

Seven Unknown Drawings by Luigi Manini

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Luigi Manini, set designer at the Nacional Theatre of S. Carlos lived in the second half of the 19th century, which was characterized, in the field of aesthetics, by the transition from romanticism to naturalism. This article aims to analyze seven unknown drawings by Luigi Manini, as an expression and illustration of this artistic period. For this, we analyse the three major periods of art exhibition by Hegel in his work Aesthetics. Integrated in this analysis the evolution of artistic expression, with more emphasis, is illustrated the study of ornamentation, its nature, its importance in stylistic participation and, along its journey, the variation between the expression plane and the content plane that the ornament, as a sign, suffered. To conclude this journey, romanticism, used ornamentation as an evocative element of cultural styles and cultures, consistent with the essence of romanticism: a sublime expression. But in its final phase, romanticism evolved into naturalism that manifests, not the differentiated architectural element, but its collective nature. Urbanism is a social response of Architecture. The ornament loses, at this time, its symbolic value, but maintains its expression plan that was developed with an appreciation of its plastic value. It's the ornate by the ornate that keeps, still, more time in Belle Époque; in Art Nouveau and Art Deco, to disappear completely in Modernism. These drawings, from an affirmation phase of Luigi Manini's, are integrated at this time, and their analysis will be concluded from the historical conclusion of this article.

Introduction

The purpose of this article is to present some unknown drawings by Luigi Manini, as an illustration of the time in which he lived, and through his analysis understand the end of the period of predominance of decorative art.

This predominance of decorative art is mostly achieved through ornamental representation and for that it is necessary to understand the concept of the ornament, not enunciating its history or analysing each time in detail, but to briefly expose the evolution of its nature throughout the great artistic periods so that we can frame these inedited drawings.

This evolution of the ornament concept is framed in the different periods of art history that Hegel formulated in his work "Aesthetics", and is essentially composed of three periods:

- The symbolic art that covers artistic styles from prehistory to Greek civilization.

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- Classical art, which refers to the period of Greek and Roman civilizations.
- Romantic art that begins with Byzantine art, extends to the Romanesque, Gothic, Renaissance, Baroque and ends in romanticism.

The period that follows does not belong to this Hegelian systematization of art, but results from the natural evolution of romanticism, is the period of naturalism that preceded Modernism.

In his philosophy of history Hegel argues that man is only fulfilled in the state where he attains his full freedom. It is the beginning and the philosophical foundation of socialism whose architectural expression is realized, not in the individual building, but in urbanism.

In a first phase, romanticism leads to Naturalism, but this already without the symbolic value of the sublime, represents the natural in a phenomenological context, whose consummation is modernism in the crystallization of its structure.

Because Luigi Manini lived in the second half of the 19th century, he represented in his work the periods referred above through ornament. It is therefore necessary to understand Luigi Manini's education, his path as a scenographer and his contribution to architecture in Portugal.

Once again, this article does not intend to write the story of Luigi Manini, but only evokes the most decisive moments of his work to better frame these drawings that historically appear for the first time.

As a conclusion, the analysis of these unknown drawings, illustrate the period of "end of century" in decline that will completely cancel out in its last period creating a void that materializes in an opportunity that allows the new artist evolution of the 20th century.

Heglian Division of Art History Periods

Art, according to Hegel, is an external determination of the ideal, which is in itself, a determination of an idea. The idea is the absolute.

"The spirit that, separating itself from nature, opposes it, is not the absolute spirit, but the finite spirit that receives the truth from the absolute spirit where nature is ideally situated (...) the absolute spirit that is the union of himself with nature."¹

It is from this reciprocal union between the idea and its determination that results the complete unity that is the truth and the truth is the art.

But this sensitive determination, has a concrete physical appearance is the plane of expression of the symbol.

1. G. W. F. Hegel, *Estética* (Lisboa: Guimarães Editores, 1993), 183.

The idea as universal, where the concept resides as the substance of the ideal, is considered as the content plane, that is, the symbolic part of the symbol.

The Hegelian division of periods in art history is an analysis between these two planes of the symbol.

Symbolic Art

In symbolic art, the determination of the idea does not yet present an appearance that manifests its substance. The expression plane does not yet fully express its content plane.

*"We have symbolic art in the first place. In it, the idea still seeks its true artistic expression, still undetermined and abstract, it does not have the elements of its external manifestation, it finds itself in the face of nature and the events that are extrinsic to it."*²

In this state, the expression plane searches the represented symbol for the content plane that is inappropriate for it. It is the case of the representation of the human body with the head of animals or the use of elements from the natural world, fauna or flora, to which they attribute symbolic values.

When the human figure itself appears, it has a static representation. It is its concept, not its image that the interior seeks to express from the outside.

*"(...) It follows that, instead of perceiving the difference that exists between the two, the artistic consciousness postulates, a priori, their immediate identity (...) this starting point is the symbolism itself, unconscious and primitive whose figurations are given for what they are: simple symbols."*³

It is therefore, the separation between meaning and its sensitive expression becomes conscious, recognized by the conscience as inadequate, because they are juxtaposed instead of constituting an intrinsic unity.

2. Ibid, 173.

3. Ibid, 181.



Figure 1. Temple of Amun-Re Built by him at Kawa in Nubia

Source: <https://egypt-museum.com>.



Figure 2. Detail in Persepolis, Iran

Source: www.civitatis.com/pt.

Classic Art

In classical art the expression plane completely expresses the content plane, the Symbol acquires a total unity that is represented in the form that is most appropriate to it.

*"It is in ideal that that union is realized, this content and form that characterizes classical art. It thus satisfies, due to this adequate representation, the requirements of true art, of art according to its concept."*⁴

But this total unity of the spirit with its determination, is not completely free because, in objectifying itself, the spirit differs from itself, and seeks in its external image the natural.

*"That is, an interiority, which even in its external manifestation is only expressed in itself."*⁵

Since nature is a determination of the idea "the absolute", classical art seeks in the representation of natural forms the expression of this absolute.

The human body thus animated with life and spirituality becomes the intermediate determination between the macro and the microcosm as the universal standard of the natural and Divine world. It is understandable,

4. Ibid, 241.

5. Ibid, 243.

therefore, that the human representation had a greater importance in Greco Roman art.



Figure 3. Frieze Relief of Pergamon Altar

Source: <https://guiaberlim.com/museu-pergamon.html>.

Romantic Art

In romantic art, the content plane completely overlaps the expression plane of the Symbol whose function is to induce meaning.

*"In the romantic phase, the spirit knows that its truth does not consist in immersing itself in what is corporeal and that, on the contrary, it only acquires awareness of its truth when it withdraws from what is outside to return to itself, as it no longer finds elements of an adequate existence (...) however, to settle in the infinite, the spirit must rise in the sense of the absolute above the formal and finite personality. In other words: the spiritual must be represented as full of substantiality and in its bosom as a subject endowed with a knowledge and a desire that only sees in itself."*⁶

Thus, the representation of the natural is no longer the adequate expression of the spiritual substance, but its evocation through the plane of expression where the representation of the natural becomes instruments of a subjectivity that itself returns from the sensitive world.

6. Ibid, 292.

In this phase the beautiful is the identification between the meaning and the idea, that is why in Romanesque, Gothic or Baroque art, its subjectivity according to its concept is suggested by the form. What is beautiful is the spirit, not the form that suggests it as a sensitive expression.



Figure 4. Detail of San Bruno in Cartuja Monastery, Granada

Source:
<https://commons.wikimedia.org/wiki/>.



Figure 5. Ceiling of Saint Ignatius Church, Italy

Source: <https://buscandoitalia.com/>.

Romanticism

The Romantic movement, known as romanticism, is the logical epilogue of romantic art. Hegel will not deal with its subsequent phases, but art in its course, evolves coherently with the philosophical school that originated it.

In romanticism, the symbolic value reaches its highest point in the induction of the sublime. The sublime is the *limitless*, the infinite power of predication, the uncontrollable power of generation. That is why figuration is only a possibility to induce this feeling of the absolute. The symbol has never reached such magnitude nor will it ever reach it.

This feeling of the sublime is spatially induced by the mathematical sublime

*"infini du monde sensible, dans l'évaluation intellectuelle pure des grandeurs, est entièrement compris sous un concept, quand bien même il ne peut jamais être entièrement pensé, dans l'évaluation mathématique, par des concepts numériques."*⁷



Figure 6. *Painting of Monk by the Sea by Caspar Friedrich*

Source: <https://www.arte.tv/sites/en/webproductions>.

As power by the dynamic sublime

*"la force est un pouvoir qui est supérieur à de grands obstacles. Cette force est dite puissance quand elle manifeste sa supériorité même vis-à-vis de la résistance émanant de ce qui possède soi-même une force. La nature, dans le jugement esthétique qui la considère comme une force ne possédant pas de puissance sur nous, est dynamiquement sublime."*⁸

And in time the sublime is introduced by Hegel in the philosophy of history.

7. I. Kant, *Critique de la Faculté de Juger* (Paris: GF Flammarion, 1995), 237.

8. *Ibid*, 242.



Figure 7. *Painting of Philipp Jakob Loutherbourg*

Source: https://commons.wikimedia.org/wiki/Category:Philipp_Jakob_Loutherbourg.

Naturalism

It was stated that in romanticism the symbol has reached its greatest magnitude that will be achieved no more. From now on, only its annulation is viable. The continuity of art proceeds through a deep cleavage caused by the loss of the meaning of the symbol that is the essence of Modernism. But the ornament still maintains, for some time, its plan of expression for a period that was called Naturalism.

This period occupies the second half of the 19th century and consists essentially of representing what is sensitive and, therefore, experiencing and expressing it. One feels what is, what is seen, not what is not there.

*"(...) In the poetics of naturalism, its destructive aspects must be highlighted. Its essential character consists in the claim to reach reality immediately (...) which reduces reality to a mere private fact without meaning."*⁹

Thus, the representation of the natural means that natural world itself and the elements of its representation therefore become mere decoration.

9. M. Perniola, *A Estética do Século XX* (Lisboa: Editorial Estampa, 1998), 16.



Figure 8. *Painting of Harvesting – Harvesters by Silva Porto*

Source: https://pt.wikipedia.org/wiki/Ficheiro:Porto_colheita_ceifeiras-1.jpg.

Modernism

In romantic art, the symbol reached its highest value and the inadequacy between the level of expression and the level of content reached its greatest extent. Art thus acquires an allegorical dimension.

*"(...) in the allegory the movement to the symbol is manifested; that is, we have a finite character that alludes to infinity without realizing it."*¹⁰

The culmination of the expression of the absolute through art has defined a limit that does not allow evolution.

The period that followed was one of complete rupture.

In modernism, the content plane becomes null in relation to the expression plane, which therefore becomes also the content plane.

The sensitive object realizes in itself.

"In fact, it is implicit in the concept of form the reference of something objective and stable that very well seems to fit the essence of the work of art: in the face of the continuous and

10. F. Vercellone, *A Estética do Século XIX* (Lisboa: Editorial Estampa, 2000), 23.

unstoppable passage of time, the appeal to form manifests the drive for the overcoming of the ephemeral and obsolete character, and perishable to live."¹¹

Thus, phenomenology in its aesthetic manifestation that dominates throughout the entire 20th century.



Figure 9. *Barcelona Pavilion by Mies Van der Rohe*

Source: <https://www.flickr.com/photos/pauljw/5255085015/lightbox/>.

Ornament

If nature is a determination of the idea "The absolute" the man in his epistemological and analytical action, seeks to reproduce in his objectivity, the laws of that determination. Art thus becomes a sensitive allegory of the absolute.

It is, therefore, understandable that the man searches in the natural world, the necessary elements for the creation of this allegory and with them to affirm a stylistic grammar. But this allegory is materialized in the constructed object which, as such, has a structure and the structure needs an order.

The word ornament, is the past participle of the verb "*ornare*", which means to establish an order.

In the aesthetic form, this order is materialized in the object through the composition of its elements.

11. Perniola, *A Estética do Século XX*, 1998, 49.

The word "*ornatus*" or ornament suggests that this materialization can be achieved in two ways: - or through the essential elements of the way the colour dimension texture of the elements etc. It is the abstract ornament.

Or through the representation of the natural whose form vivifies. It is the figurative ornament.

The Latin word "*ornatus*", originating in the Proto Indo European "*ar*" means to fit or organize.

Let us therefore analyze the figuration of the ornament throughout the history of the great artistic periods.

The Ornament on Symbolic Art

It was stated that in symbolic art the symbol's expression plan is not yet adequate to its content plan. Its sensitive form is not yet consistent with the meaning it intends to manifest. In this period of art the figurative ornament has two characteristics:

-Or they are pure, abstract geometric forms that create rhythms in their repetition, or they are rigid representations of the natural world enclosed in an inflexible geometry because the meaning of the representation of fauna or flora is not yet completely adapted to its shape.



Figure 10. *Stairs of Access to Apadana, Persepolis, Iran*

Source: <http://classicalarthistory.weebly.com/ancient-near-eastern.html>.

The Ornament in Classical Art

In classical art, the expression plane and the content plane are completely suitable between each other so the natural finds its expression vivified.

The ornament therefore expresses this vivification in the adjectival of form and in the emphatic geometry of its representation. However, the natural world is phenomenal, and as such ephemeral. Their knowledge acquires the designation of "*opinion*", but the true knowledge refers only to the absolute that is not determined by space and time.

Only the number in quality and quantity is not predicated in space and time and therefore the highest degree of knowledge is the number, which in its appearance manifests itself as a figurative number, in the form of pure, archetypal geometric figures, "*per -fect*".



Figure 11. *Erechtheion in Athens*

Source: <https://guiadolouvre.com/arte-grega-ate-o-periodo-romano/>.

Its use as an ornament therefore significantly reveals the eternal. However, the action of predication is materialized in the drawing of the Greek line, framed in its unlimited linear movement; it is the infinite manifested in its action of abstract predication.



Figure 12. *Greek Doric Capital*

Source: <http://44arquitectura.com.br/2018/08/ordens-classicas-arquitetura/>.



Figure 13. *Greek Corinthian Capital*

Source: <https://pt.wikipedia.org/wiki/Ordemcor%C3%ADntia>

The Ornament in Romantic Art

In Romantic art, the content plane is overvalued in relation to the expression plane. The meaning thus assumes supremacy in the representation of the object. It should only induce, not manifest, that meaning.

Such inadequacy is the cause of a determining feature of Romantic art: strength.

In the Romanesque, the Gothic, and the Baroque, everything is tension and movement, even in the interregnum of the Renaissance with the calm stability of its compositional elements, the force is manifested in the annullment of its continent plan or in the orientation of the route. Coherently, the ornament reveals this strength not only in the treatment of the natural element but also in the expression of the line.

The Greek line has an infinite movement, but it is a regular and uniform marked motion, but the northern or baroque line has, besides an infinite movement, an extreme tension.

The ornament as an object must induce this tension and this meaning through a plastic expression in such a violent way that the object loses its material representation to acquire an abstract form.



Figure 14. Detail of Bravães Church, Portugal

Source: <https://www.flickr.com/photos/vitor107/8463664532>.



Figure 15. Detail of San Francisco Church, Porto, Portugal

Source: <https://euroveloportugal.com/pt/poi/igreja-de-sao-francisco-2>.

The Ornament in Romanticism

It was stated that the essence of romanticism is to induce the feeling of the sublime that only through ornament is possible. The ornament, therefore, does not intend to be the copy of a certain style or the intention of a late revival, but it has an evocative function of a time or a culture and thus induces in the subject the referred feeling of the sublime,

The ornament thus becomes the primordial element of art and it is through it that the feeling of infinity is concentrated in a single object such as "*quantum intensive*" Romanticism is therefore inseparable from the ornament, and its importance has reached such a magnitude that it will never be achieved. From now on, only its annulation is viable.



Figure 16. *Atrium of Bussaco Palace*

Source: <https://nona.blogs.sapo.pt/porterras-de-portugal-atrrio-interior-34261>.



Figure 17. *Main Entrance of Peleş Castel*

Source:

<https://www.360meridianos.com/dica/castelo-de-peles-sinaia-romenia>.

The Ornament in Naturalism

Naturalism consists of the aesthetic representation of the sensitive world, placing the subject as the ultimate end of the experience of living. That is why the symbol loses its meaning and just keeps its expression plan.

"However, Naturalism through the door of Romanticism, would always look for a way out in a materialistic system that could compensate for an interviewed and lost theism."¹²

The ornament in coherence with this time also loses its meaning. It still represents, figuratively, the natural, but no longer symbolic. It is the ornament for the exclusively decorative ornament that is still prolonged by the *Art Nouveau* and *Art Deco* until disappearing completely in Modernism.

12. J. A. França, *O romantismo em Portugal* (Lisboa: Lisboa Livro Horizonte, 1999), 510.



Figure 18. *Main Room of Alentejo House, Lisbon*

Source: <https://tasaver.pt/top-5-lisboa>.

The Ornament in Modernism

In modernism the plane of expression is the plane of content. The meaning is thus annulated by the sensitive form that contains it. The figurative ornament is extinguished, leaving only a subsidiary of art, the abstract ornament.

"Nowadays it is considered a brutality to paint the noble mahogany wood or rosewood in green. And Acer wood is also beginning to be accepted."¹³

The colour of the morphological nature of the materials, or the dimension of the elements that make up an object, constitute this abstract ornament. Artistic expression is intrinsic to man, as an aesthetic expression of his existential anguish, and for this reason art will continue its journey as long as man exists under the earth.

"(...) Being considered the great promoter of the new smooth and unadorned style no longer mattered. The truth is that its former and current lack of ornamentation (since the Paris shame) was just an ornament."¹⁴

13. A. Loos, *Ornamento e Crime* (Cotovia, 2006), 195.

14. *Ibid*, 278.



Figure 19. *Barcelona Pavillion Designed By Mies Van der Rohe*

Source: <https://tasaver.pt/top-5-lisboa/>.

In summary for our analysis we only refer to the figurative ornament until Naturalism and which in a broader view we now expose:

- In symbolic art, the ornament's expression plan **expresses** its content plan even though inadequately
- In classical art the plane of expression of the ornament as a symbol **manifest's** this meaning
- In romantic art the plan of expression of the ornament as a symbol **induces** the meaning of the absolute
- In romanticism as the final stage of Romantic art, the plane of expression of the ornament as a symbol **evokes** meaning in its maximum potency
- In naturalism the ornament loses its meaning and the plane of expression **represents** the natural an experience of the subject. It is the ornament for the ornament
- In modernism the figurative ornament **disappears** and only the abstract ornament remains.

Luigi Manini Life and Work

Luigi Manini Born in Crema in northern Italy in 1848. At the age of 13, he entered the "Real Academia de Ibelli Arti de Milano", where he concluded in 1862 the course of ornament.

From 1863 to 1873 he attended the classes of Professor Ferdinando Cassino and worked in several buildings in the Crema area. In 1873 he enters as a scenographer at the Alla Scala theater in Milan under the coordination of Carlo

Ferrario where he performs scenarios for various works and develops his aptitude as a scenographer.



Figure 20. *Ornament Drawings Design by Luigi Manini in Ferdinando Cassino School*

Source: Cimorelli 2007.



Figure 21. *Detail of San Francisco Church, Porto, Portugal*

Source: Cimorelli 2007.

In 1879 Luigi Manini was hired as a scenographer for the National Theater of São Carlos where he executed the scenarios of several operas and participated in the painting and decoration of various public events, such as the decoration of two ephemeral pavilions for the inauguration of the railways, or in 1885 and Kermesse encouraged by Queen Dona Maria Pia.

But it was with the scenarios of the Portuguese operas "*Dona Branca*", "*Irene*" and "*Serrana*" that Manini was able to fully manifest his talent as a scenographer.

*"However, Luigi Manini's scenographic path has always been a tributary of the school of Ferrario, characterized by the search for a sentimental polychrome oriented towards the perception and valorization of the interior reality of the scene, mysterious, indistinct, profound and suggestive that lends itself more to evocation, to illusion, and to the fable of narration, characteristics that will apply a dilettante gift of freedom and greater creativity in the field of architecture."*¹⁵

15. D. Pereira and G. Luckhurst, "Serrana," in *Quinta da Regaleira Luigi Manini*. Cultursintra, 2006, 41.



Figure 22. Scenario Painted By Luigi Manini to "Dona Branca" Show
Source: Cimorelli 2007.

It was in the late 80s that Luigi Manini made his foray into the field of architecture with the invitation to design the new Hotel do Bussaco (Coimbra, Portugal). From 1889 he still received several orders for the execution of decorative paintings from several houses of high bourgeoisie that had chosen Sintra and Cascais for his vacation time. Among others, the paintings of the main staircase of the Chalet Biester stand out.

In 1890 he paints the ceiling of the noble staircase in Foz palace and in 1894 he designs the expansion project for the Sasseti house. Finally in 1898 Carvalho Monteiro commissioned the project for his house and farm at *Quinta da Regaleira* but in 1908 the attack on King D. Carlos precipitated the end of the Monarchy in Portugal that occurred in 1910. In 1911, the works at *Quinta da Regaleira* ended and in 1912 disgusted with the Republic, Manini returned to Italy where he died in 1936.

The Drawings of Luigi Manini

Luigi Manini had his aesthetic formation consistent with the time in which he lived, inherited the tradition of the expression of romanticism and experienced its dissolution in the phase of Naturalism. These two epochs are the primacy of the ornament as an essential element of artistic expression and, for this reason, Luigi Manini's training focused almost exclusively on the study and design of the ornament in its different styles and cultures. As scenographer, he became part of the romanticism movement, by representing the sublime in the total work of art, which was configured in the spectacles of opera.

However, his foray into architecture reveals this scenographic option, neglecting the design of the plan excluding sections and elevations in the

definition of the building, but graphically overestimating the perspectives in the descriptive representation of architecture.

The reference that Ramalho Ortigão made to the central tower of Jerónimos by Cinatti and Rambois could be applied to the work of Manini

"the cenographic composition with the theatrical simplicity of a mutation of scene, at the end of season at the stage of San Carlos."¹⁶

The work drawings with their ornamental and technical definitions would only be detailed drawings for production instruction.

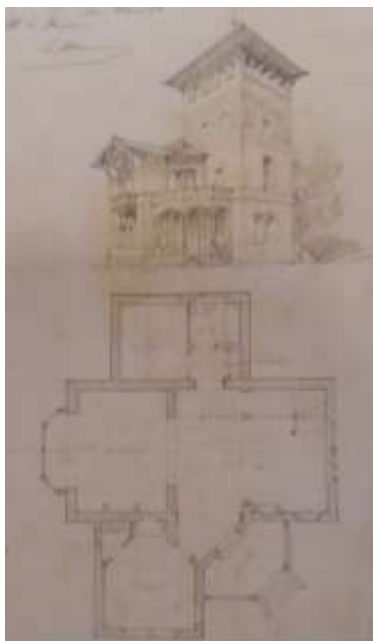


Figure 23. *Project to Vila da Feira*
Design by Luigi Manini
Source: Cimorelli 2007.



Figure 24. *Quinta da Regaleira Dining Room*, Design by Luigi Manini
Source: Pereira and Luckhurst 2006.

The drawings that are now shown for the first time, belong to this second category of detailing drawings. It is not known why or to where they were executed. The perspective drawings of the architecture are illustrative for the decision making of the promoter clients, however the work drawings are objective, and have the concrete purpose of being executed.

These are detailed drawings on a 1/10 scale with great virtuosity that make you guess, that this is a phase of affirmation in the area of architecture. Indeed, if we compare these drawings with the drawings of Bussaco and Regaleira, we are confronted with the difference they have.

16. R. Ortigão, *O Culto da arte em Portugal* (Esfera do Caos, 2006), 116.

The drawings of Bussaco and Regaleira, are drawings of firm lines that express the refined knowledge of the stylistic grammar that they represent, but they are technical drawings.

These unheard drawings surprise us by the virtuosity of their line by the treatment of the light dark by the notion of relief and texture and by the plastic intensity of the drawing completed in the representation of the paintings to be executed in the spaces attributed to it, completing the drawing with a sensitive atmosphere that transcends the simple trace.

These drawings have, due to their composition, the autonomy of a painting, and that autonomy gives them a scenic and unprecedented nature in the remaining work that Luigi Manini dedicates to architecture. These drawings were executed with the decorative intention of buildings already constructed and for unknown reasons were not executed.

These drawings are organized in two large groups: those belonging to romanticism because the ornament has an evocative value of the sublime and those belonging to Naturalism because the meaningless ornament has only a decorative function.

The Unknown Drawings of Romantic Expression

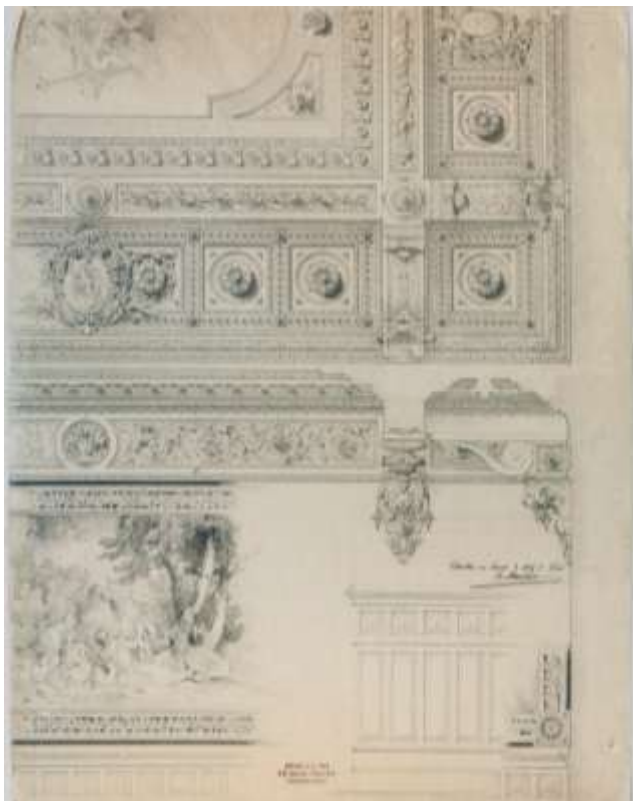


Figure 25. *Drawing by Luigi Manini Detail of the Great Hall*

Source: author.

This design evokes the style of the Renaissance, transitioning to the Baroque. Here the ornament does not intend to faithfully reproduce the Renaissance ornamentation, it suggests it only in the geometry of the squared frames that frame the ceiling.

The corbels with the lion's head and the central medallions already have a naturalistic expression, and the mural painting is evocative of the 20th century.

The wooden panelling (possibly in walnut) already has a taste like the finish of the century.

The design does not show, but possibly all the stucco ornamentation should be painted by pretending the same wood used in the panelling.

One feels in the correction of the line, in the expression of the dark light and in the shading used, a virtuosity of the drawing that creates an atmosphere in which the function of space is guessed. This, like the caption in the drawing says, is intended for a large reception room.



Figure 26. *Drawing by Luigi Manini Detail of the Drawing Room*

Source: author.

In this design the ornament evokes the French style Rocaille Baroque.

Here, too, the ornament is evocative, as the ornamental design does not intend to copy the genuine French ornament. However, it induces the presence of that past time in the subject as if it were a historical document.

In fact, the paintings on the door and on the central medallion are manifestly naturalistic and the female portrait in the corner of the ceiling has a 19th century costume, which demonstrates the honesty of not intending to make a *pastiche*.

It is a free and naturalistic interpretation of the Rocaille ornament

Here, too, the virtuosity of the line, the treatment of light and dark, the definition of a specific environment, gives it the autonomy of a finished work.

Here, too, this atmosphere allows us to guess the purpose of this space, which should be used in the Drawing room or in a large reception hall.



Figure 27. Drawing by Luigi Manini Detail of Empire Room

Source: author.

This design represents a decoration in the late Empire style manifested in, the stove, and the medallions overlaying the door.

Here, too, the ornament is evocative of a past time with the veracity of not trying to reproduce it through a copy.

In fact the painting of the ceiling with little angels supported by clouds holding garlands of flowers already reveals a naturalistic option from the end of the century.

As in the previous drawings, its graphic level of great mastery creates an atmosphere that takes us to a possible office or dispatch room.

Unknown Drawings of Naturalism



Figure 28. Drawing by Luigi Manini Detail of Side Room to the Great Hall

Source: author.

In this design, the ornament no longer has an evocative symbolic value.

Here or ornate it is represented without any meaning other than its decorative function. Its stylistic eclecticism creates a grammar that no longer pretends to be executed in the present time.

It is the taste of the end of the century in which the primacy of the ornament already predicts its annulation. However, it is still the time of elegant life.

The paintings of the angels on the ceiling, or the swing girl, reveal a lightness of spirit that is ephemeral.

The ornament lost its meaning and was fatal. This decorative exuberance is ephemeral and an individuality of the ornament for the ornament, although it remains for some time, but its end will be relentless.

Here too, the atmosphere of the drawing reveals the fate of this space, a passage room that possibly belongs to a succession of rooms. In fact, the title of the drawing is explained as "side room to the great hall", once again the virtuosity of the stroke, the shading of the ornament, the graphic treatment and the composition of the drawing, giving it the same individual capacity that individualizes any context.



Figure 29. *Drawing by Luigi Manini Detail of Dining Room*

Source: author.

In this design, the ornament lives on its own, and its only function is to be decorative, the female sculpture on the ceiling and ceiling are only ornamental

and the wall and ceiling paintings of a naturalist character evoke only the function of the space where they are inserted, accentuated by the tall wooden panelling.

As the caption indicates it is a dining room.

Also in this drawing an atmosphere that individualizes it appears as the common denominator of these drawings.

However, in the representation of the flora and fauna of the paintings, there is a mastery of a stroke that reaches its highest degree in the work of Luigi Manini.

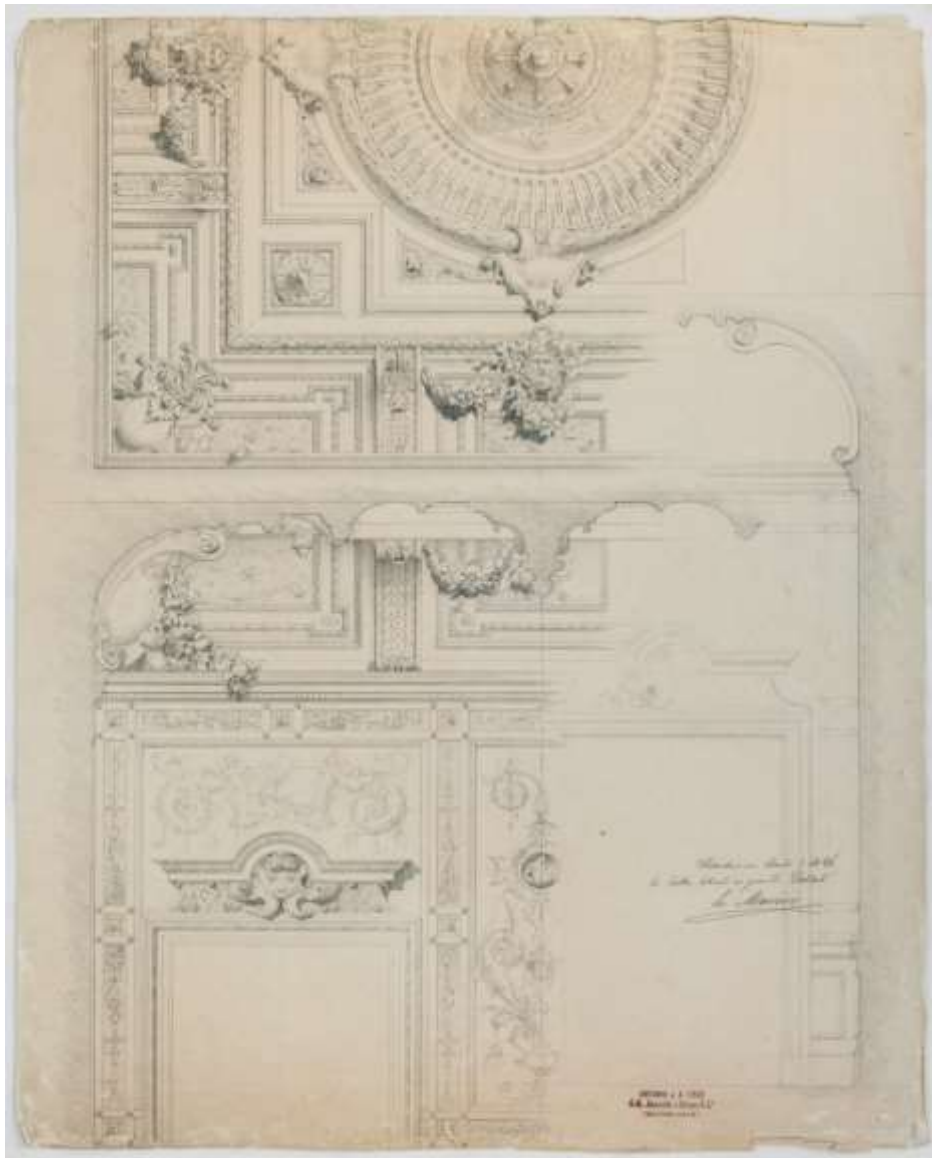


Figure 30. Drawing by Luigi Manini Detail of Side Room to the Great Hall

Source: author.

This drawing is also part of the set of drawings with naturalistic expression, but differs from the others in that there is no representation of the human or animal figure.

It is just a stylized floral game in which the ornament merges with the painting, in an abstract geometric representation that already reveals the last phase of naturalism. Here too, the drawing has an atmosphere that makes it autonomous, and it also has a graphic virtuosity that is transversal to all these drawings.



Figure 31. *Drawing by Luigi Manini Detail of the Dressing Room*

Source: author.

This last drawing is already from a later stage to the previous ones because it is a drawing to instruct the work, which was executed. This drawing is done in pen on canvas without the virtuosity of the antecedents. It is a bourgeois house in the square of *Marquês de Pombal* where today the institute of Camões (Lisbon) is installed, so the design will have an approximate date to the construction, which is a transitional building from the 19th century for the 20th century.

It is a space next to the bedroom with the designation of dressing room and intended for the housewife's *toilette*, and for this reason its ornamentation is in eclectic French taste. Here, too, the ornament lives on its own only with the function of a decorative abundance typical of wealthy houses.

Conclusions

Throughout this article, the evolution of the concept of ornament framed in the selected great artistic periods is exposed in a comprehensive analysis, the first three being enunciated by Hegel and the last two analyzed by the author according to the natural evolution of the previous periods. Luigi Manini's training in Italy and his work as a set designer and architect are also analyzed.

These analyses (of the concept of ornament and the work of Luigi Manini) are not intended to be a historical description, but only to justify the end of a cycle of "symbolic" art in order to be able to frame the drawings presented. Thus the drawings in figures 25, 26 and 27 are drawings that are framed in the romantic movement because the ornament is evocative of the times they express, but the drawings in figures 28, 29, 30 and 31 are drawings that evoke the Naturalism period in which the aesthetic representation of the world is sensitive and the ornament must represent the subject's sensitive experience.

However, all these drawings are technical drawings of instruction to the production which unifies the two aspects of Luigi Manini's work: The scenography; and architecture as a physical support for this scenic representation.

But above all, these drawings are illustrative of that end of cycle that will never be evoked again in the future journey of humanity.

The existential anguish of Man will propel him to a dimension of the Sublime, and with it the reappearance of the symbolic value of the sign, certainly with a different expression plan, but which will reject the objectivity of resolving itself.

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