

A photograph of a grand, ornate interior room, likely a study or library. The room features a large, multi-paned window with green curtains. A large, ornate chandelier hangs from the ceiling. The walls are decorated with classical paintings, including a large landscape painting on the right and a circular painting on the left. The floor is covered with a patterned rug. The text "1000 Masterpieces of Decorative Art" is overlaid on the image.

# 1000 Masterpieces of Decorative Art

The Book

Victoria Charles

**1000 Masterpieces  
of Decorative Art**

«Parkstone International Publishing»

**Charles V.**

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From ancient Sumerian pottery to Tiffany stained glass, Decorative Art had been a fundamental part of the human experience for generations. While Fine Art is confined to galleries and museums, Decorative Art is the art of the every day, combining beauty with functionality in objects ranging from the prosaic to the fantastical. In this work, authors Albert Jacquemart and Émile Bayard celebrate the beauty and artistic potential behind even the most quotidian object. Readers will walk away from this text with a newfound appreciation for the subtle artistry of the manufactured world.

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# Victoria Charles with the collaboration of Eugénie Vaysse 1000 Masterpieces of Decorative Art

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## Introduction

Decorative and industrial arts, like all forms of art, are an expression of life itself: they evolve with the times and with moral or material demands to which they must respond. Their agenda and means are modern, ever-changing, and aided by technological progress. It is the agenda that determines the shapes; hence technology is also part of it: sometimes they are limited by its imperfections, sometimes it develops them by way of its resources, and sometimes they form themselves. Weaving was initially invented because of the need to clothe the body. Its development has been crucial to that of textile arts. Today, market competition has created the need for advertising: the poster is a resulting development and the chromolithograph turned it into an art form. Railways could not have existed without the progress of metallurgy, which in turn paved the way for a new style of architecture.

There is a clear parallel between human needs and the technology that caters to them. Art is no different. The shapes it creates are determined by those needs and new technologies; hence, they can only be modern. The more logical they are, the more likely they are to be beautiful. If art wants to assume eccentric shapes for no reason, it will be nothing more than a fad because there is no meaning behind it. Sources of inspiration alone do not constitute modernism. However numerous they are, there is not an inexhaustive supply of them: it is not the first time that artists have dared to use geometry, nor is it the first time that they have drawn inspiration from the vegetable kingdom. Roman goldsmiths, sculptors from the reign of Louis XIV, and Japanese embroiderers all perhaps reproduced the flower motif more accurately than in 1900. Some 'modern' pottery works are similar to the primitive works of the Chinese or the Greeks. Perhaps it is not paradoxical to claim that the new forms of decoration are only ancient forms long gone from our collective memory. An overactive imagination, an over-use of complicated curves, and excessive use of the vegetable motif – these have been, over the centuries, the criticisms ascribed to the fantasies of their predecessors by restorers of straight lines, lines that Eugène Delacroix qualified as monstrous to his romantic vision. What's more, in the same way that there has always been a right wing and a left wing in every political spectrum, ancient and modern artists (in age and artistic tendencies) have always existed side-by-side. Their squabbles seem so much more futile, as with a little hindsight, we can see the similarities in the themes of their creations, which define their styles.

The style of an era is marked on all works that are attributed to it, and an artist's individualism does not exempt his works from it. It would be excessive to say that art must be limited to current visions in order to be modern. It is, however, also true that the representation of contemporary customs and fashion was, at all times, one of the elements of modernism. The style of a Corinthian crater comes from its shape, a thin-walled pottery vessel inspired by the custom of mixing water and wine before serving them. But its style also results from its decoration: the scenes painted on it depicted contemporary life or mythological scenes.

Those who think that the Jacquard loom, the lace-making machine, the great metalworking industry, and gas lighting all date from the beginning of the 19th century would be interested to learn that they were not pioneering technologies; they were only used to copy ancient silks, needle-points, or spindle laces to create imitation stone walls and light porcelain candles. Hence, it is necessary to admire those who dared to use cast and rolled iron in construction. They were the first to revive the tradition of modernism in architecture; they are the true descendants of French cathedral builders. Therefore, Antoine-Rémy Polonceau, Henri Labrouste, and Gustave Eiffel are perhaps the fathers of the 19th-century Renaissance, rather than the charming decorators who, following John Ruskin, tried to break with the pastiche and create, first and foremost, a new style using nature as a starting point.

The vision of nature, literally paraphrased and translated in the works of Émile Gallé, was not compatible with the demands of the design and the material. “A marrow”, wrote Robert de Sizeranne, “can become a library; a thistle, an office; a water lily, a ballroom. A sideboard is a synthesis; a curtain tassel, an analysis; a pair of tweezers, a symbol.” The research of something new borrowed from the poetry of nature, in breaking voluntarily with the laws of construction and past traditions, must have offended both common sense and good taste. To transpose nature into its fantasies rather than studying its laws was a mistake as grave as imitating past styles without trying to understand what they applied to. This was just the fashion of the time, but being fashionable does not constitute modernism.

Reviving tradition in all its logic, but finding a new expression in the purpose of the objects and in the technical means to achieve them, which is neither in contradiction nor an imitation of former shapes, but which follows on naturally; this was the ‘modern’ ideal of the 20th century. This ideal was subject to a new influence: science. How could it be that artists would remain oblivious to the latent, familiar, and universal presence of this neo-mechanisation, this vehicle for exchanges between men: steamers, engines, and planes, which ensure the domination of the continents and the seas, antennas and receivers which capture the human voice across the surface of the globe, cables which mark out roads awakened to a new life, visions of the whole world projected at high speed on cinema screens? Machines have renewed all forms of work: forests of cylinders, networks of drains, regular movements of engines. How could all this confused boiling of universal life not affect the brains of the decorators?

Thus, from all sides, it was an era metamorphosed by scientific progress and economic evolution, turned upside down politically and socially by the war, liberated from both anachronistic pastiche and illogical imaginings. Whilst the artist’s invention reclaimed its rightful place, machines, no longer a factor in intellectual decline through its making or distributing of counterfeit copies of beautiful materials, would permeate aesthetically original and rational creations everywhere. This world movement, however, was lacking the effective support and clear understanding of the public. Only these accolades would merit an exhibition. But rather than a bazaar intended to show the power of the respective production of the nations, it would have to be a presentation of excellence turned towards the future.

When the Exposition internationale des Arts décoratifs et industriels modernes, or International Exhibition of Modern Decorative and Industrial Arts – originally planned for 1916, but adjourned because of the war – was re-envisioned in 1919 by public authorities, modifications were imperative. The 1911 classification project contains only three groups: architecture, furniture, and finery. The arts of the theatre, of the streets and the gardens, which were special sections, naturally required a new group. In its title, the new project also comprised a significant addition. The Exhibition was to be devoted to decorative and ‘industrial’ arts; it would affirm the willingness of a close co-operation between aesthetic creation and its distribution through the powerful means of industry. Besides the manufacturers, the material suppliers were also to be given a large space, thanks to the design which inspired the presentations of 1925. ‘Modern’ decorative art was to be presented in its entirety like an existing reality, completely suited to contemporary aesthetic and material needs. Ceramic tiles, hanging fabric wall coverings, and wallpaper – each has their reason for adorning particular spaces. The ideal mode of presentation was thus the meeting of a certain number of ‘modern’ buildings, decorated entirely inside and out, which would be placed next to stores, post offices, and school rooms, constituting a kind of miniature city or village.

Moreover, these designs had to inspire the materials they had to work with, adopted for the use of the location granted and the distribution of the works which were thoughtfully placed in their midst. That is how four principal modes of presentation were determined: in isolated pavilions, in shops, in galleries of the Esplanade des Invalides, and in the halls of the Grand Palais. The isolated pavilions, reserved for associations of artists, craftsmen, and manufacturers had to represent village

and countryside homes, hotel businesses, schools, and even churches and town halls. In short, all the framework of contemporary life could be found here. Shops marked the importance attached to urban art and offered the possibility of presenting window-dressings, as well as displays, spanning one or more units. The galleries, particularly for architecture and furniture, allowed compositions connected to the Court of Trades, which were managed by the theatre and the library. They were meant to constitute the largest part of the Exhibition. At last, the interior installations of the Grand Palais were systematically categorised.

The Exhibition aroused new activity long in advance, as a consequence of the emulation it caused among artists and manufacturers. The creator's efforts were significantly encouraged by groups of 'modern' minds, which grew in number and made engaging and effective propaganda. Foreign exhibitors attach no less importance than the hosts to an opportunity that would allow most countries to compare their efforts and enrich their designs. Thus, the frame of mind of the exhibition was not a centralising narrow-mindedness, a formal modernism of the time. Far from imposing rigid and concrete specifications of style, the Exhibition of 1925 became apparent as an overview intended to reveal the tendencies in contemporary art, and to showcase their first achievements. The only stipulation was for it to be an 'original production', appropriate to the needs, universal or local, of the time. This phrase could be used to refer to any previous century, which may have only been said to be great because it was thought to be innovatory.



## Antiquity



1. **Anonymous.** Bee-shaped pendant, Royal Necropolis, Malia, 1700–1600 BCE. Gold. Heraklion Archaeological Museum, Heraklion (Crete). Greek Antiquity.

It is widely accepted that the first traces of civilisation and, by extension, the first features of characteristic styles, are to be found in Egypt. The day when man determined that one substance was more precious than another, he worked on it as on a labour of love and devoted it to the embellishment of temples which he reared to his gods, or the adornment of his own person. All written records unite in proving this, Holy Scripture, Homeric poems, and even the oldest narratives of the Far East. Museums have also confirmed the fact and bear authentic testimony to this innate sentiment of luxury inherent in all people of the earth. Who has not stood astonished before the perfection of the Greek jewels displayed in the Louvre or before the first attempts of unknown people of the Americas, as barbaric and almost similar to those of Asia Minor? Is it not well-known that, among ourselves the artistic forms given to the precious metals were but a provisional garb intended to impart an agreeable appearance to the portable wealth of our ancestors? Capital accumulated in this shape was readily moveable, and, alas still more readily alienable. War, emigration, casual wants, all brought gold and silver to the smelting-pot, which had erewhile been

proudly displayed in vases, furniture, and jewellery. Nor is it simply ancient times which had to undergo such vicissitudes of which we have spoken. There is not an epoch in history which has not had its hecatombs of works of art whenever the pressure of public requirements made itself sensibly felt.

Styles emerge from a mix of ideas and take on the universal cloak of timeless beauty. Whether they are cheerful or solemn depends on contemporary fashions and events as the style will pick and choose from preceding styles to satisfy current whims. Vanity, the early signs of which we discussed when describing the prehistoric cavewoman in her necklaces of coloured stones, animal teeth, and perforated shells, will now come into its own as not only the Egyptians and Assyrians, but the Hebrews and peoples throughout Asia perfected the goldsmith's arts. Egyptian tombs have yielded perfectly-chased pectorals, scarab necklaces, symbolic fish, lotus flowers, and so on. However, these cannot compete with Greek jewellery.

The goldsmith's trade was a school which produced masters. Lysippos hammered metal before he became sculptor; Alexander, third son of Perseus, king of Macedon, did not think it disparaging to make chasings in gold and silver. The large votive vase in the temple of Minerva has immortalised the name of Aristotle of Hiton. Calumis, sculptor as he was, used to embellish silver vases with bas-reliefs, which, in the days of Nero, were, at Rome and among the Gauls, an article of luxury for the rich and a subject of emulation for artists. However, magnificent works, crowns, vases, and jewellery, have honoured our museums and suffice to prove that the songs of Homer and the descriptions of Pliny were not exaggerated.

The Greeks excelled in the working of metal, which they decorated with repoussé work and did not solder, while the Egyptians were the masters of pictorial representation in jewellery.

However, we are more familiar with Roman and Etruscan gold work thanks to the excavations of the necropolis of Etruria and particularly those carried out in the ruins of Herculaneum and Pompeii. Amongst other objects, the clips, earrings, hooks, mirrors, and brooches recovered there are admirable for their shape, taste, and beauty. The Romans, in fact, loved gold and precious stones and brought a delicate good taste to their jewellery which Eastern peoples, who were more preoccupied with originality than with the aesthetic aspects of their art, lacked. The Byzantine emperors, too, would further emphasise luxury and their strange heavy jewellery is often accused of lacking taste. However, Byzantium at least has the excuse of achieving real luxury and the magnificent abundance it expresses perhaps makes amends for other deficiencies. It is "a dazzling jumble of enamels, cameos, niellos, pearls, garnets, sapphires, and gold and silver indented work". (Théophile Gautier.) The Gauls and Franks seem to have been fond of the necklaces and rings made of precious metals of which so many examples have been found in their tombs. Gallo-Roman gold and silver smiths have left us many examples of bracelets and armbands in the shape of coiled snakes, necklaces, badges, brooches, and so on. Generally speaking, the style of these pieces is closely aligned with the building style and decoration of the period. We suggested earlier that a piece of furniture is a miniature architectural monument. Similarly, a piece of jewellery is a miniature monument in gold or silver. We will recognise the designs used from the pediments of temples or the columns of the time and the shape from one or other detail of a building or the curve of a typical amphora.

The list of Egyptian furniture includes chests, pedestal tables, armchairs, stools and tables which are relatively similar in shape to our own. They are decorated with metals, ivory, mother-of-pearl, and precious woods. They have brightly-coloured coverings and there are cushions on the armchairs and stools. The beds have a kind of bed base made of strips of fibres or leather which show that comfort was a consideration. The chests take the form of miniature dwellings or temples. In summary, the Egyptian style is characterised by the hieratical, monumental nature of its statuary, by its columns and capitals (palm tree or lotus), by its sphinx, by the colossi with the heads of the pharaohs and its animal-headed gods, by its obelisk and by its pyramids, by its decoratively-

deployed hieroglyphs, and finally by the huge size of its buildings. Furthermore, the widely-used decorative sacred scarab motif should not be forgotten.

The weaving of textiles dates from the earliest ages of the world, and even now we are struck with amazement at the perfection of the works produced by the hands of the ancient Egyptian craftsmen. With the primitive looms and materials spun by hand, they obtained wonderful fabrics. We learn, from the description of yarn found in the Louvre, about the fine long pile and fringed material, called *fimbria* and the transparent fabric styled by the Latins, *nebula linea*, which we will again meet with in the East at Mossoul, whence it reaches us under the name of muslin.

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



2. **Anonymous.** Armchair of Hetepheres, Dynasty IV, 2575–2551 BCE. Gilded wood, 79.5 × 71 cm. Egyptian Museum, Cairo. Egyptian Antiquity.





3. **Anonymous.** Bracelets from the tomb of Djer, Dynasty I, 2920–2770 BCE. Gold, lapis lazuli, length: 10.2–15.6 cm. Egyptian Museum, Cairo. Egyptian Antiquity.

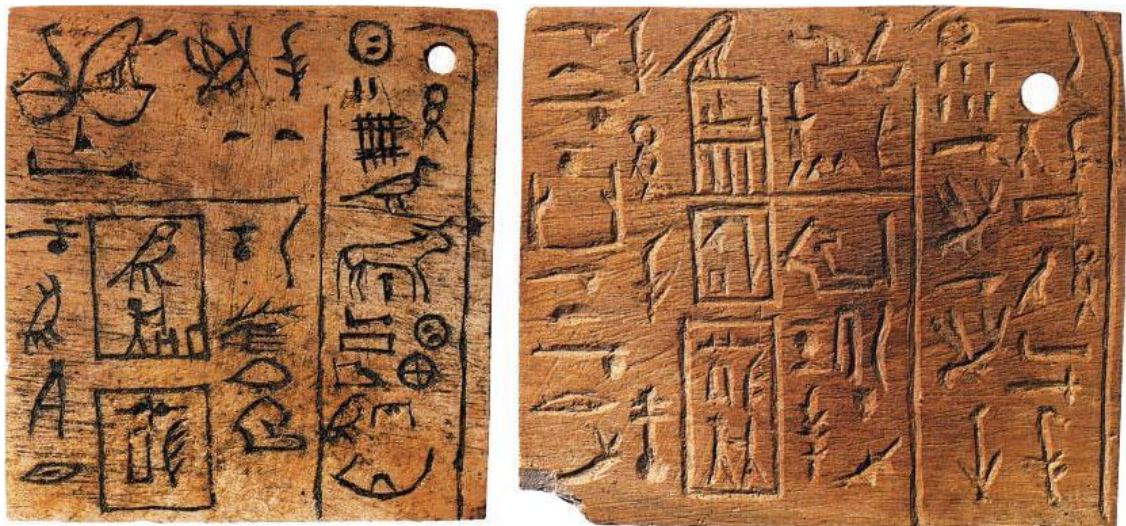




4. **Anonymous.** Pendant, *Imdugud, the Lion-Headed Eagle*, Royal Palace of Mari, c. 2650 BCE. Lapis lazuli, gold, bitumen, and copper, 12.8 × 11.8 cm. National Museum of Damascus, Damascus. Eastern Antiquity.



5. **Anonymous.** Decorative panel, Dynasty III, 2630–2611 BCE. Limestone and stoneware, 181 × 203 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



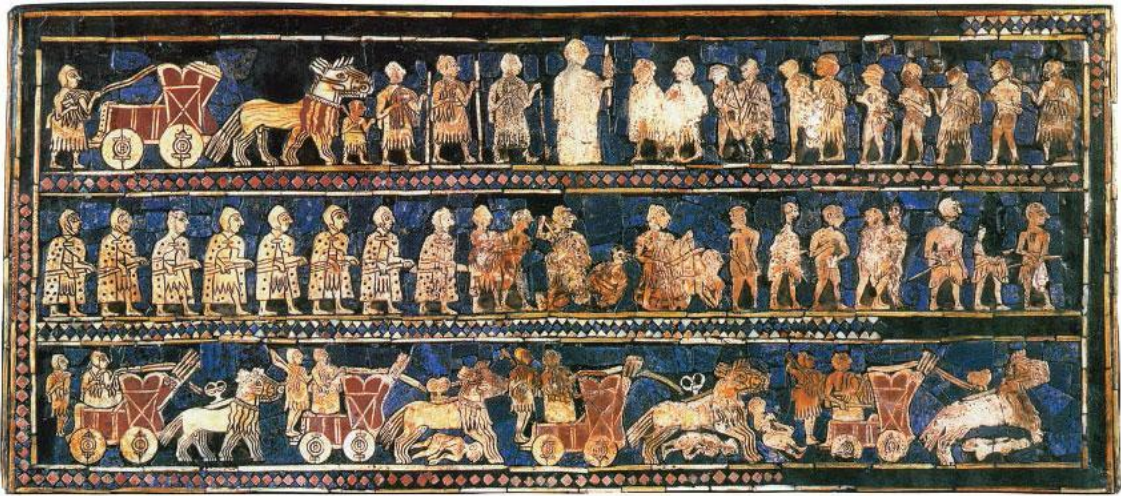
6. **Anonymous.** Labels for vases, Dynasty I, 2920–2770 BCE. Ivory. Egyptian Museum, Cairo. Egyptian Antiquity.







7. **Anonymous.** Inlaid panel of a soundboard from a lyre, c. 2600 BCE. Seashell and bitumen, 31.1 × 11.3 cm. University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia. Eastern Antiquity.



8. **Anonymous.** *The Standard of Ur* (double-sided), c. 2600–2400 BCE. Wood, seashell, red limestone, and lapis lazuli, 21.5 × 49.5 cm. British Museum, London. Eastern Antiquity.



9. **Anonymous.** Litter belonging to Hetepheres, Dynasty IV, 2575–2551 BCE. Wood with gold leaf, height: 52 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



10. **Anonymous.** Bed belonging to Hetepheres, Dynasty IV, 2575–2551 BCE. Wood with gold leaf, 178 × 21.5 × 35.5 cm. Egyptian Museum, Cairo. Egyptian Antiquity.





11. **Anonymous.** Bowls belonging to Hetepheres, Dynasty IV, 2575–2551 BCE. Wood with gold leaf, diameter: 8–8.5 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



12. **Anonymous.** Chains with amulets and clasp, c. 2055–1650 BCE. Silver, lapis lazuli, glass, feldspar, electrum, carnelian, amethyst, length: 47 cm. British Museum, London. Egyptian Antiquity.



13. **Anonymous.** Earrings, Dynasty XVIII, c. 1550–1295 BCE. Gold, diameter: 2.6 cm. British Museum, London. Egyptian Antiquity.



14. **Anonymous.** Necklace with pectoral, dedicated to Sesostri II, Dynasty XII, 1898–1881 BCE. Gold and semi-precious stones, height: 4.9 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



15. **Anonymous.** Pendant in the shape of a shell inscribed with the name of Ibshemuabi, King of Byblos, 2000–1500 BCE. Gold, semi-precious stones, 7.5 × 7 cm. Directorate General of Antiquities, Beirut. Eastern Antiquity.





16. **Anonymous.** Pendant belonging to Mereret, Dynasty XII, 1881–1794 BCE. Semi-precious stones, height: 4.6 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



17. **Anonymous.** Ceremonial hatchet of Ahmose, Dynasty XVIII, 1550–1525 BCE. Wood, copper, gold, and semi-precious stones, 47.5 × 6.7 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



18. **Anonymous.** Dagger belonging to Princess Ita, Dynasty XII, 1929–1898 BCE. Gold, bronze, semi-precious stones, length: 28 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



19. **Anonymous.** 'Octopus' Vase, Palekastro, c. 1500 BCE. White fictile, height: 28 cm. Heraklion Archaeological Museum, Heraklion (Crete). Greek Antiquity.





20. **Anonymous.** Funeral mask, known as 'Mask of Agamemnon', Grave V, Mycenae, c. 1600–1500 BCE. Gold, height: 31.5 cm. National Archaeological Museum, Athens. Greek Antiquity.



21. **Anonymous.** Pitcher belonging to Hephaistos, c. 1800 BCE. Height: 27 cm. Heraklion Archaeological Museum, Heraklion (Crete). Greek Antiquity.





22. **Anonymous.** Golden Vaphio cup, c. 1500–1400 BCE. Gold, height: 7.5 cm. National Archaeological Museum, Athens. Greek Antiquity.



23. **Anonymous.** Stela of Amenhotep, Dynasty XVIII, c. 1400–1390 BCE. Limestone, traces of paint, height: 89 cm. British Museum, London. Egyptian Antiquity.





24. **Anonymous.** Drawing board, Dynasty XVIII, c. 1475 BCE. Wood, plaster, ink, 36.5 × 53.4 cm. British Museum, London. Egyptian Antiquity.



25. **Anonymous.** Cylinder seal of Annipi, King of Sidon and son of Addume, c. 13th century BCE. Blue glass (cobalt), height: 2.7 cm. Musée du Louvre, Paris. Egyptian Antiquity.



26. **Anonymous.** Vases on behalf of Yuya, Dynasty XVIII, 1387–1350 BCE. Painted limestone, height: 25 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



27. **Anonymous.** Perfume container, Dynasty XVIII, 1333–1323 BCE. Alabaster, gold, glass paste, stoneware, 70 × 36.8 cm. Egyptian Museum, Cairo. Egyptian Antiquity.





28. **Anonymous.** Throne with footrest, Dynasty XVIII, 1333–1323 BCE. Wood, golden leaf, silver, glass paste, precious stones, stoneware, height of throne: 102 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



29. **Anonymous.** Chair belonging to Princess Satamun, Dynasty XVIII, 1387–1350 BCE. Stuccoed wood, gold leaf, plant fibres, height: 77 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



30. **Anonymous.** Folding headrest, Dynasty XVIII, c. 1390–1295 BCE. Wood, 19.2 × 19.4 cm. British Museum, London. Egyptian Antiquity.





31. **Anonymous.** Painted chest, Dynasty XVIII, 1333–1323 BCE. Stuccoed and painted wood, 61 × 43 cm. Treasure belonging to Tutankhamun. Egyptian Museum, Cairo. Egyptian Antiquity.



32. **Anonymous.** Jug, 14th-12th century BCE. Bronze, height: 43.2 cm. British Museum, London. Chinese Antiquity.





33. **Anonymous.** Jug for rituals, 12th century BCE. Bronze, height: 20.3 cm. British Museum, London. Chinese Antiquity.



34. **Anonymous.** Jug with bird feet, 12th-11th century BCE. Bronze, height: 20 cm. Shanghai Museum, Shanghai. Chinese Antiquity.





35. **Anonymous.** Jug, 11th century BCE. Bronze, height: 42 cm. British Museum, London. Chinese Antiquity.



36. **Anonymous.** Chariot for worship, Bisenzio, end of the 8th century BCE. Bronze, wheels: 30 cm. Museo Nazionale Etrusco di Villa Giulia, Rome. Etruscan Antiquity.



37. **Anonymous.** Bronze razor, 9th century BCE. Bronze with engraved hunting scene and geometric pattern. Museo archeologico e d'arte della Maremma, Grosseto. Etruscan Antiquity.





38. **Anonymous.** Lower part of a quiver from Lorestan (Iran), 1000–750 BCE. Bronze. Musées royaux d'Art et d'Histoire, Brussels. Eastern Antiquity.



39. **Anonymous.** Dipylon vase, from a cemetery in Dipylon, 750–735 BCE. Terracotta, diameter: 72.4 cm. The Metropolitan Museum of Art, New York. Greek Antiquity.





40. **Anonymous.** Eleusis Amphora: *The Blinding of the Cyclops Polyphemus by Odysseus*, c. 675–650 BCE. Terracotta, height: 142.3 cm. Archaeological Museum of Eleusis, Eleusis (Greece). Greek Antiquity.



41. **Anonymous.** Jug, c. 650 BCE. Terracotta, 28 cm. Museo del Palazzo dei Conservatori, Rome. Etruscan Antiquity.







42. **Anonymous.** Situla belonging to Bakenranef, c. 700 BCE. Stoneware. Museo Archeologico Nazionale Tarquiniese, Tarquinia (Italy). Etruscan Antiquity.

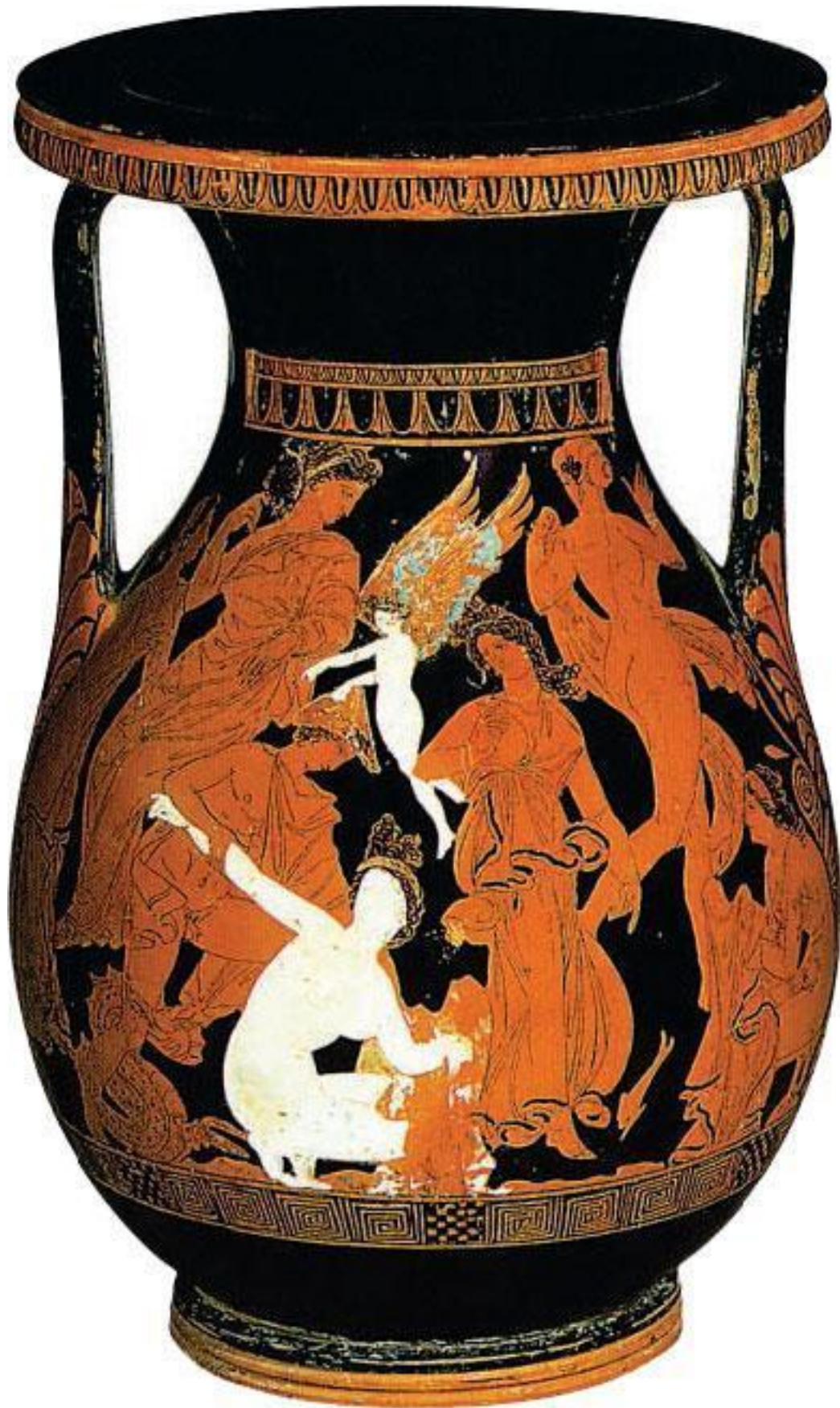


43. **Anonymous.** Piece of a belt, probably from Ziwiye, end of the 8th century BCE. Gold leaf, 16.5 cm. British Museum, London. Eastern Antiquity.



44. **Anonymous.** Bowl from the tomb of Bernardini, 675 BCE. Gilded silver. Museo Nazionale Etrusco di Villa Giulia, Rome. Etruscan Antiquity.



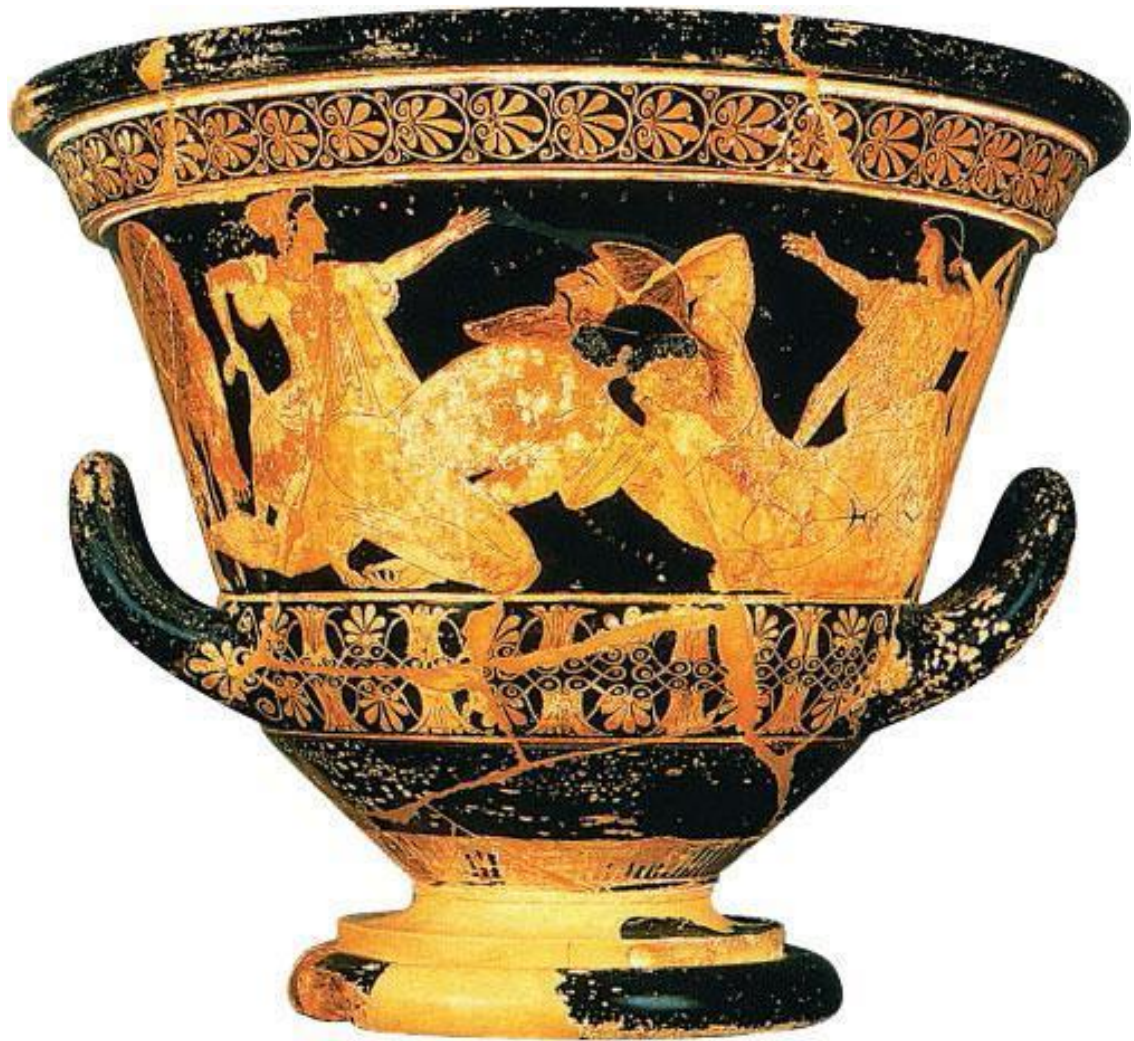


45. **Marsyas Painter**, *Peleus and Thetis, Surrounded by Other Sea Nymphs*, c. 340 BCE. Red-figured storage jar, height: 43.3 cm. British Museum, London. Greek Antiquity.



46. **Anonymous.** *Hercules Strangling the Nemean Lion*, c. 525 BCE. Attic black-figure amphora, height: 45.5 cm. Museo Civico dell'Étà Cristiana, Brescia. Greek Antiquity.





47. **Euphronios**, end of the 6th century BCE-first half of the 5th century BCE, Greek. *Hercules Wrestling Antaeus*, 515–510 BCE. Red-figured calix krater, height: 44.8; diameter: 55 cm. Musée du Louvre, Paris. Greek Antiquity.

## **Euphronios**

**(Athens, end of the 6th century BCE  
– first half of the 5th century BCE)**

As pottery maker and painter, Euphronios is one of the most well-known artists of his time, as the antiquated Greek pottery with black figures was replaced by innovative ceramics with red figures. As a forerunner in the new technique, Euphronios made several of his works recognisable through his style and his signature. He was inspired by mythological themes, by daily scenes, and by the heroic acts of Hercules, producing many large vases, amphorae, and kraters. Known for the precision of drawing naked and muscular figures, Euphronios sought opportunities to create versatile works of art, and added a hand-written note on his works.





48. **Douris**, 6th-5th century BCE, Greek. *Memnon Pietà*, c. 490–480 BCE. Interior from an Attic red-figured cup, diameter: 26.7 cm. Musée du Louvre, Paris. Greek Antiquity.



49. **Anonymous.** *Red-haired Demon*, c. 350 BCE. Red-figured kylix (bowl) from Vulci. Museo Gregoriano Etrusco, Vatican City. Etruscan Antiquity.



50. **Anonymous.** Mirror illustrating *The Nursing of Hercules*, c. 350 BCE. Bronze. Museo Archeologico Nazionale, Florence. Etruscan Antiquity.



51. **Anonymous.** Mirror from Tuscany, 350–300 BCE. Bronze, diameter: 12 cm. Museo Archeologico Nazionale, Florence. Etruscan Antiquity.





52. **Anonymous.** Mirror with eight protrusions, 206 BCE – 22 °CE. Bronze, diameter: 21 cm. National Palace Museum, Taipei. Chinese Antiquity.



53. **Anonymous.** Coins from Vetulonia, c. 250 BCE. Bronze. Museo Archeologico Nazionale, Florence. Etruscan Antiquity.



54. **Anonymous.** Mirror with a winged genius, 3rd century BCE. Bronze. Museo Nazionale Etrusco di Villa Giulia, Rome. Etruscan Antiquity.





55. **Anonymous.** Embellishment on the tomb of a woman from Waldalgesheim (Germany), second half of the 4th century BCE. Bronze, height: 9.5 cm. Rheinisches Landesmuseum Bonn, Bonn. Celtic Antiquity.



56. **Anonymous.** Chinese lacquered coffin decorated with birds and dragons, 4th century BCE. Wood, 184 × 46 cm. Hubei Museum, Hubei (China). Chinese Antiquity.







57. **Anonymous.** Earring, c. 300 BCE. Gold. Museo Nazionale Etrusco di Villa Giulia, Rome. Etruscan Antiquity.



58. **Anonymous.** Bracelet, Ptolemaic period, 305 BCE. Gold, diameter: 8 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



59. **Anonymous.** Signet ring, 4th-3rd century BCE. Carnelian, diameter: 1.7 cm. The State Hermitage Museum, St Petersburg. Persian Antiquity.



60. **Anonymous.** Bracelet with an agate stone, Roman period, 117–138 CE. Hammered gold leaf, agate, diameter: 9 cm. Egyptian Museum, Cairo. Egyptian Antiquity.





61. **Anonymous.** Headpiece with a serapi figure, Roman period, 117–138 CE. Gold, diameter: 22 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



62. **Anonymous.** Two adornments depicting immortals, late Han dynasty, 2nd-3rd century CE. Gold leaf and inlaid work, 2.5 × 4 cm. Musée national des Arts asiatiques – Guimet, Paris. Chinese Antiquity.





63. **Anonymous.** Incense burner in the shape of a Lian house, late Han dynasty, 20–22 °CE. Ceramic with lead glaze, height: 15 cm. Musée national des Arts asiatiques – Guimet, Paris. Chinese Antiquity.





64. **Anonymous.** Embellished vase, Roman period, 2nd-3rd century CE. Glass, bronze, and gold. Egyptian Museum, Cairo. Egyptian Antiquity.



65. **Anonymous.** Cup belonging to Lycurgus, 4th century BCE. Gilded ruby, glass mixture, gold, and silver with copper highlights, height: 16.5 cm. British Museum, London. Roman Antiquity.





66. **Anonymous.** Lamp with the figure of the god Bes, beginning of the 2nd century. Terracotta, height: 21.5 cm. British Museum, London. Egyptian Antiquity.



67. **Anonymous.** *Adoration of the Magi*, c. 200. Fresco. Capella Greca, Catacomb of Priscilla, Rome. Romanesque.





68. **Anonymous.** *The Good Shepherd*, c. 250. Fresco. Capella Greca, Catacomb of Priscilla, Rome. Romanesque.





69. **Anonymous.** *King Hunting Rams*, plate, 5th-6th century. Silver, mercury gilding, niello inlay, diameter: 21.9 cm. The Metropolitan Museum of Art, New York. Persian Antiquity.



70. **Anonymous.** The Missorium of Theodosius, 387–388. Silver, partially gilded, diameter: 74 cm. Real Academia de la Historia, Madrid. Byzantine Antiquity.





71. **Anonymous.** Scipio's shield, end of the 4th century or beginning of the 5th century. Silver, partially gilded, diameter: 71 cm. Cabinet des Médailles, Bibliothèque nationale de France, Paris. Byzantine Antiquity.



72. **Anonymous.** Medal of Emperor Constantine the Great, 315. Silver, diameter: 2.4 cm. Staatliche Münzsammlung München, Munich. Romanesque.





73. **Anonymous.** Medal of Emperor Constantine the Great and the sun god, Sol, 313. Gold. Cabinet des Médailles, Bibliothèque nationale de France, Paris. Romanesque.





74. **Anonymous.** Embellished bottle, Roman period, 4th century. Terracotta, height: 30.5 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



75. **Anonymous.** Bracelet, end of the 4th century or beginning of the 5th century. Gold and coloured stones, diameter: 7.5 cm. Cabinet des Médailles, Bibliothèque nationale de France, Paris. Byzantine Antiquity.



76. **Anonymous.** *Jason and Medea*, end of the 4th century or beginning of the 5th century. Tapestry in polychrome linen, diameter: 7 cm. Musée de Cluny, Paris. Egyptian Antiquity.





77. **Anonymous.** Lustre, 5th-7th century. Bronze (bobeche in modern glass), height: 18 cm; diameter: 48.5 cm. Musée du Louvre, Paris. Byzantine.

## Middle Ages



78. **Anonymous.** Sarcophagus, probably belonging to Archbishop Theodor, end of the 5th century or beginning of the 6th century. Marble. Basilica of St Apollinaris in Classe, Ravenna (Italy). Byzantine.

Besides the Celtic monuments to which we have already referred (menhirs, dolmens, etc.) there is very little that is original in the style of the Gaulish period and from the Roman invasion onwards, any traces of the romantic, which were, in any case, more a result of the rudimentary nature of life at the time than of a feeling for art, are swallowed up by the culture of the victorious Romans. The bathhouses, theatres, and arenas are all attributed indiscriminately to the Gauls and the Romans, and Gaulish furniture is so similar to the furniture used in Rome as to be indistinguishable from it. Frankish style is similarly insignificant. The Franks were busy fighting and a more civilised period only begins to flourish when peace returns. The evidence of this civilisation is to be found in the Christian monasteries built beside the tombs of the saints. Clovis' reign was of no artistic importance but Dagobert had an abbey built at Saint-Denis and left us an armchair which bears his name, although there is very little to distinguish it from a curule chair! At the same time, gold and silver works with a peculiarly Byzantine flavour have been found dating from Charlemagne's reign onwards. It seems that chests attributed to the Carolingian period decorated with ivory plaques showing mythical animals and using inlaid ivory and marquetry with different coloured woods inspired the arrangements used by Italian ivory craftsmen. What we shall witness next is the arrival in the West of a new art under the auspices of new religious aspirations.

The catacombs where the early Christians took refuge from the persecution of the Roman Emperors were to be the birthplace of this Christian art, which would evolve little by little



away from the old thinking. Hot wax paintings, richly-sculpted sarcophagi and a wealth of tools, receptacles and so on bear witness to the momentum of this new world view, which would be marked by a use of allegory and symbolism borrowed, in particular, from Pagan thought. However, one distinguishes in the rough execution of their work, which was of a much poorer quality than that of Rome's public buildings and imperial palaces, a thrust which was moving gradually away from those roots. When the vast Roman Empire tired of creating martyrs and inventing new forms of torture while its enemies expressed their faith through images of peace, happiness, unity, and hope, accepted the new faith, the images created in the catacombs began to decorate the walls of churches and basilicas. These images did not take on an identity entirely of their own until after the advent of Constantine when Christian art could safely develop inside these religious buildings.

At this point painting (sculpture was rather rare, found in the form of low reliefs on sarcophagi and was very similar in its themes to decorative painting) began to depict historical subjects, including Christ, the Virgin, the Apostles, Abraham and Moses, Jonah and Daniel, just as the artists of antiquity had depicted Perseus, Hercules and Theseus. It was not until basilicas had finally replaced profane buildings that Christians used images to celebrate their religion, through representations of their martyr's victory. Justinian, who had recourse to the Greek artists who imported a style of architecture which paid homage to Constantinople into the West, established the Byzantine style.

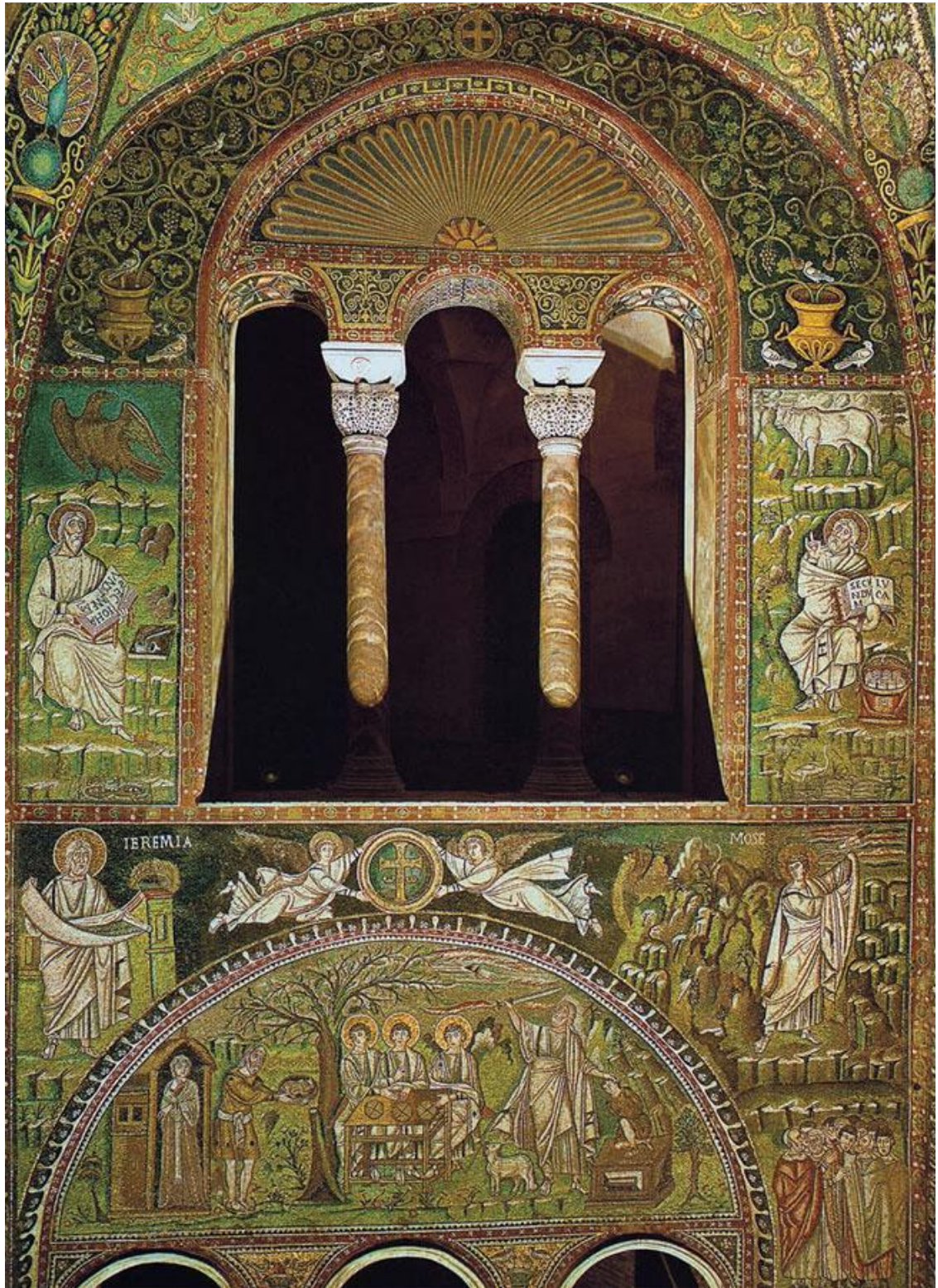
The Byzantine style is essentially an eastern style. It speaks of India, Persia, and Syria – of Asia, in fact, and celebrates the wealth of detail and the magnificence of their decoration. Although the profusion of decoration found in the Byzantine style is less than tasteful, it has great character. In painting, figures stand out against a golden background and mosaic work has never been more widely used than it was during this period. Rich fabrics from Asia were also typical. These were painted or embroidered, covered with gold or silver leaf, precious stones, cabochons and large pieces of chased metal. Favourite motifs were flowers, animals, and 'episodes from the life of Christ'. There might be up to six hundred figures on a tunic or cloak. Beds, seating, chests, vessels, and so on were made of delicately worked ebony, ivory, gold, silver, and bronze. This emphasis on luxury, seductive as it is, corrupted their taste and reflects the unusually free and pleasure-seeking manners of Byzantium. It was a time when wealth was a gateway to immorality and Byzantine art benefitted from the resulting splendour and pomp.

The Eastern peoples of antiquity were similar to modern Eastern peoples in the sense that they were content with a small range of furniture. Luxury was limited to the fine textiles that covered the frames provided with straps and webbing on which they slept. There were no chairs, tables or any of the other items of furniture we use today (except in royal palaces). Small chests and cabinets were used for all of these purposes. The lack of furniture can be ascribed to the fact that it was difficult to obtain suitable wood and to the fact that everyday life was simple as there was, at the time, very little middle ground between extravagant wealth and poverty. By contrast, at least as far as one can judge from remains and from frescoes and mosaics, the furnishings of the royal palaces were sumptuous. There were heavy solid thrones with cylindrical backs made up of a number of circles joined together, square seats with a cushion and heavy round legs and uprights. The decoration was hieratic and done in garish colours with alternating motifs. There were also mosaics and frescoes. There was an abundance of chandeliers, candelabras and worked bars. In summary, the Byzantine style was majestic. It used Greek ideas but rejected the Greek focus on simplicity and it is this difference that gives it its risky but captivating beauty. Its stylised decoration has the merit of imitating nature through routine and repetition and is an example of real beauty in an ornamental style.

The chest is an invention of the Middle Ages. Its shape, size, and the richness and quality of the decoration depend on the period when it was made. Chests may be made of wood or completely covered in painted fabric or leather. Along with the chest, the wardrobe is the other essential item

of furniture, the only property that people of a certain status had. It was made of solid wood with metal fittings and its doors had a number of solid locks, giving the item the bleak appearance of a miniature fortress. Initially, joiners and carpenters made furniture. Later the task passed to wood carvers, who then became cabinet makers and did more detailed, finer woodwork. Furniture was always portable and still consisted of very few items: chest, stool, bed, and wardrobe. However, these could be used for a variety of purposes with the help of a few cushions. Non-portable furniture only began to appear in the 15th century. It was used to furnish palaces and castles, which had made do, up to that point, with chests, beds, benches, tables, and dressing tables with shelves which were transported by mule or on carts. The chests were used to store cushions and wall-hangings, painted canvases or tapestries, pieces of gold work to decorate the dressing tables and textiles which were used as floor coverings once scattering scented plants or straw on floors fell out of fashion.

To close this chapter, we should like to say something about jewellery. The invading barbarians were skilled in working precious metals. The Goths, in particular, made wonderful gold and silver work, primarily in Spain. However, in the Middle Ages, artists worked almost entirely for the church. Naturally, goldsmiths' work and jewellery in the Middle Ages, as during other periods, followed fashions in architecture and sculpture. Champlevé enamelling was used as were precious stones, but the metal setting was rounded (until the mid-13th century). Solid, heavy Romanesque art was obliged to resist the delicacy of jewellery but Gothic art would not have lived up to its reputation for elegance, delicate tracery and filigree work if it had not triumphed in the goldsmith's art as well as in architecture. We would be prepared to wager that, had more Gothic jewellery survived, we would have been able to distinguish High, Middle, and Late Gothic pieces just as we are able to recognise the equivalent architectural styles. In conclusion, let us simply remember that in the Middle Ages the jeweller's art was used primarily to embellish reliquaries, shrines, mitres, crosiers, crosses, that these objects were decorated with enamelling which is renowned to this day and that the common people were not entitled to wear jewellery. This last point, which may be aesthetically understandable, although it is certainly undemocratic, perhaps opened the way for the dreadful imitation jewellery which is so much in vogue today.



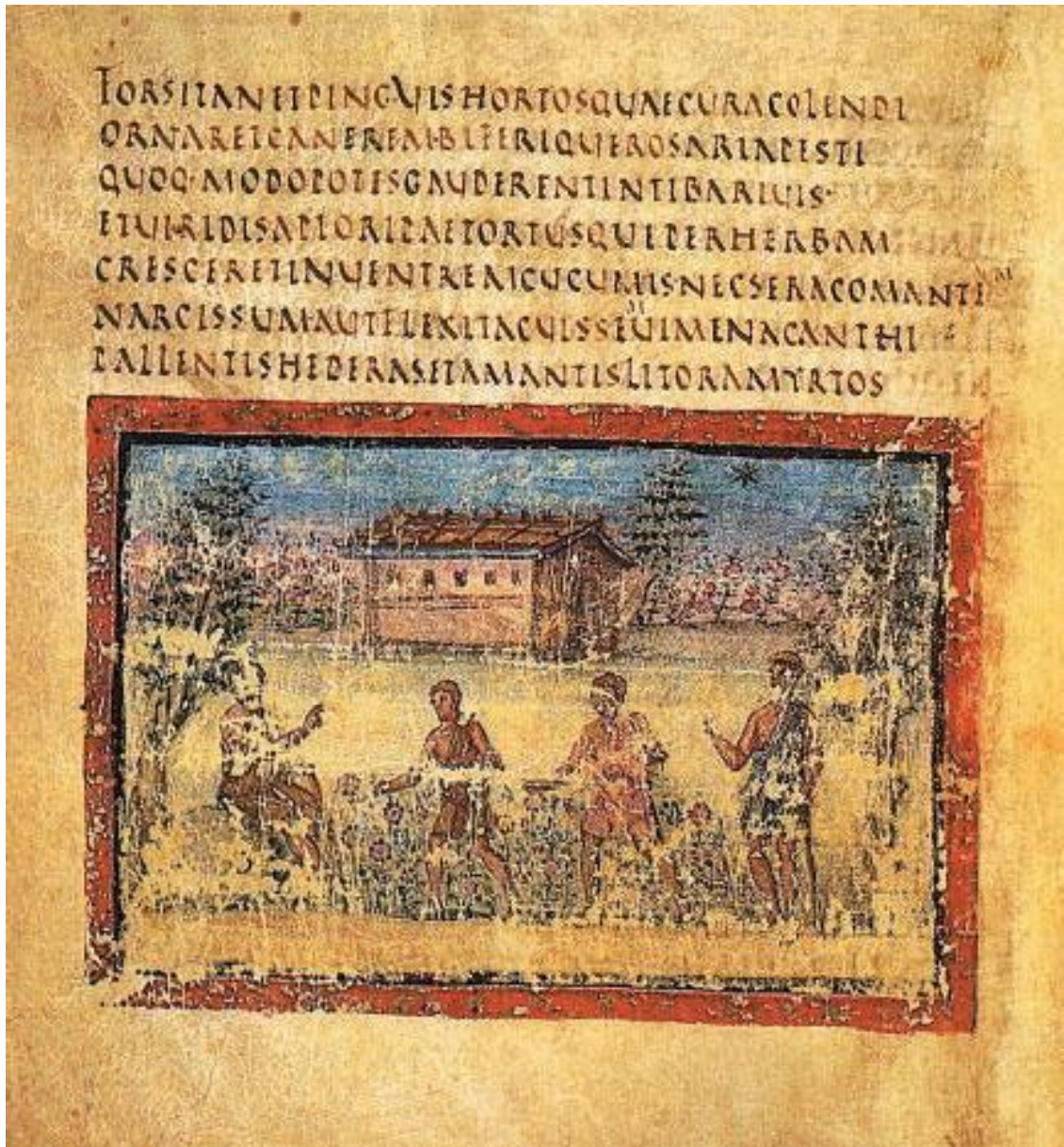
79. **Anonymous.** St Vitale Basilica, north wall: two scenes from the life of Abraham, angels, Moses, the prophet Jeremiah, St John, and St Luke, c. 527–548. Mosaic. Basilica of St Vitale, Ravenna (Italy). Byzantine.





80. **Anonymous.** *Procession of Twenty-Six Martyrs*, 493–526. Mosaic. Basilica of St Apollinaris in Classe, Ravenna (Italy). Byzantine.





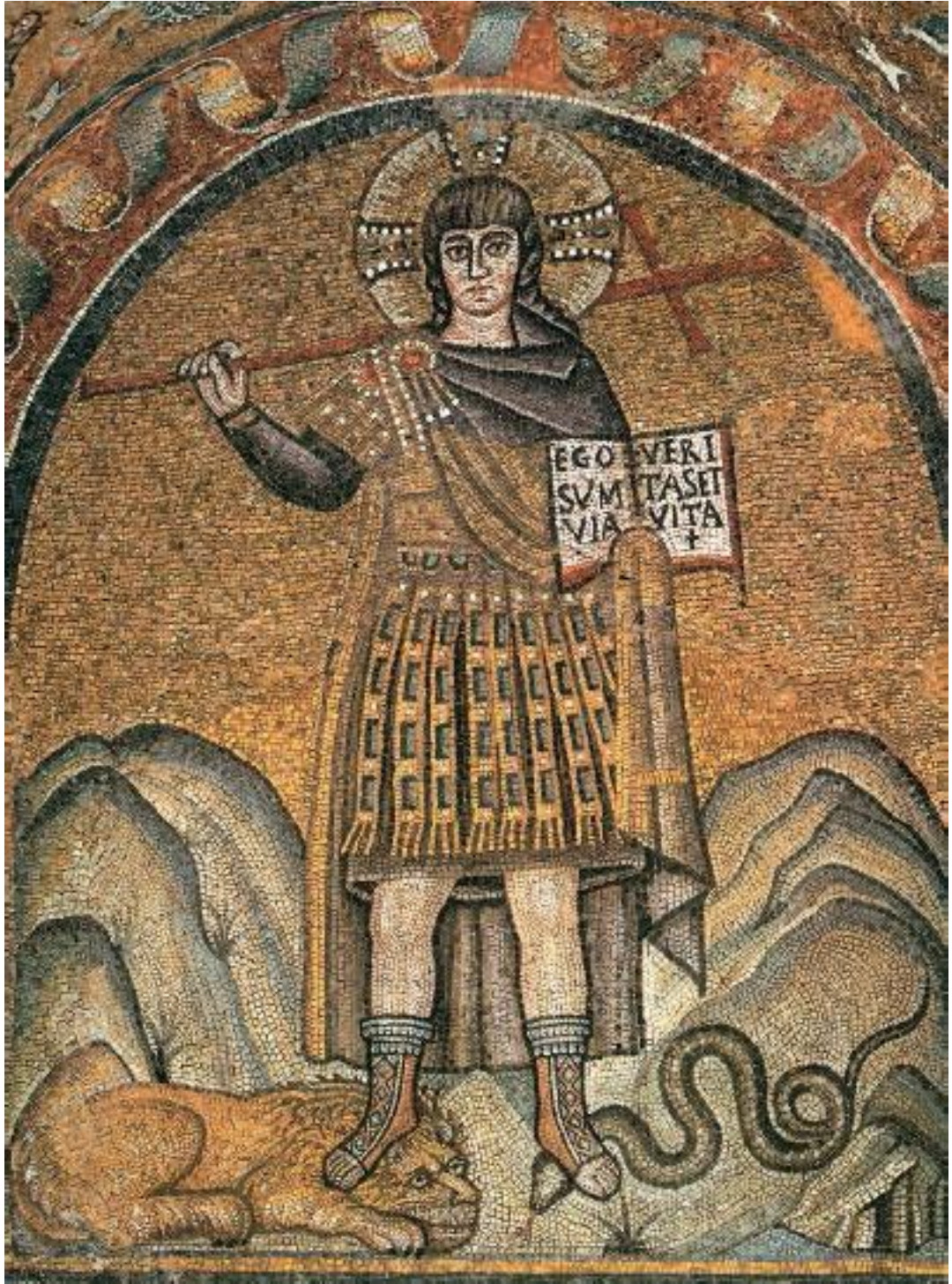
81. **Anonymous.** Miniature illustration of *Vergilius Vaticanus*, beginning of the 5th century. Illuminated manuscript, 21.9 × 19.6 cm. Biblioteca Apostolica Vaticana, Vatican City. Roman Antiquity.





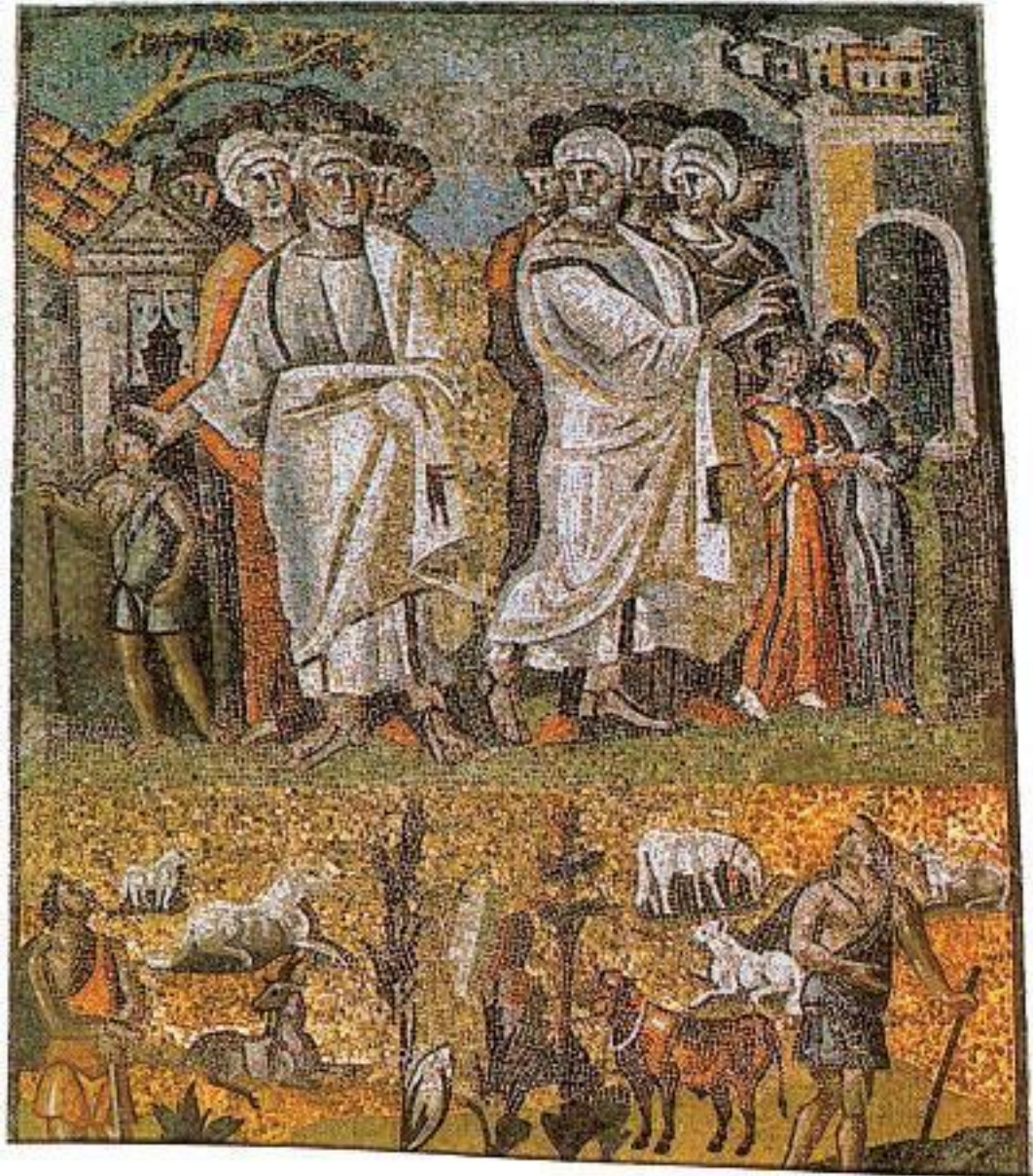
82. **Anonymous.** *The Good Shepherd* (detail), 425–450. Mosaic. Mausoleum of Galla Placidia, Ravenna (Italy). Byzantine.





83. **Anonymous.** *Christ as a Warrior*, c. 520. Mosaic. Museo Arcivescovile, Ravenna (Italy). Byzantine.





84. **Anonymous.** *The Parting of Lot and Abraham*, c. 432–440. Mosaic. Papal Basilica of Santa Maria Maggiore, Rome. Roman Antiquity.

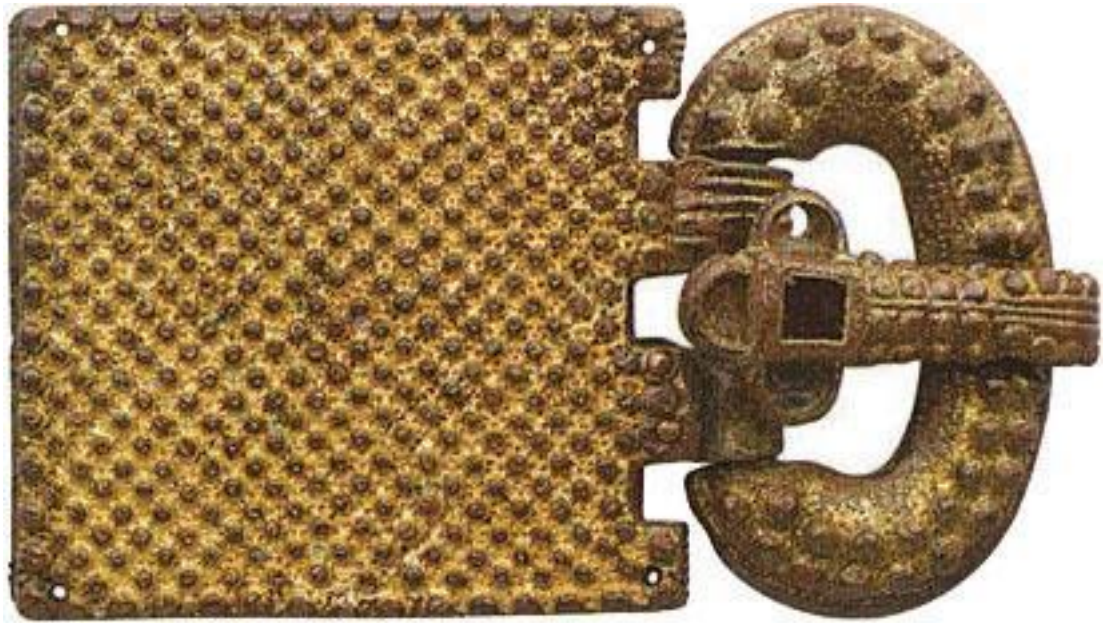


85. **Anonymous.** Locket of Empress Maria, Milan (?), 398–407. Cameo of silver, gold, emerald, and rubies. Musée du Louvre, Paris. High Middle Ages.





86. **Anonymous.** Patera from Cherchell, Mt Chenoua, 6th century. Silver, partially gilded, diameter: 16 cm. Musée du Louvre, Paris. Byzantine.



87. **Anonymous.** Belt buckle, Visigothic Kingdom, 6th century. Bronze and garnet, 7.1 × 12.3 cm. Musée de Cluny, Paris. High Middle Ages.



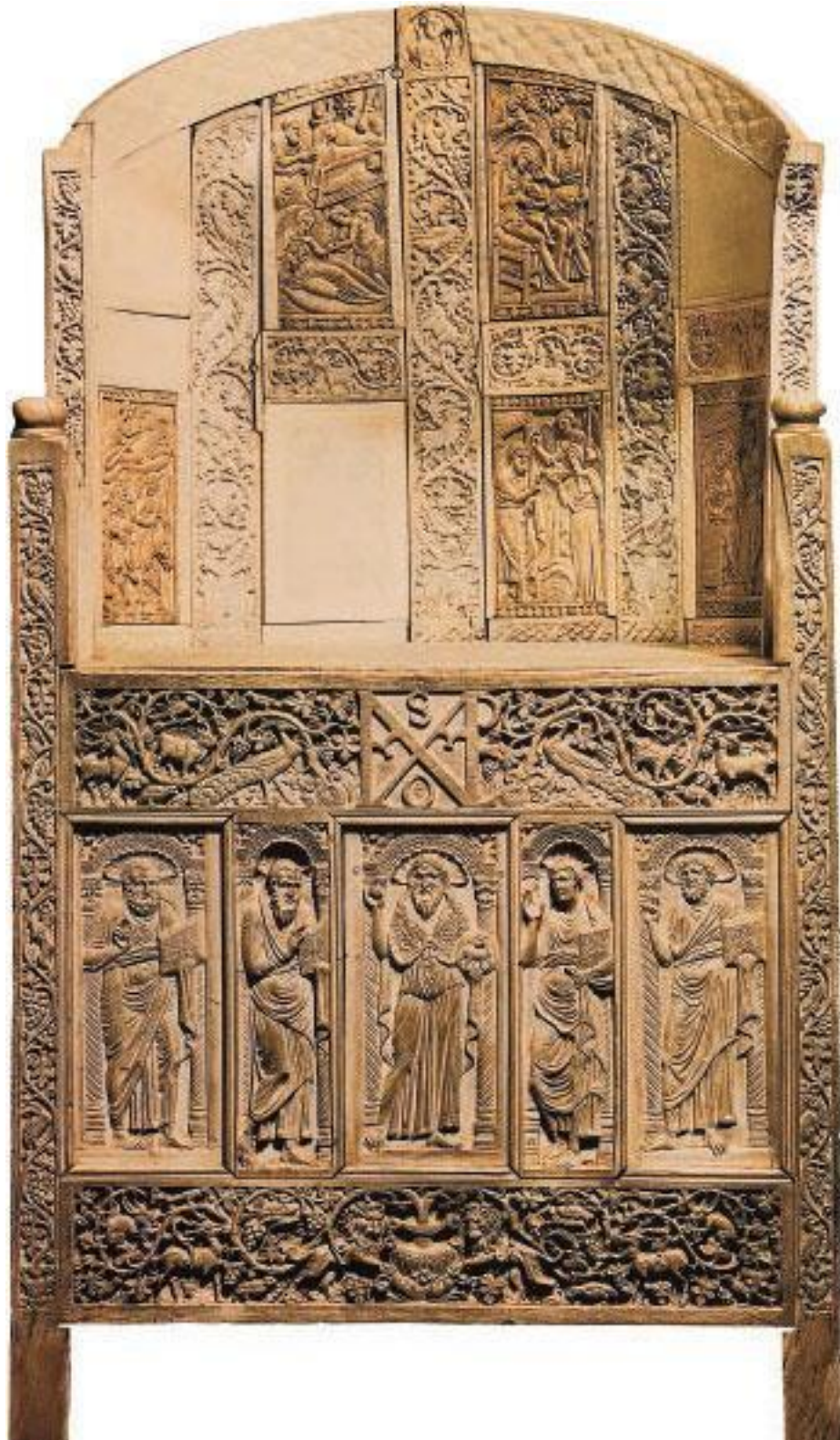


88. **Anonymous.** Missorium, *Hercules Strangling the Nemean Lion*, 6th century. Silver, diameter: 40 cm. Cabinet des Médailles, Bibliothèque nationale de France, Paris. Byzantine.



89. **Anonymous.** Diptych panel in five parts: *The Emperor Triumphant (Justinian?)*, Constantinople, first half of the 6th century. Ivory, traces of inlay, 34.2 × 26.8 cm. Musée du Louvre, Paris. Byzantine.





90. **Anonymous.** Throne of Maximilian, 546–554. Ivory. Museo Arcivescovile, Ravenna (Italy). Byzantine.



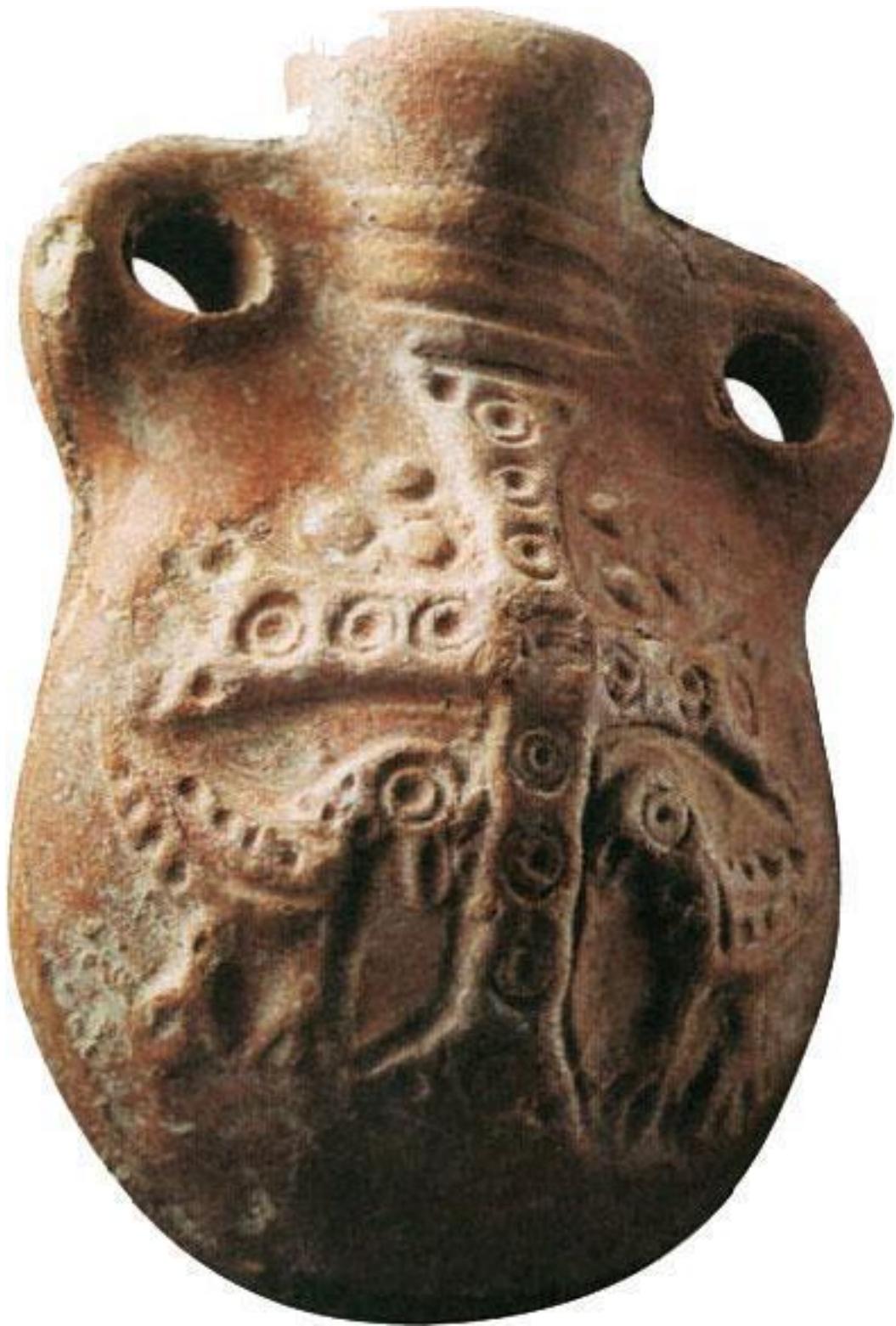




91. **Anonymous.** *Ariadne, Maenad, Satyr, and Eros*, first half of the 6th century. Ivory, 4 × 13.8 × 75 cm. Musée de Cluny, Paris. Byzantine.



92. **Anonymous.** Vase from Emesa (or Homs, Syria), end of the 6th century or beginning of the 7th century. Hammered, chased, and engraved silver, height: 45 cm. Musée du Louvre, Paris. Byzantine.



93. **Anonymous.** Ampulla with a cross, 6th century. Clay, 7 × 5 cm. Directorate General of Antiquities, Beirut. Eastern.





94. **Anonymous.** Adornments belonging to Queen Arnegundem, Merovingian Gaul, 6th century. Gold, garnet fragments, blue glass, silver, niello. Musée du Louvre, Paris. High Middle Ages.



95. **Anonymous.** Necklace with cross and pendants, Constantinople, 6th century. Gold, carved and engraved. The State Hermitage Museum, St Petersburg. Byzantine.





96. **Anonymous.** Cross of Justin II (or *Crux Vaticana*), c. 568–574. Gilded silver adorned with precious stones, 40.7 × 31.5 cm. From the treasury of St Peter, Vatican City. Byzantine.





97. **Anonymous.** Medallion with *The Triumph of the Emperor Qalaat al-Marqab*, 6th-7th century. Chased gold, medallion: length: 6 cm; diameter: 5.4 cm. Musée du Louvre, Paris. Eastern.



98. **Anonymous.** Wedding belt, end of the 6th century. Hammered, repoussé, and smouldered gold, granulation, length: 74 cm. Musée du Louvre, Paris. Byzantine.



99. **Anonymous.** Bracelet, end of the 6th century. Gold and glass paste (partly missing), diameter: 6 cm. Musée du Louvre, Paris. Byzantine.





100. **Anonymous.** Jug with the face of a goddess, 6th-7th century. Moulded silver, neck executed separately and fixed onto the stomach, retouched with a chisel and hollow punch, stabilising the handles of the jug. Height: 14.5 cm; weight: 3.58 kg. The State Hermitage Museum, St Petersburg. Persian.



101. **Anonymous.** Treasure of Guarrazar. Votive crowns, crosses, pendants, and suspension chains, Visigothic Spain, 7th century. Gold, sapphire, emeralds, amethyst, pearls, quartz, mother-of-pearl, and jasper. Musée de Cluny, Paris. High Middle Ages.





102. **Anonymous.** Belt, 7th century. Gold, 6.3 × 6.4 cm. Musée d'Archéologie nationale, Saint-Germain-en-Laye. Byzantine.





103. **Anonymous.** Fragment of a sheath, c. 6th-7th century. Wood, copper, gold, niello, and stainless steel, 30 × 8 cm. Musée de Cluny, Paris. Romanesque.

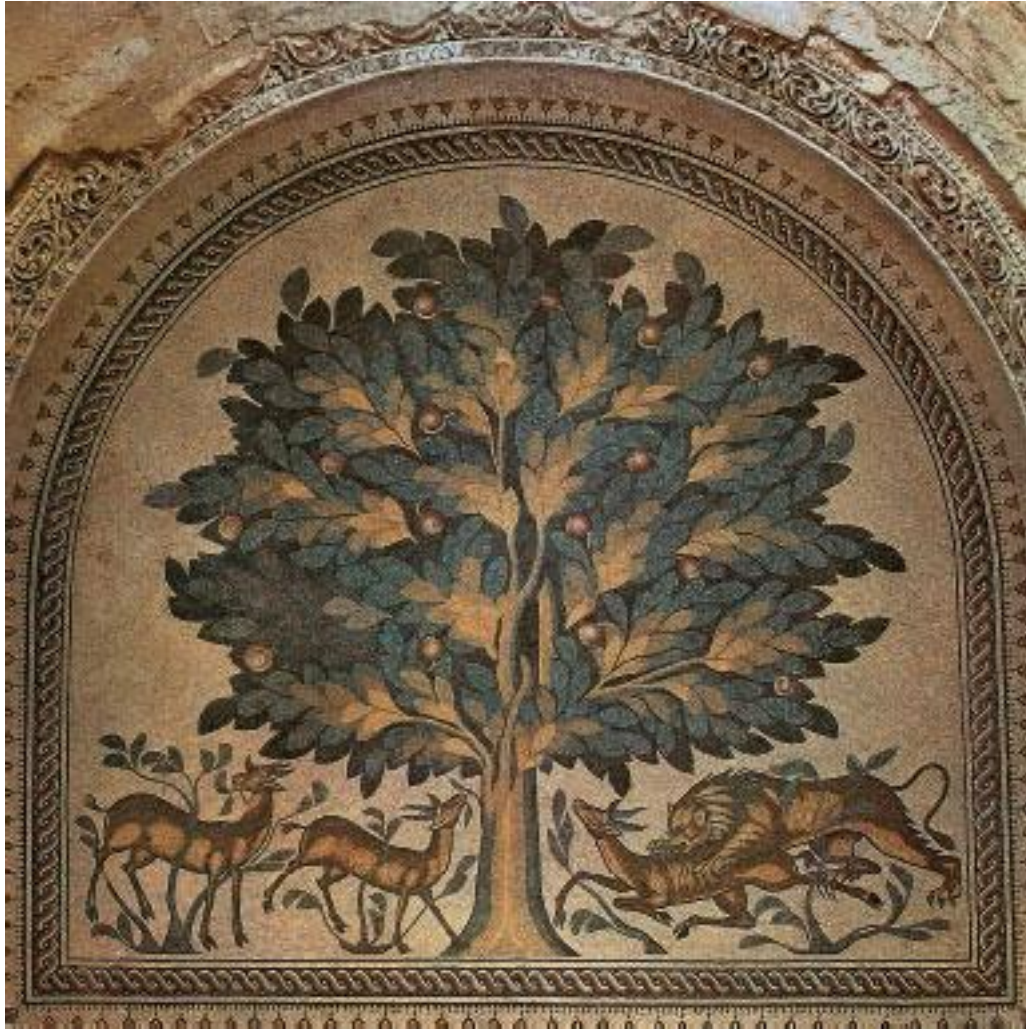


104. **Anonymous.** Signet ring, c. 6th-7th century. Agate, 2.6 × 2.1 cm. The State Hermitage Museum, St Petersburg. Persian.





105. **Anonymous.** Pitcher, 7th century. Carnelian, height: 19 cm. Musée du Louvre, Paris. Byzantine.



106. **Anonymous.** *Lion and Gazelle*, 724–743. Mosaic. Hisham's Palace (Khirbat al-Mafjar), West Bank (Palestine). Eastern.



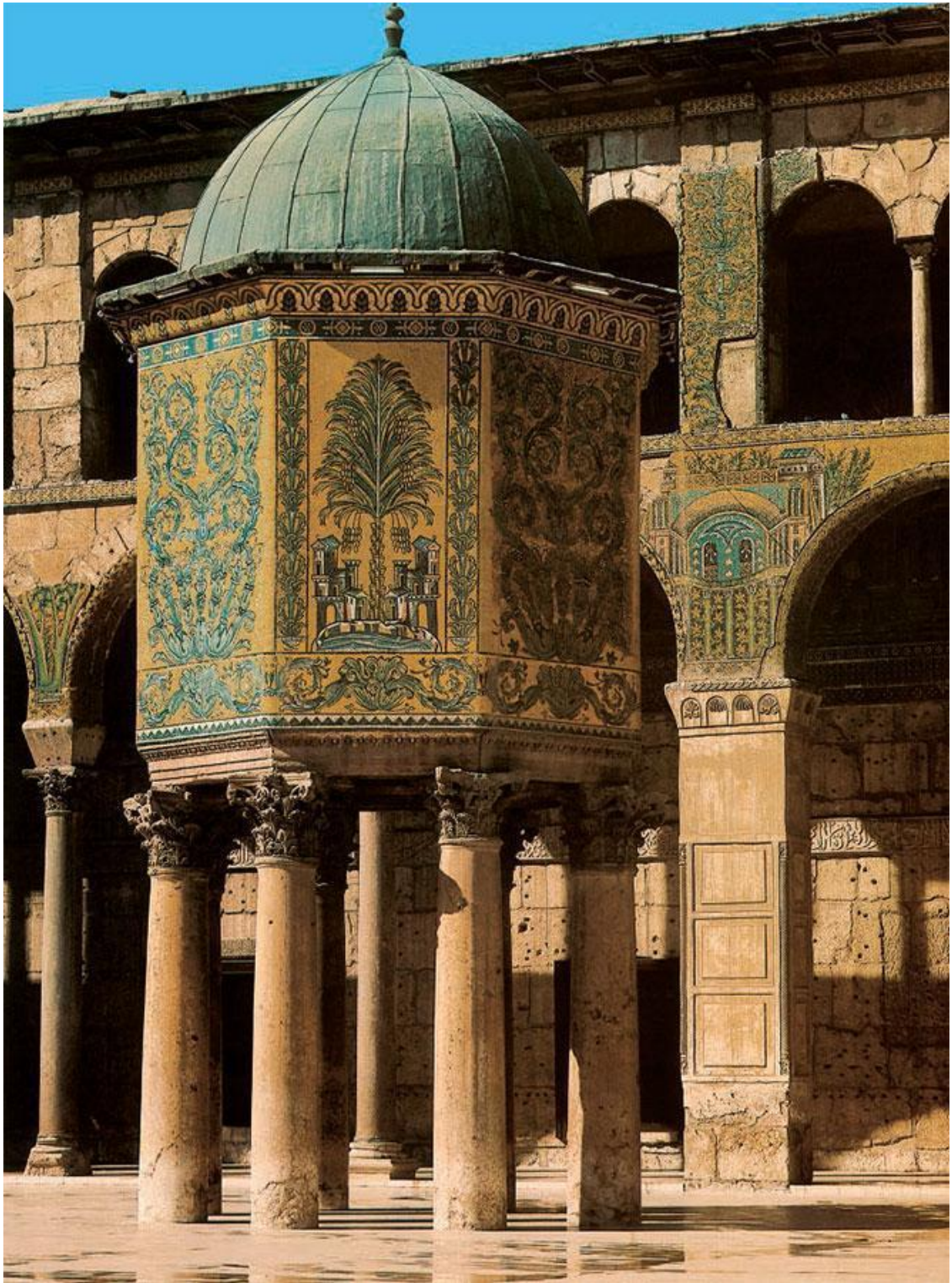


107. **Anonymous.** Quadriga, 9th century. Patterned samite, polychrome silk, 75 × 72.5 cm. From the treasury of the Aachen Cathedral. Musée de Cluny, Paris. Byzantine.



108. **Anonymous.** *Leo VI in Proskynesis before Christ Enthroned*, 9th-10th century. Mosaic. Hagia Sophia, Istanbul. Byzantine.





109. **Anonymous.** Treasury, 710–715. Mosaic. Umayyad Mosque (or the Great Mosque of Damascus), Damascus. Eastern.





110. **Anonymous.** Mirror with the twelve zodiac signs, Sui dynasty, beginning of the 7th century. Tinted bronze, diameter: 21.5 cm. Musée national des Arts asiatiques – Guimet, Paris. Chinese.





111. **Anonymous.** Plate with a prince hunting lions, c. 8th-9th century. Silver, diameter: 25.8 cm. The State Hermitage Museum, St Petersburg. Eastern.



112. **Anonymous.** Mirror depicting sea creatures, c. 7th-9th century. Bronze, diameter: 17.7 cm. National Palace Museum, Taipei. Chinese.





113. **Anonymous.** Belt in gold with precious stones, 8th century. Gold and precious stones, 4.8 × 3 cm. Jilin Province Museum, Changchun (China). Chinese.



114. **Anonymous.** Medallion depicting a griffin, 8th-9th century. Gold, diameter: 4.2 cm. Musée du Louvre, Paris. Byzantine.



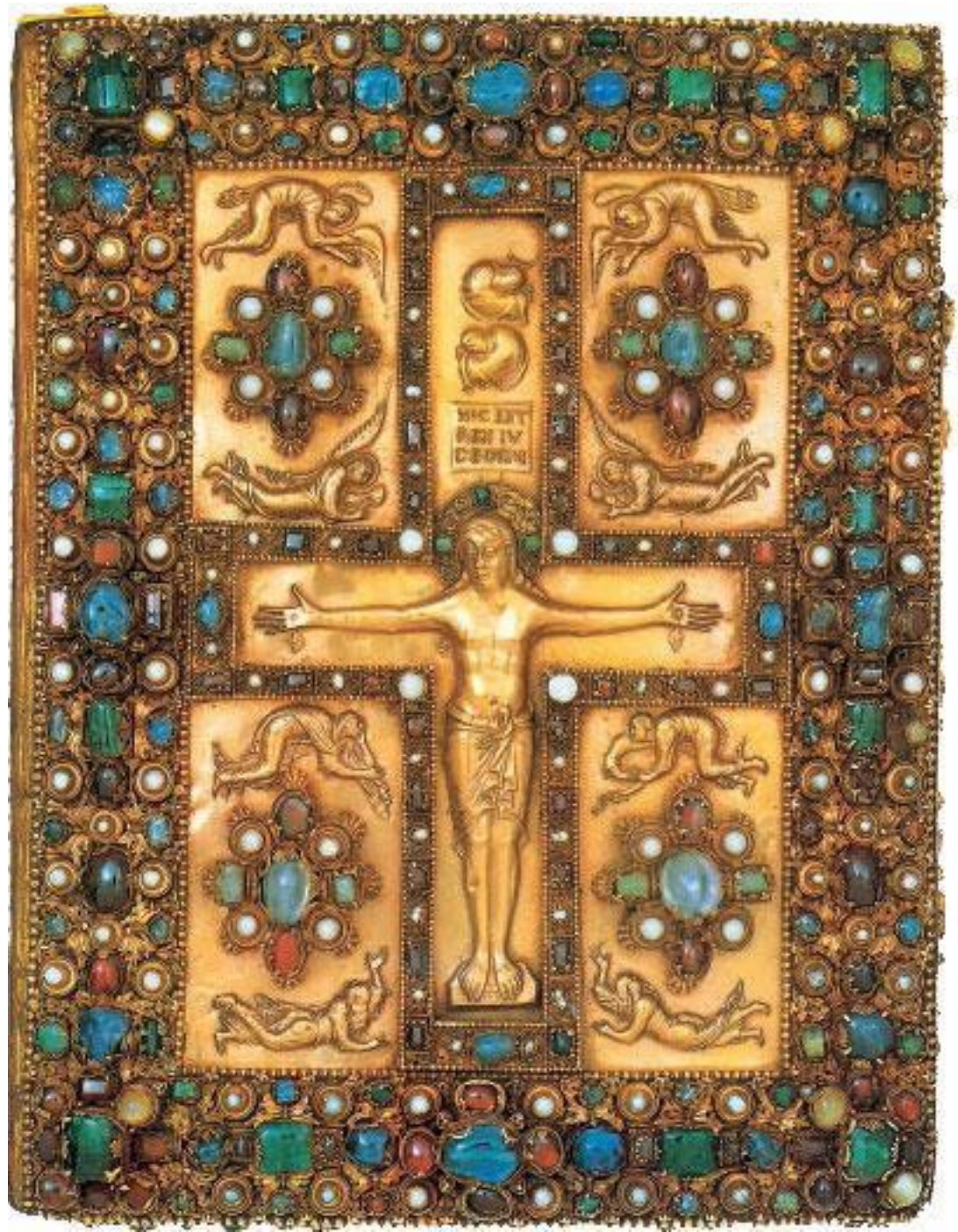
115. **Anonymous.** Jug, decorated with a flute player and a mythical creature, 8th-9th century. Cast bronze, height: 43 cm. The State Hermitage Museum, St Petersburg. Persian.





116. **Anonymous.** *The Crucifixion*, beginning of the 9th century. Cloisonné enamel. The Metropolitan Museum of Art, New York. Byzantine.





117. **School of the Court of Charles the Bald**, France. Jewelled upper cover of Lindau Gospels, c. 880. Repoussé gold and precious stones, 35 × 27.5 cm. The Morgan Library and Museum, New York. Romanesque.





118. **Anonymous.** *The Crucifixion*, book cover (?). Bronze, 21 cm. National Museum of Ireland, Dublin.







119. **Anonymous.** *Majesty of Sainte Foy*, 9th-15th century. Main piece of yew wood, gold leaf, silver, enamel, and precious stones, height: 85 cm. Sainte-Foy Abbey-Church, Conques (France). Romanesque.



120. **Anonymous.** Votive crown of Emperor Leo VI, 886–912. Gold, cloisonné enamel, and pearls, diameter: 13 cm. St Mark's Basilica, Venice. Byzantine.



121. **Anonymous.** Bronze-plated torque with lapis lazuli, turquoise, and coral, 9th century. Bronze and precious stones. Chris Hall Collection Trust, Hong Kong. Chinese.



122. **Anonymous.** Ring, 10th-12th century. Gold, emerald, ruby, and diamonds, diameter: 2.7 cm. Cham.





123. **Anonymous.** Ring, 10th-12th century. Gold and red glass beads, diameter: 2.4 cm. Cham.



124. **Anonymous.** Drop earrings, 10th-12th century. Gold, height: 1.5 cm. Cham.



125. **Anonymous.** Earrings, 10th-12th century. Gold and cast iron, length: 4.6 cm. Cham.



126. **Anonymous.** Earrings, 10th-12th century. Gold, length: 4 cm. Cham.





127. **Anonymous.** Chest plate with mythological creatures: *Playing Cherubs* (detail), Constantinople, 10th century. Ivory, 28.2 × 4.8 cm. Musée du Louvre, Paris. Byzantine.



128. **Anonymous.** Jug, 9th-12th century. Silver, height: 12.5 cm; diameter: 13.5 cm. Cham.





129. **Anonymous.** Sword and sheath from the crowning ceremonies of the French kings, 10th-14th century. Gold, gilded silver, and precious stones, 83.8 × 22.6 cm. From the treasury of the Basilica Cathedral of St Denis. Musée du Louvre, Paris. High Middle Ages.





130. **Anonymous.** Chalice belonging Romanos II, 959–963. Carnelian, height: 28.5 cm. From the treasury of St Mark's Basilica, Venice. Byzantine.



131. **Anonymous.** Vessel, 10th-11th century. Carnelian and enamelled gold, height: 24.6 cm. Musée du Louvre, Paris. Byzantine.





132. **Anonymous.** Bowl with the figure of a seated prince, 10th century. Ceramic, height: 10.8 cm; diameter: 36.5 cm. Khalili Collection. Eastern.



133. **Anonymous.** Plate with the figure of a bird, Iraq, 10th century. Ceramic. Private collection. Eastern.





134. **Anonymous.** Reliquary of the True Cross, middle of the 10th century. Gold, silver, and precious stones, height: 48 cm. From the treasury of the Limburg Cathedral, Limburg. Byzantine.





135. **Anonymous.** Triptych, known as 'Harbaville Triptych': *Deesis and Saints*, middle of the 10th century. Ivory and traces of polychrome, 28.2 × 24.2 cm. Musée du Louvre, Paris. Byzantine.





136. **Anonymous.** Portable altar, Fulda or Bamberg (Germany), 11th century. Silver, partially gilded and engraved on wood, porphyry, 25.6 × 23 cm. Musée de Cluny, Paris.



137. **Anonymous.** Chest, second half of the 10th century. Frame of wood, gilded copper, parchment paper, traces of gilding, 16 × 27 × 17.3 cm. Musée du Louvre, Paris. Byzantine.



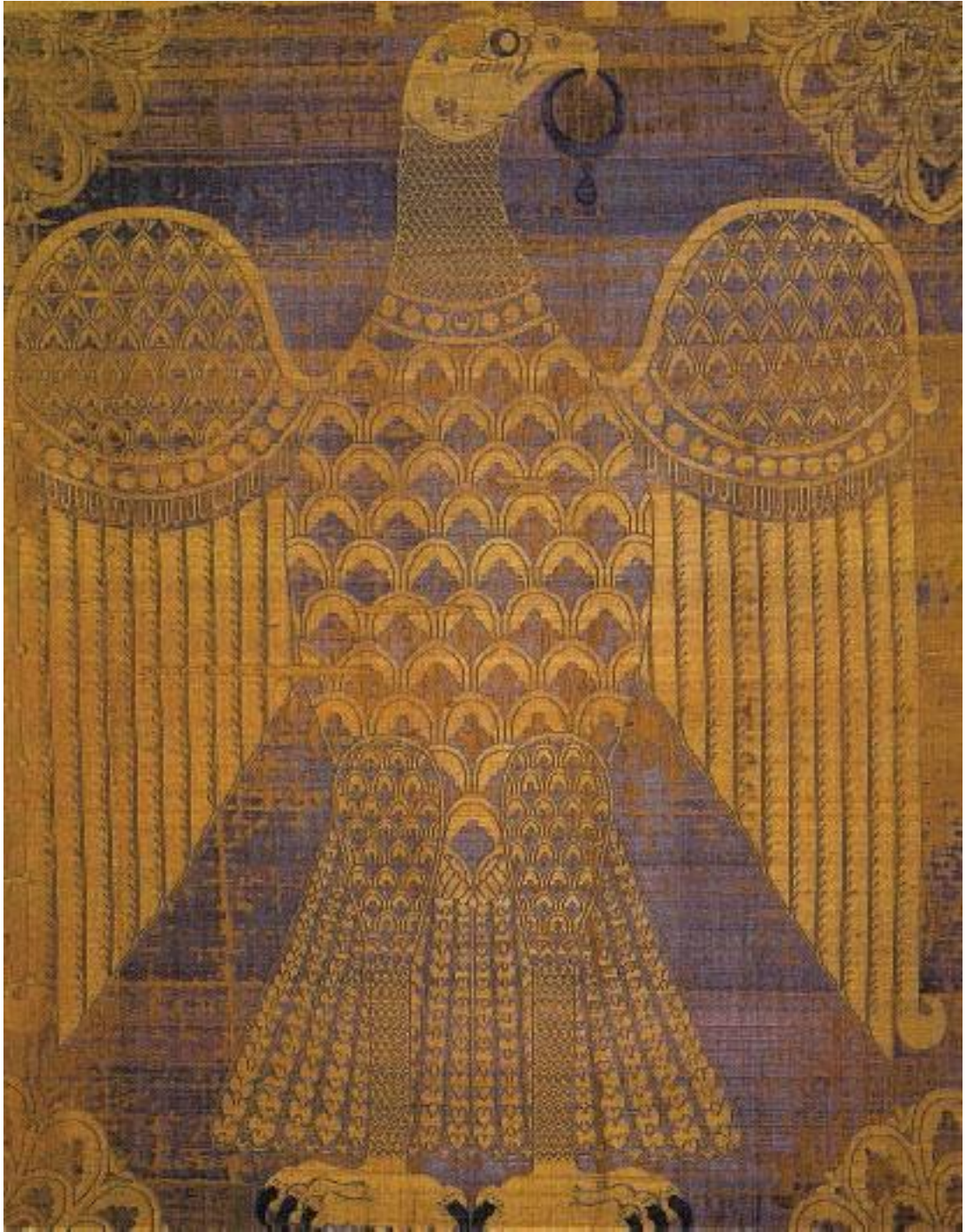


138. **Anonymous.** *Emperor Constantine IX and Empress Zoe with Christ Enthroned*, 11th century. Mosaic. Hagia Sophia, Istanbul. Byzantine.



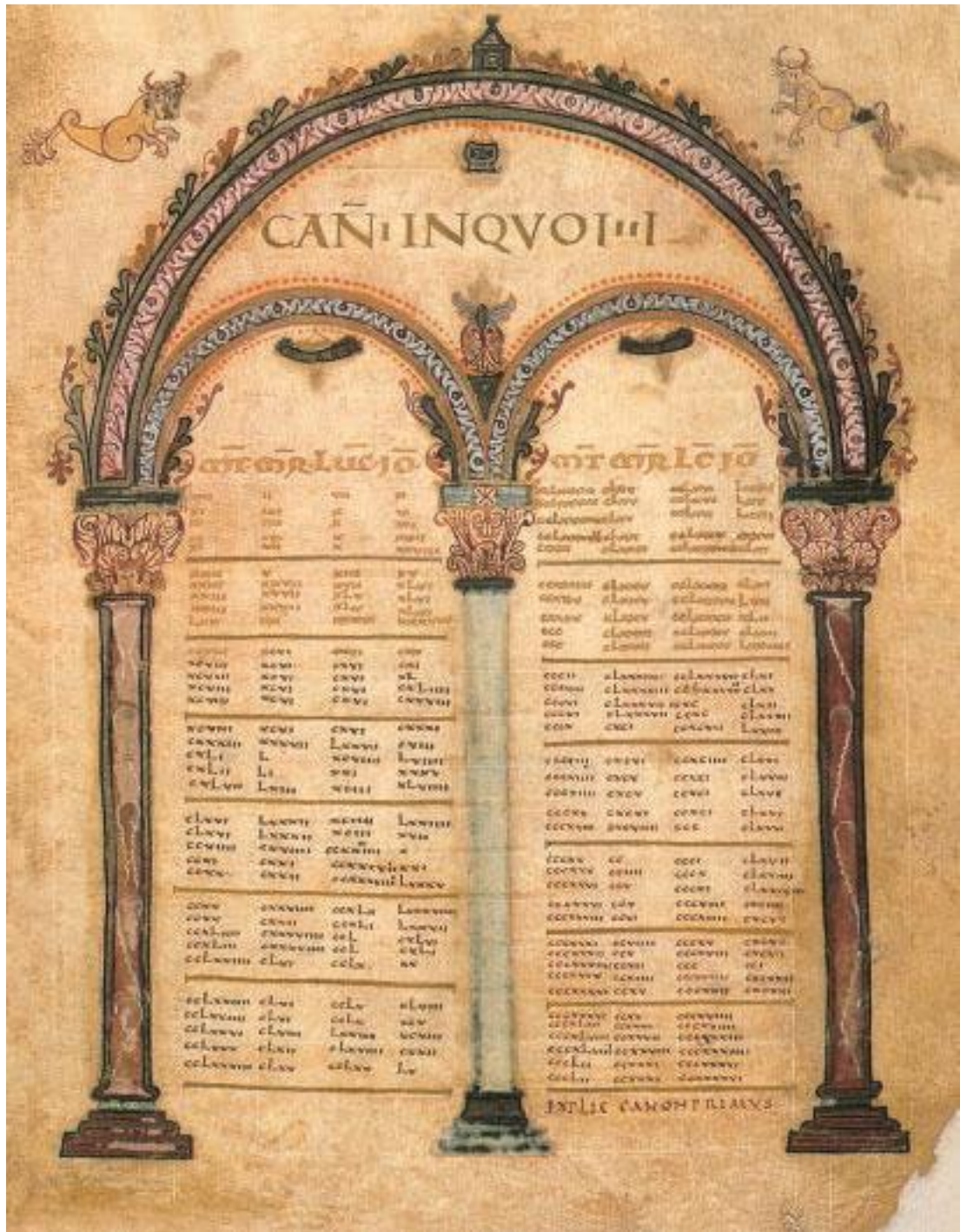


139. **Anonymous.** *Virgin Mary Holding the Infant Christ, with Constantine and Justinian*, 11th century. Mosaic. Hagia Sophia, Istanbul. Byzantine.

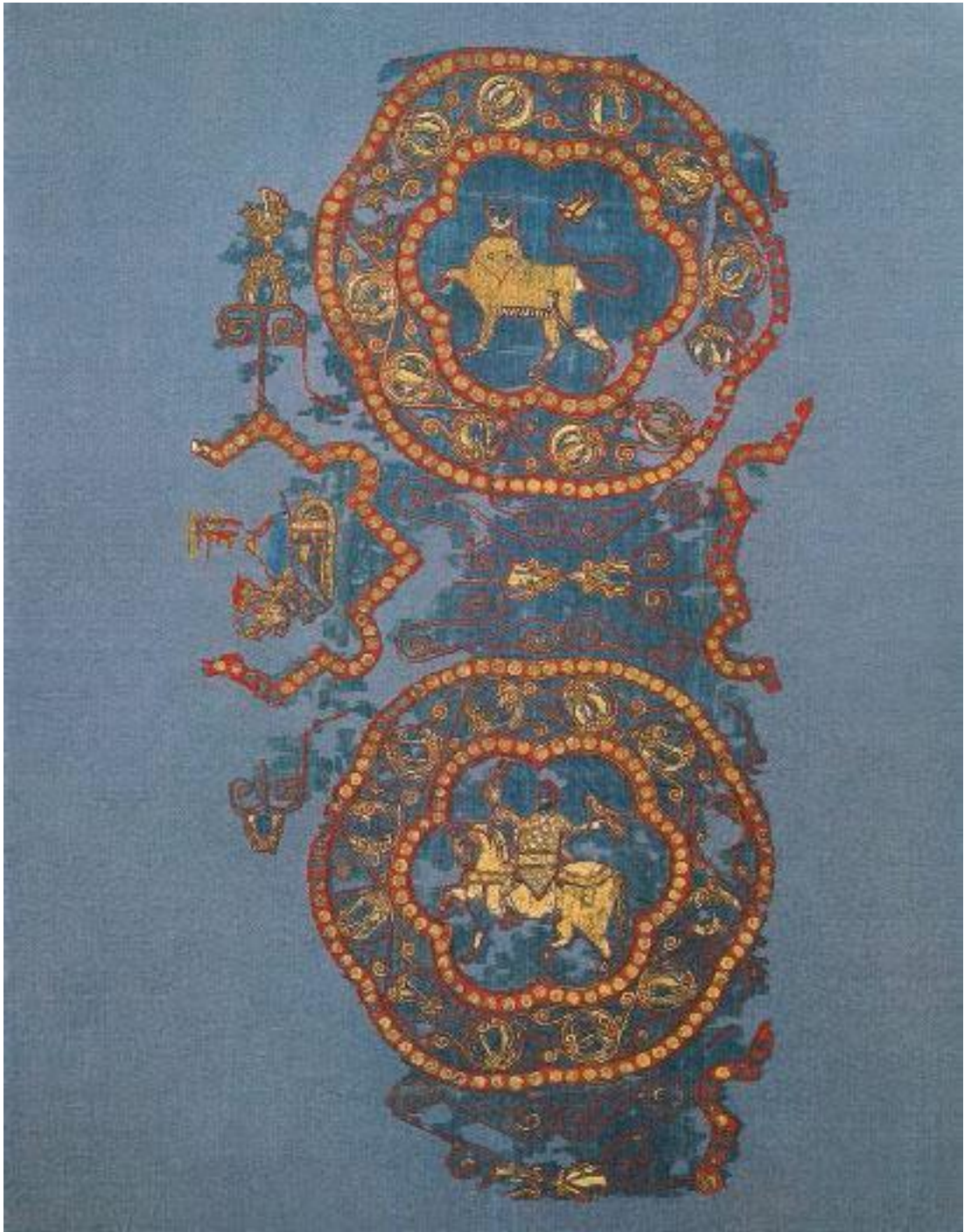


140. **Anonymous.** *Shroud of St Germain*, 11th century. Silk, length: 236 cm. Musée de l'abbaye Saint-Germain, Auxerre. Byzantine.





141. **Anonymous.** *Eusebian Canons*, gospel, 10th century. Parchment, 29.7 × 22.5 cm. Tours. Romanesque.



142. **Anonymous.** *Shroud of St Lazarus of Autun*, Andalusia, beginning of the 11th century. Silk, silk threads, and gold, 55 × 30 cm. Musée de Cluny, Paris.





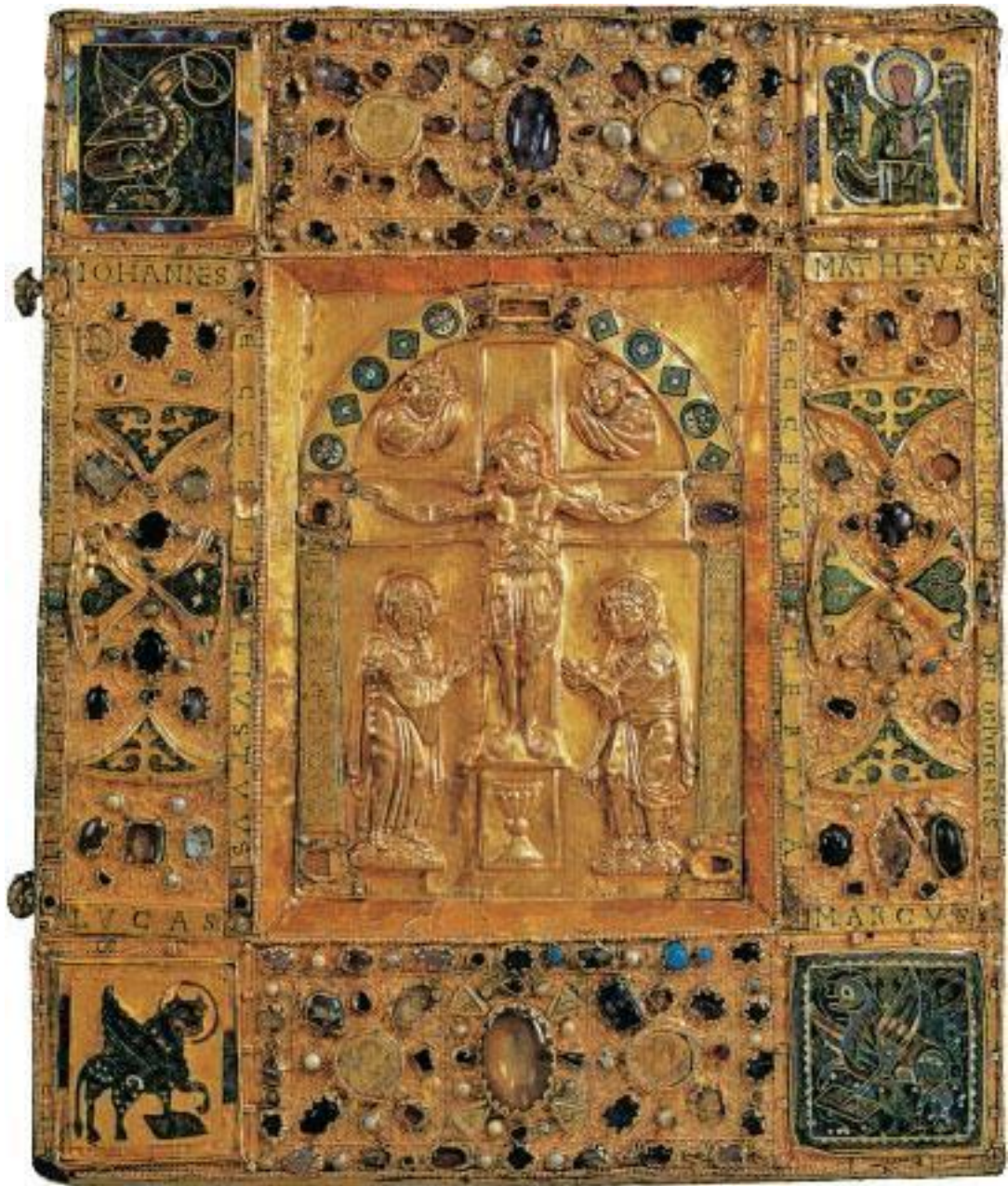
143. **Anonymous.** *Healing the Bleeding Woman*, c. 980. Mural. St George in Reichenau-Oberzell, Reichenau. Romanesque.







144. **Anonymous.** West gate, 1010–1033. Bronze. St Michael's Church, Hildesheim. Romanesque.



145. **Anonymous.** Book cover: *The Crucifixion and Symbols of the Evangelists*, 11th century. Gold, cloisonné enamel, cabochons, and niello over wood, 32.2 cm. Musée du Louvre, Paris. Ottonian Renaissance.





146. **Anonymous.** *The Archangel St Michael*, 11th century. Icon. From the treasury of St Mark's Basilica, Venice. Byzantine.





147. **Anonymous.** Reliquary case of the True Cross, with sliding lid, Byzantium, 11th century. Gilded silver, champlevé enamel, gems, and leather on gilded copper. Musée du Louvre, Paris. Byzantine.



148. **Anonymous.** Chest: *The Victory Parade of Two Emperors* (lid), *The Lion Hunt* (sides), first half of the 11th century. Ivory, 26.4 × 13.4 × 13 cm. From the treasury of Troyes Cathedral, Troyes (France). Byzantine.





149. **Anonymous.** Ivory chest, 11th century. Ivory. Museo Nacional del Prado, Madrid. Eastern.



150. **Anonymous.** Earrings, 10th-11th century. Gold,  $4.2 \times 3.8 \times 1.5$  cm and  $4.3 \times 4 \times 1.7$  cm. Victoria and Albert Museum, London. Eastern.



151. **Anonymous.** Astrolabe, 1029–1030. Bronze. Staatsbibliothek zu Berlin, Berlin. Eastern.





152. **Anonymous.** St Demetius' cameo, 11th century. Jasper and chalcedony, height: 3.25 cm. Bibliothèque nationale de France, Paris. Byzantine.



153. **Anonymous.** Paten, with Christ blessing, 11th century. Alabaster, gold, silver, diameter: 34 cm. St Mark's Basilica, Venice. Byzantine.





154. **Anonymous.** Medallion: *St Demetrius*, end of the 11th century-beginning of the 12th century. Gold and cloisonné enamel. Musée du Louvre, Paris. Byzantine.



155. **Anonymous.** Reliquary in an 'A' – shape, from Charlemagne, end of the 11th century. Wood and silver. Abbey Treasury, Conques. Romanesque.





156. **Anonymous.** *Battle of Motte and Bailey Castle (top), Harold Pledges to Support William's Claim to the Throne (bottom)*, 1077–1082. Silk embroidery on linen, height: 50 cm; length: 70 cm. Bayeux Tapestry. Musée de la Tapisserie de Bayeux (with special permission of the city of Bayeux), Bayeux. Romanesque.



157. **Anonymous.** Banner for the Caliph Al-Mustali, known as the *Veil of St Anne* (detail), Egypt, 1096–1097. Linen, embellished with bands of tiraz and spun gold, 148 × 290 cm. Apt Cathedral, Apt (France). Eastern.





158. **Anonymous.** Initial of the second *Book of Kings*, Bible with prologue (*Biblia Sacra cum prologis*), second half of the 12th century. Parchment, 46.5 × 33 cm. Weissenau Abbey, Upper Swabia.



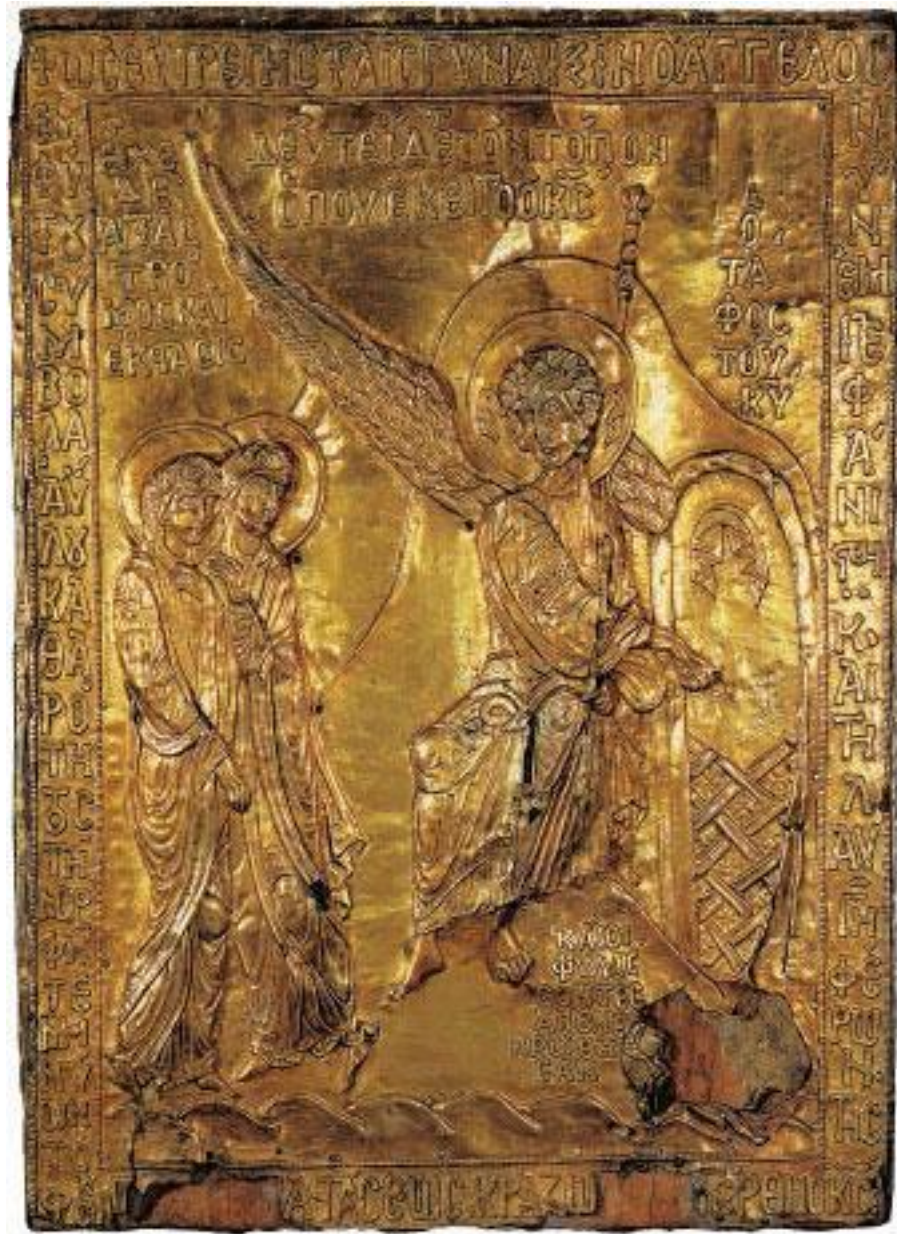


159. **Anonymous.** *The Crucifixion*, St Calminius reliquary (detail), beginning of the 12th century. Embossed enamel and copper. Mozac Abbey, Mozac (France). Romanesque.





160. **Anonymous.** Cover of the gospel, northern Italy, beginning of the 12th century. Embossed silver, engraved and partially gilded, and niello on wood, parchment, 28.3 × 2.4 cm. Musée de Cluny, Paris. Byzantine.



161. **Anonymous.** Reliquary plate from the stone of Christ's tomb: *The Holy Women*, 12th century. Gilded silver and wax on wood, 42.6 × 33.1 cm. From the treasury of Sainte-Chapelle. Musée du Louvre, Paris.





162. **Renier de Huy**, 12th century, Belgian. Baptismal font, 1107–1108. Bronze. St Bartholomew's Church, Liège. Romanesque.

### **Renier de Huy**

**(12th century)**

Renier de Huy was a goldsmith and bronze moulder in the early 12th century. His name relates to the city Huy-sur-Meuse. Today, little is known about his life and few of his works still exist, including the massive brass piece, the baptismal font from the church of Notre-Dame-aux-Fonts, which currently lies in the St Bartholomew's Church in Liège. Renier de Huy's antique style influenced the late gothic and the beginning of the Renaissance style.



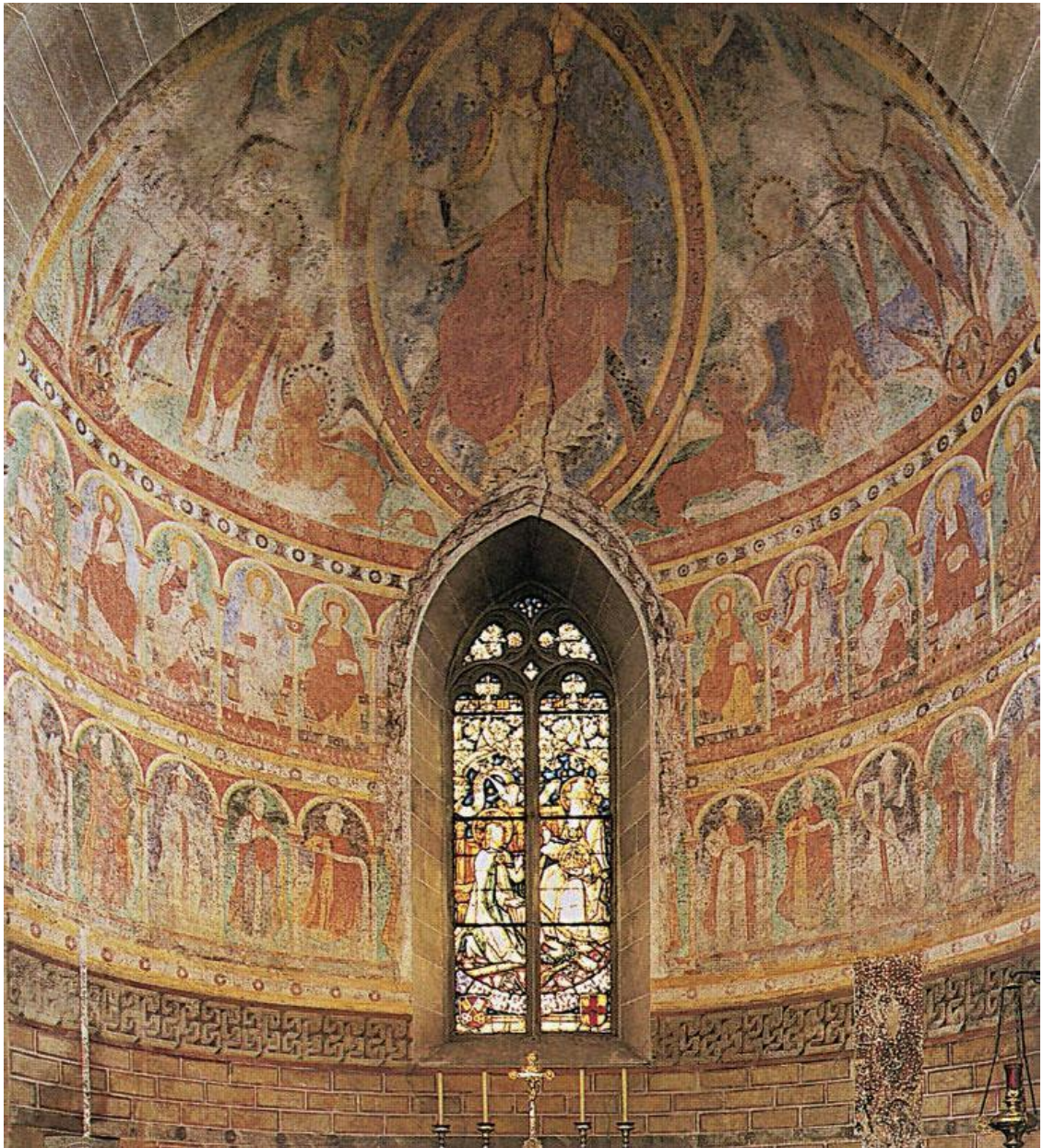
163. **Anonymous.** Icon in lapis lazuli, 12th century. Gold, pearls, and precious stones, height: 8.3 cm. Musée du Louvre, Paris. Byzantine.





164. **Anonymous.** Cupola, with Genesis, c. 1120. Mosaic. Narthex, St Mark's Basilica, Venice. Romanesque.





165. **Anonymous.** Mural, *Christ in Glory*, 1120. St Peter and Paul in Reichenau-Niederzell, Reichenau. Romanesque.





166. **Anonymous.** Altar of Santa Maria de Taüll, 1123. Carving from pinewood and polychrome tempera, 135 × 98 cm. Museu Nacional d'Art de Catalunya, Barcelona. Romanesque.



167. **Anonymous.** *The Archangel Gabriel*, beginning of the 12th century. Icon, height: 11 cm. Church of St Clement of Ohrid, Skopje (Macedonia). Byzantine.





168. **Anonymous.** *A Holy Woman*, Catalonia, c. 1125–1150. Pearwood with traces of polychrome, 133 × 31 × 38 cm. Musée de Cluny, Paris. Romanesque.





169. **Anonymous.** *Enthroned Virgin Mary*, Auvergne, last quarter of the 12th century. Polychrome wood, 80 × 30 cm. Musée de Cluny, Paris.



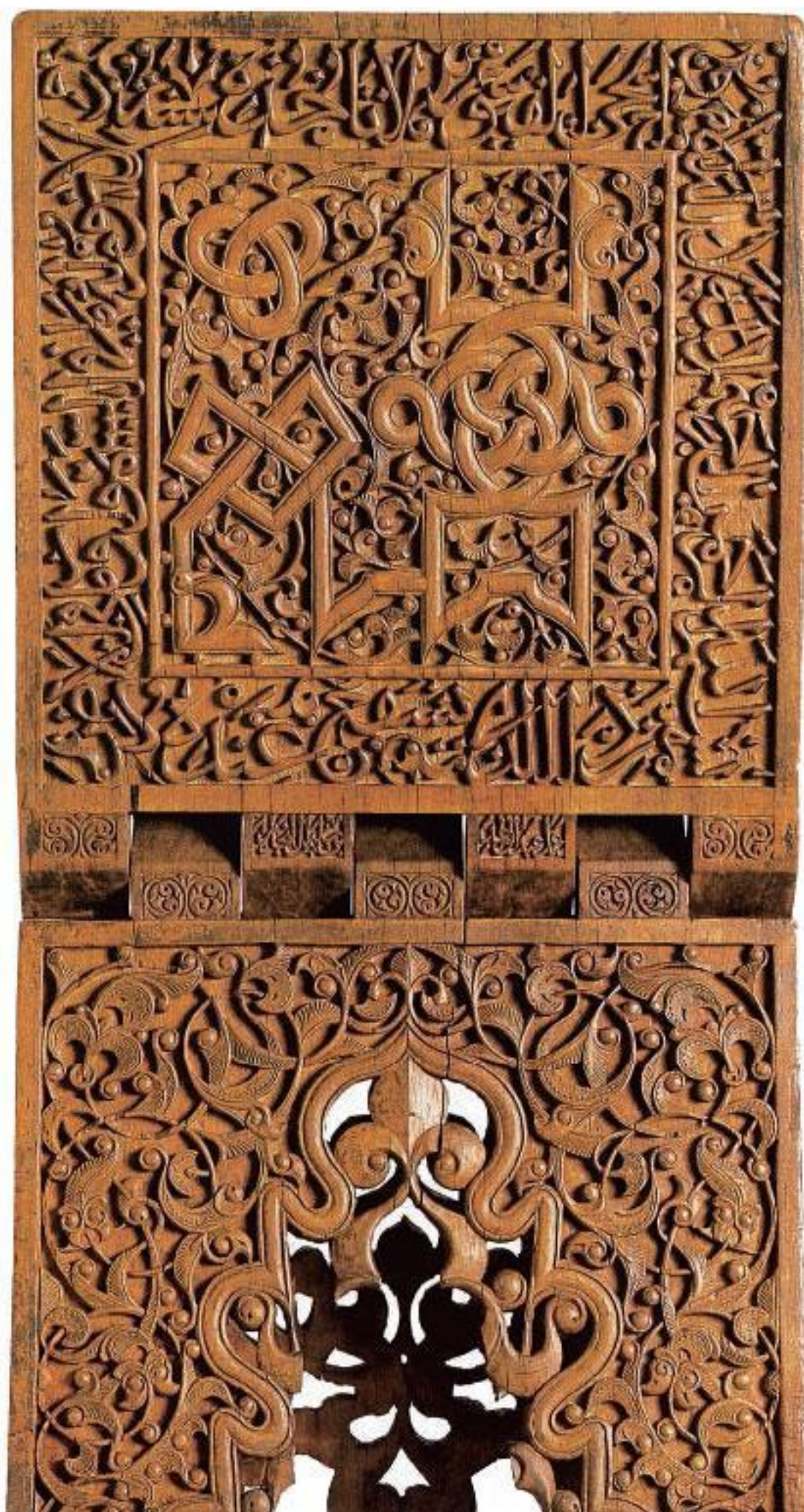


170. **Anonymous.** *The Virgin of Monserrat* or *Black Madonna*, beginning of the 12th century. Wood. Santa Maria de Montserrat Abbey, Montserrat (Catalonia). Romanesque.



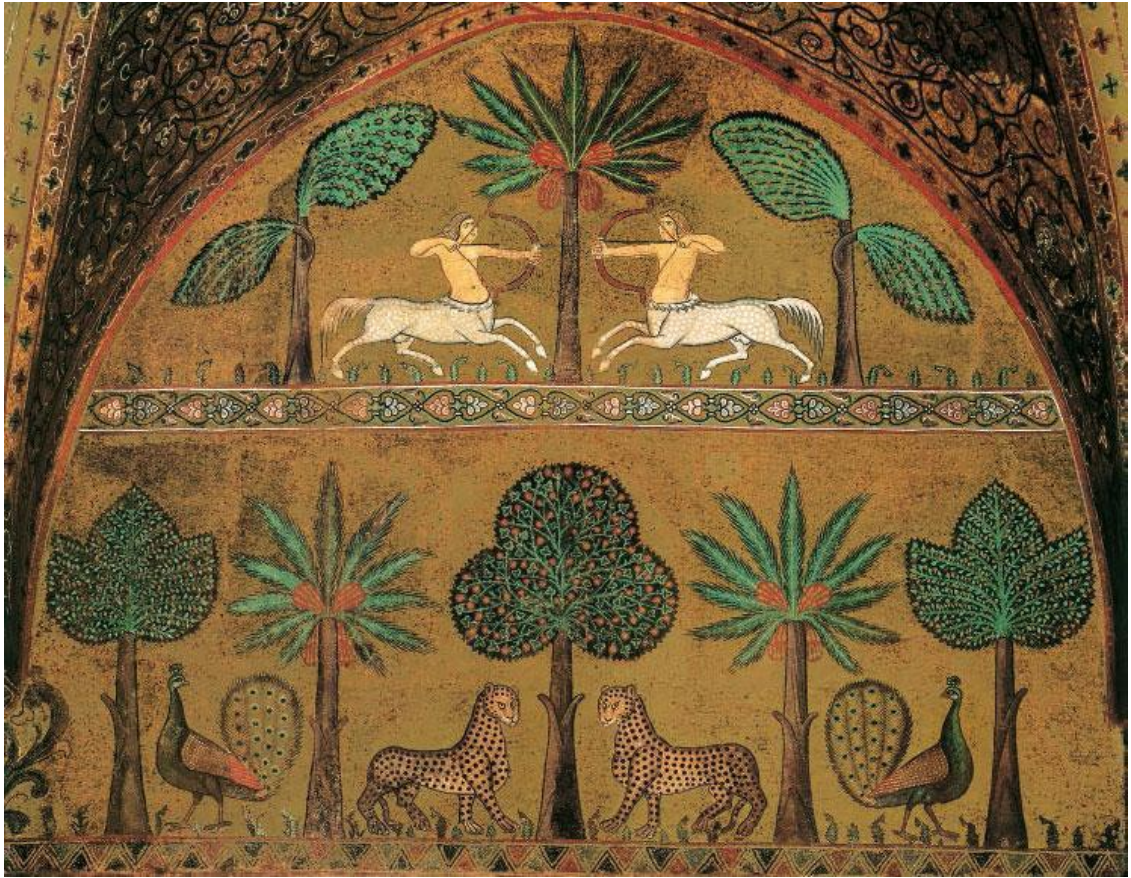
171. **Anonymous.** Aubazine cabinet, 12th century. Oak and iron. Aubazine Abbey, Aubazine.





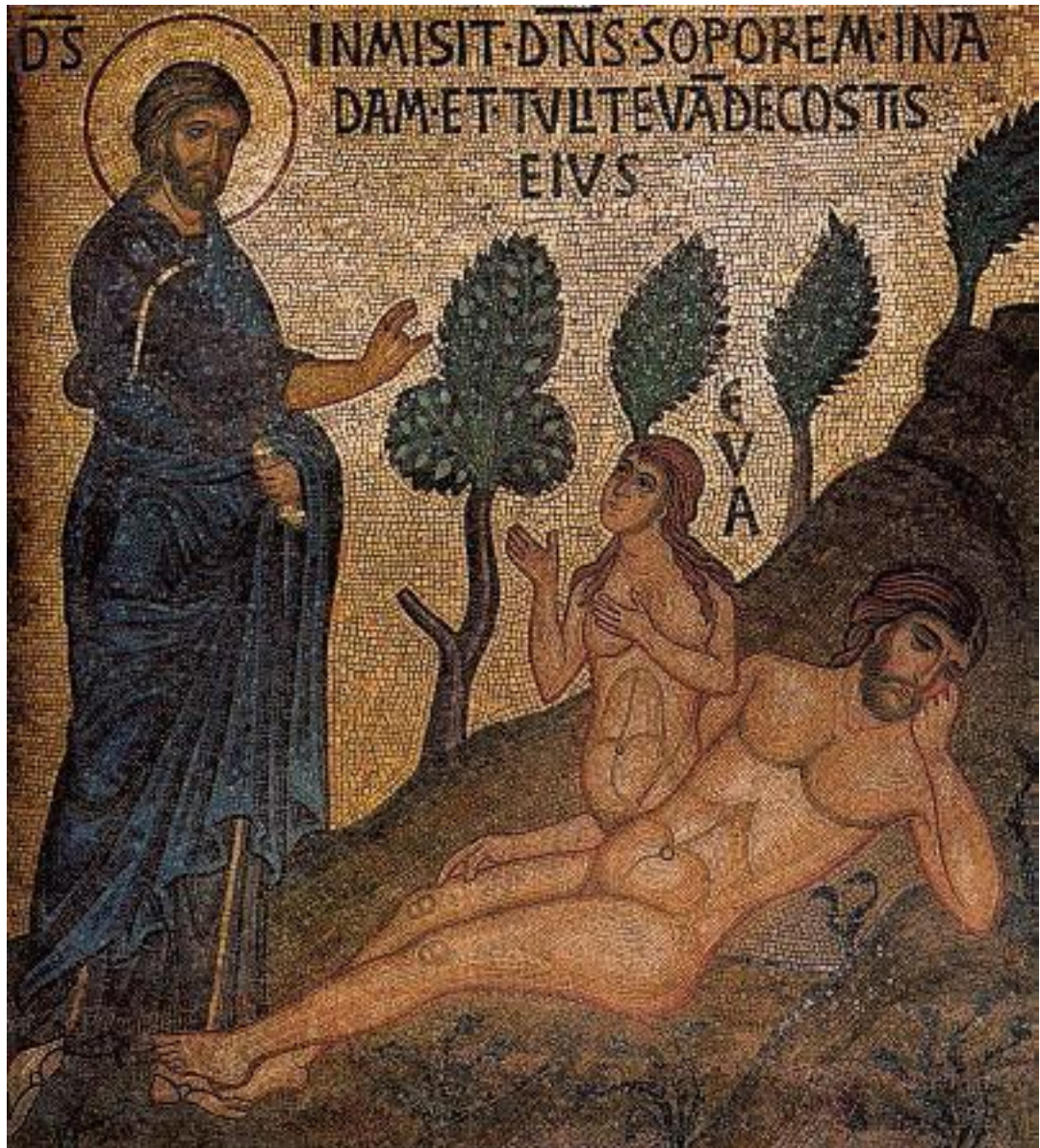


172. **Anonymous.** Qur'an stand, 12th century. Wood. Museum für Islamische Kunst, Staatliche Museen zu Berlin, Berlin. Eastern.



173. **Anonymous.** *Leopards and Centaurs*, Hall of Roger II, 12th-13th century. Mosaic. Palazzo dei Normanni, Palermo. Byzantine.





174. **Anonymous.** *The Creation of Eve*, 1130–1143. Mosaic. Palatine Chapel, Palermo. Byzantine.





175. **Anonymous.** Martorana Dome, *Christ Pantocrator Surrounded by Four Archangels*, 1149. Mosaic. The Church of Santa Maria dell'Ammiraglio, Palermo. Byzantine.





176. **Anonymous.** Candlestick: *Woman Horseback Riding*, Magdeburg (?), middle of the 12th century. Gilded bronze, height: 20 cm. Musée du Louvre, Paris. Romanesque.



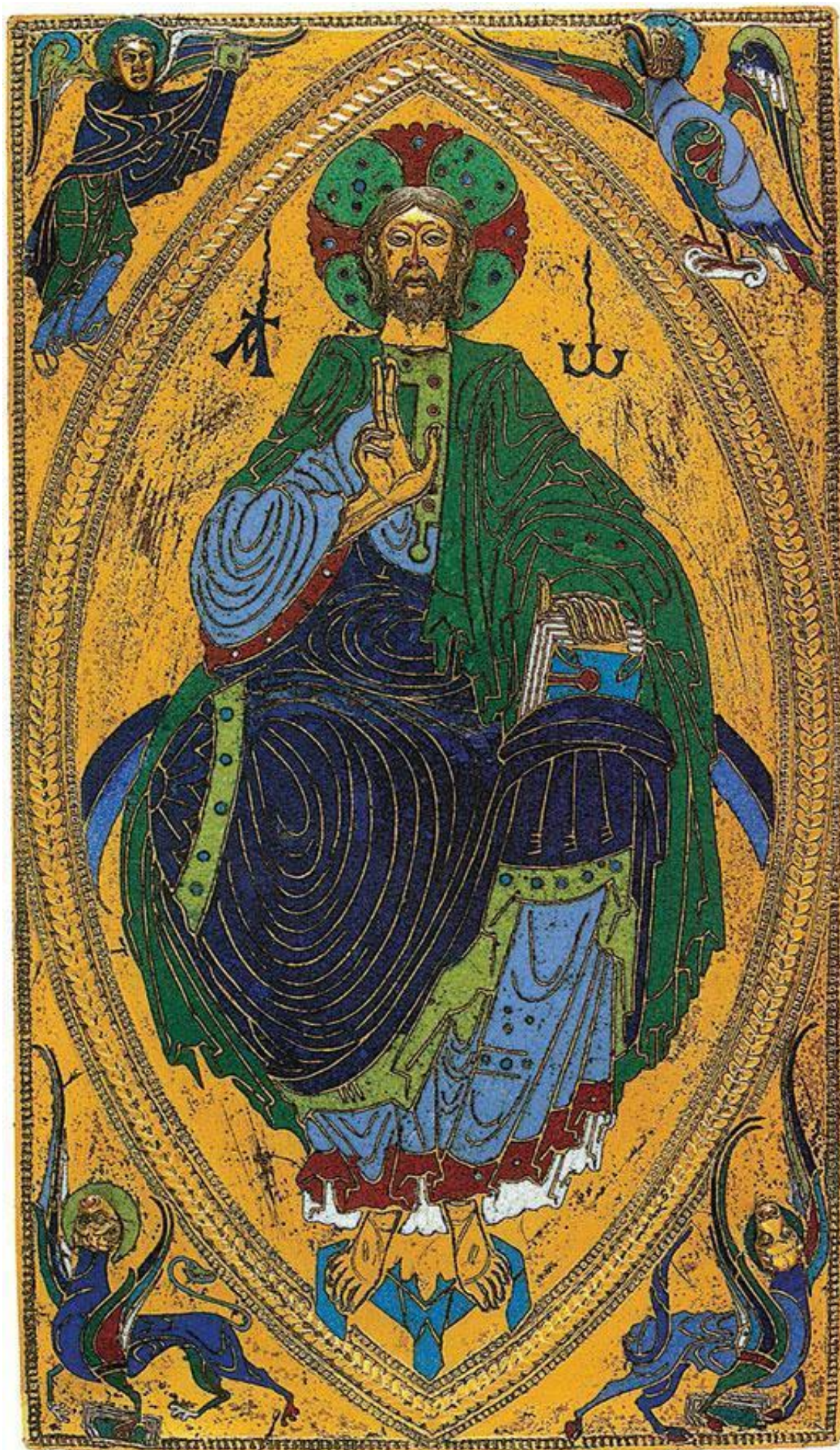
177. **Anonymous.** Reliquary casket of St Thomas Becket, c. 1190–1200. Champlevé copper, engraved, enamelled, and gilded, 15 × 16.6 cm. Musée de Cluny, Paris. Romanesque.





178. **Anonymous.** Portable altar: *Crucifixion and the Twelve Apostles*, Westfalen, c. 1170–1180. Gilded copper, engraved and champlevé enamel, 8.6 × 14 × 21 cm. Musée du Louvre, Paris. Romanesque.







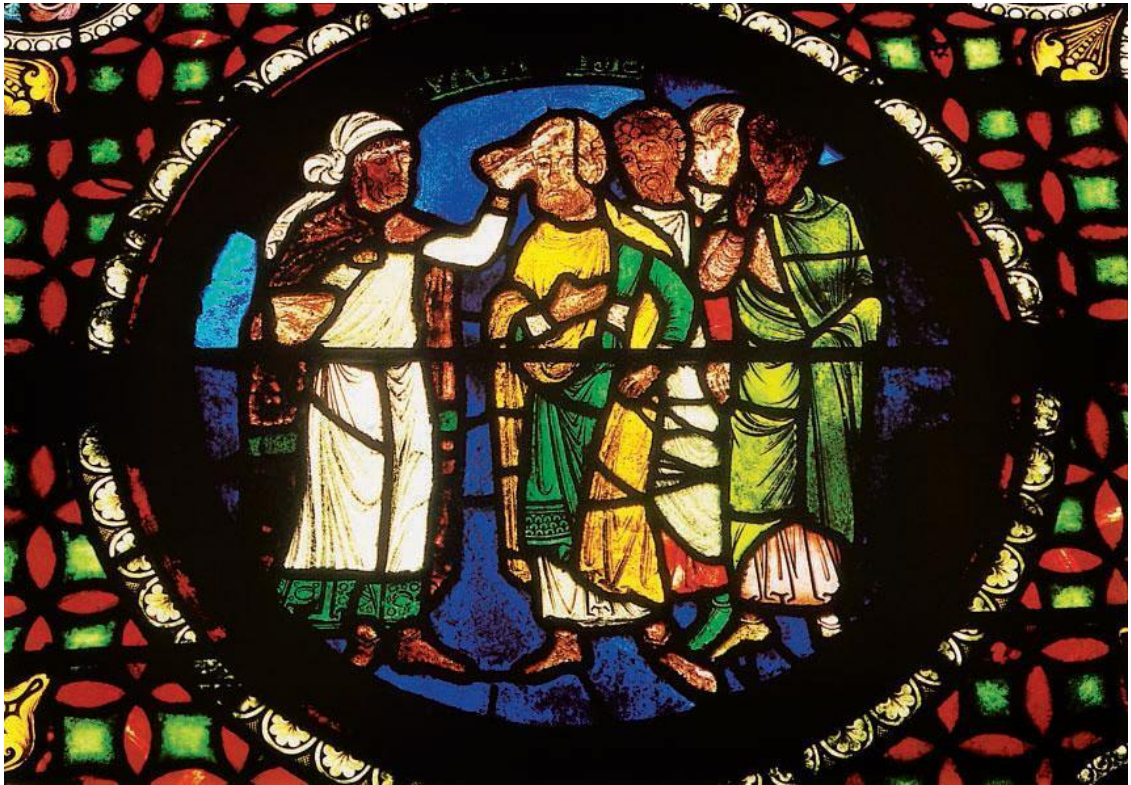
179. **Anonymous.** Book cover: *Christ Enthroned*, meridional workshop (Limousin or Spain?), third quarter of the 12th century. Champlevé and cloisonné copper, enamelled, and gilded, 23.6 × 16.6 cm. Musée de Cluny, Paris. Romanesque.



180. **Anonymous.** Shrine of St Dominic of Silos, front plate, 1160–1170. Enamel and copper. Museo de Burgos, Burgos. Romanesque.

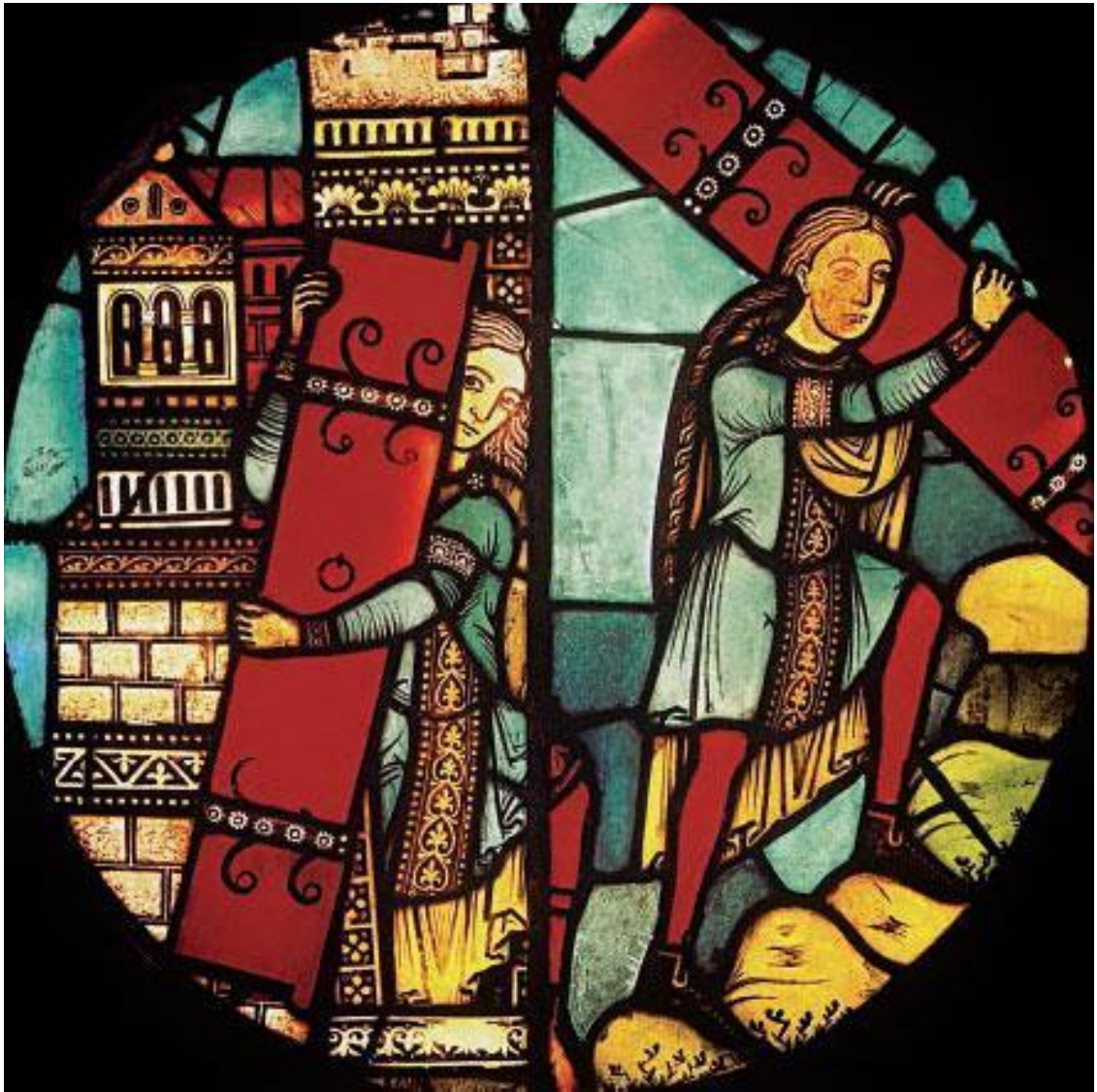


181. **Anonymous.** Reliquary of Charlemagne's arm, Liège, c. 1165–117 °Champlevés enamel on copper, gilded silver on wood, 54 × 13.6 cm. Musée du Louvre, Paris. Romanesque.

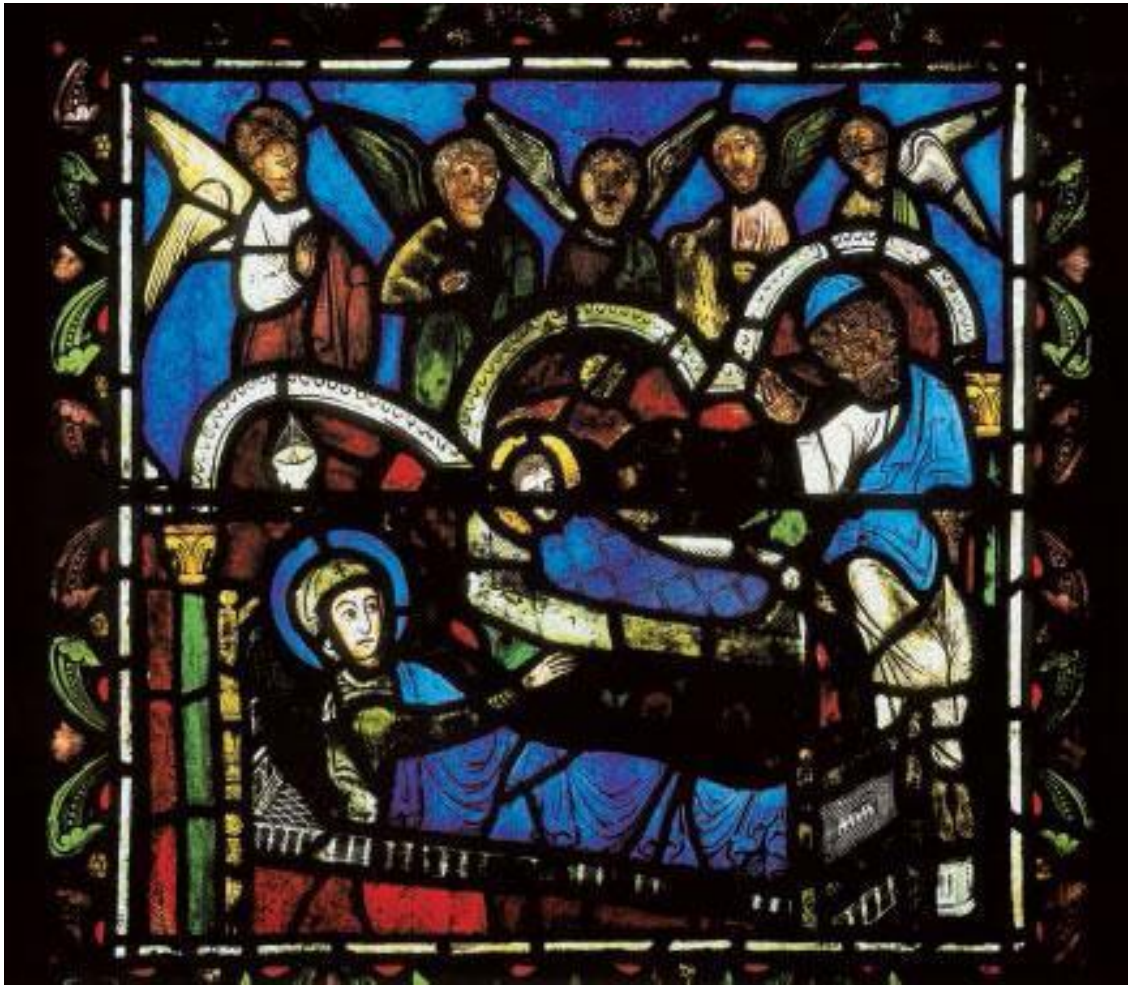


182. **Anonymous.** Stained glass window depicting the *Passion of Christ* (missing), 1140–1144. Originally in the ambulatory in the Basilica Cathedral of St Denis, Saint-Denis. Romanesque.



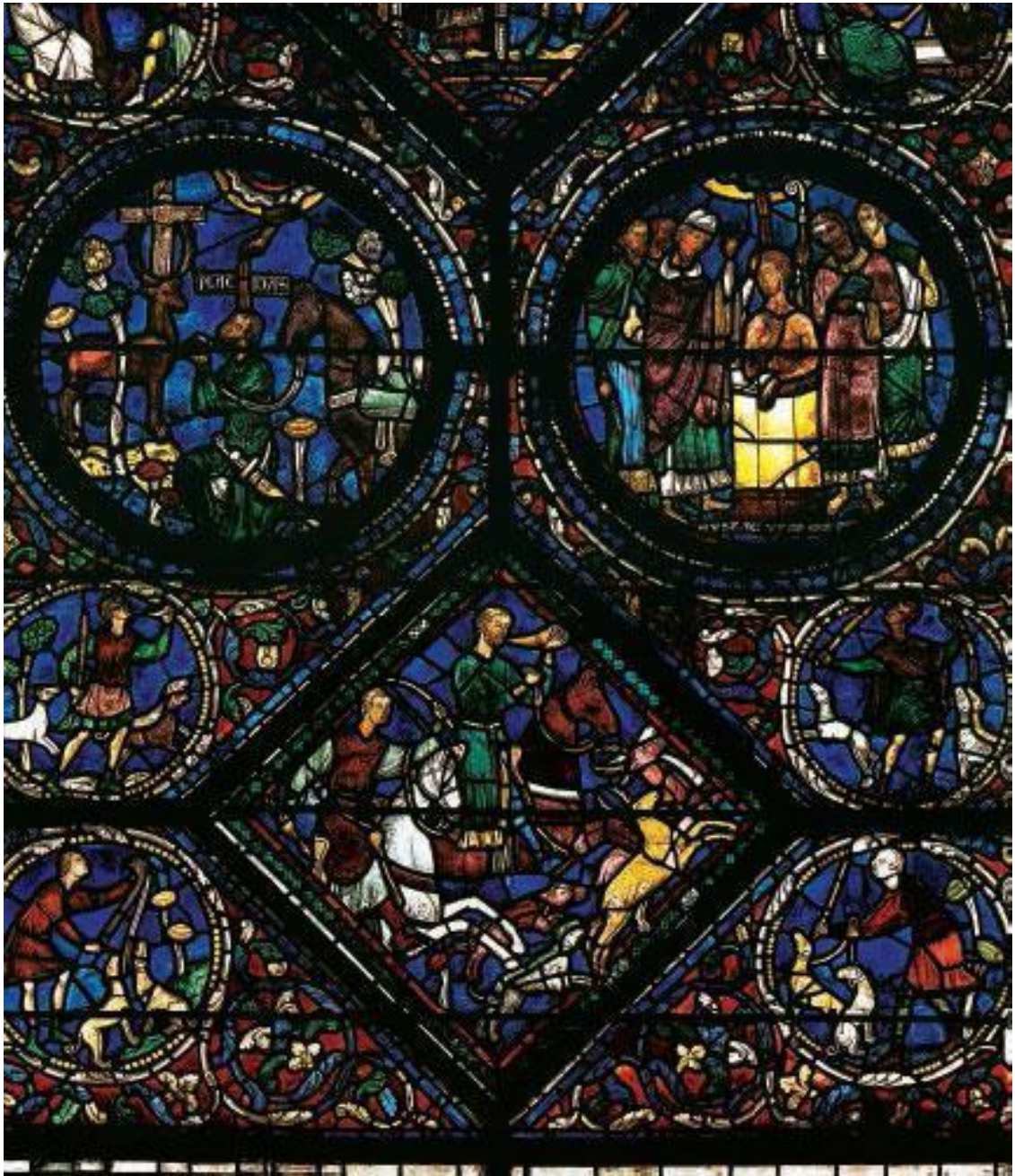


183. **Anonymous.** *Samson Carrying the Gate of Gaza*, 1180–1200. Stained glass window from Alpirsbach Abbey. Landesmuseum Württemberg, Stuttgart. Romanesque.



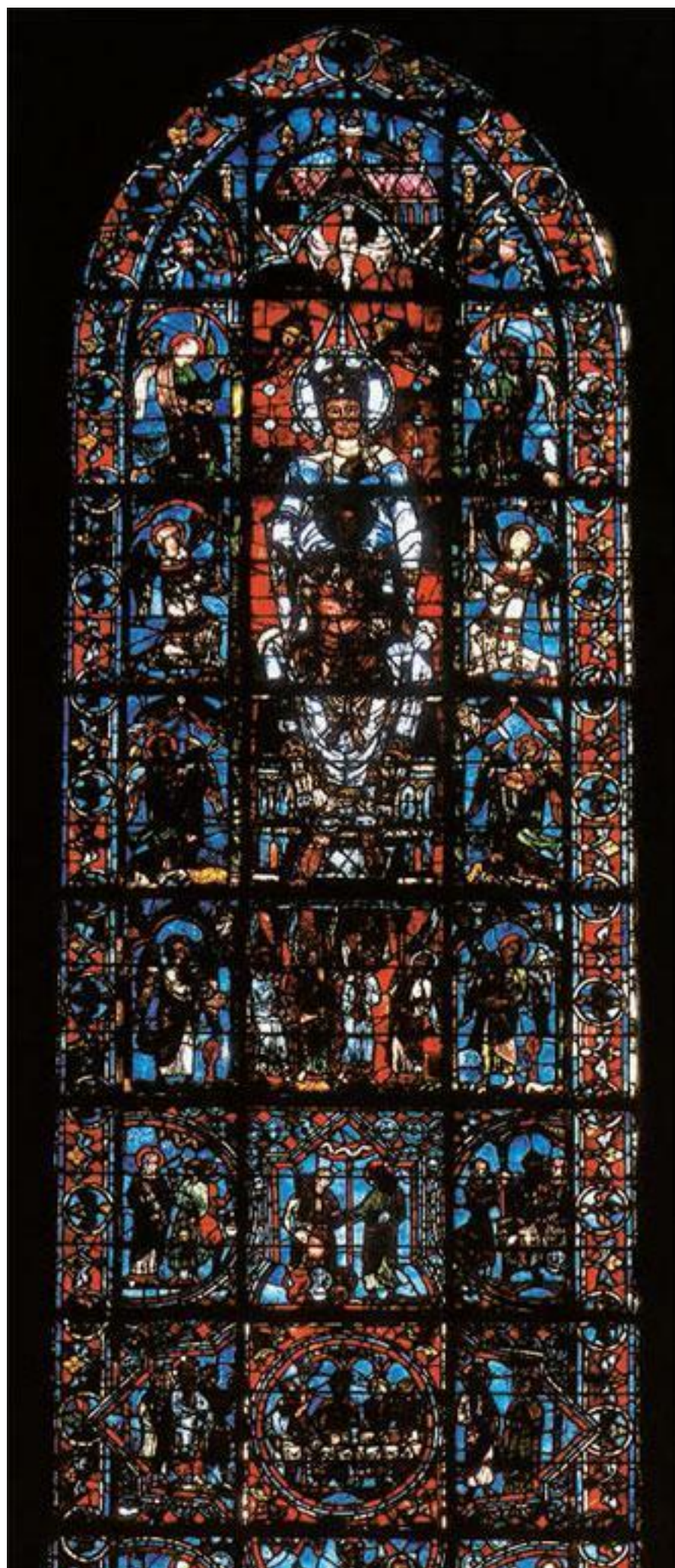
184. **Anonymous.** Stained glass window depicting the *Nativity*, detail from *Life of Christ*, 1140–1145. Ambulatory in the Basilica Cathedral of St Denis, Saint-Denis. Gothic.





185. **Anonymous.** *St Eustace: The Sacred Tools for Hunting*, c. 1200–1210. Stained glass window. North aisle, Chartres Cathedral, Chartres. Gothic.







186. **Anonymous.** *Our Lady Queen of Heaven*, c. 1170. Stained glass window, 427 cm. Chartres Cathedral, Chartres. Romanesque.





187. **Anonymous.** High-spouted ewer, Herat (Afghanistan), 1180–1200. Sheet brass inlaid with copper, silver, and gold and with repoussé decoration including signs of the zodiac, height: 40 cm. British Museum, London. Eastern.



188. **Anonymous.** Ink bottle, second half of the 12th century-beginning of the 13th century. Bronze (brass) cast and engraved, coated with copper and silver, height: 10.5 cm; diameter: 8.2 cm. The State Hermitage Museum, St Petersburg. Persian.



189. **Anonymous.** Chest, France, c. 1200. Gilded silver, gems, pearls on wood, quartz, 11.3 × 14.8 × 9 cm. Musée de Cluny, Paris.





190. **Master Roberto**, Italian. Baptismal font, c. 1150. Basilica of San Frediano, Lucca. Romanesque.





191. **Anonymous.** Apse in the Cathedral of Monreale: *Christ Pantocrator, Virgin and Child, Archangel, Apostle, and Saints*, 1175–1190. Mosaic. Cathedral of Monreale, Sicily. Byzantine.





192. **Anonymous.** *Pala d'Oro*, 12th-13th century. Gold, silver, and precious stones, 212 × 334 cm. St Mark's Basilica, Venice. Byzantine.



193. **Nicholas of Verdun**, 1130-c. 1205, Austrian. *Shrine of the Three Kings*, 1191. Oak, gold, silver, copper, gilding, champlevé and cloisonné enamel, precious stones, and semi-precious stones, 153 × 110 × 220 cm. Cologne Cathedral, Cologne. Romanesque.



## Nicolas de Verdun

**(Verdun, 1130 – Tournai, c. 1205)**

Nicolas de Verdun is one of the greatest goldsmiths of the Middle Ages. With him, the transition from the Romantic to the Gothic occurred. The genius artist was the cause for the Aesthetic Revolution of the 12th century, and he enjoyed a distinguished European distinction. The following three works are masterpieces of his creativity: in year 1181, he created the pulpit with an enamelled triptych of fifty religious peoples and a biblical scene for the Klosterneuburg Monastery. In 1184, he made the shrine of the *Three Magi* for the Cologne Cathedral and in 1205 the shrine for Tournai Cathedral. The significance of Nicolas de Verdun's works lies in his personalised style, as well as in the return of the antique design vocabulary, and, although still early, the transition to Gothic.



194. **Anonymous.** Cauldron, Herat (Afghanistan), 12th century – beginning of the 13th century. Bronze with inlaid work in silver and copper, height: 18.5 cm. The State Hermitage Museum, St Petersburg. Eastern.



195. **Master Alpais (?).** Master Alpais' ciborium, Limoges, c. 1200. Gilded copper, champlevé enamel, glass cabochons, height: 30 cm. Musée du Louvre, Paris.





196. **Anonymous.** Reliquary from Notre-Dame de Termonde, Flanders, c. 1220–1230. Gilded silver and niello on a wooden core, precious stones, and quartz, 24.1 × 13.4 cm. Musée de Cluny, Paris.



197. **Anonymous.** Reliquary of St Francis of Assisi, Limoges, c. 1228–1230. Gilded copper, champlevé enamel on gilded copper, crystals, 20 × 20 cm. Musée de Cluny, Paris. Gothic.



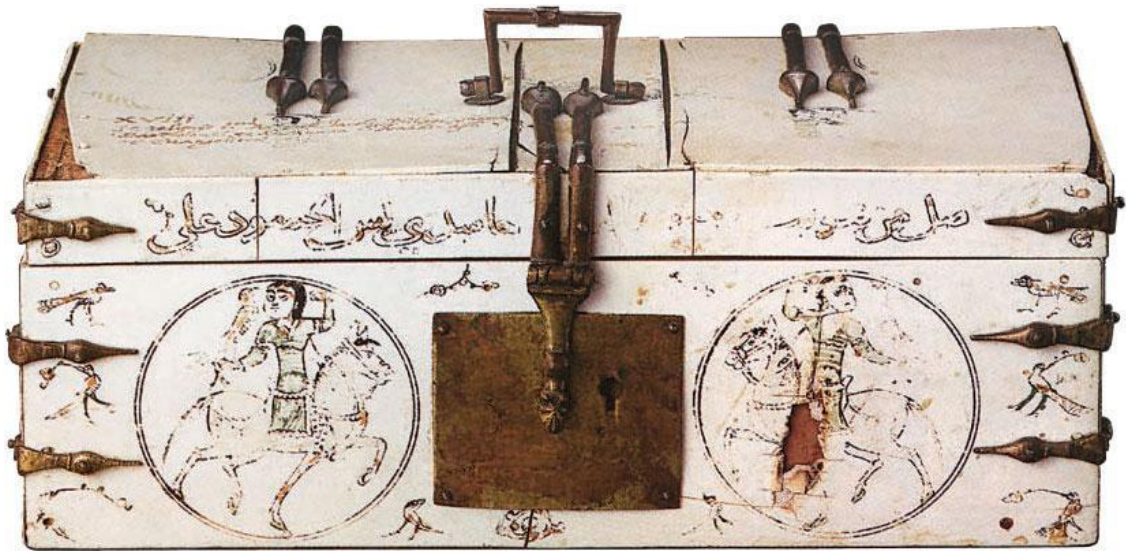


198. **Anonymous.** Cross-shaped reliquary of the True Cross, southern Italy (?), end of the 12th century or c. 1200. Gilded silver, opaque cloisonné enamel on gilded silver, wood, glass beads, 24 × 11.7 cm. Musée des beaux-arts de Dijon, Dijon. Byzantine.





199. **Anonymous.** Cross-shaped reliquary of the True Cross, Limousin, 13th century. Gilded copper on wood, jewels, 57.3 × 21.4 cm. Musée de Cluny, Paris. Romanesque.



200. **Anonymous.** Chest, Sicily, end of the 12th century. Lacquered and gilded ivory on wood, gilded bronze, 11 × 31 cm. Musée de Cluny, Paris.





201. **Anonymous.** Chest, known as 'The Holy Reliquary', 12th-13th century. Ivory and enamel, height: 35 cm; diameter: 32.5 cm. From the treasury of the Sens Cathedral, Sens (France). Byzantine.



202. **Anonymous.** Jug, beginning of the 13th century. Stoneware, height: 28 cm. Museum of History of the People of Uzbekistan, Tashkent. Persian.





203. **Anonymous.** Pitcher, 13th century. Enamelled stoneware, burnt twice, height: 7.8 cm; diameter: 18 cm. The State Hermitage Museum, St Petersburg. Persian.



204. **Anonymous.** Dishes, Iran, 12th and 13th centuries. Ceramic and turquoise glass. Private collection. Eastern.







205. **Anonymous.** View of a ceiling made of wood, 1214–1230. St Michael's Church, Hildesheim. Romanesque.



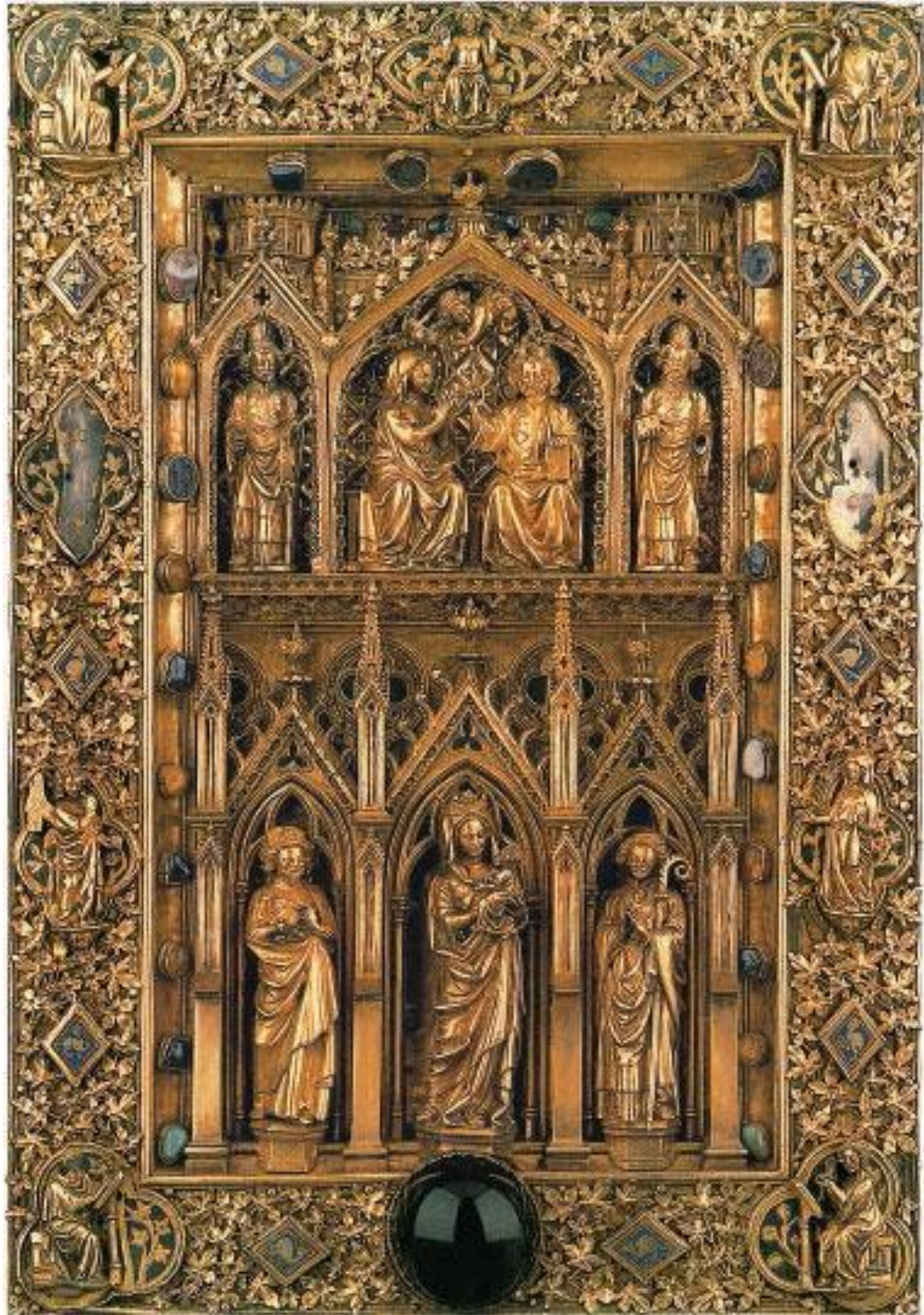
206. **Anonymous.** *Ascension of Jesus*, 13th century. Mosaic. St Mark's Basilica, Venice. Byzantine.





207. **Anonymous.** Moralised Bible: *Blanche of Castile and King Louis IX of France; Author Dictating to a Scribe*, France, c. 1230. Ink, 37.5 × 26.2 cm. The Morgan Library and Museum, New York. Gothic.





208. **Anonymous.** Cover of a book belonging to St Blaise, Strasbourg (?), 1260–1270. Gilded silver, 38.7 × 27.3 cm. St Paul im Lavanttal, The Lavanttal. Gothic.





209. **Anonymous.** Prayer niche (Mihrab), 13th-14th century. Ceramic, 63 × 47 cm. Museu Calouste Gulbenkian, Lisbon. Eastern.



210. **Anonymous.** *Adam*, c. 1260. Polychrome stone, 200 × 73 × 41 cm. Musée de Cluny, Paris. Gothic.





211. **Anonymous.** Virgin and Child from Sainte-Chapelle, c. 1265–1270. Ivory and traces of polychrome, 41 cm. Musée du Louvre, Paris. Gothic.



212. **Nicola Pisano**, 1206–1278, Italian. Lectern, 1266–1268. Marble, height: 460 cm. Cathedral of Santa Maria Assunta, Siena. Gothic.

## **Nicola Pisano**

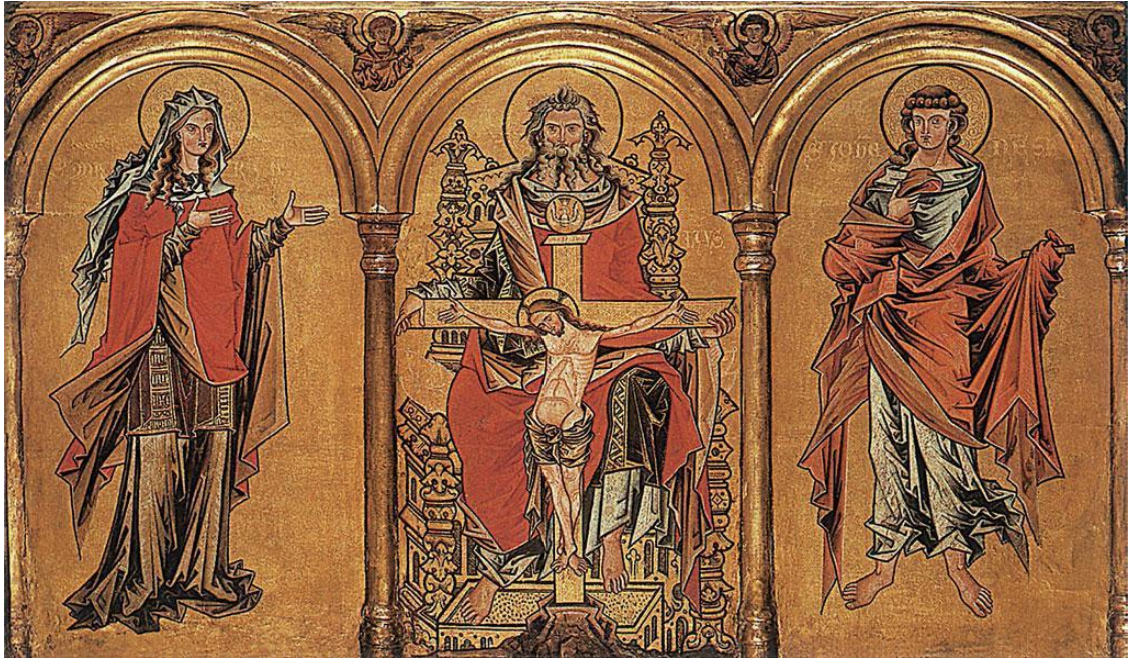
**(Apulia, 1206 – Pisa, 1278)**

Italian sculptor and architect, Nicola Pisano heads the tradition of Italian sculpture. As early as 1221, he is said to have been summoned to Naples by Frederick II, to do work in the new Castell dell'Ovo. In 1260, as an incised inscription records, he finished the marble pulpit for the Pisa Baptistry. The next important work of Nicola in date is the Arca di San Domenico, in the church at Bologna consecrated to that saint, who died in 1221.



Nicola's last great work of sculpture was the fountain in the piazza opposite the west end of the Perugia Cathedral. Nicola Pisano was not only pre-eminent as a sculptor but was also the greatest architect of his century and a skilled engineer.

Nicola Pisano died at Pisa, leaving his son Giovanni, a worthy successor to his great talents both as an architect and sculptor.



213. **Anonymous.** Altarpiece from the Church of St Maria zur Wiese, *The Holy Trinity, Virgin Mary, and John the Baptist*, c. 1250. Paint on wood. Staatliche Museen zu Berlin, Berlin. Romanesque.



214. **Anonymous.** Bowl, decorated with two princes observing a pond with two fish, 13th century. Ceramic, height: 9 cm; diameter: 21.7 cm. Khalili Collection. Eastern.





215. **Anonymous.** Plate, Syria, middle of the 13th century. Bronze and silver, forged and decorated, diameter: 43.1 cm. The State Hermitage Museum, St Petersburg. Eastern.



216. **Anonymous.** Cup on a pedestal, second half of the 13th century. Cast bronze (brass), coated with silver and gold, height: 14.3 cm; diameter: 17.7 cm. The State Hermitage Museum, St Petersburg. Persian.





217. **Anonymous.** Cup, Yuan dynasty, 1279–1368. Stoneware, porcelain, height: 16.4 cm. National Palace Museum, Taipei. Chinese.





218. **Anonymous.** Bottle, Egypt, 14th century. Hand-blown glass, embellished with enamel and gilded, height: 48 cm. Musée des Arts décoratifs, Paris. Eastern.



219. **Anonymous.** Lamp from a mosque, 1309–1310. Colourless glass, enamelled and gilded, height: 30 cm; diameter: 21 cm. Musée des Arts décoratifs, Paris. Eastern.

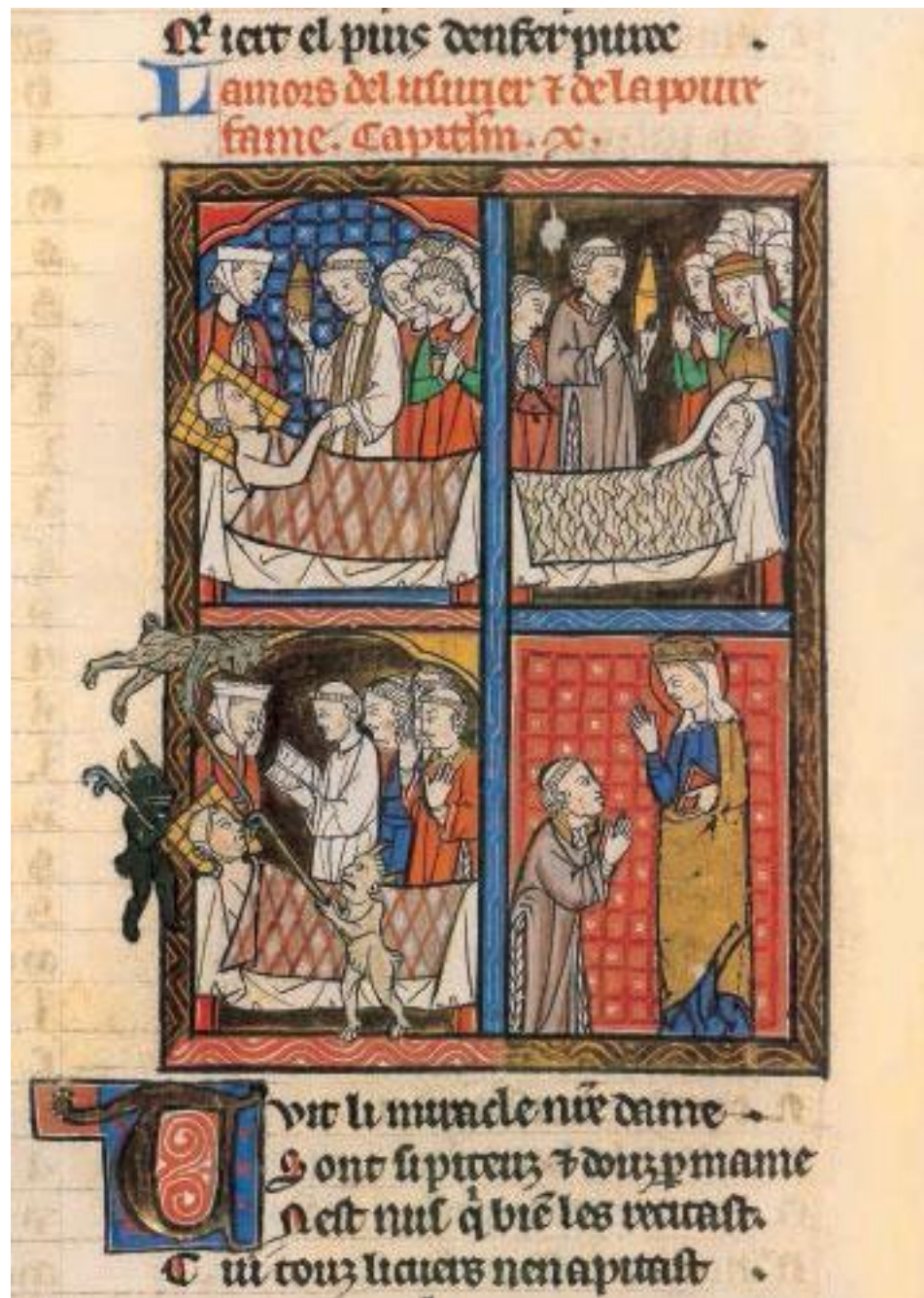


220. **Anonymous.** Lamp from a mosque, 14th century. Enamelled glass, height: 35 cm; diameter: 31 cm. Musée des Arts décoratifs, Paris. Eastern.



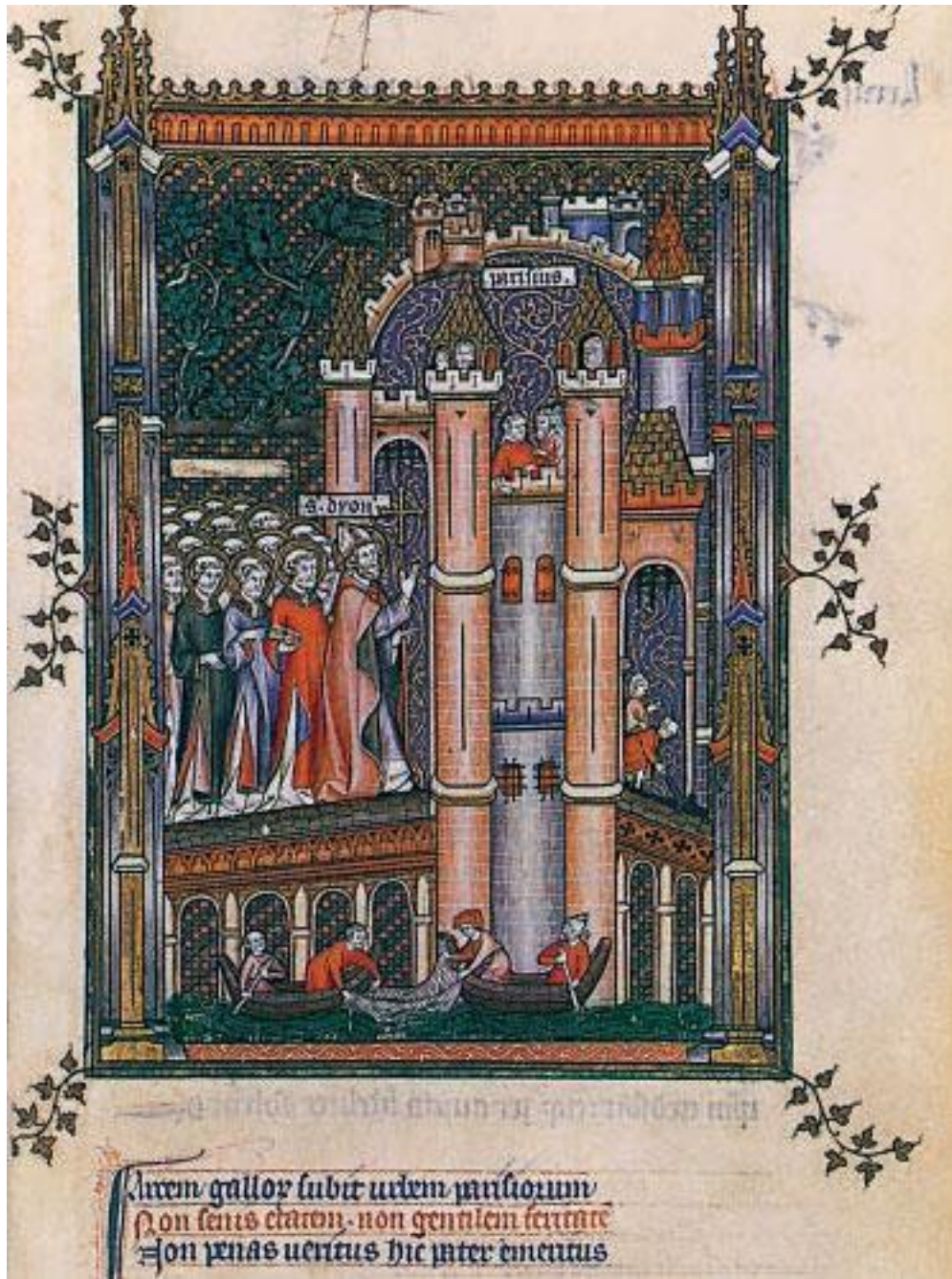


221. **Anonymous.** *Windmill Psalter: Psalm I (Beatus Vir)*, c. 1270–1280. Ink, pigment, and gold on vellum, 32.3 × 22.2 cm. The Morgan Library and Museum, New York. Gothic.



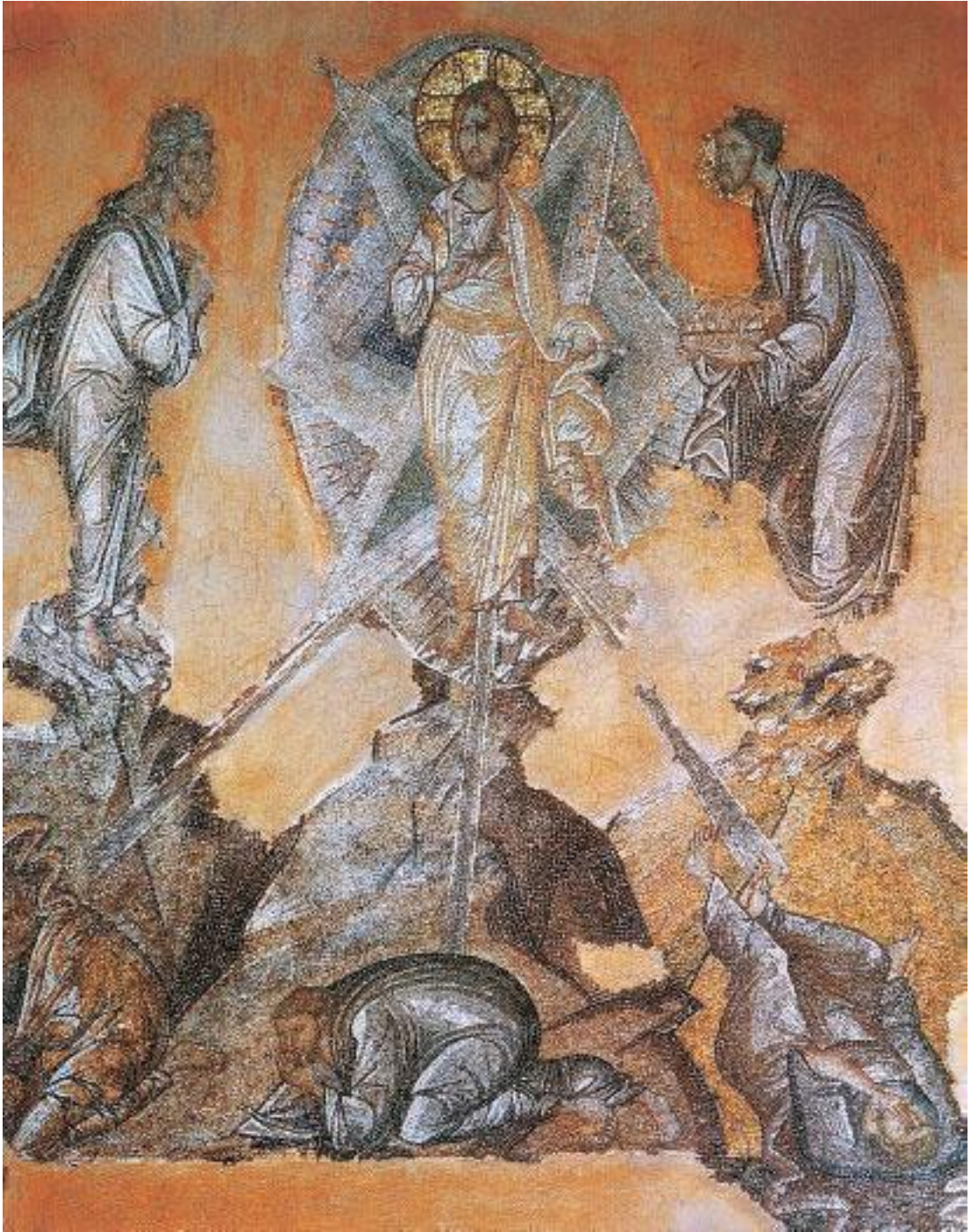
222. **Gautier de Coinci.** *The Miracles of the Blessed Virgin Mary*, a representation of the story of the damnation of a money lender and the redemption of a beggar who accompanied the Blessed Virgin Mary, end of the 13th century. Parchment, 27.5 × 19 cm. Bibliothèque nationale de France, Paris. Gothic.





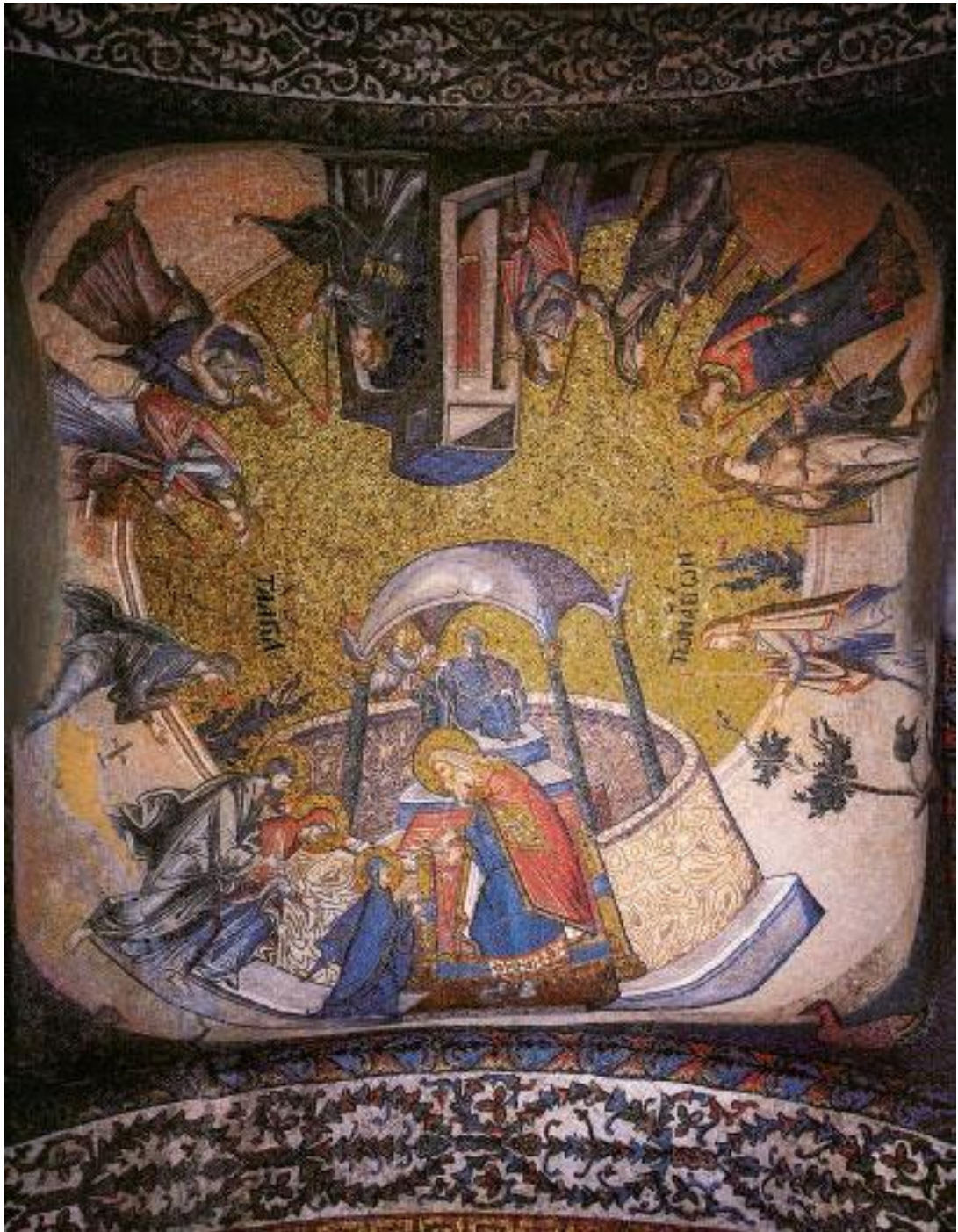
223. Yves, monk of the Abbey of St Denis, French. *The Life of St Denis: The Entrance of St Denis into Paris*, c. 1317. Miniatures on parchment, 27.5 × 19 cm. Bibliothèque nationale de France, Paris. Gothic.





224. **Anonymous.** *The Transfiguration of Jesus*, 14th century. Mosaic. Church of the Holy Apostles, Thessaloniki. Byzantine.





225. **Anonymous.** *Presentation of the Virgin in the Temple*, 1315–1321. Mosaic. Kariye Camii (Chora Church), Istanbul. Byzantine.





226. **Anonymous.** *St George and the Dragon*, first half of the 14th century. Portable mosaic. Musée du Louvre, Paris. Byzantine.





227. **Anonymous.** Aquamanile, northern Germany, beginning of the 14th century. Molten and engraved bronze, 22 × 19 cm. Musée de Cluny, Paris. Gothic.



228. **Anonymous.** Reliquary bust of a companion of St Ursula, Cologne, c. 1340. Coloured limestone, gilded, height: 47.5 cm. Musée de Cluny, Paris. Gothic.





229. **Minucchio da Siena**, 14th century, Italian. Golden rose, Avignon, 1330. Gold and coloured glass, length: 60 cm. From the treasury of the Basel Minster. Musée de Cluny, Paris. Gothic.





230. **Anonymous.** Reliquary figure: *Virgin and Child of Jeanne d'Évreux*, Paris, c. 1324–1339. Gilded silver, basse-taille enamels on gilded silver, stones and pearls, height: 68 cm. From the treasury of the Basilica Cathedral of St Denis. Musée du Louvre, Paris. Gothic.



231. **Anonymous.** Clasp of a reliquary, Bohemia (?), middle of the 14th century. Engraved silver, partially gilded, enamel, jewels, pearls, 18.5 × 18.5 cm. Musée de Cluny, Paris. Gothic.



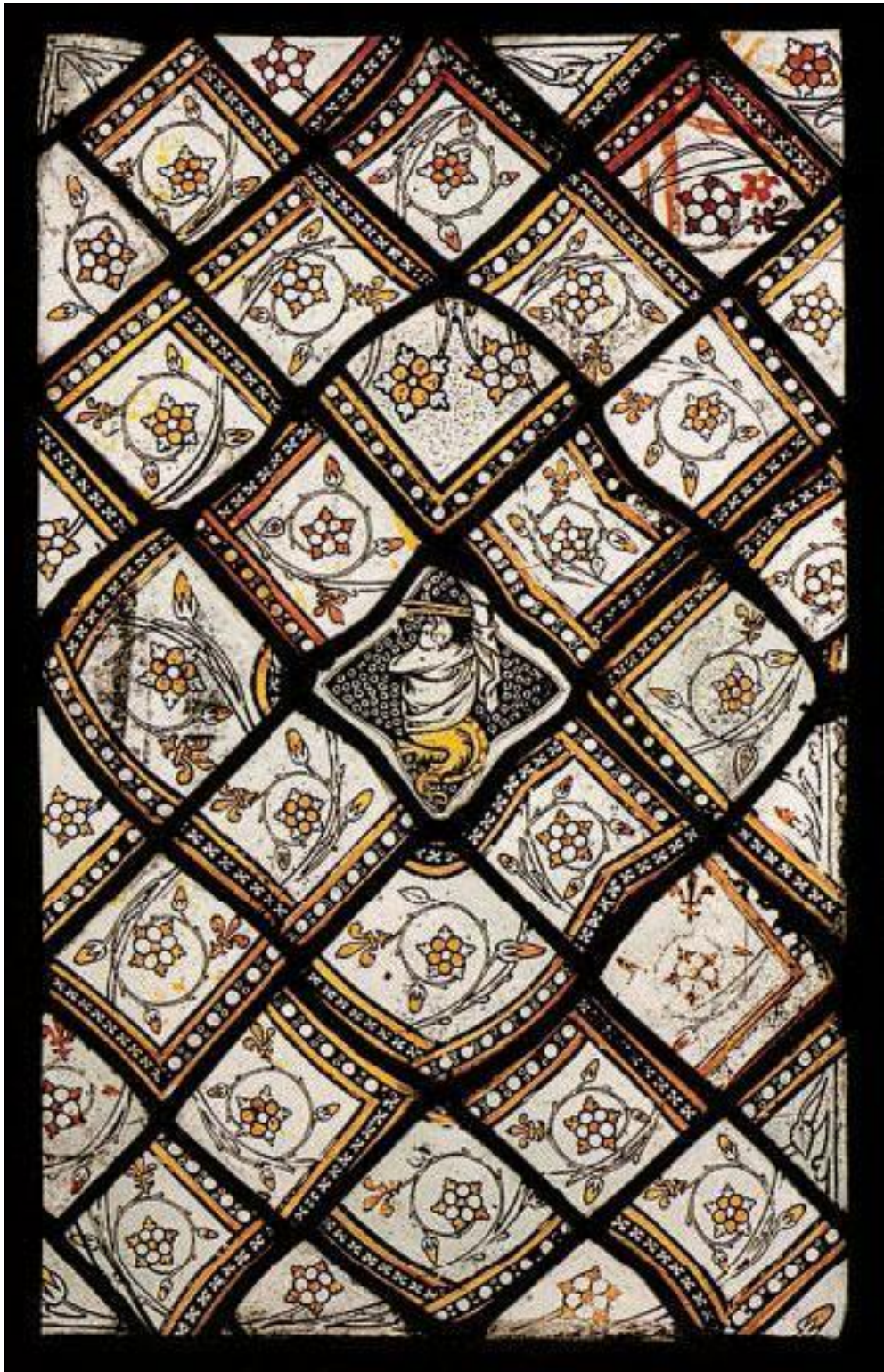


232. **Anonymous.** Pouch, known as 'Countess of Bar', France, 14th century. Leather, gold and silver threads, 36 × 32 cm. Musée de Cluny, Paris.





233. **Anonymous.** *Embroidery with Leopards*, c. 1330–1340. Velvet, silver threads, partially gilded, cabochon, pearls, 51 × 124 cm. Musée de Cluny, Paris. Romanesque.



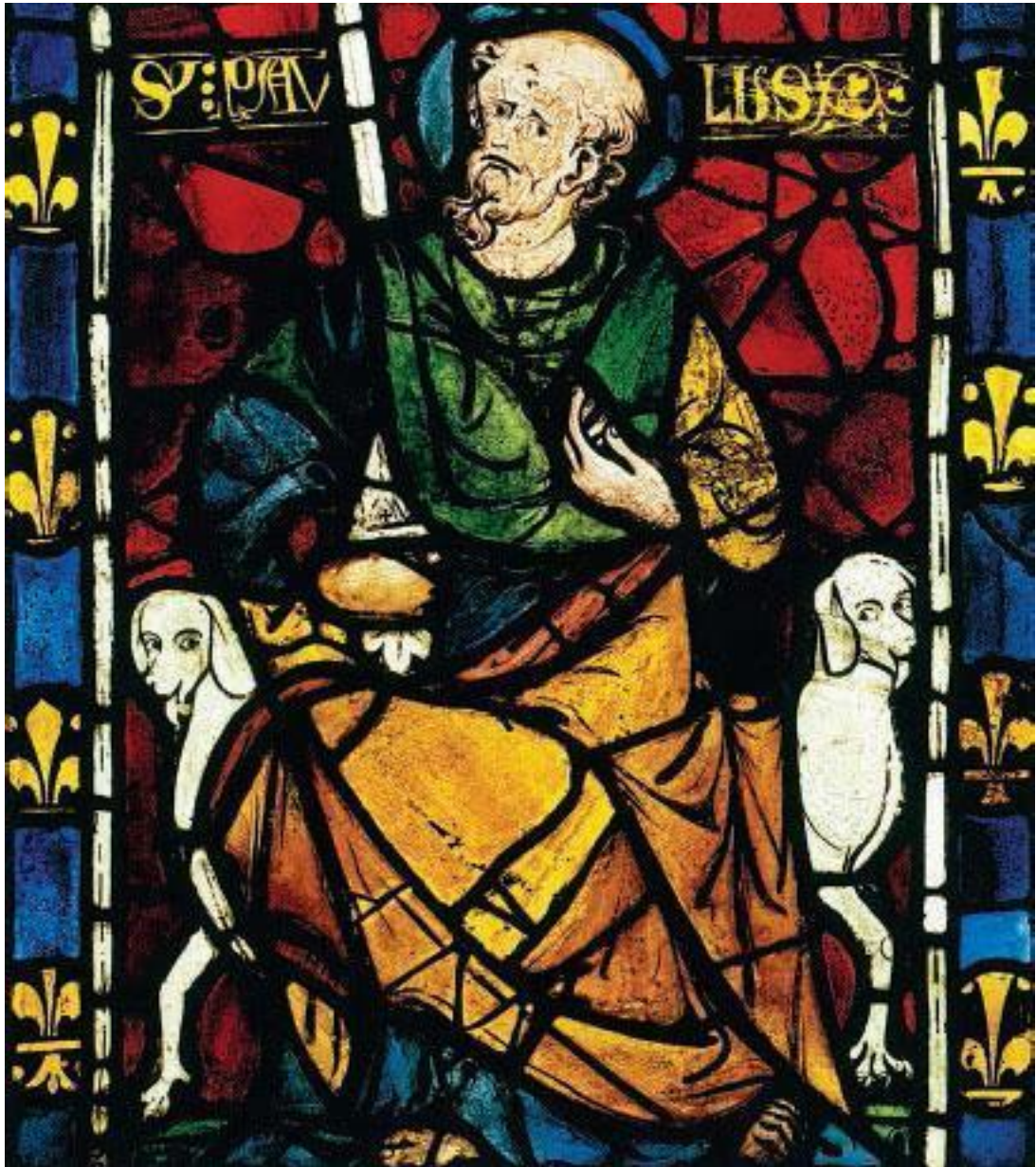
234. **Anonymous.** *Grisaille panel*, c. 1324. Glass, grisaille, yellow silver, lead, 64.5 × 42 cm. Musée de Cluny, Paris. Gothic.





235. **Anonymous.** Stained glass window with maple leaves and crucifixion, c. 1330. Glass, grisaille, and lead, 107 × 105 cm. Musée de Cluny, Paris. Gothic.





236. **Anonymous.** *St Paul*, Normandy, c. 1300. Glass, grisaille, and lead, 71 × 58.5 cm. Musée de Cluny, Paris. Gothic.



237. **Simone Martini** and **Lippo Memmi**, 1284–1344 and 1291–1356, Italian. Altarpiece of the *Annunciation*, 1333. Tempera on wood, 184 × 210 cm. Galleria degli Uffizi, Florence. Gothic.





238. **Ugolino di Vieri**, 1329–1380/1385, Italian. Reliquary of the Corporal of Bolsena, 1337–1338. Gilded and enamelled silver, height: 139 cm. Orvieto Cathedral, Orvieto (Italy). Gothic.





239. **Anonymous.** Arm reliquary of St Louis of Toulouse, Naples, c. 1337–1338. Quartz, gilded silver, and champlevé enamel, height: 48 cm. Musée du Louvre, Paris. Gothic.





240. **Anonymous.** Sceptre of Charles V, Paris, 1365–1380. Gold, enamelled repeatedly, gilded silver (shaft), rubies, coloured glass, pearls, length: 60 cm. From the treasury of the Basilica Cathedral of St Denis. Musée du Louvre, Paris. Gothic.



241. **Anonymous.** Bottle, Mamluk dynasty, middle of the 14th century. Enamelled glass. Museu Calouste Gulbenkian, Lisbon. Eastern.





242. **Anonymous.** Cross, 14th century. Silver and enamel, 82.5 × 44.5 cm. Musée de Cluny, Paris. Gothic.



243. **Anonymous.** Baptismal font, Germany, 14th century. Bronze, 80.5 × 87 cm. Musée de Cluny, Paris. Gothic.



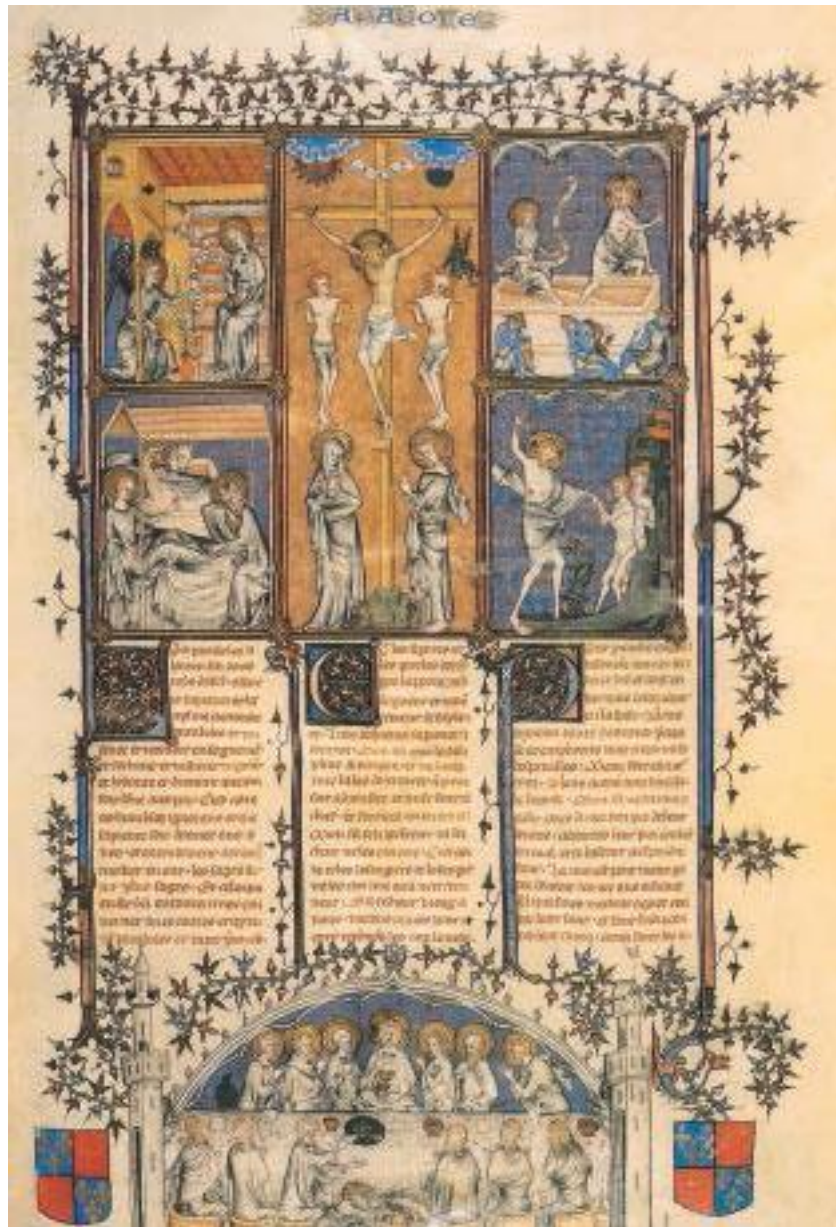


244. **Anonymous.** Door knocker with lion, Germany, 14th century. Bronze, 19.5 × 8.5 cm. Musée de Cluny, Paris.

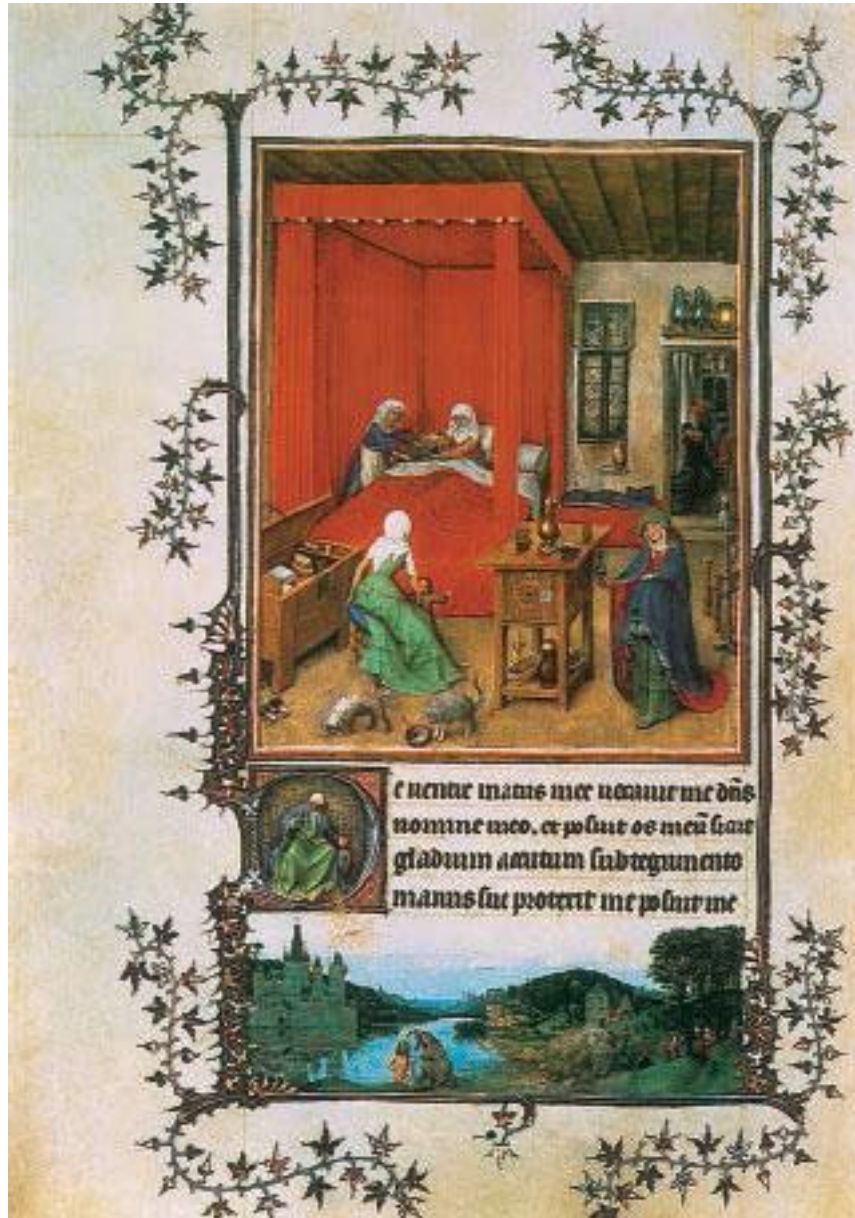


245. **Guyart des Moulins**, 1251–1322, French. Bible Historiale: *Enthroned Holy Trinity* (introductory leaflet), third quarter of the 14th century. Parchment, 45.5 × 31.5 cm. Bibliothèque nationale de France, Paris. Gothic.





246. **Guyart des Moulins**, 1251–1322, French. *Bible Historiale: New Testament* (frontispiece), third quarter of the 14th century. Parchment, 45.5 × 31.5 cm. Bibliothèque nationale de France, Paris. Gothic.



247. Jean le Noir, Jacquemart de Hesdin, Maître de la Trinité, Pseudonym-Jacquemart and Limbourg Brothers, French. *Turin-Milan Hours* (or *Belles Heures of Jean de France, Duc de Berry*): *The Birth of John the Baptist and the Baptism of Christ*, 1375–1390. Illuminated manuscript, 22.5 × 13.6 cm. Bibliothèque nationale de France, Paris. Gothic.





248. **Giovanni de'Grassi**, 1350–1398, Italian. *Breviarium ambrosianum*, known as *Il Beroldo*, c. 1390. Biblioteca Trivulziana, Milan. Gothic.





249. **Andrea Bonaiuti**, known as **Andrea da Firenze**, 1343–1377, Italian. *Exaltation of the Work of the Dominicans*, c. 1365–1367. Fresco. Basilica of Santa Maria Novella, Florence. Gothic.





250. **Anonymous.** Hinged chest, France, 14th century. Oak and wrought iron, mortise and tenon joint, 89 × 165 × 79 cm. Musée des Arts décoratif, Paris.



251. **Anonymous.** Chest, end of the 14th century. Repoussé leather, engraved, painted, and gilded, on wood, brass fittings, 12 × 26 × 18 cm. Musée de Cluny, Paris.







252. **Anonymous.** Plate: *Virgin and Child, Unicorn*, c. 1370. Glass, gilded, engraved, and painted, wooden frame, 32.5 × 15 cm. Musée de Cluny, Paris.



253. **Anonymous.** Chest, end of the 14th century. Repoussé leather, engraved, painted, and gilded on wood, brass fittings, 12 × 26 × 18 cm. Musée de Cluny, Paris.



254. **Anonymous.** Baptismal basin of St Louis (Louis IX), Egypt or Syria, c. 1320–1340. Hammered brass, decoration inlaid with silver, engraved, with gold and black paste, height: 22.2 cm; diameter: 50.2 cm. Musée du Louvre, Paris. Eastern.



255. **Anonymous.** *A pair of mirrors: Christ between John the Baptist and Charlemagne and The Virgin between St Catherine and John the Baptist*, before 1379. Gold, translucent enamel on basse-taille, diameter: 6.8 cm. Musée du Louvre, Paris. Gothic.



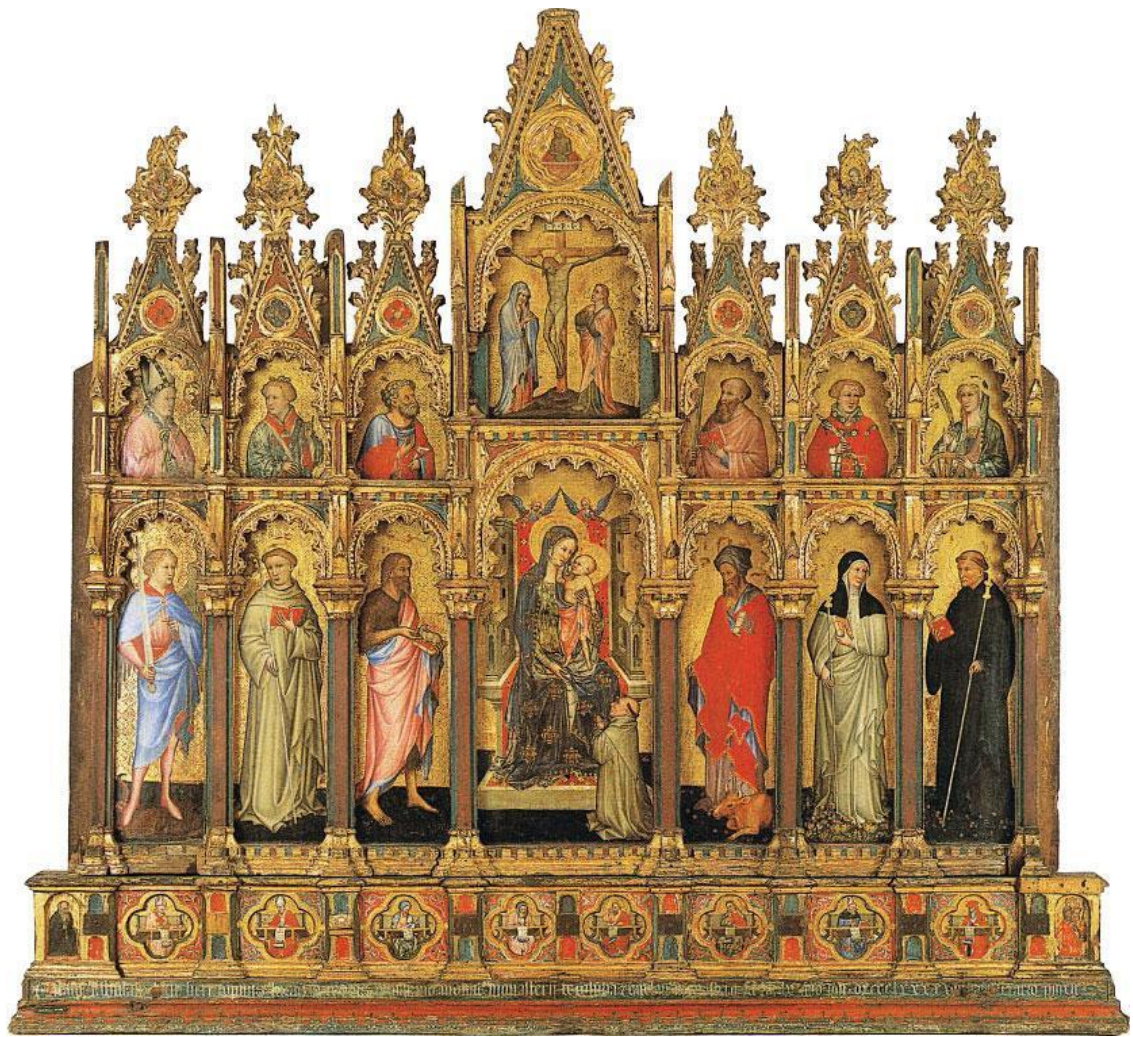


256. **Anonymous.** St Bernard's goblet, end of the 14th century. Pure gold, height: 22.5 cm; diameter: 15.2 cm. From the treasury of St Mary's Cathedral, Hildesheim. Gothic.



257. **Anonymous.** Water pitcher from a reception in Katzenelnbogen, beginning of the 15th century. Gilded silver, height: 40 cm. Hessisches Landesmuseum, Kassel. Gothic.





258. **Antonio de Carro**, 1392–1410, Italian. Polyptych, *Virgin and Child Surrounded by Saints*, 1398. Tempera on wood, golden background, 228 × 236 cm. Musée des Arts décoratifs, Paris. Gothic.

# Renaissance





259. **Anonymous.** Reliquary of Christ's navel, 1407. Gilded silver, coloured glass, 33.4 × 18.9 × 17.2 cm. Musée de Cluny, Paris. Gothic.

In the 14th century and early years of the 15th, elegant luxury was primarily displayed in rich fabrics and tapestries made to cover furniture, seats, and benches. The flowing draperies of the beds partook of this taste, which originated with the Crusades, and was initially inspired by the sight of the magnificent fabrics of the East. Sculpture, nevertheless, continued its progress, and even Italian woodwork began to show Oriental derivation. This age also corresponds with the complete expansion of Gothic architecture and furniture. The furniture is divided into flamboyant Gothic cloisters, crowned by fine needle-shaped sticks and flourishing leaves; their niches contain elegantly-quiet figures, and the panels, with their bas-reliefs, rival the perfection of altarpieces and religious triptychs of intricate workmanship. Accordingly, no part of these articles of furniture was covered so that the artist's ingenious conceptions could be easily viewed, unless a covering was absolutely necessary. Much of this furniture served only for luxurious display, while that which was destined for travelling remained simple in form and was modestly concealed in those parts of the dwelling reserved for private life.

In the next section, we look at Renaissance furniture. H. Havard (*Les Styles*) writes:

"All furniture whose shape is not entirely determined by everyday use takes on certain characteristics of the appearance of a palace; chair legs become more rounded and column-like; cupboards, sideboards, cabinets and credence tables begin to look like small slim buildings crowned with pediments, decorated with niches and pilasters, escutcheons and entablatures."

Whatever variations the artist uses, however, no piece of furniture escapes the general trend. Everywhere furniture is becoming broader, horizontal lines take on unprecedented importance. It is the horizontal lines which invest the item with meaning and importance both in terms of its structure and its decoration.

Let us go on with our list of the identifying features of Renaissance furniture generally, the elegance and distinction of which will only increase as the style develops its own personality. Two-part cupboards covered in marquetry, cabinets in the classical style, church stalls decorated with arabesques above which there is a row of images of sibyls, angels, and chimaera in marquetry holding floating scrolls under porticos with columns. Above the images are low reliefs surrounded by columns and mouldings and above them is a cornice which forms a canopy with pinnacles and tracery on its outer edges. Narrow panels decorated with low reliefs, above which are pointed arcades supported on small columns. The panels are divided down the middle by a column and there is beading and tracery above them. Friezes, in the middle of which, one comes across a mascarons with rinceaux of light foliage emerging from it. Rows of caryatids holding flowers and fruit, separated by niches with figures represented at the back of the niche. Two-part wardrobes with four folding doors inlaid with marble or richly decorated with low reliefs on a gilt background. Chests with carved figures which are separated by pilasters with grotesque figures on them and a small spirit or genie at the top, classical mouldings: with balusters, gadroons, tracery, egg, and dart patterns, etc.

One particularly popular piece of furniture in the 16th century was a large cabinet consisting of a kind of round-topped chest which was raised on four legs and full of small drawers which could only be seen when the large wooden doors which made this piece essentially a wardrobe and which hid the drawers were open. There were also roll-tops, etc. As far as chairs and panelling are concerned, while during the Gothic period they were made of carved wood, during the Renaissance they were upholstered in either tooled or stamped leather from either Spain or Flanders. Even the chimney pieces and roofs were elegantly shaped and carefully decorated. This is typical of the Renaissance when the aim was always to embellish.



Were it not for the extremely original nature of their carving, in various degrees of relief, French Renaissance furniture (unlike Italian Renaissance furniture which was characterised by its strange mosaics of coloured stones and copper figurines) would be rather monotonous given that it was made of a single wood and was, therefore, one colour only. The range of furniture available remained limited and, though beautiful, it was not especially comfortable. In a word, the Renaissance marked the heyday of cabinet-making, tooling and binding, gold and silver work, stained glass, enamelling used as if it were paint (Limoges enamel), ceramics as practised by Lucca della Robbia in Italy and Bernard Palissy in France, faïence work from Oiron and the anonymous masterpieces from Urbino.

This was the period when jewellery, locks, woven and stitched fabrics with light, graceful patterns in soft, shimmering colours were at their height. Finally, this was the period when Du Cerceau's drawing and engravings were in fashion and disseminated the most characteristic decorative motifs for both buildings and furniture. Where jewellery was concerned in particular, decorative value was beginning to be an end in itself, in other words, the precious materials were no longer the be all and end all. There follows a list of remarkable sculptors of the Renaissance: Jean Goujon (who was also one of the architects who designed the Hôtel Carnavalet); Ligier Richier, to whom we owe the famous Holy Sepulchre group in Saint-Mihiel; Michel Colombe, sculptor of the Duke of Brittany's mausoleum (in Nantes cathedral); Germain Pilon, Jean Goujon, who popularised the use of the low relief for general decoration, Jean Juste of Tours, sculptor of Louis XII's tomb; Pierre Bontemps, etc. Étienne de Laulne and François Briot are two goldsmiths who are worthy of mention.

Renaissance art was characterised by the fusion of different styles. The renewal was a result of artists' relaxed approach, of the uninhibited love of luxury which artists, architects, and sculptors all worshipped and served. Statues and ornaments are no longer made in barbarian traditions. They have better models in nature and their makers embellish them with lifelike representations. Indeed, nature alone is not sufficient to fire the imagination of the artists of the period and they turn to the world of myth and story or to combinations of human and animal figures. Perfectly-lifelike fruits and flowers are also included in the works of these artists, who are fervent admirers of all life's great creations. Note that, aside from the character of the styles, independently of the patinas and the original colours having faded over the centuries, it is the easiest task in the world to tell real antique furniture apart from a copy! All one has to do is run one's hand lightly over the mouldings and the carvings and the feel of them is conclusive. The enthusiast will not be deceived because no-one has ever been able to fake the fine touch of such furniture, any more than a flower can be faked. The secret lies in the reliefs, which have been gradually worn by time and use, and in the wood which turns into velvet. Furthermore, velvet, silk, and satin were everywhere during this fascinatingly fresh, gay period of intellectual creativity. It was a period which turned the excessively flamboyant tracery of the most exuberant Gothic style into a kind of lace, this time without ornamental apertures, which was used profusely on all kinds of woodwork. However, it seems that even the Renaissance eventually fell into decadence, a period marked by a similar exuberance.

Renaissance jewellery, was worthy of the beauty and decorative creativity prevalent in architecture at the time. It was light, with delicate openwork and the images that were the chief source of its charm were embellished with harmoniously-coloured enamels, the like of which had never been seen before. Furthermore, towards the end of the 16th century, the art of cutting precious stones added brilliance to jewellery, varying its design and increasing prices. The name of Pericles is linked to the great art of ancient Greece, the names of the Medicis, of Pope Julius II, and of Pope Leo X are bound up with the Italian Renaissance and the name of Francis I, second only to that of Charlemagne, is equally gloriously connected to the history of French art.

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