

THE PRINCIPLES OF ORNAMENT

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The principles of ornament by James Ward & George Aitchison

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JAMES WARD & GEORGE AITCHISON

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OF ORNAMENT**

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Paten in silver from the Hildesheim treasure.



THE
PRINCIPLES OF ORNAMENT

BY

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NEW AND ENLARGED EDITION



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EDITOR'S PREFACE

As Examiner on the Principles of Ornament at the Science and Art Department, I found there was no good English text-book on the subject, so the necessary information could only be picked up by extensive reading and independent observation, and these are not to be expected from young students. Certain parts of the subject have been admirably treated by Moody in his *Lectures and Lessons on Art*,—in fact I know of no book where the subjects treated show such keen observation and profound knowledge, but they are embedded in lectures on other subjects, and the book has no index. Having written the original Syllabus on the Principles of Ornament, I was disposed to write a text-book, had not other avocations prevented me. Last year Mr. Ward's book on *The Elementary Principles of Ornament* was sent me, and though it was a useful book and had a glossary, it contained some doubtful passages, and being printed from a course of lectures it was a little too discursive. In writing the new Syllabus this year I could not recommend it for a text-book as it stood, but as I thought it would be unfair to Mr. Ward for me to write a text-book after

the trouble he had taken, I consented to edit a new edition. I may here say that I have left Mr. Ward's musical comparisons as I found them, and have not revised his views on Ogham, and Runic, nor those on the symbolic ornament of the Egyptians, Assyrians, Siamese, Burmese, Japanese, Hebrews, Buddhists, and Brahmins.

GEORGE AITCHISON.



EDITOR'S PREFACE

TO THE SECOND EDITION

I HAVE carefully revised the book without altering its substance. I have also added an Appendix containing a few remarks on the Orders of Architecture, with illustrations of some of the best classical examples; believing that this would be useful, not only to carvers and modellers who have to execute enrichments on Architecture, but to all students.

The ornamented parts of the Greek and Roman Orders, figure sculpture apart, show how two cognate nations, each with transcendent abilities but of an entirely different range, abstracted the beauties of plants, and conferred them on stone and marble to emphasize and adorn the rigid forms of Architecture; how the Greeks seized on the exquisite beauties of flowers, and adapted them, so as to retain the greatest purity of form, and used them in the most sparing way; while the Romans, or Greeks working under Roman dictation, used them lavishly to procure magnificence; and eventually were so prodigal with their ornament as to defeat the end in view, as little of the architecture was left plain; to act as a foil to the enrichment; while from the

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