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EX LIBRIS

HENRY BLACKMER



LONDON,
 PRINTED BY R. CLAY AND COMPANY,
 BUNGAY, SUFFOLK.
 1881.

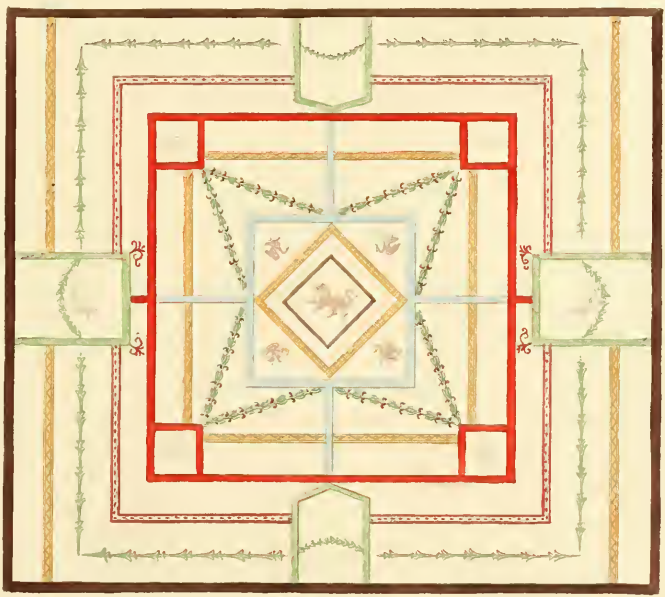
THE following Designs from Pompeii (or, as it is called by the Italians, Pompeja) were made with a view to assist the Artist in the interior decoration of houses, as well in what regards figure as colour. It was formerly a general notion, that the same species of Architecture which was used on the outside of houses was as applicable to the inside of them, and hence the same heavy forms, the massy column, and cumbrous architrave and pediment, &c. were adopted in rooms as in porticos, though the same reasons for their use did not exist, and the difference of distances and lights under which these things were seen, rendered what was becoming in the one case, ridiculous in the other. The discovery of an ancient town, however, as Walpole justly remarks, shows that the Ancients had not committed the blunder which we thought we were imitating, and opened to us the view of a more festive and imaginative species of decoration. Their arrangements of colour appear to have been as happy as their combination of forms, and may, I think, be as useful to the Artist or Amateur who may study them.

The Plates of the present, as well as those of the following numbers, represent generally the ele-

vation of the side of an apartment. To describe them separately as to precise locality may not be necessary; it is sufficient that they are, with little exception, a perfect imitation of the original, both in form and colour.

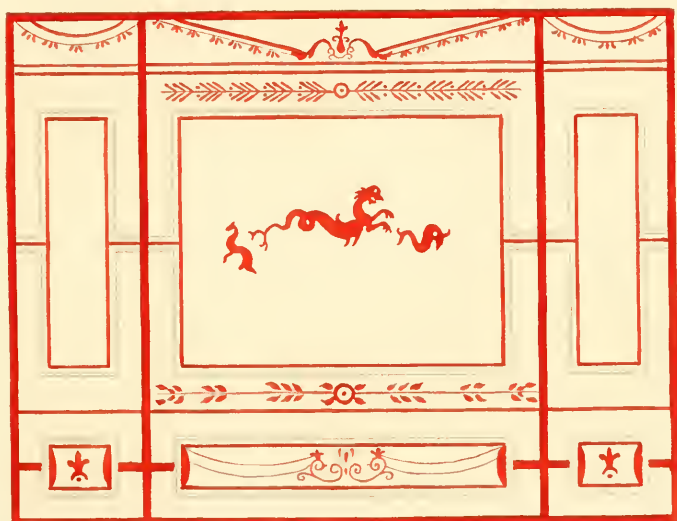
There are two specimens of ceilings from a portion of the remains, called Marcus Arrius Diomedes's Villa.

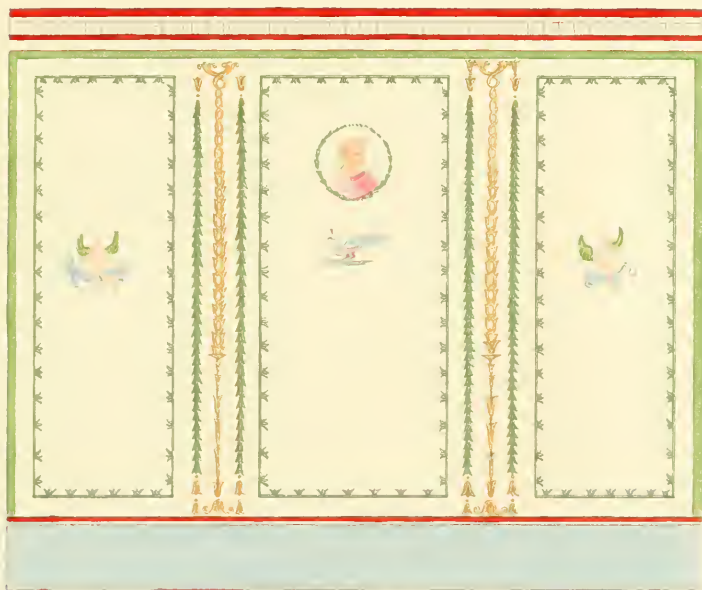
The Mosaic pavement is from the same interesting source.



सर्वं च साक्षात्

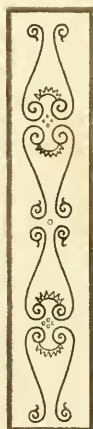
संस्कृतम्





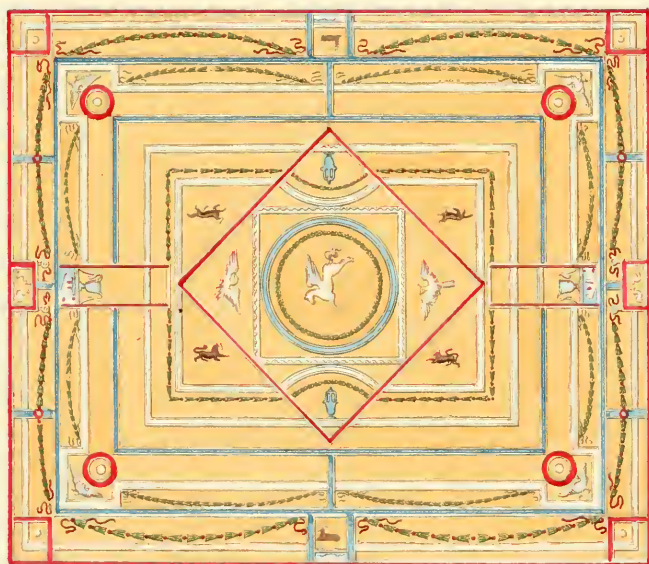
100. P. AN. A. A. A. A. A. A.

and April 1865 by Richard [unclear]



DESIGN BY MRS. L. S. SCOTT

PLATE 100



Drawn by John Edrington

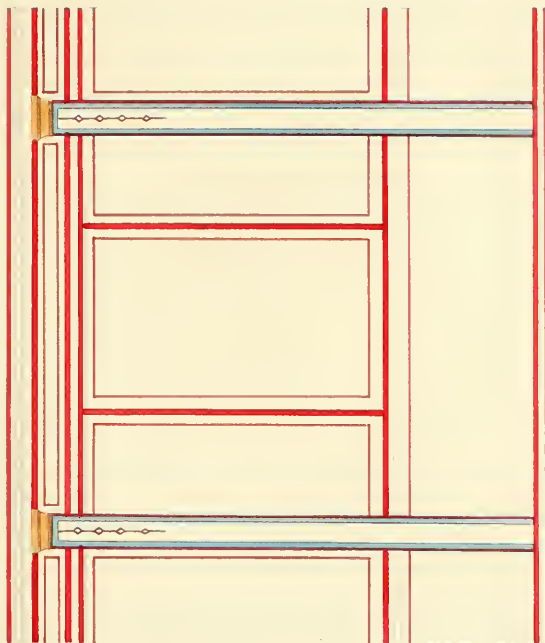


Figure 1. Window frame

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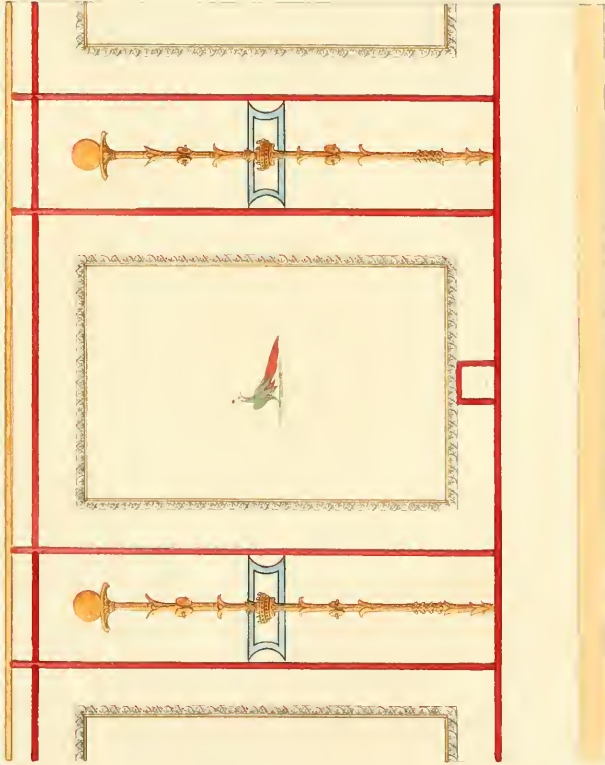
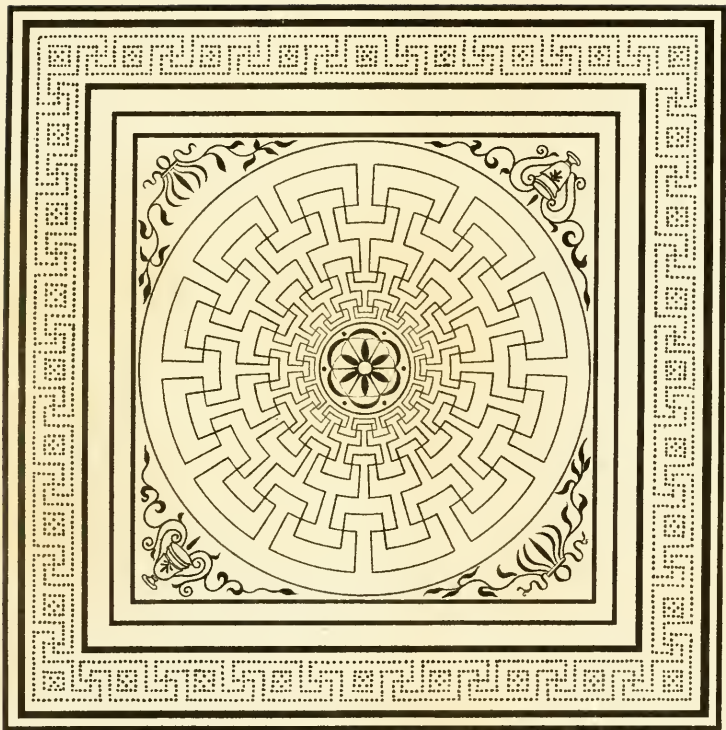


PLATE I. THE GREAT CHURCH.

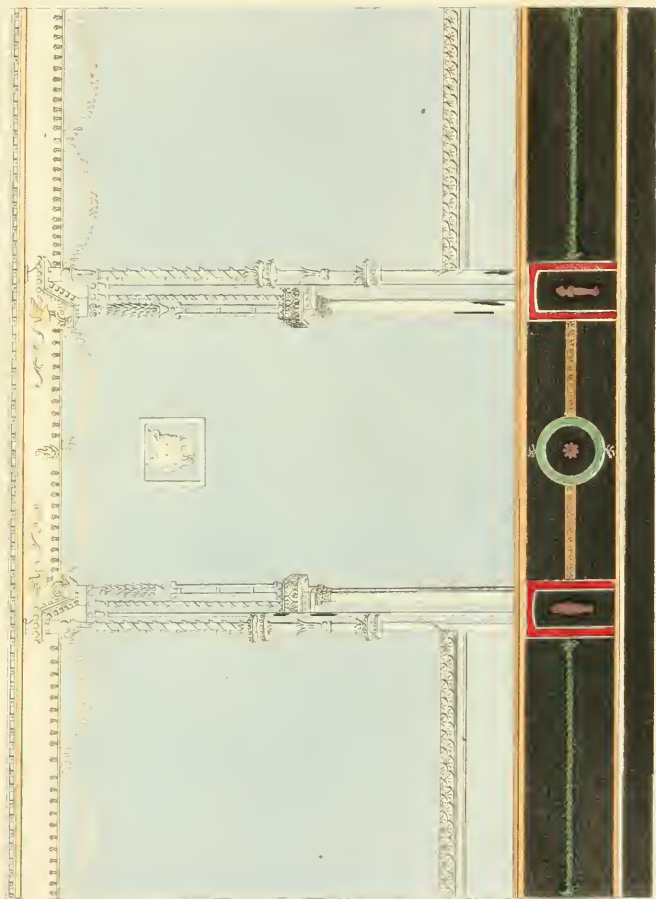
PLATE I. THE GREAT CHURCH.



DESIGN BY MISS M. L. L.

PLATE 9

DESIGN BY MISS M. L. L.



Plan of the library

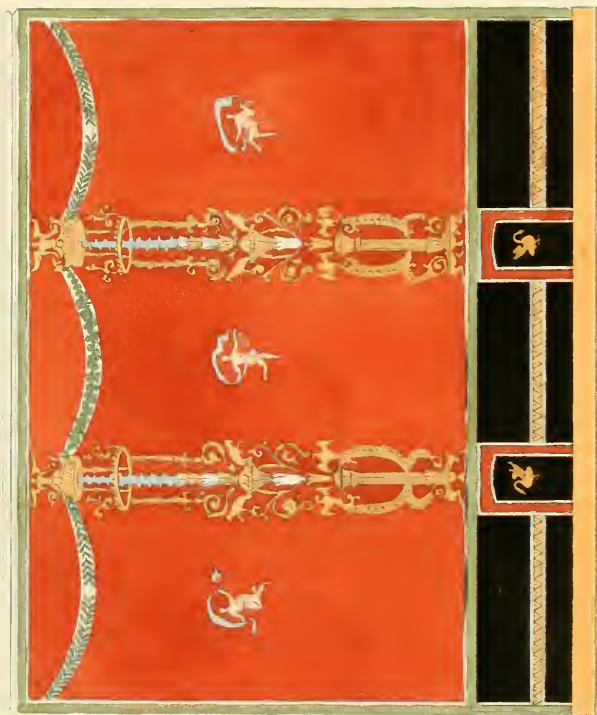
The drawing is a detailed architectural plan of a library, showing the layout of the room, including the columns, the central panel, and the floor decorations.



Drawn by J. G. Thompson

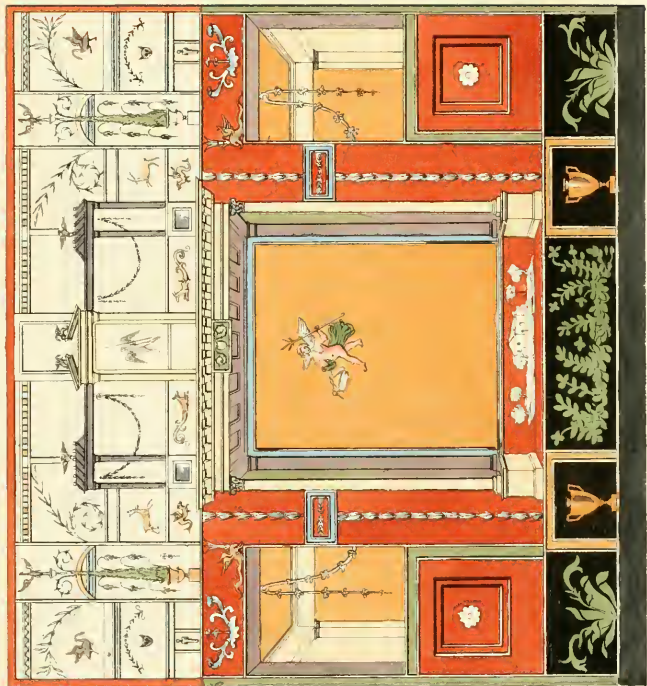
FIGURE 22. AN ALTAR-TOMB

London: Published by Long & Co., 21, Abchurch Lane, Strand, W.C.



Designed by John Collier

Printed and Bound by RICHARD CLAY AND COMPANY, BUNGAY, SUFFOLK, ENGLAND



Interior of a study



Decorative interior scene



Decorative page from the Lindisfarne Gospels, showing a central figure and two large red panels with golden patterns.

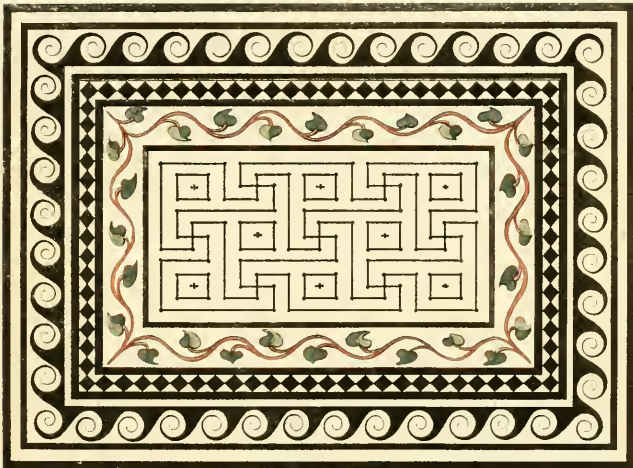
Decorative page from the Lindisfarne Gospels, showing a central figure and two large red panels with golden patterns.



Drawn by John Bellamy

THE NEW YORK PUBLIC LIBRARY

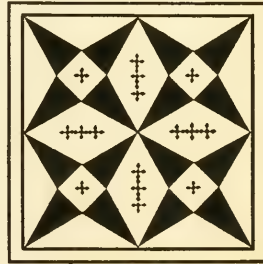
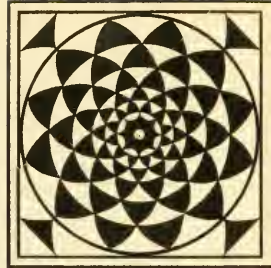
ASTOR LENOX AND TILDEN FOUNDATIONS
119 WEST 4TH STREET, NEW YORK



Drawn by John Goldcutt

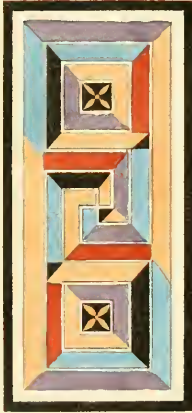
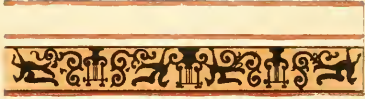
EGYPTIAN PAVEMENT

John Lubbock Esq. & Co. Architects & Masons, New Bond Street



Drawn by John Goldcutt

MOSAIC PATTERNS



MOSAIC



Source: *John Alderson*



Source: *John Alderson*



Illustration by John G. Thompson from "The Book of the Hours" by J. G. Thompson



John Broadway
1741-1811



Special 90-E
3414

