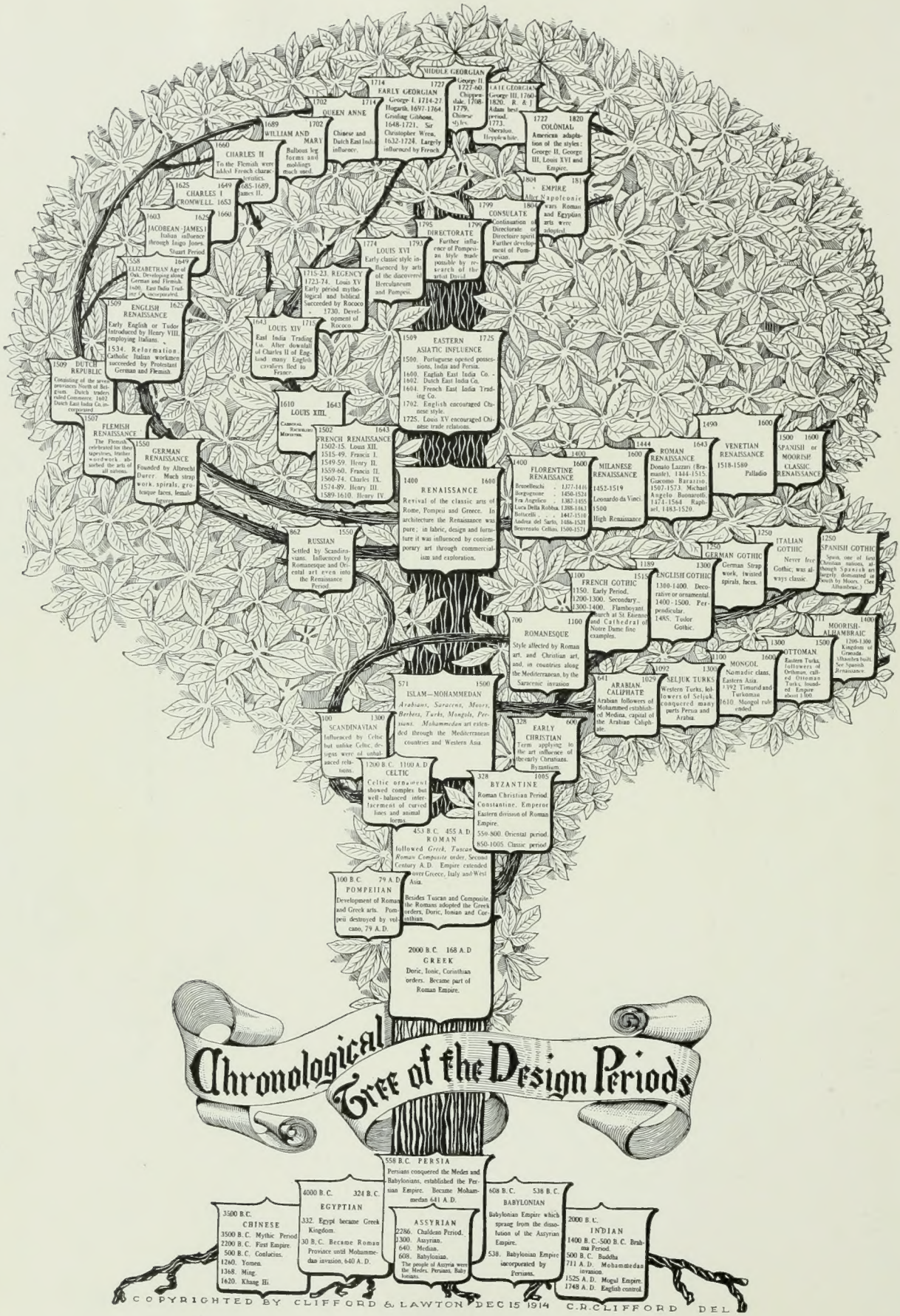
The Romance of Design

by Garnet Warren

in collaboration with

Horace B. Cheney

THE ROMANCE OF DESIGN


Chronological Tree of the Design Periods
3500 B.C. CHINESE 3500 B.C. Mythic Period. 2200 B.C. First Empire. 500 B.C. Confucius. 1260. Yomen. 1368. Ming. 1620. Khang Hi.
4000 B.C. 324 B.C. EGYPTIAN 332. Egypt became Greek Kingdom. 30 B.C. Became Roman Province until Mohammedan invasion, 640 A.D.
ASSYRIAN 2286. Chaldean Period. 1300. Assyrian. 640. Median. 608. Babylonian. The people of Assyria were the Medes, Persians, Babylonians.
608 B.C. 538 B.C. BABYLONIAN Babylonian Empire which sprang from the dissolution of the Assyrian Empire. 538. Babylonian Empire incorporated by Persians.
558 B.C. PERSIA Persians conquered the Medes and Babylonians, established the Persian Empire. Became Mohammedan 641 A.D.
2000 B.C. INDIAN 1400 B.C.-500 B.C. Brahma Period. 500 B.C. Buddha 711 A.D. Mohammedan invasion. 1525 A.D. Mogul Empire. 1748 A.D. English control.
2000 B.C. 168 A.D GREEK Doric, Ionic, Corinthian orders. Became part of Roman Empire.
100 B.C. 79 A.D. POMPEIIAN Development of Roman and Greek arts. Pompeii destroyed by vulcano, 79 A.D.
453 B.C. 455 A.D. ROMAN followed Greek, Tuscan Roman Composite order. Second Century A.D. Empire extended over Greece, Italy and West Asia. Besides Tuscan and Composite, the Romans adopted the Greek orders, Doric, Ionian and Corinthian.
1200 B.C. 1100 A.D. CELTIC Celtic ornament showed complex but well-balanced interlacement of curved lines and animal forms.
100 1300 SCANDINAVIAN Influenced by Celtic but unlike Celtic, designs were of unbalanced relations.
328 600 EARLY CHRISTIAN Term applying to the art influence of the early Christians. Byzantium.
328 1005 BYZANTINE Roman Christian Period. Constantine, Emperor. Eastern division of Roman Empire. 550-800. Oriental period. 850-1005. Classic period.
571 1500 ISLAM—MOHAMMEDAN Arabians, Saracens, Moors, Berbers, Turks, Mongols, Persians. Mohammedan art extended through the Mediterranean countries and Western Asia.
641 1029 ARABIAN CALIPHATE Arabian followers of Mohammed established Medina, capital of the Arabian Caliphate.
1092 1300 SELJUK TURKS Western Turks, followers of Seljuk conquered many parts Persia and Arabia.
1100 1600 MONGOL Nomadic clans, Eastern Asia. 1392 Timurid and Turkomia 1610. Mongol rule ended.
1300 1600 OTTOMAN Eastern Turks, followers of Othman, called Ottoman Turks, founded Empire about 1300.
1171 1400 MOORISH-ALHAMBRAIC 1206-1300 Kingdom of Granada. Alhambra built. See Spanish Renaissance.
700 1100 ROMANESQUE Style affected by Roman art, and Christian art, and, in countries along the Mediterranean, by the Saracenic invasion.
1100 1515 FRENCH GOTHIC 1150. Early Period. 1200-1300. Secondary... 1300-1400. Flamboyant. Church at St. Etienne and Cathedral of Notre Dame fine examples.
1189 1300 ENGLISH GOTHIC 1300-1400. Decorative or ornamental. 1400-1500. Perpendicular. 1485. Tudor Gothic.
1250 GERMAN GOTHIC German Strap work, twisted spirals, faces.
1250 ITALIAN GOTHIC Never free Gothic, was always classic.
1250 1600 SPANISH GOTHIC Spain, one of first Christian nations, although Spanish art largely dominated by South by Moors. (See Alhambraic.)
1400 1600 FLORENTINE RENAISSANCE Brunelleschi . 1377-1446 Borgognone . 1450-1524 Fra Angelico . 1387-1455 Luca Della Robbia . 1388-1463 Botticelli . . 1447-1510 Andrea del Sarto, 1486-1531 Benvenuto Cellini, 1500-1571
1444 1600 MILANESE RENAISSANCE 1452-1519 Leonardo da Vinci. 1500 High Renaissance
1643 ROMAN RENAISSANCE Donato Lazzari (Bramante), 1444-1515. Giacomo Barozzio, 1507-1573. Michael Angelo Buonarotti, 1474-1564. Raphael, 1483-1520.
1490 1600 VENETIAN RENAISSANCE 1518-1580 Palladio
1500 1600 SPANISH or MOORISH CLASSIC RENAISSANCE
1400 1600 RENAISSANCE Revival of the classic arts of Rome, Pompeii and Greece. In architecture the Renaissance was pure; in fabric, design and furniture it was influenced by contemporary art through commercialism and exploration.
1509 1725 EASTERN ASIATIC INFLUENCE 1500. Portuguese opened possessions, India and Persia. 1600. English East India Co. - 1602. Dutch East India Co. 1604. French East India Trading Co. 1702. English encouraged Chinese style. 1725. Louis XV encouraged Chinese trade relations.
1862 1550 RUSSIAN Settled by Scandinavians. Influenced by Romanesque and Oriental art even into the Renaissance Period.
1502 1643 FRENCH RENAISSANCE 1502-15. Louis XII. 1515-49. Francis I. 1549-59. Henry II. 1559-60. Francis II. 1560-74. Charles IX. 1574-89. Henry III. 1589-1610. Henry IV.
1610 1643 LOUIS XIII. CARDINAL RICHELIEU MINISTER.
1643 1715 LOUIS XIV East India Trading Co. After downfall of Charles II of England many English cavaliers fled to France.
1715-23. REGENCY 1723-74. Louis XV. Early period mythological and biblical. Succeeded by Rococo - 1730. Development of Rococo.
1774 1793 LOUIS XVI Early classic style influenced by arts of the discoveries Herculaneum and Pompeii.
1795 1799 DIRECTORATE Further influence of Pompeian style made possible by research of the artist David.
1799 1804 CONSULATE Continuation of Directorate of Directoire spirit. Further development of Pompeian.
1804 1814 EMPIRE After Napoleonic wars Roman and Egyptian arts were adopted.
1727 1760 LATE GEORGIAN George III, 1760-1820. R. & J. Adam best period. 1773. Sheraton. Hepplewhite.
1722 1820 COLONIAL American adaptation of the styles: George II, George III, Louis XVI and Empire.
1714 1727 MIDDLE GEORGIAN George II. 1727-60. Chippendale, 1708-1779. Chinese styles.
1714 EARLY GEORGIAN George I, 1714-27. Hogarth, 1697-1764. Grinling Gibbons, 1648-1721. Sir Christopher Wren, 1632-1724. Largely influenced by French.
1702 1714 QUEEN ANNE Chinese and Dutch East India influence.
1689 1702 WILLIAM AND MARY Bulbous leg forms and moldings much used.
1660 CHARLES II To the Flemish were added French characteristics.
1625 1649 CHARLES I CROMWELL. 1653 1660 1685-1689. James II.
1603 1625 JACOBEAN-JAMES I Italian influence through Inigo Jones. Stuart Period.
1558 1649 ELIZABETHAN Age of Oak. Developing along German and Flemish. 1600. East India Trade incorporated.
1509 1625 ENGLISH RENAISSANCE Early English or Tudor Introduced by Henry VIII, employing Italians. - 1534. Reformation. Catholic Italian workmen succeeded by Protestant German and Flemish.
1509 DUTCH REPUBLIC Consisting of the seven provinces North of Belgium. Dutch traders ruled Commerce. 1602 Dutch East India Co. incorporated.
1507 FLEMISH RENAISSANCE The Flemish celebrated for fine tapestries, leather, woodwork, absorbed the arts of all nations.
1550 GERMAN RENAISSANCE Founded by Albrecht Durer. Much strap work, spirals, grotesque faces, female figures.
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THE ROMANCE OF DESIGN

BY GARNET WARREN
IN COLLABORATION WITH
HORACE B. CHENEY

"The web of our life
is of a mingled yarn,
good and ill together."

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PUBLISHER'S NOTE

This book has come to be through the painstaking research work of Cheney Brothers. Though designed for the use and information of decorators and makers of fine furniture, the publishers believe it will be of great value and interest to a wide circle. "The Romance of Design" is therefore bearing this publisher's imprint and will be displayed and sold by booksellers.

The authors of "The Romance of Design" have a deep appreciation of the cooperation given by the following people and institutions in the preparation of the book.

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The motif for the cover design on this book was adapted from a wrought iron fire screen by Edgar Brandt, foremost ferronnier of France.

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An Introduction by Mr. Richard F. Bach, Associate in Industrial Art, The Metropolitan Museum of Art.

AMERICAN INDUSTRIAL ART

An Unfinished Chapter in the Romance of Design

To be truly happy is a question of how we begin, not of how we end; of what we want, not of what we have.

—Stevenson

Realty and romance are contradictory terms; yet it is out of realities that the romance of design has shaped itself. Romance is unscientific, marvelous, of the stuff of fiction; yet the romance of design is no less appealing because it has profited by the greatest reaches of science, no less marvelous because it has always responded to reason, no less fabulous because it has run true to the urgent claims of time and place, to the demands of blood and character, to the consuming fever of conception or the travail of manufacture, to the importunities of merchandise and market.

In its every chapter these factors play a part, always in varying strength and proportion, yet always consistently together in the task of formulating styles. Grant each of these elements a hue, in their different intensities let them mingle, and you will establish in chromatically graphic form the values of these styles in sequence. That sequence is the colorful chronicle that the arts of design have recorded. As the eye passes from section to section blending into one another in order of time, the response of the mind is not factual but emotional, not real but romantic.

Indeed, there must be a romance of design; the very strangeness of truth demands more than a history when the spiritual reactions of man are the subject of record. Design is the most faithful reporter of these reactions, more so, perhaps, than tone of speech or the most fluent gesture. It laughs at dates and dockets, the brute beasts of the intellectual domain, in the words of Holmes; it is a thing of growth and movement, of blending and graduated tints, of budding and of dissolution; it lives by essay and frequent failure, by rare but then inspiring success. It is human. Only in such light may its biography be written, for, as has been said of genius, design, too, finds its own

road and carries its own lamp. But to discover its essence and the nature of its journey we may at least measure the road or trim the wick. The one provides a history of motives and establishes their causes, the other casts light upon the present and aids in discerning the way ahead; the one interests and instructs, the other fascinates.

On the slow, uneven road from the first stir of creative impulse to the crowded moment in which we write, design has bent to its purpose every resource of man. The passive weapon of the peaceful, it has conquered the conqueror; by line and color, by building or utensil, by form and fabric, it has wrought civilization out of barbarism. Design has amused itself with many instruments both human and material in the writing of its story, commanding trip hammers as readily as mallets, knowing clay as well as metal, and, when the need has clamored, making new substances to supersede those outworn or no longer characteristic, forcing the invention of new machines and processes to keep pace with inexhaustible imagination.

All these are phases of progress and we behold them in perspective; first, in the guise of a sequence of chapters in development, secondly, as the means of formulating principles. For all these styles of design have human nature as a moving cause; they are pages of a document written in inks that are saturating dyes. The principles evolved are like an extract of quickening vitality, that may enliven many different circumstances and associations, and with their aid we establish methods of reasoning about the present and its task in design. For though one may say with Hazlitt that "rules and models destroy genius and art," another will take refuge in Ben Jonson's declaration that "art hath an enemy called ignorance."

If we are wise we will not lose sight of the precepts that time has evolved; we will not obey them as rules or models, we will not repeat them like babbling children, but rather make them our own against the occasion for their present application.

What of this present application? In the circle of light cast by the lamp of design, what forces are at work? This is the category: Uncertainty, turmoil, noise, a few shining souls with a creative fervor, a myriad camp followers who believe that a dead hand must rule our art, handlers of motives for whom a "grave-robbing resurrection," as Cram describes it, is an ecstasy of creation. Add to this the omnipotent concepts of standardization and specialization. Add again, in the suggestive jargon of industry, such terms, among others, as safeguarding investment, selling points, mass production, buying

resistance, overhead, turnover, and "what the public wants." And behold against all this the trio of maker, seller, consumer, each presumably getting what he most desires materially and spiritually through doing right by the others, too.

Has there ever been a time of such epic significance? Can design flourish, even live, in such circumstances? Think of it in a single industry, say textiles alone; think of it in a single fabric, say silk alone: does the drone of mills and the whack of shuttles spell progress in silk design?

We may answer simply: Yes; all this is the stirring of the pot. The ingredients are almost all there, the heat of productive energy is there. The ideal concoction to be brewed is perfection of design, characteristic of our time. It is not ready yet; one or two essences need to be found and added. We cannot say just what these are, but we may hazard a guess, or, practically, we may make trials, remembering that reasonableness remains a basic element. It is in these trials that we test the mettle of ambition, and some of the factors so discovered remain to gain a new efficacy and power in relation to those already known.

So, for instance, we find by experiment and study that design can live well and prosper on three stable vitamins. One of these is the inspiration of past masters; so we make laboratories of our museums and there learn the universal alphabet of art which will help us to write in our own language of design. The second is the inspiration brought by the consumer, the satisfaction of meeting a reasonable demand without confusing style with fashion or quick sale with good design, while always giving full play to utility and material quality. And the third is the inspiration of living artists and craftsmen, for who can discern as well as they these first steps toward our artistic destiny? More literally than any other type, the artist-designer reflects in his work the insistent currents of life that swirl around him. If he is faithful in his response to them, he will be a leader in forging out of untried metal a new style.

And if we were to set down the leading elements of industrial art design today we could do no better than repeat these three simple truths. Examine well the needs of the consumer and meet them with quality in material, skill in workmanship, calibre in design. Study past masters; they also met such demands and lost not caste thereby. Seek out the best living designers and let them give the keynote.

There is nothing new here; in their various ways many styles in endless centuries have practiced and found good these leading factors of success in

design. Modern industries of all kinds are learning them anew and acting upon them with that conviction which the rediscovery of an old truth always inspires. They are writing a new chapter in the romance of design, a chapter fraught with the significance of today, in which this jargon of turmoil, this rattle of machinery, this welter of shops, this rush of making, selling, buying, will all be seen merely as elements of the soil from which springs the fine flower of our industrial art.

And in the writing, all our industries must contribute. Thus far textiles alone can write a well-studied paragraph and there silk holds the pen. So this twentieth century chapter in the romance of design remains in manuscript, tied the while with a silken cord.

Richard F. Bach.

THE ROMANCE OF DESIGN

Prehistoric drawing of reindeer. (*Professor Brueil, Paris.*)

The Romance of Design

CHAPTER I

Prehistoric Decoration—Egypt—Crete—Babylonia—Assyria—Phoenicia—Ancient Persia—Ancient China

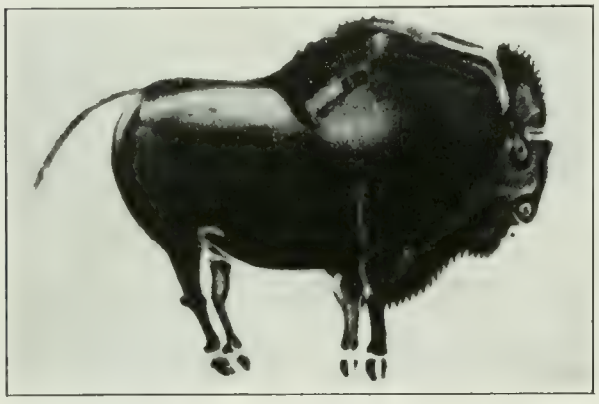
Prehistoric Decoration

HOW many hundred thousand years man struggled for existence before the invention of textiles is unknown. The beginnings of his art, however, are less obscure. At the dawning of the old stone age, man used sticks or stones for his implements, and pried, or struck, or cut with them. The new stone age brings us closer to him. We see him a nomad hunter now, living in the sunny sides of valleys and in overhanging rocks. It was thirty thousand years, or so, ago; and he had already commenced to depict on the sides of caverns in Southern France, and with a tremendous simplicity and vigour, sometimes in colours, the mammoth, the bison, the woolly rhinoceros, the sabre-toothed tiger, as old and new discoveries attest.

One of the most interesting of these discoveries was made in 1922-23 by Norbert Casteret, a youth of twenty-five. He was attracted by a certain cave near the picturesque village of Montespan in the Haute Garonne—a cave from which emerged a stream. Entering "through a hole the size of a man's body" he advanced along a pitch-dark gallery where the miserable, primitive inhabitants sheltered themselves in the Quaternary epoch. Pressing along the gallery till the roof disappeared in the water, he dived, protecting from

dampness, in a rubber bathing cap, a candle and matches which he had brought with him. Again the roof of the cavern disappeared in the water; and he dived once more . . . and thus swimming in a narrow cave or crossing halls encumbered with mighty boulders and slabs of stalagmite, through pitch-dark galleries and through Dantesque regions uninvaded by man for perhaps thirty thousand years, he accomplished the greatest discovery of ancient sculptures hitherto made. A clay statue of a bear was his first find —a statue moulded in that spot six times five thousand years ago. After that the precious sculptures fairly raced for discovery. Horses modelled in relief, lions or tigers modelled in clay! Bison, stag, reindeer, hind, hémione (a species of wild ass), hyena, Pyrenean chamois, ibex—more than fifty carvings of animals, many of which are now extinct. One of the horses has carved on its flank a human hand—a symbol of man's dominion over animal nature.

"From an examination of the carvings and sculptures of Montespan," says the discoverer himself, "our remote ancestors sought out the deepest and most inaccessible grottoes in which to carve or model images of the animals which it was their custom to hunt, and there, amid mysterious ceremonies, wrought wounds upon these animal forms, killing them in effigy so



Bison in polychrome on the ceiling of Altamira. (After Breuil)

A drawing of bison of the French Palaeolithic period.

as to assure the capture of the animal thus bewitched when the day of actual hunting arrived."

The climate played an important part in man's early development, for, with the new stone age, the glaciers had retreated and the furs of animals became unnecessary as clothes. So did necessity become the mother of weaving which, in a manner, was the mother of textile design itself; for the grass and the twigs as they were woven first for clothing were done in unconscious textures which suggested conscious design. Man's vanity was another

Back panel of the throne of Tut-ankh-Amen depicting the King and Queen.

factor in decorative progress, for he embellished his body with ochre and chalk—just as his women did with fabrics fashioned from the wool of sheep and the fibres of flax.

So developed through long centuries the skill of woven handiwork, the sense of colour and of arrangement, till the first great art was born—which was the art of Egypt.

Egypt

Here was a civilization whose genius came from within and which, glowing for four thousand five hundred years, left an undying influence upon life and art.

Egyptian decoration commenced with simple decorative effects in which one can descry a stone-age paternity. Clay was pressed upon woven twigs to make earthen bowls, and the impress left a simple decorative motif which became the father of squares and triangles and zigzag lines and parallel lines

and checks and waving lines—all of which were a familiar part of Egyptian decoration.

The second great influence upon Egyptian art was the Egyptian love of flowers, which entered into the very life of Egypt itself. Were you a guest at a (shall we say) "smart" entertainment in ancient Egypt? Then, after you had duly arrived at the home of your host (your palanquin being borne by slaves) and your feet had been duly cooled by water and your hands had been washed in ewers of gold, and you had shed your sandals and been anointed, a lotus flower was handed to you, necklaces of flowers were brought to you, garlands were put about your head; and a single lotus blossom was arranged upon your perfumed and anointed forehead—that flower being, by the way, the most characteristic unit in Egyptian textile decoration. Second only to the lotus as a motif in Egyptian decoration was the papyrus, while other plant forms included marsh plants and wheat, the daisy which is also so typical of western Asia, and the palmette which later became a favourite motif in Assyria and Greece.

The Egyptians, however, were not limited to flowers for nature decoration. They reached out to bird and beast and insect life and incorporated scarabs and lions and water fowl; and weird, decorative forms, also, such as the sphinx, with lions' bodies and men's heads, and even the hawk-headed, lion-bodied figure of the griffin; though these last were imagined creatures which were supposed to dwell in far, mystical lands. Faint tales of them came back to Egypt from victorious returning armies and from the camel trains of commerce.

The greatest influence of all upon Egyptian art was religion. It commenced with the discovery of the human soul and with the Egyptian belief that it existed as long as the body should endure. That belief built the Pyramids, whose function was to preserve the bodies (and so the souls) of the great Egyptian dead. Religion conceived the sculptured or pictured forms of serpent and hawk and bull and vulture—all representatives of Egyptian god power. From it came such magnificent symbolical concepts as the winged globe.

So the tombs of the dead Pharaohs became the art galleries of the time, and their precious possessions were put in the antechamber of their most glorious burial place—as was the case with Tut-ankh-Amen, for example, who, with his possessions, was recently unearthed by Howard Carter after seven full seasons of excavation in the Valley of the Tombs of the Kings.

The doorway was opened. "For the moment," says Carter, "time as a factor in human life lost its meaning. Three thousand, four thousand years, maybe, have passed and gone since human feet last trod the floor on which you stand, and yet as you note the signs of recent life around you—the half-filled bowl of mortar for the door, the blackened lamp, the finger-mark upon the freshly painted surface—you feel it might have been yesterday."

In this treasure trove the art of ancient Egypt was gloriously displayed indeed. There were great gilt couches with sides carved in the form of monstrous attenuated animals. There were gold-kilted, gold-sandalled, life-sized figures of a king. There were bouquets of flowers, caskets with scenes picturing the young king hunting and in his war chariot, trampling upon his southern foes or slaughtering his Asiatic enemies. There were robes decorated with coloured linen threads, or woven as tapestry, or decorated with needlework and beadwork. There was the throne itself, on the back of which is represented one of the halls in the palace—a room decorated with flower-garlanded pillars and a frieze of royal cobras.

There is the picture of the very queen of Tut-ankh-Amen and the very wreath she may have deposited near his tomb—though some tablets recently deciphered convey the impression that she was not quite so heartbroken as one may have imagined.

It appears that between King Tut's death and his burial (a period of two months) she wrote to the King of the Hittites asking that he send her one of his sons that she might marry him and make him Pharaoh. It was a resourceful plan to continue as queen, but the King, alas, was so dilatory that he permitted time for a usurper to seize the throne; and the Queen disappears from history.

It was in the 19th Dynasty and in the reign of the Rameses that Egyptian art had its real flowering time. This was an era of splendour indeed. Now the riches gained by great military victories poured into the country. Now were seen the richest dresses, the most gorgeous river boats, the most elaborately carved musical instruments. In the houses were the most luxurious fauteuils and ottomans of rare woods, inlaid with ivory and covered with rich stuffs. Such chairs! They had seats of leather ornamented with devices, while handsome pillows of coloured cotton, painted leather, or gold and silver tissue were thrown over them.

In this great epoch design became imbued with complexities and beauties unattained before; for the unexampled riches of the nation inspired the genius

of both artist and artificer. Now we see the uraeus or sacred serpent of Egypt, the scarabaeus or sacred beetle, worked into beautiful colourings and designs. Now we see patterns in brown, light green, red, blue, and white worked into collars; and embroidered designs of giraffes and lions and wild bulls and golden stars in deep blue grounds. Love of magnificence and pomp characterized the Egyptians through every period of their existence. At a later epoch the famous and much-discussed Queen Cleopatra set a note in decorative magnificence, too, which she characteristically demonstrated on the occasion of her meeting with the no less famous Anthony.

She set sail to meet him in a barge which was bedecked in a sufficiently striking manner. It was propelled by bands of silver-mounted oars, while the purple sails hung idly down. Cleopatra herself was as striking as her vessel. She was bedecked in the loose, shimmering robes of the goddess Venus, and lay under an awning bespangled with gold; while boys dressed as cupids fanned her with coloured ostrich plumes. She was an extremely human sovereign and apparently viewed life with a light heart; at all events, she used to wander around the city at night with Mark Anthony, knocking at people's doors and running away before they were opened. She joked at Anthony's expense, too, even to the point of attaching (through the means

Cretan vase about 1600–1500 B.C.
Metropolitan Museum of Art.

of a diver) a salted fish to her admirer's line, which he drew to the surface with great resulting merriment.

Crete

Crete was the artistic successor of Egypt, though she, too, possessed great original genius in decoration.

Here was a simple nation whose art reflected her simplicity and the interests of her people. Here we see flower and plant forms, also the inspiration of the sea. And there is always somewhere in the background of Cretan art the never-to-be-forgotten Egypt, for communication between the two countries existed from an early date.

Cretan vase, 1600–1500 B.C.

In the beginning Cretan decoration was based on the inevitable straight and parallel lines in white and vermilion—lines which were set upon black backgrounds—till they developed into dark-appearing lines upon light backgrounds. Followed geometric plant and flower forms; and then the period when the Cretan love of rural objects flowered into a powerful series of nature images that were no longer geometric. Land lilies and water, marguerites and tulips bloomed from the Cretan textiles; decorative goats danced with more than decorative abandon. There were rosettes, the palmette, and papyrus from Egypt. There were friezes of flower forms and harvest festivals as decorative art evolved.

It was when Crete touched that sea by which she was encircled, however, that her art really became inspired; for here her people expressed in design the very spirit of their life, in the use of shells, of flying fish. There were nautili and seaweed in flowing rhythms. There was a picture of a certain seaman in a skiff valiantly defending himself against a sea monster. They used octopi, whose coils fall into decorative, flowing lines, and there were wonderful decorative wave crests.

It was a geniused period in art, the charms of which were not reduced by the Cretan ladies themselves who, if we may believe a French savant, were

dressed in a fashion which more than suggested the hoop-skirt styles of *Godey's Lady's Book* in our grandmother's day. Here were broad belts, and bell-shaped accordion-pleated skirts that were flounced throughout and richly embroidered. They produced diaphanous material which covered (without unduly covering) the upper part of the body. Also wonderful structures of curls and ringlets; and there were high-heeled shoes and necklaces and bracelets.

"Why," exclaimed the savant aforesaid, upon his first view of them and in his most appreciative French style, "but these are Parisiennes!"

That these charming creatures had dresses with stripes, we know. That these dresses were also embellished with blue semi-ovals arranged like the scale patterns of the Egyptians is also certain.

Unfortunately we know little more; time has been too effacing; and it is rather for its marvellous frescoes in the mighty palace of Knossos, which immortalized the growing plants and flowers in Cretan fields, and the leaping fish amid the curling sea foam, that we remember Crete in art.

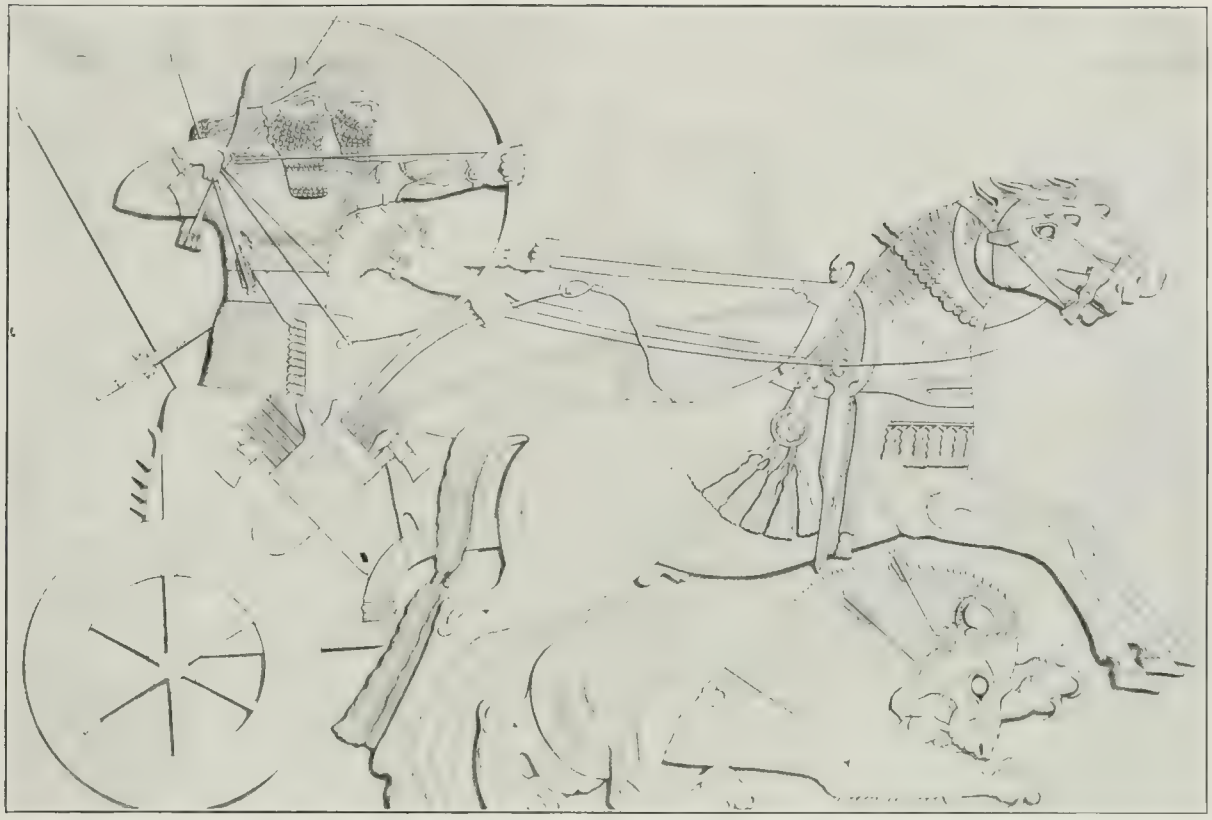
In the last or late Minoan period Cretan decoration reached its highest point, and designs developed in grace, in fineness, in complexity, most delicately represented in ivy leaves, triton shells, the tendrils of plants. The hand of the artist aspired even to festoons, to reticulated traceries, to flowers.

Babylonia

Babylonia is next to be considered, of whose chief city it is said: "No capital in the world has ever been the centre of so much power, wealth, and culture for a period so vast."

It was here that the celebrated Nebuchadnezzar built his high walls of stone and placed all manner of trees upon them to give them the appearance of a mountain in order that his wife might be pleased, "for," says Josephus, "she came from Media and loved a mountainous country."

It seems strange that, gifted with such ingenuity and wealth, Babylonia should produce nothing significant in textile decoration. Such, however, was the case, even though her cotton was fine and greatly famed for the richness of its colourings, "which washing and sunshine served but to make more vivid." There were her clothes, too, in which gold thread was introduced—in a woof of many hues—the reason doubtless that they "formed the garments of princes and the gifts of kings." Finally there were her carpets which were embroidered with the figures of animals and flowers and which graced both the festive and funeral functions of life in Babylon. The great



Babylonian drawing—"The Lion Hunter"

Cyrus himself thought well enough of them to help himself liberally to these when he conquered Babylonia, in the familiar way of conquerors. One of them even covered his tomb itself.

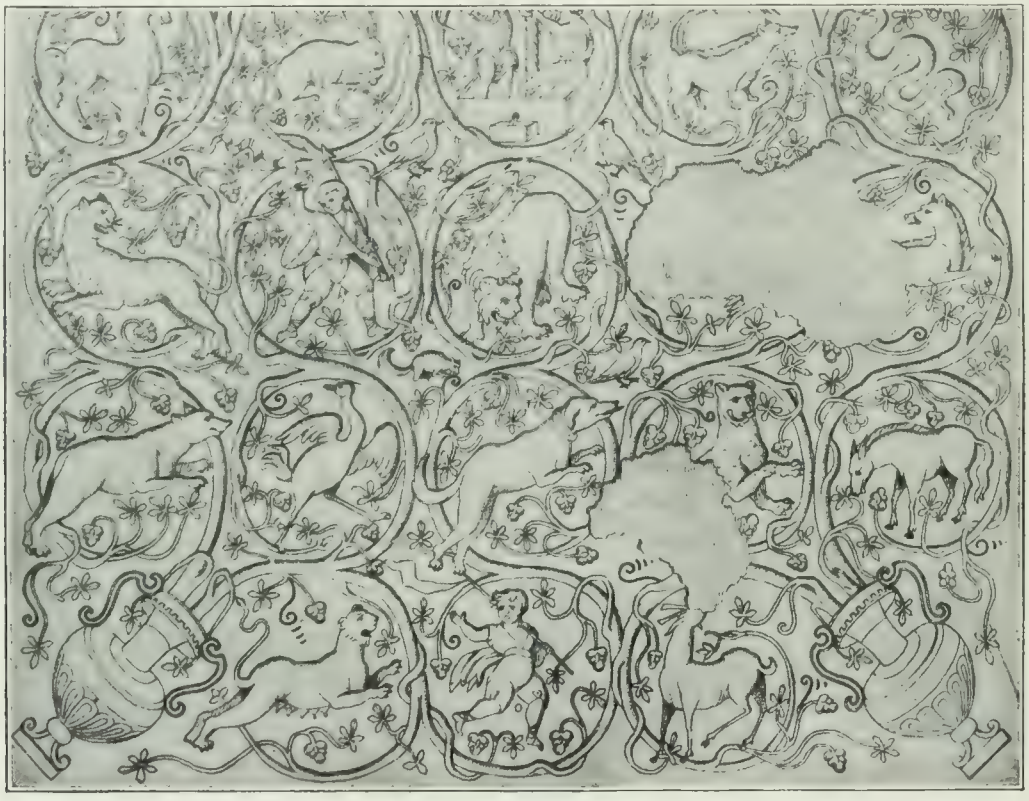
While Babylon left no lasting mark on decoration, in many a Persian rug that is glowing from our floors to-day we see, in a measure at least, the far, faint spirit of Babylon enshrined as the result of the conquering Cyrus's Persian hosts and their healthy appetites for Babylonian floor coverings.

Assyria

The character of Assyrian decoration was much more warlike, for Assyria was a kingdom of war. Be introduced, then, to pictures of war chariots and of kings majestically directing campaigns, and to legions of terrific creatures with bird heads and animal bodies—all of which are perfectly explicable, for the Assyrians were great hunters, and about their palaces were hunting grounds filled with lions and tigers and the fiercest of hunting beasts; and these the Assyrian imagination seized upon and combined and translated into terrific monsters of stone, which were their gods, and which guarded the entrances of corridors and palaces and temples.

Another phase of Assyrian decorative art had to do with textiles and had its origin in the Assyrian instinct for magnificence and in the pride of its conquering kings who required sumptuous surroundings. The Assyrian monarchs became great art patrons and were exceedingly magnificent personages to look upon, too, if one can believe a writer who said in describing one of them: "His robes were marvellously embroidered, the part covering his head being adorned with flowers and scroll-work and groups of figures."

A certain elaborate profusion was the greatest characteristic of Assyrian art, and Assyrian garments became almost a proverb, so beautiful and costly were they and brilliantly dyed, whether they were of wool or linen or silk.



Mosaic of ancient Tyre.

Phoenicia

The Phoenicians came next; and as Egypt had lived in the shadow of religion, Babylon of scholarship, Assyria of conquest—so Phoenicia lived for commerce.

The Phoenicians settled on the shores of the Mediterranean and became possibly the greatest traders the world has ever known, unscrupulous and dishonest as they were, and so narrowly individualistic that they never really became a nation.

It seems strange that such a people should be the first miners and metallurgists of their age, the boldest mariners, the greatest colonizers; and that it was to them that the great King Solomon sent, saying: "Send me now therefore a man cunning to work in gold, and in silver, and in brass, and in iron, and in purple, and crimson, and blue, and that can skill to grave all manner of gravings."

Yet so it was; though the great production of the Phoenicians was their dye, which at first was yellow and later turned to a marvellous blue-red which, like some of the Babylonian colourings, became more brilliant as it was washed or exposed to sunlight.

Last there were the textiles of which Homer knew, for he has Paris bring certain "figured robes" from Phoenicia before he stole away the lovely Helen; and the designs were probably a curious mixture of Assyrian and Egyptian decorative styles, which included threads of gold and fantastic beasts of every kind on some contrasting groundwork colour.

Ancient Persia

After intermittent wars covering centuries Phoenicia declined and the Persian Empire became upraised—an empire into which riches came pouring through the conquests of Cyrus the Great as well as through the means of thronging caravans which brought to it, across high mountains and desolate wastes, the silk of far, far China.

As for the Persian kings, these were quite stupendous personages, and their garments were marvels to wonder at. Long flowing robes they were, which fitted close about the neck and chest, and were of purple silk or striped and mixed with white. And they were gold embroidered and surmounted with tall stiff caps of cloth or felt.

Of decoration proper the Persians showed little or no originality. "Our swords," said they, "are the greatest artificers"; and they stole quite impartially whatever of art, or architectural, or dress styles they required from Babylon, or Assyria, or Media.

They used the decorative symbol of their god Ashur Mazda, which was also precisely similar to that of the Assyrian god Asshur—who, by the way, was borrowed from Egypt. Also the monstrous forms, half human, half animal, with which Egypt first made us familiar. There were, indeed, but one or two types of Persian ornament which seem really to be significant. One is the scutcheon badge (woven or embroidered into the uniforms of the ancient

Persian archers and passed along to the retainers of the Middle Ages) and "the three castles with which these same dandified archers were embellished." And this, too, was destined to live and to become adapted to design in feudal times.

There is one other Persian decoration which was, apparently, able to escape Persia and flourish elsewhere. This was the cypress, which escaped into India. As we have indicated, however, Persia wasn't strongly artistic; and like many a conquering people she even despised trade—and weaving, too, to tell the full truth. Persia, in fact, was merely a sort of military meteor which flashed upon the world for a brief period till the dark closed upon it.

Ancient China

We now come to China, whose history is allied so intimately with that of the history of silk itself—silk, whose beginning is lost in the mists of legend, silk whose secret China guarded jealously and successfully for thousands of years!

Silk! The very word summons to the mind pictures of ancient caravans stringing interminably along the age-worn routes.

In such times the inn was an important place, with its interior filled with silk merchants, its great courtyards edged with warehouses and crowded with camels and porters with the precious stuff.

Outside the boundaries of China the foreign traders waited for the silk bales, which were carried by the Chinese into the mountains and placed in open warehouses—each bale being marked with the price in silver or coral or amber or rubies, or in skins of wine or kegs of honey, or whatever was demanded.

And so, when the Chinese had withdrawn, the foreign traders would come and take the silk bales and leave in their place the price required; upon which the unending camel caravans would return toward the Western world, along a highway of desolation besprinkled with the skulls of sheep and camels. And their owners would gain fabulous rewards if they won past the savage marauding Parthians and succeeded in marketing their hard-won, precious silk.

The great trade routes thus used were known to the trader from time immemorial, though goods in the ancient days were merely passed along by short stages, from hand to hand, and no one is known to have "played through" any entire route before a certain Chang Ch'ien, who is said to have "made the road" about 138 B. C.

For thousands of years the Chinese were jealous for their silk-raising and manufacture, and silk export was forbidden. A certain daring Princess *did* break the law on one occasion when, concealing mulberry seeds and silk-worms' eggs in her headdress, she voyaged across the frontier to her fiancé, the King of Khotan, who had doubtless suggested the breaking of this early Prohibition Law. The Chinese delegates of the occasion, however, exerted their Oriental wiles and informed the King that it was really venomous snakes which she harboured in her hair—upon which he ordered the "snake-rearing house" to be destroyed!

However this may be, silk *was* smuggled out of China long centuries before official permission was granted for foreign silk trading, and long, though not leisurely, were the caravan journeys of the silk traders. Safety and trade were what they desired, so great detours were made for security's sake. There were three principal routes out of China, all of which commenced at what is now known as Kanchow and continued to Samarkand, where they branched out. One route led into India and ran from there through Parthia to Mesopotamia, Arabia, and Syria, and so to the Mediterranean. Alexander, who, two thousand years after this route is known to have been used, swept with his armies into India, did so that he might control the silk flood that tided from there on camel-back—"thirty to seventy camels to each caravan, all loaded with bales of the precious stuff and strung along the flat, wide spaces to the horizon itself."

There was a northern route which, fed from China, led out of India north to the Caspian Sea and to the Volga River. There was a third and extremely ancient trade route that, passing through the Arabian and the Red seas, came up through Egypt. In comparison with these the discovery of a water route, somewhere before 700 B.C., seems positively modern. We learn of this last, peculiarly enough, as the result of a voyage of one Fa-hier, a Buddhist, travelling from China to Ceylon, about seven hundred years before Christ was born. The gentleman changed boats at Java. Five hundred years after, Roman merchants travelled by sea to Cochin China and the rest of the way by land; and their quest was silk—for China to the ancient world *was* silk. It was woven there as early as 3000 B.C., if we can believe the orders of the illustrious Emperor Huang-Ti.

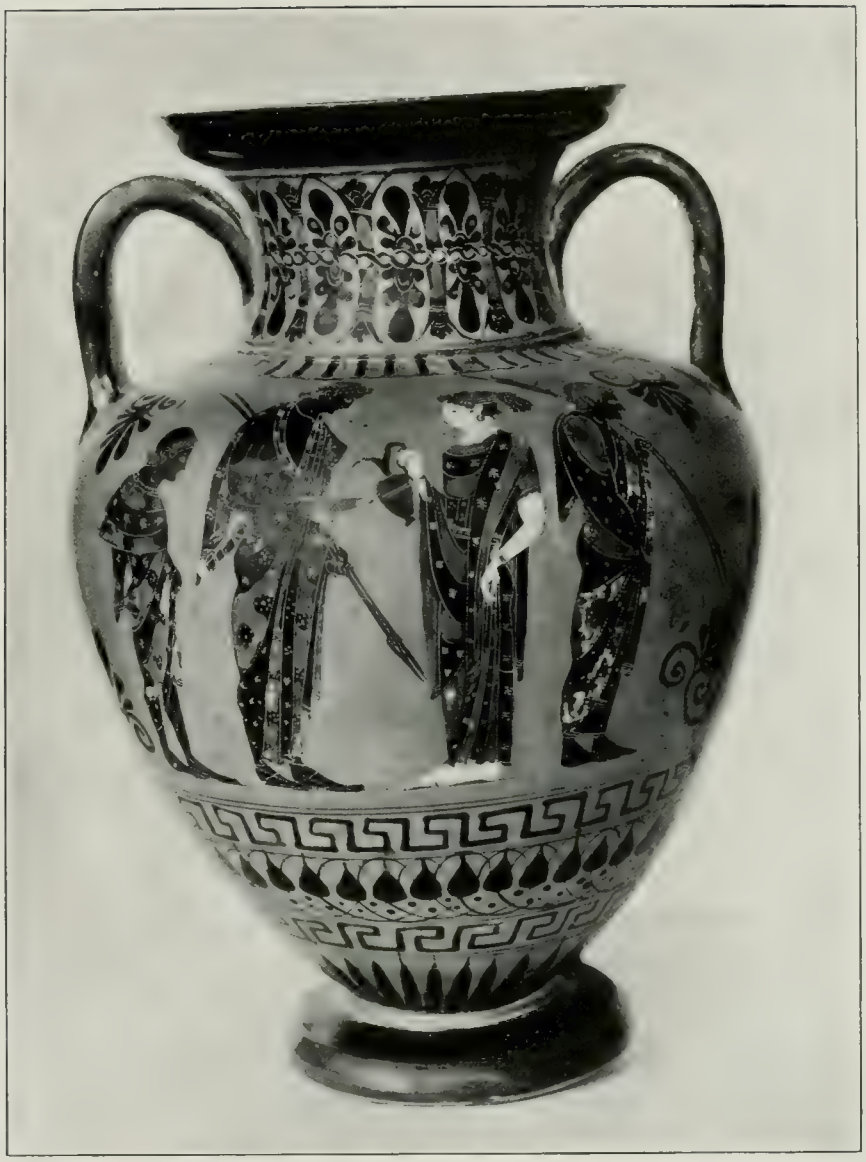
"Let coloured and figured robes be prepared," commanded this amiable sovereign, "for the various dignitaries of the court; and let the designs be symbols of their official distinction."

The symbols to which this illustrious and all-directing potentate referred possibly came to China from the ancient Chaldean civilization, from which (so legend says, at least) Chinese civilization came. Many of the ancient Chinese symbols were religious. They represented life and death and destiny and inanimate nature; and various among them took the shape of our old friends the geometrical lines, from which spring all decorative art. There were the universal animal and flower forms. There were religious symbols, which suggested a common origin with other ancient civilizations.

Thus the Chinese symbol of light was a red ball, as the Chinese, like the Egyptians, worshipped the Sun and Moon, whose significance (as with the Egyptians again) becomes divided into emblems. The frog is one of these emblems; the hare, pounding rice in a mortar, is another. The Chinese added colour symbols and used these frequently with sun and moon and clouds. So the colour green means a calamity of insects; red, a calamity of warfare; black means floods, and yellow, prosperity.

The outstanding influence upon ancient Chinese art was that of nature, for, being peaceful, they were more receptive to the beauties of natural surroundings than a warlike race. So we see turtles and pheasants, rice grains and millet and mountains. And all these decorative motives were truly textile ones; for silk lent itself to the depiction of design, and silk, as we know, was not lacking.

Last, but far from least among Chinese decorative symbols, there was the famous dragon, who was a varied monster with much significance, holding within himself as he does the unrestrained part of the universe. He is pictured as spitting flames and fighting tigers who, in turn, represent the restrained part of the universe. There are a Sky Dragon and an Earth Dragon; and the Sky Dragon prevents the heavens from collapsing, while the Earth Dragon is the ruler of wind and rain clouds. And there are a Five-Clawed Dragon, which is the emperor's emblem, and a Four-Clawed Dragon, which is for great but lesser princes.



Greek Anthora jar, 550–500 B.C.

CHAPTER II

Greece—Rome

GREECE

THE art of Greece is one which, in a manner, is a thing apart. For sheer, pure beauty it eclipses everything that went before it or came after it. In mural and pottery design, in architecture, in sculpture, it outleaps all other human effort; and even in the decoration of its textiles, so far as we may judge from those represented upon its murals, it possessed the same loveliness.

Broadly viewed, Greek decorative art is the result of several distinct eras. The first era was the Minoan, and the art was inspired by the sea life of the Cretans. It was full of foam, fish, and octopi, as we know, and it was very beautiful. It was a time about which many legends have grown, some of which have been incorporated in the Iliad of Homer, who sang the epics of the Trojan war and of a glowing Grecian life which had been swept away before definite recorded Greek history commenced.

In this immortal poem, picture upon picture occurs of the splendour of surroundings, of the decorative sense possessed by the legendary early Greeks.

There was the palace of Alcinous, "gleaming with the splendours of the sun and moon . . . with cut, golden doors, with lintels and doorposts of silver." There were richly dyed, wrought robes, stored in chests splendidly decorated and inlaid, and they were doubtless woven, too; for Grecian goddesses and high-born Grecian ladies alike were adepts. The fair Calypso, who dwelt on the island where Ulysses was wrecked, had a shuttle. The flame-haired Helen herself, the very subject of the war, was a graduate in the art—Helen who on one occasion was "in her room busy at a great web of purple linen in which she was working the battle between the Trojans and the Achaeans." There was Penelope, who worked at an upright loom (according to the best testimony of a vase painting); and the warp threads were kept taut by weights, which make one rather surmise that the goddess's weaving was of the tapestry order and inspired by Egypt.

As a matter of fact, spinning and weaving were occupations that never ended in the old Greek world of Homer, for the dresses of Helen's day were literally one-piece dresses which were woven and scarcely at all sewn; and they were not evanescent, but sound, and permanent, to be handed down from mother to daughter and regarded as important parts of the family's wealth.

As to what was the actual character of decoration during this Homerian period it would be perilous to say. Probably, like the Cretan art, it reflected something of the spirit of the sea, as Homer suggests when he states the number of vessels which sailed for Troy. One thousand one hundred and eighty-seven. That there were motifs taken from simple, beautiful nature objects we can be almost certain for the Homerian Greeks were a simple, democratic people, whose soldiers were ploughmen and carpenters and shipwrights, and whose very princesses spun; and the flowers, leaves, and tendrils which modern investigation has discovered on the potteries of the earliest Greeks are exactly what we should have expected.

The second was the dark era of Greek history when marauders came and Greece became a depopulated country whose cities disappeared and whose art, such as it was, took a turn backward to geometric design. This was a period of zigzag lines, of triangles, checks, lozenges, and crude geometric silhouettes of figures with pinched-in waists.

The third era is called Ionian, and represented a great artistic renascence, for the Ionians were great merchants and sailors and had the will to create on potteries and on textiles designs which were adapted from the art of those Eastern nations that had warred and traded and stolen each other's art motifs for thousands of years.

In this era Greece *adapted*, with a whisper of the supreme adaptation of the later Greeks. She took her cue from the mythological and hunting scenes of the Assyrians and she began to make processional groupings of her own gods and heroes, but made them more lifelike. She showed a fondness for winged men and women and beasts and for human-headed animals, which she naturalized in style and fixed on deathless vases. She showed a taste for lions and panthers and sphinxes, arranged in friezes as in Assyrian art; but these were never simply transferred. Some new spirit of reality had been implanted in them.

So entered the fourth period which immediately preceded the "Golden Age;" and artists flocked to Athens to paint vases, to build temples, to chisel reliefs and statues. We are now in what is called the Archaic Period when the monstrous shapes of the East were discarded and Grecian art came to be truly Greek. Now were the gods and heroes represented in human form, and attention became centred on the human body, whose representations were influenced by the athletic ideal which had been fostered by Pan-Hellenic festivals. In the art of this period we see scenes from the daily life, also the lotus flower and the palmette, but not as they had been borrowed during the preceding century from the East. These were now thoroughly Greek. And we see the meander, the ivy, the laurel wreath.

Followed the fifth era—the golden age of Greece itself, of which Pericles was the great inspiring spirit—and it appears, too, a person who did things in the grand manner.

"You have adorned Athens," said his enemies, "like some vain woman, hung round with precious stones and figures and temples, which cost a world of money."

"Then," said Pericles, "since it is so, let the cost not go to your account

but to mine; and let the inscription upon the buildings stand in my name."

This art of Greece in the golden age was marked by several important characteristics: the first one was its calm remoteness. It seems set above passion. The second is the importance given to the representation of the human body, which became the chief theme of the artist. A third was restraint; for nothing is ever pushed to an extreme in Greek art. The last great characteristic of this Greek art was the perfection of proportion and balance in everything touched by it.

Its human figures were the first truly beautiful representations ever presented to the world. They remain the most beautiful to-day, yet no more beautiful than their native decoration, though here the Greeks made little effort to be realistic. They aimed rather to learn and illustrate the principle on which flowers grow. They used the vine, the wreath, the acanthus leaf and scroll—the various parts of which grew out of each other in a continuous line. They used the wave ornament and the fret, to distinguish water and land. They used the mask. They used the gargoyle.

We are speaking now of Greek art generally; but the greater part of what we have said applies to the decoration of textiles which were embellished with human and with animal figures and a limited amount of geometric decoration.

Such was Greek art in its golden period—an art which was as simple as Greek life itself but which, like all other art, declined through an imitative period and became thoroughly tarnished when Alexander, fixing his court at Babylon and forsaking alike his simplicity and self-control, devoted himself both to the excesses and pomp of the Persians. He lived in the palaces of the Persian kings, imitating their state and splendour. He suffered his courtiers to prostrate themselves before him. He gave dazzling entertainments where doubtless some proportion at least of the $150,000,000 worth of gold he is reported to have seized from the Persians found its way back to Persian pockets. He formed the principal figure in what are said to have been the most gorgeous nuptials ever performed—those which celebrated his marriage to Statira, the daughter of Darius, as well as the marriage of eighty of his officers to the daughters of Persian and Median nobles.

It was in the spring of 324 B.C. that the ceremony took place. There were 9,000 guests, each of whom was presented with a golden cup; and eighty double seats were placed in one great hall where the eighty bridegrooms feasted;

whereupon the eighty brides entered, wearing jewelled turbans beneath which streamed their long locks; and they wore wide linen trousers, silken tunics with long trains, and broad belts with jewels. Alexander advanced and took his princess by the hand, while each officer did likewise, led his lady to his seat, kissed her, and placed her upon it.

Such was the Persian ceremony, and such the manners of Alexander when he, supreme, lived in the palaces of the Persian kings. Grecian art underwent exactly the same intermixture in its final period. Its purity was gone, mingled as it was with a flood of Eastern influences which Alexander's political expediency had helped to bring about. The glory of Grecian art was over.

Rome

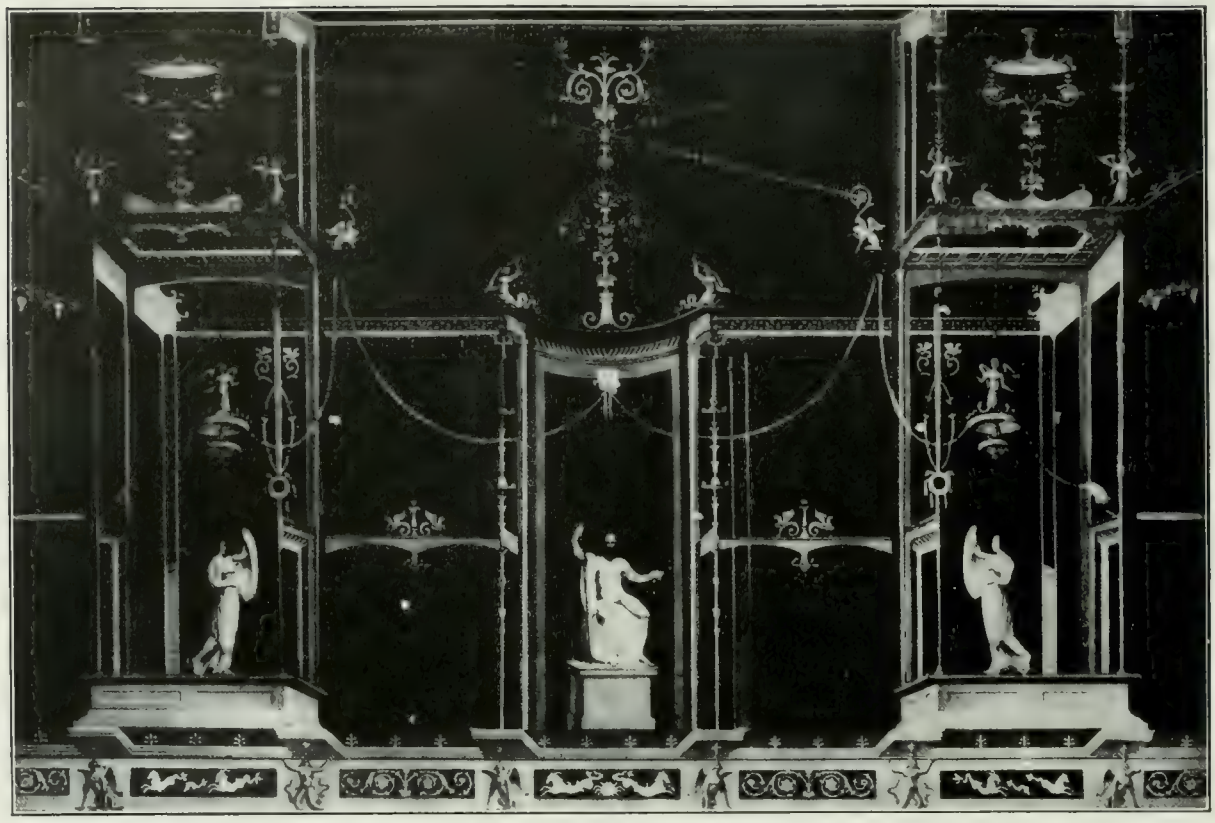
Rome was the decorative successor of Greece and, outside of China and the Near East, was the greatest consumer of silk in the century before the Christian era—in about the time of Caesar, in fact, who was partial to it, wearing silk "with a deep purple fringe, a foot long." Caesar, however, was always fastidiously dressed and had a hint of vanity about him, which perhaps is the reason he bored Cicero on the occasion of a memorable visit he made to the latter's country house.

"I acquitted myself like a man," exclaimed Cicero afterward; "yet he is not a guest to whom one would say at parting, 'Pray call upon me again.' Once is enough!"

This was the sunshine age of Rome when riches poured in from everywhere. There had been simpler times, when the clothing of the Romans was woollen, and was a sober, blanched white; but people of fashion had now commenced to desert their tunic and tunica and to affect the Greek robe, with its girdle and mantle and wide-sleeved tunic.

As for Rome itself, in all this affluence, it was the paragon of all the paragons. There were public places, monuments, palaces, and gorgeous private houses, the walls of one of which Pliny describes as "covered with plates of gold." Outside in the courtyards and between the gay pillars of Phrygian marble were trees and bushes and plashing fountains and, says Vitruvius, "the whole laid out on the same scale as in public buildings."

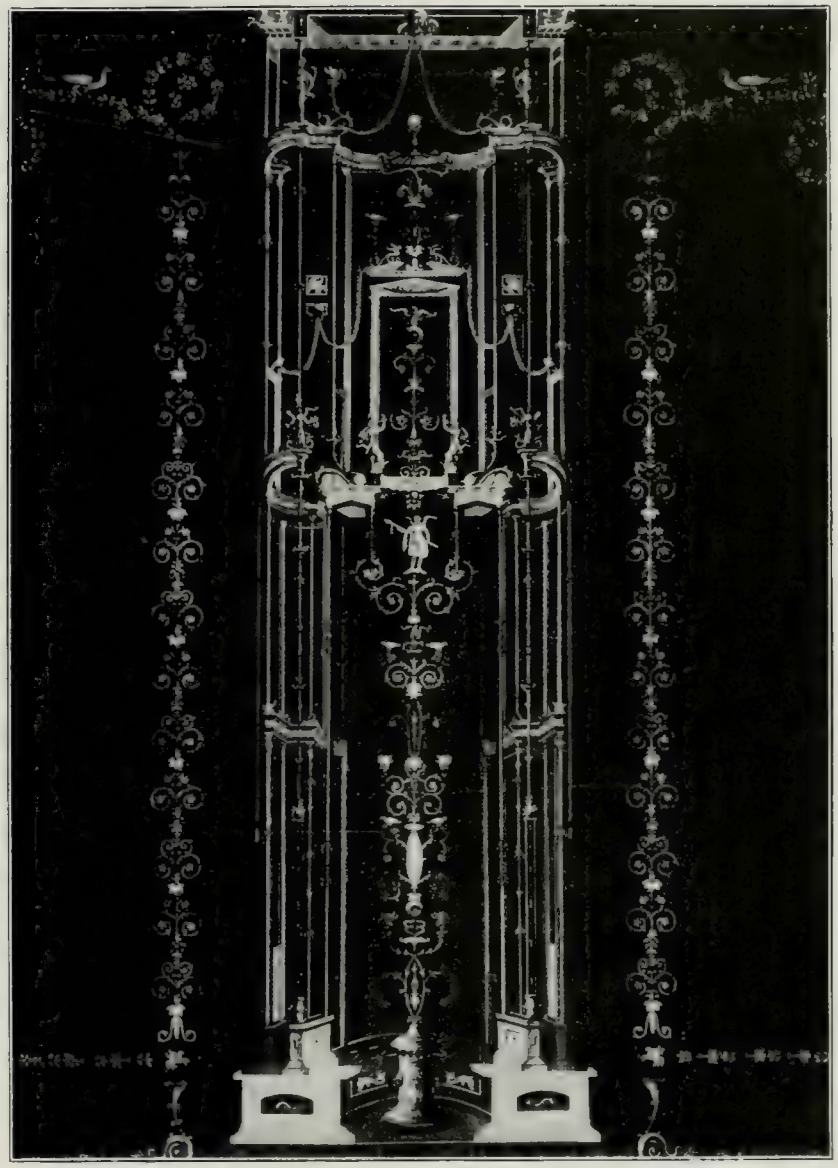
To the august owners of such private residences one can easily imagine the appeal of silk, which was first imported from China as yarn by the sea route round India as well as by land. Such silk was broken up, dyed, and woven in with linen and cotton—which sounds rather horrible from our



A wall decoration at Pompeii showing Roman ornament.

sophisticated modern point of view, though it didn't in the least interfere with a general extravagance in bright and costly colourings of scarlet and green and purple—the last of which the Emperor Augustus was somewhat particular about. He permitted it only to senators holding office, when they presided at the games; as for Nero, he forbade the sale of Tyrian and amethyst purple entirely—Nero, in whose reign the extravagance of the age reached its limit and the prices of manufactured silk reached dizzy proportions. Even before this time Babylonian couch coverings were sold for 800,000 sesterces (or about $20,000), but they rose to 4,000,000 sesterces under this bewildering Nero, who did some pacing in the matter of the spending himself. It was said that he never wore the same robe twice, and that his expensive habits (he travelled with a thousand chariots on his theatrical tours !) led him into such severe financial difficulties that he never bestowed an office on any man without adding, "And thou knowest whereof I have need !"

The Roman decorative art reflected the Roman spirit, which was practical. Rome possessed all the qualities necessary for Empire building; and her genius found expression in government, organization, the making of laws, the construction of strong walls, aqueducts, bridges, temples, gymnasiums,



Roman ornament in a wall decoration—Pompeii.

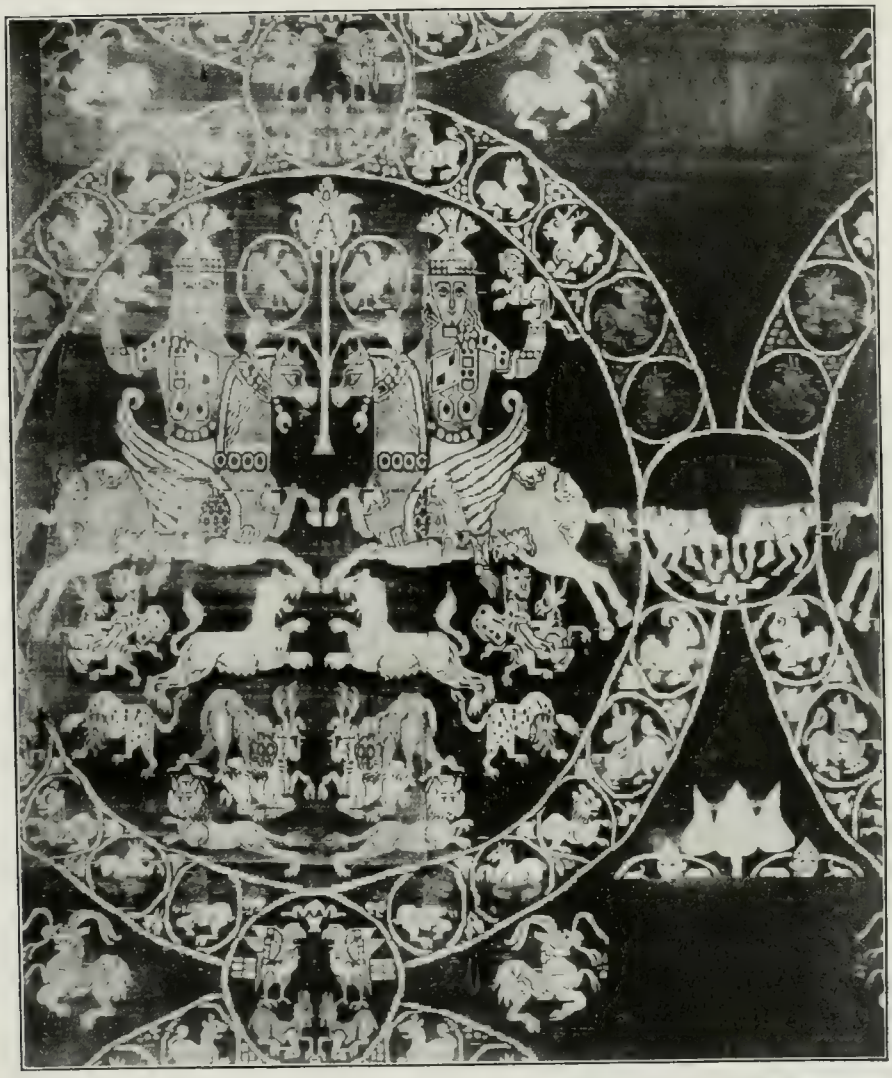
market-places, amphitheatres. Rome was not idealistic, and Greek art with its passionate idealism could never truly be reflected there. Copied the art of Greece was by the Romans—and copied greatly. It lacked the divine imagination, however, and so, the spirit, the vitality of the Greek work. Only in one branch did Roman art achieve greatness—in portraiture. Here the instinct for realism expressed itself; though the Roman representation of historical events, processions, sacrificial scenes done with great literalness upon triumphal arches, columns, and market-places were, if not great art in the Grecian sense, at least sound and compelling.

The best idea of Roman decorative art was given by Pompeii, which presents it in two styles—those of Greek origin, which are flat tinted and com-

paratively formal, and those more Roman in character, which were based on acanthus scroll, palmettes, and flowers; and were interwoven with ornament and exaggerated surface decoration in direct, realistic imitation of nature.

Two characteristic Roman decorations must not be forgotten: the fasces (lictor's rod) and the laurel. The former, consisting of a bundle of elm or birch rods (from which the head of an ax projected) was an emblem of official authority and was carried by the lictors in the left hand and on the left shoulder before the higher Roman magistrates. The fasces originally represented the power over life and lives enjoyed by kings and consuls, while the ax symbolized the right of appeal. As for the laurel, this was adapted from Greece and formed the crowns of its singers, conquering heroes and athletes, so the Romans attached it to the fasces in honour of one of their conquering generals, and it stayed there—to be afterward incorporated into his textile designs by Napoleon himself, who was a good absorber.

In art the Roman Empire appropriated the formulas of her conquered peoples—Greece, Etruria, Egypt—but particularly Greece. To get a true and simple impression of Roman decoration, in fact, almost all you need to do is to take Grecian decoration and rob it of its genius and treat it materially and realistically. And there you are!



Sassanian fabric with hunting pattern showing Roman influence, 6th-7th Century. (After Lessing)

CHAPTER III

The Sassanids (New Persian)—The Eastern Empire of Constantinople—Early Christian Art

The Sassanids

WHEN Persia under Sassanian princes shook off the Parthian yoke to which she had submitted for nearly five centuries, the fine arts had almost disappeared from western Asia.

The Parthians had preferred country to city life, tents to buildings, so the early Sassanian monarchs found themselves without artists, architects, or models, and at the head of a people whose physical, mental, and aesthetic standards had dropped markedly since the time of the great Darius.

What was the Sassanid-Persian art? One based largely on a religion which made agriculture a pious duty and was based on the fact that man had been placed on earth "to maintain the good creation." So was introduced as decoration the famous "hom" motif or Tree of Life, which was a symbol of the eternal renewal of persons or things; and it was represented, first, by a date tree, and afterward by many highly fantastic forms. There was, too, the circle decoration which was originally emblematic of eternity—a circle being a line without end; and many a stained-glass window composed in vertically arranged circles, or even (as we have seen it) by the bottoms of most irreligious bottles, owe their existence to the fact that the Sassanid circles were religious symbols. There were also rosettes which connected the circles, and other motifs which reflected the fact that the Sassanids, like the Assyrians, loved to hunt the stag, the wild boar, the ibex, the antelope; and there were flamingos and ducks and geese, all presented as more or less realistic designs upon actual silken tissues themselves. Silks, by the way, were familiar in Sassanid Persia, as the great silk route through Arabia and Syria to Rome led through her; and the Sassanian monarchs took their toll of the silk that passed through their kingdom.

These potentates were majestic personages indeed, whose delicate and almost gauzy silken clothes were often most richly jewelled; and they dwelt in palaces where walls and ceilings had intricate beaten-in designs of gold and silver and which abounded with elaborate carvings of zigzags and rosettes. And over the entire surface were delicate traceries of foliage, animals, and fruits.

The Sassanid art had, at least, the strength to grow and to preserve itself. It embellished, first, the silk which had from the earliest times passed through Persia. It passed into the art of Byzantium and of Italy and is enshrined in a measure yet on the shawls and rugs that we know as Persian and which decorate our homes.

The Eastern Empire of Constantinople

Silk, as we have seen, had been imported into the Roman Empire before the 1st Century B.C. It was not, however, till the capital had been transferred from Rome to Byzantium (re-named Constantinople after the Emperor Constantine) that silk commenced to be received in really lavish quantities and to become almost a passion even in the lower strata of Roman society. The geographical position of Constantinople was an important factor in

this. It lay at the very gate of the Orient and the costly, beautiful fabric reached it by land and by sea. It passed through the Parthian Empire of the Persians and so through Syria. It came via India through the Arabian Sea and Egypt. It arrived already woven and dyed; for these two countries were already centres of the weaving and dyeing industry even earlier than the 4th Century. As Constantinople gradually developed, however, she came to equal and finally to eclipse them in these things. Her only difficulty was to obtain a sufficient supply of the silk itself; for the caravans, just as in pre-Christian times, were attacked by marauding Tartars as well as intercepted by the Persians; and the unfortunate silk merchants were driven to explore the mountain routes of Thibet and to descend the stream of the Ganges with the idea of making a safer voyage by the Persian Gulf; or they patiently awaited fleets which, once a year, made the journey from China by water.

It was to free these silk routes, or, better still, to discover the secret of the production of silk itself that Constantine, and afterward his immediate successors, exerted every possible effort. Under their pressure, occasional envoys of the Chinese who visited Persia (themselves sent to spy out the possible combinations against their country) were surrounded by secret agents; and every seducement and wile was exerted upon these to learn their great secret.

At last, after nearly three hundred years of Roman effort, the Emperor Justinian succeeded in unravelling the mystery of silk. He established the growth of the mulberry tree and the culture of the silkworm in Europe; and tradition tells the tale of the introduction.

Two Persian monks, the story goes, were the immediate introducers into Europe of the silk industry. They had lived long in China and were bade by Justinian to return and smuggle out of that country the wherewithal of the future mighty Western silk industry. They went as pilgrims, bamboo staves in hand—in which were concealed the silkworm eggs and the sprouts of the mulberry tree. They brought with them, too—though not in their bamboo staves, be it understood—the Chinese methods of cultivating silk. So runs the story. This, however, is sure. From Justinian's reign commenced the art of sericulture in western Europe. Constantinople was its centre and it monopolized the making of rich silk stuffs which were exported to Syria, Italy, Spain, and France.

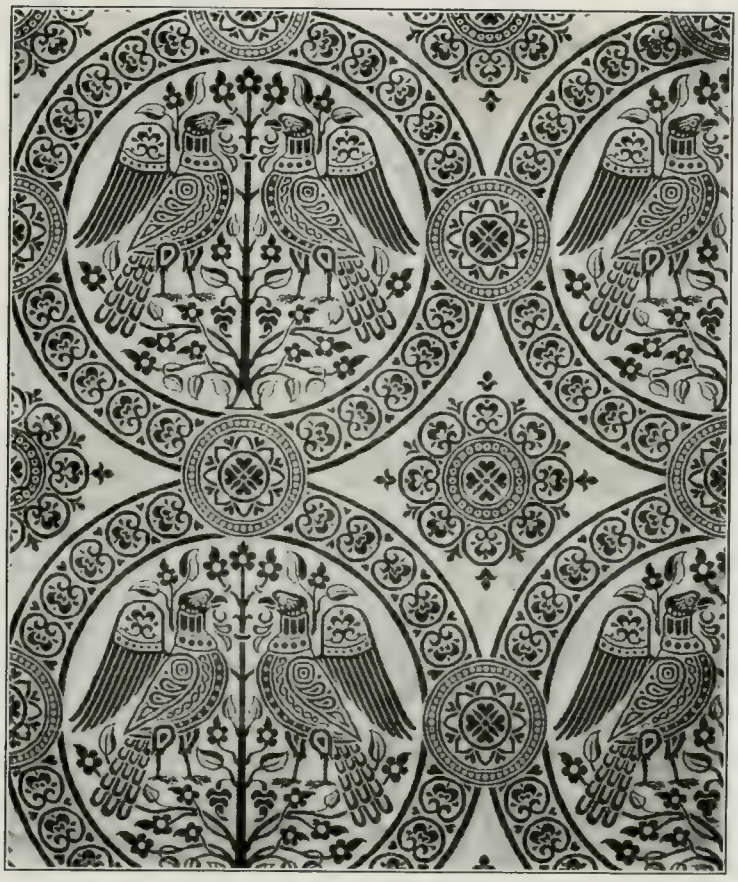
These cloths were elaborately patterned indeed; for the sumptuous spirit

Byzantine (East Roman) fabric about 500 A.D. Quadriga pattern. (After Lessing)

of the Byzantine decoration found there a perfect medium of expression. Not content to take Greek and Roman decorative motifs and to reproduce them in Byzantine style, the Byzantine weavers sought to enshrine in triumphant characters the new religion, Christianity, as well as to borrow from Syria and Persia an Asiatic wealth of natural and fictitious animals, which were framed in circular bands and geometrical compartments. There were circles, squares, flowers, rosettes, portraits, scenes from mythology or religion; and the prices of the silk on which these were designed were as fantastic as some of the decoration itself. Justinian essayed to limit it to 8 solidi or about $20 a pound, but his attempts were useless. When the merchants secretly disposed of some of their precious stuffs they were fined as much as a hundred Roman pounds of gold or about $20,000.

This was the most glorious period of Byzantine art, which, after Justinian's reign, gradually went into a decline.

We see the 8th Century designs degenerating into geometrical figures—a sure sign of artistic decadence; and, as the long centuries continued, note a queer procession of decorative panthers confronting each other in circles, of pointed ovals, winged horses enclosed in vines, winged sea horses and great



A Byzantine fabric of the 12th Century.
Metropolitan Museum of Art.

auks (fearsome beasts with two heads), nearly all of which were in circles which were Persian. And there were many crosses, which show the still protective might of the Church and illustrate, as nothing else can do, the *mêlange* which was so characteristic of Byzantine decoration.

Constantinople was sacked by the Crusaders in 1204 and Villehardouin unctuously remarks: "There was no estimating the quantity of silver and gold, precious vessels, jewels, rich stuffs, silks, robes of vair, gris, and ermine and other valuables, the production of all the climates. . . . It is the belief of me, Geoffry de Villehardouin, Marshal of Champagne, that the plunder of this city exceeded all that has been witnessed since the creation of the world."

Constantinople fell to the Turks in 1453 but its power was gone. "Stained red with blood, and black with vice, and disfigured with waste and horror" as she was, yet she was, too, the main centre of civilization from the 5th Century to the Middle Ages.

The influence of Byzantium on the art world cannot be overestimated. Europe in general and Italy in particular owe much to her. She developed

Silk from Alexandria depicting the Annunciation. First half of 6th Century. (After Lessing)

a comprehensive style of decoration; and so great was the ingenuity of her artists that crude symbols became things of beauty. For sheer richness and opulence no art has ever excelled that of the prodigiously opulent Byzantines, even though it lacked the exquisite balance, the relief, the proportion of the Greeks.

Early Christian Art

The early Christian art follows that of the Byzantine and was born in the catacombs of Rome, where the followers of the new religion secretly worshipped, buried their dead, and developed their propaganda in a series of images, figures, paintings, and carvings that were more than art. They were actually writing and had a double reason for existence. They were, in the first place, a form of instruction for such of the early Christians as could not read. They possessed, in the second, a protective significance, for they were not understandable to their Roman persecutor. These symbols were exceedingly varied, being drawn from Oriental as well as pagan Roman sources; and they

were as unchanging as Egyptian forms themselves. Perhaps it was for this reason that they became squatty and clumsied as the centuries went by. One can almost see the artists becoming bored by the limitations imposed on them. One can certainly notice the degeneration of the work.

The theme of Christ (who, by the way, was pictured as progressively older as the centuries went by) was and is the central one of Christian art; though Christ and the Christ idea, and everything that entered into and supported them, were pictured in many symbols—all devised with the idea of putting the Roman persecutor "off the scent," as the saying goes.

Thus Christ was represented by the fish, the pelican, the eagle, the hen, and the Christ idea by the lion, the lamb, and the cross—the last of which was the most important and was used as decoration even by the Sassanids who repeated crosses in their circles; and crosses provided the reason why the quatrefoil was adopted in early Christian and Gothic textiles—and why, by the way, the four-leaved clover is considered lucky.

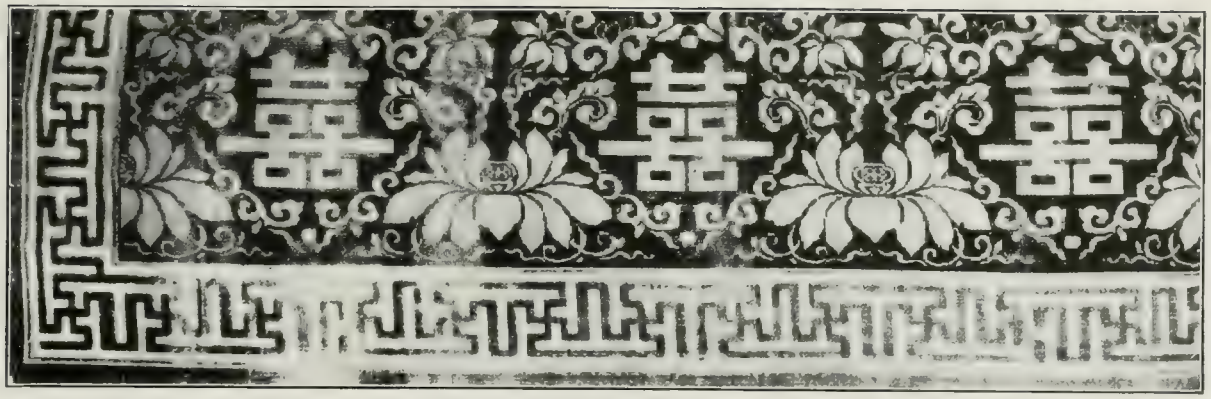
There were many other Christian symbols. There was the circle which (taken from Egypt) signified eternity. There was the anchor, which was the symbol of hope and safety, and there was the peacock, which was the symbol of resurrection. The olive symbolized peace; and the lily, purity; and the dove, spirit or soul; and the wreath triumph over death; the palm-leaf, martyrdom.

Such were the bases of early Christian art which were embroidered on rich silks by the hands of the most exalted women of their time and used as hangings for churches, coverings for altars, and vestments for priests. The august Helena, mother of the Emperor Constantine, herself embroidered an image of the Virgin for presentation to the Church, while Bertha, the mother of the mighty Charlemagne, was tirelessly busy at her embroidery, which, with tapestry, were the great recreations of the femininely noble for many centuries. Seated in her "bower," surrounded by her women-in-waiting, the high-born lady of early Christian times became actually so inventive at this work that it came to be—even in convents—animated and vivacious; so there came a rebuke from the Council of Cloveshoe, no less, which remarked upon the "frivolous patterns" of some of the designs and charged the pious embroiderers to confine their work to religious subjects.

One characteristic of the Early Christian textiles displayed in some of the early churches might have seemed strange to our eyes. Many of these textiles came from Syria and had little relation to the spirit of Christianity.

They were given to the church by purchasing or conquering princes who were wishful of churchly approbation; but the hangings were symbols of Christianity's triumph, and so all was well.

So far as silk itself is concerned, Christianity played an important part in its distribution through Europe from the East. Christianity gave to the Occident a new source of wealth, for through it the silk industry became Europeanized. The missionaries of Christianity to Persia, Bactria, and India became unconsciously the advance agents of a tremendous commerce in silk which was to spring up. They had accomplished what had hitherto been considered impossible, and in making converts to Christianity had made converts to commerce in silk as well.



Mediaeval Chinese fabric with bands and Greek fret.

CHAPTER IV

Mediaeval China—Mediaeval Japan

Mediaeval China

THE period between 600 and 1300 was perhaps the most glorious in Chinese art. Buddhism had brought China into touch with India, Persia, and Arabia. Embassies dressed "in glorious and shining silks" travelled to China from the India-China Peninsula as well as from Java and Sumatra, while even the ambassadors of the Greek Emperor Theodosius made an impressive appearance; and they bore both gifts and graciously turned messages. And Buddhist monks, Japanese students, and missions from the early caliphs came to China.

It was the era when, according to the Chinese themselves, Chinese pictorial art attained its highest degree of development—an era when the lordly Chinese rulers and their families descended to definite details in the matter of decoration. The Emperor Jen Tsung, for instance (who died three years before William the Conqueror fought the battle of Hastings), was very definite as to his, evidently considerable, ceremonial hat. "Let my ceremonial hat," said he, "be made of dark blue gauze, worked with medallions of dragons and khilins, having the interspaces filled in with dragons and cloud scrolls woven in gold." A princess of the Tang dynasty, in the 8th Century, occupied her own fair hands with textile work—embroidering a coverlet of brocade with "three thousand pairs of mandarin ducks," the spaces being filled in with sprays of flowers and foliage.

Flowers were an extremely popular motif in the mediaeval textiles of China. We see the lotus, the chrysanthemum, the peony, again and again,

also sprays of rose mallow and bamboo and cherries and grains of rice and water plants—all coming, by the way, direct from archaic Chinese times; for the Chinese held on as tenaciously as the Egyptians themselves to old customs and old decorative motifs. The Chinese gradually collected bird and animal forms also as they went along, with the result that pheasants, storks, eagles, peacocks, ducks, and geese are common; not to speak of snakes and hares and lions and tortoises. There are whispers of fantastic animals, too —in which group one can place the dragon, the unicorn, and the phoenix.

The art of China was strongly affected by its three religions. The first was Taoism, the religion of fear, which was the state religion of the Tangs and was a compound of Buddhism and earlier native elements. It was responsible for designs which touched upon astrology; and also for flower-baskets, flutes, castanets, swords, bamboo, and musical instruments.

Next came the religion of Confucianism, which was the religion of philosophy, and it preached ancestor worship; and so, being properly conservative, was a convenient one for the emperors, who took it up and made it a weapon in defence of their power. The Confucianists were self-conscious and puritanical in their particular Chinese way, and the Confucian standard in all things was uniformity and authority; and its effect on art was not happy. It was unsympathetic to accurate knowledge of form, to natural effects in nature, and it adopted blurred and brilliant masses of cloud and mist in their stead. It frowned upon any professional art, which was considered un-Confucian. Poems and paintings according to it should be unconsidered trifles, to be airily produced by leisurely amateurs; and the results, if gratifying to the officials and the literary classes, were unfortunate for Chinese art, which became atrophied. Scrolls and chessboards and inkstands (which seem to carry with them a properly official flavour) are Confucian, as are the hollow lozenge, the solid lozenge, the rhinoceros horn, the coin, the book, the pearl, and the leaf.

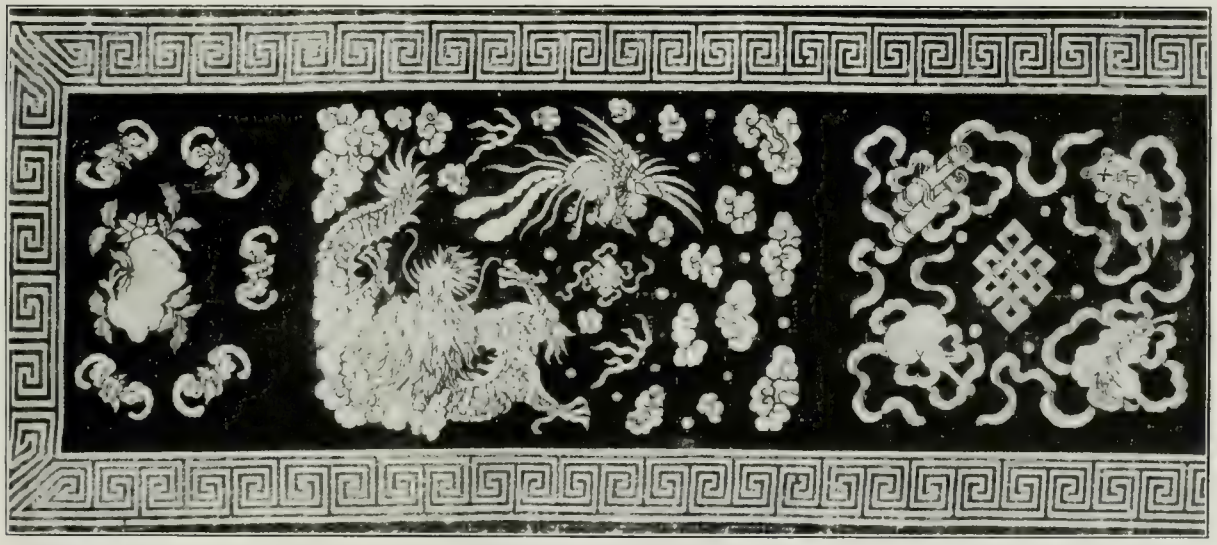
The third religion was Buddhism, which had an important effect upon the art of many countries, of which China was one. Buddhism was the contribution of a young prince Gautama, "Buddha," or "the Enlightened," who founded one of the great religions of the world. It was based upon the idea of self-culture and universal love; and it taught that all life is suffering and that salvation is found only in following the path of duty.

Buddha saw mankind as he saw lotus buds and blossoms on water; some bloomed and some were immersed in mud; and he determined that they

should all flower fully; and "the strong impression," says Anesaki, "received by Buddha and his followers from animals and plants was such that . . . in no other religion are they treated with such intimacy."

The ideal of the ultimate unity of all existence is the source from which Buddhist art received its greatest inspiration. As for the figure of Buddha himself, this was too sacred to be represented by the Buddhist artist, except by symbols such as the holy wheel, representing the eternal truth revealed by him; a vacant seat on which he used to sit, and the Bodhi tree under which he attained Buddhahood. The believers who pay him homage, however, are represented as living beings: men and women bringing garlands, animals, offering flowers. The lotus is prominent always, for it is the symbol of purity and perfection, growing from the mud, yet undefiled by it, just as Buddha is born into the world but lives above the world.

We stray, however, from the symbols which were not only Buddhist but Chinese as well; and so come to the knot of destiny, the canopy, the umbrella, the lotus blossom, the urn, the conch-shell, and the twin fishes. Above all



The Greek fret bordering a fabric of mediaeval China.

these Buddhistic decorative conceptions, however, so far as China is concerned, rides the dragon which is the most terrifying and popular figure in Chinese textile design. Formerly, as we have seen, he obligingly prevented the heavens from falling in and eternally undoing China. Now, in mediaeval Chinese art, we see him often engaged with a pearl on each of his five claws. He is embarked in the desirable occupation of guarding wisdom. Incidentally, the claw-and-ball motif in furniture originated with the dragon and his pearl.

The phoenix motif in a mediaeval Chinese fabric.

The phoenix is popular in Chinese decorative art. He inhabits the very highest regions of the air, and his visits to men are popular. He announces happy events, prosperous reigns. And the stork is the emblem of longevity, and the bat, the emblem of happiness.

Mediaeval Japan

The Japanese have always been great assimilators; and they early proceeded to absorb Chinese customs and art with the same thoroughness of digestion that they display in regard to the affairs of the Western world.

From China, too, came Japan's pioneer silk-weaver. She was a girl named Maketsu and her descendants came, in due time, to be known as Kinu-nui or "silk clothiers." She was followed by others as well as by sericulturists, who were invited to Japan by a certain Emperor Yuriaku, known as the "Emperor of Great Wickedness," so many men and women did he arbitrarily execute—though he appears to have been a good patron of the arts and crafts. He distributed these weavers, who were Chinese and Koreans, in all his provinces; and he gave the seal of his sovereign approval to the planting of mulberry trees in Japan.

It was not the choicest of silk that was produced in that comparatively ancient time—about fifteen hundred years ago—although spinning, weaving, and dyeing had been practised from the earliest ages—had been even, in some degree, associated with the early religion of Japan. The very sun

goddess herself was pictured "sitting in the hall of the ancient loom," though she was reeling (alas!) from cocoons held in her mouth—the device of boiling cocoons not having then been invented. Silk threads in those days were uneven threads; and the Japanese in the time of the Emperor of Great Wickedness preferred their costumes to be of cotton and hemp and—after a period—mulberry bark, for silk mostly occupied the comparatively humble province of covering cushions.

The growth of Buddhism had a great influence upon Japanese mediaeval art; and this religion came through China, too. Architecture was the first of the arts to be affected; and lofty, spacious temples were built with towering tiled roofs, and rich decorations of sculpture and painting were enshrined within; and these things had a great influence upon Japanese architecture generally. There was a certain Emperor Shōmu, who made Buddhist styles of architecture a matter of edict and "officials of the fifth rank and upward" were ordered to build "residences of tiled roofs."

The influence of the Buddhist ideal was shown in Japan in the close connection that existed between the religious and the state organization. The Buddhist temples were not only places of worship, but of learning, philosophy, music, and moral discipline; and their rituals were gorgeous with candlelight, incense, flowers, music, processions, and litanies—all artistically combined.

In the 9th Century, there swept over Japan, from Central Asia and China, what is known as the Shingon Buddhism, which was a union of Buddhist, Hindu, Persian, Chinese, and Japanese pantheons into one cycle, centred in Buddha; in which the characteristics of the deities are represented chiefy by facial expression and bodily posture. Details of attire, forms of crowns, colours of lotus petals, however, are all symbolic, as are the flowers, jewels, weapons, staffs held in the hands of the pictured characters. To know all these signs and symbols is an immense task—as "the possible deities and symbols are as many as the atoms of the universe."

Buddhism affected the production of silks also, for it was, as we have seen, a religion full of decorative aspects. It was rich in imagery, and it appealed to the wealthy Japanese just as it had to the wealthy Chinese before them; and it inspired a prodigality in architecture and an excess of luxury in dress, too.

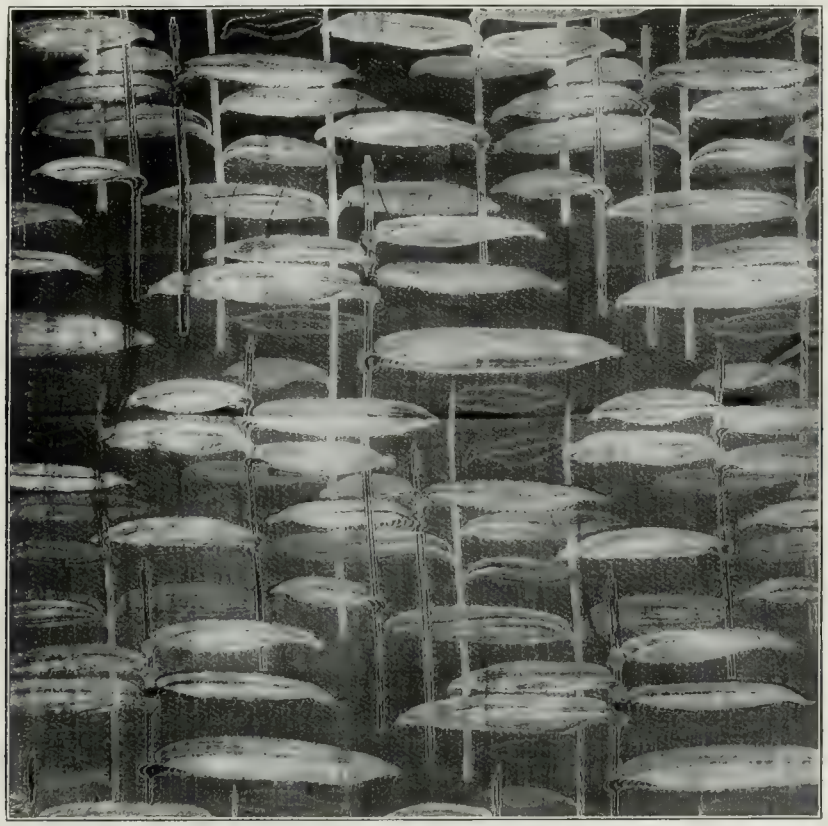
There was a reception of Chinese envoys, for example, at which "the Japanese prince and ministers all wore gold hair ornaments; and their garments

were of brocade, purple, and embroidery, with their silk-stuffs of various colours and patterns."

This luxury increased to the degree that at a palace fête in 1117 A.D. a very extreme of elegance was attained. Each lady wore a score of different and coloured robes, many of which cost a year's patrimony, while costly and gorgeous brocades and silks with beautiful embroideries were common. (As a little touch which has, as a matter of fact, nothing to do with textiles, let us say that the ladies of the court, at this particular epoch, shaved their eyebrows—then painted them in higher up. Truly, nothing is new under the sun!)

Ancient fabric showing a landscape design.

So far as actual decoration itself is concerned, the Buddhist symbols played great part in mediaeval Japanese textile art; and even empresses and princesses of the royal blood considered it not demeaning to embroider. There was the consort of the Prince Shotoku, for example, who embroidered



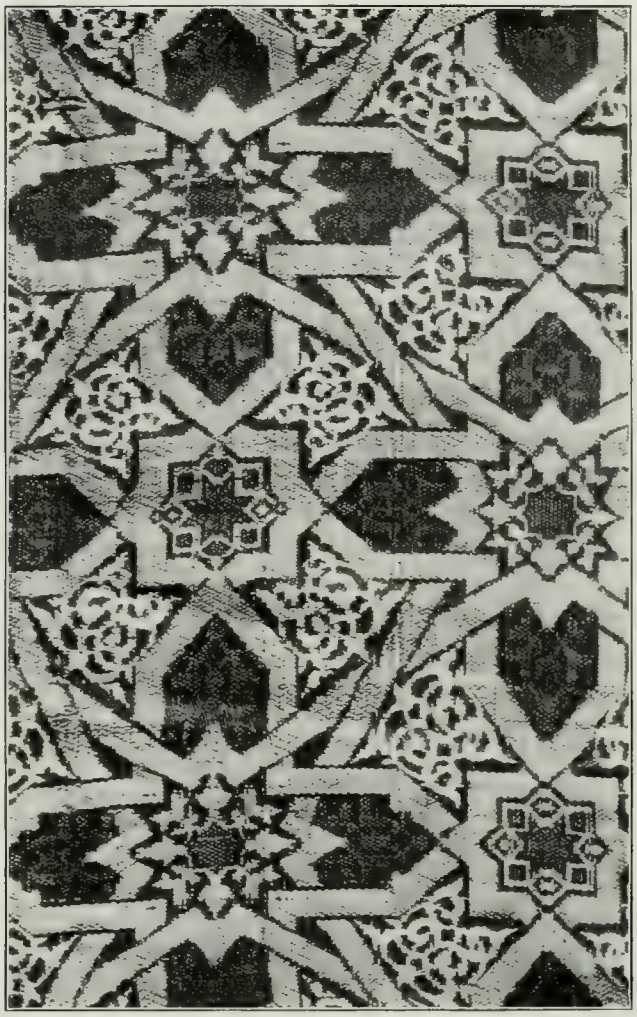
Example of mediaeval Japanese art.

silken panels of the Western Paradise in wifely remembrance of her royal spouse. These panels are still extant and were designed, it is said, by the descendants of the bloodthirsty, but artistic, Emperor Yuriaku, to whom we have referred. Lotus blossoms appear in these panels; and lotus blossoms are among the eight Buddhist symbols. Saints rise from them. Saints walk and converse; and there are phoenixes and tortoises with their backs inscribed, also various other sacred objects.

From their religion we see many figures of its immortal originator—wheels of destiny, saints, lotuses, vines.

From China itself came bamboo sprays, vines, cranes, wild grasses, reeds, seeds, lozenges, and occasional dragons in clouds. And there are wealths of peonies and other flowers, too; but flowers are common to the decoration of nearly all countries. Let us then set the peonies and roses, the rape flowers

and the petals, to Japan's credit; though when these flowers come to be confined in circles and repeated and repeated one suspects that some Persian influence filtered through China to Japan. So much has filtered through China to Japan that one suspects even her very mountains when they appear, as they do, in mediaeval Japanese decoration.



A fragment—Spanish-Moorish, 15th Century.

CHAPTER V

Mohammedan Ornament

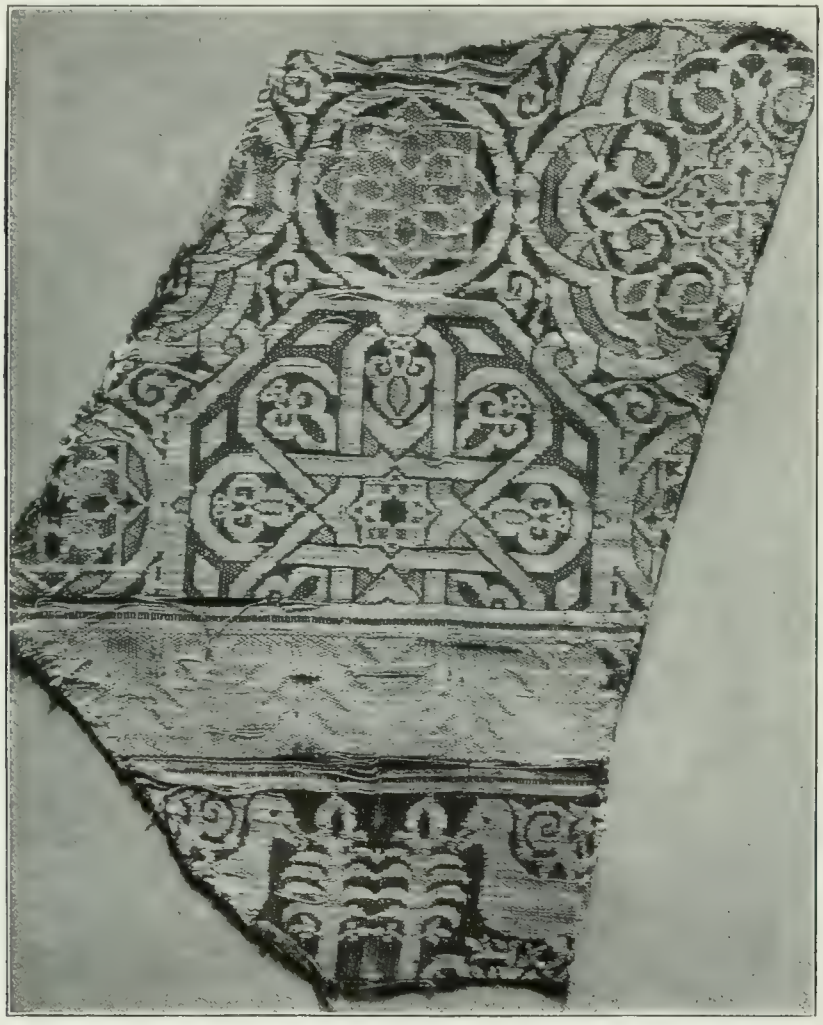
THE rise of Mohammed was an event which was to have a significant influence upon the decorative history of the world. He was a camel driver born in Mecca. "He seems to have been an epileptic and he dreamed strange dreams in which he heard the voice of the Angel Gabriel, whose words were afterward written down in a book called the Koran," says Van Loon. He decided to be a prophet; and as he couldn't very well be camel driver, too, he married his employer, the rich widow Chadija, who was his first convert.

Mohammed left very definite commands upon textile decoration.

He forbade the making of an image or likeness of any living thing, and conceived a religion whose tenets he ordered to be spread by the sword.

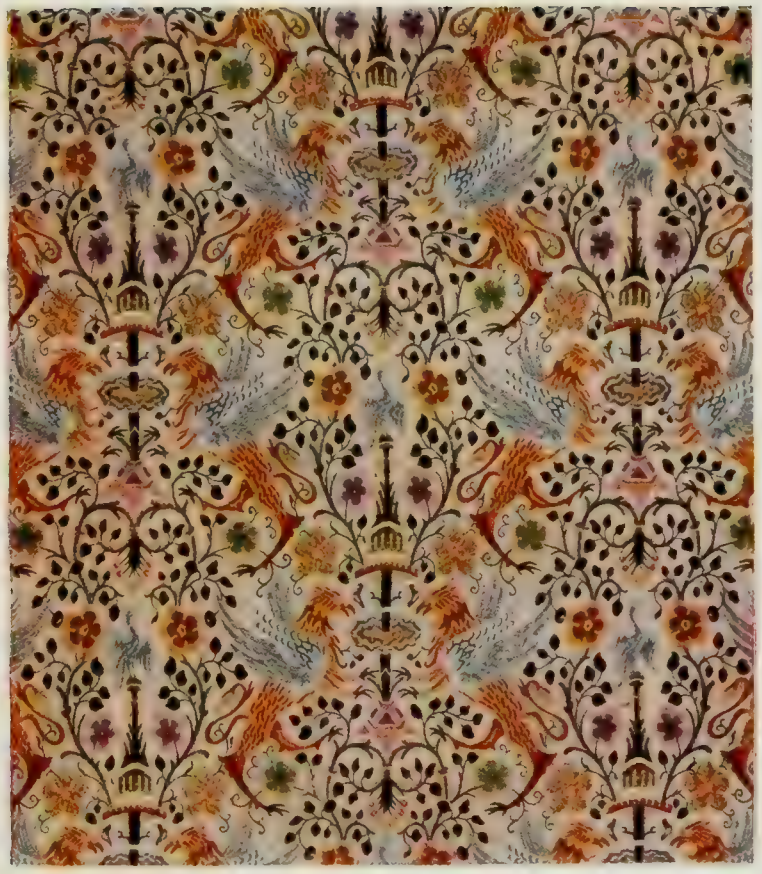
The Arabs proceeded to fulfil the commandment and, burning with fanatic zeal, drove all before them. First they swept down upon unprotected settlements; then, as they grew stronger, whole cities and countries fell before them. Syria, Egypt, Persia, they conquered.

They conquered Sicily. They entered Spain. And through their conquests—which had turned from mere looting expeditions into definite acquisitions of territory which they had to govern—came of necessity the adaptation of certain of the refinements which characterized their victims.



Design of the Spanish-Moorish, 15th Century, showing the beauty attained by the use of geometric lines.

The result is that Mohammedan art is not something uniform and unchanging but subtly varying according to the country conquered. There is, however, always a link. It is Mohammed's pronouncement in the Koran against the making of any statue; and this it is which was responsible for a



Persian damask of the 14th–15th Century.

wonderful development of geometric decoration by the Arabs. Forbidden living forms, they gave to dead geometric lines a beauty never before approached. They took simple triangles and pentagons and hexagons and heptagons and octagons, and arranged them in groups of three or four or five, with their lines extended. They took "S" curves and interlaced them to form beautiful patterns. They combined these shapes with each other and with circles and ovals, too; and they combined them so intricately that the human eye cannot follow them. They took, in fact, inanimate geometrical forms and from them produced designs which resemble the most delicate lace-work—finer than frost designs on window panes, delicate and gracious as the form articulation in foam.

It is true that the dictum of the prophet against the representation of all living form was not uniformly obeyed. In Persia, though it was followed in regard to actual statuary, it was held not to apply to textiles; and Persian designers continued, in the even tenor of their way, to design the same animals which they had done for centuries. The entry of the Turks into Persia was another reason that the Prophet's law was not unswervingly adhered to. They

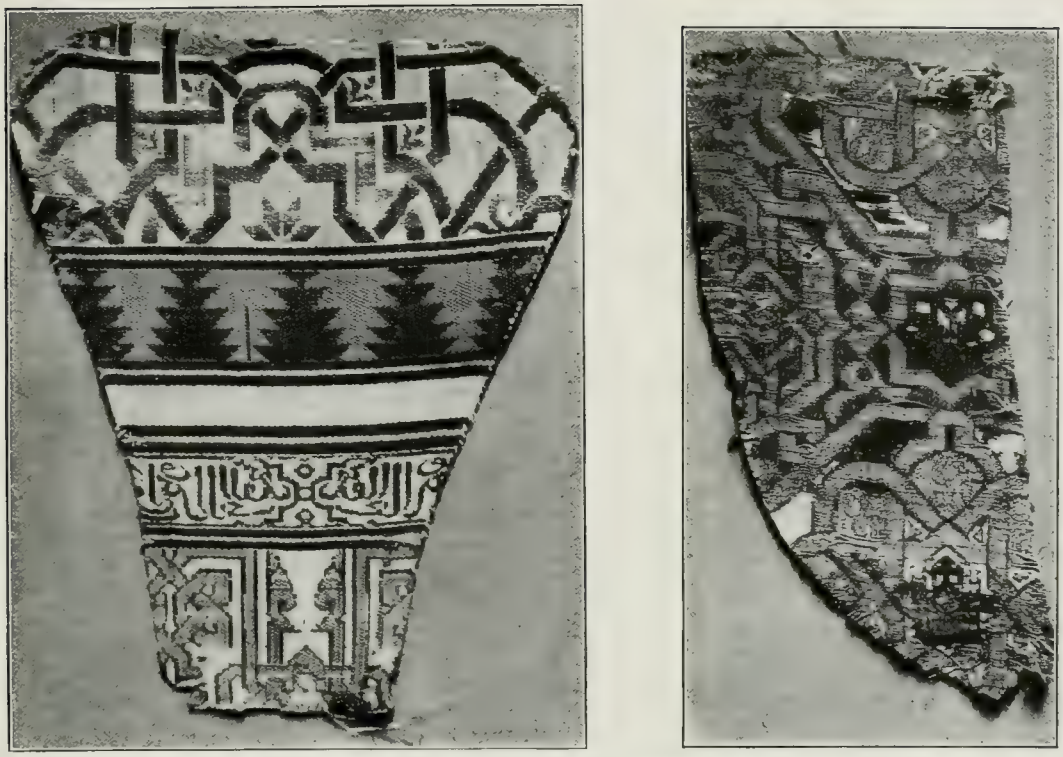
came from Central Asia, as did the Mongols (these overran Persia under Genghis Khan), and their contacts with the Chinese civilization show very clearly in Persian art. Persian silks of the 14th Century show hares in ovals that are filled with flowers and pelicans, and cattle in vine scrolls, and even the Chinese phoenix, which is fitted with a regal tail like a bird of paradise. And there is Chinese as well as Arabic script in these silks; and the khilin or Chinese unicorn himself appears—a savage beast indeed, with wings and a mane and a tail of flames.

Egypt was more orthodox, but even her decorative foot slipped. From the 7th Century is preserved a silk that Mohammed would have frowned upon, in the design of persons confronting a tree, while in the 13th Century are no less than lions on the very doors of mosques, and centaurs, too, together with unicorns, peacocks, servants, hunters, and eagles, which is a rare jumble of Early Christian and Persian and Chinese and Egyptian symbols. Egyptian decoration, however, as time went on, became more and more geometric and 14th Century silks show stripes with Arabic script, interlacings, bands forming pointed ovals, medallions and polygons with lace-like grounds. It was in Spain, however, that the Mohammedan art came to its fullest development. Cordova was the Moorish capital, and its loveliness is suggested by the following anecdote:

"A certain Abu-Bekr journeyed from Cordova to Toledo where he encountered his friend, Almak-h-zu-mi. 'Whence comest thou?' asked the latter. 'From Cordova,' 'When?' 'Just now.', 'Then,' said the sheik, 'come nearer to me, that I may smell the air of Cordova on thy garments.' With that he began to smell the traveller's head and to kiss it all over; and then he broke out in tearful, impromptu verses in praise of his native city."

The purest expression of Mohammedan art, however, was in the Alhambra; and here one can see it at its apogee. Here one may see the conventional treatment of ornament carried to perfection and geometric lines given soul.

They are fanciful, imaginative, refined, elegant, and are rendered more beautiful still by another device which is peculiar to Mohammedan decorations. Beautiful inscriptions taken from Moorish literature were placed with a nicety of balance, of arrangement, of proportion, which has never been exceeded. Indeed, it has been said of the Moorish artists that "they literally put their songs and poems, as might be some jewels, into the beautiful lace-work decoration of their buildings." The Alhambra is supreme,



Two examples of Spanish-Moorish 15th Century geometrical design.

and Boabdil, the last Moorish emperor to live on Spanish soil, wept as he regarded it for the final time.

"Allah akbar!" (God is merciful!) he sobbed. Zoraya, his mother, turned on him in anger, exclaiming, "It befits thee to weep like a woman for what thou couldst not defend like a man." Abu Abdallah (Boabdil) replied, "Hadst thou spoken thus at Granada I would have been buried under its ruins rather than surrender."

During the last epoch of the Moors in Spain, black and white were approved colours for clothing. "God," said the Prophet, "loves white clothing and created Paradise white." Red in the East and yellow in Morocco were called "angry" or "vengeance" clothing.

One familiar character of Mohammedan design we have not touched upon. It is the crescent, and its origin is attributed to that reigning leader under whom Constantinople was taken. There is a tradition that on the day of victory his eye swept proudly upon a map showing the ever-extending hold of the Mohammedan power upon Europe. At one end was the Mohammedan entrenchment in Spain. At the other it was set firmly in the Golden Horn. And the form was crescent shaped. That it might close to a full moon was the Mohammedan hope, which was never to be realized.

Sicilian fabric, 1200, Byzantine influence.
(After Lessing)

CHAPTER VI

The Contribution of Sicily and of Roger the Norman to the Textile Art

OUTSIDE of Byzantium and Mohammedan Spain, the first European country to develop the art of silk manufacture seems to have been Sicily. The Mohammedans introduced it in the 9th Century; but it was only, however, when the island which had been conquered by his father

was under the rule of the celebrated Roger the Norman that the industry of silk came into its unquestioned own.

Roger was a picturesque character who waged war quite impartially upon the Moslems, Greeks, and Lombards, and, at the same time, protected Mohammedan and Christian and Jewish religions alike within his realm —and the customs and costumes also of the mixture of races that dwelt there.

Roger was of tall and powerful body, with long, fair hair and a full beard. "He had," says Romnaldo of Salerno, "a lion's face and spoke with a harsh voice"; and in spite of the economical Norman in him, at his coronation "the floors of his palace glowed sumptuously all round with multi-coloured carpets; palfreys with saddles and bridles of gold or wrought silver were led in his train." And "no food or drink was served in aught but cups and vessels of silver and gold; and there was not even a servant who was not clothed in silk."

As for Palermo, his capital, it was the city of all the elegances, according to Edrisi. "It turns the head of all who see it," he wrote. "It has buildings of such beauty that travellers flock there, attracted by the fame of the marvels of architecture, the exquisite workmanship, the admirable conception of art."

As would be expected, the royal palace of the redoubtable Roger himself provided the keynote of the style which both architecture and textile decoration took in Sicily. Both Greeks and Saracens were employed on its building; so there were pillars and decoration in the Greek style and, to balance that, a roof not only Saracenic in character, but covered with Arabic inscriptions. And there were loggia and turrets, and "beautiful brocades covering the perfumed soil as with carpets of Sind."

It was, in fact, a really royal palace and contained a royal workshop for weaving and embroidery. This official workshop had, however, existed in Palermo long before the coming of the Normans. It was an institution in vogue at the courts of Eastern Saracens and Byzantine princes, a workshop for the use of the king and for the production of unique and costly presents of truly royal magnificence. To this workshop King Roger devoted much attention. When admiral Giorgios, of Antioch, was sent on his raid to Greece in 1147, he was especially enjoined to bring home Greek weavers and female slaves skilful in weaving—though it is also said in one place that "they must be beautiful."

Corinth and Thebes thus yielded not alone their treasures but their artisans as well; and the most skilful workmen in the silk manufactories were

carried as slaves to Sicily. Here Roger took the greatest care of them. He collected their wives and children and furnished them with dwellings and every means of resuming their former industry. Incidentally he perceived that their skill was the most valuable part of the plunder; and the decline and ruin of Greece may probably be more directly attributed to the loss of her silk trade than to any other event connected with the Normans and the Crusaders.

The Sicilian ornamental arts inherited from Byzantine as well as Saracenic sources. There are representations of archers, wild beasts such as lions and spotted leopards, tame birds, luxuriant Asiatic trees. There are legendary representations, and they figure largely in Sicilian pictorial and ornamental art; and these comprise not only fantastic, grotesque, or poetic fairy tales which had found their way through the East to the West, but others, including recondite legends from India; and the genre subjects are delightfully quaint representations of the Oriental *joie de vivre.*

As for the Norman-Sicilian silks themselves, these date from about 1100. Peacocks in green and red; fanciful-looking lions attacking camels; even the temptation scene from the Garden of Eden—all are shown. And these are sufficiently representative of the quaint and quite mixed art which was that of Sicily in mediaeval times.

CHAPTER VII

Mediaeval Venice

IT SEEMS strange to-day to think of the dominating spirit of mediaeval Venice as one of business, but so it was—and this is true also of Pisa, Amalfi, and Naples, who each had tendencies that way. Even in the year 1000 A.D., Venice was far in advance of all neighbouring provinces both in riches and in magnificence; and this prosperity was due to commerce. In the first quarter of the 8th Century she had made an alliance with Byzantium, whose silk stuffs from China, India, Persia, and Egypt poured in to her. She was a traffic gateway between East and West, and she enjoyed, moreover, a direction of great political genius. By the middle of the 8th Century her traders had already reached Africa and ports of the Levant. Concessions were extended to her from every quarter.

When the old and decrepit Eastern Empire was threatened by adventurous Normans she turned to Venice for help, and Venice saved her, gaining rich rewards in return. Venice had a special quarter in Constantinople given up to her. She received concessions to trade freely, without customs or dues in any part of the empire except Crete and Cyprus, which did not prevent her, however, from joining the Crusaders in attacking Constantinople in 1204. Enrico Dandolo, the doge of the time, entered Constantinople as a conqueror and took out of her, it is estimated, about $4,500,000 worth of loot, among which were velvets, carpets, taffeta, cloth of gold, webs of all kinds, and many exquisitely designed silks which the good absorptive Venetian weavers duly tried to copy.

Venice was probably the first Italian city to take up silk weaving; and the variety of stuffs was great, for there was "a very amazement of different fashionings," to use the words of an old writer. Crimson there was, and amaranth and red and green and white and indigo and turquois blue. And there were ash colour and pale blue, and nut brown and gray and maroon. Charlemagne's courtiers seem to have been tempted as early as 875; at least, it is recorded that they bought from Venetians in Pavia robes adorned with

An Italian 14th Century design.

peacocks' feathers and sashes of purple and "clothes and silks of every hue." The great Charlemagne himself "loved to wear a Venetian tunic," in spite of his simple and austere habits, say Frankish writers. This, however, was in the days of their native simplicity of dress when the Venetians wore mantles like Roman military cloaks, with short tunics; while plain shawls fell from the shoulders of the women. Afterward, in the times of greater prosperity, came more magnificent costumes with "long mantles of embroidered silk reaching to the ground." The ladies had gold hair nets and had likings

for long, loose robes of velvet with silver belts and great sleeves that swept the ground, ending in a point. Such were the fashions that passed before the eyes of the divine and melancholy Dante, and he remarked them, too, and he lamented them and the decay of the ancient manners. But all things pass.

The textile art of mediaeval Venice was influenced greatly by the East. Her relations with Constantinople we have seen. There was even the daughter of an Emperor of Constantinople married (in the happy pre-crusading period) to a doge; and the Venetian ladies of course copied her style—which surpassed all that they had ever seen or heard in luxury—even though they approved very little, we have been assured, her conduct. Venice, too, was the gateway between East and West. Persian stuffs came to her through Constantinople, with all its eccentric, well-known animals and its decorative flowers. And there was a Chinese influence, too; for the conquering Mongols brought that in their train as they overran Persia. They influenced all Near Eastern art indeed. And Venice was a heritor.

There was, however, yet another influence which tended toward Chinese motifs in Venetian decoration. It was the celebrated Marco Polo whose wanderings to China and back to his native city Venice read like a fairytale. Marco came of a family of voyaging adventurers and at fifteen years of age had not yet seen his father, who had fared forth before Marco's birth and had passed the intervening years in Tartary and China. At seventeen Polo left Venice with his father on his own extraordinary voyage. China was the goal, and the court of the mighty Kublai Khan, grandson of the still mightier Genghis; and the monarch sent emissaries to welcome the Venetians at forty days' journey from his royal seat. Three and a half years it took the Polos for their journey; but, arrived there, Marco was chosen out for great honour. Many years Marco Polo lived in the favour of the great Khan and was sent on missions to Thibet, India, Abyssinia, Borneo, the Philippines, Madagascar, the Malay Peninsula, and the Province of Russia. He travelled much through China, too, where he saw much production of the raw silk and the fabrication of the very finest silks; and in India he was dazzled with those which were "richly wrought with figures of beasts and birds." Finally, homesick for their longed-for, distant Venice, the Polos gained the Khan's reluctant consent to go back to it. They returned to their homes in tattered garments, which concealed, however, fabulously precious jewels, for only thus had the Polos been enabled safely to transport their enormous fortune.

Their friends looked askance at them at first; but afterward, at a banquet, the Polos outdid all gorgeousness of attire conceivable to Venetian imagination. At first they were robed in crimson satin. Then they robed themselves in crimson damask, after distributing the satin garments. Then they donned crimson velvet; and these being duly distributed Marco and his father appeared in the plain white garments of the day. Finally Marco, after running from the room, appeared again with the ragged clothes. Ripping open the seams, diamonds, rubies, and all manner of gold and precious stones rolled out. It was a *coup de théâtre* and the Venetian imagination was completely captured. The Polos, fabulously wealthy, became in a moment unimaginably popular. Their taste became that of the Venetians, and the Chinese motifs in textile decoration more assured than ever.

The Chinese motifs in Venetian silks form a singular processional which continues from the 14th to the 17th Century: turtles, khilins, parrots, flowers of the chrysanthemum or lotus type, cranes, and turtles all were there together with clouds with rays coming from behind and rays which quite dependably carried various animals which didn't necessarily inhabit the air at all—but for purposes of Venetian decoration.

In the meantime, Gothic art was developing; and we become aware of rowboats and dogs and falcons; and swans and harts and other falcons; for these were the days of falconry. Jacopo Bellini went further and aspired to water scenes; and he designed landscapes with hedges and fences confining animals which were intended to be portraits and not symbols; though sometimes he became decorative and imaginative and burgeoned forth into pointed ovals and interlaced bands which enclosed the head of winged lions. And these all were transferred to silk.

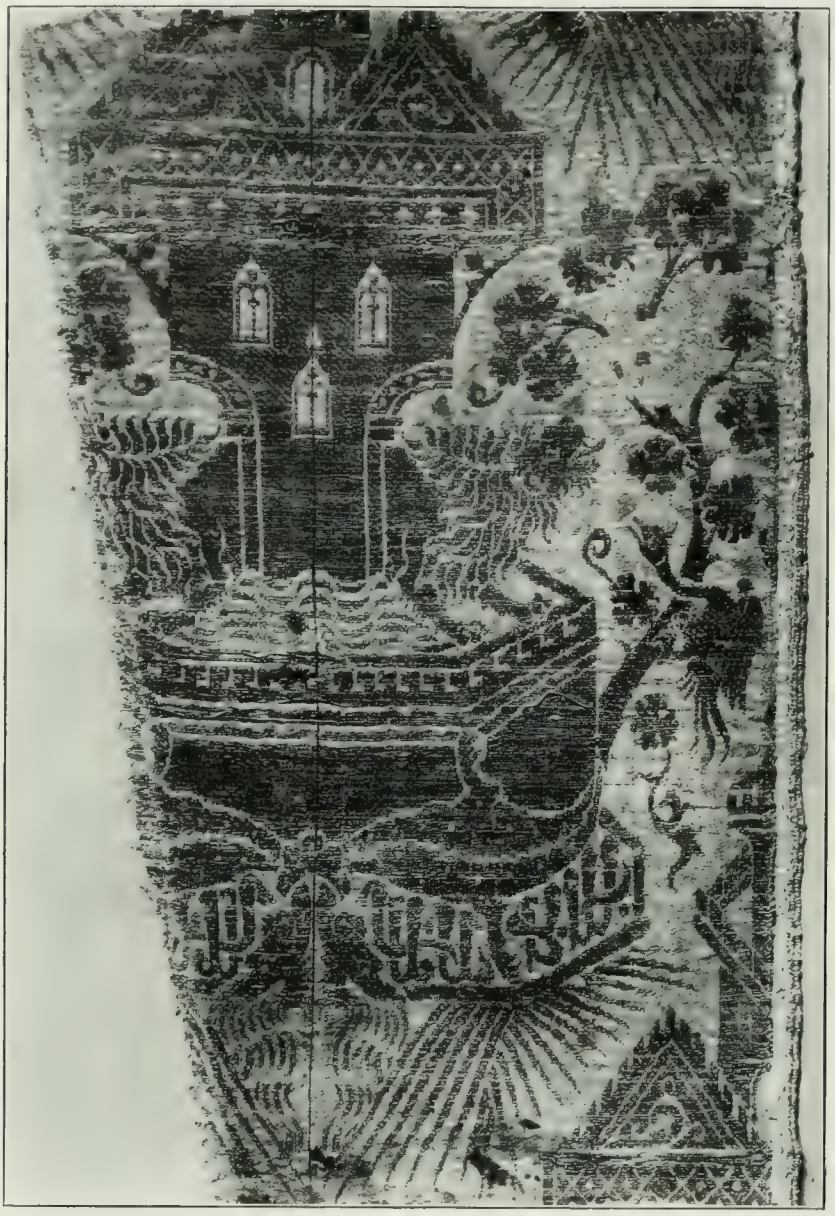
Before 1459 oblique branching patterns commenced to appear in Venetian silks, and these marked an important step in textile designs. Originally employed in China and Japan they now became applied to branches with flowers and leaves. Venetian velvets were filled with these, and they fell magnificently to the ground or were clasped at the waist with silver or with golden girdles. And the famous branching pattern became the mode in Italy exactly as the patterns of King Tut-ankh-Amen's day became the mode in ours.

So was formed the decoration of mediaeval Venice applied to a wide variety of coloured tissues, as may sufficiently be indicated by the character of costume worn by the members of the Craft Guilds of Venice when, in

1268, they went to salute one Lorenzo Tiepolo, who had just been elected Doge. There were furriers in ermine and doublets of samite and taffeta. There were weavers with silver-cloth tippets. There were tailors in white with crimson stars. There were masters of the cotton spinners with cloaks of fustian, and quilters with white capes sown with fleurs-de-lis; and there were cloth-of-gold and cloth-of-purple makers with hoods of cloth of gold and gilt beads. And the silk workers were in silk and the pork butchers in scarlet. And in the loggias of the palace courts each guild set forth its wares on benches and boards. This was the earliest example of an industrial exhibition that history knows.

One indication of how important Venice considered her silk industry is suggested by its anxiety to protect it. There was a decree against the importation of silks and velvets in 1365, against the adulteration of raw material in 1392, and a further decree against the importation of foreign silk manufactures in 1410. There was a regulated number of looms, too; and permission to exercise the art was personal and not transferable.

The golden age of Venice was in the 16th Century when a contemporary declares that the velvets, satins, damasks, taffetas, gold and silver cloths of Venice were the first in the world. A decline came, however, by the middle of the 16th Century, when her commercial prosperity began to wane. After the fall of Constantinople trade with that city ceased, and when the new sea routes were discovered to the Indies and to America, the competition of Spain, Portugal, and England was too much. The splendid days of Venice were over.



Original fabric of Lucca, Italy. 14th Century.
Metropolitan Museum of Art.

CHAPTER VIII

Mediaeval Lucca

SILK-WEAVING seems to have been introduced into Lucca toward the end of the 12th Century, and old documents show the enterprise of the Lucchesi in regard to the industry. For their silk they went to Spain, China, India, Asia Minor, and to Georgia, as we know from Marco Polo. Lucca "even Italianized the Greek and Oriental names of the various qualities of silk; and from these names one can generally guess the origin.

Thus the well-known Damasco or Damask is derived from Damascus; Ormesino, or Ermesino, from Ormudz; and the heavy silk called Baldachino from Baldaccio or Bagdad.

There are many ways in which mediaeval Lucca showed her interest in silk and in silk weavers; and stringent were the laws against any attempt to pass poor stuff off as good. Woe betide any weaver who dared to put a white stripe down the edge of inferior silks! "He was fined, his silk confiscated and burned in the Piazza di S. Michele; while he himself was declared to be a forger and a man to be avoided." As for him who "used false metal, or cotton, or filoselle in the woof of Baldachino—he was taken before a magistrate, punished; and his silk was confiscated as being a dishonour to the city."

In regard to the actual decorative motifs which characterized the decoration of Lucca, these were inspired, as usual, from varying sources. There was a curious mingling of Eastern, feudal, crusading, and Christian influences, with a cementing touch of naturalistic realism which coloured the whole.

Among the foremost of the Eastern influences there were, of course, those of the ubiquitous China which contributed (as it did in the case of

Design in 14th Century Italian—Lucca.

Venice) sundry cranes and other mysterious birds which possessed tails ending in scrolls. Also China contributed dragons and khilins, and cloud scrolls and rays and flying serpents.

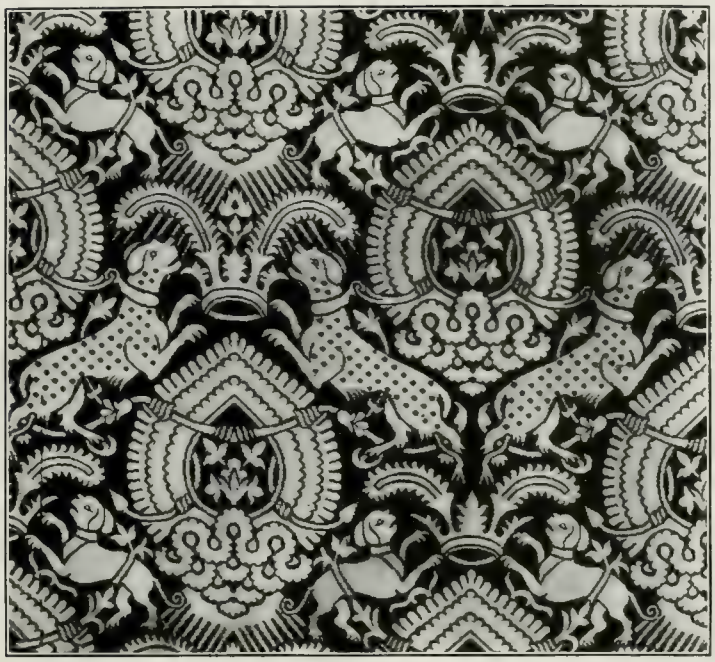
Byzantium and Persia contributed birds which confronted each other in circles, while Islam made its offering in the form of scalloped bands of script which were (how decorative Arabic can be made!) false Arabic.

It was a curious *mèlange* made not less curious by the feudal spirit which coloured it. No fantastic imagery was here, no strange flat animals and geometric sarabands. Here were set literal castles and practical attempts at achieving naturalistic swans and sailing herons, which were so favoured by the feudal aristocracy. Here were crowned horsemen with the never-failing, faithful falcon at the wrist, and all were rounded and had some unaccustomed but conscious similitude with nature. And all—Eastern motifs, feudal motifs, naturalistic motifs—followed in waves as in Venice, though with greater realism. There was also a religious note in Luccese decoration which Venice did not possess, and it is attested by various angels and cherubims and accessories of the adoration, and by scenes from the New Testament. And there was a use of busts that recalls the Rome of 1000 years before.

So came Lucca by its art. How it lost it and declined till it came to be actually sold to its rival Pisa is a story that centres round the wars between the protagonists of the Pope and of the Emperor, and particularly around a single man. His name was Castruccio, and through the sack of his native Lucca, in which he aided the Pisans, he caused the flight of many of the Luccese silk manufacturers and weavers. These found refuge in other cities and carried their methods and, in fact, their designs to Venice, Florence, France, Germany, Belgium, and even England.

Castruccio appears to have been a picturesque figure. Sentenced to be executed at one moment and proclaimed lord of Lucca on the very day of his execution, he found part of one welcoming procession "clad in ducal robes of purple and cloth of gold, his red hair crowned with laurel . . . and drawn by four white horses abreast."

Lucca's splendour lasted while he lived. At his death her glory died, too. Her silk manufacturers and her weavers, as we have seen, fled. They never returned; and, partly as a result, Lucca fell from her high estate. She became a thing of barter. Pisa, her enemy, bid 60,000 florins for her; and the offer was accepted and paid to the Germans, who occupied the city, received the money, and did not depart after having received it.



Italian design of the 13th-14th Century.

CHAPTER IX

Mediaeval Florence

THE Florence of the 13th Century "had none of those lines and colours which now lend such grace to its hills, such brilliant freshness to its plains. Then the fair and gay Florentine city, the fount of valours and of joy, the flower of cities Fiorenza," as she was called by a 13th Century poet, rose proud and dark and threatening, her hundred and fifty great towers and her battlemented walls surrounded by a moat against a sombre background of hills covered with cypresses—"as straight as lances, with oak and ash and fir trees swaying and rustling in the keen wind."

Such was the Florence of that era, and in her narrow streets one can well imagine clergy in great numbers, monks and nuns, pilgrims and lay sisters, peasants coming in from the country with their donkey carts laden with vegetables, knights in armour, rough artisans and singing workmen, jesters and wandering players, armed men belonging to some of the great houses making their way through the crowd with grim and threatening faces.

It was a luxurious Florence, this mediaeval one, where men gambled greatly and where the taste of women ran to an unbridled luxury in dress—so much so indeed that in 1275, by order of the Pope himself, women were

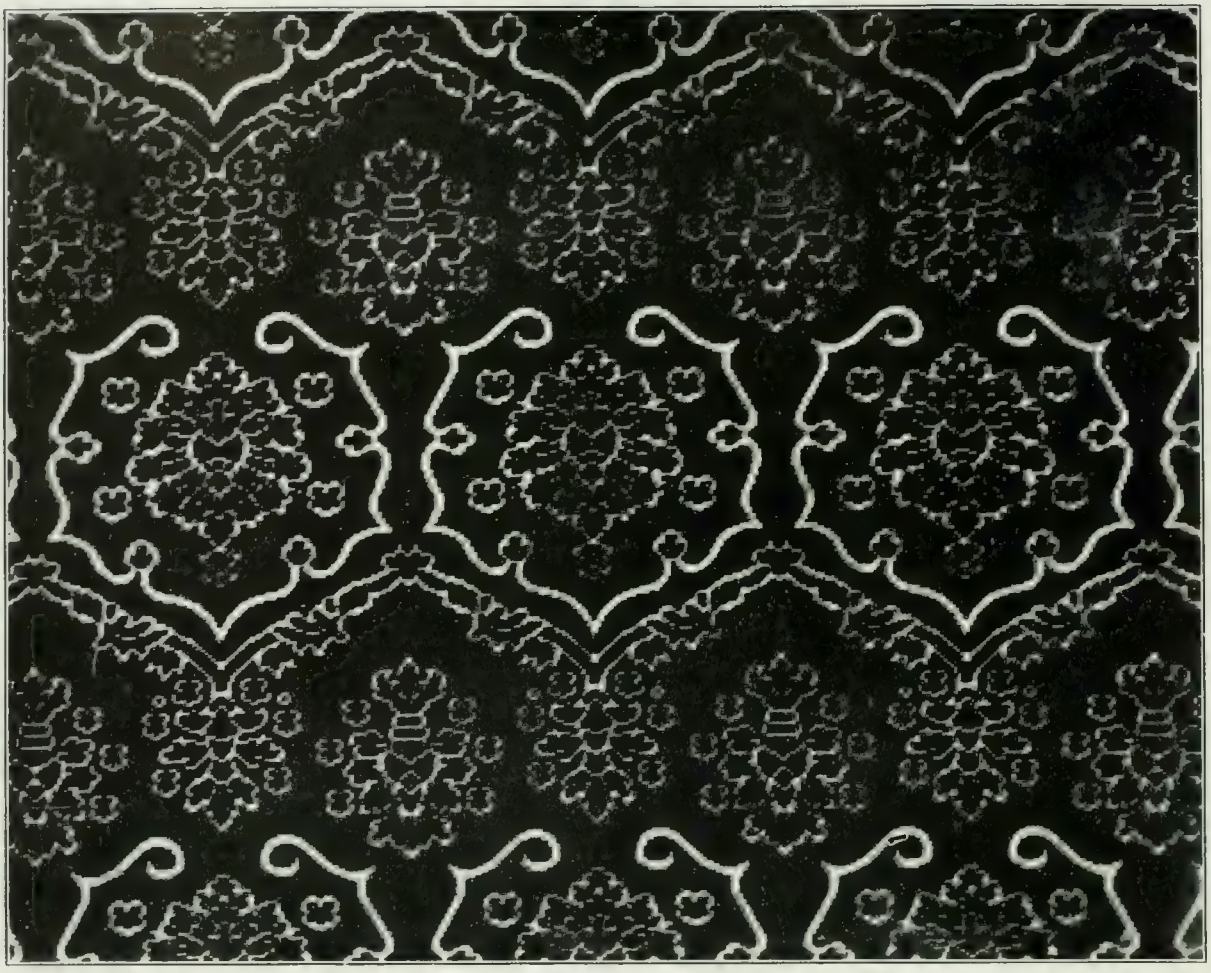
deprived of pearls and of ornaments made of birds, and forbidden to wear gold and silver fringes.

It was a Florence dominated by the industrial spirit, and, incidentally, by the guild system which flourished for nearly five hundred years. All Florentine workers were obliged to belong to the Guild. As for the Silk Guild this was made up of master manufacturers, weavers and retailers, workmen and apprentices; and under it manufacturers were required to be "solid persons" and to have a capital of what in our money would be $30,000. And guild inspectors saw to it that the work was what it should be. As for becoming a master craftsman under the guild of mediaeval times, this was a formidable business. The neophyte served his "master" as a boy for years till he developed to the dignity of a "journey man." Then his master gave him "a piece of money and a new suit of clothes" and he "journeyed" to other parts, learning what he could in the service of other masters. So, after due time, he crafted a special piece and brought it back with him to his guild; and it was called his "masterpiece." Then he presented it solemnly to his ancient chief and the council of his guild; and if it were found to be "true good work" he received the seal of approval from his guild and became a master craftsman himself.

The history of Florence in the 15th and 16th centuries centred about one great family, the Medici. Their grandeur knew no bounds. At first mere merchants, this family produced popes and sovereigns, princes and tyrants. The Medici were the money-lenders of Europe, and the three golden balls—the accepted sign of pawnbrokers—has been traced by students of heraldry to the Medici coat of arms. It appears that the original Medici was an apothecary, and that he incorporated a representation of his familiar pills upon his coat of arms. Later his family prospered as merchants and money-lenders, and in the splendid times of Cosimo de' Medici, their agents (who combined the several occupations of goldsmith, pawnbroker, and banker) were everywhere; and to guide unlettered clients to their shops they had need of a device by which their agency should be known. What could be a more delicate compliment to the Medici than to adopt a part of their very coat of arms? So the three golden balls that identify the shop of our own accommodating uncle became the descendants of the original eleven balls which the first of the Medicis used, and the eleven balls were the ancestors of the dotted decoration seen often as a decorative motif upon the damasks of the period.

Italian 13th 14th Century design -animal, floral, heraldic, and bird motifs.

Florence gives us cloths of which the designs reveal a flora precisely copied from nature and often contained in medallions; while animals and heraldic devices are occasionally mixed with them; and the entanglements of Mohammedan art persist here, too; also the delicacy of floral stalks. And there are pointed ovals formed by undulating bands and heart-shaped medallions. Such decorations as these usher in the dazzling and intricate art of Florence and the dawning of the Renaissance period.



Velvet of the Italian 15th Century.

CHAPTER X

The Italian Renaissance

THE Italian Renaissance (rebirth) period which was so profoundly to affect the whole of western Europe brought a soul to mediaeval art which, largely, "had degenerated into lifeless forms copied technically and without inspiration from debased patterns." Italy was fertile ground for such a revolution. Her climate, her comparative political freedom, were factors. There was her soil, too, rich with the treasures of ancient art. There were her markets rich with the products of the East. There was the commercial prosperity of such cities as Venice and Florence—and the enormously rich patrons of art who dwelt there. These things all conjoined to produce one of the golden periods of art endeavour. It is known as the Renaissance.

At the end of the 14th Century an almost passionate desire for learning

came upon Europe, inspired by the discoveries of varied and brilliant minds. Copernicus and Galileo had revealed the true system of the earth; Marco Polo had introduced the mysteries of Chinese civilization to the Western world. Petrarch had discovered lost manuscripts of Cicero and Quintilian, and, with Boccaccio, had reintroduced classic literature. The result was a veritable rebirth in the arts of writing, architecture, painting, textiles.

From such influences developed a galaxy of genius that has, as a whole, transcended that of any era save that of Greece in its golden age. There was the first great mediaeval spirit, Giotto. There were Fra Angelico (1387–1455), Botticelli (1447–1510), Leonardo da Vinci (1452–1519), Michelangelo (1475–1564), Raphael (1483–1520).

These great artists pulsed with a new creative spirit. Their work was impregnated at once by the old classic beauty of proportion, and with a life, a gaity, a coloured opulence indescribable. No investigation, no study seemed too great for the men of this high company. We see Michelangelo at the fish markets, dissecting fish that he might know the very structure of them before painting them. We see Cellini tirelessly making wax model after wax model that he might achieve the final, never-to-be-forgotten one, the virtues of which he might (and did) boast. We see Tintoretto, one of the greatest of the Venetian painters, writing as a youth upon the wall of his studio an ideal which he desired: "The drawing of Michelangelo, the colouring of Titian." His nickname, "Il Tintoretto," meaning "the little dyer," was derived from the fact that as a boy he helped his father, who was a dyer of silk, in his work. We see Leonardo da Vinci not only a great master of the art of painting, but a great mathematician, an engineer, an architect, a sculptor—a discoverer of the very principles of aërial navigation.

Nor among this shining company must we forget the figure in the sunshine of whose prosperity genius produced its beauty. We have spoken of Cosimo de' Medici. Patron of art as he was, he was overshadowed by his grandson Lorenzo, called (it appears justly) the Magnificent. He possessed a love of the fine arts that amounted to a passion. He gathered about him all the men of influence his money could buy or his influence attract. The young Michelangelo was his protégé. Pulci, Poliziano, and a host of other geniuses, artistic spirits, were habitués of his palaces. They were even his friends, and treated by him with equality. His generosity, however, can best be suggested by an anecdote which in a measure suggests his claim to the title of Magnificent.

Having received, as a small boy, the present of a horse from Sicily, he sent the donor, in return, a gift of much greater value. For this he was reproved, upon which he remarked that there was nothing more glorious than to overcome others in acts of generosity.

He was a collector of the things of antiquity, too; and those who wished to oblige him were accustomed to collect, from every part of the world, medals and coins estimable for their workmanship, and statues also, and busts, and whatever bore the marks of antiquity.

The result of the Renaissance differed widely in the various arts. In architecture it displaced the Byzantine and the Gothic and offered a style which seemed to reawaken and to make yet more beautiful something of the ancient Roman spirit.

In painting, the Renaissance was forced to break fresh ground—there being no working models of painted art to imitate—and it became inventive, even while it embodied the spirit of the ancient Greek art. It became the principal servant of the Church.

To the domain of textiles came the hitherto unknown knowledge of perspective. In these renascent times, indeed, the textile art and particularly textile design was coming to a glowing and a high estate. Artists whose genius breathed into immortal canvases themselves made designs for rich damasks and silks and tapestries. Raphael himself executed ten cartoons for the last, which depicted the acts of the apostles and were "to be woven in gold, silver, silk and the finest wool." Sometimes the aspiring weaver imitated designs from the textiles introduced in some great painting. There were the three Bellinis, too, who bridged the passage from mediaeval to Renaissance Venetian art. They were the first Venetian artists to paint in oil; and they did not disdain to design for textiles. Jacopo, the father, had even a pattern book; and here are designs for landscapes, pointed ovals, winged lions' heads—all ready to be translated to silks. Textile and painted art were blood cousins in the Italian Renaissance.

In regard to the Renaissance designs themselves, these were generally distinguished, not only by a decorative richness, but by a love of decorative detail and an extreme virtuosity and perfection of design. At the beginning we find many textile motifs which might have been taken from Roman basreliefs. There are ribbons, plant stems, and flowers fastened with ribbons or crowns; and they spring from vases and baskets. There are simple ovals, too, at first, though the renascent artistic imagination was too exuberant to allow

An Italian 16th Century fabric, suggesting grilled iron in design.

them to remain so; and they were broken up and the sides were extended corpulently; and they were embellished with scrolls, as corpulent curves evidently should be. There were patterns that suggested grilles of wrought iron, though they had intricacies so finely delicate that the goldsmiths' art itself might have claimed them.

There were woven vertical bands with rich borders—bands that had medallions and scrolls set on them, and which centuries later were to be incorporated into French decorative art. There was the motif of lace that was the very height of fashion about the year 1500. Patterns were drawn for it by genuine artists; and there were even pattern books produced for it, with the longest and most poetical titles imaginable. So lace, too, took its full, due place as a motif among textile designs, and it became duly pictured in the form of bands and flowing scrolls and scattered insertions. Queens and duchesses encouraged its design and its production; and it became the rage in the reign of Louis XV.

The 16th Century saw the Renaissance at the summit of its glory. Then it was that Michelangelo limned the mighty figures whose vitality, whose very colouring to-day seems as fresh as the very hour they were painted. Then

flourished Raphael, who designed for Pope Leo X a set of ten cartoons for tapestries. Then, in textile decoration, do we notice the use of opposed scrolls which formed broken ovals, also vases with plants and vines springing from them—and the new motif of the pineapple. And we notice the

Brocatelle of the Italian Renaissance.

tendency toward complication as is evidenced by piles of trophies drawn after classical bas-reliefs, to form the centre of symmetrical figures.

From Sienna came religious subjects. Silks were woven there which were veritable pictures destined to replace the embroidered *orfrois* of liturgic costumes. Florence gives us cloths with the design generally *petit d'échelle* with delicate, precise, natural flora and with delicate decorative floral stalks. Venice, more strongly inspired by the Orient, offers large *floraisons* with notched (dentelle) borders. But here the borders become robust.

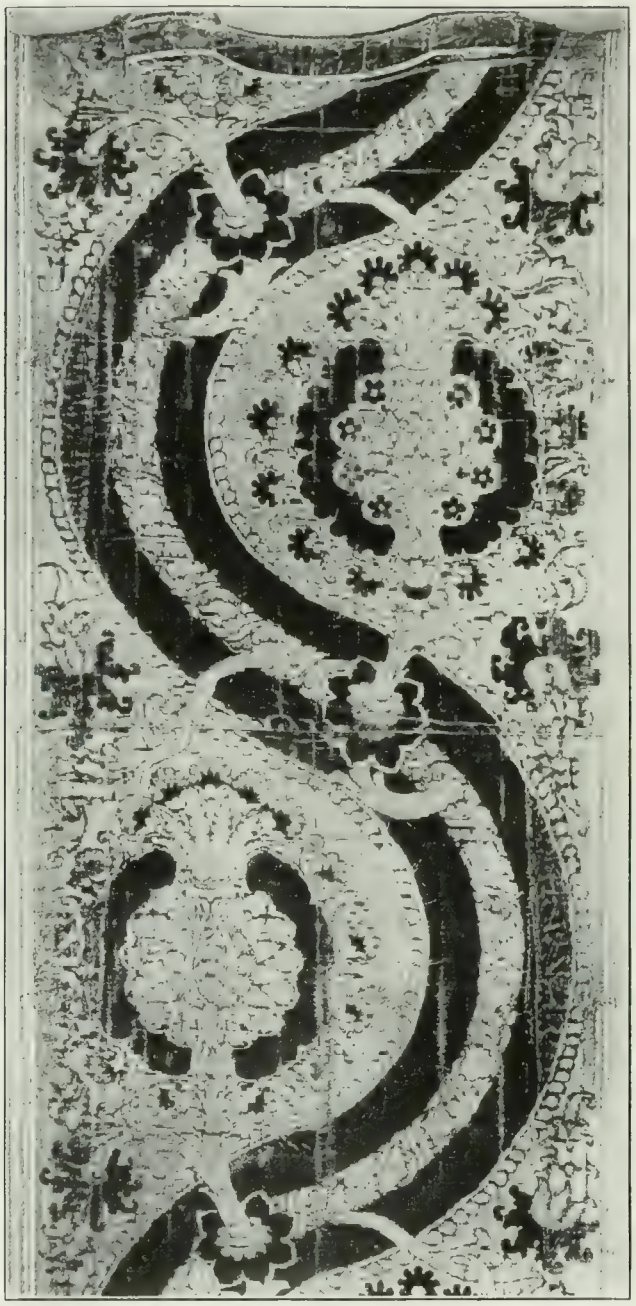
This artificial, almost geometric "plant" repeated over and over like a

Moslem geometric design, invented by Persia as the "tree of life," developed into an exquisite decorative refinement in the Renaissance. Leaves and flowers grew from it, decorative pineapples being set in the centre of its open decorative spaces. How did it originate? Is it a palmette of simplified design? Is it a large stalk like that of a water lily? At Venice one might

Jacquard velvet after the manner of a Genoese cut velvet.

believe it. One is inclined to think that it is a true flowering because it surmounts a stalk from which branch off leaves equally cut up, and Venice retained the four flowers imitated from Islam, and added to them crowns and pomegranates and reminiscences of Persian decoration.

The 16th Century was at once the flowering period and the declining one of the Italian Renaissance, though its doom was actually sealed the moment Vasco da Gama rounded the Cape of Good Hope and discovered the sea route to India. From that moment the silk-ways were freed to Europe; and the all-conquering Turk who warred against Christendom and held the land-ways through Persia and Syria could no longer obstruct the pre-



Oblique branching pomegranate pattern. Italian 15th Century. 1450 1500.
Metropolitan Museum of Art.

cious silken stream which came from the East. So Venice and Florence lost their practical monopoly of the Eastern trade.

It is curious to note that it was the idea of Christopher Columbus to discover a new water route to India that Europe might have silk when he set forth upon that fateful voyage which was to give America to the world. Columbus failed, yet in failing he did far more for the future prosperity of the silk industry than even he visioned.

Be that as it may, the inevitable though not immediate end of the Italian Renaissance was struck when the sea route to India was found. Commerce tided to Spain now. New sunshine centres formed themselves—and art, as always, followed. Where the great patron is, there is painter and sculptor and designer also. So the Renaissance turned its steps to Spain.

17th Century Spanish damask.

CHAPTER XI

Renaissance in Spain

ONE must look in Sicily for the art of textile decoration which was to burgeon into its true, full beauty in the Renaissance, first of Italy, then of Spain. For in Sicily were mingled, as we have seen, the influences, first Byzantine, then Saracenic, finally Christian. Luckily for the world, the Christian princes here showed a wisdom which is not always characteristic of princes, Christian or other. They preserved the Saracenic art and, particularly, the silk manufactories. They became even the purveyors of the Crusaders who, fighting the forces of Islam, became coloured with its ideas of luxury; and when Sicily, in due good time, fell to the crown of Aragon, the kings of the latter state borrowed the workmen from Sicily; and the Spanish-Christian weavers of Spain learned their craft from them—as they learned it from the Saracens themselves, who had for seven centuries struggled upon Spanish soil.

So came the bewitching geometric traceries of the Moslem world to impress themselves upon the very Spanish defenders of Christendom who, by the way, impressed upon the Spanish silks the insignia of feudalism, chivalry, and the Crusaders. Is it any wonder that the weapons of war and coats of arms became noticeably featured upon the Spanish textiles?

Spain rose suddenly to grandeur under King Ferdinand and Queen Isabella, who as joint sovereigns, however, were extremely jealous, each one of the other—to the degree even that an arrangement was made between them that the arms of Castile and Aragon were to be borne on a common seal and carried on a common standard. The jealous spouses even adopted for their motto "*Tanto monta, monta tanto Isabel como Fernando*" ("One is as good as the other").

They were splendid sovereigns in the memorable "fourteen nineties," when the Moors were driven into Africa and the discovery of America opened to the Spaniards an immeasurable treasure. When they were married, however, their poverty was great and they were apparently obliged to borrow money to pay the expenses of their wedding.

King Ferdinand gloried in his powers of diplomacy (which, at that time, chiefly consisted of lying) and, when he heard that Louis XII of France had complained that he had deceived him for the second time, promptly replied, "He lies; it's the tenth."

Queen Isabella was no whit behind her fellow sovereign in administrative ability and energy. During the fight against the Moors she herself visited the camp to encourage the besiegers. It was she who was the recipient of the famous remark by the King of Granada when she sent to demand the annual payment from him: "The mints of my realm," said he, "coin no longer gold but steel."

She was a "serious and religious queen," though she seems not to have been insensible of the lure of raiment, rich almost as conception can make it. She set the fashion, and glittering gold brocades of the Moriscoes of Valencia and Granada were made famous throughout Europe.

It was Charles V, Emperor of the Holy Roman Empire, who reigned over a Spain in its full glory of Renaissance art. Charles was born a Fleming but was, in his day, a great citizen of the world. He travelled constantly, and Germans, Flemings, Italians returned in his train to Spain. His royal ship seems to have been formidably decorated. Her foresail bore a picture of the Crucifixion and the device of Charles, the pillars of Hercules with the

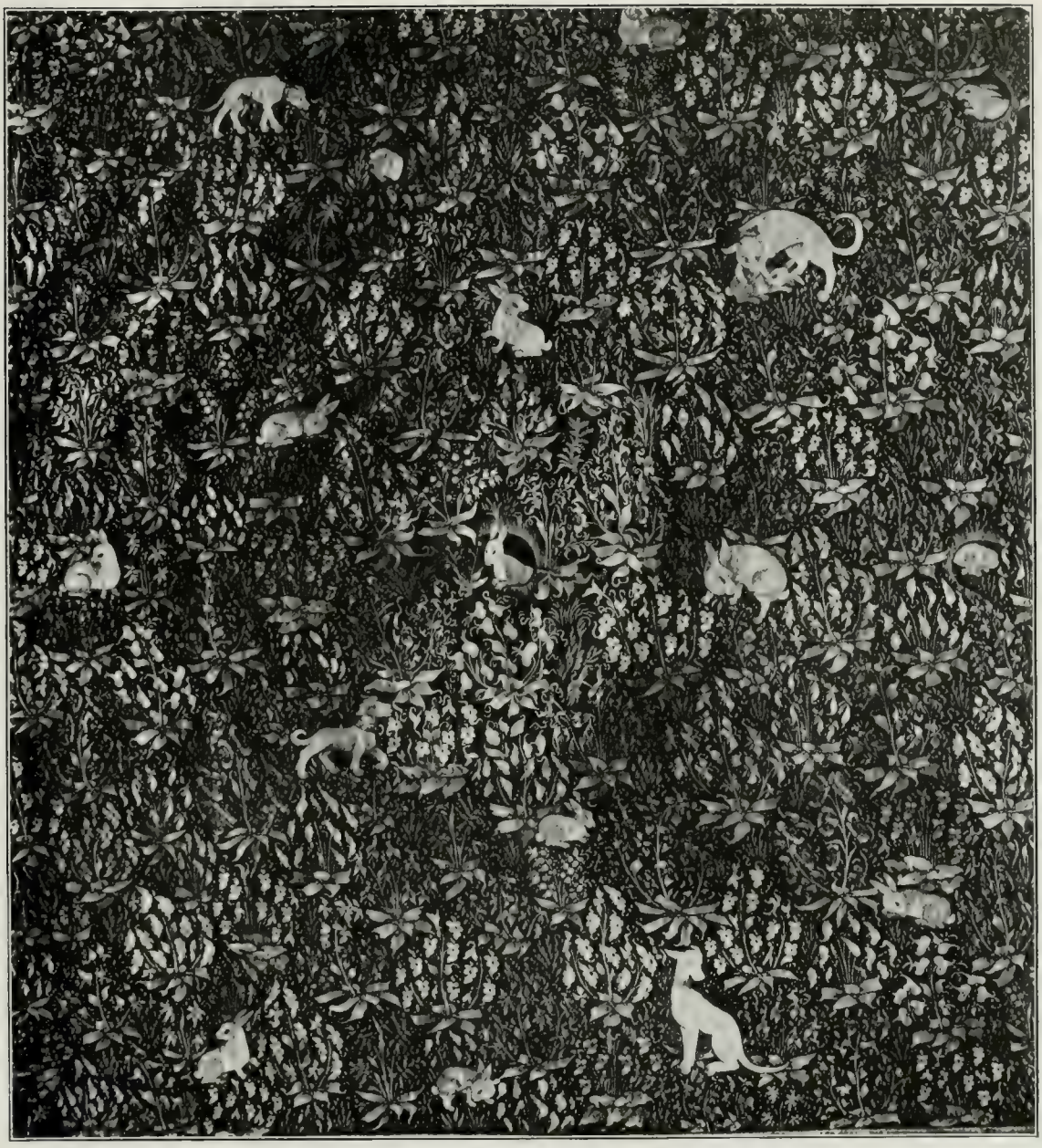
legend *plus oultre* between them. On the mainsail was painted the Holy Trinity. As for the King's outfit, this was worthy of his ship's sails themselves. See him clothed in crimson satin tunic, then, with high collar lined with marten, and with scarlet stockings protected by high leggings. And he had a double cap of scarlet upon his royal head and a mantle of fine velvet lined with lamb's wool upon his regal shoulders.

Spain was the greatest market in Europe for art, in his day; as for the Spanish textiles themselves, there is much delicate combination of Moorish tracery with Italian scrolls and other motifs of the Renaissance type, and many copies of Italian models where the drawing isn't quite what it was in the more delicate originals, and with something of the symmetry lacking.

Spanish–Moorish 15th Century brocade, Sicilian influence.
Metropolitan Museum of Art.

Forms so very pure lost some of their beauty; and there was an alliance of slender motifs with robust details.

There were many coats of arms and arabesques in these old Spanish silks which, wanting perhaps the supreme grace of the Italian originals, had, nevertheless, a splendour and richness quite their own. How opulent the Spanish leaves and branches appeared upon the Spanish silks! Even the imaginary animals of the period possessed a sort of splendour that their possible ancestors in Persia and Palermo seemed to lack. Silks of the 16th Century had jewelled buckles, too, raised in two, even in three magnificent reliefs. There were wonderful collections of tapestries and embroideries, noble with religious and historic scenes—though these came not all from Spain. Flanders, too, was the mother of noble tapestries.



Millefleurs tapestry—French Touraine. About 1500.
Metropolitan Museum of Art.

CHAPTER XII

Mediaeval France

THE period of the Middle Ages was one of those epochs in the history of civilization which illustrates how ebb as well as flow enters into the sum of human happening. The "Dark Ages," it has been called—and dark it was. The order and the law of Rome which had attained such wide horizons had vanished and the irresponsible will of ruthless and petty

despots had taken its place. Great, stark, forbidding castles were now set everywhere, commanded by unlettered iron men to whom the sword and the foray were everything and the arts of Greece and Rome distant as distant stars.

In such a condition one must not look for the triumphs of the classic in sculptured or in textile art; while yet the vainglory that goes with the successful warrior presupposed a certain pageantry in both his clothes and his surroundings. He liked rich stuffs, for they were his frame; so, amid whatever difficulties, they were produced. When the Crusades came, another element entered. The hardy, primitive warriors of pre-crusading times came into contact with the far greater living refinements of their Saracenic foes. The silken stuffs of the East commenced to make their way into the gloomy interiors of the castles. The Church, too, became a sort of centre of art propaganda. In monastery and convent, painting and tapestry were produced and placed in the churches. Returning Crusaders gifted rich stuffs to them, and travelling prelates also. Thus, a certain Bishop Gaudry, about 925, became the possessor of "a very beautiful hanging scattered with lions, in the middle of which was an inscription embroidered in Greek letters"; and an old writer remarks that "he had no repose till he had found another hanging of the same design . . . and bought it and gave it to the church, so that they should ornament the two sides."

In the châteaux the rooms of state were hung with tapestries, or at least with painted cloth, and the custom of placing *tapis* upon the floors came in —quite a refinement upon the herbs and straw which Philip Augustus ordered that the Hôtel Dieu of Paris should receive and which, be it noted, "were daily removed from the floors of his palace." Here again was an innovation inspired by the Saracenic infidel which Christendom was fighting. Velvets were introduced into France from the same source.

Tapestries of *haute lisse*, which were embroidered upon a foundation of cloth, were reserved for the more serious duty of separating the rooms; and one Necham was an ardent advocate of this, as well as of hangings to cover the walls "to keep out the flies and spiders," he trenchantly remarked— which they well might have done. Such tapestries were decorative in a double sense as Bishop Saint Remi well knew, he leaving by testament to the bishop, his successor, "three tapestries which serve on fête days to close the doors of the room of festivities from those of the cellar and kitchen." Such opportunism was indeed magnificent when we see these tapestries covered with

appliqué and the devices of heraldry and, toward the end of the 15th Century, with subjects from moral history, with satires even.

These arrangements were not, however, without their dangers, too. To be assured of oneself in these decorative stirring times one had to feel the hangings all around the room; for tapestries were good things to hide behind when one had a grudge against the occupant of the bower—and a handy dagger. Hamlet, himself, perceiving that someone harboured himself behind a hanging, drew his sword and pierced Polonius through the tapestry!

"How now! A rat?
Dead, for a ducat, dead!"

In the matter of clothing stuffs, these were for a long time imported from the Orient. Constantinople, Jerusalem, some of the Greek cities were the marts for such fabrics. As for silk itself, the Venetians and the Jews from the time of Charlemagne had engaged in their commerce; and at Limoges and at Perigueux the Venetians had their counting houses. Such stuffs were too costly for the middle class, though the great lords could well enough afford them. They (the silks) came in all colours. "*Il y avait la pourpre, inde, vermeille, sanguine, bise, noire, noire estellee d'or.*" There was even white! Purple, however, was the colour of kings. Simple chevaliers were content with scarlet. The merchants, too, seemed prosperous, ornately dressed personages, and proud, too, if we can believe the anecdote respecting a rich trader of Valenciennes who lived at the end of the 13th Century, he visiting the King of France and wearing a cloak of furs covered with gold and pearls. Seeing that no one offered him a cushion, he presently sat on his cloak, nor did he take it up on leaving; and on a servant calling attention to the fact he remarked: "It is not the custom in my country for people to carry their cushions with them."

The earliest important French textile designs are to be found in embroidery and tapestry rather than in woven goods themselves. There was the famous Bayeux tapestry which pictured the conquest of England and was said to have been worked under the direction of Queen Mathilda herself. There were religious scenes; and these, due to the influence of the Crusades, were probably the favourite theme. There were themes of chivalry which glowed into its most romantic development in mediaeval France.

Coats of arms were the most characteristic designs of the period. They were seen everywhere. They were emblazoned on shields. They were embroid-

ered or woven in the surcoat of the knight or in the trappings of his steed. They fluttered on the pennants and decorations at tournaments. They were enshrined on canopies and curtains and furnishings of the castle—all in the most delightful, naïve, and fanciful designs imaginable—and they owed their origin to the use of armour which made it difficult to recognize the knight inside. But upon their fluttering pennants were their symbols, that the world might know them.

These coats of arms the ladies lavished infinite care upon. They embroidered them upon their gowns and, when they married, they added the arms of their intrepid and knightly husbands to those of their fathers—one on each side of the costume. Anne, the Dauphine of Auvergne and wife of Louis II of Bourbon, had dolphins and fleurs-de-lis on her skirt. They were picturesque days.

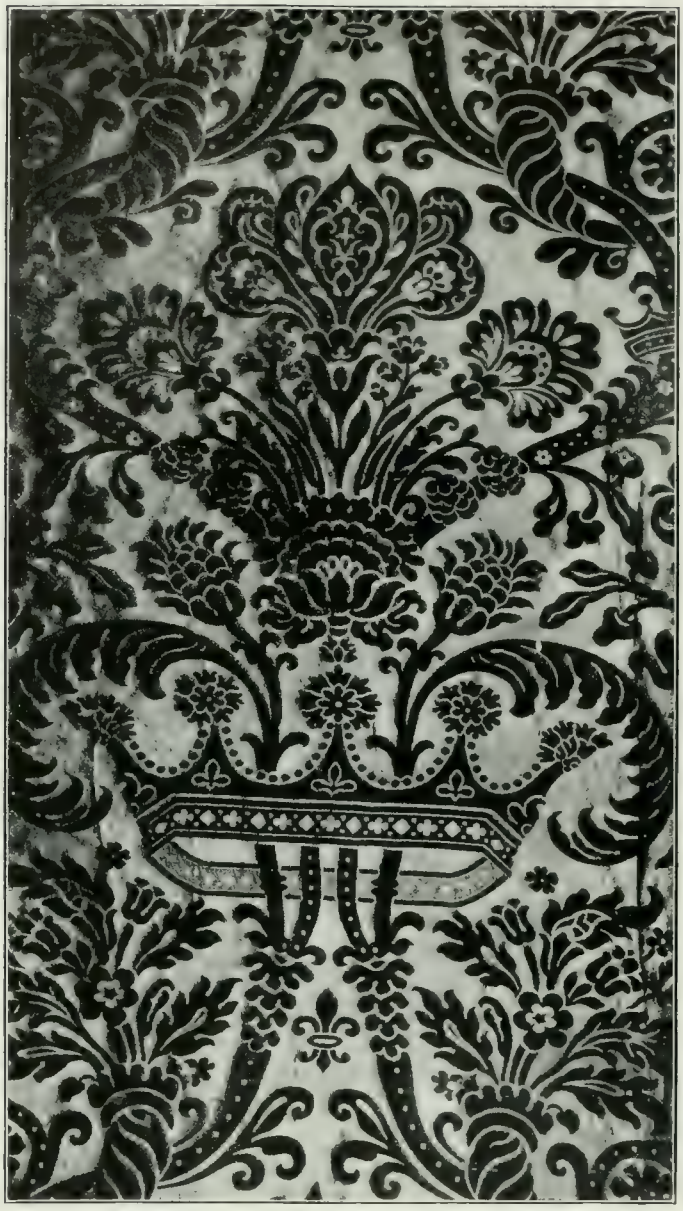
Architecture in France was noble in these knightly times, for France was the mother of Gothic architecture itself. Simple, crude traceries were the first designs, but as the 13th Century reached its middle period, the foliage, the figures became natural, detailed, well developed.

There was a wealth of leaf design as with the classic ancients; and where there was a church there might be seen sculptured the foliage of the surrounding district. Oak, chestnut, apple tree, ivy were there. Grapevine and strawberry and holly were there in running motifs. There were even set forth such garden plants as celery, parsley, chicory, and cabbage. All was grist that came to the decorator of the church in mediaeval France.

Weaving in France revealed very little of this decorative spirit. Weaving there was backward. It was only in 1309 that the craft of silk weaving became really improved and, curiously enough, it was the Pope who was responsible. He had been forced by the French to move from Rome to Avignon in France and he took with him a number of skilled Italian weavers, who represented at the time the highest attainment of western Europe in the weaving art. There were others, too, who came—weavers banished from Lucca as a result of Guelph and Ghibelline strife. So art grew in mediaeval France; and then came a time when Louis XI established a royal manufactory at Lyons and afterward at Tours.

To the celebrated Anne of Brittany, however, belongs perhaps the most important influence upon textile design. She appears to have been a redoubtable lady indeed. She was not only married at thirteen to Maximilian of Austria, but later to two successive kings of France. She it was who estab-

lished the custom of wearing black for mourning. She directed the making of the celebrated "Book of Hours" which was embellished with no less than three hundred panels, each one of which depicted a flowering plant or fruit tree from the castle of Blois and, incidentally, such butterflies, caterpillars, and insects as frequented the plants. And the ladies of the court, like good courtiers, copied the plants and the caterpillars and the butterflies and the insects in tapestry and in weaving; these were the very flower motifs which continued through all the periods of French art and were its most characteristic feature.



Fabric of the French Renaissance.

CHAPTER XIII

The French Renaissance

THE passing of the Gothic period came to France when the excess of its exquisite architectural audacities had reached the limits of the *imagier's* tools. The spirit of the times, too, was changed. Sumptuous courts had replaced the austerities of the old donjons. The art which, till here, had been occupied with the traceried stone-work of the churches was now given to magnificent palaces. While the Gothic had raised her belfries

"like a prayer," architecture now presented a horizontal impression. It was the era of the château.

It was now the great lord rather than the fathers of the Church who ordered. He had adventured forth to Italy in the campaigns of Charles VIII, of Louis XII, and of Francis I, and he came back with its wonders on his lips, its treasures in his hands. He returned with books and paintings, tapestries, embroidered clothing, household furniture. He imposed upon his country the forms he had seen across the Alps, and he brought back masters to build and to decorate his dwellings—into whose skill the French artists were to become duly initiated.

It was, by and large, the spirit of the Graeco-Roman art, reapotheosized by the Italian Renaissance, that thus came into France, and the French artificer assimilated its catalogued form and added rapidly a particular character which infinitely varied it.

The beginnings of the French Renaissance were made in the reign of Louis XII, "the frugal king," who was so often ridiculed for his economy, though his reply, "I had rather make my courtiers laugh by my stinginess than my people weep by my extravagance," seems to have been sufficiently convincing.

"This big boy," declared he of his son Francis I, "will spoil everything"; and so far as the economical character of French court life was concerned, he did so very shortly afterward. For the frugal sovereign, being married at a rather advanced age to a lively young sister of Henry VIII of England, was killed off in a year. "He had been used to dine at eight in the morning, now he dined at noon; his habit was to go to bed at six and now he was often up till midnight."

"The big boy," his son, was the king magnificent of his age and, spendthrift that he was, art was the richer for his living. Self-indulgent, autocratic, but intelligent he was, and ready of wit and cultured in artistic taste. His court was characterized by an unprecedented brilliance, elegance, and sumptuousness. He travelled with thousands of attendants, and it was all very magnificent, although Ronsard grumbles: "Ladies and cardinals"—who were evidently and numerously present—"mean too much baggage." As a result of the influences already mentioned, a new architecture sprang up; and while the influence of chivalry is still discernible in the employment of such decorative insignia as the porcupine of Louis XII, the ermine of Anne of Brittany and the salamander of Francis I, the Italian influence was yet overwhelming. For it was to the Italians, the greatest artists of their age,

Louis XIII brocade.

that his great patronage was given and who dwelt in the shadow of his great prosperity. There was that "most cultured being of all the ages," Leonardo da Vinci. There was Il Rosso, who made frescoes for Fontainebleau and the Pavilion, and who created the designs for tournaments, pageants, triumphs, masquerades, and horse-trappings, and was, practically, director of art for the King.

Above all, perhaps, in the kingly favour was the redoubtable Benvenuto Cellini, goldsmith and sculptor, to whom Francis very royally said, "laying his hand upon my shoulder," as Cellini admits: "*Mon ami*, I know not whether the pleasure be greater for the prince who finds a man after his own heart, or for the artist who finds a prince willing to furnish him with means for carrying out his ideas." Whereupon the amiable (upon this occasion)

Cellini courtierly replied that if he were the man his Majesty described his good fortune was by far the greater.

Such distinguished artists did much to further the arts in France; and probably no one king has had so many palaces under course of construction at one time as had Francis I. He built the famous north wing of the Château de Blois about which his sister, Marguerite de Valois, wrote to him during its construction: "Knowing your will soon to see your project complete, I have no other gratification than to visit the spots which it pleased you to show me, in order to entreat the workmen to hasten what you have ordered." He also remodelled Fontainebleau and St. Germain-en-Laye and commenced many of the now historic châteaux of France.

In addition to the impetus given to building in this epoch, all plastic arts were greatly encouraged by the King. He fostered the weaving industry at Lyons, bringing a number of silk weavers from Milan. He established some of them in Fontainebleau, there to create tapestries and wonderful embroideries and lace—the designs for which were often made by great artists—the mighty Raphael himself originating the image of a piece of embroidery for Francis.

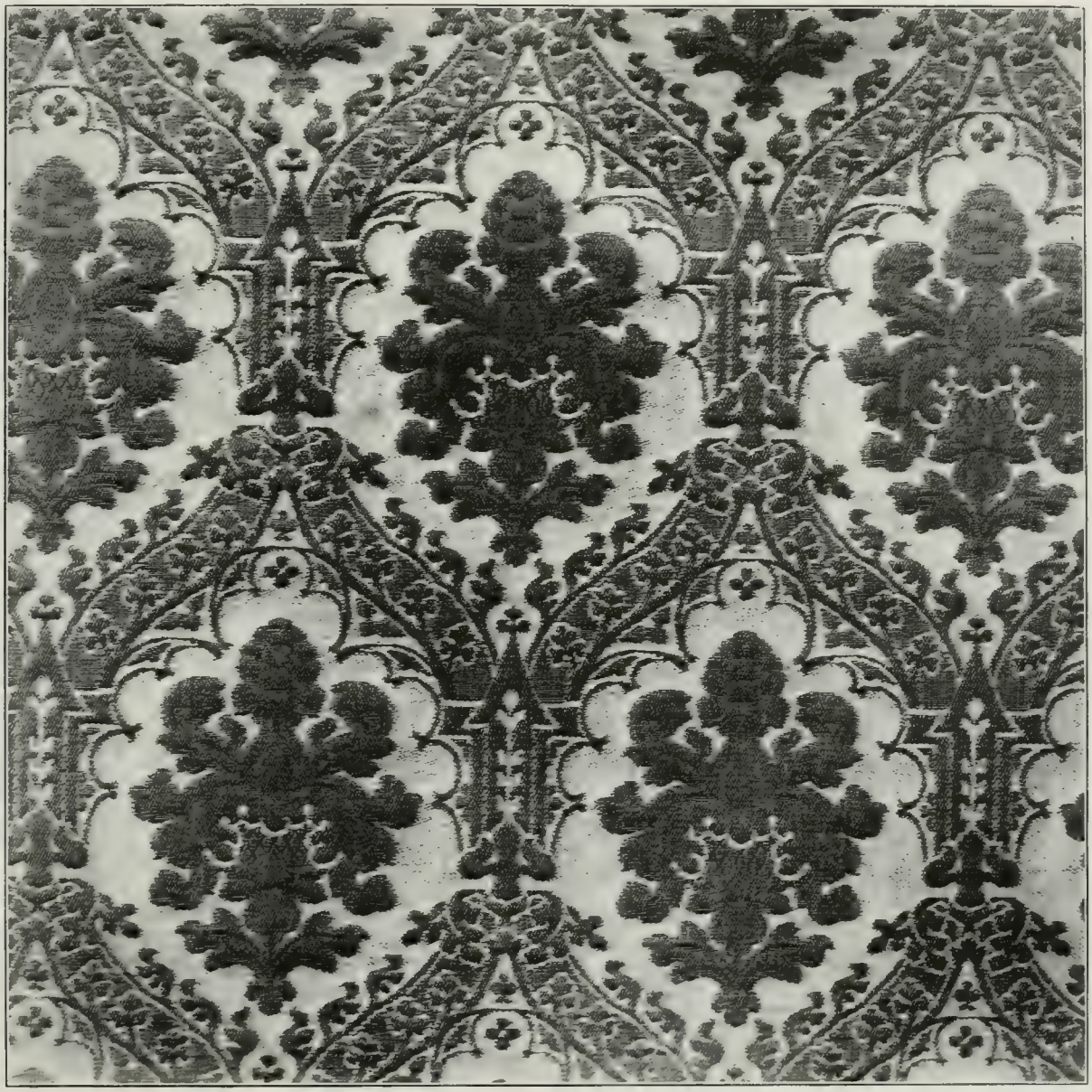
The style of the early Renaissance in France—the style of Francis I—is marked by its variety, its exquisite grace of composition and feeling, its beauty of detail, and a gradual increase of classic forms. Much of it is, however, like the Italian, and is scarcely distinguishable. Sometimes is perceptible a greater delicacy of line. There is, too, observable the marked use of flowers. Later came straps, light scrolls, arabesques, vine scrolls, and a tendency toward heaviness, together with an overloading of ornament, which satisfied the demand for greater material display.

In the reign of Henry IV we find the crafts in metal and stone and wood and cloth making rapid progress as a result of the religious freedom granted by the monarch through the Edict of Nantes. Protestant tradesmen tided to France from Flanders, England, and Germany. There was, in particular, the influence of two men to be considered, too. One affected the style of decoration, the other the development of the industry itself. The one was Jean Robin, an apothecary who established his herb garden near the Louvre and there grew rare flowers, which the ladies of the court copied and used as patterns for their embroidery, so helping to create the vogue for flower ornament which is inseparable, even to-day, from French ornament itself.

The second was Laffemas who, at first a weaver, then a tailor, then *valet-*

de-chambre to Henry IV, seems to have been a man of both character and capacity. While in his humble service of the King he interested himself in precious tissues and imported rare tapestries. He wrote even an "industrial memoir" for Henry, with such good purpose that the capable *valet-de-chambre* was appointed Controller of Commerce and became a really important factor in the development of the silk industry. For Laffemas made the silk factories of France acquainted with the choicest obtainable designs. And they flourished.

The most important event in the reign of Henry IV was the establishment of sericulture in France. At first his experiment in the raising of the silkworm and the mulberry tree failed, but at length he established his own nursery with success and even supplied instructors to the people. As for the textiles themselves, these continued, in the main, to repeat Renaissance designs or to follow the types produced in Italy—always, however, with the tendency toward the use of flowers. Under Louis XIII there were several different types of patterns. The crown of Louis and the fleur-de-lis appear symmetrically on various specimens of velvet. Another important motif was lace. Lace bands were used to form ovals of the pineapple shape. There were lacy fern forms made of lace serpentines. There were small and scattered plant forms. And the influence of the Italian Late Renaissance, or the Baroque period, appears in flowing lace and scrolls and flowers and other ornaments which so fill the silken field they illumine that the background itself is scarcely discernible.



English textile showing Gothic influence.

CHAPTER XIV

Mediaeval and Renaissance England

IN ENGLAND the art of textiles and their decoration, like the language itself, is of a mixed creation. In the very neolithic age the art of spinning seems to have been introduced there; and before the advent of the Romans dyeing and weaving were understood. It was, however, in Anglo-Saxon times that the art really began to crystallize; and silk and fine linen became materials for vestments and for dress. The walls of houses became adorned with coarse canvas enriched with embroidery in thick worsted.

The English now were no longer barbarians; and even through the terrible incursions of the Danes the flame was kept burning. The monks and the nuns wrote, illuminated, painted, embroidered. As for the Norman influence, it is difficult to say when it was introduced. Different phases came through the Danes and the Saxons, but a flood tide came with the famous William the Conqueror and his Norman successors.

It was now the Age of Chivalry and there was a growing taste for art and luxury. Domestic decorations began to assume greater refinement. Carpets from the East covered rushes strewn upon the floors. There was need for insignia to distinguish the knights in armour and to decorate tournaments and pageants. As for the women, these were left in castles while their lords fought either for cross or for king; and these fair ladies were expected to provide with looms and needles the heraldic surcoats, scarfs, and banners and the mantles for state occasions. And they worked hangings for hall and chapel as well; and they adorned altars and priests' vestments.

Indeed, needlework was an important part of the education of the child in the "Merrie England" of mediaeval times, who, after supper and after "coiffing," duly worked in silk and thread, in which her "tutresse" instructed her.

There were three high points in the development of textile decoration in earlier English history. The first was in the stirring times of Edward III, the second in those of his much-married majesty Henry VIII, the third in the reign of the "virgin queen," Elizabeth.

The period of Edward III is a significant one in English annals. Now, for the first time, the English language came to be crystallized; and in his pure, joyous voice whose freshness more than five centuries have not dulled, the poet Chaucer tells us of the "new gladness of a great people."

This period and that which led up to it marked the very significant development of weaving in England. On the accession of Edward the Elder, he "sette his sonnes to schole and his daughters he setts to wool worke." We find Flemish weavers following William the Conqueror in his newly dominated domain, in 1068; and we find even the establishment of the first weavers' guild in England in 1080, and that the majestic Richard of the Lion Heart passed laws regulating the sale and fabrication of cloth in 1197. He was a king who travelled unceasingly, and all necessary hangings for his tents were, as was the custom, carried with him "in leather trunks and packing cases."

It was, however, in the reign of Edward III that weaving in England might be said to be born again; and "Blessed be the memory of King Edward III and Philippa of Hainault, his Queen, who," writes an old monastic chronicler, "first invented clothes."

It was probably due largely to the influence of his redoubtable queen that Edward imported Flemish weavers into England, as she herself came from Flanders, and he is reported to have thought a good deal of her advice. Come they did, at all events, even in the face of the strong opposition of the powerful guilds, and in spite of a law by which aliens were not permitted to stay in England for more than forty days. The guilds also protested that the foreigners paid no guild fees, and, what was worse, made "novelty cloths." But Edward stood by the Flemish and they succeeded; and Edward, as usual, had his way. And he prospered by his action, too, for he imposed the King's Levy on this successful weaving industry and added about three and one half millions sterling to his treasury. As for the wool itself Edward redeemed Queen Philippa's very crown, which was in pawn at Cologne, by sending over a large quantity of wool, to produce the required sum of £2,500.

The earlier years of the reign of King Edward, before the impoverishment occasioned by the French war, was a period of great extravagance. "The esquire endeavoured to outshine the knight, the knight the baron, the baron the earl, the earl the king himself." As for the royal personages, their own "embroiderers" were attached to them; and the King himself (the founder of the Order of the Garter) had 168 garters embroidered on the royal robes, as well as a velvet tunic with trees, birds, and the royal arms embroidered on it, while one of his white doublets was embroidered with clouds and birds of gold. Of his bed canopies, one was of green velvet and was embroidered with sea-sirens bearing a shield emblazoned with the arms of England and Hainault. It was a great period of church embroidery also. Bearded figures with shaven upper lips and frequent birds, and foliage of vine or oak or ivy, together with angelic figures of seraphs or cherubs were used. And there are variations of the circle or square and the vase of lilies, which is the Virgin's emblem.

The reign of King Henry VIII was, as we have said, another remarkable in the textile arts; and it came as a reaction to long and desolating years of artistic sterility—the result of nearly a century of foreign and domestic wars.

The opportunity for textile splendour occurred at the very coronation of the (afterward) much-married King.

"If I should declare," says one Edward Hall, an eloquent panegyrist of the King, "what payn, labour, and diligence the Taylers, Embrouderers and Golde Smithes tooke, bothe to make and devise garmentes for Lordes, Ladies, Knightes and Esquiers, and also for deckyng, trappyng and adornyng of Coursers, Jenetes, and Palffries, it wer to long to reherse, but for a suretie, more riche, nor more straunge nor more curious workes hath not ben seen, than wer prepared agyanst this coronacion." Also, "The streates where his grace should passe were hanged with Tapistrie and clothe of Arras. And the greate parte, of the Southe side of Chepe, with clothe of gold, and some parte of Cornehill also."

Henry appears to have fully warranted such attention. "The features of his body, his goodly personage, his amiable vysage, princely countenaunce, with the noble qualities of his royall estate.were a revelation to everyman," says Hall again.

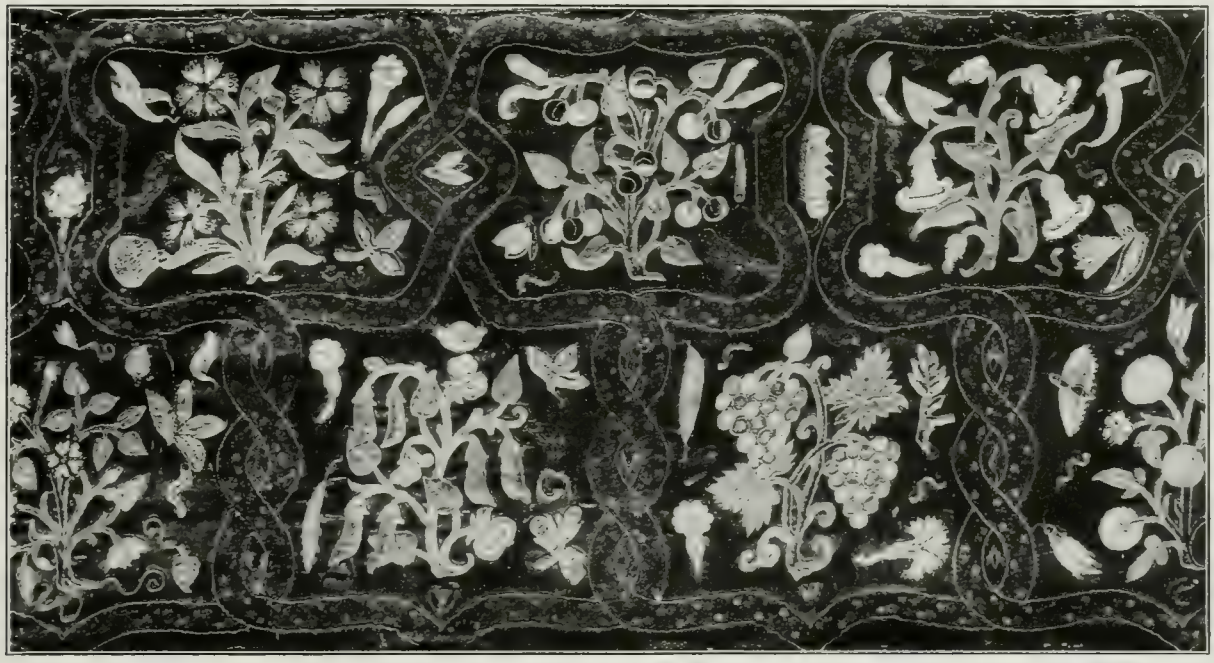
Naturally such a sovereign was somewhat vain.

"Is he as tall as I am?" queried he of one Pasquilijo, referring to Francis I, King of France. Then, "Is he stout? What sort of leg has he?" He was to be given a personal opportunity of judging, for the French sovereign invited a "meeting of friendship"; and thereupon took place one of the great fêtes of history, the Tournament of the Field of the Cloth of Gold. It was the expiring effort of chivalry. The nobles surrounded the splendour of the king, followed by squires and men-at-arms carrying tents, banners, hangings covered with devices and mottoes. The embroidered dresses of rich materials vied with the even more luxurious court and following of Francis I. The tradesmen, workmen, and women of England were driven almost crazy to carry out the multitude of demands for embroideries of cyphers and monograms and heraldic devices. The monarchs met in a golden tent hung with magnificent hangings. The decorations there were an elaborate mingling of all the pomp of Gothic chivalry with the new Renaissance spirit which Francis I was introducing from Italy.

To those who crossed the large court, "fayre and beautifull," there was presented a scene of dazzling beauty. The roofs were covered with cloth of silk, which showed like fine burned gold. The chapel was still a greater marvel. Over the altar stood twelve golden images. Even the roof was gilt "with fine golde and Senapar and Bice." As for the King himself—"the

moste goodliest Prince that ever reigned over the realme of Englande"—he was apparelled in a garment of "Clothe of Silver, of Damaske, ribbed with Clothe of Golde, so thicke as might bee."

The reign of Henry VIII was famous for fine hangings worked and woven in England; and gradually their decoration became penetrated by the Renaissance spirit—partly, perhaps, as the result of emissaries in Italy who travelled and studied. There was the Spanish influence, too, introduced by Henry's first Queen, Catherine of Aragon; and afterward many Flemish influences, introduced by Anne of Cleves, one of the other five wives of the sovereign,



Petit-point embroidery on satin—Elizabethan.

who very ungraciously referred to her after his first meeting with the lady, as "that Flanders mare."

The hangings and draperies of this time were covered with a naturalistic treatment of flowers, insects, animals, done in a rich and crowded fashion. There were many repeating patterns, too, as Wolsey's tapestries show—he was an assiduous collector of tapestries—and some with verdure designs "to be used on inferior days." And Henry himself, also an enthusiastic collector, possessed tapestries on which were worked ovals formed of scrolls fastened with crowns, and heart-shaped ovals with symmetrical scrolls.

The third high point in English decorative textiles was, as we said, reached in the period of Queen Elizabeth.

Here was a sovereign who, with all the coquetry of a woman, had the

statesmanship of a man. She had, however, received a man's education. She knew Greek, Latin, philosophy, music, and, in addition, had an historically sharp tongue.

"What do I get," asked she on one occasion, when discussing the terms of a proposed marriage treaty between her and Alençon, "in the way of compensation in these marriage articles for the damage to Alençon's face done by the smallpox?" Also to her Parliament, when it urged her to marry, she said, "You attend to your duties and I'll perform mine."

The "virgin queen" commenced her reign in dresses of severe simplicity, but she soon departed from them, and from that time forth every part of her costume was covered with flowers, fruit, and symbolical designs; serpents, crowns, chains, roses, eyes, and ears crowded the surfaces of the fine materials that made her dresses. She was the first woman in England to wear silk stockings.

We are now in the period of the English Renaissance. England was somewhat lawless, being just released from the trammels of Gothic tradition; and, unlike Italy, she was unchastened by the classic. It was, however, the most glorious period of British art. Wealth had come to England from far lands; and the riches of many a Spanish galleon captured by Drake and his brother rovers inspired the multitude of artists to noble efforts. Wonderful staircases, elaborate ceiling decorations, chimney pieces of magnificent handiwork together with dark, rich tapestries, velvets, and damasks were the result. The middle classes as well as the aristocracy now knew a luxury and a comfort hitherto unimaginable. As for the costumes, "we weare most fantastical fashions that any nation under the sun doth, the French excepted," writes Coryat.

The two great tendencies exhibited during the Elizabethan period were: (1) the naturalistic treatment of flower ornament; (2) emblem embroidery. There was a good deal of heavy, winding foliage; and one may trace, if one have the patience, the influence of Flemish, late Gothic, Spanish, and Italian Renaissance sources.

(Flemish) Burgundian tapestry—Arros—15th Century—About 1435.
Metropolitan Museum of Art.

CHAPTER XV

Flanders and the Netherlands (Mediaeval)

THE history of Flanders and the Netherlands is not a history but a "hundred petty histories." It is a story of many towns which, in the beginning, were but a few poor houses clustered about abbeys, but which afterward developed an extraordinary authority and wealth. These

towns, at first dominated by their feudal lords, ended by wresting all authority from them and forming new standards of general comfort and prosperity. Goldsmiths, painters, sculptors formed constantly increasing corporations in them and devoted their art to the decoration of market-places, guild halls, and the houses of rich burghers, with the result that architecture lost largely its religious and feudal character and threw off the French influence.

It was a glowing, picturesque time for these Flemish towns. Bruges, Ghent, Tournai, Louvain, Courtrai, Oudenarde, Arras, and Brussels were the centres of the weaving arts. It was at the beginning of the 16th Century and already the silk industry had commenced to develop and fine linen damasks as well, in which heraldic patterns were featured; and riders and huntsmen, combined with architecture, foliage, and flowers somewhat later.

It was a time of sumptuous extravagance in apparel. There was Philip the Bold, of Burgundy, for instance, who, when he met the uncle of the King of England, had two coats made for himself, "one of black velvet embroidered on the left sleeve and collar with twenty-two blossoms made of rubies or sapphires surrounded by pearls." And his buttonholes "were made with a running embroidery of broom with the pods worked in pearls and sapphires."

His costumes were richer but no more extravagant in style than those of the nobles of his time, who wore robes twelve ells long and Bohemian jackets that had sleeves falling to the ground, and shoes "that terminated in claws, horns or the tails of scorpions."

As for their suits, these were embroidered with letters, animals, musical notes, so that one might sing a song from the owner's back. And their hoods were adorned with golden garlands and their robes were covered with precious stones. The women wore magnificently ornamented veils, too, and had gaudy dresses covered with unicorns and lions.

Indeed, so gorgeous were even the bourgeois of the period, and of Bruges and Ghent particularly, that when Philip the Fair and his wife Jeanne de Navarre visited one of these towns, the royal lady exclaimed in astonishment: "I thought I was the only queen, but I see more than six hundred here!"

Philip the Fair, the husband of this appreciative representative of royalty, was he under whom Flanders became a French dependency. He was evidently a mighty man as well as a most impressive sovereign. He stood head

and shoulders above other men. "His thighs and legs were so long," wrote the Templar of Tyre, "that his feet were only a palm's distance from the ground when he rode." He overawed his subjects by his look; and the Bishop of Pamiets, Bernard Saisset, lost his tongue before him and avenged himself thus: "Our King," said he, "resembles the horn-owl, the finest of birds, and yet the most useless. He is the finest man in the world, but he only knows how to look at people fixedly without speaking."

From the early Middle Ages in Flanders tapestries were greatly in use in the decoration of churches. They were employed for curtains, for hangings, though in the 14th Century their use was generalized. They were hung on the walls as in France, hiding the doors and separating the parts of an apartment. They were hung in streets before houses on the occasion of public fêtes, while great lords and princes and captains invariably took them among their baggage when on expeditions or at war.

Tapestries had a peculiar character during the Middle Ages and even in the Renaissance. During the Middle Ages they were always draped, and the subjects of their design being cut by one or more folds, the figures became crowded and pressed together so that a certain number would and could be seen. Thus a certain tapestry technique developed which, while in no way imitative of the effects of the painters, was vigorous and characteristic.

These tapestries were crowded with human figures, animals, and foliage —all a little stiff and trivial, perhaps, but full of a certain naïve phantasy. There were many religious tapestries with explanatory legends which became constantly more and more strongly emphasized—up to the degree indeed that the figures themselves often became accessories to them. Authors became specialists in writing them, exactly as to-day writers become specialists on short stories or screen scenarios; and they dealt with such impressive subjects as the Labours of Hercules, Adam and Eve, the Battle of Liège, the Adoration of the Magi, the history of Caesar, or the Crowning of Clovis. And the decorative verdure employed was generally local and changed according to the type of foliage natural to the section of the country where the tapestry was executed.

The most precious hangings of the Middle Ages came from Arras, which was, in its most brilliant period, under the domination of the dukes of Burgundy. This city famous for its tapestries—so much so, indeed, that in Italy tapestries were called *arrazi*, in Spain *pannas de raz*, and in England

"arras." The Sultan himself, when his Mohammedans, in 1369, captured the son of Philip the Hardy, demanded as ransom "tapestries of Arras." Bruges was famous, too, for its processions and cortèges and enormous receptions—in the very least of which tapestry played an important part—as was Brussels also for the dazzling richness and colour of its costumes, and the use in them of gold and silk, and for its large allegorical compositions full of picturesque interest.

In Brussels the tapestry weavers became a separate guild in 1441; and the provisions in regard to designs were illuminating.

"The workmen may draw one for another the stuffs, trees, animals, boats, grasses and the like for their verdures; they may also complete or correct their patterns with charcoal, chalk or a pen; but for every other style of work they are bound to apply to professional painters under pain of a fine."

These "professional painters" themselves were of a commanding importance to the industry of weaving, though one would hardly imagine this if one judged from the title of position enjoyed by the great Jan Van Eyck, in the service of Philip the Good, Duke of Burgundy. He was entered in the household as "varlet and painter" and his annual salary was 100 livres ($25), two horses being assigned for his use and a "varlet in livery" to attend him.

With the two Van Eycks, Jan and Hubert, Flemish art was born in a day "like the sudden flowering of the aloe, after sleeping through a century of suns." They showed for that date a knowledge of perspective, an appreciation of atmosphere truly remarkable. They developed a school which gradually freed itself from the tradition of designs developed from manuscript miniatures, which had been the fashion till then, and developed larger and bolder images which tell biblical stories and the lives of the saints; though the more common tapestries were woven in patterns that repeated and were decorative rather than those that pictured a story. Many were the great painters that followed the Van Eycks.

There was Rögier van der Weyden who worked in Brussels, whose tapestries were copies of his paintings. There were François de Wechter and Melchior de Wechter of Ypres. There were Conrad Witz and Petrus Christus, who painted textile designs picturing winding branches decorated with small foliage and with a long oval at the end. There was Robert Campue and Dirk Bouts who favoured large scalloped circles as motifs, and Hugo van der Goes, who became a master of the Ghent Guild of painters in 1461, and who

used a heavy foliage pattern which had ovals with decorative centres at the top. There was Hugo Memling, who affects winding branches of foliage and Geortgen van Sint Zans, who favoured pointed decorative ovals, and Gerard David, who employed a motif of three large ornamental circles, one enclosing another, with a granite centre.

Flemish—Brussels—16th Century Renaissance 1525 1535.
"Adoration of the Magi" after drawing by Bernard Van Orley

CHAPTER XVI

Flanders and the Netherlands (The Renaissance)

THE coming of the Renaissance to the Netherlands synchronized closely with the rise of the Emperor Charles V, who brought the Netherlands, Italy, and Spain under a single rule, and drew the all-enriching renascent tide to the Netherlands from Italy and Spain.

The great influence which turned the mediaeval Flemish art from all its crowded figures of men and animals lay in the changed character of the Flemish draperies themselves. These were no longer draped but were hung straight upon panels, and playing the part of a great picture, changed, naturally, the conditions of pictorial composition, too. We have seen the birth of true perspective under the two Van Eycks. Now came a greater artist.

The cartoons of the immortal Raphael came to the Netherlands, and a revolution came with them. Almost at once they set the newer style, and on the flat surfaces of the flat-hanging draperies they appeared at their best. Here were atmosphere and perspective employed by a master hand. Here were figures no longer crowded. There were open spaces here. These tapestries, indeed, were veritable pictures, and, what is more, were often infinitely superior to the paintings of many of the masters who followed Raphael's style.

There were other designers, however, whose influence was important in bringing the spirit of the Renaissance into the Netherlands. There was Quentin Massys, whose history is a picturesque one. He was, in his early life, a blacksmith.

"And would you always be a man black like an African?" his sweetheart is supposed to have said to him. "Can you be no better?" So Quentin decided to become a painter and became duly admitted to the "Painter's Guild of St. Luke"—a manifestation of the spirit of the union which would surprise us not a little to-day. And he met the great Dürer who had worked in Italy years before and was then on a trip through the Netherlands; and thereafter we see him in one of his paintings putting light Italian scrolls on the gown of Salome, notwithstanding that he employs the heavy foliage in the Flemish style in the same work. And we see him using a Renaissance design of birds and scrolls in a tapestry which he paints at the back of the Virgin.

Perhaps, however, the painter who did most to introduce the Renaissance into the Netherlands was Bernard van Orley, who assisted the weaver Van Alst, turning the cartoons of Raphael into tapestry. He exhibits many Renaissance motifs in his designs—light reverse curves, for example, joined to a pointed oval; and all his motifs are arranged symmetrically. He became court painter to the Regent Margaret, of Austria, and his influence upon tapestry design was really very great; as it was part of his duties in his official position to make designs for tapestries as well as to paint his actual subjects.

As a matter of fact, for the last fifteen years of Van Orley's life, his efforts were given entirely to tapestries; and the reason for this seems sufficiently strange from our modern point of view. It was that tapestries at that time were actually valued far more highly than paintings. Where Van Orley received only two florins a square foot for a painting and the great Dürer himself only thirty florins for the portrait of the King of Denmark, a single

square yard of really high-quality tapestry cost about two thousand francs to produce.

Charles V himself did his personal share in the development of Flemish tapestries, taking with him to Tunis, when he invaded it, one Jan Vermeyen, a court painter, to make notes on the spot—notes from which he made large cartoons which were duly translated into tapestries.

But the time of the art renaissance in the Netherlands was nearly at its end. About 1560, religious persecutions began and many of the workmen emigrated. They went to England, to France, to Germany. There were wars as well, and the textile industry declined toward the end of the 16th Century. The glory of its sun had set.

Jacobean damask.

CHAPTER XVII

In England Under the Stuarts

HE WAS of middle stature, more corpulent through his cloathes than in his body, yet fat enough, his cloathes ever being made large and easie, the Doublets quilted for steletto proof, his Breeches in plates and full stuffed . . . his Beard was very thin . . . his skin was soft as Taffeta Sarsnet, which felt so because he never washt his hands, only rub'd his fingers' ends slightly with the wet end of a Napkin."

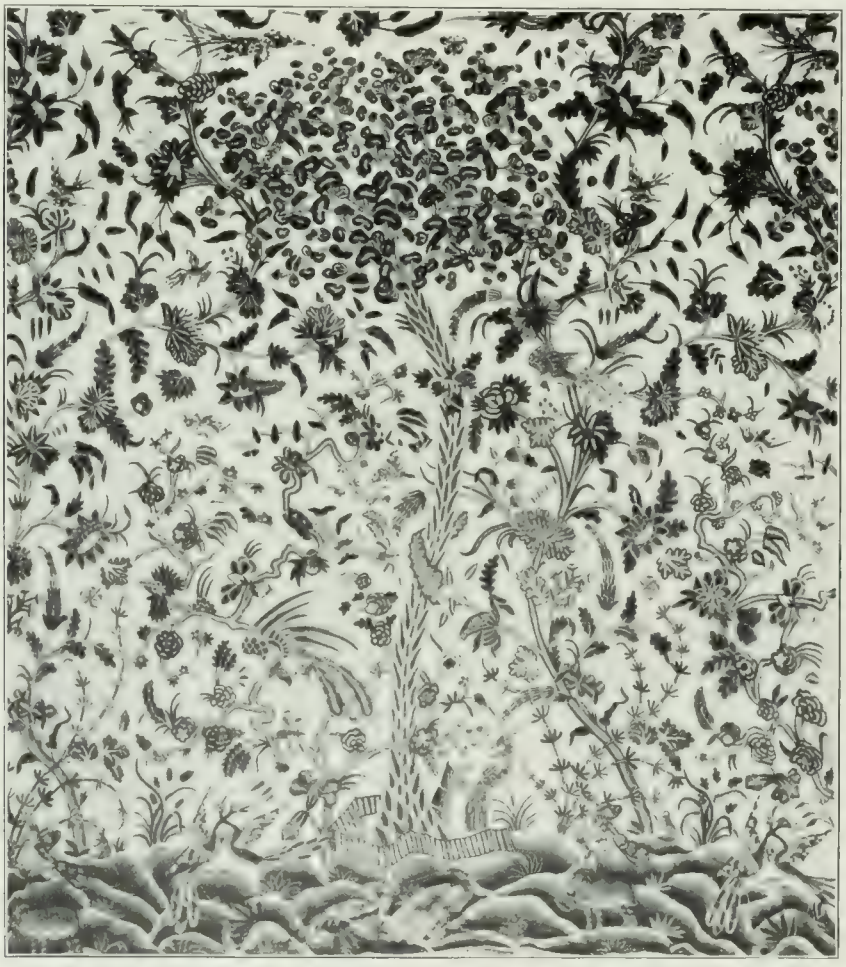
This is a pen portrait by Weldon (an "eye and eare witnesse") of His Majesty King James I of England, of blessed memory, from whom the Jacobean style of decoration has its name. It came into being at the accession of James I in 1603 and, broadly considered, continued till the death of James II in 1688.

The Jacobean is the most distinctly national of any of the English periods, although even this can hardly be termed original, being largely a modifica-

tion of foreign models. Native workmen, however, had almost taken the place of the foreign artists toward the end of the time of Queen Elizabeth. Now they did so wholly; and gradually the Tudor feeling, which lingered for a while after the advent of James, disappeared.

The Tudor style had been a rugged one. It now became more varied and picturesque, and the demand for tapestries was increased by the new fashion of upholstering furniture.

Even in 1597 Sir John Harrington wrote "The fashion of cushion Charyes is taken up in every merchant's house," and gorgeous upholstery was not confined to these. There was a celebrated $40,000 bed constructed for James I—he was aptly termed "the wisest fool in Christendom" because of his ability in small things and his ineptitude in large ones. There was even a government-supported tapestry plant which was founded at Mortlake, to which came fifty tapestry workers from the Netherlands—"solidde workmen alle of them and skillede to fashion the cartoones by Raphael of the Actes



English 17th Century embroidery. Curtain with crewel-work.

of the Apostles and many legends and wonderfull storyes." And this establishment continued for about eighty years.

"Shepherdess" in needlework embroidery. English, about 1700.

Needlework was an important feature in the time of James, and infinite care and ingenuity was lavished on looking-glass frames, picture frames, and caskets. Figures were stuffed with cotton or wool and raised in high relief. As for composition, that was chaotic and lacked any sort of style; and there was complete ignorance as to its rules. Crewel-work was popular, and it became the custom to embroider hangings or linen in this way and to decorate such with a touch of the Indian influence—for this had surreptitiously crept into England. Some of these designs were cleverly executed. There were mighty, conventional trees growing from strips of earth and carrying every variety of leaf and flower, while on the bank below small deer and lions gambol friendly together, and birds twice their natural size perch themselves on branches. It was incongruous, quaint work with an absence of all perspective, but it was done on a grand scale.

Charles I (who was to lose his head as the result of his struggle with the Parliament) followed his father James; and it was a great misfortune that he should have engaged in civil war, at least for art—for painting, music, and architecture, as well as poetry and science, flourished at his court. He was the first and almost the only connoisseur among English monarchs, and he probably brought more fine pictures to England than all the kings put together since his time.

He was the friend of Rubens; and the brilliant Van Dyck was attracted to his court, appointed court painter, and knighted. Not only was Charles interested in painting, but he was the purchaser of the Raphael cartoons; indeed, it has been said of him that he knew all the arts but that of govern-

ing; and he said of himself that "he believed he could make his living by any trade save that of making hangings."

The rapid growth of the Separatist party and England's intimate connection with the Low Countries influenced what is known as the formation of the Jacobean style. The newest ornament introduced from the Low Countries consisted of turned and twisted wood, laboriously carved by hand, which was introduced into chair legs, cupboards, chests of drawers, etc. Design became flatter; and as the style became developed we see employed Renaissance ornament, an arrangement of geometric panels and a growing use of inlay.

In the time of James I, one notes a certain moderation and economic conservation but, as the tendency of a luxurious court life made itself felt under Charles I, we find a general impression of elegance. The Great Hall is rich with tapestries and hangings, warm panels, beautifully ornamented ceilings. The chairs in the reign of James were upholstered in leather, later in velvet, and occasionally in tapestry. Under Charles they were upholstered in velvet and even in damask.

A great figure in this Jacobean time and one who to a great degree affected it was the great Inigo Jones. He was attached to the train of Prince Henry as "surveyor" or as we should say "architect"; though he was more the vogue at court as a "devyser of maskes." He had three shillings a day for his pay, and the Prince gave him as much as 30 pounds on one occasion and 16 pounds on another. After the Prince's death Inigo travelled and on his return designed the great Banqueting House for the King, to replace one that had been burned, and afterward he constructed the great Whitehall. And besides houses he designed cabinets, grottoes, gates, garden fronts, church towers, bridges, and interiors.

It was due to the genius of Inigo Jones, the first English "architect" in the accepted meaning of the word, that English architecture was lifted at a bound into the sphere of the fine arts. He emancipated it from the Gothic tradition and adopted the classic spirit as handed down by Palladio; and although his own work was that of an architect, Jones's influence was felt throughout the entire field of decorative and industrial art.

There were many repeating patterns for upholstery throughout Charles's reign; heavy ovals and diamonds with roses, pineapples, and fleurs-de-lis; and there were light scrolls and running vines and flowers. In some hangings one sees the winding vertical branch familiar in Flemish designs. The rise of

the Puritans took all this playfulness out of the art of the time, though we find their craftsmen dignified their work by their conscientious, sombre temperament, and that they expressed a primitive quality which was untouched both by the Renaissance idea and by French influence.

With the restoration of the Stuarts and the acceptance of Charles II, Puritan styles were thrown aside for the brighter continental modes, "a mélange of French, Flemish and Italian motifs, bizarre and piquant. Not only had Charles II lived amid foreign fashions so long that they had become natural to him," says Foley, "but large numbers of Stuart adherents who had perforce shared his exile had acquired the same tastes during their sojourn on the continent. The Restoration gave England not only a Queen, Court, and manners a la francaise, but, one might say, a French King; for Charles II emulated Louis XV without having that monarch's taste."

The accession of William and Mary in 1688 coincided with other events in having an influence on English textiles; for both sovereigns had lived for years in the Netherlands, and the taste of both leaned toward the Flemish Renaissance. Queen Mary herself seems to have led the fad for collecting Chinese objects, and Evelyn himself "saw the Queen's rare cabinets and collection of china which was wonderfully rich and plentiful." The fashion spread quickly and markedly. She had, says Macaulay, "a vast collection of hideous images and vases upon which houses, trees, bridges and mandarins were depicted in outrageous defiance of all the laws of perspective"; and the satirists long continued to repeat that "a fine lady valued her mottled green pottery quite as much as she valued her monkey and much more than she valued her husband."

Sir Christopher Wren, who was influenced by the style of Louis XIV and Grinling Gibbons, flourished in this period; and many examples of Gibbons' skill were given in the Palace at Hampton Court, where his subjects (carved in wood) were fruit and foliage, wheat ears and flowers, cupids, musical instruments, birds and fish.

The characteristic artist of this epoch was Daniel Marot—one of the Huguenots, by the way, who fled to Holland as the result of the revocation of the Edict of Nantes. There he served William of Orange whom he followed to England, and in due time produced the interior decorations for Hampton Court. His style is characterized by a mingled influence between Renaissance and Flemish forms. He produced many patterns for velvets and

clothes also; and these are distinguished by heavy straps arranged in symmetrical scrolls and figures, in many of which the corners are square. As motifs there are vases, urns, canopies, tables, shields, trophies, medallions, goddesses, genii, and birds; and he made designs for beds which were gorgeous with straps, genii, heads, shells, medallions, and arms.

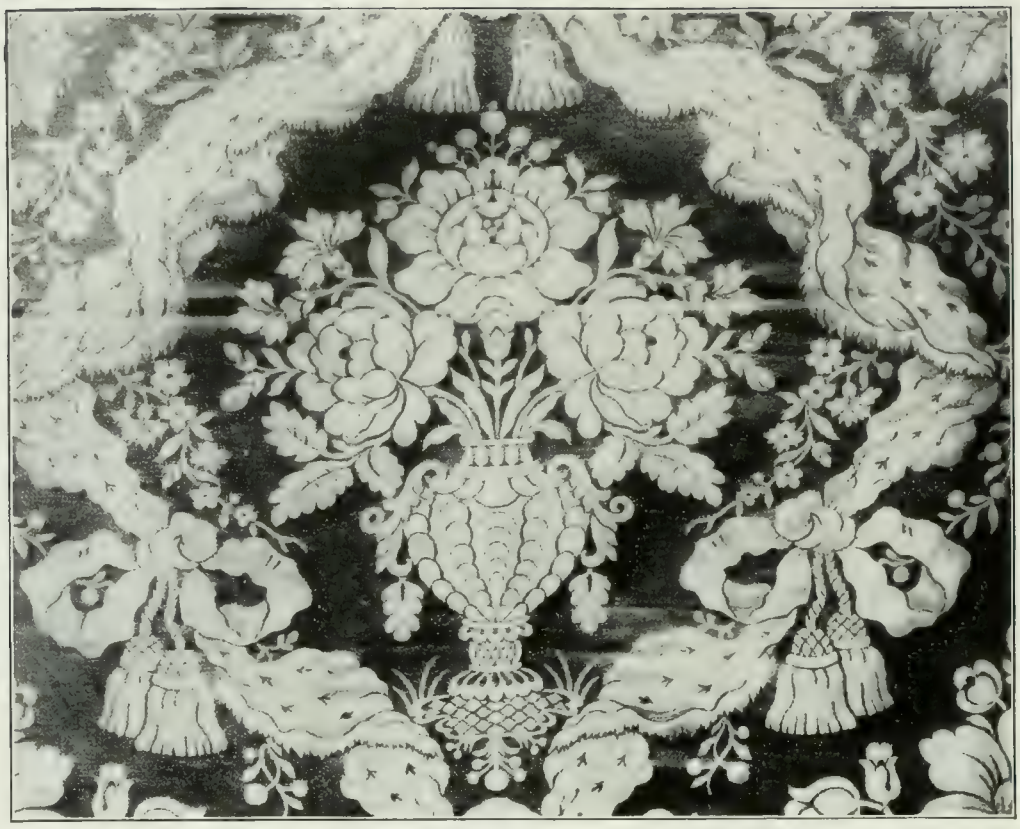
Mary was probably the first English queen who intimately concerned herself with furniture. She worked many hours a day on her needle work, and many were the chairs and couches which were covered with examples of her craft. Queen Anne, too, displayed an unusual amount of industry in this direction, and her talent as a gardener and seamstress is in a measure responsible for the naturalistic motifs, particularly in printed linens and embroidered tapestries, which were in vogue at the time.

The reign of Anne was a short one, but it marked the assimilation of foreign elements and the development of a genuine style on Dutch lines.

During the Queen Anne period straight lines melted into curves. More attention was paid to form than ornament. Carving, which was almost never used on purely Dutch pieces of the William and Mary period, was employed to some extent, but in very simple forms. Common ornamental forms included the shell, the mascaron, the cartouche, flowers, acanthus leaves, and some classical designs. Upholstery obtained great favour in this reign. The women made covers for their chairs and couches, as well as hangings for their bedsteads and windows. Gay chintzes and printed cottons, extremely Oriental in character, came into vogue. Trees, birds, and flowers, all more or less related to nature, were used as patterns. Large quantities of silks and velvets were being produced at Spitalfields by the Huguenot refugee silk workers, and these, too, were being used to cover chairs of the period.

The middle-class houses of this period were scantily furnished. There was a table in the centre, a few high-backed chairs, and a square box-like settee. Occasionally there was an alcove with shelves for china and bric-à-brac; but there were window curtains—always window curtains—the possession of which must have entailed much trouble to housekeepers, or at least the following advertisement of the time suggests it: "The Thieves observe those Houses whose Window-shutters, either outward or inward, reach not up to the top of the Windows; and taking out some Squaires of the Glass, put their Hands in and rob the Houses of their Window Curtains."

The Anglo-Dutch style, which followed the Jacobean, marked a triumph of the domestic ideal—an ideal which has exercised a very wide influence on subsequent English decorative fashions as well as on the Colonial ones of the United States.



Fabric of the Louis XIV period.

CHAPTER XVIII

France at the Time of Louis XIV

THE history of textile design in the reign of Louis XIV is largely a history of a monarch's vanity; for true it is that all the magnificent progress achieved in this and other arts was accomplished merely as a sort of setting for his royal self—a little man set on high red heels and yet majestic in the many-storied wig which encircled his retreating brow.

For, above all things, the King was a devotee of splendour and insisted upon it as a surrounding. "You pleased him," says Saint Simon, "if you shone through the brilliancy of your houses, your clothes, your table, your equipages." This was the spirit of his reign, and it became resolved into terms of palaces hitherto inconceivable, and a public show which, in many regards, eclipsed all previous efforts. Architecture, costume, furnishings, textiles—all were affected by this influence. He, himself, was the central jewel in all this setting, he the centre of the political, social, artistic constellation of his time.

"*L'état—c'est moi!*" ("I am the state!") said he upon one occasion. And he spoke the truth.

The agent, so to speak, of all this splendour was Colbert, his finance minister who organized affairs and made it possible for the King to spend truly fabulous sums for his magnificence. Colbert it was, with the "Sun King," who dreamed of a glorious France as a sort of pendant to the throne. So French industries were encouraged that Louis's magnificences be made possible. Colbert placed Le Brun at the head of the arts, and made no mistake. Le Brun was fashioned to the monarch's hand. He had an art of flattery which was unexcelled—and this was a basic necessity with Louis. Le Brun had, too, a perfect ease of manner in undertaking tasks which would have appalled most men; yet he had the genius for detail, too. His designs ranged from architectural projects, sketches for furniture and utensils, to decoration of all sorts, sculptured and painted. He coordinated the arts; and as director of the Gobelins—an institution intended to promote all branches of the craftsman's art—he really became the instrument of the artistic supremacy of the reign of Louis XIV.

Le Brun's work in scope and quality was almost overpowering. He drew cartoons for scores of the finest tapestries produced at the Gobelins; he supervised the interior decorations for the Palace of Versailles. He personally executed drawings for cabinet-makers and sculptors—even for those who worked upon the statues and fountains in the gardens. He was at once director and affectionate artistic father of a whole population of artists and workmen, painters, sculptors, engravers, jewellers, lapidaries, tapestry weavers—many of them the greatest artists of their day. Under him were Van der Meulen, who made a specialty of landscapes and horses and who designed them in tapestries; Burguignon, who did landscapes; Yvart, Michal, Corneille, and Noel Coypel, who were responsible for historical paintings. There were Monoyer and Bernaert, who specialized on flowers, Testelin, Simon Fayette, and Rolland on embroidery; Angier on ornament; Jacques Bailly on miniatures.

But the names of the great artists in the time of the "Sun King" were legion. Two men were, however, altogether preëminent: Berain and Le Pautre. These artists had every really difficult problem of decoration presented to them for their solution; and they met the problems, each one in his own fashion. Berain did aërial buildings and colonnades; and he ornamented curtains and vases with Olympian figures, characters, and animals. Le

Pautre did the crown motif with heavy draperies and designs for façades, bedrooms, salons, boudoirs, churches—ensemble and details, too.

In such a centre of grandeur stands the figure of Louis himself—"the vainest man in the theatre of all the earth," as someone has remarked. He lived first at the Louvre, then at Versailles, attended by practically all the great lords of his kingdom. He saw them at his feet daily; he frowned upon their absence; even when in their own provincial homes.

"He looked to right and to left," says Saint Simon, "not only upon rising and upon going to bed, but at his meals, in passing through his apartments, or his gardens of Versailles. . . . He saw and noticed everybody; not one escaped him—not even those who hoped to remain unnoticed. He marked all absentees and found out the reasons for their absence."

On such a splendid king the effect of the influence of women upon decorative styles was not to be under-estimated. From the time of Francis I women had played an important part in the formation of French art taste, though it remained for the favourites of the "Sun King," collectively, to outdistance, in this respect, the efforts of their fascinating predecessors. First among Louis's chosen ones was Louise de la Vallière, who was intensely feminine, romantic, and sentimental; and her influence was such that the early severity and floridness of art under Le Grand Monarque became, in a measure at least, softened. La Vallière it was also who helped to establish the first mode for Chinese motifs, which Mme. de Pompadour afterward was to stimulate so greatly. Mme. de Montespan was soon La Vallière's successor, and her artistic and highly cultivated tastes induced a certain playful and delicate grace that one can remark as the result of her influence upon art, though the effect was rather qualitative than decided—for at best the art styles under Louis were rather overpowering.

She was followed by Mme. de Maintenon, who in the later years of the King possessed a quite overshadowing influence. She was born Françoise d'Aubigne, and her eventful career touched the gamut of fortune. She was born in the precincts of a prison where her father was held for debt, was married at sixteen to the witty, crippled poet Scarron, was appointed governess to the King's children through the influence of Montespan—and her unbelievable career had begun.

She found a sated, blasé king of well over forty years of age—she, plain of face and no longer young and possessing none of the physical allure of the other favourites. He found a religious, serious woman, whom he came to

seek out to consult and to rely upon for advice. She gained first his admiration and respect, and finally his devotion. She even induced him to treat his queen with some display of kindness and consideration—or so this queen herself declared shortly before her death.

One night in January, 1684, at midnight, in the royal chapel of Versailles, Louis XIV, one of the proudest, vainest monarchs in history, married Mme. de Maintenon, the ex-governess of his children, and her influence was to continue for more than thirty years, till his death.

"There never has been anything like the position of Mme. de Maintenon, and never will be again," wrote Mme. de Sévigné. The very ministerial councils were held in her chamber while she embroidered, and though she avoided any appearance of participating in the affairs of state, she actually had a determining influence—most notably on one occasion. She influenced Louis to revoke the Edict of Nantes which practically outlawed Protestantism in France and caused between three and four hundred thousand Protestant artisans to leave that country. The results on the textile industry were deplorable; for the industrialists were mostly Protestants and they took their industries and their wealth with them. The hats, the hosiery, the modish garments which till then had been "bought in France," were bought there no longer. France was crippled.

The reign of Louis XIV was so long that, naturally, the style of art which developed under his rule showed changes. During the King's minority there was a transition from the style of Louis XIII and the Renaissance influence; as time went on its character became more and more magnificent.

One outstanding style of the decoration was the enormous size of the decorative details in textiles; for these entered into the vast problem of the King's magnificence. At first they seem excessive and shocking to good taste; yet they took their place in the ensemble of art of the moment. In the almost daily cavalcades and receptions held at court there was always a crowd eager to attract the attention of the monarch; so costumes had to be striking and of large pattern—this so far as French decorative textiles generally were concerned. In the Gobelins, removed from the foyer of Parisian art, the designers were not preoccupied with styles, and their designs were less forced.

As for the details themselves, these came to ally themselves episodically with floral blooms which was the principal motif of decoration. The French loved gardens; and these, too, found their souvenirs in trellises, monumental

Massive design of Louis XIV period.

fountains. See these things spaciously and largely handled and you have something of the spirit of Louis XIV decoration. Large foliage treatments, too, were characteristic, sometimes in baskets, with developments which suggest forms that are half of feathers, half of flowers.

The Louis XIV style was suited to the time and place—magnificent, rich, massive, dignified, luxurious with gold, overladen with ornament. The furniture was solid and heavy in construction, with supports which rested firmly on the ground or were close to it. The motifs of ornamentation were mixed. They were baroque classic motifs, palm leaves, allegorical figures, heavy garlands and sheaves, fruits and leaves, shells and flowers, scrolls, arabesques. The cartouche, the mascaron, the fleur-de-lis, the double L—all these were used as ornament.

Toward the end of the century Oriental motifs were introduced, and also the monkeys and grotesque personages of Claude Gillet and the arabesques

of Berain. The style then became lighter and more playful. Colours which, at the beginning, had had the richness and depth of the colours of the Italian Renaissance period—dark reds, old golds, dark greens, and blues—showed a tendency to become lighter. New and popular colours appeared—a yellowish pink called aurora, flame colour, amaranth, and a purplish red. Tapestries became brighter, too, and we find the famous Gobelin scarlet, Lyons black, Rouen blue, Tours green, and Nîmes yellow.

Whatever the claims of Louis XIV, *Le Grand Monarque*, it will always be the artistic achievements of his reign which will remain his greatest title to glory.

Striped brocade of Louis XV period.

CHAPTER XIX

Louis XV

THE later years of the sovereignty of Louis XIV had not been characterized by the gay and joyous spirit of the earlier years of his reign. A certain dismal solemnity shadowed them; and the breath was scarcely out of the body of this old monarch before a reaction came. Pleasure became the immediate watchword of the easy-going Regent Philippe d'Orléans and of the weak but artistic young monarch Louis XV—who, by the way, was affectionately but prematurely called the "Well Beloved."

Brilliant and gaiety-mad times were these, and all day long unbroken streams of carriages were to be seen between Versailles and Paris; and the halls of the palaces could not always hold the satin- and silk-garbed throngs

that would push into them. In the evenings the great gallery was lighted by three thousand candles; and there were operas on Wednesdays, concerts on Saturdays, comedies on Tuesdays and Fridays, and gambling always, though the King had little taste for any of these things. He was a singular character —nothing interested, amused, or held him for long. Old Cardinal Fleury, his first Prime Minister, tried in vain to find a single interest with which the "Well Beloved" might entertain himself. He experimented with the King "from the cultivation of lettuces to the Maréchal d'Estrées' collection of antiques, from his labours in the tower to the minutiae of etiquette." The King was interest proof; and it was left to Mme. de Pompadour to speed this blasé, wearied, restless, melancholy sovereign through a very fever of unceasing fête days for nearly twenty years of life—and, incidentally, peculiarly enough, to determine for many years the styles of textile decoration and of art in France.

La Pompadour! Jeanne Antoinette Poisson le Normant d'Etioles, Marquise de Pompadour! She was educated to become the King's favourite long before the night she encountered him, and daily on horseback sought to waylay him as he hunted. Her game was the monarch, and at a ball she met him and he was charmed with the beautiful, graceful, witty, cultured, and keen-headed woman. And her education justified itself.

It was unparalleled; yet in spite of the protests of ministers and court, and even of the lower strata, she held her king and dominated him by her unending, inexhaustible diversions. She ingratiated herself with the Queen, who made her a lady-in-waiting; and soon she was making and unmaking ministers, granting favours and pensions till it began to be said of Louis that he had but three ministers, Cardinal Fleury, the Duc de Choiseul, and Mme. de Pompadour.

She was perfectly equipped for her task. Her acting—she had her own private theatre—singing, dancing, harpsichord playing, and riding were perfection, her literary and artistic taste unerring. Voltaire, her poet-in-chief, said, "She is one of us." She protected Montesquieu, encouraged Diderot, discovered Boucher, and patronized Van Loo and Greuze. She might be called an impassioned amateur, and with her came art symbols of her own and the King's love. So came the "love knot" to its place in decoration. So came ribbons and nosegays and myrtle bowers and cupids and doves to play such a part in art of the time. So did the incorporation of the flower motif receive yet another stimulation; for La Pompadour, who wished the beauty of flowers to be with her always, had created for her in full winter—when

Design of Louis XV period. "Love-knot," flower and fern motifs.

her fields of daffodils, her shrubberies of roses, her pinks, violets, hyacinths, and tuberoses were no more in bloom- an extraordinary series of designs containing all the sweet-smelling flowers of spring and summer, executed in perfumed porcelain of Sèvres.

Mme. de Pompadour, joining to the imagination of a woman a brain almost of a man, passed her life between stirring up the apathy of an easily bored king by an incessant invention of distractions and dissipations, by stimulating great artists and writers, by founding the Sèvres porcelain factory, by establishing the École Militaire (where Napoleon learned to be a soldier), by conducting the royal business.

Certainly Mme. de Pompadour led the King into ruinous prodigality; yet her influence for good upon the arts cannot be over-estimated. Her rare intelligence was quick to see that the profligacies into which she led the sovereign alienated alike the court and the public. She accordingly attached to her interests the artists and the philosophers; and she became a great and

real protectress and patroness of these. The moulding touch of her taste determined the style of decoration of the time in which she lived. She patronized the Companie des Indes, and chinoiseries were à la mode. Tiring of these, she favoured the return to classic models, which even acquired added importance under Louis XVI and during the Napoleonic epoch.

She died a favourite at the age of only forty-three; and when told that her end was near arrayed herself in court costume, jested while doing so, and so went through the ceremony of death.

So far as decorative styles are concerned, those of Louis XV followed, as decorative styles always do, the spirit of their times. Under the feminine influence of his "female ministers" (for Mme. de Pompadour, though the greatest, was but one of these) art itself became feminine, and fabrics followed the general trend of art. As the art productions of Louis XIV had a touch of the pomp peculiar to his court, those of Louis XV took to themselves a grace, an elegance, and an incomparable mastery of execution. There was an airy lightness of suggestion, a manipulative dexterity which gave the art of this time a touch of something almost sensuously beautiful. There was a decided impulse toward mirth.

The mirror of this joyous but somewhat artificial spirit was a painter. His name was Watteau, and he was the representative art figure of his time. Influenced he was, no doubt, by the work of Rubens and Paul Veronese, but he soon began to establish the reign of the picturesque in painting. He produced characters that move through landscapes that might be the landscapes of a dream—pleasure and love-making their single aim. He painted shepherds, shepherdesses, dancers, and comedians that seemed like the people of a land of fantasy; and it was the spirit of Harlequin and Columbine in the depiction of life that he put upon his canvas.

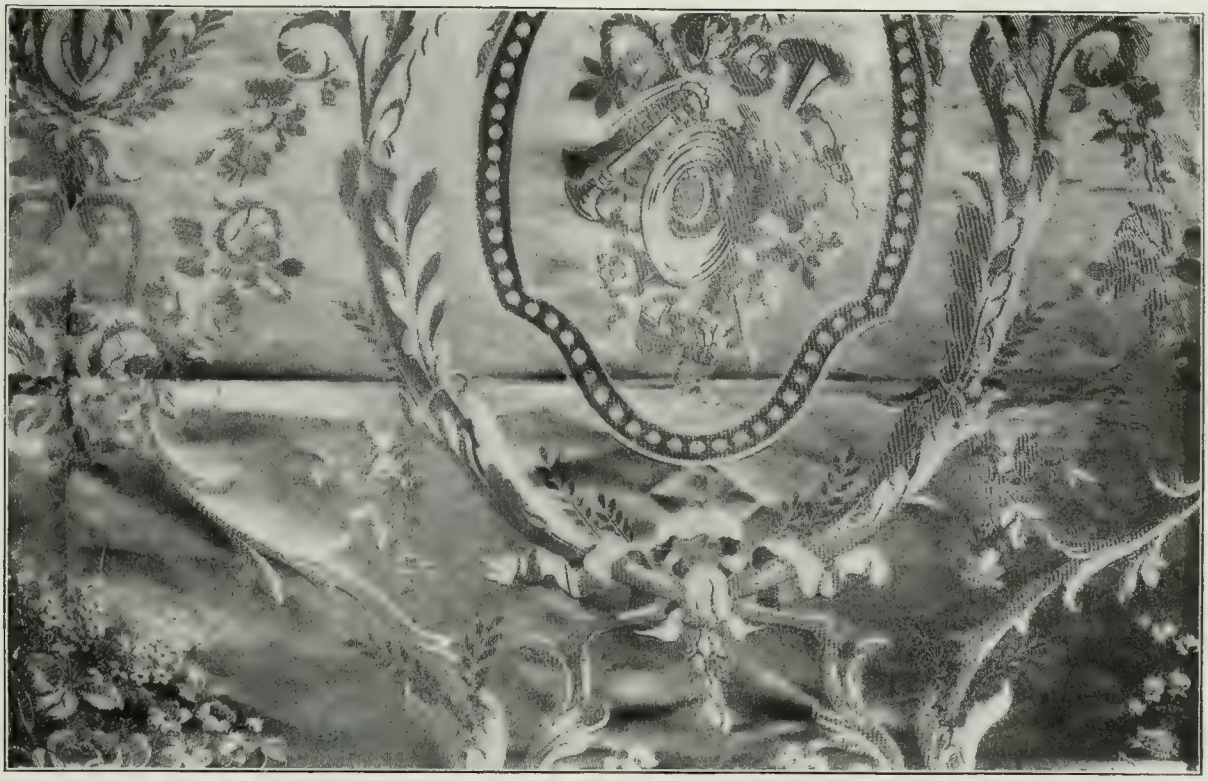
In the field of tapestry, art saw a measure of decline. The time was one of quickly changing whims, and tapestries were too slowly produced to hold the pace. In motif, too, they deteriorated. It was a minor note they took, just as did the fêtes in Versailles themselves. They became pastoral now, and gallant, and the human incidents were rendered in combination with flower forms which, realistically treated, have been so characteristic of French art in every period. This proportion of the details of design became smaller, too, for no longer were the courtiers "commanded to court" to live daily under the royal eye. So the necessity of attracting the sovereign attention was unnecessary, too, and designs scaled down.

In the taffetas and damasks of the period, naturalistic flower motifs were common. Here now we see shown irregularly shaped compartments bounded by undulating stems and, at irregular intervals, flowers and leaves. Lightly indicated ribbons wander in straying counter-curves about the stems. New, surprising colour perceptions, too, are observable in both silks and tapestries; and these resulted from the Chinese influence in which, as we have seen, Mme. de Pompadour interested herself and which commenced from the time when Louis XV and the Chinese Emperor exchanged gifts. It was the Compagnie des Indes, however, which really opened to French eyes the possibility of Eastern silks and damasks, porcelain and lacquers. Lighter and gayer colours, vibrant with life and sparkle, inexhaustible in their variety, were thus introduced. Pale yellows, rose, delicate green, light blue, soon began to enhance the exquisite textiles, the tapestries, the paintings, and the china. Watteau, Gillot, Boucher, and Chardin all yielded to the demand. Then came the "monkey vogue," and monkeys gambolling, monkeys climbing, monkeys playing tricks became one of the familiar motifs. And there were mandarins and women with small feet, pagodas and bridges, pigtailed Chinamen, parasols, dragons, and crowds of beasts and children with shaven heads sporting among the fantastic flora of the rocaille decoration.

This last, the rocaille style in French art, was due largely to the influence of Juste Aurele Meissonier. The term itself meant rock-work, and the style began by destroying all straight lines and all symmetrical decorative arrangements; although a kind of symmetry was obtained by the balance of opposing curves. The rock and shell, the cabbage leaf and shrimp, trees, cascades, architectural fragments, were all introduced as motifs. It dominated French decorative art till the death of Meissonier in 1750.

The decorative and applied arts in Europe reached their point of greatest development during the 18th Century; and while France was acknowledged supreme in this sphere, politically she was losing prestige. Internal troubles prepared the way for the Revolution. The polished, playful, yet cynical society was undergoing changes which were to culminate in other and quite different ideals. Louis XV himself foresaw the approach of the storm, but consoled himself by thinking (as truly happened) that it would be his successor, not he, that would be overwhelmed.

"Let him get out of the difficulty as well as he can," he had said, and Mme. de Pompadour repeated after him, "After us, the deluge."



Typical design of the Louis XV period. Knotted ribbons, musical instruments, and flower motifs.

CHAPTER XX

Louis XVI

IT WILL be remarked that the feminine effect upon decoration in France was strongly marked before Louis XVI ascended the throne.

This commenced with Mme. d'Etampes in the reign of Francis I. Her weighty influence and stinging tongue prevailed with this king on more than one occasion—even over the bellicose Benvenuto Cellini himself. Under Louis XIV it was the showy and magnificent Mme. de Montespan who affected decorative style with an indelible impress of formality and magnificence; while under Louis XV the Marquise de Pompadour affected the art of her age with the subtlety, the lightness, the delicacy that were hers.

Now, in the period of Louis XVI, woman's influence was again manifest, this time in the person of Marie Antoinette, whose life was to run the very gamut between airy fantasy and the grimmest tragedy. She came to France a beautiful, spirited, and playful child and found herself placed in a difficult position. Mme. du Barry, of whom it was said "she reigned but did not govern," was the old king's favourite, and Marie Antoinette, the young dauphiness, resented both her position and her vulgarities.

Forced socially to recognize this ex-woman of the streets at a royal levee she merely remarked to her, "There are many people here to-night, Madame," and turned upon her heel. Mme. de Noailles, whom she mischievously nicknamed "Madame l'Etiquette," constantly, too, reprimanded her for what she deemed her frivolities.

As for the dauphin who was to be Louis XVI and doomed, too, to suffer, with Marie Antoinette, the guillotine of the Revolution, he was enchanted with the young dauphiness, with her graces and her vivacity and her able gift of repartee; and this, perhaps, peculiarly, for he was her very opposite. Louis XVI was a good, honest, ordinary gentleman of undecided character. He liked making locks above almost all things else. "A good lock-maker, a poor king," was one description of him.

Holzach brocade of the Louis XVI period.

This antithesis of character seemed to extend itself to the art of the period. It divided itself into two very distinct schools. The first, with delicate and slender grace, went to the farthest affectations of prettiness. The other searched not for pleasures. It is didactic, severe. It was developed by David (who afterward was so greatly employed by Napoleon) as the result of new discoveries that were made of Graeco-Roman styles by the then new excavations at Pompeii and Herculaneum. This art influence was of an incontestible nobility, a real splendour. In this, the straight line and the symmetrical arrangement were conspicuous; and the motifs were the acanthus leaf, beaded mouldings, the vase and urn, the burning torch, the trophy. And these are used in connection with pastoral attributes —shepherds' hats and crooks, garden implements, scythes, rakes, spades, trowels, musical instruments, cooing doves, bird cages, quivers, bows and arrows, ribbons twisted and knotted, flowers in garlands, wreaths.

All these decorative motifs were largely inspired by the rustic tastes of Marie Antoinette, who, when she had the power to do so, made

her whole life a protest against the complexities and ennuis she experienced in the great Palace of Versailles.

One day, in the year 1774, the King, gallant that day, said to the Queen, "You love flowers? Ah, well! I have a bouquet to give you; it is the Petit Trianon."

The Petit Trianon was (and is) a miniature palace composed of a *rez-de-chaussée* and two stories between columns and pilasters of the Corinthian order. The old king, Louis XV, had fallen in love with it and its gardens, and walked them "with small steps on the days following his debauches." Marie Antoinette received with enthusiasm this gift, the result of which was so largely to effect decorative styles in interiors as well as in textiles. She wanted to free herself from all the paralyzing court traditions which she detested, where "the women stopped their embroidery as she entered the room." She wanted to dine with her friends, who were not royal.

She accomplished all these things at the Petit Trianon "walking with her husband arm in arm—and only a single lackey to accompany them"; she sat on the grass with her royal spouse and embroidered there; she threw pellets of bread at him during dinner.

Here, in the Petit Trianon, she indulged to the full her instincts for what we have come to know as the simple life. She wore a white muslin dress with a gauze fichu, and a straw hat; and, dressed so, she wandered about the little toy country village her imagination had created; and she enjoyed herself to her heart's content. Here Louis XVI and she played at miller and miller's wife. In the hamlet of some idealized peasant land there were beribboned sheep, and the queen milked cows with gilded horns and the king wandered about with a shepherd's crook. . . .

The pastoral attributes which figure largely as motifs in the style of Louis XVI, no doubt were inspired very largely by the rustic pastimes of the Queen.

The silks of the period are exquisite. "Pretty" would be the word to describe their incomparable freshness and charm. They transcended those of the Louis XV period inasmuch as this simply suggested the cheerful brilliance of youth. Designs became simpler and smaller in scale. They became even yet more gracious and prettily spiritual. The flower patterns now became more minute than those of nature—indeed, everything became tiny and was permeated with a spirit of charming affectation, as if it were a veritable child's plaything. There were subdued colours, too, less brilliant than those in the

preceding reign. Restraint was equally expressed in textile art and in interiors, which were of a pearly gray.

The most accomplished designer of silk in France in the 18th Century, when the industry was at its height, was Philippe de la Salle, of Lyons. Louis XVI ennobled him with the decoration of the Order of St. Michel and gave him a pension of six thousand livres. The superiority of his work is shown by an exceptional decorative feeling, a lively imagination, and incomparable skill in design adapted to silk fabrics. By a playful manipulation of colours, a judicious employment of chenille, he obtained most powerful and at the same time most delicate effects.

The *chef d'oeuvre* of Philippe de la Salle was the silken fabric used in the boudoir of Marie Antoinette at Fontainebleau. He has reunited there all the charm, the grace, the noblesse, the fanciful colouring, the richness, which suggest the character of the Queen; and these are expressed in such picturesque subjects as doves, partridges, pheasants, parrots, swans, maidens, as well as designs showing both the influence of the Chinese and of the classic vogue.

It was a period whose diversions were suddenly engulfed by the hurricane. The French had witnessed the American War of Independence and had shared in its victory. Franklin was fêted by the most brilliant society in Paris, and the cause of America became the fashion. The spirit of independence and of republicanism shook the whole of France. The French Revolution and the downfall of the monarchy were at hand; and it was impossible to ward off that immense conflagration in the midst of which the country almost perished and the beautiful, capricious Marie Antoinette and her husband lost their heads.

Fabric of Georgian period showing Adam influence.

CHAPTER XXI

Under the Georges

THE first of the Georges was a small German despot who loved not "bainting or boetry," as he admitted himself; and the artistic level of the time appears to have been undistinguished. Indeed the beaux made no pretense of even a qualifiedly intelligent outlook, if we can believe a satirist of the time: "There's nothing we Beaus take more Pride in than a Sett of Genteel Footmen. I never have any but what wear their own Hair and I Allow 'em a Crown a Week for Gloves and Powder."

As for the life of a fine lady in this age, it seems to have been of a piece. "How do you employ your time now?" commences an amusing pamphlet on the subject of one of these *femmes à la mode*. "I lie in Bed till noon, dress all the Afternoon, Dine in the Evening, and play at Cards till Midnight."

The women's costumes during the first years of George I were picturesque. Country people and even the "gentry" wore Indian chintzes and Dutch printed calicoes, though riots among the wool- and silk-weavers in 1719 necessitated such legislation against foreign stuffs in clothing that we see the ladies of the time putting calico gowns into pieced quilts and furniture covers, their dresses being composed of white dimities, linens sprigged with flowers, fine holland worked with their own hands—though these, by the way, were worn at the risk of having such home-made articles torn from their backs.

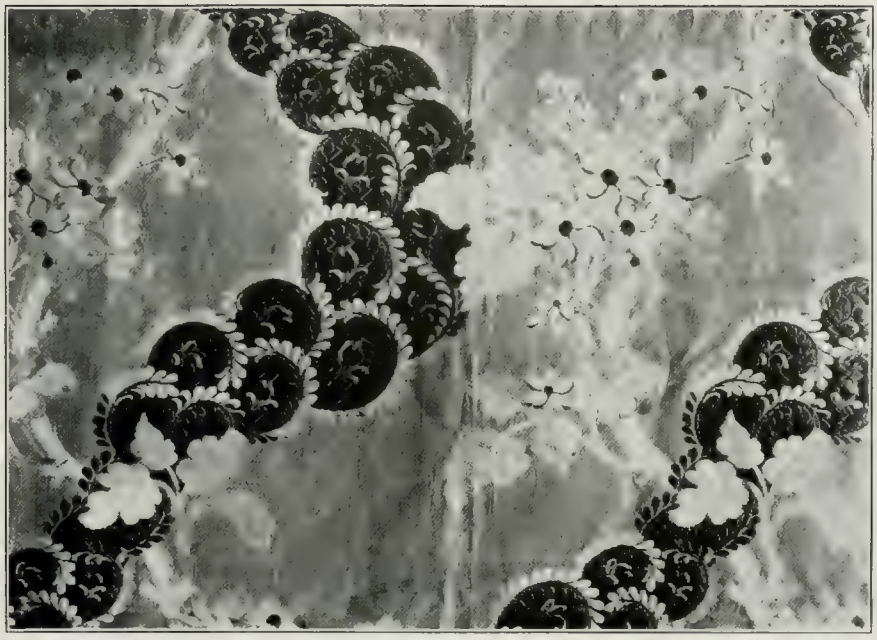
English 18th Century brocade.

The upholstery designs of this period showed both Renaissance and rococo influences; the first including symmetrical plants, running vines, and scenes enclosed by medallions; the second, serpentine vines and foliage, and winding bands of lace, which suggested motifs employed in the first years of Louis XV.

It was a rude society. George II (1727-1760), his queen, and Robert Walpole all used brusque, rude language, though there grew up in certain circles an opposite extreme of stilted politeness of which Horace Walpole's entrance into a room was a good example. He minced along, as an eye-witness has it, "in the style of affected delicacy which fashion had made most natural, *chapeau bras* between his hands, as if he wished to compress it, or under his arm, knee bent and feet on tiptoe, as if afraid of a wet floor."

As for the clothes of this exquisite of George II's time, it was sometimes a lavender suit, a waistcoat embroidered with silver, partridge-silk stockings, gold buckles, ruffles, lace frill, and a powdered wig.

The Georgian period comprises, roughly, the last three quarters of the 18th Century and it became decoratively more significant as it developed. At its apogee it was one of the most glorious eras in the development of English styles, being that of the great English cabinet-makers and decorators who, through their creative achievements, not only revolutionized furniture, but influenced the textiles employed in upholstery and decoration. These masters were Chippendale, the Brothers Adam, Hepplewhite, and Sheraton.



English 18th Century brocade—serpentine pattern.

Thomas Chippendale was, perhaps, the most famous. Dutch and Rococo, Chinese and Gothic styles were alike to him, for he was a great borrower and a close observer of the trend of fashion, developing and improving the styles which were required by popular taste. He established himself as a cabinet-maker in 1749, at a shop in Long Acre, London; and five years later the first edition of his book "The Gentleman and Cabinet Makers' Director" appeared, which was full of designs for chairs, sofas, beds, couches, dressing tables, writing tables, chandeliers, fire screens, etc., "calculated to improve and refine the present taste, and suited to the fancy and circumstances of all persons in all degrees of life."

The first models of furniture designed by Chippendale displayed the characteristics of the Queen Anne period. Chairs, at first, were bandy-legged and fiddle-backed, broad in the seat, and had feet with balls and claws. Later these characteristics were changed or modified and French influences began to assert themselves. The cabriole leg was beautified, rococo carving was introduced, and a shorter and squarer form of chair back with rounded corners was adopted. For ornamentation Chippendale depended mostly upon carving; for chair coverings upon tapestries, Spanish leather, and damask worsted, close-stitch in flowers, geometric patterns, or figured designs.

Much of Chippendale's finest work was executed in the French manner between 1750 and 1760, though after that the combination of rococo, debased Chinese and Gothic styles led to a general deterioration in his designs; and

while his work has been both unduly praised and unjustly blamed, during the period of his greatest popularity Chippendale furniture was known all over the kingdom, although one of his great rivals, Sheraton, had but a qualified opinion of it.

"As for the designs themselves," says he, "they are wholly antiquated and laid aside, though possessed of great merit, according to the times in which they were executed."

Chippendale's fame faded abruptly before the revival of the classic under Robert Adam and his brother, who were recognized leaders of the Georgian period. It was a time when the discoveries at Pompeii and Herculaneum were fresh; and in 1754 Robert Adam (the more distinguished of the two brothers) started for the continent and commenced to study the buildings of classic character. The result was an enrichment of art, even though he sacrificed everything to symmetry; almost putting aside as unworthy of consideration the mere comfort and convenience of people who had to occupy his creations. As remarked by Pope of the great country mansions of the day:

" 'Tis very fine,
But where d'ye sleep or where d'ye dine?
I find by all you have been telling
That 'tis a house, but not a dwelling."

Signs of the zodiac, groups of dancing girls, medallions, allegorical subjects, classic grotesques, and sphinxes all figured in his architectural decorations; and the designs of his ceilings were also transferred to carpets to attain complete harmony. While not a cabinet-maker, Robert Adam must be considered as a designer of furniture; and that which was produced for him by various cabinet-makers took his name and was called "Adam" furniture. The Adam Brothers designed fire grates, girandoles, upholstery, carpets, and tapestry also, and even—once for the king—a counterpane.

The decorative work of the Adam Brothers was rich, refined, and delicate, and possessed a fine suggestion of proportion and balance. The motifs consisted of festoons, of husks or bellflowers, swags of drapery, knots of ribbon, rosettes and medallions; a radiating ornament resembling a fan or rising sun, cupids, griffins, bulls' and rams' heads, sphinxes and caryatides. The style itself was even, at times, carried to a point of over-refinement. It always possessed great individual charm and the Adam Brothers always merit appro-

oation for their "ability to seize with some degree of success the beautiful spirit of antiquity and to transfuse it with novelty and variety."

George Hepplewhite was the next great figure. "To unite elegance and utility and blend the useful with the agreeable" were his aims, stated in his own words. He succeeded admirably in his purpose. Elegance and utility are the very keynotes of his style, while his designs are distinguished for their restraint, their grace, and their delicacy.

Hepplewhite was not a thorough classic like Adam. He adopted rather a combination of the classic and the French rococo and, like Chippendale and Adam, he borrowed freely. From Adam he took the tapering leg, the oval chair back, painted ornament; and while he was influenced by the French decorative styles of the periods of Louis XIV, he was still more strongly drawn to the lighter and more refined side of the Louis XV style and to the classic aspects of Louis XVI.

In the textiles pictured in the work of Hepplewhite we find narrow stripes of plain lines and serpentine patterns which indicate the influence of the French styles. There are also circles, shields, and stripes of leaves, bellflowers and husks in swags, ribbons, festoons, and tassels as well as the shell and the lotus. For chair coverings he insisted upon silks and satins, and he particularly favoured the stripe, which had enjoyed a slight vogue in the days of Mme. de Pompadour and Mme. du Barry; so much so in the time of Mme. du Barry, indeed, that in 1788 Mercier wrote, "Everybody in the King's Cabinet looks like a zebra."

Thomas Sheraton was the last of the great masters of individual style in England, though, having but little business ability, he never acquired the commercial prestige which came to Chippendale and Hepplewhite. For the greater part of his life he went about the country as an itinerant cabinet-maker and preacher; and it was not until 1790, when he was nearly forty years old, that he went to London to try his luck at a cabinet-making shop. The memoirs of Adam Black, who had lodgings with Sheraton in London, furnished us with a picture of his existence during these years. "He lived in a poor street in London," writes Black, "his house, half-shop, half-dwelling-house, and himself looked like a worn-out Methodist minister with thread-bare black coat. I took tea with them one afternoon. There was a cup and saucer for the host, another for his wife and a little porringer for their daughter. . . . This many-sided, worn-out encyclopaedist and preacher is an interesting character. He is a scholar, writes well, and, in my opinion,

draws masterly. . . . I believe his abilities and his resources are his ruin in this respect—by attempting to do everything he does nothing."

While not so versatile as Chippendale, Sheraton undoubtedly possessed a higher ideal of beauty, and his finest work is only to be compared with the cabinet-work of the great French masters. His work is akin to the classic, restrained, and simple Louis XVI style; though later he developed a feeling for Empire effects. In cabinets, secretaries, sideboards, dressers, and tables Sheraton was supreme. His chair seats for the drawing room were upholstered with silks or damasks, either striped, figured, painted, or printed with formal designs, and on various of his textiles we see urns, medallions, goddesses, and musical instruments.

Sheraton died, worn out by discouragement and his labours. He died, as he had lived, in poverty. His own generation did not appreciate this gentle, retiring, and contemplative genius, but time has accorded him a greater measure of fame, and he ranks next to Chippendale in the list of England's great cabinet-makers.

Toward the end of the century the gradual conquest of India by the English led to a greater interest in Indian life and art. So came certain motifs from the East of which the most notable was the large curving lobe or cone, which was probably the descendant of the ancient design of the swaying cyprus tree. Whatever its source it was the most characteristic note in Indian art. It was first copied in England in goods to be exported to India. Then it became the most notable pattern in the Paisley shawl.

CHAPTER XXII

The French Revolution

THE Revolution of 1789 introduced a new society not only in France but in Europe itself. The old one had not been based upon any acceptance of the principle of equality. The new one was; and most of our democratic institutions of to-day are due to it, for all the bloodshed and mad savagery of the Revolution itself. During its troubled years it was said that people "contracted imprisonment" like an epidemic; and the guillotine worked so steadily week after week that the public appetite for it as a spectacle dulled.

The acts of the revolutionists, indeed, led to war with the rest of Europe, and this had a great influence on textiles. The gold and silver were seized for the armies of the defence, and the gold and silver braid which had been the pride of the men as well as of the women was forbidden. Even the use of silks themselves was restricted; and the looms at Lyons were reduced from eighteen thousand to a bare two; for, as Robespierre is said to have remarked, "What is the use of weaving tapestries for people who have no heads to look at them?"

Indeed, under the domination of the Revolution there was hardly a textile whose quality had not cheapened. As for the richer stuffs, there were no gay ladies or magnificent courtiers to demand rich stuffs. Their wearing was, in fact, prohibited. Yet another factor which entered into this general lowering of textile quality was that capital was more restricted and there was no inspection at all, with the result that cheaper materials crept in, and the imitation of the richer stuffs. The solid worth was lacking.

In designs, by an historical coincidence, the artists of the Revolution followed the classical revival which had been one of the two great phases of art under Louis XVI. But they turned to Republican Greece and Rome.

"We will be republican in art as in all else," said, on one occasion, one of the revolutionary confrères of Danton; so the revolutionary artists went back to Attica for motifs. Even the women's costumes had the suggestion of Greece, though this was by no means universal, the styles in the Revolution

changing as quickly as the opinions of the *citoyens* themselves. The colours were the colours of the nation—red, white, and blue—and one saw bonnets of gauze flanked by the national cockade, with a great knot of ribbons of the tricolour falling away behind. And there were "gowns Circassienne" striped with the tricolour, with shoes of the same.

The most typical of the motifs of the times was the medallion, which enclosed such subjects as portrait heads of the various leaders and generals of the Revolution, and also classic scenes. Sometimes there are contemporary household subjects, but this is unusual; and instead of medallions, wreaths and festoons in the form of shields were substituted; and there are pyramids, palms, and hieroglyphics, too, in suggestion of the campaign of Egypt.

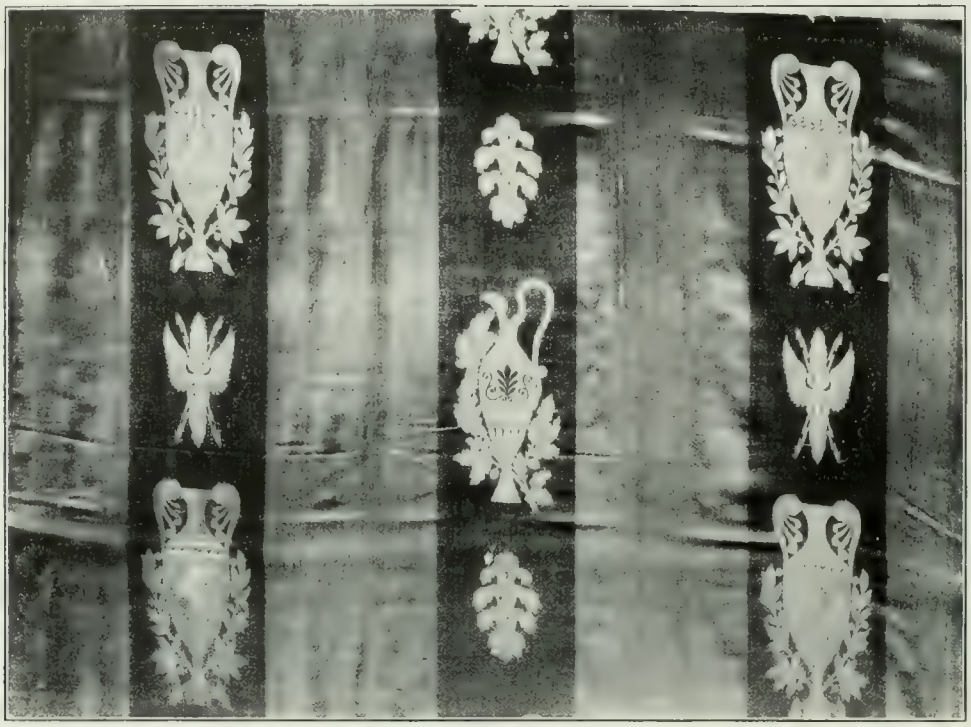
The leader in art under the republic was undoubtedly David. He appears to have been a pliable and enthusiastic individual in whatever surroundings he found himself. He was first a court painter under Louis XVI; but when the tide of the Revolution swept onward he had no difficulty in adopting every revolutionary idea and of voting to cut his royal patron's head off; which was, in due course, done.

He was one of the first men of the Revolution to come under the spell of the Little Corporal. See him, then, working industriously with one of his classes one day in the Louvre when the star of Napoleon was shining with its first high brilliance. "A pupil rushed in breathlessly. 'General Bonaparte is outside the door,' he announced. Napoleon entered in a dark blue coat that made his lean yellow face look leaner and yellower than ever. David dismissed his pupils and drew, in a sitting of barely two hours, the stern head of the Corsican." Thus he passed into the service of Napoleon, becoming his great painter and even minister of the Fine Arts—in which he proved as despotic as, apparently, all successful revolutionists are. He had a taste for Roman classicism, which he imposed alike upon the costumes of deputies, ministers, and populace. He organized public fêtes in the spirit of Republican Rome; and Rome seemed a fitting parallel, not only of David's art, but of the development of the state itself; for just as the imperial city went through the evolution from Republic to Triumvirate, to sole Consul and to Empire, so France hurried from Republic to Directorate and to Napoleon; and its art followed the same course. This rising tide of Roman art appeared soon after Napoleon was made Consul in 1802, and medallions were prominent, not only in the architecture of the time, but in the textile art, whose

figure decorations are copied directly from Pompeii—among which are portrait busts, dancing cupids, and various goddesses.

There were variations to the medallion motif. There were wreaths which enclosed the same types of figure as did the medallions themselves, and many other Roman motifs which, employed on a plain ground, include cornucopias, anthemions, candelabra, and insignia of office. And occasionally we find guilloches of leaves and classical figures.

The period of the Revolution commences in a riot of artistic intemperance when all reason (though reason came to be worshipped) was lost. It commenced in a spirit of destruction, as might be fitly enough illustrated by the visit to the Gobelins plant of a certain Republican Committee of Public Safety which ordered 121 of the 321 patterns destroyed as anti-republican, fanatical, or immoral. The period ended, under Napoleon's consulate, in a spirit of conservatism and extreme formality. The pendulum had swung back, as pendulums have a habit of doing.



Design of the Directoire period.

CHAPTER XXIII

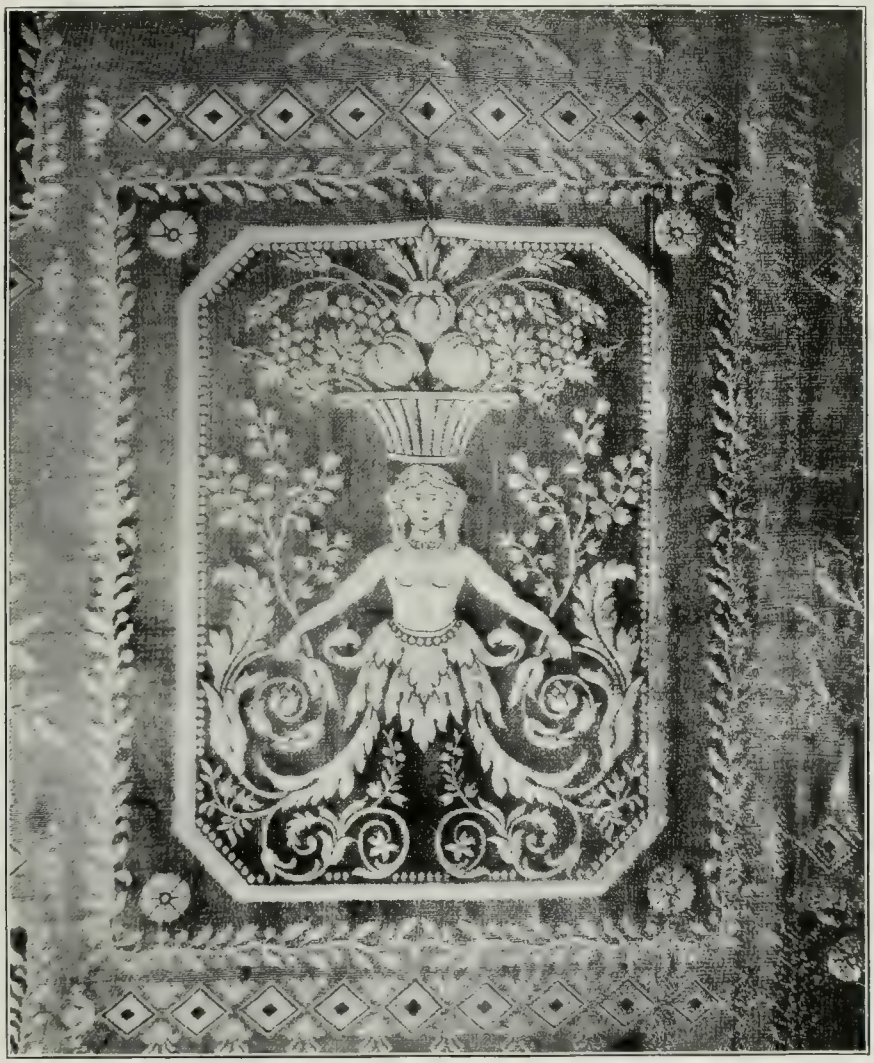
The Period of Napoleon

THE events of the Revolution left the field clear in France for vast works of reconstruction to which Napoleon, between his wars, industriously gave himself; and applied art was the gainer in France. His victories, too, directed the treasures of Europe there. Italy, Austria, Germany, Spain, and Portugal contributed in turn; and the rise and magnificence of his empire inspired him to imitate the grandeur of imperial Rome.

Indeed, his very coronation suggested this. He caused the Pope to visit Paris to crown him, and this churchly sovereign, "clad in white garments and with white silk gloves," was forced somewhat unwillingly to alight in the mud from his carriage, to be received by the welcoming Napoleon who had an eye for the dramatic. The coronation eclipsed magnificence itself. A sum of 1,123,000 francs was alone expended on the coronation robes of the Emperor and Empress. He, it appears, wore a French coat of red velvet embroidered in gold, a short cloak adorned with bees, and the collar of the Legion of Honour in diamonds. The Empress wore white satin trimmed with silver and gold and besprinkled with golden bees, "her waist and shoulders glittered with

diamonds, while on her brow rested a diadem of the finest diamonds and pearls."

The style of art under Napoleon's empire closely followed Roman models.



Octagon, lozenge, fruit, and foliage motifs in a Directoire fabric.

Among the classicist painters, David was still supreme; and it required but little from this most elastic of men to devote his talents to the glorification of Napoleon, who, as a child, "spent whole nights poring over Caesar's history," though the Emperor exercised a rigorous control over all expenditures—even, indeed, about the most trifling details.

"How much is this napkin?" he asked one day at déjeuner; and on being told, felt it between finger and thumb, considered, and ventured the opinion that it was too highly priced. "They charge me two and three times the ordinary price," he often complained, "because I am Emperor." He was, like most geniuses, an enthusiast who frequently regretted his enthusiasm.

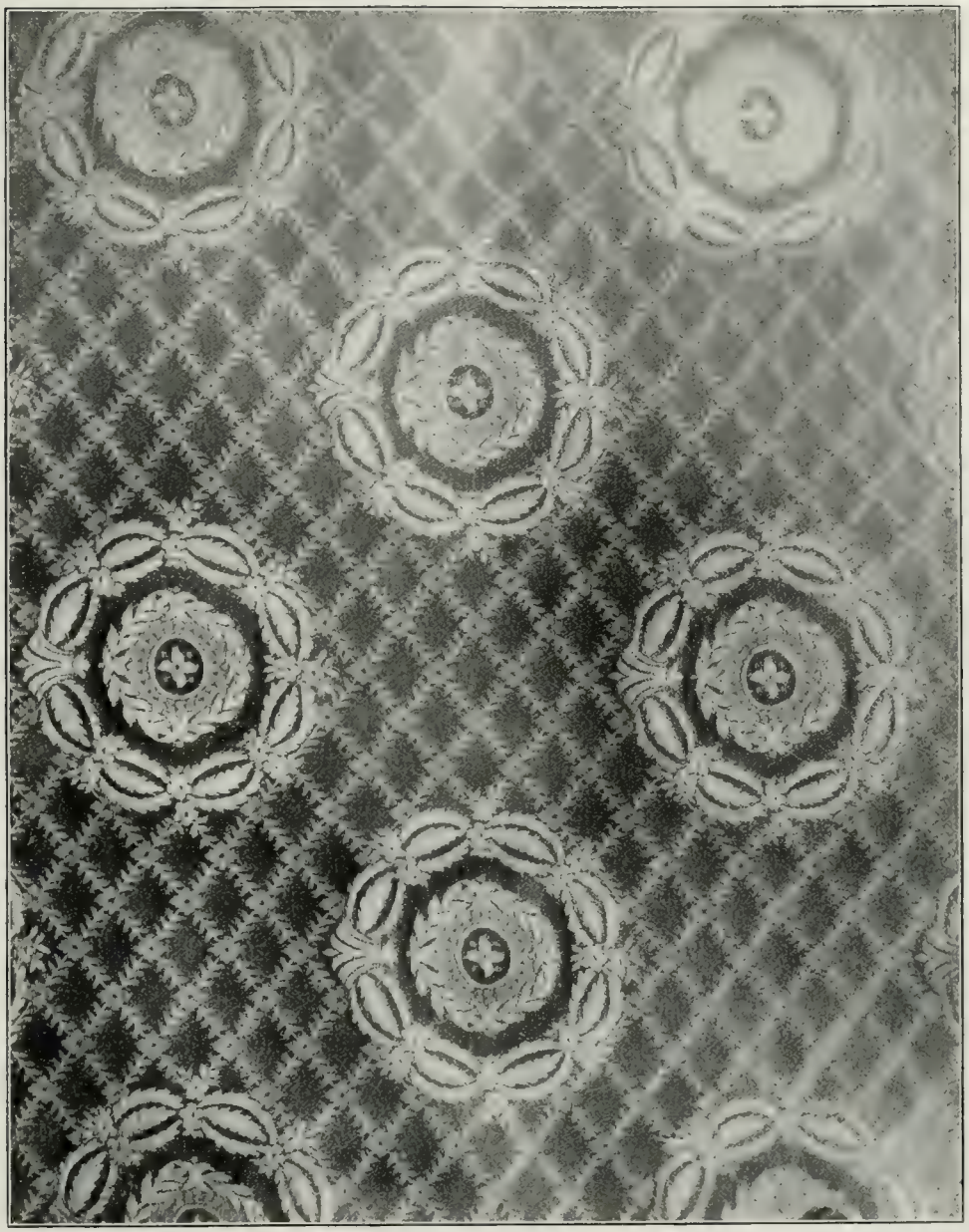
He gave the Empress Josephine, his wife, definite instructions to do things sumptuously, then bitterly upbraided her because of the expense.

Napoleon was a mighty builder. Fontaine and Percier built mansions and palaces and halls for him—not, however, without trouble occasionally in the matter of accounts rendered. There was an occasion when they presented him with a bill for 120,000 francs, though they had originally been allowed but 40,000. "Give me more honest architects," immediately said Napoleon; but they proved he had stipulated using the best materials and workmanship, so they continued to work for him.

Furnishings, bronzes, hangings were not the only riches with which Napoleon used to ornament and embellish the interiors of his palaces. Fabrics of silver and gold, brocaded silk, and damasks of silk with varied designs gave to the ancient residences a brilliance and a sumptuousness which they had never known. These silks were made at Lyons, and the greater part of them, from the year 1809, were made upon Jacquard looms. Napoleon indeed helped Jacquard to realize his great invention which made possible the repetition of intricate patterns with greatly diminished manual labour.

The story of Joseph Marie Jacquard is one of a genius endowed with courage and a perseverance which won for him an enduring name in the history of practical invention. His father was a workman weaver; and Jacquard inherited two looms, though he did not prosper, being forced to become a lime-burner, while his wife supported herself by plaiting straw. It was by employing his spare time in constructing his "improved loom" that the Jacquard loom, the greatest invention associated with the silk industry, came into being, and bitterly the silk weavers fought against it. They mobbed Jacquard in the streets of Lyons, they burned him in effigy, they smashed his machines, but the tide of progress would not rest. In 1806 the Jacquard loom was declared public property, Jacquard himself was rewarded by Napoleon and received a pension as well as a royalty on each machine. By 1812, 11,000 Jacquard looms were in use in France.

Realistic figures mingled with the realistic element for the base of almost all of the silk patterns of Napoleon's empire. Circles, squares, hexagons, octagons, ovals, and above all, lozenges are frequently employed, accompanied by garlands of leaves or by foliage such as the myrtle, the vine leaf, the ivy. Sometimes there were flowers; there were more rarely fruits. Prominent in the Napoleonic decoration, too, were torches, lictor's rods, and axes from Roman times.



An Empire fabric.

Last, but by no means least, there was the emblem of the bee; and the story of its adoption by Napoleon is an interesting one. It appears that the Emperor wanted a regal emblem and desired one which was more ancient than the fleur-de-lis itself—the fleur-de-lis which had been associated with the French monarchy from a very early date. Now, while the fleur-de-lis was first definitely associated with the French monarchy in an ordinance of Louis le Jeune, about 1147, tradition has accredited the origin of the emblem to Clovis, the founder of the Frankish monarchy, and explained that it represented the lily given to him by an angel at his baptism.

To adopt a device, then, which would be more ancient than this, Napoleon had to go back farther than Clovis. He went to Childeric, his father, whose tomb had been opened in Tournay in 1653, and in which had been found a whole handful of ornaments. These were supposed to have been attached to the harness of Childeric's war horses. They were what are known as *fleurons* in French, just as the fleur-de-lis at first were *fleurons;* and they were made of gold and were inlaid with a red stone like a cornelian. To Napoleon, as he saw them at Versailles, displayed against a green ground, they resembled bees; and this was for Napoleon a happy coincidence, as bees were the favoured symbol of Corsica, his birthplace. It has been suggested that the significance of bees as an emblem of industry—with which he was eager to identify himself—pleased him, too; at all events, he adopted the *fleurons* as bees, and the green ground as the original Merovingian colour. The imperial crowned "N" and the butterfly were also favourite decorative devices of the Emperor.

Colour, during the Napoleonic epoch, played an important rôle, and white and clear green were familiar shades in the first part of the Empire, as were pale blue, gray-blue, and mauve, "aurora," *feuille morte*, *tabac d'Espagne*, *terre d'Egypte* as well. As for the Emperor, red and green were his favourite colours, though Josephine did not approve of these.

"Why," she said to him playfully upon one occasion, "do you, the Emperor, come to me always in your old green coat?" She had a preference for the softer tints, and particularly pale blue. After 1809, however, the vogue of colours changed. Josephine's influence was no longer felt and the Emperor followed his taste for the brilliant with the result that crimson, red, light red, empire green, and golden yellow became the style. After his marriage with Marie Louise, indeed, Napoleon (who was interested in controlling everything—not only state affairs, but clothes and jewels and draperies) replaced the hangings in most of his private apartments. Bright and varied in colour were they now, damask or velvet. They were red and green in many shades. And velours of variegated or cut silk were employed for the apartments of the sovereign. The Little Corporal, who was notorious for his simple dress, strolled about his magnificently furnished residences in a much-used everyday suit that cost about $15 of our money!

Magnificent as were the furnishings which were produced during the Empire, they lacked many of the qualities which made the creations of the Louis periods so charming. This may have been due not only to the slavish passion for the antique taste but to the general influence which Napoleon

exercised upon all about him. It is said he did not care for women of spirit. He liked them to be ornamental and decorative and a sort of setting for his own dynamic personality.

In the same way he surrounded himself with a laboured etiquette whose secret lay in Napoleon's frank confession to Mme. de Rémusat, "It is fortunate that the French are to be ruled through their vanity."

The women, thus circumscribed in what was demanded of them, must have been a willowy, fairly uninteresting family. They walked and carried themselves in a certain way, with a certain languor. They had a special and studied grace for each movement, sitting and rising "like curved reeds." Ill health then was fashionable and it was considered a failure in tact to compliment a woman upon looking well. Mme. Regnault, Mme. Récamier, Pauline Borghèse best represented this ideal and wrote into the code of their elegances a thousand stilted, artificial practices. And in strange obedience to the sovereignty which determined those feminine ideals we find the artists themselves, the smart and fashionable Moreau le Jeune, Gerard, Girodet, and even Prud'hou—"a little in spite of himself and strongly hesitating—following the traced route, that mode of antiquity which had been ordered and arranged."

Designs on prehistoric pottery from the Mimbres Valley, New Mexico.

CHAPTER XXIV

The American Indian—American Colonial—The American Colonial Style

The American Indian

WHEN one speaks of "American decoration" one has, almost automatically, come to think of the decorative styles which began with Colonial times. Long before the first sturdy British pioneers touched foot here the native Indian tribes had developed an art in decorative design which, if not generally of a finished beauty, is at least striking and interesting to a degree.

This art was in North America most highly developed in the West and Southwest; and it had its beginnings in the weaving of the fibres of various barks and plants into thread, which was fabricated into cloth by either finger or loom weaving.

In Indian decoration one is impressed with the rarity of realistic representation and the high development of geometrical design which in complexity is even superior to that of the Old World. Stepped designs and diagonal rows of small squares are some of the prevailing characteristics—which were imposed, incidentally, by the technique of weaving itself. Checked and angular effects are common; and the influence of these extend themselves to the designs upon Indian pottery which are largely inspired by the "block" or "step" motif.

There was a great art centre in prehistoric America (which is taken to mean a time preceding 1500 A.D.), and it lay among the Pueblo peoples of the Southwest. Here pottery and blanket designs were carried to a high development, though the latter became increasingly varied in historic times, just as the former commenced to lose its colour of character.

Notable among these artistic and original Americans were the Hopi—the builders of veritable apartment houses in their pueblos. It is true that each edifice was entered through a hole in the roof and that the roof of one was the floor of the next, but one must not be too exigent in these things.

In these apartment structures the most interesting room was probably the kiva or estufa, where the winter fire continually glowed and where gathered the gossipers, the myth-tellers, the spinners, the weavers, the weapon-makers, the wrangling lawyers, the priests preparing for ceremonials.

These sat upon huge stone seats, while about the edges of the room were "strung wooden loops or staples securely fastened into the floors and corresponding thongs depending from the rafters above, both designed for strapping in an upright position the looms"—four or five of which were invariably in use during the winter, operated by naked, dirty men.

In the days before the white man came, the Hopi must have been a picturesquely attired people, with the banged hair of the men, the breechclout of soft buckskin or fur, the high buskins of undyed skin, the robes of rabbit-skin or carefully selected cat-skin, not to speak of the blankets and sashes or the long, wide-sleeved cotton gowns, elaborately embroidered, of the priests.

Compared with these times, the picturesque declension which came at the touch of the white man is no less than appalling. There came then a

demand "for flour bags, before their contents were consumed, as material for shirts," with the result that the once resplendent Hopis had frequent representatives "wearing a shirt made of a flour bag with the three X's and the commercial name of the mill on their backs, the letters being regarded as ornamental."

The Hopis were celebrated in prehistoric times for a delicate art in basketry; and the practice of using the basket-bowl and tray as the form in which many fabrics of clay are modelled was once universal among these people, as was the art of inlaying with turquoises, shell, and coloured stone in wood, shell, and horn.

The Pueblo Indians were weavers long before the coming of the Spaniards, and they wore cotton from prehistoric times; and their decorative designs were chiefly geometric, the principal motifs being steppes, pyramids, squares, diamond shapes, crosses, parallel lines, and checks, though there are tendencies to realism, too, many of the conventional symbols being of thunder, rain, etc. And there are many motifs of plants and animals.

The Mimbres Valley, in New Mexico, represented another art centre and an art which, chiefly represented by its magnificent pottery designs, is more realistic than that of the Hopi Indians.

This art had as its inspiration the wild animals and the game that abounded in the region. The black-tailed deer, the antelope, the grizzly, black and brown bears, as well as turkey and trout—all were observed and represented in an entirely recognizable way. Flowers are represented also and, occasionally, sun, moon, mountains, and hill; and for geometrical designs we have zigzags, terraces, circles, rectangles, spirals. There are composite animals, too, which recall faintly and dimly, as it may be, the ancient spirit of Egypt.

These designs show a surprising knowledge of detail which suggests that possibly many of their pictures were drawn from nature, and most of the designs themselves were painted on the inside surfaces of clay bowls coloured in white, red, brown, or black. The human figures thus delineated are cruder than those of the animals and in details much inferior to those of the birds; still, they are interesting, and suggest, by the dice games pictured, that human nature is limited neither by time nor continents.

Weeden Island in Florida was another interesting decorative field, and the houses of the Indians were most conveniently built on mounds which were formed by the shells and other refuse of their feasts. In the matter of burials

they were equally economical, crowding their dead together, one above the other; though these Indians mitigated the starkness of the thing by sandwiching a layer of oyster shells or sand between the deceased.

Much of the pottery of the Weeden Island Indians was glazed by the rubbing of polishing stones upon their rough clay. Upon this pottery were many stamped designs, and these were square, rectangular, and lines which form circles and ovals, and there are many outlines which are punctured into the clay, thus giving to these designs something characteristic to themselves.

American Colonial

The word "Colonial" is used to designate the style which distinguished the products of the original American colonies before they became states. Three rather distinct types of colonization led to three different phases of the style. Massachusetts, Connecticut, and Rhode Island were colonized mostly by Puritans who had left England and Holland to found a new home in a new land. They were conscientious, sturdy, but financially poor. The Southern colonies came into a second division, for Virginia, Georgia, and the Carolinas were settled mainly by wealthy English families. New Amsterdam was a purely Dutch colony; while Pennsylvania, Maryland, and Delaware had both Dutch and English settlements.

The earliest settlers in all of these colonies were too much occupied in the struggle for existence to give much time to the aesthetic side of life.

In 1607 came John Smith to what became known as Jamestown, and a company of one hundred adventurers, fifty-two of whom were designated as "gentlemen," to say nothing of one preacher and two surgeons. And in the first boatload was one tailor and in the second six others, which suggested that they expected to pay about as much attention to clothes in Virginia as they did in England. However, there were largely cavaliers who brought along with them the costumes and tastes of the court of James I; and they strove as far as possible to reproduce these in the wilderness.

In the plantations thus formed woollens were woven almost from the very beginning, as were cotton and linen, too. The manufactured textiles, however, usually came from England, where they were exchanged against Virginia's great product, tobacco.

In the halls of the Virginian estates were the results of such exchanges. In the great hall were so-called carpets on the tables. Turkey-work with large patterns on the chairs, rugs of various material on the floors, and, according

to a letter of William Fitzhugh, in 1686, even tapestries on the walls. The tablecloths and napkins were of figured cotton, holland, or damask. In the bedroom the large bed had curtains and valances of linsey-woolsey, which was a combination of linen and wool; of drugget, which then meant silks and wool with gold and silver threads. As for the coverlet, green and white was a popular combination, embroidered in mixed colours.

In the matter of the apparel of the Virginian ladies in the 17th Century, these expressed a fancy quite in keeping with their cavalier ancestry. They appeared in flowered-silk gowns, bodices of coloured satin, waistcoats trimmed with lace, petticoats of serge or tabby—which was a coloured silk; and they had silk trimmings and silver lace and silken hose and aprons. Such costumes were given full display in Williamsburg, the vice-regal capital of Virginia, where the comedians enacted Shakespeare or Congreve. And there were many dancing parties and amusements, given in an almost unexampled profusion of hospitality, in stately mansions and amidst troops of slaves.

Quite different in character were the Pilgrims in the *Mayflower*, who had been exiled from England to Leyden and had their Puritan tastes influenced by their Dutch residence. These were mostly tradesmen. William Bradford was a corduroy-maker, Samuel Fuller a silk or serge-maker, William White a wool-maker, Isaac Allerton a tailor, and well fitted they were to carry on their coarser textiles. Other Puritans came directly from England and, though austere in taste as in principle, were by no means lacking in this world's goods.

Dutch styles dominated New Netherlands; and under the celebrated Peter Stuyvesant they were to become firmly founded. He was a doughty individual with a wooden leg that combined the art and skill of both carpenter and silversmith, possessing, as it did (or at least so tradition says), silver nails, studs, bands, and most probably bullion lace. He was a picturesque figure, too, in his slashed hose, fastened at the knee by a knotted scarf, and had rosettes upon his shoes. "Old Silver Nails" he was called; and the title suits him.

Stuyvesant, however eccentric, was a vital figure, and under him Manhattan Island began to display a real progress. When he landed in 1647 his capital, New Amsterdam, contained only about one hundred and fifty dwellings—nearly all of wood and with thatched roofs. In 1664—the year of his surrender to the English—there were 250 houses, many of them substantial, some even coquettish with their small coloured bricks with black-

and-yellow tiled roofs. Furniture under his administration showed the same development. Till he came people had little more than tables, chairs, chests, and bedsteads. After his governorship, and yet well in his lifetime, we see records of dressing-tables and escritoires and four-poster beds; settees, couches, and chairs with wooden split backs, or upholstered in leather and brass-nailed, or in Turkey-work or damask.

Indeed, even the walls of the wealthy in the era of old Peter were luxurious. They were hung with pictures: landscapes, marines, still-lifes, portraits. They had gay hangings, table- and chimney-cloths, cushions and furniture of the choicest woods, marquetry and lacquer.

There was a certain Mrs. Van Varick whose "chimney-cloths and curtains were of green serge with silk fringe and flowered crimson gause." She had also, if you please, "a painted chimney-cloth, six satin cushions with gold flowers, white flowered muslin curtains, fine Turkey-work carpets, and a flower-carpet stitched with gold; besides many other cloths and hangings."

As for articles of dress, probably purchased at Steenwyck's store, we find scarlet stockings, blue silk stockings, laced waist, laced neckcloths, black silk petticoats with gray silk lining, a gros-grained cloak lined with silk, a pair of yellow hand gloves with black silk fringe.

A busy port was New Amsterdam in those later days of Peter Stuyvesant, or those which immediately succeeded, under its new name of New York; and the ships which entered her harbour brought varied merchandise indeed.

These, in fact, were frequently sent out to pirate haunts where, behind fort and stockade, were warehouses and magazines filled with vast stores of stolen gold and East India goods. Here merchant ships exchanged their cargoes for the cargoes of pirates and, returning to New York, entered the merchandise as East India goods obtained in the regular way.

As for the city itself, at this period a picturesque and Oriental magnificence attached to it. In every home of pretence were Persian rugs and carpets, carved furniture and ivory—rare fabrics of silk and cotton, too, and jewels and gems of the costliest workmanship. It was no unusual sight in those days to see some fierce, sunburnt individual swaggering along the streets, dressed in pirate attire, crimson sash across the left shoulder, laced cap, fancy jacket, white knickerbockers, heavy gold chain, and richly mounted pistols in his gaudy belt. Indeed Governor Fletcher himself was suspected of being overly friendly with the privateers, and Edward Coates, one of the first of the freebooters, presented the governor's wife with "precious silks

and cashmeres from Indian looms, with chains of Arabian gold, and rare gems."

These pirates, or privateers, were, in reality, the successors of the buccaneers, who, during the 17th Century, were united against the common enemy, Spain. Many of these were licensed to seize enemy ships. So they became "privateers," but very easily drifted into the broader line of piracy; and when it became necessary to suppress them it was "Captain William Kidd, gentleman" and respected master mariner who was selected—and who, once in charge of his ship, promptly found it more profitable to turn pirate himself. Captain Edward Teach, or Blackbeard, as he was known, was another of the famous ones, who, indirectly, added so to the comforts and beauties of New York homes.

This worthy came to his nickname from the large quantity of hair which covered his whole face. His beard was black and was suffered to grow to an extravagant length and breadth, and was twisted with ribbons in small tails which the gentle Blackbeard turned about his ears.

The New England Puritans, with their rockbound coast and their fir trees, present a marked contrast to either the Southerners or the contemporaries of the Dutch settlers in New York. Instead of men "in gentlemanly conformity with the Church of England," pleasure loving and indolent like the former, or yet like the bluff Dutch shopkeepers of New York—here we have stiff, solemn individuals with their lives absorbed in religion, who devoted themselves to fishing and shipbuilding, as well as trade. Terribly poor these Pilgrims were who landed in Plymouth, they were yet industrious and thrifty. They lived dull lives, however. There was no amusement or freedom of speech. Besides sermons on Sunday the socially intellectual life seems to have been summed up by four lectures a week.

These limitations of freedom in personal action applied to the Puritan costumes among other things. Thus there must be no lace about costumes, whether of silver, gold, silk, or thread. There must be no cut-work or embroidery either, though, peculiarly enough, the privileged classes "with an estate of more than two hundred pounds" wore pretty much what they pleased. As for furnishings, the Puritans in the middle of the 17th Century seem to have been comfortably enough circumstanced. Thus when John Haynes, the Governor of Connecticut, died in 1653 he left parlour chairs and stools upholstered in figured velvet, and other chairs covered with Turkey-work, and a green cloth carpet and curtains and valances of "say" for the parlour

chamber. And Anne Hibbins in 1656 left a taffeta cloak, a black satin doublet, five painted curtains and valances to match.

In Philadelphia, in these stout days, life was full of enjoyment and substantial comfort; and every wealthy family had its town and country house—the latter of which were in the best forms of Colonial architecture. There was, however, much that was provincial about the life. Philadelphia young ladies early appeared in full dress and sat on doorsteps while the young men passed about paying visits. The introduction of carpets was slow, too. "They gather dust," said the conservative Philadelphians, "and cannot be easily cleaned." A bare floor scrubbed every day and sanded was best for respectable people, they believed.

American embroidery, 18th Century (1770).

From the end of the 17th Century we begin to find examples of textiles preserved on furniture. A settee brought over by the Huguenots has a pattern closely filled with flowers and foliage; and there are others with scattered sprays and the winding foliage.

The designs in the first half of the 18th Century show heavy foliage similar to that worked in the old Flemish tapestries, scattered sprays, geometrical patterns, winding stems and flowers in crewel-work—the particular fad, this last, of the Queen Anne period. As for the styles in dress, these were

American embroidery, Pennsylvania Dutch, 19th Century.

carried from Europe to America by the ingenious method of fashion dolls, which were dressed in the very latest of the French fashions; and when they were set up in a millinery or dressmaking shop there was a furore indeed. In this way came hoop-skirts to America. They had come into fashion in Europe about 1710; and twenty-five years later we see the brave sister of Governor Hancock with one; and her costume had "large foliage and figures filled with scrolls," evidently of Louis XIV inspiration. In 1748 the style was still worn, as the gown of Mrs. Willing, the wife of the Mayor of Philadelphia, attests. The heavy flowered patterns of the "Sun King" had evident vitality in early America. The sovereign who inspired them was dead more than forty-five years before!

In the third quarter of the 18th Century the Colonial pageant of dress was a sufficiently varied one. The Colonial belles wore gowns of rich brocade, with trains, ruffles, embroidered stomachers, silk petticoats, silk stockings, satin slippers, silk hoods. The Colonial men were not less splendid; for they had silk waistcoats wonderfully embroidered, and coats embellished with gold and silver braid. The settings were just as luxurious. "Dined," says John Adams in his diary in 1766, "at Mr. Nick Boylston's—an elegant dinner indeed. Went over the house to view the furniture which cost a thousand pounds sterling. The turkey carpets, the painted hangings, the marble tables, the rich beds with crimson damask curtains and counterpanes, the beautiful chimney clock, the spacious garden, are the most magnificent of anything I have seen."

The influence of Chippendale had already made itself felt in the Colonies at this period. Chairs in the Gothic style have large Louis XIV bouquets and scenes wrought in tapestry, and serpentine designs, and crowded foliage patterns.

American art itself had commenced to develop significantly, too, in the person of Benjamin West, who broke away from the custom of representing

French 18th Century chintz—"Apotheosis of Washington"

a scene in the guise of some classic event. He pictured it as it occurred, retaining the costumes and only arranging the figures for artistic effect. What he did we accept merely as historical truth. He created a furore, and in his realism he provided an enduring basis for one of the most important characteristics of American art.

The American Colonial Style

The list of materials which was used for upholstery during the 17th Century is an interesting one. It includes camlet, a stuff of wool, sometimes silk; tabby, "a kind of coarse taffety watered"; taffety or taffetas, fine, smooth silken stuff; mohair, sometimes made partly of silk; paduasoy, a smooth, strong silk and also a kind of worsted; chaney or cheney, woollen or silk stuff from China; sarsanet, a thin silk; damask, a rich stuff made in "such manners that which is not satin on one side is on the other," besides numerous cotton and woollen materials. In the early part of the 18th Century we find still more varieties of silk goods. Silver tishes, shaggs, grazets, broches, flowered lutestrings, striped and plain lutestrings, sarsanets, Italian mantuas, silk plushes, farrendines, shagreen, poplins, silk crêpes, and durants.

Coincident with the classic influence which reached this country from England there came French manners and customs from the court of Louis XVI, and this was particularly true in the South. The ladies of the American capital took graciously to the young and daring Lafayette, just as the court of Louis XVI received Benjamin Franklin with the utmost cordiality. This international friendship was reflected in the art, style, and textiles of the young Republic.

For the next fifteen years American styles were more French than English. Washington's house at Mount Vernon was strongly affected, and we know that he purchased two large mirrors and a bureau from the French minister. As for the necessities of a society miss of that period, a striking demonstration is given of the daughter of Samuel Huntington, Governor of Connecticut, 1786-1796. When she was fitted out for a boarding school at Boston she was supplied with twelve silk gowns, though this was deemed insufficient. Promptly upon her arrival her chaperon wrote that she must have another of a recently imported silk fabric in order that her appearance might correspond to her rank.

In 1795, under the influence of the French Revolution, soft, clinging mate-

rials came in, which had designs of small scrolls and scattered sprays, and sprays in scrolls and dots. Hoops for skirts, for the time being, were discarded. So were brocades.

It was in this period that the individual designers of the Georgian period exerted their influence. American designers, however, were becoming known, too. Samuel McIntire, the wood-carver of Salem, was one; and he reflects the classic influence of Robert Adam. His fame rests upon doorways, window frames, cornices, gateposts, and the incomparable interior woodwork which embellishes the houses of Salem. Duncan Phyfe was another designer; and in his work the Adam-Sheraton influence was pronounced.

Generally speaking, it is evident that ornamental motifs used in connection with American Colonial design would follow those of the European styles from which they drew their inspiration. There was one decorative feature which was purely local. That was the American Eagle, which, as soon as it was adopted as the national device, became a characteristic American decoration.

Brocatelle of Louis Philippe. (Louis XV character).

CHAPTER XXV

The 19th Century

WHEN Louis XVIII came to the throne of France, the old nobility, which had been deposed by the Revolution, returned; and both were inclined to be accommodating to everybody.

"It is on you, Messieurs, that I wish to support myself," said the new sovereign to a group of Napoleon's marshals who had come to congratulate him at Compiègne. As for the ladies of the *ancien régime*, "we showed great affability to the ladies of the Empire," says Mme. de Boigne; while the ladies of the Empire themselves were apparently only too delighted to appreciate

the risen sun. "My dear, it is only now that I feel that I am really a countess," said one of them, whose husband had been ennobled by Napoleon.

So far as textiles were concerned, the new régime led to a conscious effort to turn back the clock and to reproduce once more the decorative styles of Louis XIV and Louis XV. The new king (a brother of Louis XVI) wished to return to the glories of a bygone day; and we see examples of rococo and a certain heaviness and cramming in the designs of his reign; for the taste of the monarch was vague and so tended toward designs which were mixed in detail and affected. There was another reason why the so much wished for glories of Louis XIV and Louis XV were not possible. The old workshops were ill prepared for the task, the old formulas had been destroyed, and the world—in spite of the sentiment of a king searching for the days of his youth—had changed. Romanticism had entered into the imagination of the people, who, since the Revolution, felt no longer that things must run along an unalterable course. Thus the art of Romanticism made itself felt, and new studies were pursued with intent to develop it. The mediaeval was studied for "material"; history and foreign fields were ransacked; and even the Duchess de Berry, wishful to associate herself with the movement, gave many fêtes in which were produced symbolical ballets and historical masquerades. She reënacted the marriage of Mary Stuart to Francis II of France—the Duchess herself being Mary Stuart and wearing a costume copied from a painting.

Thus began a movement which, looking for inspiration to historical designs, led to the foundation of museums, the collection of relics, and to many, many researches into the history of the industrial arts.

The bourgeois spirit came to its apogee under Louis Philippe (1830–1848), who represented it to the degree that he was called "the Citizen King," or sometimes "the Bourgeois King," though this was less traceable to the tastes of the king himself than to the rise of the great merchants and manufacturers who, possessing great wealth, lacked the taste to stimulate the really beautiful in art.

Under Napoleon III, 1852–1870 (who spoke German like a Swiss and all the other languages like a German), the emphasis was naturally thrown upon the art of the First Empire, though this style, losing whatever purity it may have had, was completely lost under a tremendous profusion which was applied in costumes to the enrichment of heavy materials, as it was, indeed, in the reign of Louis Philippe. It was so that crinolines came into fashion,

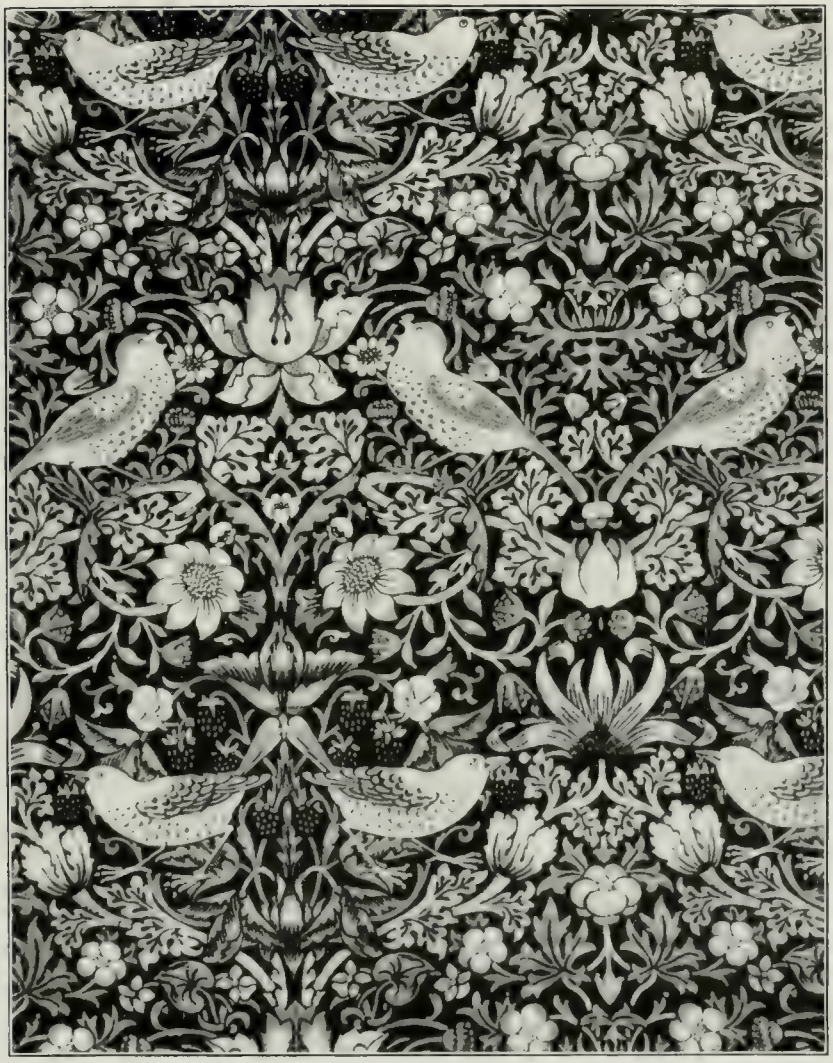
A design of the Louis Philippe period.

for these were employed to spread out these beautiful fabrics with their multiple designs. In this way no least detail was lost.

Under the Third Republic, individualism became the monarch and diffused the mode, there now being no court to regulate it. Now each individual person, revelling in an unaccustomed mental liberty, thirsted to imprint his own originality upon the fashion forms. So developed the great couturier. The theatre was his ally. Fashionable actresses were garbed in dresses that the world of fashion eagerly imitated. The great lady, too, came to do her share in the diffusion of dress styles for women. The fashionable journals presented their pictures and the pictures of their dresses and it was the bourgeoisie who, seeing, arrived at their inspiration.

There was one other factor that influenced strongly the development of decorative art. This was the opening of Japan and the Japanese exhibits in the exposition of 1878 at Paris. For these created a truly great sensation and led to a profound study of Japanese art which far transcended the miniature scenes and details borrowed under Louis XV. Now Japanese realism, Japanese colours, Japanese designs had a strong influence, not only on textiles, but on the other industrial arts. And, paralleling this, the impression of Bastien-Lepage and Degas threw a new emphasis on colour as distinct from outline, which was reflected in various silks in the later part of the 19th Century.

A true decorative expansion in relation to textiles the 19th Century has shown, yet never has the expansion been greater than in recent years. In this epoch practically every new advance in geographical knowledge or archaeological discovery has been seized upon to furnish ideas for designs in textiles and other industrial arts. Some of these have been supplied by the peasants of Europe. Others still more important have been adapted from the native work of Cochin China, and batik in Java. So development in decoration, as in all else, ceaselessly goes on.



"Strawberry Thief" cretonne. Wm. Morris—English.

CHAPTER XXVI

Modern England

THE reign of George IV was striking in this: that while tremendous changes were being brought about as the result of the introduction of power both in spinning and weaving, the sovereign himself lived in the midst of them, as a child might, understanding nothing. He exercised no authority, even in the matter of dress. His friend Beau Brummel was supreme dictator here, and it is recounted that the regent (before he became king) "wept when the Beau disapproved of the cut of his coat."

The England of his time must have been fascinating to the sovereign had he possessed intelligence enough to appreciate it. Hand work in textiles

was gradually disappearing, and the fashion of embroidering "all-over" woollen goods, for use as hangings or upholstery, was dying out. Indeed, for a few years, there was an actual dearth of embroidered designs, and scarcely any woven ones to take their place.

One exception there was—and it was Paisley, in Scotland, that provided it. For there, at least, weavers were accomplishing on the draw loom a notable imitation of hand work—and doing it by copying the famous Paisley shawls which had been made fashionable as a result, partly of the French expedition to Egypt, partly of the English conquest of India. And this work was the more wonderful that the original shawls themselves were very expensive, the best of them requiring the work of several men for more than a year.

It was about 1800 that the imitation of Eastern shawls was begun at Paisley; though not until after the Napoleonic wars was the superlative point reached with the production of fine cashmeres. These Paisley factories were impressive. In 1820 about seven thousand looms were busy. Five years later the yearly output was about five million dollars.

As for England herself, her whole face was changed since the commencement of the century. Machinery was applied in almost whatever direction one looked; and cotton became almost the general employment. In old barns, in carthouses and private buildings, weavers set themselves up. The standard of living rose till "every cottage had a clock"; and in these respects the advantages were considerable. There was another side to the picture, however, and a darker one. The hours were incredibly long, for the industry was so young that regulation was not thought of. In regard to the application of machinery to wool, too, this was unpopular. There were riots even against machinery itself.

We have spoken of the Indian influence upon decoration, represented in the cashmere shawls by the curving cone, or lobe, which probably went back to the Persian cypress. There was also a classic influence, however, and a romantic one—the former developed by the importation of the Elgin marbles in 1803. Copies of marbles for interior decoration became common, and they became incorporated into various classic patterns in textiles. And the Empire style in France and the activities of the Adam Brothers in England impressed the classic upon England, too.

From the romantic point of view it was the work of poets which made its impress felt upon decoration. Byron, who garbed himself with flowing ties and velvet coats, was in the ascendant, as was also the romantic novelist,

Scott; and these two it was who opened "magic casements" upon the Middle Ages and the East. Picturesque little scenes done, not only in the textiles, but in the wall papers, were the result.

The reign of Queen Victoria carried along the romantic movement, though, in a way, this was peculiar. Scientists, writers, painters—Victoria "had no fancy to encourage such people." She was "a little, stout, vivacious lady, very plainly dressed—not much dignity or pretention about her," whose chief characteristic was an intense sense of her own personality and a desire to keep things about as they were. She would not lose a memory and so "gave orders that nothing should be thrown away—and nothing was." Thus in drawer after drawer, in wardrobe after wardrobe reposed, in her old age, "the dresses of seventy years. But not only the dresses—the furs and the mantles and subsidiary frills and the muffs and the parasols and the bonnets—all were arranged in chronological order, dated and complete."

It was in this Victorian era that a movement was forming to give an entirely new spirit to textile design. It was the pre-Raphaelite movement which sought to catch the realism and fidelity to nature of the early mediaeval painters—this as against the formalism of the classicists.

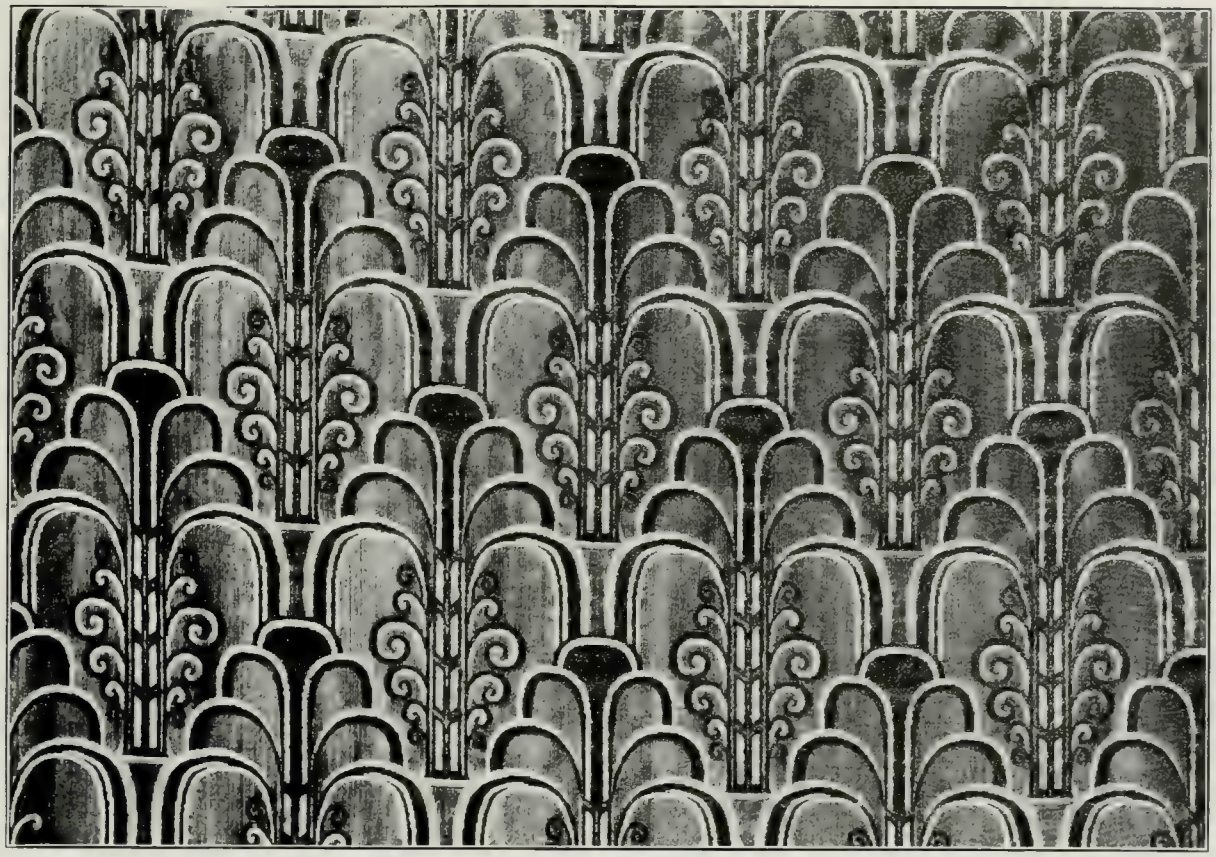
The first direction of this new movement turned toward architecture in an attempt to revive the Gothic; and was made by Pugin, Scott, and Street. Then, in 1847 came Ruskin and his book "Modern Painters"; and then the first of the pre-Raphael paintings, in 1849, exhibited by Rossetti and Millais.

In relation to textiles themselves the member of the school most closely associated with these was William Morris, 1834–1896. He was the son of a wealthy discount banker, and, at Oxford University, as a young man, formed a close friendship with Burne-Jones. Later, he studied under Street, the Gothic architect, and in 1859 founded a firm of decorators with a very distinct underlying idea. All the members of it were to design the interiors of the buildings to be decorated; and these activities included tapestry, cloth and paper wall hangings, embroideries, carpets, damasks, and printed cottons.

William Morris was the central sun of this decorative firmament, and through himself and Walter Crane a new impulse was given to decorative art. Through their study of Gothic and Celtic ornament they were led to study plant and flower forms, and Morris's designs liberally incorporated such objects, which, while conventionalized, bear in the finished design a

close relation to nature. Generally these natural motifs are arranged unsymmetrically—Morris's conventionalized figures being those which he employs in symmetrical array. Among these unsymmetrical designs are large winding tiger lilies for embroidery, large honeysuckles, natural acanthus leaves, vines for trellises, and winding apple branches. Among his symmetrical designs are doves, peacocks which front each other, tulips and roses, light wreaths and scrolls, the African marigold.

Far more important than his designs themselves, however, was his insistence that both textiles and decorations should be designed by genuine artists; and by articles and lectures he promulgated this idea. When he died in 1896 he was a great figure; and while the Gothic style was no longer at the pinnacle at which he sought to place it, his genius for genuine art in the designing of textiles was accepted, even if the principles which inspired it were not always put into practice.



Design inspired by the iron-work of Edgar Brandt.

CHAPTER XXVII

Modern Art

ART as it is conceived and presented by the "modernist" is something which makes older heads dizzy and older eyes open wide.

They see strange and (to them) meaningless forms and alien nightmare compositions. And the minds of these older-fashioned persons turn back to the sweet, sentimental scenes and pictures of vapid pretty-pretty ladies; and the old-fashioned folk think the present world a mad one and the artists in it particularly so.

Modern art was born of a spirit of protest against the romantic artificiality of too-sweet figures and too-saccharine landscapes; against the too-smooth satin-finish of the represented objects.

For centuries these had been the art standards, which, like a pendulum swung between the realistic imitation of form and the romantic rendition of it.

Then came the Modernist and made new laws. "Art should not be

imitative," said he. "It should not deify form, because art is deeper than form. Art should not be sentimental because art is deeper than sentiment. Art should take form and make of it a mere starting point to express the cosmic significance underlying form."

The foundation of modernism was laid by Monet, who was the representative impressionist. He discovered that the blue of the sky could really be yellow, and that the pink-and-white complexion of young ladies could, under certain circumstances, be, if the painter chose, green.

He, the great impressionist, saw, not form but *light;* and he took painting from the studio to the fields, just as he led the path away from flat, mixed colours toward pure colours which vibrated upon his canvases.

It was the great Cézanne (1839–1906) who led the modern movement further still and deserves, if any does, the title of the great modernist. His eye was turned, not to the surface of his subjects, but to the inner meaning of them. He painted landscapes, yet he did more. He attempted to paint the emotion he felt on seeing them. He attempted to paint their cosmic meaning. He drew trees and attempted to make one conscious of their roots; and his life was so given to the search for the absolute in art that he sacrificed everything to it. It is said, even, that he omitted to go to his mother's funeral—being completely absorbed in a painting at the time.

20th Century French brocatelle, "Vacation Days."
Metropolitan Museum of Art.

Vincent van Gogh and Paul Gauguin were, after Cézanne, two outstanding post-impressionists—Gauguin's being a particularly picturesque story. He departed for the South Seas, spat whenever the word "civilization" was pronounced, discarded clothes, lived the native life in a native hut, and there, attempting to translate into form something that was deep as nature itself, became one of the great figures of revolutionary modern art.

Cubism—that mystery to all but its initiates—followed him, after a certain Henri Matisse had represented another step in the approach to abstraction in modern art.

What is cubism? An art which attempts to differentiate the planes of a visible object, and, by rearranging them, seeks to present a deeper emotional presentation of the subject than actually strikes the retina. It attempts to present, at the same time, a view from both sides and also from within.

Its originator was Pablo Picasso, a Spaniard, who lived long in Paris. He regarded all the outward aspects of a picture at once, with an idea of intensifying the emotion of its meaning. He aimed, not at form, but at the abstract reality of his subject; though, with the feverish intensity of his nature he soon turned from cubism to experiments in other forms of expression.

Futurism followed with the creed that "dynamic sensation" is what should be represented and, as with cubism, attempted to "get inside the picture." Dadaism was yet another movement and, led by Francis Picabia, proceeded to make as its object sensation or shock, in which it brilliantly succeeded. Dadaism is the gesture in art which puts its fingers to its nose. It is expressed irreverence toward all existing things, and in the spirit of pure anarchy expresses its defiance of all ordered things and thinking by sticking anything stickable, from postage stamps to calico, from silk threads to matches, on to the canvas.

It would be fruitless here to attempt to go into the almost numberless "isms" that form the highway of modern art, and so we shall content ourselves with the slight sketch of the outstanding influences already given, merely permitting ourselves to refer to some of the mobile colour effects which bring us closer to the purely decorative aspects of modern art.

These effects were arrived at by means of a colour organ devised by Thomas Wilfred that projects colours which fold and unfold, glow and fade, develop into ovals and intertwined circles and melting, evanescent spirals, in which the spirit of rainbows and clouds seems to have emptied itself. This

"organ" is one, at least, of the modern decorative colour instruments by which decorative design, so far as murals and textiles are concerned, will be vitally affected.

The origin of the modernist decorative art is traceable to the same forces from which the whole modernist movement itself sprang.

Design for textile with "deer" motif. (After Thomas)

It is a protest against the conventional forms which for hundreds, even thousands, of years, have dominated decoration. It is the product of the same feverish upturning of old standards of habit and custom which, beginning before the World War, has become intensified.

Our ultra-modern life is a thrilling, restless one, and textile decoration reflects its spirit in form and colour and in the emotional spirit underlying these things.

It was Leon Bakst and his Russian ballet with its blaze of striking and contrasting colour which struck the decorative keynote of our feverish century—a keynote which has been developed and incorporated in the motifs of hangings, upholsteries, and the dresses of women—and in mural decoration as well.

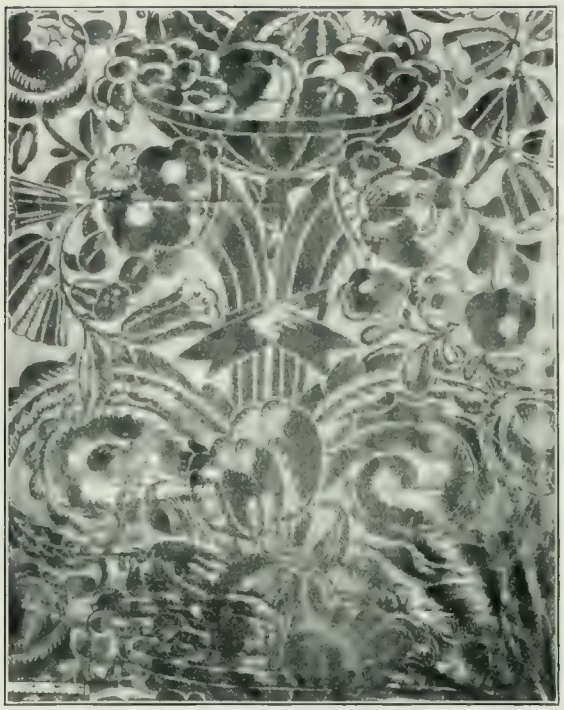
In all these things a certain thrill as the result of colour combinations is the first requirement. The effects demanded are startling and clever ones—and swiftly transitory ones also. And in all this unfolding and tirelessly varying decorative panorama the influences of impressionists, neo-impressionists, cubists, and modern realists have, each one in their turn, affected the decorative embellishments of modern textiles, of which a representative exhibition was presented in 1924 at the Metropolitan Museum of Art in New York.

These textiles show flowers which, lacking form completely, become only spots of colour—red, pink, orange, blue, violet, gray. There are smartly dressed, grouped figures combined with baskets of flowers executed in a sort of outline effect like a drawing, the outlines being in maroon or tan. There are designs which incorporate elephants and tigers, and there are silks among which are crude floral studies in brilliant reds and greens and purples and blacks and grays.

A certain primitive simplicity is the note of most of these modern designs, just as it is the note of many of the modern paintings; and as one reviews both, one is conscious of the complete upturning of the centuries-old standards of "finish" by which art, till modernism came, was directed.

The popularity of wood-block effects upon textiles in which fewer colours are employed emphasizes this. Some of these wood-block designs are startling in their bold, crude cleverness, in which exotic, more or less imaginative birds are pictured, as are combinations of such varied subjects as birds and strawberries, melons and wheat.

The art of Edgar Brandt, the great *ferronnier*, is another influence which,



20th Century French damask. Designer, André Mare-Paris

already considerable in modern textile decoration, will unquestionably extend itself.

The iron-work of Brandt is something which was made possible by modern heating forces, which lends to the metal with which he works a plasticity impossible before. The result has practically been a new art which has glowed into a series of forged doors, balustrades, lamps, fire screens, etc., possessive at once of a power and an almost lace-like delicacy which suggested wider perspectives of decorative possibility than the metal itself offered.

This "art of iron" has created motifs for architectural decoration and even—and more surprisingly—for textile decoration itself. The essential spirit of Brandt's work translated to silk seems to add a veritably regal richness to even that of the historic fabric itself. Here the motifs of graceful tendril and *coquille* adapt themselves perfectly to their brilliant backgrounds and add to the richness of the latter's colouring a richness of their own. Of all the modern work save that of Cézanne, perhaps, Brandt's is destined to be that which best will stand the test of future days; and, peculiarly enough, the two men have, after due study of the ancients, translated their own modern spirit into the dynamic life of to-day.

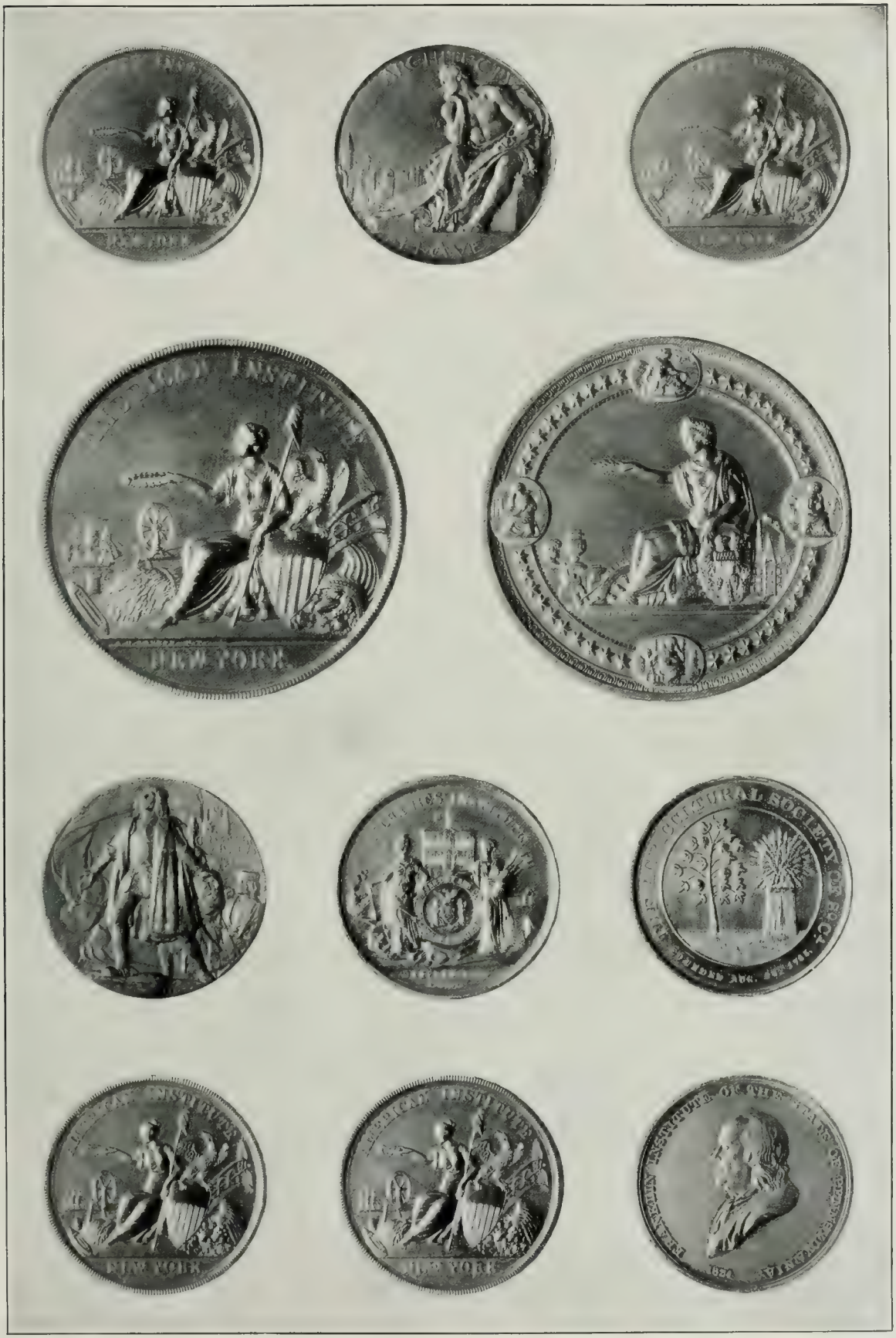
An antique fragment was the inspiration for the design of this red velvet brocade on a background of old gold.

While the pineapple design is Italian, and some of the elaborations Hispano-Moresque, the combination is French and points directly to Provence, the place of its origin.

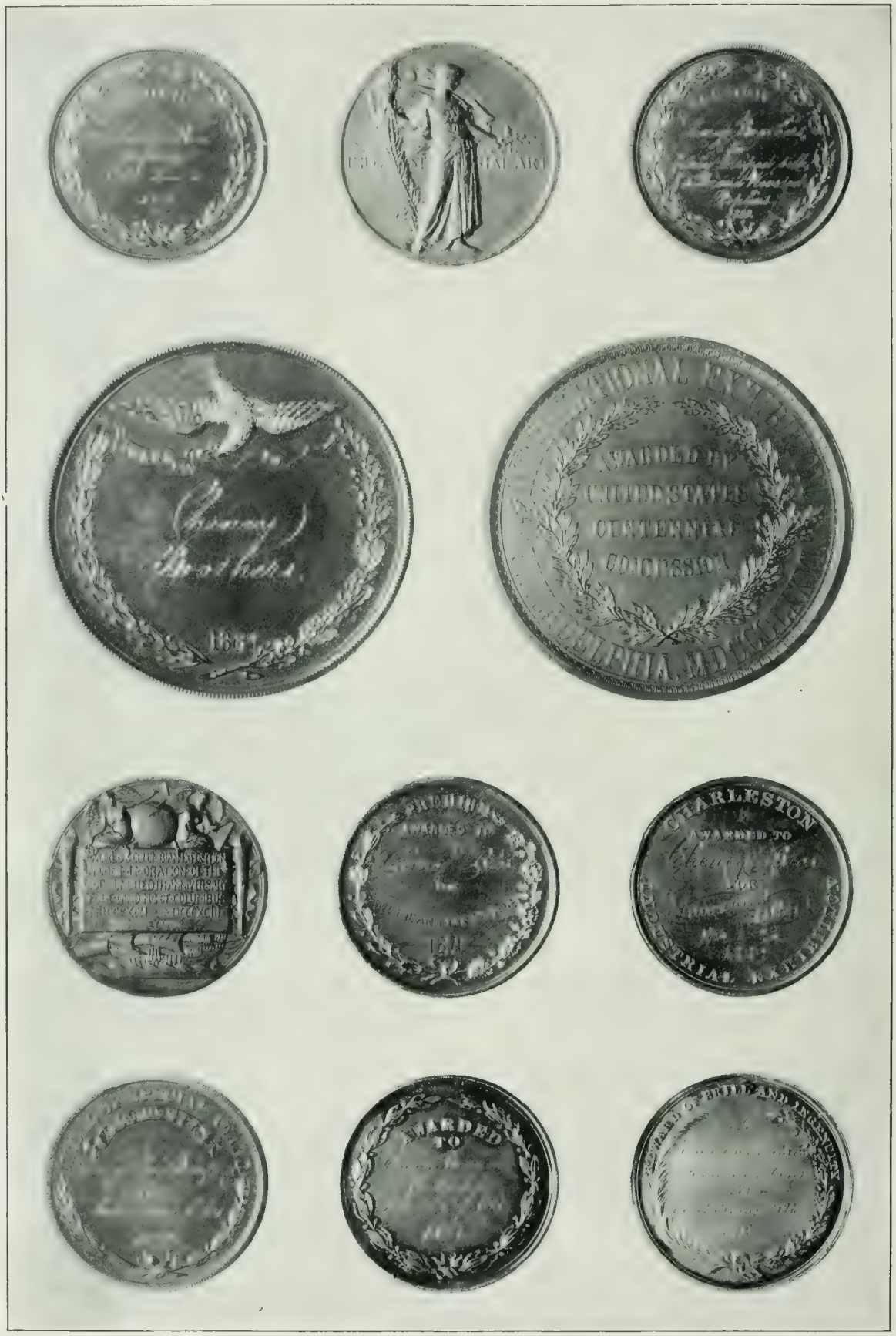
In 1919 this fabric, designed and woven by Cheney Brothers, was awarded the Logan medal for Applied Arts by the Art Institute of Chicago.

The Logan medal endowed by Mr. and Mrs. Frank G. Logan to the Art Institute of Chicago, was awarded to Cheney Brothers in 1919 for attainment in Applied Arts.

The Art in Industry medal presented by Colonel Michael Friedsam for the individual who had contributed the most to the development of art in industry during 1923, was awarded to Mr. Henry Creange of Cheney Brothers by the Architectural League of New York.



Obverse of medals won by Cheney Brothers for distinction in Industrial Art.



Reverse of medals shown on preceding page.

FOREWORD

In any study of the history of textile manufacture, it is important to emphasize and appreciate the contact of the textiles with the public.

Such a study cannot be made solely in and among museum exhibits nor in the examination of a few well-furnished homes. The development of textile design is so great that a few examples do not represent the broad and great efforts of designers to satisfy the innumerable varieties in the tastes of cultured people, either in personal wearing apparel or the artistic decoration of the home.

Intensive industrial effort has been put into the application of artistic forms to the various textiles and qualities of the warp and woof of the goods. Artists and designers have been called in by the great textile manufacturers to prepare imaginative forms and details in every known color, shade and tone. The results have been the great variety of goods which have been placed on the market within recent years, few of which have been seen by the general public—and it may even be said that few persons outside of the textile industry are aware of the great number of beautiful textiles used throughout the country.

From the large number of reproductions of such textiles we are able to reprint, through the courtesy of Messrs. Cheney Brothers of South Manchester, Conn., some of the most effective of the designs which show specific characteristics in the recent revival of highly artistic form and design in the industry.

These are chosen to effectively interpret definitive periods and also definitive characteristics of the art of design in the industry, thus aiding the historical students as well as the students of design in understanding the differences and variations which have been attained during the last decade.

The Snake Goddess of Crete—in Faience

THEY knew "the way of a ship in the sea" —the ancient Cretan kings . . . they plied the Aegean in low black galleys with vermilion bows, square sails and creeping rows of oars; they defied marauding nations and founded the wealth of a remarkable civilization.

Four thousand years ago Crete had attained a higher development of letters than that of Egypt, contemporary Syria, or Babylonia—and Phoenician writing is dated five centuries later. The art objects of the period are comparable only to the masterpieces of the Renaissance.

In architecture, painting and sculptural modelling; in pottery design and faience work, Cretan artists excelled. The Palace of Minos, a vast edifice unearthed, is thought to be the Labyrinth of Greek fables. With numerous paved courts, porticos, pillars and columns, there were also blind galleries, tortuous passages, and a bewildering system of small chambers—a maze. The gypsum throne, with arch curiously carved, anticipates characteristic features of Gothic architecture.

The King's gaming board, resembling a chess board, is a blaze of gold and silver, ivory and crystal and blue enamel, its border of marguerites and beautiful reliefs representing nautilus shells. Naturalistic ornament and geometric design show the influence of the sweeping movement of the sea—the octopus, the Triton shell, the nautilus and seaweed reveal the delight of Cretan artists in the beauty and wonder of the sea, suggesting the important part it played in the lives of people.

Here in the buried past is found the connection between the Minoan and Nilotic civilizations, as seen in statuettes of Egyptian workmanship. Here is the inspiration for Grecian art forms, so freely introduced into the ornamentation of other countries and appearing today in many phases of design . . . . And thus, motifs traceable to ancient Crete are oftentime presented in the interesting Decorative and Upholstery Silks by Cheney Brothers.

Egyptian Influence Marks This New Damask

HOW the individuality of Egyptian decoration lends itself to modern textile design is shown in this unique damask by Cheney Brothers.

A rich effect is achieved by the blending of bronze threads with those of scarab-green, and in each of the colour combinations available in this pattern the feeling of antiquity is remarkably developed.

Inspired by art objects from the Valley of the Kings, this design has been adapted for use with furnishings of almost every period and style. It may be seen at our branch offices in Boston, Philadelphia and Chicago, as well as in the New York salesroom.

The Famous Hanging Gardens of Babylon

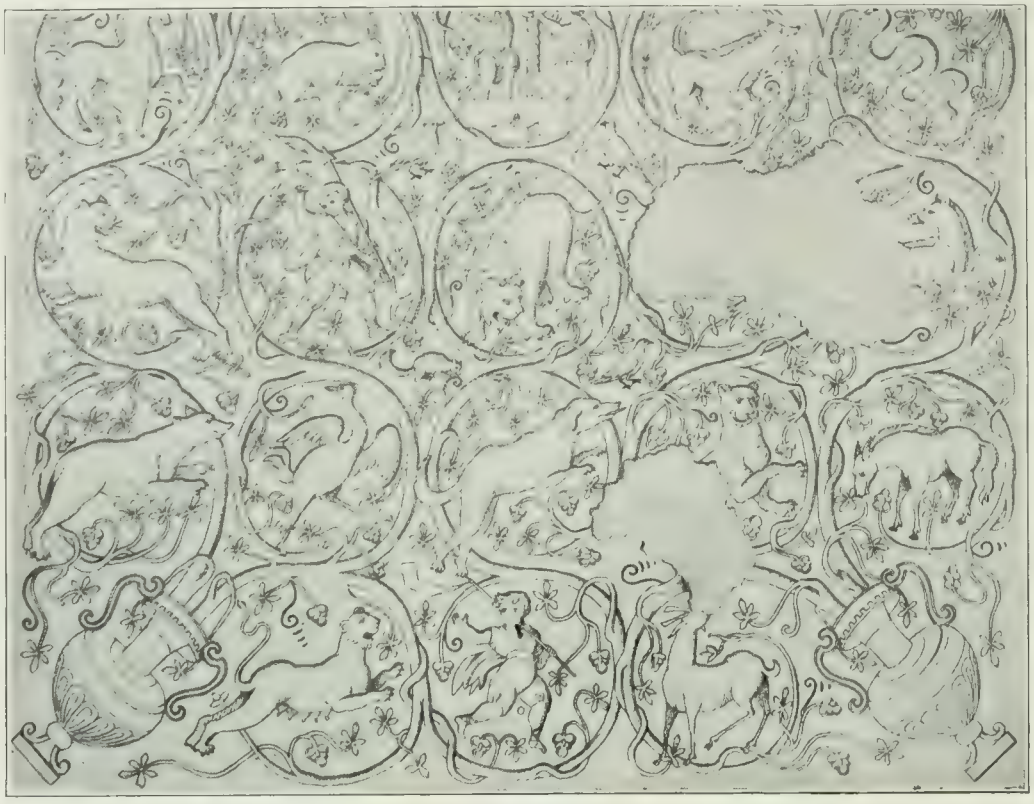
BABYLON—"ABUNDANT IN TREASURES"

No capital in the world has been the center of so much power, wealth, and culture, for a period so vast, as ancient Babylon. From it, civilization radiated to distant empires; its language became the language of eastern diplomacy before the close of the 15th Century, B. C.

Captives from his many wars enabled Nebuchadnezzar to build a great palace, within its walls the celebrated hanging gardens . . . "he built also high walks of stone, with all manner of trees upon them, to give the appearance of a mountain; besides which he made a paradise, which was called the hanging garden, to please his wife, who, coming from Media, loved a mountainous country."

But yet another achievement brought fame to Babylon. Of all Asiatic nations, the Babylonians were most noted for the wearing of cloth of divers colours, and such garments, brought into Syria, were highly esteemed at an early period. Frequently gold threads were introduced upon a woof of many colours—the design which enriched them may have been dyed, woven, or embroidered, but remarkable they were for brilliance of colour and fineness of texture. In the time of Joshua they formed probably "the dyed attire and embroidered work" so frequently mentioned in the scriptures as the apparel of princes and the costly gifts of kings.

Fabrics from the looms of Babylon formed one of the most important trade items, maintaining their supremacy until well after the fall of the Assyrian empire, when the influence of this artistry was carried westward to Europe—to be reflected, centuries later, in America. Thus it is that a number of the gorgeous brocades, damasks, velvets and others of the Cheney Silks for Decorative and Upholstery purposes bear the impress of Babylonian splendour.



A Mosaic of Ancient Tyre.

THE VIGOR OF PHOENICIA STILL ENDURES

"NOW, therefore, send me a man cunning to work in gold, and in silver, and in brass, and in iron, and in purple and crimson and blue, and that can skill to grave all manner of gravings."

So wrote Solomon to King Hiram of Tyre, in Phoenicia. For the arts of the Phoenicians were as comprehensive as the ancient world itself; their learning was gleaned from every land then known. A bold race, they fared forth in ships that were little more than open boats, and their adventurous spirit won for them not only the trade of the western seas but an understanding of the arts of every people with whom they trafficked.

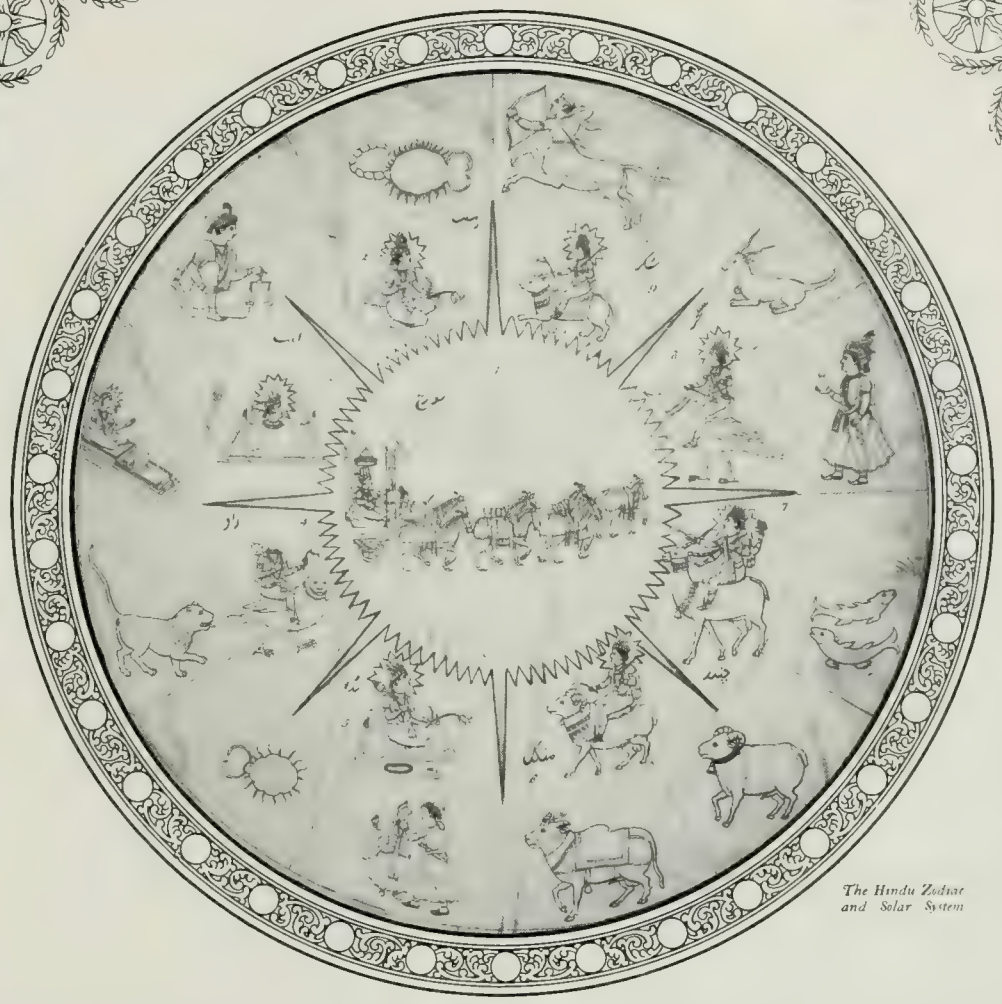
To these arts, which the Phoenicians assimilated, they gave the matchless vigor for which their race was famed, and in their life it found expression.

Varied and beautiful was the merchandise at their fairs—"ivory and ebony, purpled broidered work and fine linen; coral and agate, gold and spice and precious stones; chests of rich apparel and precious cloths for chariots."

Perhaps no later interchange of native arts could be counted more felicitous than theirs. Through their eventful history may be traced the flowering of the arts and decorative design. . . . . And here and there in the expression of the arts, today, as in the superb silks of Cheney Brothers for decorative and upholstery purposes, one finds a touch or two that is distinctly Phoenician in character.

Phoenician design — showing Assyrian and Egyptian influences.

Phoenician motifs from designs in the British Museum.



The Hindu Zodiac and Solar System

THE SUN, MOON AND STARS IN ANCIENT DECORATION

It was but natural that the phenomena of the heavenly bodies should stir the imagination of primitive man, and that their forms should appear in the art of the ancients.

The Eastern Empires impress their legends upon the history of decorative design by characteristic astrological motifs—Ra, the sun-god of Egypt; Ishtar, the oriental Venus; Sin, moon-god of nomadic night-wandering tribes, and Ashurr, the winged disk of the Assyrians, signifying eternity, omnipresence, and wisdom.

Curious birds and fabulous animals, emblematic of the planets, are ingeniously represented—among them the Hindu owl, cat and antelope, and the milk-white Persian horses that drew the chariot of Mithra, "beneficial protector of all creatures."

Ra of Egypt was "the luminous egg, laid and hatched in the East by the celestial goose, from which the sun breaks forth to fill the world with its rays."

In symbolic splendor the heavenly bodies head the list of "The Twelve Ornaments" embroidered on the sacrificial robes of China. . . . from this it is but a step to the cloud forms and the mountainous line of the horizon frequently seen in Chinese art.

Antique textiles, with the deep poetic quality of the East, thus give evidence of man's early interest in the sky . . . . And indeed, this influence is discoverable today, for it is felt in the rich silks for Decorative and Upholstery purposes, reproduced or adapted from antique originals by Cheney Brothers.

A PERSIAN DAMASK OF UNUSUAL INTEREST

RICH silks of Ispahan inspired this beautiful damask, in a design suggested by an ancient Persian myth.

The pattern represents the Tree of Life, the White *Hōm* Tree, supposed to give immortality to man. It is a favorite motif in Persian decoration.

This fabric holds deep tones of glowing colour—a woven story of the mystery and romance of the East . . . . The reverse side is fully as interesting, giving the much wanted, light coloured ground with the pattern worked out in the brilliant tones shown here in the background. A limited range of colour combinations is now ready for distribution.

By courtesy of the Metropolitan Museum of Art

A Mural Tile from the Palace of the Forty Columns, at Ispahan

FLOWERS FROM THE GARDEN OF TIME

WATER-LILIES of the Nile, nodding decoratively from fabrics of Egyptian influence, recall the antiquity of floral ornamentation, and the varied treatment given it by artists of past centuries.

The lotus flower of Egypt, the palm of India, and the plant life of Arabia show a conventional interpretation that is in striking contrast to the realistic art of ancient China—that "flowery kingdom" which glorified the shaggy chrysanthemum and the stately peony.

When flower and leaf motifs reach Europe by way of Persia, during the Thirteenth Century, they are uncompromisingly conventional and rigid in appearance. It is not until the time of the French Renaissance that the playfulness and delicacy of the West establishes a more realistic note.

Here reign originality, vivacity, and elegance. In their drawing, their values, and their colours, French designs are faithful to the floral forms which inspire them; especially in rosebuds, narcissus, lilacs, morning-glories, poppies, corn flowers, bleeding hearts, violets and strawberry blossoms. And, arranged in garlands and bouquets, or in wreaths entwined in ribbon, or powdered over the ground singly, they hold sway through all the feminine periods of French art.

Thus, as from an ageless garden, ever fresh, artists of today take inspiration for woven silken patterns and lovely prints, reproducing or adapting to modern needs, the ancient grace of flowers. Perhaps, for sheer beauty and interesting variety of style, the most notable of these are found in Cheney Silks for Decorative and Upholstery purposes.

The Great Khan (Bazaar) at Damascus
(From an old engraving)

Motif from a Damascus Mosque
—XVI or XVII Century

THE SILK MARKET AT DAMASCUS

ABOUT the twelfth century, the city of Damascus, long famous for her looms, outstripped all other places for beauty of design, and her silken textiles were everywhere in demand. Thus, traders fastened the name Damask or Damascen upon every silken fabric richly wrought and curiously patterned, no matter whence it came.

The renown of the city's bazaars attracted a myriad of caravans, bearing brilliant burdens from strange lands. Here one was ever pressed, hurried and confused by cries; the raucous voice of the mule-driver urged watchfulness; rich and poor were jostled in the crowd — beautiful women and their slaves, merchants, potentates, workmen and beasts — all were there from morning till night.

The goods displayed came from every quarter of the globe and were of an unbelievable variety; but "most important was silk, richly figured with fruits, quaint flowers, fantastic animals, and landscapes with patterns elaborately woven in colors or gold thread."

A number of these priceless fabrics, distributed through various countries, copied, and adapted from century to century, give inspiration today for interiors that express the inimitable charm of the East. In considering the possibilities of such interiors, it is gratifying to learn that adaptations of several ancient Damasks are available in Decorative and Upholstery Silks by Cheney Brothers.

Keeler

Figures from a Greek Vase.

HOW THE GREEKS EXCELLED IN AESTHETIC VALUES

ALTHOUGH its separate periods are dissimilar in many respects, Greek art in its entirety is distinguished by a number of salient characteristics, irrespective of date or school. It possesses in positive degree the qualities of repose, of simplicity, of rhythm and beauty of line and proportion.

During the fifth century B. C., after the Persian Wars, a new impulse was given to every line of creative activity and the people themselves displayed an almost universally refined taste. In their open-air life the human form could be studied under the most favorable conditions—in the dance, in games and in national sports.

A resulting perfection of design is shown in the Parthenon, in its own class undoubtedly the most beautiful building ever created by man. The Panathenaic procession decorated the great frieze around the walls of the building; "Athenian knights, cavalry, chariots, men with olive branches, musicians, sacrificial beasts, magistrates of the city, bands of men and maidens . . . mastery of material is complete; living forms are covered with drapery, exquisite in texture, graceful in line. One is carried along by the marvelous harmony and rhythm of the procession as it advances on its way."

This is typical of the Greek ideal in architecture, in sculpture, and in the decorative arts. Such tradition—unyielding consecration to an ideal—combined with intuitive aesthetic sense and an instinctive pride in achievement—plays no small part in the inspiration for certain worthy effort of our day.

Thus it seems not wholly presumptive to say that Cheney Brothers, in producing a remarkable line of decorative and upholstery silks—including several adaptations of Greek design—have been so guided and encouraged in their creation.

Repeat—12 inches wide and 19 inches high.

A DAMASK AFTER A DESIGN OF ANCIENT CHINA

AN ancient trade route, lost for centuries, has recently yielded up a curious collection of art objects; in the desolate waste of the Lop desert in Chinese Turkestan, a clay terrace has preserved a marvelous collection of fabrics—beautifully woven and coloured silks, pieces of polychrome figured fabrics, damask tapestry and silk embroidery, as well as mirrors, trays, jugs, arms and records on wood and paper. Most of the known Chinese fabrics are of the T'ang period some centuries later. These Han objects date from the 1st century B. C.

Among the Han relics was a fragment which inspired Cheney Brothers to present the design shown above. The all-over pattern is designed on two planes; a double cloud meander joined by two pilasters—through this appears the all-over ogre, with griffons joined to the upper arch. These earliest known textiles show the source of inspiration for the later Hellinistic, Coptic and Saracenic figured silks.

Details of border ornamentation adapted from manuscripts in the National Library, Paris; from the Church of San Samuele, Venice, and from a breviary in the Mazarin Library.

A PRINTED WARP BROCADE OF THE BYZANTINE PERIOD

A CURIOUS blending of Greco-Latin and Asiatic decoration is recorded in the warp printed brocade herewith presented.

The style of Byzantium is based on the orientalization of Roman art, but it claims distinction chiefly through the influence of the Persians, who, themselves, had borrowed inspiration freely from every source.

Persian design is probably of Indian origin. Byzantine design, however, reflects ancient Greek and Roman motifs, the florid note of Arabia, and nature forms from Syria and the Far East, profoundly modified in effect by the peculiar genius of the Persian race.

Inspired by a black and gold design found in an old book at the Metropolitan Museum of Art, this lovely iridescent brocade, true in outline to the Byzantine period, but warp printed in modern treatment—a new fabric from an old motif—is *distinctly a creation by Cheney Brothers.*

The Museum displayed the adaptation in brocade for a period of two months.

Mosque of S. Sophia, Constantinople

Considered to be the finest example of Persian-Byzantine architecture extant. At the extreme end is an old mosaic of Our Lord, which is commencing to show through the whitewash, with which the Turks covered it centuries ago. The legend has it, that when the face of Christ becomes revealed, the Moslem will be no longer in Constantinople. In the light of present happenings this old belief is interesting.

Persian Influence on Byzantine Art

THAT the fabric, silk, has vitally affected the decorative development of various nations is nowhere more clearly illustrated than in the case of the Byzantine Empire in Justinian's reign.

Constantinople then was indeed a mighty center of commerce, and there the Asiatic love for dress was resplendently exhibited. But the gorgeous silks so well loved by the Byzantines came in the most part from the farther East through the intermediary of the Persians, who loomed them and passed them along.

To this condition of economic dependence Justinian objected, coveting also the material advantages of successful manufacture; and the story goes that at his direction two Persian monks long familiar with China revisited that distant empire and concealing the object of their voyage — both the silkworm eggs and the sprouts of the mulberry tree—in their bamboo staffs, returned to Justinian.

This is but legend; true it is, however, that from Justinian's reign Constantinople became the European center of silk cultivation. He imported weavers from Persia; and these, affected by their new environment, immediately commenced to express the dominant characters of Christianity in their designs, while bringing from Syria and Persia the tendency to interpret nature-motifs decoratively, to show fantastic animals and flowers quaintly transformed into patterns, or framed in circular bands and geometrical compartments.

Thus the influences of the two races became blended in decorative art; and may even today be seen in many of the beautiful upholstery and decorative silks produced in this country — particularly by Cheney Brothers.

Old Print from "Histoire de Constantinople" (the life of Alexius I) by Anna Comnena, his first daughter, showing Alexius and the Varangian Guard

Western Decoration and the Varangian Guard

THE spread of decorative art in the countries of Western Europe was accomplished through many sources — through commerce, through political connection, and doubtless, too, through a progressive infiltration of Byzantine elements, forwarded in some measure by the old Varangian Guard of the Byzantine Empire.

This body occupies a picturesque place in the history of mercenary warfare. Descended from the original Norse warriors who over-ran part of Russia, they were augmented by adventurous Danes and English, and these, driven forth by the oppression of William the Norman, visited every coast that offered hope of liberty or revenge. Finally they were entertained in the service of the Greek emperor, who made them his personal guard.

Such were the men who faced the Normans, when under their leader, Robert Guiscard, they laid siege to Durazzo, but the Varangians, carried away by their fiery courage, charged the enemy before the rest of Alexius' troops had formed their line of battle. The fight was lost; and many of them scattered to their homes, as to other lands — doubtless with some of their Byzantine belongings. After this happening, at all events, the Byzantine influence spread markedly in the west—and particularly in Scandinavia and in Russia.

We are not, of course, asserting that the Varangian Guard had any dominating influence upon western decoration. But we feel that speculation upon the subject is at least interesting; and whenever one sees a particularly striking Byzantine note in some decorative or upholstery silk produced by Cheney Brothers it is fascinating to think that its presence may be remotely traced to some old hard-handed warrior who fought valiantly for his emperor-employer against the Norman hosts.

"Cutting Off The Long Robes of The Boyars", Russia adopts the dress of western civilization.

WHEN Peter the Great opened the door of Russia to western Europe he prepared the way for an intellectual and artistic awakening that ranked only second in importance to his remarkable military achievements.

He brought to that primitive land the very flower of French genius in the arts and in scientific professions; he sent young nobles of his court to learn new manners and customs in the great centers of European culture; he sought the western mode of life, and gave it to his benighted people.

Among those who answered the call of the Czar were sculptors, designers, jewellers, gardeners, construction experts, machinists, and high and low-warp tapissiers. Best known was Leblond—not only an architect of reputation, but a famous "dessinateur de jardins," and the one selected to create at Peterhof an imitation of Versailles.

Russian design, barbaric, wild and free in spirit, dazzling in colour and crude in line, was modified, then, by French delicacy and lighter grace.

The style established at that time shows the delightful originality of the Russians, correctly accented and refined by the master-touch of the French. And as such, it is recognized even today in charming costumes of Russian inspiration, in embroideries of unusual beauty, and in certain of the Decorative and Upholstery Silks presented by Cheney Brothers.

Kubla Khan makes inquiry about Japan of a Korean Physician, Cho-I. (Marco Polo is seen on the right)

"In Xanadu did Kubla Khan
A stately pleasure-dome decree
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea."

SO wrote the poet, Coleridge, recording for literature "the insubstantial fabric of a dream" in words which for fantastic imagery are possibly unequalled upon the pages of genius. As to the palace so conceived, it seems fantastic to speculate upon it. Yet what a panorama of historical movement it would bring before us, and what an evolution of decorative style could thus be visioned, compelled by the events.

One in imagination would see the mighty armies of Ghengis, of Ogotai and Batu, his son and grandson, moving to their triumphs over Mongolia, China, Persia, India, the Caucasus, Poland, Silesia, Hungary, Russia. And by comparing decorative styles before and after these achievements one would be rewarded by a suggestion, at least, of their effect upon textiles. We would discover how strongly Persian decorations reflected Chinese influence. We would appreciate how, as the tide of conquest swept westward, the Persian-Chinese influence flowed with it. Gradually we would find the geometrical compartments and figure-groups to disappear and to be surrounded later by a wealth of flower and leaf-motifs. Parallel with this and doubtless influenced by it we could discern the development of verdure ornament, crudely rectangular in Kubla's time, but more varied and vivid in the late 15th and 16th centuries.

Finally we would come to see how closely the textiles in Kubla's* palace, in their decorative aspects, might suggest designs not unfamiliar with the motifs in our own homes. For many of the beautiful fabrics produced by Cheney Brothers whisper a far faint echo of the ancient conquerors —and perhaps even of those stately interiors which were Kubla's pleasure-dome.

*Spelt "Kubla" here to conform with the poet's spelling. The word, however, is spelled "Kublai" by most historians.

The decorative border was suggested by a dragon motif on a piece of Chinese decorative silk on exhibit in the Metropolitan Museum of Art.

An ancient mosaic in the Church of La Martorana at Palermo, representing Christ placing a crown on the head of Roger II (the Norman) King of Sicily.

ROGER THE NORMAN AND HIS INFLUENCE ON SILK

IT is strange to think that one who was a direct descendant of the ancient Vikings should be responsible for the foundation of the silk industry in Western Europe. Yet to Roger the Norman, King of Sicily, more perhaps than any other personage this may be ascribed—as may be also, in a certain measure, the development of the industry in America today.

A fighter all his life, Roger was personally of tall and powerful build, possessing long fair hair with a full beard; and in Palermo "that city of all the elegances," (to use old Edresi's description) his palace was a wonderful thing to behold. Rare indeed were its enclosed gardens, its sumptuous and multicolored carpets, its palfreys with saddles and bridles of gold; and it housed no servant who was not clothed in silk! How could such a sovereign overlook those great silken centers, Thebes and Corinth, heavy with treasure—and helpless?

Taking advantage of the fall of Byzantium to Dandolo of Venice, Roger attacked, conquered and sacked them, though his eye was upon a far more valuable plunder than that of the actual silk itself. He coveted the weavers and their skill; and these he transported with their wives, their children, the silk worms, and the sprouts of the mulberry tree to Sicily, where the craftsmen resumed their industry under the most favorable auspices. In this way spread the art of silk to Southern Italy (over which Roger reigned), then to Western Europe; and indirectly to America itself.

Thus through Roger, the redoubtable Norman, we have indirectly inherited so many of the delightfully quaint representations upon silk which owe their origins to Byzantine and Saracenic sources, and are so authoritatively represented on various of the decorative and upholstery silks produced by Cheney Bros.

How Enrico Dandolo Brought the Renaissance to Venice

JEFFREY de VILLEHARDOUIN, chronicling the Fourth Crusade, tells how a man past 80, feeble and well-nigh blind, but indomitable in spirit, was largely responsible for the Renaissance in Venice.

This was Enrico Dandolo, elected Doge in 1193, what time Fulk of Neuilly was preaching the Fourth Crusade. Dandolo granted the aid of the Venetian Armata to the Crusaders. The expedition left Corfu on the Eve of Pentecost, 1203, to restore to his throne Isaac Angelos Comnenos, Emperor of Byzantium. Comnenos could not pay his debt to the Venetians so Dandolo seized works of art, jewels and reliquaries which were transported back to Venice — among them the four bronze horses that now adorn St. Mark's Cathedral.

To view these priceless treasures came artists and artisans from all over Italy and France who copied and adapted and transformed the basic Eastern ideas; and thus was developed in the western world what is now known as the Venetian Renaissance.

History is full of incidents such as this, that lend a deal of fascination to the study of original sources carried on by Cheney Brothers in order that the fabrics they produce may be as authentic in design as they are excellent in craftsmanship.

Border details from a Venetian manuscript and a velour in the Musee des Arts Decoratifs, Paris.

From an old print by Franco (1010) inscribed "This is Venice, beyond all other places fruitful in all that is great and good."

VELVET—A FABRIC OF VENERABLE RENOWN

EARLY velvets are supposed to have been made in imitation of the furry coats of animals. They came from Persia, India, and China, and as the first of these precious fabrics were transported to the west upon the trading vessels of Venice, it is not surprising that Italian towns became the center of the European velvet industry. Thus the particular ateliers, from the 13th to the 17th centuries, were in Florence, Bologna, Milan, Lucca, Venice, and Genoa.

In the troublous times of the Middle Ages, a number of weavers fled from Italy to practice their profession in other lands, and the manufacture of velvet attained national significance in France, Germany, the Netherlands, and England. The high respect in which velvets have ever been held is instanced by the act of Louis XV, who called upon all resources for the making of the "petit velours," and in the interest of Napoleon, who personally sponsored the artistry of the weavers.

Because of this historic association and because of the rich, aristocratic quality which they possess, velvets are particularly appropriate when used in interiors reflecting the splendour of European culture, especially during those epochs most marked by dignity, magnificence, and grandeur. They are equally suitable when used in conjunction with Italian interiors or furniture, or with French interiors of the time of the Renaissance, or of Louis XIII and Louis XIV. They are also harmonious with Elizabethan and Jacobean period furnishings, and with Spanish or Dutch furniture . . . Cheney Brothers, who are the largest manufacturers of velvet in America, have contributed many important improvements to this type of weave. They have available for your use a very wide range of plain and cut velvets, both in the antique and modern manner.

Columbus demonstrating with the egg at a banquet in Toledo, 1493. A 16th century engraving by De Bry, and one of the earliest pictures of Columbus.

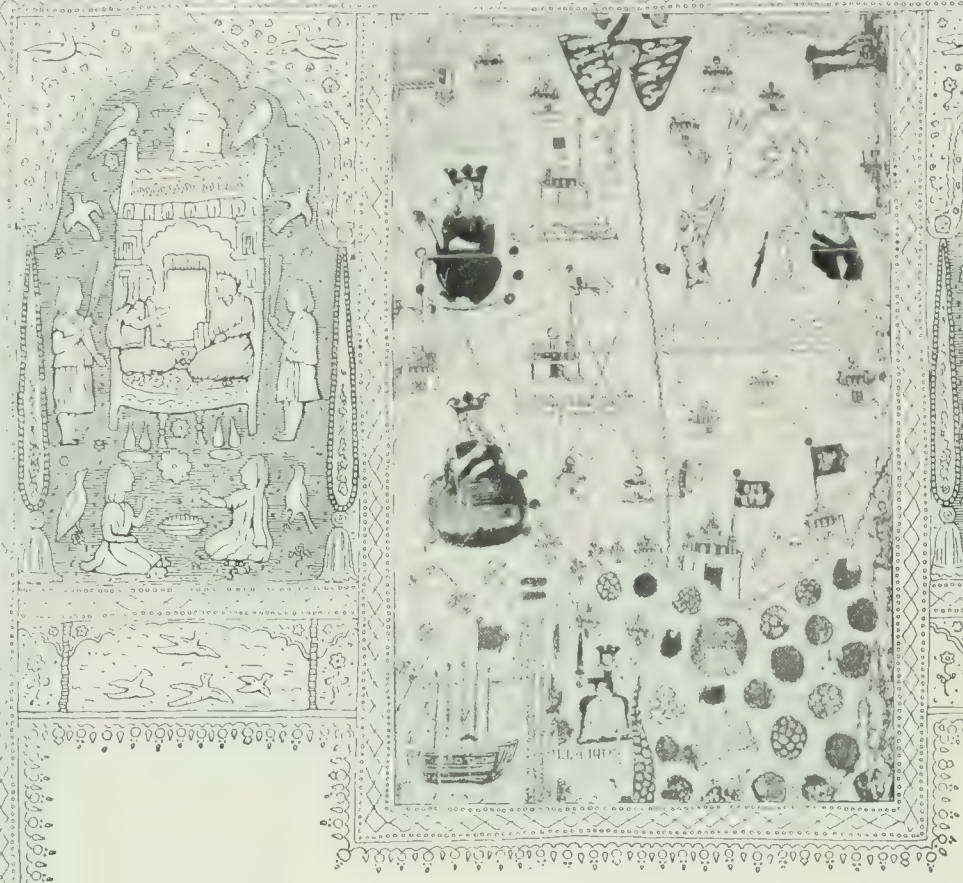
WHEN COLUMBUS FAILED

A NEW trade-route to India and Cathay that Europe might have silk—a route freed from the sword of the then all-conquering Turk who warred against Christendom! *This* was the object of that fateful voyage which through Columbus, gave America to the world. Columbus had failed—had failed but had yet succeeded in an accomplishment beside which the need for silk by brilliant Venice, by wondrous Florence was inconsequent indeed.

Venice and Florence! Radiant cities were these—cities rich with luxury, ablaze with grandeur. Mercers and dressmakers there held rank as artists. There, gorgeous silken textures, beautiful silken designs grew to a splendor before unprecedented, while Brocades flourished and marvelous effects in weaving were obtained. Watered silks, Taffeta, Cloth of Gold, raised foliage, stamped upon velvet backgrounds, were popular; hand-painted, transparent colorings on gilded silk as well. And the love of such treasure-cloths spread through Europe.

Is it surprising that when the victorious Turk stood at the land-gates of the East and stopped the current of such "silks desired" that a sea-route to India became imperative? It was discovered, not by Columbus, but by Vasco da Gama. In 1497 he rounded the Cape of Good Hope and the "freedom of silk" was won.

The development of decorative silks is one of the most interesting chapters in silk history. And the beautiful examples manufactured by Cheney Brothers will be found fully appropriate for whatever loveliness of setting they are called upon to adorn.



MARCO POLO—THE ADVENTUROUS

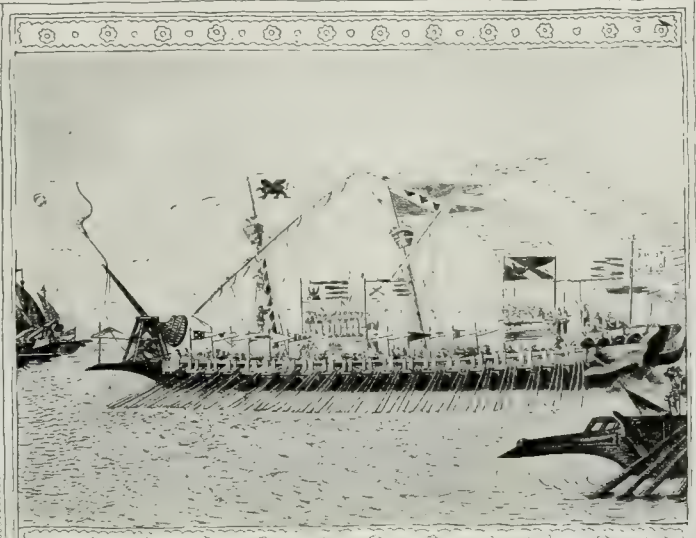
A JOURNEY to distant China, whose period was three and a half years! It was a fitting preface to the life of that adventuring discoverer, Marco Polo, who, at fifteen, set forth with his father on their historic visit to the court of Kublai Khan—the "Great Khan" who "sent his emissaries forward forty days' journey to welcome them."

Kublai was the grandson of the mighty Ghengis Khan before whose sword even that of Alexander the Great, himself, seemed inconsequent; and to Marco, Kublai Khan displayed a rare constancy of friendship. Indeed, during the years of Marco's service the adventurer was sent on various missions to Tibet, India, Abyssinia, Borneo, the Philippines, Madagascar, the Malay Peninsula, and the Province of Russia. Marco, in fact, was even appointed by the Khan to act as deputy governor of the city of Yang-cheu-fu, holding the office for three years.

In his travels throughout China, Polo speaks continuously of the production of raw silk and its manufacture into "tissues of gold", as well as many other kinds and colors of silk. In India, too, he was observant: "There is a great traffic of merchants with their goods this way. They descend some eighteen days from Baudas and then come to a certain city called Kisi, where they enter the Sea of India. In Baudas they weave many different kinds of silk stuffs and brocades, such as *nasich,* and *nac,* and *cramoisy,* and many another beautiful tissue, richly wrought with figures of beasts and birds."

Marco Polo returned at length to Venice, after a long service to the mighty Khan. All

The map reproduced above is part of the famous Catalan one of 1375. In this Marco Polo's influence, not only on geography but on map making, is seen to the greatest advantage. It is an endeavor to represent the known world on the basis of collected facts



MARCO POLO'S GALLEY GOING INTO ACTION AT CURZOLA

A representation of a naval battle fought between Venetians and Genoese—at which Marco Polo was defeated and captured

—From a print of the period.

MARCO POLO—THE ADVENTUROUS

All his party were dressed in rags, but the clothes concealed fabulous treasures in precious stones. Their friends, indeed, looked askance at them; but the Polos prepared a surprise—a banquet where their guests were received in garments of crimson satin, which were varied at intervals with those of crimson damask, and of crimson velvet—the cast-off garments being distributed to the company as they were relinquished. Finally were displayed the disdained rags from whose open seams sparkled rubies, pearls and diamonds—the harvest of the adventurers' magnificent wanderings!

From this instant the Polos enjoyed a tremendous popularity, Marco being later put in command of the Venetian fleet. But defeat awaited him and a Genoan prison—though even here he became a popular idol, the Genoese flocking to hear his remarkable story.

To Polo was due, in a great measure, the development of the silk industry in the United States; for the descriptions of his voyage awakened emulation in others, and great discovering voyages were taken and new sea routes achieved to the silk lands of the East. To Marco Polo, too, the oriental influence in western design may measurably be traced; and to this degree there may be said to be a far echo of Marco in the oriental motifs which distinguish various of the silks for decorative purposes produced by Cheney Brothers.

The border decoration is from a cashmere scarf in the India Museum. "In Baudas there are a great many different kinds of silk stuffs and brocades . . . richly wrought with figures of beasts and birds." From the Book of Marco Polo.

VENICE—*from an old print*

TITIAN AND THE REVOLUTION OF COLOUR

THE revolutionary tendency of Titian, the Venetian painter who "cared supremely for light and colour and atmosphere", brought into existence during the fifteenth century a remarkable school of colourists. They seized upon the new process of oils, said to have been brought them from Flanders, and made it their own; using colour not only as a decorative vesture, but as the very body and soul of the painting. It is scarcely possible to go further than they did in this direction without arriving at modern impressionism.

Climate exercised a vast influence by giving its peculiar character to Venetian art, and certainly it is not surprising that Titian, viewing from his home the languorous lagoons and the white-topped Alps, flooded his canvases with colour. His work "lives supremely rich and glowing—full of romantic and poetic feeling"; his subjects "love and music, nature and life."

Titian retained his position as acknowledged head of the school until the end of his ninety-nine years. But such stimulating influence could not die, and the use of colour as an instrument of expression distinguished Rubens—of a later day—as the Flemish Titian. This painter heightened the effects of his figures by the colourful accessories with which he surrounded them—"the magnificence of lustrous silks, embroidered simars, golden brocades, modern and antique draperies . . . an inexhaustible accumulation of arms, standards, colonnades, Venetian stairways, temples, canopies, ships, animals, and every novel and surprising scenery, as if outside ordinary nature, he possessed the key of a thousand times richer nature, whereon his magician's hand might draw forever."

In these works the poignant sense of beauty, the fugitive mood, is caught and held forever. So full a source of inspiration could but give rise to a freer use of colour in decorative art to come—as there is apparent today in the Decorative and Upholstery Silks of Cheney Brothers an evidence of the jewel-like touch of the Venetians.

A BROCATELLE OF THE ITALIAN RENAISSANCE

ARTISTS of the Italian Renaissance were exceedingly versatile—they could design a cathedral, hammer a silver plaque, or pattern a rich brocade with equal facility. Taking inspiration from the Greeks, they lacked Grecian austerity and asceticism—the old motifs were but a foundation through which new beauty was given tangible form.

Florentine silks of the period reveal the poetic fancy of the masters, with interesting developments of the pomegranate, vines, scrolls, ribbons and crowns. The brocatelle shown above, adapted by Cheney Brothers from a treasured Renaissance pattern, with their characteristic workmanship, is obtainable in a limited range of colour combinations.

Statue of Lorenzo de' Medici, by Michelangelo, in the Medici Chapel, Church of San Lorenzo, Florence

"THREE GOLDEN BALLS"

THE origin of the ball-motif in decorative art and also in the accepted sign of pawnbrokers has been the subject of many speculative theories. It seems clear enough, however, to the student of Heraldry. He traces it to the pill of the apothecary who was the original "Medici", and so to the coat-of-arms of the great Medici family, those sublimated Florentine money-lenders whose agents were set in sixteen European capitals. Incidentally an interesting side-light is here discovered.

These agents combined the occupations of goldsmith, pawnbroker, banker; and to guide unlettered clients to their shops what could be more characteristic than to adopt a part of the Medici coat-of-arms? Or more natural that, in later days, the ancient pawnbrokers should display the sign of the Blue Ball, the Gold Ball, the "Three Blue Bowles", or even the "Three Golden Balls" familiar to our own streets?

To return to the field of decoration: the ball motif is not difficult to understand. Besides being the greatest of money-lenders — often taking from bankrupt nobles, fabrics, paintings and works of art as collateral for their loans — the Medici were unrivalled patrons of art and learning. Illustrious painters and sculptors, distinguished craftsmen throve in the generous noon-tide of their prosperity. Is it unnatural that the coat-of-arms of such great givers should be in part incorporated into beautied form?

Even Louis XI of France, himself, gave recognition of the potency of the Medici activities by conferring upon Piero, one of the Medici, permission to stamp the very lilies of France on one of the balls of the Medici coat-of-arms. So came the humble pills of the apothecary to become apotheosised in kingly edicts and on the walls of art; and so too, in Cheney Silks reflecting the spirit of the Florentine Renaissance.

This illustration represents a design that is a 12½ inch repeat in width of 50 inch goods

A Jacquard Velvet* after the Manner of A Genoese Cut Velvet

HERE is a new achievement in American weaving—with all the characteristics of a hand-cut velvet.

The particular design shown is of the Italian Renaissance, and is truthful to the smallest detail. There are many other designs in this same type of fabric.

These new velvets are made with back grounds which contrast with the design—also in monotone effects. The pile is short, made of an excellent grade of silk and therefore has superior wearing qualities for furniture coverings.

In matters of color, design, construction and value we feel that we can recommend these velvets most highly to those who are seeking the unusually beautiful and meritorious.

*Our trade name for these goods is Pompeian Velvet.

AN ITALIAN RENAISSANCE DESIGN IN ANTIQUE DAMASK

HERE is a pattern conceived in the fifteenth century, when the Renaissance movement arose in Italy, spreading from thence to France, Germany and England, and over the whole of Western Europe.

The main features of the style were the classic orders—the Doric, Ionic and Corinthian—which were often used decoratively.

In this connection, the Antique Damask of the period, recently copied by Cheney Brothers, in accurate reproduction of the original, will undoubtedly be welcomed as especially fitting for present decorative and upholstery purposes. A limited range of colours is obtainable, and special shade requirements will be met upon order.

Ornament details from the paintings by Pinturicchio in the Appartaments-Borgia, Vatican.

CESAR BORGIA, prince, churchman, and adventurer! From his father, Rodrigo, who became Pope Alexander VI, Cesar inherited a love for extravagance and luxury — and the means to indulge them. At the tender age of six, revenues of yearly increase were granted to "the ornament and hope of the house of Borgia, the illustrious Cesar."

Far from ecclesiastical in nature—for, indeed, some of the darkest crimes of the Borgias are attributed to him — Cesar was raised to the purple as the richest churchman in Christendom. In exchange for a special dispensation to Louis XII, he obtained the duchies of Valentinois and Dyois, and entered the court at Chinon with an imposing cavalcade:

At the head was the Banner of the Bull and mules laden with coffers, their under-draperies embroidered with Cesar's arms; others wore the King's colours, scarlet and yellow, and were followed by curveting chargers, pages on horse-back, a posse of lacqueys and more mules laden with gifts. Thirty patrician gentlemen rode as escort. Then, mounted on a superb war-horse, appeared the handsome Cesar himself, in black velvet, with slashings showing gold brocade beneath, and a chain bearing a medallion of diamonds. On his black velvet cap there glowed immense rubies. Even his boots were studded with gems. His charger was panoplied in a cuirass of gold leaves of exquisite workmanship, its head surmounted by a golden artichoke, its tail confined in a net of gold abundantly studded with pearls.

But a meteoric, turbulent career marked his later years, driven by the pursuit of further dominion. Deprived of titles, penniless, banished from Italy, he fell in an obscure skirmish while fighting for Spain . . . . . Reflecting on his early magnificence, it is interesting to recall that a number of Cheney Silks, for decorative and upholstery purposes, are reproduced or adapted from the sumptuous stuffs of the period of the Borgias.

Frieze, showing Portrait of Alexander VI, Crowns and Bulls, in the Hall of the Saints.

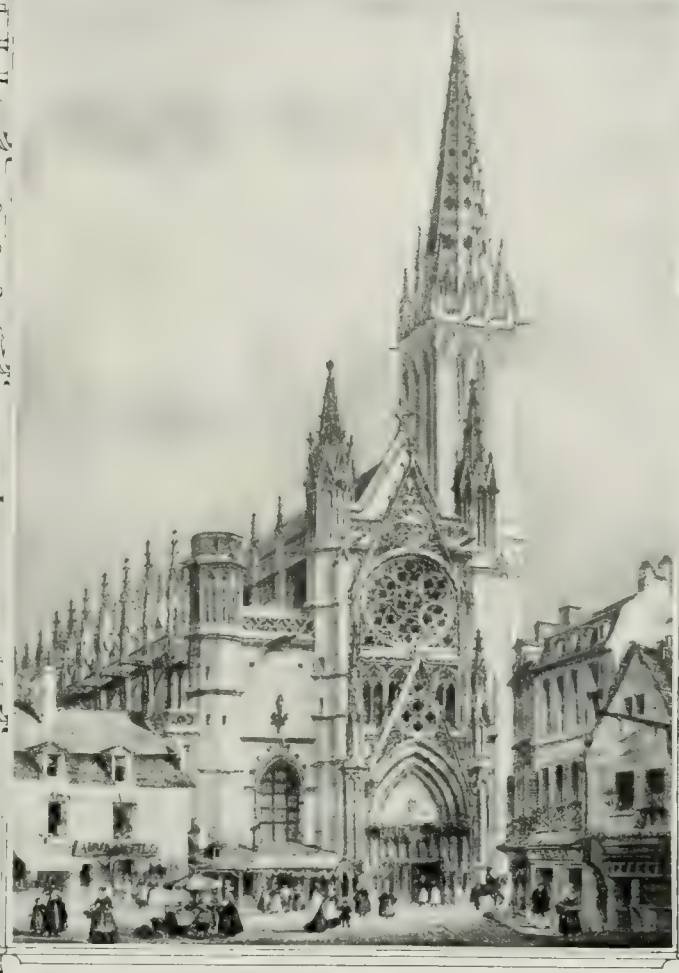
Philip IV of Spain (The Fraga Portrait) — *Velasquez*

THE SPANISH REIGN OF ART

WHEN Philip IV came to the Spanish throne in 1621, the country's finances were nearly exhausted; famine, untilled fields, and idle looms had brought distress throughout the kingdom. Philip's unbounded extravagance and disastrous foreign policy drew Spain into the Thirty Years' War, yet the profligate ruler is remembered chiefly as "the greatest patron of authors and artists in Spain's golden age of social and political decadence."

Nobles and churchmen, still rich with government plunder, amassed enormous collections of works of art as a matter of policy. From each viceroy who visited the court, Philip's minister, the arrogant Olivares, exacted "some little present—a gem, a painting, silverware, tapestry, glass, cabinets, illuminated texts, ivory carvings, clocks, mirrors, medals, marquetrie, silver repoussé work." Philip's brother Fernando, Governor of Flanders, sent beautiful Flemish tapestries; it is said the tapestries of the Alcazar were "far finer than those of the French crown, and numbered about eight hundred." The Medicis sent not only statues and paintings, but engineers, musicians, and architects, thus giving Spain something of the Florentine "glow."

The marked recrudescence of Spanish ornamentation, expressed in the mode of women's dress, jewelry, furniture and textiles, may be in some measure a reflection of the "glow" of Philip's time. Certainly a number of the Decorative and Upholstery Silks displayed by Cheney Brothers are apparent to the discerning as reproductions or adaptations of fabrics designed centuries ago in Spain.



An old print of St. Pierre, Caen, Normandy, France, built about 1170.

THE INFLUENCE OF ARCHITECTURE ON TEXTILE DESIGN

IN following the fabric design of any given period in the history of art, one finds it closely correlated with the architecture of that period—since all the arts are more or less interdependent.

Occasionally, as during the Renaissance, the most famous artists were at once painters, sculptors, architects, craftsmen and designers. Raphael was not only a great painter but an architect as well and the greatest designer of tapestries of his age.

In the Gothic period, the architectural feeling of verticality is reflected in hangings and tapestries. Upright figures were used and vertical hatchings accentuated the vertical designs. In Venice, designs in satin upon cut velvet grounds are taken from Gothic ironwork and stained glass windows.

Balance was the keynote of Renaissance art. Following this, the Baroque of the 17th Century introduced patterns for damasks, brocades and velvets which were sculptural in style—as were architecture, paintings and tapestries. Then came the periods of Louis XIV, Louis XV and Louis XVI, the time of the Empire and of the Directoire, and the various English styles, each producing fabrics with identifying characteristics, closely allied to the architecture of the respective periods. During the time of Louis XV, architectural Rococo fragments, together with cascades, rocks and trees, were often capriciously and charmingly introduced into fabric design.

These are a few of the influences which Cheney Brothers have studied in the production of fine silken fabrics. And aside from remarkable workmanship, the Decorative and Upholstery silks which they present are especially interesting as true reflections of period design.

BK

A DAMASK IN THE COLOURS OF OLD SPAIN

COINCIDENT with the mode for more vivacious colour in the decorative arts, Cheney Brothers are pleased to offer this damask in shades that have been borrowed from the bright grandeur of Old Spain. In its design, the simple dignity of the stripe combines with an harmonious vine motif to suggest many appropriate uses in interior effects. This fabric is available in a limited range of colour combinations.

A 17TH CENTURY SPANISH DAMASK

THE influence of Spanish decoration, distinguishable in almost every phase of the prevailing mode, appears in pleasing manner in this authoritative 17th Century design, developed in heavy silk damask.

The Spanish Renaissance style, divided into three periods, and originally founded on Gothic forms, was influenced to some extent by the exuberant fancy of the Moors, producing a style both rich and poetic. Chief expositors of the classical middle period were the architects Berruguete and Herrera, the latter a pupil of Michael Angelo.

This exact reproduction of what is undoubtedly a true example of the 17th Century patterning is presented by Cheney Brothers. . . . It may be permissible to mention also that every period in the history of design—every period worthy of the name—has been subjected to painstaking research by the Master Weavers, that their looms may supply correct reproductions or adaptations in fine decorative and upholstery silks.

The Spanish damask herewith described, as well as others dealing with this period are obtainable in several color combinations.

Keeler

View of the Chateau d'Anet and of the fountain, with Diane as a huntress

DIANE OF POITIERS
HER INFLUENCE ON FRENCH DECORATION

THE accession of Henry II to the throne of France, in 1547, was virtually the beginning of the reign of beautiful Diane of Poitiers — it was she who dominated his mediocre intellect and controlled the destinies of the country.

As a patroness of the arts, of "les grandes choses," Diane's position was unique. Both Henry and his Queen, Catherine de Medici, favored the magnificence and grandeur borrowed from Italy and inherited from the court of Francis I; Diane's taste was feminine and particularly French.

To French artists alone she entrusted the creation of her exquisite chateau at Anet, a masterpiece later ruined by the Revolution. "Here was the famous Diana of the Hunt, of Goujon's, now in the Louvre; here were tapestries especially made, featuring stories of the huntress; they were made with rich borders, into which were woven her various devices, the crescents, the Greek triangular deltas, the deer's horns, her ducal insignia and the initials H D, for Henry and Diane."

Anet was distinguished for the grace of its furnishings, as well as for its architecture and sculptures. The oak and walnut furniture of the time lost its semblance to the earlier Italian modeling, and became straight, smaller in scale, and less massive; the interest of the lovely Diane extended to every branch of craftsmanship; her enthusiasm brought about marked progress in wood carving, tapestry making and the manufacture of rich textiles.

Like a lingering summer fragrance, or a measure of exquisite music, lives the memory of Diane's influence—through each successive period of decorative art runs the thread of her individuality . . . . Significant it is that the patterns devised at royal command, four centuries ago, are adapted and reproduced today by Cheney Brothers in their remarkable Decorative and Upholstery Silks.

MEDAILLE DE FRANCOIS 1er, par BENVENVTO CELLINI.

An Episode of the French Renaissance

At the order of Francis I, greatest of the Valois, Benvenuto Cellini was summoned to the Court of Paris, there to produce the miracles of his art which were astonishing Italy. Writes Cellini, "We found the king's court at Fontainbleau. I went to his Majesty with a basin and jug which I had made, and when I had come into his presence I kissed his knee, and he gave me the most gracious reception."

The name of Francis I is associated with the culminating moment of the Renaissance. The wars of Charles VIII and Louis XII, though they dealt a death blow to Italy, brought new artistic life to France. French warriors returned from Italy with the wonders of Southern Europe on their lips and her treasures in their hands. So that at the time of Cellini's arrival in France in September, 1540, French palaces had become fitting shrines for the works of such a master, as well as for the sumptuous furnishings that formed part of the loot obtained in the Italian wars.

The American soldiers of the Twentieth Century, in turn, have lived for a brief time in the atmosphere of French art. Is it not natural that they, too, should acquire a discrimination which will influence all with whom they come in contact and thus spread an appreciation of that "touch of French genius" which marks so many of our exquisite silken fabrics?

A SATIN DAMASK IN LOUIS XIII DESIGN

THE quest of beauty in design has yielded up no more charming pattern than the Louis XIII fragment found in an old museum of Europe, and reproduced with characteristic exactness in this Satin Damask by Cheney Brothers. This is but one of a number of unusual Decorative and Upholstery Fabrics which they have presented.

The style known as that of Louis XIII does not completely affirm itself until about the year 1620. The influence exercised by Rubens, while in France, did much to impress Flemish taste upon French art, while the Saracenic form of the Moors was also brought to the style by Louis' Queen, Anne of Austria.

In the reproduction of this design, so typical of the time and manner of Louis XIII, modern decorative art is stimulated and enriched. This fabric may be had from stock in a limited range of colors, or on special order in any color desired.

Le Champ de Drap d' Or

From the ancient painting by James Basire in the Private Apartments of Windsor Castle.

The Field of the Cloth of Gold—and After

WHILE the historic meeting of Henry VIII and Francis I on the Field of the Cloth of Gold in the summer of 1520 marked the end of the Middle Ages, it also inaugurated a new development in the realm of fine arts.

For there on French soil near Calais, says the Sieur de Fleuranges in his Memoirs, was erected "a pavilion richly hung with tapestries and cloth of gold of the most sumptuous." Wonderful costumes gave a blaze of color to the fete, "velvettes, tinsins, sattins, embroidered and crimson sattins."

And as it was under Francis that the French Renaissance reached its zenith, so to the Field of the Cloth of Gold, where according to de Fleuranges, Francis "presented his royal cousin with great gifts at parting," may be traced a new impulse to British culture and much of the artistry now identified with Tudor England.

It is just such bits of information gleaned from old-time writers that lend added interest to the study of original sources conducted by Cheney Brothers in order that their fabrics may be as thoroughly correct in design as they are worthy in craftsmanship.

Canterbury Cathedral—This view is taken from the North Aisle of Choir, which William of Sens completed four pillars.

French Influence *on* English Gothic Styles

HOW the destruction of a single building can influence a nation's architecture is a fact attested by history; and the Canterbury Cathedral fire in 1174 provided a notable instance.

Hopelessly defaced by this great conflagration the cathedral presented an important problem to rebuilding skill; and William of Sens, a French architect, was invited to England, that he might reconstruct the beauty destroyed. His hand sowed, then, in British architecture, a seed of change which extended to Westminster Abbey itself — a seed whose harvest spread so greatly that, toward the close of the 13th century scarcely a trace of ancient English architectural style maintained itself in England.

French forms had become dominant. Thenceforward, for a space in both countries, the early pointed arch developed into the geometrical style and this in turn to the later decorated style. And France it was always who led the way—a fact clearly illustrated by the choir and transepts of Le Mans Cathedral (1217-1254), the choir of Amiens Cathedral (1244-1288), the choir of Beauvais (1225-1270)—these all being of earlier period than English buildings of corresponding style and undoubtedly influencing them.

In 1338 occurred yet another determiner of architectural change. The Hundred Years' War was ushered in and England's troops, led by their sovereign, Edward Plantagenet, third of his name, invaded France. Now this invasion unquestionably had—through the impressions formed in minds of King and followers—notable reactions upon England's structures. And these impressions were to bear fruit, to quote a single instance, in the Chapel of Saint Stephen in the Palace of Westminster—the magnificent conclusion of which the St. Chapelle of Paris inspired Edward to accomplish.

The influence of France has been great upon the arts. In the field of decorative silk today her influence is widely felt; and, nowhere, perhaps, is this more effectively illustrated than in many of the decorative and upholstery silks produced by Cheney Brothers.

Philippa of Hainault, Queen of Edward III

HOW THE POVERTY OF EDWARD III AFFECTED WEAVING IN ENGLAND

"BLESSED be the memory of King Edward III and Philippa of Hainault, his Queen, who first invented clothes." So wrote an old monkish chronicler in regard to that King and Queen who, while safely guiltless of originating raiment, were unquestionably responsible for the rebirth of weaving in England.

The King's reasons were potent ones. The first was his Queen, who seems to have been a forthright woman and, coming from the Netherlands, naturally interested in the products of Flemish looms. So forceful in character indeed, was Philippa that she induced the redoubtable Edward to import numbers of Flemish weavers into England, against both the protests of the powerful Guilds and the actual laws of the realm.

The King's second reason was no less compelling. His financial need was great, and he saw through the King's Levy, imposed on a successful weaving industry, the possibilities of great profit. Thus we find his emissaries scattering florins and giving sumptuous dinners among the Flemish journeymen and their apprentices in the Netherlands, while instilling a truly modern spirit of discontent.

"Why not," these emissaries asked, according to the old historian, Fuller, "leave the long hours and the hard masters, the herring and mildewed cheese, and come to a land where all can feed upon beef and mutton-feed until nothing but fulness can stint the stomach?" Naturally, the weavers came. Laws were passed in their favor and their industry flourished exceedingly; and even the silk fabrics of today owe something to the evolution of the weaving art effected by these wool craftsmen of the Netherlands. So the decorative silks produced by Cheney Brothers doubtless in their turn possess woven virtues, the foundation of which, to some extent at least, was laid by these old workers of another day.

The decorative border is taken from the portrait of Queen Philippa of Hainault, which is now in the British Museum.

A BROCADE OF THE LOUIS XIII PERIOD

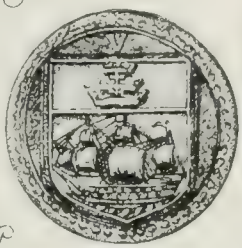
A COMBINATION of Flemish stolidity and Spanish grandeur is revealed in the style of Louis XIII, due, undoubtedly, to the influence of two women—the Queen Mother, Marie de Medici, and Louis' Queen, Anne of Austria.

The Flemish touch was introduced into French art by Queen Marie, who sponsored a series of paintings by the great Rubens. Blending with this, the taste of Anne of Austria favored Spanish characteristics based on the Saracenic style of the Moors. Thus the design of the period is recognized by the cartouche, by corpulent vases, chubby mascarons, garlands of leaves and fruits in heavy swags, and cornucopias symmetrically arranged.

The Brocade shown above is an exact Cheney reproduction from an antique—authentic in all details, and a true example of Louis XIII patterning. This unusual decorative and upholstery fabric is worthily developed by typical Cheney workmanship.

Seal of the Hull Court of the Merchant Adventurers of England

The Hall of Merchants' Company of York



Seal of the Hull Merchants' Company

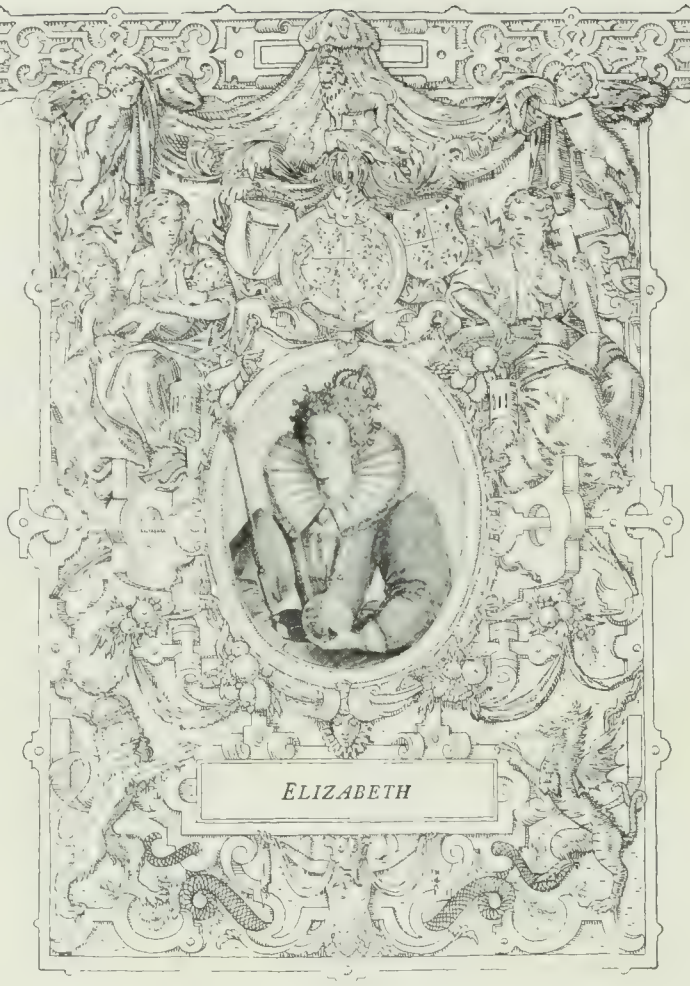
"ACTS OBSERVED AND KEEPIT"

As ancient as the trades themselves is the association of artisans. Societies for the mutual protection of the workers and their varied crafts were known in the Middle Ages as guilds—flourishing in Italy, the north of Gaul, and beyond the Rhine.

In England, first and most powerful was the Weavers' Guild, under the immediate protection of the Crown itself. For as England seemed unable to produce the finer woolen cloths, which were being made in the low countries, Edward III invited skilled workmen from Flanders, and promised them protection if they would exercise their calling among his subjects. As Flanders was in a condition of great unrest, many responded to the call, and eventually these workers banded together in a guild that was destined to influence the art of the clothworkers through the ages.

The foundation of trade rules and ethics was laid in the Hull Weavers' ordinances, which remained from 1490 to 1673. Their statutes dealt with such important matters as "insufficient work, delaying work, the size of plaids, means to carry on business, and the price of work." These acts were "to be observed and keepit among the brethren of the Weaver Craft in all tyme cuming"—the penalty for disobedience being the payment of one or two pounds of wax, half each to the "light of St. Peter" and to the Town Chamber.

And the ordinances remained, altho under Henry I the Weavers enjoyed "libertie and customs" of their own. There seems to have prevailed an ambition to create the finest imaginable fabrics, and to dignify the weaving profession to a standard scarcely excelled by any of the arts of the time. Undoubtedly they believed their rules fair and fitting for weavers of "all tyme cuming"—and even today a number of their ordinances live again in the best of contemporary work. Thus Cheney Brothers, in the production of Cheney Silks, have endeavored to observe in all faithfulness the rule of careful devising, perfect workmanship, and superior quality—nowhere more apparent than in the Decorative and Upholstery Silks achieved by them.



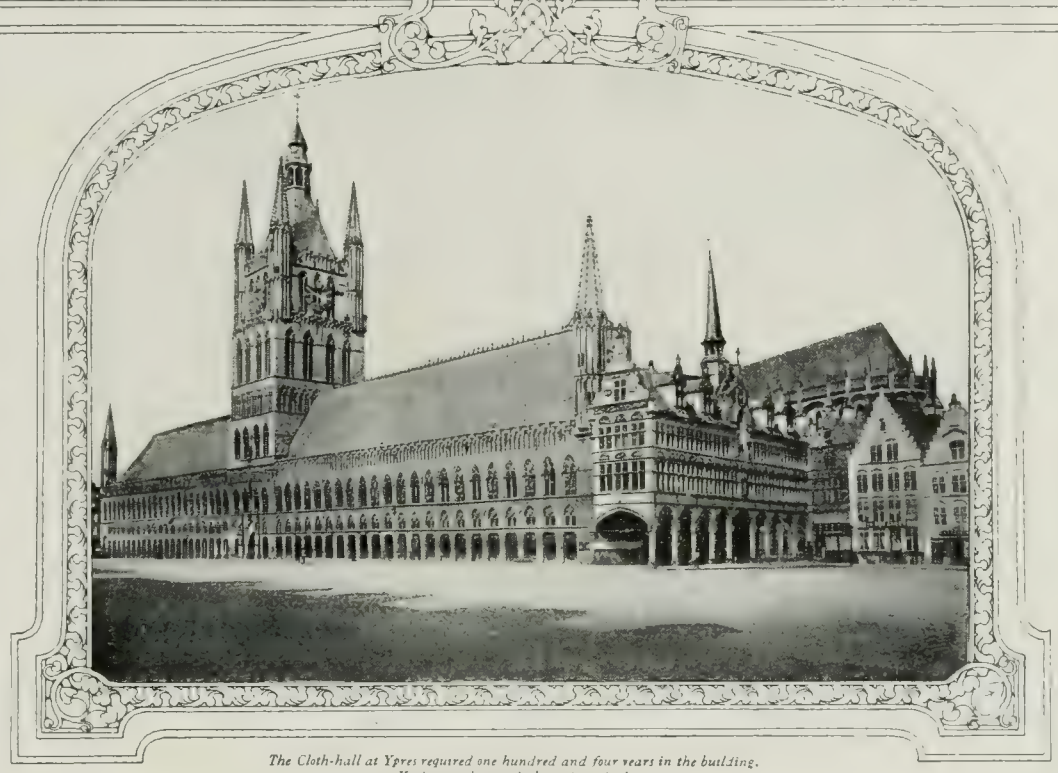
How an Italian gave the Impetus to What Became Elizabethan Style

IT was in Tudor times that Elizabethan art had its origin; and to an Italian, Torrigiano, it might be said to owe its birth. On the invitation of King Henry VIII he came to England and there designed one of the most beautiful of human monuments—that to King Henry VII, in Westminster Abbey. Unknowing, the Italian artist had planted the seed of Elizabethan decorative art.

This Torrigiano was a picturesque braggart who boasted of "having broken the nose of the divine Michelangelo himself," and for many years he worked in England with such Italian craftsmen as Girolamo da Trevigi, Giovanni da Majano and the Florentine sculptor, Rovezzano. Together they imbued English art with the fanciful richness of the Italian Renaissance: a style which afterwards—becoming qualified with French, Flemish and later British influences, culminated during the reign of Elizabeth in what is known as the Elizabethan style.

The reign of the Virgin Queen marked a golden period in British art. With the destruction of the Spanish Armada had entered a sense of security among the people. A growing refinement came —a flow of new wealth too, which, tiding from new, distant lands touched the imagination of the nation. It flowered into a love of beauty, becoming reflected in rich and profuse ceiling decorations, in magnificent staircases, in elaborately carved chimney pieces, in the dark, rich tapestries, velvets and damasks of the period.

Now, after our own great war, is it too much to suppose that a great vitalization will come to the decorative art of this country? Indeed it already seems foreshadowed in many of the decorative silks produced by Cheney Brothers.



The Cloth-hall at Ypres required one hundred and four years in the building. Yet it was destroyed almost in a day!

CLOTH-HALLS—FROM MINCING LANE TO FLANDERS

THEY "had a hall in Mincing Lane"—the Company of Clothworkers in London—which was one of the many cloth-halls throughout Europe, particularly Flanders and England, during the 13th Century. Here the productions of the weavers were stored, checked, and sold.

It was in Mincing Lane that King James I, "the wisest fool in Europe," was admitted to the freedom of the Company, in the following manner: "Sir William Stone," said he, "wilt thou make me free of the Clothworkers?" "Yea," quoth the Master, "and think myself a happy man that I live to see this day." Then the King said: "Stone, give me thy hand, and now I am a Clothworker."

Thus did His Pedantic Majesty become a member of the amalgamated guilds of Fullers and Shearmen—the craft of the latter consisting of "shearing" the cloth or levelling the nap. After the Great Fire, when the original hall was burnt down, a "noble rich" building took its place.

"Noble rich," too, were the cloth-halls in Flanders, at Ypres, Bruges, and Ghent; materializing the pride and wealth of successive generations of merchants and manufacturers. Secular organizations received the tribute of wealth through the ministry of art—there was proof of joyful workmanship and a jealous maintenance of the highest possible standards. Chiefest in artistic value was the *Cloth-hall at Ypres*—huge, rich in its simplicity and elegant in its symmetry—an impressive monument to the industrial prosperity of the Middle Ages. But little now remains of the building, ground under the iron heel of war; yet there is an echo still of the artistry of its joyful workmanship. . . . .

It lives today in the jealous maintenance of its own craftly standards; for in their Decorative and Upholstery Silks, Cheney Brothers have evolved qualities of design and workmanship that speak the prideful spirit of the guild itself.

A 50-inch material in a range of five colour combinations. Pattern 12½ inch repeat in width.

A FLEMISH BROCADE OF THE SEVENTEENTH CENTURY

DURING the reign of "the Grand Monarch", Louis XIV, France inspired every decorative style. The fabrics of the Low Countries followed closely those which were manufactured at Lyons.

Large patterned realistic flowers and floral ornament, symmetrically arranged—sometimes with a reminiscence of the printed oval framing—were often seen in designs reflecting the love of Flemish gardens. In its fidelity to the art of the period, as in its authoritative weave, this brocade by Cheney Brothers holds unusual interest.

An engraved portrait of Charles I, by William Hole. Finished in 1625 the year of Charles' accession to the throne.

CHARLES—"SAINT AND MARTYR"

THE Jacobean period of decoration has been called the most distinctly national of the English periods; for while largely inspired by low country models, it was yet developed originally by English craftsmen. And these had displaced the foreign workers of Elizabethan times.

The Jacobean period was ushered in with James I, "The Wisest Fool in Christendom;" but not until the time of Charles, "Saint and Martyr," were its possibilities of beauty fully developed.

Charles was the spirit of its efflorescence. He, like Francis I and Lorenzo the Magnificent, loved beauty for its own sake. Indeed, he was himself a craftsman, saying of himself, "I believe I could make my living by any trade save that of making hangings." The friend of Rubens, the patron of the brilliant Van Dyck, the purchaser of the Raphael cartoons, he was a connoisseur who was also a king—and yet a king, alas, "who knew all the arts except the art of governing."

In his reign, the turned and twisted woodwork of his father's day came to a softer, more delicately crafted beauty, and the characteristics of modern Renaissance ornament manifested themselves in geometrically patterned arrangements and a growing use of inlay. The Great Hall (still the most important feature of the majestic English home) was then indeed a thing of stately splendor—rich with tapestries and hangings, warm with panelling, exquisite with ornamental ceilings, mantel pieces and lofty bay windows.

And today for the embellishment of Jacobean interiors, even in the period of their fullest beauty, it may be truly said that Cheney Brothers have produced decorative fabrics which are as appropriate and authoritative as they are charming.

Inigo Jones, after an engraving made from a portrait by Van Dyck

Inigo Jones—Precursor of the Modern Architect

INIGO JONES, the first Englishman to raise architecture to the realm of fine arts, was of many-sided abilities indeed. Termed after the fashion of his day, "Survevor" — or, as we would say, architect—with "three shillings a day for his pay," he was greatly in vogue as a "Devyser of Masks." He was arbiter of taste, too, to the England of his time.

Jones was fired by the touch of the Italian Renaissance, whose spirit — born of Rome's ancient ruins—was freed to the world of beauty by such architects as Bramante, Barbaro, Sansovino, Sangallo, Michelangelo, Raphael, Urbin, Scamozzi, and "above all, by the great Palladio."

To the last, particularly, was Jones indebted, and to the dreams achieved in stone by this supreme Italian architect may be traced the adaptations of the Englishman—which he harmonized to a single motif and bent to the spirit of his own conceptive genius.

So was conceived the Banquet House at Whitehall his great work—which was to be but part of a still greater structure. No stone of this, however, was ever laid; for Jones had misjudged the purse of James as well as of his son, Charles — neither of whom was able to bear the burden of the architect's magnificences.

Inigo Jones made possible a large fruitage of British architecture. He emancipated it from Gothic tradition, touching with classic feeling all that he created and turning the previously unyielding rules of Italian art to British forms without sacrificing either the spirit or the principle.

In much the same manner, Cheney Brothers constantly produce fabrics which, while following with the utmost accuracy the spirit and principle of authentic documents, are perhaps better suited to American interiors. And this, for the reason that in them the older art forms have been successfully Americanized.

The City of Lyons. The figures represent the two rivers, the Rhône and the Saône

THE FABRIQUE AT LYONS

Five centuries ago, in the city of Lyons, Louis XI decreed a royal silk manufactory. And, although buffeted by changing fortune and by kingly whim, it survived to produce, in the time of Louis XIV, a remarkable organization of silk workers.

Here pride and skill played ceaselessly their parts. The foremost artists gave bountifully of their genius for devising beauty in design and colour and texture; the craft of the master-workman was the guerdon of years of apprenticeship and strict obligations were imposed to perpetuate the quality of the work.

From the age of 14, the apprentice lived with his master, and was admitted to the "compagnons", or associates, only after an examination upon the resources of his profession, the execution of a chef-d'oeuvre — an ell of cloth of his own specialty — and the payment of a fee. He finally became a master-workman, in charge of an atelier.

Each piece of finished silk, bearing the initials of the workman, had to be inspected by the official "Bureau", and so exacting were its standards that early silks from Lyons looms have proved their enduring worth through years of varying values and successive periods of decorative art.

It is this sense of pride in careful craftsmanship that has actuated another company of artists and weavers — through eighty-seven years . . . . *their* fidelity to an ideal is recorded in beautiful Cheney Silks for Upholstery and Decoration.

Repeat
22 inches in length
25 inches in width

A JACOBEAN DAMASK

IN the period Stuart or Jacobean — a day of vast interiors, heavy, carved furniture and massive composition — decorative textiles reflected the character of their architectural background. The English Renaissance, which produced the Jacobean style, is expressed in rich fabrics of large scroll and floral pattern, such as this damask by Cheney Brothers. It is obtainable in a limited selection of colours, for decorative and upholstery purposes.

Print showing King Louis XIV visiting the Gobelin manufactory

HOW THE PICTURE WEAVERS EARNED AN ENDURING NAME

"JEAN and Philibert Gobelin, merchant dyers of scarlet, who have left their name to this quarter of Paris and to the tapestry factory, had their works here at the end of the fifteenth century".

So runs the legend inscribed on the gate where the famous tapestries had their origin .... fascinating it is to trace through the years the increasing prestige of the name. Actually, it was two Flemish weavers who established the tapestry works, when the Gobelins sold their dye-plant to become financiers. Yet the word "Gobelin" was applied to any picture tapestry of merit, even one woven in Flanders long before Jean Gobelin settled on the banks of the Bievre!

As sovereign followed sovereign, new policies and principles were introduced into the plant, but the workmen, trained by tradition handed down from their fathers, maintained a uniform standard of excellence. The pride and skill with which they labored was to them a worthwhile artistry — its effect invaluable in the production of the celebrated tapestries.

Is it not this spirit of the workers which produces beautifully woven fabrics in our own country? For eighty-five years the employes of Cheney Brothers have lived and worked with the owners of the mill, that they might create silks worthy of a high ideal. And, as one thinks first of the Gobelins when tapestries are mentioned, so the thought of silk calls instantly to mind the name Cheney, and the remarkable Decorative and Upholstery Silks which they present.

Jan III Sobieski

How One War Spread the French Art Influence

By temperament and by education, Jan III, Sobieski, was an Occidental in sympathy with the ideals of Western Europe. This Occidentalism influenced him to the two greatest acts of his career; the rescue of Vienna from the Turks in 1683, and through this—because the Vienna of the time was dominated by the French — the introduction into Poland of French Art; each act far-reaching in its effect upon European culture.

Prior to the reign of Sobieski, Poland had been dominated by the art influence of the Italian Renaissance. But when Desportes and other French painters came to the Polish court in the train of Sobieski's French generals, the art of France subtly displaced that of Italy and allied itself with the immature native art of the time. So was born a new art form, expressing at once the gorgeous semi-barbarism of the Orient and the subtle luxury of Versailles.

Just as in the 17th Century, a period of war was followed by a period of artistic revival, wherein the French influence predominated, so today, may we expect that the artistic influence of France will follow close upon her contact with the armies of other lands.

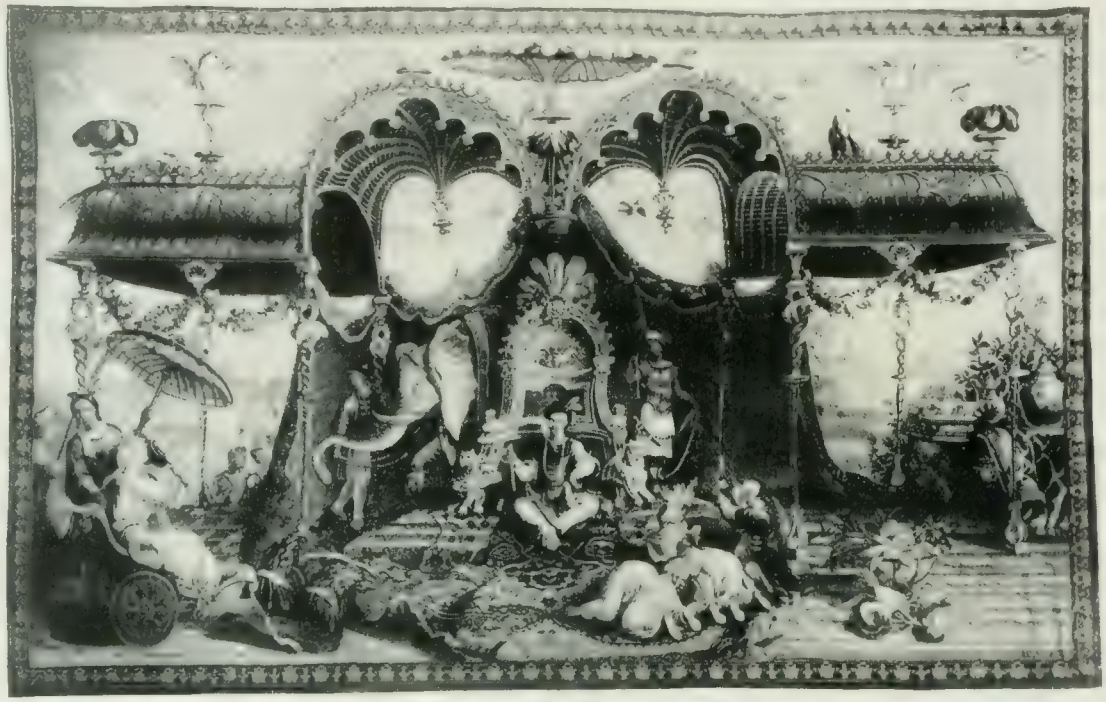
A French Woman's Influence on the Art and Industry of England

THE Revocation of the Edict of Nantes —so tremendous in its effects upon the art of Jacobean England—has been ascribed by Baird, the historian, to the religious zeal of a woman. She was Françoise d'Aubigné, Madame de Maintenon; and through her influence it is probable that there came about the greatest emigration of artist and artisan in the history of France.

The story of Madame de Maintenon is one of the romances of human record. Born in the precincts of a prison and married at the age of sixteen to an aged and crippled poet, she lived to be, for thirty years, the wife of the greatest Monarch of his time and the most potent influence in France.

The very ministerial councils were held in her chamber, where she occupied herself with needlework; and within a little after a year of her marriage her desire for the conversion of all France bore fruit. Louis, "greatly troubled by the condition of his soul's devotion" revoked the Edict of Nantes and so denied religious freedom to the unorthodox. Immediately Huguenot craftsmen poured into England. Skilled designers tided there, bringing with them the decorative styles of Louis XIV, characterised by rigidly balanced details, realistic interpretations of flora, a juster modelling of lights and shadows, more marked and accentuated tone contrasts. And they brought, too, great treasures of damasks, brocades, and velvets, to match the tapestries, furniture, painting and architecture of the period.

Thus it is that in the Cheney Upholstery Silks of the Period Louis XIV, one finds various that may be employed to unusual advantage in the embellishment of late Jacobean interiors.



Beauvais Tapestry after Vernansal, a representative specimen from the early part of the Époque Louis Quinze

How the Chinois Came to France

WHEN, in 1685, Louis Quatorze sent his mission to the Emperor's Court at Pe-King, he opened wide the door for the entrance into France of Chinese Art, then in its fullest flower.

But nearly a century later, when about 1765 the Manchu Emperor, Ch'ien Lung (Fourth of the Ta-Tsing dynasty) authorized the artists of the French mission, then at his court, to commemorate his victories by executing a suite of six designs, which were carried to France and reproduced by the best engravers of the epoch, the vogue of the Chinois reached its zenith.

So close became the association between these two great empires, that the arts of China won lasting influence in French architecture, as shown by the Pagode de Chanteloup; in textiles as manifested by the wonderful d'Aubusson tapestries after Le Prince, and in decoration as manifested by Watteau on his panels decorating the *cabinet* of Louis Quinze.

Always have the artistic impulses of the world been vivified by contact with the genius of France. And in this connection it is significant to note that, at a time when the great democracy of America is united as never before with the democracies of France and of China, Cheney Brothers are producing in the United States, silken fabrics reflecting the designs of La Chinoiserie in the great periods of Louis Quatorze, Louis Quinze and Louis Seize

Border design from a painting by V. Boucher (1704-1770)

50" wide.
Repeat 26" long
25" wide.
Cotton warp, rayon filling.

A SATIN DAMASK OF LOUIS XV DESIGN GUARANTEED SUNFAST

DECORATIVE fabrics of the 18th century in France were created to harmonize with interiors of exceptional beauty. Panels of sculptured wood were charmingly combined with mirrors, and cabinet work expressed refinement and elegance.

In textile design, flowers shared prominence with lace, ribbons and feathers; their symmetrical arrangement inspired by the return to the classic style.

This Satin Damask, with characteristic workmanship by Cheney Brothers, speaks truly the spirit of the time . . . The design is available in a wide range of mellow tones.

Repeat 12" long
12½" wide.
Cotton warp, rayon filling.

A DAMASK OF LOUIS XV DESIGN GUARANTEED SUNFAST

HERE is a damask especially appropriate in character for interiors reflecting early American decoration—for at the beginning of the eighteenth century, French influences were strong in this country, as well as in England. Colonial interiors may thus employ this beautiful Louis XV damask for decorative and upholstery purposes, with assurance of authentic period expression. . . . Guaranteed sunfast, this fabric promises enduring beauty.

Material, 50 in. wide.
Repeat—17½ in. long, 12½ in. wide.

A DESIGN BY PILLEMENT

JEAN PILLEMENT—*engraver of marine, landscape and flower subjects, and at one time court painter to Marie Antoinette—expressed line and color in a charming, simple style, peculiarly his own. There is evident in this beautiful grosgrain silk damask, of Pillement design, the influence of the Louis XV period, individualized by the creative imagination of the artist . . . . . Cheney Brothers present this pattern in a limited range of color combinations.*

"Chinoiseries" from Pillement's sheets

L'Assemblée au Salon. An engraving by Deguevauviller from the painting by N. Lavreine

The Genesis *of the* Modern Drawing Room

ANCESTORED at once by France and by England, through Grand Salon as by family sitting room, the modern drawing-room is the product of sources which, widely differing, owe their origin to a single root.

The Drawing-Room sprang from the Great Hall (the "Grande Salle," as it was called in France) where Barons and their retainers roysteredand from whose freer pleasures the ladies at some time found it convenient to withdraw. Thus in England came the Withdrawing Room which, originally the bedchamber of Lord and Lady, came later to be screened off and apportioned to the Lady and her damsels.

Parallel with this development came that in France—and here we see the nobleman ceremoniously disporting himself in his Grande Salle, and more socially in his bedroom. Then, to this latter room came to be introduced, after the example set by Italy, the Cabinet. And from these rooms it was that, at the beginning of the 18th century, came the definite divisions, Salon de la Compagnie and Salon de la Famille—the last becoming the family apartment, like the English drawing-room.

The drawing-room at its most beautied supremity was probably represented by the Grand Salon of the Court of Louis XV. Here it was at its most stately and vivacious phase—though lacking the caprice, the intimacy of the modern drawing-room. This latter, with its soft color, the informality of its arrangements, and its beautiful investitures of decorative art has more and more combined the beauty of the Salon de la Compagnie with the comfort of the Salon de la Famille; and in this development of decorative beauty as of humanizing influence, silks have borne their satisfying share.

In this regard, too, it may be truly said that the beautiful decorative silks produced by Cheney Brothers—particularly those typical of the various Louis periods—have entered importantly into the development of the drawing-room as we know it in America today.

A DAMASK IN LOUIS XVI DESIGN

FABRICS as rich as looms could weave were characteristic of the period of Louis XVI; delicate coloring prevailed, and design was drawn to suit the smaller details of wood carving.

The decorative taste of the period is faithfully portrayed in this lovely damask adapted from a fabric of the 18th Century by Cheney Brothers. The pattern is interpreted in the same fine shading in a number of different colors, thus offering the desired color note for any interior or upholstery need.

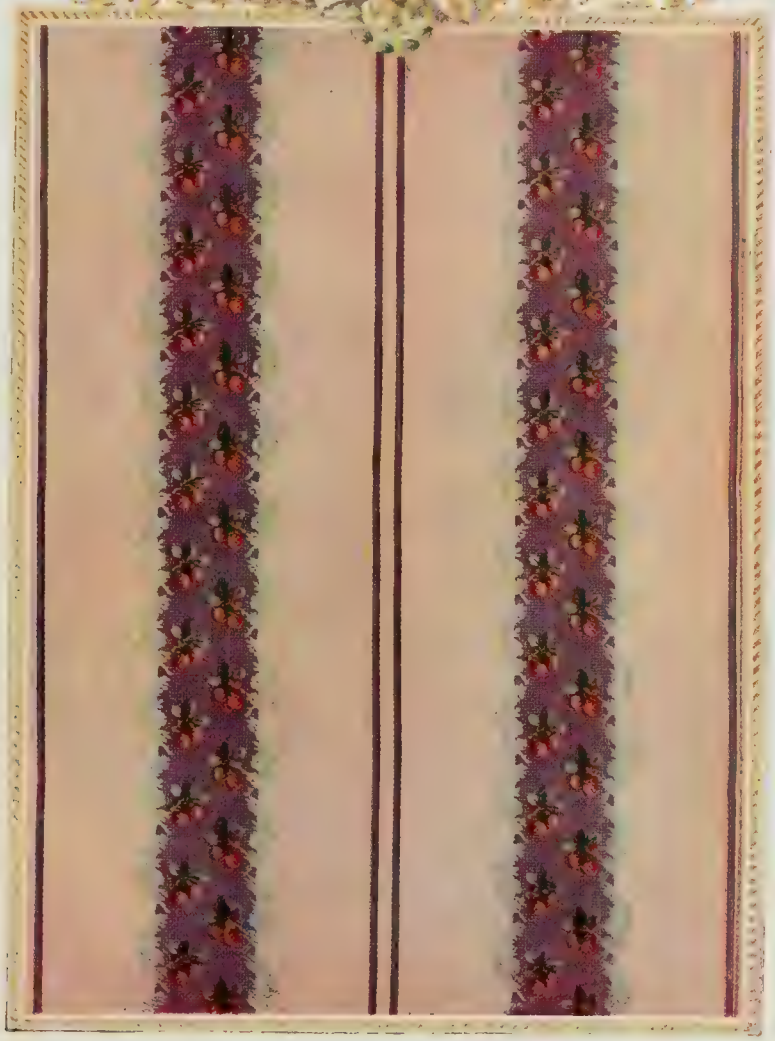
A STRIPED DAMASK—LOUIS XVI

THE graceful influence of Marie Antoinette is everywhere apparent in the decorative style of the Louis XVI period, which gave inspiration for this striped damask . . . .

Coming to France the wife of the young dauphin, Marie Antoinette shortly retired to the Petit Trianon in protest against the artificialities of the court. Here she established a rustic environment which accounts for the mode of pastoral motifs—the use of scythes, rakes, spades and trowels in pleasing design, all in conjunction with musical instruments such as pipes, flutes, drums and lyres; for she loved music.

She brought to French art a delicacy and daintiness of design which, considered in relation to style, holds a piquant and highly individual charm.

The damask herewith presented is adapted by Cheney Brothers from a favored pattern of the period, and may be obtained in several different color harmonies.



Repeat—12½ inches wide and 2½ inches high.

A TAFFETA OF THE MARIE ANTOINETTE PERIOD

HERE is the influence of a queen who played at being dairy maid; a milk-maid in a silken gown, swinging a silver pail.

The little amateur farm, the Swiss village, the mill and the rustic bridge of Marie Antoinette's environment are suggested by this quaint strawberry motif, on a ground of rich taffeta.

This pattern, reproduced by Cheney Brothers, is admirably suited to interiors of Louis XVI decoration.

Le Temple de l'Amour—
Le Petit Trianon—
Versailles

A SATIN DAMASK OF THE DIRECTOIRE PERIOD

REMINISCENT of the Directoire is this Satin Damask copied from a design originated in that period of transition between Louis XVI and the Empire.

The decorative influences of the time were founded upon the art of the ancient republics—Greece and Rome. The antique taste was cultivated; emblems and symbols came into favor; prints and pictures depicting scenes of the hour replaced the paintings of Boucher and Fragonard.

The design herewith presented is considered one of the purest and most beautiful examples of Directoire patterning. Thus interiors inspired by the tendencies of the time find harmonious completion in this unusually fine Damask. It can be obtained in a limited range of colors.

The panel is 25 x 90 inches.

THE STRIPE—A UNIVERSAL FIGURE OF DESIGN

WHEREVER primitive weaving has been practiced, the stripe is found—for lines and bands are perhaps the most elemental of textile patterns.

An early record of this influence in European design is seen in the 11th Century dress used in Egypt by the Saracens and introduced to Spain and Sicily by the appointing of Mohammedan governors. Here the faithful were barred from wearing silks or brocaded cloths, but were granted a wide bordering of coloured silk for their flowing robes, and this style had a wide influence upon European silk patterns for some time following—particularly in the Italian design of the late 13th and early 14th Centuries. It was not until the period of Louis XVI, however, that the stripe assumed definite leadership. It supplanted the curved line which had been the chief characteristic of Louis XV design, and was strengthened in popularity by the revival of classic forms.

Developed and refined, the vogue of the stripe was carried over into the Directoire and Empire periods, and to England in the designs of Heppelwhite and Sheraton, who borrowed inspiration from the French. A wide variety of stripes, suitable for decorative schemes of the periods mentioned, are available in the collection of Cheney Upholstery and Decorative Silks.

A Louis XVI Satin Damask Designed by Holzach

THE presentation of this new Satin Damask, whose exceptional beauty is evident, marks a distinct step in American textile art. It was designed by Holzach, a Jacquard designer considered, while living, to be the finest in France; and in this work he has achieved what possibly is the finest design of the Louis XVI Period ever produced.

The pattern is a single repeat, 82 inches long by 50 inches wide, and the most exacting attention to detail was given throughout the production of this splendid fabric; indeed several months were demanded for its completion. It is carried in stock in a limited range of colors, and commissions for special colors will be executed to order.

In transferring the work of Holzach to modern decorative and upholstery silks, Cheney Brothers believe it is not too much to say that one more notable achievement has been recorded in the history of silk development in America.

Why Style Changed in the Later Eighteenth Century

IT SEEMS a far cry from the art surrounding Marie Antoinette at le Petit Trianon to the art of the French proletariat in the late 18th Century. Yet the same thread of influence ran through both.

Europe had become familiar with the Roman classic period through the excavations at Herculaneum after 1738; at Pompeii after 1848. And the exploration of Greece by Stuart and Revett in the later 18th Century had presented Greek architecture for the first time to the modern world.

In France these classic discoveries reacted upon an especially receptive mental attitude, for Athens had been a democracy, and since the masses of France were at this time seething with the spirit of liberty and fraternity, the simplicity in art of this ancient republic made a profound appeal. Artists, architects and decorators were carried away by the pure forms of Greek beauty and even the court welcomed a change from the oppressive magnificence of the past. Thus Marie Antoinette in her milk-maid costume, and Diderot with his middle-class affiliations, were essentially influenced by that same fever for classic simplicity which infected the common people.

Now that democracy has again been triumphantly victorious, it is but natural that the chaste and simple art which so beautifully expressed the democratic spirit of the past should influence us of the 20th Century. That such art has been authoritatively interpreted in various of their decorative fabrics, Cheney Brothers can confidently affirm.

THE KING AND QUEEN'S BATHS, INCLUDING THE GREAT PUMP ROOM, AT BATH

In the museum are ... [illegible]

When BEAU NASH ruled PLEASURE *in* BATH

OF all the gamesters of Georgian days the most appealing and perhaps the most famous was the celebrated Beau Nash. Elected Master of Ceremonies at the Spa of Bath in 1710 "he gloriously filled the post for upwards of fifty years," becoming the arbiter of fashion, the very social sun about which Bath gentility revolved. He it was who made the Pump Room the rendezvous of the socially elite; he who inaugurated the jaunts to Spring Garden and the private breakfast parties where people of fashion danced the minuet or the cotillon on closely shaven lawns.

Nash lived in a picturesque age, the age of "macaroni" and "buck," of "Corinthian and Coffee-house," an age when it was deemed an honor for noble and gentleman to "put up their daddles" with a professional boxer.

The stately homes of the time were furnished with the graceful card-tables, comfortable chairs, substantial chests and cornerpieces of Chippendale, who, being influenced by Chinese and Gothic art forms, voiced his inspiration in many noble shapes of furniture; and with peculiar aptness in the so-called Chinese-Chippendale types.

In this connection lovers of the master should be interested to know that Cheney Brothers have embellished various of their Silks with designs of Chinese inspiration -particularly well-fitted to decorative schemes where the Chippendale style is the key-note.

The Classic Revival in England

OF *Robert Adam* it is said, that "Single-handed he turned the tide of style," causing the impulse of his age to veer from Rococo to Classic.

We usually speak of the "*Brothers Adam*," but it was *Robert*, second of the four brothers, to whom the artistic impulse bearing the *Adam* name is due. The family was Scotch, and as the Scotland of their day was nearer in feeling to France than to England, it was natural, in 1754, that *Robert Adam* should begin his search for inspiration in France. There he found the beginnings of a new artistic era, having its origin in the classic remains and relics of Italy.

It was in the application and development of the movement already under way in France that the *Brothers Adam* found the full expression of their genius.

And it is the full spirit, not only of the *Brothers Adam* but of the source from which their inspiration came, that has been preserved today in many of the lovely silken fabrics produced by *Cheney Brothers*.

From Hogarth's "Analysis of Beauty". Demonstrating his principles.

SELF PORTRAIT OF HOGARTH
On his palette is drawn the "Line of Beauty."

"The Proteus Beauty, that illusive pow'r
Who changing still, was all things in an hour,
Now, fix'd and bound, is just what reason wills,
Not wayward Fancy's wild decree fulfills."

—Gray's Inn Journal, 1753. An Appreciation of Hogarth's "Analysis of Beauty".

IN the National Gallery in London hangs an excellent self portrait of William Hogarth, the British painter. Drawn upon the palette in the lower left hand corner is a curved line, below which are inscribed the words—"The Line of Beauty."

No Egyptian hieroglyphic ever amused more than did the Hogarth enigma. Appearing as it did at the height of the painter's fame, it aroused curiosity, created a storm of discussion, and set the public clamoring for explanation; until at last the painter attempted a reply.

Hogarth contended that a form, in order to have grace and beauty, must be flamelike; that "the serpentine line, by its waving and winding at the same time in different ways, leads the eye in pleasing manner along the continuity of its variety." He claimed that the principles incorporated in the line of grace, were "fitness, variety, uniformity, simplicity, intricacy, and quantity all of which cooperate in the production of beauty, mutually correcting and restraining each other occasionally."

So came the term "the Hogarth line." So new recognition and a name were given to the flowing outline employed for centuries in sculpture, painting and textile design—a line that gives proof of its appealing charm in the patterning of lovely Decorative and Upholstery Silks by Cheney Brothers.

The Coronation of Napoleon at Milan on May 23, 1805

When Napoleon Crowned France with Laurel

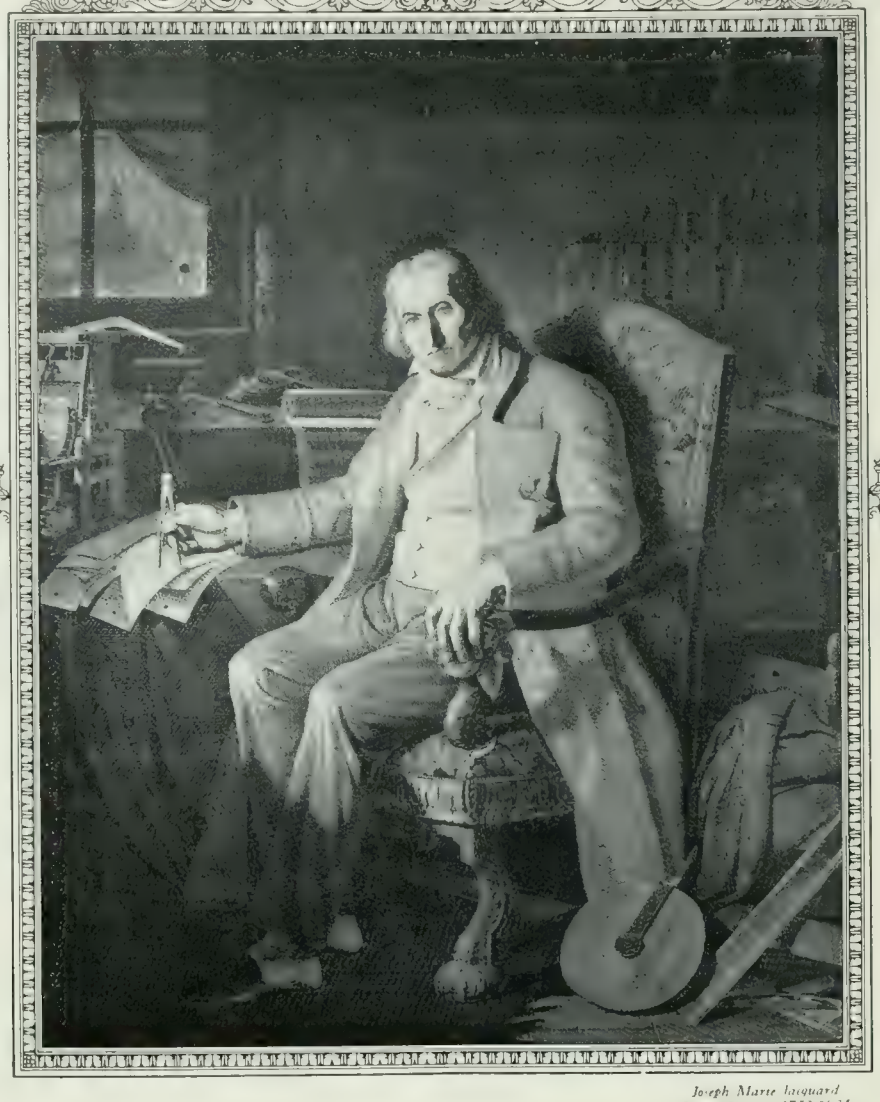
BEFORE the reign of Louis XVI was over, there had dawned in France a certain period of seriousness—precursor to the Revolution—which induced many to seek their ideal in the serene austerity of Classic Art.

Cabinet makers, designers and painters all began to omit elaboration and to simplify form and color.

The new art was greatly stimulated by Napoleon's introduction of Canova and particularly by the antiquities which he brought from Italy after his famous Italian campaign.

Imbued with a genuine love for the old Greeks and Romans, Napoleon promoted the Classic in every way. Architecture, painting, fabric making, ceramics, and court decoration, all bore witness to the despotic dominance of the Classic convention during that brief but exquisite "Empire" period which adapted so brilliantly the master arts of Italy and Greece.

The assumption of the Lombardic Crown by Napoleon (pictured above) seems an apt visualization of the blending of these two great classic periods—one of those historic incidents so intensely interesting to all who base modern adaptations or reproductions on a faithful examination of original sources.



Joseph Marie Jacquard
Lyons, France, 1752-1834

"JACQUARD, whose intelligence rose beyond the manual labour in which he had been brought up, dreamed of two things, love and fame. Instead of sentimental imagery, the reality of his poetry was filled with levers, pulleys, springs, cylinders and wheels which he placed in motion in the revolution of his thought and caused them to accomplish all works hitherto performed by the hand of man."

His invention to improve silk-looms was eventually presented for the inspection of the Emperor in Paris. Napoleon, far sighted, beholding the results of this invention, installed him in the conservatory of arts and trades; that he might there at leisure perfect his machine. When it was finished, Jacquard, with his own hands, wove for the Empress Josephine a magnificent brocaded silken gown.

But the name Jacquard, erstwhile praised, was now associated with the murmurs and maledictions of the people of Lyons. Each new loom turned men, women and children into the street, without bread and without hope of earning it; starving workmen smashed his looms and he was mobbed and burned in effigy by the infuriated people.

With passing time, however, increasing numbers of Jacquard looms gave occupation to those who had been discharged as superfluous. "The inventor could hear the sound of the innumerable silk-looms to which he had given form, motion and life. They were to him like children and he delighted in this sound from a city which owed to him her pre-eminence over all the manufacturing towns of Europe."

Today, most figured designs are woven on Jacquard looms — among them the beautiful Cheney Silks, in period designs, for Decorative and Upholstery purposes.

Napoleon's Arc de Triomphe—erected by him who conquered a world . . . . . and standing today as the world's symbol of triumph over him who threatened again its freedom.

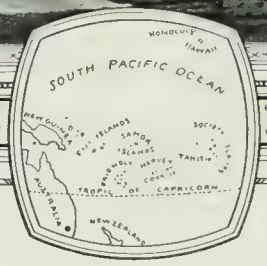
La FRANCE

MILLIONS of American men drawn from all classes, all professions, many industries, have battled on French soil . . . . have shared as brothers, with the men of France, war's horrors and its triumphs.

And if History indeed repeats itself, the hearts and minds of those Americans will bear forever the stamp of what they saw and heard and felt in France. Their contact—in circumstances inducing more than usual receptiveness—with French thought, French art and architecture, must bear fruit.

And touched by the Genius of France, these men are now returning to their former spheres. And we, who remained, cannot escape their influence—we must be, and are ready to receive, and to follow, the dictates of the Genius of France.

Cheney Silks have hitherto won acceptance for authenticity because of their harmony with the master creations of past periods, therefore one may always find among the host of lovely Cheney fabrics many which truthfully interpret the newer trends which the world is yet to witness.



View of Huaheine, one of the Society Islands, just northwest of Tahiti.

In this print of 1785, Captain Cook's ships are shown at the right.

PAINTERS OF SUNLIGHT

THE South Sea Islands—to poets, artists, and wanderers they have always been enchanted islands!

Out of the blue sea they rise, protected by mighty barrier reefs of coral; their cloud-capped mountains covered with primeval forests, where huge rocks overhang crystal clear waters. Brilliant greens in tropical trees, fragrant, colourful flowers; gorgeous butterflies and moths; waters swarming with vividly coloured fish—

To John LaFarge, the celebrated painter, the islands brought "an impression of old beauty, always known." "If I could only send you the colour!" he wrote. "A little red and black on the rocks—the white and violet haze of the surf; all as if elementary, but in a tone that no painter has attempted, and that no painter that I know of would be sure of; the blue and green that belongs to the classics; that is painted in the lines of Homer; that Titian guessed at, once, under a darker sky."

Yet Paul Gauguin, of a different school, visualized the islands in a newer mood. He declared: "I am always uncertain, seeking, seeking. The landscape with its violent, pure colour blinds me; why do I hesitate to put all this glory of the sun on my canvas?" Eventually, Gauguin escaped European traditions and painted as he saw—even the metallic yellow of serpentine leaves against purple sails.

Since the time of LaFarge and of Gauguin, many artists have attempted to capture the colour and sunlight of the South Sea Islands. It does not seem surprising then, that this influence should be mirrored to some extent in the unusual colour treatment of certain decorative fabrics. Indeed a number of striking patterns in Decorative and Upholstery Silks by Cheney Brothers do recall, in pleasing manner, the peculiar charm of the tropics.

Blackbeard, the Pirate, from an old print. The background panel is a representation of the "Coast of Guiney", showing ships captured by Captain Bartholomew Roberts and was drawn by B. Cole in 1721

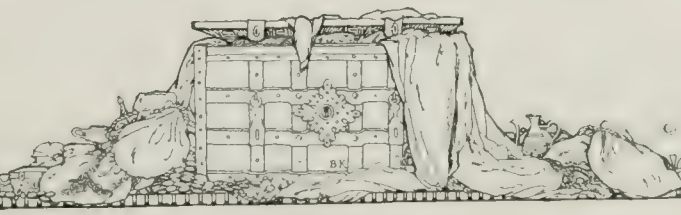
WHEN THE JOLLY ROGER FLEW

AMONG the varied influences affecting American decorative art it seems strange indeed to find included those of the early buccaneers and pirates. Yet so it is; and accordingly it is interesting to turn a glance in their direction.

They sprang in direct line from the ancient privateers first countenanced by Queen Elizabeth; from Frobisher, Davis, Drake, in fact. Taking advantage of the unsettled conditions created by the privateers' activities, the buccaneers followed. The greatest of these was the famous Captain Henry Morgan who plundered Panama to the tune of 260,000 pieces of eight and who destroyed 2000 cedar houses "of magnificent building" for which he was actually created Sir Henry Morgan.

Beside this personage, Blackbeard and Captain Kidd appear tawdry enough; yet it is to such as these that America is indebted for the first beauty of her interior settings. Through them the island of Madagascar, mart and pleasure-ground of the sea plunderers became stocked with pirate-treasure; and thence the shrewd merchants of New Amsterdam quested, exchanging their cargoes for those of the pirates. Thus were the quiet houses of New Amsterdam bedecked with carpets, carved furniture and ivory, rare fabrics of silk and cotton, jewels and gems of the costliest workmanship.

In this way even the old marauders are responsible for bringing to our land influences of beauty which have helped form the foundation of our heightened standards of taste today, and so doubtless, in a due degree, have proved a far off influence in the appreciation given to the fidelity and beauty of design found in the Decorative and Upholstery Silks produced by Cheney Brothers.



Peter Stuyvesant's Army Entering New Amsterdam

The Dutch Colonial Style and the Influence of Peter Stuyvesant

WHEN Peter Stuyvesant was Governor of New Amsterdam, as New York first was called, the commerce of the Netherlands was at its full and splendid tide; and New Amsterdam expressed in its customs as in its architecture the spirit of the Low Countries qualified by the necessities of pioneer life.

In 1647 when Stuyvesant came to New Amsterdam the houses were merely wooden ones which had thatched roofs. As commerce grew however, so too did wealth, and brought to the burghers' homes many a fairied fabric from the East. As for the quaint, Dutch housewives, let them be trusted to add a prideful touch. Thus Mrs. Van Varick's chimney cloths and curtains (which matched, if you please) were of green serge with silk fringe and flowered crimson gauze... "and she had flowered carpet stitched with gold!"

Indeed, the character of furnishings throughout Massachusetts, Connecticut and Rhode Island (colonized mostly by Puritans who had left Holland), of Pennsylvania, New Jersey and Delaware (which represented mixed Dutch and English influences) as well as those of New Amsterdam, were essentially Dutch in character. Straight lines were molded into curves, rectangular forms where possible, were modified or abandoned, while the dominant feature of the new form was the use of the Cyma curve in chair-backs, cabriole-legs, scroll-tops of high-boys, secretaries and cupboards.

Through all this era of increasing opulence stumped old Peter Stuyvesant with his wonderful wooden leg, adorned with its silver rims, studs, bands and most probably bullion lace. Under his government the community of Manhattan Island first began to display real progress, and there is no question that, due to his energy and initiative the Dutch decorative influence remained so strongly rooted that it peeps curiously here and there from many of the decorative furnishings and fabrics which line our homes today; and therefore, from many of the decorative silks produced by Cheney Brothers.

The signature of Peter Stuyvesant with date of his administration, 1647–1664, at the top of this page

WASHINGTON AND LAFAYETTE AT MOUNT VERNON

Lafayette

The Renaissance of French Taste in America

Rochambeau

OF the good taste and wealth of the United States in 1781, we have ample testimony. We know that *General Washington* was very receptive to the newest arts and styles, so we are not surprised to learn that in 1790 he purchased two large mirrors and a bureau from the French Minister; that he considered with great care the placing of French furniture and draperies in his Philadelphia home, and that he responded to the spirit of the French in art as well as in the politics of the period.

A further impetus was given to the diffusion of French art when, in 1815, *Joseph Bonaparte* settled on an estate near Bordentown, New Jersey, and filled his house with the beautiful products of his motherland.

Between 1781 and 1917 an interesting parallel can be drawn. It was in 1781 that *Lafayette*, *Rochambeau* and *Washington* united before Yorktown. It was in 1917 that *Pershing*, speaking before the patriot's tomb, addressed it: "Lafayette, we are here!"

It seems safe now to prophesy that 1917 will prove, as did 1781, the forerunner of a renaissance of French art influence in America --an influence which, in so far as silken fabrics are concerned, *Cheney Brothers* are particularly well fitted to interpret.

Early American Independence in the Decorative Arts

AS early as 1700, local American manufacturers were making furniture which had no counterpart in England. In New York, New England and Pennsylvania was developed a typical American style, which well expressed the domestic spirit and simple dignity of the people.

While it is true that much New England architecture reflected the English taste of Queen Anne's time, another element was introduced by the Dutch, who had settled in New York. And these elements were blended by Colonial conditions not found in the mother countries. For example, the majority of New England dwellings were heated by one large fireplace in the kitchen, which also was the living-room. Consequently, "hot faces and cold backs" made fire screens necessary — also wing chairs. The latter were upholstered all over—later types having valances to cover the straight legs which had supplanted the earlier "bow-legged" types with claw and ball feet.

The inventories of the period tell fascinating tales of Colonial draperies; of "China curtains trimmed with India silk"; of "damask bed-curtains"; of "green silk bed-spreads" and "purple silk quilts."

And so, it seems natural that American thought should turn to our own past for decorative inspiration. And natural, too, that Cheney Brothers should reflect that earlier spirit in many of the beautiful designs which embellish their Upholstery and Decorative Silks.

MEDALLION OF WASHINGTON
Designed by Samuel McIntire and hand-carved by him on wood in 1802

Samuel McIntire and the Salem Period

AS New England was a center of American Colonial style — so was Salem the architectural center of New England. It was the home of those super-carpenters who combined the present professions of architect, contractor, builder, decorator and artisan.

Among such, *Samuel McIntire* was dominant. He was born in Salem. He lived and died there; yet, confined as was his environment, his work indicates no shadow of technical inferiority. The artistic descendant of *Inigo Jones*, *Sir Christopher Wren*, *Grinling Gibbons* and the *Brothers Adam*, he was also their peer in originality.

His fame rests rather upon the graceful embellishments which he introduced into and about his houses than upon the houses themselves — the square, three-story mansions of a period when large families were fashionable. It was his doorways, his window-frames, his cornices, his gate-posts and his incomparable interior woodwork which were significantly beautiful.

The Salem Period which might well be called the *McIntire* period (1785 to 1810), reflects the influence of *Robert* and *James Adam*. Interiors are properly furnished after the manner of *Duncan Phyfe* or *Sheraton*, with drapery fabrics suggestive of the *Adam* Period in England or the *Louis Seize* Period in France.

And as there is a host of Cheney Upholstery and Decorative fabrics developed in the true spirit and artistry of the Brothers Adam and of the master-designers of the Epoque Louis Seize, the suggestion that among them may be found silks suitable to interiors of the Salem Period at its point of highest development, surely cannot seem amiss.

VIEW OF ST. PAUL'S CHURCH AND THE BROADWAY STAGES, N.Y. 1831.

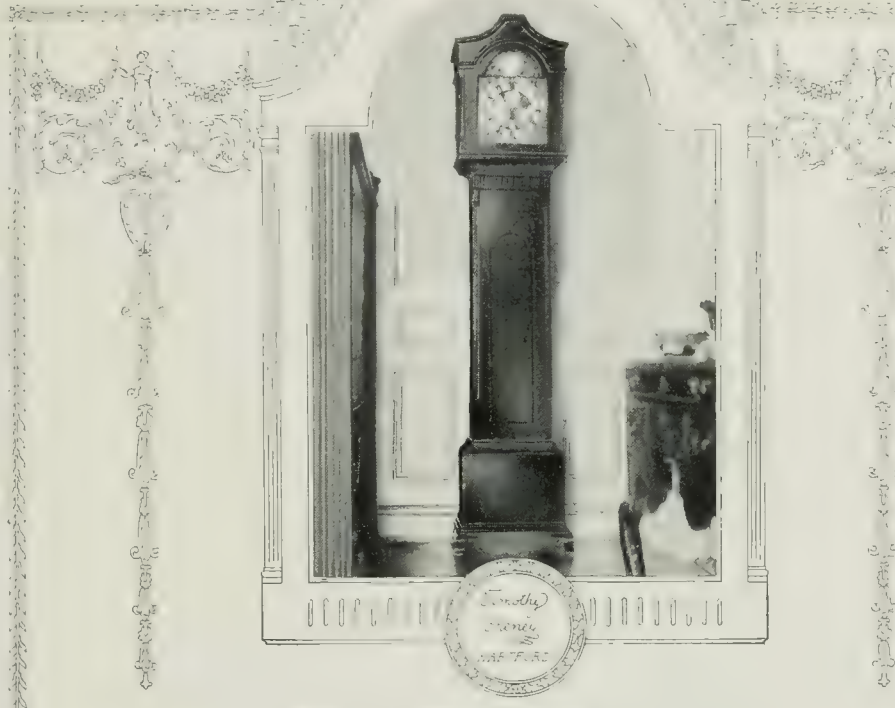
Duncan Phyfe, his Furniture
and its Appropriate Setting

IN 1795, Duncan Phyfe, in his shop at 194 Fulton Street, New York — now the site of the mighty Hudson Terminal Building — made the first American furniture which achieved a real renown. He wrought personally his best pieces for a small and wealthy clientele; yet exquisite as they were his struggle for success was a hard one. Toward 1799 he was threatened with bankruptcy—and rescued from it by Mrs. Langdon, a daughter of John Jacob Astor.

Phyfe's insistence upon quality was the cause of many of his business troubles. He would use only the finest Cuban and Santo Domingan woods. His attitude was such that it caused the West Indian exporters to speak of their choicest timbers as "Duncan Phyfe" logs, and to mark them with his initials. Phyfe is said to have paid as high as $1,000 each for some of them.

His furniture is intimately associated with the charming interiors of the Adam-Sheraton period—a period that has inspired many of the Upholstery Silks produced by Cheney Brothers. And these silks in their design are in faithful keeping with the spirit and artistry of the Brothers Adam as well as that of their famous protegé, Angelica Kauffman.

Thus it is that those who are the fortunate inheritors of some lovely pieces of Duncan Phyfe, or who possess replicas of them, may find in Cheney Decorative and Upholstery Silks designs that will enhance the beauty of such prized possessions.



Clock by Timothy Cheney with a replica of his mark as engraved on the face of the dial.

Timothy Cheney and his Craft

THE reputation for conscientious workmanship which surrounds the name Cheney leads further back than those particular Cheney brothers who first produced Cheney Silks. It extends to Timothy Cheney himself, to Benjamin Cheney, his brother, to Elisha, son of Benjamin, ("who cut out the wooden cogs with his penknife") and to Olcott, the third generation of Cheney clock-makers.

Timothy Cheney, perhaps the best known maker of "Cheney Clocks," appears to have been an active, patriotic soul. When the Revolutionary War broke out he was made captain of the town militia, and he marched on an order from the Captain General of Connecticut to the relief of the Continental Army in New York. On arriving there, however, he was set to the making of granular sieves for powder by order of "His Honor, the Governor;" missing, it is true, his military pay but thriftily obtaining it afterwards "by petition."

Timothy Cheney made wooden clocks. He was the grandfather of the original Cheney Brothers; and he lived in a time when the beauty of clocks was greatly important in the furnishing of the home — costing, indeed, as much as from "ten to twenty pounds." It was in that gracious Colonial Period, distinguished alike for the crafty line and simple charm of its houses and furnishings; and in the company of men who adorned it, Timothy Cheney's name attains an honored place. Less known, as were his clocks, than those of Bagnall, Claggett or East, and of course without pretension to rank with the masterpieces of Chippendale, Heppelwhite, or Sheraton, his clocks were yet of high repute — and worthily so. Even now they keep time faithfully and preserve the spirit of their proportioned beauty — a century and a half since first they tolled the hours.

In this relation it may be appropriate to say that Cheney Silks, produced today in that same "Five Miles District" where Timothy Cheney lived and worked, reflect the conscientious spirit which inspired his Colonial clocks — the spirit to make worthily and well

The burning of the Philadelphia in the harbor of Tripoli; from an old print.

AMERICA'S FREEDOM OF THE SEAS

WHEN Commander Preble struck his great blow at the Barbary pirates, he provided the setting for one of the world's epics of romantic heroism. He also took the first real step to free for all time the commerce in silk between the old and new worlds.

The Barbary pirates had for centuries terrorized the Mediterranean—and English, French, Dutch, Danish, Swedish, and American alike were victims; though alone among the nations, America refused tribute. Finally this nation ordered an attack upon the pirates. Two attempts failed and even a third expedition under Commander Preble developed unpromisingly at the beginning. In the harbor of Tripoli the *Philadelphia* struck a reef and was captured by the Tripolitans. It was a catastrophe, for the craft represented a third of the American force. Preble, however, made immediate plans for the destruction of the captured ship. Lieutenant Decatur was chosen as the leader of this enterprise. He was only 24 years old, but he possessed prudence combined with daring and resourcefulness. In the little *Intrepid* he made his voyage, cooped up with his crew in a tiny cabin — "the seamen stowed like herrings upon a platform laid across the water casks." Under the pretense of losing anchors in a gale, he stole into the harbor where the *Philadelphia* lay, ran a line aboard, and ordered the assault. Decatur fired the ship, made his escape, and won for this exploit, a sword of honor from Congress. Afterwards substantial damage was inflicted upon Tripoli, and a satisfactory peace proclaimed; the conscience of Europe becoming awakened through the American effort. From that moment the power of the Barbarian pirates commenced to wane.

Thus we can say that from American determination and bravery, commerce was freed and the American silk industry permitted natural growth —bringing to thousands of American homes variously beautiful fabrics; among which the upholstery and decorative silks produced by Cheney Brothers bear an honored place.

From the original engraving

THE SOURCE OF A GREAT INDUSTRY

COLLECTORS of Americana greet with avidity engravings that bear the name of the John Cheney who lived and worked in New England early in the nineteenth century.

A contemporary of Maverick, Durand, and Avery, his work appeared in early editions of the literature of his time, and in the popular gift annuals, such as "The Token," "Youth's Keepsake," and "The Literary Souvenir." The quaint charm and painstaking quality of his work are shown, too, in several editions of "Godey's Lady's Book."

John Cheney produced pleasing examples of pure line work. They have delicacy, force and a suggestion of color in soft, mellow contrasts of light and shade. In addition to their inherent worth, his engravings are important for the part they play in the evolution of American art.

Earnings from this source enabled John Cheney and his brother Seth (also an artist and engraver) to launch the remarkable enterprise in silk manufacturing that bears the Cheney name and that has ever since engaged the energies of the Cheney family.

Knowledge of this source gives one a clearer understanding of the wealth of traditions woven into Cheney Decorative and Upholstery Silks today, gives, too, an appreciation of the patient research and exquisite craftsmanship that today make them such notable examples of decorative textile art.