

from their consumption will bear another and simpler explanation than that of mineral poisoning. The cause of such unwholesomeness, when it does make its appearance, we are quite satisfied is to be looked for in the quality and condition of the food itself. It is apparent that food, vegetable or animal, which is in bad condition when canned, or which is improperly prepared for canning, may occasionally escape the notice of the operatives in the large establishments where canning is carried on; and this appears to us to afford a satisfactory explanation of the few cases where bad consequences have been noticed in the consumption of this class of food products. The fact that the presence of sufficient lead, tin, or zinc salt, in a can of prepared food to cause any serious consequences, would render it so nauseating as to be utterly unfit for food, is a complete answer to the sensational statements of danger from mineral poisoning in using canned provisions.

## ON THE EVOLUTION OF FORMS OF ORNAMENT<sup>1</sup>

### II.

THE leaf in *Dracunculus* has a very peculiar shape: it consists of a number of lobes which are disposed upon a stalk which is more or less forked (tends more or less to dichotomise). If you call to your minds some of the Pompeian wall decorations, you will perceive that similar forms occur there in all possible variations. Stems



FIG. 12.

are regularly seen in decorations that run perpendicularly, surrounded by leaves of this description. Before this, these suggested the idea of a misunderstood (or very conventional) perspective representation of a circular flower. Now the form also occurs in this fashion, and thus negatives the idea of a perspective representation of a closed flower. It is out of this form in combination with the flower-form that the series of patterns was developed which we have become acquainted with in Roman art, especially in the ornament of Titus's Thermae and in the Renaissance period in Raphael's work. [The lecturer here explained a series of illustrations of the ornaments referred to (Figs. 12, 13, 14).]

<sup>1</sup> From a paper by Prof. Jacobsthal in the *Transactions of the Archaeological Society of Berlin*. Continued from p. 251.

The attempt to determine the course of the first group of forms has been to a certain extent successful, but we meet greater difficulties in the study of the second.

It is difficult to obtain a firm basis on which to conduct our investigations from the historical or geographical point of view into this form of art, which was introduced into the West by Arabico-Moorish culture, and which has since been further developed here. There is only one method open to us in the determination of the form, which is to pass gradually from the richly developed and strongly differentiated forms to the smaller and simpler



FIG. 13.

ones, even if these latter should have appeared contemporaneously or even later than the former. Here we have again to refer to the fact that has already been mentioned, to wit, that Oriental art remained stationary throughout long periods of time. In point of fact, the simpler forms are invariably characterised by a nearer and nearer approach to the more ancient patterns and also to the natural flower-forms of the *Araceæ*. We find the spathe, again, sometimes drawn like an *Acanthus* leaf, more often, however, bulged out, coming to be more and more of a mere outline figure, and becoming converted into a sort of background; then the spadix, generally conical in



FIG. 14.

shape, sometimes, however, altogether replaced by a perfect thistle, at other times again by a pomegranate. Anberville in his magnificent work "*L'Ornement des Tissus*," is astonished to find the term pomegranate-pattern almost confined to these forms, since their central part is generally formed of a thistle-form. As far as I can discover in the literature that is at my disposal, this question has not had any particular attention devoted to it except in the large work upon Ottoman architecture, published in Constantinople under the patronage of Edhem Pasha. The pomegranate that has served as the original of the pattern in question is in this work surrounded with leaves