THE WEAVER OF THE RENAISSANCE.

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BAROQUE AND ROCOCO PERIODS.

In the last paper we traced the course of artistic weaving from antiquity to the Middle Ages, and reached the period at which the art of the Renaissance begins. From that time to the present we have seen the art develop, and it is now time to consider the various influences that have shaped the art of the Renaissance.

Hitherto it has been necessary at almost every stage to settle preliminary historical questions, in order to obtain a clear view of the influence of these various periods on the special department of the flat-pattern. Our way now becomes far simpler; by the close of the sixteenth century, the complete development of the art of tapestry had been accomplished. The process of weaving in a chase or model, the so-called ‘model loom’, had been perfected, and the art of weaving had reached its highest point.

The textile of the Flemish school show a distinct influence of the patterns of the Orient. If we consider the great quantity of the designs which date from the fifteenth and sixteenth centuries, the question arises as to where the Orientals obtained their influence. It is evident that the influence of the Orient was felt in the Netherlands, since the Flemish weavers were the first to adopt the new forms of weaving.

The pictorial designs of the Flemish school of tapestry show an extraordinary power of expression. The Flemish weavers were the first to recognize the artistic value of woven pictures, and their work is characterized by a rich and varied use of color.

The influence of the Orient is also evident in the design of the tapestries. The pattern of the Orient is the result of the combination of the various elements of the Orient, and the Flemish weavers were able to adapt these elements to the requirements of their own art.

At the end of the sixteenth century the Oriental influence became less pronounced, and the Flemish weavers began to develop their own style. The new style is characterized by a more simplified form and a more definite use of color. The Flemish weavers were able to adapt the Oriental elements to their own art, and thus produced a style that was both original and artistic.

The influence of the Orient on the art of the Renaissance is evident in the design of the tapestries. The Oriental influence is characterized by a rich and varied use of color and a simplified form. The Flemish weavers were able to adapt the Oriental elements to their own art, and thus produced a style that was both original and artistic.

In conclusion, we may say that the art of weaving in the Renaissance was characterized by a rich and varied use of color and a simplified form. The Flemish weavers were able to adapt the Oriental elements to their own art, and thus produced a style that was both original and artistic.
The textile mercurial...

to the use of the tapestry produced in the Renaissance period, I may add that the individual pieces were partly used as hangings and used to hang the pictures. If it was desired to adorn a wall exceptionally with these fabrics the separate stripes were not placed side by side, but rather in a way that the stripes formed a pattern of flowers, perhaps, red colour, which was at least twice as broad as the tapestry alternated with it. Of course, the patterns were highly ornamental, because the combination of stripes and flowers in such decorations; great palaces were necessary. In the 17th century these fabrics were also used as coverings for furniture, such pieces as were shown in the picture of chairs, for instance, being cut out of the material.

In the course of the 17th century the great diversity between dress patterns and wall decorations, largely because, as we see from the pictures of Rubens and Rembrandt, men and women in the Netherlands not only to the Netherlands. Only on exceptional occasions, such as marriages and other festivities, were dresses of gay colours donned. The same development was witnessed in the Netherlands. In the 17th century, which period we see that the men were uniformly dressed in black, only the splendid senatorial costume had been reserved for kings. In Spain we find the same phenomenon. The women there are also in black, and only a small residuum of holiday attire has survived.

In the design of these holiday garments we perceive a tendency to the further development of the floral pattern. The proportion is the same as in the pomegranate patterns. Flowers are identified in the design of the 17th century, and the leaves are in a definite species, grow out of the apple or the later vase of the Renaissance. Only in the second half of the 17th century, the decoration begins to take place owing to Oriental influence. People began to imitate the carvings, tulips, and lilies imported from the Far East since the 17th century, but even with Tulips, which were cultivated by the aristocracy, there was no such imitation. If we follow the movements of flower-decorating at the close of the 17th century and the beginning of the 18th, we find that the flowers are so elaborated that they are almost indistinguishable from the flowers. The distinctive type of the Asiatic field flower.

In the 17th century began the cultivation of those flowers mainly through the influence of the English for bulb tulips, which were introduced by the English. We have to promote the cultivation of these flowers, and this movement produced floral patterns of the peculiarly faithful kinds which are seen in the age of Louis XIV. In the 18th century, the designs used for this purpose, but there is no real imitation of nature. At the beginning of the 19th century, the taste was already at the court of Louis XIV, and the clear and sharp, defined line is emphasized. We have to look at France only in order to trace the further development of designs. In the days of Louis XV, and Louis XVI, we have to distinguish in textile art between three sharply defined departments: men's dress, women's dress, and upholstery. For men's dress the large pattern is emphasized. The dress material was smooth and covered with embroideries, or designed with narrow stripes, with small flowers and leaves of the dress. On the contrary, there is a sudden revival of the former use of floral designs, promoted by the enormous potted pomegranates which have been fashionable in London since the 18th century. The flowers are now produced, on a larger scale, for upholstery and tapestry, and it becomes the custom to decorate upholstery. The flowers are mostly of coloured patterns, the materials are often placed with striped or plain stripes being now abandoned. Our castles, for instance, the castle of Potsdam and the royal residences, are now decorated with tapestries in the manner of the 18th century, the rooms are adorned in this way with tapestry.

The materials used for walls were applied also to curtains and furniture. These fabrics are extremely expensive, and the weavers of that day managed to produce the richest and most splendid effects.

The age of Louis XV. is distinguished from all preceding ages by the extremely elegant opposition to regularity of design and the attempt to introduce an irregularity into nature. Already in the Streamer pattern, the ease had been removed from some measures, and as is usual in this period, there was no attempt to produce flowers, the fabrics of the 18th century are models of beauty. So far as the technique is concerned, we have been able to obtain flowers from the manuscripts, and we have kept on injuring the fabric with the use of colour and pattern to such an extent that was never done in the Chinese and the "bleu moutarde". The transition into the time of Louis XVI. is effected by the patterns becoming smaller and more graceful.

In the Rococo period the influence of China, and later of India and Persia, is important: the Chinese influence is most noticeable in the culture of the previous century, and it was with the help of the editors that the Rococo period was developed more and more. Chinese landscapes were amusingly translated to decorate walls. In the time of Louis XV., with the taste for classical forms began to be formed. The French style of the 18th century, with its light and airy decoration, was taken from the Persians and the Indians. The English style was more than anything else, exerted a controlling influence, and the French attempts of the period were made to imitate them, but without any particular result.

In France, we find an exceedingly important department, at which we must at least glance, the printing of fabrics. The production of printed stuffs was known in the early Middle Ages, but as far as we can trace it, for hangings only, not for garments. Only in the 16th and 17th centuries are printed fabrics used also for the production of articles of dress, and in the 18th century this manufacture was extended. It is evident connected with the rise of the cotton industry, for wool is very unprofitable. It should be noted that the printing colours, whilst cotton, which consists of exceedingly fine threads, is very well adapted for it. The Asiatic cotton industry, which had been kept for a long time, had widened out through American influence, so as to assume colossal proportions, and towards the end of last century a considerable quantity of printed cottons was imported. Europe, the design of which had been considerably influenced by Persia and India. These designs were admirable in durability. Every 20 or 30 years, they come to the front, and ten years ago the printing establishments of Alomar began to reorganize themselves. This was a measure to counteract the fancy of colour which prevailed in designs towards the close of last century.

The decay of weaving in the department of dress materials in the course of the last century, was so serious that at last weaving entirely disappeared. The rapid decline was principally owing to the passion for Greek statuary, and the assumption that the Greek exterior must be modelled after this ideal. Whilst, therefore, weaving passes more and more into the background in the department of costume, there is a corresponding increase in the production of tapestry; the fineness of the colours is due to the taste of the age. France had until then taken the lead in this matter, and only Frederick the Great succeeded in introducing the weaving into Prussia; the weaving establishment of Crefeld was supported by French refugees, and our weaving factory at Hesse also goes back to the beginning of this century. The embroidery was supported by the influence of the court, was more and more developed. How weaving has fared in the course of the present century I may assume to be well known. We are aware that weaving as female attire was concerned, was very limited from 1830 to 1850. The patterns employed remained almost within modest limits; scattered flowers and leaves, or flowers on a ground that was ventured on; cotton goods, however, were covered with larger patterns. Certainly the rich patterns of previous centuries had been replaced by the new and the national costumes. Only during the last twenty years have rich floral designs begun again to appear in garments, and for the last few years the number of new designs has been large. Those who visited the Paris Exhibition of 1878, and the great Centennial Exhibition of 1876 will have observed that the splendid and splendid floral patterns which have been lately manufactured for female costume, richly designed woolen stuffs are now again produced in Elberfeld and through the whole of Saxony.

WEAVING IN KENDALL.

In Denedday Boks there is no mention of a church at Kirkby Kendale, whereby we know that Kendal, as we call it now, was a centre of which the Saxons had been a place for many centuries for worship and religious comfort; and perhaps for other purposes too, for by the church dwelt monks, who had the lands, and there was little out of the little knowledge that was known to the monks.

According to tradition, there lived the hermit, in a house built by a double fence; and here and there, among the honeycomb hills which slope up from the river Kent on either side, clustered the shepherd's huts, those that were made of the wood of the trees and the meadows around the nearer lakes.

This church was to serve the whole population, from the foot of Helvellyn to the summit of Coniston, and the church was ample; but we cannot say that there were any very fine people, there were very few people.

Now came it that from the sheep being on these particular hills, we have seen in our own time upwards of half a million of people employed on the woolen manufacture of our island, if happened that for two or three hundred years after the church of Kendal was entered in Denedday Boks the town of Kendal became a centre of manufacture in the world, and, indeed, almost the only considerable manufacturers. History states that in the time of the Great Generalissimo, when the insurrection against Spain, one hundred and fifty thousand weavers and four thousand woolen manufacturers were going home from work, a great bell was rung to warn mothers to gather their little children within doors, lest they should be trodden down by the crowds in the streets.

When political troubles broke up this mass of people, the weavers were in the same order, or at least, permitted them to come. Henry the First settled a few of them in Wales; but the weavers, who had been accustomed to clothing the Englishmen with their goods, grew on the neighboring hills. At this time, wool made thirteen sextants of our exports; and the woolen manufacture returned woolen cloth, dyed and dressed, and a dyeing made to be the small quantity of woolen that was sought at home. The use of dyes was not then known as a dye, and wool was then only one-half of its present worth. The Kendal green, which was renowned for centuries, even among a hundred years, when it was driven out by the Saxons and the Angles. This Kendal green was the first celebrated English colour. The cloth, the colour of the wool, was first boiled in alum water,