en France."

How many things are contained in these brief indications, and how much progress study has yet to make! What we deduce from them, is that Tournay had important manufactories, and occupied a high position in the high-warp art.

BRUGES.

This town is mentioned in the edict of Charles the Fifth, and thenceforth it must have possessed manufactories; in his catalogue of the Musée de Cluny, M. du Sommerard attributes to Bruges a fine piece of tapestry of the period of Louis XII., signed "David fecit," and representing Dame Arithmetic teaching the rules of calculation to the lords and the scholars standing round her. We have not been able to examine closely this curious piece, the mark of which is a reversed B.

ANTWERP.

We find this name also in the famous edict of the Emperor; but we must accept with great reserve the indications which concern this town; it was the centre of Flemish commerce, and the greater number of those who traded tapestries there, were simple dealers; we scarcely know whether we ought to mention Adam de Cupère in 1504, tapestry merchant, who sells a series of the history of King "Nut," and another of the "istoire d'Hercules," to send to two generals in the service of the King of France.

ARTHUIS.

This is a manufactory of which the only mention made is an item in the accounts, contracted by M. Houdoy; this item is so important that we transcribe it: "1509, à Mathieu Legrand, tapissier à Arthuis; pour 11 grans tapis et une bancquier de drap sur chacune desquelles pièces sont les armes du roi des Romains et du roi notre sire et plusieurs chiens qui rongent os."

TOURCOING.

In the eighteenth century, a woman, Jeanne-Marie Lefebvre, widow of a sieur Neerinck, founded a manufactory of carpets in this town, in the Aubenarde style, of which the Chamber of Commerce at Lille, and the "Haut lissiers," Wemler, Pennemacker and Deltombe demanded the suppression, as being liable to encourage frauds, Tourcoing being a free town near the frontier. M. Houdoy is ignorant of what was the result of this request, but he has been so fortunate as to meet with a rather fine piece, representing a fête-champêtre, and signed on the border, "Lefebvre-Tourcoing" only; by a singular circumstance, which our learned friend does not endeavour to explain, the inscription was followed by the escutcheon of the town of Lille, such as it appears on all the tapestries submitted to the inspection of the "maîtrise" of that place.

THE GOBELINS.

Let us now return to the establishments of the city of Paris under the reign of Louis XIII. After having travelled from the Trinité to the Jesuits, from the Jesuits to the palais des Tournelles, then to the place Royale, and to the Louvre, the manufactory of Flemish tapestries ended by becoming established in 1630 in the house of the Gobelins: it was a dyeing house, the origin of which dated from the fifteenth century, and the reputation of which was immense; its works kept pace side by side with those of the royal tapestry weavers. At the time when the latter took possession of the house of the Gobelins, the workshops were directed by Charles de Comans, and Raphaël de la Planche, sons of the Flemish workmen who were called by Henri IV. in 1607 to found the establishment of the Tournelles. But after some time, Raphaël de la Planche quitted his associate and established himself in the faubourg Saint Germain,* and in 1658 Charles de Comans sent

* Could it be from this establishment that the tapestries *faites à la Planche*, according

to Audenarde for Jean Jans, who four years later received the title of the king's tapestry worker.



Gobelins tapestry, the Fortune Teller, after Teniers, leaf of a screen. (Collection of M. L. Gauchez.)

to the contemporary expression, were issued? M. Francisque Michel is of the affirmative opinion, and relies in this instance on the following passage of the *Mémoires inédits de Louis-Henri de Loménie, Comte de Brienne:* "Who does not know that the finest tapestries of Flanders and Spain, Italy and France, were in his apartments (Mazarin's)? Suffice to

During this time a new workshop was established in the gardens of the Tuileries, in favour of Pierre and Jean Lefebvre, father and son, high-warp tapestry weavers, sent for from Italy in 1642, and installed first at the Louvre.

It was in 1662 that Louis XIV. and Colbert centralised at the Gobelins all the workmen employed for the monarch, that is, not only the tapestry weavers, but the embroiderers, goldsmiths, casters, gravers, and chasers of metal, cabinet-makers, &c., so that the establishment took the name of "Royal manufactory of the Crown furniture." In 1663, Charles Lebrun was named director, but the edict of foundation was only published in 1667. M. Cousin has transcribed it *in extenso* in the "Archives de l'Art français, Vol. VI.," in which may be seen what privileges were granted to our industrial artists.

The direction of the tapestry manufacture was at first entrusted to Jean Jans, to whom were successively added Girard Laurent, Pierre and Jean Lefebvre, high-warp weavers, Jean de la Croix, and Mozin, low-warp weavers.

It may possibly not be useless to explain here, in what consisted these two styles, which were at several different times united at the Gobelins, or separated in special workshops. We borrow here the excellent description of the looms given in the historical notice of M. Lacordaire. "In weaving tapestry, all the coloured threads necessary for the work cannot be carried from one end to the other of the warp, as in ordinary figured tissues. There would be too great a loss of thread, and too great a thickness in the tissue, as all the threads of each *duite*, although concealed, would have been imprisoned by the woof. It was necessary therefore to invent a partial weaving which economised the *étoffes* (it was thus they termed the woollen or silken threads destined to make the woof), and avoided the complications of ordinary weaving with a large number of threads, and lessened the thickness of the tissue. This work is executed on looms the warp of which is sometimes vertical and sometimes horizontal. The pieces of wood of the framework which are parallel with the warp, and which hold on one of the extremities the cylinder on which the warp is rolled, and at the

say that the 'Scipio' of Marshal Saint-André, and the 'Acts of the Apostles' of the late Lopez, a Portuguese Jew, had come to him I know not how. The King of Spain made him a present of the 'Labours of Hercules,' executed after designs of Titian, and, if I am not mistaken, they were enriched with gold, and don Louis de Haro gave him an excellent hanging of tapestry, of Bruges manufacture, representing the twelve months of the year, copied with much care from the designs of a Flemish artist, pupil of Raphael. . . . Beside these, he had at least thirty other tapestry hangings, some painted at Rome on cloth of silver, others on gold brocade, with velvet flowers of various colours cut out at Milan, and applied to very rich velvet groundings, at great expense and wonderful cunning; Flemish 'verdures' in abundance; antique tapestries of every description, and modern ones made at the Louvre, *à la Planche*, at the Gobelins, &c."

other end that on which the woven tissue is rolled, these pieces of wood, or 'lisses' rise vertically in the first case, and are parallel with the ground in the second. Thence arose the name of high-warp looms (métiers à *haute lisse*) for the first mentioned looms, and of low-warp looms (métiers à *basse lisse*) for the second, and thence the name of high, or low-warp weavers, according as the weaving was executed on one or the other description of loom." We have already said that the smooth carpets of both sorts of looms are worked on the reverse side; only raised velvet or high piled carpets can be worked on the right side, because each thread being stopped and cut on the upper part, the manipulation is the same for all, whether the same thread is frequently used, as in the groundwork, or that it varies from one point to another, as in flowers and ornaments.

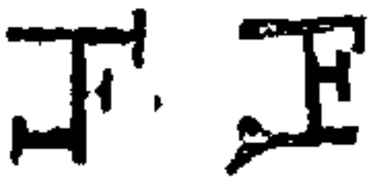
Under the direction of Charles Lebrun, from 1663 until his death in 1690, the manufacture, which employed about 250 workmen, executed nineteen high-warp pieces of tapestry, measuring 4,110 square ells, and thirty-four low-warp pieces of a surface of 4,294 ells, representing a clear value of more than ten millions of francs. These were: the "Acts of the Apostles," copied from Raphael; the "Elements" and the "Seasons" after Lebrun; the "Months," and "l'Histoire du Roy," after Lebrun and Van der Meulen; the "Battles of Alexander," the models of which Lebrun had painted at the Gobelins; the "History of Moses," after Poussin and Lebrun; the paintings of the Loggie of the Vatican by Raphael; the pictures of the Galerie de Saint Cloud, from P. Mignard.

The other directors were:—

1690–1695. P. Mignard, first painter to the king.
1699–1735. Robert de Cotte, architect.
1735–1747. De Cotte, son, architect.
1747–1755. D'Isle, architect.
1755–1780. Soufflot, architect.
1781–1789. Pierre, first painter to the king.
1789–1792. Guillaumot, architect.
1792–1793. Audran, son, formerly chef d'atelier.
1793–1795. Augustin Belle, painter.
1795. Audran, son, reinstated.
1795–1810. Guillaumot, architect, reinstated.
1810. Chanal, head of a department at the Ministère de l'Intérieur, temporary director.
1811–1816. Lemonnier, painter.
1816–1833. Le Baron des Rotours, formerly superior officer.
1833–1848. Lavocat.
1848–1850. Badin, painter.
1850–1860. Lacordaire, architect and engineer.
1860. Badin, painter, reinstated.
Alfred Darcel.

The work was confided until 1792, to contractors, who nearly always signed the tapestries executed under their direction. The following is a list of their names :—

1662–1691. Jans, father (high-warp).
1663–1670. Laurent (high-warp).
1663–1700. Lefebvre, father (high-warp).
1663–1714. Jean de la Croix (low-warp).
1663–1693. Mosin (low-warp).
1691–1731. Jans, son (high-warp).
1693–1737. De la Croix, son (low-warp).
1693–1724. Souette (low-warp).
1693–1729. De la Fraye (low-warp).
1697–1736. Lefebvre, son (high-warp).
1701–1751. Le Bloud (low-warp).
1703–1734. De la Tour (high-warp).
1730–1749. Monmerqué (low-warp, from 1736 to 1736; high warp, from 1736 to 1749).
1733–1772. Audran (high-warp).
1736–1788. Cozette (low-warp, from 1736 to 1749; high-warp, from 1749 to 1788).
1740–1788. Neilson (low-warp).
1775–1779. Neilson, son (low-warp).
1772–1792. Audran, son (high-warp), afterwards director.
1788–1792. Cozette, son (high-warp), afterwards chef d'atelier.

Amongst the oldest tapestries of the Gobelins may be mentioned the pastoral subjects in the ancient style, nymphs dancing, shepherds and nymphs playing music, &c.; the borders have a chequered groundwork, with arabesques, canopies, small figures, vases, globes, and trophies; on the top appear the arms of France, and at the bottom, on a shield, the cipher of two L's. Some are signed *JANS*, and others *LEFEBVRE*; the latter bear, besides, a monogram  which is sometimes found alone on the margins.

It would not be impossible that these hangings, which are foreign to the style of Lebrun, should have been executed previously to the establishment of the Gobelins, that is to say, at the Tuileries, or at the Louvre.

The series of all others the most admired for the perfection of its design and workmanship, and the great value of its material, is the "Histoire du Roy." The oldest piece we have seen was signed with the cipher of Lefebvre  and bore this inscription: "Siége de Dovay, en l'année MDCLVII, ov le Roy Lovis XIV. sortāt de la tranchée le canon de le uille tve le cheual d'un garde du corps proche de Sa Majesté."

Then follows the audience granted by King Louis XIV. at Fontainebleau to Cardinal Chigi, nephew and legate *a latere* of Pope Alexander VII., the XXIX. July, MDCLXIV., to obtain satisfaction for the insult offered at Rome to his ambassador. This piece of tapestry was executed from 1665 to 1672.

The next, and this was without question the most valuable, and that which attracted all eyes at the Exhibition of Costume, was "Louis XIV. visiting the manufactories of the Gobelins, where the sieur Colbert, superintendent of his public buildings, conducts him into all the ateliers, for him to see the different works which are being carried on there." Executed from 1673 to 1679, this magnificent piece described an anterior occurrence, which the "Gazette de France" relates in these terms: "On the 15th October, 1667, Louis XIV., after having visited the works at the palace of the Tuileries, where he was about to take up his residence, went to the Gobelins to see the tapestries which are made there, and especially those which were executed during the campaign, and which His Majesty had ordered before his departure. The sieur Colbert called his attention to the manner in which his ideas and the drawings he had fixed upon, had been followed out, and the sieur Lebrun, who has the special direction of it, had caused the works to be arranged with so much industry and care, that nowhere could be found so rich and so well regulated a collection brought together. The entrance to the courtyard where the pavilion is situated was ornamented with pictures, statues, trophies, and inscriptions, which formed a most magnificent sort of triumphal arch, and the great courtyard was hung round with the superb tapestries manufactured in the place, with a buffet nine fathoms in length, raised in twelve tiers, on which were arranged, in a manner as ingenious as it was magnificent, the rich goldsmith's works, which are made in this same establishment. This buffet was composed of twenty-four large basins, each with its vase, and stand to carry them (brancard), of two bowls, each from five to six feet in diameter, four large pedestals for lights (guéridons), twenty-four vases for orange trees, and of several other pieces, the whole in chased silver, but of a workmanship surpassing even the value of the material, although weighing more than twenty-five thousand marcs. . . . After having examined all these beautiful articles, His Majesty went into all the places where they make the pictures, works of sculpture, miniatures, and wood for inlaid work, as well as the high and low-warp tapestries, and carpets in the Persian style. His Majesty also saw several pieces of goldsmith's work of another buffet, begun with a different design, which agreeably surprised him, as well as the Prince de Condé and the Duke d'Enghien, who accompanied him with a great number of nobles."

We have dwelt at length on these details as we shall have to refer to them more than once, the tapestry of the visit to the Gobelins preserving the likeness of many works which have entirely disappeared. A copy of this

fine piece of tapestry was burnt on the 30th November, 1793, together with several others bearing the arms of France and the fleurs de lis, by the insensate rabble of the quarter, calling themselves republicans; the Commune has since gone further still—it has burnt the monument itself with all the treasures it contained!

Let us return to the "Histoire du Roy." From 1667 to 1675, the tapestry of the marriage of Louis XIV. with Marie-Thérèse was executed; then the baptism of the Dauphin; finally we saw at the Exhibition of Costume, "l'Audience donnée par le Roy Louis XIIII., à l'ambassadeur d'Espagne, où il déclare au nom du Roy, son maître, qu'à l'advenir les ambassadeurs d'Espagne n'entreront plus en concurrence avec les ambassadeurs de France." This bears the dates of 1674 and 1679.

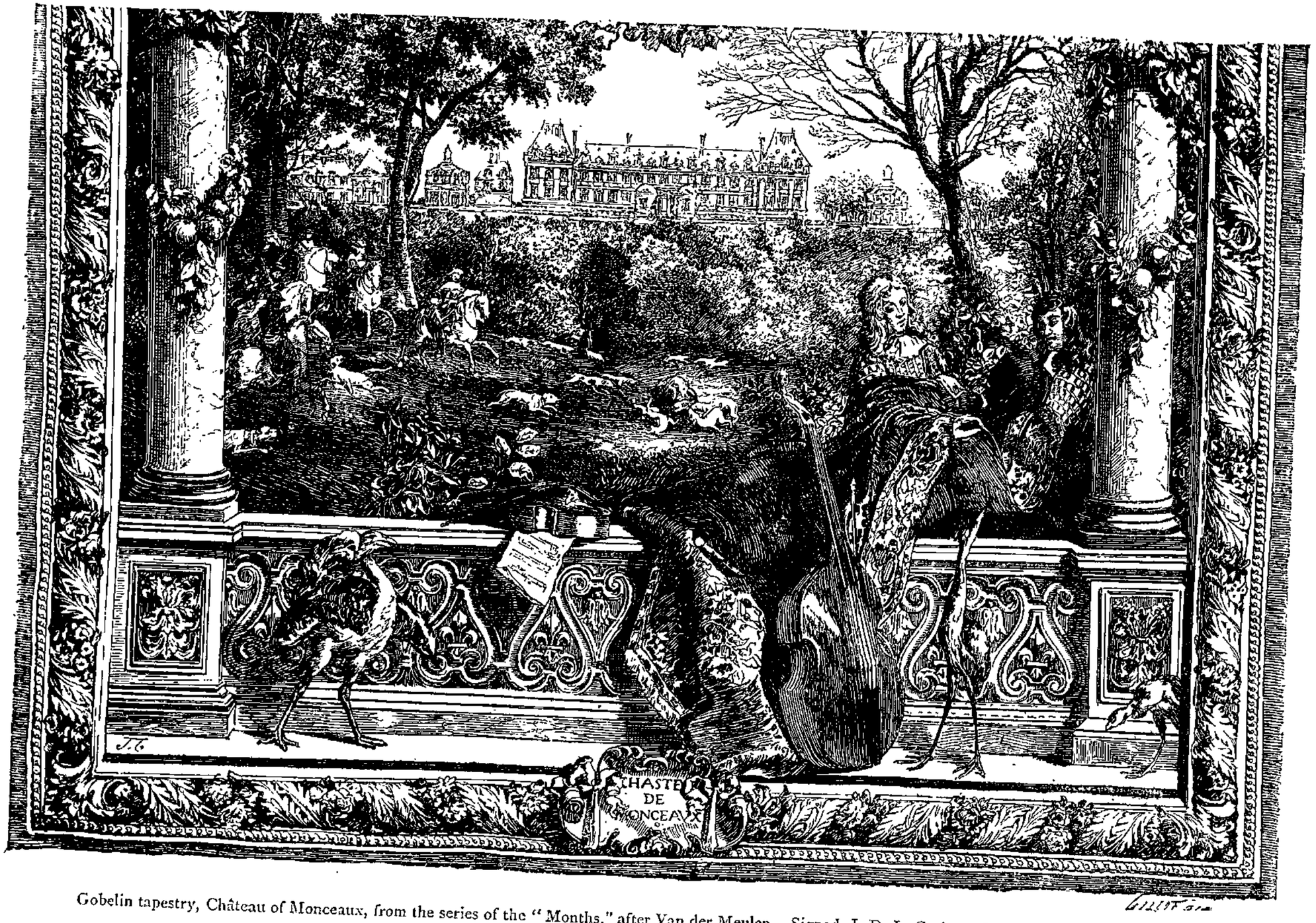
This historical style continued, even after Louis XIV., and we may mention as one of the most remarkable productions of the manufactory, the tapestries woven by Lefebvre, from the picture of Charles Parrocel, and entitled: "Entrée de Mehemet effendy, grand Trésorier du Grand Seigneur, par le jardin des Thuilleries pour aller faire compliment au Roy Louis XV, sur son advenement à la couronne, le XXVI. mars MDCCXXI." Of great richness of effect, soft in tint and full of light, this piece is a type of perfection in tapestry. The signature of the painter and that of the weaver are seen on the ground part; the blue border bears besides: LEFEBVRE. G.

A charming series commenced in the period of Louis XIV. is that entitled the "Months," and which might be better qualified as the Châteaux of France. It is executed in low-warp with wonderful brilliancy and perfection. The sign of Capricorn surmounts the "Chasteau de Monceaux," which extends itself in the background of a beautiful landscape; in the foreground is a balustrade over which a dazzling carpet is thrown; behind it stand two gentlemen in rich costume of the time of Louis XIV. A signature I. P. L. CROX appears to us to be that of Jean de la Croix, director of the low-warp works, thus sung by the abbé de Marolles:

Quant à la basse lice, où la règle est plus seure,
Deux artistes Flaments, de la Croix et Mozin,
Qui seuls pourroient fournir un royal magazin,
N'y mettroient pas un fil sans sa juste mesure.

In signing himself L. Crox, the Flemish artisan intended to conform to the then very general custom of latinising the names, a custom fertile in barbarisms. This fine piece belongs to M. Gauchez.

"La Balance" (See-saw) which we find with the arms of the Duc de



Gobelin tapestry, Château of Monceaux, from the series of the "Months," after Van der Meulen. Signed, J. D. L. Croix. (Collection of M. L. Gauchez.)

Noailles, represents the "Chasteau de Chambord;" the surroundings are of the richest, and at the lower part are magnificent birds, taken from nature, "saisis sur le naturel" as they said at that time. On the border is the mark; GOB. ⚜ Monmerqué. This artist, as we have seen, was a low-warp contractor from 1730 to 1736.

In this rapid sketch, we could not even attempt to give a history of the works of the Gobelins; there is no ceremony or public exhibition to which the Garde-meuble does not send from the national stores marvellous tapestries almost unknown; such as the arabesques of Raffaelle, arranged by Noël Coypel, then another series of arabesques, figures and grotesques, in the style of Bérain, worked on a tawny background, of which such wonderful examples are seen in M. Léopold Double's salon. We shall also have to speak of a piece belonging to this amateur, which has a twofold interest; executed on the occasion of the marriage of Louis-Auguste, Duc du Maine, legitimatised son of Louis XIV. and Madame de Montespan, with Anne-Louise-Benedicte de Condé, it shows us, together with the cyphers and armorial bearings of the bride and bridegroom, the reproduction of a tapestry of the sixteenth century, representing the Duke de Guise hunting on the banks of the pond of the Convent of Sainte-Radegonde, in the forest of Montmorency. We should also mention, belonging to M. Gauchez, two reproductions executed by Chastelin and Yvard, after the cartoons of Lucas of Leyden, of the seasons: "Spring" and "Summer" with a framework of those rich borders of gold flowers (fleurons), bouquets, fruits, and cornucopiae, which characterise products of the royal establishment.

It may also interest connoisseurs to know that about the time of Mignard's directorship, a "Tenture des Indes" was executed, the designs for which, painted in India in eight pictures, had been presented to the king by a Prince of Orange. Some time after, the model being worn out, Desportes, in 1737, entirely remade a "nouvelle Tenture des Indes," of which we meet with brilliant specimens executed by Le Blond.

We shall say nothing of the "Chasses de Louis XV.," done by Oudry in 1733, of the great compositions of François de Troy, Restout, Charles Coypel, Charles Vanloo, and Natoire, which we find signed by Audran, Neilson, etc.; we will state a fact which was to modify entirely the system of the Gobelin manufactory. A regular contest took place between the painters and the weavers, in which Jean-Baptiste Oudry took an important and perhaps a fatal part.

We will explain: it has been seen that, in the fifteenth century, the tapestry weavers placed the colours in juxtaposition, in whole tints solely united by means of hatchings, and thus obtained powerful decorative effects.

In the following century, the drawing was doubtless more finished, the workmanship more delicate, and the modelling more careful ; but the system had remained the same, and the most convincing proof of this is the use of gold thread to heighten the vestments and the accessories. Under Louis XIV., tapestry persisted in the same path ; the painters it is true had replaced the slightly coloured old cartoons, by real pictures ; but the executants had retained the liberty of interpretation ; for the blending of the colours they substituted broad masses of light and shade, making use of hatching to pass from one to the other of the juxtaposed shades, thus leaving to them their full vigour, and at the same time maintaining themselves a scale of free and solid colours.

Oudry, director of the manufacture at Beauvais, and at the same time, inspector of the Gobelins (1737), asserted, on his part, that it was necessary to put aside the pretended manufacturing reasons, and shake off the tyranny of workmen, by subjecting them to the application of the true rules of art, so as to give their works all the spirit and intelligence of pictures, in which alone lies the secret of making tapestries of the greatest beauty. He pointed out as an example, the tapestry of Esther, from de Troy, which he had caused to be executed in this manner, and which had been fully successful.

The direction resisted with all its might, and replied : "They worked at Beauvais, and executed tapestries there under the superintendence of the sieur Oudry ; what are they now ? What an appearance of old age do they not have at the end of six years ?" The struggle continued therefore, with various alternations, until 1755, period of the death of Oudry ; his successor in the inspectorship, François Boucher, was received with joy by the contractors. But facts had progressed ; society had entered into that period of weakness which was to lead to its destruction ; Boucher, with his effeminate and conventional painting, had discovered the false and charming art peculiarly adapted to this period. The old palette had to be abandoned, to seek in dyes those pearly shades, and delicate grey tints which constitute all the grace of the master ; Neilson père, aided by the chemist Quemiset, obtained a register containing specimens and the processes of more than a thousand shades, each composed of twelve colours graduated from the lightest shade to brown, in the most methodical order imaginable.

At this time, it will be understood, the ideas of J.-B. Oudry carried the day ; special cartoons were no longer made ; the first picture that came to hand was taken, no longer exacting an interpretation, but a faithful copy on the part of the weaver. Thence issued that marvellous fabrication, which in our own days has attained its supreme degree of perfection, and which we admire while reproaching it with missing its aim ; it is painting in wool and silk, and not tapestry.

Tapestries, whatever may be said of them, should be ornamental, and they can never rival painting; in the delicate shades which it was necessary to create, many are fugitive, and many a tapestry in Boucher's style, which was perfect at the time of its creation, exhibits at the present day mere faded surfaces, amongst which, certain parts retain their primitive colours; it has lost the harmony which lent it all its charm.

While hoping that our national establishment may return some day to the rational track pointed out by the artists of the Renaissance, we are glad to do justice to the talented men who, since the eighteenth century, have devoted themselves to give the high-warp and low-warp work an unrivalled perfection, by striving against the difficulties inherent to this very perfection, and it gives us pleasure to recall the names which deserve to escape oblivion. Louis Ovis de la Tour, Beagle, eighteenth century; Desmures, Michel, Claude père, Pinard, Laforest père, Pilon père, period of the first Empire, Pilon fils, Pierre Moloisel, Martin, Louis Limosin, styled Laforest, Claude, "chef d'atelier," Follian, Charles Duruy, "chef d'atelier," Laurent Desroy (low-warp), Restoration; Fleury, Guillaume Julien, Alexandre Duruy, René-Marie-Aimable Flament, Paul Delahaye, Harland, Thiers, period of Louis-Philippe; Louis Rançon, Pierre Munier, Hupé, Manigant, Buffet, "chef d'atelier," Alexandre Greliche, Collin, Margarita, Besson père, Maloisel, Charles Sollier, Louis Prud'homme, Tourny, Maloisel fils, Hippolyte Lucas, Julien, Hemery, Étienne Marie, second Republican period; Gilbert, "chef d'atelier," Munier père, Bloquère, Emile Flament, Prévotet, Gilbert Marie, period of the second Empire; Collin, "sous-chef d'atelier," François Greliche, François Munier, Lavaux, Ernest Flament, Émile Munier, Emile Flament, Edouard Flament, "sous-chef d'atelier," Paupert, Gustave Desroy, Marie, de Braneas, Cochery, Camille Duruy, Alfred Duruy, Vernet, Ernest Hupé, Schaiblé, Florimond Munier, for the present period.

THE SAVONNERIE.

At the time when Henri IV. founded the manufactory of carpets in the Flemish style he sought to encourage the imitation of the "tapis de Turquie, quérins (of Cairo) et persiens et autres, de nouvelle invention, embellis de diverses figures d'animaux et personnages jusqu'ici inconnus." A privilege for this purpose was granted, in 1604, to Jehan Fortier. The same year Pierre du Pont is installed at the Louvre in the capacity of "Tapissier ordinaire en tapis de Turquie et façon du Levant;" there was, therefore, a manufacture of velvet piled tissues also. Still, it was not until the time of Louis XIII., in 1627, that Pierre du Pont, associated with one of his apprentices, obtained a decree approving the establishment of a manufactory of all sorts of

carpets and other furniture and works of the Levant, in gold, silver, silk, and wool, for the space of eighteen years. His apprentices were a hundred poor children who had been already kept in the hospitals, and lodged in the house of La Savonnerie, created in 1615 by Marie de Médicis. These children, after six years' work, obtained the right of "maîtrise."

The productions of La Savonnerie were condemned from their very destination to disappear before any others; what has become of the immense carpet, composed of ninety-two pieces, which was to furnish the gallery of the Louvre, and which was embellished by trophies, armorial bearings, and allegorical figures? This must evidently have issued from the "quérin" and "persien" style.

Nevertheless the "Géographie de Paris," a book published in 1754, again mentions the royal manufactory of La Savonnerie as being established for the imitation of Persian and Turkey carpets. In 1825, the establishment was suppressed, and the workmen employed there were transferred to the Gobelins, where the velvet carpet looms took the place of the low-warp looms transferred to Beauvais.

BEAUVAIS.

Two years after the foundation of the Gobelins, that is in 1664, Colbert founded a royal manufactory at Beauvais; low-warp looms were specially used there, and if some very remarkable tapestries have issued from it, they rather sought to make it a centre for the manufacture of valances, curtains, and chair-seats, than a branch establishment or repetition of the great royal manufactory.

One of the oldest and most brilliant specimens, belonging to Sir Richard Wallace, displayed the arms of France on a red ground, surmounted by the royal crown and a sun "in its splendour"; on the top, the sceptre and the hand of justice.

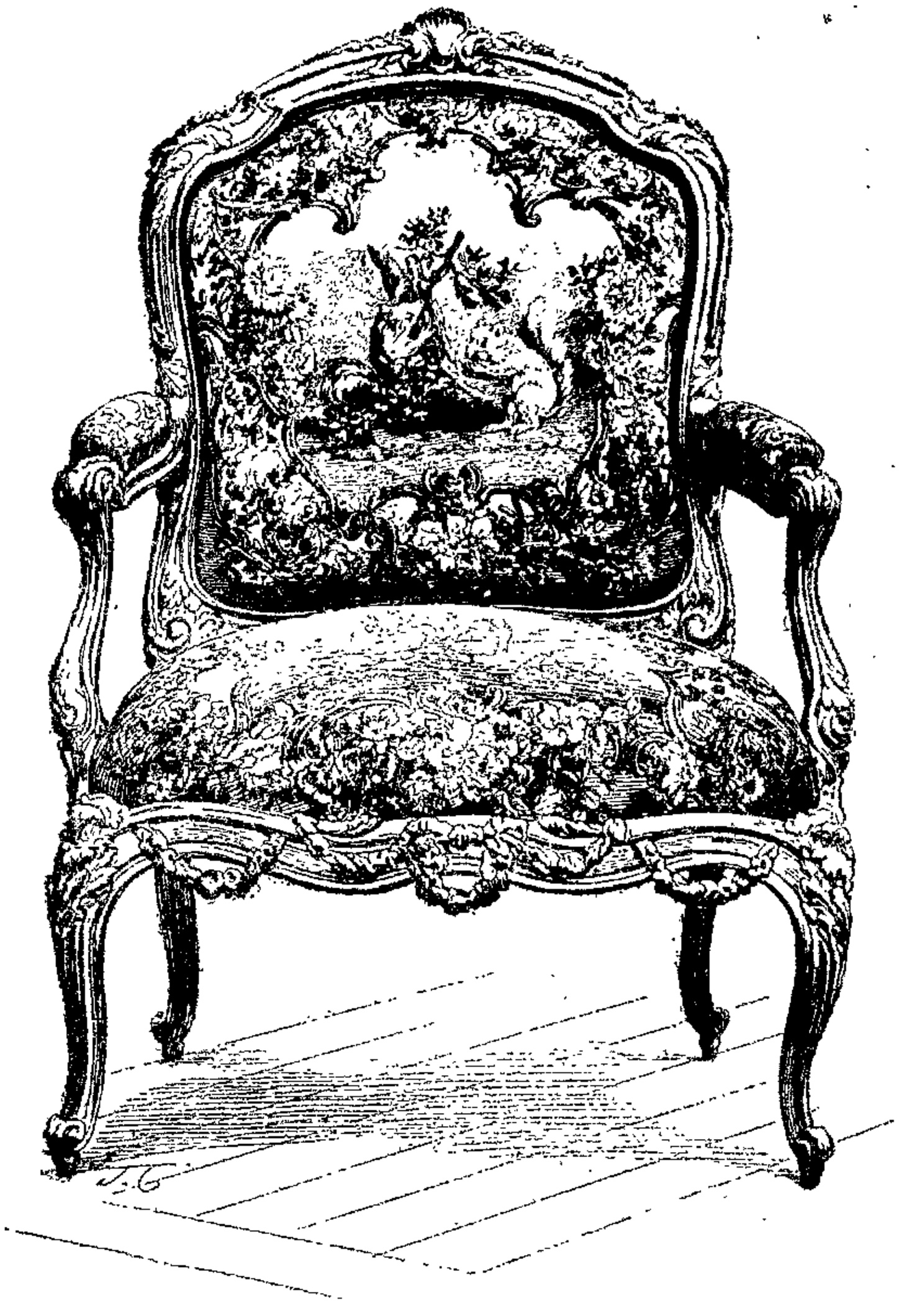
Two tapestries of a series of the hunting parties of Louis XIV., executed for the Marquis de Villacerf (Colbert) and Mademoiselle de la Ferté-Sennecterre, his wife, were executed from 1696 to 1736. They form part of the cabinet of Baron Jérôme Pichon.

Under Louis XV., and at the time of Oudry's directorship, we find door-hangings (portières) with pastoral trophies on a white ground, having farm-yard animals and fowls at the foot. A beautiful red border frames these brilliant tapestries, which also form part of the splendid furniture of Sir Richard Wallace.

Another tapestry, belonging to M. Maillet-Duboullay, is signed by J.-B. Oudry; it shows Mars standing with his hand resting on the armorial

escutcheon of the Duc de Boufflers, which is placed on a pedestal; Minerva, seated on the opposite side, is surrounded by trophies of arms and groups of flowers.

The name of the manufactory of Beauvais is seen rather often inscribed



Arm-chair of wood carved and gilded, and covered with tapestry; subject from La Fontaine's Fables. Louis XV. period. (Collection of M. Double.)

on these productions; but the works are still more frequently anonymous, or bearing a mark and initials. The mark is a "fleur-de-lis," as at the Gobelins; as to the initials, they seem difficult to explain; we find AC at the bottom of a composition of Leprince, representing some Russians seated round a table, near a tent, listening to a woman playing a guitar; other women seated on the ground complete the audience and are weaving flowers (belonging to Sir Richard Wallace). ACC indicates subjects borrowed from La Fontaine's



Beauvais Tapestry : Pastoral, copied from F. Boucher, marked with a fleur de-lis and the inscription D. M. Beauvais.
(Collection of M. L. Double.)

Fables (belonging to M. Delahereche, of Beauvais). AG is seen on seats. DM. Beauvais, on pastoral tapestries (M. Léopold Double).

We will now mention, amongst the most remarkable tapestries, the four pieces in the Musée de Cluny representing the Labours and the Pleasures of the fields, by Teniers. The celebrated "tinnières" of Flanders are certainly not more perfect in delicacy of expression and harmony of ensemble. These hangings were preserved at the château de Rosny, and did not leave it until the sale of the furniture of the Duchesse de Berry.

The good traditions of art have been preserved at Beauvais, and it is impossible to carry to a greater extent than does this manufactory the perfection of effect, the charm of execution, the grace and the taste of the compositions. All this is owing to the exceptional talent of M. Chabal-Dussurgey, one of our most clever flower-painters, seconded by a first-rate body of assistants of whom we are happy to mention the names; they are: MM. Lefèvre, Vérité, Fallou, Dufour, Cantrel, Émile Livier, Préjean, Régimbart, Alexandre Mahu, Séné, Fontaine, Lacroix, Beaucousin, Lalonde, Caron, Paul Mahu, Charles Lévêque, Derécusson, Soufflier, Jules Lévêque, Pinchon, Senau, Ducastel, Langlois, Henri Rohaut.

AUBUSSON.

This is a manufactory established in the department of the Creuse, the origin of which is both ancient and uncertain; but, dating from the seventeenth century, the registers of the archives have afforded us more documents concerning its history than any other. Its regulations are seen from Letters Patent of the 28th May 1732, registered the 2nd July following; a decree of Council of the 23rd November, 1767, appoints Pierre-Léonard Mergoux to be sorter of wools and silks in the manufactory in the place of Jean Nouet, first proposed for this office; finally, on the 13th August, 1773, a fresh decree replaces Mergoux by the sieur François Picqueaux.

On the 17th August, 1774, there is another decree of Council, recalling the Letters Patent of the 28th May, 1732, and a decree of the 24th September, 1748, appointing Jean-François Picon, in the room and place of the sieur Montezer, to instruct the Aubusson dyers in the art of making the great and good dyes, regulates afresh the organisation of the manufactory, and designates Pierre Picon, as successor to his father, who died in 1761, assigning him 50 livres a year. The manufactory possessed besides its special draughtsmen, and by a decree of the 24th September, 1770, the sieur Roby, a painter, had been appointed to repair the Aubusson designs. He was then working with another painter called La Corre.

The establishment had the mission of making foot carpets in "point de

Turquie"; we seek in vain for these carpets; but we find some charming hangings; one in the Garde Meuble, representing a Mountain surmounted by a Chinese pavilion, at the foot of which is a stork under the shade of an apple tree; at the bottom is written: *MR Daubusson-Mingounat.* Should we not be inclined to read: *Manufacture royale d'Aubusson?* The other tapestry, belonging to Madame Heine, again exhibits a Chinese subject, after Boucher, that is, the conventional Chinese invented entirely by the artists of the eighteenth century; in this piece personages in a singular costume are busily engaged in rustic occupations near a habitation, and in a landscape of the most fantastic taste.

At the Exhibition of Costume, M. Bellenot exhibited some pieces which brought us back at least, if not to the foot carpet, to the true style of the Aubusson products: on white grounds, or pale grey damasked with ornaments of a darker grey, were framed medallions suspended by garlands of flowers; some of them containing the four seasons, others pastoral scenes such as blind-man's buff, puss-in-the-corner, the swing, &c.

FELLETIN OR FEUILLETIN.

Ten years after the foundation of Aubusson, the Council of State, by decrees of the 13th February and the 20th November, 1742, regulated the establishment of a manufactory on the same principle as the first, and like it intended to make foot carpets in "point de Turquie;" the contractor was ordered to border his works with a brown band inscribed with the name *Feuilletin*, to distinguish them from those of Aubusson.

The manufactory must have gone on and prospered, for a fresh decree of the 24th September, 1770, granted new favours to the sieur Vergne to reward him for his foundation; he was permitted amongst other things to substitute a blue band for the brown band of frame-work to avoid all depreciation in the sale of his goods. This same decree compelled the sieurs Roby and La Corre, painters living at Aubusson, to furnish two designs annually to the manufactory of Feuilletin; these designs, says the decree, "shall be in 'verdure' on grey paper, the plans, animals, backgrounds, horizons and buildings coloured, each in six pieces forming sixteen ordinary ells in length, and two ells and a half high." Each of the designs was to be paid a hundred livres.

Here then is another problem: how did this manufactory, as that which served it as a model, pass from foot carpets to wall tapestries? Where are the productions which, during nearly thirty years, were executed with the marking sign of the brown border? Where are those bordered with brown or blue, inscribed with the name of Feuilletin? It is the task of amateurs to seek for these rarities, which certainly exist.

ITALY.

How is it that Italy, that land of the arts, which always takes the first rank in works of intelligence, should here follow in the last? It is because history, as far as relates to tapestry, is, for her, but in its birth. There were, it is true, some vague indications in Vasari; but with that tendency to generalise in all that concerns art, which we have alluded to, the fact that the cartoons of Raffaelle and of Giulio Romano had been copied in tapestry in Flanders was seized upon; therefore all hangings in the Italian style were pronounced to be Flemish, and Italy had no manufactures of her own.

At the present day, however, every one makes researches, and obscurity soon disappears from every question worthy of interest; the Exhibition of the history of Costume had displayed works of so purely Italian a taste, and of such different periods, that a great gap in the history of tapestries began to be suspected, when in 1874 only, a book appeared in Rome, published by an "arazziere," the Cavaliere Pietro Gentili: this book was destined to put an end to all doubts, and it immediately suggested to M. Alfred Darcel, director of the Gobelins, a substantial notice, which may serve as a starting point for future discoveries.

FERRARA appears to be the most ancient and the most important manufactory in Italy: according to the communal registers, it is on the date of the 4th December, 1464, that Jean Mille, and Raynal Grue, two French artists, "célèbres et accomplis dans l'art," offered to teach the weaving of tapestry, with figures, landscape, and "verdure" in three years, for a remuneration of nine ducats each pupil. M. Darcel remarks upon the shortness of the time, three years' study being required before an apprentice of the Gobelins can be utilised; he supposes that the two Frenchmen who founded the establishment came from Arras, which is probable, as the period corresponds with the conquests of Louis XI. and the ruin of the manufactory. In the sixteenth century, the Ferrarese establishments became developed, with the aid of Flemish and German workmen associated with those of the country. In 1505, at the time of the marriage of Alfonso of Este with Lucrezia Borgia, the hangings decorating the hall of the château were from Ferrara. Afterwards they worked from the cartoons of Giulio Romano and Dosso Dossi. The cathedral of Ferrara still possesses tapestries designed by the latter, and signed *FACTUM FERRARIAE M. D. LIII.* The same notice, with the date of 1562, was seen on a large tapestry of the Pentecost which appeared at the Exhibition of Milan in 1874; this piece was also marked with an H surmounted by a cross and united to a K.

The Cavaliere Pietro Gentili attributes to Ferrara the mark of the double B, the real origin of which he was unacquainted with, basing his supposition

on analogies which we can understand; it was also in reference to Molière and the cartoons of Dumée and Guyot that M. Paul Mantz had attributed this mark to France.



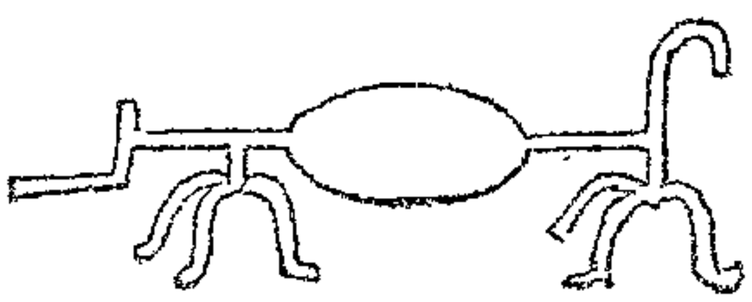
Dismissal of Hagar and Ishmael by Abraham. Italian Tapestry of the Sixteenth Century.
(Collection of M. Bellenot.)

CORREGGIO, in the duchy of Modena, had its workshops in 1480, and Modena itself in 1488, both founded, it would seem, by Flemish workmen.

MILAN. We are surprised at finding no mention made of the manufactory this town must have possessed from the fifteenth century: Francisque Michel discovered in a manuscript of the National Library (fonds de Blancs-Manteaux, No. 49) an inventory of the tapestries belonging to Anne de Bretagne, in which these interesting indications are to be found: 11 January, 1499. "*Ung autre inventoire où sont contenus autres tappiceries de Milan* * * * *que la dicte dame luy a commandé* (of Jehan Le Fevre, her tapestry weaver) donner à plusieurs esglises en Bretaigne." 6 September 1507. "Inventoire de la tappicerie rapportée de Milan, appartenant à la dicte duchesse de Bretaigne, estant en la tappicerie du chasteau de Bloys."

These inventories, quoted in detail by M. Le Roux de Lincy in the Bibliothèque de l'école des Chartes, clearly prove that the Milanese establishment was in full working order at the beginning of the sixteenth century. How is it that Vasari makes no mention of it? How is it that these works, then general, are forgotten at the present day?

FLORENCE, Vasari tells us, had a tapestry manufactory established towards the middle of the sixteenth century by Cosmo de' Medici. Salviati and Bronzino furnished cartoons for the Flemish workman, who is mentioned in the catalogue as Jean Rotter, but who is designated by the Cavaliere Gentili, Italianising his name, under the vocabulary term of Giovanni Rosto, which is expressed by a rebus representing a piece of roasted meat on a spit with the inscription FATTO IN FIORENZI, and BRONZINO FIORENTIN, on the two tapestries exhibited.



VENICE had its manufactory as well as NAPLES, and in the latter city was still preserved a few years ago a piece of tapestry of the battle of Pavia, which is declared to have been executed from cartoons by Titian, with border by Giulio Romano and Tintoretto, and to have been presented by Charles V. to the Marquis d' Avalos.

As for TURIN, the Milan Exhibition gave several pieces belonging to it, dating only from about the year 1830. There may very probably exist others of an earlier date.

ROME. According to documents collected by M. Muntz in the archives of the Barberini palace, the cardinal of that name sought to introduce the manufacture of *Arazzi* into Rome in the year 1632, and caused information of every description, of a nature calculated to further his project, to be collected in Italy, France, and Flanders. Nevertheless, it was only in 1702 that a manufactory was established by Pope Clement XI. in the hospital of San Michele in Ripa. Cavaliere P. Gentili especially mentions, amongst the productions of this establishment, some small pieces destined to be offered by the

Sovereign Pontiff as presents to the ambassadors accredited to his court. These pieces represent the blessed Virgin, or the apostles St. Peter and St. Paul. In 1760, however, a large work was executed ; it was a copy of the Cenacolo of Leonardo da Vinci, from a tapestry presented by Francis I. to Pope Clement VII., on the occasion of the marriage of his son with Catherine de Médicis. Some years later, seven large tapestries were manufactured for the Paolina chapel of the Quirinal, the models being pictures of Domenichino, Carlo Maratta, and Salvator Rosa, but the execution betrayed an absolute decline. Under the pontificate of Pius VI., about the year 1775, the director, Felice Cettomai, slightly raised the manufactory, which events caused to be closed in 1796.

Leo VII. re-established it in 1823, but able workmen were wanting, and it was only in 1830 that they could resume the tapestry with subjects, until then abandoned for ornaments. Eraclito Gentili, father of the Cavaliere Pietro, wove a Madonna after Murillo ; he became director under Gregory XVI.

The conquest of Rome by the Italians diminished the manufactory ; the director Eraclito Gentili was dismissed, and replaced by the drawing master of the hospital, who endeavoured to form workmen from among the children of the hospital establishments, and keep up the manufacture.

A small workshop has been provisionally opened by the Cavaliere Pietro Gentili at the Vatican, where old tapestries are repaired ; and it was by means of the information here obtained by him, that M. Paliard was able to recover the Coronation of the Virgin.

However valuable these indications may be, they are insufficient to enable connoisseurs to recognise the true derivation of Italian tapestries. Everyone still remembers the three pieces representing Lot and his daughters, Abraham, Hagar, and Ishmael, and Hagar and Ishmael cast forth, subjects of the sixteenth century and executed with remarkable taste, not only indicate a pure Italian style ; but the second, Abraham, Hagar and Ishmael, bore the signature C°. I°. G^A, purely Italian, recalling the monograms of the maiolica artists of the duchy of Urbino. Hence the difficulty of referring with any probability this charming piece to any one of the workshops hitherto known.

Another tapestry, belonging to Devers, reviver of the art of ceramics in relief, represented a subject of ancient history. An emperor was depicted wearing the radiated crown, and receiving some old men dressed in classic costume. Though the style was somewhat feeble, yet this tapestry still showed a certain grandeur, and the border with its caryatides, masks, trophies and fire-pots (braseros), still recalled the fine Italian taste. It bore the escutcheon of the Mocenigo family : is this alone enough to prove it of Venetian workmanship ?

As to Mr. Juglar's piece, forming part of a series illustrating the history of

Samson, while everyone admired its lofty style, and the firmness of its drawing, nothing could be detected in it warranting us to refer it to Ferrara, rather than to Florence or any other school.

The uncertainty is still further increased when we come to determine the origin of the tapestries that may have been executed in Italy by Flemish artists. A proof of this is well seen in the case of those exhibited by M. Chavannes in the History of Costume. The borders presented a disposition analogous to that described by us in the history of Diana, with certain discrepancies, strengthened by various coats of arms, all of which are Italian. In the "Pastoral Pleasures" the groups also denoted the Italian taste, and lastly in the "Combat of the Romans and Sabines," besides these indications, appealing more to the mind than to the eye, a warrior showed his shield inscribed with a cipher or monogram  closely resembling those of the maiolicas, and in which will some day be recognised the signature of an artist. The owner meantime warmly protested against the opinion expressed by some that these curious pieces were to be referred to Brussels. He pointed out that they never bore the usual mark of the two B's, and he supplied us with the tracing of this sign  embroidered upon the margins of the hangings exhibited, and still better preserved on a third piece not exhibited: "the Rape of the Sabines." We must admit having been much struck by the presence of the Cross in this monogram. It now seems to us a proof admitting of no further question, when compared with the cipher on the hanging of the Milan "Pentecost," and had we seen this, we would perhaps pronounce M. Chavannes' tapestries to be of Ferrara workmanship.

This is but another instance of an obvious truth. It can only be by such gatherings, affording opportunities of comparing and contrasting the tapestries possessed by amateurs, that we shall ever succeed in clearing up the history of Italian tapestries.

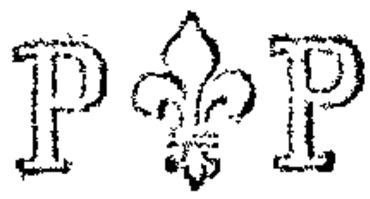
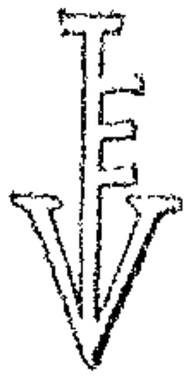
UNCERTAIN SCHOOLS.

Besides the establishments we have here passed in review, many others will doubtless yet be discovered. On the other hand, as we have already remarked as regards Italy, there are many works about the nationality of

which there can be no question, but which, for want of sufficient proof, cannot be attributed to any known ateliers. Such is a valuable tapestry that we regard as French, and that many connoisseurs have proposed to refer to the Fontainebleau manufactory. In a landscape where the prevailing tints are bluish-green, a number of figures in bright-coloured costumes of the Henry IV. period are assisting and taking part in the death of the roebuck. The scene is framed in a rich border of fruits, flowers, and animals. Slightly but very tastefully touched, this border reproduces at intervals those little lap-dogs of which Henry III. was so fond. On the brown margin is embroidered this mark  in white, and above it this shuttle  filled in with pink and white silks. Many might be tempted to recognise the cipher of Babou in the crowned letter. But if so, we would have to ask was he still director under Henry IV., or whether the establishment had not already yielded to the rivalry of the Trinity, if not actually ruined by political events.

M. Vail exhibited an equally remarkable hanging, though without signature. Doubtless forming part of a series illustrating the Seasons, above was Venus and the sign of the Virgin; below Ceres, goddess of the harvest; in the centre a Parisian landscape, with Montmartre in the background, and figures in the costume of the Henry IV. epoch engaged in rural pleasures; on the left a feast under an arbour; on the right, lovers whom Cupid himself is intoxicating with the wine of the country. This piece was attributed to the Maison des Jésuites, Faubourg Saint-Antoine. The border of twisted pattern intersected by rosettes, surmounting another and a broader frame adorned with feathering acanthus leaves, and branches of foliage, in indented pattern, all doubtless may belong to this epoch; but the point is very far from being absolutely certain.

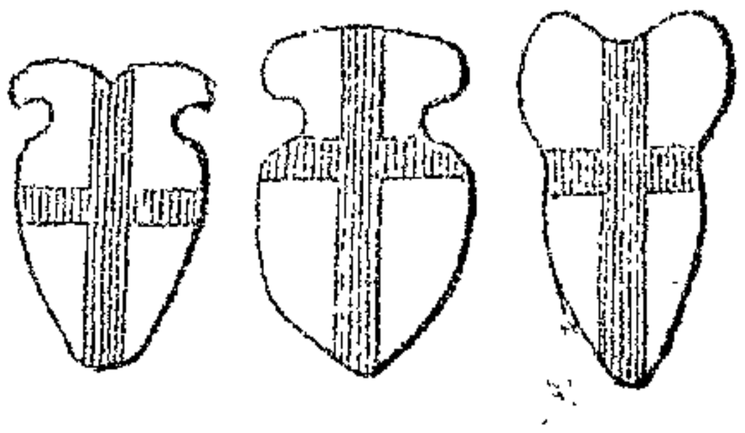
In the Garde Meuble, or storehouse of the furniture of the State, is another hanging which may have come from the same workshop, as it is subsequent to the year 1600. We see on the border, above and in the centre, the crowned escutcheons of France and Navarre; below, the cipher of Henry IV. with the sword in pale and the two sceptres in saltier united by a scroll, with the legend, *Duos protegit unus;* at the corners is the monogram of Marie de Médicis crowned and encircled with palms, the whole accompanied by genii and groups of flowers and fruits on a brown ground. This piece must therefore have been made either for or after the marriage of the king with Marie. The theme itself, taken from Roman history, seems to have no interest in the matter beyond its careful and delicate execution, recalling the Italian rather

than the Flemish manner, and the profusion of gold and silver heightening the effect of the work. Where the question becomes exciting is where we find upon the blue margin, first this mark  in gold on the left; then, on the right, also in gold, the signature  , apparently that of an artist, and the sign  traced on the side margin to the right.

The fleur-de-lis belongs by right and privilege to the royal establishment, and we accordingly meet it again both at the Gobelins and at Beauvais; but may not the signature be that of one of the workers in gold and in silk brought from Italy, and placed under the orders of Laurent and Dubourg? At least the form of the N and I would agree well enough with this tempting suggestion. As to the sign, in which we may detect an I. a V, and an E, it remains unexplained.

The piece here described must have been the starting point of a whole series. We meet with one of more recent date, with a blue border, where the escutcheons and ciphers are encircled with rich foliage. The subject, less overloaded with silver and gold, is purely mythological—Apollo in a car, preceded by two canephorae, is surrounded by a train of the muses.

Amongst the many problems suggested by the Exhibition of Costume, must be mentioned the following. Large tapestries, apparently forming a series, were characterised by a framework composed of tall caryatides, supporting an entablature, in the centre of which two Amorini were bearing a wreath of flowers. All the subjects, with figures and costumes of the sixteenth century, had reference to the chase—the departure, the meet, the find, and the preparations of a rural entertainment for the return. These pieces were



regarded as Flemish, and there was a certain style of Rubens about them that did not belie this conjecture. But the margins bore a silver shield of these diverse shapes, with the cross in gules, which seems to have been the mark of a town. Would it be Genoa or Treves, places not mentioned as centres of fabrication? Accompanying one of the escutcheons were the initials F. P., which throw no light on the subject, more especially as this particular tapestry which bears it was in quite a

peculiar style. On an almost white ground is represented an offering to the god Pan, in which children dancing or playing with a he-goat follow in the suite of a bacchante and some fauns. The border was a simple torus or moulding of laurel in imitation of gold.

How much research then is required to elucidate this branch of the art. Nor is this all. Even the most authentic documents are to be mistrusted. We all know that a fine series was executed in Brussels, each piece bearing the legend, FRUCTUS BELLI. But one similar was also executed in France, and we have ourselves seen pieces signed I. SOÜET and L. CROIX. P. Thus from the time of Francis I. to Louis XIV., from Brussels to the Gobelins, the famous cartoons of Giulio Romano have occupied the workers of high-warp tapestry. The same may be said of the tapestry of Scipio and many others.

There remains to be mentioned a species of tapestry of a peculiar description, occupying a middle position between painting and tapestry. At one of the exhibitions of the Union Centrale there were shown some large pieces representing the grandest compositions of Raffaelle executed in "fast dyes." They were neither cartoons nor models for tapestry, but true tapestries, of which the process has since been continued. Thus, at the Exhibition of Costume every one noticed a fine piece painted at the Gobelins in the time of Louis XIV., representing the great Condé ordering some military manœuvres. Executed upon a cotton rep, this tapestry is still remarkably fresh. Later, the process become more general and vulgarised, and in a little book published in 1779-80, entitled "le Guide Marseillais," there occurs this curious notice :—

MELCHIOR BARDIER, maker of painted tapestries, outside the Place de Noailles ;

A. JOSEPH DUPRÉ, maker of painted tapestries, Place Saint-Martin.

Thus at this period Marseilles was the principal centre of this industry, which is now once more reviving, thanks to the initiative of M. Guichard. It was he who, after the most painstaking researches, re-discovered the secret of this art of painting, so well adapted for the decoration of apartments.

Nor is this all. We are led to believe that painting on textiles, probably inspired by the Indians, dates back to remote times. St. Jerome, one of the fathers of the Church, speaks of painted carpets in use in his time. The Madonna of Vercelli, said to be the work of St. Helena, mother of Constantine, is a sort of mosaic of pieces of silk sewn together, the head and hands being painted. It is, at all events, certain that in the sixteenth century the process was general. Félibien speaks of hangings "painted on cloth of silver" with light colours, executed by Primaticcio, and which, after being in the possession of M. de Montmorency, adorned the Hôtel de Condé. In Spain and Italy there existed works in the same manner by the same painter, which are thus quoted by Vasari in his biography of that

artist. "For the Cardinal of Augusta he made seven historical pieces painted on cloth of silver, which were greatly admired in Spain, whither they had been sent by this Cardinal to be presented to King Philip for the decoration of an apartment. Another similar cloth of silver, painted in the same manner, may now be seen in the Church of the Chiesini of Forli."

THE EAST.

It would be difficult to say what was originally the nature of the oriental tapestries. It was scarcely before the introduction of Islamism, that the marvellous art of the Asiatic people was displayed in an industry which is indispensable to them, since the carpet serves as hanging, oratory, seat and bed. If we are to believe the poet Ferdousi, it was Tamouraz, an ancient king of Persia, who first taught the art of weaving tapestry.

At any rate, Persia and Asia Minor are the countries of the finest fabrics of tapestries known. Khorassan, Kirman, and especially Yezd, furnish the most esteemed kinds. The royal factories produced more particularly the marvellous tissues of silk and wool, in which gold and silver thread were introduced. Wall hangings are made at Guerdesse, in Asia Minor, while foot carpets come chiefly from Oushak.

In the Mussulman textiles figures are often enough introduced, notwithstanding the prohibition of the Koran. Fatimite caliphs of Egypt in the tenth and eleventh centuries made use of tapestries, some of which represented the series of the various Mussulman dynasties, with the portraits of the sultans and distinguished persons; others the different countries of the earth, with their mountains, rivers, and cities. But the subjects of most frequent occurrence are rich arabesque ornamentations, among which are introduced quadrupeds, birds, and flowers, at times also inscriptions, usually nothing more than votive sentiments complimentary to the owner, or else passages from the more celebrated poets, the interest of such inscriptions being of course immensely enhanced whenever they embody a date or the name of a sovereign.

One feature in the composition of these works calculated to cause surprise is the persistence of symbols borrowed from the old religion of the Persians, notably the representation of the struggle between the two principles of good and evil, symbolised by the fight between the lion and the bull, that of the lion attacking the gazelle, or even a bird of prey victorious over the hare, or some web-footed fowl. It is also well-known that the oriental love of the chase often inspired certain animal scenes emphatically forbidden by the Koran, such, for instance, as the pursuit of game by hounds, creatures otherwise regarded as impure. But this passion alone would not suffice to



Large carpet on gold ground—Persian workmanship, of a remote epoch. (Collection of M. H. Barbet de Jouy.)

account for the above mentioned combats, recurring, as they do so constantly and in an almost stereotyped form, accompanied most frequently by the equally symbolical cypress. Herein must therefore be recognised the last vestiges of the old Sassanide art, the deeply-rooted principles of which neither the power of the conqueror nor the precepts of a new religion could eradicate.

The observer is strangely perplexed by the sight of these oriental tapestries. Most of them are of velvet surface; in other words, the wools and silks are tied and cut above, some being left very long, others so short that the tissue looks almost smooth. It was this disposition that caused the name of Turkey carpets to be applied to the velvet piled kinds which Henry IV. wished to have imitated at the Savonnerie. But there are some rather rare descriptions woven with a smooth surface, and others again all in silk, and so velvet like that it becomes difficult to say whether they are to be regarded as tapestry or true velvets. One of the finest types was that marvellous piece in the Saint-Seine collection. Nothing could be imagined more soft and harmonious than its red ground relieved with arabesques of large flowers, and its central medallion of a green passing from a pale to a bright hue according to the play of light, and setting off some delicate arabesques and palms of a vivid tone.

An extremely beautiful tapestry, producing a most sumptuous effect, is that belonging to M. H. Barbet de Jouy; it is worked on a gold ground, which gives to the ornaments a surprisingly soft and brilliant tone.

It may again be asked whether we should class with the tapestries or the tissues, certain fabrics of thick closely woven silk, such as were seen in the Saint-Seine collection. The fawn-coloured tones of the ground have the appearance of gold; the reds are of a dazzling brightness; and the rich ornamentations of arabesque flowers, palms, rosettes and foliage, are treated with a vigour rivalling the finest worsted velvets. A detail may be mentioned, as likely perhaps some day to throw light on the centre whence came these materials. Among the meanders common in Persian compositions, are groups of symmetrical clouds and ribbon knots, such as the Chinese employ in their symbolical compositions.

The prayer-carpets are easily recognised by their irregular disposition. At one of the extremities is seen, if not the Caaba itself, at least a sort of horseshoe, symbolising it in the eyes of the believer. Placed in the direction of the east, it shows him the situation in which he should pray. We have even seen this direction rendered perceptible, by the degradation of the colours towards one extremity of the carpet.

There would seem to be no doubt that the Indians also had their tapestries. To satisfy ourselves on this point, we need but study with a little

attention the miniatures in which we see them spread before the masnad of the prince, or among the guests at a repast. Painting, however, is insufficient to express the style completely, and it would be somewhat rash to decide whether these carpets are of the same description as those of Persia, or whether they are embroideries, or simply printed materials.

In the Celestial Empire, tapestries, in the strict term of the word, are very rare, and would seem to be used only as wall-hangings. We have seen a very old specimen in high-warp, belonging to M. Dupont-Auberville, and representing children performing the principal actions of life, a symbolical subject, recurring in painting, embroidery, and even on vases. M. Gauchez is the owner of a more recent and surpassingly beautiful tapestry, of quite a similar character. In this piece, the gold is blended with the brightest silks. M. Henri Cernuschi possesses the largest hanging we have met with. In it, among trees of good omen, are depicted philosophers and men of letters, poring over antique documents, and endeavouring thence to draw the precepts of deep philosophy. This also is a scene frequently repeated in all the devices available to art.

These high-warps are on a deep blue ground, and are remarkable for the harmony of the skilfully contrasted colours. They appear to advantage, even by the side of the most elegant embroideries, and serve as a ground for brilliant porcelains, bronzes heightened with gold and silver, jade or cloisonné enamels.

Among the Chinese tapestries, we do not include the unbleached felts, joined in breadths, and embroidered to serve either as banners, or for ornamenting the imperial palaces.



Top of box of enamelled bronze, from India.

CHAPTER II.

EMBROIDERY.

WE need not here repeat what has already been said upon the antiquity of the embroiderer's art, an art in which the Phrygian women had attained such perfection, that embroidered stuffs came to be known as *phrygioniae*, the adjective *phrygiamus* being employed in the sense of embroidered.

The special object of this work will best be consulted by coming at once to the Middle Ages, the waifs of which may still be here and there picked up by the diligent inquirer, and some rare specimens of which may be studied in our museums.

The Marquis de Laborde does not hesitate to recognise, at least during the first centuries, the supremacy of this ancient art over painting itself, and the serious rivalry maintained by it to the close of the fifteenth century. "I know of no greater service," he adds, "that could be rendered to the arts than to write a history of embroidery; it would be not so much the complement, as the introduction and the necessary accompaniment of a genuine history of painting."

In the Middle Ages spinning and embroidering were the favourite and indispensable occupation of women of all ranks of society. The maidens of noble birth were placed in charge of the great ladies, not only to acquire the lofty and elegant manners suitable to their position, but also to be instructed in the womanly arts that queens themselves considered it an honour to profess.

There was, moreover, developed a sharp spirit of rivalry between ladies of the world and those who had entered the cloister, in the production of sacerdotal vestments and religious ornaments. Gifts of this sort, vying in costliness, were eagerly offered to the church, but we may be permitted to suspect that profane works were not entirely excluded. So early as the sixth century we find St. Césaire, Bishop of Arles, forbidding the nuns placed under his rule to embroider robes adorned with paintings, flowers, and precious stones. This prohibition, however, though made also by some other prelates, was not of a very general character. Some of the nunneries retained their manufacture of church ornaments, and there were male



State Bed of oak, period of Louis XIII.—Valance and Counterpane of Silk, with applied work and braiding.—Curtains of Brussels Tapestry. (Collection of M. A. Moreau.)

communities in which this manufacture was carried on by women at a distance from the monastery. Thus we read that near Ely, an Anglo Saxon lady had brought together a number of young girls who worked with her for the benefit of the monastery, producing embroideries and tissues in which they excelled.

In the seventh century St. Eustadiole, Abbess of Bourges, made sacred vestments, and decorated the altars with ornaments prepared by herself and her community.

A century later, two sisters, successively Abbesses of Valentina in Belgium, became famous for their excellence in all feminine pursuits. They imposed this work on the inmates of the convent as a protection against idleness, the most dangerous of evils.

At the beginning of the ninth century ladies of rank are found engaged in the art of embroidery. St. Viborade, living at St. Gall, adorned the beautiful coverings intended for the sacred books of that monastery; for it was then customary to wrap in silk and carry on a linen cloth the gospel used in the offices of the church. Richlin also, sister of the Abbot Hartmot, presented a magnificent veil through him. The same abbey also received from Hadwiga, daughter of Henry, Duke of Swabia, chasubles and ornaments embroidered by the hand of this princess; and an alb, on which she had represented in gold the espousals of Philologia.

Judith of Bavaria, mother of Charles the Bald, was also an excellent embroideress. When Heriold, King of Denmark, came in 826 to be baptised with all his family at Ingelheim, the Empress Judith, who stood sponsor for the queen, presented her with a robe ornamented by herself in gold and precious stones.

In the tenth century Queen Adhelais, wife of Hugh Capet, presented to the church of St. Martin at Tours, a chasuble, on which she had represented in gold, between the shoulders, the Deity surrounded by Seraphim and Cherubim in adoration, and on the breast, the Lamb of God with the Evangelistic symbols, disposed in the four corners. The same princess offered to the Abbey of St. Denis a chasuble of wonderful workmanship together with an ornament woven by herself and known by the name of *Orbis romani*.

Going back a few centuries and crossing the channel we find the English ladies, who, as M. Francisque Michel tells us, long before the conquest, were much occupied both with the loom and the needle, showing themselves as skilled in this branch of the arts as the men did in all the others. In the seventh century St. Ethelreda, virgin and queen, and first abbess of Ely, presented to St. Cuthbert a stole and a maniple which she had marvellously embroidered and embellished with gold and precious stones.

The four daughters of Edward the Elder are all praised for their skill in spinning and working at the loom as well as at the needle. In the tenth century Ælfleda, widow of Brithnoth, Earl of Northumberland, presented to the church of Ely a curtain upon which were depicted the valiant deeds of her husband. Later on, Queen Algiva or Emma, wife of Canute, enriched the same church with costly stuffs, of which one at least had been embroidered all over with orphrays by the queen herself, embellished in certain places with gold and gems disposed as if in pictures, with such art and profusion as could not be matched at that time in all England.

After mentioning these wonderful specimens of the "opus Anglicum," as it was then called, together with the artists whose patrician hands had enhanced its splendour, M. Francisque Michel would also have wished to refer to the more humble workwomen who laboured for all, and even instructed the great ladies, whose names have been preserved in history. But in the eleventh century he is able to cite by name two embroideresses only. One of these is Alwid, who possessed two hides of land at Ashley in Buckinghamshire, besides half a hide of the domain of King Edward the Confessor himself, granted to her by Earl Godric, for all the time that he remained an earl, on the condition of her teaching his daughter to embroider. The other is Leuide, mentioned further on in Doomsday Book as having made and still making the embroideries of the King and the Queen.

The excellence of this "English work" was maintained as time went on, a proof of which is found in an anecdote related by Matthew of Paris. "About the same time" (1246), he tells us, "the Lord Pope, having observed that the ecclesiastical ornaments of some Englishmen, such as the choristers' copes and the mitres, were embroidered in gold thread after a very desirable fashion, asked where those works were made, and received answer, in England. Then said the Pope: England is verily a garden of delights for us. It is truly a never failing spring, and there where many things abound, much may be extorted." Accordingly the same "Lord Pope," being allured by the concupiscence of the eyes, sent sacred and sealed briefs to nearly all the abbots of the Cistercian order established in England, to whose prayers he had commended himself at the Chapter of Cîteaux, requesting them to have forthwith forwarded to him those embroideries in gold which he preferred to all others, and with which he wished to adorn his chasubles and choral copes, as if those objects cost them nothing. This demand of the Pope did not at all displease the London merchants who traded in those embroideries, and who now sold them at their own price.

All the mediaeval embroideries, however, did not partake of the excessive costliness which, according to this account, was calculated to excite covetous desires dangerous to the welfare of the rich abbeys. In the eleventh century

was executed the valuable specimen still preserved and known under the name of the Bayeux Tapestry. On a linen cloth 19 inches wide and 210 feet 11 inches long, a lady, traditionally supposed to be Queen Matilda, represented the various episodes of the Conquest of England by William, Duke of Normandy. But, whether due to the queen or not, this monument is not less interesting for history, offering a crowd of details in illustration of arms and costumes, which it would be vain to seek for elsewhere.

The curious arabesques and the false Cufic inscriptions preserved in the Musée de Cluny were also embroidered on linen cloth with coloured silks by the Countess Ghisla, wife of Guifred, Count of Cerdagne. A piece analogous in workmanship and style, and shown in the same museum, dates also from the XI. century, and comes from the abbey of Saint Martin du Canigou.

At Quidlinburg, the abbess Agnes and her nuns, in 1200, executed some embroidered carpets to adorn their church.

As an instance of what embroidery painting could accomplish in the twelfth century, we may cite the episcopal ornaments of Thomas à Becket, archbishop of Canterbury, preserved in the cathedral of Sens, and figured in the "Arts au Moyen âge." But a still more complete idea may be formed of the resources of art by studying at Cluny one of the Evangelists embroidered on silk in Cyprus gold; another textile embellished with coloured silks, from the rich abbey of Citeaux; the silken stuff embroidered in gold, the fragment of an old sacerdotal ornament from the monastery of Vergy, and representing, besides the Madonna and SS. Peter and Viventius, the figures of Count Manasses and of the Countess Hermengarde, accompanied with these dedicatory legends: *Frater Petrus offerens super altare hoc vestimentum integrum sacerdotale*; and lower down: *Comes Manasses et Hermengardis comitissa hujus monasterii fundatores quod Vergeium dicitur, illud deo offerentes sancto que Viventio et Beate Marie atque Sancto Petro.*

We may also mention the silk corporal embroidered in gold, on which appear Christ on the Cross between Mary and St. John, the Nativity, the Eternal Father, the symbols of the evangelists, with borders of interlacings, flowers and lilies, and especially an Italian embroidery, a sort of camaïeu, white and yellow in two shades, showing in an architectural portico of semi-circular form St. John standing encircled by a nimbus and holding the book of the gospels in his hand.

At the same time it should be remembered that the art of pictorial needlework had become universal, and in 1295 the inventory of the treasury of the Holy See mentions the embroideries of Venice, Lucca, Spain, England, and Germany. The Paris embroiderers formed a guild whose ordinances, with some names, appear in Depping's "Règlements sur les arts et métiers de Paris." Hence not without reason the Marquis de Laborde writes: "Throughout the

whole of the middle ages down to the close of the sixteenth century, embroidery was an art, a serious and worthy branch of painting. The needle, like the painter's brush, moved over the cloth, leaving behind it the coloured threads, and producing a painting soft in tone and ingenious in execution—a bright painting without the play of light, brilliant but not lasting."

This was true from the twelfth century, as has been shown by M. Francisque Michel by sundry quotations from old French poetry. In the "Roman de Perceval," Gauvain appears at the door of a tent and announces himself; whereupon a young maiden fetches a piece of Saracenic work in which he was pourtrayed :—

Si proprement avoit pourtraite
L'ymage à lui et semblant faite,
Que nulz homs du mont n'i fausist
A lui connoistre, qui véist
La pourtraiture et lui ensemble :
Si très-finement le resemble.

This practice of embroidering portraits was long continued. At No. 123 of the inventory of Margaret of Austria occurs the notice: "Ung aultre riche tableau de la portraiture de madame, fete en tappisserie après le vif," and we shall have presently to speak of an embroidery in which are depicted Henry II. and Diane de Poitiers surrounded by persons of the Court.

If we had merely to give an idea of the number and richness of the fourteenth-century embroideries we might rest satisfied with opening the inventory of Charles V. and quoting: "Une mitre brodée sur champ blanc et orfrasée d'or trait à images, ayant appartenu au pape Urbain V. sans doute ; une chappelle de camocas d'outre-mer, brodée à images de plusieurs histoires, une touaille parée, brodée à ymages de la Passion sur or." We should here also find portable paintings embroidered with the needle, such, for instance, as: "Ung ymage de saincte Agnès de brodeure. Item ung ymage de Saint George en brodeure, en ung estuy couvert de satanin ynde. * * Item ungs tableaux de brodeure, où sont Nostre-Dame, saincte Katherine et saint Jehan l'Euvangéliste, en ung estuy couvert de veluyau vermeil, &c."

But we prefer to send the curious to objects that they can see, such as Isabeau of Bavaria's Book of hours, in the National Library, classed under No. 1190, and the embroidered canvas cover of which represents Christ on the Cross with the Holy Women at his feet, and the Last Supper, surmounted by two ornamental compartments. There may also be seen at Cluny an interesting fragment of orphray, part of a cope made at Cologne enclosing two of the Apostles in frames with mouldings; further, a tissue embroidered with chevrons from an ancient stole made also in Cologne.

Nor can we resist the pleasure of mentioning among the more important

works of this epoch, the chasuble given in 1395 by the Abbot Stéphen de Maligny, to the Abbey of Saint-Thierry at Rheims, an ornament upon which was embroidered the life of the Virgin.

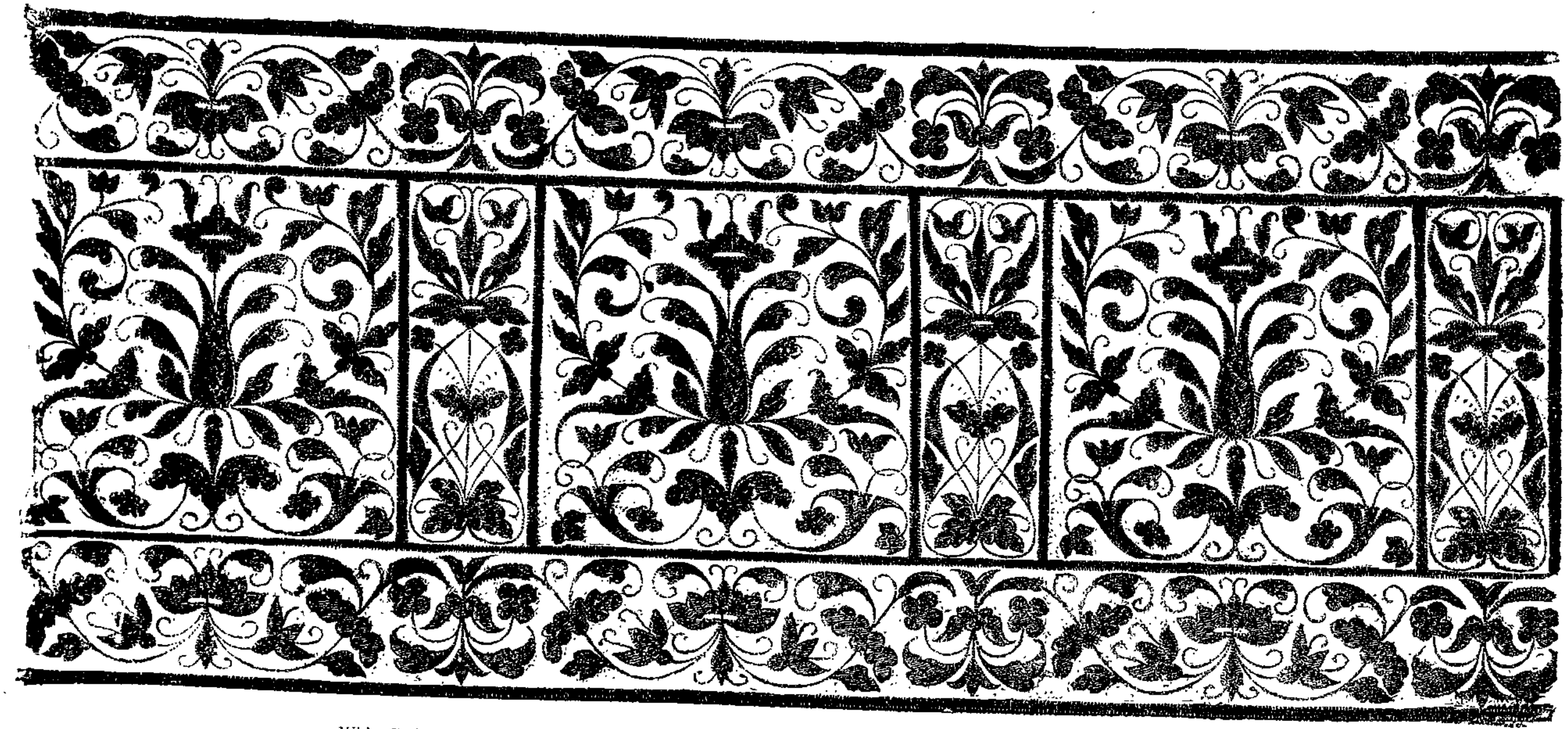
We have mentioned the dedicatory inscription embroidered on a sacerdotal vestment, from the Abbey of Vergy. This practice was continued for some time, and we might appeal to numerous examples as late as the sixteenth century, when we find a white velvet cope with the legend: *Carolus d'Hiers deanus Carnotensis hoc me aurle contexit* 1522. *Parcat illi Deus!* But we must quote an inscription of a very different tenour. In the inventory of Charles VI. there occurs first of all "une ceinture d'un tissu de soie où est escripte l'Evangile sainct Jehan," and then more especially the robe of Charles, Duke of Orleans, on the sleeves of which M. Francisque Michel tells us was written in embroidery lengthways, the words of the chanson "Madame, je suis plus joyeulx," with the musical notes. There had been employed no less than 568 pearls in order to form the notes of the said song, in which there are 142 notes, that is to say for each note, four pearls in a square.

With the spread of luxury, embroidery also became more general, and the names of artists soon begin to grow more frequent. A few may here be quoted:—

1351. Jehan Brohart—Thevenin le Bourguignon.
1352. Étienne le Bourguignon—Étienne Castel, and Nu Waguier, armurier du roy et broudeur.
1367. Cambio, author of a history of St. John.
1387. Salvestro, brodeur du parement de l'autel de saint Jean.
1391. Robert de Varennes.
1396. Jehan de Clarcy, travaillant à œuvre de bature (beaten metal).
1397. Jehan de Troyes, maker of an embroidered saddle, and lastly Jehan de Corbie, broudeur et estoffeur de boursetes (purses) à reliques.

We now reach an epoch of rivalry in all the arts of design. The fifteenth century, for which previous progress had prepared the way, seems everywhere animated by that spirit of revival that has been attributed more particularly to Italy, and characterised by the term Renaissance. But we have already seen, and shall have again occasion to show, that this Renaissance is but the accomplishment of an evolution long before prepared. The best proof of this lies in the fact, that between the fourteenth and sixteenth centuries, the transition is made without any violent shock, and is in fact brought about by regular stages of varying length, according as the artists are more or less removed from the centres of the movement.

Of this movement kings and nobles were the promoters. Luxury went on increasing notwithstanding the sumptuary laws from time to time enacted against it. As marvellous works of this era may be quoted, the Cope made



White Satin Bed Furniture embroidered in application of Cherry-coloured Velvet. (Collection of M. A. Queyroy.)

in 1454 for Charles VII. Canon of Saint-Hilaire of Poitiers by Colin Jolye, described in the "Bulletin Archéologique" and in the "Bibliothèque de l'École des chartes," where may also be seen the inventory of the other treasures of the Chapter of Saint-Hilaire. We may also refer to the ornaments for the use of the Chapel of Charles the Bold, preserved in the cathedral of Berne.

Pictures in needlework continue to be produced. At Cluny we see St. Catherine and St. Andrew embroidered in flax, silk and gold; further, two other pictures in silk on a gold ground, one representing St. Christopher bearing the Infant Saviour, in an edifice of Gothic style; the other, two civil personages in the costume of the time of Louis XII. Figures of this description are less frequent than religious subjects. There may also be noticed an episcopal mitre, bearing on its principal surface, Christ holding the globe surmounted by a cross, the Virgin crowned by an angel, and the Annunciation; further a fragment of embroidery upon red woollen material of Cologne manufacture, and German specimens of silk and linen, showing some fine ornamental designs.

To the fifteenth century also probably belongs a mitre from the Cathedral of Auxerre, to which M. Francisque Michel does not venture to assign a fixed date, but which he recognises as the work of a famous embroiderer named Duran or Moran. The cathedral inventory thus describes it: "Item une mytre de soye blanche faicte à l'esguille, garnye d'orfroytz, garnie de chacun costé de quatre esmaux de Lymoges, garny d'argent à l'entour; laquelle mytre sert pour l'evesque des tortiers et les enfans d'aulbe."

Other distinguished embroiderers in this century are:—

1409. Andrieu de la Salle, Paris.
1424. Guillaume Prevost, Paris.
1454. Simonne de Gaules, Bourges.—Gillon Quinaude and Jehan de Moucy, Tours.
1466. Coppino de Melina (Mechlin) in Flanders.—Piero, son of Piero the Venetian.—Giovanni, son of Pelajo, of Brignana.
1470. Nicholas, son of Jacques, a Frenchman.—Pagolo of Verona.
1485. Panthaleon Conte, embroiderer of Charles VIII.
1494. Girard Odin, embroiderer in the suite of the Court.
1496. Isabeau Maire, widow Mikelot, embroideress of the Duke of Burgundy, having worked a room with ornaments and another with the history of King Priam.

We thus see that, as already stated, the sixteenth century is but the glorious blossoming of previous tentative efforts, and if we have hitherto occasionally met with some Italian names amongst the most noted embroiderers, we shall henceforth find genuine schools developed in the peninsula, schools in which the personality of the artists becomes as it were absorbed. Most famous for its embroideries is the city of MILAN, and in

his "Dames Gallantes" Brantôme assures us that the Capital of Lombardy enjoyed this pre-eminence from time immemorial.

FLORENCE also had its old embroiderers, and in an inventory of the jewels belonging to Philip the Good, Duke of Burgundy (1420), there is noticed "une grande chappe de brodeure d'or, de l'ouvraige de Florence, faicte de histoire." We need not mention VENICE, where Vasari speaks of Nicolà, describing him as a rare and unique master of embroidery. The same writer mentions amongst the artists of Verona, Girolamo Cicogna and especially Paolo, whose talent he greatly praises. Antonio Pollaiuolo had composed for him the cartoons of an ornament destined for the Church of St. John at Florence, representing the life of that Saint. Paolo took no less than twenty-six years to execute this work, which, according to Vasari, besides being done in "point serré," had the further advantage of great solidity, so as to appear like a genuine painting done with the brush. At UDINE, in Friuli, a family of painters had acquired such a reputation that its members soon changed their proper name of *Nanni* for that of *Ricamatori* (embroiderers).

These works of the needle could scarcely fail to rise to a perfection worthy of the admiration of contemporaries, as soon as the great painters became connected with them by supplying their models. Thus we read that for his sister, an excellent embroideress, Parri Spinelli had made a series of twenty designs, illustrating the life of San Donato. Perino del Vaga worked in the same way for the high-warp tapestry and the embroiderers, and he composed eight subjects from the history of S. Peter, which were intended to be worked out on a cope destined for Pope Paul III.

Italy, however, was not the only country that became enamoured of the "Art of Pallas," as people would have said some fifty years ago. The French ladies had lost neither their taste nor the delicate fingers of the olden times. In his ode "à la royne de Navarre" Ronsard says, still speaking of Pallas :—

Elle addonoit son courage
A faire maint bel ouvrage
Dessur la toile, et encor
A joindre la soye et l'or.
Vous d'un pareil exercice
Mariez par artifice
Dessur la toile en maint trait
L'or et la soye en pourtrait.

With her skill in the art of design, Catherine de Médicis could scarcely fail to contribute to improve this taste in France. Her talent in this respect is thus alluded to by Philibert de l'Orme : "Quand vous-même prenez la peine de protraire et esquicher les bâtiments qu'il vous plaist commander estre faicts,

sans y omettre les mesures des longueurs et largeurs, avec le departiment des logis qui veritablement ne sont vulgaires et petits, ains fort excellents et plus que admirables." Catherine had taken into her service Frederic Vinciolo, a Venetian especially famous as a designer for embroideries. She had also her regular embroiderers Guillaume Mathon, and Anne Vespier, which did not prevent her from working herself. "Elle passoit son temps les après-disnées" says Brantôme, "à besogner après ses ouvrages de soye, où elle estoit tant parfaicte qu'il estoit possible." So her inventory, so rich in costly materials, makes special mention of the red embroideries on white cloth, in silks and gold on canvas, "au gros et au petit point, etc."

As early as 1521 Francis I. wishing to have executed an embroidered apartment for his mother, Louise de Savoy, he intrusted the work to the two famous artists, Cyprian Fulchin, and Étienne Brouard.

An idea may be had of what these apartments were by studying at Cluny the tapestry, the bed furniture and the seats embroidered with the arms and devices of Pierre de Gondy, Cardinal Archbishop of Paris in 1587, brought from his château of Villepreux.

But why does the same Museum show us, unaccompanied by the name of any artist, the marvellous specimen embroidered in silk, gold and silver, representing the Worship of the Golden Calf after the designs of Raffaelle? This piece, which we are assured formed part of a set ordered for the service of consecration, could have been produced only by an embroiderer of high repute.

The indifference to the personality of the artist is, however, a general characteristic, which is but more marked in the following centuries. A piece of excellent workmanship was required, the fit person to execute it was sought out, but no thought was given to rewarding his efforts by fame. Hence it is always amongst the anonymous specimens at Cluny that will be found the pictures of the lives of the martyred saints produced by the Florentine school.

In the marvellous pieces belonging to M. Spitzer shown at the Exhibition of Costume, France stood without a rival. One of them represented Henry II. surrounded by his Court assisting at a combat between dogs and a bear, and Diane de Poitiers giving the signal for the fight to stop. Costumes, portraits, everything in this work shows the hand of a master.

The number of religious ornaments with figured orphrays is considerable, and without alluding to those round the picture just described, we may again refer to the Musée de Cluny with its collection of copes representing the resurrection, saints, apostles, the Virgin in Glory, &c. Here may also be seen a beautiful chasuble ornamented with the Collar of St. Michael, and a velvet cope embroidered in gold with figured orphrays from the old Abbey of Cluny. No less worthy of attention is a green damask chasuble embroidered with

various subjects, such as the Baptism, the enthronement of a bishop, the Annunciation and an exorcism ; further a velvet dalmatic embroidered with fleurs de lis, also embellished with figured orphreys. Lastly, as studies of special processes, may be noted an altar front of Italian origin embroidered in silk on a white bugle ground "en couchure," and another altar-piece, where, on a gold bugle ground, are worked arabesques in bugles of various colours, the effect being here also obtained by the same process.

But though the names of embroiderers in the sixteenth century are rare, a few may here still be quoted, in addition to those already mentioned :—

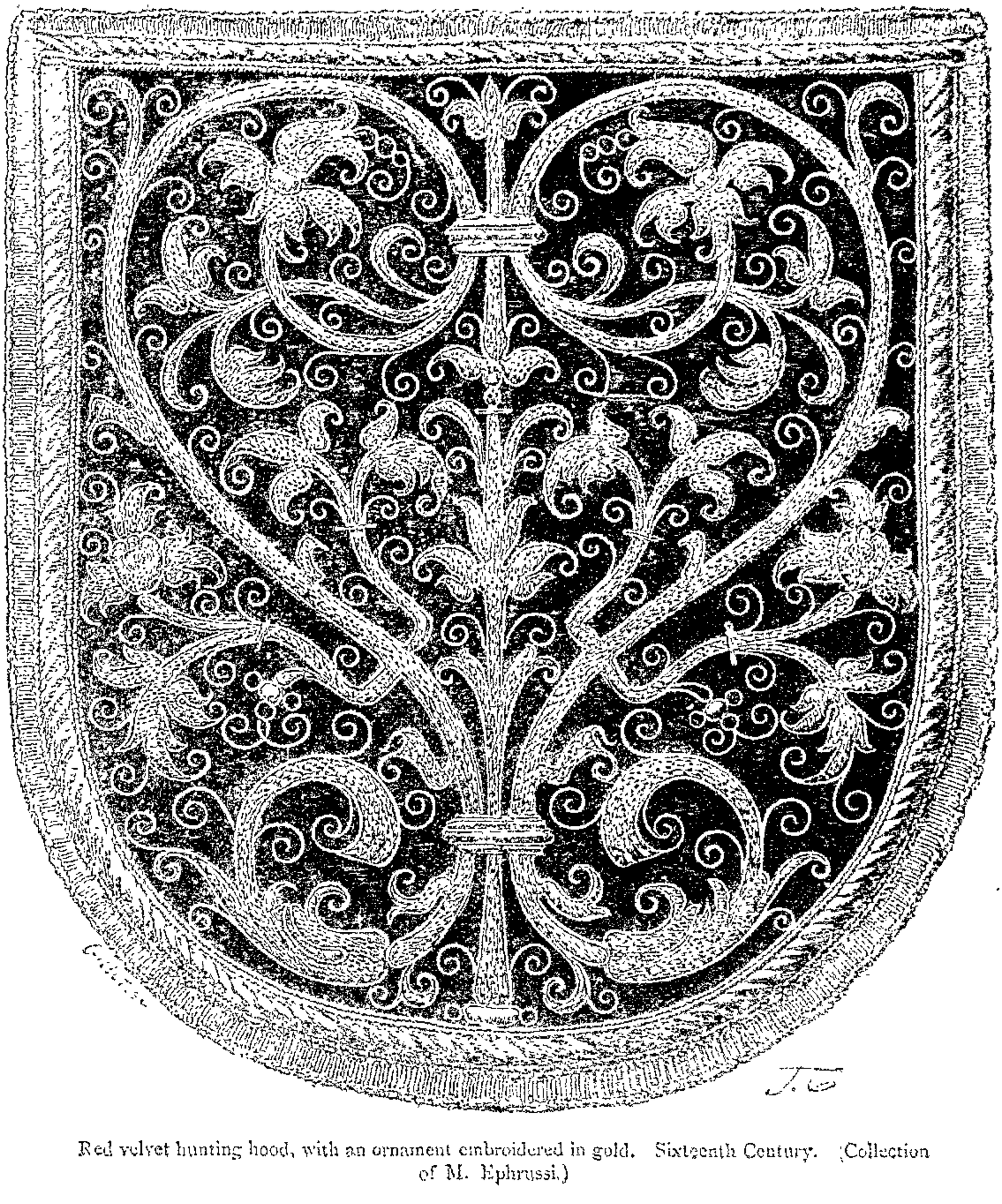
1502. Jehan ot Brussels.—Jehan Perrault, of Amboise, who, towards the middle of the century, executed the fine "Ecce Homo" in the Lyons Museum.
1568. Jaspart Dufossé, of Lille.
1596. Pierre Baltus, of the same place.

We all the more gladly take these last names from M. Houdoy's work as they are a reply to a statement made by M. Francisque Michel. In his "Recherches sur les étoffes de soie," this learned writer says : "France, of whom we are the sons, was never famous for its embroideries, whereas those of Roumania were celebrated." So that when he finds the expression "broderie de France," he sees in it a Byzantine work. But we believe, on the contrary, that we are in a position to claim for France, and especially for Burgundy, a supremacy in the arts which must have soon caused to be forgotten the cold and formal works of the Byzantine schools. So far as concerns the sixteenth century, the author himself supplies an argument in support of our opinion, for he mentions Adam Ardel, "brodeur fort rénommé entre ceux de son état," who perished at Lagny, the victim of religious dissensions.

We may therefore at the period of the Renaissance distinguish some principal schools. Of these the oldest in origin is that derived from Oriental works. Then comes the Italian school, characterised by the style and nature of its subjects, and especially by the marvellous elegance of its arabesques distinguished above all other triumphs of the needle by their gold in relief wrought with a most exquisite art. We have, lastly, the French school with its realistic tendencies. To it are due, not only the scenes of private life with portraits, spoken of above, but also tapestries and furniture in which events of sacred and profane history are travestied by figures dressed in the garb of the epoch, and often arranged in two series one above the other : the range of subjects extending from the fabliaux and scenes from the Old Testament down to contemporary festivities, the chase and balls, such as are supplied by the anonymous painters of the time of Clouet.

But a real difficulty is felt in establishing some tangible line of demarcation between the products of the close of the sixteenth, and the opening of the

following century. In the first of these epochs, Italy was entering on its period of decline, while France was still animated by the full spirit of the Renaissance. It is at all events certain, that the reign of Louis XIII. was a glorious era for French embroidery. Not only was the fashion continued of



Red velvet hunting hood, with an ornament embroidered in gold. Sixteenth Century. (Collection of M. Ephrussi.)

producing figures and portraits in needlework, as in the previous century, but a fresh development was given to floral and arabesque ornament.

It would suffice here to recall the sumptuous religious ornaments, sent to the Exhibition of Costume by M. Gauchez, and MM. Tassinari and Chatel, if history itself did not come to our aid. Does not André Favyn in his

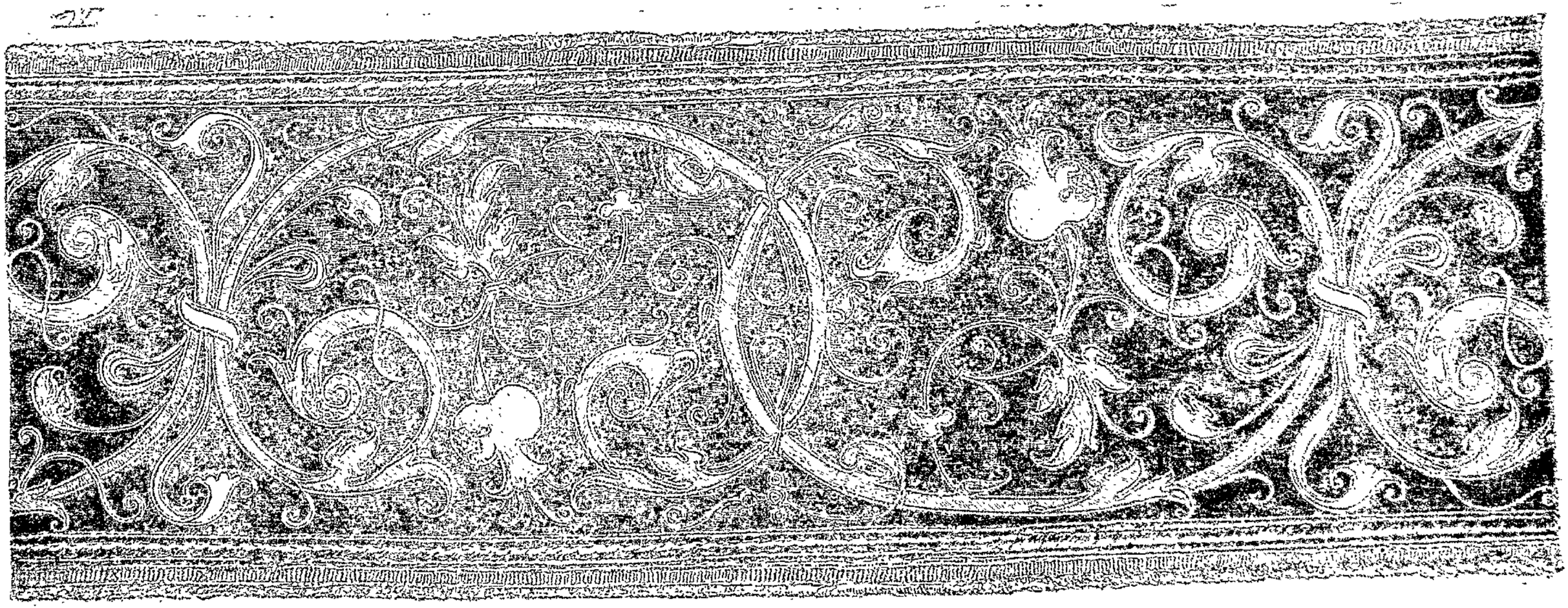
"Théâtre de l'honneur," enthusiastically describe the ornaments of admirable richness ordered by Louis XIII. for the Holy Sepulchre, and which had been executed by Alexandre Paynet, embroiderer to the King, the Queen, and Monsieur, near Saint-Honoré?

There is also in the Lyons Museum the precious purse for corporals embroidered in silk and gold, executed by Pierre Vigier in 1621, a real masterpiece, worthy to compare with the very best productions of the sixteenth century.

Flowers, in a grandiose style, interpreted rather than copied from nature, entwined in foliage, woven into wreaths and mingled with ornaments in relief of gold and silver, among which sport birds and insects, all this becomes in some respects the characteristic of the epoch, and one of the causes of the noble aspect of decoration. Such floral ornamentation we have already met on the furniture, and shall again find on the works of the goldsmith, the enameller, and others. In fact, this incursion of the French artists into the domain of nature, had opened a fresh future for French industry itself, and everyone now eagerly took part in realising and developing the idea. Gaston, Duke of Orleans, established hot-houses at the Luxembourg, and soon after laid out at Blois a true botanic garden, destined to supply the needle with fresh forms and richer tints. There presently began to appear choice subjects in such numbers, that, to prevent their perishing before art had time to benefit by them, the Prince commissioned the talented painter, N. Robert, to perpetuate by designs, in folio on vellum, all the new plants as they grew up in his gardens. These designs he paid for at the enormous price of 100 livres each.

After the death of Gaston, Colbert did not hesitate to secure for the crown the collection of vellums, that had already become very considerable. He at the same time induced Louis XIV. to create in favour of Robert, the office of miniature-painter in ordinary to the king. The collection had been begun about the year 1640. Becoming an object of special care and interest to Fagon, first physician to the king, it increased rapidly by means of the works of the first painters. At the death of Louis XIV. it passed from the private cabinet into the library of the Louvre, then, in 1794, into the museum of natural history, where it became a real monument, the botany alone occupying more than sixty-four folio volumes.

It will not be a matter of astonishment to learn that under Louis XIV., the embroiderers attached to the royal manufactories of furniture for the crown, covered the gros de Tours and the gros de Naples, the watered silks and cloths of silver, with a host of capricious designs, and even with compositions furnished by the pupils of Charles Lebrun, these embroideries being destined to form the curtains and portières of the apartments of which Lebrun



Band of blue velvet decorated with arabesques in application. Italian work of the Sixteenth Century. (Collection of M. Arondel).

had designed the ornaments, painted the ceilings and drawn the hangings, and to cover the furniture made by the cabinet-makers at the Gobelins.

No kind of encouragement was wanting to embroidery ; L'Hermineau, embroiderer to the king, was lodged in the Louvre, and the book of Abraham de Pradel informs us that the other embroiderers working for the court were MM. de la Croix, rue Neuve-Saint-Martin, and Quenain, rue d'Enfer, in the faubourg Saint Michel. The last-mentioned is even designated as a renowned embroiderer by the author of the "Addresses de la ville de Paris."

We may also name Anthoine de la Barre (1645) and Van der Baeven (1647) both of Lille.

Embroidery may be said to have invaded all branches of art in the eighteenth century. Hangings, furniture, costumes especially, and even equipages, nothing escaped the avalanches of flowers in brilliant silks, of arabesques and rocailles chased as it were in gold and silver. Robes were now monuments ; and had we not recently seen so many marvellous specimens, preserved in all their freshness, in spite of the inroads of time, we should still be able to form an idea of this form of luxury from the pictures of it transmitted by painting.

Yet, notwithstanding the abundance of talent that must have been employed in the creation of so many marvels, the actual names become rarer and rarer. The fact is, the handicraft of most of the workers was produced anonymously, application being made not to the individual but to the numerous workshops for those delicate works, which were required to be produced in a few weeks, but which in the hands of one or two would have needed years. Thus, for instance, when the contractor Rocher was required to furnish the throne for Louis XV., in 1779, at the reception of the knights of the Saint Esprit, he employed 300 workwomen, and charged 300,000 livres. The "Mémoires Secrets," of Bachaumont, which reveal this circumstance, tell us, however, that Trumeau executed all the embroideries of the wonderful coaches bespoken by the Duke de Choiseul for the Dauphine, Marie Antoinette. But the expression is doubtless not to be taken literally, and Trumeau, like Rocher, may well have possessed a high degree of personal talent, while still conducting a large atelier.

This supposition is strengthened by the fact, that at this enterprising period, certain artists found poets to sing their praises, as shown by this quatrain from the baroque but instructive lucubrations of the Abbé de Marolles :—

> Jean Perreux est brodeur telque le fut la Fage,
> Et pour la broderie, on discerne les traits,
> Qui peuvent exprimer quelquefois des portraits ;
> Mais pour y réussir il faut un long usage.

All which doubtless is equivalent to saying that la Fage and Perreux had acquired such perfection in the art as to be able to produce portraits.

A few words in conclusion on the various processes of embroidery. It is scarcely necessary to remark that the different styles had become multiplied and complicated as we approach the period in question. In the oldest specimens, executed nearly always on a moderately fine material, the figures and the draperies are in flat silk. For the carnations the embroiderer employed the "point fendu," the better to express the prominences and depressions of the features. These he at the same time portrays by means of silks of a deep colour also serving to give animation to the eyes. The draperies are worked in silk extended down the whole length of the garment, and held together by stitches of silk placed across at intervals, which helps to mark the modelling of the folds, these being themselves separated one from the other by close stitching "au passé." The orphreys representing subjects are most frequently embroidered in silks of degraded tints, to express the lights and shades of the folds. These are crossed with finer silks of assorted shades, with strips of gold lama introduced at suitable distances, and fixed with small stitches.

Many orphreys of the fourteenth century have been thus embroidered, and raised in relief upon a gold ground embroidered "en couchure," that is with thick gold thread placed side by side and sewn with silk, the stitches of which form by their meeting various designs called "couchure de deux points," chevrons, lozenges, waves, &c. The effect of this ground is very remarkable, lending itself readily to the play of light on the gold. In the fifteenth century this description of embroidery had acquired the utmost possible perfection, and some pieces are genuine pictures.

At this epoch there begins to make its appearance a species of embroidery of difficult execution destined to receive its highest development in Italy at the beginning of the Renaissance. This is the embroidery in high relief (ronde bosse) and in low relief. The first, as its name implies, aimed at representing objects in their full projection. After a sculptured model, pieces of new white cloth are prepared, applied one on the other according to the various prominences of the model. This cloth, steeped in water in order to render it pliable, is worked with the scraper in order to give full effect to the superficial depressions. All the surfaces of the cloth are covered over with playing-cards steeped in clear glue, after which the whole is again covered with silk well glued and well stretched. On this are placed the gold threads, fixed by regular and alternate stitches of silk, giving to the gold a plaited look, somewhat like the wicker-work of a basket. This is what is called basket stitch "relief satiné."

The low relief is a diminutive of the high relief. Here the prominences

being less, are produced by means of thick unbleached thread, waxed, laid and sewn over again and again until the required thickness is obtained. This is termed "enlevure." These first threads are covered in a contrary direction, with a surface of Breton thread well waxed and sewn with the needle, or laid on with silk stitches. The whole is covered, always in the opposite direction to the last thread, with gold sewn with a very close silk in short alternating stitches, which become lost in the threads, leaving nothing perceptible except the gold disposed in wicker-work fashion.

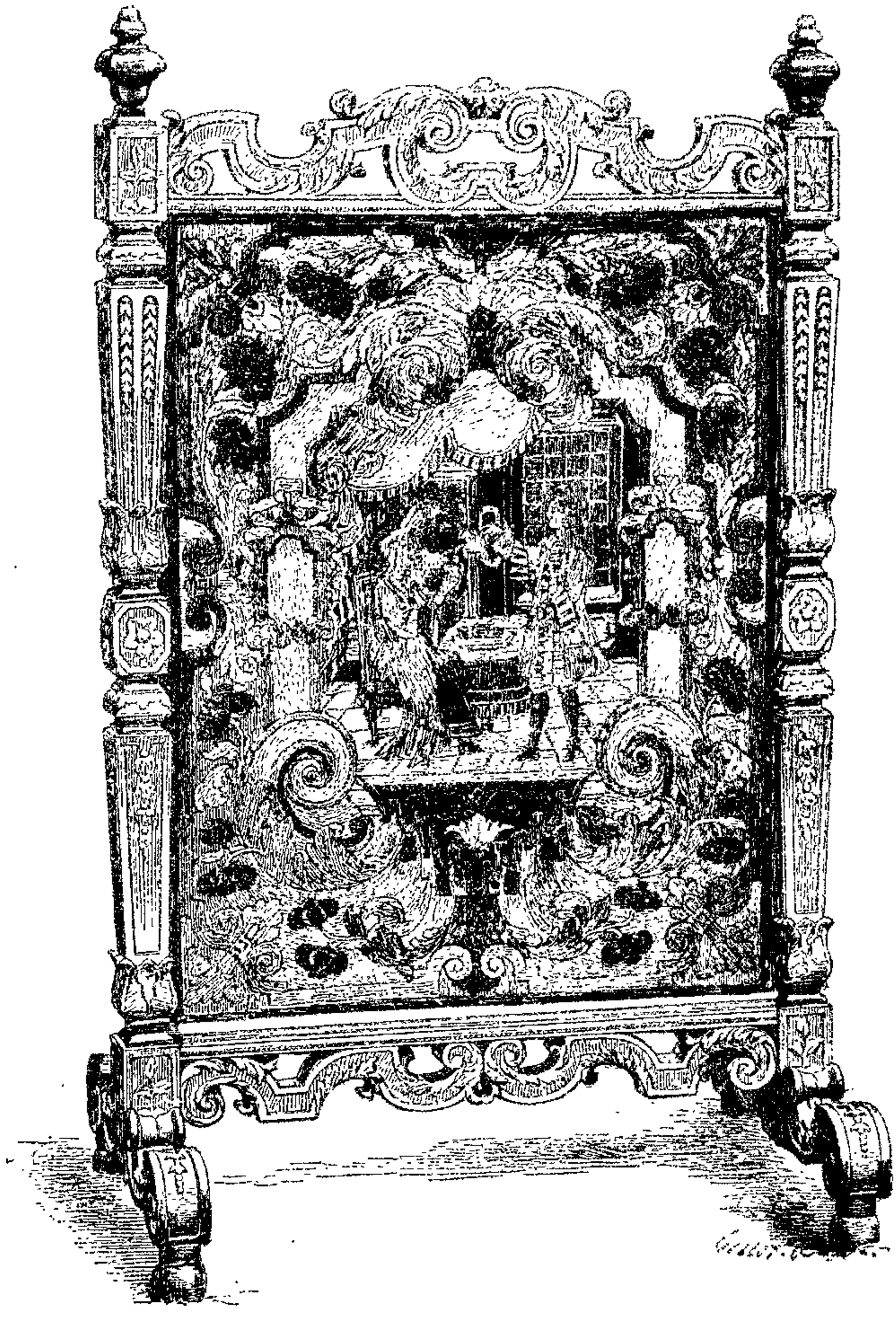
In these embroideries there are some more prominent parts that require a special embellishment. This is effected by means of bullion, lama, spangles, even pearls and precious stones are sometimes added. In Italy there were also executed on velvet, the fronts of altars and sacred vestments of the utmost richness.

We shall not treat of the so-called embroidery "en rapport," except as an accessory to the foregoing. It consists in fact of detached portions executed independently, and then fitted into an ornamental whole. Many copes and other sacerdotal vestments of the fifteenth century are thus adorned. The orphreys were sewn on to the velvet, samit, or other silken materials, borders of cording being added to conceal the joinings. The ground was strewn either with ornaments of gold representing the flowers of the thistle, or with figures of archangels bearing phylacteries inscribed with some sacred text. In the armorial pieces, the escutcheons are most frequently embroidered "en rapport."

On rich church vestments and altar ornaments subjects have frequently been executed entirely in gold, the apparent relief being produced by working in silk. The gold is extended in pretty thick strips covering the whole surface, and fixed only at the two extremities. Taking up the strips of gold by twos on his needle in order to cover them over, after the tints of a painted design, the worker recovers the outline and follows it, working out the darker portions in such a way that the stitches touch and conceal the gold, which, however, he allows to be seen in the half-tints by keeping the thickness of a silk between each stitch, and by thus increasing the spaces until he reaches the light, where the gold is no longer fixed except at considerable distances by means of very fine and very light silks. This is called "broderie en or nué," that is, embroidery in shaded gold.

We need say nothing of embroidery in feather stitch, "au passé;" its process is so well known, and it has been so universally employed for furniture and dress during the two last centuries, that there is no occasion to describe either its method or its effect. It may, however, be explained that in gold embroidery work there is sometimes employed to save expense the

"passé épargné," which is no longer the same process. The very fine gold no longer envelopes the material above and underneath, but covers the upper



Screen embroidered with various coloured beads, en couchure, mounted in gilt wood; epoch of Louis XIV. (Collection of M. H. Barbet de Jouy).

part only. The needle is inserted underneath close to the stitch where it has just passed through, and the thread is brought back to be disposed by the side of the one preceding it. In many embroideries "au passé," worked with

coloured silks, twisted silk is substituted for flat silk, which produces a forcible and vigorous effect.

Embroidery is to some extent confused with tapestry in the case of designs worked on canvas and with the cross-stitch. But it should be observed that so early as the eleventh century the Countess Ghisla employed what is now called "point de marque" (marking-stitch), simultaneously with "point de chainette" (chain-stitch), and embroidery stitches on pieces in the Arabian style, executed for the abbey of Saint Martin du Canigou. The point de marque is therefore very old, and it was to some extent indicated by the very material itself on which the embroidery was worked—a fabric with open threads like canvas.

Tapestry worked on canvas, 'au petit point," lent itself to all the delicacies of the art, and tapestries of this description are in fact found rivalling painting itself. For ornamentation, the "gros point" succeeds admirably, and it is made still more effective by varying the disposition of the grounds upon which it is worked.

A word in conclusion on the chain-stitch, which we find, as just observed, in the embroideries of the Countess Ghisla, and again in the twelfth century in Italy on a camaïeu subject, where it reproduces the hair and encircles certain details. When employed alone, and worked with a twisted and close-grained silk, it assumes a pearly appearance extremely agreeable to the eye.

It may be remembered that amongst the rich hangings, tapestries, &c., belonging to Cardinal Mazarin, we have mentioned "the gold brocades with velvet flowers of various colours, cut out at Milan, and appliqué on very rich velvet grounds, at great cost and with wonderful art." What is thus described by Louis de Loménie in his memoirs is a true mosaic work in various materials, which we find making its appearance in Italy with the sixteenth century, and which is doubtless the embroidery "en taillure" of the old writers. The "épargne," that is to say the foliage, flower-work, and ornaments of all sorts, are prepared apart, and are then pasted to the ground, according to the design previously traced. The outline is fixed by means of a stitch which passed through the cutting, and it is edged round with cording or "Milanese" work. Often, to give more relief and effect to the designs, or to prevent the embroidery from sinking, especially into velvet, the work is raised by sewing to the ground a bit of felt somewhat narrower than the piece to be laid on over it, and by which it will of course be concealed. When the effect of the relief is to be still more heightened, shadings are produced by means of long stitches in silk or wool, a description of shading known in French as "harpé" or "hache-baché."

These few general remarks, it may be hoped, will suffice to help amateurs in recognising the various styles and the dates of such embroideries as may

come under their notice. It could not form part of our scheme to enter into more ample details any more than we have been able to gather from the old records all the curious particulars connected with the history of embroidery. Those who would like to know how costly might be a coat embroidered in pearls belonging to Marshal de Bassompierre, will find a full description of it in his memoirs. We must here limit ourselves to a passage from the "Cérémonial Français," referring to an attire worn on one occasion by Mary dei Medici: "Robe of the queen studded with 32,000 pearls and 3000 diamonds, which she wore at the baptism of the royal infants in 1606. This robe, valued at 65,000 crowns, was so heavy that the queen, who was, moreover, enceinte, was unable to put it on again."

This recalls reminiscences of Buckingham with his costumes glittering with diamonds, which broke off themselves and fell amongst the crowd of surrounding courtiers.

The East.

Embroidery in the East unquestionably preceded the practice of figured patterns in the textiles. This cannot be doubted when we remember that the greater part of the methods and types adopted in the West are of oriental origin. It is still further confirmed when we find in the ancient records of China, the duties imposed on the "Hoa-hoeï," or embroiderers, in the employment of the five sacred colours. Even now, notwithstanding the progress of events, and the improvements introduced in the weaving of textiles, the embroiderers in China still retain the privilege of adorning the hangings and the sumptuous vestments intended for the emperor and his nobles.

On fabrics of marvellous texture and dyed with inimitable shades, the Chinese embroider "au passé" with flat silk, figures of the natural size, complicated scenes, ornaments, birds and flowers, with unequalled truthfulness, elegance, and freshness. In the midst of this rich needle picture rise golden dragons, worked either in couchure or bas-relief, often ornamented with spangles and lama. It would be needless to enlarge into details regarding objects so familiar to everybody, and beautiful specimens of which were to be admired at the Exhibition of Costume. We may refer to the red satin hangings representing the consecration of the imperial children to Cheou-lao, god of longevity; the goddess Kouan-in accompanied by the axis deer; and lastly the piece surrounded by sacred subjects bearing an inscription of the eighth year of Tao-Kouang and the signature of the embroiderer Hoo-tan. Nothing could give a grander or a more complete idea of the skill of the Hoa-hoeï.

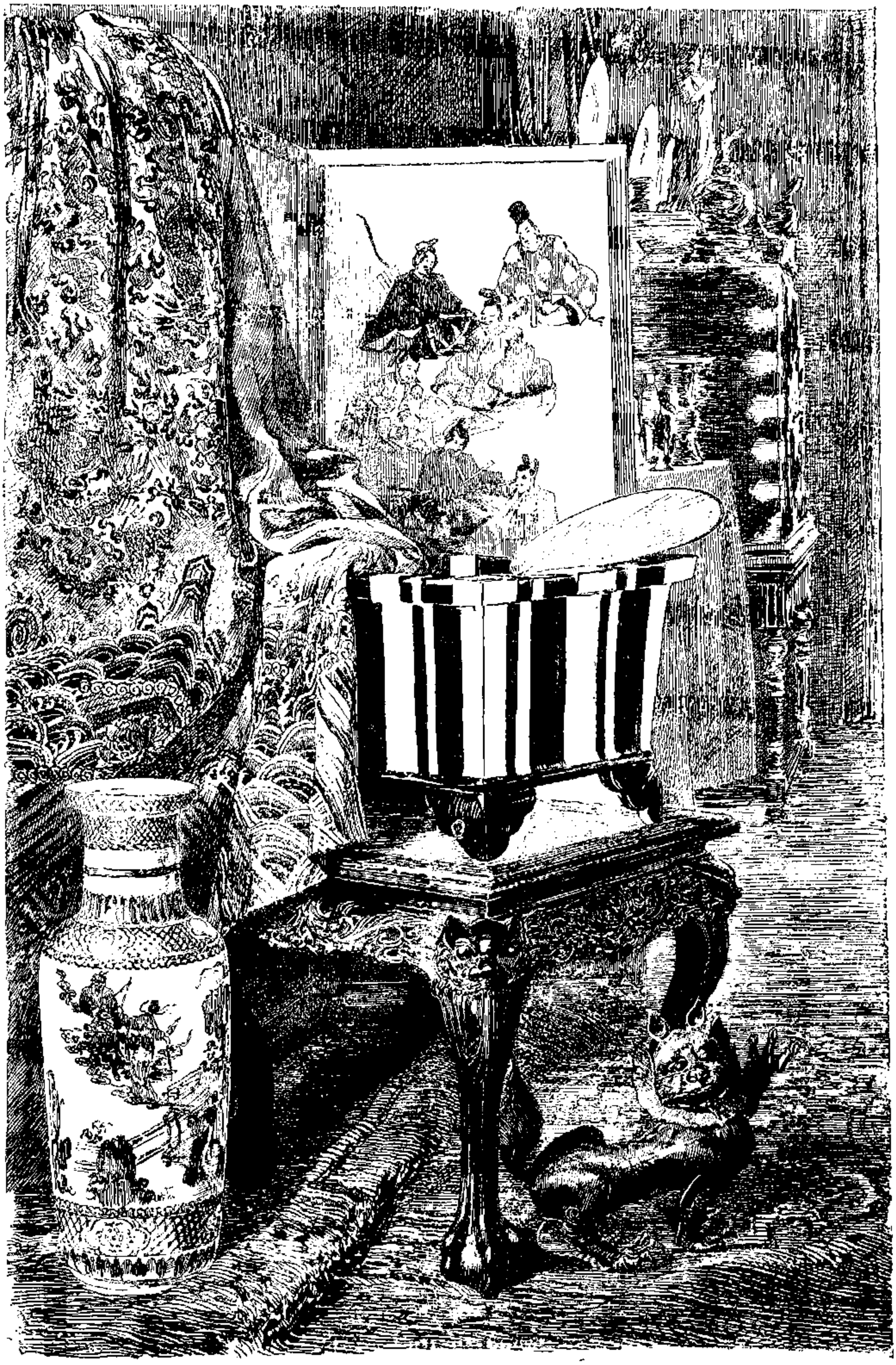
Yet it must be confessed that in this, as in other branches of art, the

Chinese are surpassed by the Japanese. These latter have overlooked no expedient calculated to realise their conceptions—high and low relief, passé or couchure, shaded gold, taillure, everything they have produced with a brilliancy and vigour rivalling the best works of China, but enhanced by a profound knowledge of drawing and an ever-charming taste.

We have not forgotten that blue satin robe on which graceful kingfishers, rendered in every conceivable attitude with the truth of nature herself, were shown skimming over the golden waves tipped with crests of white foam. Nor have we yet forgotten those sacred tortoises, varied, not only by the gold and coloured silks, but by the ingenious stitches which marked out the carapaces of the various species. The military robe again, from which there seemed to dart forth a gold-winged dragon, with its grinning head and enamel eyes, was a genuine bas-relief applied upon satin. We have under our eyes a piece of green satin embroidered with two sacred cranes, a real masterpiece of taste. Not only does the satin relief mark out every feather, but the silk stitches intended to fix the couchure are chosen in shades corresponding to the colours of the plumage. To render the modelling more perfect, and make the transition less harsh from the ground to the embroidered relief, the artist has had recourse to the "hache-bache," or long stitches, above described, of brown silks, which become lost in the gold couchure. And if we select this example amongst a thousand, it is only because it is at hand. We might still quote the Fong-hoang, bouquets of flowers, charming pictures, well worthy of rivalling, in the interiors, the famous water-colours of Ko-tio or Ho-Ku-saï.

The little that is known of Indian embroidery is enough to show what may be achieved by the genius of an essentially artistic people. The painted cloths, undying patterns that have been transported into every country of the world, and their marvellous silks woven in gold failed to exhaust the resources of their imagination. With twisted silks they have executed in chain-stitch the most brilliant compositions either on silk or woollen fabrics, and even on simple cotton cloths.

Here, however, it becomes necessary to distinguishing carefully, for the Persians also have embroidered important hangings after the same method, some intended for the use of the country, others destined for exportation, or else specially ordered. The Persian embroideries show a preference for large flowers, in the style of those found on carpets; birds of prey and sparrows abound. In the Indian works, the peacock becomes the typical bird; here also the flowers in rosettes are more compact, and encircled with a much closer network of stalks and foliage. But in any case, the type of embroidery peculiar to each country is found in the borders and decorations of their manuscripts. Most frequently the works chosen affect the shape of a long



Yellow satin imperial robe embroidered with five-clawed dragons, Anam. (M. J. Jacquemart's Oriental Cabinet.)

square and the disposition of a prayer carpet. Around, one or several arabesque or floral borders form a frame to the whole. Above, a pierced Gothic arch, detached on a rich ground with arabesques and flowers, crowns a sort of portico, where blossoms a large bouquet issuing from a vase. This bouquet is sometimes richly embroidered au passé in bright and vivid silks, while at others it is done in crochet work. In the richest carpets the ground is gold; in the others, the silk or the woollen stuff remains uncovered. But in either case the whole has the richness and the finish of a painting.

In the seventeenth century Persia, and especially India, manufactured for Europe large embroidered pieces intended to serve as counterpanes for the enormous state beds of the period. Some are painted in rich colours and ornamented in the purest oriental style, with the exception that, as occurs also in the furniture, there is frequently to be met with a two-headed eagle, the symbol, as we are told, of a Portuguese convent. A fine specimen of this description may be seen in the Musée de Cluny. Others are embroidered either on a light quilted silk, or else on a cotton tissue also quilted, so that it puffs out between the undulations of the design. Some pieces are in bouquets executed in bright colours, and many others in a yellow silk that looks like gold. We have also seen a bird's-eye view representing towns, harbours with their armed batteries, and at various points, assaults by land and sea, with explanatory legends in Portuguese. In all this there was evidently the intention of preserving the memory of some historic deed for one of those who took part either in the attack or the defence. In the greater number of cases, however, they consist of nothing but rich ornamental compositions, in which graceful curves, flowers, and knots, display a purity of style and a learned conception worthy to rival with the finest works of the Italian Renaissance period. In order to give a more complete idea of them, we cannot do better than reproduce the embroidery upon pale blue, executed in white braid bordered with yellow, the whole in chain-stitch.

A type apparently peculiar to Persia is that in which the chain-stitch fixes and sets off a true mosaic in cloth of diverse colours. Here it is a chamois cloth bordered with arabesques, in which rich bouquets are finished with a foliage or expand into a sheaf. There we see porticoes and vases in pure embroidery, as on the devotional carpet. But the most curious specimen we observed at the Exhibition of Costume was a carpet, in the centre of which was represented a woman attired in a red dress with a rich head-dress, a poniard in her girdle and a rose in her hand. Here the artist had not found in stuffs and silks the materials needed to realise the elegancies he dreamed of, so for the head-dress, the hilt of the poniard and other accessories he had recourse to spangles, resembling gold, to diamonds and precious stones.

We have met with the same trick of fancied richness in certain Siamese

Chain-stitch embroidery on delicate blue ground; Indian work, made for Portugal. (Collection of M. J. Jacquemart.)

embroideries. On a simple scarlet cloth there were attached ornaments cut out in gold paper, and embellished with large mica spangles. The effect was most dazzling.

Returning to the Persians, the chain-stitch embroideries are occasionally arranged as borders upon the simple cloth. Hunting scenes in this manner have been noticed, characterised by the presence of birds larger than the riders and their mounts together, one of them containing the symbolical figure of a bird with a woman's head.

Amongst the female attire, some dresses are embroidered au passé with large red flowers, with ornamented foliage and portions set off in gold. This passé is worked very loosely with magnificent twisted silks, producing at the first glance the effect of an embroidery in chain-stitch.

We shall not dwell upon the Mussulman embroidery, although it is much in vogue in Constantinople, and widely diffused throughout the rest of Turkey, and although it contains the various kinds just described, that is to say, the chain and passé, and mosaic on coloured cloths. But these types are here generally practised by Persians, who thus continue elsewhere their own national traditions, or by Italians, whose style has undergone no change since the beginning of the eighteenth century, when they first migrated thither. Hence the rococo taste continues still to flourish, notwithstanding the changes in the fashions of the West, and has contributed to that generalisation of bad taste, which has at last come to be regarded as the special characteristic of Turkish art. We have seen gorgeous porticoes with twisted columns, worked upon satin in gold relief, lit up with spangles and tinsel, sustaining a suspended lamp surmounting a larger vase filled with flowers. To judge from their style and manufacture, one might fancy that such things had come from the ateliers of the most eccentric embroiderers of the time of Louis XV. Quite recent pieces were characterised by a precisely similar style of art. These were little round cloths or mats in pink or sky-blue silk, which serve for a somewhat curious purpose. They are used to cover the trays on which are successively brought in covered vessels, the various dishes served up at an entertainment. This is the last trace of the dread of poison so universally diffused during mediæval times, and which made it a matter of obligation to serve up the dishes to great personages in closed vessels, to be opened only in their presence, and even then they were further tested by talismans, unicorn's horns, and other wonderful specifics vaunted by superstition.

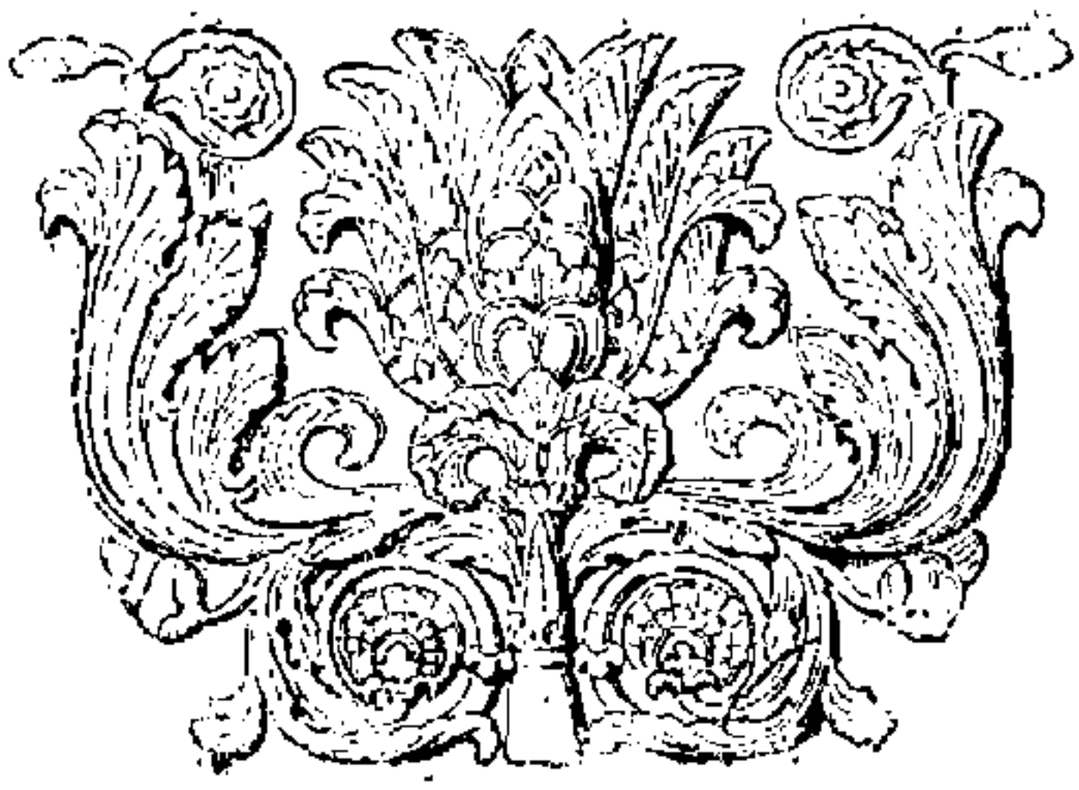
As regards the Arabs, their embroideries, done on linen, light or woollen fabrics, commend themselves by a very pure taste in which we seem to detect a remote reminiscence of the last Sassanides. Further on, in the chapter devoted to textiles, we shall have to describe the marvellous silken fabrics woven by the Arabs in Palmyra. This will suffice to enable the reader to

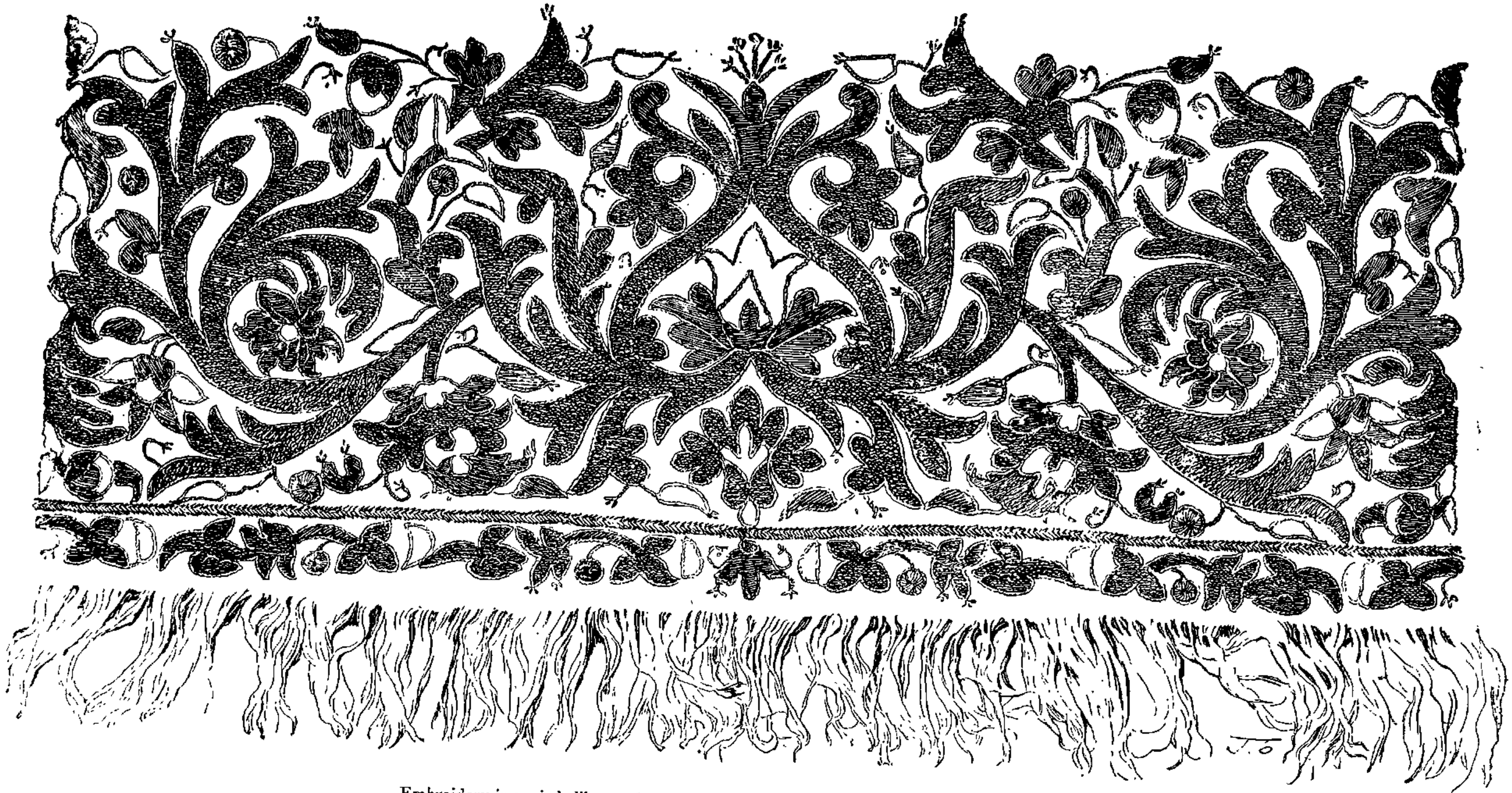
form an idea of the style of their embroideries. It will be enough to give here the type of a charming piece of embroidery or linen in soft coloured silks. Pigeon-grey, blue and white suffice to reproduce, by means of various stitches, elegant foliage divided by ornamental stems, and from which spring a variety of flowers.

Nor did the Arabs neglect the mosaic work of divers textiles. We have seen a proof of this in the magnificent burnous of yellow figured silk, formerly belonging to the Dey of Algiers. Its front lining presented rich arabesques in bright red and blue silk, edged with twists of silver, black and gold.

The Arabs also seem to have been the first to have applied red silk to white cloth, in order to trace those groups of birds "affronted," and surrounded by ornamental foliage, analogous to the designs of the ancient woven fabrics of the East. This type seems to have subsequently passed into the islands of the Archipelago, thus ultimately reaching France through Italy.

We here reproduce the type of cushions embroidered in two colours in this style of ancient Morocco workmanship. The proof of their Arabic origin may here be detected; and the little lions of almost heraldic form disposed in the reserves, will also show the persistence of primitive designs and their faithful transmission from age to age.





Embroidery in varied silks on cloth ground; old Arab work. (Collection of M. J. Jacquemart.)

CHAPTER III.

TISSUES—STUFFS.

THE weaving of textiles dates from the remotest ages of the world, and even now we are struck with amazement at the perfection of the works produced by the hands of the ancient Egyptian craftsmen. With the primitive looms and materials spun by the hand, they obtained most wonderful tissues, from that description of thread velvet which may be seen in the Museum of the Louvre, the fine long pile and fringed material, called "fimbria," to that transparent fabric styled by the Latins "nebula linea" (linen cloud), which we shall again meet with in the East at Mossul, whence it reaches us under the name of muslin.

The scope of the present work, it will be readily understood, will not permit of any extensive historical inquiry into the textiles of ancient times. For these we must refer the reader to the learned works devoted to such subjects, and more especially to the two valuable volumes of M. Francisque Michel: "Recherches sur la commerce, la fabrication, et l'usage des étoffes de soie, d'or et d'argent," and to the more recent work of M. Dupont Auberville.

In fact, had it been our intention to depart from the general plan sketched at the head of this volume, we should have commenced with the textiles, relegating tapestry and embroidery to a subordinate position, as dependent on or complementary of the other. But as regards furniture and its history, the reverse order having been imposed upon us, woven fabrics become an accessory. For our present purpose we are less interested in their nature and manufacture than in their ornamentation, and the influence that such ornamental work may have had on art in general.

Bearing on this point, the fact we would at the beginning establish is the early importation of painted or printed stuffs from India, which, spread throughout the Greek and Roman world under the names of "Othonia" and "Sindones," created such admiration that they began to be used as garments for the statues of the gods. It must however be confessed, that in ordinary life, the people of light conduct alone ventured so to adorn themselves. But the effect was produced, and the singular animals and capricious ornaments

on these stuffs suggested the idea of the decoration which we call arabesque, and which, amongst the ancients, assumed an aspect at once serious and graceful.

Silk was undoubtedly the fabric which, excellent above all others, was destined to stimulate luxury by adapting itself to the most sumptuous uses. Coming originally from China through the trade with Phoenicia, Syria, and Persia, it aroused all the more enthusiasm from its true nature not being suspected; the mystery of its production thus enveloping it in the additional aureola of mystery. When the spread of her empire brought Rome in contact with the great emporiums of trade, silk achieved fresh and amazing triumphs, being at times sold for its weight in gold. Tunics of pure silk were called "holoserica" or "holovera," while "subsericum" was a silken fabric with a cotton weft. Towards the time of Heliogabalus the taste for these materials was greatly developed.

When, after the invasion of Italy, the Empire became limited to Constantinople, its degenerate sovereigns, inclining more towards Oriental manners, adopted the luxury of the eastern nations, thereby increasing the fashion for rich materials, and creating for Persia an extremely lucrative trade.

In the fourth century, however, Justinian took measures to emancipate the empire from such an onerous burden. Learning that two monks had travelled in China, and there discovered the secret of the treatment of silkworms, he ordered them to return to that country and fetch thence the eggs necessary to attempt their acclimatisation. The envoys, with pains and perseverance, succeeded in their undertaking. They concealed some eggs in the hollow tube of bamboo canes; these eggs they kept warm by laying them on little beds of manure, and when hatched, they fed the young worms with the leaf of the wild mulberry. Thus, after enduring countless hardships, they at last reached Constantinople, and were privileged to endow Europe with the first elements of one of its choicest industries.

The breeding of silkworms succeeded very well in the neighbourhood of Constantinople, in Syria, Greece, and especially in the Peloponnesus. But in the war undertaken by Robert Guiscard against Greece, Roger of Sicily having made himself master of this country, is said to have brought away as captives Theban and Corinthian artisans employed in the weaving of costly fabrics enriched with gold. These he settled at Palermo, capital of Sicily, ordering them to instruct his subjects in their art. It was thus, says Otho of Friesingen, that this industry ceased at last to be a mystery for the Latin races. This generally accepted opinion, however, is questioned by several writers, and especially by Sig. Amari. If the Greek workmen were not really brought to Sicily till the year 1146, they must have already found the silk industry



Coronation Robe of the Holy Roman Empire, preserved in the Treasury at Vienna.

regularly established in Palermo. A proof of this is inscribed upon the magnificent mantle still preserved in the Museum of Vienna. The silken fabric is divided into two segments by an ornamental palm tree (the hom) laden with its fruit. At its foot are two groups composed each of a lion with his head thrown fiercely back, and falling upon a camel. Round the border runs this inscription in Cufic, or old Arabic characters: "(This mantle) forms part of what was made in the royal manufacture where reign happiness, honour, prosperity, success, merit and distinction, which can rejoice in a great aggrandisement and a glorious prosperity, great liberality, and great splendour, glory and splendid endowments as well as the fulfilment of hopes and desires; where the nights and the days ought to flow in pleasure without end or change, with the sentiment of honour, devotion, and participation in happiness, and the preservation of prosperity, of support, and of suitable industry (in the capital of Sicily the year 528 of the hegira)."

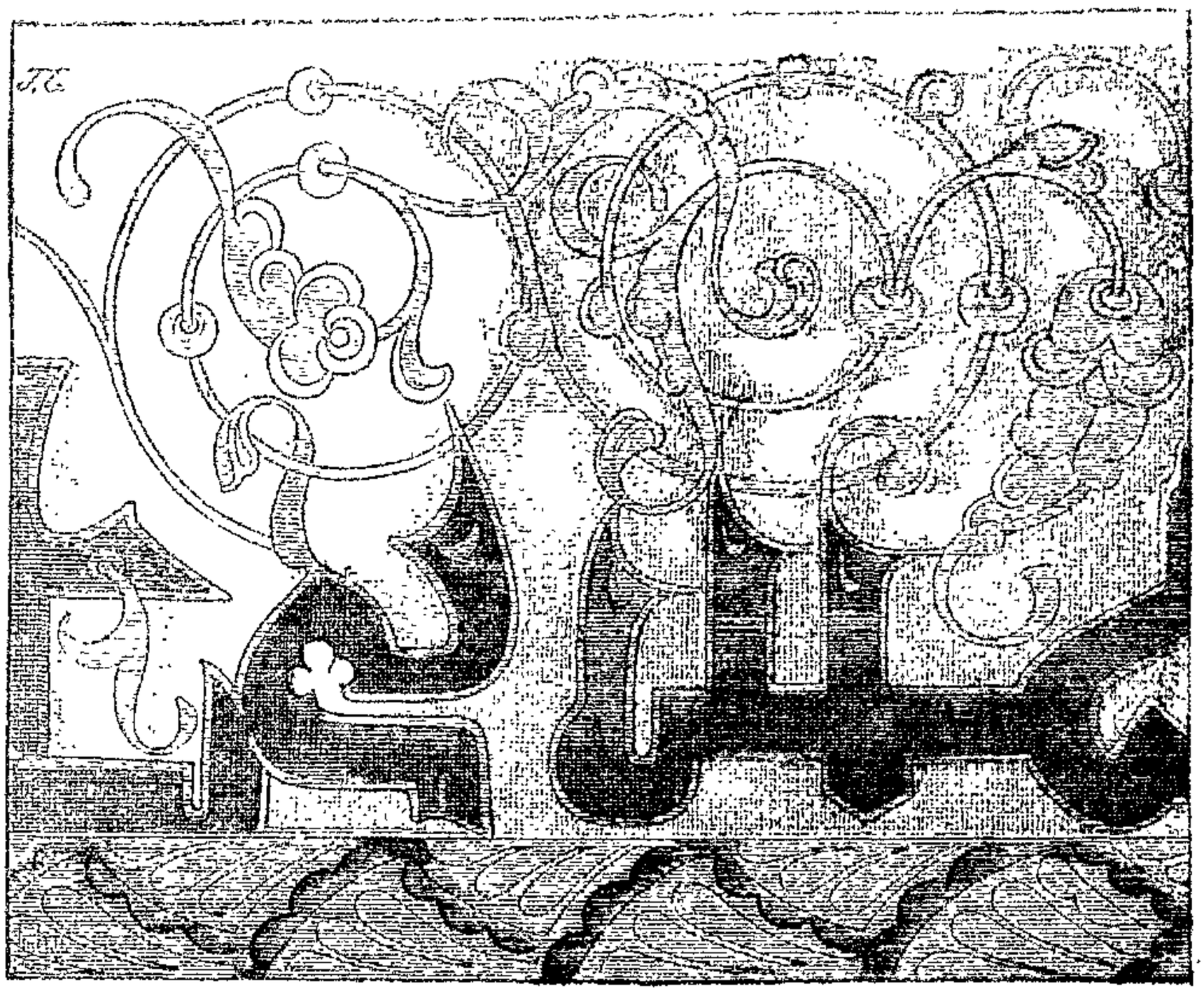
This date, answering to the year 1133 of the Christian era, coincides with the middle of the reign of Roger II. and the inscription speaks clearly of a factory "prosperous and enlarged," not by Greek hands, but by Arabs. This would be sufficiently evident from the Arabo-Sassanide style of the ornaments even if it were not expressly stated, and we did not otherwise know that in imitation of the Ommiades, the Mussulman dynasties of the East or of the West had in the royal palace a workshop, called the Tiraz, for the manufacture of silk destined for weaving the robes of eminent persons. The Norman kings of Sicily had followed this example, while employing Arab workmen, and, if we are to believe Ebn Djobaïr, the manufacture of silk was but a convenient name for disguising the seraglio into which their fancy also introduced young Frank or French women.

That the introduction of the Greek artisans could not have had so great influence on the Sicilian workshop would seem to be confirmed by the fact that the alb in the Vienna museum made under William II. is also in the Arab style, with animals and fantastic birds, bearing the inscriptions, repeated in uncial letters and in Arabic. "Made in the happy city of Palermo, the fifteenth year of the reign of William II., by the grace of God, King of Sicily, Duke of Puglia, and Prince of Capua, son of William I., XIVth indiction." "(This alb) forms part of the vestments whose manufacture has been ordered in the royal workshops, ever well fitted up, by the very honoured King William II., who prays God to grant him His power; who is assisted with all His might, and who prays that he may be victorious; lord of Italy, of Lombardy, of Calabria, and of Sicily, powerful (protector) of the Roman Pope and defender of the Christian religion; dated from the little era XIII., the year 1181 of the era of Our Lord Jesus, the Messiah."

It may be well to add that the Sicilian looms were not limited to these

exceptional works. They supplied for general use garments of moderate richness, as shown by this passage from Ebn Djobaïr describing the toilette of the Palermo ladies on the occasion of the feast of Christmas in 1185: "They appeared abroad dressed in gold-coloured silken robes, enveloped in elegant mantles, covered with coloured veils, wearing gilded half-boots, and they strutted about in their churches or dens overladen with necklaces, with paint and perfumes, quite after the fashion of Mussulman ladies."

M. Francisque Michel has not succeeded in ascertaining the exact time when the manufacture of silks passed over from Sicily to continental Italy.



Silken fragment, part of a sacerdotal vestment found in the tomb of a bishop of the twelfth Century at Bayonne. (Musée de Cluny.)

In 1242 the workers in silk formed a numerous body in Lucca; but the war waged by the Florentines against this city ruined the industry, and when the place was taken in 1314 the workmen were dispersed, carrying their skill and experience to Venice, Florence, Milan, and Bologna, where workshops were now established.

At the same time, Venice at least may well have had workshops previous to this date, as may be inferred from a decree of the Grand Council issued in 1248. Allusion is also made to the Venetian textiles in an inventory of the treasury of the Holy See dated 1295.

Geneva also had its silk looms at this period, and Florence soon arrived at

rendering her manufactories so important that she looked on them as far superior to those of Venice.

Some writers think that it was through Sicily and the Balearic Isles that Spain became acquainted with the manufacture of silk. But this can be easily shown to be a mistake. The industry was on the contrary introduced into Spain by the Arabs before the twelfth century, as testified by Conde in his "Histoire de la domination des Arabes en Espagne," by the geographer Edrisi, and by Abon Zacaria Jahia Mohammed ben Ahmed ebn el Awam, of Seville, author of the "Book of Agriculture." During the Middle Ages the silken stuffs of Seville rivalled those of China, and at the time of the fall of Granada there were in operation upwards of 5000 wheels for twisting silk.

Almeria also enjoyed a universal reputation, and its fabrics were considered as amongst the finest. An Arabic writer quoted by Conde says that the Moorish king Aben Alahmar, who reigned in 1248, diligently encouraged sericulture and silk-weaving, adding that this industry had made such progress that the Granada silk was preferred to that of Syria.

After the destruction of the Arab power, the victorious Christians profited by the secrets of the conquered, and Toledo, Murcia, and Valencia soon produced fabrics equal to those of the old Mussulman looms.

Let us pass on to our own country. His perfect acquaintance with old French poetry enables M. Francisque Michel to date back very early the claims of France to consideration. He considers it a matter of certainty that silk was here manufactured so early as the twelfth century. Thus, by consulting "Li romans de Berte aus grans piés," he shows that the mother of Charlemagne, most famous of spinstresses, employed both gold and silk :—

> Les deux filles Constance, ne vous en mentirai,
> Sorent d'or et de soie ouvrer, car bien le sai.
> Delés eles fu Berte, qui moult ot le cuer vrai
> Quant ot veû lor œuvre, si dist : "Je vous ferai
> Une œuvre, s'il vous plaist, que vous aprenderai.
> Ma mere fu ouvriere, née fu vers Aussaï...."
> Lors prent Berte à ouvrer si com je vous dirai....
> N'avoit meillor ouvriere de Tours jusqu 'à Cambrai.

In the thirteenth and fourteenth centuries the industry had arrived at great perfection in Paris. In the statement of Geoffroi de Fleuri's Accounts drawn up in 1316 we read : "Cloth of Gold of Paris, three pieces, worked . . . to make a mantle for the queen, which she had at the entry into Rheims, eleven livres the piece." Of the same date is the "ordonnance du mestier des ouvriers de draps de soye de Paris et de veluyaus, et de boursserie en lac,

qui affierent audit mestier," from the terms of which M. Fr. Michel finds in the summonses issued by the Provost of Paris for the All Hallows term, 1318: "Ph. Levesque, worker in cloth of silk, for his purchase of the trade . . . . XX. sous." The right of practising this trade was thus fixed at the sum of tenpence. Under the same date a fine of fifteen sous was imposed by the same provost on "Jehan de Brey, Jehan du Mès, and Jehan de Chartres, for having worked against the regulations of the trade."

But to find the true history of the silk industry in France we must arrive at the reign of Louis XI., whose letters patent, issued at Orleans on November 23rd, 1466, are the first title of the establishment of looms for cloth of gold and of silk at Lyons. These letters patent, however, taxed the city for the benefit of the new industry, so that, on the petition of the burgesses, a delay was granted for the recovery of the duty. In February 1469, he took fresh measures to ensure the execution of his pleasure, and things went on no doubt to his satisfaction. At least we find that for a purpose easy to be understood, Charles VIII. issued a decree, dated July 17th, 1494, ordering silken stuffs to be marked with the seal of the town where they were manufactured, and forbidding the wearing of cloth of gold, silver or silk, not woven in France.

When Francis I., passed through Lyons on his return from the campaign in Savoy, he granted letters patent for the purpose of increasing the prosperity of the industry. With the view of attracting Genoese and other foreign artisans, he gave them the right of acquiring real and moveable property, which their legal heirs or representatives could inherit without taking out letters of naturalisation or escheatage. They were further exempted from all taxes or imposts, on the sole condition of inscribing their names in full on the city registers. These letters were registered in the month of August, 1537. The first who presented themselves to take advantage of them, were two Genoese, Stephen Turqueti and Bartholomew Nariz, who have been wrongly described by many writers as those by whom the silk industry was originally introduced into France.

The privileges granted to foreigners were renewed by Henry II., in September, 1548, by Charles IX., at Montpellier, in 1564, and in 1567 at Paris, by Henry III. in 1574 at Lyons, by Henry IV. in 1595, by Louis XIII. at Paris in 1610, &c. Thenceforth the silk industry became one of the most important in France, and Lyons succeeded in bringing the art to the highest perfection.

It would be tedious here to recall all the numerous ordinances intended to ensure the prosperity of the trade of this city, but it may not be uninteresting to show the length to which the protection of the government was extended in its favour. We have seen in the state records, a decree of the Council

naming the Sieur Verret as successor of the Sieur de Seroncourt in the office of designer of Lyons fabrics. Another decree of March 21st, 1777, granted a privilege to Claude Rivey, manufacturer of silk stockings in the same city, who had invented a frame for making knitted fabrics with flowers and coloured embroideries.

Next to Lyons ranked Tours as the second centre of the industry in France. It was founded by Louis XI., who in 1470 caused various craftsmen to come from Italy and Greece, "all workers and makers of silken stuffs." Letters patent of October, 1480, granted them every inducement to persuade them to settle in France, and these privileges were confirmed by Charles VIII., in May, 1497. The industry accordingly flourished, although those interested in it, thought it necessary to appeal to Henry II., in 1544, and later on, to the States General at Blois, complaining of the injury their trade suffered through the competition of the Lyons factory. Nevertheless, the Venetian Ambassador, Marino Cavalli, found 8000 looms in operation at Tours in 1546, and in 1577, another envoy from the same power, reported that at Tours were manufactured quantities of good and beautiful silken stuffs, which were sold at a cheaper rate than those in Italy, of Naples, Lucca, and Venice.

In 1595, Henry IV., issued a fresh decree to secure the permanent prosperity of the Tours manufacturers, and we shall presently meet with fresh proofs of the interest taken by the monarch in the national industry. But in order to follow in their chronological order the various establishments of which there is any record, we must next mention that of VITRÉ, created by Francis II., Duke of Brittany, and formed of workers in silk, brought from Florence.

ORLEANS. In 1582, Catherine de Médicis had caused several silk factories to be set up in this town, the profit of which she was permitted to enjoy by the kings, her children. At her own expense, she encouraged the workmen, who were paid by the receiver of her estate. But the civil wars of 1585, and the ill-will inspired by feelings of jealousy, soon completed the ruin of these establishments.

PARIS. The French economist Barthélemi de Laffemas, whose writings had contributed not a little to encourage Henry IV. in his favourable dispositions towards the national industries, mentions the existence in Paris in 1597, "of a master named Godefroy, who makes all sorts of silk fabrics, cloths of gold and silver, and without any question, he will make them more beautiful than have ever come from foreign countries."

There was established a special workshop at the logis de la Maque, which formed part of the ancient hôtel d'Anjou, situated in the Rue de la Tixeranderie. This is what is said of this establishment in the septennary

chronology of Palma Cayet, under the dates 1603, 1604. "His majesty sent for excellent workmen, by whose means such a craft might be carried on. The Sieurs du Bourg, father and son, skilled in this art, were encouraged to leave their home, in order to come and settle in Paris, and were lodged in la Maque, by order of the king [a house well suited and proper for this purpose]. They make excellent pieces, heigthened with gold and silver thread, cloths of gold and silver, gold and silver stuffs, with gold thread twisted in every way with such a natural grace, both of materials and ornaments, that in the figured damasks, satins and other works, the colours that shine in them seem to be all naturally produced just as they are, such is the simple and subtle skill of their tissues." The establishment was on one occasion visited by the king, accompanied by his court.

There soon arose a fresh manufactory on the grounds of the royal park of the Tournelles in a large place built on its four sides and called the place Royale. In the year 1606 these buildings were completed, the looms were at work, and the contractors Sainctot, Camus, Parfaict, and Le Magne had been ennobled.

We have not yet spoken of a factory at Montpellier, mentioned by Laffemas as having begun so early as 1592 to make velvets, satins, taffety, and other silken stuffs. It is nowhere else spoken of unless we go back to a very remote period, in which case it would have to be regarded as the oldest workshop in France. M. Fr. Michel quotes this poem of the twelfth century:—

Vait en la vile, si fait faire un braier
Del millor paile que on puisse baillier:...
Et les basnieres firent mout à proisier
Derice paile qui vint de Montpellier.

He further refers to a document from the royal household of Henry III. of England, preserved at Bordeaux, and which in 1232 bespoke at Montpellier, amongst other things, twenty pieces of silk and four of scarlet cloth. But we agree with the learned author that this has reference rather to orders on dealers or depositories of goods brought from various quarters than to local manufactures.

The encouragement given to the silk industries did not cease with the seventeenth century. A royal manufactory of silken fabrics established at PUY EN VELAY by letters patent of March 6th, 1767, received a subsidy for the reconstruction of the buildings it occupied.

FONTAINEBLEAU had an establishment authorised by a decree of the Council, dated October 30th, 1775, and by a second decree of March 22nd, 1777, the contractor, Gilles-François Salmon, received fresh encouragement.

TOULOUSE possessed a factory, the date of the foundation of which has

not come to light. But we have seen letters patent of July 20th, 1775, authorising it to take the title of royal manufactory of silken fabrics.

Lastly, at LILLE the Sieur Cuvalier Brama obtained by letters patent of October 27th, 1776, a grant of fifty livres for each loom in his silk manufactory there.

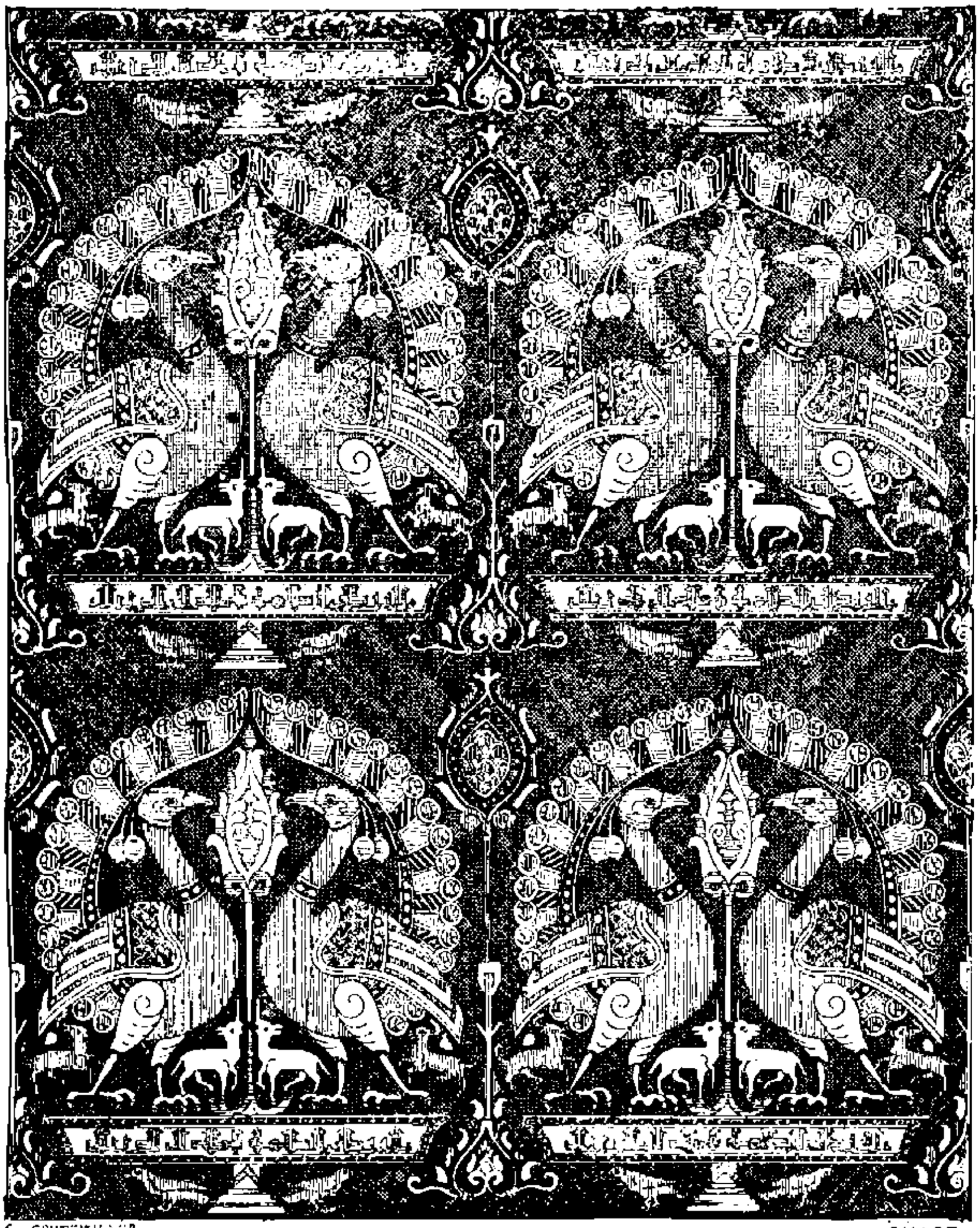
After having shown the various efforts made to develop this branch of the more refined industries, it would be interesting to describe the resistance it often met with, whether on the part of the clergy appealing to the simplicity imposed on the Christian, or of the sovereigns themselves, taking alarm at the extravagant and ruinous expenditure blindly indulged in by every order of society. But the mere sketch of such a picture would lead us too far, and after all would prove but little; for it is well known that sumptuary laws have ever remained dead letters, and that authority, whether civil or religious, has always been defeated by fashion, the most powerful of masters. Still, we cannot resist the temptation of quoting at least a few extracts from the famous edict of Charles VIII., dated December 17th, 1485, offering as it does a classification of the costly materials at present under consideration.

"Charles, by the grace of God &c. . . . Whereas the common weal of our realm has been much impaired by the lavish expense and outlay incurred by many of our lieges in dresses too pompous and too sumptuous and unsuitable to their estate . . . . we have by perpetual edict forbidden and prohibited, and do herewith forbid and prohibit, all our subjects generally from henceforth wearing any cloth of gold or of silver as robes or linings under pain of forfeiting the said garments, and of a fine arbitrarily to be imposed save and excepted the nobles living in princely manner . . . . whom we permit to dress under the limitation hereunder expressed; that is to say, that knights receiving a yearly income of two thousand livres may all wear silken fabrics of whatever kind. And the esquires having also two thousand livres of yearly revenue, damask cloths and figured satin, but velvet not at all, whether crimson or figured, under the penalty here above mentioned."

Many similar edicts had preceded this, and many others followed it in the years 1549, 1563, 1607, 1610 and 1613, notwithstanding which the spread of luxury was uninterrupted and irresistible.

This brings us to the most difficult part of our undertaking, for it is now our duty to ascertain the decorative character of the materials, whose history we have just sketched. This task, we repeat, is arduous, unless it be reduced to its simplest terms by saying that the ancient fabrics of Europe are imitations of the Oriental types. And this is so far true that down to the thirteenth and fourteenth centuries the magnificent textiles brought from the East, and especially from Persia, besides those manufactured in Constantinople were the models universally followed. The influence of the

East was still further increased by the conquests of Islamism in Italy and in Spain; and we have above seen that the Sicilian looms of the twelfth century were purely Arab.



Arabian wall hanging of the Fourteenth Century.

It must therefore be always necessarily difficult to decide whether the fabrics of the Middle Ages have been imported from the East or made in Europe, either by Oriental hands or by European artisans trained in

workshops of Arabic origin. This is a question which, as has been already pointed out, cannot be settled even by the presence of Arabic legends, and those materials alone can be pronounced undoubtedly European which are certified to be such by their sham or ornamented imitated Arabic inscriptions.

The subjoined seems to us an intelligible classification of the Arabo-European types met with either amongst the coverings of relics, sudaries, or ancient religious vestments. There are, first of all, the tissues with subjects representing the symbols adopted by the Sassanides, such as the combat between the lion and the bull, of the lion and the camel, of the gazelle, &c. These subjects are nearly always double, affronted, and separated by some subject from the vegetable kingdom, the palm or sacred "hom," if the type comes from Asia Minor; a bouquet composed of the iris, if specially from Persia, &c. Another equally frequent type consists in the representation of animals or birds, disposed symmetrically in arabesque medallions or compartments. These are often lions or leopards rampant, addorsed, or affronted, occasionally with the head contourné, birds of prey and parrots. In this type it is often difficult to determine where the animal ceases to be Oriental and becomes heraldic. The doubt, however, arises only in the case of works posterior to the thirteenth century, for it was not till then that the custom of armorial bearings had been adopted.

However, it will be more convenient and more useful to refer connoisseurs not to the numerous descriptions of materials preserved in the old treasuries, but to the typical specimens that may be studied in our museums. The Byzantine style of the eighth and ninth centuries is represented at Cluny by a fabric with a red ground on which is depicted a man, in all probability Samson, wrestling with a lion. The whitish flesh tints are heightened by the same orange tint which is used to colour the lion. The features of the face and a mantle fluttering in the air are black. The colours, however, are skilfully contrasted in the tissue, and a wreathed border is no less learnedly treated. This example recalls the marvels described by Anastasius, the librarian, and notably the subject of Daniel in the lion's den and the other symbolical scenes painted in the catacombs by the Christians of the first centuries.

We shall pass rapidly over the monuments of the eleventh and twelfth centuries, merely quoting the fragment of the dalmatic worn by the Emperor Henry II. at the solemn ceremonies of the cathedral of Bamberg, and which presents medallions, foliage and chimerical animals; also the following piece, No. 3258, with a running border, the perfect workmanship of which is very remarkable; and lastly the specimen from Constantinople, No. 3264, which served to wrap up the relics brought from the Crusades to Cologne. We

have already seen the sort of work that was being executed during this period at Palermo.

The thirteenth century will detain us a little longer, for we are now already able to distinguish the various types. From those wonderful Arabo-Christian workshops in Sicily we shall see, under the numbers 3270 and 3271, specimens of tissues with parrots, swans and dogs skilfully disposed in medallions. The chequered pattern will be already seen in a Saracenic fragment from Italy or Spain, in which the animals and the ornaments affecting this alternating disposition are of such frequent occurrence. Spain also (No. 3276) still shows animals and parrots of Oriental type.

But we now come to the famous *Lucca cloth* so long esteemed for its richness and beauty, and introduced by commerce into all the Courts of Europe. Here the design is simple, and it possesses the interest of having been specially made for France, being semé with fleurs de lis and lions. Not far off is another specimen, perhaps of the beginning of the fourteenth century, semé with deer and alerions heightened in gold upon an arabesque ground adorned with birds and dogs.

Passing to the fourteenth century, we will first refer to a beautiful Sicilian specimen embellished with gold, in which appear figures of women, lions and palm trees. The tissues with pseudo-Arabic inscriptions become frequent, and attest the presence of an increasing number of Christians in the workshops. Then Italy, yielding to her pictorial tendencies, begins to scatter her silks with constellations, amongst which will arise seraphs in adoration. A fragment of a veil of Florentine workmanship, and perhaps dating from the commencement of the fifteenth century, will show the same seraphs worked in gold on a blue ground, and figuring the hymn "Ecce panis angelorum."

With the close of the fifteenth century, as has been already remarked, there shows itself that noble display of the progress that had been going on for centuries and which is expressed by the term renaissance. The European looms are now emancipated from Oriental imitation; the emblems of knights and princes, and other distinctive marks of rank are about to become the type of the most beautiful materials. We shall see the helmet of the warrior introduced amidst Gothic arabesques, lopped branches interlaced among flowers, the oak as adopted by many of the great families, multiplied in various forms. Then follow certain flowers of Oriental origin, the asters and marguerites scattering their delicate rosettes amidst the meanders of the ornamental design. There, at Cluny, a zig-zag band of silk and gold, in which figure armorial shields with two arrows in saltier. Then Nos. 3290 and 3291, fragments woven by the guild of weavers at Cologne, showing an interlacing of thorny stems supported by light leaves and asters in gold, detached from a red ground, or fleurdelisé crosses. Elsewhere are silks from Flanders,

Piece of figured Silk, in yellow, gold, and green, called "à la couronne;" reign of Francis I.
(Collection of M. H. Barbet de Jouy.)

others from Italy with birds and foliage; and damasks also from Venice with oak branches and brilliant arabesques upon golden grounds.

In a word, true art henceforth asserts itself, and we find ourselves already in the sixteenth century with its pure taste and superb audacities. Florence, Venice, Lyons, Tours, all are about to enter into the competition and emulate each other in the production of master-pieces. Gold, velvet and silk now display their mosaics on the softest tissues, and in order to form an idea of the splendour and variety attained to by the artist, it is no longer enough to consult a few isolated specimens scattered amongst the collections. We must henceforth study the paintings of the masters, from those of the early period who rendered the cloths of gold and the damasks with a minuteness of detail enabling us almost to count each particular thread, to the grand scenes of Paul Veronese, who will show us the gorgeous effect, the luminous rustling of the brocades and figured satins, of the flowered velvets and brocatelles.

It is with a certain misgiving that we write these lines. For the reader may perhaps ask would it not be desirable to define the meaning of the obsolete names that occur in the old poems, inventories, and other records? What is "samit, cendal, siglaton, diaper, purple," which last must not be supposed to represent a colour so much as a fabric? It must unfortunately be confessed that the researches of science are far from having settled these points. Documents are contradictory, the sense accepted in one place being different from that given to the same word in another, while time and locality cause confusion and doubt where a satisfactory solution might have else been looked for. But it could scarcely be otherwise when in documents so recent as the second half of the seventeenth century we find such a nomenclature as the subjoined enumerating all the textiles retailed by the Parisian traders. "Draps d'or et d'argent frisés, brochés—lamés d'or et d'argent—Gros de Naples—Poulx de soye—Satin—Damas—Vénitienne—Damassin—Luquoise —Valoise—Velours à fond d'or—Serge de soye—Tabis à fleurs—Taffetas façonné—Brocatelle—Toile de pourpoint—Echarpe de soye—Egyptienne—Satin de la Chine—Damas caffart—Camelotine—Modesne—Satin de Bruge —Legatine—Serge dauphine—Etamine du Lude, et autres camelots—Trippe de velours—Ostade—Demi-Ostade—Bazins—Fustaines—Moncayart—Burails ou Ferrandines.

These various materials might doubtless be more accurately defined, but this could be done only by means of technical descriptions foreign to our present purpose, and difficult to understand without seeing the loom actually at work.

The preference given to one fabric above another is also a mere question of time and fashion. In the sixteenth century satin was highly esteemed, and an idea may be had of the rank it occupied amongst the more costly

materials by reference to the sumptuary regulations of the members of the Parliaments. The president was dressed in velvet, the counsellors and "maîtres" in satin, the registrars in damask, and the ushers in taffeta.

Luxury, however, was not restricted to rank, and more cloth of gold and silver was often displayed at the marriage of a courtier than at state ceremonials. Private citizens even at times eclipsed royalty itself in their sumptuous displays. In 1507 Jean-Jacques de Trivulzio, marshal of France, gave an entertainment to Louis XII. at his house in Milan, for which occasion he had built an apartment 120 paces long, hung all over with blue velvet semé with fleurs de lis and stars of gold. There were assembled more than 1200 ladies all dressed in cloth of gold or embroidered silk, and those who had been invited to the banquet were seated on cushions of cloth of gold and crimson velvet, of which from four to five hundred had been prepared expressly for the purpose.

On a previous occasion, when Charles VIII. made his entry into Lucca, the nobles, burgesses, and other inhabitants of the town went to meet him dressed mostly in fine cloth of gold and velvet.

All these gorgeous fabrics have caused us to overlook an industry of an essentially national character, that of woollen stuffs. From the time of St. Louis the workshops of Arras were famous, while Auvergne had developed this manufacture to an extraordinary degree. Among the French woollen textiles there are some of a very remarkable design, including a few worked with gold lama. If for our present purpose woollen fabrics have but a secondary importance, their value, from an economical point of view, can hardly be overrated; and it would on this account be unfair to refuse a passing allusion to the name of Cadeau, founder of the Sedan factories, and who, in the seventeenth century, earned privileges and immunities both for himself and his posterity in return for the services rendered by him to the national industries.

A few words may here be devoted to the fabrics of which some rare specimens may be seen in the Cluny Museum. There is, first of all, a printed linen tissue of the thirteenth century, on which are figured birds "affronted," of a highly ornamental character. It is doubtless no easy matter to point out the real origin of this piece, which has all the technical perfection of the Oriental painted cloths, while of a different style. The other specimen is a fabric worked in threads of two colours, grey and red, embellished with chimerical animals, lions "addorsed," and birds coupled face to face, exactly as in the silks of the fourteenth century. There is, however, no clue by which to ascertain the origin of this curious tissue.

But weaving and embroidery were not the only means employed to ornament silk. In his "Bibliothèque de l'Ecole des Chartes," M. Anatole de

Montaiglon has described an altar ornament with pen and pencil designs, a species of work that seems to date at least from the fifteenth century. On the other hand, Vasari attributes the invention of painting on textiles to a Florentine painter, who, this writer tells us, was one of the first to whom the idea occurred of painting standards and other cloths in mosaics, as they are called, that is, by colours laid on side by side and not blended, so that the colour of the material remains partly visible. In this manner he painted the golden baldachino of San Michele, filled with figures of Our Lady all beautiful and varied.

Painting on silk was not a passing whim of the moment, for there may be seen at Cluny a fine specimen decorated with flowers made in the last century.

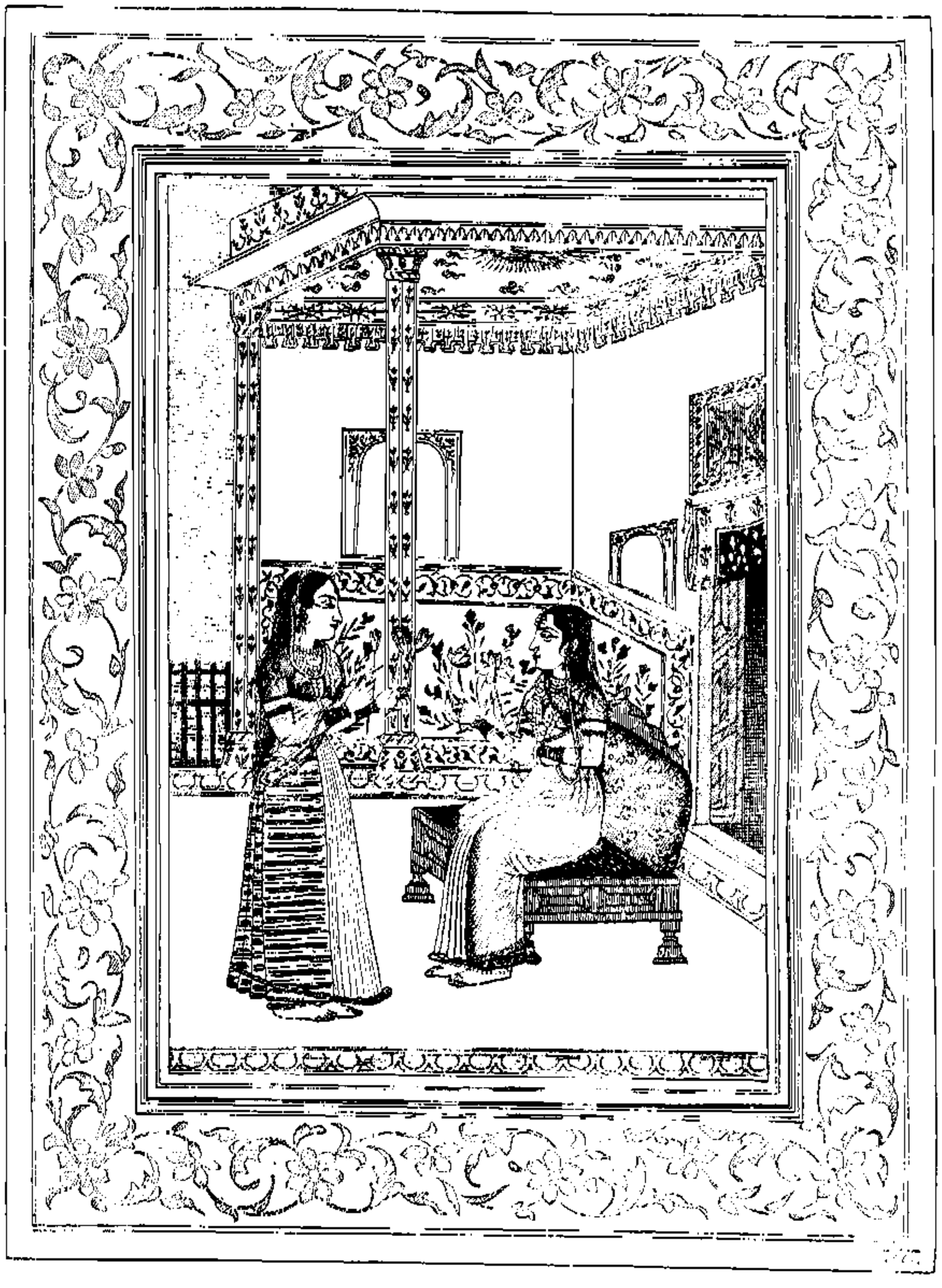
THE EAST.

If order, one of the first conditions of all serious work, had not obliged us to treat of textiles in the same way as all other products of human industry, we should certainly have commenced this chapter with the East, which was the first to supply the models of all our sumptuous vestments and hangings.

We must go back to remote times in order to see the fabrics of India and of China brought through commerce to the knowledge of the Greeks and Egyptians, and exciting a spirit of rivalry amongst the latter people. Indian painted and printed cloths were sold in Egypt and some parts of Europe long before the time of Alexander, as already stated they were known by the name of Sindones and Othonia. From all the ports of the present Guzerat, from the Malabar and Coromandel coasts the mariners of those days brought to Berenicea, and thence to the general emporium of Alexandria, the painted and printed white cotton cloths of India.

Ptolemy Philadelphus sent Dionysius to gather in the various parts of that country such information as might help to establish in Egypt an industry calculated to compete with the Hindoo products. We may however conclude from the descriptions of Apuleius and of Claudian that the colours of the Egyptian cloths were not so fast as those of India, and this was doubtless the reason why St. Clement of Alexandria observes that the use of soft and delicate materials may be permitted to the women, but that cloths adorned with flowers coloured like paintings, must not be fabricated because such colours so soon fade and disappear.

The Indians, possessing the means of fixing the colours, were accustomed to use the brush in tracing the figures of flowers and animals on their cloths but they still more frequently printed off the pattern from engraved wooden blocks. It is of this process that Strabo speaks when he says of the



Indian Miniature, its border, and details of costume and furniture in the orientental style of the sixteenth century.

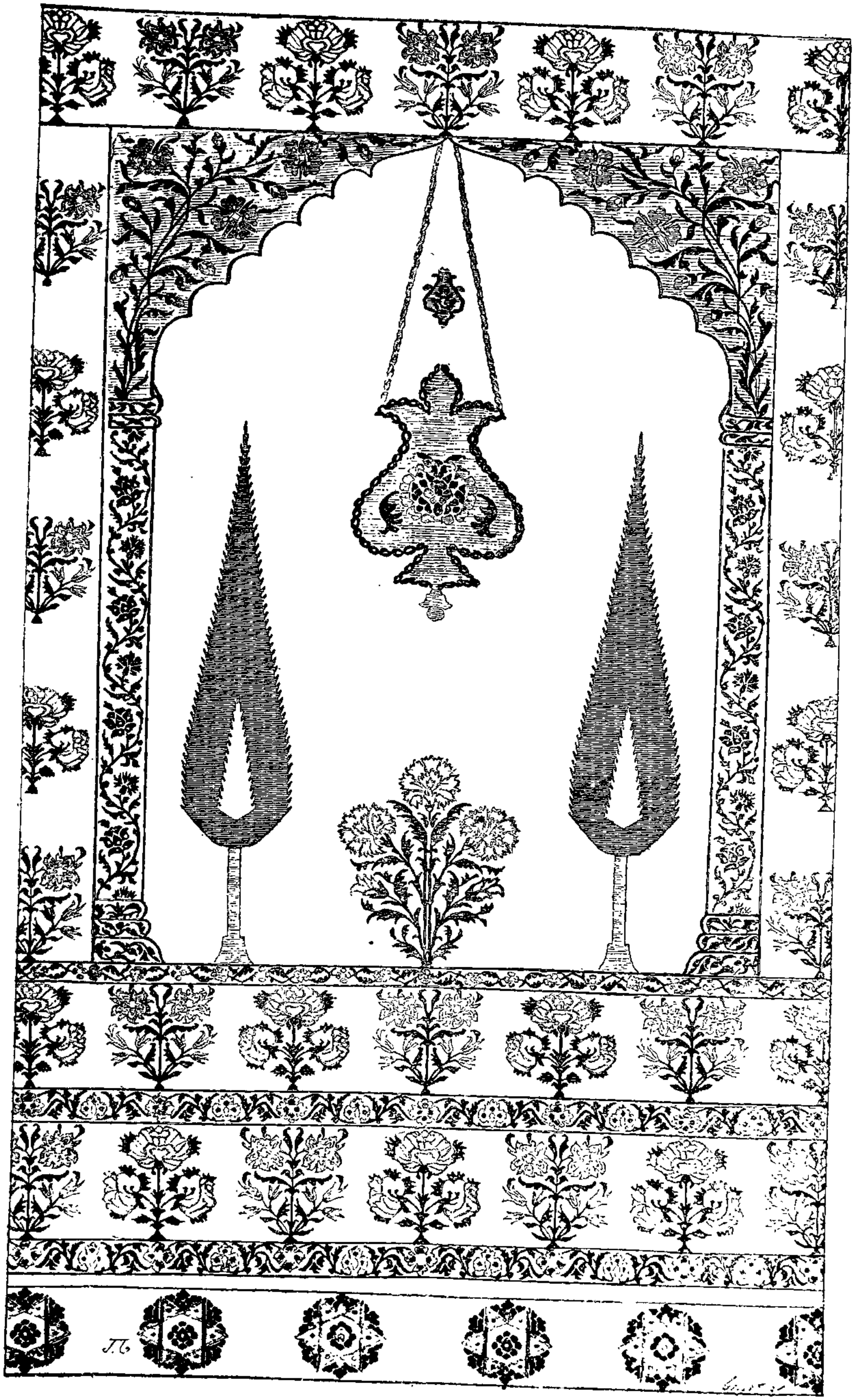
Marsyas that "they produce various ornaments on their dress by impressing them with colours whose freshness remains unaltered." On the other hand Pliny dwells on the great progress made by the Indians in the chemical sciences, explaining how after tracing the designs on the cloths with various acids and alkalies they plunged it into a bath of blue, whence it was withdrawn dyed in three colours.

The figures, according to Apuleius, were hyperborean dragons and griffins, animals of another planet, painted in a great variety of colours. Claudian also remarks in his turn that "nothing can appear incredible: they may offer us monsters of every description, winged turtles, vultures armed with horns . . . , all the whimsical conceptions of India, such as are reproduced on the cloths painted on the banks of the Nile." Who can fail to recognise in these descriptions not only the figures adopted by the Indians, but those also that the Chinese and the Persians produced in those days and still continue to produce? This has well been pointed out by Emeric David: "The works of the modern Hindoos," he writes, "are precisely similar to those executed by their forefathers for the nations of the north and the west of Asia, for Syria and for Egypt. On their cloths we find printed the very flowers and figures of animals, described by the classic writers, and, what is no less remarkable, the images of the still flourishing worship of Vishnu and Brahma."

Raynal points out the mistake that has caused these printed fabrics to be known in Europe as Persian stuffs. The Armenians did formerly what they have ever since continued to do. They went to India, and, purchasing the cotton on the spot, distributed it to the spinsters, making them work them under their eyes. They then brought these goods to Bender Abassi, whence they reached Ispahan. From this place they were distributed throughout the various provinces of the empire, later on in the states of the Grand Seignior, and into Europe where the custom grew up of calling them Persian, though manufactured nowhere except on the Coromandel coast.

The silken fabrics of Great Serica or China were less known to or at least less carefully described by the ancients. Arrian, however, points out the highway that they followed from Thinæ to Bactria, and thence to Barygaza, the modern Baroda, in the gulf of Cambay, where the Egyptian traders received them in exchange for the products of the Nile.

The growing luxury of the times had brought about the establishment of workshops in Alexandria, Tyre, Damascus, Antioch, where were produced the robes worn by the Christians in the fourth century. A tunic or a mantle sometimes contained as many as six hundred figures, and in a series of pictures illustrating the whole life of the Saviour. Or else they were figured all over with lions, bulls, panthers, bears, trees, rocks, huntsmen, all the



Portière of gold and silver tissue and various silks; old Indian work. (M. J. Jacquemart's Collection.

conceptions of painters striving to imitate nature. Accordingly we find St. Asterius raising his voice against such customs, saying that "the garments of these effeminate Christians are painted like the walls of their houses." The factories where were produced these works continued to flourish after the conquests of the Saracens. The enlightened Arabs perceived all the advantages that their trade might derive from these remains of the industries of the ancients, and, notwithstanding the injunctions of the Koran, they continued to represent even the mysteries of the Christian religion, simultaneously with the real or fantastic animals handed down from ancient times.

At the same time, however, they did not neglect to follow the natural inspirations of their own taste, and this charming, conspicuous, and delicate taste acquired such predominence as entirely to efface the memory of the old traditions. In the eleventh century what the crusaders most admired in the East, and what they brought thence, besides the relics and other most highly prized marvels, were the Arabian silken fabrics. But before coming to a description of the precious specimens preserved in our museums, it may be well to endeavour to see whether there be no means of distinguishing several styles in the Oriental textiles. We need not dwell on those of China, now too well known to require any mention of them here. It will be enough merely to remark that, thanks to the conservative spirit in the Celestial Empire as well as in India, the modern textiles give the most complete idea of the more ancient creations.

Persia has for us a greater interest, because her contact with the old civilisation must have necessarily impressed a special stamp on her artistic productions. She had her own national silk manufactories, and in his travels Marco Polo is careful to mention the city of Toris (Tauris or Tabriz), where the people "live by trade and the arts, for they here elaborate diverse cloths in gold and in silk, and of great 'bravery.'" What the Persians must have given preference to in their productions are the traditional griffins of antiquity, the lions attacking bulls, emblematic of the struggle between the two principles of good and of evil, besides hunting scenes, reduced representations of those colossal pursuits of wild beasts indulged in by the kings and their nobles, in the parks called in the old language, by a term, which in Modern Persian, has become *firdaus*, and which under its Greek form of "paradise," has become the common property of the languages of the West. In a word, the Persian type, to be recognised especially by the presence of the iris, so accurately described in M. Charles de Linas' account of the fragment of a tissue belonging to the library of Rouen, is always easily to be distinguished from the pure Arabic style. This latter has applied special branches, the most important and interesting of which from the artistic point of view, is the

Moorish school, which has left such brilliant specimens in Spain. Moorish art, is to Arabian, what the florid is to the pointed Gothic.

By the assistance of these summary indications, we shall be able to attribute with some degree of certainty, the specimens classed in our museums.



Arabian design in carved wood.

CHAPTER IV.

LEATHER AND PAPER HANGINGS.

We have already seen cow-hide employed in covering travelling boxes from which custom comes the French *bâche* or *vache*, afterwards given to the covering of leather used in securing the luggage on the top of coaches. Later on, there was introduced the practice of decorating leather by the embossing and gauffering process, or stamping, and using it in adorning the interior of houses. This was looked on at first as a refinement of luxury: "Leathers for laying down in the rooms in summer-time," say the inventories of the Duke of Burgundy. In 1416, Isabeau of Bavaria sent for "six leather carpets for the floor." This was one of the delicate devices of the German coquette, for, although on several solemn occasions the floors had been covered not only with tapestries, but even with the most costly materials, the general practice, continued down to the period of the Valois kings, as shown in many paintings, was to strew the apartments with flowers and foliage. This custom was not discontinued till the time when the velvet-pile or oriental carpets began to be multiplied, and especially when the looms of the West succeeded in imitating them, that the strewing of the floors gave place to the velvet fabric.

Returning to the fifteenth century, we find that in the same year, 1416, the Duc de Berry possessed a large piece of red leather decked with several escutcheons in gules with three bends argent surrounding the shield of Castille. This was one of those highly-prized Spanish "Cordovans" which for a long time gave their name to the hangings known as "cordovan-leather," that is, of Cordova.

At first the leather hangings were painted with some uniform pattern, set off with designs produced by the hot iron on the roller. Large pieces made of square skins, sewn or glued together, formed the principal portions of the hanging, which was completed by means of narrower strips concealing the seams or joinings. We need not here dwell upon the style of decoration, identical as it was with the other pieces of furniture, and the very variety



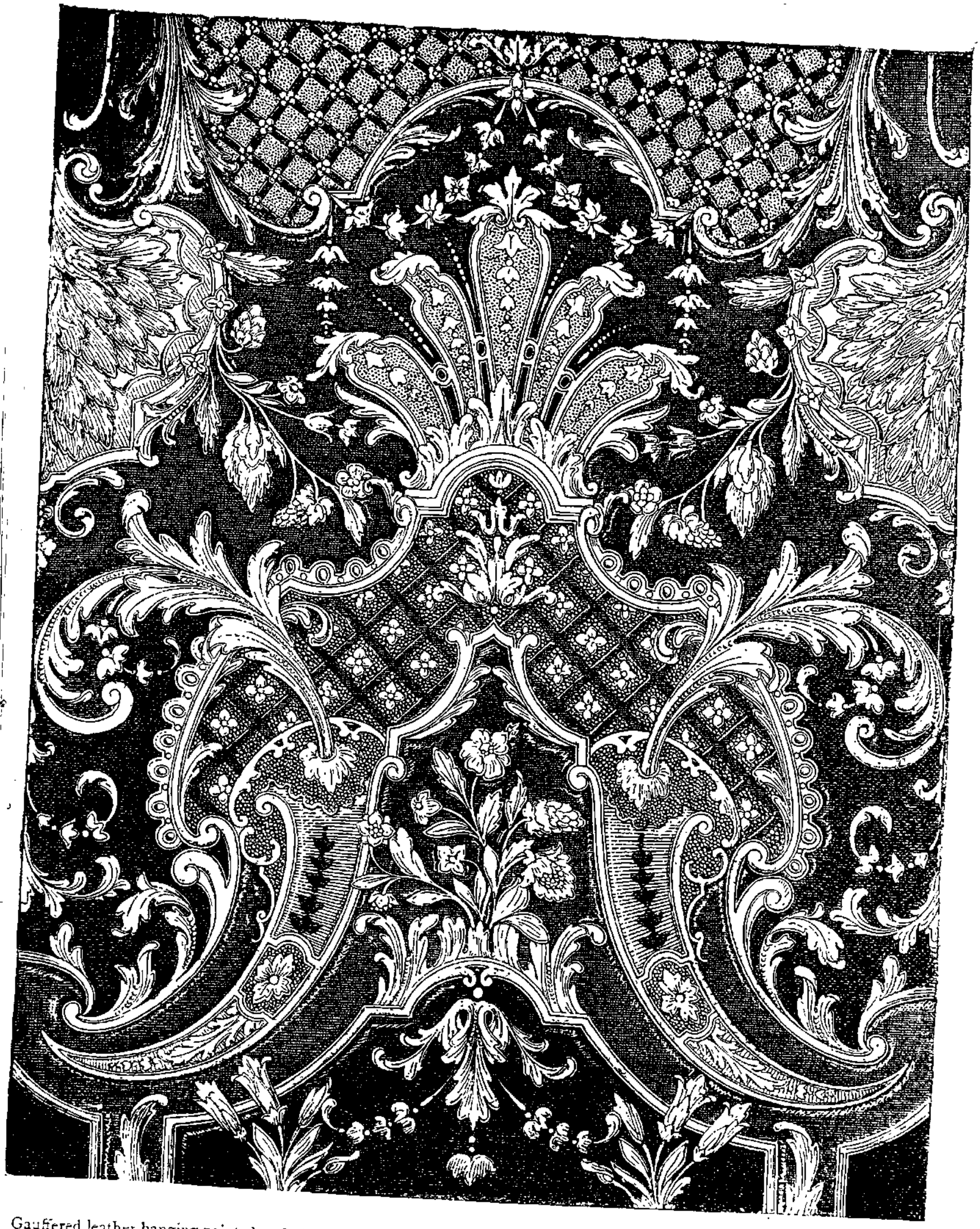
Piece of painted leather, gilded and ornamented with [illegible] produced by the hot iron; Venetian work of the sixteenth century. (M. Ed. Bonnaffé's Collection.)

of which would, in any case, baffle all description. In subjects of this sort the pen must give way to the pencil. As regards the colours, the imagination could conjure up no visions more brilliant than the reality. The ground was most commonly of silver or gold, this last effect being produced by means of a coloured varnish laid over the silver. The arabesques and other ornaments vied in the brightness of their hues with this gorgeous ground.

The inventory of Catherine de Médicis, published by M. Edmond Bonnaffé, gives some idea of the richness of these leathers at the close of the sixteenth century. Here are mentioned, gold and silver hangings on an orange ground, with the queen's cipher, others with orange mountings, gilded or silvered, on a violet ground; others again sea-green, with mountings similar to the preceding, or else red with gold and dove-coloured mountings; blue with gold, silver and red mountings, not to speak of the multifarious mourning hangings in which the background is relieved by silver alone.

All the leathers here described constituted moveable hangings. But, so early as the fifteenth century, leather of a different description had been introduced for the fixed hangings. Thus the Marquis de Laborde quotes the following entry from the royal accounts of Charles VIII.: "1496. To Jehan Garnier, saddler, residing at Tours, the sum of four livres, fifteen sous tournoys, granted to him for a large white ox-skin, delivered and consigned by him to a painter whom the king had sent for from Italy, whom the said lady (the queen) had ordered to make and paint the hangings of her bed—iiij liv. xv. S." The learned author adds: "The description of work was introduced, or re-introduced, into France at the end of the fifteenth century by Italian painters, and was continued throughout the whole of the sixteenth and the first years of the seventeenth century. The painting is raised on a gilded ground and keeps well." In the Cluny Museum is a series of paintings in this manner, coming from an old house in Rouen, and on a sheep-skin gilt, and worked with stamped dies, representing Rome seated and bearing Victory, besides six other pictures representing Scævola, Torquatus, Cocles, Curtius, Manlius, and Calphurnius. This description of hanging was let into the woodwork of the panels.

In 1540, Sebastian Serlio, architect of Francis I., purchased some Levant skins and others for the use of Fontainebleau, and in 1557 two Parisians, Jehan Louvet and Jehan Fourcault, residing at the Hôtel de Nesle, received what they were entitled to for the portions of gilded leather supplied by them to the queen. The latter received, moreover, four livres for a pavilion (tente de chambre) made of sheep-skin, silvered and enriched with red figures, for use in the king's cabinet at Mouceaux, besides ten livres in



Gauffered leather hanging pa'nted and gilded ; Louis XIV. period. (In the Collection of the *Union Centrale des Beaux-Arts Appliqués à l'Industrie.*)

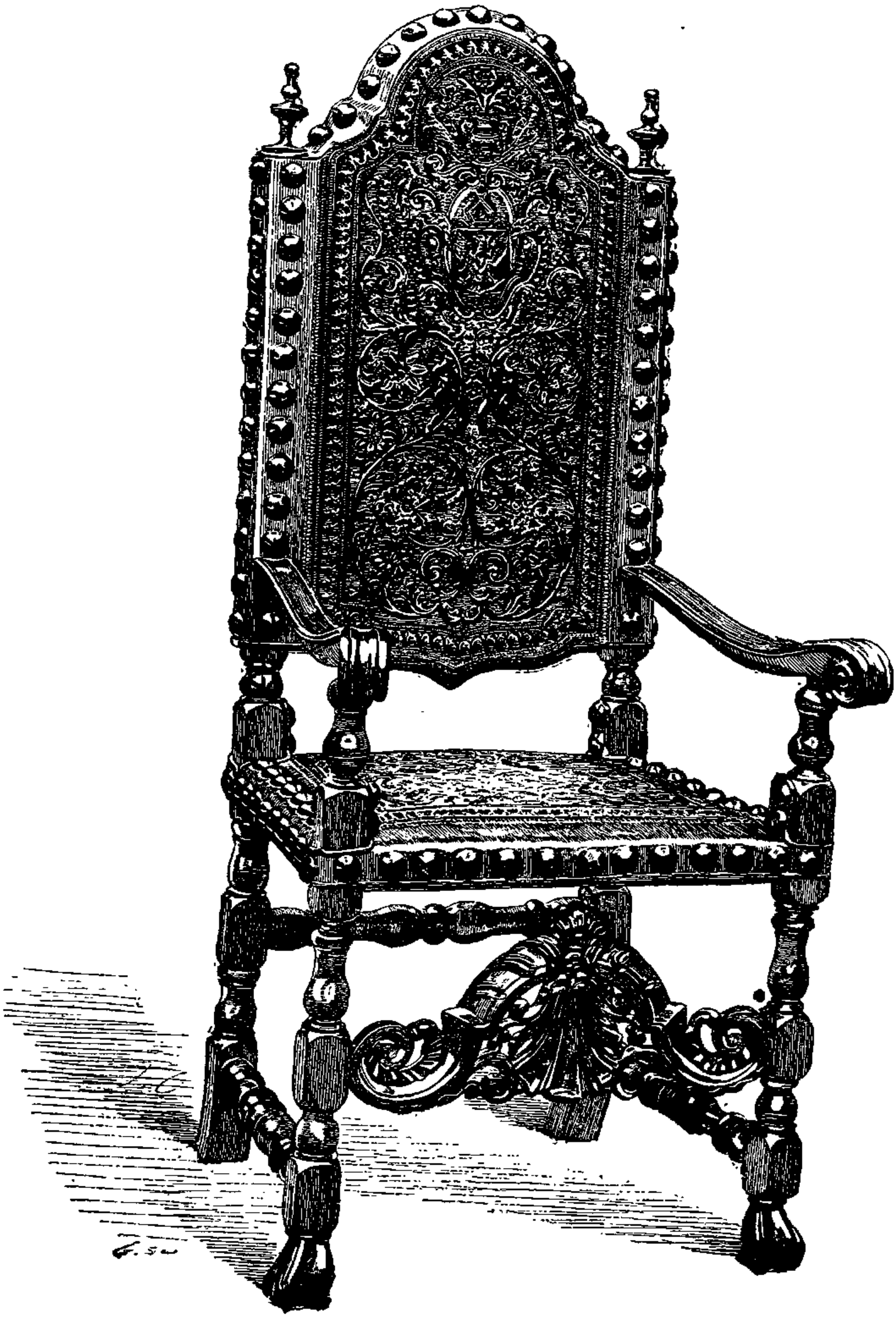
payment of nine skins, gilded, silvered, and figured to serve as models for "tentes de chambres," according to the picture and design of the said lady (the queen), for the use of her house, the Château of Monceaux, of which some are made with figures.

But it would almost seem as if these paintings, with all their gold and silver, which sparkled with the play of light on the gaufferings, were found insufficient for the luxury of the seventeenth century. At least it was about the beginning of this century that the idea was introduced of ornamenting leather with stamped reliefs, often very full, obtained by means of a wooden matrix or mould pressed firmly on the leather while softened by heat. These reliefs, consisting of arabesques, foliage, branches, flowers, birds, &c., followed the changes of style peculiar to each epoch, and at times supplied hangings of a very grand character, the reliefs heightening the effect of the colours and metals employed in their ornamentation.

The most ancient leathers, as already stated, were those of Cordova, which were soon imitated by Venice and Flanders. Later on Paris, Lyons, Carpentras, and Avignon, began to manufacture this description of hanging. Henry IV., like others, held this industry in great esteem, and endeavoured to encourage it by establishing workshops in the Faubourgs Saint Jacques and Saint Honoré. It would, doubtless, be very difficult at present to distinguish the productions of the various ateliers one from the other, but some were unquestionably manufactured elsewhere than in France at a period of decadence, sufficient proof of which is afforded by the abundance of specimens from Holland, distinguished neither by good taste nor by technical perfection.

It is no easy matter to say how long the fashion for these somewhat costly and sumptuous stamped leathers was continued. Attempts were early made to replace them by hangings of a more modest description, and consequently more within the reach of the ordinary citizen and the middle classes, now rising to importance. Princes alone could afford to hang the walls of their apartments with figured and printed velvets, with silk damasks of the "crown" pattern, or enriched with effective arabesques, which, as may be seen in many Renaissance paintings, began gradually to usurp the place of tapestries.

Leather was still too costly a luxury for the bulk of the people, whence arose the idea of imitating the silk hangings by a process of printing upon paper, producing the appearance and effect of those fabrics. The path in this new direction was first practically opened in England. We say practically, because even so early as the time of Francis I., France had made some more or less successful essays in the same direction. The first English paper-



Chair decorated with gauffered leather; beginning of the seventeenth century. (Baron des Vallière's Collection.)

hangings were found fault with especially for their lack of solidity and of power to resist moisture. Towards the close of the seventeenth century the French make showed a decided improvement, and in 1688 it received an impulse from Jean Papillon, which was destined to prove of a permanent nature. Jacques Chauveau brought the paper "à rentrées de plusieurs planches" to perfection, while Jean-Gabriel Huguier imitated the English makes.

In 1756, Aubert, a tradesman and engraver in the Rue Saint Jacques, near the Fontaine Saint Séverin, at the sign of the Butterfly, announced that he had discovered the true method of manufacturing the flock or English papers, in imitation of damask and Utrecht velvet, in one or more colours, and suited for tapestries, fire-screens, and altar frontals. There is no occasion here to say what this description has become in the hands of the present manufacturers.

Another make, described by Papillon in his "Traité de la gravure en bois," was produced in Frankfort, Worms, and other German towns, aiming more especially at imitating and replacing the leather hangings. This was a paper gilded or silvered with flowers and ornaments. It was engraved in champlevé on plates of yellow copper, which was printed off by the copper-plate printer in mezzotint, after having been sufficiently heated to make the sheet or leaf of metal adhere to the paper.

These papers, we repeat, were scarcely at all used except by the middle classes, and not before the middle of the eighteenth century. Whenever mention is made of frames hung with paper for the nobles, and for the king himself, the allusion, as shown by the "Livre-Journal de Duvaux," published by M. Courajod, is always to the Indian and Chinese papers, and not to the still defective painted papers produced by the French manufacturers.

This rapid sketch, introduced in order to leave no gap in the history of furniture, may here be concluded with a few words on the subject of leather, as applied more especially to furniture.

This fashion must be very old, especially as regards folding-chairs. We have seen one of Italian origin, dating from the first years of the sixteenth century, in which a back band made fast to the two arms by means of fancy nails, bore in embossed relief some elegantly designed armorial bearings. In France and the neighbouring states the use of gauffered leather became very general in the seventeenth century. In the Musée de Cluny may be seen a pretty chair of Spanish workmanship decorated by means of ornamental punches or dies. There are also some arm-chairs and chairs from the Verhelst Collection, Ghent, on which are to be seen rich ornamental work and the monogram of Christ. One of these chairs is dated 1672. In the

specimens, as well as in many others of the epochs of Louis XIII. and Louis XIV. that we have observed in the various collections, the decorative work is limited to the reliefs, without any setting off in gold or colours. From this it may be concluded that the Cordova leathers were used exclusively for hangings.

Further on, however, we shall find leather worked up into sundry artistic objects, such as caskets, boxes, flasks, &c.



BOOK THE THIRD.

OBJECTS OF ART DERIVED FROM STATUARY.

CHAPTER I.

MARBLE—STONE—ALABASTER.

In order to sketch a history of monuments sculptured in marble or stone, it would be necessary to go back to remote times, to examine the ruins of temples and palaces, reconstitute extinct civilisations, and seek the influences which manners, religions, events themselves, have exercised on the genius of artists.

Such a history is to be done; and materials begin to accumulate, thanks to the modern spirit of inquiry, and to the analytical spirit of present criticism. But this is not the place to approach such a subject, and we must confine ourselves to casting a rapid glance upon such objects of reduced dimensions as are suitable for the interior of houses, whether to furnish and enrich their galleries, or to decorate the étagères of the collector. Busts, rare bas-reliefs, statuettes of genii, are the objects most frequently met with.

The middle ages, doubtless more rich and more varied, can offer their marble and their stone, in which the richness of painting is often combined with excellence of form. As soon as the churches began to be covered with paintings or hangings, it is easy to understand the contrast between the building thus decorated, and the white and cold reliefs of sculptured stone. Efforts were accordingly made to adorn the works of the chisel. There is at Cluny an Italian bas-relief of the eleventh century, representing St. Pantaleone, in which the white marble has been relieved by incrustations of coloured pastes. There is, further, a bas-relief of the twelfth century, in the Byzantine style, representing Christ seated on his throne, his left hand resting on the Scriptures, his right raised in the act of benediction; in this case the black marble has been heightened with gildings and vitreous pastes.

Shall we speak of the statues and bas-reliefs of the thirteenth and fourteenth centuries, cut in marble or stone, and entirely covered over with

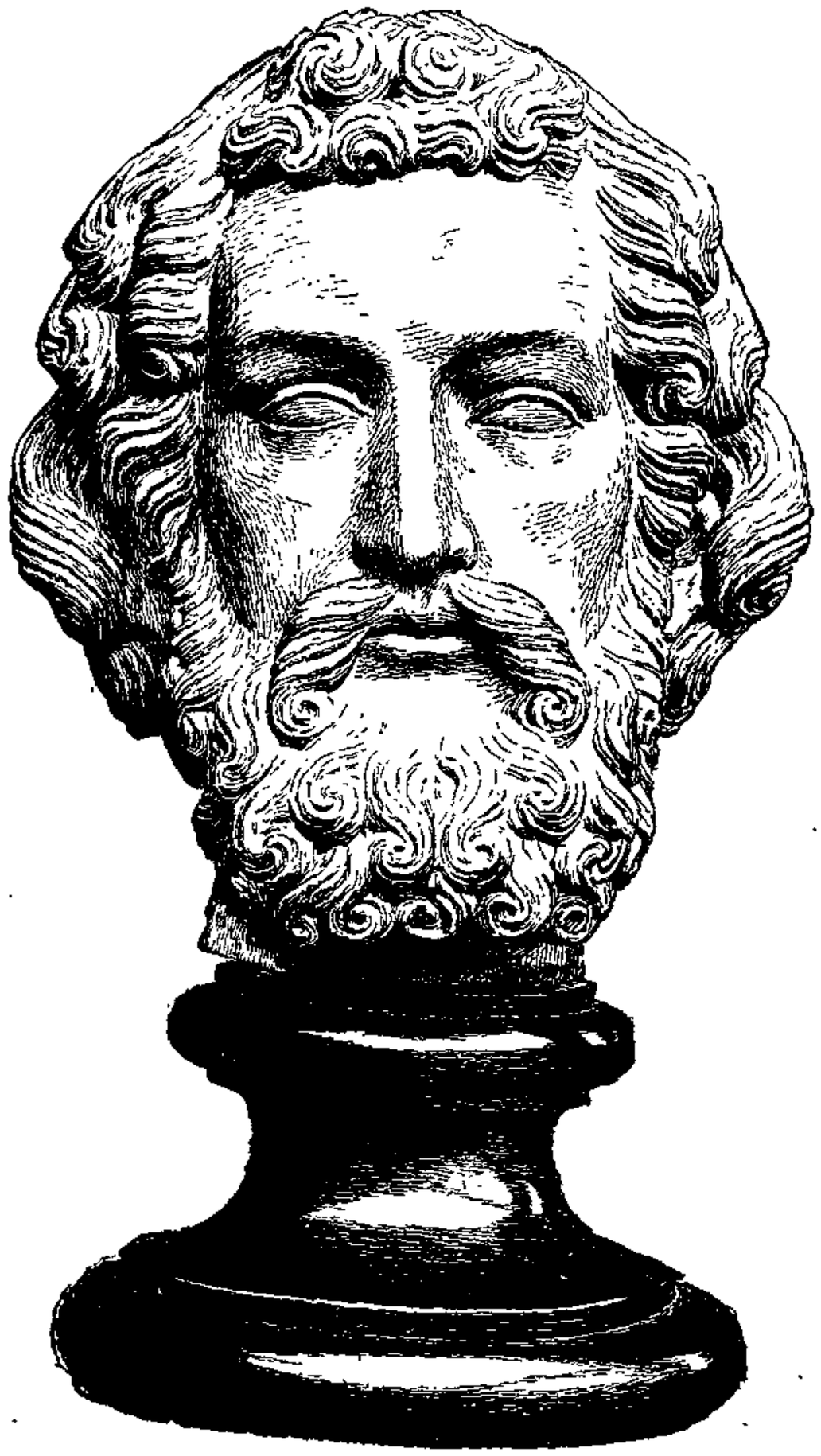
paintings? No, the list would be too long. We would only refer to the altar-piece (retable) of the Sainte-Chapelle of Saint-Germer, constructed by Pierre de Wuessencourt in 1259, but now unfortunately much mutilated. From it an idea may be had of the exquisite grace attained by artists in the disposition of the figures, all delicately coloured and raised on a ground of gauffered and gilded paste, applied to the stone. We may also refer to the celebrated figures of Carthusian friars, sculptured by Claux Sluter, painter of sculpture (imagier) to Philip the Bold, Duke of Burgundy, and which formerly adorned the tomb of that prince in the Carthusian Monastery at Dijon. The monument was destroyed in 1793, together with the mausoleum of Jean sans Peur and Marguerite of Bavaria, constructed in 1444 by their son Philip the Good.

Before going further, let us say a word on alabaster, a material much in vogue from the thirteenth century, and which has since been often employed. It is nothing but a variety of the carbonate of lime, which furnishes statuary marble and other more or less compact materials, from the ordinary calcareous stone of the builder to the compact limestone, properly so-called, and which is more specially known as the lithographic stone, or of Pappenheim, Speckstein, and Kehlheimerstein. Alabaster is therefore the stratified carbonate of lime, vulgarly called stalagmite, which is formed in undulating layers by water dropping on the floors of caverns, and perpendicularly beneath the stalactites. These compact masses, when sufficiently bulky, are employed in the arts, where their fine grain and translucent appearance adapt them for the most delicate works. When the layers are variously coloured, that is to say, alternately white and honey yellow, it is called oriental alabaster, and this species is reserved for ornamental vases. The Egyptians employed it particularly for their canopic vases with heads of divinities.

Alabaster groups are somewhat rare, but one may be seen at Cluny, representing the Virgin carrying the Infant Saviour. In the same museum are also a considerable number of bas-reliefs of the fourteenth century, one of them, the Coronation of the Virgin, very remarkable for its intricate design. There may also be mentioned a Holy Trinity, a fragment from St. Denis, the Virgin in her glory, an ex-voto with the figure of the donor, and a quantity of other religious subjects which formed parts of altar-pieces. Many of these sculptures are adorned with fillets and ornaments of gold. There is even one representing St. Ursula, in which the material has disappeared beneath the colouring and the gold.

At these remote epochs it is naturally difficult to discover signatures or monograms; it may not therefore be uninteresting to quote the few names that have been handed down to our time:—

1300. Andrea Pisano, † 1345.
1364. Andrieu Biauneveu, "ymaigier" of the Duke of Burgundy.
1379. Jehan Duffle, Hannequin Godefroy, Tassin Croiz, carvers of images.
1382. Henry of Brussels, Michelin, masons.
1397. Gille de Gult, of Lille, statuary.
1399. Jehan de Marville, Claux Sluter, Jacques de Baërze, called "de la Barse;" Claux de Verne, called "de Vouzonne," nephew of Sluter, all "ymaigiers," in the service of the Duke of Burgundy.



Head of St. Mark, carved in stone; thirteenth century. Fragment from the Sainte-Chapelle, Paris.
(M. Ed. Bonnaffé's Collection.

The fifteenth century, a period of transition, presents the remarkable spectacle of an open struggle between the past and the new ideas. In the north the pointed style, now in its full development, continues to offer us its long figures, with their elegant and intricate draperies, but utterly divested of careful study in the forms. Coloured sculpture also still holds its ground even in marble, so that certain works of the same date might be supposed to be separated by a century.

But Italy, carried away by the movement of the times, had already opened the way. Painting and sculpture had gone hand in hand on the path of progress. Donato or Donatello sculptured in soft relief on marble those delicate and inspired madonnas, whose divine expression was so happily blended with physical beauty. His brother Simone was seeking the same style in which Mino da Fiesole and Desiderio da Settignano were to make themselves illustrious. In the Louvre museum may be seen a lovely Madonna by Mino, and not far off the charming bust of Beatrice of Este, by Desiderio. Here are united all the soft graces of youth with the refinement of social rank, already revealing a new art entering on that fresh study of form quickened by the inward feelings of the soul, and appealing much more directly to the mind than to the senses.

Such is in fact the pre-occupation of the masters of the Renaissance, the aim to elevate beauty without ceasing to give expression to the divine spark, the trace of which mediæval art had been able to find only through its ascetic gloom and the visible stigmata of the most severe penance.

This character of the Renaissance has not been sufficiently pointed out, it being generally considered only in its complete development in the sixteenth century, and which is reproached with a sort of return to paganism, that is, to the absolute worship of form. But on the contrary, by studying the masters of the fifteenth century, from Donatello to Antonio Rossellino, true pioneers of the movement in Italy, their essential merit will be found to consist in their efforts to associate the spiritual with physical beauty. Hence it is that all this marvellous sculpture prepares the way for the paintings of Leonardo da Vinci and of Raffaelle, revealing a new aspect in art.

But even Italian Renaissance must not cause us to overlook the other artistic works of the fifteenth century, and we would point out above all the grand alabaster retable of the Cathedral of Tarragona, sculptured about the year 1420 by Guillen de la Mota and Pedro Juan. The Musée de Cluny will also offer to the student diverse types of the same epoch, either in stone, marble, or alabaster.

As has been done for the fourteenth, we may here subjoin a chronological table of the principal sculptors of the fifteenth century. Italy gives us the following names :—

Lorenzo Ghiberti, born in Florence, 1378, † 1455.
Donato or Donatello, born in Florence, 1383, † 1466.
Antonio Filarete, born about 1400.
Jacopo della Quercia, born about 1400.
Luca della Robbia, born about 1400, † 1482.
Antonio Rossellino, born 1427, † 1490.
Simone, brother of Donatello, born about 1431.
Andrea Verrocchio born 1432, † 1488.

Desiderio da Settignano, born 1445, † 1485.
Mino da Fiesole, born 1446, † 1486.

In the other countries of the West we can find only the names of :—

Gilles Paul, of Lille, sculptor of uncertain date.
Jehan Braspot, "tailleur d'images" at Lille, 1448.
Claix and William Fors, "tailleurs d'images," 1461.
Jacques Hacq, "entailleur d'images," 1481.



Mask of a faun in marble, by Michael Angelo. Florence.

This brings us to the full glory of the Renaissance, and to the threshold of the sixteenth century. The giant of this age has appeared, and in presence of his vigorous fire and overwhelming power, all is silent. Henceforth Italy is his, and what man, what genius more worthy than Michael Angelo Buonarotti to rule over an epoch. Endowed with every science, matured by reflection, a kind of anchorite in labour, alone with marble or with earth, he stamps them with the seal of his will, and compels them to submit to his thought.

It is unnecessary to refer the student to the splendid figures of captives now in the Louvre, figures originally intended like the Moses to form part of the

monument of Julius II. The life-breathing works of this sculptor are known to the whole world; and it will be enough to remark, that when art reaches such perfection, it has only to decline. Such was in effect the history of sculpture after Michael Angelo. We all know Baccio Bandinelli, who aspired to imitate him, and who by his mannerism brings about the decline. Other great artists doubtless still continued to flourish in Italy during the course of the sixteenth century, and the works of Sansovino and Alessandro Algardi display a charming grace. But the interval is infinite between them and the sublime heights where soars the genius of the master.

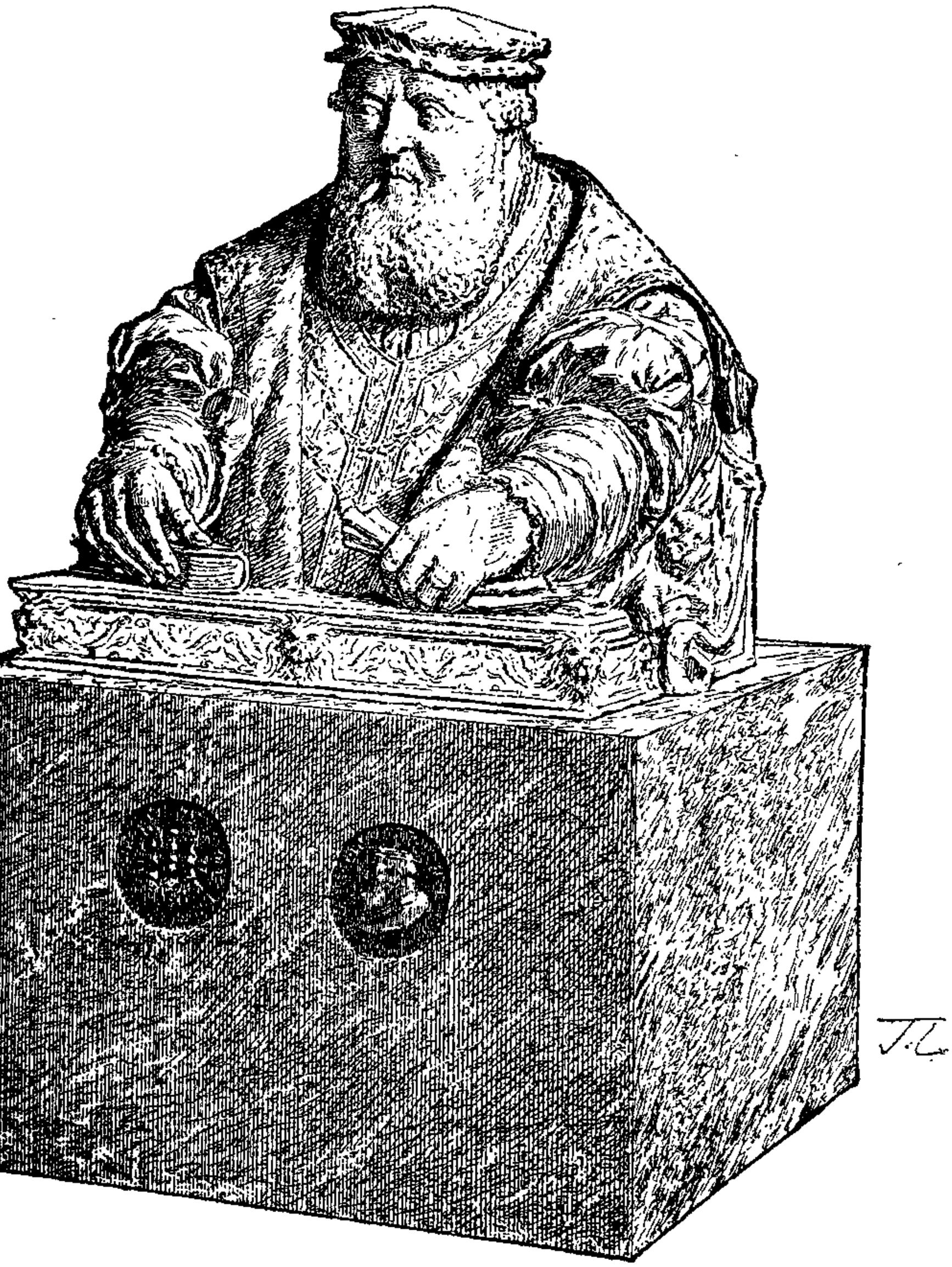
Amongst the sculptors of the sixteenth century may be mentioned:

Paolo Romano, whose Robert Malatesta forms a sort of transition between the two Italian schools.
Gian Francesco Rustici, of Florence, born 1470, † 1550.
Michael Angelo Buonarotti, born 1471, † 1564.
Baccio Bandinelli, born 1487, † 1559.
Lorenzo da Mugiano, flourishing in 1508.
Pierino da Vinci, nephew of Leonardo, born 1520, † 1554.
Daniele Ricciarelli, called di Volterra, born 1509, † 1566.
Properzia Rossi, † 1530.
Ponzio Jacquio, born 1535, † 1571.
Pietro-Paolo Olivieri, born 1551, † 1599.

Although much later than Italy, France also had its Renaissance. Was it, as some writers have maintained, in yielding to the passion entertained by Francis I. for Italian artists and their works, that this evolution was accomplished. Far from that. Not that there is any need to suppose French artists animated by an unworthy feeling of jealousy towards those strangers invited from afar, and laden with honours and wealth. France has its own national genius, by which it is ever safely directed. She looked on while the Italians were at work, relying on the influence her honours and her genius were sure to exercise over them, and so it happened that those teachers who had been invited to transform French genius, were transformed themselves, and their works had become French.

The French sculptors entered slowly, and step by step, on the new path, so that it is not till the middle of the sixteenth century, and precisely at the epoch of decline in Italy, that the man who in France characterises the Renaissance, Jean Goujon, made his appearance. There is no occasion to dwell upon the merits of this statuary, and who, so to say, writes in marble and in never-dying lines, the distinctive features of French beauty. He doubtless studied classic art, but without borrowing from it; and his Dianas, his nymphs, are ladies of the Court with all their patrician grace and delicacy. And what need had he to search elsewhere for models more elegant, more capable of captivating his contemporaries?

It is also a fact which must be thoroughly realised. Every people has its special characteristics, and France excels in that intelligent grasp of the national type which has ever converted her portraits into models. This type she has



Alabaster Statuette of Otho Henry; German work of the sixteenth century. (Louvre.)

breathed into her marbles with such surprising instinct, that we can never hesitate to fix the date of a mythological figure, whether produced in the sixteenth or in the seventeenth century; the ethnical character of the work bears this date clearly stamped upon it.

French Renaissance has been illustrated by;—

Michel-Colombe, born 1430, † 1511.
Gilekin Reuzère, of Lille, flourishing in 1508.
Jean Bernard and Jean Marchand, "tailleurs d'images," 1509.
Jean Cousin, born 1500, † 1589.
Richier, sculptor, of Lorraine, born 1525, † 1544.
Jean Goujon, flourishing between 1541 and 1562.
Fremyn Roussel, 1540-1566.
Pierre Bontemps, about 1552.
Germain Pilon, born 1535, † 1590.
Abraham Hideux, "tailleur d'images," about 1596.
Barthélemy Prieur, † 1611.

No mention has hitherto been made of a peculiarly interesting school of artists, issue of the Renaissance in Germany—those wonderful carvers of the compact limestone above described under the names of alabaster and Pappenheim stone. If the monograms can be trusted that are inscribed on some of these works, this branch of art would have been ushered in by the most illustrious of German artists. Thus the signature of Albert Dürer may be seen on the statuette of Otho Henry the Magnanimous, Count Palatine of the Rhine, one of the gems of the former Sauvageot collection. It was his disciple Aldegrever, also, who reproduced in lithographic stone the scenes engraved by him under the title of "The Wedding Dancers." Here the pretty Augsburg maiden and the Bavarian Prince are rendered with all imaginable delicacy. The features have a charming expression, and no details of the graceful draperies have been neglected by the chisel. In the Debruge Duménil collection we have seen another delightful work, signed by George Schwelgger. We need not refer to the numerous medallions produced in Pappenheim stone by the two schools of statuary established at Augsburg and Nüremberg. It will suffice to say that their style and perfect execution make them worthy of a place in the exhibitions by the side of the bronze medallions of the Italian Renaissance. It was also a German artist, Emeric Schillinck, that executed the monument in black marble incrusted with alabaster bas reliefs, raised during his lifetime by the precentor of Lantsteyn. The fragments of this monument that have been collected at the Louvre, and are dated 1561, show the merit of the sculptor.

One word in conclusion, to complete our remarks on alabaster. The French artists, notably Germain Pilon, have employed it for busts, the accessories of which are often of a different material. The same sculptor also carved in alabaster some bas-reliefs, representing Christ on the Mount of Olives, Melchisedech and St. Paul.

Nor should we overlook a little group of names that have had a real influence over French art in the seventeenth century. At their head stands Jean de Bologne, born at Douay in 1529, and who died at Florence in 1608.

His pupils Pierre Tacca, and especially Pierre de Franqueville, born at Cambray in 1548, and who returned to France in 1601 in order to enter the



Winged angel in marble, by Puget; seventeenth century. (M. H. Barbet de Jouy's Collection.)

service of Henry IV., gave an impulse to the sculptor's art, the effects of which are perceptible in the works of the greater part of the artists of this century, whose names are here subjoined :—

Guillaume Berthelot, statuary of Mary dei Medici, † 1648.
Simon Guillain, born 1581, † 1648.
Jacques Sarrazin, 1588–1660.
François Duquesnoy, called the Fleming, Il Fiammingo, 1594–1644.
Philip de Buyter, pupil of Sarrazin, 1595–1688.
Louis or Gilles Guérin, pupil of Sarrazin, 1606–1678.
François Anguier, pupil of Guillain, 1604–1669.
Michel Anguier, pupil of Guillain, 1612–1686.
Louis Lerambert, pupil of Sarrazin, 1614–1670.
Gaspard Marsy, 1624–1681.
Balthazar Marsy, 1628–1674.
Etienne Lehongre, 1628–1690.
Jacques Buiret, 1630–1699.

To attempt a description of the still noteworthy works of all these artists would swell the proportions of this volume to an unreasonable extent, besides which, their various types may be seen in the public museums in sufficient numbers to convey an idea of their peculiar style and genius. Pliancy and a certain easy grace characterise this school, whose busts have that grand air and that broad and somewhat theatrical treatment which, through Louis XIV. became the salient feature of the century.

We might here point out the remarkable change introduced into art towards the close of Louis the Fourteenth's reign, and dwell especially on the coquettish grace and unstudied felicities of the sculpture of the eighteenth century. But in order to speak of the contrast more comprehensively, it will be more convenient to reserve it for the chapter on terra-cottas, in which it found its most triumphant expression.

CHAPTER II.

BRONZES.

BRONZE is one of the very first materials that have been employed by human industry. Hesiod in describing the age of bronze (Opera et dies, v. 149), says that the arms as well as the metal-work of the houses and the implements of husbandry were of copper, because at that time iron was still unknown. Proclus the scholiast of the poet, adds that men attached themselves to the profession of arms, in which they employed copper; but as this metal is of a



Antique bronze statuette. (Former Pourtalès Collection.

soft nature, they hardened it by tempering it, and when the secret of this process was afterwards lost, they substituted iron for copper in the forging of arms. Amongst the Greeks, arms of brass ceased to be employed in the epoch posterior to the Trojan war, while according to Strabo, they continued still to be used by the Lusitanians, and especially by the Massagetæ.

But, though discontinued as a material for the manufacture of arms, bronze did not on that account lose its credit. Easily worked, and especially suitable for casting, while adapting itself to the most delicate details as readily as to the most colossal works, it has remained from the remotest times to the present day the most effective auxiliary of sculpture and all its collateral branches. We shall therefore give it an important place, that which it should

occupy in the furniture of people of taste. What effect is produced in galleries, libraries, and large apartments by bronze busts, and by groups standing on granite or marble pedestals; how much distinction is added to Boule furniture, and gilded console tables, by the elegant little statuettes, modelled "en cire perdue," works of the inimitable Florentine artists of the Renaissance. Everything, down to the plaquettes in bas-relief, to the severe medallions of the same epoch, here tells to advantage, their sombre tone subduing the somewhat garish appearance of cases sparkling with glass, gems, enamels, and all those charming smaller objects of art, now become so precious, since their history begins to be written.

It would be difficult now to begin a collection of the antique bronzes. We might here and there perhaps meet with a few statuettes, whose green patina would offer some relief to the monotony of the black bronzes of the fifteenth century. Fresh discoveries become more rare even in the vicinity of the famous temples or of the thermal springs where the ancients went in quest of health or of pleasure, for in this world nothing has changed. Hence we can hope to discover no more of those treasures and ex-voto objects that have hitherto enriched our museums. As for the works cast or chiselled by Aulanius Evander of Athens, Boëtus of Chalcedonia, Euphorion, Pasitelès and Posidonius of Ephesus, mentioned by Pliny, all these belong henceforth to history, and must be admired after a somewhat Platonic fashion. The seal-cutters Euphemus and Largonius, as well as Aptus, Parathus, Thaiamus and Zoïlus, workers in that invaluable material known as Corinthian brass, these also no longer live except as mere names in the records of classic research.

In the Renaissance alone can we expect to light upon some reminiscence of those marvels. Not that the Middle Ages are absolutely silent in this branch of art, for there might be quoted some interesting objects, precious landmarks still standing on the highroad of the past, as if to connect one with the other all the manifold revelations of human intelligence. The reader may perhaps have seen an equestrian statuette of Charlemagne, from the old treasury of the cathedral of Metz, a statuette which, in its rude simplicity, manifests at least an intention on the part of his contemporaries to consecrate the memory of the great warrior and law giver. There are at the same time to be seen still more barbarous candlesticks, formed by a man riding on a lion, or by dragons with bushy tails supporting some scarcely outlined human figures, a work of the twelfth century. The fifteenth century consecrates to the glorious heroine, Joan of Arc, an equestrian statue, which though still of very rudimentary workmanship, we are fond of regarding as a proof of the gratitude preserved for "the Pucelle d'Orléans," as she is styled on the bronze, by the nation she rescued from the foreigner.

Nevertheless an intellectual movement had been felt in Italy so early as

the twelfth century. Bonnano of Pisa had already cast the gates for the cathedral of that city and those of St. Martin at Lucca. Uberto and Pietro of Piacenza had also wrought the gates of the east chapel in St. John Lateran, thereby preparing the art world for the marvels with which Lorenzo Ghiberti was about to enrich those of the celebrated baptistry in Florence. Donatello, Andrea Briosco, "il Riccio," Andrea Verrocchio, Sigismondo Alberghetti of Venice, astonish the fifteenth century by the vigour and



Head of Bacchus; handle of a vase; antique bronze of Græco-Italian workmanship.
(The old Pourtalès Collection.)

expression that they infuse into their wonderful bronzes. These are followed in the sixteenth by Benvenuto Cellini, Orazio Forteza, Alessandro Leopardi, Moderni, V. Locrino, Tiziano Aspetti, Valerio Belli, Tatti, "il Sansovino," Girolamo Campagna, Giovanni Bernardi da Castel Bolognese, Giovanni Bologna, Alessandro Vittoria of Venice, and the worker who signed: Opus IO. CRE; in a word, quite a galaxy of astounding artistic genius.

The state of the technique at these remote dates is well known. Each artist had to invent his own processes and to do everything for himself. With the exception of a few plaquettes (de dépouille) of very low relief

which were formed so as to issue freely from the mould without altering its edges, all had to be cast à cire perdue, a difficult and costly process, as to repeat a statuette, the artist was required to prepare a fresh model. The consequence is that every Renaissance bronze is unique, because, whenever repeating his work, the artist, it might be, involuntarily modified, either the details, or the proportions, or else introduced some deviations suggested by his taste or fancy, here adding one accessory, there giving greater breadth to the folds of the drapery, elsewhere more grace to the support.

In the older specimens the statuettes are often solid, always heavy and thick, while the blackish patina or incrustation recalls that of certain antiques. Later on lightness becomes one of the distinctive qualities of the work, and we at last arrive at extremely delicate castings, which are coloured by means of that shining and warm coating known as Florentine patina, found occasionally in connection with accessories in ormolu gilding.

There is no need to vindicate the high claim of these bronzes to the consideration of all men of taste. The French museums betray in this respect a deficiency much to be regretted, and that one cannot but feel surprised has not yet been made good. But those alone that have never visited the splendid salons of the Rothschild family, of MM. Edouard André and Dreyfus, the cabinets of MM. His de la Salle, Davillier, Gatteaux, &c., can fail to appreciate the full grandeur and dignity of these little figures stamped with the seal of true genius. At times we observe the artist entering into rivalry with those of antiquity. Here, for instance, is the head of a young faun, smiling, full of animation, the hair streaming back, nothing, in a word, wanting to complete the illusion except a little green patina. Here again a statuette of Venus, her head encircled by a fillet, clothed in nothing but her radiant beauty, and holding in her right hand the apple doubtless just awarded her by Paris. Elsewhere Hercules raising his club, Cadmus armed.... But why linger over such reminiscences?

Are not the Florentines far more to be admired when, guided by their sole love of the beautiful and their wonderful comprehension of style, they create numberless masterpieces suggested by the simplest of motives? These bathers standing erect and playfully baying back the stream that ripples over their bodies; others again seated and wringing their flowing locks, or else removing a dangerous thorn set up in the bed of the stream, all this is very simple, and yet such motives have sufficed to give birth to genius. And it must have been by way of pastime that these masters created such charming trifles, which not one of them has thought it worth his while to attach his name to. It was less the love of fame that guided their modelling hand than the necessity of giving scope to the overflow of ideas that fermented in those glorious minds who shed a lustre on their epoch.

There is one point we should wish to insist upon. France also had her Renaissance. Louis XI. employed Laurent Wrine to cast the bronzes for the mausoleum he caused to be prepared for himself at Notre-Dame de Cléry. Conrad Meyt, "imagier" of the Duke of Burgundy, worked also



Gilt bronze statuette of Perseus, attributed to Benvenuto Cellini. (Baron Charles Davillier's Collection.)

at bronzes, while Francisque Rybon made casts from the antiques brought from Rome for Francis I. We remember having seen a charming statuette of Mercury seated, formerly belonging to Baron de Monville's collection, and bearing the signature, unfortunately partly effaced, of Salomon G . . . . on with the two first ciphers, 15 . . These men, the forerunners or rivals of Jean Goujon, Germain Pilon, Barthélemy Prieur, Guillaume Berthelot foreshadowed the brilliant galaxy of the seventeeth century.

At a time when there was nothing left in Italy, except Antonio Bonacino and Domenico Cucci, who later on withdrew to the Gobelins, these artists were producing in profusion elegant though somewhat pompous works, intended to decorate Marly, Versailles, and the other princely mansions. Such were Simon Guillain, the Anguiers, the Marsys, whose reduced groups, skilfully cast by Keller, still adorn the more noted French galleries. We may mention, as the most important type of these groups the "French



Bronze statuette of the Florentine Renaissance period. (Old Pourtalès Collection.)

Parnassus," dedicated to Louis XIV., now in the National Library, the "Rape of Orithyia" by Borcas, and the "Jupiter of Adam," both in the Louvre gallery.

Technical processes had then made such progress that casting became a game, and we see reproduced ancient groups like the Laocoon, Fame, the Marly horses, portraits and statues of celebrated warriors, all that iconography now so sought after for the decoration of artistic salons.

PLAQUETTES—MEDALLIONS.

But bronze is not limited altogether to the production of statues or bas-reliefs on a large scale. Many of the artists quoted by us further back, are

known only by works of very small dimensions. Moderni, and V. Locrino, on whom history is silent, have earned a reputation by "plaquettes" or little plates, some not more than an inch in length, inscribed with their name, and impressed with the seal of their genius. In these cast medallions of the fifteenth and sixteenth centuries, we find not only interesting portraits of all the contemporary celebrities, but also the embodiment of the wonderful vigour of the rising schools of regenerate Italy. We remember the brilliant display exhibited by M. Dreyfus in the Corps législatif (*Exposition pour les Alsaciens-Lorrains*), a display in which there were jostled together the medallions and plaquettes of Pisanello, Sperandio, Matteo di Pasti, Pollajuolo, Francia, Riccio, Pastorino, Benvenuto Cellini, Tuzzo. Some few specimens were again seen in the galleries of the history of costume, side by side with the bas-reliefs of Donatello, the "Entombment" of Andrea Riccio of Padua, the "Virgin" of Donatello, and the portrait of Leone Alberti, works belonging to the same amateur, and to M. Edouard André. To see these wonders is to understand their finding a place among all men of refined taste. And for those who do not possess private collections, how much more interesting becomes a Florentine bronze statuette, when its pedestal of jasper, rare marble, or carved ebony, is encrusted with plaquettes of the same epoch, or with those rare reproductions in bronze, made by Valerio Belli of Vicenza on the intaglios engraved by him in rock crystal. And what a fine effect is produced by the spirited effigies of Isotta da Rimini, Alfonso and Lionello of Este, Lucrezia Borgia, Alfonso of Aragon, king of Naples, in a glass case, when alternating with coloured wax portraits, miniatures in oil, or the delicate enamels of Limoges.

Here, as among the statuettes, we must separate the productions of France. It is certainly no Italian artists who imagined to perpetuate, by imperishable castings, the memory of the horrors of St. Bartholomew, or who have represented the entry of Henry IV. into Paris in the midst of an intoxicated multitude, hurling headlong into the Seine those suspected of having upheld the League, or favoured the Spaniard. In all such works we recognise, if not the hand, at least the influence of such artists as:—

Michel Colombe, 1430–1512.
Richier, 1525–1544.
Jean Goujon, 1541–1562.
Jean Cousin, 1500 1589.
Fremyn, 1540–1550.
Roussel Germain Pillon, 1535–1590.
Barthélemy Prieur, ob. 1611.
Martin Fremiet, 1567–1619.
Simon Guillain, 1581–1658.
Guillaume Berthelot, ob. 1648.
Guillaume Dupré, ob. 1642.

Jacques Sarrazin, 1588–1660.
François Anguier, 1604–1669.
Michel Anguier, 1612–1686.
Gaspard Marsy, 1624–1681.
Balthazar Marsy, 1628–1674.

This galaxy of artists, encouraged by the Court, must have produced much over and above the masterpieces in our museums, besides forming rivals who, though less renowned, are yet worthy to live in posterity, just as John of Bologna had found, in the Susini, artists capable of making reductions of his great works, the artists above named have reduced in bronze the marble groups of the palaces, and the most distinguished salons of our days are proud to possess these reduced copies.

From bas-reliefs and medallions to medals properly so called, the transition is imperceptible, and if science has drawn a line of demarcation between the (monetarii) mint-masters and the strikers of medallions, there comes a time when the processes of casting and stamping produce works so allied, that it seems almost arbitrary to separate them.

It is far from our purpose to sketch in this place, a manual of numismatics, and we shall merely remark that, thanks to the researches of the learned, the list of engravers on medals and coins has of late years been greatly extended. For antiquity alone, since the labours of the Duc de Luynes, we have arrived at the following names :—

Apollonius.
Aristippus.
Aristobulus.
Aristoxenes.
Boïscus.
Choeceon.
Choirion.
Cimon.
Heraclides.
Hippocrates.
Isidotes.
Micyllus.
Molossus.
Nenantus.
Nonclides.
Olympis.
Parmenides.
Cleodorus.
Cratesippus.
Euclidas.
Eumenes.
Euphas.
Euthymos.
Euaenetes.
Exaecstidas.
Philistion.
Philon.
Phrygillus.
Procles.
Solites.
Sosis.
Sosos.
Theodotus.
Zoïlus.

The names of old French mint-masters are far from numerous. From the time of Doccion, who signed a medal of Clovis and St. Éloi, whose name appears on an example of the Dagobert period, there occur ; —

1326. Jehan de Tournay, seal engraver.
1349. Jehan de Lathom, seal engraver, Angoulême.
1420. Guiot de Hanin, coiner ; Jehan Lepère, goldsmith, author of the medal of Louis XII. and Anne of Brittany, the precursor, in a sense, of the illustrious Guillaume Dupré, who struck the medals of Henry IV. and Mary de Médicis, and formed the school of the seventeenth century.

THE EAST.

It was long questioned whether there has ever existed sculptural art in the East, and whether India, China, and Japan could send us anything beyond the grotesque and hideous figures of their monstrous idols. This doubt can no longer exist. The works that have now been collected by connoisseurs show how fully entitled are the conceptions of the East to rank with the highest manifestations of intelligence. There is even for the philosopher a very



Female figure ; Japanese bronze.

singular fact to be noted. It is the striking analogy existing between works of art, wherever produced, in corresponding stages of intellectual development. We can appeal to certain bronze statuettes representing the severe figure of an Indian sage in contemplation, which may be compared with the primitive conceptions of the Italian artists of the fifteenth century ; or certain Japanese works that look copied from the graceful figures over the entrance doors of our Gothic cathedrals ; or else certain formidable demons of the Chinese Tartars, that one might almost fancy had come down from the gurgoyles of the same cathedrals.

From the technical point of view, nothing is more curious than the Oriental works. Huge figures cast in several pieces are put together by ingenious processes ensuring their solidity, while there are "cires perdues" modelled with

a perfection that has never been surpassed, some chased with a finish worthy of the goldsmith, and which can only have been executed with instruments specially made for hollowing out the bronze and to polish and cut into the most secret folds of the draperies.



Sage in contemplation; old Indian bronze. (M. J. Jacquemart's Collection.)

In this style India above all supplies the most marvellous specimens, while for the cire perdue Japan has an evident superiority over China.

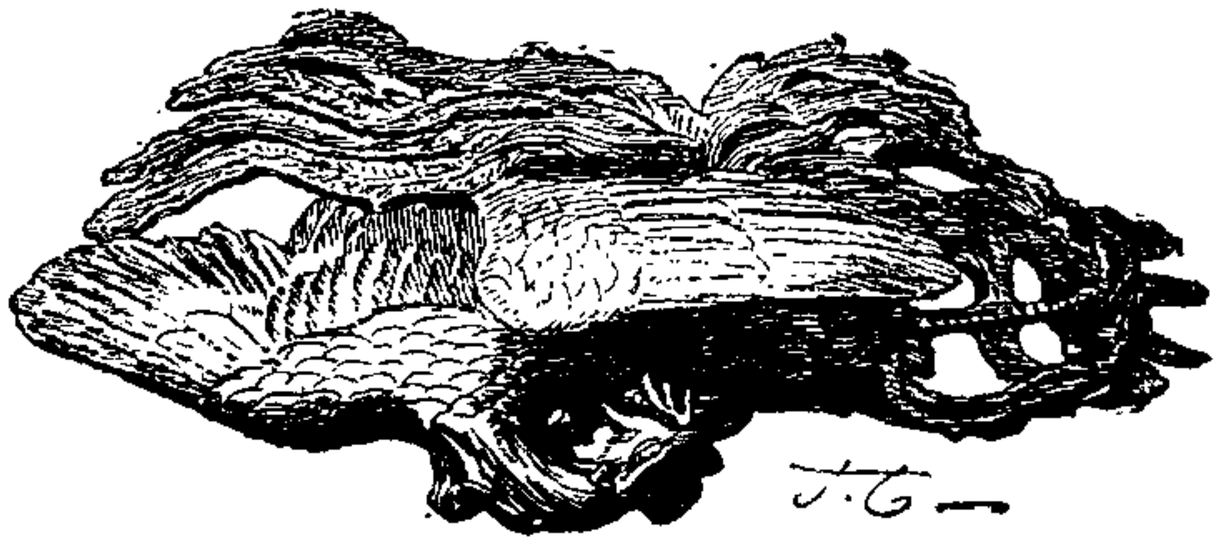
Assuredly the elegant interiors of the houses, those especially ornamented with large porcelain vases, jardinières with flowers and the "fong-hoang," screens either in ceramics or else adorned with hard stones carved, cannot but be improved by setting up in the angles, these severe buddhas of fine patina, or sages in a contemplative attitude pondering over eternal truths.

As for the statuettes, their place is everywhere. It is a mere question of judicious selection, their elegant outlines and the daring beauty of their draperies enabling them to look to advantage, no matter what the surroundings. Nor is there any occasion to add that, in a tastefully furnished apartment, room may also be found for those gigantic symbolical birds, life-



Female figure playing on an instrument ; Japanese bronze with gold patina.

like cranes fashioned as perfume-burners or candelabra, well suited to adorn a hall, or enliven a conservatory, rivalling, as they do, the rarest plants in elegance and refinement, or else to light up an ante-chamber protected by the threatening attitude of the dogs of Fo. Here also may be disposed the many-storied pagodas, their roofs ornamented with bells, and sheltering the divinities of the vaulted firmament. They will look well by the side of the huge tripods, or perfume-burners, whose feet are formed of statuettes or elephants' heads, with pierced covers surmounted by the imperial dragon or animals of happy omen.



The Fong-hoang ; Japanese bronze.

CHAPTER III.

IVORIES.

IVORY also is one of the most valuable materials for the artist. It is easily cut and polished; the tone imparted to it by time is warm and mellow, while its grain enhances the beauty of the workmanship. Hence the ancients had fully recognised its claims, employing it not only for their valuable furniture, but also for sculpture on a larger scale, as shown by the chryselephantine Minerva that the Duc de Luynes has essayed to restore.

Egypt could scarcely have overlooked such a beautiful material, and we now know to what good account she turned it. Asia Minor also employed ivory in its objects of luxury, such as the hilts of its arms; and the collections in the Louvre have enabled us to admire the spirit breathed into their roaring lions by the statuaries of Nineveh and Khorsabad.

Amongst both the Romans and Greeks, ivory was used to make the elegant caskets (pyxis) in which the ladies kept their ornaments and various articles of the toilet. Of ivory were also the handles of the mirrors in which they studied the effect of their costume, or of the flabellum, or fan, with which they cooled the atmosphere around them. Some of these ancient works, still surviving in collections, show the advancement of the art, and account for the preservation in history of the names of the renowned "eborarii," P. Clodius Bromius, Q. Considius Eumolpus, P. Matrinius Eutychès and L. Plotinus Sabinus.

To a pyx, doubtless, belonged the charming carved bas-relief of two cupids, now in the cabinet of Baron Charles Davillier. The "applied" statuettes in the Cabinet of Medals were mostly intended for similiar purposes or served as handles for various utensils.

Classic art, properly so called, such as still reflected the pure taste of the Greeks, had already been impaired in its transition to the Roman Empire. But a still more thorough transformation was brought about after the establishment of the Empire of the East. We have, so to say, a witness to the state of ivory carving at the time of the transition in the curious figure of the third or fourth century now in the Musée de Cluny. It still

manifests a certain grandeur, and we thereby see that the spirit of the old style had not yet quite died out. Byzantine monuments, in which profuse ornamentation eclipses the correctness of design, are very numerous, the most interesting from the historic point of view being the Consular diptychs. These have the great advantage of bearing fixed dates, and of thus showing the state of the art at a precise moment. The Cabinet of Medals in the National Library possesses the oldest specimens of the kind. These leaves of carved ivory were offered by the new consul to his electors, that is, to the members of the Senate, or Conscript Fathers, who had conferred the office upon him. The consul was here most usually represented seated upon a throne supported by two lions, in one hand holding the map of the Circus (mappa circensis), in the other a sceptre surmounted by the busts of the reigning emperors. On these tablets were also carved the public games celebrated at his expense, as well as the presents distributed to the people, typified, for instance, by slaves emptying bags of money into various measures.

The oldest diptych in the Library bears the date of the year 428. It represents the Consul Flavius Felix standing in the tribunal at the games, the partly-drawn curtains being raised on either side. On the border of this tribunal are engraved his names and some of his titles, the remainder of these having been completed on the second tablet now lost, but known to Mabillon, Banduri and Gori. This legend ran:—"Of Flavius Felix, most illustrious citizen, Count and Master of the two militias, a patrician and consul." This monument of a consul of the Western Empire had long been preserved in the Abbey of St. Junien at Limoges. The remaining tablet was procured for the Cabinet of Medals in 1808.

The second fragment, from Autun, bears no image, but has also reference to a Consul of the West, Flavius Petrus Sabbatus Justinianus, elected in 516. Complete copies, elsewhere preserved, have served to restore the distich on the ivory tablet in the Library, beginning with the words: "MUNERA PARVA QUIDEM PRETIO SED HONORIB. ALMA. I, Consul, offer to the Fathers these gifts, of slight value indeed, but highly honourable."

We may here also quote for the year 525, and for the empire of the East, the diptych of Flavius Theodorus Philoxenus Sotericus Philoxenus. His bust alone appears on a medallion, above which is another, occupied by an elegantly dressed female figure, presumed to be the personification of Constantinople. The Greek legend runs: "I, Philoxenus, created consul, offer this gift to the all-wise Senate." This perfect diptych had been given by Charles the Bald to the Abbey of St. Corneille, near Compiègne. It reached the Cabinet of Medals, still enclosed in the silver-plated wooden frame made by the Benedictine monks at the time it was deposited among their treasures, a circumstance rendering it doubly interesting.

The latest known diptych, is that preserved in Florence, dating from the year 545, and bearing the name of the Consul Anicius Basilius.

To the sixth century also belong the boxes intended to contain the "eulogia" or food sent to be blessed, and representing subjects borrowed from the Christian sarcophagi, such as the healing of the paralytic, and of the man blind from his birth, the woman of Samaria, the Resurrection of Lazarus, the disciples of Emmaus, and the four Evangelists.

The following century is illustrated at Cluny, by the beautiful plaque showing a woman standing by an altar, and holding in her hands two inverted flaming torches. This plaque, found at the bottom of a well at Montier-en-Der, had formed one of the doors of a large shrine (châsse) brought from Rome by St. Bercharius to enrich the church of the monastery he had here founded in the reign of Childeric. The antique style of the carving might lead to the belief that the piece brought from Palestine by the devout monk belongs to an epoch anterior to its application to the reliquary.

The art of the tenth century, is represented by the authentic Byzantine bas-relief showing Christ crowning the Emperor Otho II. and his wife Theophania. At the feet of the emperor is a figure crouching in the most abject attitude and covered with a mantle semé with stars. This is the artist John Ch . . ., author of the work, as it can scarcely be supposed to represent a donor. This ivory seems to have been carved for the marriage of Otho, Emperor of the West, with the daughter of Romanus II., Emperor of the East. It is interesting to compare this purely Byzantine piece with another plaque of Italian origin, representing Christ on the Cross between Mary and St. John, with details of Byzantine emblems, and figures of saints in the circular arcades and in medallions. The cover of an Evangeliary shows, with its ivory carvings, the filigree frames, enriched with gems, common at this period.

As a transition between the tenth and eleventh centuries, we may refer to the two plates also at Cluny, carved on both sides, one representing Christian subjects taken from the life of the Saviour, the other some mythological emblems of more recent date, and all the more interesting, that its style of ornamentation seems to indicate oriental influence.

For the eleventh century itself, we have a work of certain date in the glass cases of the Cabinet of Medals. This also represents Christ crowning the Emperor Romanus IV. and Eudoxia, who ascended the throne of the East in 1067. This ivory tablet doubtless formed part of a "Hagiothyrides," or triptych, used as a cover for an Evangeliary, preserved in the metropolitan church of St. John at Besançon. Not far off, is another complete binding, that is still provided with its two leaves or shutters. Here the principal subject is Christ on the Cross between the Virgin and St. John, and Con-

stantine the Great, with his mother, St. Helena, praying at his feet. On the leaves, medallions, occupied by five saints, are framed in an ornamental border.

It would be hopeless to attempt a description of the many pieces existing in the French collections, and by imperceptible gradations illustrating the



Coronation of the Virgin ; group in ivory, relieved with colours and gold ; thirteenth century. (Louvre.)

transition from the classic Art in its decline to that created under the inspiration of the ideas of the West. Here the question of locality clearly eclipses all others, and while the Byzantine school long upheld its teachings in all that regarded religious subjects, the moment that Art was called upon to give plastic embodiment to the creations of the poets, or to the scenes of mediæval metrical romances, the image-carvers who worked in ivory interpreted such scenes through the ideas and manners of the times.

Interesting, on this account, is the ivory casket at Cluny representing a sort of chapel, and amidst religious subjects containing some figures apparently relating to the life of St. Rémy and the baptism of Clovis. After studying this piece from Rheims, the observer may notice, as illustrating the following century, the reliquary of St. Yvet, long preserved in the Abbey of Braisne-en-Soissonnais, and the numerous statuettes of which are executed in a remarkable style.

But in the thirteenth century, secular monuments become more frequent. Here is, in the first place, the mirror case on which are represented Queen Blanche and St. Louis. In spite of serious mutilations, this relic of the ancient treasury of St. Denis retains all its interest and shows a close connection with the style of contemporary seals. But it will be better still to examine the famous group in the Louvre acquired at the Soltykoff sale, and which, as some suppose, under the religious form of the Coronation of the Virgin, gives us the portraits of Philip III. the Bold, son of St. Louis, and of Mary, daughter of Henry III. the Debonnair, Duke of Lorraine and Brabant. M. Alfred Darcel, who has described this fine group, hesitates to recognise in it an iconographic value apparently so daring. He with difficulty admits the heraldic devices of the King and the Queen on the sacred vestments. Questions touching the manners of former times are always somewhat difficult to determine. But M. Darcel's remark induces us to form a conclusion different from his. It would indeed have been a sort of desecration to array the Saviour and his Mother in a sort of human livery, even though it be that of the greatest on earth. But to represent the king and queen of France under a form consecrated by the Church, would have meant nothing more than placing them under the immediate protection of those whose outward appearance they were made to assume. The costumes of the group under consideration are not in the usual style of religious representations, but are those worn in France at the time of the marriage of Philip the Bold. Hence the tunic semé with the emblems of France and Castille must be that of the King, just as the cotte-hardie embroidered in lilies and barbels is that of Mary of Lorraine and Bar. A perfect and wonderful type of French sculpture in 1274, this group must have been all the more maturely composed, in consequence of its high destination. Hence we do not think it at all impossible that it consecrated a marriage accomplished under the auspices of Christ and his Mother, by comparing the gift of the heavenly crown with that of the worldly diadem.

If, however, we want an object of comparison between this exceptional work and the ordinary products of the thirteenth century, it will be enough to cast a glance at the octagonal casket in the Musée de Cluny, on which are depicted the episodes in a romance of chivalry, analogous to the conquest of

the Golden Fleece. Here the sculptor has had recourse to an expedient common enough, when the object was to save serious outlay. He has cut the figures in thin ivory plaques brought together, and has heightened the whole by means of a narrow border in coloured mosaics, doubtless borrowed from oriental Art.

This mixture of piqué mosaic soon comes into general use, encouraged as it is by the Venetian and Sicilian artists, who were in constant association with Arabian works and even with Arabian artisans. Mirror cases now are multiplied, and caskets embellished with scenes from the "Roman de la Rose," or the "Conquête du Château d'Amour," with those slim and graceful figures attired in the costume of the period. Within compartments guarded by fantastic dragons, or bristling with crosier foliage, appear the trefoil or rose medallions. The fourteenth century, developing the style, now avails itself of all the delicate tracery of the pointed Gothic. Reliquaries become cathedrals, and the caskets, monuments, while gold and colour heighten the effect of the delicate mullions and pierced crockets. Some of these caskets that seem to have added the charm of chased metal to their other mountings, acquire the perfection and elegance of the goldsmith's work. As characteristic specimens of this branch of Art, we may refer to the great reliquary at Cluny, containing fifty-one bas-reliefs, and to the celebrated retable of Poissy, one of the most curious pieces in the Louvre. It was executed in bone with marquetry, framed by order of Jean de Berri, brother of Charles V. and Jeanne de Boulogne, his second wife, who have had themselves represented on it, assisted by their patron saints. The name of the donor is verified by the shield of France with its border engrailed in gules, the arms of the Duc de Berri. We may also mention an historical monument in the Cluny Museum, formerly forming part of the treasures of the Carthusian Monastery at Dijon. This is the oratory of the duchesses of Burgundy, ivory tablets embellished with figures and subjects in relief singularly well executed, and representing the Life and Passion of the Saviour and St. John the Baptist. Here also the framework is relieved with coloured marquetry. In the archives of the department of the Côte-d'Or, where have been deposited the records of the Dijon Chartreuse, there has been discovered the following entry, imparting quite an exceptional interest to these carvings :—

"Accounts of Amiot Arnaut from 1392-1393. Paid 500 livres to Berthelot Héliot, 'varlet-de-chambre' of the duke (Philip the Bold), for two large ivory tablets with images, one of which is 'the Passion of our Lord,' and the other, the 'Life of Monsieur saint Jean-Baptiste,' which he has sold for the Carthusians."

At this epoch, nothing was more common than these little portable chapels, usually composed of two tablets connected together, and commonly

designated as diptychs, like the old consular tablets. But the nature of the subjects represented on them, and often their shaped form prevents any risk of their being mistaken for the more ancient ones.

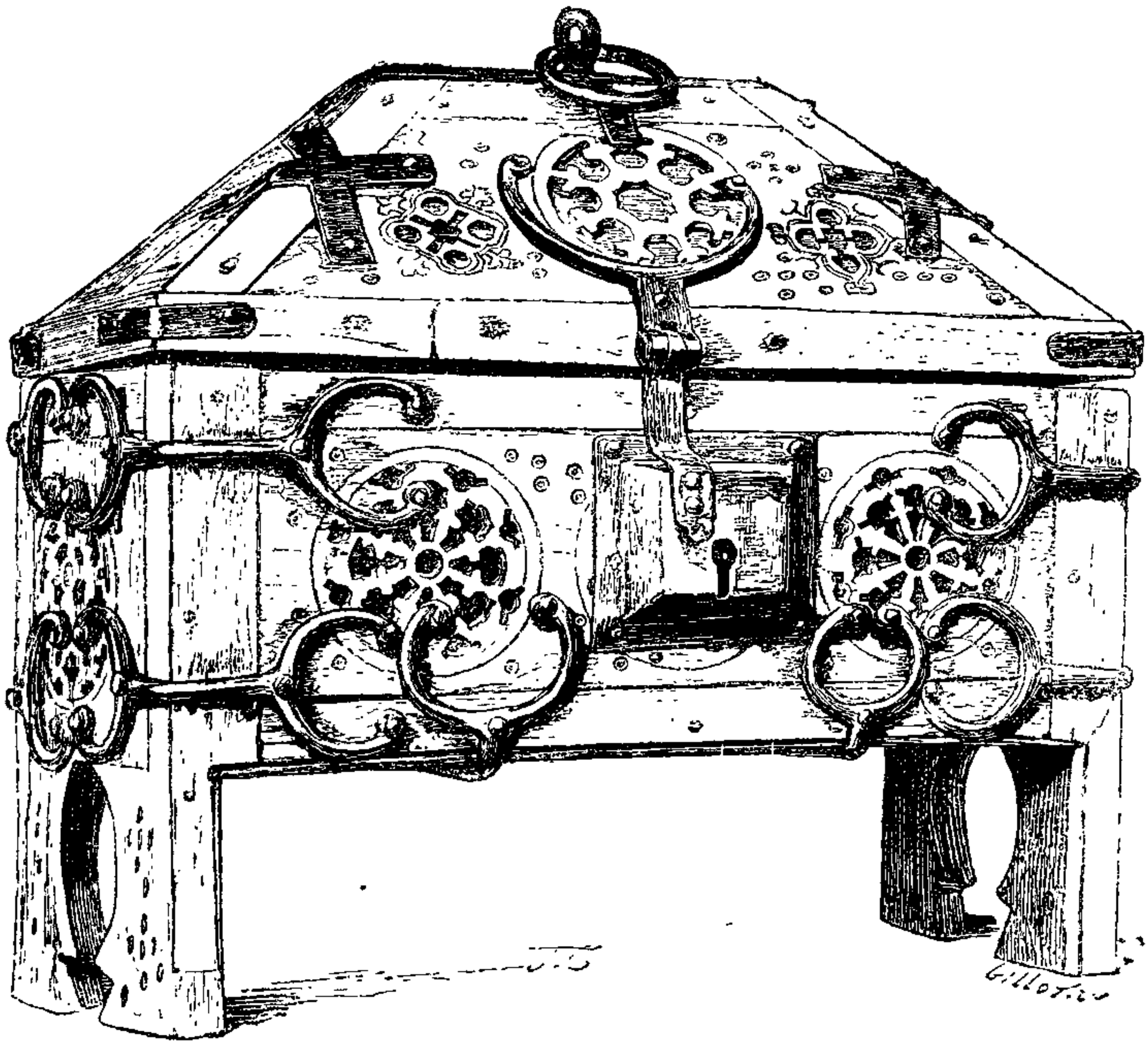
We cannot leave this subject without speaking of certain ecclesiastical objects, crosses, crosiers, taus, and pastoral staves. Their ornamentation doubtless partakes of the general style of the period; but there is to be found in them valuable indications on manners, and progress of Art, from the crosier with square staff and simple volute of the twelfth century, to those with intricated chasings and subjects on both sides, characteristic of the fourteenth.

As regards the manners of chivalry, a curious hint is supplied by the oliphants. But in this case the question of origin requires careful consideration. Some of these warders' horns, of Norman workmanship, are covered with entangled vegetation, out of which rise fanciful and fabulous animals. Others enclose, in less complicated interlacings, birds and quadrupeds, most frequently of the feline order. Here it becomes necessary to draw a distinction based on the style, as some may be oriental, and others imitations from the first in the Middle Ages.

But times change, and the Renaissance soon introduces a new element into the workmanship of ivory. Two opposing currents, both equally powerful, now meet together; and the result is further progress. We have, on the one hand, the national French style, perfected in the Burgundian workshops, and, under the fostering care of the dukes, attaining unrivalled excellence. No further proof of this is needed, than the little figure belonging to Baron Gustave de Rothschild, representing St. George vanquishing the Dragon. Equipped in a complete cuirass, a mantle of silver cloth falling from his shoulders, the sainted knight barely rests with the tip of his peaked shoes (solerets à poulaine) upon the monster he has overthrown and is about to cleave asunder with his triumphant sword. His open helmet reveals a delicate and serious countenance, with all the characteristics of a real portrait. If so, it must be that of the Duke of Burgundy himself, for whom this masterpiece was intended. Assuredly, after such triumphs, the Art could now make no further progress; it could but modify its style. It is this change which is called the Renaissance.

Before studying its effects, and calculating the extent of its influence, let us, if at all possible, associate a few personal names with these old works, and thus rescue from oblivion, artists so clearly entitled to lasting fame. In the inventory of Charles V., Lebraellier is described as having carved "two fine large ivory tablets of the three Marys." In 1391, we find Henry des Grès, "pignier" (carver of combs); in 1392, Héliot, already mentioned; in 1454, Henry de Senlis, "tabletier," and in 1484, Philip Daniel, "pignier tabletier" in Paris.

From the Mediæval to the Renaissance, combs played a great part in social use, and in the Arts. They were richly decorated with carvings in bas-relief, representing scriptural subjects, legends, and armorial bearings. Some of these subjects were of a purely religious character, while others mingled the sacred with the profane, such as the "Judgment of Paris," with "David and Bethsheba." Elsewhere we have the "Adoration of the Magi,"



Ivory coffer ornamented with perforated rosettes and copper clasps; fourteenth century.
(Old Le Carpentier Collection.)

and the "Flight into Egypt," side by side with the "Lay of Aristotle," and other scenes from metrical romances. The reason of this was because the comb formed part of the wedding-gifts, and was looked for in the "corbeille," together with the mirror case, the busk, the distaff, the spindle, the shuttle, and those thousand other trifles, articles of the toilet or of housewifery, elevated by Art to the rank of jewels.

Coming to the epoch of the Renaissance, the part played by Italy in this movement has already been dwelt upon in our chapter on Bronzes. It need scarcely be said, that in ivory work, also, attempts have been made

to detect the hand of the greatest artists of the times, beginning with Michael Angelo himself, who has been credited with so many wonderful figures of the Saviour. At the same time, it is certain that many celebrated men in Italy, Spain, France, and Germany, wrought in this material. But the bulk of the ordinary works was produced by special artists, whose names have not in all cases reached us, although many of them well deserved to do so. In the Correr Museum at Venice, there is a bas-relief representing a satyr surprising a sleeping nymph, which has been attibuted to Agostino Carracci, who was at once painter, goldsmith, and engraver, and who certainly engraved this composition on copper. Copé, surnamed Fiamingo, a Fleming by birth, but settled in Rome, there executed some ewers, with their basins, covered all over with graceful carvings. We have seen a remarkable bust of Cosimo II. de' Medici, by Alessandro Algardi. Frate Clementi also worked in this material about 1638, and a little later on Donatello Fiorentino carved an exquisite nude female figure.



Ivory statuette, by François Flamand. (Musée de Cluny.)

France also occupied a worthy position in this branch of Art during the sixteenth century, and was far from abandoning a pursuit in which she had achieved such signal triumphs in the previous ages. But here also, as in so many other special departments, individual names occur but rarely. Who, for instance, was the skilful statuary who modelled, as if in wax, the marvellous bust of Diane de Poitiers, preserved in the Louvre? No one can now say, and yet this is undoubtedly a masterpiece. François Duquesnoy himself, known as François Flamand, chief of the ivory carvers above all others, marked his figures not by his name, but by the boldness of their attitudes, the softness of the carnations, and that breadth of touch which causes the figures of his women and children still to throb with life. Both Cluny and the Louvre possess charming groups and bas-reliefs by his hand. Francis van Bossuit of Brussels, whose taste had been chastened by a long residence and thoughtful studies in Rome, trusted the permanent recognition of his unsigned figures to their innate charm and scientific treatment. At this period, Jean de Bologne and his disciples were also distinguishing themselves as workers in ivory. Later on, this pliant material adapting itself more readily than any other to the subtle forms of realism, the ivory carvers began to follow the taste of Rubens, and so marked is this style, that connoisseurs describe the greater part of such work by the name of Flemish ivories, an expression to which certain events have moreover imparted an historic value. Louis XIV. had invited to his court van Obstal or Opstal of Antwerp, and after having commissioned him to

execute some fine ivory carvings, caused him to be received by the Academy of Painting and Sculpture in Paris. The Dutch artist, Jacob Zeller, was also at work from the year 1620, while the Burgundian sculptor, C. Lacroix, who had worked in Genoa, preserved in his busts the impress of the French manner. On the other hand, P. S. Jaillot and Lucas Faydherbe slavishly followed all the eccentricities of fashion, while Chevalier sought in London a field for his talent as a portraitist. The last names that have occurred to us, are those of Rosset, who carved in ivory the busts of Voltaire and Rousseau, and of J. B. Xaverre, author of a bacchante.

But nowhere has ivory been worked more perseveringly or with greater enthusiasm than in Germany. Here, as in Italy, the very greatest names are associated with this art. A little relief, preserved in Cluny, bears the date of 1545, with the monogram of Hans Sebald Beham. Here, also, the medallion portraits vie with the most finished works in lithographic stone and wood, while artists display their ingenuity in multiplying the applications of this material. Shaped into circular forms and carved with subjects with women and children, and riotous bacchanalian scenes in which Silenus and the satyrs play a prominent part, the ivory was fashioned into hanaps, tankards, and other drinking-vessels, richly mounted in silver. Elsewhere it is employed for the handles of carving knives, forks and spoons, as well as for portable knives. The ornamental bas-reliefs are past counting, while counters for play, boxes and snuff-boxes are met with in endless variety. Some few names of individual artists have been handed down, as, for instance, in the seventeenth century, Angerman, Christopher Harrich, who died in 1630, and who, taking up a French fashion of the close of the Renaissance, amused himself by coupling skeletons with groups of young women. At the same time flourished Leo Pronner of Nuremberg, no less painstaking than talented, who would carve as many as a hundred heads on a cherry-stone, the magnifying glass being needed to detect all their varied expressions. Then come George Weckhard, Leonhard Kern, of Nuremberg; Lobenigke, Pfeithofen, Rapp, Barthel of Dresden; Raimund Falz, devoting his talents to medal engraving and ivory carving. We may also mention the brothers Lorenz and Stephen Zich, of Nuremberg, specially skilled as ivory turners. Balthaser Permoser, born 1650, in Bavaria, after working for fourteen years in Italy, continued to practise his art in Dresden, till his death in 1732. In the same city Stich worked in ivory about the year 1737, before entering the porcelain manufacture as modeller.

To the Germans was reserved the distinction of having first introduced into ivory carving a polychrome style, which, though condemned by good taste, had an enormous success. Simon Troger of Nuremberg, hit upon the plan of clothing his ivory figures with draperies of brown wood, and the Bavarian

Krabensberger, improving on the idea, produced his groups of ragged gipsies and lazzaroni whose nakedness showed through their tattered clothes. Later, Krüger made a speciality of grotesque figures, and, lastly, the fashion of carrying canes becoming general in the eighteenth century, gave a scope to the genius of Michael Däbler, who executed groups of little figures to serve as handles to these monumental walking-sticks. Nevertheless we find a sculptor named Jopter, who, at this period, carved a fine Descent of the Cross.

But while mentioning the German specialists in this branch, it would be unfair to overlook the princes who were so fascinated by the beauty of this material that they devoted to it their leisure hours. These were Augustus the Pius, elector of Saxony in 1553, Maximilian, first elector of Bavaria of the younger branch in 1596, and George William, elector of Brandenburg in 1619.

There remains to be mentioned a country, whose works have not been described, because there, more than elsewhere, it is extremely difficult to distinguish between history and legend. We refer, of course, to Spain, where painting especially has been highly cultivated. But in his excellent works on the subject, M. Louis Viardot makes little more than incidental reference to the statuaries of the Iberian peninsula. So far back as 1376 we meet with the first pioneer of Spanish art in Jayme Castayls of Barcelona; closely followed by Anrique, who, in 1380, enriched the cathedral of Toledo with the remarkable Mausoleum of Henry II., while that of Don Pedro Tenorio was raised by Fernan Gonzalez in 1399. In 1420 Guillen de la Mota adorned the cathedral of Taragona with an alabaster retable, and about this time Alvar Gomez, Alvar Martinez, and Pedro Juan, applied themselves to the decoration of the same cathedral. Lastly, Juan de la Huerta came about the year 1450 to execute the monument of Jean sans Peur, Duke of Burgundy, in Dijon. Here are precursors sufficient to account for the superiority of the Spanish ivories; why then seek elsewhere for an explanation? The marvellous expression of the features, the picturesque motion of the figures, the pliancy and truth of the draperies, cause Spanish sculpture to vie with the most perfect and most carefully conceived works of the painter in religious fervour and in faithful imitation of real life. We have recently seen a statue of St. Francis of Assisi, copied from a work in wood by Alonzo Cano, a work which gives some idea of the power of the artist to make the vegetable fibre quiver beneath the extatic inspiration of his chisel. And if we well remember a certain little ivory figure of St. Sebastian, admired by us in the cabinet of M. Thiers, and shown as a work by the same painter, we must recognize in it the same knowledge and genial power, and admit that the suggestion of both being by the same hand no longer causes us any surprise.

TRIVANDRUM PUBLIC LIBRARY.

It is, at any rate, certain that most of the Spanish ivories in our collections are specially distinguished by their expression, we had almost said, by their colour. Must it be thence said that they are the work of painters, or else that the Spanish statuaries partake of the qualities of the painter?

The reader will have, doubtless, noticed that our descriptions have been restricted more particularly to the ivories in which expression is paramount, and to bas-reliefs and statuettes. The fact is, that purely ornamental pieces are excessively rare. When ivory is fashioned into caskets, drinking-vessels (*buires*), or chalices, it is nearly always accompanied with an ornamentation in which the human figure occupies the most prominent place. So true is this, that even in the very smallest objects, such as beads of rosaries, or the pieces



Ivory patch-box; epoch of Louis XV. (Dr. Piogey's Collection.)

in the games of draughts or chess, we are surprised still to find, often in microscopic proportions, scenes from sacred history, the effigies of contemporaries or heroic representations.

The universal employment of this material is amply shown by the public collections. The Museum of Artillery contains sword handles, the stocks of cross-bows, powder-flasks and horns, all in ivory; these latter often in real ivory, but occasionally also in stag's-horn worked after the fashion of cameos of two layers. Handles of knives or forks, objects of female industry, or even of pure ornament, patch-boxes, snuff-boxes, everywhere, and at all epochs, we find ivory so fashioned, ever ornamented by art. Hence it makes large claims on the attention of the connoisseur, whether as a furnishing material, or as a treasure suitable for an *étagère* or show case.

THE EAST.

There is nothing very wonderful in the fact that the peoples of the remotest parts of Asia employed ivory for the more costly objects of art. With the raw material at hand, there was every inducement for these laborious and

artistic races to make use of it. Hence it is not surprising that they have pursued well-nigh the same course as the western nations in developing the art of ivory carving. Caskets, plaques, fans, round boxes, mortars, and even cabinets with a multiplicity of compartments just as in Europe, but however used, they have always shown the most exquisite taste and ingenuity in its application.

First in the field is India, ancient and still mysterious, with its singularly picturesque mythology. Thanks to its changeless character, it has handed down, from age to age, the traditions of its pre-historic civilisation, so that its works, even when not many centuries old, are at least the faithful reflection of those remote times. Nor is it one of the least charms of such objects, when mellowed by age, and polished by the countless hands through which they have passed since their original production, that they give no clue to their actual date, leaving the mind in suspense between epochs possibly stretching back far beyond the beginnings of history in the west.

Nay more; boundless in extent as in time, if its history remains unfathomed in the midst of the countless waifs, helping to explain it, yet often mutually contradictory, it is, at all events, certain, that several distinct races and civilisations have come in contact on Indian soil, each of them leaving the trace of its religious thought and social progress on its artistic productions. Thus India, properly so called, occupied by the oldest and most civilised of races, enlightened by contact with its Greek conquerors, possibly also by previous relations with Assyria, shows a tendency towards the most lofty conceptions. Its religious representations have a grandeur not devoid of grace, while its ornamentation, idealised in a spirit closely resembling that of the Greeks, displays a delicacy and a taste that later on was probably not without influence on its Mohammedan conquerors, thus developing, as we shall presently see, a special branch of Arabian art.

The still more eastern races associated with this great Hindu stock are those we meet with in Java, in the Malay peninsula, in Siam, and even in other parts of transgangetic India. Here also decorative art is an outcome of the Hindu principles; but the religious types, influenced by local myths, assume barbarous and monstrous forms. Owing to a singular coincidence between the frightful mythologies of the extreme north and the extreme south, we shall find the ideas associated with Odin, almost re-echoed in the Javanese fables. Amidst the intricate ornamental patterns and preternatural vegetable decorations, there spring up threatening monsters rushing against each other or struggling in extravagant contortions. Scaly dragons and impossible birds move about in these meanders, faint reminiscences of gigantic contests between the first occupiers of those lands, and the exuberant vegetation peopled by formidable wild beasts.

A glance at the open-worked hilts of the Burmese or Javanese poignards will enable us to realise the full vigour of these overflowing and gloomy conceptions, the barbarous character of which is blended with an incredible perfection of workmanship.

Returning to India proper, some of its bas-reliefs might seem to have been conceived by our mediæval artists. They reveal the same simplicity of lines, and artless elegance, the natural blossoms of civilisations still young. Even the monstrous associations of gods with elephant heads cease to be repulsive,



Ivory box with gold clasp and hinge; old Indian work. (Baron de Monville's Collection.)

so exquisite is the art that has presided at their conception. We know how poetically the Indians have realised the image of the sensuous fancies of their theogony, and who does not remember that graceful elephant formed by the nymphs or *Gopis* intended to carry the god Krishna. Here is something similar, a pretty ivory box, in which at first we distinguished nothing but a tangled mass of busts, arms and legs, but which soon exhibits the most exquisite composition, thoroughly thought out. Nymphs hovering in the air with outstretched arms, and grouped in couples, form so many animated palanquins, beneath which, crouching and impassable, crushed as it were under the weight of contemplation, the god reposes, crowned with

the sacred tiara. The out-stretched arms of the nymphs grouped in a semi-circle, represent the pole of the palanquin, and seems as if about to be placed on the shoulders of bearers, amongst whom appear some vegetable motives. And if we give this type it is because a selection must be made from a thousand such, in which the human figure is made to adapt itself to the exigencies of the local theogony, as well as of a rich and exuberant style of ornamentation.

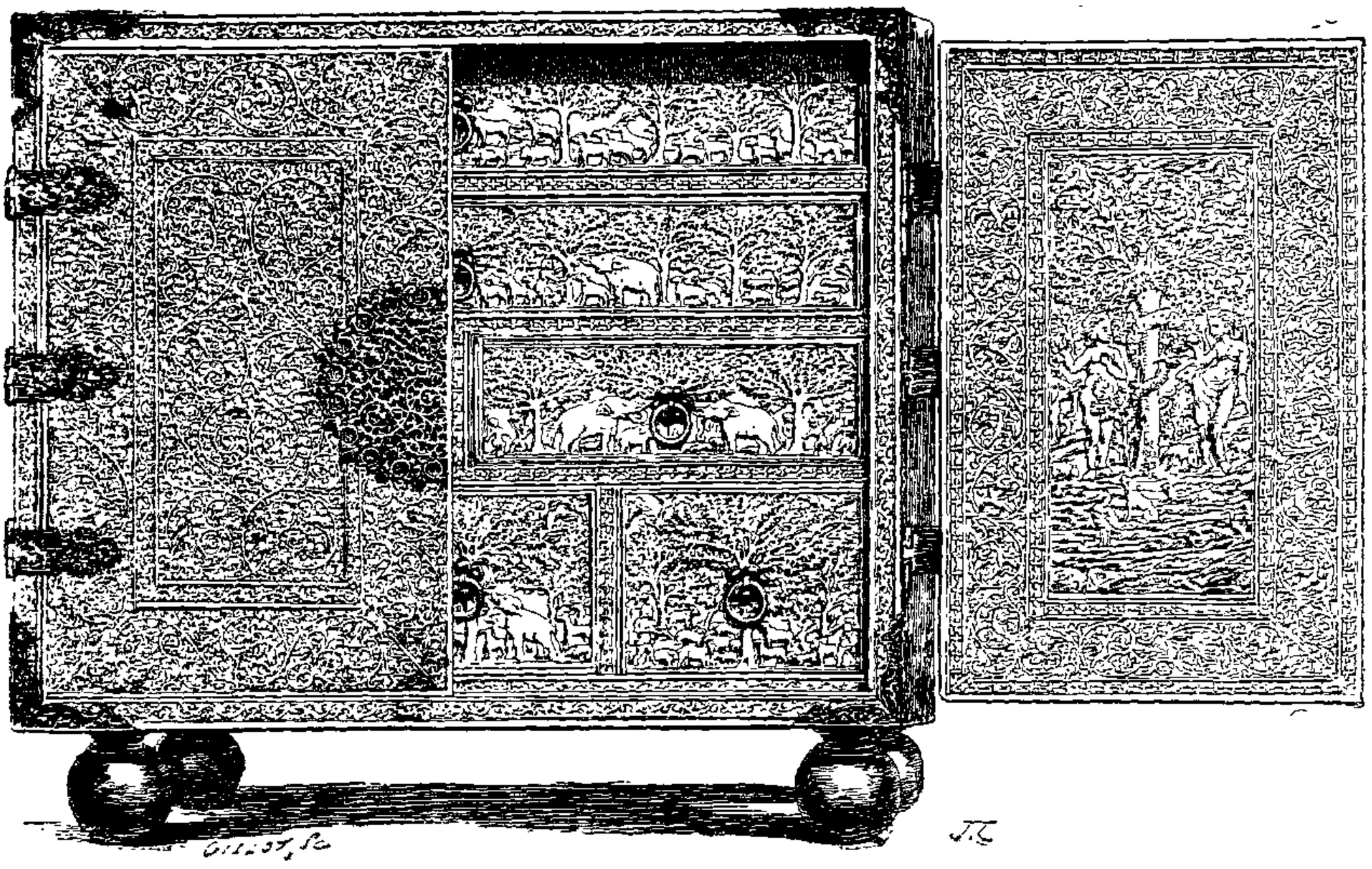
We have already remarked that in the ideal treatment of the vegetable kingdom, the Indians know no rivals except the Greeks. Like these, they understood how to train and bend the acanthus to the most graceful forms, and ornamental flowers are strewn over their works with a rare tact. The bird most affected by them is the peacock, now represented in full, and as it were in a nimbus, formed by his outspread tail, now in profile, proudly bearing the golden crest crowning his delicate head.

Hence, however overladen, Indian ornamentation is never wearying. The eye delights in unravelling the endless intricacies of these ingenious conceptions; it fondly lingers over these female figures in impossible attitudes, because the artist has contrived to allow the sense of the supernatural to pervade the composition, so that all becomes easy to deified beings.

In India, as in Europe, an idea may be formed of the value that workmanship added to the material. Ivory is there found worked into ornaments and amulets, and often forms the carved hilt of poignards with Damascus blades, chased and damaskeened with gold.

A most remarkable circumstance may here be mentioned, as showing how faithfully the models have been followed in the various Indian workshops. There are often met articles of furniture and ivories, executed under European influence in the seventeenth and eighteenth centuries, the pure and delicate ornamentation of which in no way differs from that of the antique works. We have still the same matted foliage, with its countless leaves, amongst which whole troops of elephants are at times found entangled. But in reserved panels, we suddenly meet with bas-reliefs borrowed from Scripture, such scenes, for instance, as the "Temptation of Eve," the "Sacrifice of Abraham," or subjects from the life of Christ. These are obviously articles bespoken, or possibly representations intended to support the religious proselytism of the Portuguese missionaries. There are to be seen in the Louvre and elsewhere, caskets and cabinets of this description, executed in the most delicate manner. But the feeble character of the models supplied to the carver, often the most commonplace figures, gives rise to such a discrepancy between the subjects and the ornamentation, that one might at first sight feel inclined to attribute the workmanship to different hands. The same uncertainty is presented by the statuettes.

Baron Gustave Rothschild possesses a group of the "Virgin and Infant," which was at first taken for the work of some inexperienced mediæval artist, but which was really of Indian workmanship. Owing to the force of local associations, the statuary had given the consecrated form of the Buddhist or Brahmanic nelumbo to the clouds in the original model, doubtless intended as a support to the figures. The same uncertain and imperfect treatment of the details of the features is conspicuous in the ivory caryatides serving as supports to some large cabinets in piqué executed for Portugal, and still frequently to be met with.



Ivory cabinet with chased gold mountings; Indian work. (Former Sauvageot Collection, Louvre.)

Ivory has perhaps been worked by the Persians less extensively than by the Indians; but they have shown the same skill in the treatment of the ornamentation and in the style. On the handles of their weapons they often introduce the symbolic group of the lion and the bull; and here we are struck by the grand type of the animals and by the close resemblance they bear to the precious fragments found in Assyria. On other hilts, mounted hunters are boldly carved on one face, while the other presents a group of female dancers in light array, expressed with all the delicacy of a refined art. We need not speak of the archer's rings, and other gems of the Persian ivory carver occasionally met with. In consequence of their great rarety, connoisseurs will do well to lose no opportunity for securing such objects.

Such is far from being the case with the Chinese ivories, which are as plentiful as they are remarkable for the perfection of their patient workmanship, and often very worthy of attention for their style and composition. Let us examine their *pitongs*, or pen-cases, with their dragons and fong-hoangs encircled by flowers, or else those on which sages are seen painfully winding their way along the steep paths of the wooded hills going to meditate on the high places, and ponder in retirement over the mystic sense of the ancient volumes. Here we remark the finished execution, the skilful sharpness of a prodigious labour, in none of its details betraying the least symptom of weariness. In their sacred figures, again, we may admire infinite Goodness as embodied in Cheoü-lao, god of old age, the charming sweetness of the problematical divinity Kouan-in, problematical but ever lovely, whether she be a solar emblem or one of the numberless incarnations of the Buddhist pantheon. Let us also observe the rigour with which the ivory is made to reproduce the severe expression of the illustrious Kong-tse, or Confucius, prince of philosophers. And this study of expression, often so successful, does not prevent the artist from indulging in a thorough treatment of the draperies, enriching them with the most minute ornaments, often further relieved by gold and some traces of colour.

Amongst the works of a purely ornamental character, we may quote those pierced plaques for the waist carved on both sides with different subjects, those *su-chus*, or rosaries, those mandarins' necklaces, surpassing in delicacy the works of our rosary makers of the Middle Ages. And how shall we speak of their fans, real lace-work which we scarcely venture to touch, and which we fear to destroy with a breath. All this assuredly shows a consummate art, broad in its very minuteness and guided by deep thought.

We will not speak of such curiosities or trifles as those puzzle balls in open work, revolving one within the other, those chains carved of a single piece of ivory, or those junks, masted and adorned with flags, which it must have taken years to bring to perfection. For all this patience above all other qualities is needed, and we know that that of the Chinese has no limits.

Let us, therefore, pass on to the Japanese, reserving for them the tribute of our highest praise and admiration. Among them we shall find pitongs or pen-cases no less searchingly executed than those of China; we shall see the obedient material fashioned into boxes, embellished with fine reliefs, divided into compartments, most skilfully put together, forming those portable medicine-chests that look like a single piece, and on which stand out figures of the daïri in their rich costumes, their emblems carefully reproduced, and often held by officers crouched behind them. All this

microscopic work is occasionally heightened by touches of lacquer and gold, and incrustations of mother-of-pearl or of pietra dura. Yet it is not this, nor even the miniature cabinets, with their endless divisions, that please us most. In them we, of course, recognise a wonderful art, but still traditional, like that of the Chinese, so that the style of one piece prepares us for another. But it is in the minute little *netzkés*, as they are called, that to the astonished observer is revealed the unforeseen, the mind of the individual artist, with its manifold types, its surprises and flashes of genius.



Antique ivory Netzkés. (M. Paul Gasnault's Collection.)

These little trinkets or charms, known as Japanese buttons, are the only ornaments with which the upper classes relieved their severe costume—while there still existed a national costume. Each of these little groups with their studied expressions and dress, at times profusely ornamented, is an original composition, a chapter on history or manners, a caustic satire aiming its darts at the social vices, and often at religion itself. Here a *Sintoïst* doubtless wishing to jeer at the *Tao-sse*, has represented Cheü-lao, making the most comical grimace beneath his prominent skull, which is turning into a cucumber, here again is the same god typified by a cuttle-fish fixed upon a rock. Elsewhere, groups of devotees joined in the most

grotesque attitudes, and making the most hideous faces; but, on the other hand, there is no lack of more graceful types. Here are young women, in elegant head-dresses and richly attired, one of them suckling a child. On examining her little head bent over her nursling, we are astonished at the skill of the artist, in representing on such a minute scale the tender care of a mother, and the total abstraction from everything except the child of her affections. Nor is this an exception or a mere compliment. By the lady's side is the housewife, making her toilet over a tub—a charming figure. Here again, is another washing her linen, in company with gossips of various ages and expressions, some cooking, some working. But where Callot himself is eclipsed, is in the series of mendicants. Nothing can be imagined more curious or more picturesque than these real or sham cripples—men borne on the backs of animals, or themselves carrying monkeys, repulsive in grotesque associations. Wrangling and fighting, nothing is wanting to satisfy us that the "Cour des miracles" is no western invention.

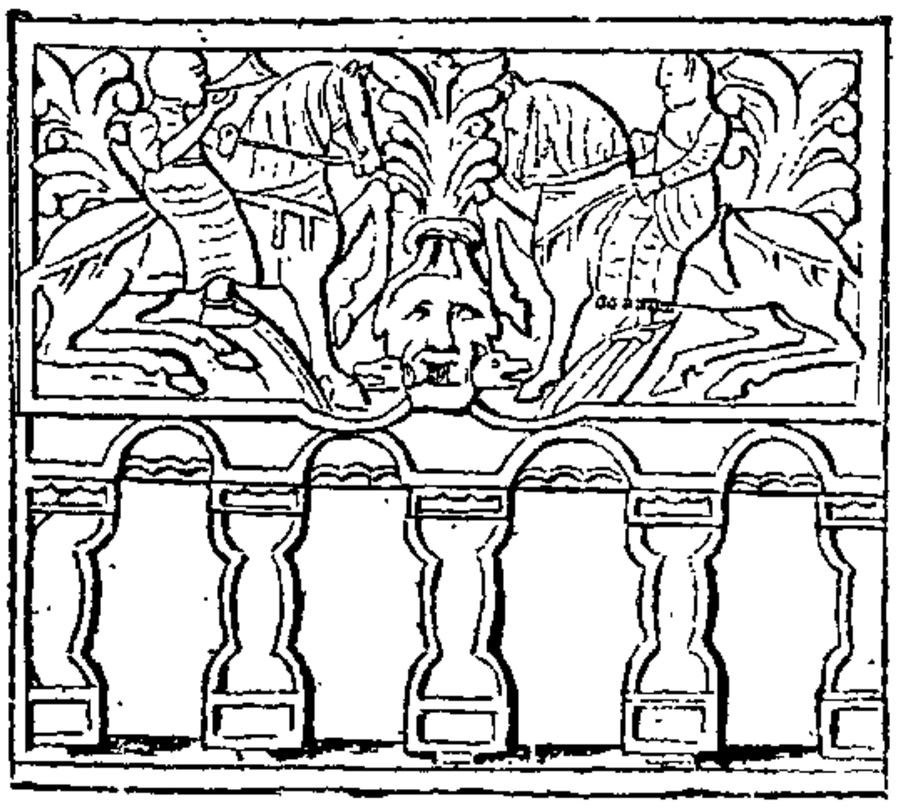
We need not refer to the thousand scenes of domestic life, of travels, movings, and many others in which decorum is not always sufficiently preserved. But we must also say a word on the representations of animals, no less correct and amusing than the others in their infinite humour and variety. Here we have a lavish display of the most fanciful and comical conceptions—frogs dancing a wild sarabande on an old straw slipper, rats clustered together, showing on all sides their lively faces, a mouse that has taken possession of a fruit, and ensconced itself in it like the rat of the fable in its cheese. Here is a chestnut pierced by the gnawings of a worm, that has traced out, hollowed in the ivory, a narrow passage, emerging at last through a hole in the brown rind, and crawling to the surface, where it seems as if still creeping, so life-like is the imitation. Here again is an egg, an irregular fracture in its broken shell giving a peep inside; as far as the eye can reach, it detects the microscopic figures of a Buddhist and pantheon, each divinity of which may be recognised by his features, as well as his distinctive attributes.

After studying these ingenious objects, equally distinguished by their science and inspiration, we remain convinced of the enormous difference between the Chinese and the Japanese from the artistic point of view. The former, at once painstaking and skilful, reproduce, with undeviating fidelity, the types handed down by the national workshops from time out of mind. The latter, trained to the study of nature, and left to the inspirations of their own genius, infuse into their works that instinctive humour and pungent fancy, which a philosophic mind may delight to embody in grotesque scenes, in order, through them, to aim the shafts of

satire against the manners of the times. The Japanese trinkets thus present some analogy to the English "Punch," or the French "Charivari."

But in our admiration for the almost French spirit of the Japanese sculptors, we must not overlook the Arabian works, the perfection and taste of which are above all praise. Here we have no longer to look for graceful scenes or sacred representations. All animated nature is forbidden to the artist, whose ingenuity is fain to restrict itself to the various combinations of the straight and curved line, and to a more or less idealised copy of the vegetable kingdom. Yet one is lost in amazement before the marvellous conceptions inspired by a field apparently so simple and limited. Endless meanders and graceful foliage are mingled in seemingly inextricable confusion, the prolific exuberance of a practically inexhaustible genius. Hence no attempt can be made to describe these combinations, an idea of which can be formed from the actual design alone.

We shall here refer to two of those cylindrical caskets with their slightly convex lids surmounted by a button, in which beauty of execution is combined with historic interest. The first, described in the "Nouveau Cabinet de l'Amateur," contained, in its purely Arabian style of perforated ornamentation, a dedicatory inscription to Hachem Mostanser Billah, Commander of the Faithful. This Hachem II., Ommiade Caliph of Cordova, son and successor of Abderam III., and who reigned from 961 to 976, is famous in the annals of letters as founder of the Cordova Library and Academy. The second casket, shown at the Oriental Exhibition of the "Union Centrale des Beaux-arts," also bore, round its lid, a legend in Cufic characters, vaunting its worth as equal to that of precious stones, and declaring it worthy of containing musk, camphor and amber. Also inscribed with the name of its maker, Kalaf, this monument would seem to have been executed about the year 1060, under the reign of Abderramen, Moorish sovereign in the North of Africa. Here the style entirely resembles that of the Alhambra.



Norwegian seat.

CHAPTER IV.

WOOD.

In the daring task undertaken by us—to show Art-lovers the paths open to their research, and the chief points whither history beckons them to safe havens, there is assuredly nothing more arduous than a survey of the monuments executed in wood. Shall we go back to the rudimentary statues, mere trunks of trees, scarcely rough hewn and daubed with red—the first gods of the Greeks? Or shall we pass over such recondite themes, which for many would seem but pedantry, and come to those marvellous statues, the work of the early Egyptians, preserved for well-nigh forty-nine centuries, as evidence of the persistence of human genius? But we need not speak of such rare and famous works either known to connoisseurs, or which they can inspect in the Boulak Museum, or in the galleries of the Louvre, but which they can never hope to acquire.

Even the statues of wood, spoken of by Pliny, had already become subjects of conjecture in his time. They were described from traditional reports, and the very material in they were carved had become a matter of controversy, some holding it to be cypress, others ebony or the vine. Leaving, therefore, these antiques, some few fragments of which have barely reached our days, and omitting the intervening centuries, let us come to mediæval times, which not only made a systematic use of wood, but, moreover, subjected it to fresh forms, thus revealing a new phase of Art.

Here, indeed, we do not find, as in ivory, successive stages well defined by the modifying influence of advancing civilisations. The idea appears of a sudden, as if conjured up by some special want, and it continues to fructify under the conditions that gave it birth. The sumptuous conceptions of the Eastern Empire would have adapted themselves but indifferently to the simplicity of wood, even when set off with painting and gold. Nothing less would have suited them than repoussé gold, or, at the very least, gilded and enamelled bronze. The more simple-minded West, with its mysterious monuments, its timid faith and mystic aspirations, could alone have invented that charming iconography, the earliest specimens of which are to be seen in the

carvings of the porticos and the capitals of our mediæval cathedrals. But the masons, both builders and statuaries, were a nomad race, migrating to great distances to supply the demands of mediæval enthusiasm. The wood carvings of the retables and those of the interior decoration of the churches forming



The education of the Virgin ; a group in wood painted and gilded ; French work of the fifteenth century.
(Fould Collection.

the details and the furniture, so to say, of religious worship, were, on the other hand, entrusted to the genius and zeal of the local schools of Art, and it consequently becomes more interesting to study the works produced by them, than the sculpture on stone.

We need not therefore feel surprised at the rareness of very old specimens in wood. At Cluny we have a Christ of natural size, and draped in long robes, according to the custom of the eighth century. Its somewhat Byzantine

style is explained by its date—the twelfth century—and it comes from Auvergne, where the monuments of the Romanesque period are so numerous and so remarkable. For the following century we find, also at Cluny, the statue of St. Louis in yew, formerly forming part of the retable of the Sainte-Chapelle. Here we have a proof of what was stated higher up. There is no necessary connection between this piece and the statues of the twelve apostles executed under the orders of Pierre de Montereau, the perfection and the style of which we have been enabled to judge of from the beautiful head of St. Mark exhibited by M. Edmond Bonnaffé. The Cluny statuette is evidently Parisian, harmonising with the ideas current at the time. The head, of somewhat large proportions, delicately worked out and carefully painted, indicates certain realistic tendencies, for it is doubtless a portrait, the simple and kindly expression of which may very well correspond with the saintly character of the King. The draperies are also painted, and the mantle, semé with large fleurs-de-lis, envelopes the body, inclined a little to one side and narrow at the shoulders, in a word showing the curved and long lines familiar to the artists of this period, who worked both in wood and ivory.

In the fourteenth century the monuments crowd upon us, all affecting the so-called Gothic type, characterised especially by its artless delicacy. At Cluny we have the group of the Virgin from the Soltykoff collection, the fragment of the retable of the Abbey of Cluny, all that intricate and patient sculpture enriched with colour which becomes so common in the next century. It is here above all that it would be so interesting to possess accurate information as to the places where such works were produced, in order to study the various styles, we had almost said the more or less educated hands, characteristic of each locality. One would gladly know the nature of the influence exercised on southern art by King René, or that of the Dukes of Lorraine and Burgundy, so much more potent as it was, on the centre and the east of France. A few land-marks have already been ascertained in this vast region, but far from enough to enable us to build up any complete theory. The most reasonable conjectures are still constantly disturbed by numerous exceptional phenomena.

The art of wood-carving has left written records in France going back to a tolerably remote period. In 1379 the inventory of the Treasury of Charles V. mentions Girard d'Orléans as having made for the King, "ung tableaux de boys de quatre pièces." In 1391, Jacques de Baerze carves two retables; in 1422, Claes de Bruyn executes a statue of the Virgin, while in 1443, there flourished two Flemings, Henry and William. Flemings? It will be asked. Then the claims of France may be greatly enlarged. Of this there can, indeed, be no doubt, and this is itself one of the most serious difficulties in the history of the Arts. When the Dukes of Burgundy ordered works, some for

Dijon, others for Brussels, how is it possible to separate those by whom they were executed, into two classes--the Flemings and the French? Was not the school essentially one, swayed by a uniform style, and subjected to the discipline of one master-thought? This is precisely the reason why it will be



Figure carved in wood, Pandora or Mary Magdalene; costume of end of fifteenth century: French work (De Meynard Collection.)

possible one day, by dint of local research and comparisons, to discover the national characteristics spoken of at the outset. Such characteristics were based much more on the quickening influences of work, than on personal qualities, for the full development of which there was still wanting a freedom of individual action, at that period rendered impossible by the rules of the guilds.

Let us endeavour to explain ourselves by a few illustrations. Here is a little figure of the fifteenth century, inspired, as we think, by the unstudied

grace of French art in all its primitive freshness. It represents a young woman in an elegant and simple costume, in her left hand holding a covered vase. Some take her for Pandora with the fatal box, such as the mediæval art delighted to associate with religious conceptions. Others again recognise in her one of the holy women on her way to the sepulchre, to embalm the body of the Saviour, already risen from the dead. But whatever view be adopted, here is what all will agree in observing—a natural and modest attitude, draperies well disposed without study, head somewhat heavy, features delicate without affectation. All these are the essentially national traits that have been long preserved almost unaltered in the North of France.

In this other magnificent painted and gilded group belonging to the Fould collection, and representing the Education of the Virgin, everything is different, although the work is of the same epoch. The long robes are of sumptuous materials, such as might have been worn at a brilliant Court, and the Virgin is in fact crowned like a queen. In her elongated features and thin arched nose, her mother, St. Anne, shows a type already noticed in an ivory statuette of St. George, and which would seem to have been peculiar to the race of the Burgundian dynasty. The artist must have accordingly taken his types and costumes from his patrons themselves, to his personal inspirations adding the results acquired by familiarity with the masterpieces of every description that must have been found at the Court of one of the most enlightened princes of the period. Thus the disposition of the draperies, with their wide and broken folds turned back towards the skirt, implies a study of the paintings of John van Eyck, painter, and valet de chambre of Philip the Good, or else of Martin Schongauer's engravings and compositions. These traits, which became common to the whole Burgundian school, are conspicuous also in the magnificent retable on which is figured the Purification of the Virgin.

It would be desirable to be able to compare these works with those of the Germans, which ought to show a close analogy with them. So early as 1431, Lucas Moser executed some sculptures at Tiefenbronn that have since become famous. In the same place, Schülheim distinguished himself by a Descent from the Cross, while the Chapel of the Holy Sepulchre at Bamberg preserves the splendid coloured retable, the work of Adam Kraft, who died at the opening of the sixteenth century. Now the most striking character of these compositions is a thorough realism, a relative meagreness and less searching study, than in the Burgundo-Flemish sculptures. There may be seen at Cluny a St. Catherine and a Mary Magdalene of very fine execution, and especially a large quantity of coloured bas-reliefs, fragments of retables, all showing the characteristics we have just pointed out.

The transition from the fifteenth to the sixteenth century is scarcely to be detected in the greater part of the French and German works. The costumes

will often already announce the Renaissance, while the details, the surroundings, the backgrounds are still in the Pointed style. Nothing shows this contrast more forcibly than the retable of Champdeuil now in Cluny. Here the draperies display eccentricities of fashion, that might seem to have been inspired by the "Triumph of Maximilian." The features are marked by an



Statuette carved in wood; costume of the end of fifteenth century. German work. (J. Fau's Collection.)

exaggeration verging on caricature, such as is found, as a rule, only in an art that has grown old; and yet the whole still retains the appearance of a production of the close of the fifteenth century! At the same time one may ask by what accident did this obviously German work find its way to a church of the Seine and Marne, where it was certainly executed, the paintings of the closing shutters being in the French style, and bearing the legend several times repeated: "A fait Lucas Lois peintre du donateur Demorant. . ." (made by Lucas Lois, painter of the donor Demorant) . . .? This uncertainty

of style is found in a large number of other sculptures even undoubtedly German. We can give no better instance than the little figure of the fifteenth century, adorned and decorated with floriated work, according to the practice of the Renaissance. Its somewhat strained grace, and the excessive care lavished on the details would seem to betray that exaggerated refinement which soon becomes the distinctive mark of the Nuremberg school. So also this German figure, in its rich theatrical costume, and many other works carved in wood, partake of the Gothic and the Renaissance, and we must wait for the middle of the sixteenth century to see the thorough development of the grand style, itself destined soon to degenerate through the very excess of studied elegance.

In this movement, France had preserved her simple, artless attractions and her racy spirit of raillery. What a caustic touch Le Gentil of Troyes has contrived to give to the sullen, thick-lipped features of the Canon Guy Mergey! Here his witty humour, doubtless, saw a chance of indulging some long-cherished feeling of revenge, seeing that he carved a masterpiece of sculpture out of a block of wood intended to serve as a salt-box. This remarkable work was executed about the year 1545, though from its head-dress one might suppose that it dated from the end of the fifteenth century.

As we are speaking of France and of the masterpieces of wood carvings, we must not overlook Germain Pilon, prince of sculptors in wood. While admiring the four cardinal virtues intended by him as supports for the relics of St. Geneviève, we feel how indifferent genius is to the material it works in. Here the wood is made to speak as eloquently and becomes as finished in pearance as marble itself.

At the same time, we readily admit that wood must be much more suitable for statuettes than for monumental works, a proof of which is afforded by the groups and bas-reliefs of the former Sanvageot collection, notably the Pallas, the group of the three doctors and the female bather, by Jean de Bologne. Here the pear-tree wood adapts itself to all the delicate touches of the modelling, and certain carvings will even bear comparison with the Florentine bronzes.

Before approaching the modern period, let us state why we have here departed from our usual plan, so far as not to quote in chronological order the artists whose works should ever commend themselves to the collector. The fact is, here the difficulty verges on the impossible. In 1379, the inventory of the treasures of Charles V., mentions Girard d'Orléans as having made for the king "ung tableaux de boys de quatre pièces." But how many masterpieces must have been created between this date and that of 1584, when the archives of Lille mention Gilles Capitaine, carver in wood!

Let us remember that the monkish artists in France worked at that time

without the stimulus of personal fame, never aiming at becoming known outside the cloister. Hence, here, as in the case of the alabasters of Lugny, it is in the general list of sculptors of images that must be sought the somewhat rare names of the forerunners of French art.

It is the same for Italy, and in the choice specimens that adorn the public and private collections. There is a total dearth of names, and a comparison of style with the bronze or marble works can alone enable us to venture here and there on determining a school or a particular work. Nevertheless, the



The Canon Guy Mergey, carved wood salt-celiar by Le Gentil of Troyes. (Marquis de Laborde's Collection.

"Piazza Universale" quotes as excelling, especially in wood sculpture, the names of Gasparo Moranzone, Donatello, the Cannozzi, Paolo and Antonio Mantoani, Bernardino Ferrante, F. Sebastiano da Rovigo, F. Giovanni da Verona, lay brother of Mount Oliveto, Mariano Francesco, who had worked on the choir of Sta. Giustina at Padua, and entirely decorated that of the regular Lateran Canons at Sta. Maria in Porto at Ravenna.

In Germany also wood carving was held in high esteem, and here we may quote a considerable number of names rendered famous by works executed on the public monuments. Hence, it may be presumed, that the same artists, after having carved the Descents of the Cross, the Annunciations and retables with their manifold scenes, sought employment on decorative work of an

inferior order, and that the authors of the statuettes or medallions collected by connoisseurs, must be looked for in the subjoined list.

XIVth Century.	—	Bartolomeo di Paolo.
—	1391.	Jacques de Baerze.
XVth Century.	1409.	Francesco di Domenico di Valdambrino.
—	1422.	Claes de Bruyn.
—	1431.	Lucas Moser.
—	1468.	Schülheim.
—	1498.	Du Hancy.
XVIth Century.	† 1507.	Adam Kraft.
—	1514.	Jehan Pothyn.
—	† 1519.	Wohlgemuth.
—	1521.	Hans Bruggeman.
—	1521.	Daniel Mouch.
—	† 1529.	Peter Vischer.
—	† 1535.	Ludwig Krug.
—	1541.	Nicholas Quesnel.
—	† 1542.	Veit Stoss.
—	† 1546.	Peter Flötner.
—	† 1546.	Johan Teschler.
—	† 1550.	Hans Schaufflein.
—	† 1564.	Jacob Hoffmann.
—	† 1586.	Wentzel Jamnitzer.
—		Antonio Mantoani.
—		Andrea Brustolon.
—		The Brothers Cannozzi.
—		Donatello.
—		Bernardino Ferrante.
—		Fr. Giovanni di Verona.
—		The Brothers Jacquot.
—		John (German school).
—		Mariano Francese.
—		Mariano Francesco.
—		Francesco Moranzone.
—		Gasparo Moranzone.
—		Paolo Mantoani.
—		Fr. Sebastiano da Rovigo.
—		Richard Taurin, of Rouen.
—		Francesco del Tonghio and his son Giacomo.
XVIIth Century.	† 1630.	Leo Pronner.
—	1659.	César Bagard, of Nancy.
—	„	Bayard, of Mirecourt.
XVIIIth Century.	1704.	Leo Baur.
—	1727.	Antonio Corradini.
—	1728.	Otone di Manzano.
—	1776.	Rousseau de la Rottière.
—	„	Marc.

In the seventeenth century wood carving becomes less common. The few specimens still to be met with by the hand of François Flamand and some

other celebrities, rather form exceptions to their general habit of preferring ivory for their statuettes, groups and favourite bas-reliefs.

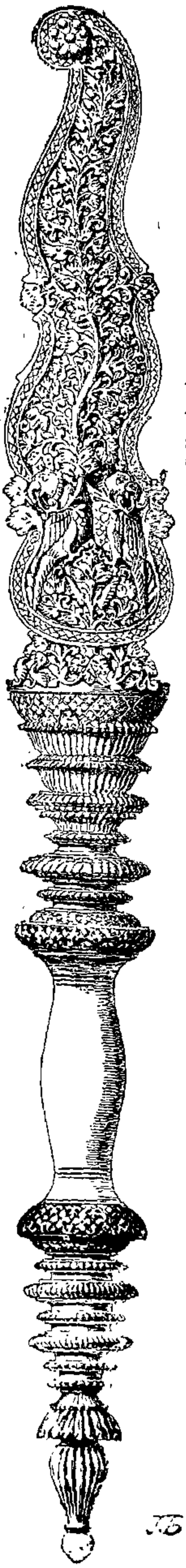
Before concluding this necessarily somewhat rapid sketch, we may also mention the remarkable works of the sculptor Bagard—the Saviour, group of Holy Women or the Guardian Angel admired at the retrospective exhibition of Nancy, his native city.

THE EAST.

Still more universally than in the West, wood has been employed in Asia for decorating temples and houses. The very finest specimens of Indian art are to be found in those fretted or open work enclosures of the ancient pagodas, and the richly carved gates of their palaces. We may refer to the enclosures in sandal-wood of the pagoda at Perur, the famous gates of Somnath, and the wood carvings that adorned the interior of the old palace of Dummul in the southern Mahratta country.

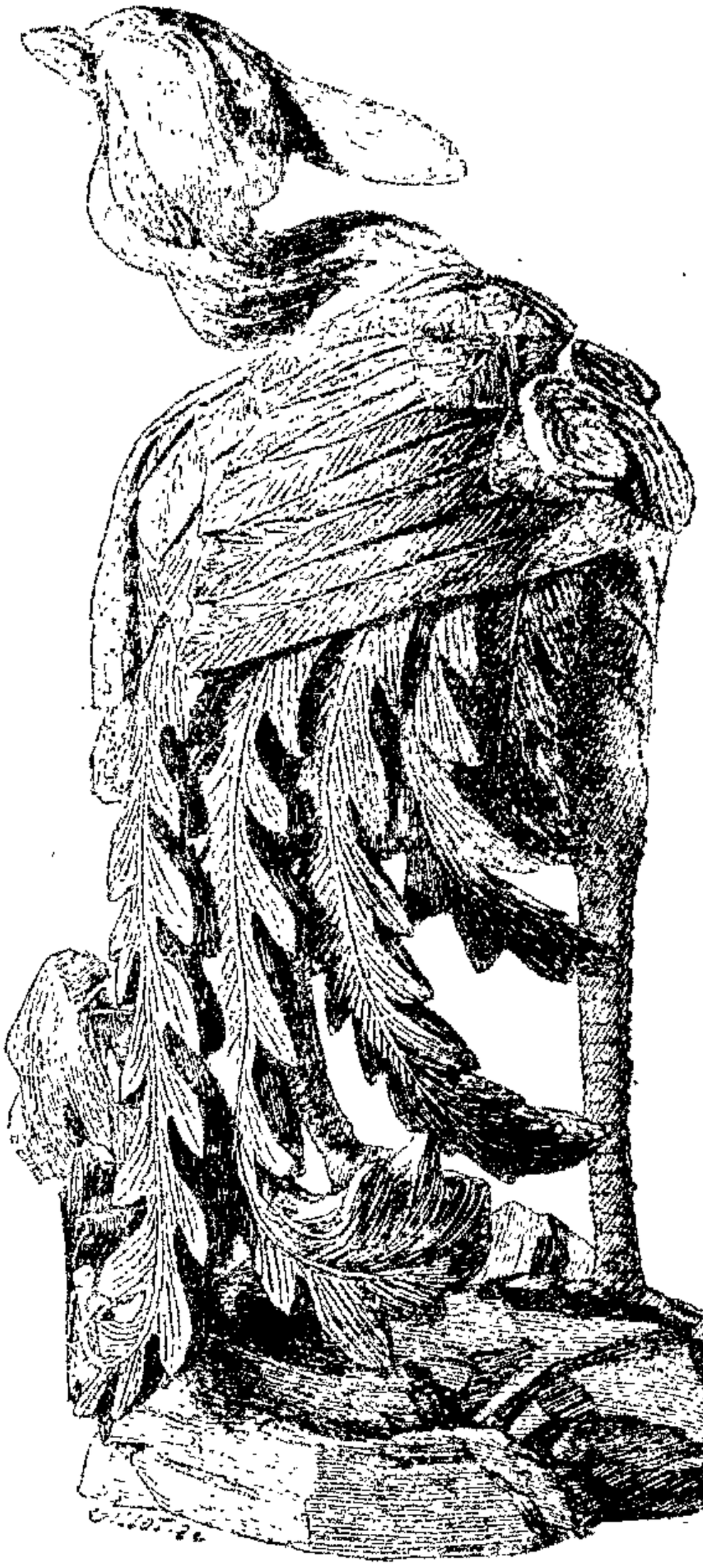
The collection formed by the care of the French Minister of Marine includes a somewhat remarkable contingent of old Indian wood carvings, with representations of the strange divinities of their complicated theogony. Objects such as these are doubtless rather too disfigured by age, if not too barbarous, to be admitted into the elegant dwellings of men of taste. There are, however, some more recent statuettes in wood painted and gilded, alike interesting for art and for history, while supplying fresh and valuable landmarks in the great highway traversed by the human intellect.

We may also mention some charming objects, such as boxes, screens, fans, &c., in which the delicately carved sandal, notwithstanding a perhaps somewhat excessive exuberance of detail, still betrays the ever marvellous taste of this people. From this epoch dates the introduction into their carvings of grotesque subjects and fabulous animals—the *yali*, the *garuda*, fanciful mingling of lion and dragon, or of the human figure with the bird, or else the tapir of the Malay Peninsula, and art loses the simplicity and grandeur of the Buddhist period.



Large fan in two branches, carved in sandalwood; old Indian work. (M. J. Jacquemart's Collection.)

The extreme east is more available for our purposes, and in the civilised art of these regions, there may be found many conceptions worthy of the serious study of connoisseurs. We shall not speak of those fantastic mandragores, the inheritance of superstition, which, with the help of a little



Fong-hoang carved out of a bamboo-root; antique Chinese work.

ingenuity, has detected in them the figure of the dragon, of the tiger, and even of man himself. But let us pause before the figures, boldly carved in close-grained woods or in the roots of the bamboo, in order to realise their grand features; and at times, the minute perfection of their workmanship. As a rule, the statues of hard wood are characterised by a bold design, broadly conceived, and draped with singular taste. Representations of warriors,

sages, and certain graceful figures of Küan-in are genuine pieces of sculpture. A bamboo-root has often been fashioned into little pantheons, in which the statuettes of the immortals seem to move about, or repose upon a sort of sacred mount, overgrown with evergreen trees of the pine order. Turning to account the accidents of a knot, or the outlines of the rind or husk of a fruit, the artist will occasionally carve perhaps whole groups sheltered under the rugged projections of a rock, or else a number of boatmen navigating a boat.

No less remarkable than China is Japan for its wood-carvings. From the sides of a bamboo cane, they will conjure up hilly and wooded landscapes, enlivened by wayfarers moving about among the trees. Their figures, their groups, and masks fashioned into charms or trinkets for the girdle, are unrivalled except by objects of the same description in ivory. Here, also, the finished workmanship, combined with a vein of caricature, distinguishes the Japanese works from those of China. Amongst the productions of Niphon, we must make special mention of certain birds and animals, often very animated, which are set up in Japan at the threshold of the temples, or the entrance of the houses, but, which in Europe, may very well stand in an ante-chamber, or at the entrance to a gallery in company with the large painted effigies of the god of war or of Fo-Tei, god of contentment.

The reader will not be surprised if we do not speak of the Mahommedan, and especially the Arabic carvings. Iconoclasts by virtue of their religious tenets, they have devoted all their artistic genius to the composition of ornamental work; but the gap they leave in this branch of art history is largely compensated by the importance of their furniture work and architectural ornamentation elsewhere described by us.



Chinese figure carved in bamboo.

CHAPTER V.

TERRA-COTTAS.

AT all periods of the world the plastic clay has been a favourite material of art. Accordingly we see it from the remotest times applied to the decoration of public buildings, as well as to the embellishment of private dwellings. The fortunate purchase of the Campana collection has enabled us to understand not only the part played in building by earthen applications, such as masks, antefixes and ornamental mouldings, but also to ascertain the types preferred by men of taste, in the choice of which Pliny himself did not scorn to take advice. These large plaques in bas-relief, when treated with skill and learning, have helped to illustrate the Homeric poems, while others were of subjects of a mythological character, and others representations of common life, as the vintage, women milking their flocks, etc.

Statuettes, again, are past counting, and the excavations at Tarsus in Cilicia and at Tanagra have attracted to this subject some very useful studies. For how was it possible to remain indifferent to the grace and delicacy of these delightful little deities, the lares or guardians of the ancient hearth, preserved throughout so many ages by the secret of the tomb? Some of these little figures, with their exquisite modelling and soft tones, are in their way as grand as colossal statues, as life-like as anything that has been elsewhere quickened by the touch of genius. When beneath these pink or light blue draperies, we follow the outlines of Aphrodite, we fancy we see her bosom heave while her head, curved under a mysterious penumbra, seems to be lit up with a god-like smile. We almost expect to see a movement in these simply and softly moulded limbs by the tone of the clay made to look like the warm flesh, gilded by the rays of a southern sun. Subtle power of art, capable of so enrapturing the connoisseur, and which ought to make him all eagerness to possess some of these marvellous masterpieces! And in this there is something more than the gratification of a refined taste. There is the discovery of fresh data to be added to the repeated investigations long devoted to the productions of antiquity. By merely carefully studying the statuettes gathered from the tombs of Bœotia, such numbers of which

may be seen in the Louvre, M. O. Rayet has been enabled to characterise the productions of four distinct centres. The first, comprising three-fourths of the works known, although probably baked in different localities, is composed of statuettes made of a light purified clay, of a clear brown colour, very slightly fired, and with a granulated and dead fracture. From the artistic point of view the figures are extremely well-proportioned, of easy attitude, graceful without exaggeration, and simply painted, with but little white, and neither green nor violet.

The second centre, which was at Thisbe, does not seem to have been very productive. Here the earth is heavy and well baked. Its close grain breaks sharply off; the surface is glazed and as it were enamelled, and the colours are accordingly very firm. White and a clear green, seem to be characteristic of this make. Indifferently executed, the figures are short with thick-set heads, the attitudes often showing a pretentious exaggeration, while the chesnut hair is frequently plaited and coiled round the top of the head.

The third seems to have flourished at Aulis on the Euripus, the inhabitants of which place are described by Pausanias as potters. In their material features the objects from this division greatly resemble the two preceding ones, though distinguished from them by their make. The figures, which are all those of females, are marked by small heads and disproportionate length, being slim and inelegant, with but little colour, except an enamelled white.

From Tanagra itself comes the fourth group, the main feature of which consists in its artistic perfection. Of matchless proportions, these statuettes betray a singular degree of eloquence in their motions and general disposition. The execution is very finished, the heads re-touched, and the hair treated with searching care, so that figures cast from the same mould acquire in the hand of the artist an obvious individuality of their own. In fact, they are never mere replicas one of the other. The confidence of the modellers in their anatomical knowledge, may, moreover, be seen in the tendency they evince to show the forms of the body beneath the draperies, or, better still, to leave the arms or the breast exposed. The colouring is soft, the white tunic showing well on the pale carnations, while the other draperies, when present, are of a pale rose or clear violet colour.

It is no easy matter to distinguish the Bœotian from those of the rest of Greece or Asia Minor. All that can be said of those brought by M. Langlois from Tarsus is that they are no less graceful, no less perfect, than the very finest of those in the first group. A special feature of the Tanagra statuettes are the heads, which at times seem to have been treated separately, offering at the neck a seam or trace of juncture not elsewhere observed.

But, apart from all this, how many charming objects are still but little known.

Without speaking of the figures intended to be applied to vases, or those with smooth base that stood erect on the handles of the large Apulian urns, what are these genii with their expanded wings? Or these divinities in the art of flight, which must doubtless have been suspended to some decorative work? Were they produced in the same centres as the statuettes?

It will be readily seen that the lover of Art and the historian have still many discoveries to make amongst these little marvels so worthy to figure in the glass cases of a collection, and whose merit renders them conspicuous even amidst the bronzes and other more costly materials.

It will always be a subject of regret for the owners of the more perfect of these works that they bear no name. For, though history has preserved a long list of plastic artists, nearly all of them were specialists occupied with the decoration of tiles and antefixes. We have doubtless the sigillarii, whose province is supposed to have been to deliver to everyone the lares intended for the domestic hearth. But their number is too limited to allow of their being the originators of these numerous masterpieces. It seems to us as if we should rather go back to the great names in sculpture for the creation of the purest types. These, as lately shown by M. Heuzé in connection with the group of Demeter and her daughter Core, after Praxiteles, would thus give us on a reduced scale a reminiscence of the most renowned works of monumental sculpture. We know to what an extent the ancient workshops were nurseries of men of genius, subjected to a training based on respect and admiration for the master. If we follow up this hint, possibly some discoveries may yet be made.

We shall say nothing of the Etruscan terra cottas, or of the famous tomb preserved in the Louvre, mindful that we are not here dealing with archæology, and we accordingly pass, without further delay, to the attractive discoveries in Cyprus and Phœnicia.

When luxury had taken the place of Art, the modelling-stick and clay were necessarily relinquished, for how could mere baked earth find a place amongst such costly materials as marble, mosaics on a gold ground, gilt and enamelled bronzes? Even the middle ages, carved stone and wood into sacred images, leaving clay to the ordinary potter. Hence it was not till the fifteenth century, when there dawned that revival of genius at once so spontaneous and so wonderful, that the artist once more restored to its honourable position a process which adapted itself so readily to the fiery ardour of his conceptions. Hand in hand with the inimitable marbles that they animated with a divine spirit of obedience to their will, Donatello, Mino da Fiesole, Desiderio da Settignano, and their school, entrusted to clay their more rapid conceptions, and notably those admirable busts of contemporaries endowed with such real life. The splendid busts of men recently exhibited by MM.

Dreyfus and Charles Davillier are perfection itself, both in their style and truth to nature. We remember also the charming statuette belonging to M. Edouard André representing a young Venetian maiden singing a song, the music of which she holds in her hands. The head thrown slightly back, the eyes



Terra-cotta bust of a man ; Italian work of the fifteenth century. (Baron Ch. Davillier's Collection.)

raised, the very *abandon* of the body, all express the rapture of complete inspiration, and so real is this expression, that we find ourselves in the act of listening.

Nor did this fervour of the Renaissance artists for the potter's clay stop here. We know that, in his eagerness to meet numerous commissions arriving from all quarters, Luca della Robbia substituted earth for marble, and that in order to shelter this substitution from the effects of the atmosphere he covered it with a vitreous coating or enamel glaze; a strange idea, entirely opposed to the spirit of sculpture, for the white enamel with its vivid lights, its reflections

and harsh shadings, deprives the modelling of its harmonious transitions, the form of its pliancy. Luca was himself one of the first to feel this, and in his more choice works he spared the fleshly parts, enveloping the draperies alone in the ceramic coating, choosing colours rather dead than bright, and using polychromy but sparingly even in the accessories and surroundings of his compositions. His example was not followed, and the other members of his family, his nephew Andrea, and Andrea's sons Giovanni, Girolamo and Luca carried the style to excess. Their figures assumed a hard and rigid look in contrast with the deadly whiteness of the flesh. The surroundings, overladen with fruits, flowers and foliage, acquired undue importance, injurious to the statuesque effect of the subjects. In a word, ceramic statues or medallions ceased to belong to high art proper, and passed into the domain of purely ornamental work.

Are we thence to conclude that men of taste should reject the works produced by the school of the Della Robbia family? By no means, and we may add that the effect of carved wood furniture will be much improved by a good medallion well placed in its centre. Besides, the Della Robbias have executed vases in relief heightened with gold, and others surmounted by groups of polychrome flowers and fruits, forming an admirable crown for étagères of the beginning of the Renaissance.

This, however, is almost a digression, as we are here chiefly concerned with the pliant clay that yields to the artist's spontaneous inspiration, while perpetuating the boldness of his touch and of his modelling. But in order to meet with such workmanship it is almost necessary to pass over the sixteenth century, the age of marble and of bronze, merely stopping to consider a few works by Jean de Bologne and Jacques Sarrazin, forming, in a way, the connecting link between the Renaissance and modern times. It was emphatically during the eighteenth century that the enthusiasm for terra cotta rose to the highest pitch, or rather, it would be better to say, it now for the first time found its real place in Art. The charming style of the Watteaus, the Lancrets, the Bouchers, and the Fragonards had broken down all traditions of the past. An unprecedented passion for colour, combined with a graceful ease drawn rather from the world of fashion than directly from nature itself, had created a new art, artificial like the manners of the moment, an art that could scarcely adapt itself to the rigidity of bronze or the coldness of marble. But in clay, the statuaries, and especially the portraitists, found the suitable material ready to hand, which, with its warmth of tone, was capable of harmonising well with the whole range of the artistic productions of the times. Need we appeal to the admirable busts of Mary-Josephine of Saxony by Lemoine, of Louis XIV. by Bouchardon, of Madame du Barry by Pajou, of Molière, Washington, Franklin, Diderot, Joseph Chénier and Mirabeau by

Houdon? These marvellous works, brought together in a public Exhibition, have remained indelibly fixed in the memory of all amateurs.

But the name that of all others has left its mark on the period of transition is that of Clodion, or rather Claude Michel, to give him his real appellation.



Draped female antique figure; terra-cotta. (Louvre.)



Venetian girl singing; gilded terra-cotta of the sixteenth century. (M. Edouard André's Collection.)

Born in 1738 at Nancy, the mother-country of so many artists, Clodion here received a solid education which he completed by a nine years' residence in Rome. How was it that such a long familiarity with the monuments of antiquity failed to influence his taste? How he returned to France, there to resume the spirit of the ideas then in vogue, and continue the line of development that had already set in? This is one of those phenomena that can no more be questioned than they can be explained. At the same time it cannot

be denied that with the capricious elegance of Boucher, and the graceful prettiness of Watteau, Clodion knew how to combine a robust style not altogether lacking a certain energy. In his groups, occasionally somewhat wanton, as was the taste of the times, he contrived to give a vigorous ease and elegance to his fauns and bacchantes, while it is impossible to imagine anything more lovely than his nymphs within the sphere of the ethnical types of the period. If we here meet with the tall and slender figures, characteristic of the privileged classes at that time, in the sound treatment of the torso, and the delicate but firm modelling of the members and extremities, there is a supreme perfection leading us almost to suppose that the artist, as gifted as Praxiteles himself, had been enabled to choose his models from among the most famous beauties of rank and fashion.

Like all exceptional artists, Clodion did not enjoy his popularity. Appreciated by his compeers, he saw some of his works take their place in the cabinet of François Boucher, and in that of the celebrated amateur Jullienne, and he was also admitted to the Academy in 1773. But the price of his terra cottas, at first fairly remunerative, fell off with the modifications of taste. A revolution was being effected in art no less than in the social order, and the new school founded by David was already overthrowing all the others. Clodion, no doubt, attempted to adapt himself to the new ideas, but in doing so he ceased to be himself. Hence his works fell into such discredit, that after having been disposed of for nominal prices at public sales, they at last found no purchasers.

It is, however, but fair to add that at this period the panels of Boucher were also exposed for sale on the quays, that the purists of the re-action thought it objectionable to allow the "Departure for the Island of Cythera" to remain in the Louvre galleries, and that for a few sous one might purchase the crayons of the sixteenth century and the Gothic engravings of Albert Dürer and of Aldegrever.

The present generation, however, has fully vindicated the fame of Clodion. His groups fetch more than their weight in gold, and are the ornament of the most sumptuous collections. Nothing is more admirable than the varied series belonging to Baron Gustave de Rothschild, and nothing better sets off the mahogany furniture enriched with those ormolu bronzes that are the glory of the period.

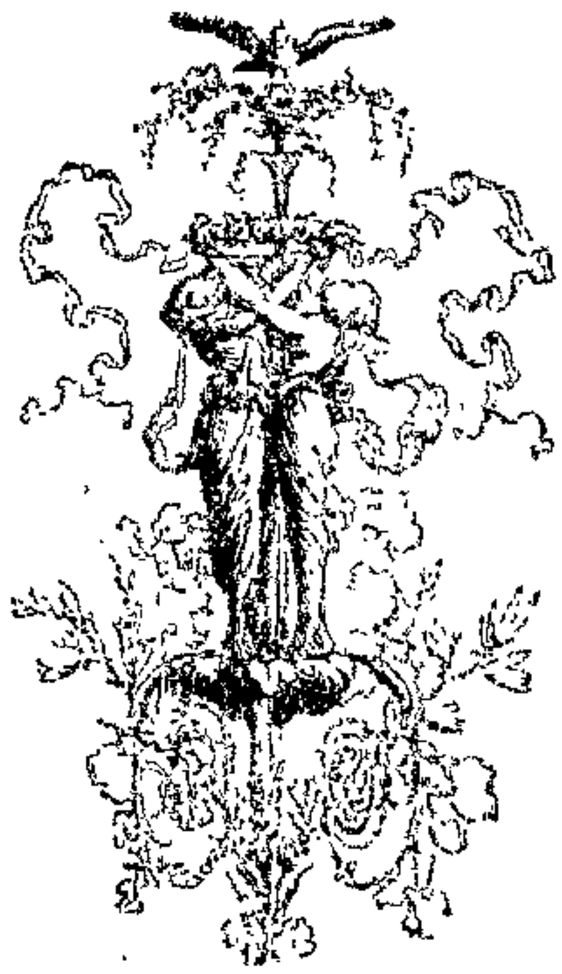
It would be unfair to isolate Clodion from his contemporaries, and pass over the names of Falconnet, Boisot, and La Rue, who moulded in clay or in porcelain biscuit groups, vases and delicate bas-reliefs. Marin still holds an honourable place amongst modellers, as do also Guibal of Nancy, Lévêque and Sigisbert, who have left us some simple and graceful little groups. Nor should we forget Renaud, whose painstaking and firm



Bacchantes, terra-cotta group by Clodion. (Baron Gustave Rothschild's Collection.

hand modelled intricate little bas-reliefs to decorate the tops of snuff-boxes.

To omit nothing that may interest connoisseurs, let us conclude with a few words on certain little Neapolitan figures known as *Pastours* (shepherds) which served at Christmas to form crèches, or to represent the Adoration of the Magi. These figures, painted and heightened with gold, represent either the garb of the peasantry of the neighbourhood of Naples, or rich oriental costumes. Great truth in expression of the features, and a certain unstudied simplicity, not wanting in grace, have attracted some amateurs to the pieces marked by the names of the more famous modellers such as Balligliero, Vaccaro, San Martino, and Salvatore di Finco. Vassalo, Gennaio Leale and Schetuni modelled the animals intended to accompany the shepherds or to figure in the crèche.



Vignette, after Solembier.

CHAPTER VI.

STUCCO AND THE CEROPLASTIC ART.

AMONG the accessory materials of sculpture one of the most important from its antiquity is stucco. Pliny tells us that an artist modelled in stucco a Jupiter, which was considered so beautiful that it was awarded a niche in the Capitol. And if the temples and palaces of the ancients borrowed a part of their decoration from this material, we find it held in no less honour during the sixteenth century. Its composition, had no doubt somewhat varied, and in his "Pirotecnia" Vannuccio gives us the receipt for making it.

According to the "Piazza Universale" the most distinguished artists in this field, were Il Bombarda, Alessandro Vittoria, Camillo Mantoano, Alessandro da Udine, Federico Zuccato, Battista Franco, Alfonso Lombardi, Paolo Milanese, Thomaso Lombardo, and later on several others, amongst whom should be mentioned Pastorino of Siena, Pulidoro of Perugia and Mario Capocaccia, author of the portrait of Paul V. France was at that time tributary to Italy, and in 1533 and 1535 we find the names of Bartolommeo di Miniato and Francesco Primadici, the last, director of the works executed by order of Francis I. at Fontainebleau. Is it owing to the taste of this king for everything which came from beyond the Alps, that we find these workers in stucco completing the list of Italian artists entrusted with the official works? One might think so, when we remember that ancient Gaul had already been familiar with this artificial sculpture, Pompeius Catussa of Sequania having earned for himself a name amongst the stucco-workers whose memory has been preserved in history. And yet, even in the reign of Louis XIV., when Poussin was commissioned to decorate the galleries of the Louvre, it was again Italians, such as Ponti, Tritani, Bianchi, Arudini and Diego Borzoni who execute the figures and ornaments in stucco.

But this question does not here concern us. What we are more especially interested in is the use of this material in little coloured bas-reliefs and delicate medallions, representing the effigies of distinguished persons in the sixteenth century. These somewhat rare pieces were evidently produced to compete with the fine wood medallions, in the carving of which Germany at

that time excelled. They seem to have been also the work of Italians. One of the most striking, is the Judith which has passed from the Nieuwerkerke collection to that of Sir Richard Wallace. In this figure there is a dignified attitude, a boldness of movement, and a delicacy in the treatment of the details, that incline us readily to refer its modelling to one of the artists invited to France, and employed on the works at Fontainebleau.

How came stucco to be relinquished for objects of small size, and especially for portraiture? Doubtless, because its manipulation required an amount of care, and presented difficulties calculated to prevent its use from becoming general, more especially, as there existed in wax a material by which it might be replaced to advantage.

Neither was modelling in wax itself a new invention. It was known to the ancients, and amongst artists distinguished in ceroplastics Cicero mentions Hiero of Cibyra, brother of Tlepolemus. Pliny further tells us that among the ancient Romans there were to be seen in the houses neither bronzes, nor marbles, nor statues made by foreign artists; but busts of wax, arranged in order, each in a separate niche, preserved the image of departed members of the family, and were brought forth only on the occasion of funeral obsequies. On these occasions, if the deceased had distinguished himself in war, there were displayed the gifts and crowns he had earned as well as the standards and spoils he had gained from the enemy, and his bust in wax with those of his ancestors and kinsmen formed part of the procession. This privilege, known as the *jus imaginum*, was however reserved to the patricians.

In the Middle Ages the illustrious dead were laid out with uncovered face, and clothed in their garments till the moment of burial. But when they had been disfigured by illness their features were covered with a wax mask, modelled to their likeness.

The custom of taking portraits after nature reappeared in Italy with the revival of art, and so early as the fifteenth century, wax was used to preserve the very features of those who had distinguished themselves in life. One of the masterpieces of this description is the bust in the Lille Museum, which was at first taken for an antique, although acquired in Italy by Wicar as a work of Raphael. Now, however, all doubt has vanished, and a brilliant critique by Jules Renouvier shows that this bust is of Florentine workmanship, and was one of those it was customary to present as votive offerings in the churches of Tuscany. The image was usually completed by means of costly robes and ornaments imitated from nature. There existed a family of artists devoted to the preparation of such images. Its head Jacopo Benintendi, his son Zanolese and his nephew Orsino, had thence taken the name of Sallimagini or del Cerajuolo. The connection Benintendi formed with Andrea del Verocchio, contributed not a little to urge him to perfect his art, and Vasari

tells us, that it was under the direction of this last master that the last-cited artists produced the votive images of Lorenzo de' Medici, dedicated by his friends after he had escaped from the conspiracy of the Pazzi in 1478. Hence, Renouvier has no difficulty in attaching the name of Orsino to the beautiful bust in Lille, describing him as one of the best workers in this branch, that the fifteenth century has left us.



Medallion in coloured wax; sixteenth century. (H. Barbet de Jouy's Collection.)

In the following century the art of the "Ceraïuoli" was still further developed, and amongst the most noted modellers the "Piazza Universale" mentions Martino del Sfrizio, his son-in-law, Giovanbattista, Martinello "Sarego," and especially Leone Leoni, author of a wonderful Diana. To Leoni is also due the beautiful wax representing the bust in profile of Michael Angelo, recently described by Mr. Drury Fortnum in a monograph inserted in the Archæological Journal. This piece, which bears under its frame the legend, "Portrait of Michael Angelo Buonarotti, made from life by Leone Aretino, his friend," seems, according to Fortnum, to have been the model on which Leone Leoni composed the celebrated medal of the immortal sculptor in his eighty-eighth year.

Nor is there anything surprising in the statement that Michael Angelo himself worked in wax, and left us the Descent from the Cross figuring under his name in Munich, such being then the usual custom of those who intended to cast their works in bronze. We accordingly find Leonardo and Luca della Robbia mentioned amongst ceroplastic artists. Sansovino also made the wax

copy of the group of the Laocoon said to have been praised by Raffaelle. Il Tribolo, a pupil of Sansovino, was specially famous for his statuettes, and we know what skill was displayed by Benvenuto Cellini in this art, as the little model of his Perseus is more celebrated than the statue itself. For their medallions and portraits, Alfonso Lombardi of Ferrara, Rosso de' Giugni of Florence, Giovanbattista Pozzini and Pastorino of Siena acquired a well-earned reputation, while in the seventeenth century we still meet with the names of Gio Bernardino, Azzolino of Naples, and others.

Nor had France remained indifferent to this movement. In the fifteenth century wax had served here, as in Italy, to represent *ex voto* offerings of individuals in the churches and monasteries celebrated for their sanctity. Need we add that it was also used for those sorceries, or pretended incantations at that time practised by charlatans, on the credulity of the age? By no means, for such things have, fortunately, nothing in common with Art.

But we find Anthoine de Just, "ymagier," in 1510 modelling a hind in wax to adorn the château of Blois. Others must have been able to do better than this, and it is impossible not to recognise a French hand in a series of portraits exhibited at Cluny, beginning with Louis XII. and Anne of Brittany, and coming down to Henry III. and his wife, Louise of Lorraine, and embracing the celebrities of the times, conspicuous amongst whom is Clement Marot. The style of the workmanship answers very well to the last thirty years or so of the sixteenth century. The legends also are in French, and even the cases in leather relieved with ornamental die work, are identical with contemporary bindings. We should, doubtless, be well pleased to discover a signature attached to these works; but the Italians themselves were not in the habit of signing their names in these cases, so that the greater part of works executed in wax are anonymous.

We know how zealously Henry IV. exerted himself in favour of French Art and industries. How then comes it that the Italian Giovanni Paulo or Paolo is employed in 1604 to execute in wax the portraits of the little Dauphin and his nurse? Later on, Louis XIV. attached sufficient value to ceroplastics to create the office of wax modeller and statuary to the king in favour of Antoine Benoist. It was in this capacity that this artist executed, in 1706, the official portraits preserved in the galleries of Versailles.

To the seventeenth century also belongs Abr. Drentuet, author of a group of Leda and the swan. Lastly, although this description of Art was no longer much in vogue, the eighteenth century produced some remarkable works in wax, as may be seen by the display in the ancient Sauvageot collection. Curtius, one of the last adepts in this branch, acquired a singular celebrity outside the sphere of Art. His salon of criminal and dangerous notorieties is now better known than his serious productions. It would, however, be unfair

not to remember that to the exhibition of the Salon in 1791 Curtius contributed a bust of the Dauphin in coloured wax. But the application of this Art to historical figures is no invention of his, for Benoist, modeller in wax to Louis XIV., had practised it before his time.

Let us retrace our steps and see what was the attitude of Germany towards a movement evidently originated, as above stated, to emulate the success of her medallions in wood. Men of talent applied their hand to it, for it is no



Judith, full relief figure in coloured stucco ; sixteenth century. (Former Nieuwerkerke Collection.)

more difficult to model in wax than it is to carve wood or Pappenheim stone. Such were Lawrence Strauch and Wenceslas Maller, of Nuremberg and Weilhenmeyer, who soon vied with the most famous names in Italy. Princes and nobles, distinguished men of every sort came to sit to these eminent ceroplastic artists ; and in the seventeenth century, C. Rapp Chevalier, a celebrated worker in ivory, Raymond Faltz and Braunin upheld the reputation of the earlier masters.

If we so earnestly urge the claims of this branch of Art, it is because of its extreme interest from the point of view of iconography, and because it offers charming means of embellishing choice collections. Even the series, incom-

plete as it was, of the Sauvageot collection, was sufficient to enable us to realise the grace of those pretty little effigies, miniature products of the modeller. But after admiring the various series possessed by MM. Dreyfus and Wasset, we begin to covet such treasures and to appreciate their full merit. Here we are able to contemplate, through the magnifying glass, the speaking likenesses of those who were the glory and the pride of past generations—the illustrious rivals, Francis I. and Charles V.; the Montmorencys, the Guises, the della Rovere; and then such matchless beauties as Marguerite of Valois, Queen of Navarre—all the Valhalla of the old French wit, genius and loveliness.



Female head, from a Gubbio Plate.

BOOK THE FOURTH.

OBJECTS OF ORNAMENTAL ART.

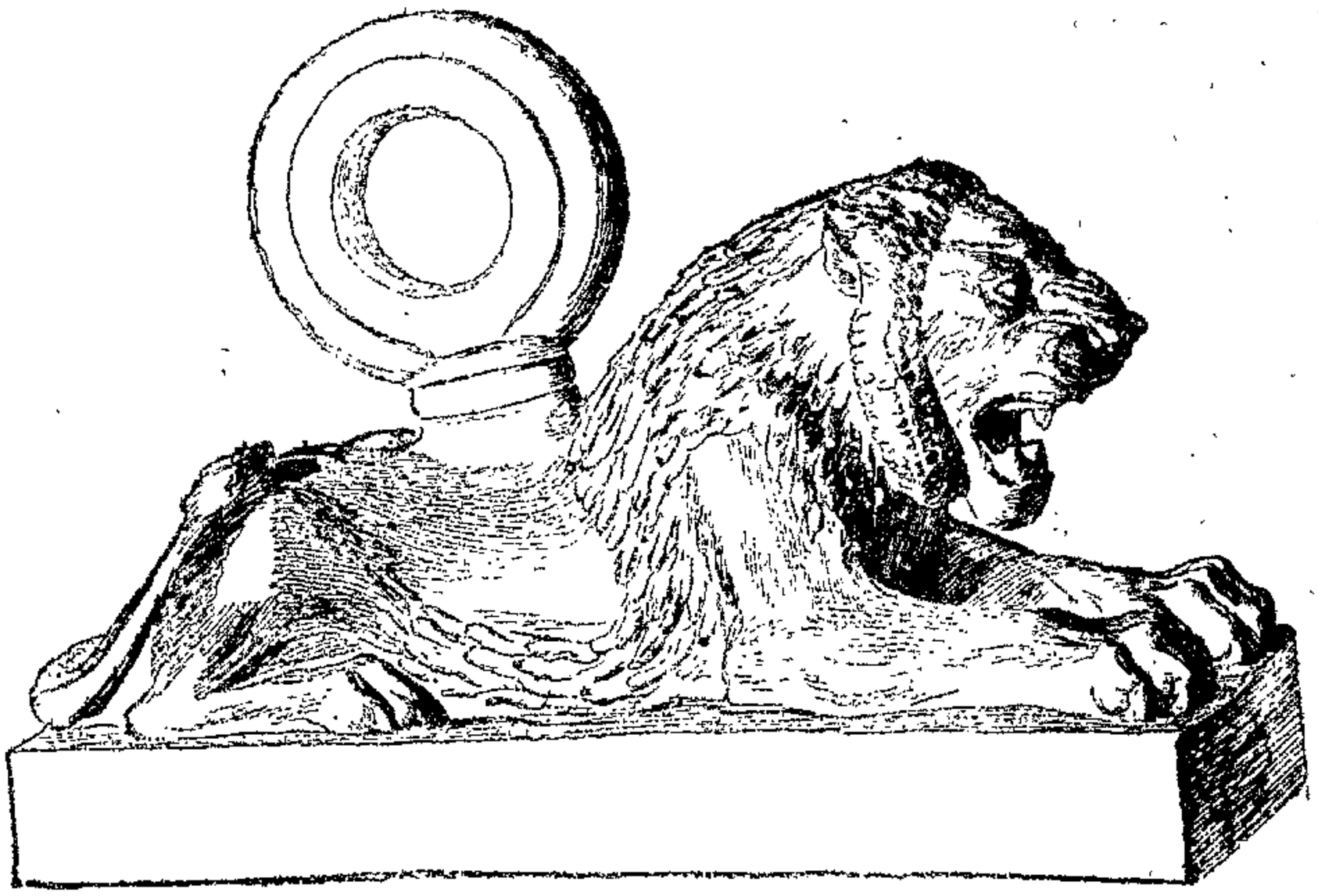
CHAPTER I.

ORNAMENTAL BRONZES.

It is solely with a view to facilitate the study and classification of the numerous subjects treated of in this book, that we have separated the statuettes and bas-reliefs from the ornamental bronzes. It is clear, that the same hands have wrought upon both descriptions of work, and it is entirely owing to a modern aberration, against which we must protest, that some persons have sought to separate into distinct groups, the various productions of intelligence, and to set up a so-called "high art" by the side of what they term "industrial art." What? was Cellini an artist only while modelling the Perseus or the Nymph of Fontainebleau? The marvellous cup of the Louvre, the enamelled goldsmith's work, the peerless jewels which have immortalised his name—were these mere industrial works?

The absurdity of such a distinction, it is needless to demonstrate; it must strike the least intelligent. Let us visit in the Louvre, the gallery devoted to ancient bronzes. Figures here are certainly in the minority; the fine masks, the palmettes, the acanthus, elegant models which successive ages, ever reproducing, have handed down to us, are no others than the fragments of tripods, chariots, seats, vase-handles, nay, even appendages of culinary utensils. Shall we refuse to see in these the traces of ancient Art? We have seen that mask of Bacchus, crowned with ivy and with flowing beard, the ring surmounting which determines its place among the handles of pateras. Is it on this account to be less admired as one of the finest specimens of Grecian Art? Let us bear in mind that, with the exception of the sacred statues in the temples, the greater portion of the treasures of genius brought to light by modern excavations, were no more than objects of household furniture escaped, by being buried, from the rapacity of barbarian invaders.

Let us not then be surprised if, in the following descriptions, we meet with names elsewhere alluded to. They are those of men who were not afraid to display the variety and pliability of their talent, by applying it to diverse objects: a further proof that, in remote ages, artists did not hesitate to inscribe their names upon works even of a secondary order. We find that Publius Salvius Cincius engraved his own upon the bronze fir-cone, which crowns the mausoleum of Adrian; Januarius, chaser in



Antique Bronze. Recumbent Lion bearing a ring. From the threshold of a gate of the Palace of Khorsabad. (Museum of the Louvre.)

bronze, signed a cup with the attributes of Minerva, Mercury, Mars, and Vulcan; and Kircher has preserved the name of G. Critonius Dassus, "sculptoris vasclari" (chaser of bronze vases). We do not attempt to give any idea of the numerous specimens in bronze contained in our museums, from the tripods, and instruments of sacrifice, pyxes, candelabra, lamp-stands, lamps for suspension, and others, to the pateras and vases; the one adorned with representations of combats between genii and wild beasts, the other resembling in form, the heads of men and women, their hair arranged in various styles. We refer the connoisseur to the special gallery in the Louvre, and to the cabinet of antiquities at the National Library: at the latter they may admire also those marvellous Etruscan mirrors, which still retain traces of incrustations in gold and silver.

From antiquity to the Middle Ages what evolutions has European society undergone! What violent shocks have broken the chain of civilisation! Once it was thought enough to establish the existence of a gap of several centuries and pass onwards. Archæology has no such easy modes of proces-



Antique Table, of bronze, from Pompeii. (Museum of Naples.

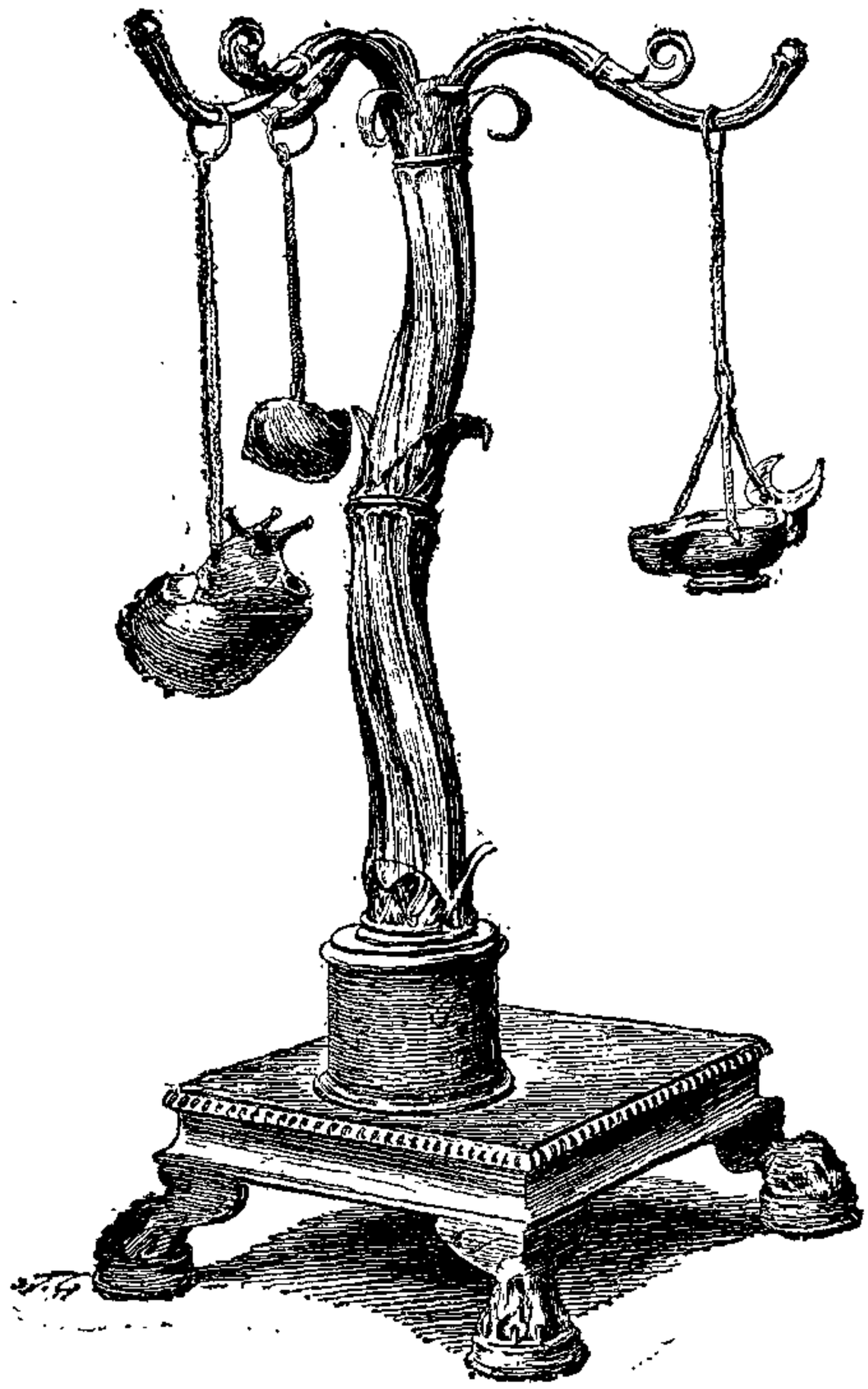
sion now; wherever she feels her ignorance, she seeks for, and invokes light; little by little the gaps are filled and the truth appears.

There is no doubt that Byzantium long retained traces of her old ascendancy; and, even unknown to herself, exerted a certain influence over the peoples who maintained relations with her; and yet, by the exercise of a little intelligence, can we not, amongst the mass of so-called Byzantine works, detect numerous characteristics foreign to Romano-Greek ideas, the sources of which we should have to seek far from Constantinople? The France of Charlemagne, that vast empire which comprised the greater part of Europe, must she not have created an art of her own, perhaps inspired by what the great conqueror may have gathered in his kingdom of Lombardy, or by what he had seen amongst the Normans during their descent upon our shores in 808? If we examine carefully these curious bronzes, low candlesticks formed by intricate twisting of vegetable stalks, from which issue animals and chimeric birds, drinking-vessels in the form of lions, unicorns, and of winged monsters, often mounted by grotesque horsemen, is there not the closest analogy between these and the paintings in the Carlovingian Manuscripts, and does it not appear as if these latter had been copied from the ancient carvings in the wooden churches of Norway?

These barbarous countries, given up to the worship of Odin, bore far closer affinity with Gaul and Germany, covered with forests and peopled by wild beasts, than they could possibly have had with an enervated and expiring civilisation. Christianity? it may be said. Assuredly; and this is one argument the more. What has Byzantine Christianity, with its regular and unvarying images, fixed by an immutable canon law, in common with this faith still unenlightened, dominated by the fear of monsters and hideous demons? The snakes, the dragons which the exorcising power of saints alone availed to overcome, are surely the apparitions natural to those gloomy forests, the conceptions of a people yet young, whose faith required to be enlightened in order to root out childish superstitions.

We have, elsewhere, alluded to a statuette of Charlemagne, a rude work, but one which yet bears far more strongly the impress of the Roman traditions than of the Byzantine deviation. In the twelfth century again, we meet with knight crusaders, even more barbarous in their almost shapeless outlines, but clearly allied, at least by the working of the brass, to the curious flambeaux, formed of small equestrian figures, in the Spitzer collection. These latter, thoroughly national in character, are analogous to the two-light candlestick of the fourteenth century, representing a bearded man in the costume of the period of Charles V., wearing the poulaines or peaked shoes, and supporting with both hands vases which serve as nozzles; as also another, wherein a man in laced jerkin, his head covered with a hood, extends both

arms, also designed to carry lights. This disposition, to which Byzantine works present no analogy, we shall meet with again in the Germany of the fifteenth century. That youth on horseback, holding the branch of a shrub, the flower upon which forms the nozzle, is it not an application of the same idea as the horseman of the Spitzer collection? Surely, as M. Alfred Darcel truly says, we must acknowledge that Germany has had

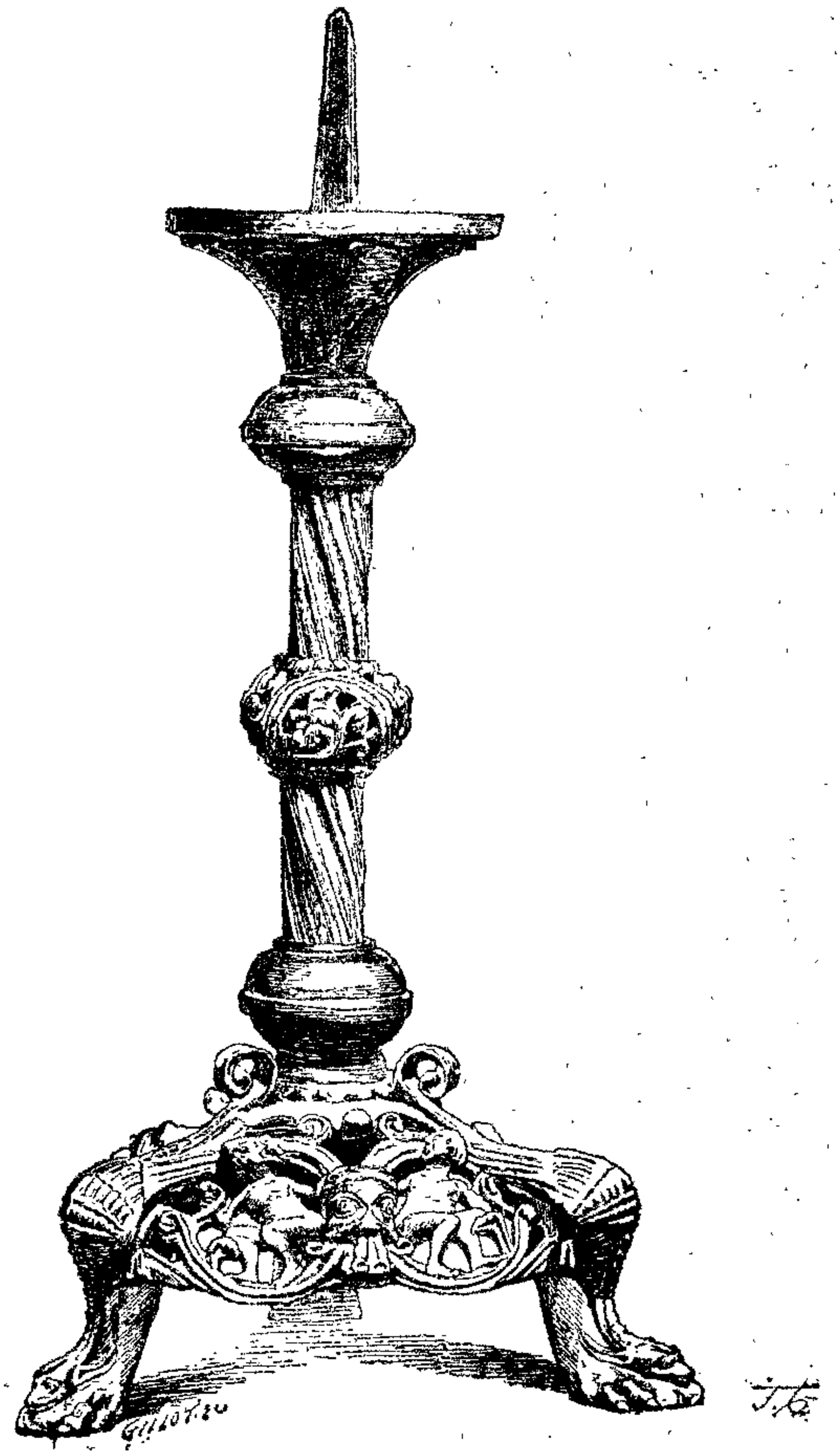


Candelabra, in antique bronze, from Pompeii. (Museum of Naples.)

an Art of her own, original and distinct; and yet we may trace its origin far enough back to show that it flows from the same source as French Art—offspring of Carlovingian civilisation.

It is also undoubtedly true that artists everywhere knew how to seize upon ideas susceptible of adaptation, and that in their search for these they went even to the far East. Were proof required, we need but instance that precious ewer in the Louvre collection, in the shape of a peacock, and to which one would assign an Indian origin, but for the inscription which

proves the author: OPUS SALAMONIS FRAT (*ris*). This bird which stands firmly by the aid of a horse-shoe-shaped appendage soldered to its feet, is fitted with a curved syphon, placed upon its back and surmounted by a

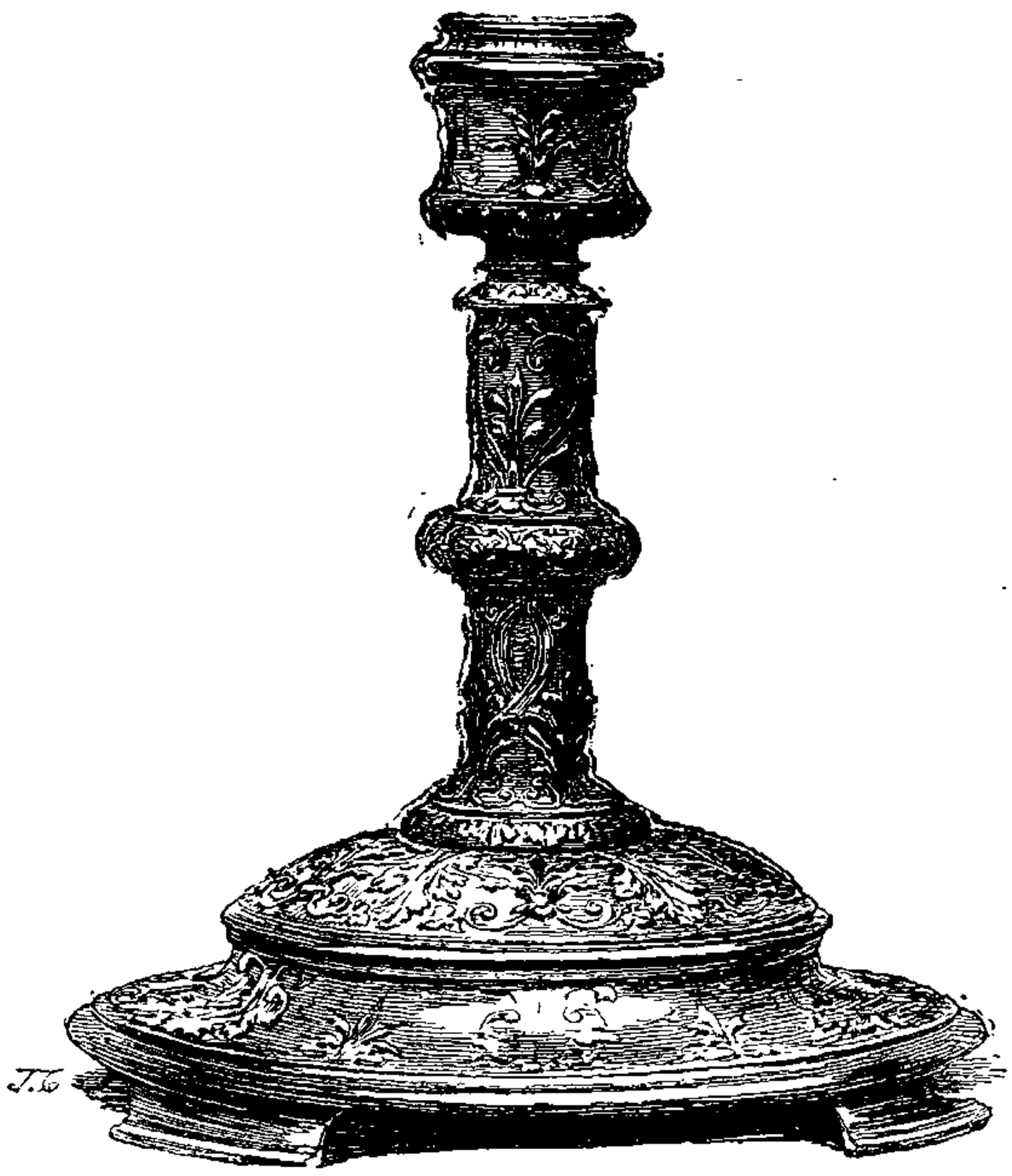


Candlestick copper gilt, of the Thirteenth Century. (Collection of Count Basilewski.)

small tube, with lid, through which it can be filled; an arrangement which we find common in all warm countries, and especially in America, securing the drinker from all possible intrusion of noxious animals into the receptacle. Now, this ewer of the thirteenth century is only a modification of those in the forms of lions, fantastic animals, or even of groups, as in the "Lai

d'Aristotle," wherein the philosopher is represented as a steed, on whose back is mounted the syren whose charms have subdued him.

Let us, however, turn from these specimens, curious in their rude designs, and examine productions more congenial to our tastes, and more in conformity with our manners, giving a passing notice of hanging chandeliers, especially that one with numerous branches, which the catalogue informs



Bronze Candlestick. Italian work of the Sixteenth Century. (Collection of M. de Nolivos.

us was made in 1468 by Jehan Scalkin, and which carries back to a remote period the invention of lustres.

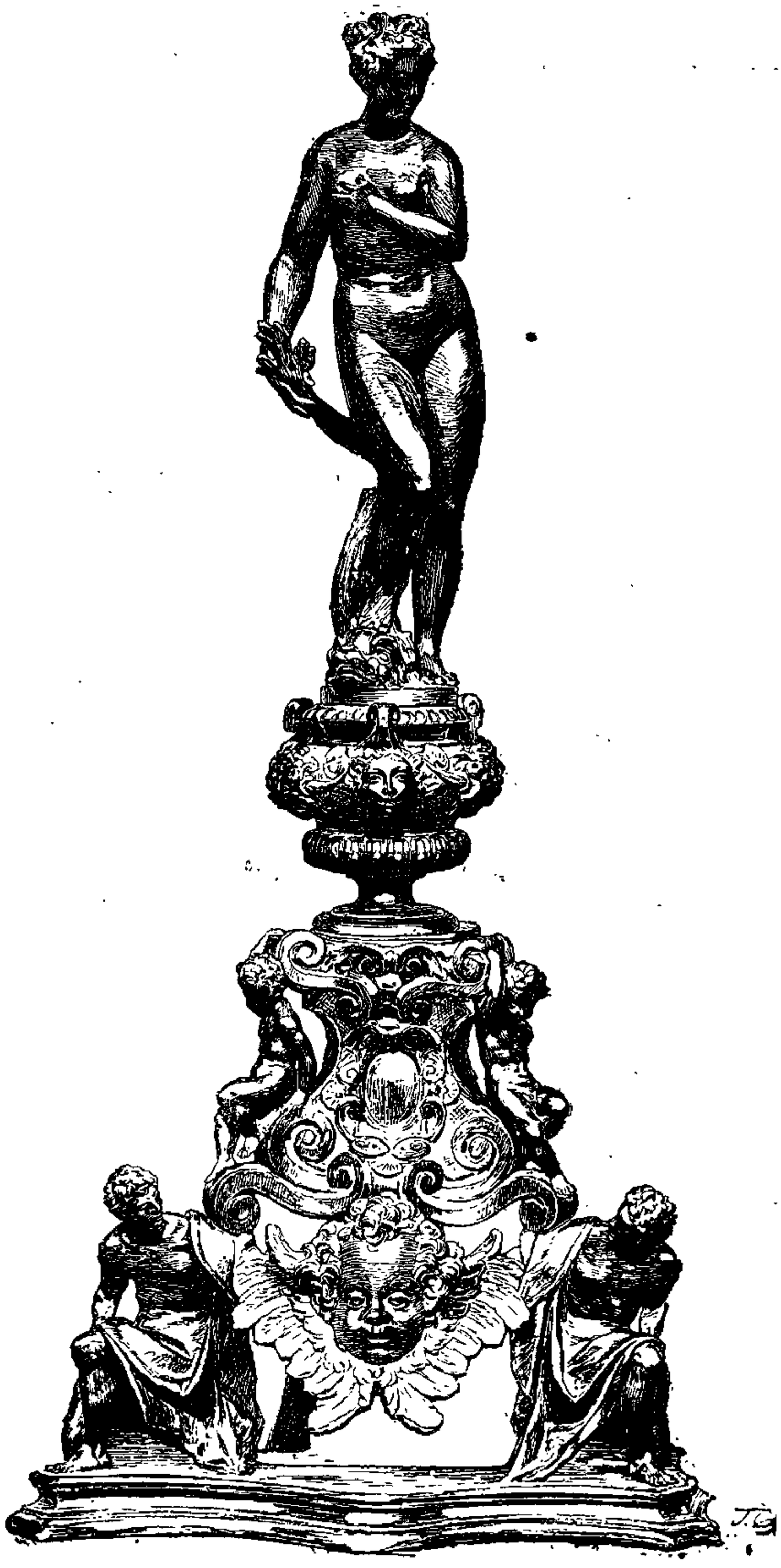
It was when Andrea Riccio composed the famous candelabrum in the church of Saint Stephen of Padua, that admiring Italy entered into the new path, in which were to be developed all the beauties of which bronze is susceptible; this solid and majestic architecture, this rich and bold ornamentation, wherein the most graceful scroll-work, and the foliage of the vegetable world, forming a natural frame for figures real or ideal, offered a theme the endless variety of which two centuries have not been able to exhaust.

Torch-holders, flambeaux, fire-dogs (chenets), hand-bells, caskets, were

multiplied without repetition; and while groups and figures appeared upon the carved furniture of apartments, every accessory vied with each other as masterpieces of Art. And this is so true, that the most common utensils invested with this imposing decoration sought, by modifications of their names, a higher place in the language of the country. Look at that tiny circular temple in the Louvre, supported by six pilasters, the panels of which are of chased and perforated work, as is also the cupola which surmounts it. It is a *mortier à cire*, in plain and simple words, a night-light, —nothing more, the name and the uses of which likewise Brantôme has explained for us ("Histoire des dames galantes"). Isabella of Austria, consort of Charles IX, he tells us, "très dévote et mullement bigotte, passoit une partie des nuits en prière, pensant que ses femmes ne s'en apercevoient, mais elles la voioient par l'ombre de la lumière de son mortier plein de cire, qu'elle tenoit allumée en la ruelle de son lict pour lire et prier Dieu dans ses *Heures* au lieu que les autres princesses et roynes le tiennent sur le buffet." The majority of these "mortiers à cire" are of exquisite workmanship, and some are surmounted by truly charming miniature figures.

The flambeaux present two essentially different types. The most ancient are beyond doubt, in all their general features, copies of the torch-holders of Persia: a base in the section of a cone, supports a flat stand, usually either gadrooned or fluted, from the centre of which arises the baluster-shaped shaft, terminating in the nozzle; in others, the stem is simply inserted in a flat stand with mouldings, and in some examples supported upon three lion's claws. Masks, garlands, and foliage enrich the various parts of this composition.

Shall we speak of these various caskets, some copies from the antique, others flowing in their outlines like marriage-coffers; of the scent-boxes, the writing-desks, the innumerable trifles which abounded in domestic furniture, and are in our own day so eagerly sought out by amateurs? No; for we should lose ourselves in endless description, and, after all, leave much unsaid. One word, however, on the fire-dogs or chenets, which used to grace those monumental fire-places of sculptured marble, enriched with Florentine mosaics. Substituted for the huge iron fire-dogs of the Middle Ages, these of the Renaissance were of proportions which harmonised with the surroundings they served to complete. Most frequently the bracket-shaped base, with volutes and grotesque masks, served as pedestal for a statue of moderate size, of bold design, and broad and clever in treatment. The figures were, in almost all cases, borrowed from mythology: Venus, Apollo, Mars, Pluto, and sometimes personifications of the sun and moon are met with; and several of these statues, detached from their bases, figure in our museums



Bronze Fire-dog (Italian). Sixteenth Century. (Collection of M. Spitzer.

at the present day, as specimens of the bronze sculptures of the sixteenth century.

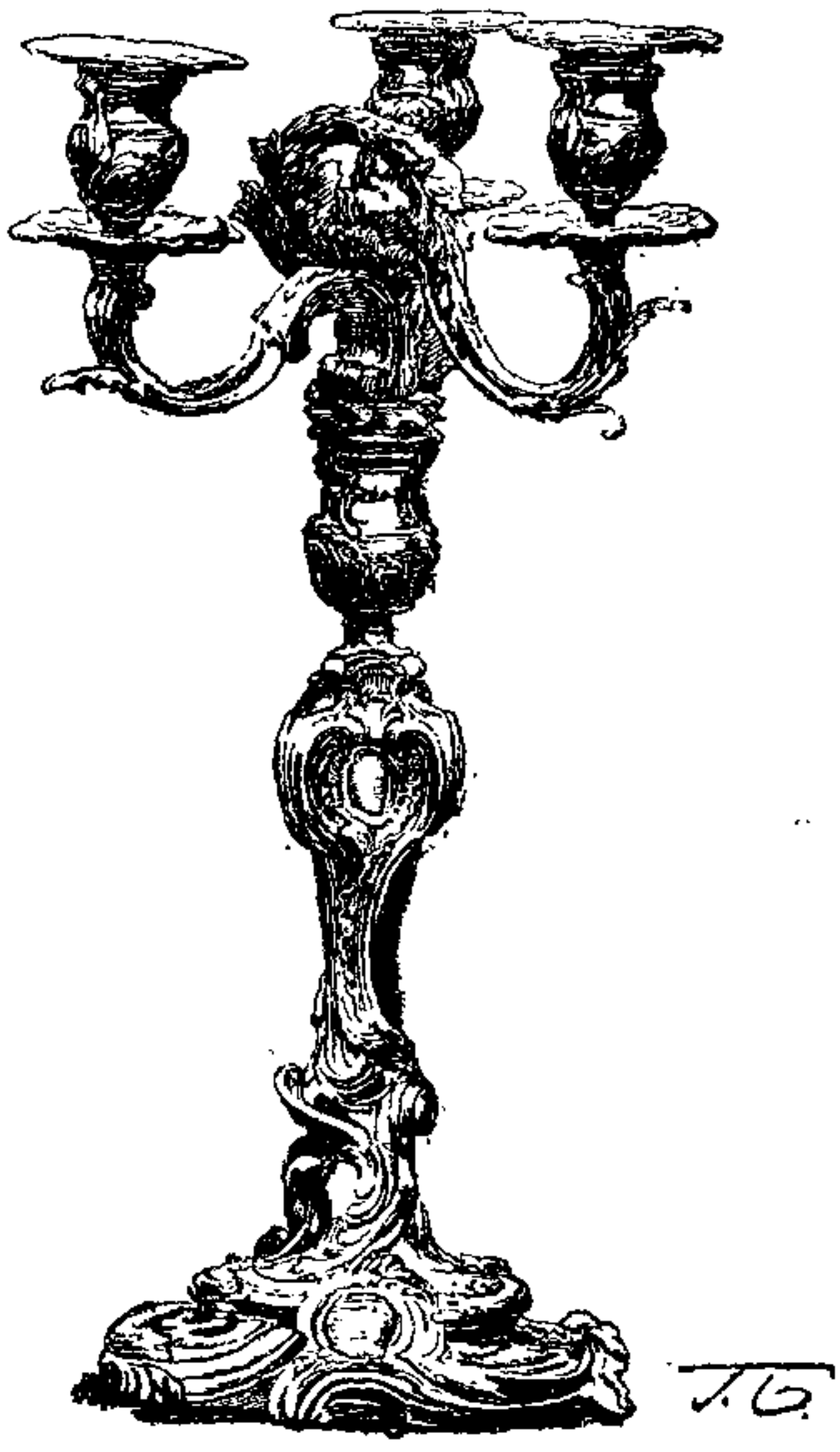
A form of heating-apparatus of more common use in Italy than the fire-place, is the brazier (*brasero*), which could be employed anywhere, and carried from room to room. It is not possible to enumerate the infinite variety of these charcoal-holders; ovals, with lion's heads and moveable handles, the mouldings and the surfaces of which received every kind of ornamentation; medallions with figures and complex bas-reliefs, emblazoned escutcheons; grounds guilloché, with delicate foliage borrowed by the Venetians from the patient chasings and inlaying of the Orientals, all are here; and render these works fit to be converted by us into the most graceful jardinières that can be imagined.

As we have spoken of the Venetians, let us notice, in passing, those extremely beautiful basins and ewers which they too ornamented in arabesque styles, to which we shall revert again when treating of damascened works. We must, however, examine these ewers with the utmost care, as a certain number are in existence, of French origin, and in the purest style of the time of Henry II., the devices on which, and a comparative unskilfulness in the workmanship of the bronze, are indications of their nationality. It is natural to suppose that the example of Italy was not lost upon ourselves, and that our artists, to some extent at least, should have followed that example. If the Louvre shows us a charming hand-bell surmounted by the form of a woman kneeling, Cluny has preserved another with figures and ornaments signed, "Petrus Cheineus me fecit, 1573." A French founder, Andrieu Munier, stamped his name upon a passing-bell, cast for the church of Poix in Picardy. We shall not seek to multiply these examples by descending to the night-lights and other utensils of common use, it must suffice that we have directed the attention of connoisseurs to our own bronzes of the Renaissance, to induce them to seek for and to collect them.

But it is in the seventeenth century that bronze, in its application to articles of furniture, assumed with us pre-eminent importance. We find it contributing to the sumptuous adornments of palaces, and vieing with the massive goldsmith's work then in vogue. Can the examples of both arts be referred to the same hands? We may suppose it possible, when we observe that both start from a common central idea by virtue of the same impulsion.

The assemblage, first at the Louvre and afterwards at the Gobelins, of all those artists to whom was entrusted the furnishing of the royal residences, and the superintendence of the works confided to a single artist, a man of the highest eminence, must have had the effect of harmonising and inspiring their several individualities with a unique idea. Accordingly, if it be possible still to catch some touch of the past in the bronzes of the times of Henry IV.,

and of Louis XIII., the reign of Louis XIV. asserts itself in fullest force, with its style, somewhat stiff and formal, it is true, but full of grandeur, dominated by the forms of contemporary architecture, and by the genius of Lebrun. Who were the interpreters of that unique idea? Upon that point no documentary evidence casts any light. We only know that the Italian Domenico Cucci worked at the Gobelins at the same time as Boule, and that the latter, described in certain deeds as "ciseleur et doreur du roi," must have supplied, in part at least, the models for the bronzes intended to accompany his



Candelabra, with the Arms of Bouillon. (Collection of M. Leopold Double.

furniture. What we have said and represented of the furniture made by Boule, enables us to guess at the style and dignity which marked accessory bronzes of the time of Louis XIV.

At the exhibition of the Séchan collection (now dispersed) there was to be seen a magnificent looking-glass, with pediment, surmounted by a palm-tree and graceful fronds of the acanthus, in which the just balance of the parts, the delicate interweavings of the angles, the developments of the base, ornate and full of grandeur, combined to form a faultless composition altogether worthy of the majestic architecture of the period. It was more than a mere frame—it was a monument, of which a large majority of contemporary frames in carved and gilded wood appear to be but imitations.

The candelabra, the flambeaux often emblazoned, are composed with the same thoughtful exuberance, and in their ingenious combinations we still recognise the spirit and the elevation of the architectural conceptions of Le Vau, d'Orbay, and Claude Perrault.

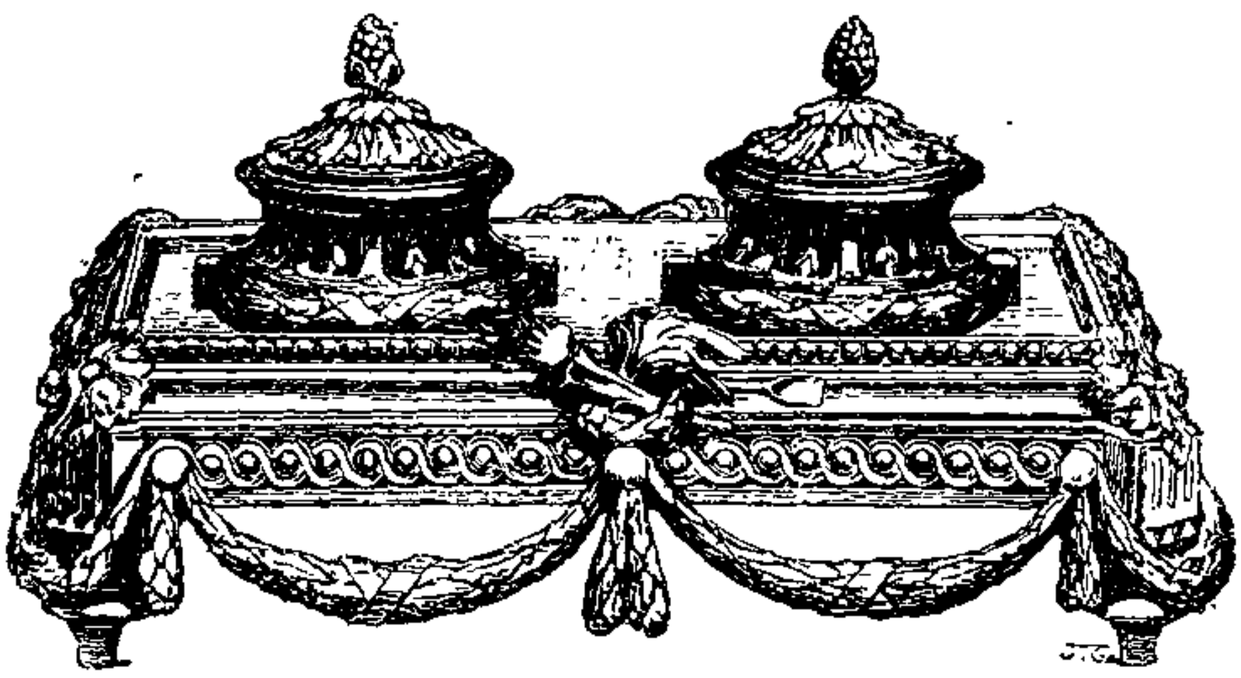
Under Louis XV. and the Regency, as we have already stated, a complete transformation took place. With household furniture, we note the commencement of the era of endive and "rocailles," contemporaneous with the most perfect chasing. Among the promoters of this style we must mention Meissonier, who perhaps carried his capricious fancy to exaggerated lengths; but other artists of rare excellence flourished at the same time—as Philippe Caffieri, whose address, Rue des Canettes, we find in the Almanacs; sprung from a race of distinguished sculptors, himself a sculptor, he impressed upon his works a stamp of good taste and remarkable elegance. Among his best productions may be noted the pieces of furniture, with bronze ornaments, which we have already noticed, one in the collection of Sir Richard Wallace, the other now the property of Baron Gustave de Rothschild. To protect these from being confounded with the mass of fraudulent imitations, he stamped them with a C surmounted by a coronet, which distinctive mark he also affixed to the objects in his own collection. We have seen it upon a superb Florentine bronze, and on a group of the Laocoon, in bronze also, now to be found in the collection of M. Charles Mannheim. Caffieri had a rival—Cressent—whose bronzes are also very remarkable. As for Martincourt, his praiseworthy works would be better known had not his fame been eclipsed by that of his pupil Gouthière, of whom we shall speak presently.

We must not omit Gallien, whose merit the researches of M. Louis Courajod have revealed to us. "This Gallien," says he, "from whom Duvaux ordered an iron railing, was truly a genuine artist; his modest title of 'maître fondeur,' has prevented his meeting with due recognition; his contemporaries, however, rightly appreciated his excellence. He modelled, and executed for the king, several clocks of great size and showy design, intended for the decoration of the state apartments of the royal palaces. It was to him that the keepers of the king's privy-purse gave the order to design, cast, and chase the superb clock on the mantel-piece of the council-chamber at Versailles, when that apartment was being restored in 1756. It represented France governed by Wisdom and crowned by Victory, extending her protection to the Arts. For this the artist was paid 6,500 livres. We have an authentic account of the admiration it excited in the 'Memoirs of the Duc de Luynes.'"

After these masters we must note the "fondeurs-ciseleurs" who put their names upon the faultless works executed in the palaces. In January, 1751, the Varins, father and son, received 4,761 livres 15 sous for the bronze-work,

bas-reliefs, vases, figures, etc., executed by them at Versailles in the years 1747 and 1748. Lucas and Martin wrought at Fontainebleau. Deprez, in 1755, executed chasings for the king. Gobert, gilt and chased work at Versailles, Choisy, the Tuileries, at the Luxembourg, the Muette, etc.; Leblanc worked at the same palaces, and also at Compiègne.

The charges of caprice and of exaggeration may, no doubt, be urged against the bronzes of the Regency, and of Louis XV. The abuse of contorted endive, of medallions in curled fantastic curves, of shells rolled in curious undulations, is apparent; but we have, in the flambeaux and in the



Inkstand in chased metal, formerly belonging to Queen Marie Antoinette. (Collection of M. L. Double.

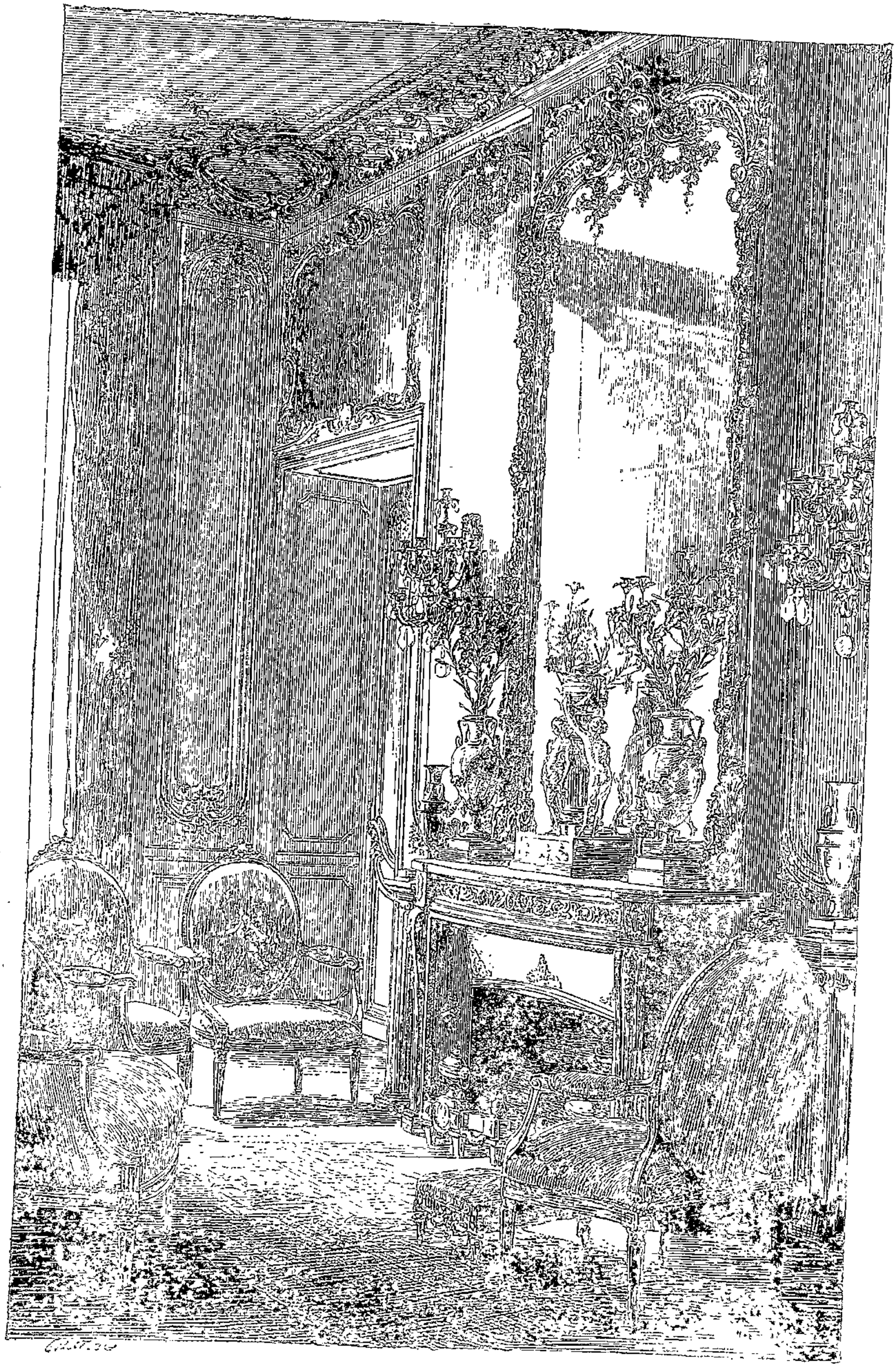
candelabra, in the branches for wall-lights, in the fire-dogs, and ornaments of the fire-places, a rich whole, and details so happily treated and so *spirituel* in their whimsical eccentricity that the voice of criticism is silenced. We reach a time, however, when all this exuberance of fancy was disciplined and toned down; when dreams of the antique harassed Madame de Pompadour, and at her suggestion, appeared the first germs of that reform which we mark in progress under Louis XVI., a change so marked that it was thought worthy of a specially distinctive name, and the artistic favourite had the prudence to choose that of "genre à la reine." It is at this epoch that were impressed the influence of Martincourt, and his pupil Gouthière, who, in 1771, resided on the Quai Pelletier, at the Boule d'Or, and assumed the title of chaser and gilder to the king, as may be seen upon a clock in the collection of Sir Richard Wallace. With the exception of this superb specimen, it is very difficult to distinguish the authentic works of Gouthière, as his name has been bestowed on all those marvellous chasings of the style of Louis XVI., which are, as everyone knows, extremely numerous. Among these are certainly compositions by Martincourt, and very charming they are, as we may judge from the flambeaux signed with his name, in the collection of M. Leopold Double. There are, too, some undoubtedly by Robert le Lorrain, and by Sautray, his pupil, both very clever in the composition of

groups, statuettes, and bas-reliefs, although they are generally classed along with Vasson, as simple mounters of vases, because they had, with genuine talent, embellished those in the collection of M. Blondel de Gagny.

The Louis XVI. bronzes require no description; they are to be recognized among all others, by the least experienced, with their delicate groups entwined to support the numerous stems which unroll their foliated scrolls, and bloom into flowers that serve as sconces for innumerable lights. These cherubs sporting amid garlands of flowers and the acanthus, whose numerous folds have the pliant grace of vegetable fibres, all this fine ornamentation rivalling the work of the jeweller, and made still more soft by the use of dead-gold which subdued the metallic glare, were just in harmony with these polished and refined manners which Marie Antoinette sought to introduce. Placed upon the tables and delicate consoles, and upon mantelpieces of white marble, these bronzes accorded admirably with the dainty porcelains of Sèvres, Dresden, and the Indies. There is a wide difference indeed between this triviality and the robust science of the sixteenth century, but in it we read a polished gallantry, and see the last smiles of that society about to disappear in storm and bloodshed.

In 1775, the coronation of the king offered to the court artists an opportunity for display. Jean Louis Prieur distinguished himself by the embellishment, in chased and gilded bronze, of the carriage intended for the conveyance of the sovereign. It would be tedious to enumerate all the men who then rose to eminence, and facilitated the transition from the eighteenth to the nineteenth centuries. We shall be content to include their names in the list appended below.

We must, however, mention one special industry due to the invention of the soft paste French porcelain, and which speedily received an unexpected expansion—the mounting of porcelain flowers. We borrow once more from M. Courajod the curious picture which he has drawn of this singular fashion. "This extravagant mania (for porcelain)," he tells us, "caused an entire Flora to spring into existence. Whole beds of flowers, and every variety of plant issued from the furnaces of Vincennes, and bloomed life-like under the hands of skilful workmen who forged for these enamelled blossoms a leafage of bronze. Duvaux took an active part in this fashionable movement, which consisted in scattering upon lustres, branches, and girandoles, bouquets of porcelain flowers, and in introducing them into every detail of the furniture. To judge from the personages who gave him commissions to mount these flowers of Vincennes, and by examining the description of his works, we are led to say positively that Duvaux was among the first to make these branches of ormoulu, or 'vernis au naturel,' those plants of bullion, those factitious bouquets which for a time gave to our apartments the appearance of gardens



Salon of the Eighteenth Century, at M. L. Double's.

or conservatories. To render the illusion complete, nothing was wanting to these bouquets, not even the perfume, which the artists know how to impart by artificial means."

Those bronze vases are familiar to us, the bodies generally of an exquisite blue, which served as supports for girandoles of painted flowers with gilded leaves; and we have seen even more admirable still; it was an immense bouquet for the centre of the table, formed of the most varied flowers blooming in their porcelain basket. Nothing more elegant than this rare piece can possibly be conceived.

Here is a list of the principal artists who have wrought in bronze, omitting the Italians, whose names have been previously given, because among them, figures and ornamentation were the work of the same hands.

Jehan Scalkin, 1468, chandeliers.
Meister Riquin or Rinik, Sclavonic.
Meister Awram or Iabram, Russian.
Meister Waismuth or Baismouti, Russian, author of the bronze gates of the Cathedral of Novogorod.
Petrus Cheineus, 1573, handbell.
Andrieu Munier, founder of the bell at Poix.
Dominico Cucci, attached to the Gobelins.
Ballard, 1676, cannon presented to Louis XIV.
Mazarolli, 1688, culverin, with reliefs.
Philippe Caffieri.
Martincourt, the master of Gouthière.
Gouthière, chaser and gilder to the King.
Gallien, state clocks, and candelabra.
Robert le Lorrain, master of Sautray.
Sautray, statuettes and mountings of vases.
Vassou, mounter of vases.
Jean-Louis Prieur, coronation coach of Louis XVI.
Delarche, sculptor and chaser of bronze.
Hervieux, ornaments of the chapel of the Virgin at St. Sulpice.
Varins, father and son, vases, figures, &c.
Leblanc,—Gobert,—Lucas,—Martin,—Desprez.
Hauré, the crowning of Voltaire.
L. Demenet, bas-reliefs.
P. Bautret, medallion portrait.
Ravrio, Rue de la Ferronerie, sign of the Lion d'Or, sculptor and chaser.
Vinsac, chaser.

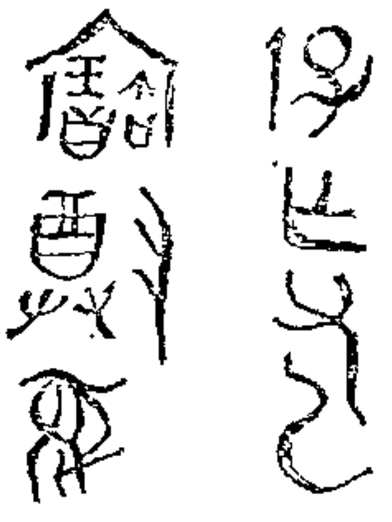
THE EAST.

The taste for Oriental bronzes is of quite recent date; nor is the time yet remote at which a distinguished professor of archæology wrote that there was nothing to be found amongst the products of China, but grotesque and monstrous objects.

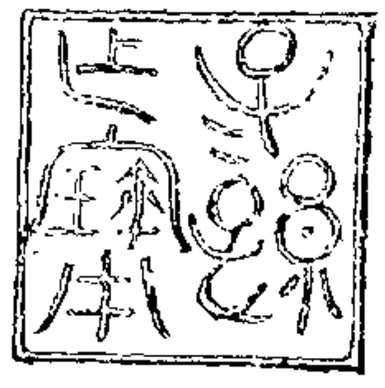
These a priori opinions ought long since to have been abandoned, for they prove a most lamentable fact, either the backwardness of science or a deficiency in the education of the man who gave them utterance. It is so easy to preserve silence upon topics whereof one is ignorant. Let us admire the Greeks, by all means; but that is no reason why we should disparage others.

Happily the subject is now cleared from the mists of theory, so far as the art of the extreme East is concerned; the collection of bronzes formed by M. Henri Cernuschi enables us to discuss seriously the age, and the æsthetics of Chinese productions, and it is with the pieces themselves before us, that we shall boldly sketch the teaching to be derived from this marvellous collection.

In China, the art of casting metals attained full perfection under the second, or Chang, Dynasty, that is to say about the year 1766 B.C. There are some relics certainly of older date, and a "yeou" vase, (used to hold the sacrificial wine) in this collection, bears, in our opinion, characteristic marks of the primitive art of the Hia Dynasty which reigned from 2205 to 1783 B.C. But it is among the vases dedicated to sacred worship of the Chang era that the most attractive forms are found, accompanied frequently by inscriptions, the formula of which enable us to fix the dates. We should greatly exceed the limits of this work were we to describe and analyse these legends; and must be content with a mere mention of the special treatise of Mr. Thoms: "A dissertation on the ancient Chinese vases of the Shang Dynasty," and our own articles on the exhibition of the Cernuschi collection published in the "Gazette des Beaux-Arts" of 1873.



However, with a view to assist the connoisseur, in such matters to distinguish the features (*facies*) of the inscriptions in question, which are invariably written in the ancient or so-called "ta tchouan" character, we shall reproduce two of them. The first is dedicated to the Emperor I, who reigned about 1496 B.C., and reads as follows: "The grandson has caused to be made for his ancestor I this precious honorific vase (to hold the wine during the great sacrifice)." This piece is an exquisite oval cup, with lid and two rounded ears, and is covered with incrusted bas-reliefs in silver, of the most remarkable workmanship. The second, in the form of a seal surrounded by a rim, runs thus: "Precious vase, for the use of the sons and grandsons." This work, no less highly embellished than the former, is composed of two parallel cylinders, borne by an enormous dragon, which seems almost crushed beneath their weight. Above this



monster is a fantastic bird, the outstretched wings of which connect the two cylinders, whilst its talons control the dragon. This composition has certainly a symbolical meaning, since we find it reproduced, of all sizes, and in every various material including jade and rock-crystal, from the time of the Chang Dynasty to the present day. Should we recognize in this strife between the bird, child of the air, and the reptile, engendered of earth, an analogy with those combats so frequently represented in other Oriental countries? Has Arabian art, in showing us a bird of prey striking a gazelle sought to express the same idea? A more profound study of the Chinese theogony will doubtless solve these questions; but thus much we may, in the present state of our knowledge, positively affirm that, in the Chinese compositions, nothing is matter of indifference; that the forms and the decorations, far from being mere results of caprice, correspond to the manners and customs of the people, and to the fixed rules laid down in those ancient writings which constitute both their civil and religious law.

We must here remark that the ancient sovereigns of the hundred tribes would appear to have been acquainted with, perhaps even to have subdued, those monstrous animals destroyed in the later changes of the globe, the existence of which, Cuvier, reconstructing them with the help of their fossilized bones, has revealed to us. The gigantic saurians, the pterodactyls, the strange pachydermata would thus naturally take their place upon the Chinese vases as recollections of these forgotten epochs; and, far from being grotesque fancies, the offspring of disordered imaginations, would be to us precious witnesses of pre-historic ages thus unexpectedly brought to light. The Tcheou Dynasty, inaugurated by King Wen in 1134 B.C., produced certain articles which it is difficult to distinguish, inasmuch as it, according to Confucius, devoted itself to the reproduction of the works of the Chang epoch. Now the Li-Ki, one of the sacred books, describes among the vessels having religious uses of the Tcheou, those which, in their shapes, "recalled" the figure of an ox statant. If the vase recalls the form of an ox, the animal, as here represented, certainly possesses no single one of its characteristics: the head, less square, with most peculiar ears, and sometimes armed with an upright horn, indicates far more some unknown antediluvian pachyderm allied to the rhinoceros than a ruminant of the bovine species. The thick-set body, the short and stout limbs establish this conclusively. As for the mythical character of this kind of vessel, the richness of the ornamentation, in which gold, silver, and precious stones are lavishly employed, would place that beyond all doubt.

But these figurative vases representing, now unwieldy animals, and again birds reduced to conventional forms, are exceptional. From the earliest dawn of oriental civilisation, the studied grace of forms and also their embellishment

followed by a regular progression. The elegant cups are completed by well-balanced accessories, in which suitability is combined with richness. There symbolism asserts itself in the whimsical heads, with yellow eyes, which hold a place midway between the real head of the tortoise and those chimerical or pre-historic conceptions, whereof we have already spoken. We see also an insect of fanciful shape, a rude animal outline suggested by the tadpole, and symbolising nature giving birth to living beings. And again, as it were, to demonstrate more clearly the law which ordains that all peoples should, at identical points in their advance, pass through the same stages of mental development in Art, the background of the decorative designs is formed of



Bronze Cup of the Chang epoch embossed with gold, silver, and malachite. (Collection of M. J. Jacquemart.

those geometrical figures styled Greek or meander, which are found alike on the antique vases of America, and in the first attempts of the savages of Oceania. Other vases, with lids of elongated campanulated shape, which developed into the form afterwards known as "potiches," present us with elegant proportions even so far back as the early years of the Chang Dynasty. There are some on which gilded depressions indicate the spots where the sacrificing priest was to place his hands whilst elevating the vessel during the consecration of the perfumed wine. Others of cognate forms, surmounted by a moveable handle, are suspended within a Kia-tse of delicately carved wood; and some of a lobate shape with lateral and flattened handles, would seem to have supplied the models for the Grecian vases of Nicosthenes, or, better still, for certain of the Etruscan vessels in black terra-cotta. As for the lagenæ, or bottles with or without stems, and provided with handles, large or small, resembling the heads of elephants, or issuing from fantastic heads, one would

have to see the whole connected series fully to appreciate their elegance and variety.

To describe, as they deserve, all these forms, and the ingenious subterfuges to which the artists had recourse in order to conceal their conventional harshness under an agreeable guise, we should need an entire volume. The *Yeou* vase was one to be suspended by its handle over the altar, so that the officiating priest might, in the sacrifices, pour the scalding liquor into the cup (tsio) used for the libations: of which we have an example representing a swan, and serving a double purpose as an ornament of the temple. The *kings*, adapted, some to contain the heated wine, some to consume incense, present greater variety, inasmuch as the sacred law divided them into two classes, the former of which, in shape round or oval and supported on three feet, devoted to sacrifices of the first importance, were destined to the use of the highest dignitaries of the empire; the latter, invariably rectangular and four-footed, were employed only in the offering of inferior rites, and appropriated to the functionaries of more humble rank.

Nor is this all. In China, as elsewhere, vicissitudes have not been unknown; and wars and revolutions have brought in their train eclipses and revivals of her civilisation. The epoch of the Song Dynasty, which corresponds to the tenth century of our era, is one of these periods of revival: the second is to be attributed to the effort made by the Youen Mongols in the thirteenth century, to prove that their conquest of China had not resulted in her intellectual abasement: and when, a century later, the Mings, Chinese in race themselves, recovered the sovereign power, they sought to restore the arts to their ancient high estate by a return to the forms which had achieved their renown. Lastly, when, in 1616, the Mantchou Tartars dethroned the Mings, they made fresh efforts to equal, or even to outshine, the works of the earlier races. We see, then, how necessary it is that the connoisseur should use his utmost acumen in the investigation of Chinese bronzes. In later times, research is facilitated by the care which artists took to inscribe on the under-side of their works the nien-hoa or name of the period of the reign in which the article was manufactured. We have described elsewhere the method of reading these "nien-hao," and given also the chronology of the more recent dynasties. We may, however, observe that, as regards the Ming ascendancy, Siouen-te (1426 to 1435) is the most brilliant epoch: and that for the Tai-tsing is Kien-long (1736 to 1743).

Great variety of form, delicacy of workmanship and of style, embellishment by the use of the precious metals and even of painting, skill in casting and in chasing, may all be found in the Chinese bronzes; and, by the exercise of an enlightened discrimination, we may find, among their number, works as beautiful and as full of interest as any people of the Western world have ever exhibited for the admiration of the virtuoso.



Perfume or Incense-burner, in bronze studded with precious stones, upon a stand of carved iron-wood.
(Collection of M. J. Jacquemart.)

Japan, too, offers her quota, which is no less remarkable : but here selection is more difficult, since the elements are wanting for defining epochs and schools. Some few articles of sacred character in the temples, or intended for purposes in connection with their worship, have on them the "nengo," analogous to the "nien-hao" of the Chinese, or the cyclical dates which enable us to tell their age : but, a peculiarity which should make the observer extremely cautious, the most recent dates are frequently to be met with on works of antique aspect. Japanese art being essentially individual, scarcely any one but a native can distinguish the mannerisms of their celebrated artists, or decipher their signatures.

In point of conception, the Japanese bronzes are even more varied than those of China ; and, if we find among them the greater number of forms customary in the celestial empire, such as the vases and the tings dedicated to sacred uses, we have also numbers of little gems which might lead us to suppose that the fashion of étagères reigned among them as with ourselves ; and all these effects are obtained by the employment of various metals admirably adapted to the purposes they are made to serve, and frequently enhanced by rich incrustations of gold, silver, and coloured stones. Amongst others is a silky grey bronze of incomparable texture, from the surface of which stand out designs, incrusted in silver thread of incredible delicacy. We know also how the Japanese have turned to good account that particular mixed metal called by the old Dutch "sowaas," in which the bas-reliefs stand prominently forth from a black ground, brilliant as gold. They have produced in this material the most elegant objects from jewellery to vases.

But it is in the application of bronze to vases of grandiose ornamentation that the Japanese artists are most admirable. They seem to have known and studied everything from the Grecian and Etruscan forms down to the fantastic conceptions of the France of Louis XV. and Louis XVI. Outlines, slender or solid, and well-balanced accessories ; forms drawn from nature and applied to the reproduction of symbolical fruits ; vases with moveable envelopes in imitation of network or basket-ware, which enable the vessel, though full of boiling liquids, to be transported without risk ; lamps, or cups for sacred worship, which, apart from their symbolical character, would be interesting for their designs alone ; all these they have made, and that with a marvellous superiority of execution. There are certain large pieces from which stand forth in bold relief dragons, and trees with their leafage, the casting of which, "à cire perdue," would seem an insurmountable difficulty : and yet in practice is such mere child's play to the Japanese, that they multiply details to positive excess, and even transgress the limits of good taste.

It is needless, then, to repeat here what we have already said when speaking of the Chinese : fashion has spoken before us, and to the peculiar grace

of the bronzes of Japan will soon be added the merit of rarity, travellers, in the present day, being unable to pick up but few ancient pieces, and that only after infinite research.

Among the interesting bronzes to be commended to the notice of the collector, we must not omit mention of those of India, though far from desiring to introduce to every private collection the singular divinities who people the Brahminical Olympus. That can, and must be reserved for a few dilettanti only; since, against a small number of figures of exquisite workmanship, like the gilded bronze which we here reproduce, must be set myriads, the sole



Statuette of Indian bronze, gilt and set with turquoises.

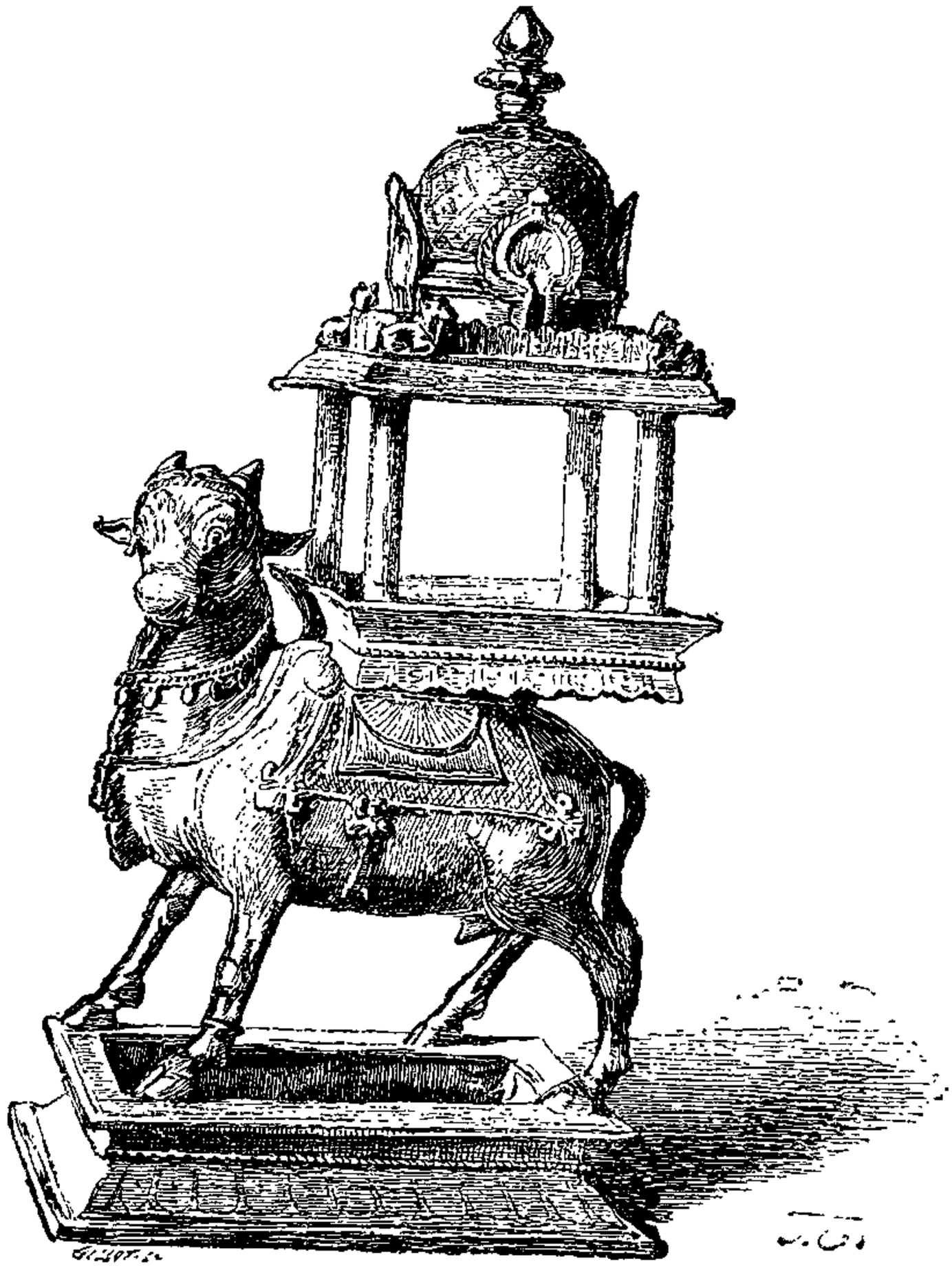
merit of which consists in their mythical value, and the place they hold in the historical series. But, among the betel-cups, boxes, and instruments of worship or personal adornment, are found articles of equal delicacy and originality. Some perfume burners are in the form of elephants, with their trappings, and often leave us in doubt as to the place of their production. It is worth noting that the Indians have a special faculty for representing their sacred animal; they are familiar with it, live with it, and impart to its production a reality which is wanting in the artists of the Celestial Empire; and, moreover, the Indian bronzes are, almost invariably, studded with rubies of small size but in large numbers. The peacock, as we have already remarked, is the bird most highly esteemed in India; upon it many of the Deities are represented as riding, and it adorns the thrones of the monarchs: we find among the bronzes several which are executed in an ornamental style most remarkable.

From India to Persia is but a step. Here, however, we meet with an art entirely *different*. Between Japan, China, and India existed a connecting chain due to the invasion of Buddhism. The influence which acted upon Persia and Asia Minor was one entirely distinct, it was that of the Arab conquerors, and of the new ideas implanted by Islamism. Like all other law-givers at the head of a people very impressionable and inclined to idolatry, Mahomet had to interdict the possession of images to his disciples. In his eyes it was sacrilege to attempt to rival the Almighty by the creation of forms resembling those which had received from him the breath of life, and especially the image of mankind. This prohibition modified the genius of the Arab race, directed all the efforts of its imaginative powers to geometrical combinations, and *floral compositions*, and gave birth to that charming style of decorative art, received everywhere with eager welcome, and to which has been rightly given the name of Arabesque. The Persians themselves adopted the new mode, and, thanks to their inventive and elegant imagination, combined to impart to it a tasteful and especially distinctive character. Under the influence of their old civilisation, and owing to a peculiar propensity of their essentially different constitutions, they could not entirely renounce the representation of the forms of men and of animals; and, consequently, we find a whole series of bronzes, and pieces of brass-work, in which men are represented on horseback, and with hawk on wrist pursuing hares or birds; others, in which they bear behind them on horseback, cheetahs trained to the chase of antelopes and of the swift gazelle. It is in the huge flambeaux, especially with bases in form of a truncated cone resting upon hollow basins with narrow rims, and on large dishes technically known as "Chinese vases" that we find these scenes constantly repeated amid the most curious ornamental combinations. One plainly sees, in fact, the various sources whence the artists have drawn their mosaic grounds analogous to those of China; again superb floral patterns with foliage, reminding us of their national designs, and especially those of their carpets and earthenware; and, lastly, delicate interweavings of tiny flowers such as we see in Indian paintings. The Persians, however, in their imitations, never attain the delicacy of their originals.

We have just mentioned the Chinese vases. It is essential to explain exactly what is meant by this term. They were large dishes upon which were placed the covers for all the guests at a banquet, and which the servants carried round upon their heads, distributing in their progress, to each guest, the plate containing his allotted portion. Now this custom, borrowed from the Chinese, derived its name from them, although as regards both material and decoration, there is a striking difference between the brass waiter and the porcelain dish.

Among the Persian antiquities of especial interest, inasmuch as they bear the impress of the singular superstitions of Islamism, are those magic cups, the uses of which, and the meaning of the inscription found on them, M. Reinaud has explained in his account of the Blacas collection.

The most remarkable of these proclaims its own merits, and runs as follows: "This blessed talisman, worthy a place among the treasures of



Sacred Bull, antique Indian bronze. (Former collection of the Baron de Monville.)

kings, is of infallible efficacy against every kind of poison, and unites in itself numerous valuable properties, as has been proved by experience. It may be used as a remedy against the bites of serpents or of scorpions, against the bites of mad dogs, fevers, pains of childbirth, impure milk of nurses, pains in the stomach, colic, headaches, wounds, philters, and dysentery." In the centre are the figure of the Caaba, and twelve medallions, six whereof contain texts from the Koran, the others, figures personifying the maladies to be cured.

There are other cups devoted to the planets; having on them emblematical

figures of those, the evil influence of which they are potent to avert; it may be useful here to mention the forms under which they may be recognised.

The Moon is represented as a woman holding in her hands a crescent; in the East she is the emblem of beauty, clothed in a light robe, and invested with a voluptuous air; hence their poets, when desirous of expressing the most radiant perfection, employed the phrase "moon-faced."

Mars is depicted wearing a helmet, and holding in one hand a sword, in the other a head newly severed from the body. He is the god of battles and carnage.

Mercury is always seated, having in his hand a reed (*calamus*), and bearing a square shaped ink-horn at his girdle; on his knees is a sheet of paper, it being his province to record all events in heaven and earth. He has consequently both the garb and the attitude of a scribe.

Jupiter is shown gravely seated, and wearing the lawyer's cap; he was believed to perform the functions of a Cadi, and of a judge, and to keep watch over the observance of the laws which govern the universe.

Venus is the goddess of pleasure. She is presented in the dress of the women who, in Eastern countries, figure at festive parties, and holding in her hand a species of lute. She is always represented draped: the Orientals hold nudity in such abhorrence that they never entirely uncover, not even in bed or in the bath. This seeming modesty is, however, a mask only, and Mussulman morals are none the purer for that.

Saturn is a cunning old man, having in one hand a staff from which hangs a gourd, and in the other a purse; he is regarded as the patron of thieves and robbers.

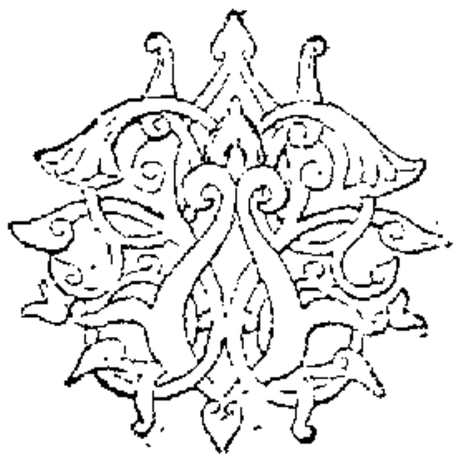
The Sun is generally personified as a handsome youth, with radiated head. The Orientals have respected the brilliant part which he plays in the heavens. "Heaven," according to the expression of a Persian poet, "has conferred sovereignty upon the sun, and the stars compose his army."

We see, then, how large was the influence which old ideas exercised over the Oriental imagination, since, save in some few details necessitated by their peculiar manners, they have adopted almost all the symbols of the Greek mythology. Here, according to them, is the order which the planets observe in the celestial economy. The obscure Saturn, like a sentinel in the seventh heaven, is attentive to the wishes of the Creator. Glorious Jupiter, in the sixth heaven, seated upon his throne, watches like an able judge over the fulfilment of his will. Cruel Mars, his sword stained with purple, sits in the fifth, the prompt executioner of the terrible behests of his sovereign Lord. The Sun, with crown of fire, blazes in the fourth, resplendent with the light which he has received from the Almighty. The lovely Venus, like an enchanting musician, surrounded by the utmost splendour, is seated in

the third. Mercury, the wise scribe, carefully committing to writing the laws of the Omnipotent, sits in the second. The silver Moon is enthroned in the first, a lasting emblem of the power of the Creator.

We shall not here detail the astrological considerations which cause the talismans containing these images to be so eagerly sought, and which we find on the magic mirrors likewise. Let us revert to the drinking vessels, and vases with various subjects. These latter generally represent the favourite amusements of the Orientals; the chase, the combats of wild animals, the fights of man with man, and armed tournaments. We meet also with concerts of musicians, although this class of recreation was forbidden by the Koran, and something else there is too, even more strictly proscribed, the dances performed by the "Almas," or professional dancing-girls, who sing, or recite the verses of their famous poets, or improvise, while expressing in eloquent pantomime, all the various passions of human life. At first, enveloped in long veils, they seem to obey the extravagant prohibitions of the Prophet, then little by little carried away by the spirit of the poetry, they throw aside their garments, until scarce concealed by the last thin robe of gauze, they abandon themselves to all the inspirations of a frenzied imagination, and provoke the wildest outbursts of indescribable enthusiasm; whereupon the spectators fling them money, jewels, or any valuables they may wear upon their persons, and thus justify the wise previsions of the law.

The inscriptions on these vases are of even greater value than the subjects, as they often enable us to find the dates of their manufacture. We have a number of chased objects of the twelfth and fourteenth centuries, made for khalifs, sultans, and emirs; the productions of the workshops of Aleppo, Damascus, Mossoul, or Egypt; of which the execution is so perfect and so elegant that we should have to go back beyond the eleventh century to find their first origin. one meets with the names of Nour-ed-din Mahmoud, of Salah-ed-din, of Masoud, of Zenghi, Sultans who lived towards the end of the twelfth century; in the next we have all the historical personages down to the Mameluke Sultan Chaban, an ephemeral prince who appeared in 1345. If it is curious to identify the individuals for whom these articles were designed, they are still more precious in that they enable us to collect and to rescue from oblivion the names of the artists by whom they were executed.



Carved wood. (Arabian

APPENDIX.

CLOCKS AND TIMEPIECES.

INSTRUMENTS for measuring time are not of very ancient invention. The Greeks and Romans had only a sort of dial,—the gnomon or sun-dial; and to record the progression of the hours, they made use of the clepsydra, which allowed either water or fine sand to trickle slowly from one receptacle into another; whence arose the custom of representing Time as holding in one hand a scythe and in the other an hour-glass.

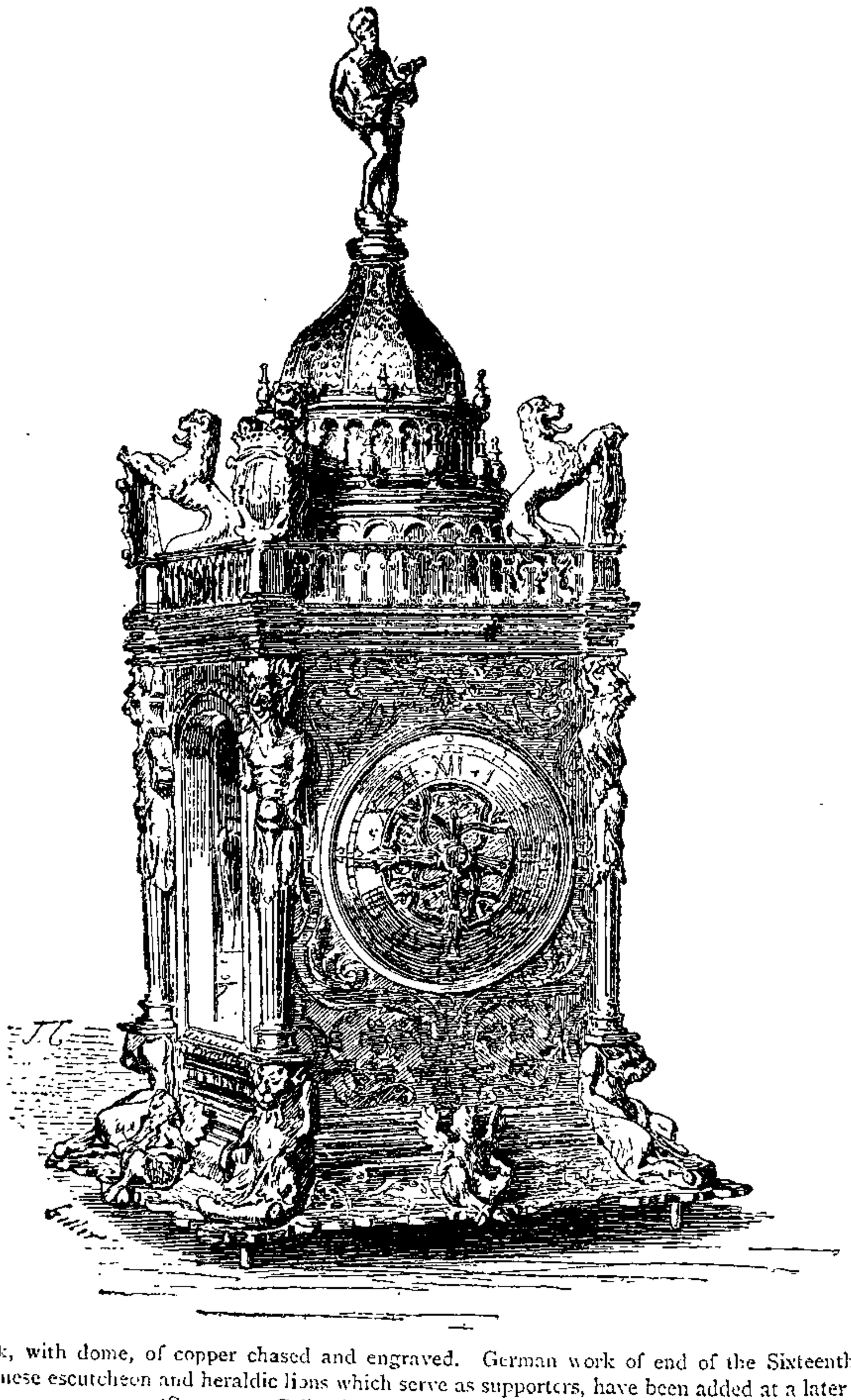
It is in the middle ages, between 944 and 959, that clocks with toothed-wheels and weights seem to have been invented. Some authors have ascribed the honour of the discovery to a French monk, Gerbert, who was elevated to the Papal chair in 999, under the name of Sylvester II., and died in 1003. This assumption is based on the wide range of knowledge possessed by Gerbert, whose learning caused him even to be suspected of sorcery.

Clocks were first placed upon public edifices, and the most celebrated were—that of Wallingford, Abbot of St. Alban's, who died in 1325; that upon the Tower of Padua, constructed in 1363 by Jacques de Dondis; that of Courtray, removed to Dijon in 1363; and the clock of Henri de Vic, placed on the Tour du Palais in 1370 by Charles V., which was the first public clock possessed by the city of Paris; Jean de Jouvence made that of Montargis in 1380, and in 1391 another was erected at Metz.

In the fifteenth century celebrated clocks are tolerably numerous; the cathedral of Seville inaugurated hers in 1401; Moscow, in 1404, had one made by a Serf named Lazarus; Gian-Paolo Rinaldi constructed that of Saint Mark at Venice; the famous clock of Strasburg was not completed by its maker, Conrad Dasyporus, before 1573; and Nicholas Lippius, of Basle, made that of Lyons in 1598.

But we must retrace our steps. It was in the reign of Charles VII, that is to say, in the first half of the fifteenth century, that the invention of a coiled spring instead of weights enabled the construction of portable time-pieces. A Frenchman, Carovage or Carovagius, who was living as late as 1480, is regarded as the inventor of these clocks, which were furnished with

an alarum, and a striking apparatus. A great step in advance was then taken. Every one would have in his house, or on his table, an instrument which reckoned the hours, and which he could even carry with him when



Small Clock, with dome, of copper chased and engraved. German work of end of the Sixteenth Century. The Farnese escutcheon and heraldic lions which serve as supporters, have been added at a later period. (Sauvageot Collection, in the Museum of the Louvre.)

travelling. No object in collections is more common than these time-pieces, many of them remarkable for their elegance and finish; and we frequently meet with specimens in cases of stamped leather, provided with a handle, enclosed in which they could be transported without risk.

During the Renaissance, the construction of clocks was not a mere

mechanical art. By the side of the mechanician was the man of taste and talent, who sought to render the ornamental portion of his work as attractive as possible; nor was any limitation imposed on the exuberance of his imagination. In the statutes of the Corporation, remodelled in the reign of Francis I., "The clockmakers as well as the goldsmiths were authorised to employ in their work gold, silver, and all other materials." Of the privilege thus given they did not fail to avail themselves; and, whether we hold in our hands the work of the famous clockmakers of Augsburg, or that of the French artists, we find, in various degrees, taste, elegance, and the peculiar charm which is due to the skilful subordination of details to general effect.

The form of these horary instruments is, most commonly, that of a rectangular edifice supported on small columns, or caryatides, resting on a base, and terminated above by a dome, frequently of carved open work. In the earlier examples the sides are also thus perforated, that the intricate mechanism and movements might be the more easily examined. This fashion was in vogue until the time of Louis XIII., as may be noticed in several specimens in the museum of Cluny, and in the celebrated clock of Gaston of Orleans in the Dutuit collection.

However, towards the middle of the sixteenth century, ornamentation became much more complex; the school of Augsburg in which Werner flourished, who died in 1544, and J. Schlottheim, who was but little behind the progress made in Italy, presents us, in 1579, with that remarkable piece, now in the possession of the Baronne de Rothschild, in which bas-reliefs in silver repoussé-work and exquisite engravings re-produce the charming compositions of Étienne de Laulne; and with that other, no less meritorious in style, which shows in its complex system of dials not only the progress of the hours, but also that of the seasons and of the stars, the day of the month, and the combinations of a perpetual calendar. This masterpiece of astronomical clock-work is signed by Jeremias Metzker, who, with Nicholas Planckh, Martin Zollner, and Cristopher Margraff, made Germany famous in the sixteenth century.

We meet with yet another description of clocks, whether astronomical or others, in which the horizontal movement is surrounded by an engraved case, either perforated or covered with paintings of Limoges enamel; these are the table clocks. In the days of our ancestors, the meals formed a principal recreation of the great; the number of dishes, the games to which the art of drinking gave rise, prolonged them to such an extent that it was necessary to be reminded of the flight of time to know when to bring them to an end. One need not wonder, then, at the great number of these instruments, several of which are simply enclosed in plaques of crystal.

In the seventeenth century the clock-manufacture underwent a two-fold



Pendule religieuse, with incrustations in boule and chased metal. End of the period of Louis XIV.
(Collection of M. Choc juel.)

change; in the first place that necessitated by the new forms in furniture, and secondly that resulting from the discovery in physics which modified even the names of the great horary constructions. Galileo had observed the laws of gravity, and had demonstrated them by means of the pendulum. In 1602 he had made use of this new instrument in those experiments which led Huygens to adopt it for his clocks. In the reign of Louis XIII., however, as we have already said, the old system was still in vogue, and Germany attached to some remarkable works the names of Conrad Kreiser, Michel Snœberger, Altenstetter, Hans Buschmann, and Wilhelm Peffenhauser.

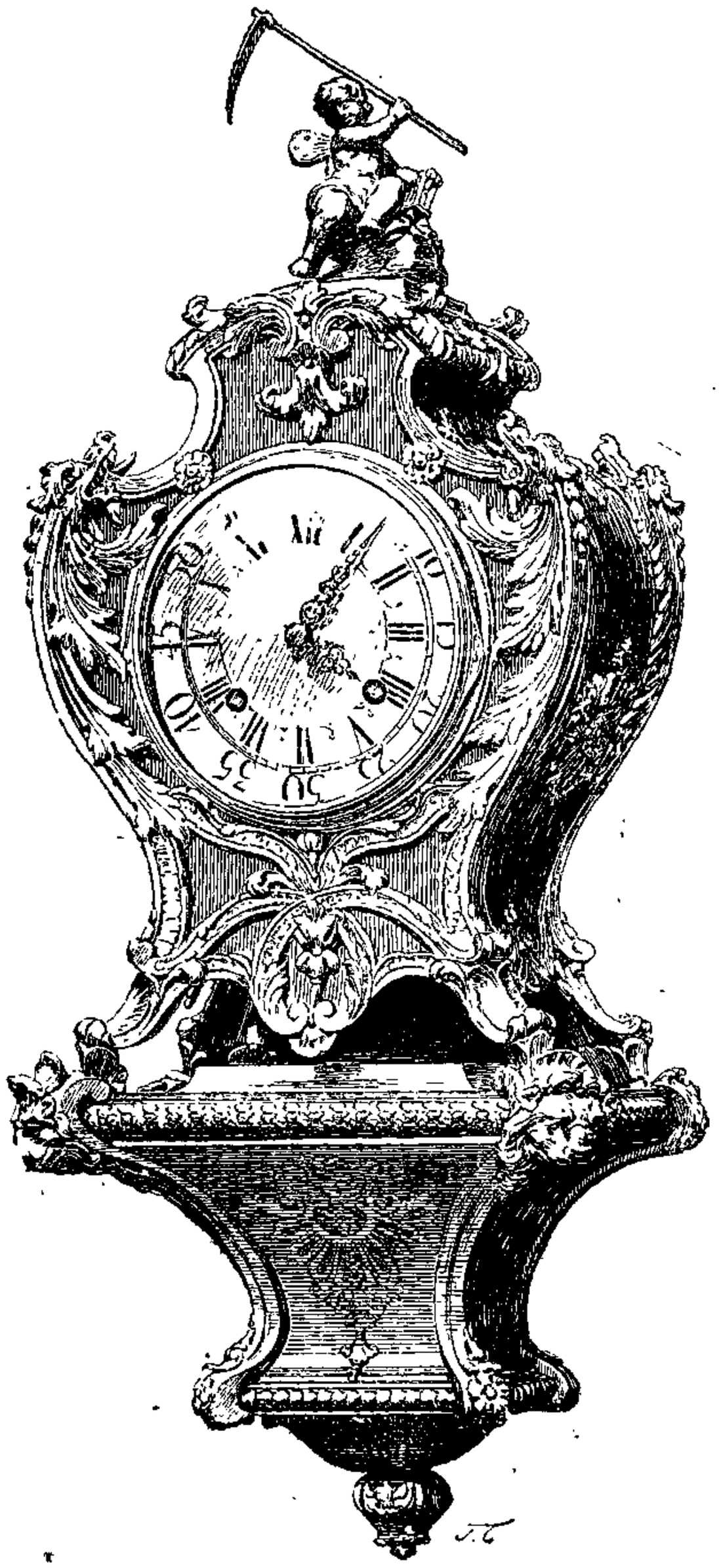
Horloge or *Pendule*, from the moment when the instrument for marking time became an article of furniture, it had to assume certain dimensions, whether intended to figure upon a mantlepiece, surmount a bureau, or be suspended from the centre of a panel; first placed on a bracket, afterwards isolated and having very generally a companion in a barometer with a dial face, a fashion which we meet with from the reign of Louis XIV. to the end of that of Louis XVI.

One of the earliest styles which we notice is the terminal clock (à gaine) of which the long and narrow case is equally well adapted to conceal the cords and weights of the old system, or to allow the balance or pendulum to swing with freedom. Another, called, we know not wherefore, the *religieuse*, is simply a modification or rather a development of the rectangular clock of the Renaissance; the top is more elaborate, the outlines more marked, and bas-reliefs and groups of figures take the place of simple engravings. It is especially in the period of Louis XIV., and under the impulse given by Boule, that this style attains its greatest development; the case is covered with tortoiseshell, incrusted with brass, the dial is surrounded by allegorical subjects in bas-relief, and the brackets, terminating in a floriated pendant, have frequently their angles embellished with magnificent acanthus leaves.

So great was the success of this style of clock in France, that it remained in favour notwithstanding all other changes of fashion: here for instance, is one on which we readily identify the bronzes of Caffieri, that is the middle of the reign of Louis XV. At this period the incrustations of Boule had been already exaggerated, the tortoiseshell was coloured red, blue, and green, and painting had been joined to the bronze, so as to increase the effect.

Of this style we cannot give a better example, than the charming bracket clock (carteł) in the collection of M. E. Barbet de Jouy. The bronzes ingeniously chased, stand boldly out from the background of green tortoiseshell, and the elegant outline of the whole composition, as well as the taste evinced in the acanthus leaves, have a highly distinctive air which enables us with certainty to attribute it to the epoch of the Regency.

It must be conceded that Italy was among the first to follow the initiative of France; and, at the Exhibition for the benefit of Alsace-Lorraine, there was shown a "pendule religieuse" belonging to the Baroness Rothschild



Cartel in bronze chased and gilt upon a ground of green tortoiseshell. Period of the Regency.
(Collection of M. H. Barbet de Jouy.)

embellished with that difficult work in hard stones known as Florentine mosaic: the elegant style of this clock, and even the judgment shown in its ornamentation would appear to fix its date about the end of the sixteenth rather than the seventeenth century; the ground of lapis lazuli, relieved by sober ornaments of various stones, is entirely free from that overloading

so often a sign of decay. Another clock, the property of Baron Gustave de Rothschild, and which we have already described when treating of furniture incrusted with precious stones, excites general admiration notwithstanding its excessive richness. Among the rare objects belonging to the same amateur, we must mention a time-piece, entirely of bronze, and standing upon an open-work bracket of beautiful rocaille interlacings, in a style denoting the early part of the reign of Louis XV. This clock may be regarded as the connecting link—the transition between the "religieuses" and the cartels or hanging clocks of the latter part of the same reign, so fanciful, and sometimes so elegant in design. We find some of these clocks, supported by Cupids, and surmounted by vases adorned with wreaths of flowers, in the same style as mantel-piece clocks (pendules) which we are about to consider.

How far back can we trace the origin of these clocks with subjects? It would be difficult to say. We see in the collection of the Comte de Vogué a composition by Boule, wherein the oblong base is surmounted by a dial against which repose reductions in bronze of the two well-known figures from the tomb of the Medici at Florence. It is at a later date, however, and especially under Louis XV., that the subject-clock acquires real interest; for regarded in one aspect it assumes an historical character, and in another pourtrays for us some curious touches of the manners and habits of the time.

Formerly, manufactures for purposes of commerce scarcely existed; little work was done for the public, and each person in giving an order had it executed in accordance with his own tastes, or specially adapted to its intended destination. Frequently armorial shields, or ciphers surmounted with a coronet, serve to show for whom the work had been made, occasionally the clock preserved the memory of a marriage: thus on a memorial of this sort whereon Venus and Cupid predominate, we see military trophies mingled with the attributes of beauty: and again, from a bas-relief representing marriage under its antique aspect issue the shields conjoined of the wedded pair, with their ciphers, on medallions, surmounted by coronets.

Historical allusions are even more frequent. We know how all Europe rang with the fame of the celebrated battle of Fontenoy gained, in 1745, by Marshal Saxe, in presence of the King and the Dauphin. We need not then be surprised at meeting with a time-piece which recalls it. From a plinth of ebony rises the monumental case on which stands a vase ornamented with pendent garlands: the dial, which occupies the centre of the case, is surrounded by interlacings formed by a ribbon and a branch of laurel set with brilliants; on the right, Minerva, seated and holding an olive branch

and a crown, rests her arm upon the entablature; on the left two allegorical figures one standing, the other floating on the clouds submit a plan to the goddess, between them is a pile of books the last of which, open, bears these legends: "Bataille de Fontenoy."—"Traité de paix." Mathematical instruments are strewn upon the ground. The meaning of this allegory is plain: it is the same as that of the timepiece ordered by Madame de



Cartel, Louis XVI., in bronze, chased and gilt. (Collection of Sir Richard Wallace.)

Pompadour as a present to the king, and also of that of Gallien whereof mention has been already made at page 272: the subject is Wisdom crowned by Victory, presiding over France, and encouraging the Arts and Sciences.

But notwithstanding these instances of important works specially ordered by the great, we must not fancy that the rising middle-classes were at a loss to obtain objects not only adapted to moderate wants but of real elegance. We meet with these in the hanging clocks (cartels à suspension), of which we have already spoken, in those ornamental clocks composed of a cippus supporting a vase with flower-wreaths, a style now much sought after for the charming style of its execution; and lastly, in the clock, of which there are innumerable repetitions with some variations, in which a vase, decked with draperies and festoons of flowers around a mask, supports an allegorical figure of Truth, under the guise of a female, holding a serpent and mirror, indolently leaning on a cippus containing the dial. The plinth, which is of ebony, is itself ornamented with a rich scroll resting upon a central shell in ormoulu, as is the rest of the clock.

As regards the Louis XVI. period, to describe the creations of that epoch would be to attempt the impossible. Wherever figures predominate, it is under mythological forms, and with that affected study of the antique which produced the generation of delicate and charming nymphs ("grandes dames") with slender forms and carefully modelled arms and feet, in elegant attitudes. Falconnet, Boizot, and Clodion are the most eloquent interpreters of this style. Their designs, often retouched by themselves and always carefully finished, are in dead gold, the latter to set off the perfections of the work, and combined with precious marbles, with alabaster often enriched with delicate paintings of flowers, with soft paste porcelain, and lastly, with bas-reliefs and accessories, all displaying that unprecedented perfection of chasing which is the essential characteristic of the period.

The time piece, moreover, is no longer an isolated object; it is the centre-piece of an ornamental group, wherein companion girandoles, vases with lights (flambeaux), and wall branches, compose an harmonious whole. Where the bronze plays the chief part, and the clock presents a complicated subject, candelabra, formed of female figures intwined and supporting the lights, take the place of the vases; when porcelain is employed, the clock, formed by a vase richly painted and surrounded by groups and wreaths, will have its accompanying vases also in porcelain, or else the clock is composed of a cippus of bleu de roi, bearing the dial and forming the centre of the subject, and the vases are of the same blue, ornamented with gilt-metal, unless simple rectangular or cylindrical plinths of porcelain serve as bases for the candelabra with figures.

But however varied may be these conceptions, we have still to treat of some exceptional designs. Among others we must mention that elaborate timepiece in the collection of M. Léopold Double, so well known from engravings as having belonged to Queen Marie Antoinette. From its pedestal, supported on four brackets, spring medallions, with trophies executed in incrusted diamonds, *pavage de diamants*: the elegant vase which surmounts it stands on a fluted plinth. It is crowned by a fir cone, and furnished with two handles terminating in bearded masks. The clock itself is enriched with brilliants, and provided with two moveable circles, one indicating the hours, the other the minutes; a serpent, coiled round the bracket-pedestal, erects itself, darts forward its head, and, with its forked tongue, marks the exact moment for which the observer is looking.

We have but a few more words to say concerning those time-pieces closely resembling in form the terminal clocks, and termed "regulators" because their principal feature is a large compensation pendulum, the weight of which, the invariable length, and the isochronous oscillations direct the movement with extreme regularity: the following may be selected for mention because of

its exquisite simplicity. From a mahogany cube with mouldings and rosettes of metal-gilt of the finest workmanship, rises a case of plate-glass in a mahogany frame, upon which rests a second cube enclosing the dial, and embellished with corners of acanthus leaves : the dial is painted, on enamel, with the twelve signs of the zodiac, and bears all the indications for marking the flight of time : the glass case enables the observer to mark the movements of the magnificent pendulum enclosed within. A vase of green granite, with cover, handles, garlands, and bracket in bronze-gilt compose its crowning feature. This superb piece bears the name of Lepaute, "clock-maker to the king," and the date—1777. It proves consequently that an extreme stiffness of outline was not an invention of the later years of the reign of Louis XVI., but commenced at a much earlier period than is generally supposed.

All regulator clocks, however, have not been thus reduced to their simplest expression. An example may be seen at the palace of the Corps Législatif, signed by Manière, wherein the mahogany case, adorned with bronzes richly gilt, serves as a base to a group of allegorical figures in green bronze, supporting a sphere of azure blue studded with golden stars.

CHAPTER II.

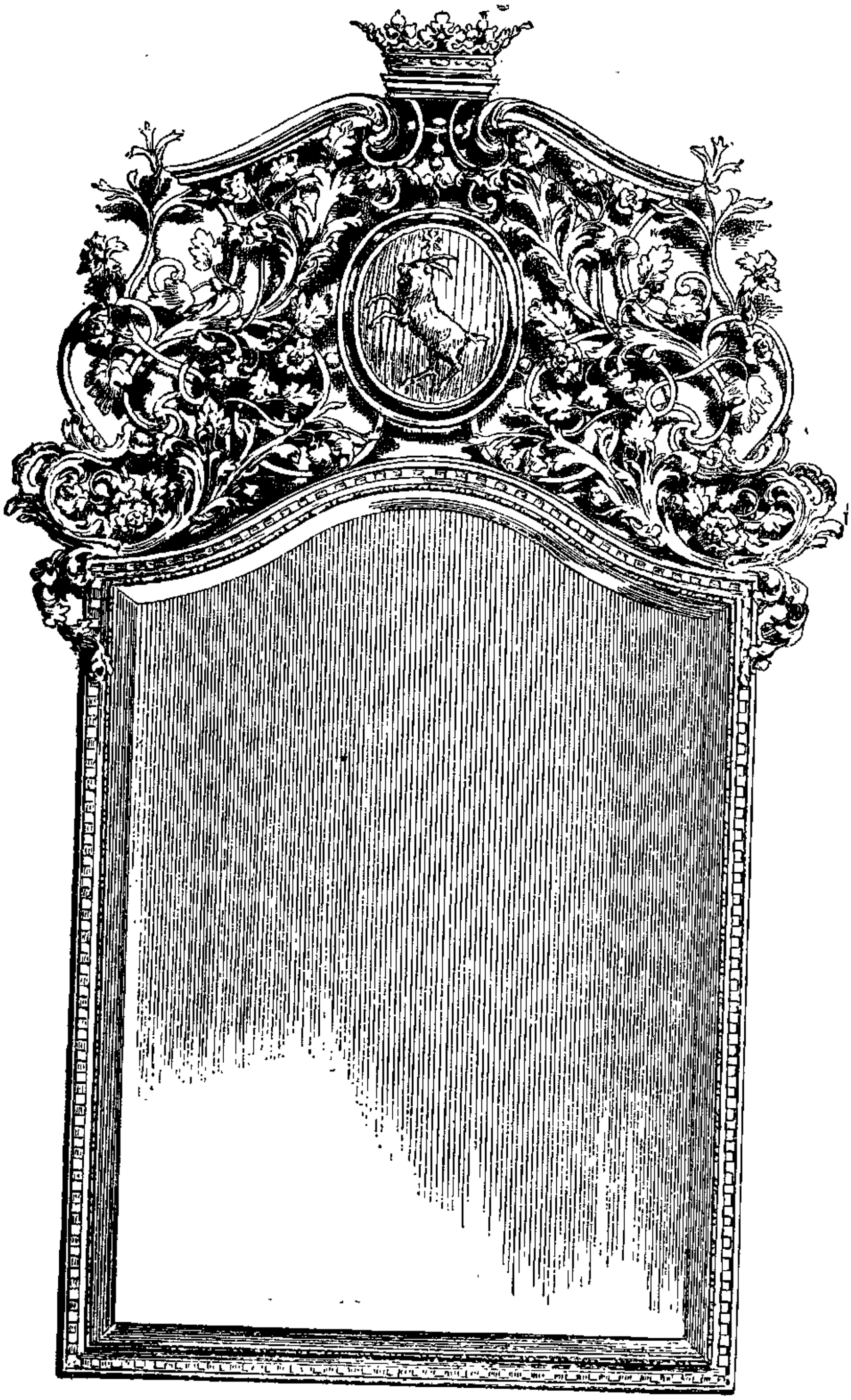
WROUGHT IRON, EUROPEAN AND ORIENTAL ARMS, BRASS REPOUSSÉ WORK, DAMASCENED METALS.

THE art of working and casting iron is of very remote antiquity. Theodore of Samos, son of Telecles the younger, who lived between the fifteenth and twenty-second Olympiad (about 850 years B.C.), is believed to have been the inventor of works of sculpture in cast-iron. He was also an architect, statuary, goldsmith, and engraver of gems, and we find his name upon the ring of Polycrates.

As to the invention of wrought iron, the chronicle of Paros places its discovery in the year 215 before the Trojan War. However, it was not till after that war that the Greeks abandoned weapons of tempered brass in favour of iron, the working of which speedily aroused the genius of artists, since history has preserved the name of Hippasis, a celebrated chaser in iron. And, to go still further back, Pliny mentions statues of iron, especially that of Aristonides, and the Hercules of Alcon.

Among ourselves, with the exception of arms of which we shall presently speak, iron came slowly into use. In the eleventh century it was used in the fastenings of houses, and in the hinges and iron-works for hanging and strengthening doors. These hinges were extremely primitive; M. Viollet le Duc shows them to us, bearing a resemblance in shape to the letter C, the curves of which extended along the planks, and served to strengthen them. The art of welding iron with the hammer soon modified this simplicity, and made such rapid progress that in the twelfth century it had almost reached the highest perfection: nothing can be more elegant than those false hinges which then adorned the doors of the churches, and of which one of the most charming examples is still to be seen at Neuvy-Saint-Sépulcre.

It was, however, essential to the attainment of the desired result that this elegance should be combined with strength, and at the beginning of the thirteenth century the iron-workers at the head of the profession conceived the notion of doubling the hinges, and covering them with reinforcing bands



Looking-glass in wrought-iron frame, chased and polished. French work of the Sixteenth Century. Collection of M. L. Mahou.)

supported by braces which should increase their strength without impairing the harmony of their effect. The ornamental iron-work on the doors of Notre-Dame, executed about the end of the century, presents one of the most beautiful examples of this description of work. We have already seen that it was also used to clamp travelling chests.

As to hasps or locks, the most ancient date from the twelfth century, and improve progressively with the growing skill of the blacksmith; at the commencement of the fourteenth century, they have the same forms and open tracories as the hinges. Towards the end of this century, the Germans conceived the idea of completing the embellishments of doors and furniture by ornaments in hammered iron, or in repoussé sheet-iron; a fashion which we adopted in the beginning of the fifteenth century, and this hammered iron, cut in open patterns and mounted on red cloth, came to be employed on the plates of locks, latches (palliatres), and bolts. In the course of this and the next century, the iron-workers seem to sport with this rebellious metal, and to find a positive pleasure in bending it to their fanciful conceits; everyone has admired that curious lock in form of a triptych in the possession of M. Spitzer, which, in its various pictures framed by rich pinnacles and pierced galleries, represents the last judgment, the glorification of the just, and the punishment of the wicked, and how many other works there are which nearly approach this complicated perfection! In the sixteenth century again, to this skilled workmanship were added beautiful designs, and the interest of historical characters, such as the pieces blazoned with the salamanders of Francis I. with the escutcheons of the same prince and of his mother Louise de Savoie; and then the famous ciphers of Henry II. and his consort Catherine de Medicis so often discussed, and which formed the grounds for a scandalous equivoque.

But these locks, these bolts are as nothing when compared with the keys,—masterpieces, real jewels of iron; and one can understand why certain amateurs of the present day have made them the object of their special collection. There busts, monograms, coronets, historical enigmas are set in these lace-works of tracery, or enriched with delicate acanthus foliage, which causes the bows of some of these keys to rival the most delicate jewellery; the guillochures of their shafts, and the complication of their wards correspond to this elegance, and entitle some of these keys to take their place beside those of enamelled solid gold in the collection of the Baron Alphonse de Rothschild. We must not then be surprised to find the locksmiths combining with other branches of art in the decoration of interiors, and to see iron chased and polished serve as frames for mirrors of Venetian manufacture. A beautiful specimen of French work of the sixteenth century, in the possession of M. Mahou, shows us to what perfection this style was brought: nothing can

be more elegant than the foliage mingled with flowers which forms a raised pediment, and surrounds the arms and coronet of the Marquis who ordered this work of art.

The connection of our subject has led us on regardless of dates, and we must here retrace our steps to notice several works in iron of a highly interesting character. But we must first say one word of those great fire-dogs (landiers) of twisted forms, the worthy precursors of the bronze chenets of the Italian Renaissance; we must mention, too, those wrought-iron tripods, so much sought after at the present day as stands for jardinières, and which often forfeit their claim to that designation by having five or six principal branches resting upon ornamented circular zones, from the lower of which springs a bouquet of flowers and fruit in wrought or repoussé iron, such as we see at the base of *épis* and vanes, while the upper is intended to bear a receptacle of any sort, as in Italy a brasier (brasero), and amongst ourselves a basin of repoussé copper. One may see to what ingenious complications these works in wrought iron attained by examining the signs which were placed over the gates of celebrated inns, or upon the façades of private houses or hotels. At this period when the system of numbering houses had not yet been adopted, some other means of distinguishing the dwellings of individuals was needed, and ornamental and elegant iron-work stands (potences) bearing emblems or well-known cognisances served to indicate the abode of the person one sought; but far beyond all examples are those magnificent balustrades of the staircases (rampes d'escalier) of which the châteaux of the sixteenth and seventeenth centuries have preserved specimens. We must allude also to the ornamental iron stands (potences), which, on these staircases, or in the vestibules, served as supports for the lanterns of that period.

Germany followed this fashion, and of her artists, Thomas Ruker made a throne embellished with an infinite number of statuettes, which, in 1577, was deemed worthy of presentation by the city of Augsburg, to Rodolph II., who had been elected emperor in the preceding year. This throne suffered some mutilations, for one of the little figures which entered into the composition now forms a part of the collection of M. Spitzer. Another German, Gottfried Leigeber, of Nuremberg, who died at Berlin, in 1683, also made statues of iron, which figure in the museum of that town at the present day. His special business was that of an armourer, and he made marvellous sword-hilts which have preserved for him an unrivalled reputation.

In conclusion we give a list of artists in iron, continued down to our own time.

1332. Thomas le Fieuvillier, cutler.
1388. Jehan Tonquin, ironmonger.
1398. Philippe de Péronne, locksmith.
1400. Thomas d'Orgeret, cutler.

1404. Jehan Geinnon, cutler.
1407. Thomas d'Orgeret, do.
1412. Jehan des Godeaux, locksmith, of Lille.
1416. Jehan de Chaalons, do.
1464. Andrieu du Vergier, do.
1536. Guillaume du Moussay, cutler to Francis I.
1570. Thomas Rucker, of Augsburg.
1580. Mathurin Jousse, author of the Theatre of Art.
1674. Hyacinthe d'Ascoli, a monk.
1675. Gottfried Leigeber, of Nuremberg.
XVIIIth Century sequel. Pfannistiel.
— Fagot.
— Gamain, master of Louis XVI.
— Ambroise.

This list, hastily compiled, is, one feels, extremely incomplete, and is especially silent as to the eminent artists of the sixteenth century. This gap can, however, be filled in part by the list of the engravings made from this epoch for the use of the locksmiths, and which list we borrow from the work of M. Destailleur, the fortunate possessor of a unique collection in this style of drawing.

Jacques Androuet, says Du Cerceau, is the first to give us signs (enseignes), knockers, ratissoires used to announce oneself in interiors by scratching at the door, of master-keys, window-fasteners, bolts, and even the handles of drawers.
Antoine Jacquart, of Poitiers, who lived at the beginning of the seventeenth century.
Pompeus, from 1612 to 1614, also engraved escutcheons of locks, keys, &c.
Pierre Guillebaud engraved, about 1618, whether alone or in conjunction with Jehan Baré, arabesques, escutcheons of keys, and lock-plates.
Didier Torner supplies the models from 1622 to 1625.
Jehan Gilbert, of Rouergue, appears from 1627 to 1629.
Mathurin Jousse, master-locksmith of la Flèche, was the first to publish a complete treatise in which he applies himself not only to the present but also to the history of the past. This valuable work was published in 1627.
Guillaume Planchart and Nicolas le Picard engraved from 1628 to 1643.
Michel de Soissons, 1632.
Jean Foudrin le Picard, in 1633.
Homer Mourel, 1636.
André le Provençal, 1646–48.
Michel le Rochellois, 1649.
Simon Gomier, 1649.
Étienne Doyar, 1649.
N. Jardin, 1649.
P. Lionnais.
Mathurin le Breton.

The list of the eighteenth century will be given later by M. Destailleur; but the examples are numerous, and the dates less indispensable than in the earlier epochs.

THE EAST.

THE East, may, as regards age and workmanship, rival Europe in the art of bending iron to the caprices of imagination. In China, iron was the first metal specially consecrated to reward men of letters and poets, and perfume-burners, or "ting," of dates anterior to the tenth century of our era are still to be met with. These vessels are evidently cast, as is shown by the porous texture of their sides, and their general weight and thickness. The process was perpetuated, doubtless, for we have seen a figure of the god of war in cast iron, coloured by painting.

Nor did the Japanese remain inferior to their neighbours of the continent of Asia. There may be seen in the Cernuschi collection a teapot of cast iron, in imitation of the dodecahedric crystallization which is one of the natural forms of specular iron. Not far from this primitive work one sees a cast-iron plaque, upon which, seated on a cloud, is Cheou-lao the god of longevity; his robes are damascened with ornaments in silver, his head, encrusted with the same metal, is finely chased, the right hand holds the peach of longevity in gold: an inscription in relief standing out from the ground shows the skill displayed in the casting, and the delicacy of the grain of the metal. This piece is, as it were, a prefatory work, and an introduction to those exquisite productions in incrusted iron which the Japanese are so skilful in making in the shapes of small vases, medicine boxes, and above all in the multitude of those ornaments so sought after immediately they appeared in Europe.

In fine, to enable our readers to thoroughly realise the perfection to which the art of iron-working has been brought in the East, we need only refer to what we have said of the arms, real marvels ornamented with a delicacy not surpassed by either gold work or jewels.

ARMS.

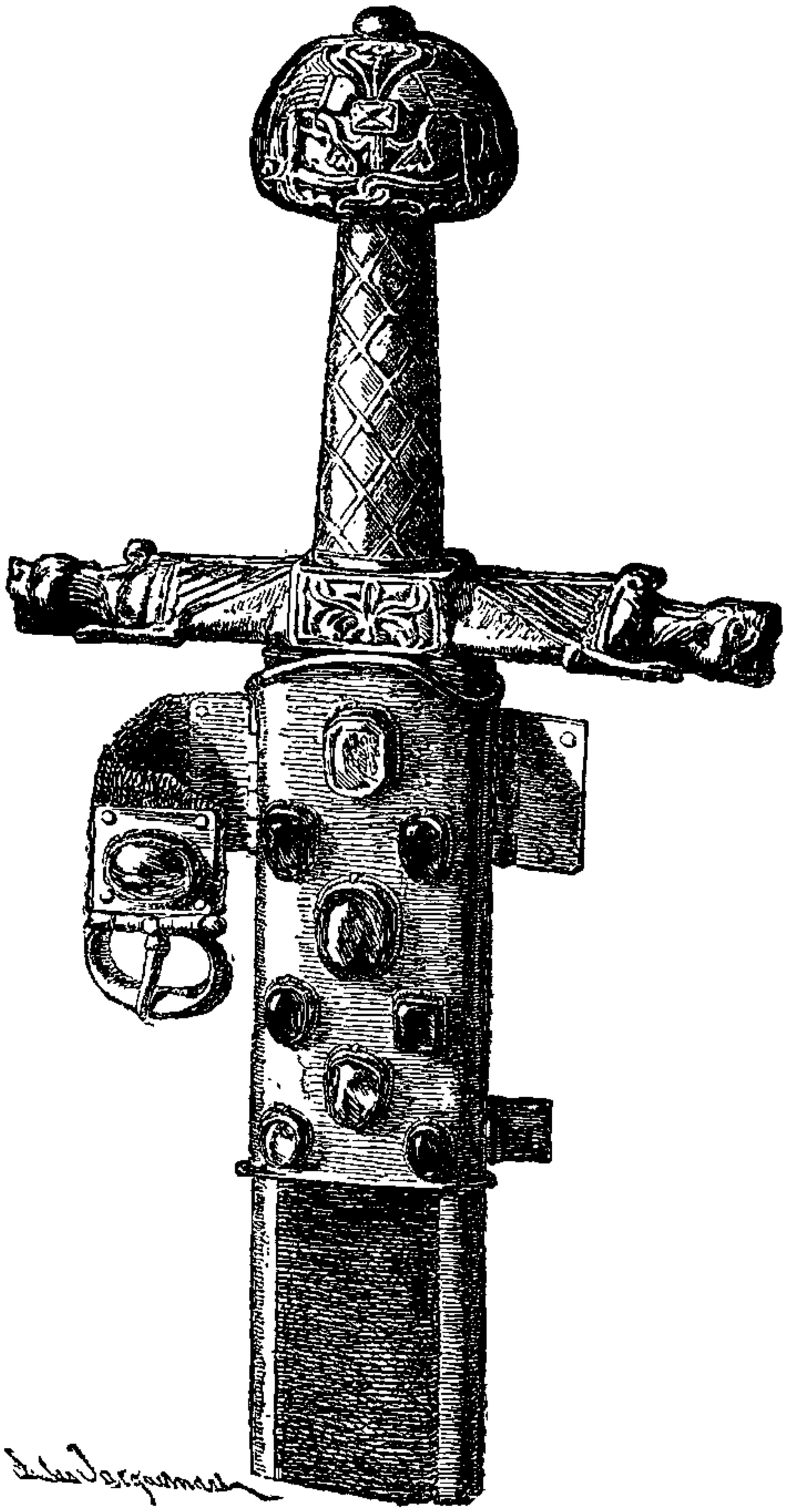
MAN had no sooner appeared upon the earth than he felt that his first need was to provide himself with arms to resist his various enemies. Of these the most formidable were his fellow-men, and he was compelled to seek in weapons offensive and defensive, a whole system of expedients to insure his security. The history of man could then be written in his arms, if they had been preserved in an unbroken series, and in all their infinite varieties. But the research into this history requires studies special, curious, and involved. Without attempting a work so exhaustive that it would evidently far exceed the limits of this book, we will just cast a rapid glance over those objects which can find place among the furniture of collectors, and the characteristics which commend each speciality to their notice.

Arms are essentially ornamental, and can be used to decorate not only sumptuous interiors but the most simple apartment. What more imposing in an entrance hall than complete suits of armour set up along the walls, and separated by groups of partisans, halberds, and swords crossed beneath shields or helmets? What more elegant, in a cabinet, than panoplies of Eastern arms with their coats of mail with gilded rings, their damascened bucklers, and their swords or daggers, with Damascus blades, glittering with gold and settings of precious stones as if in irony of death?

But, as we have said more than once, this book written to assist collectors does not aim at becoming a manual of archæological science. If we invite to the careful study of all which can interest the man of taste, we address ourselves most especially to subjects which show perfection in whole or in details—in a word, to objects of art. We must keep in view the fact that, in retracing the history of the past, it is ever to objects of luxury and of elegance that renown is attached: would the name of Theophilus have ever descended to us, had he not chased in iron the magnificent helmet of Alexander the Great? Again, it is a precious helmet found at Olympia which has preserved for us the signature of Coios; and if Hermes the armourer, Pistras of Athens and Sosinus of Gortyna had made only helmets and shields of the commoner sort and not splendid armour, we should have remained to-day ignorant of their existence.

The first complete defensive armour, the coat of mail, dates from the battle of Bouvines (1214), and was in use during the whole reign of Saint Louis. The complete armour of mail, which the knights alone were entitled to wear, was called "grand haubert" or "blanc haubert." The haubergeon, called at a later period "a jack," was more scanty than the coat; it was specially reserved for esquires, archers and the sergeants-at-arms. The knights often wore beneath the hauberk a body-garment of leather or of cloth, quilted, this was the gamboison or gambeson. Entirely clad in mail, they covered their heads, in action, with a great cylindrical helmet. This fashion was in use until the thirteenth century, and then underwent successive modifications: from 1270 to the beginning of the fourteenth century, the coat of mail became shorter; but, long before that time, in order to resist the augmented weight of offensive arms, an iron breast-plate had been worn underneath the mailed shirt: the new defence was gradually developed, and we see plates of cuir bouilli or steel upon the legs, over the joints of the knees, and on the anterior portion of the limbs; these were attached to the mail by means of leather straps. By degrees this system extended, and steps were made towards the full suit of armour, of steel plates, termed plate-armour. In 1413, the chain-mail disappears, the breastplate is arched, and of a single piece, the roundels or gussets of plate which protected the

armpits are replaced by two square pieces, the braconnière, a species of jupon of jointed scales, protects the abdomen and upper part of the thighs, the vambraces and the cuisses are complete, the gauntlets have fingers and



Sword of Charlemagne, the hilt, chape, and buckle of gold, set with uncut stones. (Museum of the Louvre.)

flexible joints, and the long-toed sollerets are jointed also. It was the period in which armour attained its most perfect form.

From 1436 to the close of the fifteenth century, the men-at-arms dismounted and fought on foot, especially in pitched battles; armour was then symmetrical. But after the formation of artillery companies, in 1445,

the man-at-arms remounted on horseback, in order to charge, he couched his lance in the firm iron rest of the breast-plate, and kept his left side advanced; that side required protection more than the other; the garde-bras, or cubitière assumed vast dimensions; the right épaulière or pauldron, was reduced in size to allow of the couching of the lance, and the other enlarged until it became the great pass-guard, or garde-collet. These suits, in their several varieties, now with the pansière and tassets added, are highly characteristic. But how much more graceful in their severe and simple elegance, are the defensive armours of the sixteenth century, commencing with the Maximilian armour, with its convex breast-plate and hand-shield (*rondelle à poing*), which its numerous flutings, either plain or finely engraved, relieve so agreeably.

From this time luxury took possession of the military dress: triumphs, tournays, all the grand ceremonials aroused the emulation of the great to rivalry in extravagance: art must enhance the prestige of a valiant man's harness, its richness must express his power. It was then that that phalanx of marvellous artists whose names have often outlived their mighty works was formed. Milan was distinguished in the first rank, there were Antonio Biancardini, armourer to the Farnese; Bernardo Civo, Felippo Negrolo, who worked for Francis I. and Charles V.; Antonio Romero, the Piccinini, Antonio, Federico his grandson, and Luccio, the great artists of the Renaissance, Garbugnani of Brescia, who was still living and working in 1688, Antoine Jacquart, a poitevin armourer, who lived at Bordeaux in the end of the sixteenth century and the beginning of the seventeenth. In Germany there were Kollmann of Augsburg, Leigeber, François Garbagnauer, who made the armour of Louis XIV., and Gottfried Leigeber of Nuremberg, who died, at Berlin, in 1683.

But what have we to tell of the men who were content to hammer and chase iron to produce those masterpieces such as the suits of armour in the Louvre, and so many others which enrich our Museum of Artillery? Are not those damascened works too worthy of mention in which, by incrusting silver and gold in the iron, manufactures in that material were brought to such a height of perfection as to rival the choicest works of the goldsmith. This art is not of modern invention: the Greeks were acquainted with it, and Glaucus of Chios owes to it his renown. Brought back to us, beyond all doubt, by way of the East and through the Arabs, it retained in its various names traces of this derivation. Italy called the first artists who practised it azziminists, and the productions themselves "lavori all' algeminia" or "azzimina;" the former word we derive from the Persian "al agem," just as "alla damaschina" means in the manner of Damascus. Nothing contributes more to the beauty of arms than this work, which

brings out on the iron broad surfaces of gold and silver, which engraving heightens by its patient details, sometimes so minute and delicate as to rival the finest lace. Here, on a corselet of black iron, divided into compartments by ingenious arabesques, the ground is as it were overrun by a damask of slender foliage, which imparts to the surface a greyish tint from which the figures of Minerva, Mars, and Fame stand vigorously out. There silver banners in ample folds float above a confused crowd of combatants, with decorated cuirasses, whose fiery horses, some white inlaid in silver, others yellow with lights of gold, throw into the composition touches of colour which transform it into a real painting. One must not overlook the shield, purchased at the sale of San Donato, a masterpiece signed by its designer and maker, Giorgio Ghisi of Mantua, and dated 1554, with its magnificent arabesques, which enclose within their meanders microscopic subjects, and which frame superb figures, vigorous masks, and garlands laden with fruit, forming the most harmonious composition. Nor was Ghisi one of the first promoters of this style: Venice had seen Paolo immortalise his name by his damascened productions; from 1520 Brescia had hailed the appearance of Serafino, and the same city was to produce Francesco Garbugnani, who worked for Louis XIV. At Milan was a Pleiad; Luccio Piccinino and Bernardo Civo wrought for the Farnese, Romero for Alfonso of Este; then we have Gio Pietro Figino, Francesco Pillizzone, Martin Ghinello, Bartolomeo Piatti; Ferrante Bellino, and Pompeo Turcone. This art added France to its number, and Cursinet worked at it for Henri IV.; Jean Petit resided at the Louvre in 1608, and Henri Petit in 1637.

Can we wonder at this studied elegance when we look back upon the luxury displayed in public ceremonials, upon the great State displays? Tilting armour required no less than that for the field a solidity incompatible with these elaborate refinements, one appreciates this fact on merely glancing at the corslets and helmets in the collections of Nieuwerkerke, Riggs, Spitzer, &c. As to shields, one knows that they had ceased to form a part of defensive armour towards the end of the fifteenth century, from the moment when the suit itself became defensive by the perfect closing of the whole. The shields were relegated to the hands of the esquires on those occasions of ceremonial when the great lords appeared in arms, and it is easily understood how they came to be viewed as evidence, by their richness, of the rank of those before whom they were carried. Thus it is that the Galerie d'Apollon shows us the splendid suit of enamelled gold of Charles IX., affecting the shapes thenceforth discarded, and transformed into a true masterpiece of the goldsmith's art, in which the chasing, and the various vitrified works, whether cloisonné or "à paillons," set off the brilliancy of the steel. The helmets, as regards art, do not go much farther back than the sixteenth century: a few war head-pieces

are indeed to be met with, both elegant and curious, with the pointed mézail, the wreathed crest; but it is especially among the burgonets and the morions that true works of art are discoverable. The burgonet, a light head-piece without the mézail, and having a round crown surmounted by a crest, a small vizor, couvre-nuque, and oreillettes or ear-guards, lends itself to the most charming ornamental conceptions; covered with foliage relieved by figures, it is often enhanced by fantastic representations, such as the winged chimera carved upon the helmet of Francis I. Sometimes the crest itself took the shape of a lion's head, or of a dragon; even that of a man crowned with laurel. In some specimens, the regular ornamental design leaves large medallions whereon are depicted, in bas-relief, religious, mythological, or warlike subjects. These reliefs are generally set off by a gilt ground; and, occasionally, found in combination with rich damascenings.

The morion, of a form not so antique, with its raised crown, its prominent crest, its rim turned down at the sides, and peaked in front and behind in a boat-shape, afforded less complete protection; it is often extremely graceful in contour. The golden helmet of Charles IX. is of this shape. With the burgonet, it forms the natural ornament of trophies.

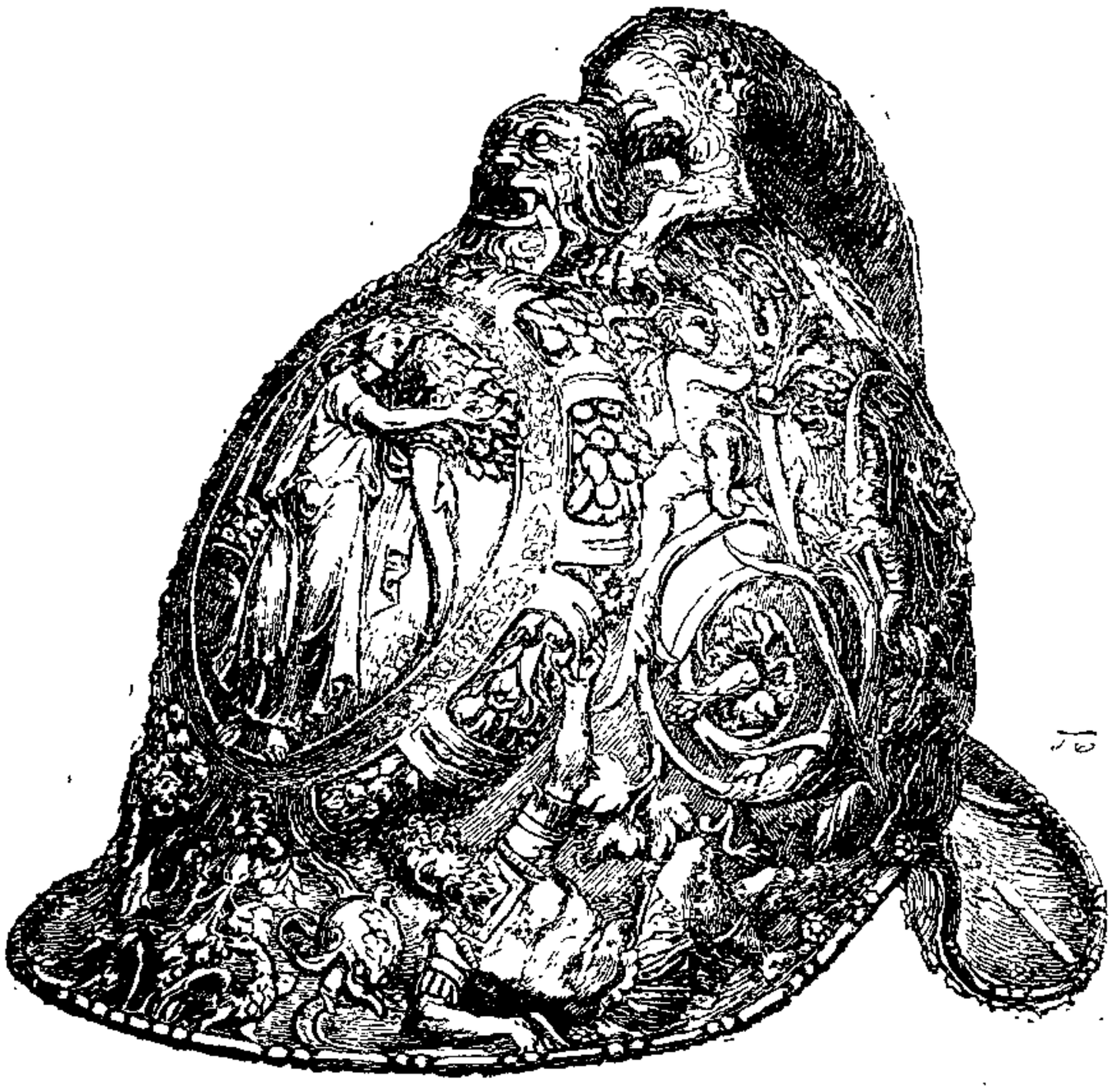
With theses, words are the necessary accompaniments. We know what was their primitive form: the straight blade, diminishing in width to the point, was formed to strike with the edge; the hilt, furnished with a cross-piece, traversed by its horizontal guard (quillon) had for pommel, a roundel, which often served as a signet or seal.

This shape underwent modification along with the defensive armour. Towards the end of the fifteenth century, swords, intended to thrust, were long, rigid, sharp; the hilt more complicated by the addition of two or three guards joined at the top, then the guard called "*pas d'âne*," then secondary guards sometimes united at the pommel. It is about the middle of the sixteenth century that the arrangement of the rapier hilt begins, which, later, was to develop until it reached those shell or cup guards, which, either plain or perforated with elaborate workmanship, enveloped the whole hand, and completely protected it.

Nothing can be more elegant than these swords, with their light hilts, the pommels of which, truncated or piriform, are covered with wavy lines of ornamentation in silver, inlaid and chased, which are prolonged upon the delicate branches, and adorn the buttons of the cross-bars (quillons) or the swell of the branches. Often the pommel, the fusee, and even the berceau, are of chased iron, and present marvellous miniature figures, acanthus scroll-work, and foliage, such as the artists of the Renaissance knew so well how to combine. Here all the reliefs in polished iron stand out from a ground of grained gold; there cameos are sunk in the metal, and break the hardness of

its tint ; whilst in other examples enamel is blended with engraving, and the arm becomes a jewel.

From the time that luxury attached itself to the hilt of the arm, it was a necessary consequence that the blade should become worthy to accompany it. Spain had for long the privilege of furnishing Europe, we may rather say

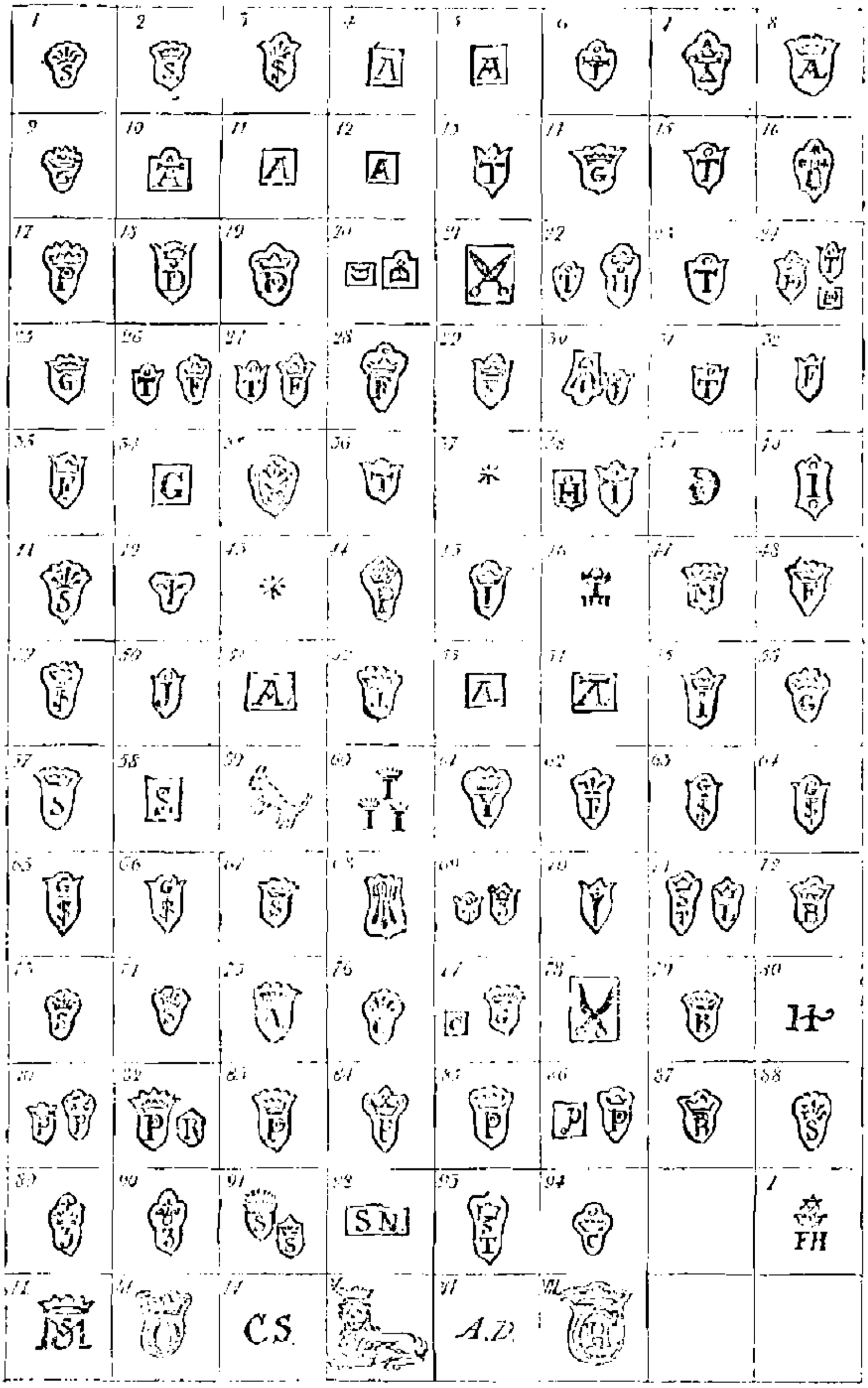


Italian Helmet of iron repoussé, chased and ornamented with damascenings of gold. (Sixteenth Century.)

the whole world, with these incomparable blades. She exported them to all parts, and even the East neglected its marvellous Damascus blades, so beautiful in tint and workmanship, but unfortunately fragile, and adopted the Spanish steel. Toledo, beyond all other cities, had a well-earned fame, and the most renowned of her armourers often signed with their names, and always marked with their ciphers, the weapons which came from their hands.

The curious will without doubt be pleased to see here a list of the most famous workmen of Spain, and also the marks (poinçons) with which they stamped their works.

MARKS (POINÇONS) OF THE CHIEF SWORD-CUTLERS.

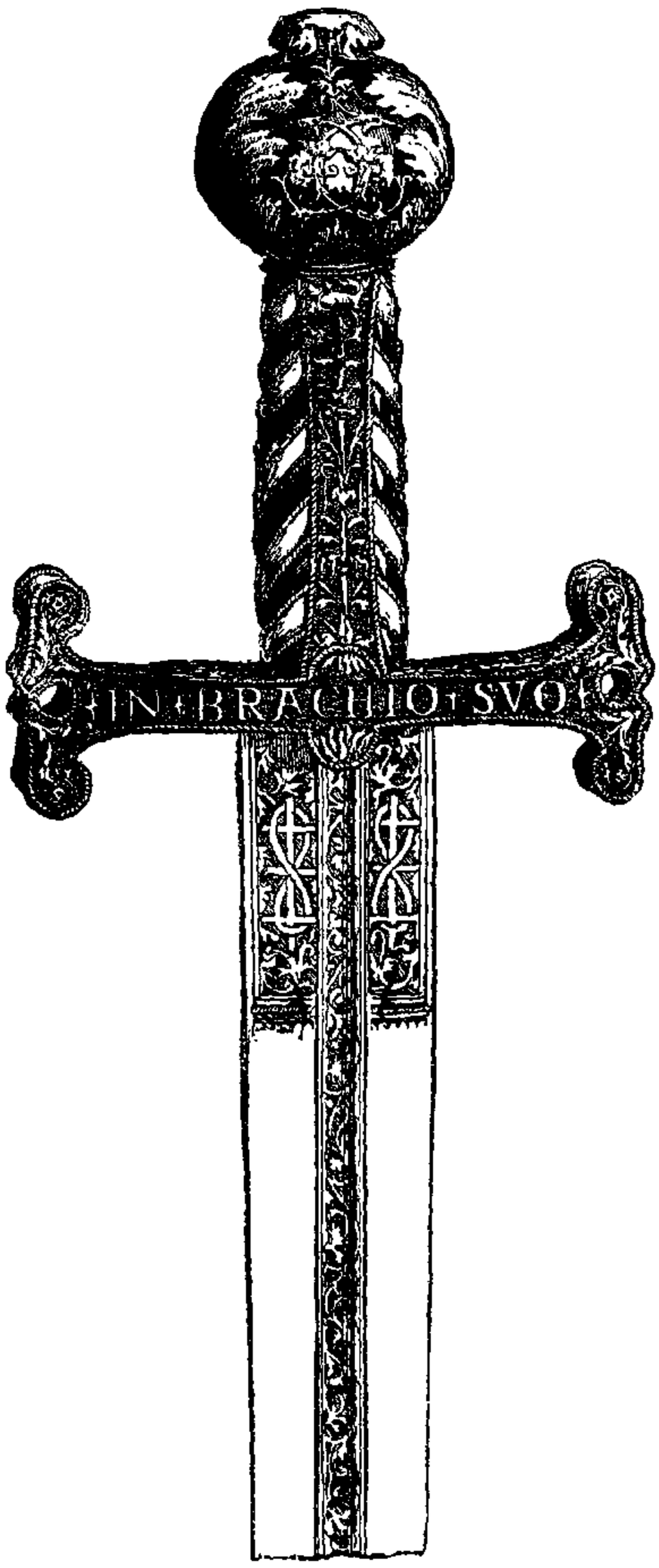


Adrien de Lafra, Toledo and St. Clement (mark 14).
Alonzo de Caba, Toledo (5).
Alonzo Perez (3).
Alonzo de los Rios, wrought at Toledo and Cardora (4).
Alonzo de Sahagun, the younger (2).
Alonzo de Sahagun, sword-cutler, Spaniard, of the sixteenth century, called the elder, was living in 1570 (1).
Andres Garcia, Toledo (9).
Andres Herraes, Toledo and Cuença (7).
Andres Martinez, son of Zabula, of Toledo (6).
Andres Munesten, Toledo and Calatyud (8).
Anna Damine, in Volenzia, Swiss two-handed sword, fifteenth century.
Antonio de Baena, Toledo (10).
Anton Guttierrez, Toledo (11 and 12).
Anton Ruy, Toledo and Madrid (13).
A. Thomas Gaya, sword-cutler, Spaniard, sixteenth century.
Avala (Tomaso), armourer, of Toledo.—*TOMASO AVALA—EN TOLEDO.*
Bartholome de Nieva, Toledo (15).
Basil Bastraniato, in Toledo, anno 1514, sword of Henri IV.
Biscoli, sword, Italian armourer, Louis XII.
C..... Alcado, Toledo, Cuella and Badajos (16).
Camo, sword, Spanish armourer, seventeenth century.
"Chataldo te fecit," upon the blade of the sword of Francis I., a blade of the fifteenth century.
"Clemens Horum me fecit," Solingen, two-handed sword.
"Clement Horn me fecit," Solingen, sword, sixteenth century.
Da Pedro, Jopo Antoia, sword, Spanish armourer, sixteenth century.
Domingo de Aquirre, son of Hortuno, Toledo (22).
Domingo Corrientez, Toledo and Madrid (24).
Domingo de Lama, Toledo (23).
Domingo Maestre, the elder, Toledo (18).
Domingo Maestre, the younger, Toledo (19).
Domingo..... de Orosco, Toledo (17).
Domingo Rodriguez, Toledo (20).
Domingo Sanchez Clamade, Toledo (21).
Favian..... de Zafia, Toledo (25).
Federico Piccinino, sword, sixteenth century.
Francisco de Alcoces, Toledo and Madrid (30).
Francisco Cordoi, Toledo (32).
Francisco Gomez, Toledo (28).
Francisco Lurdi, Toledo (31).
Francisco Perrez, Toledo (33).
Francisco..... Rüiz, the elder, Toledo (26).
Francisco Ruiz, the younger, brother of Antonio, Toledo (27).
Francisco de Zamora, Toledo and Seville (29).
Gabriel Martinez, son of Zabula, Toledo (36).
Gil de Alman, Toledo (37).
Giraldo..... Reliz, Toledo (34).
Gonzalo Simon, Toledo (35).
Hortuno..... de Aquirre, the elder, Toledo (38).
Jen Hartcop, twice repeated, sword, in the Sechan collection.
"Johannes me fecit," sword, Italian armourer, sixteenth century.
Johann Broch del rei David, sword, Spanish armourer, sixteenth century.
Johannes Hopp, sword of Justice, sixteenth century.
Johannes de la Orta, sword, sixteenth century.
Johannes Wundd, and mark of a greyhound, sword, Flemish armourer, seventeenth century.
Joseph Gomez, son of Francisco Gomez, Toledo (62).
Josepe de la Hera, the elder, Toledo (63).
Juanez de Tolledo (54).
Juanez Uriza, Toledo (58).
Julian Garcia, Toledo and Cuença (60).
Julian del Rey, Toledo and Saragossa (59).
Julian de Zamora, Toledo (61).
Luis de Ayala, son of Thomas de Ayala, Toledo (71).
Luis de Nieva, Toledo and Calatayud (75).
Luis..... de Nivez, Toledo (70).
Luis de Sahagun, son of Alonzo the elder, Toledo (73).
Luiz de Sahagun, another son of Alonzo the elder (74).
Luis de Velmonte, son of Pedro..... de Velmonte, Toledo (72).
Lupus Aguado, son of Juanes Mutelo, Toledo and Saint-Clément (76).
Malvanta, in Toleta, sword, from the Séchan collection.
Marson, upon a sword marked with the figure of an animal.
Miguel..... Cantero, Toledo (77).
Miguel Sanchez, son of Domingo, Toledo (78).
Miguel Suarez, Toledo and Lisbon (79).

Nicolas Hortuno de Aquirre, grandson of Hortuno, Toledo (80).
Petro Caimo I seo Delio, sword, Spanish armourer, sixteenth century.
Petro de Arechiga, Toledo (82).
Petro de Lazuna, Toledo and Seville (81).
Ivanogil, Spanish sword, Italian armourer, sixteenth century.
Josepe de la Hera, the younger, Toledo (64).
Josepe de la Hera, the grandson, Toledo (65).
Josepe de la Hera, the great-grandson, Toledo (66).
Josepe de la Hera, son of Silvestre, Toledo (67).
Juan de Alman, Toledo (43).
Juan de Leizade, Toledo and Seville (76).
Juan ..... Martin, Toledo (39).
Juan Martinez, the elder, Toledo (41).
Juan Martinez, the younger, Toeldo and Seville (42).
Juan Martinez, Menchaca, Toledo and Lisbon (47).
Juan Martus de Garita Zabula, the elder, Toledo (46).
Juan de Meladocin, Toledo (51).
Juan Moreno, Toledo (49).
Juan Ros, Toledo (48).
Juan Ruiz, Toledo (45).
Juan de Salcedo, Toledo and Valladolid (50).
Juan de Toro, son of Pierre Toro, Toledo (44).
Juan de Vergos, Toledo (52).
Juanez, the elder, Toledo (57).
Juanez de Alguiniva, Toledo (55).
Juanez ..... de la Horta, Toledo, 1545 (54).
Juanez Mulete, Toledo (56).
Petro de Lazaretta, Toledo and Bilbao (85).
Petro Lopez, Toledo and Orgoz (83).
Petro de Orozco, Toledo (86).
Petro de Toro, Toledo (81).
Petro de Vilmonte, Toledo (87).
Petrus Ancinus regiensis 1661, Reggio.
Philippe de Salles, sword, sixteenth century.
Rogne Hernandez, Toledo (88).
Sahagom, sword, Spanish armourer, seventeenth century.
Sebastian Hernandez, the elder, was living in 1637, Toledo (89).
Sebastian Hernandez, the younger, Toledo and Seville (90).
Silvestre Nieto, Toledo (91).
Silvestre Nieto, son, Toledo (92).
Thomas Ayala, was living in 1625, Toledo (93).
Thomas Hafala, sword, Spanish armourer, seventeenth century.
Thomas Layala, sword. Spanish armourer, sixteenth century.
Vernier (Pierre), "forgeur d'épées," lived at the Louvre in 1608.
Vial, sword, Spanish armourer, seventeenth century (end of).
Ygnacio Fernandez, the elder, Toledo (68).
Ygnacio Fernandez, the younger, Toledo (69).
"Johannes Keindt me fecit, Solingen," sword, sixteenth century.
Zamorano el Toledano (94).
EE. Stock of an arquebus, with fine inlaid designs, Saint-Seine collection.
Frantz Heintz in Sternberg, seventeenth century, wheel-carbine, Séchan collection (I.).
Sword of the reign of Louis XIV. (II.).
Sword, chased, of the sixteenth century, Saint-Seine collection (III.).
Iron portion, superbly chased, of wheel arquebus, the stock richly inlaid, and bearing the signature E H, Saint-Seine collection (IV.).
Rapier, with leaves and foliage, Saint-Seine collection (V.).
Wheel-lock pistols, dated 1577, Séchan collection (VI.).
Sword, chased upon a gold ground, sixteenth century, Saint-Seine collection (VII.).

Emulation, perhaps a sense of shame at thus paying an enforced tribute to the ability of foreign artisans, induced the other civilised nations to establish a rival industry to that of Spain in their own countries. It is not to be doubted that Italy was among the first, if we may ascribe to her the fifteenth century blade fitted to the hilt of the sword of Francis I., and signed "Chataldo te fecit;" while the names of Biscoli, Johannes, Federico Piccinino, and Petrus Ancinus of Regio, bear witness to the advance of art in that country. Germany, very advanced in the manufacture of arms, furnishes

a sword of justice signed by Johannes Hopp; Clement Horn, and Clemens Horum, no doubt one and the same, and Johannes Keindt of Solingen, supply



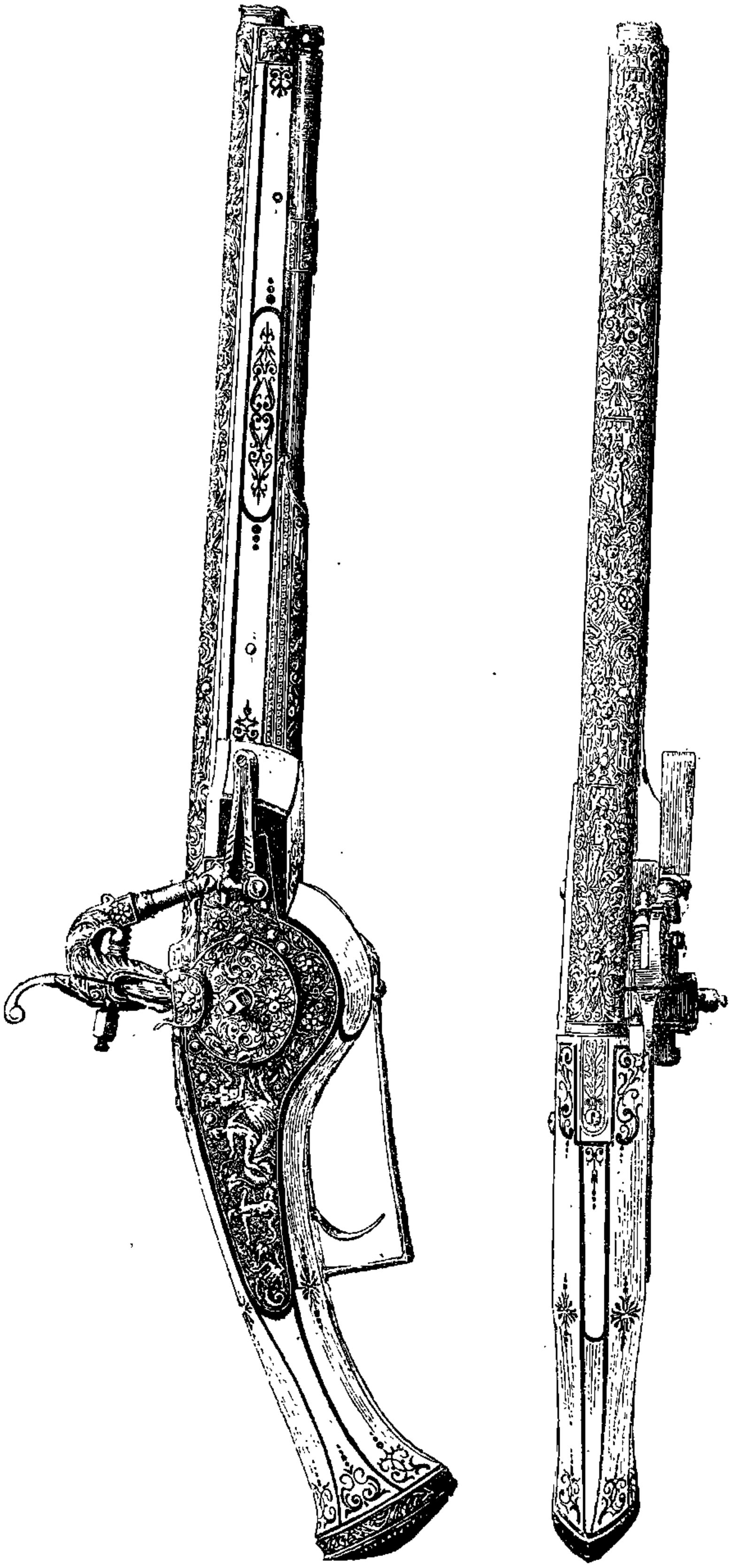
Sword of Francis I., with hilt of gold chased and enamelled. (Museum of the Louvre.)

us with examples of this famous manufactory; and, lastly, Johannes Wundt, a native of Flanders, signed, and marked with a grey-hound, a sword, the work of his own hands. As to Philippe de Salles, whose name we find upon a blade belonging to the middle of the sixteenth century, he was clearly a Frenchman, and had rivals at home, inasmuch as in 1608 Pierre Vernier, a

sword-maker, had his lodging in the Louvre, as had also Jean Petit, sword-cutler, gilder, and damascener.

Our readers need feel no surprise if we pass lightly over the daggers and poignards, in which the various transitions, undergone by the swords, are repeated, and of which the hilts, often elaborately wrought, have an equal claim to take their place in a collection of arms. We have yet to speak of hafted weapons before we arrive at fire-arms in their sequence. Lances are almost out of place, except in an armoury; it is not until we come to the falchions, boar-spears (épieux), partisans, and halberds, that we meet with picturesque forms and remarkable ornamentation; then we find the iron curiously cut out, and covered with elaborate engravings, wherein were often figured the gilded blasons of the prince, to whom the companies belonged. The partisan differed from the halberd, inasmuch as it had only lateral projections at the base of the blade; the axes of the halberds, which in the more ancient specimens have a straight edge, were sometimes made in the form of a hollow crescent, and sometimes had a convex outer or cutting edge.

It was not long ere war caused men to seek for some means of striking their enemies from a distance, and so prepare the way for hand to hand encounter. The invention of the bow, a well-aimed arrow from which could strike from afar, supplied this requirement; but the range still remained too limited, and the arrow did not always reach its mark; to it succeeded the cross-bow, which was a bow of great strength, fixed upon a frame or stock of wood, having a hollow groove to guide the bolt: next we have the arbalest ("à pied de biche") with screw and winch-handle used in war, and arbalests discharging stones and bolts, more especially intended for the chase. These several kinds, which we cannot describe in detail, became, in the sixteenth century, the subjects of curious artistic embellishments; the wood of the stock was covered with incrustations in ivory, or in brass, finely cut and engraved, and the iron of the bow was chased with extreme delicacy. One may instance the stone-bow (*arbalète à jalet*) of Catherine de' Medicis, the stock of which, of ebony sculptured with dolphins, and charged with the fleur-de-lys of France, has mountings of burnished steel finely chased and damascened in gold, with the monogram of the celebrated Florentine. From the cross-bow to the arquebus was but a step in art, although, viewed from a military point, an entire revolution. As this revolution is nearly coincident with the beginning of the sixteenth century, it is clear that our view is not by any means exaggerated; the same two classes of artisans wrought upon both, the armourer to forge the barrels and lock-mountings, the carver in wood to shape and ornament the stock. We need not describe the various sorts of arquebuses with wheel-locks, the earlier ones on the external principle, those of a later date with works concealed beneath, and in the body of the



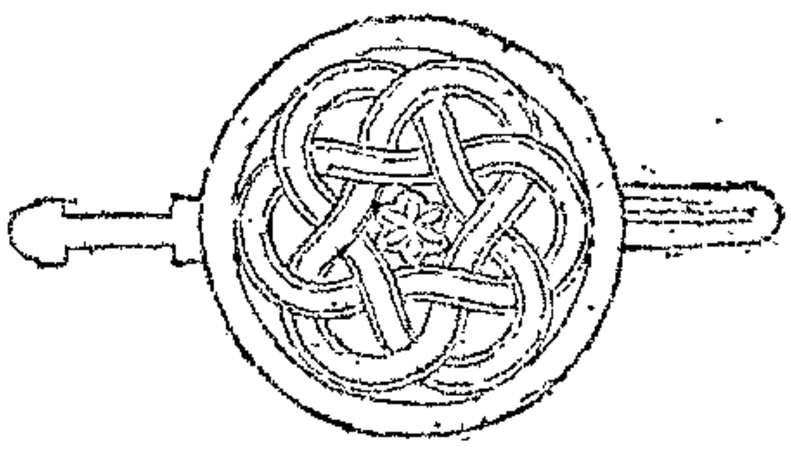
Pistols, of the Renaissance, in carved ivory, the barrels and locks in chased iron upon a granulated gold ground.
(Collection of M. Spitzer.)

lock-plate. It was about the year 1630 that the cock and hammer replaced the wheel, another most important change, yet one which had not the slightest influence upon the ornamentation of arms, or their decorative aspect.

The earliest armourers renowned for their arquebuses were Simon Marenarte and Pedro Maese, whom Charles V. brought to Madrid to establish there a manufactory, which, so late as 1777, turned out a beautiful weapon signed by Fran° Ant° Guarzia. Maistre Gaspard, a Milanese, was also held in high esteem in the sixteenth century, as Brantôme declares him to be "the best forger of guns and master-workman who will ever exist." Nor was France far behind, and we find upon a wheel-lock carbine of the seventeenth century the name of Habart, of Nancy. As to Germany, she has given us Frantz Heintz, of Sternberg, and Johann Georg Dax, of Munich.

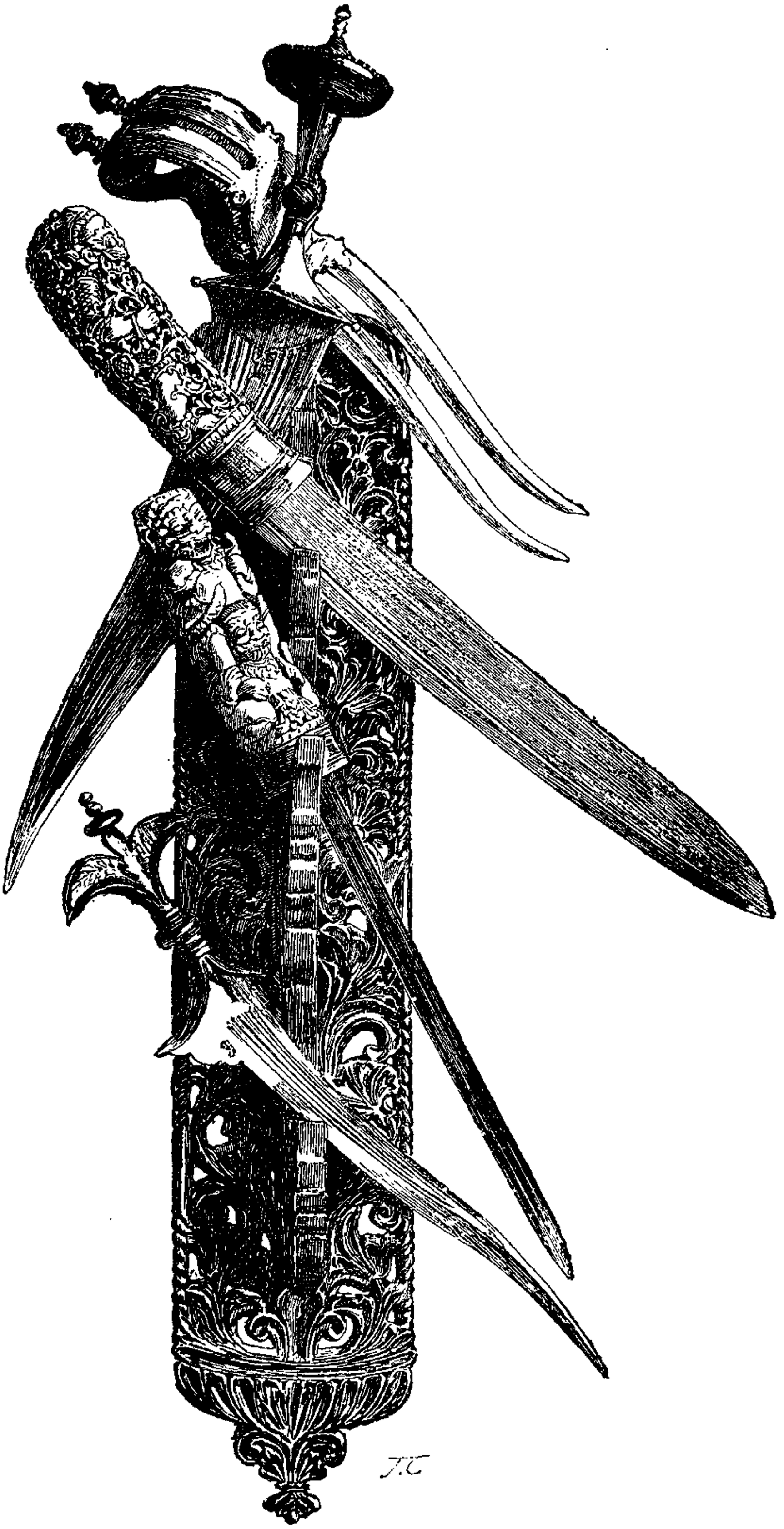
Pistols, which were nothing but small arquebuses, had also their artists: there are barrels signed by Giemutti, Antonio Francino, Gio-Battista Francino, F. Bigoni of Brescia. Giovane Borgognone of the same town, made the ornate locks for pistols, the barrels of which issued from the celebrated workshop of Lazarino Cominazo. La Fontayne, of Mouergues, put his name, in 1645, upon some fine French pistols, and we know, moreover, that between 1590 and 1603, there was, at Biamont (Meurthe) a manufactory of pistols which was held in great repute.

The inventors of the "tauchic," or incrustation upon wood, signed their names less frequently. However, we meet with a wheel-carbine ornamented by S. Fachenauer, and pistols ascribed to Gio Marno; Barto Bonfadino has also left his name upon a wheel-lock pistol.



THE EAST.

The Orientals, so far in advance of us in the invention of gunpowder, since the Chinese had discovered it 400 years B.C., were nevertheless very far behind in the manufacture of defensive arms. Persia, India, and Circassia, have retained, almost down to our own times, those coats of chain-mail in which the men-at-arms of the thirteenth century were clad. It is on a few



Rack of antique Birman Arms, with hilts of carved ivory, or of damascened work.
(Collection of M. J. Jacquemart.)

suits only that we see those four rectangular plates called mirrors, and intended to afford special protection to the chest, back, and sides. These plates were very frequently embellished with incrustations of gold and silver, and with religious inscriptions invoking a moral defence against the blows of the enemy. The suit was completed by a round shield, of rhinoceros' hide, or of iron, highly ornamented, which covered the left side of the body, and by brassards with gauntlets of mail, the coude, or elbow-piece, of which protected the right arm while wielding offensive weapons. Nothing can be more elegant than these brassards, mostly damascened, often in reliefs, in imitation of movable plates, and always enriched with borders, medallions, and legends, in gold inlaid in the metal.

The head-pieces correspond in style with the rest of the costume; they have generally a spherical top surmounted by a quadrangular spike, with a movable nasal floriated at both extremities, and provided with one or two plume holders, a camail attached to the skull-cap, of chain-mail, which hung down in long folds, completed the defence of the neck. Frequently of links of exceeding fineness, the camail was usually wrought with gilded rings into a lozenge, or striped pattern.

The Circassian and Indian head-pieces, which, by the way, strongly resemble each other, are almost always damascened with gold, and occasionally have engraved medallions with inscriptions in relief; whereas the Persian helmet is materially different; the top is conical, and surmounted by a sort of movable ring, which takes the place of the spike in the other styles. This head-piece, strengthened at its circumference and on the summit by the addition of appliqué open work, and relieved by gilded ornaments, and medallions inlaid with legends in niello, has beauty and grandeur as a whole, and is incomparably elegant in detail.

This is the place, if not to describe, at least to mention those armours of the far East, which also are rapidly disappearing. The Chinese have no armour of any of the styles yet instanced by us: their mail is a species of brigandine, the metallic plates of which are concealed beneath an elegant outer covering of woollen stuff. From this the Japanese hardly differs at all; in its usual form, it, too, is a sort of brigandine of plates of metal over-lapping each other, and held in their places by cords of silk. The head-piece is of metal, frequently lacquered and ornamented with a large neck-guard, or camail, of movable scales, and a species of oreillette almost invariably with heraldic blazons, and also a front ornament of a crescent shape, or in imitation of the horns of the ox; the visor, which varies in size, falls over a grinning mask of blackened copper, which protects the lower part of the head. In some ancient suits, a real corselet of plate iron, damascened, is substituted for the pectoral and dorsal plates, and the round-topped helmet, with its visored front, would

seem to have been copied from the basinets of the fourteenth century. The "armes blanches" of these Eastern nations are among the most precious ornaments of a panoply : their elegant hilts, in some instances of the carved tooth of the sea-horse, or of ivory, more generally cut out of gold or silver, or such hard substances as jade, agate, or rock-crystal, are further enhanced by the application of precious stones. But it is not in this alone that their merit lies, the blades of Damascus have a European reputation ; and, in spite of the fame which those of Toledo have enjoyed even in the East, some examples of the Damascus swords have become extremely rare, and at this day fetch even there fabulous prices never approached in France. One celebrated maker, Assad-Allah of Ispahan, who lived in the time of Abbas the Great, has given his name to the most beautiful blades, and in the East, to this day, men speak of an Assad-Allah as do we of an Andrea Ferrara or a Clamade. We must, however, add that this reputation is even a danger for the collector, as many arms have received the name of Assad-Allah in order to enhance their price. The genuine blades may be distinguished by their exceedingly fine grain, and by the excellence of their temper ; they are known by the name of the Old Indian steel, the secret of the manufacture of which has been totally lost.

The most famous sword-cutlers affixed their names or marks, and we have seen this inscription : "Abbas Sarlahnaber has forged the Lion of God : there is no Prophet but Ali : there is no sword but Joulfiker." It is in Persia chiefly that the renown of the famous blades of Khorassan still survives ; the black Damascus of Constantinople are still in great request ; in a word, there are varieties, even in the damascening itself, due to the style of manufacture, as, for instance, the bilious damascene remarkable for its yellow tinge. In the grey or black damascene, distinction must also be drawn between the rough variety, that in scales, and those in which the working presents singular peculiarities, such as open-work carving or blank spaces studded either with small rubies or damascened balls running between the grooves.

The Persian and Turkish scimitars are all of curved form, and the hilts are somewhat plain ; their sole merit is in the blades. India, on the other hand, presents numerous examples of straight weapons, species of swords or sabres, widening towards the point, denominated *Khounda*. The Indian hilts can be almost invariably known by their small dimensions, and by a bowl-shaped roundel, which serves for the pommel ; occasionally this rounded top is prolonged into a small slightly curved spike or point.

Now and then Indian swords are met with, in which the round hilt completely covers the hand, and is prolonged by a brassard ; and also some the blades whereof are flamboyant, and have serrated edges.

It is needless to remark that the daggers are no less rich than the scimitars ; frequently damascened on the blades, they have costly hilts of

the highest elegance. Jade, or crystal relieved by precious stones set in gold are the most common materials, and, what is very remarkable, this richness and taste appear to extend to all nations of Indian origin, to the Burmese Empire, the Malayan Peninsula, the Kingdom of Siam, and even to Java. All the latter class of productions may be distinguished by the presence of monstrous figures, quite foreign to the styles of ornament in use among the Hindoos properly so called.

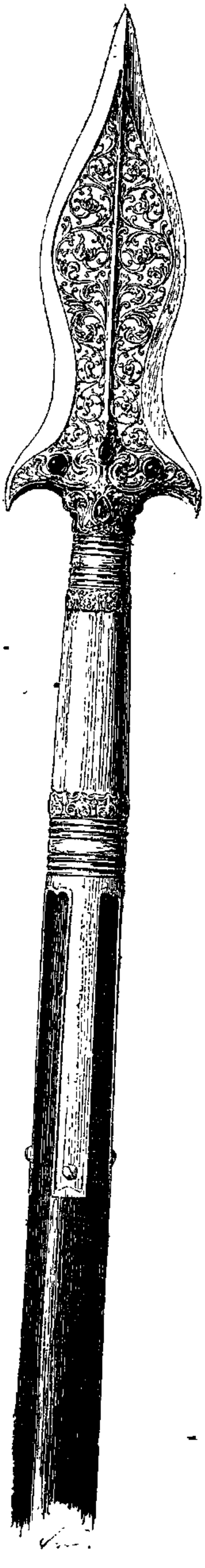
In this department, especially among the daggers, and beginning with the Khouttars, there is quite a valuable and interesting collection to be made; the Krises and the Malay knives, with their marvellous chasings in gold and silver, complete the series.

We would speak of the maces with ribbed wings cut out in open work, the shafts damascened and studded with turquoises; of the battle-axes with cutting edge, bordered by inscriptions, of iron inlaid with gold, the shafts of which were sometimes transformed into a primitive pistol, with matchlock; and also of those so-called hafted arms (*armes d'hast*), lances, &c., the staff either painted in lacquer work with the richest arabesques, or entirely of chased iron, the blades chased with fine arabesques and set off by rubies.

But we must come to missiles, and pause for a moment over the bows, primitive instruments to be sure, but which have yet continued in use in Eastern countries down to modern times; the huge bows of India, of wood painted with fine polychromatic embellishments, and those of China with decorations in lacquer work, are not the only curious articles which merit a place in our collections; we must also include the rare bow-cases, and the quivers of stuffs embroidered in gold and silver, or of leather with mountings of metal chased and engraved.

Before entering upon the consideration of their fire-arms, we should like to know exactly what historians designate, among the Chinese, and long before the Christian era, as tubes of fire, *ho feung*, and globes containing the celestial fire, *Tien ho kieou*. If these are not the gun and the shell, they resemble them strangely. And yet, during the last 4,000 years the "Empire of the Middle" has progressed so slowly that we know how infinitely inferior their arms are to our own.

Of all the Eastern peoples the Persians were the most anxious to rival in arms the nations of the West; their skill in damascening enabled them to turn out superb gun-barrels, often rifled in grooves inside, and provided with movable rests and a sight to direct the aim; and yet, strange to say, they fired without bringing the gun to the shoulder, and their fire-arms without a butt-end must have projected beyond the shoulder. Moreover, the locks remained unalterably primitive, and never progressed beyond screw plate or *miguelet*, the tumbler not being protected, so that accidents must have been





1. Lance of damascened work, chased, and set with rubies. 2. Lance of damascened work, chased, and overlaid with silver. Hindoo work of high antiquity. (Collection of M. J. Jacquemart.)

of frequent occurrence. But from an artistic point of view nothing could be more exquisite: damascenings and inscriptions covered the barrels and locks, mountings in nielloed silver showed out on the grey of the damascene work, or the leather, black or green, with which the stock was embellished, and where the mounting ceased the wooden stock itself was relieved with fine and elaborate mosaics, of metal piqué, wood, or ivory. Oriental firearms therefore are not unworthy of vying in trophies with the arquebuses and carbines of the Western Renaissance.

REPOUSSÉ COPPERS AND BRASSES.

IT is essential to make a distinction between bronzes properly so-called and works in repoussé copper or brass; the latter more nearly approaching the massive wares of the goldsmith than castings, or the arts which are derived from statuary.

Yet this style of work had not been neglected by the ancients, who had even applied it to the construction of figures of gigantic size, the weight of which in common cast metal would have been too considerable. This was termed sphyrelaton, and, which is very remarkable, the rules to be observed in the proportions of their statues were so strictly defined, that different parts of the same colossal figure were intrusted to various artists without the necessity of rectifying a single error when the parts were brought together. This was possible in the primitive conditions of art, and for subjects devoid of either life or movement; but the Greeks must have early abandoned this elementary and mechanical method. The sphyrelaton, nevertheless, continued among ourselves to be used for statuary work, and the only fault which Benvenuto finds with artists in this style is the defective joining of the parts, which was effected by rivets.

In the Middle Ages, we seldom meet with repoussé work, except in the leaden figures intended to adorn the roofs of churches, and which required to be of moderate weight. Ever since that time, however, we find it in uninterrupted use in the construction of the *brasero*, according to the Spanish term, the *braciere* of the Italians, an indispensable article of furniture in large interiors. The huge fire-places could radiate heat to those who drew round the hearth, but everywhere else it was necessary to be fortified against the effects of ill-fitting doors and windows, and this necessity was met by the brasier: it also served to warm the hands, and over the hot ashes and glowing charcoal it contained were often placed small vessels of perfumed water, which neutralised the fumes of the charcoal, or were, otherwise, used for ordinary purposes.

In Italy, examples of the brasero are met with, which, in the richness of their mouldings, gadroons, and wreaths of acanthus rival the finest bronzes;

France, following the same models, has her brasiers too, no less rich, and often embellished with the arms of their owners. But as we approach the epoch of Henry IV. and Louis XIII., we see introduced figures of mythological or historical subjects, which, treated by hands unaccustomed to the human form, often leave too much to be desired. It is this secondary art which now finds so many imitators, and which, under the forms of jardinières, or large wall plaques for several lights, is introduced into many houses, where they are palmed off as originals; or, what is still more reprehensible, coppers of bad taste laying claim to be considered works of real elegance. Fortunately, they cannot deceive true connoisseurs. We may, moreover, add that many of the antique pieces made in Holland towards the period of the decadence are no more worthy a place among really sumptuous furniture than this bad modern work. And yet we must learn to distinguish them: Flanders has produced, even in debased epochs, works which still bear an impress of the splendours of the best days of art. We will mention, among others, the great lampadaries, in which the due proportion of the several parts, the richness of the gadroons and acanthus, the multiplicity of the branches twisted into candle-holders, combine to form a rich and splendid whole. When fixed in their proper places, such specimens produce the desired effect, and even if they fall short of perfection in details of refinement and excellence in the arrangement of their parts, we cannot refuse to them the merit of a species of monumental richness, which entitles them to acceptance with persons of taste.

The Oriental repoussés are generally very remarkable. China has produced vases which might, at a first glance, be mistaken for the very finest chased bronzes. It is at the period of the Ming dynasty that we meet with the best: the Tai-Thsing perpetuated the style, and we have seen slender mountings enhanced by delicate reliefs, and richly coloured by the use of gilding and lacquer-work, the effect of which was decorative in the highest degree.

Persia, Asia Minor, and even Turkey were the favoured countries of beaten metal; it is from thence, as is well known, that we have borrowed the tea-kettle, and the coffee-cups which at first were called "of the Levant." We have seen elegant Persian ewers with their salvers, on which the gadroon work and prominent edges relieved by touches of pale blue enamel, presented the effect of being studded with turquoises; others, whereon enamel played a still more important part, and completed the delicate embellishments due to the artist's hammer. Large basins analogous to the "braseros" of Europe, served to hold the fire upon which the coffee is kept constantly warm for the use of guests.

It is among the ewers with basins covered by perforated drainers (*abdmatoirs*) used for ablutions before and after meals that we meet with marvels of

this class of work; some, surrounded by gadroons in their principal parts, and ornamented with spiral bands, present in each of their divisions highly executed subjects, alternating with intermingled groups of beasts and birds of microscopic dimensions; in others, the scenes represented are taken from the sacred traditions, and depict the combats of heroes with monsters; while in others, again, the handles are twisted into the shapes of frightful dragons, and the long and slender neck is terminated by a threatening head with ruby eyes and crest relieved with enamel and pearls.

DAMASCENED METALS.

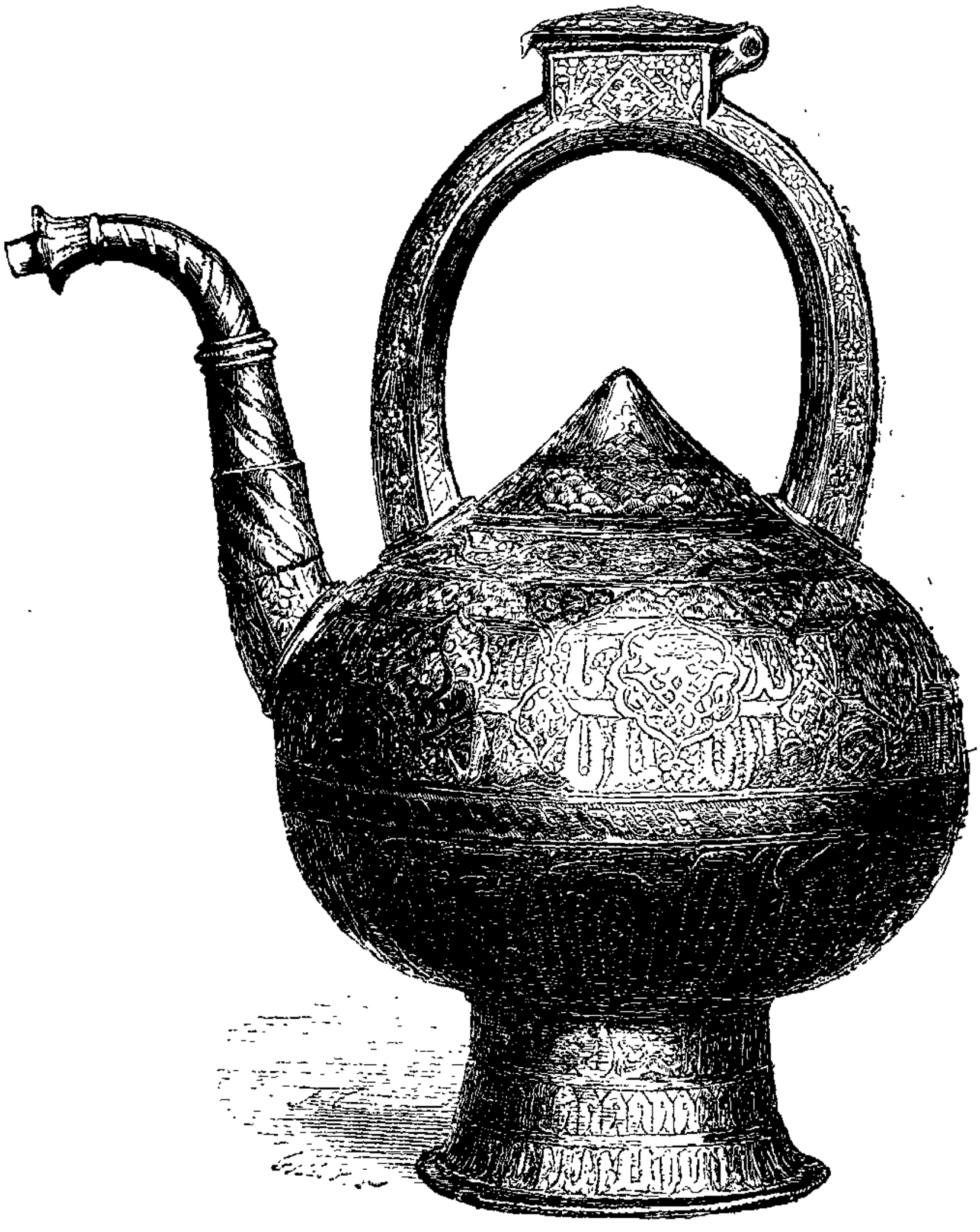
It requires no lengthened research to trace the origin of the special art of decorating metals; in the Middle Ages, and even down to the time of the Renaissance, every piece of Oriental work was described as the work of Damascus. There is no question, indeed, but that it was in the east, and especially in the manufacture of arms, that damascening was first employed.

But it was not merely a modern art in the west; the Greeks and Romans were acquainted with it, and attributed its invention to Glaucus of Chios. Our museums contain numerous specimens of bronze enriched by fillets or incrustations of gold and silver, and even helmets covered with leaves of gold. The famous Isiac table found in a locksmith's shop after the sack of Rome, in 1527, was richly damascened; a proof that the Egyptians excelled in the art. It is the same process which we shall again find in use among the moderns. To obtain the desired result, the whole surface of the metal intended to be damascened is first scratched by a file, in shape like the rowel of a spur, and a leaf of precious metal is applied over the incised part, made to adhere by gentle blows of the hammer, so as to attach it to all the inequalities made by the file; it is then polished, or finished by engraving or other means, to perfect the ornamentation.

For incrustations, the intended design is engraved on the mass, care being taken to hollow out the cuttings wider at the bottom than upon the surface, and having small imperceptible projecting points, to grip the gold or silver which is applied by strokes of a hammer; the threads, thus fixed in their places, are worked so as to give them the desired form, here slender and delicate stalks, there wider leaves produced by the union of several contiguous filaments flattened out, some in relief, and others level with the groundwork. The combination of these two kinds of work is very frequent, and produces marvellous effects, which are still further heightened by the engraving process applied to surfaces of any considerable extent.

The introduction of damascening into Italy is easily explained by the constant intercourse between the artists of that country and the peoples of

the east. In a remarkable paper published in the "Gazette des beaux-Arts," M. Henri Lavoix observes that, on the one hand, the Italian Republics had permanent establishments in Mahommedan countries beyond the sea, and, on



Tea-kettle of brass repoussé and engraved. Persian work. (Collection of M. de Beaucorps.)

the other, Arabian artists used to sojourn in many of the cities of the Peninsula, as for example, Pisa, Florence, Genoa, Venice, &c., and introduced their taste and modes of working.

Damascening, which, at first, was used only for the embellishment of weapons and armour, had in the sixteenth century made such progress that Benventuo Cellini, in attempting this style, said, "I succeeded so well as to execute several pieces of work even more beautiful and solid than those of

the Turks. For this there were several reasons; one, that I hollowed my steel more deeply, another, that the foliage of the Turks consists only of the 'colocasia,' and small flowers of the 'corona solis,' which, though not wanting in elegance, are yet less pleasing than our own.

"In Italy we imitate various descriptions of foliage.

"The Lombards make some very beautiful work representing leaves of the ivy and adder's tongue, gracefully entwined, which produces the happiest effect. The Tuscans and the Romans have been still better inspired in selecting for reproduction the leaves of the acanthus, with its festoons and flowers twined into a thousand forms, and gracefully interspersed with birds and beasts. It is here that we see wherein good taste consists. They have also had recourse to wild flowers and plants, as for instance, that called lion's snout (*muffle de lion*). Our powerful artists accompany their flower-work by a lavish use of those fanciful ornaments which the ignorant call grotesque."

These hints are of inestimable value in enabling us to discriminate between the different Italian schools. If Benvenuto Cellini does not mention that of Venice, it is because its style was absolutely identical with that of the Arabs. We find the same intricate arabesques, the same infinity of interlacing and scroll-work, which are repeated again and again without confusion, and produce innumerable variations of the same design. This is the reason why we might regard as Oriental a superb dish in brass, engraved and damascened in silver, in the Dutuit collection, were it not that we can read underneath on a banderole: *Nicolo Rugina greco de Corfù fece*, 1550.

Is it to the same Nicolo Rugina that we should ascribe another dish, whereon, among arabesque ornamentations, figure subject medallions, some antiques, others of oriental designs, and others in the costumes of the end of the sixteenth century? Upon the border is a view of a city with this legend, "La cita de Corfù," and in the centre is an Italian escutcheon.

We frequently meet with these dishes with ewers, and braseros, some with moveable side handles supported by lions' heads, others like kettles with a single handle also moveable; all elegant in shape, and with mouldings embellished with laurel boughs, arabesque grounds, acanthus leaves, and medallions with figures, and stamped with the Italian Arms of Zon of Venice, Priuli Minio, Bembo, etc. We have here a proof of the close connection between the Arabian and Italian artists, as well in Italy as in the settlements where the Italians had established their commerce, or at least their pleasure-houses: "Our villas," says a Venetian chronicle, "our flower-gardens, you may see them in Roumania, in Greece, at Trebizond; in Syria, in Armenia, in Egypt; there we find at the same time our pleasure and our profit; 'tis there our children and our children's children dwell from generation to generation." In fact, the Ca-Mosto family had lived in Syria; Sebastian Ziani, in



Pax of iron repoussé and engraved with gilt and silver. Italian, early part of the Sixteenth Century
(Collection of M. H. Bowman)

Armenia; the Bondumieri had established themselves at St. Jean d'Acre; the Zuliani, the Buoni, the Soranzi, had grown rich at Tangiers, at Tunis, and along the coast of Barbary. Such is the picture sketched by M. Lavoix, which sufficiently explains the singular medley of style and art to be seen in the bronzes and damascened brasses of the Italian Peninsula.

Let us now return to the azzimina properly so-called, that is to say the incrusting of steel with gold and silver. Although it was in the manufacture of arms that this branch of art was chiefly employed, we shall pause a moment at such curious objects as the "cassinette," or casket, described by M. Lavoix, which appears to mark, in Italy, the starting-point of azzimina for objects of art. This piece, inscribed simply with the maker's name, has a date fixed by the geographical maps which adorn its cover, and belongs to the first third of the sixteenth century. The style of the decoration is that known as arabesque, although it shows an adaptation of Oriental ornamentation to Italian tastes. It possesses a delicacy and finish which exclude all idea of an art yet in its infancy. Paolo must have laboured long before designing such a casket, and was exercising a branch of industry which had already attained to full perfection.

Perhaps before his day, that is to say about 1520, the Cavaliere Serafino of Brescia had acquired a reputation as a damascener. It is needless, to-day, to speak of the talent of Giorgio Ghisi, of Mantua, a magnificent work by whom all the world had the opportunity of admiring at the Exhibition of San Donato: this piece, bearing the date 1554, somewhat prolongs the period of this artist's work, fixed by M. Lacroix, following G. B. Bertano, or Britano, as between 1534 and 1549.

As for Milan, the azziminists are numerous: we have Giovanni Pietro Figino; Bartholomeo Piatti; Francesco Pillizzone, called le Basso; Martino Ghinello; Carlo Sovico, goldsmith; Ferrante Bellino, and Pompeo Turcone, artisans in iron; Giovanni Ambrogio, turner; Filippo Negroli; Antonio Biancardi; Bernardo Civo; Luccio Piccinino, who made the famous suit of armour of Alexander Farnèse; Romero, who worked for Alfonso d' Este. We must also mention Paolo Rizzo, of Venice, to whom had been, at first, ascribed the casket of the earlier Paolo.

We have already had occasion to comment on the style of the works of these different artists when treating of armour, and we shall now see whether France cannot claim her share in this department of art, long before the appearance of Cursinet, the armourer of Henry IV.

It is clear that, from the commencement of the sixteenth century, damascening was in use in France, as well as in Italy, in the ornamentation of ordinary portable utensils, such as the mountings of purses (*escarcelles*), knives and forks, the cases of huntsmen's instruments (*trousses de veneurs*), etc.

We might even adduce portions of armour in the best style, evidently of French workmanship; such as a superb shield with the armorial bearings of Albon, which was shown at the exhibition for the benefit of the people of Alsace-Lorraine.

If it has been proved conclusively that damascening was employed in France in the sixteenth century, it has been ever since uninterruptedly applied to objects of luxury. We have seen articles of furniture, down even to snuffers, showing on their branches and plane surfaces stalks, shells, and even the sun itself, the common styles of ornament in the period of Louis XIV. Cases of huntsmen's instruments, portable travelling boxes (*nécessaires*) of the same epoch, and of the reign of Louis XV., show also elegant knives and jointed forks on which the incrusted gold displays its meandering lines with infinite grace.

THE EAST.

THE art of damascening comes to us, as we have remarked, evidently from Eastern nations; we are conversant with the luxury of these various countries, India, Persia, China, and Japan, and know how the anxious embellishment of the appliances of their sacred worship stimulated both their ardour and their zeal.

In China, from the year 1496 B.C., we see gold and silver employed to relieve the forms of bronze, and applied in delicate threads or plaques, that is to say both the processes used at a later period among the Mussulmans and the Italians. We have already said a word of the decorated bronzes devoted to sacred purposes in China under the Chang dynasty (1776 before the Christian era); and here we shall chiefly dwell upon the perfection of the incrustations with which they are adorned: the precious metals are diffused over their surfaces in lines of exceeding delicacy, or are displayed in well-marked veneers, and sometimes alternate with designs traced with a pencil in oxydes, which combine with the metal and are no less durable than the incrustations: in some examples, applications of malachite still further diversify the effects which are heightened by the skilful employment of patinas, some black as polished iron, others of a dark olive, others, again, of a vivid red, deep as the red oxyde of copper.

This work we find upon vases of various forms, almost invariably consecrated by inscriptions of an historical or honorary character, on figures of antique animals used as vessels for the altar, and even on elegant statuettes clothed in garments ornamented with borders and emblems.

In Japan, damascening was applied to iron both cast and forged, and to bronze, and contributed to works so exquisite that we are more inclined to

dazzles them with jewellery, than among the Incas. In India it was the same; damascening and niellos were conjointly used in the embellishment of elegant cups, of betel-boxes, and a host of other productions which vie with the marvellous arms of the same country; and the art of damascening was sustained so persistently that the late Universal Exhibitions presented us with caskets of many various forms of iron completely covered without and within with intricate vegetable designs in gold of incomparable richness. This work was executed at Kosli in Bengal, where it is sold at a price of incredible cheapness.

There remains one more style of damascening peculiar to India, and of which the effect is in the highest degree artistic; we speak of incrustations of silver upon a black metal, dead, very brittle, which appears to be composed in great part of nickel: upon this absorbent ground, the artists lavished a perfect net-work of arabesques, ornate floral patterns, borders in the highest style of art: often the silver is even with the surface, and shows out solely by means of its dazzling whiteness: in other examples it stands out in relief, chased with unheard-of perfection; it occurs, sometimes, on this remarkable work, that the artist detaches small cells in which he has inserted cabochon rubies, which enhance the whiteness of the silver and make this sort of damascening to emulate the most lovely work of the goldsmith. We meet, too, with bottles, ewers, cups, every one of which appears to be referable to an epoch of the highest antiquity.

Nor is the Persian damascene work less rich than that of India: like the last, apart from arms, we meet with it applied to objects of iron of extreme elegance; but it is in those great salvers called *vases de Chine*, of which mention has been already made, that its most varied forms are found displayed, and on the flambeaux, torch-holders, and other utensils of a religious character, such as votive lamps; or upon drinking cups, mirrors, and other symbolical and cabalistic objects. We shall not recapitulate what we have already said of the character of these articles, and of the curious legends with which their surfaces are inscribed; these are usually covered with gold and silver. We must, however, be careful not to exclude from the category of damascened works many of those pieces in this style upon which we see no trace of the precious metals: at a certain epoch, barbarian speculators picked out the metals to throw them into the melting-pot; we find the trace of their application in a series of small raised tooth elevations in the copper or brass along the edges of the surfaces which must have been covered by the gold or silver. In the flambeaux, where certain inscriptions were six inches high, these traces are plainly visible.

We have, in a former place, named certain artists in bronze and damascene work, and notably the master, Mohammed, son of Fiz Zein, author of the

cistern preserved in the collection of the Louvre, and Schogia, son of Hanfar, a native of Mosoul. We can, however, identify many others, prominent among whom is Zin-Eddin ; but the signature most frequently met with, is that of the



Indian Vase of black metal incrusted with silver. (Collection of Antiquities of M. Séchan.)

master, Mohammed el Kourdi, Mahomet the Kurd, who has set his name, either written in full or abbreviated, on a great number of productions nearly of the period of the Renaissance, all of which are charged with the armorial bearings of the great houses of Italy.

CHAPTER III.

THE GOLDSMITH'S ART.

Of all the arts, that of the goldsmith is the one which can with certainty be traced back the farthest in the history of human intelligence. On the day when man determined that one substance was more precious than others, he began to work upon it as on a labour of love, and devoted it to the embellishment of the temples which he reared to his gods, or to the adornment of his own person. All written records unite in proving this,—holy Scripture, Homeric poems, and even the oldest narratives of the farthest East. Museums have also confirmed the fact, and bear authentic testimony to this innate sentiment of luxury inherent in all the peoples of the earth. Who is there who has not admired the jewellery found in Egypt, in the tomb of the Queen Aah-hotep, of older date than the government of Joseph?

Who has not stood astonished before the perfection of those jewels of the Greeks displayed in our own gallery of the Louvre, or before those first attempts of unknown nations of the American continent, as barbarous as, and almost similar to those of Asia Minor?

Unhappily, by reason of their very intrinsic value, vases, and articles in gold or silver are doomed to disappear. In gathering precious spoils won from their enemies, the Hebrews hastened to transform them into objects consecrated to the worship of the Almighty: the conquerors of the Hebrews, in their turn, destroyed the sacred vessels to transform them into idols which, at a later period, Christianity was destined to destroy. (David had a crown of consecration made from a diadem which once encircled the brows of the idol Moloch.)

The "spolia opima," dedicated in the temples, found there but a temporary resting-place whilst awaiting fresh vicissitudes, of which the most common and that most to be deplored was their conversion into money to meet the ever-growing necessities of the people and their rulers.

Is it not well-known that, among ourselves, the artistic forms given to the precious metals were but a provisional garb intended to impart an agreeable appearance to the portable wealth of our ancestors? Capital

accumulated in this shape was readily moveable, and, alas! still more readily alienable; war, migrations, casual wants, all brought to the smelting-pot the gold and the silver which had erewhile been proudly displayed in vases, furniture, or in ornaments for the person.

Nor is it ancient times alone which have had to undergo such vicissitudes as we have spoken of. There is not an epoch in history which has not had its hecatombs of works of art, whenever the pressure of public requirements made itself sensibly felt. In Italy, the princes melted down their plate and jewels to carry on internecine wars; Louis XIV. made a like sacrifice; and, lastly, the Revolutionary period consigned to the mint what little had been spared by former ages, and special decrees were necessary to prevent the last vestiges of ancient art disappearing utterly from the treasures of the churches and the châteaux of the nobles.

It is then almost to chance that we owe the preservation of a few, a very few types of these ancient handicrafts; and we may esteem ourselves fortunate if, in bringing together these rare evidences of ancient art, and the writings which hand down their fame, we can in some sort resuscitate a history of which everyone can appreciate the interest.

Is it not with feelings of deep emotion that we contemplate the superb cup of massive gold presented by Thothmes III. to a functionary named Tothi, which, upon its polished disk with prominent boss which forms the centre of a rosette, displays five fishes, encircled by a wreath of lotus? This piece, of the eighteenth dynasty, may be regarded as a type, since we find in close proximity the fragments of a similar cup of which the material is silver.

Here, then, is a relic which carries us back to a time between the fifteenth and eighteenth centuries before the Christian era, and yet evinces an art already brought to perfection! Masks of mummies formed of thin leaves of gold, plaques incrusted in serpentine, pectorals of enamelled gold, all afford evidences of the advanced state of a civilisation perfected by the intercourse of many different nations; since, under the eighteenth dynasty, Egypt had already carried everywhere, even into the heart of the remotest East, her victorious arms.

We shall, then, feel a pleasure in compiling a list of the names, so far as they have been preserved, of those artists of antiquity who have wrought in the precious metals.

Acragas, Bacchantes and Centaurs.
Agathopus, M. Julius Agatopus, goldsmith.
Alexander, son of Perseus, King of Macedon.
Amandus (L. Cornelius), worker in gold.
Amiantus, silversmith, of the household of Germanicus.
Antigone, do. do. do.
Antiochus (Jun.).

Aphrodisius.
Aphrodisius (Claud.), silver vases.
Apolaustus (L. Jun.), do.
Apollonius (T. Claud).
Ariston of Mitylene.
Aristotle of Clitoris, large vase in the temple of Minerva.
Calamis.
Calliades.
Callicrates, of Lacedaemon, microscopical works.
Capiton of Pannonia.
Cephalio (L. Sempr.).
Chaereas, surnamed Chrysotechton.
Crescens (P. Junius), silversmith.
Critonius Hilus (P.), worker in gold.
Deliades.
Demetrius of Ephesus.
Democritus, Rhodian vases.
Diodorus.
Dionysiodorus, or Dionysodorus, pupil of Critias.
Eros (L. Gavidius).
Esoterichus (L.).
Eunichus of Mitylene.
Eutychus (C. Refidius C. L.)
Gourgos of Athens.
Hecateus.
Hedys, Greek goldsmith, belonging to the household of the early emperors.
Helias.
Hermeros (Curtilius).
Jucundus (Cœdicius).
Lœcanus (C.).
Laerces, mentioned by Homer.
Leostratides.
Malchio Phileros (Cn. Septimius).
Mascianus or Maccianus (M.), silver goblet.
Menandros (M. Livius).
Myrmécides of Miletum or Athens, worked with Callicrates.
Mys.
Nymphius (L. Vectius or Vettius).
Olympus (Ti. Claudius L.).
Parthenius or Parthenis (C. Octavius).
Philarguros (Cn. Sempronius).
Phileros (Cn. Sempronius).
Philodamus Bassus.
Poculenius (L. Julius).
Priamus (Licinius L. L.).
Protogenes, freedman of the household of Augustus.
Pytheas, carrying away of the Palladium.
Romulus (Potitius) of Lyons.
Rupilius (C.).
Salvius (Junius).
Saturninus (P. Lucret.).
Secundus (M. Julius).
Seleucus Lysinianus (Jul. Aug.).

Severianus (Verus).
Sosiphus of Miletum.
Stephanus, goldsmith to Tiberius.
Stratonicus.
Symphorus (M. Ulpius).
Teucer, crustarius.
Timolaus (Jun.).
Travius, (T.), argentillus.
Travius Acutus, freedman to the above.
Tryphon (Jun.).
Zeuxis, freedman to Livia.
Zopyrus.
Zozimus (M. Canuleius).

In the goldsmith's art, as in others, the ancients were pre-eminent, and it was held in such esteem, that, in many instances, encomiums passed on its masterpieces have survived the works themselves. In the olden time, as was the case in later days in the Italy of the Renaissance, the goldsmith's trade was a school which produced masters. Lysippus had hammered the metal before he became sculptor; Alexander, third son of Perseus, king of Macedon, did not think it derogatory to make chasings in gold and silver. The large votive vase in the temple of Minerva has immortalised the name of Aristotle of Cliton. Calamis, sculptor as he was, used to embellish with bas-reliefs those silver vases, which, in the days of Nero, were, at Rome and among the Gauls, an article of luxury for the rich, and a subject of emulation for artists. And that nothing might be wanting, Callicrates of Lacedæmon and Myrmecides of Miletus produced minute microscopical works of a perfection hitherto unprecedented,—chariots with horses caparisoned and harnessed, so small as to be hidden beneath the wing of a fly. Nor did these Lilliputian masterpieces prevent them from modelling most exquisite vases. Where, to-day, are all these marvellous works? The very richest collections may possibly possess some few specimens, such as the silver crater of M. Mascianus. However, magnificent works, crowns, vases and jewellery, do honour to our museums, and suffice to prove that the Songs of Homer and the descriptions of Pliny were not exaggerated.

We are proud to be able to assign a large share to our national taste in our treasures, and to accord a high rank to examples for which we are indebted, if not to Gallic goldsmiths, most assuredly to Grecian artists who had come to Gaul to minister to the needs of her growing civilisation. The Bernay discovery mentions, among the donors to the temple of Mercury at Canetum, Camulognata, Doctrix, and Combaromarus. This treasure, found at Bernay, shows us, moreover, in what high estimation art was held in Gaul, as several of the vases composing it are absolutely unrivalled, even in the museum at Naples.

Regarded merely as examples of the working of metals, they possess par-

amount importance. It shows us, in fact, that the ancients assigned the very first place to the work of the hammer, and this explains the reason why the old nomenclatures qualify the greater number of artists with the title of *Cælatores* (chasers). Almost all the vases are composed of a thin layer of metal, repoussé and chased, fitted internally with a thin, moveable, smooth vessel, intended to stand the wear and tear of service, and to protect the work of art from knocks and the effects of frequent use. As for the cups, their interior decorations consisted in emblema, that is to say, bas-reliefs in repoussé work executed separately, and simply laid on to the metal. This is the reason why they are generally found detached from it when brought to light in the excavations. This was the case at Bernay, where the emblema had to be replaced in their proper position after the discovery of the treasures of the temple of Mercury Augustus of Canetum.

And such, in fact, was the purpose for which all this precious gold and silver ware was intended.

All the articles bear inscriptions dedicating them to the tutelary deity of the Gauls; and it was doubtless with the view of rescuing these sacred objects from the rapacity of the conqueror, during some one of the many invasions which laid waste the country, that they were confided to the shelter of the earth, which has preserved them some sixteen or seventeen hundred years.

The curious memoir of M. Chabouillet, keeper of the Cabinet of Medals, on this discovery, is well worth reading. The point to which we wish to give special prominence, and one most interesting to the student of history, is the fact that the annals of antiquity, while handing down to us the names of the illustrious artists, have also made mention of their principal works. Consequently, we are aware that Pythias had chased the theft of the Palladium, and that Acragas had represented the Bacchantes and Centaurs. We see these subjects on the Bernay vases: but does this mean that we are to ascribe them to the two artists just mentioned? Not at all; this merely shows in what respect the ancients held these masterpieces. They reproduced them as closely as possible, and it is owing to this practice, that we can form an opinion on the real merits of these celebrated works, from seeing copies of them made by artists, who, themselves, might have aspired to renown for their own intrinsic talent.

The Bernay discoveries are interesting on many grounds. They give us an insight into the goldsmith's mode of working, into the styles of the different epochs which are there represented, and also show us a peculiar feature on which M. Chabouillet has thrown some light. Then, as now, vases were made in pairs, and the necessity of matching the designs as well as the shape and size of the companion pieces, led to historic truth being sometimes sacrificed

to the equilibrium of the composition. Thus, on two Iliac œnochoe, in the scene of the theft of the Palladium, figure Ulysses and Diomedes. On the companion vase, which portrays the episode of Dolon, he is alone along with Ulysses, and Diomedes, who should have been represented as killing the spy, does not appear in the group. The exquisite Iliac vases of this collection announce an epoch anterior to the Roman empire, the epoch of that remarkable skill in workmanship which was applied principally to workings in silver; that is to say, to the second century, B.C. To this date belongs the plateau, around the border of which figure animals in the Oriental style, as also the cast and chased disk found at Bernay. In the latter, the centre is occupied by a knight, who flies before a wild beast; in the former, the victorious hero overcomes the fierce boar which he has attacked. Here the stamped "emblema" may possibly have been added at some period subsequent to the making of the plateau; in the case of the disk, it must have been cast and chased in the mass. Later on, luxury caused a preference to be given to gold, and it is precisely in the third century, that is to say, at an epoch when art was already on the decline, that the precious patera of Rennes was made, of which the moveable emblema represents a challenge between Bacchus and Hercules, or, rather, the triumph of wine over strength. Round the edge are inserted sixteen golden medallions, representing emperors belonging to the family of the Antonines; and, as if to prove that our museums possess a complete series of historical types, we have again, in the collection of medals, the Gourdon treasure, which shows us examples of the art of the sixth century—the transition period between mediæval and ancient Art. In the fourth century of the Christian era belongs the famous plateau in solid silver known for so long a period as Scipio's buckler, although it is not a buckler, and does not represent the continence of Scipio, but most evidently a subject from the Iliad, Briseis restored to Achilles—in other words, the reconciliation of the hero and Agamemnon. Discovered in the south of France, this art relic is one of the most remarkable which we possess.

The Vase of Gourdon, a chalice of massive gold with two handles, conformable in type with the gold pieces (tiers de sols) which have been dug up with it, is embellished with coloured glass imitating the garnet, and with turquoises forming vine-leaves, the whole set in cells of beaten gold, the handles terminating in eagles' heads, with garnets in the eyes. The tray or plateau belonging to it has a cross in the middle, and is decorated in similar style, with the same filigree work to heighten the ornamentation. On either side of the cross, which stands out in relief, both above and below, are cavities which seem as if intended for holding two small cruets (burettes), one of which might possibly be the vase mentioned above. This

special feature of the incrustation of red glass places the Gourdon Vase in the same category with the arms of Childeric discovered at Tournay.

We enter now on a special series, and one sought after above all others in the present day; that of monuments of the Middle Ages, in which the traditions of antiquity have vanished before the new ideas, and Art becomes essentially Christian.

It is known that two opinions are held by the learned as to the character of this transformation: one set would ascribe it altogether to the influence of the Eastern Empire and the Byzantine Schools; the other, to which we ourselves incline, assign a large share in this new style of art to the local genius of the people, and the influences proceeding, on the one hand, from the north, that is, by the Norman invaders, on the other from the extreme East.

It must be borne in mind that it was by the far East that the art of enamelling was introduced into Constantinople. But at the very time that it was being there installed, Gaul, as yet almost uncivilised, and the British Isles were incrusting their primitive jewellery with enamels and coloured pastes. Later, gold took the place of bronze, and, as we see, had inserted in its cells plaques of coloured glass, employed according to a system foreign to the Byzantine, but analogous to the works of the Sassanides, and especially to the cup of Chosroes described further on.

As for the ornaments of these early specimens of our civilisation, we must assuredly assign a large share to the inspirations of the empire of the East. But we must at the same time restore to the Norman and Anglo-Saxon ideas all those grotesque monsters of distorted shapes, those interlacings where first appear the opening blossoms of the chestnut, the delicately-cut leaves of the plane, and of the ivy; in a word, all that national flora, so far removed from the acanthus, transmitted by Roman Art. These views, which the study of monuments will more and more confirm, have been, in some respects, adopted by M. François Lenormand, and by M. Alfred Darcel in his notice upon the Gold and Silver Work of the Museum of the Louvre. The works of the Merovingian goldsmiths are then purely national, and the schools of Rheims, notwithstanding ancient traditions, formed one of the centres of the northern Renaissance. Chilperic was justified, then, in priding himself before Gregory of Tours, who relates the incident, "on all he had done for the glory and honour of the Frank nation," and this, too, at the very time he was receiving treasures of Byzantine Art, which the Emperor Tiberius had sent to him.

If, pursuing the course of time, we seek to read the characteristic features of gold and silver work by the monuments which are within our reach, we shall cite as one of the finest examples of the art under the Gothic kings, the famous crowns of Guarrazar, preserved at Cluny, the most important one

bearing letters hanging from its rim, forming the inscription, *Reccesvinthus rex offeret*, gives us the exact date; as we know that this king of the Goths reigned from 649 to 672. In an artistic point of view the pieces comprising the Guarrazar treasure show us the combination of precious stones and pearls with the use of incrusted red stones. It partakes, then, of the character both of Merovingian and Byzantine goldsmiths' work.

The distinguishing characteristic of this latter school, is the perfection of the filigree work, and the regularity displayed in the arrangement of the stones. We must likewise add that hagiography furnishes a capital means of distinguishing between Greek and Latin monuments, whenever they are ornamented with figures, and assists us greatly in many instances in determining their dates. The mode of giving the benediction was different among the Greeks and Latins. Councils have fixed the manner of representing Christ and the Holy Virgin. The Quinisextine Council decided that the representation of Christ under human lineaments, should be substituted for the symbols of the Lamb and the Good Shepherd. The cross, in the middle of the fourth century, began to receive the figure of Christ, painted only in bust; a little later, the effigy was entire and draped; but after the Council of 692, the figure of the Saviour began to stand out in relief. However, it was not until the end of the eighth century, in the Pontificate of Leo III., that we meet with the crucifix complete, having the figure of Christ carved in full relief. And it was only after the Council of Ephesus that the Virgin was represented holding the Infant Jesus on her lap.

At the Louvre we have monuments of special interest, dating from the eighth to the ninth century; we allude to the arms and ornaments connected with the consecration of the Kings of France, so long preserved in the Abbey of St. Denis: here we have the celebrated sword of Charlemagne, *Joyeuse;* the hilt, of which only a small part is modern, represents on the pommel two birds interlaced, and on the cross-guards winged monsters, conceptions entirely northern in character, and which we meet with in all the ornamental letters of the illuminated MSS. of the period. There is in this part of the workmanship remarkable firmness and a clearly defined style. It is essentially the Carlovingian French Art, somewhat barbarous as yet, and retaining, beneath the practices of Christianity, some part of the old superstitious offspring of the ancient northern faith, which have peopled our primitive monuments and literature with monsters, dragons, and supernatural spirits, engendered in the depths of the old Gallic forests. The spurs also, in form of a cone inserted in a ball, and supported by a straight stem, are also characteristic of the epoch.

We have also here a tenth century plaque in silver repoussé, belonging to the treasures of St. Denis, which represents the visits of the holy women to

the sepulchre after the Resurrection. This Greek relic is of great value. It is to Cluny again that we must go if we wish to see one of the most ancient relics of the goldsmiths' art, ornamented with figures. We allude to the celebrated golden altar given to the Cathedral of Bâle, in the early part of the eleventh century, by the Emperor Henry II. In its monumental panels Christ is represented as giving the benediction, with the thumb, fore and middle fingers of the right-hand raised, that is to say, according to the Latin ritual, and holding in his left-hand a globe: his feet rest on a billock, on which kneel Saint Henry and his wife, the Empress Cunegunda; while on the right side are the archangel Michael, and Saint Benedict, founder of the Abbey of Monte Cassino; and on the left, the archangels Gabriel and Raphael. All the heads are surrounded by the nimbus, the nimbus is embellished with precious stones mounted in relief. Above, on the pediment, are personified the four Virtues—Prudence, Justice, Temperance, and Fortitude. Elegant inscriptions complete the monument. There exists considerable uncertainty as to its origin; some authors regarding it as Byzantine, chiefly on account of the Greek words which occur in the inscriptions, while the greater number attribute it to a Lombard origin, comparing it rather with the high altar of the Basilica of St. Ambrose at Milan. These latter authorities see in it, by reason of the architectural style, indications of a Rhenish origin. Authentic evidence from these far distant epochs is too rare for us to pronounce a decided judgment. Nevertheless, this master-piece marks an important stage, and brings us naturally to works essentially French in character—those executed by order of Suger, and which have been so long preserved in the treasury of St. Denis. Here we may note a curious fact, viz., how national processes are preserved unchanged during a great number of years. Suger had to adorn art-products, brought for the most part from the East. Here, for instance, we have a patera in serpentine engraved with golden fishes; the circumference is ornamented not only with cabochon stones set in cells, but also with those tablets of purple glass which we find already in the time of Childeric, and with cylinders of the same glass which form a border round the edge. The vase of Eleanora, with its delicate filigree work, was perhaps inspired by the Byzantine school, but the vase of ancient sardonyx, transformed into an elegant ewer, is assuredly the fruit of Oriental inspiration, or, to speak more precisely, an offshoot of Persian Art. As for this vessel (buire) of Egyptian porphyry, which the setting has converted into an eagle, it presents an excellent example of the French twelfth-century style; as it is entirely original in character, and the boldness of the composition, as well as the vigour of the workmanship, give the highest idea of the talent of the artisans of the period.

From the beginning of the twelfth century, the art of the goldsmith is



Candlestick of repoussé copper, chased and gilt. Italian work of the Present century.

closely connected with architecture, and follows its evolutions more or less closely. It adopts all the various processes,—casting, chasing, repoussé, and kindred modes of working, stamping, punching, drilling, even intaglio work, applications of filigree, precious stones, niello and enamels. In fact, it was in the laboratory of the goldsmith that the discoveries of greatest value to art were elaborated, and real progress made. The monasteries—where all were workers, where the manuscripts afforded descriptions of whatever was most deserving of notice in the civilised world—the monasteries preserved the traditions of the past, and prepared the discoveries of the future, and served as centres of intelligence, destined later to be replaced by the guilds and corporations, and by the royal workshops, which were to foster industries until, sure of themselves, they could rely on their own individualism.

In order to follow with any degree of certainty the progress of the goldsmith's art, we must include among his works certain pieces in which copper, both cast and chased, and enamels are employed along with precious materials. In this series, we shall find in the Louvre collection a number of most curious objects. Of the eleventh century, we have first of all the beautiful box for holding the Gospels, which forms part of the treasury of St. Denis, and displays a rich combination of repoussé and filigree work, with enamels and precious stones. Then we have the reliquary of the arm of Charlemagne, German work, subsequent evidently to the opening of the tomb of the saint, probably between 1155 and 1190, as Frederick Barbarossa is thereon represented as Emperor, with his wife, the Empress Eudoxia, and his ancestors.

To the twelfth century, again, belongs the shrine of St. Potentien, which presents an excellent example of the architectural constructions usually adopted in the ecclesiastical gold and silver plate of this period. This shrine was made for the church of Steinfeld.

To the latter part of the same century, we may assign the reliquary cross, with double transverse beams, as they were generally made, in order to preserve fragments of the true cross. This specimen of French workmanship is ornamented with filigree work, and stamped foliage, with cabochon stones and pearls. On the lower transverse beam is fixed a figure of Christ wearing a crown, the loins covered with folds of ample drapery. The foot, which is very elaborately worked, is embellished with miniature figures of solid silver. Beneath is the following inscription: *Crus Hugonis abbatis.* It is probably the same mentioned in a historical MS. of the Abbey of Saint Vincent de Laon, as having belonged to this Abbey. It must, in this case, have been made for the Abbot Hugues, who presided over it between the years 1174 and 1205. M. Darcel besides observes, that in 1131 this monastery possessed a manufactory of gold and silver work.

In the thirteenth century, the Limoges enamels are in full splendour, as we shall see from the cup signed by its maker, Master Alpais, and the town of Limoges where he worked. Here we have a Christ represented in the act of giving the benediction, executed in repoussé copper, chased and gilt, and



Hanap in the form of a chimæra, the body formed of a horn, mounted in silver-gilt; the triton bears the Montfort arms. German work of the Sixteenth Century. (Imperial Treasury, Vienna.)

ornamented with pearls of enamel, and glass so exquisite in execution, as to rival gold itself; then come crosiers, on which leaves and flowers, occidental in character, form the basis of the ornamentation, still further embellished with glass cabochons, taking the place of hard stones. We do not dwell on that class of works, which belongs rather to the category of champlevé enamelling.

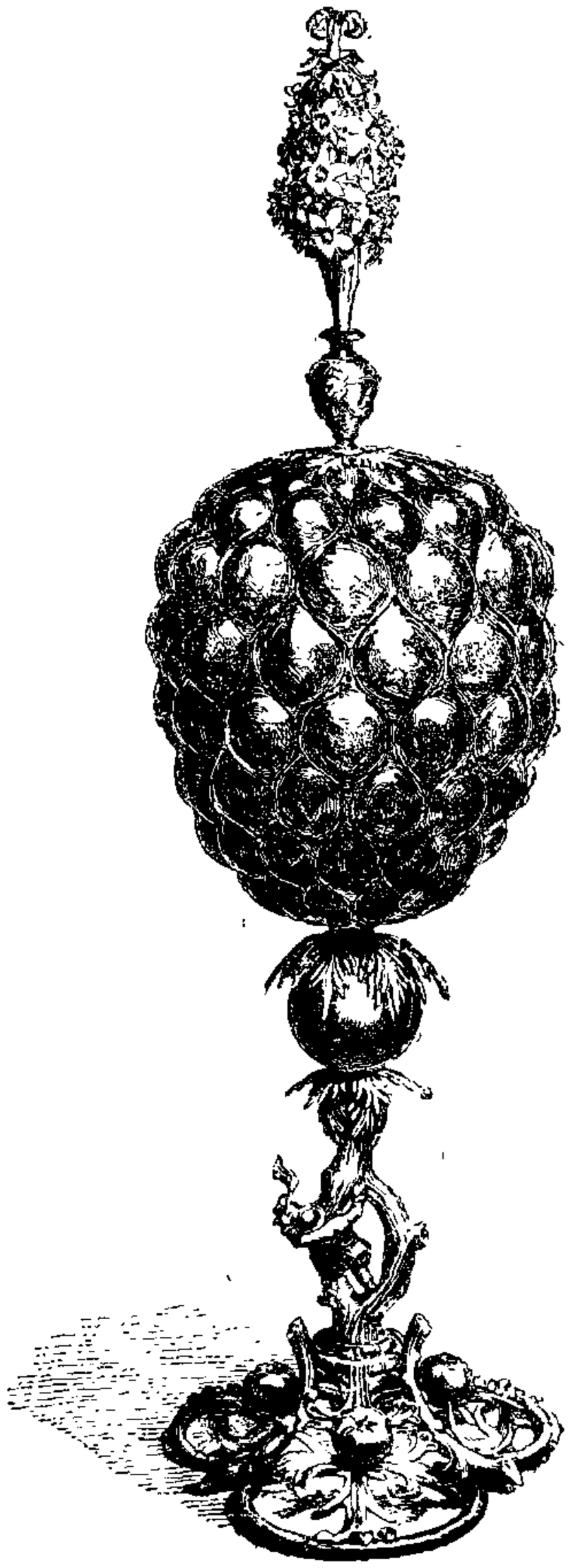
As a specimen of genuine goldsmiths' work, we may mention the clasp of the mantle of St. Louis. The ground of silver, engraved and enamelled in blue, is semé with innumerable fleur-de-lys, and supports a large fleur-de-lys superposed, composed of precious stones set in coliets or mounted on claws. Of these six amethysts, six emeralds, and eleven garnets yet remain. The frame itself is embellished with twenty-six additional garnets and two sapphires. This gem, which is bold in form, is remarkable from its rich and severe character, due to the employment of cabochon garnets arranged in symmetrical order, and M. Barbet de Jouy observes that there used to be a similar clasp on a statue of Philip Augustus, and that Charles V. possessed, in 1379, twenty-six clasps ornamented with golden fleurs-de-lys.

The Louvre presents us with another precious relic—the casket (*cassette*) of Saint Louis. This box is of special interest from the plaques in relief, which alternate with the enamels. M. Barbet de Jouy remarks that the subjects of these plaques are intended to represent the evil passions which man should resist and overcome. This is doubtless the case, but what interests us specially is the altogether Oriental character of these figures. There is a man attacking a species of hydra; but again, further on, we find two birds, back to back, with necks crossed over each other, as in the Arabian monuments; there it is a bird of prey attacking some wild animal, and all the various designs which we find so frequently repeated in Oriental tissues and silks.

Of the fourteenth century, we find a valuable type in the Louvre: we allude to the reliquary group of the Virgin Mary, carrying the infant Jesus, in silver gilt. The chased pedestal is ornamented with enamels; in the niches and buttresses which surround it, are twenty-two statuettes representing the prophets of the new dispensation. In the medallions reserved between the reliefs, of which the ground is resplendent with a fine blue translucent enamel, rendered still more brilliant by hatchings made in the silver in an opposite direction, are subjects engraved and wrought as if in niello, representing the Annunciation, the Visitation, the Nativity, the Appearance of the angels to the shepherds, the Adoration of the Magi, the Presentation in the Temple, the Flight into Egypt, the Massacre of the Innocents, the Resurrection of Lazarus, the Kiss of Judas, the bearing of the Cross, the Calvary, the Resurrection, and Jesus taking the Just out of Purgatory. On enamel plaques "applied" at the angles of the reliquary are the united blasons of France and Evreux; being those of Charles le Bel, and Jeanne d'Evreux, his wife. A fine Gothic inscription, engraved and enamelled in blue, confirms this in these words: "*Ceste jouaye donna dieus mut dame la Reyne Jehe devreux reyne de*

France et de Navarre compaigne du roi Challes, le XXVIII^e^ jour d'avril, lan MCCCXXXIX."

The fifteenth century, the epoch of the development of Gothic archi-



Drinking-Vase in silver-gilt repoussé, partly in silver. German work, early part of the Sixteenth Century.
(Museum of the Louvre.)

tecture, naturally gave a monumental tendency to the art of the goldsmith. This is plainly visible in the reliquaries and other ecclesiastical pieces where we may see it twisting the gold and silver into crenelated volutes, perforating them into flamboyant mullions, superposing pinnacles to niches, embellishing the whole with precious stones and enamels, and peopling them with figures,

whose flesh tints are often painted or enamelled. Of this style no better type can be found than the reliquary in the museum of the Louvre which was given by Henry III. to the altar of the Order of the Saint Esprit.

The Cluny collection is equally rich in examples of fifteenth-century gilded copper; but its most remarkable monument is the Shrine of Saint Anne, formed of a group in enamelled silver, and enriched with precious stones, the work of Hans Greiff, the celebrated Nuremberg goldsmith. The saint, seated in a canopied arm-chair, has the Holy Virgin, and another child, whom the German legends claim to be intended for her brother, on her lap. The two together support a shrine containing the sacred relics. We must also pause a moment before the two great shrines in silver, partly gilt, which belonged to the Treasury of Bâle; as they afford an excellent type of the architectural ornamentation in Germany in the latter part of the fifteenth century.

We cannot treat of this epoch without stopping a moment at the Italian artists, and saying a word of the Renaissance, which was about to set in. And this is the proper place to do so, inasmuch as in Italy this transformation of art is the work of the goldsmiths; sculptors, even painters, had all handled the precious metals. But after a long struggle between two influences, the Gothic, which came from France, and that of the Antique, the latter won the day, and naturally carried along the new adepts towards the works of statuary, architecture, and high-class decoration, so that early examples of Italian goldsmiths' work, we may almost say, do not exist. We must come to the sixteenth century in order to find in Benvenuto Cellini, the real history of what condition Art was in when he first made his appearance, and to judge of what it became through his influence. France, in our opinion, has not received credit for her fair share in the movement.

Before following the foreign schools, before Matteo del Nassaro had mounted his gems, or Benvenuto Cellini had created his vases and jewels, the French artists, notwithstanding the taste of Georges d'Amboise for the Italian school, did not want either for orders or encouragement. The edict of Louis XII., which limits the weight of the metals used in each piece, and that which makes affixing the mark compulsory, suffice to prove this.

The works which survive, moreover, show us that the French school, even while submitting to the influence of foreign artists who sought to impose on it their taste, was able to preserve its old independence unimpaired. It borrowed from the Renaissance merely what suited it, and succeeded even in imparting to the inspirations drawn from the revival of the antique such an individual character, an air so thoroughly personal, that no objection could be offered to them.

French Art of the Renaissance period may then be classed into two distinct divisions: that of the Italians who were brought into France by the great nobles, and were soon absorbed by the taste of the country; and the national school, which drew from antiquity and from foreign productions whatever suited its temperament. Unhappily, it is not easy to offer practical demonstrations of these facts by reason of the limited number of monuments now existing.



Silver Watch, chased and gilt. Period of Henry IV. (Collection of M. Dutuit.)

Let us, however, examine those which are contained in our museums. In the chapter on arms, we have already spoken of the sword of Francis I. with its hilt in gold stamped with the Salamander and enamelled. This is evidently one of the pieces made by the Italian artists, as we recognise in it their style and processes. But, in addition to this, we have a figure of Fame, the bust undraped, mounted on a horse whose caparisons are inlaid with niello and enamels. Fame herself wears a brocaded dress, and necklace and bracelets also in niello work: this recalls the style of Germain Pilon. A processional cross with fleur-de-lys furnishes a type of the ecclesiastical goldsmith's work, and two cups, one surmounted by a

Neptune, the other borne by a Bacchus, as also a dish with the arms of Gouly, show us specimens of the table plate of the period.

It would require a special study, and pages innumerable, were we to attempt to seriously analyse all the phases of this great epoch of the German and Italian Renaissance. Where are all the works in repoussé of Caradosso, whose merits were such as to make Cellini pride himself on having discovered their secret? where are the great vases of Lucagnolo de Jesi? Our collections afford too few examples of these interesting epochs to enable us to form any adequate idea of their abundance or the fertility of the masters. There are some branches of the Italian stock whose vigour we do not even suspect until chance has placed its fruits under our eyes; such, for instance, is the Portuguese branch, easily distinguished by its repoussé work almost in high relief, which recalls the disposition of the ancient metal work. Some few fine examples shown at the exhibition of Costume, have allowed us to appreciate their elegance; and how many others are there in private collections whose filiation we should like to know? Of the German goldsmiths, we possess a most curious specimen, dated 1536. It is the ewer with its salver representing the victory of Charles V. over the Moors, and the capture of the fortress of Goleta, a subject represented in different materials and always with great pomp and circumstance. As a general rule, the German school deserves the reproach of being somewhat heavy in style; yet the goldsmiths have known how to impart to their work, and specially to certain *cidrecomes*, a stateliness truly monumental. Amid this crowd of pieces which have survived the shipwrecks of time, there is, assuredly a choice to be made; but we may yet find types worthy of taking a place among the furniture of a sixteenth-century connoisseur. Among the specimens of German goldsmiths we may mention certain marvels of mechanical genius such as the ship (*nef*) in silver gilt, enamelled, in the Musée de Cluny, in which Charles V. is represented seated on his throne and surrounded by all his court. A clock, placed on the deck, marks the hours, and ingenious mechanical wheels set in motion all the personages and the ship itself, fire cannon, which roar, trim the sails, and make the musicians sound a flourish of trumpets, while the dignitaries defile before the Emperor, who returns their salute, and then they retire into the poop, from which they had previously issued.

Pieces such as this, which in our day are considered as simply child's-play, were then of immense value, and used to be given as presents from one monarch to another.

Was it through some recollection of ancient times, and of those singular ewers in bronze of the thirteenth century, composed of monsters, or horses with

heroes or warriors astride on them, that the Germans have made vessels for holding wines, in silver-gilt, representing stags which fly over a ground covered with flowers, or other animals running at full speed. These pieces, which are of frequent occurrence, are of considerable size, and sometimes repoussé and artistically chased.

As for the purely French style, there is nothing more interesting than the works of the time of Henry II. When France, notwithstanding the intermeddling of foreigners, and the influence exercised by the Florentine Catherine de Médicis, not only reasserted its own individuality, but even succeeded in imposing its taste and art on that enlightened and enthusiastic woman. Was not Guillaume Arondelle her goldsmith? and was it not of two other Frenchmen, Gilles Suramond and Jehan Doublet, that her consort commanded the plate for the royal table? That the Italian Renaissance has exercised an influence on the French, nothing is more true; however, while receiving beyond the Alps the signal of a return to the antique, the French artists knew how to retain their national originality, and even created a charming outline in their figures, borrowed from the models of sculpture.

The seventeenth century saw Art undergo fresh transformations. Architecture had grown heavy in character; bricks in part took the place of stone, with carved embellishments; dress assumed a fulness of breadth very different from the elegant effeminacy of the sixteenth century. The goldsmith's art naturally followed the course of fashion. It is not very easy, in the absence of examples of these modifications, to make them clearly understood by words. The influence of the sixteenth century made its influence felt for a long time, and it was only by degrees, by almost imperceptible transitions from Charles IX. to Henry IV. and Louis XIII., that the work of the goldsmith arrived at the stateliness of style characteristic of the reign of Louis XIV. If we seek for an example of this transitional period, we may find it in the casket, designed, according to tradition, as a gift from Cardinal Mazarin to Anne of Austria, Queen of Louis XIII. The delicate scroll-work, ornamented with natural flowers, which the unknown artist has chased superbly in gold, presents a perfect type of the same taste displayed in the painted enamels, furniture, and other productions of the same epoch.

In order to give a correct idea of the condition of the goldsmith's art under Louis XIV., we must first of all put aside jewellery, which, too, underwent a transformation; inasmuch, as the delicacies of art were replaced by the lavish display and costliness of precious stones and pearls.

The art of the goldsmith showed in power down to the disasters of the end of this reign, by the abundance of the metal, and the amplitude of its forms. Cardinal Mazarin had fire-dogs and brasiers of silver, lustres of crystal and goldsmiths' work, mirrors ornamented with plaques of gold and

silver. Towns presented their governors with large basins, flambeaux, and ewers, chased by the celebrated artists of the period. Then the Lescots were the initiators of the style; but the person who realised the ideal splendour dreamed of by Louis XIV. was Claude Ballin, of whom M. Paul Mantz says so pertinently, that he was in harmonious keeping with the group of artists who worked for the king. "He gives his hand to Lebrun; he speaks the language of the brothers Marsy, of Mansard, of Le Nôtre." Perrault, in his "Hommes Illustres," says that there were by him, "tables of such exquisite carving, and so admirably chased, that the material, massive silver though it was, hardly constituted one-tenth part of their value; there were crosses, and huge gueridons some eight or nine feet in height, for supporting flambeaux or girandoles; large vases for holding orange-trees, and great barrows for carrying them about; basins, chandeliers, mirrors, all of such splendour, elegance, and good taste in workmanship, that they perhaps seemed to give a more correct idea of the grandeur of the prince who had had them made." All these marvels have disappeared in the melting-pot, and have passed through the die of the mint. We are lucky enough to be able to form some idea of them from a splendid piece of tapestry, which represents Louis XIV. as visiting the manufactory of the Gobelins, and seeing defile before him all these treasures destined for his Palace of Versailles.

The Gobelins was, in fact, the grand school in which, drilled by Lebrun, the artists learned to give up their own individuality to the centralising genius of the painter to the king. However, do not let us exaggerate anything. There is no question, but that the Arts, regarded collectively as a whole, were never at any other epoch submitted to a stricter discipline. But in the absence of the works of many of the goldsmiths of the reign of Louis XIV., we may at all events recognise their individual ideas, in the collections published by them for the use of their fellow-craftsmen. We may see there revealed many ingenious conceptions, in the models of Etienne Carteron in 1615, Esaias Van Hulsen in 1616, Jean Toutin of Châteaudun in 1618, Gédéon and Laurent Lesgaré in 1623, Balthazar Lemercier in 1625, George Mosbach in 1626, Pierre Marchant in 1628, Jacques Caillard in 1629, Pierre de la Barre and Antoine Hedouyns in 1623, Pierre Boucquet in 1634, François Lefebvre in 1635, Louis Rouper of Metz in 1668, and lastly of Daniel Marot, who shows us the condition of the art at the period when Louis XIV. was beginning to grow old.

But even while encouraging luxury by lending the force of example, the king suddenly bethought himself that the patrimony of families was being absorbed by such prodigality, and on the 31st January, 1669, he issued a decree, prohibiting absolutely the use of gold plate, and limiting the weight of that of silver, compelling those in possession of objects in the precious metals to take them to the mint.

To this first blow aimed at the art of the goldsmith, succeeded a second. The exigencies of war compelled the king to levy a royalty on the raw material, which soon raised the price very considerably, and excited protests from those interested in the business. Accordingly, it was relieved from the double tax ; but the days of prosperity were gone by, the finances became more and more embarrassed, and some prompt action had to be taken. What this action was, we are all aware : it was the Decree of the 3rd of December, 1689, which consigned to the mint all silver plate used in apartments,



Cup with cover, in silver-gilt ornamented with a fleur-de-lisé crown. (French work of the Seventeenth Century.)

such as mirrors, fire-dogs, girandoles, and vases of all kinds. The king set the example of this terrible sacrifice, which swallowed up so many master-pieces, and realised only the insignificant sum of three millions.

Although the church was spared, specimens of the church gold and silver plate of the Louis XIV. period are somewhat rare. We need not lay stress on the scarcity of articles for civil use, inasmuch as the only pieces extant must have been preserved by stealth. However, the Universal Exhibition showed us some fine examples belonging to Baron Pichon, specially some vases by Loir, a chocolate-pot of Étienne Balaguy, and some flambeaux by Outrebon. We may also mention the exquisite looking-glass frame in the possession of the Baroness Rothschild, which is a perfect master-piece of elegance and taste. The Louvre shows us one of those ewers in the form of a group of German conception ; the subject is a centaur carrying

away a woman. We have also a pedestal cup of cast silver, repoussé, chased and gilt, and embellished with these allegorical designs so dear to the Renaissance, besides some specimens of ecclesiastical gold and silver plate.

Shells and palmettes, masks and their mantles, acanthus and stems of foliage, seemed cold and formal to society, who, wearied with the priestly demonstrations of the latter part of the king's reign, was eager for a return to the animation and brilliancy which had marked it's early years. The Regent, essentially a man of pleasure, could scarcely help according the movement, and although with but little inclination for Art, he lent encouragement to the artists in their search after new creations. Claude Ballin, the nephew, entered on this path; and his epergnes (*surtouts de table*), with their complicated and florid ornamentation, had extraordinary success. After him came Thomas Germain, gifted with genuine talent, who was carried along by the force of the new fashion. But the individual who carried the rocaille style to the most exaggerated length, was Just-Aurèle Meissonnier, who, taking advantage of the talent among the numerous engravers and chasers, made them put forth their full strength in works with complicated outlines, covered with rocailles, and bristling with details; the straight line disappeared beneath a mass of senseless endive ornamentation, where the eye wanders uneasily amid glittering confusion.

To this decline in Art may be added another. Gold had become scarce, and silver fetched a high price. Consequently efforts were made to discover some less costly material, which might resemble them in appearance. At Lille, a person named Keuty obtained in 1729 a patent for the discovery of a metal similar to gold; and in 1731, Leblanc, founder to his Majesty, produced in his turn an alloy called "similor," which was to supply at a cheap rate shoe-buckles, cane-heads, and sword-guards. This invention suited thoroughly the niggardly ideas of the period, and this similor figured even in diplomatic gifts. The King gave it admission into the Royal palaces; and, later on, Louis XVI. had in his table equipage plated and coated ware, and conferred the title of Royal Manufactory on the establishment founded by Turgot and Dauny, for the development of this spurious plate.

Let us not anticipate, but, having shown these tendencies, let us revert to the style of art and to the artists in renown under Louis XV. Of these, among the most celebrated, was Jacques Roettiers: his style is also that of rocailles and curled endive-leaves. The table-service which he executed for the Dauphine, and the grand epergne which he supplied in 1749 to the Elector of Cologne, established his fame; however, during the latter years of his life, his glory was thrown into the shade. Ideas began to turn towards a purer ideal, and numerous protests were made against the exaggerations of

Meissonier and his school. This phenomenon is one of those whose effects we have frequently pointed out: it is never exactly at the time it takes place that we must look for the cause of a change in the taste or usages of a nation; we must go further back. The remonstrances which appeared in the "Mercure" in 1754 did not produce their effect until later, and the Louis XVI. style was the fruit of the efforts made to oppose the frenzied conceptions of the Louis XV. period. Philippe Caffieri exercised some influence on this movement, in seconding the intentions of Madame de Pompadour who was its principal promoter. Nothing then was talked of but the antique; everything, in the phraseology of the day, was borrowed from Grecian art, and we know that this aberration passed through the ephemeral reign of Louis XVI. and the Revolution to the Empire, which, fancying itself to be more Grecian than the monarchy, brought into fashion that stilted style utterly devoid of taste, which we can scarcely comprehend in the present age when genuine Greek antiquities are understood and appreciated by persons of culture.

The latter part of the reign of Louis XV., and the Louis XVI. period have left us but few examples of gold and silver plate, still enough remain to mark the progress accomplished. When we see the silver following simple lines and covered with the finest ornamental chasing, and imagine to ourselves a table set out with this plate, accompanied by the vases and biscuits of Sèvres, we dream of the most coquettish refinements of elegance, and see once more revived those forms illumined by their beauty and the halo thrown around them by their misfortunes.

After this rapid sketch, what is most important to the connoisseur is to be able, in case of need, to put the date by the side of any name he may find engraved on articles of gold or silver, until the publication of the work compiled and prepared by Baron Pichon will allow him to fix the source of each object by means of its hall-mark. We may here remark however that complete names are rare, and that in almost every instance the initials of the goldsmith are those of their first name, a remnant of the customs in vogue among the artists of the Middle Ages and the Renaissance.

IXth c. V. Volvinius, 835, paliotto of Saint Ambrose of Milan.
1138. †Leo of Molino, Venetian goldsmith.
1286. John of Pisa.
— Cione, pupil of John of Pisa.
— Spinelli Forzore, son of Spinello of Arezzo, pupil of Cione.
— Becto, son of Francesco, altar of the baptistery of Florence.
1300. Bertucci, goldsmith of Venice.
1316. Andreas, of Ognabene, paliotto of Pistoja.
1334. Mondino, of Cremona, goldsmith at Venice.
1334. Cristofano, of Paolo, altar of the baptistery of Florence.

1338. Ugolino, of Sienna, reliquary of Orvieto.
1345. Giammaria Boninsegna, restores the pala d'oro of St. Mark.
1347. Giglio, of Pisa, paliotto of Pistoja.
1357. Pietro, of Florence, do.
1357. Ludovico Buoni, of Faenza, do.
1357. Cipriano, altar of Pistoja.
1366. Berto di Geri, ornaments of the altar at Florence.
1369. Giovanni Bartholdi, of Sienna, reliquary of St. Peter and St. Paul.
1369. Giovanni Marci, do.
1371. Leonardi di Giovanni, paliotto of Pistoja.
1382. Giacomo di Marco Benato, Venetian goldsmith.
1390. Pietro, son of Arrigo, German, altar, Pistoja.
1396. Nofri, son of Buto, altar, Pistoja.
1398. Atto Braccini, of Pistoja.
1398. Lorenzo del Nero, of Florence, altar, Pistoja.
— Andrea Arditi, of Florence.
— Nicolo Bonaventure, reliquary of Forli, head of St. Sigismond.
1400. Leonardo, son of Matteo, altar, Pistoja.
1400. Nicolo, son of Guglielmo, do.
1400. Pietro, son of Giovanni, do.
1412. Giacomo-Lorenzo and Marco Sesto, son of Bernardo, of Venice.
1415. Ghoro, son of Neroccio, of Sienna.
— Bartoluccio Ghiberti, father-in-law of Lorenzo.
1439. Lorenzo Ghiberti, shrine of St. Zanobi.
1446. Thommaso Ghiberti, son, chandeliers of the baptistery of Florence
1498. †Antonio del Pollaiuolo, pupil of Bartol. Ghiberti.
— Giovanni Turini, of Sienna, pupil of Pollaiuolo.
— Michele Monte, baptistery, Florence.
— Bartolommeo Cenni, do.
— Antonio Salvi, do.
— Parri Spinelli, do.
— Paolo Ucello, do.
— Masolino da Panicale, do.
— Nicolo Lamberti, do.
1452. Michelozzo Michelozzi, baptistery, Florence.
1456. Pietro, son of Antonio, of Pisa, altar, Pistoja.
— Meo Ricciardi, altar, Pistoja.
— Filippo, do.
— Francesco, son of Giovanni, baptistery, Florence.
1456. Berto Geri, baptistery of Florence.
1466. Leone Sicuro, Venetian goldsmith.
1476. Livio d'Astore, of Venice.
1477. Andrea del Verrochio, baptistery of Florence, † 1488.
1477. Bernardino di Cenni, do.
1483. Giacomo di Filippo, of Padua, Venetian goldsmith.
1484. Vittore Gambello, called Camelio, of Venice.
1484. Antonello di Pietro, of Venice.
1484. Alessandro Leopardi, of Venice.
1487. Bertolotus de Puteo, cross of Monza.
— Francesco Raibolini, called the Francia, born 1450, † 1517.
— Luca Sesto, of Venice.
1495. †Dominico Corradi, son of Tommaso.
— Tommaso Corradi del Ghirlandajo.

— Alberto di Pietro, of Venice.
— Briamonte di Gambelli, perhaps brother to Camelio.
— Silvestro Grifo, of Venice.
1500. Foppa Ambrosio, called Caradosso.
1500. Paolo Rizzo, damascener and worker in gold, of Venice.
1535. Marino, Florentine goldsmith ; some authors write Mariano.
— Michelagnolo di Viviano, master of Cellini.
— Antelletto Bracciaforte, of Piaçenza.
— Piero, called Mino, filigree works.
— Piloto.
— Antonio di Sandro, master of Cellini.
— Giovanni da Firenzuola.
— Carlo Sovico, damascener in gold, of Milan.
— Girolamo dal Prato, son-in-law of Caradosso.
— Piero Giovanni and Romolo del Tovalaccio.
— Luca Agnolo, workman of Cellini.
— Zoppo, of Verona, pupil of Matteo del Nasaro.

XIth c. Bernward, Bishop of Hildesheim, † 1022.
1181. Nicolas, of Verdun, antependium of Klosterneuburg.
— Conrad, of Huse, chalice of Weingartein.
1472. Hans Greiff, statuette and reliquary in gold and silver enamelled.
1482. Heinrich Hufnagel, of Augsburg.
1528. Wenzel Jamnitzer, of Nuremberg, † 1585.
1541. Hotman.
1548. Théodore de Bry, † at Frankfort, 1598.
1583. Christopher Jamnitzer, of Nuremberg, † 1618.
XVIth c. Kellerthaler, of Nuremberg.
— A. Schweinberg, of Augsburg.
1589. Jonas Silber, of Nuremberg.
1595. Daniel Mignot, of Augsburg.
— Hans Pezolt, of Nuremberg, † 1633.
XVIIth c. Mathaus Walbaum, of Augsburg.
1685. Samuel Colivaux (edict of Nantes).
— Jean-Melchior Diglinger, † 1731.
— Johann. Andreas Thelot, of Augsburg, † 1734.

IXth c. Vulfuin, of Chichester.
XIIth c. Anktill, goldsmith and moneyer.
— Solomon of Ely, pupil of Anktill.
XIIIth c. Walter of Colchester.
1237. Odo, goldsmith of Henry III., Westminster.
1244. Edward, son of Odo.
XIVth c. B. of Wood Street.
— Chichester.
— Godfrey of Wood Street.
— Hessey (Thomas).
— John Walsh.
1417. Guillaume Katan.
XVth c. Shore.
1690? Simon Gribelin, settled in London.
1432. Jehan Pentin, of Bruges.
1430. Jehan of Zeeland, of Ghent.

1439. Lambspring or Lambespring (Bartholomew).
— Daniel Marot, refugee in Holland.
1693. Jean-François Cousinet, goldsmith to the King of Sweden.

474. Mabuinus, Gallic goldsmith.
588. Abbon, goldsmith and moneyer, of Limoges.
588. Eligius, or St. Éloi, his pupil.
— Thillo, or St. Theau, pupil of St. Éloi.
780. Altheus.
Xth c. Bernuin, canon of Sens.
— Bernelin, do.
1242. Bonnard, of Paris, designer of the shrine of St. Geneviève.
1230. Raoul, goldsmith to St. Louis, educated as a nobleman.
— Guillaume Boucher, of Paris, established with the Khan of Tartary
1292. Gilbert, Englishman, goldsmith at Paris.
1292. Jehan, of London, do.
1292. Robert, Englishman, do.
1292. Sendrin, Englishman, do.
1322. Nicolas des Nielles, or di Nigella, goldsmith, at Paris.
1345. Thomas de Lengres.
1348. Thomas Auguetin.
1348. Guillaume de Vaudestat.
1349. Josseran de Mascou.
1349. Jehan Malin.
1352. Pierre des Barres.
1352. Jehan le Brailler, goldsmith to John II. the Good.
1353. Pierre Boudet.
1353. Pierre des Livres.
1354. Jehan de Lille.
1359. Franchequin.
1363. Martin Harselle.
1363. Rogier de la Postrie.
1364. Jean de Mautreux, goldsmith to King Jean.
1370. Jean de Maucroix, of Paris.
1382. Jehan Here.
1382. Jehan de Premierfait, of Troyes.
1388. Simmonet le Bec.
1389. Perrin Bonhomme.
1389. Jehan le Charpentier, of Paris.
1389. Jehan Hune, of Paris.
1391. Guillaume Arode.
1392. Perin, of Choisy.
1392. Jehan Quarre.
1392. Herman Ruissel, of Paris.
1393. Hans Karat.
1407. Jehan Fauconnier, of Tours.
1394. Pierre Blondel.
1394. Perrin Hune.
1395. Gillet Saiget.
1396. Hance Croist, goldsmith to the Duke of Orleans.
1396. Hanroy de Mustre.
1397. Josset Desture.
1397. Jehan Hasart.

1399. Jean Brun.
1399. Jehan de Brye.
1399. Ghiselin Carpentier, of Tournay.
1399. Luc.
XIVth c. Retour (Robert), goldsmith in the conciergerie of St. Paul.
— Hannequin, goldsmith to Charles V.
— Henry, goldsmith to the Duke of Anjou.
— Jean de Piguigny, goldsmith to the Duke of Normandy.
1400. Jehan Compère, of Paris.
1400. Jehan le Conte.
1404. Evrard le Cordien.
1404. George de Rondeville.
1405. Jehan Mainfroy, goldsmith to the Duke of Burgundy.
1407. Jehan Galant.
1408. Guillaume Boey, shrine of the church of St. Germain des Prés, Paris.
1408. Jean de Clichy, do.
1408. Gautier Dufour, do.
1408. Jehan Mainfroy, goldsmith to Philip the Bold.
1414. Jehan Nofiex, of St. Quentin.
1416. Le Grand Albert, of Paris.
1416. Albert du Molin, do.
1416. Hermant Kanise.
1416. Julien Simon, of Paris.
1417. Michel Blondel, of Blois.
1423. Guillin Le Noir.
1423. Jehan Pentin, of Bourges.
1425. Jehan Martin, of Boulogne.
1428. Jehan Desprez, of Lille.
1432. Huart Duvivier, jewel merchant.
1432. Jehan Pulz.
1433. Pierre de la Haye.
1435. Pierre le Charron, of Paris, enameller and goldsmith
1453. Gilbert Jehan, of Tours.
1455. Jehan Lessaicur, or Lessayeur.
1455. Gilbert Lorin, goldsmith to Charles VII.
1461. Jehan Lefèvre, of Rouen.
1461. Colin Touroul, do.
1461. Jehan Somnean.
1463. André Mangot, of Tours, shrine of Ste. Marthe.
1470. Jehan Chenuau, of Tours.
1470. Guillemin Poissonnier, of Tours.
1470. Lambert de Sey, of Amboise.
1482. Jehan George.
1482. Thomas de St. Pol, of Tours.
1486. Mathieu le Vacher, of Paris.
1493. Conrat, or Conrarde, Coulongne, of Tours.
1495. Jehan Gallant, goldsmith to Charles VIII.
1498. Charles Falcone or Faulcon, do.
1498. Pierre Falcone, do.
1498. Pierre Quincauld, of Arras.
1499. Henri, goldsmith to Louis XII.
1499. Arnould de Viviers, goldsmith to Anne of Brittany.
1500. Jean Papillon, medal of Louis XII.

1502. Henri de Messiers, municipal guard.
1502. Mathieu le Vacher, of Paris.
1503. Jean de Russange, goldsmith on the Pont Notre-Dame.
1514. Louis Deuzan, goldsmith to Louis XII. and to Francis I.
1514. Pierre Mangot, do.
1516. Robin Rousseau, of Tours.
1521. Jacques le Vasseur, of Chartres, shrine of St. Piat.
1521. Jehan Siguerre, of Rouen, do.
1523. Gatien Boucault, of Tours.
1526. Matteo del Nasaro, brought to France by Francis I.
1528. Renault Damet, of Paris.
1529. Pyramus Triboullet, mounter of vases.
1530. Jehan Davet, of Dijon, damascener.
1530. Charles Millet, of Béthune.
1532. Jacques Polin, or Poullain, goldsmith of the Pont au Change.
1538. Benedict Ramel, medallion of Francis I.
1538. Jehan Cousin, of Paris.
1540. Benvenuto.
1541. Simon Dotières, or Potières, "joyaulier."
1541. Jean Cousin the elder.
1541. Simon Cressé.
1541. Guillaume Castillon.
1541. Jacob Garnier.
1541. Jean Hérondelle.
1541. Jean Lenfant.
1541. Nicolas Lepeuple.
1541. Philippe Leroy.
1541. Mathieu Marcel.
1541. Richard Toutin.
1544. Claude Marcel.
1547. Jacques Pijard.
1548. Ferry Hochecornes.
1549. Charles Roullet.
1550. Mathurin Lussault, goldsmith attached to the Court.
1551. Robert Mangot.
1555. Gilles Suramond, or Suraulmone, goldsmith to Henry II.
1556. Jehan Doublet, goldsmith to Henry II. and the Dauphin.
1556. Pierre Woeriot.
1557. Pierre Hautement, or Hottman, Lorraine.
1559. Domenico del Barbiere, vase to hold the heart of Henry II.
1560. Pierre Cauchoys.
1560. L'Echoquette.
— François Briot.
1563. Marie Poullain, widow of Cauchoys.
1566. Jehan Aucel.
1567. Louis Gaucher.
1570. François Desjardins, goldsmith and lapidary to Charles IX.
1570. Bourselle, killed at the massacre of St. Bartholomew.
1570. François Dujardin (same as Desjardins).
1571. Pasquier de la Noue, girdles of gold and enamel.
1573. Richard Toutain, goldsmith on the Pont au Change.
1574. François Guyard, goldsmith to Henry III.
1582. Chapron.

1584. Guillaume Arondelle, goldsmith to Catherine de Médicis.
1587. Jean de la Haye, works for Gabrielle d'Estrées.
1589. Messier, goldsmith on the Pont au Change.
1589. Gilbert Richaudeau.
1591. David Vimont, or de Vimont, goldsmith to Henry IV.
1599. Pierre Hémant.
1605. Mosbereaux (Brothers), of Limoges, domiciled in the Louvre.
1608. Pierre Courtois, do.
1608. Nicolas Roussel, do.
1611. Marc Bimbi, do.
1612. Mathieu Lescot.
1615. Étienne Carteron.
1618. Jean Toutin, of Châteaudun, enameller and engraver.
1621. Gédéon Lesgaré, of Chaumont.
1623. Laurent Lesgaré.
1623. René de Lahaye.
1624. Vincent Petit, embellisher of arms, domiciled in the Louvre.
1624. A. Virot, designer.
1625. Balthazar Lemercier, designer.
1625. De Vaux, by the Corporation.
1627. Labarre, the elder, domiciled in the Louvre.
1628. Pierre Marchant, designer.
1629. Jacques Gaillart.
1630. Pijard, keeper of the relics of the Sainte-Chapelle.
1631. Raymond Lescot.
1633. Antoine Hédouyns.
1633. François Lescot, goldsmith to Mazarin.
1635. François Lefebvre.
1638. Jacques de Launay.
1640. Alexis Loir, goldsmith at the Gobelins.
1642. Jean Banquerol, domiciled in the Louvre.
1642. Jacques Roussel, goldsmith and engraver to Louis XIII.
1642. Roberdet, goldsmith to Mazarin.
1643. Jean Gravet, domiciled in the Louvre.
1645. Claude Ballin, goldsmith to Louis XIV., † 1678.
1647. Nicolas Delaunay, do.
— Vincent Petit, domiciled in the Louvre.
1647. Thomas Merlin, goldsmith of Lorraine, domiciled in the Louvre, † 1697.
1655. Girard Debonnaire, goldsmith to the Prince de Condé.
1655. François Roberday.
1661. Laurent Texier de Montarsis, domiciled in the Louvre.
1663. Gilles Légaré, goldsmith to Louis XIV.
1664. René Cousinet, works for Versailles.
1665. Claude de Villers, came from London by order of Louis XIV.
1665. Dutel.
1667. Pierre Germain, works for Versailles, † 1684.
1668. Louis Roupert, of Metz.
1671. Pierre Bain, goldsmith to Louis XIV., domiciled in the Louvre, enameller.
1671. Hilaire Vilain.
1677. Defontaine, domiciled in the Louvre.
1677. Pierre Bain.
1680. François de Villers, works along with Loir.
1681. Claude Ballin, the nephew, crown worn at the coronation of Louis XV., † 1754.

1689. Jean-Baptiste Loir.
XVIIth c. Jean Gravet.
— Courtois (the).
— Domenico Cucci, artist at the Gobelins.
— E. Amory.
1700. Antoine Bertin.
1702. J. Bourg, designer.
1702. J. Bourguet.
1703. Pierre Bourdon, of Coulommiers, designer.
1704. Etienne Balaguy.
1704. Thomas Germain, born at Paris in 1673, † 1748.
1709. Briceau of Paris.
1712. C. F. Crose.
1712. Pierre Viardot.
1714. Philippe Caffieri.
1715. Nicolas Besnier, domiciled in the Louvre in 1757.
1721. Rondet, the father, jeweller to the Crown.
1723. Dullos, setter of diamonds.
1723. Just-Aurèle Meissonnier, designer to the King's chamber, † 1750.
— Simon Curé, born in 1681, † 1734.
— Claude de Villers, son or nephew, goldsmith at the Gobelins, † 1755.
1733. Nicolas Crochet, admitted in 1720.
1729. Remy, or de Remy, of Lille, imitation of gold.
1731. Leblanc, founder to the King, do.
1736. Mondon, the son.
1741. Claude Charvet, patronised by the Duke of Orleans.
1744. Antoine Plot.
1745. Jacques Roettiers, born in 1707, goldsmith to the King and the Dauphine, † 1784.
1745. Henri Allain.
1745. Renard.
1748. Antoine Bailly, goldsmith to La Trinité, master in 1756.
1749. François Joubert.
1750. Antoine-Jean de Villeclair.
1752. François-Thomas Germain, domiciled in the Louvre in 1748.
1754. Ballin, son.
1755. Duplessis, founder to the King, similor in 1742.
1758. Strass, imitation stones.
1759. Claude-Dominique Rondet, son.
1760. Chéron.
1760. Jean-Denis Lempereur.
1761. Robert-Joseph Auguste, coronation crown of Louis XV.
1762. Jean-Baptiste Cheret.
1762. Pauquet
1762. Pouget, the son, pupil of Lempereur.
1765. Chancelier, used to work along with Germain.
1765. Dupché.
1765. Jean-François Forty, designer.
1765. Jacquin, domiciled in the Louvre, jeweller to the King and to the Crown, † 1773.
1766. Gouthière.
1766. Edme-Pierre Balzac.
1766. Claude-Nicolas Delanoy.

1767. Antoine Dutry, goldsmith at the Gobelins.
1768. Micalef, goldsmith on the Pont St. Michel.
1770. Denis Franckson, at "La Trinité," admitted as master in 1773.
1770. Jacques-Nicolas Roettiers, the son.
1771. P. Moreau, designer.
1772. J. B. Cheret, of the Academy of Marseilles.
1773. Aubert, domiciled in the Louvre, mounts the crown diamonds.
1774. Jacques Favre.
1774. Jean-Claude Odiot, enameller on gold.
1775. Antoine Bouillier, goldsmith to the Duke of Orleans, † 1835.
1775. Auguste Cheret, works on the crown of Louis XVI.
1776. Charles Spriman.
1779. R. L. Dany.
1781. Louis-Joseph Rondot.
1782. Vinsac, the elder, of Toulouse.
1784. Meniere, gifts for the Grand Seignior.
1785. Marie-Jeseph Tugot and Jacques Daumy, his son-in-law, royal manufactory of gold-plate inlaid with plaques.
1785. Lorthier.
— Delafosse, designer.
1790. Charité.
1790. Delafontaine.
1791. Ravrio.
— Thomire.

PEWTER.

Was pewter the substitute for gold and silver plate among the middle classes? The evidences afforded by history might make us think so; we refer not merely to ancient times, when class distinctions were almost unknown, but also to periods not far distant from our own; we know, that in the ridiculous repast satirised by Boileau, the plates which the guests threw at each other's heads, and which came rolling back after having struck the wall, were nothing but pewter ware.

Marie d'Anjou, as M. Paul Mantz tells us, was not above dealing with the manufactory of Jehan Goupil at Tours. The Dukes of Bourbonnais used pewter at their table, as is shown by their inventories; and lastly, Francis I. himself patronised it, as we find in his accounts an entry of a payment made for the transportation of the pewter ware, &c.

Pewterers are frequently mentioned in the ancient inventories: among others we meet with:

1346. Pieres de Bruges.
1350. Hue de Bezançon.
1384. Jehan de Troyes.
1399. Jehan d'Abbeville.
1410. Henri.
1423. Jehan Goupil of Tours.
1469. Jehan Boulangier, estainnier.

By a curious peculiarity, it is in the sixteenth century that the names become scarcest; was this due to the fact, that at that period the goldsmith worked in different kinds of metals, and handled indiscriminately silver and pewter? One might believe it, when we examine the choice specimens signed by François Briot; assuredly, in the sixteenth century gold and silver plate was abundant, and on seeing the pieces signed by this master, where all the resources of the ornamentation of the time are combined, we can scarcely persuade ourselves that so skilful an artist would have confined himself to working in a material of so little value, and have taken such pains in the execution of table ware, destined to be buried among people of humble means.

Could then the works of Briot have been only the essay, the rough models of pieces executed in silver, which have disappeared? On every ground we have reasons for thinking that a just renown surrounded the name of Briot, since Palissy took pleasure in reproducing in enamelled pottery the dish of his ewer, and also composed ewers inspired by these elegant conceptions. Besides, we must remember that a duplicate, in silver, of Briot's ewer, has been cast at the Rouen mint, as M. Paul Mantz informs us according to a communication from M. A. Pottier.

We are the more justified in hazarding this supposition, inasmuch as the sixteenth century, which may be called the age of the goldsmiths, has produced in Germany, as well as France, sumptuous pewters intended assuredly, whether reproduced in the precious metals or not, to decorate the abodes of princes and nobles. Some pieces exist, bearing the image of the Emperor, surrounded by the electoral princes; others representing the latter alone, as we meet with the Emperor Charles V. or Mathias.

Again, we might imagine these curious objects to be merely reproductions intended for persons who could not afford the price of the originals, and what makes us think so is, the fact that along with official images, stamped with coats of arms, we find a number of others representing historical or religious subjects. Preisser signed a series of plaques, representing the theological virtues. We have seen the subject of Noah leaving the Ark, and offering a sacrifice to the Lord, Abraham's sacrifice, and others.

THE EAST.

There is no more interesting pursuit, than to seek among the remains rescued from the shipwreck of ages, for the evidences of the Arts among the



Pewter Ewer of François Briot. (Louvre, Sauvageot Collection.)

Orientals. These grand civilisations, whose monuments still strew the ground with regular mountains of remains, had something else to show, besides the strange bas-reliefs which people the ground-floor of the Louvre, or the royal minotaurs or divinities, which supported the colossal porticoes.

Ought we not ardently to search for the origin of these symbols, which, notwithstanding successive conquests, and religious revolutions, have survived the races which gave them birth, and have come down even to our own day.

Oriental relics are rare, and this is natural, especially as regards the precious metals; slender and fragile, possessing intrinsic value which invited their transformation, they have been preserved only in exceptional cases; however our museums contain a sufficient number to enable us to explain many things, and to certify the value of configurations which are perpetuated even in modern works.

Let us visit, then, the collection of medals, and examine, in the first instance, the small vase of massive silver, with bas-reliefs cast and chased, which seems to belong to the first century of the Christian era. This vase (No. 2879), presents a curious combination of the religious symbols of Rome and those of Asia. Here we have an altar, in the shape of an hour-glass, placed between the two cypresses, which ever since the days of Zoroaster have been used to represent the soul aspiring to heaven; further on are groups of animals, a lioness devouring a wild boar, and a lion feeding on a bull, symbols of the eternal struggle between the opposing principles of Good and Evil; on the other side, between two analogous groups, we find the cinerary urn, a dove and other funeral symbols of paganism. A verdant laurel-bush and a pine tree, laden with leaves and fruit separate the two faces, and in a similar way, the vases with Bacchic subjects in connection with funeral rites are divided.

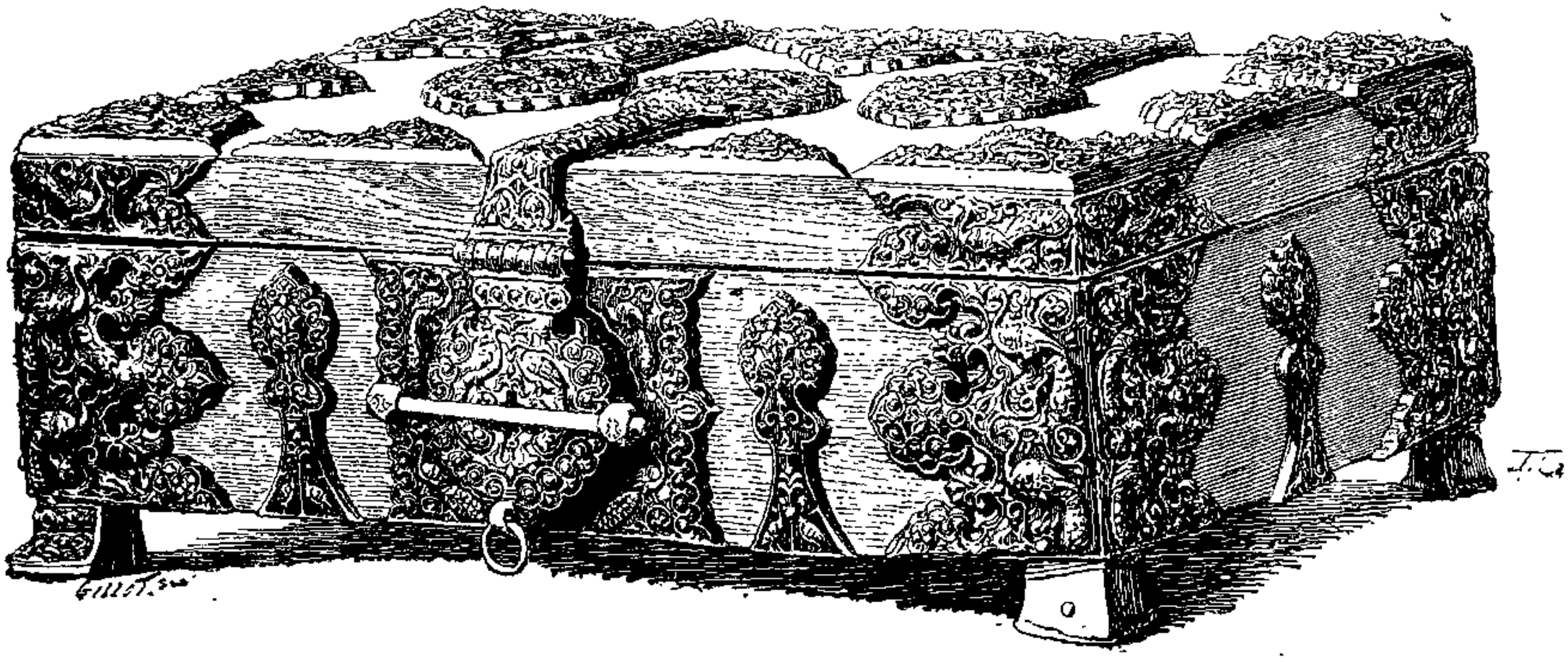
The second vase (No. 2880), belongs to a more modern period, and shows us a specimen of Persian Art under the Sassanian dynasty, about the fourth century. It is a species of oenochoe, of which the body is covered over with subjects in repoussé work. On each face is a group of two lions, which cross each other as they rush in opposite directions; the sacred palm or *hom*, separates them, represented as a whole tree on one side, and on the other typified by two dried twigs.

A cup, which by its form reproduces that of Chosroes I., which we shall speak of presently, possesses still greater historical interest. We see here, a king of Persia, mounted on horseback, and pursuing at a gallop wild boars, an axis-deer, an antelope and a buffalo, at which he discharges arrows; the costume of the personage, and the trappings of the horse are extremely rich. By comparing the details of the crown, with those engraved on coins, M. Adrien de Longpérier has succeeded in determining the name of the king, who would be Firuz or Firuz the Perosis of the Greeks, who reigned from 458 to 488.

M. Chabouillet, who bases his opinion on the perfection of the workmanship and also on the resemblance of the portrait, would assign it a still

older date, and attribute it to Sapor II. However, this subject of a King at the Chase, is one of those which were continually repeated in spite of the prohibitions of the Koran relative to the representation of animated beings.

Another silver cup which by its workmanship would seem to belong to the sixteenth century, affords an example of a new practice. The bas-relief placed on the lower portion, and representing a tiger walking among lotus



Ivory Casket, richly decorated with silver plate, chased and gilt. Arabian work of the Thirteenth Century.
(Treasury of the Cathedral of Bayeux.)

flowers, growing on the banks of a river, is gilt and inlaid with niello. Again there is another cup, belonging to almost the same epoch, which in its bas-reliefs in chased work, presents subjects taken from the Sassanian religion; on the ground is the Goddess Anaïtis, while on the wider part are eight figures of persons in the act of adoration and on a crescent two busts of Ormuzd, wearing the tiara.

Figures belonging to a still more modern epoch, have been etched on both faces of this cup and recall the "graffiti" we find on the walls of Pompeii.

CHAPTER IV.

It is scarcely credible that from amid these delicate memorials of personal adornment, antiquity should have afforded us so many examples of her art and good taste. The Egyptians and Greeks, actuated by a sentiment of pious reverence, used to surround their dead with all the



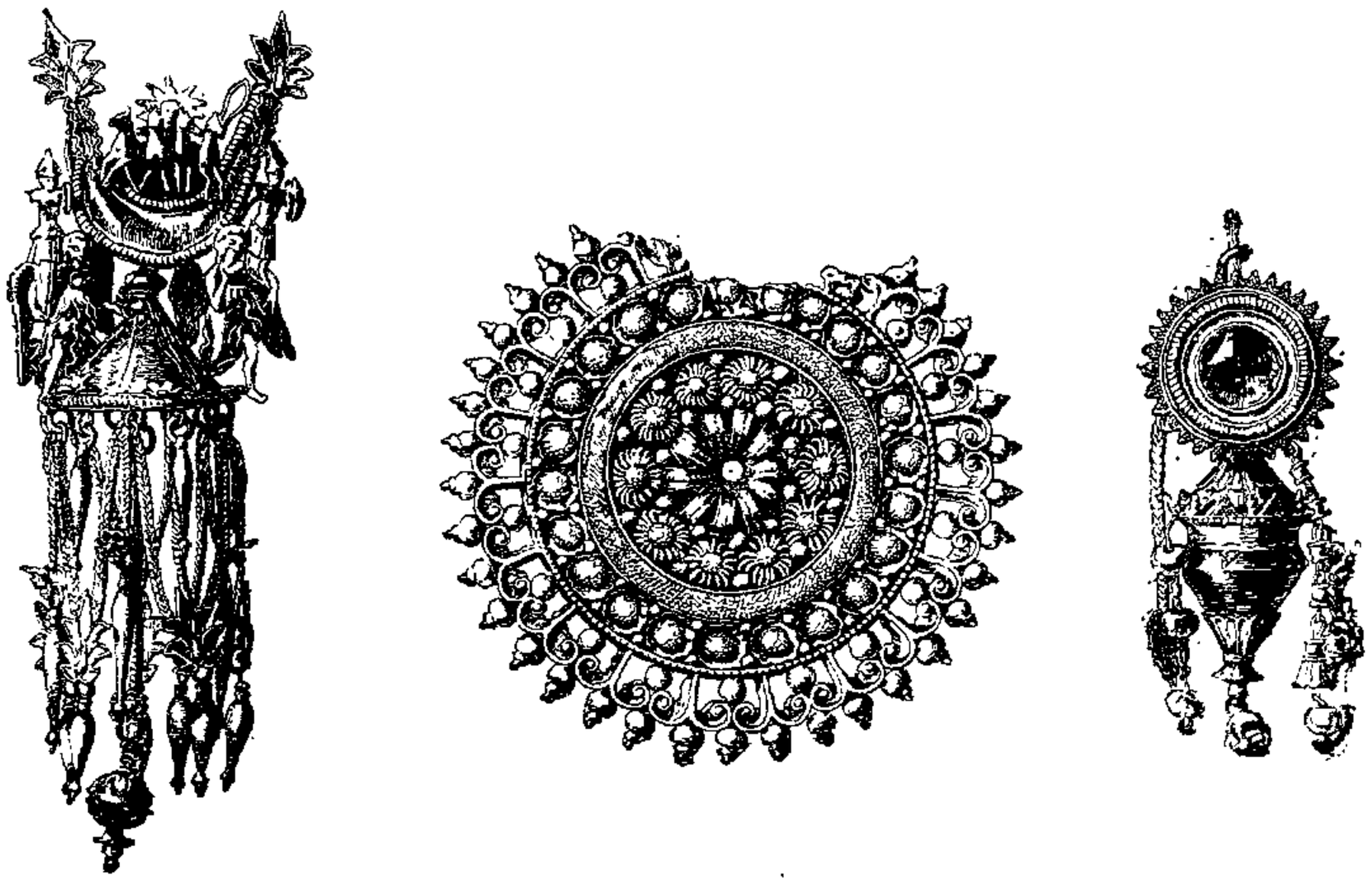
Head of Bacchus adorning a necklace. Etruscan Jewellery of the Campana Collection. (Museum of the Louvre).

various objects they had loved while living, and it was natural to suppose that, on opening their tombs, these precious evidences of the technical advancement of the ancients should come to light once more. But the truth must be told, cupidity had anticipated the investigations of science; sacrilegious hands, frequently those of contemporaries, had violated the sepulchres, in order to plunder them of their treasures, breaking, as they did so, all other objects such as the painted vases, which in those days possessed no intrinsic value. These acts of pillage gave the alarm and led sorrowing relatives to surround the departed dead by simple imitations of jewellery, made very often of stamped leaves of metal extremely thin. Our museums contain great numbers of these fragile imitations.

As for the real jewellery, tombs concealed away, or lost to sight in semi-barbarous countries, have preserved for us sufficient to enable us to

form an opinion on the skill of the goldsmiths of those days. The Crimea has been the principal theatre of these precious discoveries, and the Italian museums, as well as our own, contain some most interesting collections which have been preserved intact amid the barbarous Scythians.

The Egyptians, who were far advanced in artistic culture, knew how to chase gold with extreme delicacy and combine it with precious stones and enamels so as to form most exquisite ornaments. The marvellous specimens sent by the Viceroy of Egypt to the French universal exhibition have shown what the artists who worked under the Pharaohs, 1750 years before our era, were capable of.



Gold Brooch and Ear-rings in gold or set with garnets. Antique Jewellery from the Campana Collection. (Museum of the Louvre).

The Louvre also can display some superb jewellery: necklaces plaited of fine gold threads with pendant knots and acorns, combinations of small chains and precious stones, bullas, finger-rings, plaques incrusted with enamels and a hundred things which show the advanced state of art among them. The Greeks, later, attained absolute perfection, and we stand in amazement before the works they have bequeathed to us. Is there anything in the whole museum of the Louvre more astonishing than those ear-rings where we see together the Sun on his chariot and two figures of Victory laden with trophies leaning against a pavilion from which depend finely woven chains wrought in palm leaves and with pear-shaped ornaments; or again these delicate buttons formed of rosettes of granulated gold or with numerous petals which support, here a swan in white enamel, there a cock or peacock surrounded by exquisitely delicate pendants. Then these clasps

with rows of detached daisies, of filigree gold encircling pearls; these necklaces of twisted gold wire, pliant as a silken gimp and bearing a head of Achelois also of gold repoussé and granulated; or these buckles (*fibulæ*) ornamented with filigree and Etruscan inscriptions; these bracelets and these delicate crowns?

We have just been speaking of the Etruscans; let us then stop a moment, and say a word upon the influence which their art may have exercised over that of the Romans. The Etruscans, as we are aware, were of Oriental origin, and their great families which founded the Etrurian Colony retained the tradition of luxury and taste of Lydia, their ancient home. The artisans



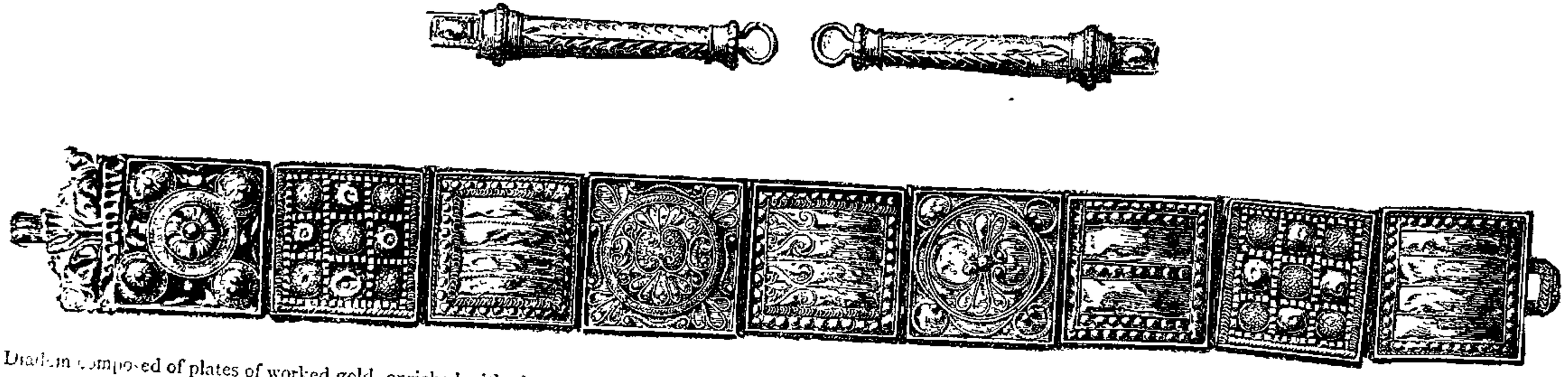
Golden Fibulæ ornamented with designs in granulated work. (Campana Collection.)

who came along with them, inspired from the same sources, and gifted with a special delicacy of execution, impressed always on their works the distinctive stamp of a somewhat meagre elegance, which might be taken for a refinement of archaism. Etruscan jewellery can then vie with the best Grecian work, in the perfection of its chasing; as we may see for ourselves by the caskets belonging to the Campana collection, and the articles preserved in the cabinet of medals. We may see there, necklaces with five pendants, a consecrated number, in which bullas of gold alternate with little vases without handles, of curious workmanship.

The Romans, inspired by these masterpieces of the Greeks and Etruscans, and upheld in the path of good taste by intercourse with the numerous Grecian artists invited to Rome, could scarcely help excelling in the manufacture of jewellery.

A valuable discovery made at Naix (Meuse), the ancient Nasium, capital city of the Leuci, has shown such to be the case. Among other articles is a necklace composed of five small columns, alternating with cameos and eight golden coins mounted "*à bélières*;" the workmanship indicates the third century of our era, and gives also a specimen of the manner in which the ancients mounted cut stones. Another necklace belonging to the same find, shows us eight knots of massive gold alternating with cylinders of Egyptian emerald, the origin evidently of our true lovers' knots. If, in the Roman jewellery, we lay special stress on those which were intended for ordinary wear, because they alone represent the exact condition of the art, this is no reason why we should pass over the numerous imitations made in





Diadem composed of plates of worked gold, enriched with glass pastes, and bracelet formed of plaques of gold with granulated and corded ornaments. (Campana Collection, Louvre.)

repoussé or stamped work, where we often find very curious designs. There is besides a special series in this style, which gives the key-note to an interesting but scarcely known epoch, and to a usage purely capricious: we allude to those plaques, Asiatic in their origin, with which the stuffs for wearing apparel, which the Romans called *vestes auratas*, or *sigillatas*, were heavily covered, and hence, those who wore them were said to be sewn with gold. These plaques, with all the figures of the pantheon, with masks of Bacchus, Apollo and the Medusa's head, or representing Hercules fighting with the Nemean lion, &c., were pierced with four holes by which they were sewn on the part of the tissue they were intended to occupy.

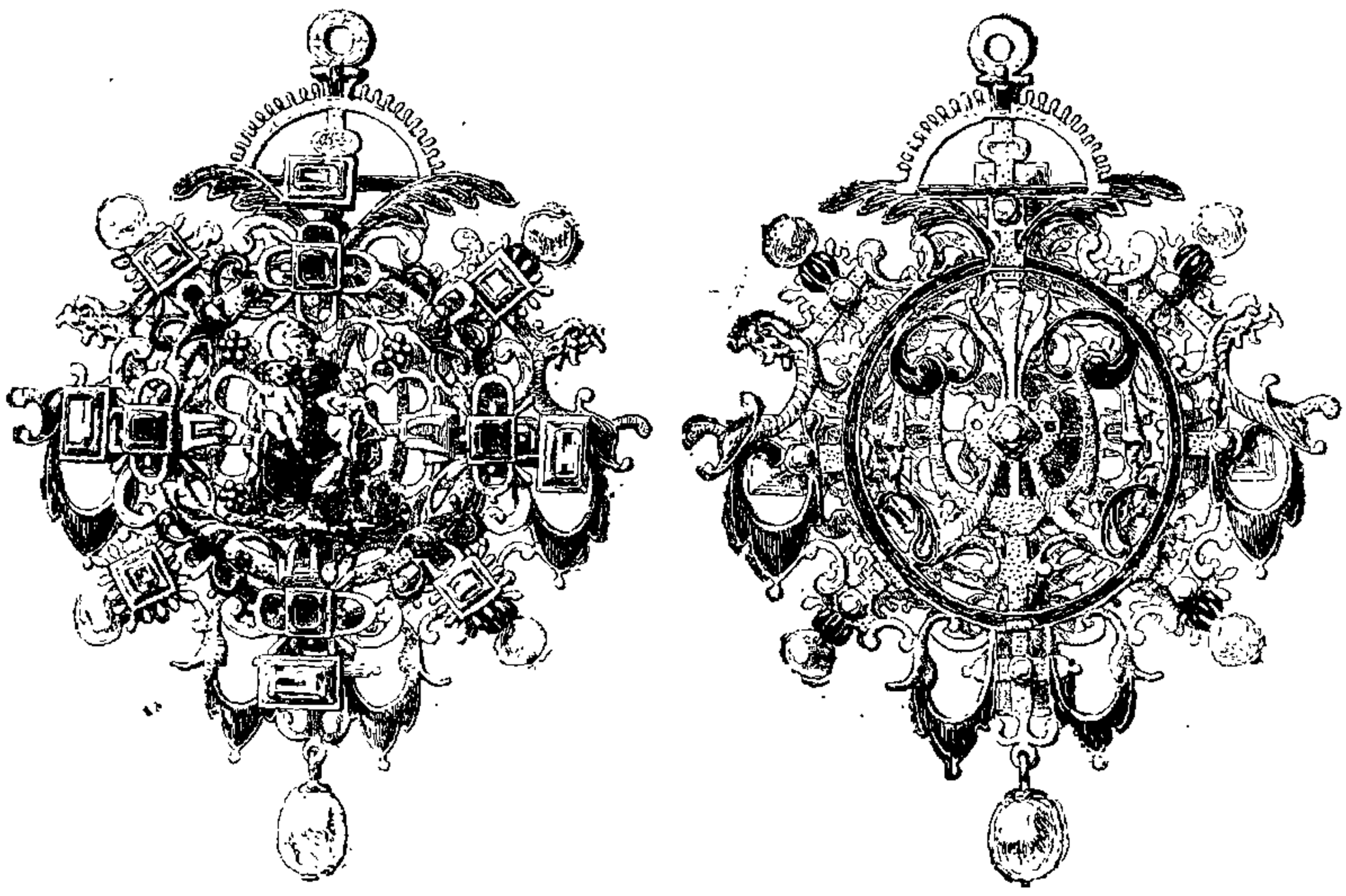
We shall not stop to dwell on the finger-rings of massive gold, which may have served as signets before the sixteenth century, but as they possess no particular interest as regards the history of occidental art, we shall come at once to the jewellery of the sixteenth century itself.



To understand the importance that was attached to these elegant productions of art, it is sufficient to read the "Memoirs of Benvenuto Cellini."

The gold, ingeniously worked in intricate convolutions forming several surfaces, was enriched with coloured enamels both translucent and opaque; figures or even groups partly enamelled, formed the centre and principal feature of these compositions; here we have a female figure, draped and surrounded by children, personifying Charity; there, the theological virtues united in a group; elsewhere, sacred subjects and mythological or allegorical figures. Among the latter, let us notice in passing an architectural group, which, placed in a portico enriched with precious stones, gives a most admirable example of the art and ideas of the sixteenth century. If we may believe tradition, this jewel, which forms part of the valuable collection of the Baroness James Rothschild, is the work of Benvenuto Cellini. Assuredly, we have nothing to say to the contrary, for it is fully worthy of this artist's reputation. The collection of Baron Gustave Rothschild contains also some admirable specimens of the art at this period. One of the most beautiful and most severely classical, is composed of a gold medallion chased, almost in full relief, which represents David holding the head of Goliath; some accessories

in enamel relieve the glitter of the metal, which shews out splendidly from an arabesque frame in scroll-work of red jasper, enlivened by four rubies; two chains suspend this medallion from a flower (*fleuron*) sparkling with a diamond, while below hangs a pearl. Another "enseigne" of the same collection, with two surfaces of arabesques in perforated (à jour) and enamelled work, enriched with precious stones, represents on its medallion of gold repoussé and enamelled, Jephthah's daughter in the presence of her father, who is surrounded with warriors. From this interesting series, we merely quote at random, as there is really, so to speak, no choice to be made.



Jewel with two surfaces in gold, chased and enamelled. Italian work of the Sixteenth Century.
(Ancient Gallichon Collection.)

We know, besides, to what custom of the period we owe the numerous examples of this kind of jewellery, known by the name of pendants or "enseignes": these were not only used to adorn the bodices of the ladies, but were also worn suspended from the collars which the men wore over their dresses, or from the chain attached to the head; only, in the sixteenth century, fashion introduced, concurrently with the enseignes upon the hats of men, an ornament in the shape of a medal. The cabinet of medals shows us one of these jewels, on which a combat of antique warriors, exquisitely chased in gold, is represented in high relief, upon a ground of green enamel: the setting, fitted with four rings, clearly shows how this ornament was attached to the head-dress. It would be an error to

suppose that, in the sixteenth century, the jeweller's art confined itself to small articles of mere personal adornment. Here we have a rectangular mirror with bevelled edges, the frame of which vies with the richest jewellery. Upon a perforated arabesque frame of white enamel, spring animals and insects, resembling those which Palissy was so fond of producing in his enamelled ware; at the corners are tortoises, the shells of which are formed of rubies, and table diamonds; in the centre are lizards gliding, sparkling with the brilliancy of the same gems; and, among these, insects disport on spangled wings coruscating with rubies and diamonds. This sumptuous composition is charming, and the rosette and "*bélière*" which surmount it enhance its beauty, and make it indeed a fitting ornament for a queen.

If we admire this composition, in the possession of the Baronne Gustave de Rothschild, we pause, no less enchanted, before an oval metallic mirror framed in ebony, whereon the jewel-work presents itself in another aspect, that is to say, in open-work designs applied upon the wood. The oval border is enamelled with a wreath of daisies and heart's-ease: the corners and appliques, ornamenting the rectangular frame, are of arabesques, enamelled in red and blue, and branches of laurel of the most vivid green, accompanied by detached heart's-ease. On the back, within a chaplet formed of a branch of laurel and a spray of jessamine with its white blossoms, stand two winged genii, one bearing a bow, the other an inverted torch and a covered vase. The periphery of this composition is semé with rosettes and detached heart's-ease applied upon the wood.

Having regard to the perfection and the ingenuity of this work, we feel a natural desire to ascribe it to a master, and fancy we can recognise the hand of Benvenuto Cellini. One thing alone surprises us, it is that he has made no mention of it in his memoirs.

We shall not attempt, here, to trace all the transformations which the jewel (*bijou*) underwent, according to the varied epochs of history: to do so would be to repeat much of what we have already said, relative to the goldsmith's work. We insist but upon one point; which is, that the taste for precious stones and pearls by degrees dethroned that for chased ornaments, and that we see, so to speak, the *joaillier* take the place of the *bijoutier*. Was this complete change a cause or an effect? Were the great artists unequal to the creation of the tasks they set themselves, or was it that the changes of fashion drove the chaser and the enameller to abandon the simpler craft of *bijouterie?* One thing is certain, which is that, in the eighteenth century, bouquets of diamonds and ornaments of pearls alone sparkled, where shortly before had been displayed necklaces in true lovers' knots, enamelled cyphers, heraldic devices or love tokens, which accompanied those pendants and enseignes of which we have spoken. Un-

questionable proofs of these changes abound in the rich collections of amateurs; but, in order to form a more accurate idea of the various and delicate changes of fashion, we must, above all, carefully study the collection of designs before mentioned, to enable us to classify, in chronological order, the jewellery of modern times.



Jewel of gold. (Campana Collection.)

THE EAST.

There is nothing more difficult to discover than the probable dates of oriental jewels. Those of Arab origin are few in number, and are either of incredible rudeness or of marvellous perfection, according to the centres from which they have been enamelled; the taste, moreover, is invariably that found in other Mahometan products—the skilful combination of geometrical figures with patterns drawn from the vegetable world.

With India and Persia it is just the same: the traditions of the past, handed down from generation to generation, form the rules of modern art; and one is astonished to see, reproduced by the most rudimentary means, works of surprising delicacy.

As to the Chinese, two descriptions of works are presented to the collector: here we have massive gold, wrought and chased so as to produce the most complicated ornaments; there, on the contrary, the metal is beaten out into thin leaves, delicately cut, to receive, not only heightenings of enamel, but delicate applications of the azure-blue feathers of the kingfisher. By these means, pieces are obtained of remarkable elegance and distinction. Head-dresses, waist-buckles, ornaments for the dress or arms, earrings, they venture upon all; skilled in introducing under these fragile works symbols of a sacred character, and emblems which told, at the first glance, the rank and office of the personage by whom they were worn.

TORTOISE-SHELL, PIQUÉ AND POSÉ D'OR.

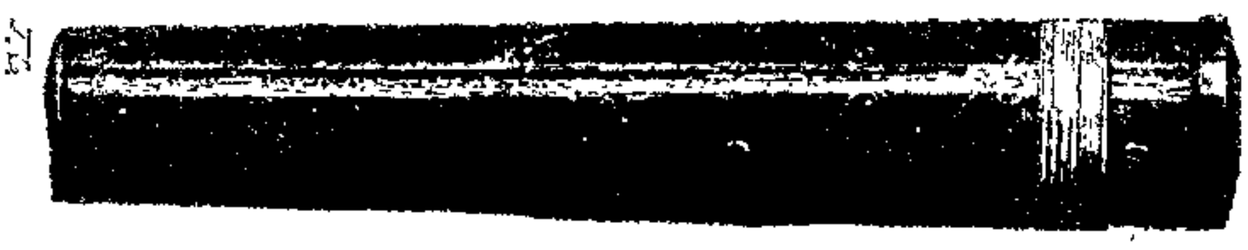
We have not here to consider tortoise-shell as a material, for we have already seen it employed in the manufacture of veneered furniture. This was the only form in which the ancients used it, and Pliny tells us that Carvilius

Pollion was the first to cut it into thin plates and to apply it upon plateaux, and the tops of tables.

The middle-ages, following in this an Oriental custom, employed tortoise-shell in rods (*baguettes*) and small cuttings to enrich the work upon ivory caskets.

It was reserved for modern times to discover the means of softening the shell, so as to form, by soldering or joining the pieces while warm, tables of wide dimensions; or to mould it into vases, flambeaux, caskets, boxes of various shapes more or less twisted in utensils of many kinds, and thus render it worthy to serve as a subjectile to the most precious works, and to vie with the productions of the goldsmith and of the jeweller.

It was in the seventeenth century, about the time of Louis XIV., that work in this style received its highest development; and Laurenti, of Naples, seems to us to have contributed most to this result, by softening the pliant shell to conform to every caprice of his imagination.



Etui of tortoise-shell gold piqué. (Collection of Dr. Piogey.)

But let us leave for a moment the consideration of the shell as a material, and deal with the modes of its ornamentation. The most important, termed *posé d'or*, consisted in inlaying in the tortoise-shell a mass of gold presenting the silhouettes of figures, monuments, baldachins and arabesques, the details of which were subsequently chased with extreme care.

The *piqué d'or* the complement of the first decoration, consists in driving into the shell extremely small golden nails set close together so as to form patterns of foliage, flowers, or shells which, set round the chased designs, or serving to complete them, imparted to the whole the utmost delicacy. Where the diameter of these golden nails was enlarged, either to obtain foliage of bolder character, or to give a certain prominence to grounds partially in lozenges, the work received another name and was known as *clouté d'or*.

Tortoise-shell *piqué* and *posé d'or* was certainly in favour with French artists, and its use was for a long time in vogue, since we see it pass from the style of Louis XIV. to that of Louis XV. through a succession of small objects of very exquisite workmanship, especially watch cases. But as the cabinet of Baron Gustave de Rothschild presents us with the most complete and richest collection of Neapolitan works of this kind we have ever met with, we shall proceed to borrow from it a few illustrations. See, first of all, a large helmet-shaped ewer, lobed and scalloped and

with an elegant handle, which one would really believe to have been made out of a single piece; it stands upon an oblong plateau, also lobed, on the bottom of which is the subject, exquisitely chased, of Diana and Endymion, enclosed in a large medallion with masks, caryatides, and grotesque figures, also in chased gold, relieved by ornaments in piqué of wondrous delicacy. On the rim of the basin we read *Laurentis F. Neapoli*, and upon the ewer, on a banderole of gold, *D. Laurenziis F. Nea.*

A cup (nine inches in diameter) is adorned with the story of Rinaldo and Armida; others of still greater dimensions have as their subjects landscapes with ruins surrounded by rich borders of medallions, wreaths and flowers.

A box *à pourtour compliqué* shows Ariadne abandoned to despair; another a vase filled with flowers, set upon a bracket. The covered goblet, the candlesticks, the brush, the snuffers, even the opera-glass which complete the toilet service, are no less rich both in execution and ornamentation. –

The Séchan collection contains a plate, lobed and cut out, very closely approaching in composition and execution the toilet set just mentioned: the case of red morocco in which it is enclosed bears the arms and fleur-de-lis of Louis XIV., which sufficiently proves the high esteem in which this piece was held.

Besides the ewer of Laurenti, Baron Gustave de Rothschild has other specimens very remarkable on which the piqué and the posé d'or are complicated by the introduction of an incrustation of engraved mother-of-pearl. There, amidst the shells and grounds of a lozenge pattern, appear, within a frame of endives, Minerva seated at the foot of a palm-tree, the Judgment of Paris, sea-views, etc. These characters of the decoration, and certain imperfections in the drawing of the figures, cause us to assign to these productions a later date than that of the first.

These exceptional examples have drawn us far away from objects piqués and posés d'or, which collectors can easily meet with, and which form the basis of all works in this style. We shall not speak here of the boxes and snuff-boxes which we shall have to notice further on; but we would point to the jewel caskets, the étuis, the note-books, the ring-boxes and all that fanciful jewellery (*bijouterie de fantaisie*) which, at all times, has made the glory of Parisian industry, and, in the eighteenth century, the reputation and the fortune of Granchez, the fortunate proprietor of the *Petit-Dunquerque*.

BOXES AND SNUFF-BOXES.

Need we explain why we have separated these boxes from the productions of the goldsmiths and the jewellers? These small relics of a special and clearly-defined period, have a character of their own: one may

almost hazard the assertion that the artists who designed them had hit upon the only style which suited them, and it is but just to add that it is to France we owe the masterpieces of this style.

Fashion has multiplied in later days the number of amateur collectors of snuff-boxes, and the late exhibitions, that held for the people of Alsace-Lorraine and that of historical costume, have shewn the richness of certain series, and the marvels of art which they disclose. There are boxes which the beauty of the material, the perfection of the chasing, and the merit of the painted enamels or the miniatures have raised to enormous prices; and yet we are unable to call such prices extravagant, or to attribute them to a mere caprice likely to disappear before some new and whimsical fashion.

Moreover, by the result of a fortunate legacy bequeathed to the museum of the Louvre by M. and Mme. Philippe Lenoir, and by the learned description of it drawn up by M. Henri Barbet de Jouy, its eminent conservator, the public can judge of the importance of this special bequest. Here are the names of the artists whose works we meet with in the new collection:—

1734. Jean Ducrollay.
1737. Jean-Charles Ducrollay.
1739. Pierre-Joseph Antoine.
1745. Jean Moynat.
1752. Charles-Barnabé Sageret.
1752. Jean George.
1754. Pierre-Jean Bellangé.
1755. Mathieu Coiny.
1761. Louis-François-Auguste Taunay.
1768. Joseph-Étienne Blerzy.
1768. Jean-François Mathis de Beaulieu.
1772. Pierre-Jean Lenfant.
1774. Barthélemy Pillieu.
1779. Adrien-Jean-Maximilien Vachette.
1784. Barbe.
1800, etc. Daniel Chodowiecki, of Dantzig.
— Neuber, of Dresden.

It will doubtless be remarked that all these names belong to the eighteenth century, which is in fact the true epoch of snuff-boxes: the older boxes, and especially those of the reign of Louis XIV., easily recognised by their more ample style and dimensions, in most cases suggestive of bonbonnières, were still the work of the goldsmiths of the period. The manufacture had not yet become sufficiently important to maintain a special branch of art. But soon the snuff-box became an indispensable ornament; ingenuity exerted itself to clothe it in diversities of form, to put into requisition every material and to satisfy caprice. To study them with advantage one must therefore

as M. Barbet de Jouy understood so well, have recourse to a classification by groups, bringing together those examples which have a certain affinity; and this is the mode which we shall adopt.

Hard stones, Mosaics, Inlaid work.—We find, in this class, almost all those materials which we shall have to consider under the head of gems. Some specimens are cut out of the solid block, such as rock crystal, some of the agates, and the chalcedonies; but, in the majority of cases, the various pieces, table cut and polished, and chosen from among the most pure and curious descriptions of stones, are brought together by means of a setting (*une monture à cage*) finely chased. The most remarkable are the oriental or moss agates, Labrador feldspar, the lumachella, with iridescent colours, the lapis lazuli of Persia, etc.

Next to these come the mosaics, the one kind in hard stones cut in relief and representing vases of flowers, birds, and arabesques; the other in hard stones forming a flat surface in the style of the mosaics of Florence; and lastly, the Roman mosaics, some of which, of the school of the Vatican, reproduce subjects and monuments with singular delicacy and astonishing reality.

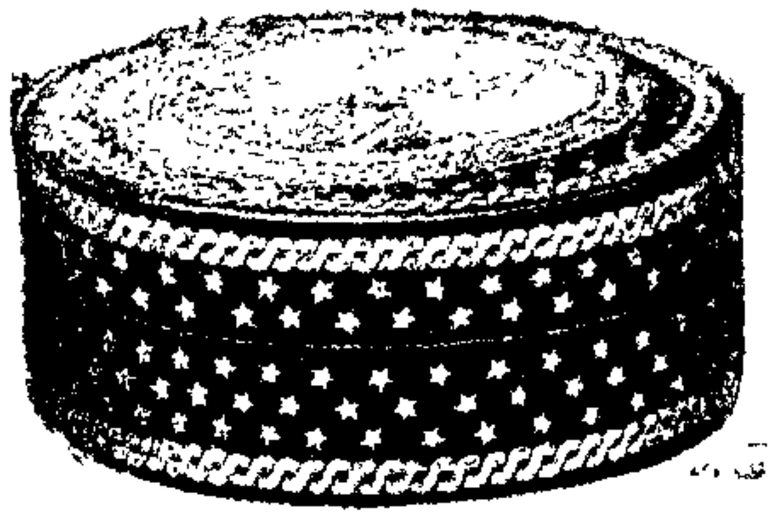
The incrustations have this special interest, that among them we meet with the most ancient specimens, such as those beautiful boxes of light-coloured tortoise-shell whereon groups, buildings, and arabesques are outlined in chased gold associated with that fine gold piqué mentioned in the preceding pages. Sometimes the gold is used in union with open cut ornamentation in engraved mother-of-pearl, which indicates the time of the latter part of the reign of Louis XIV., or the period of Louis XV. The other incrusted boxes are usually of mother-of-pearl, with ornaments and devices in burgau, tinted ivory, or iron and gold chased: these compositions, often executed with the minutest care, elevate their more common materials to rivalry with precious gems.

Pure Goldsmith's Work.—We class under this head the true works of the goldsmith, that is, those wherein chased gold of various tints is the prominent feature. Nothing is more graceful than these borders of ribbons, and wreaths of flowers in gold, white, red, green, and yellow, surrounding medallions of pastoral groups or cupids, chased with the most exquisite delicacy. Not unfrequently the refinement of the work is still further enhanced by a circle of brilliants surrounding the box, or a group of diamonds set in arabesque upon the top. Translucent enamels already appear laid on grounds partly guilloché, by a process introduced under Louis XV., and which became universal in the following reign: these grounds surround medallions charged with designs of a pastoral character. In many cases, no doubt with a view to variety, the artists caused pilasters and caryatides to stand prominently out round the

circumference of the boxes, which, detached upon guilloché grounds enamelled in blue, garnet, green, iron-grey, etc., gave to the whole the appearance of being set in a cage of gold (*une monture d'orfèvrerie à cage*).

Under this head we must remark those boxes which form a connecting link with the next section: they are those on which bouquets, chased in relief, are coloured in opaque enamel after the manner of Joaquet, and attempt to imitate nature. This style, coetemporary with Dresden porcelain, has perhaps been influenced by the last, since we have seen bouquets in enamel scattered upon guilloché and chased gold, just as Dresden has semé with painted bouquets, her baskets of porcelain with plaited grounds in imitation of rushes.

Enamelled Gold.—The enamelled boxes are of two kinds: there are some in which the gold ground is semé with appliques of gold cut out according



Box in light tortoise-shell posé d'or ornamented with a miniature. Period of Louis XVI.
(Collection of Dr. Piogey.)

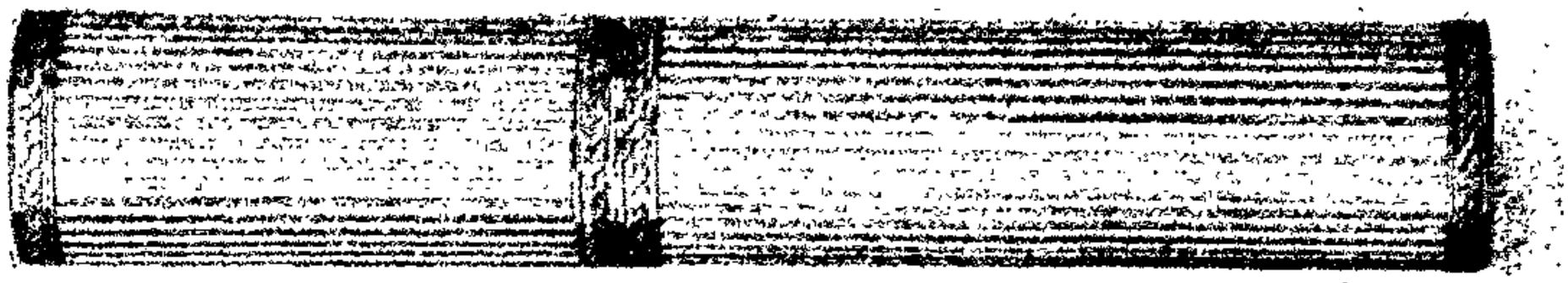
to the outlines of a given design, and ornamented with paintings in opaque enamels; others are enamelled directly upon the gold work itself, in which the frames in chased relief only permit the metal to appear. We shall not consider as appliques the medallions painted by Petitot, or in his style, and which, often set in a frame of diamonds, or, occasionally, placed under rock-crystal, appear on the centre of the lid. In these the medallion is not a part of the box, it is one rare work added to another. Most frequently these enamelled medallions are brought out by grounds of guilloché gold: some of them, painted by Degault, imitate ivory bas-reliefs; others, simple grisailles, are by Laruc; among the copies of pictures are peasantry by Teniers and other masters of the Flemish school; pastoral subjects in the style of Watteau and of Lancret, and even flowers.

As to the medallions set in the lids of the boxes, they afford us materials for a curious study of those artists who devoted themselves to reproducing in enamels, paintings after the manner of Petitot. We shall give hereafter a list of these men, who added a noticeable contingent to portrait painting, its history, and styles.

Gold-work with miniatures.—In this class the importance and number of the paintings inserted on the lid compel us to subordinate the principal to the accessory. Often the most superb miniature is set in a simple tortoise-shell box, hooped and lined with gold; and a piece of goldwork of exquisite workmanship bears a mediocre copy from some second-rate artist. At the present day research has brought forth from their hiding-places portraits of the highest interest,—the microscopic and lively scenes painted by Blarenberghe, the miniatures of Hall, Augustin, and Saint; and these wonders of art are secured henceforth against the destruction with which many of them were threatened. The Lenoir collection contains one of the most curious Blarenberghes which can be imagined: it shows the Duc de Choiseul, minister for foreign affairs of Louis XV., at work in his cabinet. Seated before a desk, the statesman is receiving papers from the hands of his secretary, whilst a valet de chambre is laying out on a couch the costume and decorations which the minister is about to put on to attend the court. In the composition we see the Greuzes, the Wouvermans, the Van Ostades, the Gerard Dows, the Paters of the Duke, who was a lover of pictures, forming the collection. The painting bears the date of 1757. Other pieces by this master may be instanced, even after this; they comprise foreign scenes, marine subjects, and views of towns, for we know he excelled in every style. Thanks to the Lenoir bequest, and to the marvellous pieces in the cabinets of the Rothschild family, of MM. Édouard André, Gust, Delahaute, F. Le Conte, the Duc de Richelieu, the finest paintings and the most curious boxes are now gathered together in France. Iconography has there found data of inestimable value, and there we meet with so many perfections that we grow indulgent towards the eccentricities of a fashion which has given us so many beautiful things.

Vernis Martin.—We shall not repeat what we have said before (p. 72) of this family of clever varnishers: they could not but seize upon a branch of industry so lucrative as the manufacture of boxes, and they marked them with two types essentially different. The most important, if not the most numerous, is their series of subject-boxes; upon an amber ground of gold colour are laid compositions in the taste of the time; groups of Cupids and of doves surrounded by floral ornamentation, mythological scenes coquettishly framed; or else we have subjects copied, with equal vigour, from the paintings of the great masters, such as those executed in the enamels of which we have already spoken. Many of these paintings are very remarkable, and we often regret our inability to attach to them a name; for it is certain that the Martins did not themselves produce all these works, so various in taste, in style, and in handling. They had, among their assistants, artists of high talent. The second class comprises those who derived their ideas from personal adorn-

ment; these are the Scotch tartan, the stripes imitating the fabrics of Lyon, all these charming eccentricities which, in their turn, the goldsmiths reproduced by the use of enamels, opaque or translucent. In many examples the boxes are enriched either with enamels, or applied miniatures.



Etui, in Vernis Martin, with mounting of chased gold. Period of Louis XVI. (Collection of Dr. Piogey.)

Boxes of various kinds.—Under this head we shall include articles in all sorts of material: soft and hard porcelains, Dresden enamels, Japanese lacquer, carved ivory, *émaillés fondues*, etc. Were we to divide them all into as many classes as there are styles, we should have to multiply our descriptions indefinitely. Suffice it to say that in this heterogeneous mass virtuosi may find specimens most interesting for the history of the art. Europe, in her search for a fine and white pottery analogous to that of the Chinese, made these trials in small pieces of workmanship, of which the encyclopædias speak with contempt; but the cane-handles, the *becs à corbin*, and the snuff-boxes, to which they refused the name of porcelain, give us precisely proofs of the efforts and of the genius of our ancestors: Rouen, Saint-Cloud, Chantilly, Mennecy, reveal themselves to us by the most charming compositions; Dresden, and Capo di Monte offer us examples of a perfection and taste which we seek in vain in the great vases. The mountings, more or less rich, of these specimens have fortunately rescued them from neglect and destruction. To the value of their mountings too it is that we owe the preservation of precious Oriental works of this sort, Indian betel-boxes converted into snuff-boxes, which else had perished with the fashion in boxes.

One word upon this fashion, which was pushed on to folly. We have not to go back to the origin of tobacco, the name of which is derived from Tobago, one of the Antilles, nor to its introduction into Europe by Nicot; still less shall we occupy ourselves with the violent discussions which its use raised among the learned, useless discussions which have left us only an amusing tirade of Molière. Notwithstanding Fagon and science, snuff was received by the great and, naturally, it required that the recipients destined to contain it should be objects of luxury. The fact admitted, fashion rendered it compulsory that people, whether they took snuff or not, should have boxes for every season; the rage went even further, and required that the

box should be changed every day ; the more refined carried upon them several at a time. In his interesting memoirs upon the goldsmith's art, M. Paul Muntz relates that the Prince de Conti, at his death, left nearly eight hundred boxes to his heirs. One understands that there was in this wherewithal to excite the criticism of the philosophers. The most charming women of the court, including Madame de Pompadour, bought, or caused to be mended, at Devaux, their snuff-boxes of gold, hard stones, or porcelain of Vincennes. Many among the victims of fashion, doubtless, did not find the harsh and pungent flavour of snuff agreeable, and caused it to be perfumed. This was a pretext



Carnet (card case) of ivory with silhouette portrait. Period of Louis XVI. (Doctor Piogey's Collection.)

for the invention of double boxes (à deux tabacs), of which the compartments were divided in the length of the box, with a cover opening at each extremity, upon a central hinge, or with the boxes superposed, the box, with double face, having a cover decorated below as above.

Nor let us neglect a last warning to give to the cautious amateur. The license of manners had suggested to painters the idea of reproducing a host of erotic scenes taken from mythology, or borrowed from the secret literature of the moment. The collectors of this class of works had yet sufficient modesty not to disclose their taste, and they caused to be enclosed in a double bottom to their snuff-box, the enamel or miniature to be concealed from general view. We shall not attempt to give an idea of the form of the boxes, it depended in a great measure on their destination. The bonbonnières were more particularly

circular, with rounded surface; the patch-boxes, smaller, also circular, had a flat top. As to snuff-boxes, those with twisted outline and sharp point are almost all of the Louis XV. period. Under Louis XVI. the oval form or rectangular with truncated angles prevailed, but from many conceptions and varieties, one understands soon that the form is only one of the elements of a safe determination of the period and style.



CHAPTER V.

GEMS.

In the art world this expression has a far wider bearing than in strict scientific language. It answers very nearly to the term "stones" of the old works on natural history, works which merely distinguished between fine, hard and soft stones. The first, to which since the thirteenth century the name of gems has been restricted, are technically all such as are cut, and more especially those employed in jewellery, embroidery, etc. The hard stones, occurring in more or less considerable masses, are also subject to the process of cutting, but are less pure than the fine stones, though much more sought than the soft stones, the cutting and polishing of which presents little difficulty.

It may be useful here to give the essential characteristics of the gems most commonly diffused in the art world, whereby amateurs may be the more readily put upon their guard against the errors involved in certain current phraseology in opposition to scientific definitions. It is more specially applicable to the goldsmith and jeweller's art, what we shall have to say on the nature and cutting of fine stones, yet these observations have a right to a place here in connection with the artistic engraving, particularly of cameos or intagli, their rarest forms.

A word at the outset on these terms. Now the word stone cameo is used more particularly when the figures in relief are of a different colour from the ground. In the glyptic art, the name simply expresses this relief, whether the stone be colourless as rock crystal, or uniform in tone as the beryl or amethyst, or in more or less numerous layers of different colours as we see in all the varieties of agate from the bluish "Nicolo" onyx with its deep brown ground to the sardonyx where the artist may employ as many as six distinct layers, superposed, as may be seen in the famous agate of the apotheosis of Augustus.

Intaglio, on the contrary, implies an engraving hollowed out. Here in the case of hyaline gems, the work is not always presented to view by the face on which it has been executed, but by the reverse, which is smooth, a

crystal intaglio assumes the appearance of a cameo. The art was thus practised in the East as early as the sixth century, and in the West at the Renaissance.

In classic times, when the passion for gems was pushed to excess, certain stones, such as the emerald, were considered too choice to be submitted to the engraver. Others again, as for instance the diamond, were never engraved, because the ancients, who knew how to employ the diamond in cutting other stones, never hit upon the device of using it for cutting the diamond itself.

Of all peoples the Egyptians have shown the greatest skill in the use of hard stones, such as porphyry, basalt, granite, &c.

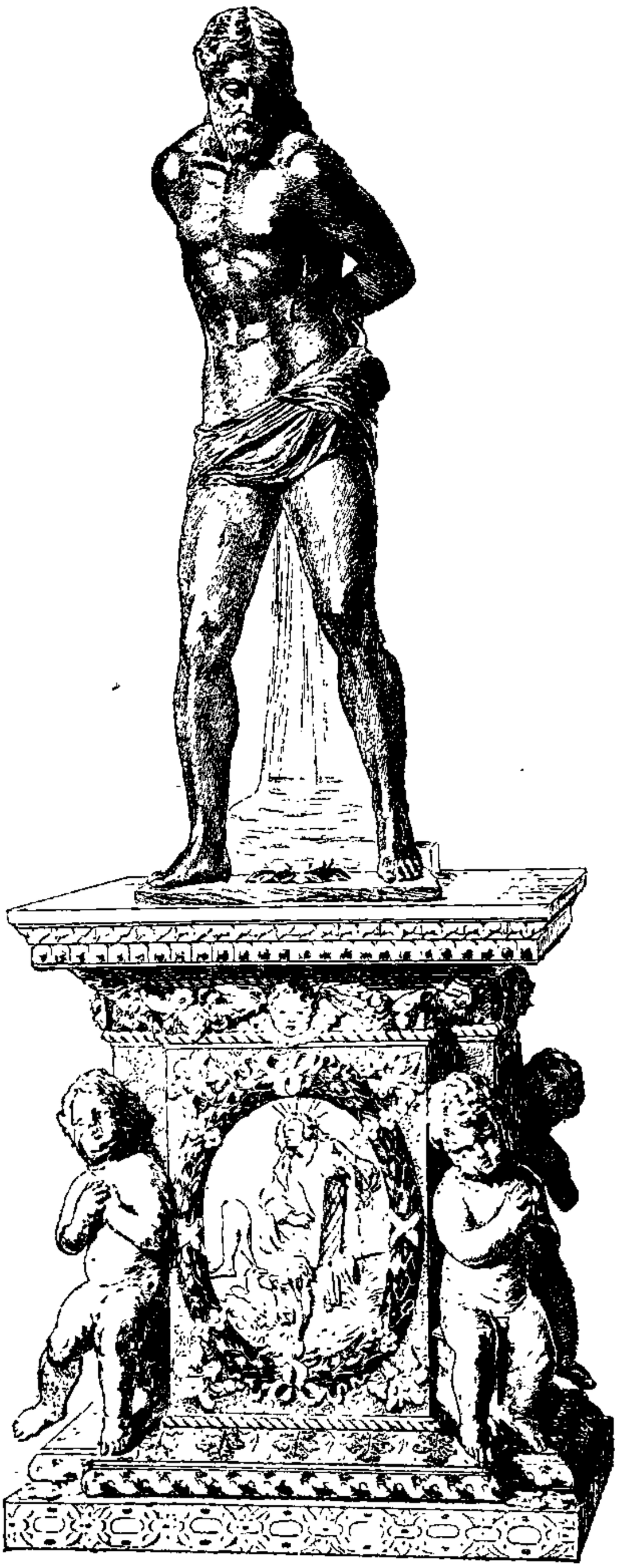
The question has been raised whether the processes of cutting gems had perished in the West during the middle ages. After serious study, M. Jules Labarte came to the conclusion that such was the case, resting upon arguments apparently unanswerable. It is certain that all the precious stones used at this epoch are in the form of cabochon, and that those however slightly engraved are in fact of ancient origin. Still certain doubts are suggested by a piece of rock crystal, the elegant lagena mounted in gold, known as the vase of Queen Eleanora. According to the inventories, the crystal forming its vase would be of ancient workmanship. Yet in this cellular, irregular and rudimentary piece, it would be difficult to recognise the workmanship either of Latin or of oriental artists, skilled as both were in the cutting of stones. In our opinion this piece, which is clumsily hollowed out and of enormous thickness, is the work of an art seeking to recover itself.

Let us now pass on to the characters of gems.

THE DIAMOND.—It scratches all substances and cuts glass; simple refraction; surpassingly brilliant, and being pure carbon burns without leaving any residue.

In the rough state it nearly always shows a few facets suggesting its true octahedral form with curved facets. Its specific gravity is the same as that of the topaz, which is less than that of the corundum and of the jacinth or hyacinth, but in hardness it surpasses all other gems.

Most diamonds are colourless, though not unfrequently tinged with yellow, pink, orange, blue, green, and even black or brown, these last being known to the trade as "Savoy diamonds." By the ancients the diamond was used in its rough state, embellished with its facets and natural angles alone. It even received the name of adamant, that is, unconquerable, owing to the supposed impossibility of cutting it artificially. In the time of Pliny it was already known that it possessed the property of cutting the hardest stones, and that it could itself be cut by means of its own dust. But



The Flagellation. The figure of the Saviour in red jasper, the purple veins of which have been worked into drops of blood. The pillar is of rock crystal, and the pedestal of chased and enamelled gold.
Beginning of Seventeenth Century (Louvre.)

for a long time no application was made of this discovery, because it was not known what mathematical combinations were required to give it its utmost brilliancy. At first it was table-cut, much labour was expended in this way, and the irregular facets so produced imparted less effect than that of a simple piece of rock crystal. At present it is cut into two forms. The brilliant shows on its upper surface a large plane or "table," surrounded by a multitude of facets forming the so-called "dentelle" and named according to their various forms. The lower portion, which should be half as thick again as the upper, terminates also in a plane surface, connected with the dentelle by a number of facets called "pavilions." The rose diamonds are stones of small size, forming, instead of the dentelle, a pyramid with numerous facets.

Most works treating of the diamond credit the discovery of its cutting to Louis de Berquem of Bruges, who is supposed to have practised the art so early as the year 1476 (1475 ?). But the Marquis de Laborde has shown that this is evidently a mistake. In 1407 there was flourishing in Paris a renowned diamond cutter named Herman, and in 1465 in a dispute on the subject of an amethyst sold as a balas ruby, there occur in Bruges the names of the experts Jean Belamy, Christian Van de Seilde, Gilbert Van Hissbughe and Leonard de Brouckère, all diamond cutters. In his description of Paris, under the date 1407, Gilbert of Metz refers to "la Courarie where reside the workers in diamonds and other stones." Lastly, in 1416, the inventories distinguish between the recent diamonds with their natural facets (*pointes naïves*) and those cut in tables, scutcheon fashion and "mirouers."

The same uncertainty prevails as to the date of diamond engraving. According to most writers Jacopo da Trezzo, a Milanese, who flourished about the middle of the sixteenth century, was the first so to treat this refractory stone. Mariette assures us that it was Clemente Birago, a contemporary artist, who essayed in 1564 to transfer to the diamond the effigy of Don Carlos, Infant of Spain, a work intended for his betrothed, the Archduchess Anne, daughter of Maximilian II. Others again assert that so early as 1503 Ambrogio Caradosso had engraved the figure of a Father of the Church on a diamond belonging to Pope Julius II. It would be difficult now to decide this question, but it is at least certain that Jacopo da Trezzo engraved fine stones, notably a garnet with the busts "affronté" of Philip II. and his son Don Carlos. Later on Natter and Costanzi practised diamond engraving.

THE SAPPHIRE.—Composed essentially of alumina, this stone scratches all others except the diamond. The sapphire or hyaline corundum, the most commonly diffused, is blue; yet there are some colourless, which are occasionally passed off as diamonds. Other colours, occurring more rarely,

are the crimson red designated as the oriental ruby, yellow or oriental topaz, green or oriental emerald, which tint does not approach the emerald of Peru, lastly the violet or oriental amethyst, generally of a clear tone.

RUBY or spinel, a combination of alumina and magnesia, scratches quartz, is scratched by corundum, and is usually of a more or less vivid red ; lapidaries distinguish two varieties—the spinel ruby, of the deepest colour, next in value to the red sapphire or oriental ruby, for which it is often substituted, and the balas ruby, more of a rose or pale red hue, its tint approaching that of the burnt topaz.

Spinel proper, when closely examined, always appears in broad daylight of a rosy shade. Under similar conditions the red sapphire, or oriental ruby, shows a very decided purple violet tint. It is this that is described in the old inventories under the name of ruby.

TOPAZ, fluorated silicious alumina, scratches quartz and is scratched by the ruby. Some varieties are colourless, but the Brazilian topaz is of a deep orange yellow. When subjected to the heat of a sand bath or burnt in a covering of amadou, it changes colour and assumes a beautiful rose tint. It is then called Brazilian ruby, and becomes more valuable than before combustion. The straw-coloured topaz of Saxony is on the other hand rendered colourless by the action of fire.

ZIRCON, formerly called Hyacinth, a combination of silica and zirconium, scratches quartz with difficulty. Owing to its feeble lustre it is held in little repute and presents two varieties—a pale yellow, known as the jargoon of Ceylon, and a brownish orange, the hyacinth ; the last employed somewhat frequently in ancient times.

THE EMERALD, silica combined with alumina and glucine, scratches quartz with difficulty. Under this term are comprised the emerald properly so called and the aquamarine. When of a pure green hue, without any mixture of yellow or blue, it is the true emerald which comes from Peru, Egypt and Tyrol. So highly was it valued by the ancients that it was not allowed to be engraved, and it was preserved for its soothing effect upon the sight. Nero contemplated the combats of the arena through an emerald. The green sapphire, or oriental emerald, is much inferior in purity of tone to the emerald of Peru.

One of the largest known specimens surmounts the Pope's tiara.

The finest Aquamarines come from the Ural mountains, which also yield the finest Beryls. The latter are of a blue or greenish-blue tinge while the others are of a greenish-yellow or yellowish-green. In value both the aquamarine and the beryl are much inferior to the emerald, but when pure and of large size they still command a tolerably high price. One of the most remarkable aquamarines belongs to the Queen of England, while

another equally famous is preserved in the Cabinet of Medals in the Paris National Library. It was engraved by the famous artist Evodus with a bust of Julia, daughter of Titus, and is no less than four inches high.

The GARNET, a combination of silica and alumina, scratches quartz, is usually of a red colour; refracts simply.

In the trade there are distinguished several varieties of the garnet: the pyrope of the lapidaries, an oriental garnet of a blood-red; the Syrian, a violet red; the Ceylon garnet, of a vinous red; the hyacinth, "la bella" of the Italians, ruddy brown; the deep-red hyacinth of the lapidaries, of a brownish orange. The dull colours of the garnet often render it necessary to hollow out its under side in order to give it greater lustre. Garnets have been found large enough to admit of being fashioned into little cups, and these always command a high price.

QUARTZ or ROCK CRYSTAL.—The term quartz is applied to all silicious minerals, such as rock crystal, agate, silex, and jasper, which are infusible under the blow-pipe, insoluble in acids, and scratch glass. But it is more generally applied to the hyaline species, or rock crystal. Its limpid clearness has at all times caused it to be held in request, as suitable for vases, tazze, and other such objects. The ancients both cut and engraved it; but especially since the Renaissance it has been largely applied to ornamental purposes, being carved into vases, cups, comfit-boxes, &c., frequently embellished with goldsmiths' work and gems.

Perfect limpidity is the principal merit of crystal, which is, however, occasionally found with more or less decided tints. Not to mention the amethyst, a species quite apart, there is the brownish orange quartz of Brazil, which is very effective, while the smoky quartz, known as brown crystal, or Alençon diamond, sometimes comes from China fashioned into objects of considerable size.

The "girasol" quartz, an extremely rare variety, has a milky ground emitting lovely roseate and delicate blue flashes. It comes from Siberia.

AMETHYST, or VIOLET QUARTZ.—The finest specimens have a pure tinge, uniformly diffused throughout the whole mass. The most highly prized come from Brazil, but they are found also in Germany, in the Sierras of Murcia in Spain, and in Auvergne and many other places.

The most remarkable antique amethyst, preserved in France, is the bust of Mecænas engraved by Dioscorides. But we should also mention the no less wonderful Achilles Citharœdus, due to the skill of Pamphilus.

The OPAL is a resinous quartz, which owes its beauty to its imperfections. Its milky and slightly bluish and semi-transparent ground is coloured by all the hues of the rainbow, resulting from fissures which interrupt the continuity of the substances.

The opal is highly esteemed in commerce; it is cut either in "cabochon" or "goutte de suif," and is even engraved. The opal matrix is cut into slabs, tazze, or snuff-boxes.

CARNELIAN is a variety of agate quartz, the finest kind being of a cherry-red, with the semi-transparency of that fruit. This tint passes to an orange-yellow, more or less intense, and sometimes diffused throughout the mass, or occurring in irregular layers. The finest carnelians come from Japan, those found in Europe being either impure or of smaller size. Yet this stone is one of those most especially employed by the ancients for engraving. The Paris Cabinet of Medals possesses one, representing Bellerophon mounted on Pegasus, apparently the work of Epitynchanus.

At the time of the Renaissance, the secret was discovered of discolouring the carnelian by artificial heat, and of giving it two distinct layers, one white on the surface, the other red, the object being to render it suitable for cameos. As already stated, the same process was employed to obtain the modelling in certain parts of the Florentine mosaics.

CHALCEDONY, an agate quartz of a cloudy transparence, and a somewhat milky colour with yellow and bluish tints. When polished it often exhibits ruddy spots or veins, and little rounded cloudings due to the nodules in which it occurs. When so found, it is known as oriental agate.

SARDONYX, a quartz agate of a more or less decided orange hue, in pieces of a certain thickness, passing to a chestnut brown. It is found in China and Siberia, in the form of pebbles, frequently conchoidal on the surface.

Of this material have been made most of the finest antique cameos, notably that of the Sainte Chapelle, representing the Apotheosis of Augustus. It is in five layers, and is not above eleven inches high. Sardonyx is also the material of the Cup of Ptolemy, another precious relic, preserved like the previous, in the Paris Cabinet of Medals. With its handles, it measures nearly twenty inches in diameter.

PRASE, an agate quartz, called also chrysoprase, is of an apple-green colour, passing rarely to a deep green; and more or less translucent, its fracture is dull and even.

PLASMA, a deep green agate quartz, with irregular, whitish-yellow spots. This variety, though known to and worked by the ancients, has never been found except in the clearings of the ruins at Rome. Some specimens, however, have been referred to Mount Olympus.

LAPIS-LAZULI, when calcined, is soluble to the consistency of a jelly in acids, and under the action of continued heat fuses to a white enamel; scratches glass; fracture smooth, with a close grain.

Large deposits, but of an inferior quality, occur in Siberia, and thick strata are found also in Chili. The finer sorts come from Persia, Anatolia,

and China. But in the latter country, it is imitated with a perfection dangerous for the amateur collector.

JASPER is distinguished from the other agate quartzes by its complete opacity, even at its edges; it is regarded as an agate quartz combined with a ferruginous clay, which gives it its peculiar colour, opaqueness and dull appearance. There occur deep red, violet, lavender, ochre, black and green varieties, this latter, when strewn with bright red spots, being known as the blood-red jasper.

By Jasper-onyx is understood a chocolate brown variety, with bands or ribbons of a dull green. Egyptian jasper has a cream or buff ground, varied with veins or zones of a bistre brown, interspersed with black dendritic spots. The striped or banded jasper is an assemblage of all these varieties, often accompanied by chalcedony.

PORPHYRY.—The rock bearing this name is so called from its purple colour. It is composed of a paste of red or reddish petrosilex, enclosing crystals of feldspar.

It was extensively employed by the ancients. The Egyptians worked it into statues, and it was later reserved more especially for seats, sarcophagi, and above all for ornamental vases. Its use was revived at the Renaissance, and Francesco Ferrucci, called "il Talda," distinguished himself in this laborious art—thanks, it is said, to the advice of Cosmo de' Medici, who taught him how to give his implements a higher temper. In the seventeenth century, porphyry was extensively employed for interior decoration.

The green variety of porphyry, known as verd-antique or serpentine, is an ophite with a hornblende compact feldspar base. The globulous porphyry of Corsica is the "pyroméride" of the French. Amongst the rarer kinds is black porphyry.

BASALT, a compact igneous rock of volcanic origin, and homogeneous appearance, the essential components of which are feldspar and pryoxene. When the latter occurs in crystals, the basalt is said to be porphyroid.

The ancients made great use of basalt in their monuments. The Egyptians, who fashioned it into statues, brought it from Ethiopia, and called it "lapis Æthiopica." In the Paris Cabinet of Medals, there is a bust of Scipio Africanus in green basalt.

SERPENTINE is an opaque talc steatite in close combination with iron, generally of a green colour inclining to black, and often mixed with spots. It should be carefully distinguished from certain varieties of jade or diallage.

JADE, a beautiful material, whose physical characters have not yet been determined, though this stone was known to the remotest antiquity, and employed in the extreme East. It scratches glass, emits sparks when

struck by steel, and is very difficult to break. It has the transparency of white wax, and when polished presents a certain fatty or oily appearance.

The colour passes from white to olive green, and a very choice and highly



Antique Sardonyx Vase, mounted in enamelled gold work of the Henry II. period. (Louvre.)

valued variety is of a brighter green, almost emerald in some parts and nearly transparent. This species is known as imperial jade. In the Middle Ages, it was known in the West only as a sort of talisman, as a remedy for, or protection against, nephritic diseases, whence its name.

HÆMATITE, a variety of red iron ore, which in its natural state is of a dull red colour, but when polished assumes a very decided metallic grey tint. The ancients engraved upon hæmatite, and the Babylonian cones and cylinders were chiefly composed of this substance. Hence it was most generally employed in the East, doubtless because credited with special virtues in the occult sciences.

Of the soft stones, the most commonly used are alabaster and agalmatolite, already spoken of, besides fluate of lime or fluor-spar, of which the beautiful varieties, violet, lilac, jaspered and "dichroïte," were cut into elegant vases, and associated with the gilt bronzes of Louis XVI.

The history of antique gems is one of the least difficult to restore. The reduced scale of the objects themselves has for the most part saved them from destruction. They have, so to say, buried themselves in the earth, overturned by social revolutions, and here it is, that the patient seeker still succeeds in finding them. Such as were not so buried, owed their preservation to another cause. In his work entitled "Delle cose gentilesche," Marangoni tells us, that the popes and bishops did not forbid the use of cameos and intagli of profane subjects in the decoration of sacred images and for treasures of the church. When, in the fourteenth century, Urban V. caused the heads of the apostles, SS. Peter and Paul, to be translated to the basilica of St. John Lateran, he caused magnificent reliquaries to be procured for them, and invited the co-operation of all the rulers of Christendom. Besides donations in money, many sent pearls and gems engraved with all manner of subjects. Thus it happened, that a head of Nero was placed upon the breast of one of the two reliquary busts.

In his "Voyage d'Italie," Mabillon, also relates that he saw a silver cross bearing the images of Isis, Serapis, and a priest of Isis with a sistrum in his hand, besides the head of a Roman emperor. To these instances, Marangoni adds that of a gold cross preserved in the monastery of Ristich, on which was a stone with the figures of Venus, Jupiter, and Cupid. In opposition to the opinion of some writers, who attributed these facts to monkish ignorance, thus unknowingly associating heathen representations with the emblem of redemption, the Italian archæologist maintains that they are to be regarded as brilliant witnesses to the degradation of idolatry, overthrown by the victorious standard of the Christian religion.

The apology does not lack ingenuity, and in any case it is at least certain that happy mistakes of this sort have rescued from destruction many works of the highest interest. Thus Jupiter and his eagle taken for St. John the Evangelist, the Apotheosis of Augustus regarded as the representation of the triumph of Joseph in Egypt, secured the safe keeping, in the Sainte Chapelle and the Chartres Cathedral, of the two most remarkable specimens of antique

gem engraving at present to be found anywhere in France. In spite of its bacchanalian emblems, the agate tazza of the Ptolemies, as it is called, was transformed into a chalice for divine service in the basilica of St. Denis, when it was presented to that church in the Carlovingian epoch.

It forms no part of our plan to describe these precious remains of classic art. Connoisseurs desirous of studying them must patiently explore the collections in the public museums; for a work devoted specially to the subject, would scarcely enable the reader to appreciate the differences of style and workmanship distinguishing the various schools, or to recognise the touch of the most illustrious artists. It must not be forgotten that, notwithstanding the wealth of public and private collections, many celebrated stones mentioned in history have long disappeared. The only means often available for judging of their merit were the copies, or, better still, the glass paste imitations, kinds of contemporary castings, intended to enhance the renown of these objects, if not to the benefit of their authors, at least to satisfy the vanity of their owners. So many, even of the most important of these works of the glyptic art, have remained anonymous, that no attempt has ever been made to assign them to definite artists. What analogies are there in the workmanship of the Cup of the Ptolemies, the Sainte Chapelle agate, and other similar marvels, without prototypes or subsequent imitations, by which a conjecture might be hazarded as to their authorship? To dwell on the firmness of touch, the surpassing elegance of design, the grand character of the Greek engravings, or to speak of the Roman as an epoch of relative decadence, throws no light on the subject, because Greek art itself had its various epochs of splendour and decay, and, no less than the Roman school, produced artists of varying merit. To venture an opinion on antiques, whether gems or medals, requires a special tact, an inborn taste educated by study and a systematic comparison of typical monuments.

Hence we can do no more than contribute towards such a study, by here reproducing the names that, after careful inquiry, the most distinguished writers on the subject have associated with genuine and recognised works:—

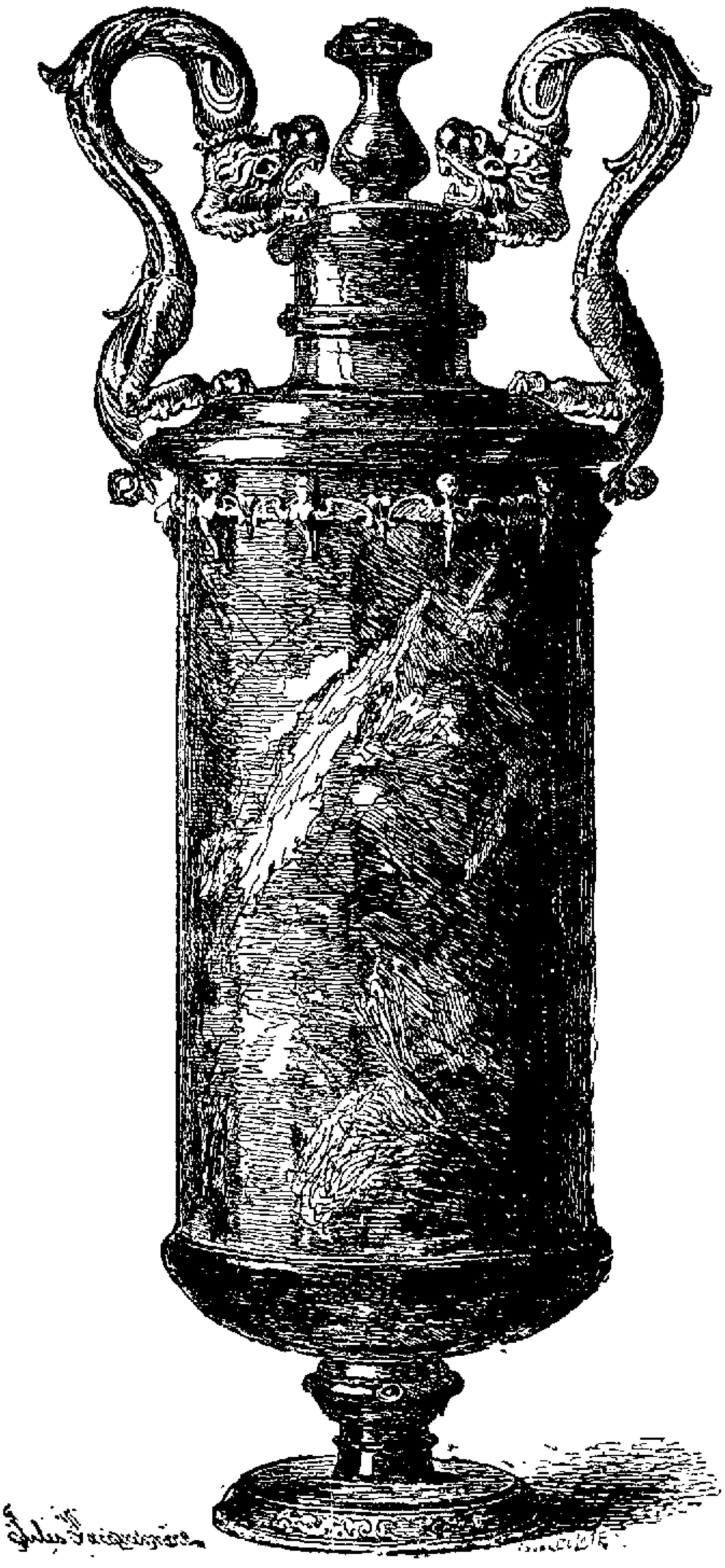
Admon.
Aelius*.
Aepolian.
Aetion*.
Agathangelos.
Agathemeres*.
Agathon.
Agathopos.
Alexa.
Allion.
Almulus?
Alpheus and Arethon*.
Amaranthus.
Ammonius*.
Anteros*.
Antiochus*.
Apollodotus*.
Apollonius*.
Archion.
Ariston**.
Aspasius*.
Aspus.
Athenion*.
Aulus*.

Axeochus*.
Bisitalus.
Boëthius.
Caius.
Carpus*.
Chaeremon.
Charitus.
Chryses.
Classicus.
Cleon.
Cneius*.
Coenus.
Cronios.
Demetrius*.
Deuton.
Diocles.
Dioscorides**.
Epitonus.
Epityncbanus**
Eutyches.
Evhemerus.
Evodus**.
Felix*.
Gamus.
Glycon**.
Heïus*.
Hellen*.
Hyllus** (often spuriou).
Irenæus.
Lucius.
Midias.
Mitharnes or Mithridates.
Mycon.
Myron.
Myrton.
Neisus or Nisus*.
Nepos.
Nestor.
Nicander.
Nicomachus.
Onesas*.
Pamphilus**.
Panæus.
Pergamus*.
Pharnaces*.
Philemon*.
Phocas.
Phrygillus*
Plato.
Polyclitus*.
Polycrates*
Polytimus.
Pothos.
Protarchus*
Pyrgoteles
Rufus.
Scopas*.
Scylax*.
Scymnus*.
Seleucus*.
Severus.
Slecas.
Socrates.
Solon*.
Sostratas*.
Teucer*.
Thamyrus*.
Tryphon*.

In this list we have marked with one asterisk the names of the more celebrated engravers, and with two those whose works are preserved in the Paris Cabinet of Models, more especially Hyllus, whose best authenticated piece is our gem engraved with the bull of Dionysius. The names in italics are those of Italian or Roman engravers. To that of Pyrgoteles is attached a mark of interrogation, because it is uncertain whether the gems bearing it may not be the work of forgers, though that in the Blacas collection may seem worthy of this master.

As might be expected, from the numismatics of the times, the Lower Empire is a period of rapid decline in the glyptic art. The iconographic subjects are so feebly executed that it becomes very difficult to detect the likenesses, or identify the effigies. Some stones with religious emblems are rather superstitious amulets than works of art, as may be seen from the legend on the setting of a blood-red jasper, representing Christ blessing and

holding the Gospels: "Sortilegis vires et fluxum tollo cruoris" (I arrest the sorcerer's power and the issue of blood).



Oriental Jasper Vase, with enamelled gold mounting; attributed to Benvenuto Cellini.
Period of Francis I. (Louvre.)

This brings us naturally to the subject of talismans or charms. Those stones called gnostic, works of a philosophic sect sprung of the Assyrian, Persian, Indian, and Egyptian doctrines, were as widely diffused during the first six centuries of the Christian era, as were the ideas embodied by them,

ideas against which the Fathers of the Church had to contend so vigorously. At present the strange designs on these talismans are as obscure as are their cabalistic legends. But, as they have no interest from the artistic point of view, those desirous of making themselves acquainted with the present state of our knowledge on the subject, are referred to the ample notice devoted to it by M. Chabouillet in the general catalogue of the engraved gems preserved in the Paris National Library.

The Middle Ages, strictly so-called, did not practise the art of gem engraving, which did not again assert its true importance till the time of the Renaissance, when every description of material was brought into requisition. Italy, in which the movement was developed, under the influence of the recently exhumed ancient monuments, seems, at first, to have aimed at nothing beyond imitating, with equal taste and skill, the works of the Greek engravers; and this imitation is often so perfect as in many instances to perplex the most expert connoisseurs.

But artists, such as those of the Renaissance, could not long remain content with walking in the footsteps of others. Their own individuality strove to assert itself, and the pictorial art of their contemporaries, the representation especially of subjects associated with the Christian belief, exercised an irresistible power over their restless imagination. The best and oldest cameos are the Adoration of the Magi, and the Brazen Serpent; then come the busts of Louis II., Marquis of Saluzzo, and of Charles d'Amboise, Lord of Chaumont, and art critics have thought there is sufficient reason for crediting these two latter works to the Italian Domenico dei Cammei, so called from his exceptional skill in the art to which he devoted himself.

But how shall we choose with any confidence amidst this galaxy of artists full of fire and genius? How assert any special supremacy in favour of Milan, Venice, or Florence? To contrast these schools one with the other, we need solid data, not merely the anonymous works mostly available for the purpose. We may, however, begin by unfolding, in fairly chronological order, the list of Italian artists mentioned by history as having specially applied themselves in modern times to the difficult art of gem engraving:—

1300. Peruzzi, a Florentine engraver.
1379. Benedetto Peruzzi, of Florence, resident subsequently in Padua.
XIVth c. Filippo Santa Croce, "il Pippo."
1464. Paolo Giordano, bust of Paul II.
1470. Giovanni Boldù, of Venice.
1494. Giovanni delle Corniole, portrait of Savonarola.
1495. Francesco Francia, of Bologna.
1495. Marco-Azio Moretti, of Bologna.
1496. Marco Tassini.
XVth c. Domenico dei Cammei, of Milan.

— Foppa, surnamed Caradosso, of Milan.
— Marmita, of Parma.
1508. Niccolò Avanzi, master of Matteo del Nassaro.
1508. Galeazzo Mondella „ „ „
1513. Michelino.
1513. Pietromaria da Pescia, author of Michael Angelo's seal?
1520. Lodovico or Luigi Marmita.
1523. Giovanni Bernardi, of Castel Bolognese.
1523. Matteo dei Benedetti, of Bologna.
1523. Lione Aretino.
1523. Matteo del Nassaro, pupil of Avanzi and Mondella.
— Giovanni Maria di Mantova, pupil of Matteo.
— Brugia Sforzi, pupil of Matteo.
1531. Domenico di Polo, a Florentine, pupil of Gio. delle Corniole.
1534. Alessandro Cesari, surnamed il Greco; signature ΑΛΕΞΑΝΔΡΟΣ.
1537. Giovanantonio dei Rossi, of Milan.
1537. Girolamo Fagiuoli, of Bologna.
1537. Domenico Poggini.
1537. Salvestro. (Silvestro?)
1539. Giovan-Jacopo del Caraglio, of Verona.
1546. (†) Valerio Belli, of Vicenza "il Vicentius."
1550. Nicolò Avanzo.
1550. Giovanni Bernardi.
1550. Luigi Anichini or Nichini, of Ferrara, resident in Venice.
1556. Cosimo da Terzio, engraver to Philip II. of Spain.
1556. Clemente Birago, of Milan, diamond engraver.
1556. Jacopo da Trezzo, of Milan, engraver of crystal vases.
1560. Giuliano of Milan, „ „ „
1560. Francesco Tortorino, „ „ „
1574. Maestro Ambrogio, of Milan.
1574. Maestro Giorgio, of Milan.
1574. Domenico Compagni.
1574. Stefano, of Milan.
1584. (†) Antonio Dordoni, of Buseto, near Parma.
1587. (†) Annibale Fontana, of Milan.
1596. (†) Flaminius Natalis, of Roma.
XVIth c. F. Agostino del Riccio, of Florence.
„ Domenico di Polo, of Florence, pupil of Gio. delle Corniole.
„ D. Calabrese, of Rome.
„ Francesco Furnio.
„ Camillo Leonardo da Pesaro.
„ Severo, of Ravenna.
„ Jacopo Tagliacarne, of Genoa.
„ Nanni di Prospero delle Corniole, of Florence.
1600. Adoni, a Roman engraver.
1600. F. Tortori.
1621. Giovanni Stefano Carrioni, of Milan.
1621. Michele di Taddeo Castrucci.
1621. Giacomo Chiavenna, of Modena.
1621. Giacomo Gasparini.
1621. Cristofano Giafurri.
1621. Jacopo di Giovanni, "il Monicca."

1621. Giovanni Pericciuoli, of Sienna.
1621. Tommaso Vaghi, of Modena.
1670. Stefano Mochi, associated with Borgognone.
1672. Guiseppe-Antonio di Bartolommeo Torricelli.
— Gaetano Torricelli, son and pupil of foregoing.
— Giuseppe Torricelli, „ „ „
1680. Giovanni Fabj, pupil of Valder.
1700. Rey, engraver, resident in Rome.
1709. Francesco-Maria-Gaetano Ghinghi, born 1689.
1716. Domenico Landi.
1729. Giovanni Costanzi, of Rome.
1733. Laurence Natter, a German, settled first in Rome and then in Florence.
1737. (†) Flavio Sirleto, a Roman engraver.
— Francesco Sirleto, his son and pupil.
— Raimondo Sirleto, „ „
1740. Carlo Costanzi, son of Giovanni, diamond worker.
1740. Antonio-Maria Barnabé, born 1720 in Florence, pupil of Ghinghi.
— Francesco Borghighiani or Borghigiani, born May 28, 1727, in Florence.
1747. (†) Tommaso Costanzi, brother of Carlo.
1750. Andrea Cavini.
1750. Masini of Venice.
1750. Andrea Santini.
1750. Louis Siries, a Frenchman, settled in Florence.
1750. Stefano Passaglia, of Lucca or Genoa.
1750. Andrea Ricci, of Padua, surnamed Briosco Crispo.
1750. Godefred Graafdt, surnamed il Tedesco (German), settled in Rome.
1750. Girolamo di Gasparo Rosi, of Leghorn.
1752. Laurence-Mary Weber.

To these might be added: Amastini, Beltrami, Berini, Catenacci, Dorelli, Garelli, Girometti, whose names we have met without further particulars as to their date and country.

Archæology, as a science, is quite recent, and it is but lately that investigators have succeeded in detecting with any certainty, not only the counterfeits of antiques by the ancients themselves, but also stones that have been retouched or to which signatures have been attached by modern hands. Hence it will be readily understood how important it is for sound criticism to possess works actually signed, or at least sufficiently well authenticated to serve as types wherewith to determine the stones engraved by the first masters.

Amongst gems of this class we may mention the superb cameo of the Paris Cabinet of Medals, representing the bust in armour of Francis II., by M. Chabouillet, unhesitatingly attributed to the hand of Matteo del Nassaro of Verona, one of the illustrious engravers of the Renaissance. Invited to France by that monarch, Matteo rose to such favour that he was soon appointed chief engraver to the Mint. Hence, if to him must be referred the portrait in question, seeing that he was at that time the only artist capable of executing it, all the more interesting becomes the study of this work in

forming a further estimate of the influence the Italian artist may have had on the French school of gem engraving.

Before proceeding further, let us call attention to a work by Piermaria da Pescia, which, though not wanting in merit, acquired far greater repute than it deserved. We refer to the carnelian intaglio, representing a bacchanalian scene, and known as the seal of Michael Angelo. This stone was long taken for an antique, and extremely curious is the tradition attributing its possession to the illustrious painter of the Sixtine Chapel. Two of the female figures representing grape gatherers are a reproduction of the group of Judith, giving the head of Holofernes to her attendant, forming the subject of a fresco painted by Michael Angelo in the Vatican. But this very circumstance, which should have settled the date of the intaglio, actually led to a contrary supposition. It was assumed that the antique gem must have belonged to the Florentine painter, and that he had not scrupled to take his inspiration from the group of grape-gatherers, transferring them to the Biblical scene. Such is a specimen of the standard of criticism as understood during the two last centuries. In point of fact, the pretended antique never belonged to Michael Angelo, and the name of its author is even now perfectly legible in a rebus representing a fisherman, engraved on the exergue of the gem.

In the foregoing list the reader will have noticed the name of Valerio Belli, of Vicenza, who engraved more particularly on rock crystal, and executed the famous casket by Clement VII., presented to Francis I. on the occasion of the marriage of that pope's niece, Catherine de' Medicis, with Henry II., son of the French king. The then prevalent fashion for rock crystal led many artists away from the path marked out by the ancients. Amongst them were Jacopo da Trezzo, who, we are assured, engraved even on diamonds, and executed incomparable portraits on precious stones; Giuliano and Tortorino of Milan, to whom we owe those elegant cups and ornamented vases, the glory of contemporary princes, and the pride of modern collections. Jacopo da Trezzo acquired such fame in this branch of the art that he was summoned to Spain, in order to execute, in crystal and precious stones, the tabernacle for the high altar in the Escurial. He took no less than seven years to complete this work, on which his name is recorded by a Latin inscription attributed to Arias Montano.

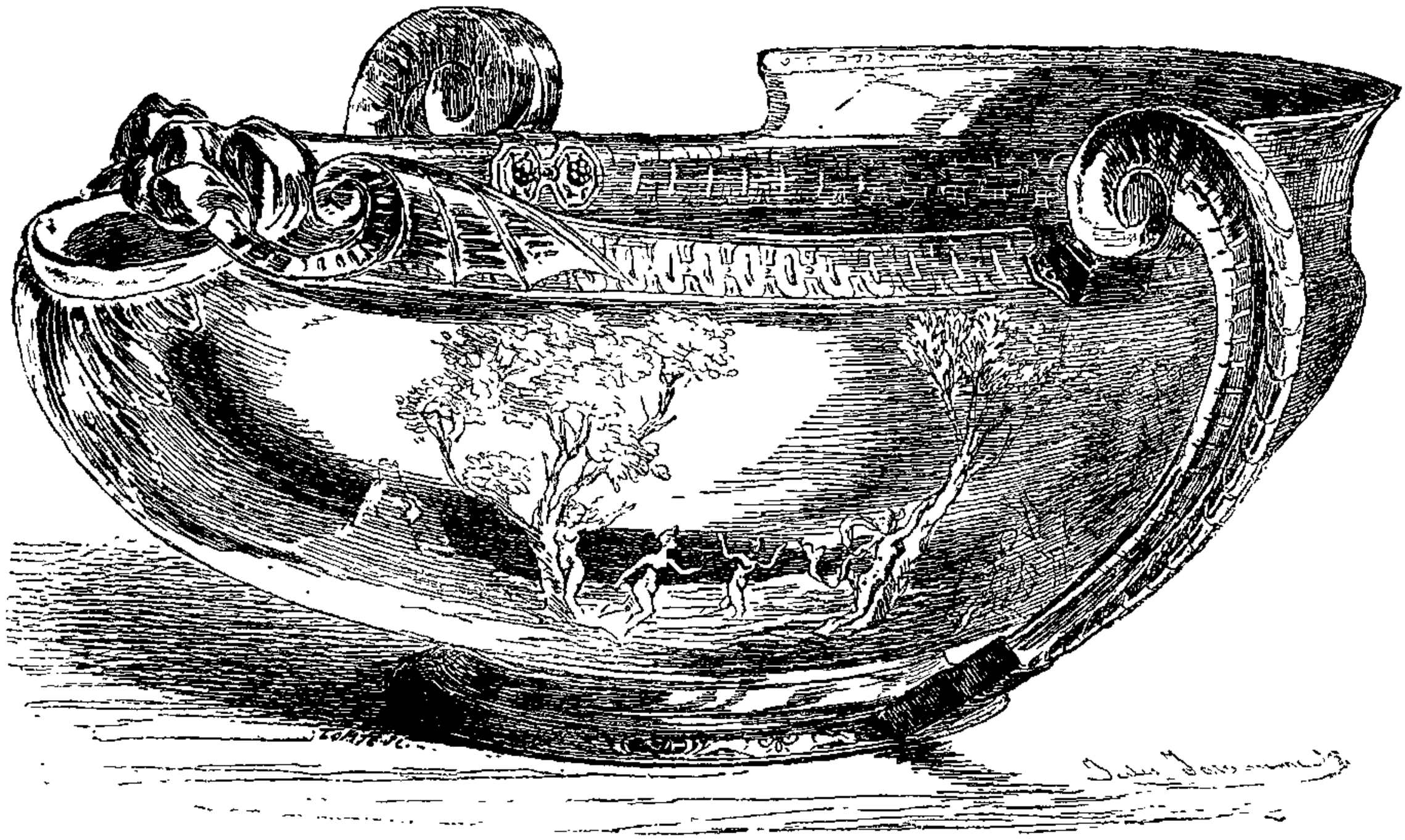
After the sumptuous work by M. H. Barbet de Jouy, the eminent curator of the marvellous collection of gems in the Galerie d'Apollon, there is no occasion here to dwell upon the monuments therein contained. Tazze, drageoirs, hanaps, nefs, and all the many precious objects required to complete the service of the table in that era of splendour and luxury, are there represented by unrivalled specimens. But more essential to our purpose is the indication of the peculiar characters by which the age of such monu-

ments may be recognised. The most ancient seek their beauty mainly in the form itself, relieved perhaps by a little foliage, intended rather to conceal the faults of the stone than to embellish it. Later, the style is settled; form, delicacy of outline, purity of an ornamentation inspired by the best sources, all combine to produce a harmonious general effect. The Renaissance is now at its full development, and no more complete idea can be formed of it than from the delicate cup, with balustered stem, in the cabinet of Baron Gustave de Rothschild. Here the material is faultless, the ornamentation marked by exquisite finish and sobriety. Hence were we acquainted with any more renowned artist than the illustrious names mentioned by Vasari, we should have to assign this work to him. We now come to the beginning of the sixteenth century. But in the tumultuous stream of this prodigious epoch how shall we fix the successive stages of development? How detect the inventions due to the individual genius of each? Forms, elegant in their very hideousness, are found jostling the simplest imitations of nature; dragons and fishes, without prototypes, are mingled with shells supported on balustered stems, and gadrooned or fluted pedestals. These various parts, blended together by enamelled gold-work mountings, exhibit a curious circumstance, which is, that pieces forming part of the same service, and capable of being recognised by their very mounting, and by the hand that executed them, formed a complete whole, rich, not only from the costly nature of the materials employed, but also from the harmonious combinations in the colours of the gems. Notwithstanding its hyaline purity, a table centre (*surtout*) of rock crystal, would of itself have had a monotonous appearance. It was accordingly associated with the blood-red sardonyx, with jaspers marked by bright clear spots, with the lapis-lazuli, which in its tints resembles gems, and by its slender metallic veins has a natural affinity to goldsmiths' work.

It will be readily understood that amidst such a profusion of masterpieces, fashioned with long and patient labour, it requires no little judgment to detect the types of the age, and the processes peculiar to individual artists. Yet when these monuments are brought together, a secret instinct, a glance more unerring than reason itself, enables the practised eye to detect the slow steps by which art gradually sinks from its acmé to a period of relative decay. The growth of necessary reliefs, the intricacies of sculptured ornamentation, the nature and disposition of the subjects themselves, severe at first, but at last overspreading all the space left unoccupied by the engraver on the surface of the vase; then the contrast shown by contemporary engravings and settings, on the one hand, with the gem cutter and the goldsmith's art on the other; in a word, a reference to that general harmony constituting the style peculiar to all grand historic epochs—all this enables the careful observer

to arrive with some certainty at the age of vases and other objects carved out of hard stones.

A more difficult task is that of distinguishing between the various national types in the works of each successive era. What, for instance, remains to the credit of France in a competition where Italy shows her name to be legion? No feeling of national pride will ever certainly induce us to exaggerate the merits of our countrymen. The French school of gem engraving was inspired by Italy, and, as already stated, it was Matteo del Nassaro, who unquestion-



Nef of rock crystal, cut and engraved. Italian workmanship of the Francis I. period. (Louvre.)

ably kindled the first sparks of the art in France. Were it a question of mere gem cutting, we might doubtless go further back, since the name of Jehan Cayon occurs so early as 1497 as a diamond cutter in Lyons, while in 1529 the same occupation was still pursued in that city by Pierre Dalières.

But gem engraving dates in France no further back than the last years of the sixteenth century, that is to say, at a time when the art was already declining beyond the Alps. Julien de Fontenay, surnamed Coldoré, was the first to show himself endowed by the exceptional qualities of a portraitist, the especial inheritance of French art. Encouraged by Henry IV., a monarch ever ambitious to bring the national glories into full relief, Julien obtained a residence within the Louvre, together with the rank of valet de chambre to the king. No one will therefore be surprised to see him frequently reproducing

the effigy of his patron, whether on magnificent cameos or intaglios, engraved on precious stones.

Subjoined, are the names of all the French engravers we have been able to find mention of in history:

1595. Julien de Foutenay, "Coldoré."
1610. Maurice, originally of the Low Countries, but settled at Roanne.
— Commode Muller, of Strasburg, † 1735.
— François-Jullien Barier, born 1680, † 1746.
1672. Maurice, fils, † 1732.
1700. Conrad Müller, son of Commode, settled in Paris.
1730. Jean-Baptiste Certain, pupil of Maurice fils.
— Louis Chapat, portrait of Louis XV.
— Jacques Guay, born about 1715, at Marseilles, † 1787.
1752. Madame de Pompadour, pupil of Guay.
1770. Romain-Vincent Jeuffroy, born 1749 in Rouen, † 1826.
— Jean-Henri Simon, born 1752, † 1834.
— Jean-Marie-Amable-Henri Simon, son of foregoing, born 1788.

To these may be added Lelièvre, Marchant, Cerbara, Morelli and A. Mastini, about whom nothing is known.

Jacques Guay, mentioned in this list, was one of the most eminent gem engravers of the eighteenth century. After admiring the superb cameo representing Louis XV. (his head encircled by a laurel-wreath, and bust draped after the antique), one cannot but regret that, doubtless carried away by the passing fashion of the time and certain personal influences, this artist should have lavished his talents on the reproduction of those trifling allegories with which everything was then overladen. But can we now reproach him for having lacked the strength to shake off the arbitrary yoke of his all powerful pupil, the Marquise de Pompadour, from whom he seems to have almost constantly sought his inspirations. We are too far removed from the period where these facts were accomplished, too many misguiding passions have intervened between the art-loving favourite and our days, to enable us now to pronounce an unbiassed judgment. Still, from the confidential notes left by Guay himself, one is fain to acknowledge how beneficial the patronage of Madame de Pompadour has been to this branch of art, no less than to the French school of ceramics. In the Paris Cabinet of Medals, is a chalcedony intaglio (No. 2505) representing the Marquise as Minerva, standing and placing a cornucopia on a gem-engraving lathe. A winged genius lifts the veil which concealed the shield of the goddess, and thus discloses the three silver towers, the armorial bearing of the marquise. On the exergue is the legend: Guay, 1752.

In the collection of plates engraved by Madame de Pompadour after the gems of her master, this intaglio is thus explained: "Minerva, benefactress