



## *Herbert Percy Horne*

Geboren am 18. Februar 1864 in London, gestorben am 14. April 1916 in Florenz, Italien. Sammler und Historiker der italienischen Renaissancekunst. Horne lebte seit 1904 permanent in Italien. Die Schriften entstanden in Zusammenarbeit mit dem englischen Stempelschneider Edward P. Prince.

Florence 1908 Chatto & Windus

**La lungheza di decta chiesa insulata e bracc  
cento sexanta: la quale di fuori e tucta di uarii  
incrustata, con statue di marmo et porphiri  
adornata per mano di nobili sculptori; max  
Donato ui e il gigante primo, dalla porta del**

Montallegro 1904 Merrymount Press

do not visite him at home at his house: the  
know not your dutie. Theis maner of fashion  
behaviours, bring men to such scorne and dis  
of their doings: that there is no man, almo:

Riccardi 1909 Medici Society

**and it is no exaggeration to say that in no p  
book between the closing years of the fif  
century and those of the nineteenth was a  
tempt made to obtain them all, though th  
ditions of good craftsmanship ensured tha  
of them were preserved in many cases  
fifteenth-century book was avowedly an**

Riccardi Bold

Medici Society

ACDEFGINPQSTWV

Riccardi Open

Medici Society

ABCDEKOPRUW

Literatur:

Horne, Herbert P.: *The Binding of Books. An Essay in the History of Gold-Tooled Bindings.*  
London 1894

<http://www.klingspor-museum.de>

## II THOUGHTS ON ART

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HE painter's work will be of little merit if he takes the painting of others as his standard, but if he studies from nature he will produce good fruits; as is seen in the case of the painters of the age after the Romans, who continued to imitate one another and whose art consequently declined from age to age. After these came Giotto the Florentine, who was born in the lonely mountains, inhabited only by goats and similar animals; and he, being drawn to his art by nature, began to draw on the rocks the doings of the goats of which he was the keeper; and thus he likewise began to draw all the animals which he met with in the country: so that after long study he surpassed not only all the masters of his age, but all those of many past centuries. After him art relapsed once more, because all artists imitated the painted pictures, and thus from century to century it went on declining, until Tomaso the Florentine, called Masaccio, proved by his perfect work that they who set up for themselves a standard other than nature, the mistress of all masters, labour in vain.

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