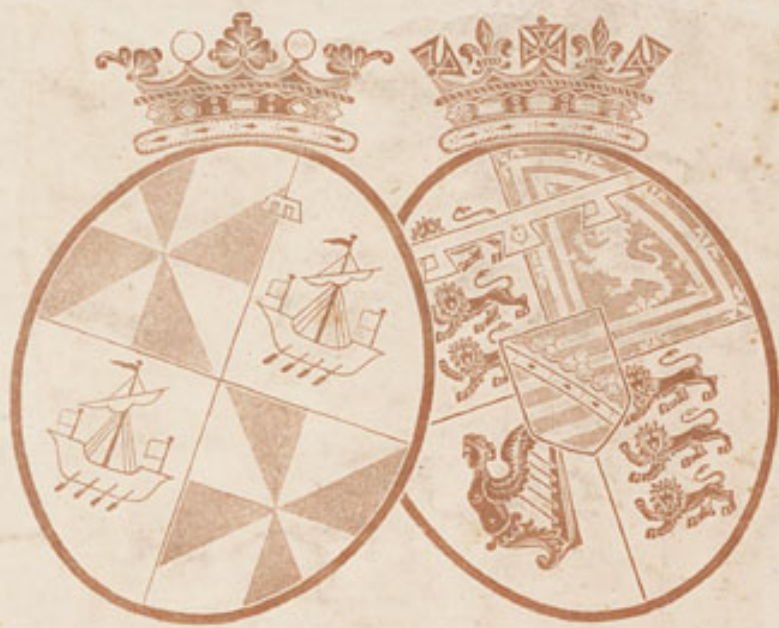


EXAMPLES OF
CHINESE ORNAMENT

483

COMER.
ZAMMELNACH.
— 181 —
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AUG 18 1954

P. F. Louise



The image features a highly decorative title page. The text is centered within a rectangular frame with rounded corners. The background is a light cream color, and the entire page is framed by a wide, intricate border of floral and scrollwork patterns in shades of green, blue, yellow, and red. The central text is arranged vertically: "EXAMPLES" at the top, "OF" in the middle, "CHINESE" in large letters below it, and "ORNAMENT" at the bottom. The word "CHINESE" is particularly prominent. The decorative elements include stylized flowers, scrolling vines, and a central diamond-shaped motif below the word "CHINESE".

EXAMPLES

OF

CHINESE

ORNAMENT

EXAMPLES

OF

CHINESE ORNAMENTS

SELECTED FROM OBJECTS

IN THE

SOUTH KENSINGTON MUSEUM

AND OTHER COLLECTIONS.

BY

OWEN JONES.

ONE HUNDRED PLATES.

LONDON:

S. & T. GILBERT, 4 COPTHALL BUILDINGS, E. C.

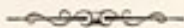
BACK OF THE BANK OF ENGLAND.

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PREFACE.



THE late war in China, and the Ti-ping rebellion, by the destruction and sacking of many public buildings, has caused the introduction to Europe of a great number of truly magnificent works of Ornamental Art, of a character which had been rarely seen before that period, and which are remarkable, not only for the perfection and skill shown in the technical processes, but also for the beauty and harmony of the colouring, and general perfection of the ornamentation.

In the following Plates I have gathered together as great a variety of these new styles of Ornament as have come within my reach, and I trust that no important phase of this Art has escaped me.

I have had the advantage of access to the National Collection at South Kensington and the unrivalled collection of Alfred Morrison, Esq., of Fonthill, who has secured the finest specimens from time to time, as they have appeared in this country. From the collection of Louis Huth, Esq., exhibited

11 AUGUST STEELE 4698 ART HIST

CHINESE ORNAMENT.



WE have long been familiar with the power of the Chinese to balance colours, but we were not so well acquainted with their power of treating purely ornamental or conventional forms; and in the chapter in the *Grammar of Ornament* on Chinese Ornament I was led, from my then knowledge, to express the opinion that the Chinese had not the power of dealing with conventional ornamental form: but it now appears that there has been a period in which a School of Art existed in China of a very important kind. We are led to think that this art must in some way have had a foreign origin; it so nearly resembles in all its principles the art of the Mohammedan races, that we may presume it was derived from them. It would be no difficult task to take a work of ornament of this class, and, by simply varying the colouring and correcting the drawing, convert it into an Indian or Persian composition. There is of course, in all these works, something essentially Chinese in the mode of rendering the idea, but the original idea is evidently Mohammedan.

The Moors of the present day decorate their pottery under the same instinct, and follow the same laws as the Chinese obeyed in their beautiful enamelled vases. The Moorish artist takes a rudely-fashioned pot or other object, and by a marvellous instinct divides the surface of the object, by spots of colour, into triangles of proportionate area, according to the form and size of the object; these triangles are then crossed by others,



Ornament from a Moorish Jar.

DESCRIPTION OF THE PLATES.

PLATE I.

Ornamental Title, arranged from a painted china dish.

PLATE II.

This plate is taken from a very fine Vase of blue-and-white china. The large flowers are arranged all over the surface of the Vase in equilateral triangles, and are united by one continuous main stem, throwing off smaller masses arranged triangularly. The introduction of the ground colour in the centre of the flowers is very valuable, and materially helps the repose of the composition.

PLATE III.

This plate is arranged from a blue-and-white china Basin, and shows half the circumference of the basin developed. The four pear-shaped masses are very effective. The etched outline flowers on the dark ground are after the Indian manner; so also is the general arrangement of the pendant ornament, except that the scrolls have their terminations so peculiarly Chinese.

PLATE IV.

This plate is taken from a large Vase, similar in general arrangement to that from which Plate II. is taken, but the forms of the Ornament are much less pure. The composition consists of three bats placed triangularly, crossed by three flowers similarly arranged in the opposite direction: these are all united by a continuous stem, throwing off other masses of conventional form.

PLATE V.

A similar composition on a dark ground. Here repose is obtained by the etching in the ground-colour, on the leaves and flowers.

PLATE VI.

Part of a pendant Ornament round the top of a magnificent blue-and-white china cistern. In the upper border the lines run in one direction round

the bowl. In the lower, one continuous main stem runs through the general forms, embracing all the flowers, which are geometrically arranged. The broad blue line which forms the boundary of the composition is also continuous; and in the form of a pendant arch recalls a form which is common to the Arabian, Persian, Moorsque, and indeed all Oriental art. The treatment of the shading of the flowers is also Indian in character.

PLATE VII.

From a blue-and-white china Dish. Again in this example we see a Persian influence in the flowers round the edge, and in the form of the external rim of the dish.

PLATE VIII.

From a blue-and-white china Bottle. Here we have continuous stems running round the bottle, throwing off flowers right and left, fitting into each other as it were, and yet triangulation is never lost sight of.

PLATE IX.

Borders from blue-and-white china Bottles.

PLATE X.

Borders from Vases in cloisonné enamel. The same instinct of triangulation may be observed in the colouring of the ornament.

PLATE XI.

The same principles which are exhibited in Plate II. are to be seen in this specimen from a Bowl in cloisonné enamel. The large flowers are arranged in triangles, crossed by smaller flowers in the opposite direction, and all connected by a continuous stem throwing off leaves and stalks to fill up the ground; all geometrically arranged, and yet not in a manner so apparent as to interfere with the freedom of the composition. The system of triangulation is still further kept up in the colouring. On the left the purple flower is the

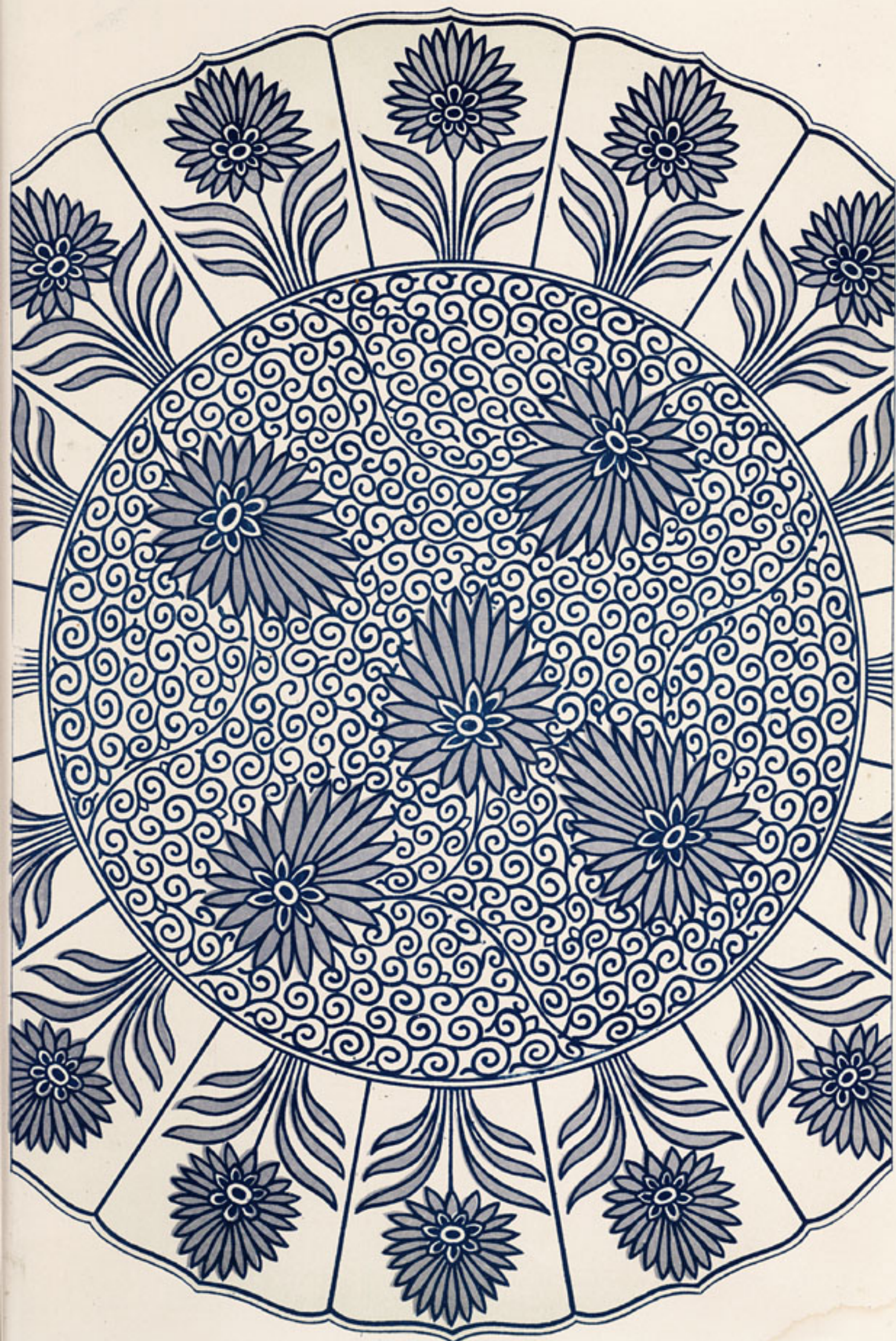














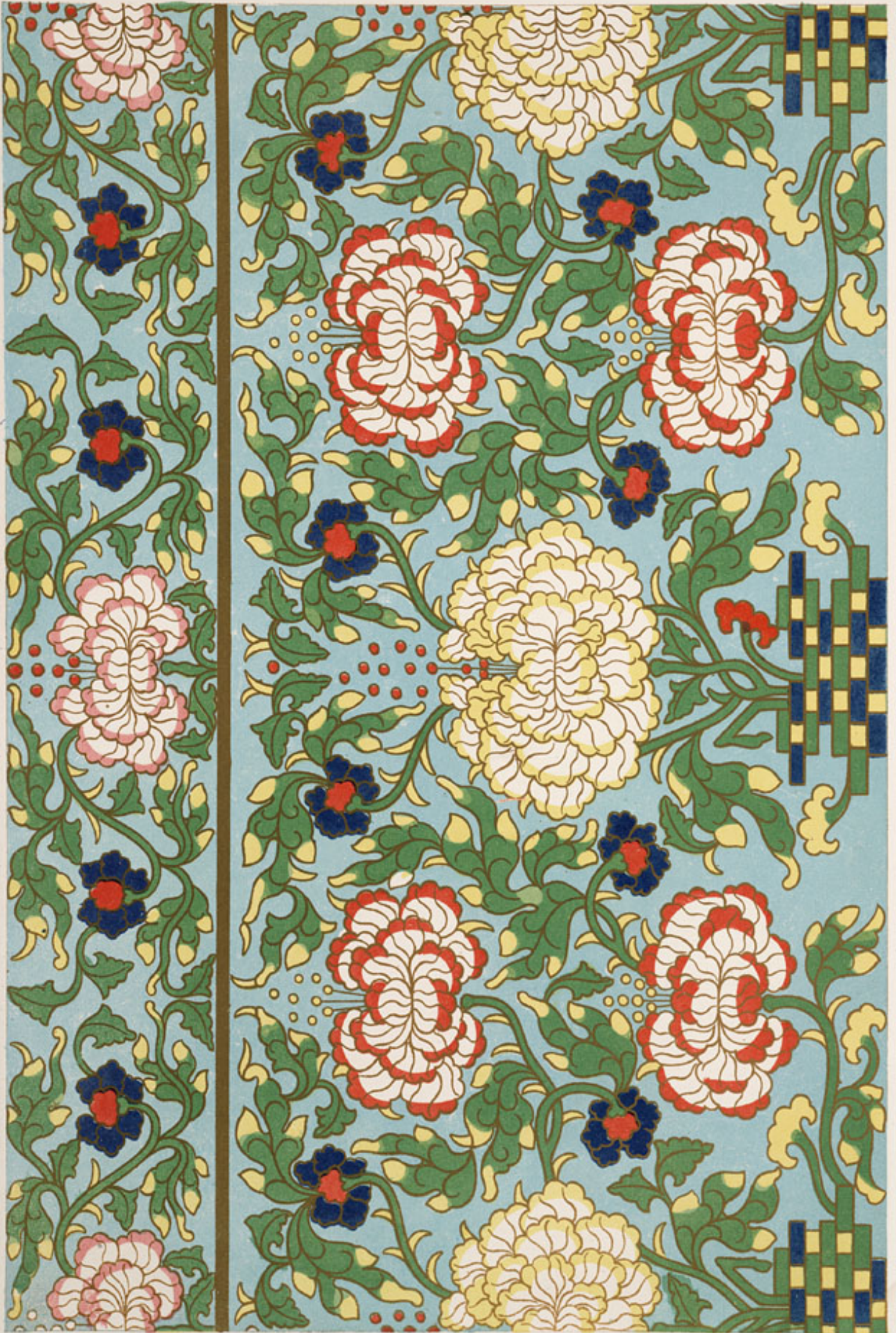




















































































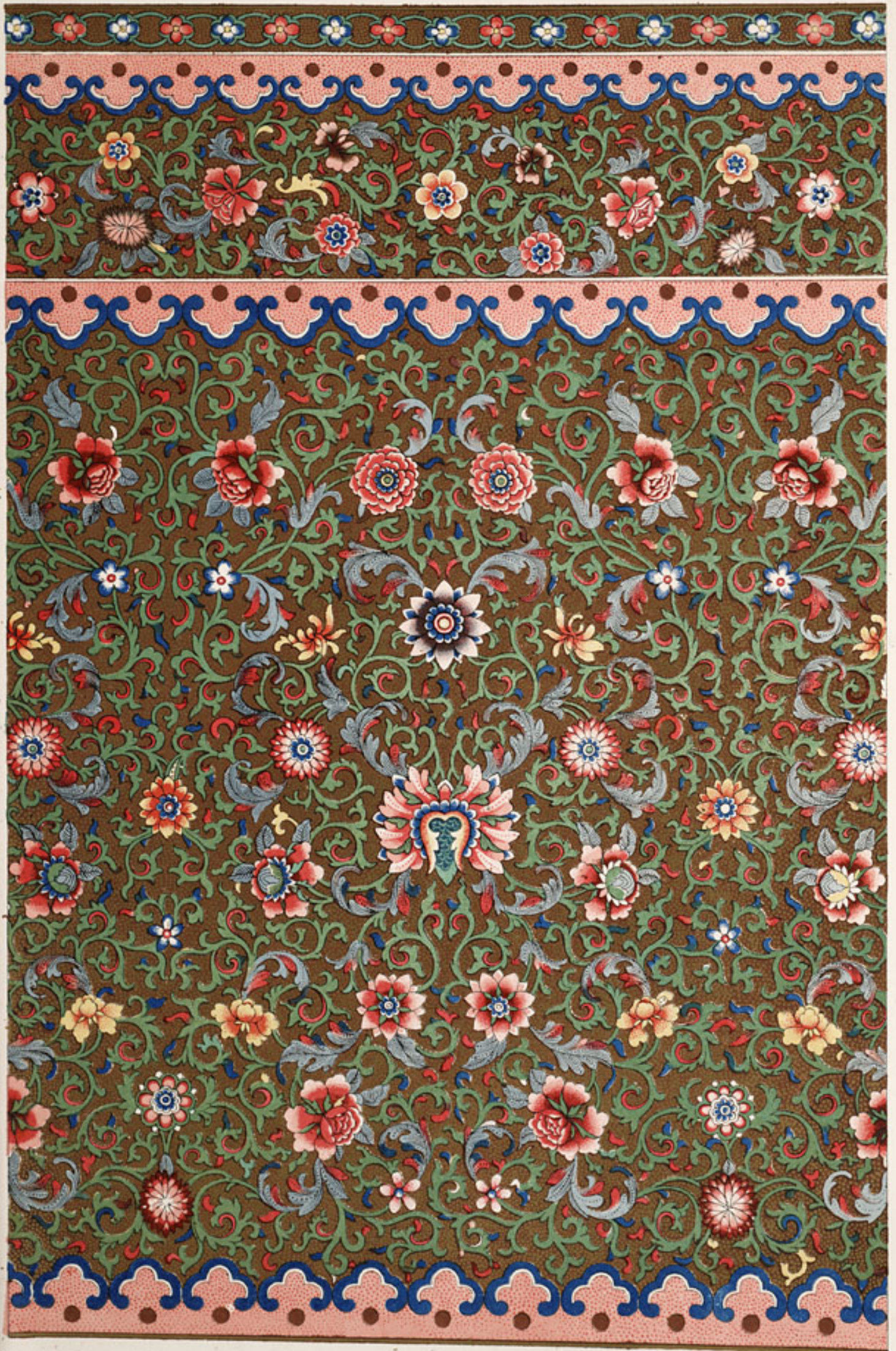




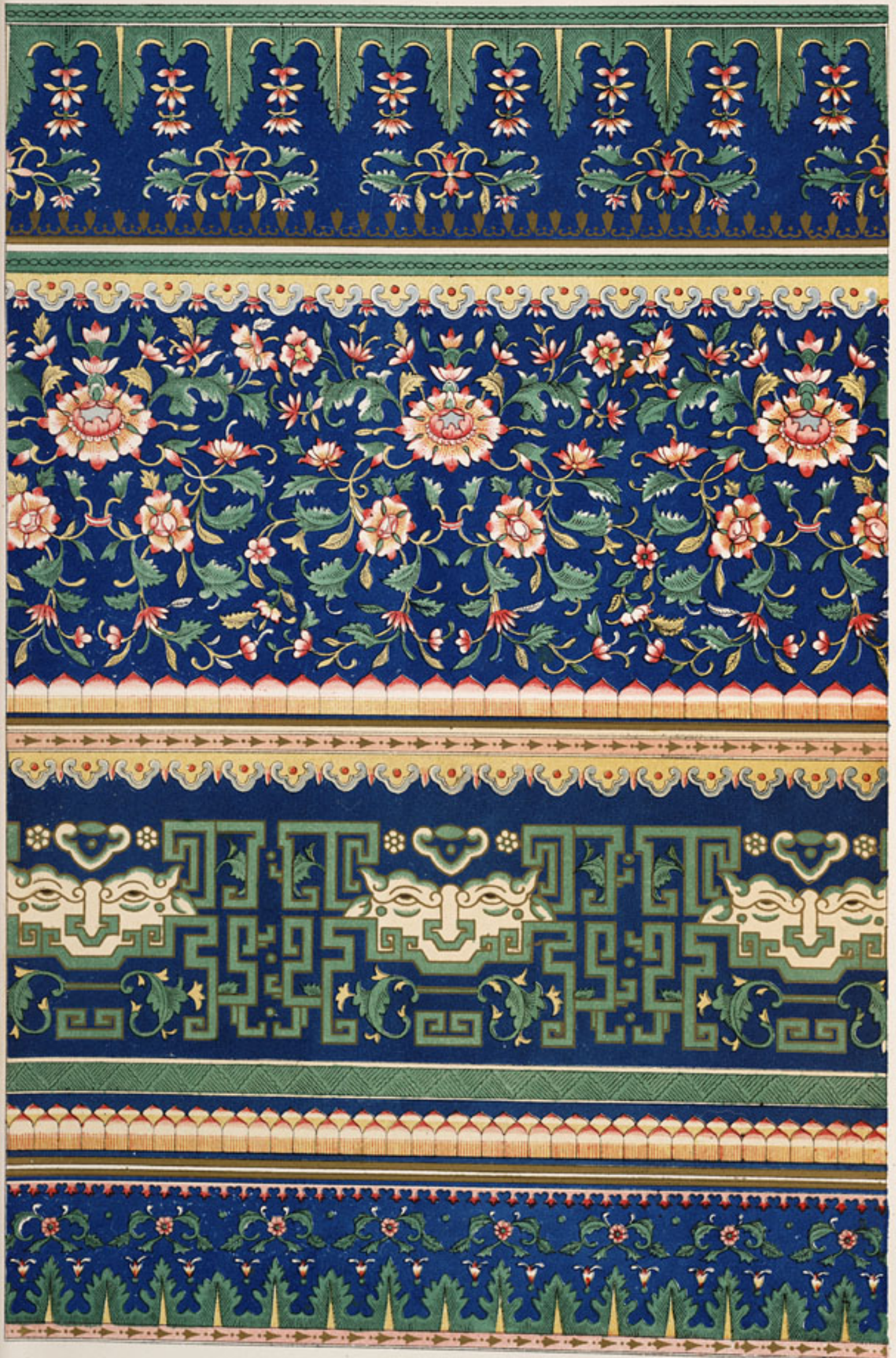


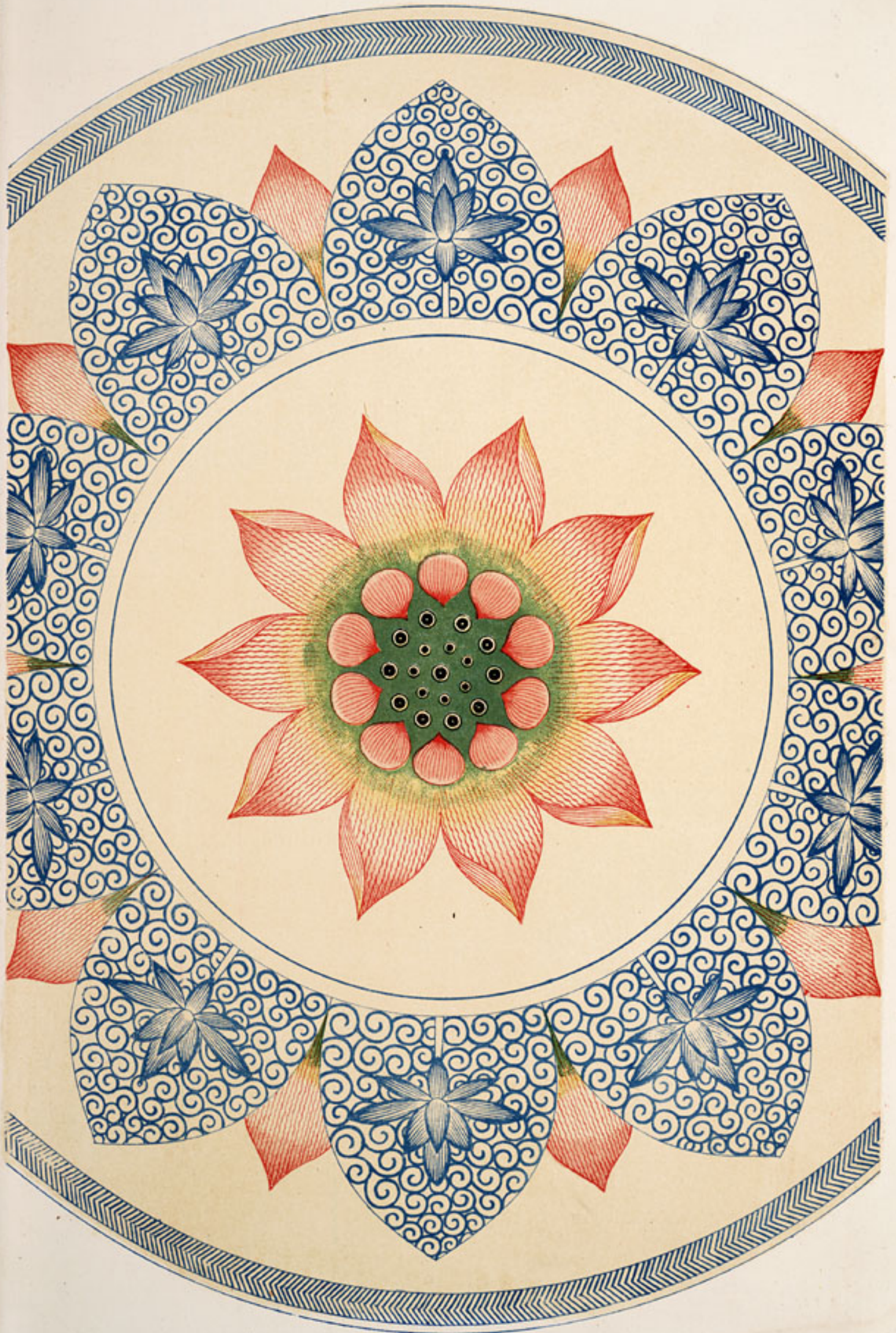






















































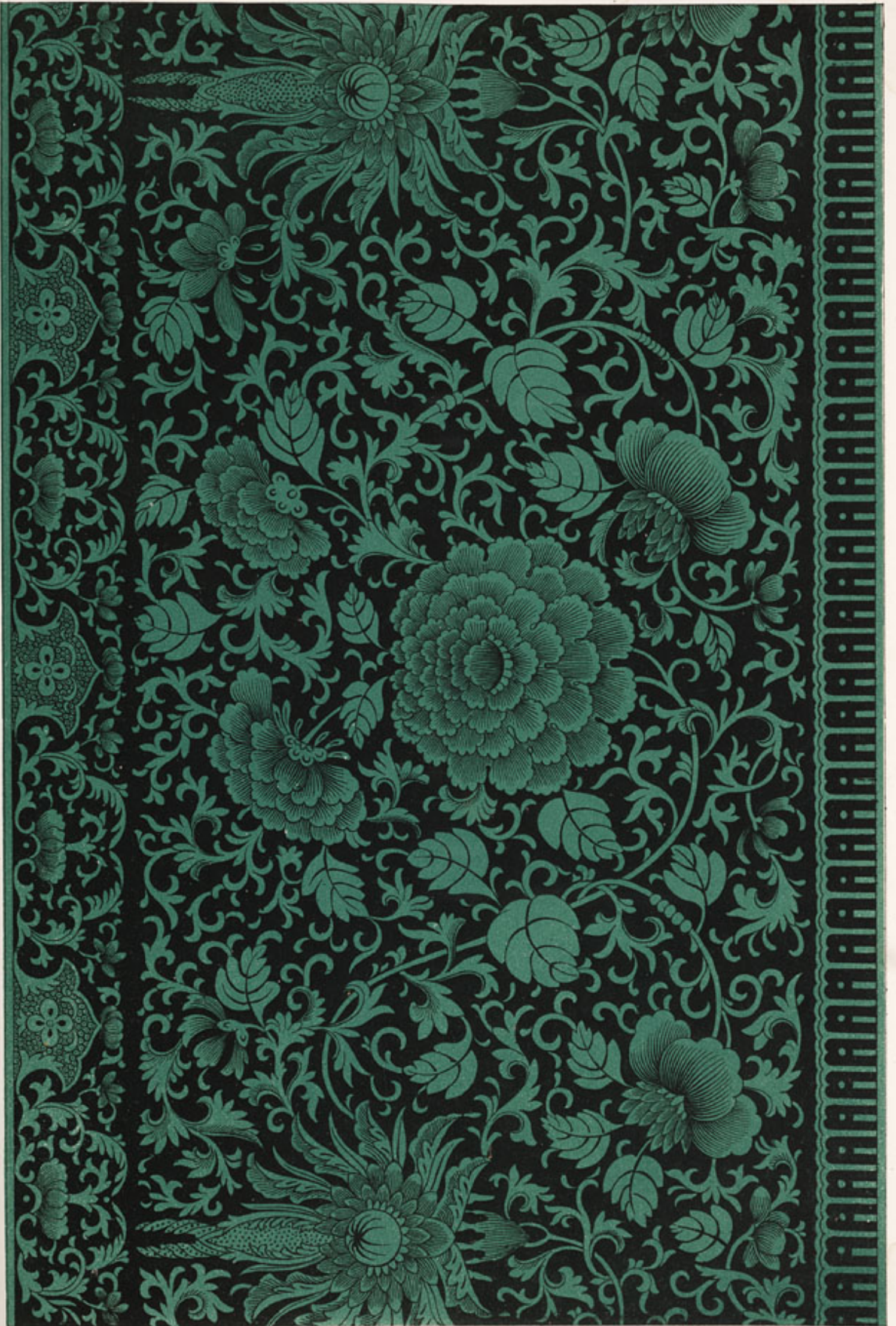




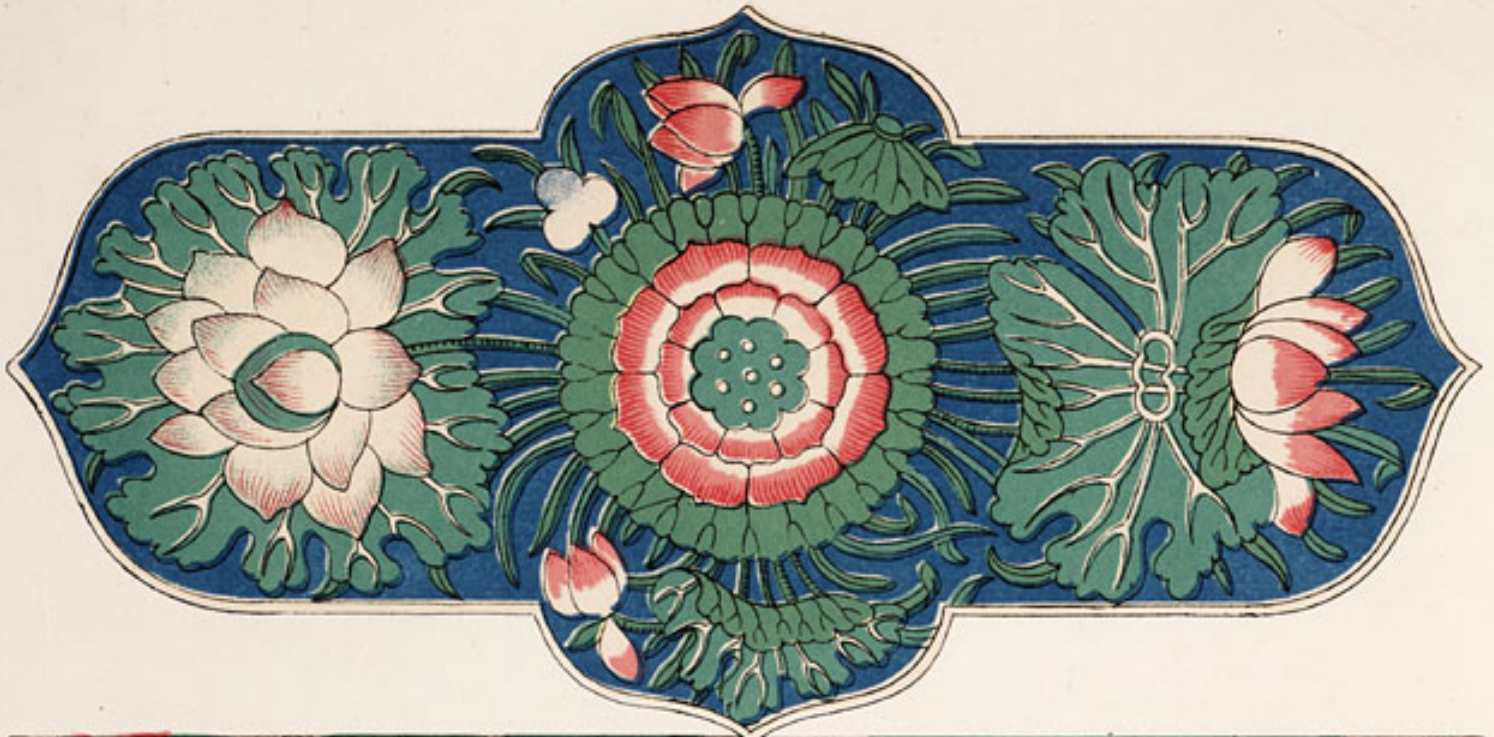






























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