EXAMPLES

OF

CLASSIC ORNAMENT

FROM

GREECE & ROME

Drawn from the Originals

By LEWIS VULLIAMY

Architect, Gold Medallist and Travelling Student of the Royal Academy
(1790-1871)

A SERIES OF TWENTY PLATES

SELECTED FROM THE ORIGINAL PUBLISHED WORK
AND WITH INTRODUCTORY & DESCRIPTIVE NOTES

BY R. PHENÉ SPIERS, F.S.A., F.R.I.B.A.

Author of "The Orders of Architecture,"
"Architecture, East and West," "Architectural Drawing," &c.

LONDON:
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MUSEO NACIONAL DE ARTES DECORATIVAS

STELE OF TOMB NOW IN THE NATIONAL MUSEUM, ATHENS.

EXAMPLES OF CLASSIC ORNAMENT FROM GREECE AND ROME.

PLATE I.

THE upper part or cresting of a stele or Greek tombstone in white marble; the height of the entire stone being probably about 5 ft. Below the string is the name of the family, which Vulliamy read as Philinos; but in Kinnard's work, "Antiquities of Athens," Vol. V., the name is given as Philocles, an Attic citizen of Deceleia, Boeotia. A drawing of it appears in that work, about one-third the size of Vulliamy's; and a third illustration, about half the size, is published in Baron von Stackelburg's "Die Graeben der Hellenen," 1837, who gives Philipos as the family name. The two vases introduced in the foliage represent the lecythi or funeral vases deposited within the tomb, which were used as libation vessels at the interment. The foliage of the stele is that known as the anthemion (Gr. *anthos*, a flower), often called the honeysuckle, but which, according to Prof. Meurer, is a conventional representation of the flower of the acanthus plant. This stele when drawn by Vulliamy was in the possession of M. Fauvel, at Athens, but it has subsequently disappeared, which gives additional value to its representation here.

PLATE II.

No. 1. This stele, formerly at the Piraeus, is now in the Museum at Leyden, Holland. No. 2 has been lost sight of; No. 3 is a stele of exceptional size, which must have been the cresting of a tombstone about 10 ft. high: it belonged formerly to M. Gropius, the Austrian Consul, and is now in the National Museum at Athens. No. 4, known as the Stele of Theron, is an early Archaic example. The name is written from right to left, a custom which, according to Kinnard, was discontinued about the commencement of the 6th century. It was formerly in the possession of M. Fauvel, but has now disappeared. It was in white marble, as in fact are all the stele on this plate, but instead of being carved in relief, the lines are incised only and painted in two colours—the perpendicular lines in red, and the horizontal in blue. No. 5, the Stele of Boethos, is now in a private collection at Athens.

PLATE III.

THE antefix, or ornamental termination of the covering tiles of the marble roof of the Parthenon. The drawing was made in 1820 by Vulliamy from the only perfect example existing in the temple. There is a cast of it in the British Museum.

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EXAMPLES OF CLASSIC ORNAMENT.

PLATE IV.

THE cymatium of the doorway of the North Portico of the Erectheum, which led to the Temple of Erectheus. This doorway is the finest Greek example in existence, and when drawn by Vulliamy was comparatively unknown, as the space between the columns of the Portico had been walled up. The ornament is similar to that which is carved on the necking of the capitals, and continued as a decorative frieze round the whole building.

PLATE V.

ONE of the three scrolls or helices which surmount the marble roof of the monument of Lysicrates. The crowning and central finial carried the tripod, which was given as an honorary reward to the Choregus who had competed the most successfully for the choregia or musical and tragic contest; and it has been suggested that this scroll may have carried a figure which gave additional support to the projecting foliage of the finial. The monument of Lysicrates is the only example remaining of a large series which lined the street of the Tripods.

PLATE VI.

AN antique fragment of white marble at Athens, the only example of the kind known, the precise position of which it is difficult to determine. The raised band of the lower part on each side suggests that it decorated a triangular panel.

PLATE VII.

THE left hand portion of the cresting of a tomb in white marble, which was found just outside the Hieron of Epidauros. M. Defrasse in his work on Epidaurus reproduces it as the cresting of the throne of Aesculapius, the god to whom the Temple was consecrated. A somewhat similar design however is found on a tomb now in the National Museum at Athens (see headpiece), where it crowns the stele of the Athenian horsemen who fell at Corinth in 460 B.C. The upper part of the petals of the anthemion and the intermediate flowers are restorations, as Vulliamy states they had been broken off when he drew it.

PLATE VIII.

A SERIES of various fragments in Terra-Cotta, the sources of which are given on the Plate. No. 2 is interesting as showing the back of the ordinary antefix, which terminated the covering tiles. In Nos. 5 and 6 the corona and the soffit were painted; Nos. 4 and 8 are of much later date, and were found at Velia in Lucania, S. Italy. The large fragment at the foot of the Plate is part of a sima or gutter found at Pompeii, which is interesting as shewing the decadence of the style.

PLATES IX. & X.

CAPITALS of square piers found in the sanctuary of the Temple of Athene Polias at Priene. When first discovered by the Society of Dilettanti, it was thought that they might be the capitals of the piers carrying the ceiling of the Propylaea. Pullan however, who excavated the site in 1869, was unable to find any trace of the bases of these piers on the pavement; and moreover, it is not likely that the Greeks would have encumbered the entrance vestibule with piers of such great dimensions. As the width of the Propylaea was only 20 ft., it was probably covered over by a ceiling framed in timber. The cyma moulding above the capital in Plate IX. and the blocking course in Plate X. would have

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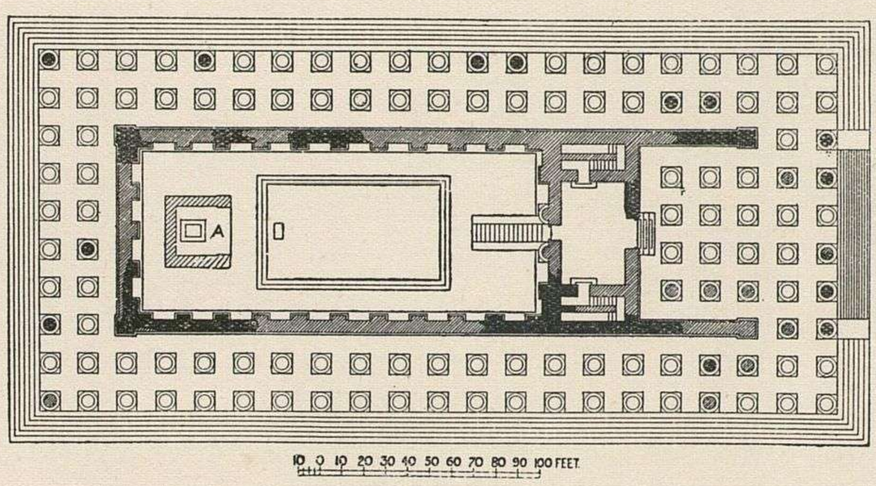
usurped the place of the architrave. The capitals in question are now in the British Museum, and the deep holes and rents in the blocking course suggest that they carried bronze statues, which have been torn out from their fixings. Vulliamy thought they might have formed the antae of the Temple, but one of these found by Pullan, and now in the British Museum, is of a totally different design. The conclusion now accepted is that they were the capitals of pedestals or piers which carried bronze statues. The two capitals in the British Museum are those represented on Plate IX., which measures 2 ft. 5 in. square (the scale shown on Plate is incorrect), and No. 1 on Plate X. which is 3 ft. 3½ in. square.

PLATE XI.

THE capital of one of the antae of the shrine in which the bronze statue of Apollo was placed in the Temple of Apollo Didymaeus at Branchidae, near Miletus. This statue had been taken away from the earlier Temple by Xerxes and transported to Ecbatana, the Median capital; it was however brought back by Seleucus, one of Alexander's generals, in 295 B.C., and the shrine was probably then built to receive it. The position of the shrine is shown on the Plan at A.



PLATES XII, XIII., AND XIV.

THE front and side of two of the capitals of the pilasters which decorated the walls of the cella of the Temple of Apollo Didymaeus. This Temple was of such great dimensions that they were unable to roof over the cella; it was measured in 1812, and published by the Dilettanti Society in 1821. More recent excavations by the French have added fresh discoveries, the more important of which are the complete arrangement of the cella and the height of the stylobate. The level of the cella was found to be 20 ft. below the pavement of the peristyle, and was reached by a flight of steps inside. As shown on the Plan, the walls of the cella were decorated with pilasters 6 ft. wide and 3 ft. deep; the bases of these pilasters were on the same level as those of the peristyle, and they were carried on a podium 20 ft. high; no trace of any pavement was found, from which it is conjectured that, as Strabo says, the cella was originally planted with laurel trees. The front of a second capital is shown on Plate XIV., of which the side occupies the lower half of Plate XIII. It was enclosed within a much simpler border with a concave sinking, and not carved with laurel leaves and rosaces as in Plate XII.

The fragment in white marble drawn at the top of Plate XIV. is a work of very much later date, and from the treatment of its foliage might be classed as Roman of the 1st or 2nd century of our era; and the central illustration on Plate XIV. is, perhaps, the earliest drawing made of the ornament painted on the cymatium of the Parthenon.

PLATES XV. & XVI.

THE upper drawing on Plate XV. represents the sculptured portion of the third and last remaining capital from the Temple of Apollo Didymaeus, and the lowest one a part of the frieze which was

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continued round the whole cella between the capitals; the drawing in the frieze represents a winged griffin, which was sacred to Apollo, introduced as guardian of the lyre, which belonged to that god as the inventor of music. Generally speaking the griffin has the body of a lion, the head and wings of an eagle, and the horns and beard of a goat; in this case there is a lion's head, probably because Apollo, or the sun, is most powerful when in that sign of the zodiac. In the upper drawing the eagle's head is adhered to, but there are no horns. In Plate XVI. the upper drawing represents another part of the frieze with a griffin with a less conventional eagle's head.

The central drawing of Plate XV. was made from a fragment of a frieze found at Pergamum, which probably came from the Temple of Athene Polias, built about 175 B.C. The lower drawing on Plate XVI. is of a frieze of the Temple of Artemis Leucophryne, at Magnesia-ad-Maeandum in Asia Minor, the Temple which, according to Vitruvius (III. 2, and VII. 1), was built by Hermogenes, the architect of Alabanda.

PLATE XVII.

THE centre portion of this Plate represents the ornament on a chair in white marble, of which there are several examples in Rome. This seat is now in the Church of S. Stefano Rotundo, and two other examples of similar design exist in the Cloisters of S. John Lateran and the Church of S. Peter in Vinculi. Contrasting its decoration with that in the style of Plates I. and II., the decadence in the design will be easily recognized, due to its much later date, c. 100 A.D., although it was probably carved by a Greek artist in Rome. These and other seats are said to be those which were provided for the civic dignitaries in the Colosseum. The two other fragments, though well drawn, are of poor design.

PLATE XVIII.

A VERY vigorous drawing (half full size) of the coffer and great central flower or rose on the soffit of the corona of the cornice of the Temple of Castor and Pollux in the Forum Romanum: the section above it shows the great projection of the flower. The lowest drawing is taken from the panel on the soffit of the architrave of the same Temple.

PLATE XIX.

THIS semicircular panel in white marble, which has a diameter of over eight feet, is now in the Mattei Palace at Rome. It would seem to have been the tympanum of an arch over a doorway. In order to preserve it, the whole slab has been backed with plaster, but originally it was pierced between the foliage to admit light. A cast of this, which formerly belonged to Sir Thomas Lawrence, P.R.A., is now in the Architectural School of the Royal Academy.

PLATE XX.

THIS Plate represents a portion of the frieze of the Temple of the Sun, which is now in the gardens of the Colonna Palace in Rome. It is 4 ft. 10 in. in height, and from the vigour and refinement of the foliage might have been ascribed to the Augustan era. The Temple however is known to have been built by Aurelian on his return in 273 A.D. from his campaign in the East, and it was erected from the spoils which he brought from Palmyra. There are two fragments of the entablature remaining, one of which contains nearly 1500 cubic ft. and weighs about one hundred and twenty tons.

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PREFACE.

THE plates included in this work are a selection from those which were published in 1825 by Lewis Vulliamy, the architect, on his return from the tour which he made through Greece, Asia Minor, and Italy, as travelling student of the Royal Academy. The work in which they appeared was entitled "Examples of Ornamental Sculpture in Architecture, drawn from the Originals in the Years 1818-21." They were all drawn on the copper by Vulliamy, who copied them to the same scale as his original drawings, and they were engraved by Henry Moses, the chief engraver of decorative art of his time, who is best known by his works on Greek Vases. They display in their spirited execution an intimate appreciation of the refinement and vigour which characterizes the best work in Athens and Rome.

The copper plates, when acquired by Mr. Batsford, were found to be in excellent condition, and as some of the subjects, and more especially those from Greece, represent the finest examples of Greek architectural ornament, it has been thought that they will prove to be of great value to the student, not only on account of the large scale to which they are drawn, but because in some cases they represent details which are not to be found elsewhere. There is still some further interest attached to them, as in some cases they are the only representations known of antique fragments which have since disappeared, whilst in others the ninety years which have passed since they were drawn have led to their partial mutilation. In the selection which has been made all the Greek examples have been included, and a few of the more important of those in Rome and Italy.

Lewis Vulliamy was the architect of a large number of churches, chiefly in the suburbs, but his most important work, and that by which he is best known, was Dorchester House, the magnificent mansion which he built for Mr. R. S. Holford in Park Lane.

R. PHENÉ SPIERS.

London, August 1907.

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The upper part of a Stele of White Marble, formerly at Athens_ which has since disappeared.

Drawn by I. Vulliamy, Arch.t

$\frac{2}{3}$ds the Size of the original.

Engraved by H. Moses.

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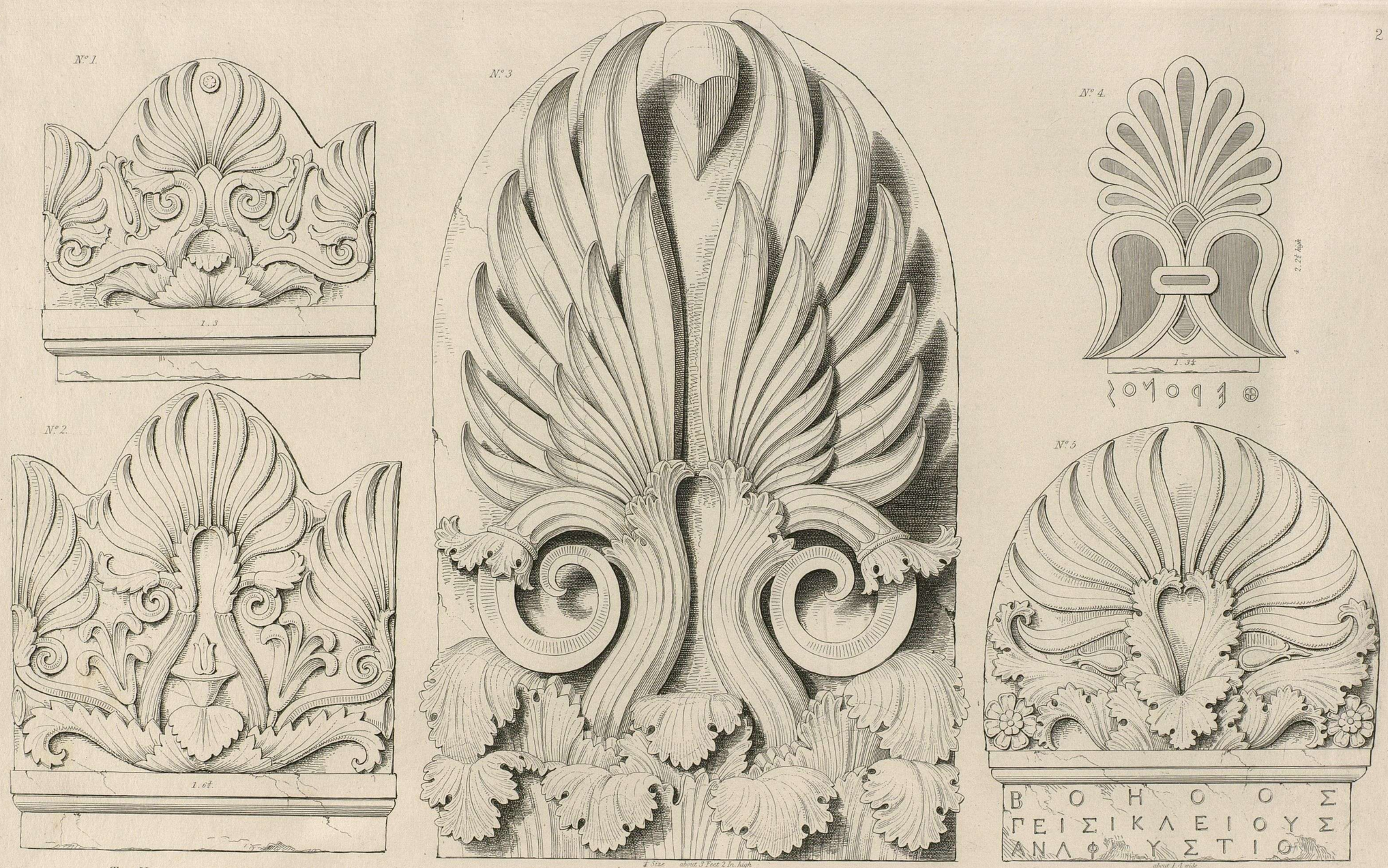

The Upper part of Stele from originals formerly in Athens — N.º 1 Now in the Museum at Leyden — N.º 2 Lost — N.º 3 in National Museum, Athens — N.º 4 Archaic example, lost — N.º 5 in Athens.

Drawn by I. Williams, Arch.t

Engraved by H. Moses

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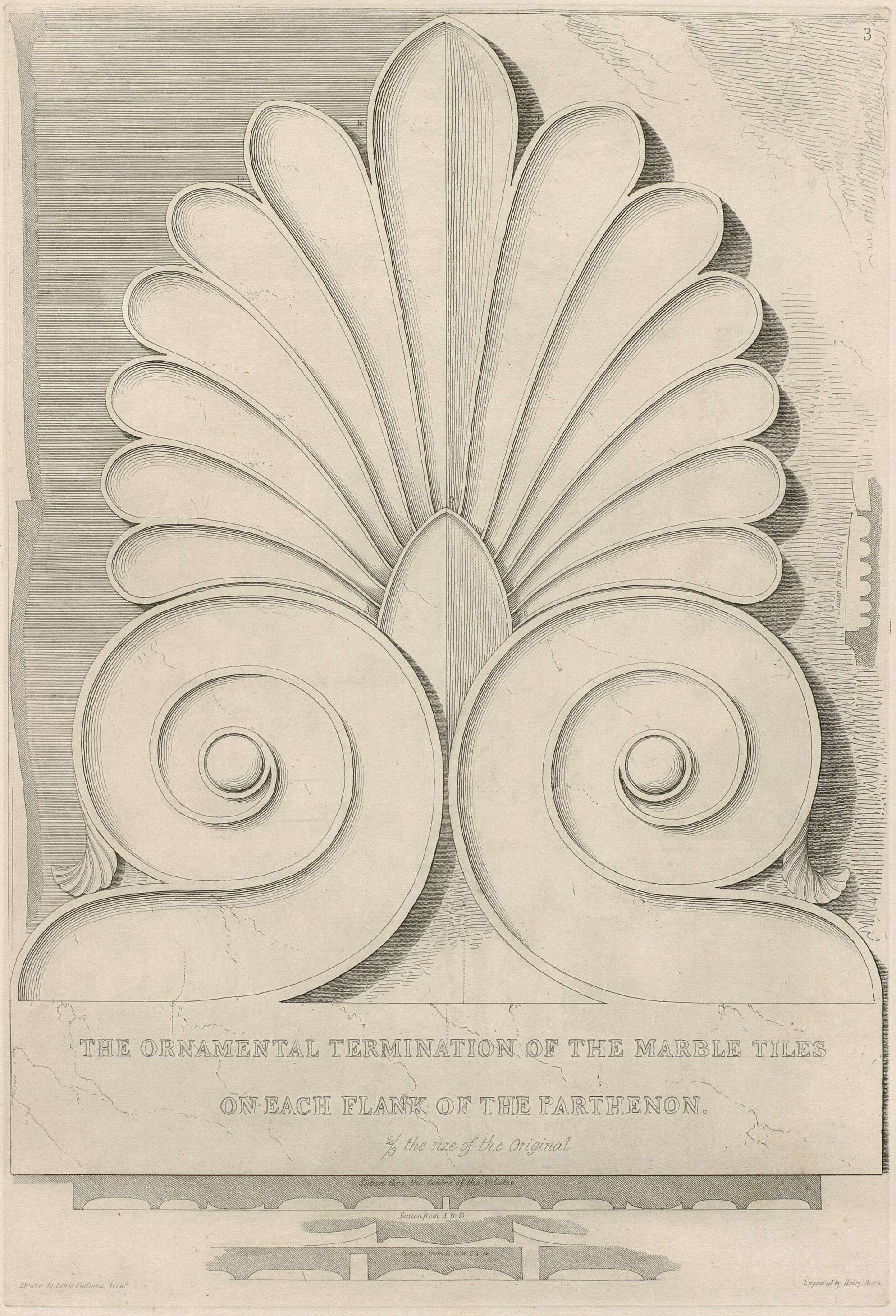

THE ORNAMENTAL TERMINATION OF THE MARBLE TILES

ON EACH FLANK OF THE PARTHENON.

2/3 the size of the Original

Drawn by Lewis Vulliamy Arch.

Engraved by Henry Moses.

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The Cymatium of the Cornice to the Doorway in the Portico of the Temple of Minerva Polias at Athens. —— Two Thirds the size of the Original.

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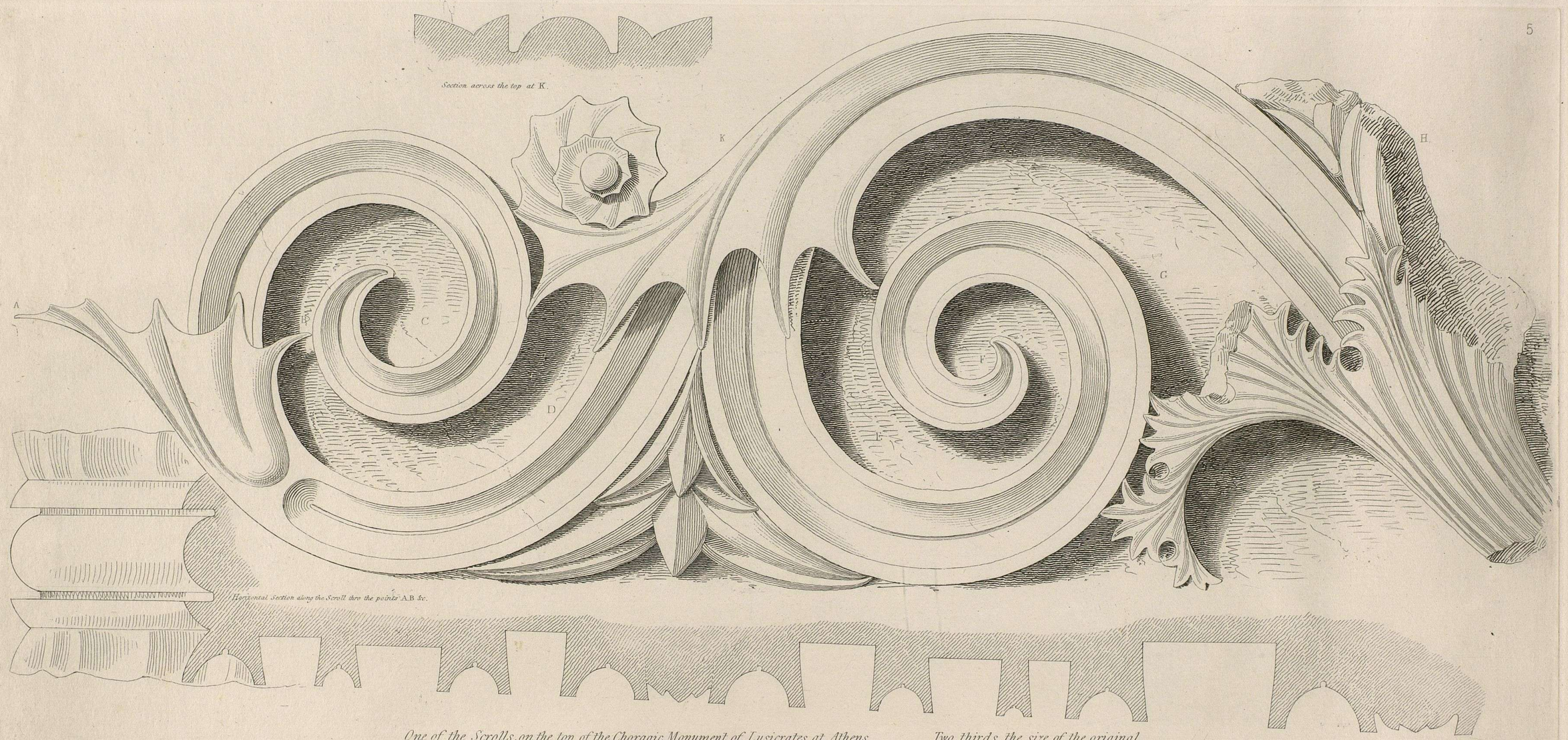

One of the Scrolls, on the top of the Choragic Monument of Lysicrates, at Athens. *Two thirds the size of the original.*

Drawn by Lewis Vulliamy Arch.t *Engraved by Henry Moses*

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From an Antique Fragment

at Athens.

Two Thirds the Size of the Original.

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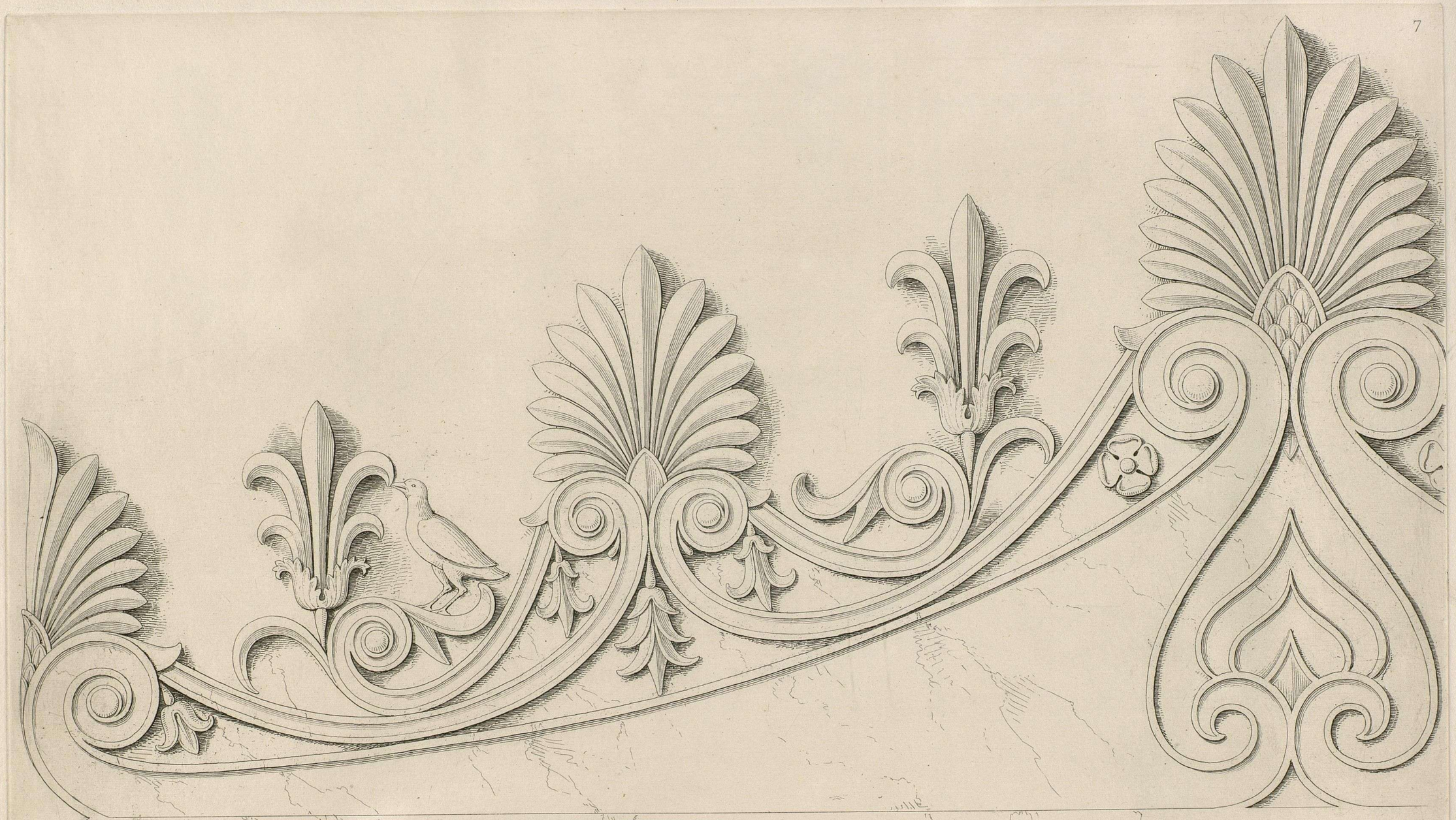

From a piece of Antique Sculpture in White Marble from the Hieron. Epidaurus. To one third the Scale of the original.

Drawn by Lewis Vulliamy Arch.t

Engraved by Henry Moses

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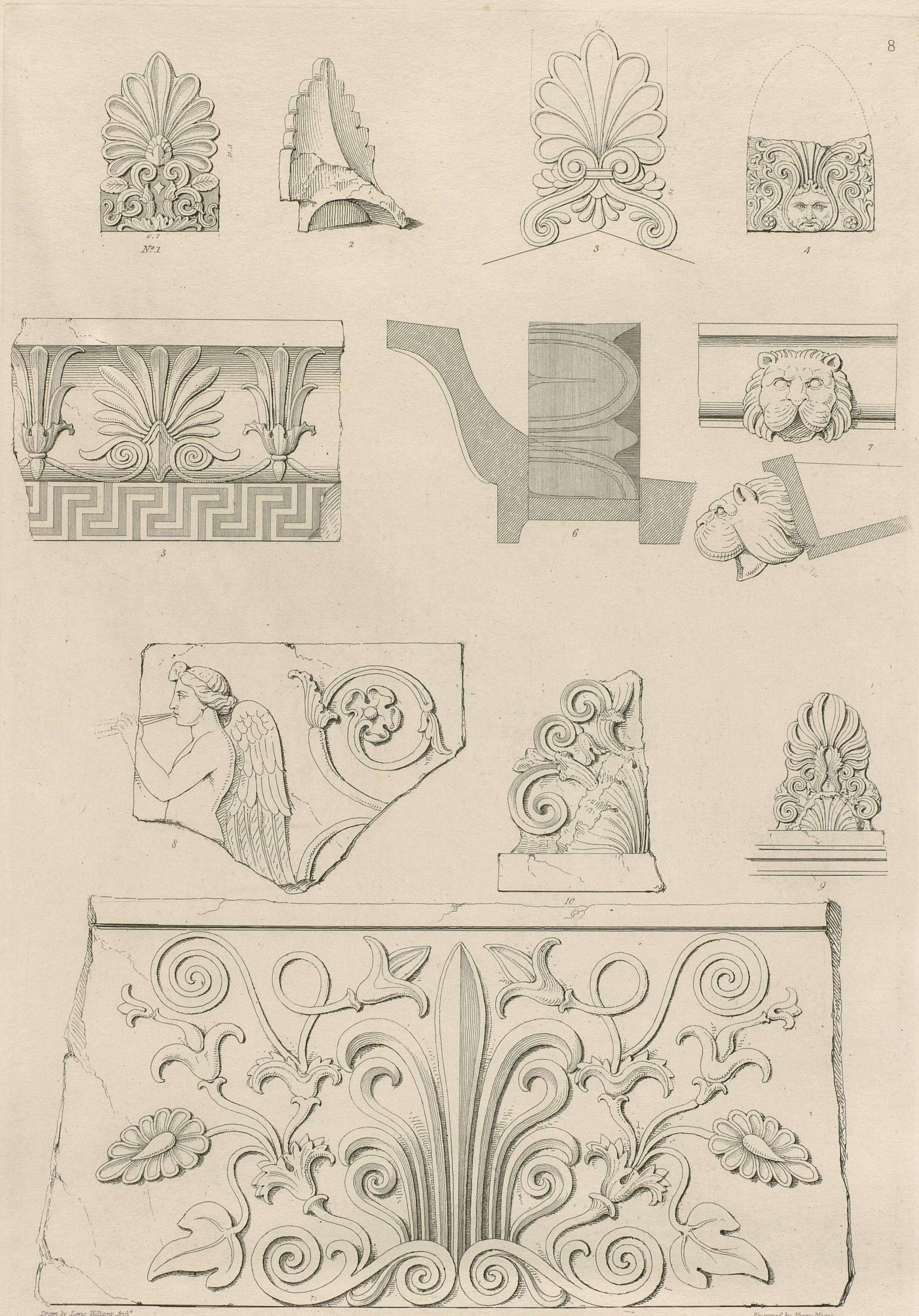

Drawn by Lewis Vulliamy Arch.t

Engraved by Henry Moses.

From Antique Fragments in Terra Cotta.

No. 1 & 2. Front and side View of a Tile at Athens. 3. A Tile at Ægina. 4. A Tile from Velia. 5. Cymatium of a Cornice at Athens, half the size of the original. 6. Section of the above with the painted ornament in the Soffit. 7. Front & Profile of a Cymatium at Pompeii. 8. In the Museum at Parma, found at Velia. 9. A Tile at Athens. 10. Part of the detail of the same to a larger scale. 11. Ornament on the Cymatium of a Cornice at Pompeii, half the size of the original.

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Drawn by Lewis Vulliamy Archt

Engraved by Henry Moses.

Front and Profile of the Capital of a Pilaster, belonging to the Temple of Minerva Polias at Priene.

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The Fronts and side fronts of Capitals of Pilasters found among the Ruins of Priene.

Drawn by I. Vulliamy, Arch.t

Engraved by H. Moses.

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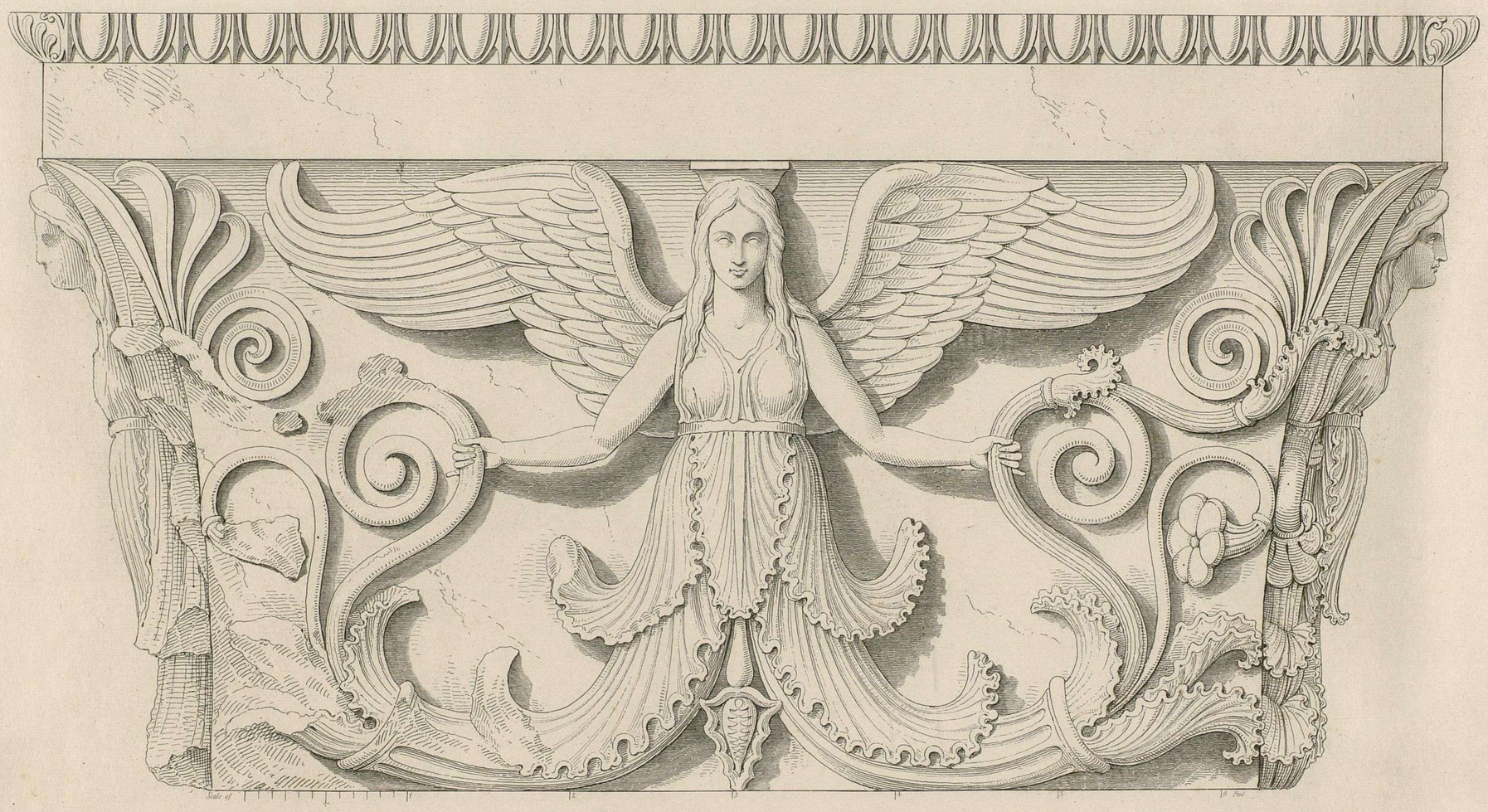

From a Capital in White Marble in the Ruins of the Temple of Apollo Didymeus at Branchidæ.

Drawn by L. Vulliamy Arch.t

Engraved by H. Moses.

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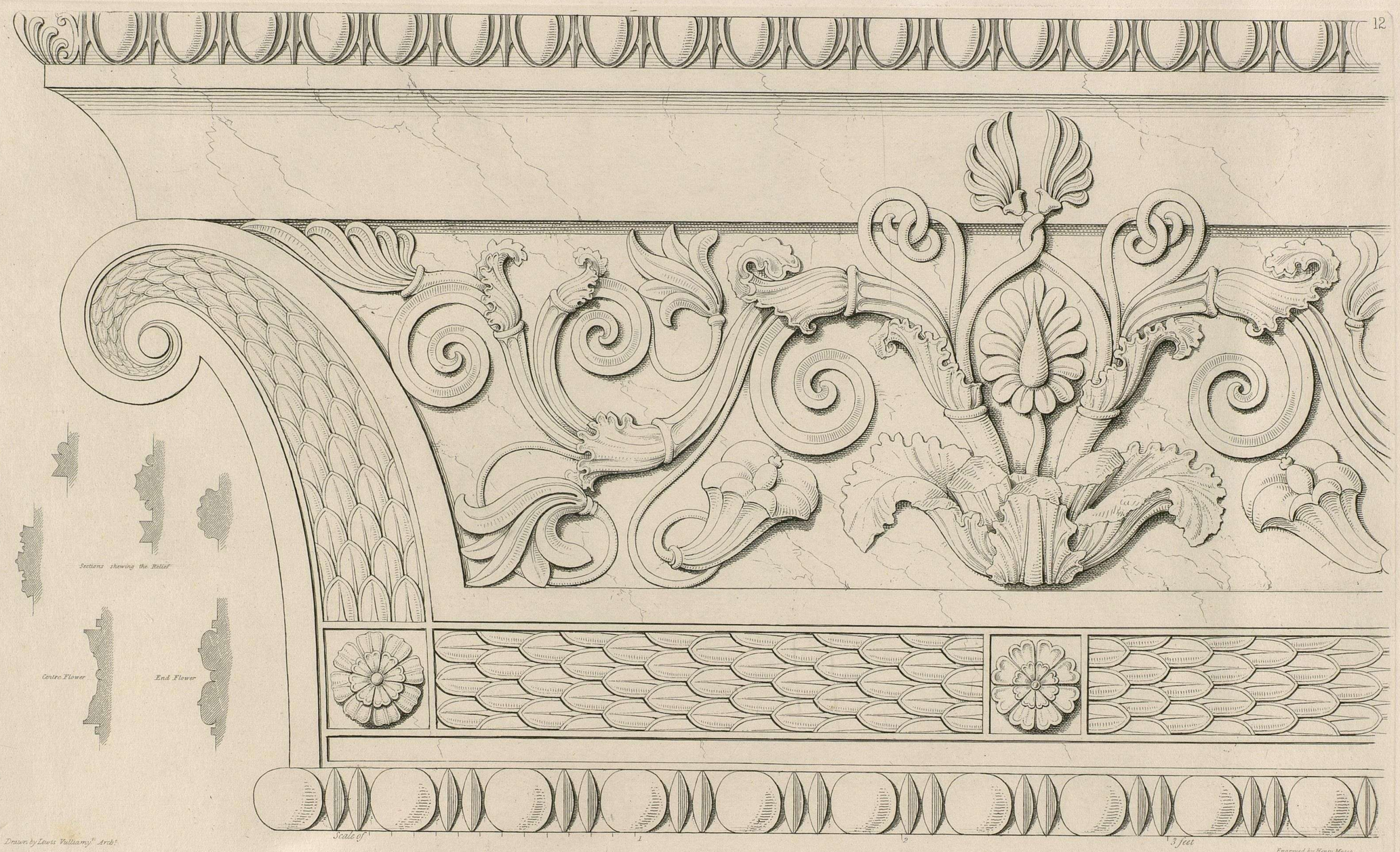

Front of a Capital from the Temple of Apollo Didymæus, at Branchida in Asia Minor.

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Drawn by Lewis Vulliamy, Arch.t — Engraved by H. Moser

The sides of two Capitals from the Temple of Apollo Didymæus at Branchidæ.

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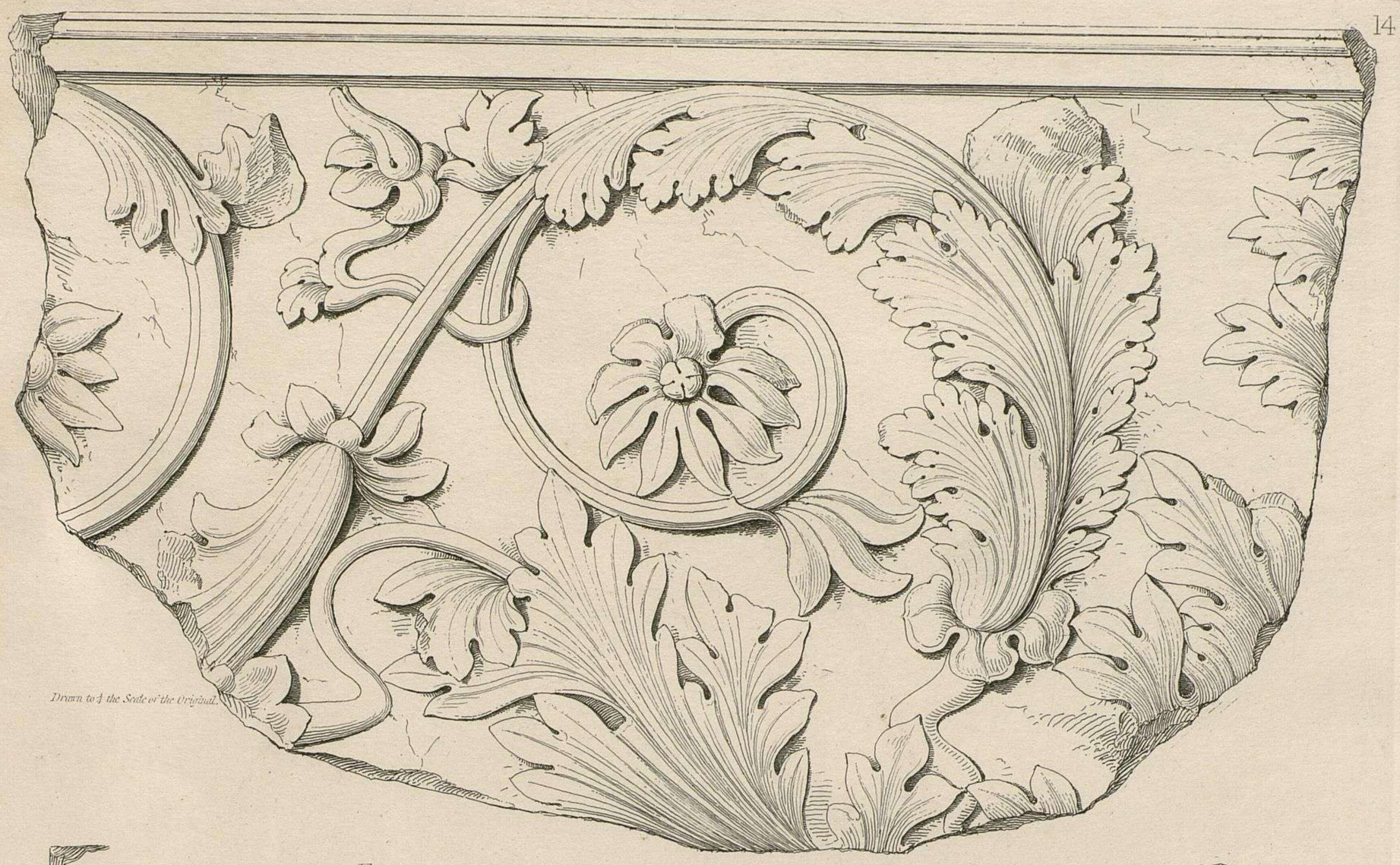
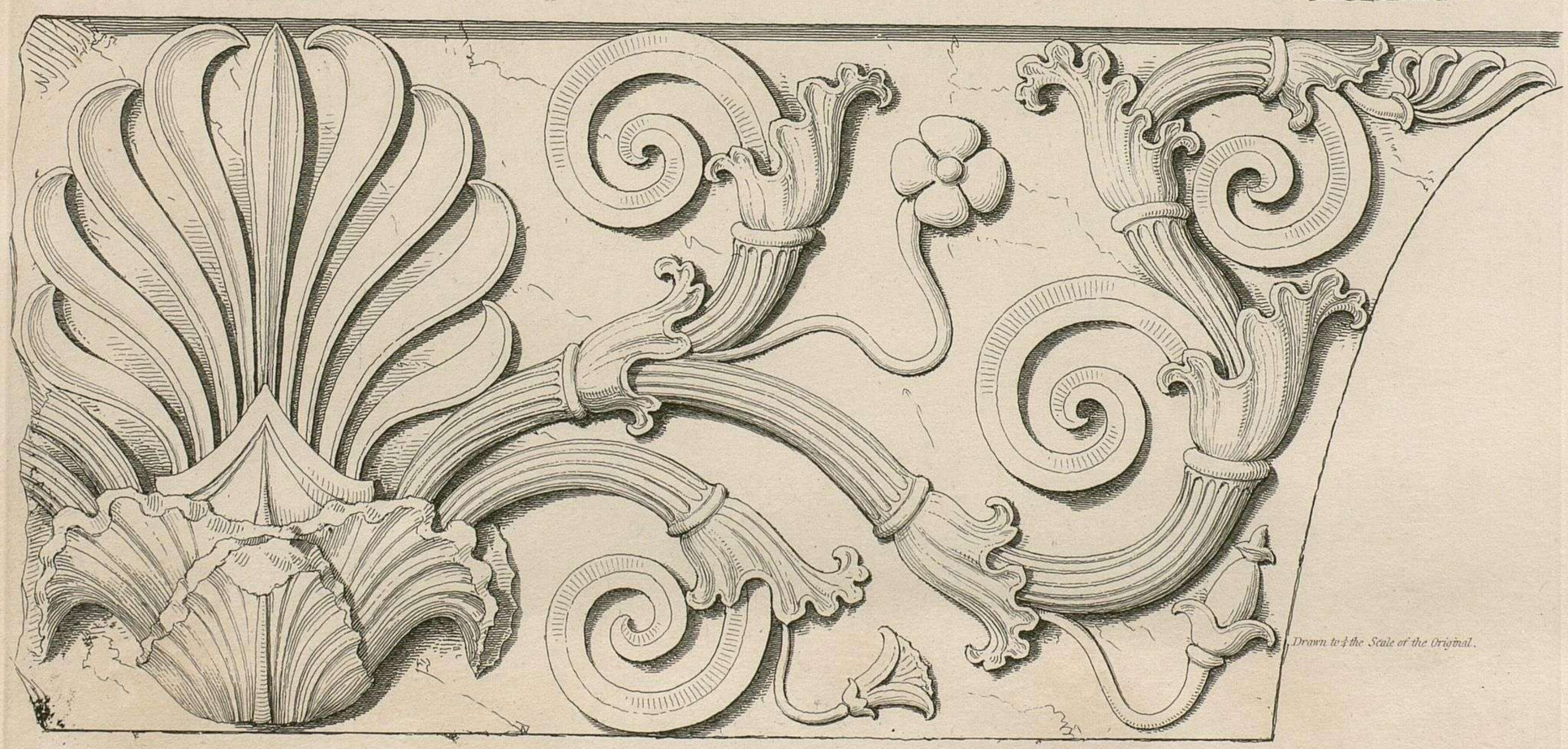


Drawn to ¼ the Scale of the Original.

Fragment in White Marble, built into the Wall of a Greek Church at Athens.

To ¼ the Scale of the Original.

Ornament painted upon the Cymatium of the raking Cornice of the Parthenon.



Drawn to ¼ the Scale of the Original.

Front of one of the Capitals from the Temple of Apollo Didymæus at Branchidæ. —— The profile is given in a former Plate.

Drawn by Lewis Vulliamy, Arch.t

Engraved by Henry Moses.

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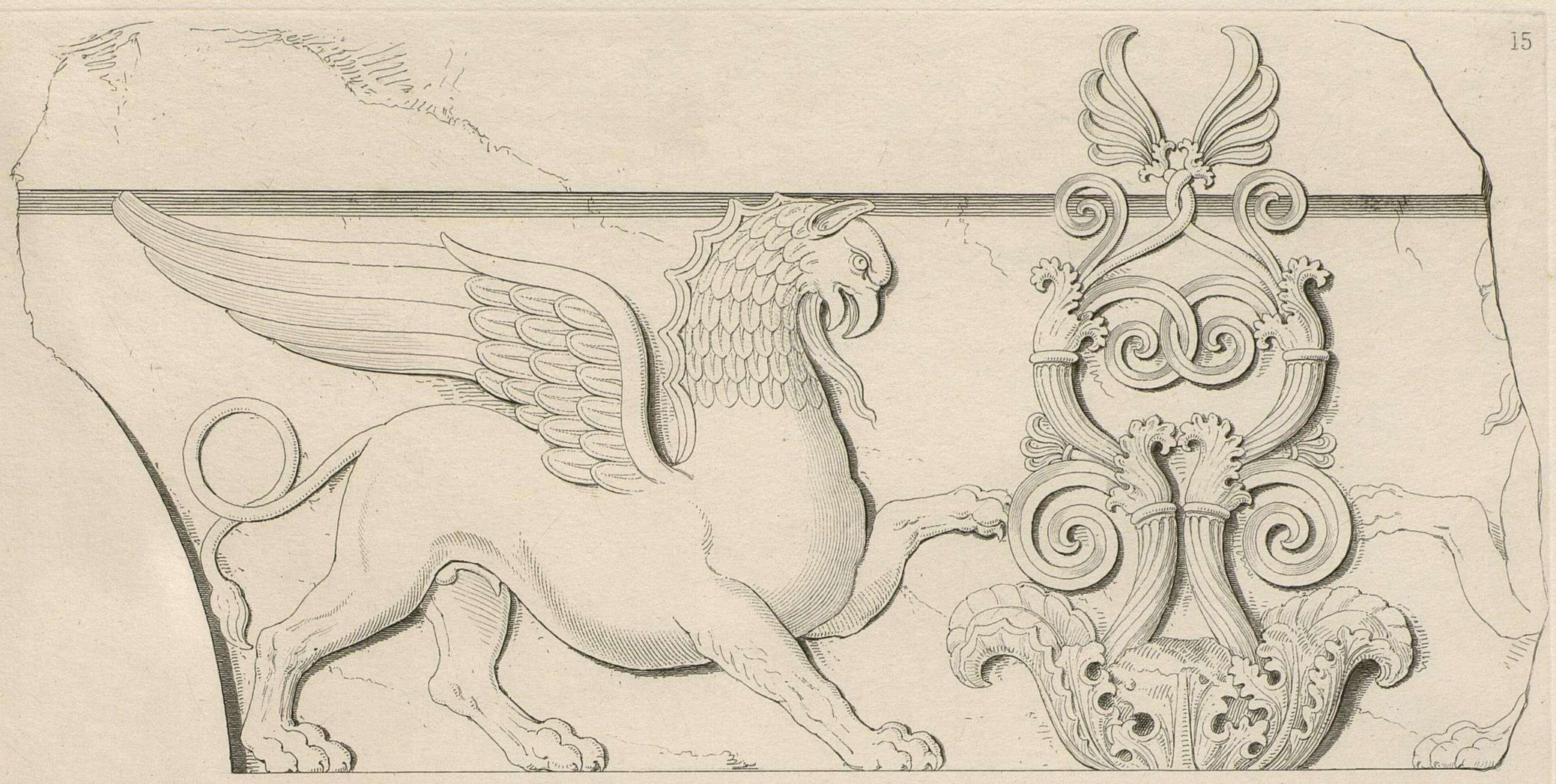
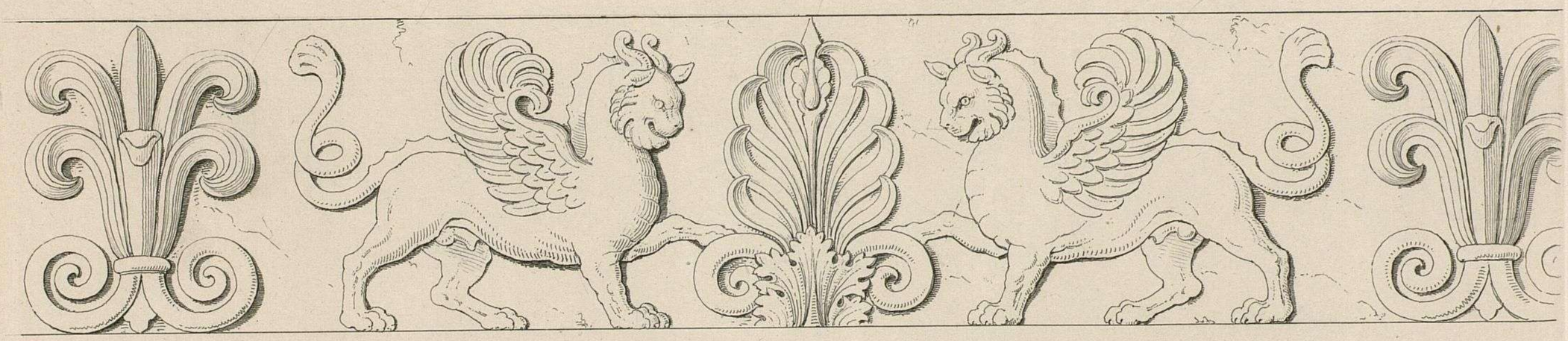


Front of one of the Capitals from the Ruins of the Temple of Apollo Didymœus at Branchidæ.



Fragment of a Frieze in White Marble, built into a modern Wall, at Pergamus.

Part of a Frieze from the Ruins of the Temple of Apollo Didymœus at Branchidæ.

Drawn by Lewis Vulliamy, Archt.

Engraved by Henry Moses.

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Drawn by Lewis Vulliamy, Arch.t

Engraved by Henry Moses

No. 1. Freize from the Ruins of the Temple of Apollo Didymæus at Branchidæ. No. 2. Freize from the Ruins of a Temple at Magnesia. — 1/4 the size of the original.

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