

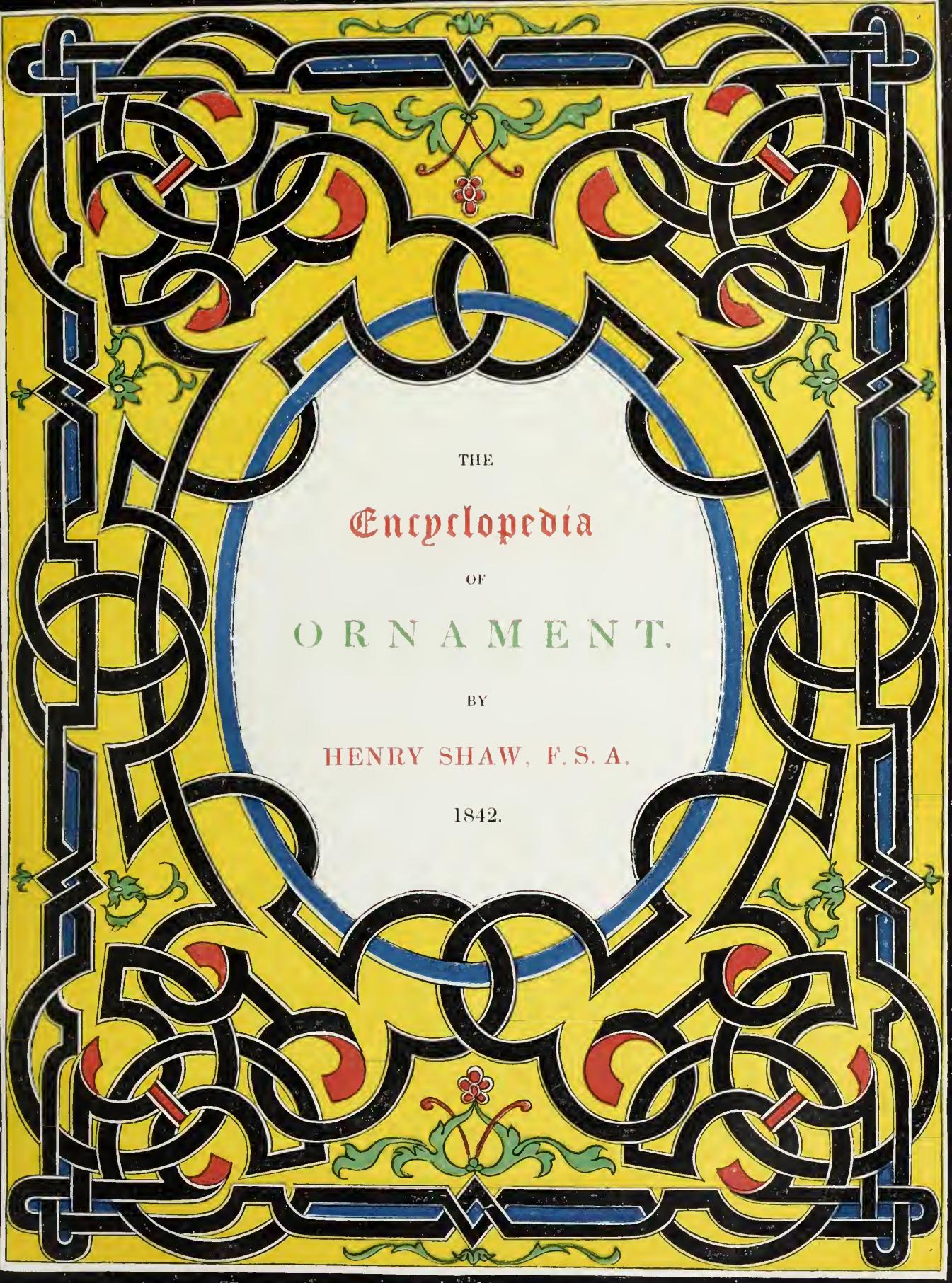


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THE
ENCYCLOPÆDIA OF ORNAMENT
BY HENRY SHAW, F. S. A.

LONDON
WILLIAM PICKERING
1842



THE
Encyclopædia
OF
ORNAMENT.

BY
HENRY SHAW, F.S.A.

1842.

P R E F A C E.



BEFORE the appearance of the present work, the object of which is to give a selection of the purest and best specimens of ornament of all kinds and of all ages, many books on the subject of ornament had been given to the public ; but, in general, they were either specially restricted to one class or one style, or imperfect as giving faulty or inaccurate examples, or difficult of access to most of those who require them for practical purposes, on account of the expensive form in which they were published. The author has endeavoured, as far as possible in a work of moderate expense, to remove these difficulties. It has been his study to give faithful representations of authentic models belonging to each particular class of designs, of affording a direct reference to some of the best examples of the several styles and periods, and therefore furnishing hints for a selection of parts which when combined may produce a new arrangement of equal elegance ; thus constituting a mass of materials from which the artist or manufacturer may derive a succession of entirely novel designs. Each style has its peculiar character, and this must pervade all fresh combinations to make them pleasing and satisfactory. The ornament of different nations has its distinctive features, and these so vary as to illustrate particular epochs. A knowledge of these necessary points can only be attained by an opportunity of studying from the originals themselves, or from copies drawn with strict adherence to their peculiar characteristics. On this point the Author trusts that the present Collection will be highly conducive to the enlargement of correct taste in all branches of decorative art.

Greece and Rome have left us specimens of foliage in which natural objects have been copied with classical elegance ; but in the middle ages and oriental examples we find a profusion of ornamental detail, rich in invention, of a

PREFACE.

grotesque and fanciful nature. At the period of the Renaissance the elegant taste of the ancients was blended with mediæval richness and eastern fancy. We look for the best specimens of painted glass in windows from the twelfth century to the fifteenth ; for florid ornamental architecture in buildings of the same period ; for carvings and engraved ornaments, bindings of books, jewellery, embroidery, ornamental plate, and furniture, in the sixteenth century. We have elegant and rich designs of drapery during the middle ages. Foliage and scroll-work are peculiarly bold and effective in the twelfth and thirteenth centuries ; and throughout the fourteenth, fifteenth, and sixteenth centuries, arabesques are abundant.

The present Volume contains Examples of most of these Classes, taken from the period at which each was in its greatest perfection, and the specimens are arranged in chronological order. Architectural Ornaments are given from works of various dates ; stained glass from York, Durham, Canterbury, Salisbury, Cologne, Chartres, &c. ; painted tiles of the thirteenth and fifteenth centuries, from Westminster, and Great Malvern in Worcestershire ; carvings in wood and panels of the fifteenth and sixteenth centuries ; rich ironwork of the thirteenth century, from the doors of the church of Nôtre Dame at Paris ; ornamental drapery, velvet hangings, &c. from designs of the fifteenth century ; lace and needlework of the seventeenth ; bindings of books of the sixteenth century ; and designs for jewellery, plate, and other ornamental articles, by Hans Holbein, and contemporary artists.

To the practical designer, therefore, this work is offered as a useful collection of pure studies of ancient works of art ; while the amateur will find in it a correct series of illustration of the progress of ornamental design during a long period of history.

LIST OF PLATES

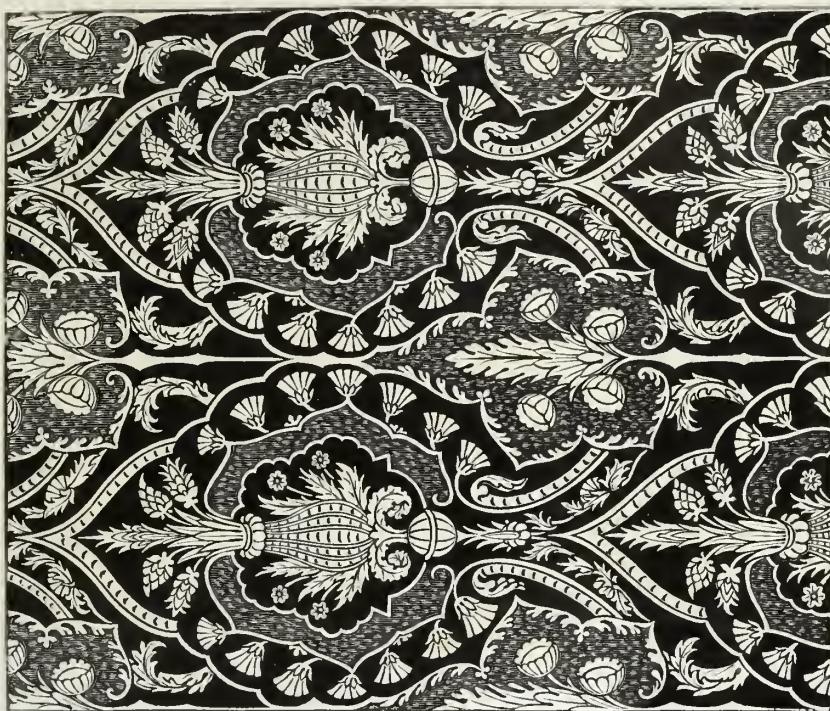
TO THE ENCYCLOPÆDIA OF ORNAMENT.

- PLATE 1. The Title, taken from a binding in the possession of George Lucy, Esq. of Charlecote, Warwickshire.
2. Ante-pendiums, or Altar Cloths of the date of about 1500, taken from churches in Italy. These draperies, generally made of rich velvet or brocades, were used for the decoration of the altars in the churches of the middle ages.
3. Arabesque on the lining of a door in the Palace of Heidelberg.
4. Pattern of Grolier Binding; and another formerly belonging to Thomas Wotton in the British Museum.
5. Two Patterns of Grolier Binding in the British Museum.
6. Cover of a Book, taken from Erasmus on the New Testament, in the possession of Mr. Pickering.
7. Bosses from Southwell Church, Nottinghamshire, and from the Passage leading from the Cloisters of Westminster Abbey.
8. Capital of Pilasters in the Temple of Eleusis at Athens.
9. Capital from the Lady Chapel of Lincoln Cathedral.
10. Capital from Lincoln Cathedral, and from the Library and Chapter Room of Southwell Church, Nottinghamshire.
11. Capitals and Entablature from the Façade of the Certosa di Pavia.
12. A Centre Ornament from an Engraving of Israel van Mecheln.
13. A Circular Ornament in the possession of Thomas Willement, F.S.A. date 1570. This is executed in a soft metal, similar to that used for printing type, and may have been the original design for the interior of a tazza, so frequently found among the utensils displayed on the side-boards of the gentry in the 16th century.
14. Drapery from a Picture of the Virgin and Child by Cima da Conegliano, in the Louvre at Paris.
15. Ewer, from the Collection of Mr. Frisson, Languedoc.
16. A Finial, from Lincoln Cathedral.
17. A Frame, from a Drawing in the British Museum.
- 18-19. Designs by Hans Holbein for Goldsmiths' and Jewellers' Work, taken from a very interesting series of Drawings by Holbein in the British Museum. Additional MS. 5308. These afford many excellent hints for modern jewelry, and might readily be adapted to numerous purposes.
20. Velvet Hangings. These hangings are composed of crimson velvet and gold thread.
21. Velvet hangings at Hardwicke Hall, Lancashire, a seat of the Duke of Devonshire.
22. Iron Work from one of the western doors of the church of Nôtre Dame, Paris. These doors exhibit, it is supposed, the finest examples of wrought iron of the 13th century. The hinge selected is one out of ten, each displaying considerable variety in design, combined with the most admirable execution.
23. Key-stone, and Ornaments round a Capital, in the church of Pont de l'Arche, Normandy.
- 24-25. Patterns of ancient Lace-work from engravings of the date of 1601.

LIST OF PLATES TO THE ENCYCLOPÆDIA OF ORNAMENT.

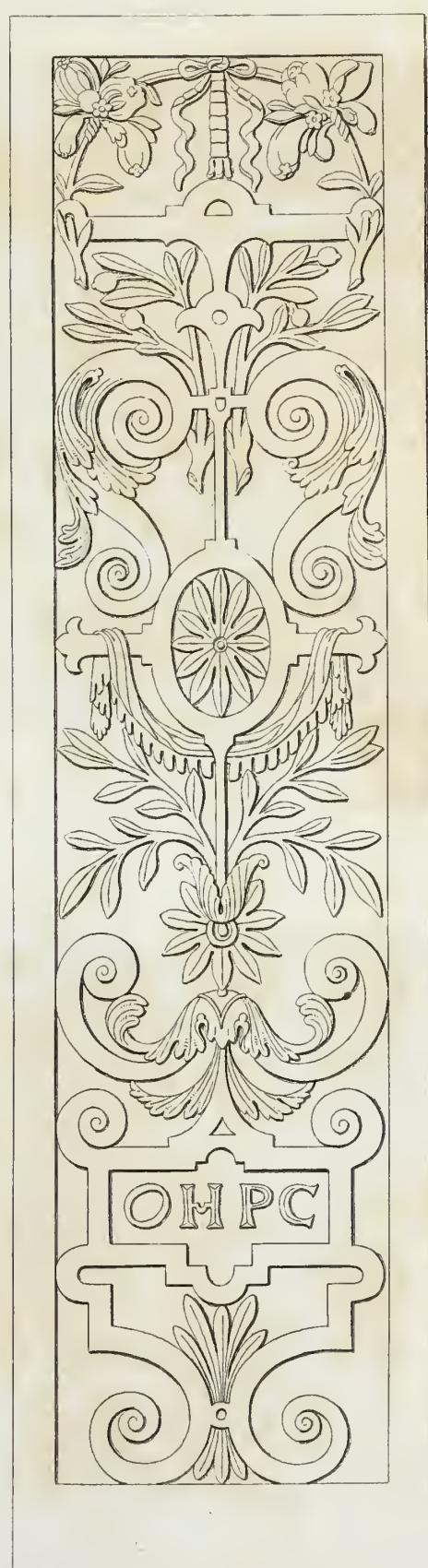
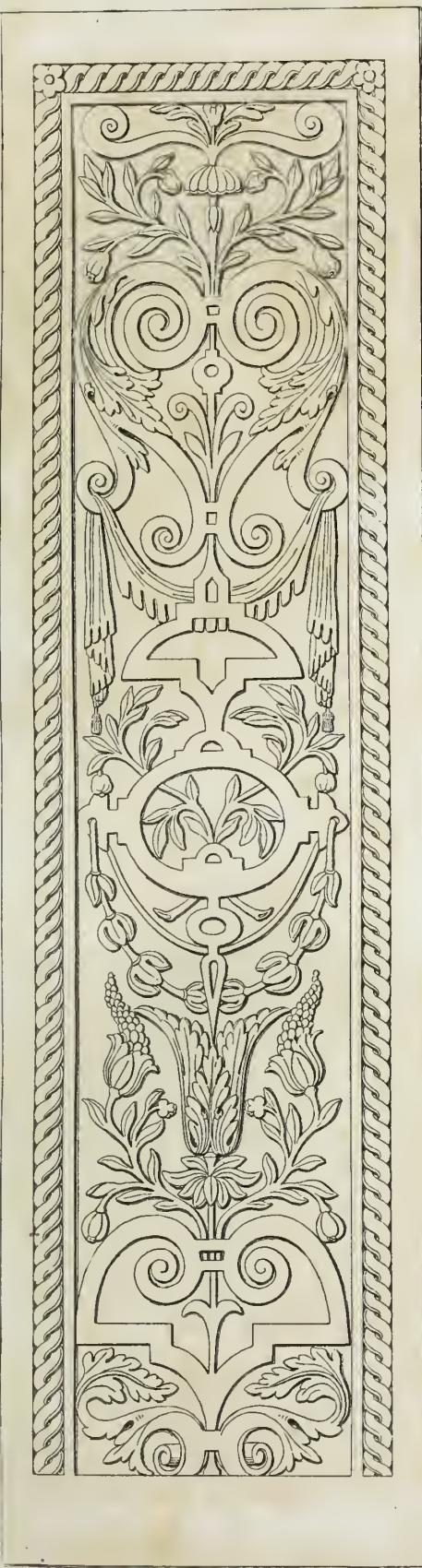
- PLATE 26. Needlework from the tester of a bed at Levens Hall, Westmoreland, the seat of the Hon. Col. F. G. Howard.
27. Wall Ornament on the Tomb of Ibrahim Aga, at Cairo.
28. Ornament from the soffit of an arch in the Gallilee of Durham Cathedral.
29. Ornaments in stone from Southwell Church and Furness Abbey.
30. Ornamental Tracery from the Abbey of Jumieges in Normandy.
31. Ornaments on the Box containing the Seal of the Royal Hospital of St. Catherine, Regent's Park.
32. Ornaments on an ancient Chair in St. Mary's Hall, Coventry.
33. Ornaments carved in wood at Hildesheim and Salzwedel.
34. Ornamental Carvings in Wood.
35. Ornaments from the Palace of Heidelberg.
36. Coloured Ornaments from the monuments of Sophia and Maria, daughters of James I. and from that of the Countess of Oxford and family in Westminster Abbey. These ornaments are carved in low flat relief in alabaster, the raised parts being gilt and the spaces between filled in black.
37. Ornaments of the beginning of the 17th century, containing a panel with a shield and coronet, and two inlaid ornaments.
38. Heraldic Panels, in the possession of Thos. Willement, F. S. A.
39. Panels in Marble, from the Façade of the Certosa di Pavia.
40. From a Picture by an early German painter of the date of 1472.
41. From a painted Screen in Worstead Church, Norfolk. This screen is one of the most interesting examples of painted architecture in England.
42. Pendants from St. Stephen's Chapel, Westminster.
43. Three Sides of a Pilaster in the cloister of St. Sauveur at Aix in Provence.
44. Designs for Plate, from a very valuable collection of drawings by Van Swol, in the print room of the British Museum.
45. Border of Stained Glass in the Royal Abbey of St. Denis, near Paris.
46. Stained Glass in the possession of Thomas Willement, F. S. A.
- 47-48. Stained Glass from Canterbury Cathedral.
49. Stained Glass from Salisbury Cathedral.
50. Stained Glass from the Chapter House of York Cathedral.
51. Stained Glass from Southwell Church, Nottinghamshire.
52. Stained Glass from the church of Altenberg, near Cologne.
53. Stained Glass from the sacristy of the Cathedral at Chartres.
54. Stained Glass from the entrance to the sacristy of the Cathedral at Chartres.
55. From Stained Glass, and from Needlework. The stained glass from the beautiful window recently erected in St. George's Church, Hanover Square, and formerly in the Cathedral at Mechlin.
56. A Staircase, from a drawing in the possession of C. J. Richardson, Esq. F. S. A.
57. A Design for Tapestry, from a drawing in the possession of C. J. Richardson, Esq. F. S. A.
58. Painted Tiles from the Chapter House, Westminster. From drawings by L. N. Cottingham, Esq. F. S. A., at whose suggestion this beautiful floor was uncovered Jan. 1st, 1831. One quarter only of each figure is given to allow room for four varieties.
59. Painted Tiles from great Malvern Church, Worcestershire.

ANTE-PENDIUMS.



Date about 1500.



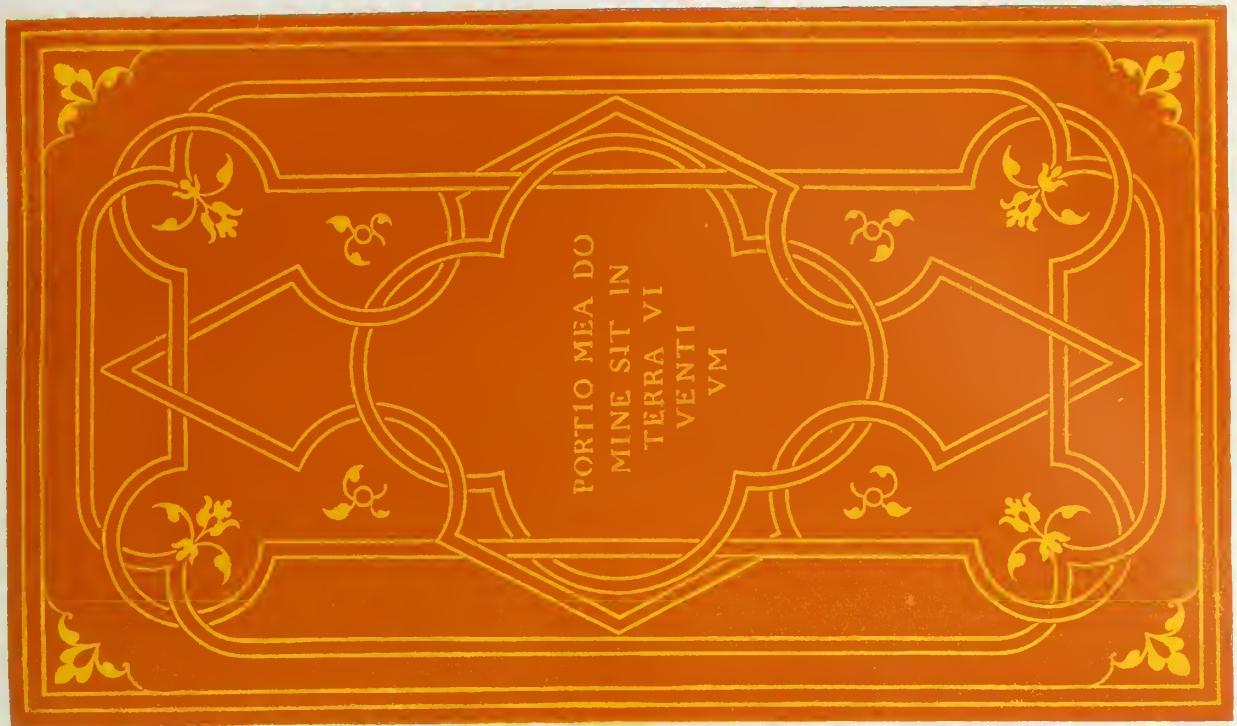


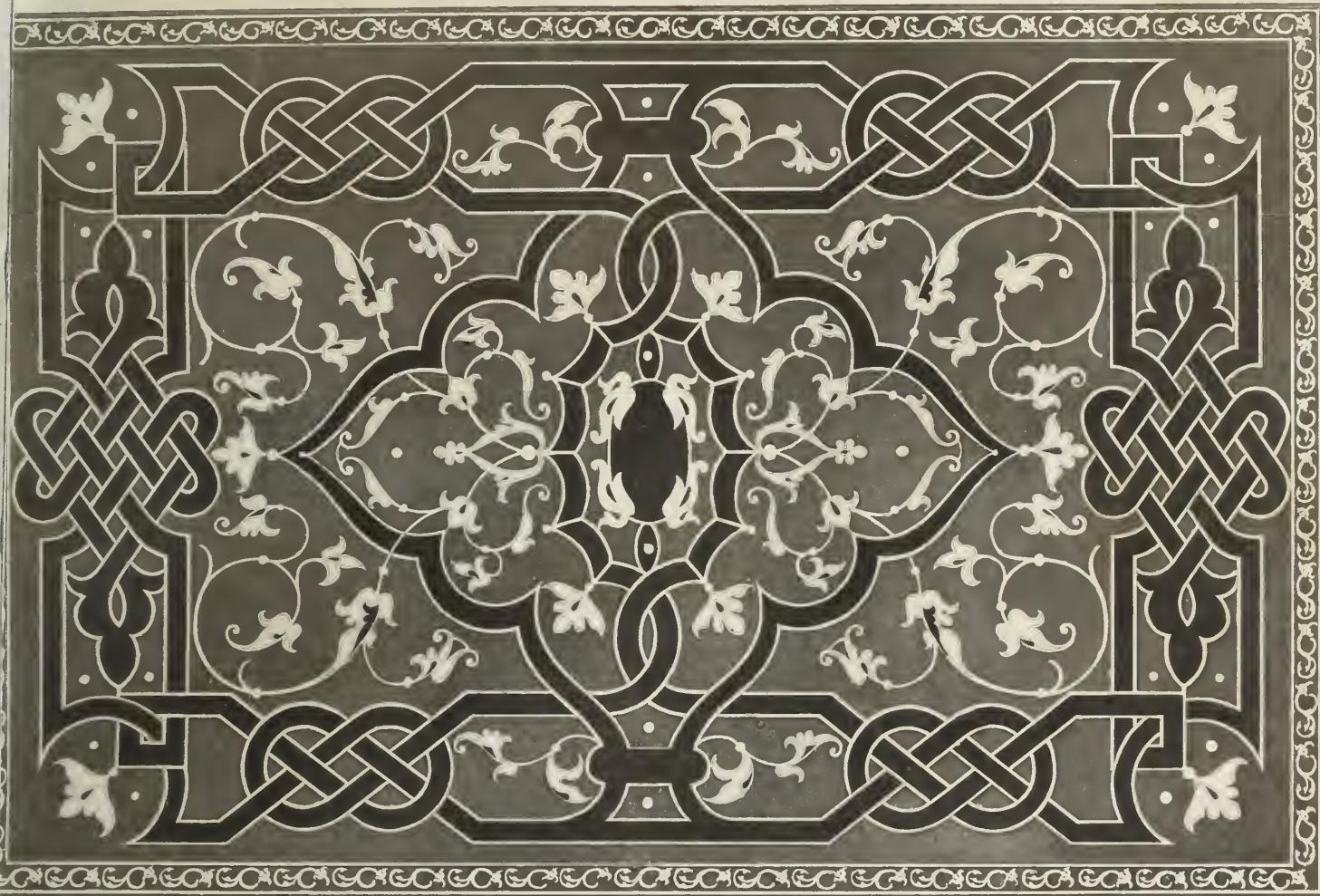
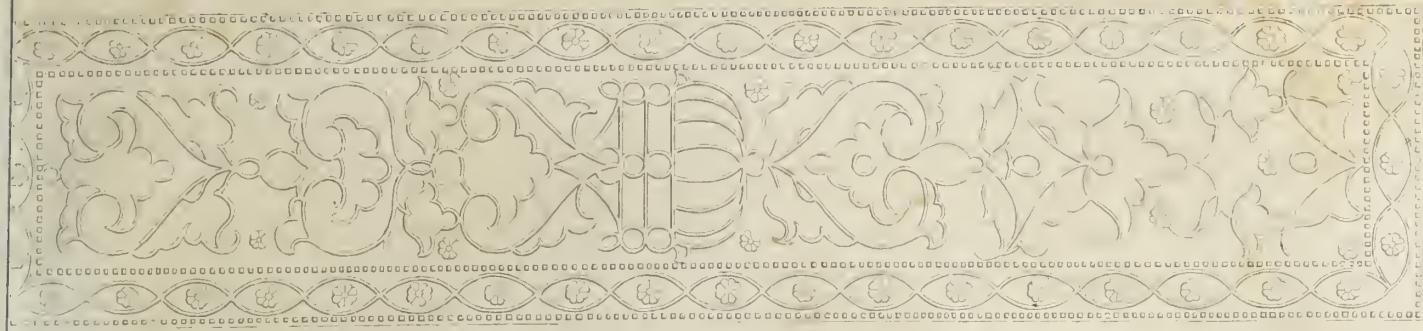
TAPESTRY OR TAPESTRY DESIGN

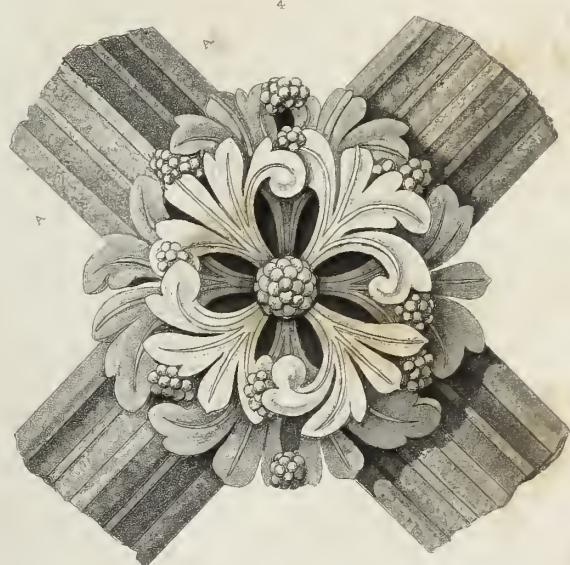
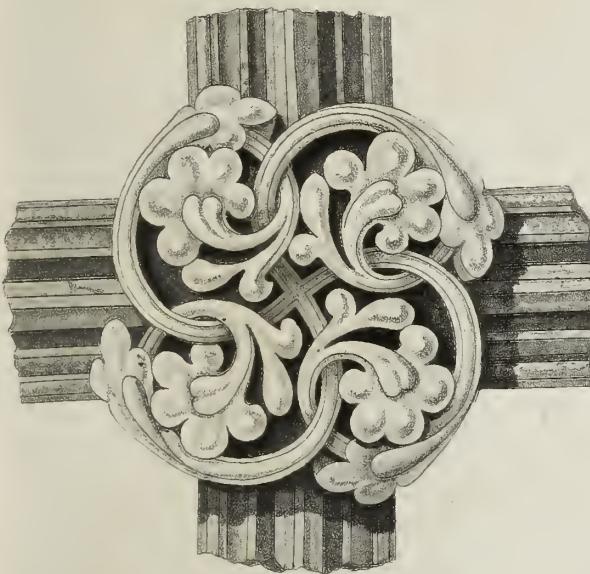
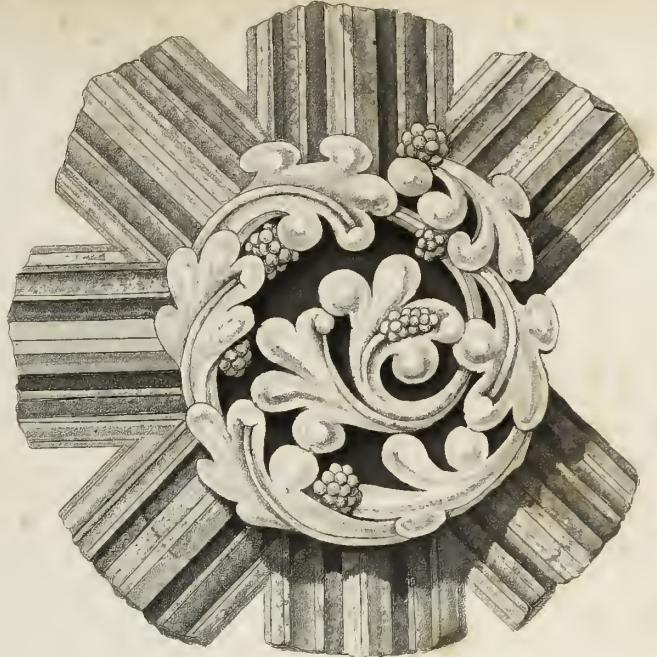
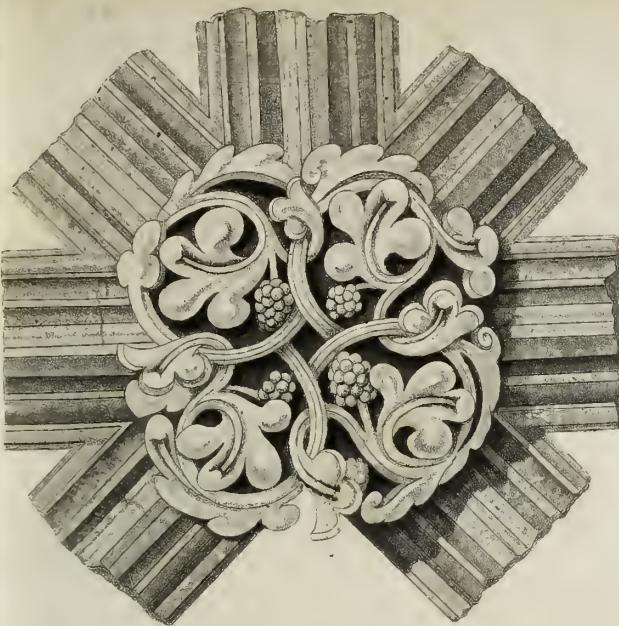
Louis & Herlein



SPECIMENS OF BINDING.







Nos 1, 2, 3. From Southwell Church, Nottinghamshire

Nº 4. From the passage leading out of the Cloisters
into the Chapter House, Westminster Abbey.

CAPITAL OF PILASTERS IN THE TEMPLE OF ELEUSIS, AT ATHENS,

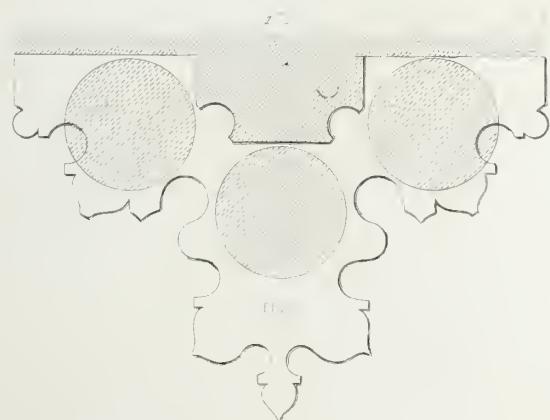
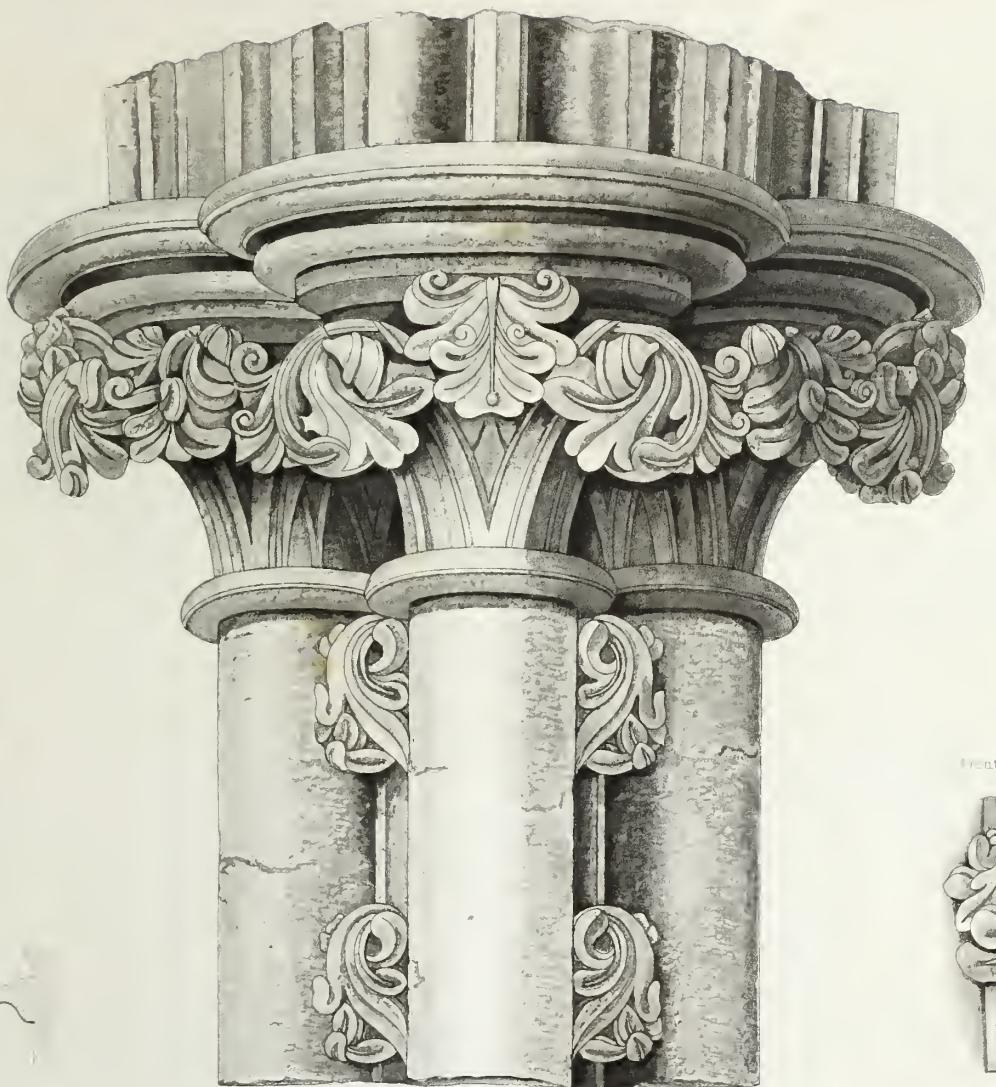
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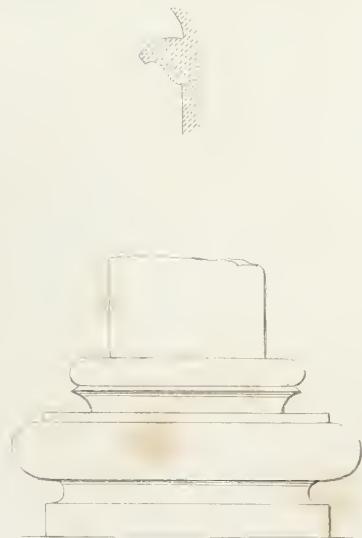
Front View
J. G. Wood.

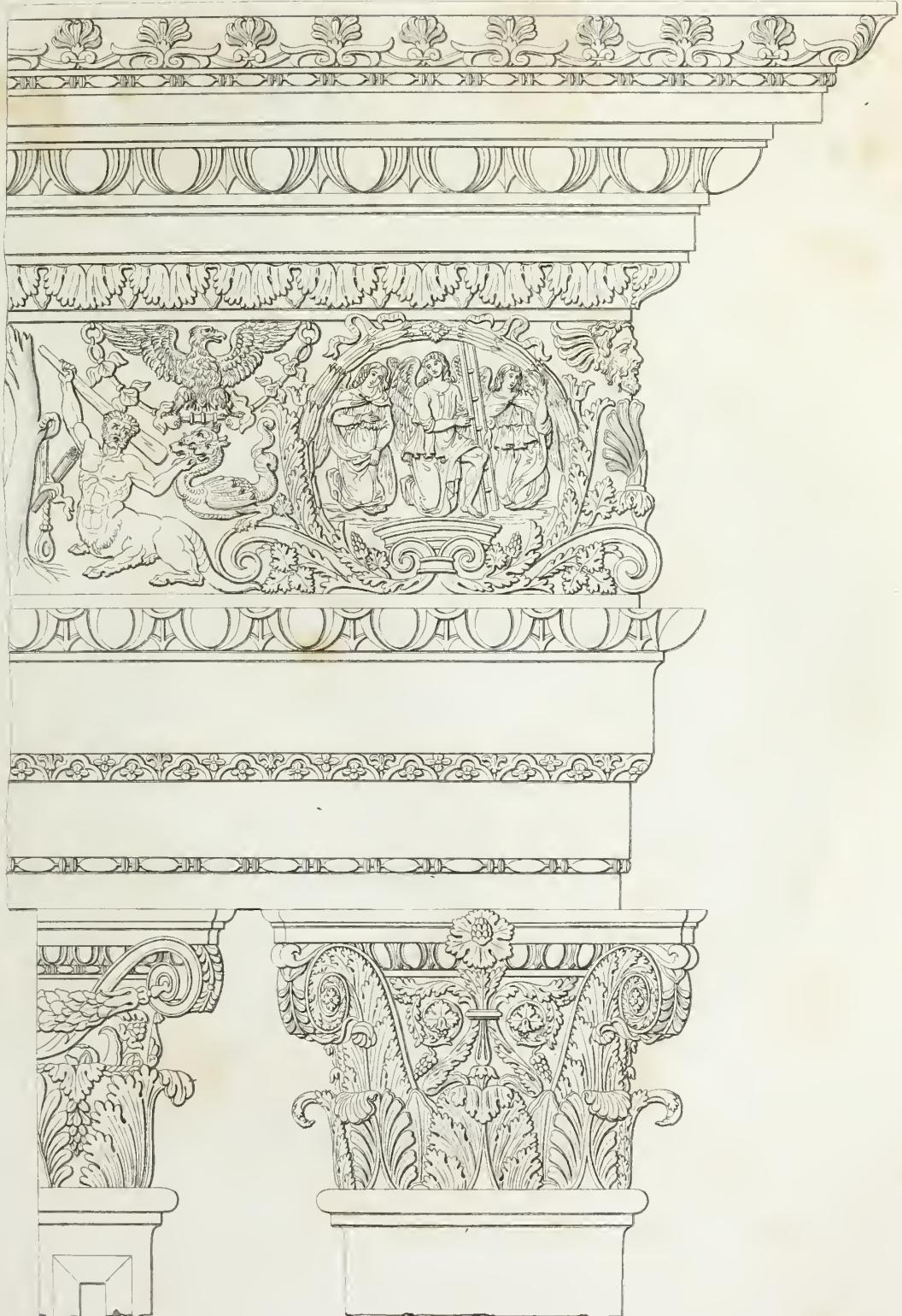


Side View
J. G. Wood.



Date the latter part of the 1st Century





SECTION OF THE FRIEZE OF A PAVILION

From the model in the British Museum



From an Engraving by Israhel Van Meckenem Born [unclear] Died 1502



THE SAME SIZE AS THE ORIGINAL IN METAL.

From the Collection of The Earl of Blessing.



TAPESTRY.

From a Picture in the Louvre.

By Emma de Gouy.

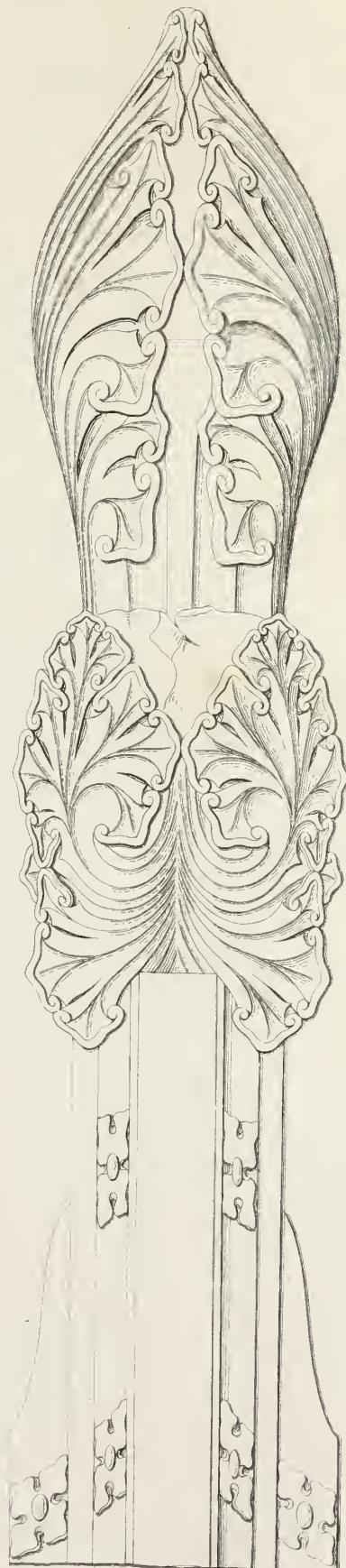


E W E R

From the Collection of Mons^t Trisson. Languedor

Date—the beginning of the 17th Century

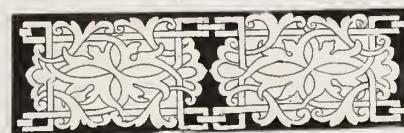
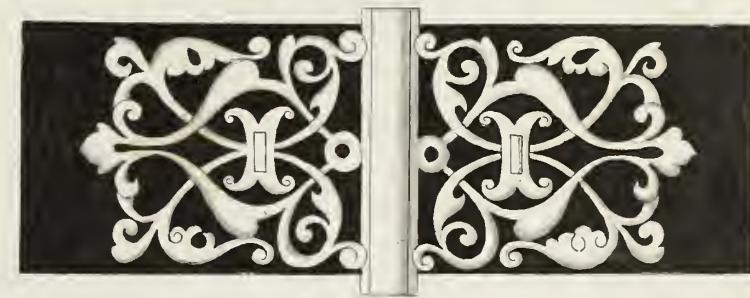
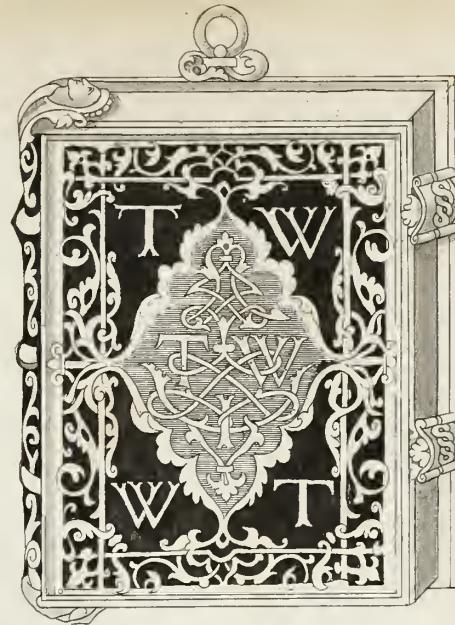
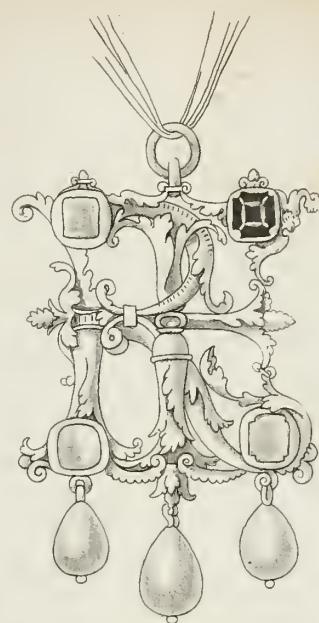
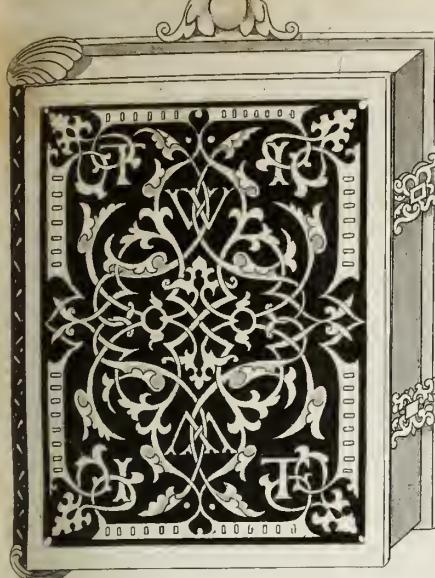
J. Grieve Engraving Nicholas Lane, Sculpsit





FROM A DRAWING
in a MS. in the British Museum
Royal M.S. II D. 40

Date the beginning of the 16th century



DESIGNS FOR GOLDSMITHS WORK,

by Hans Holbein.

In the British Museum, Additional M.S. 5308.



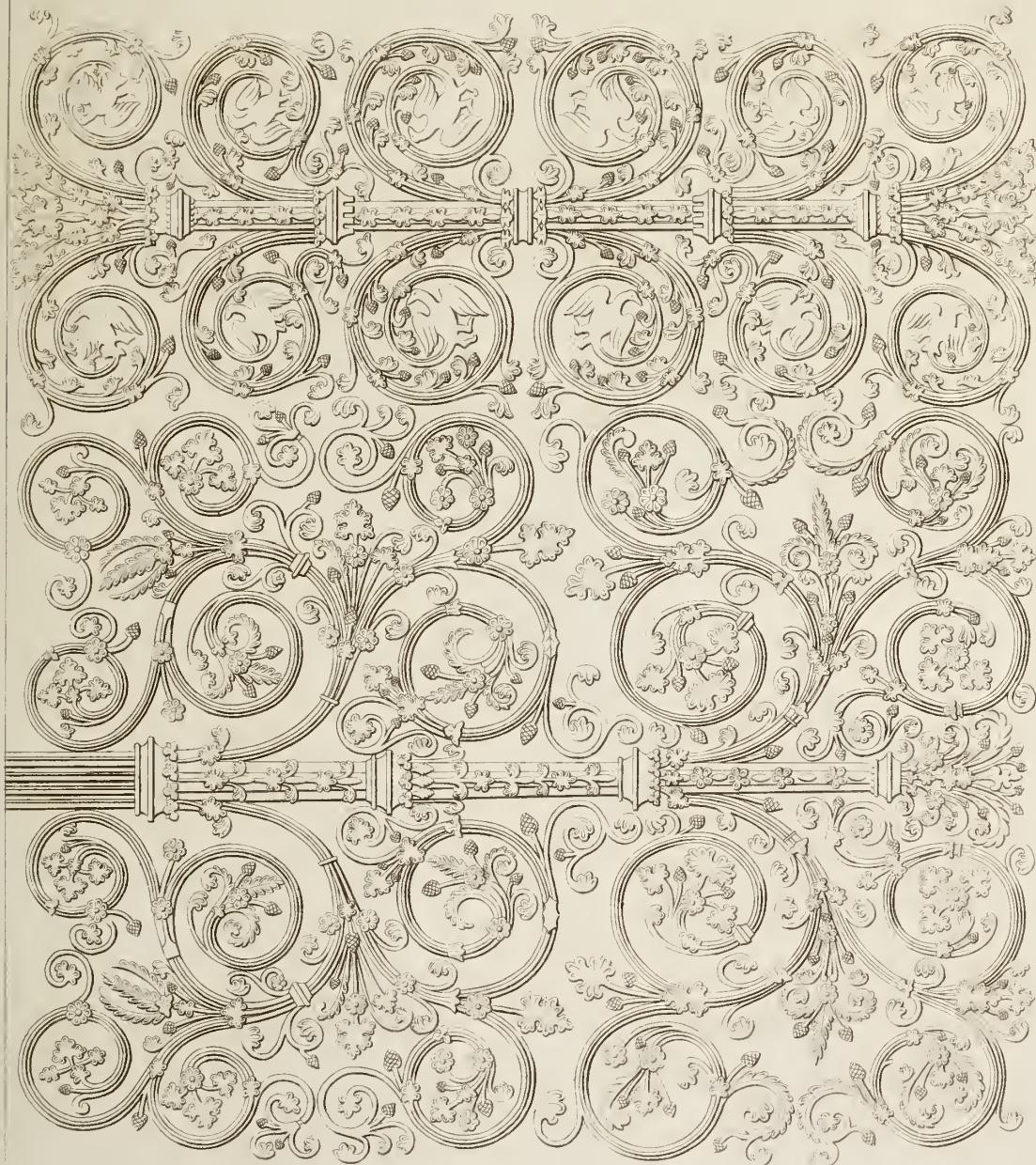
DESIGNS FOR GOLDSMITHS WORK.

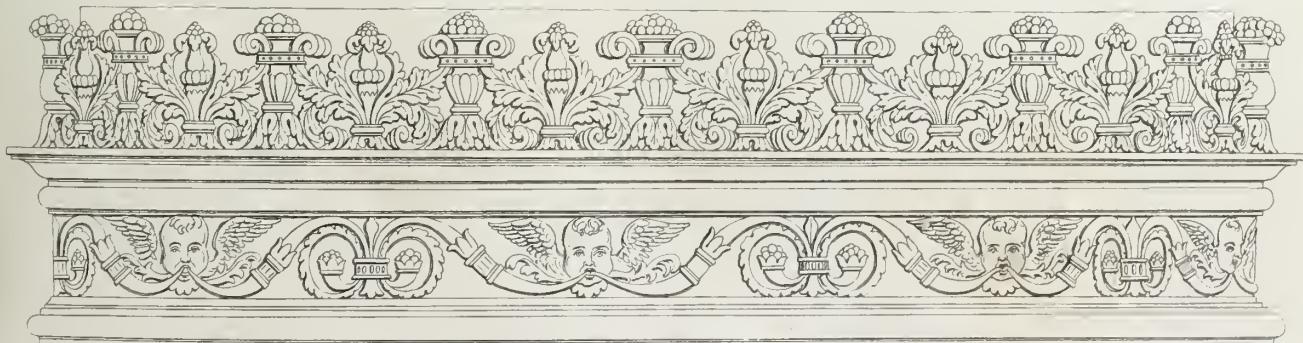
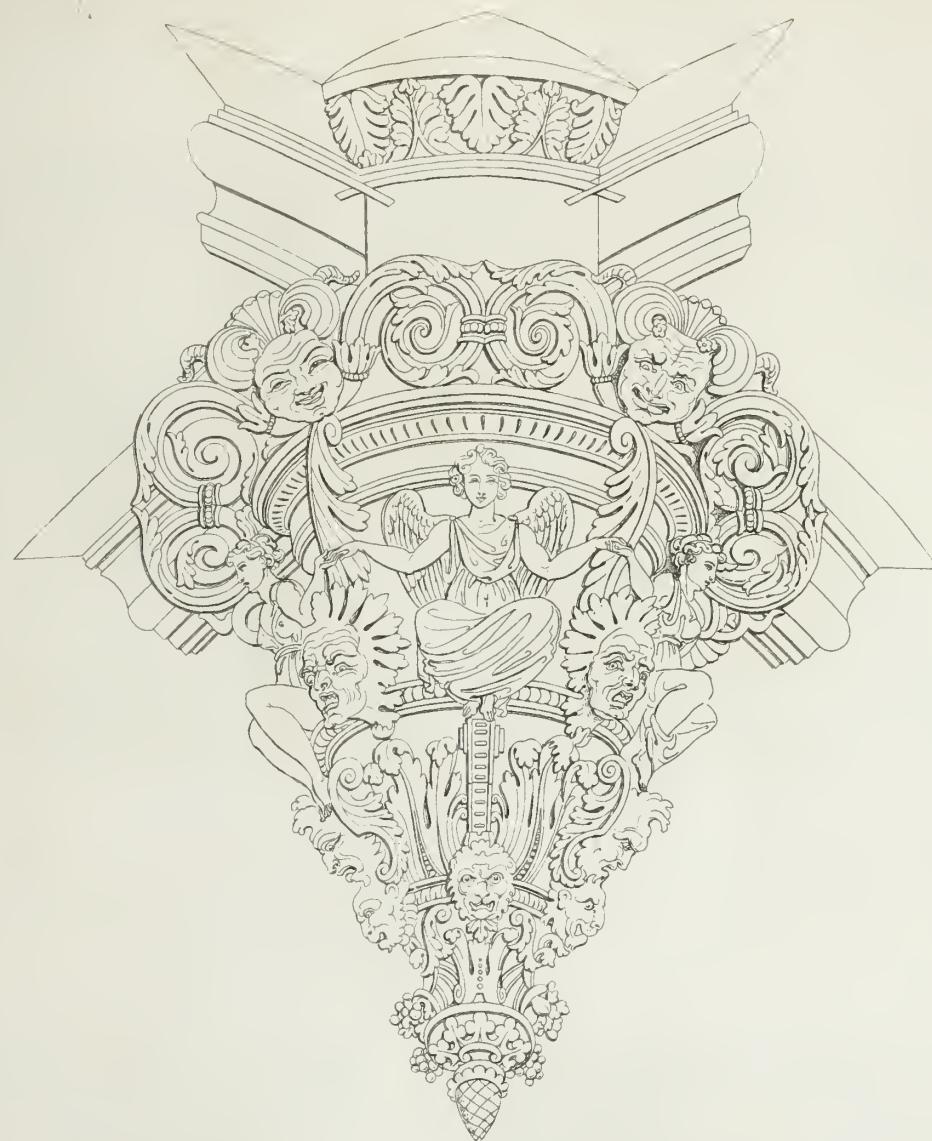
by Hans Holbein.

In the British Museum, Additional M.S. 5308.





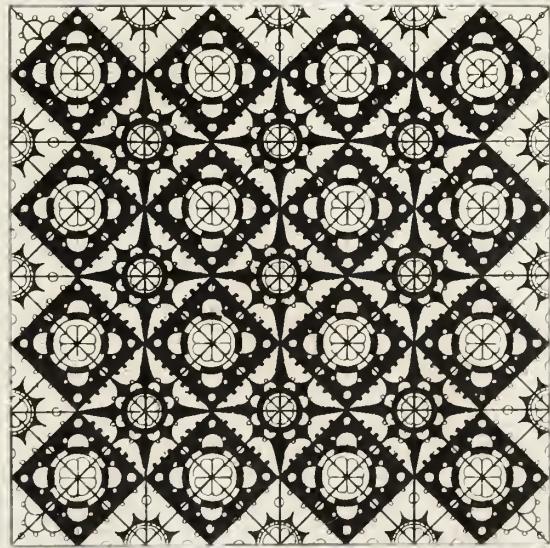
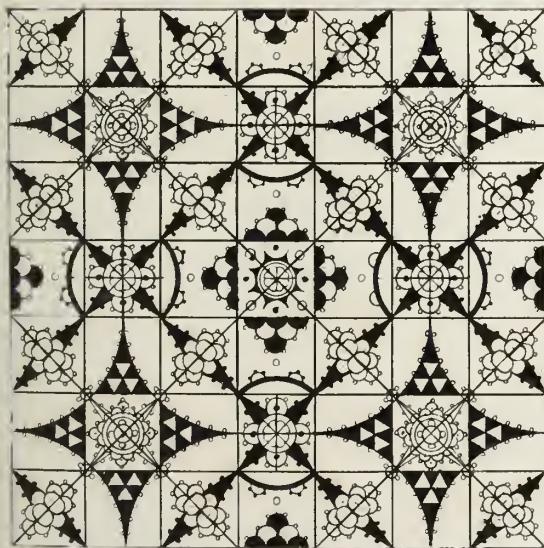
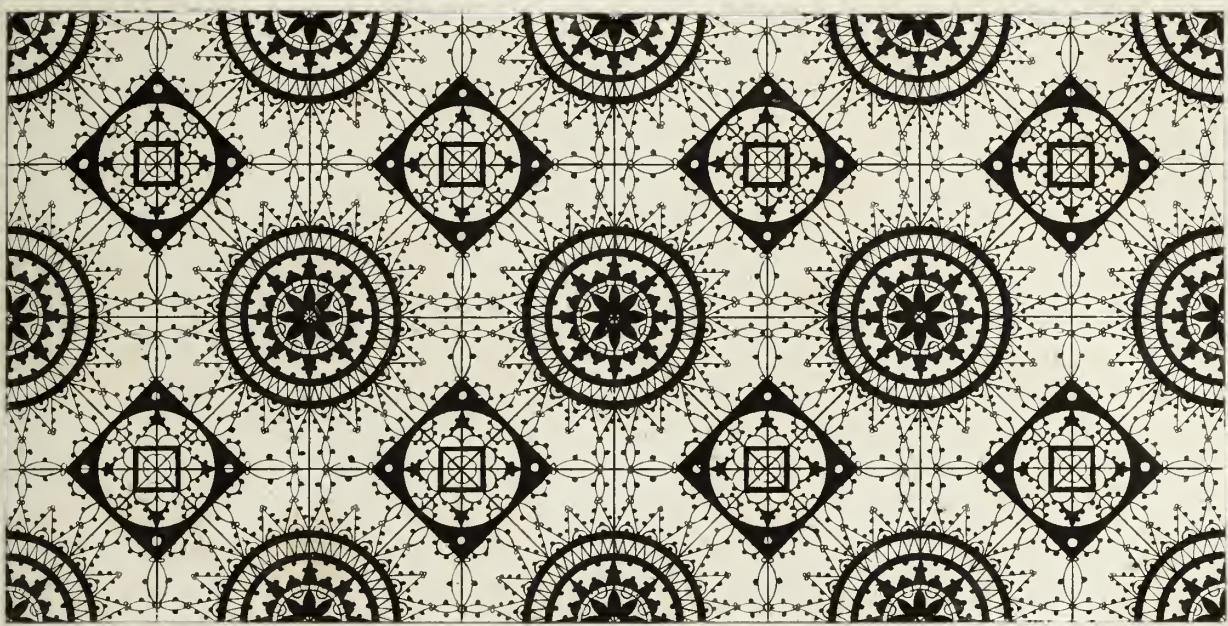




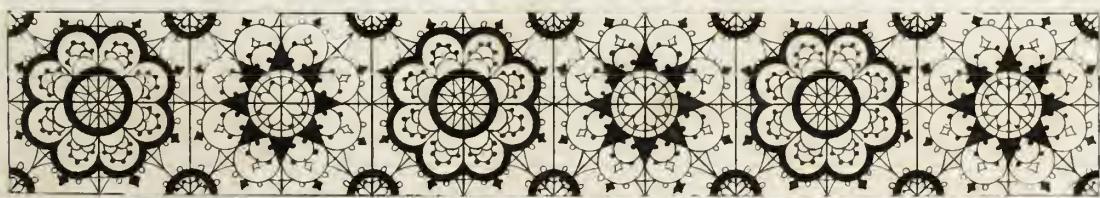
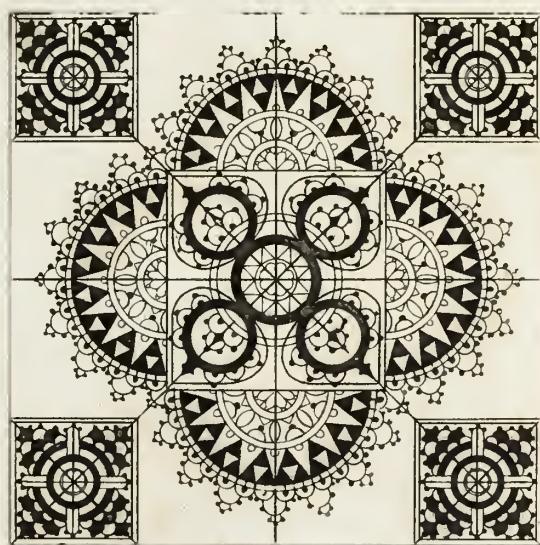
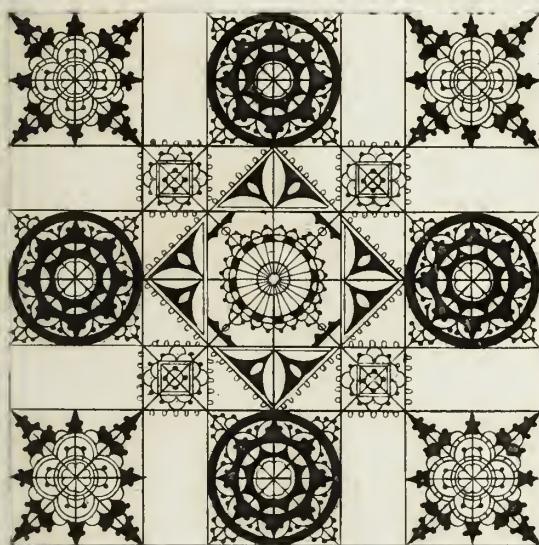
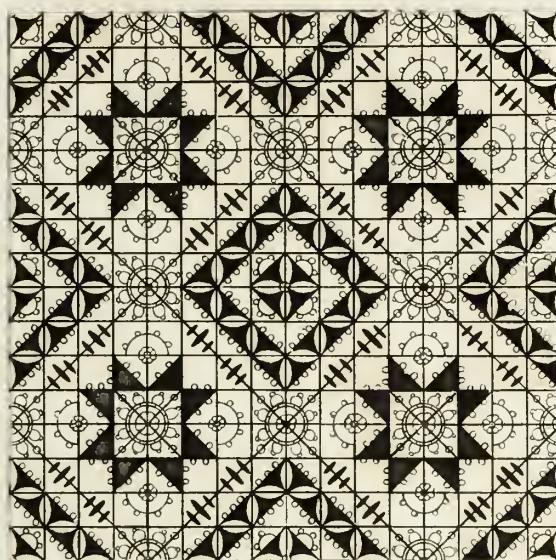
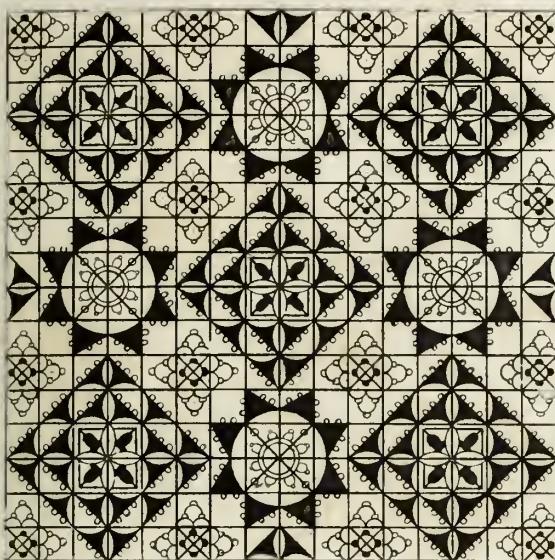
KENT AT THE ROMANESQUE.

Roundel Capitols in the Church of

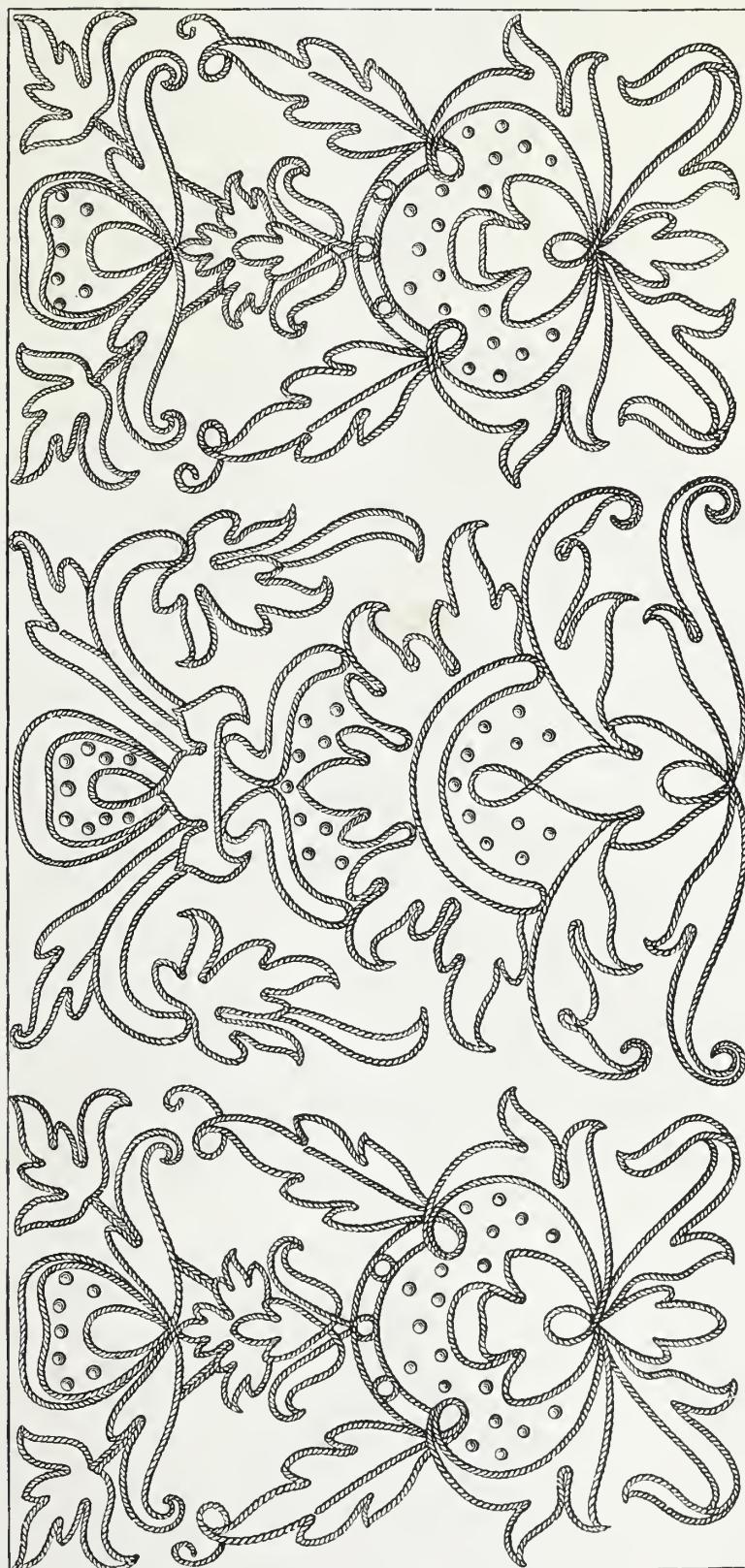
Fentisford, Herefordshire.



ANCIENT LACE WORK



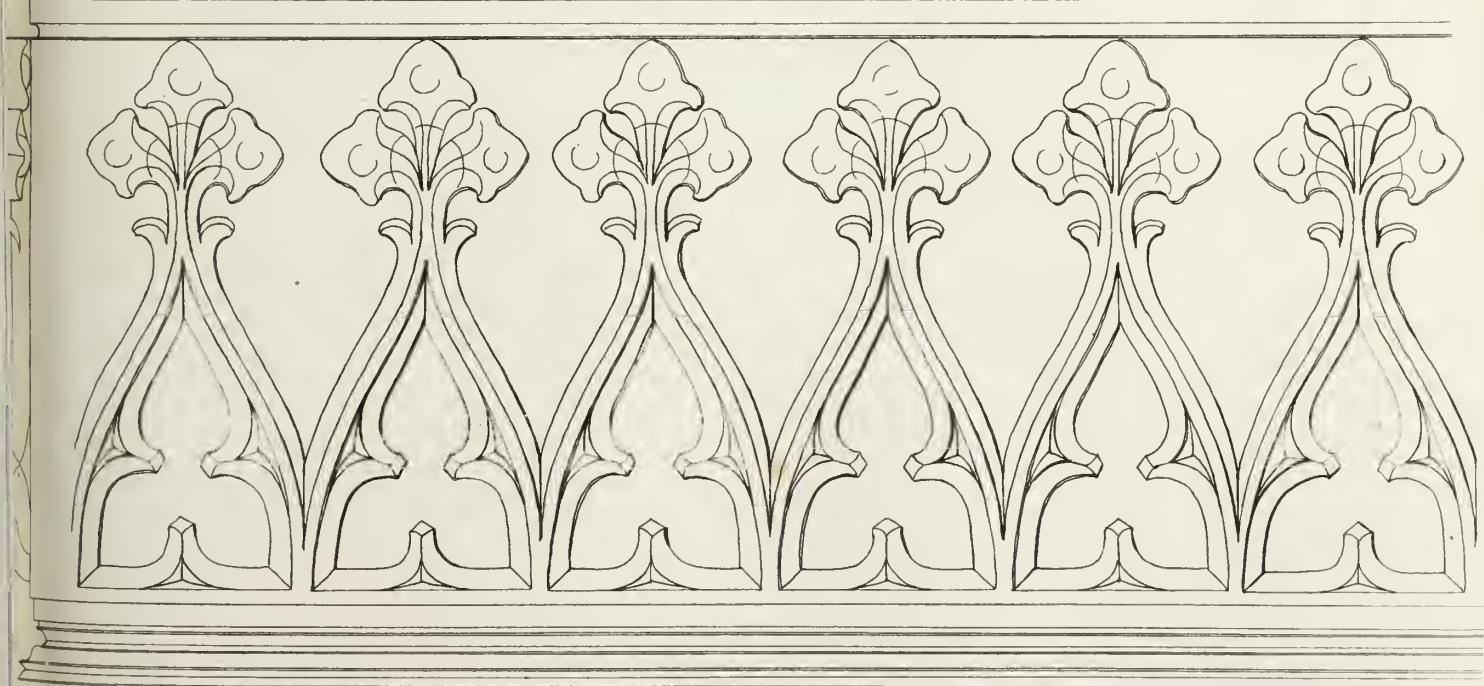
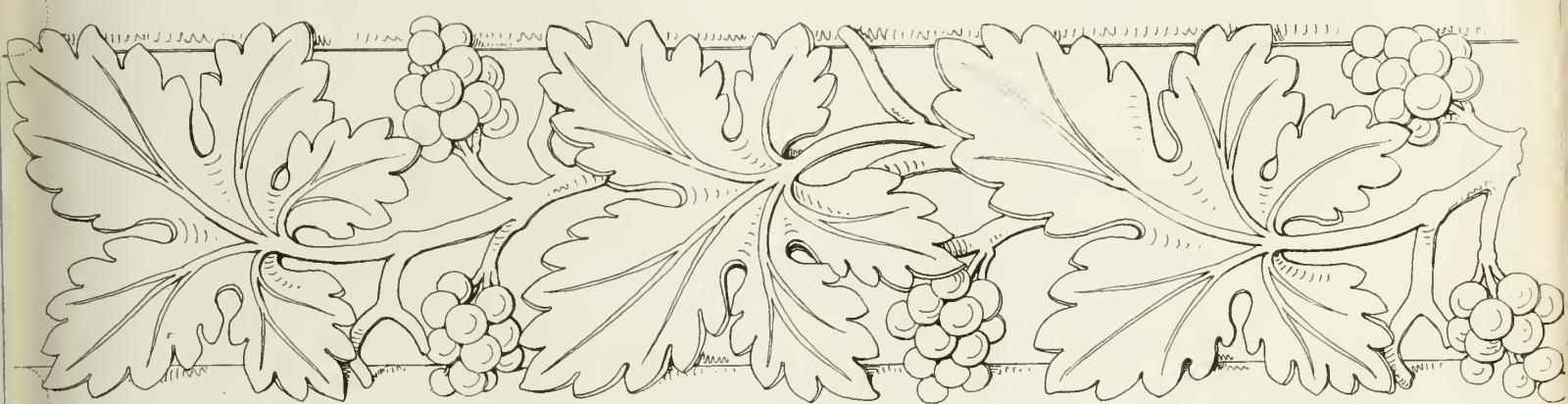
NEEDLEWORK.

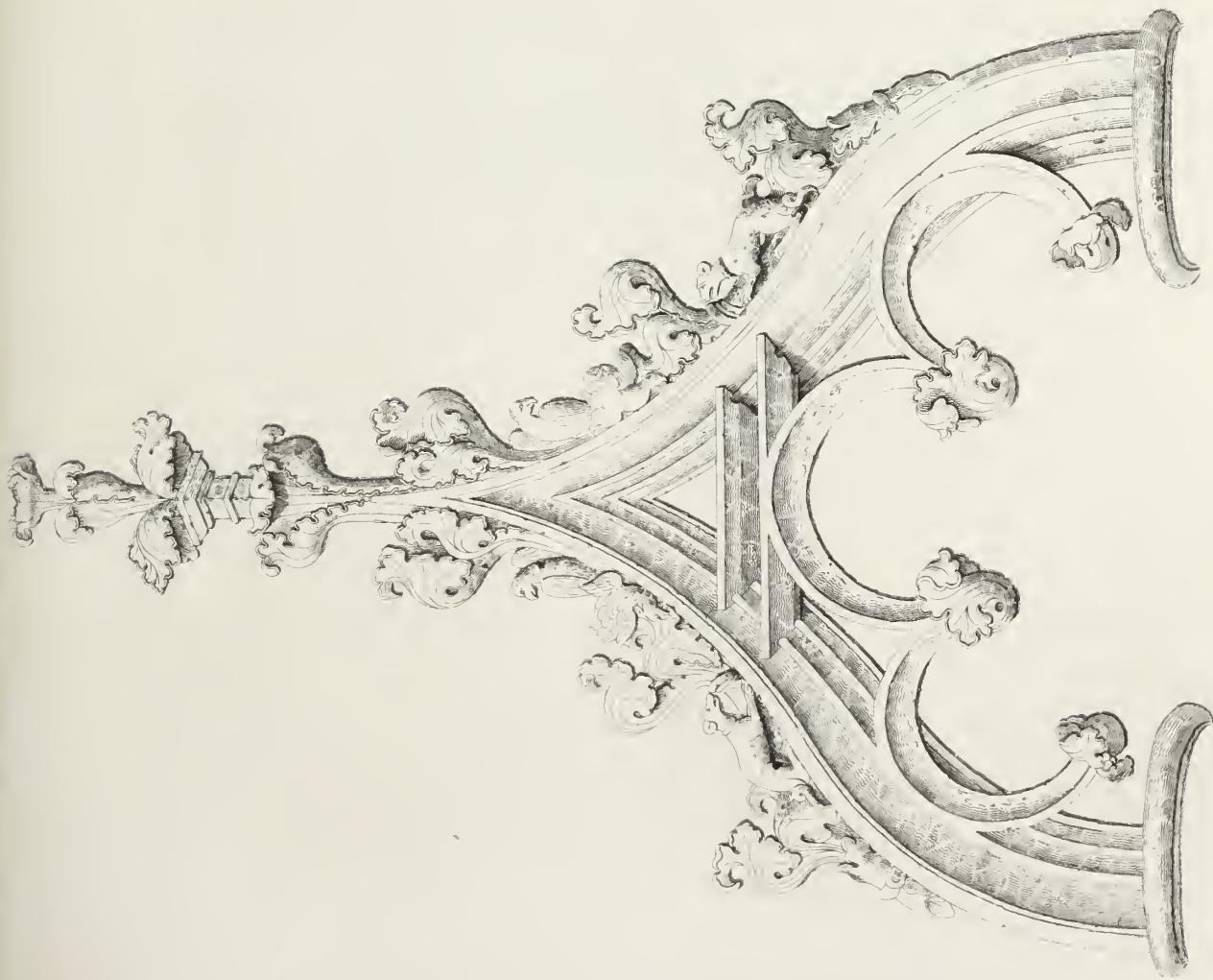
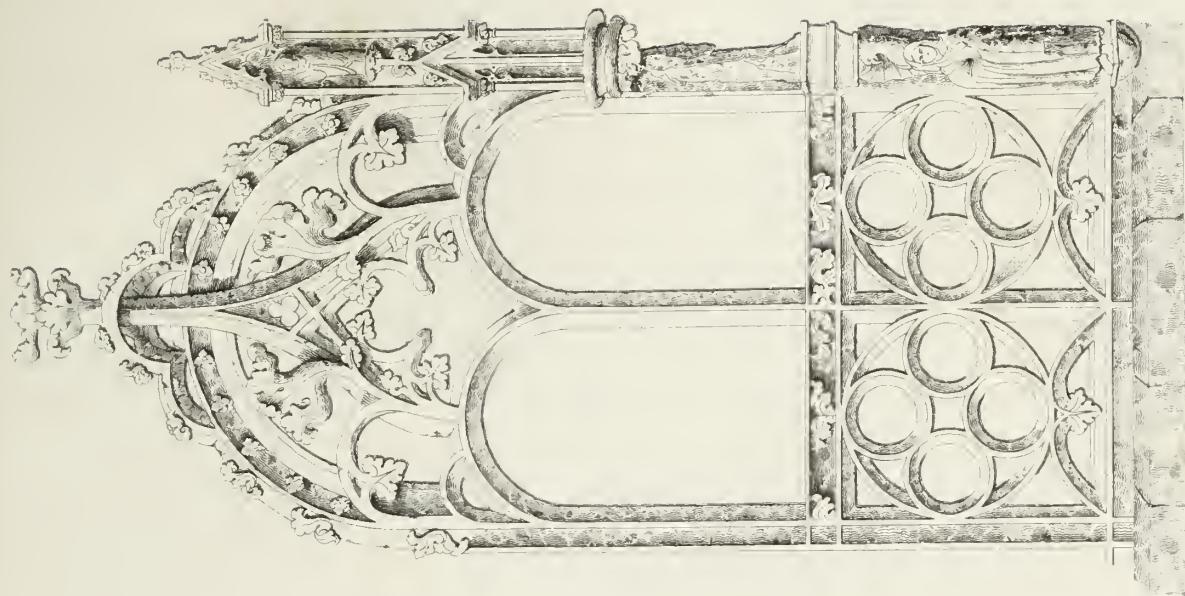


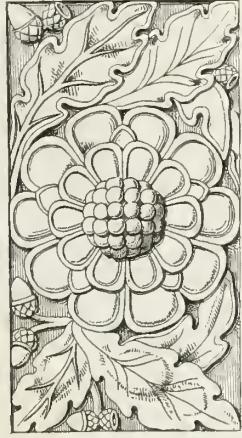
About 1650.











Date the end of the 11th century

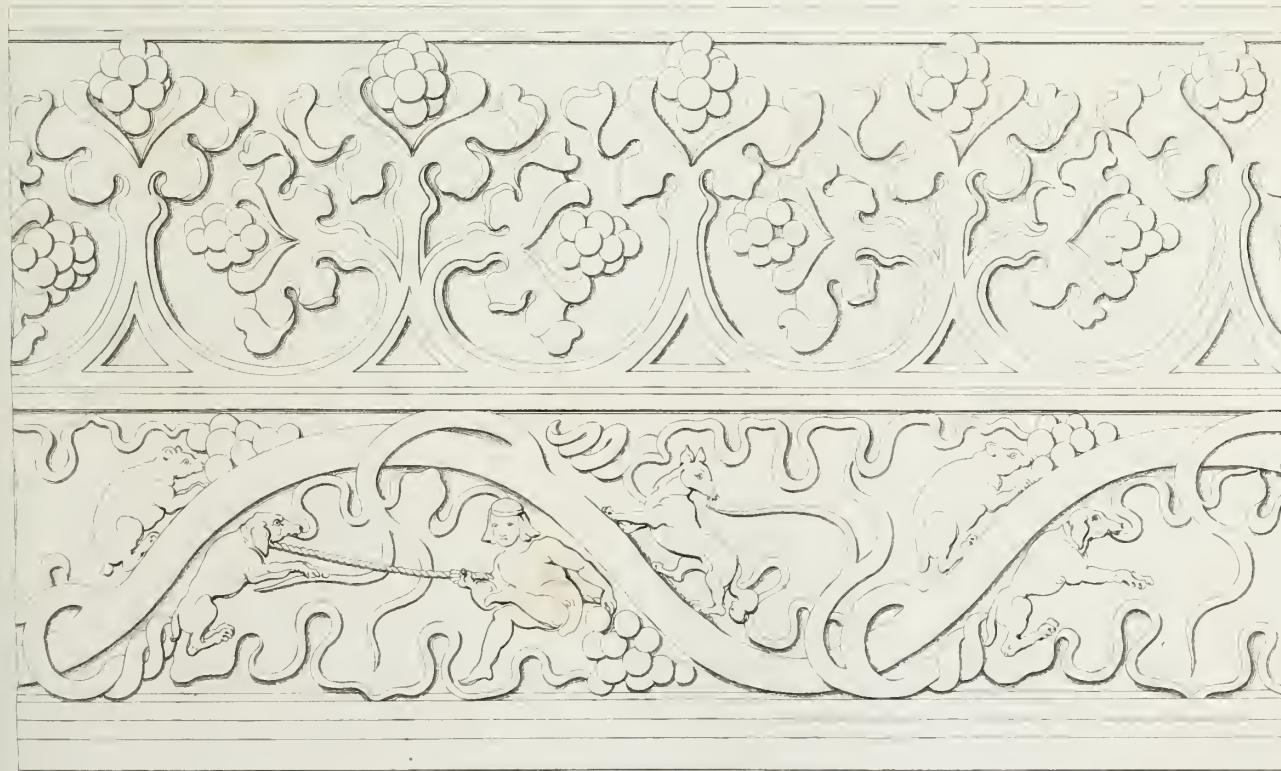
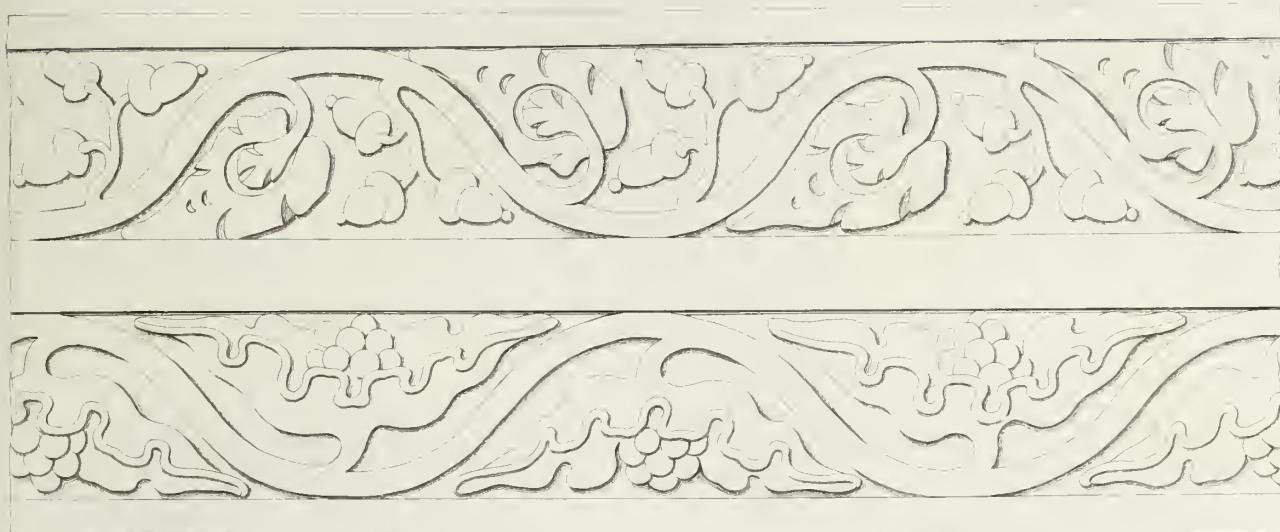


Centre Panel "full" & the rest "



Ornament on the Box containing the Seal of the

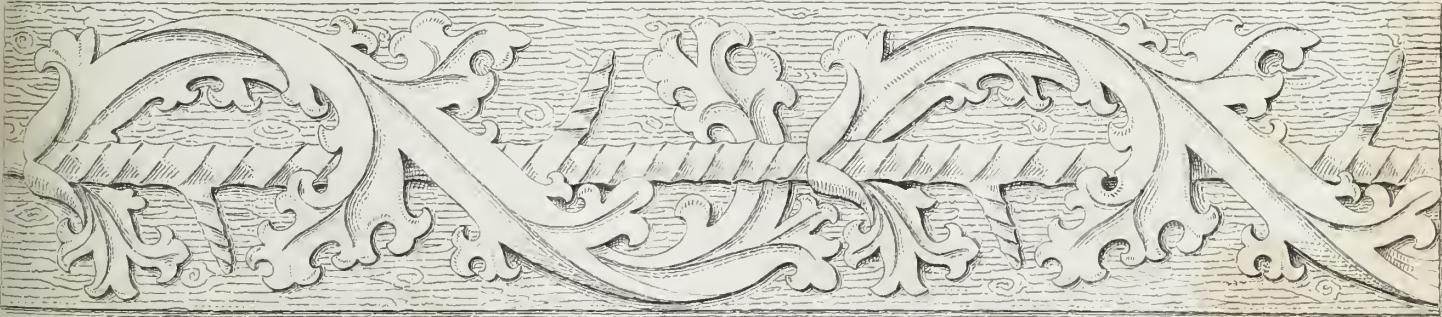
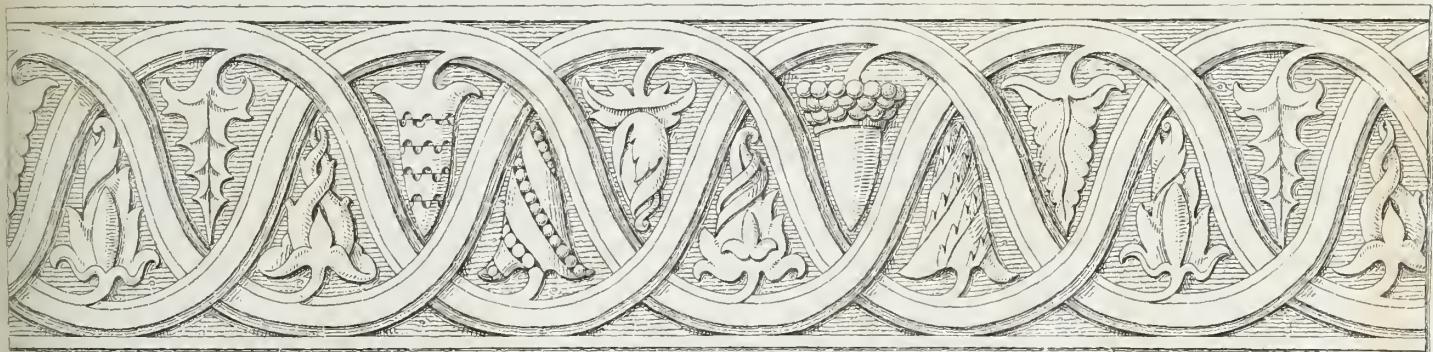
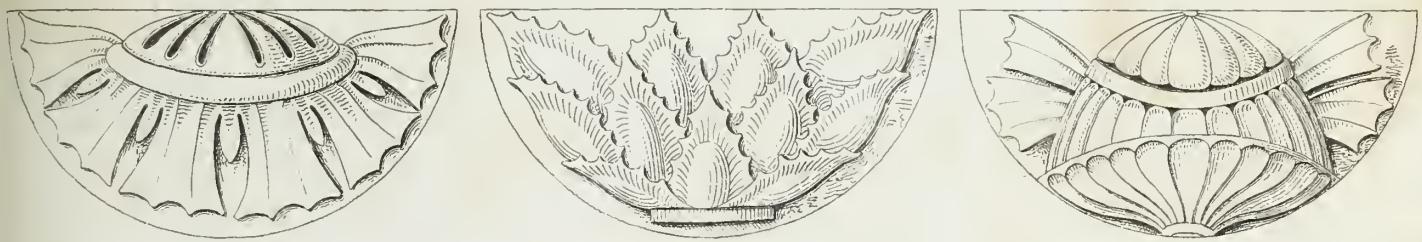
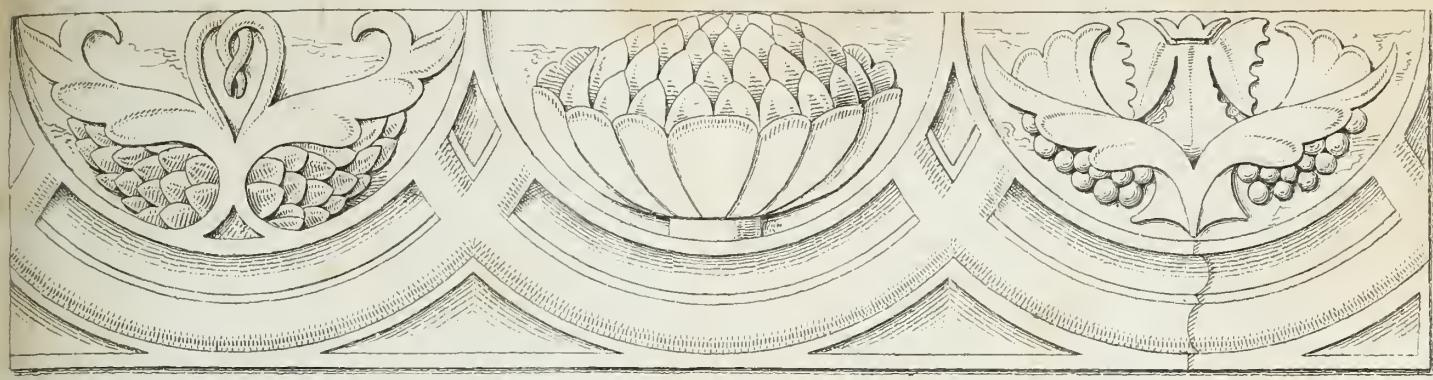
Royal Hospital of the Holy Innocents Park

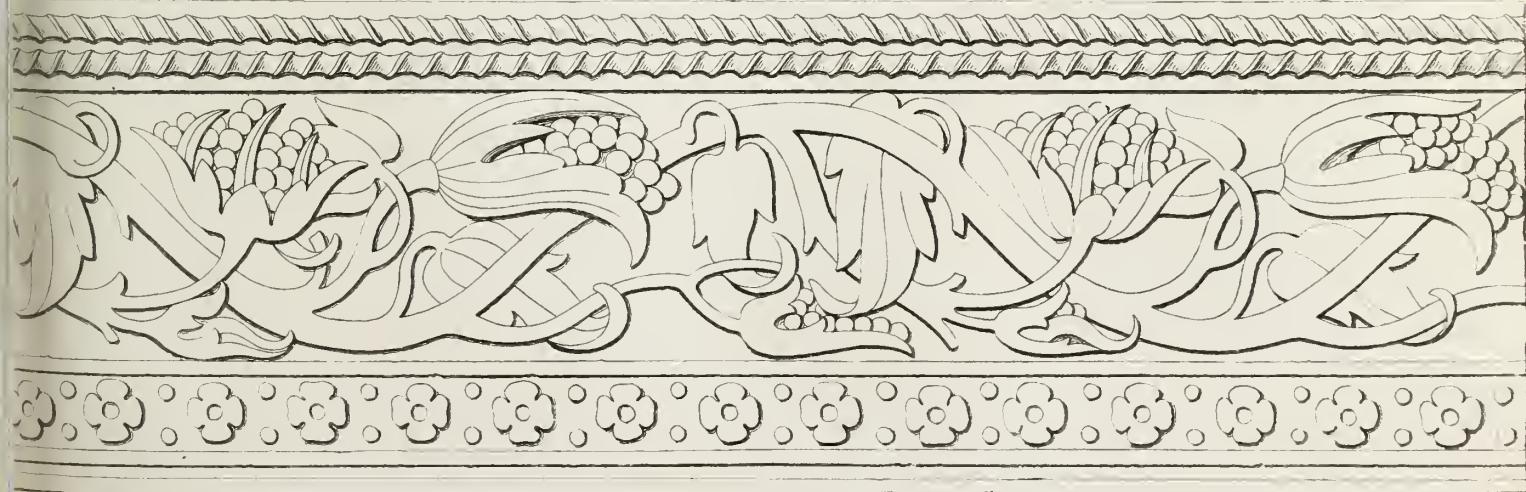
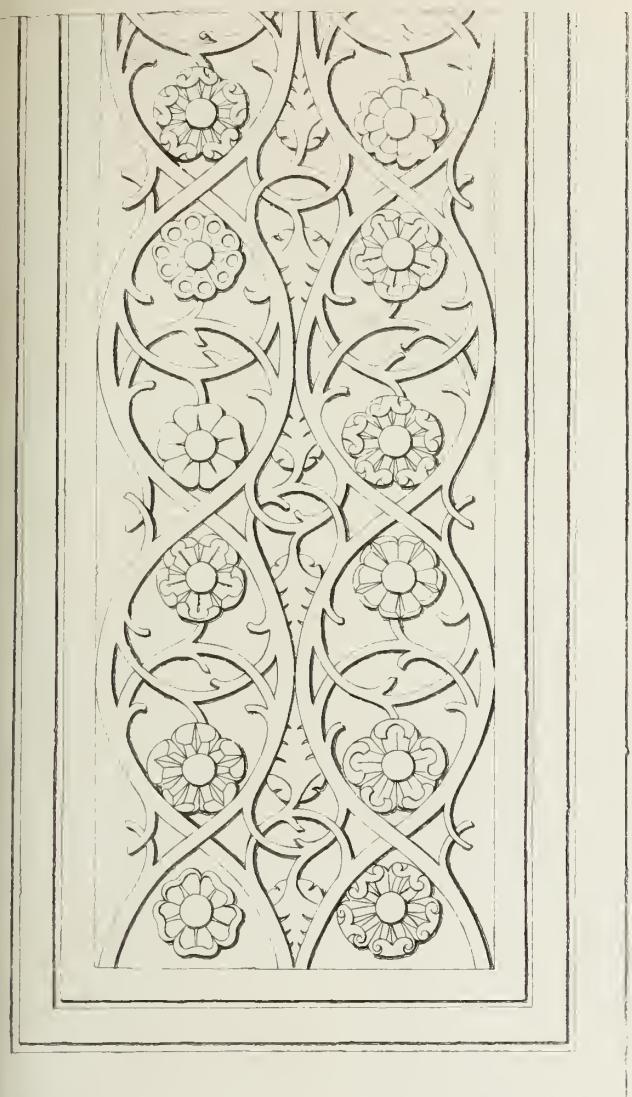


ORNAMENTS ON AN ANCIENT STAIR,

in St. Mary's Hall, Coventry

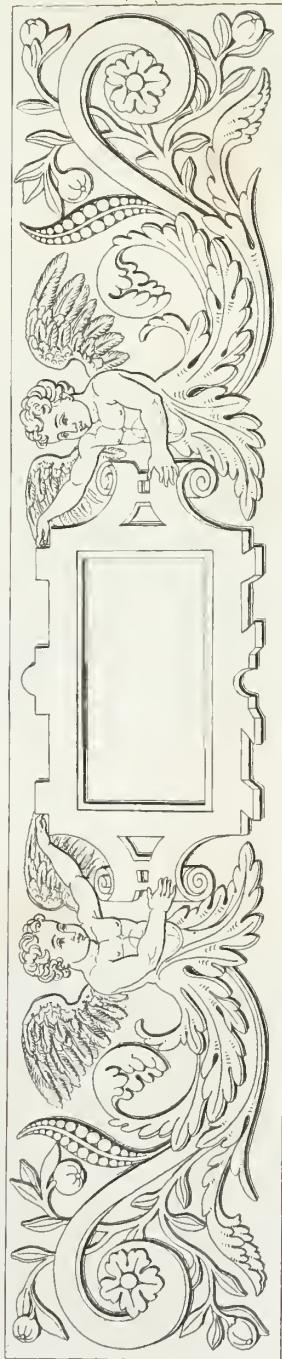
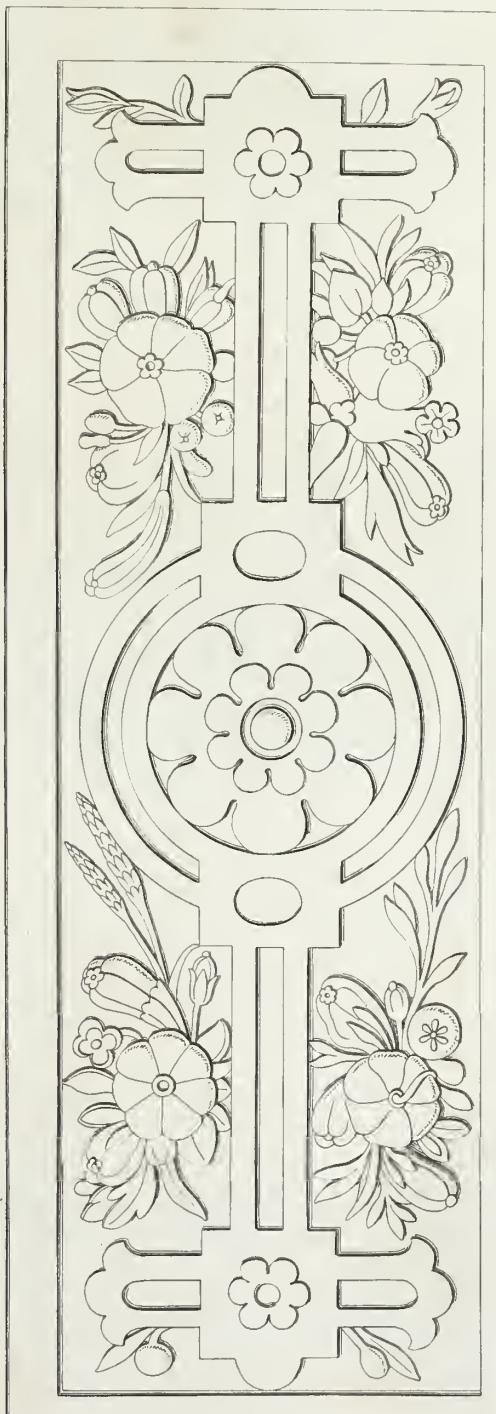
Date the latter part of the 12th cent. to

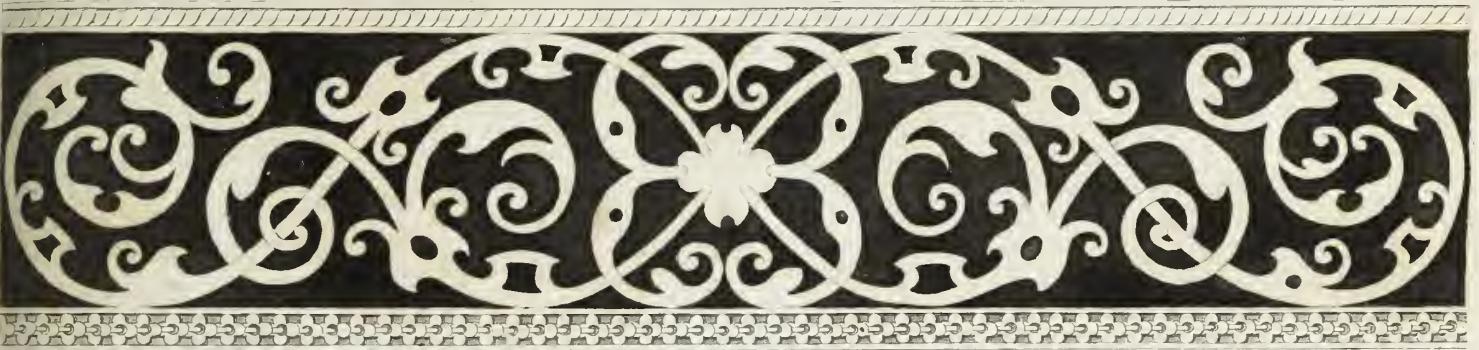
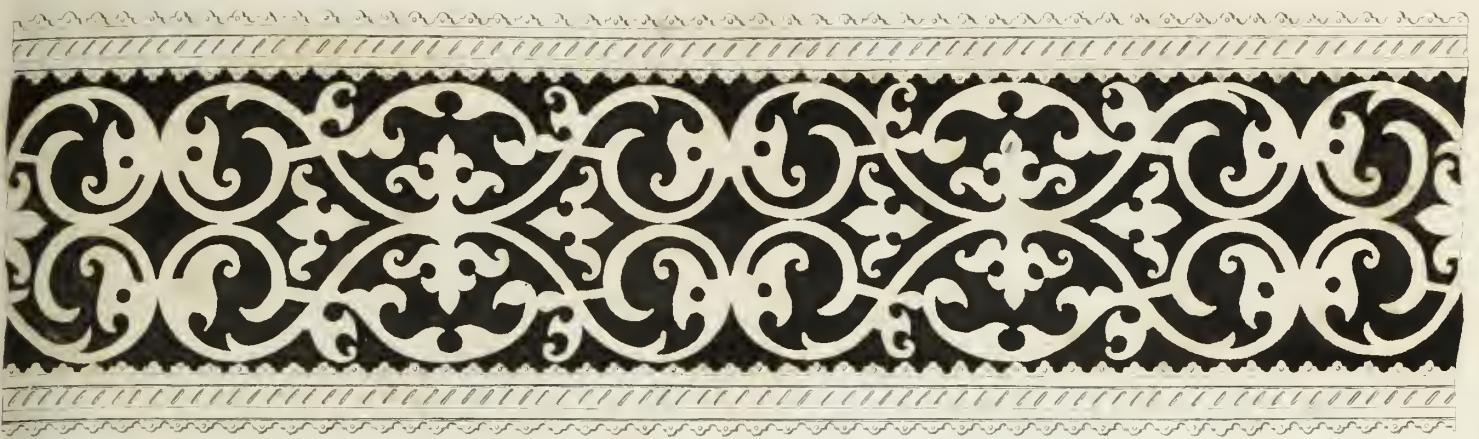




CARVINGS IN WOOD

Dated 1570-1580. - The 16th Century.





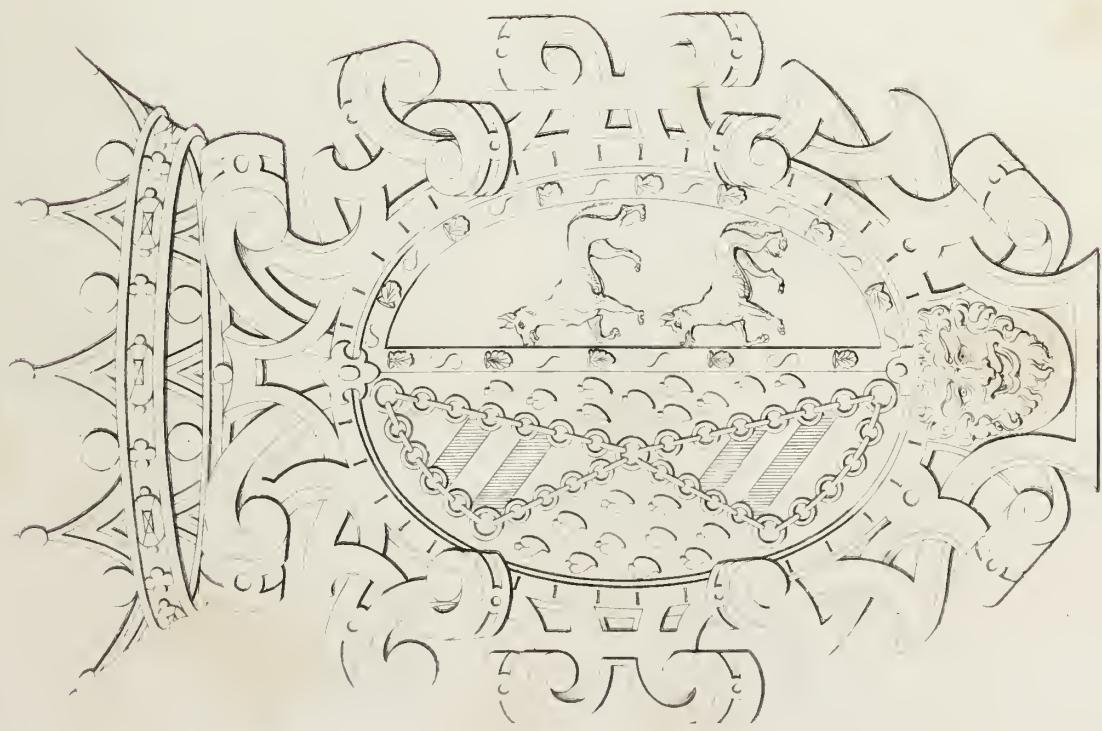
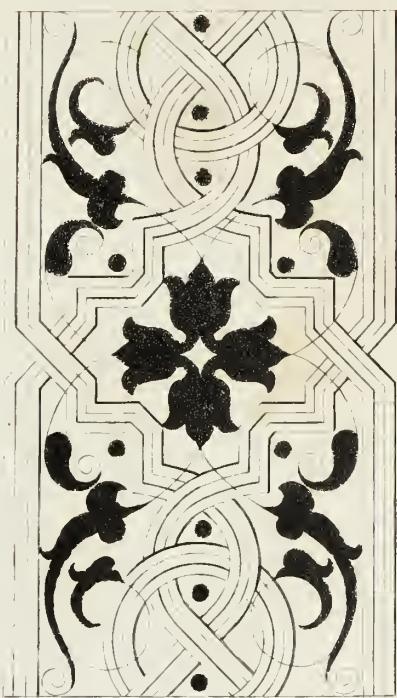


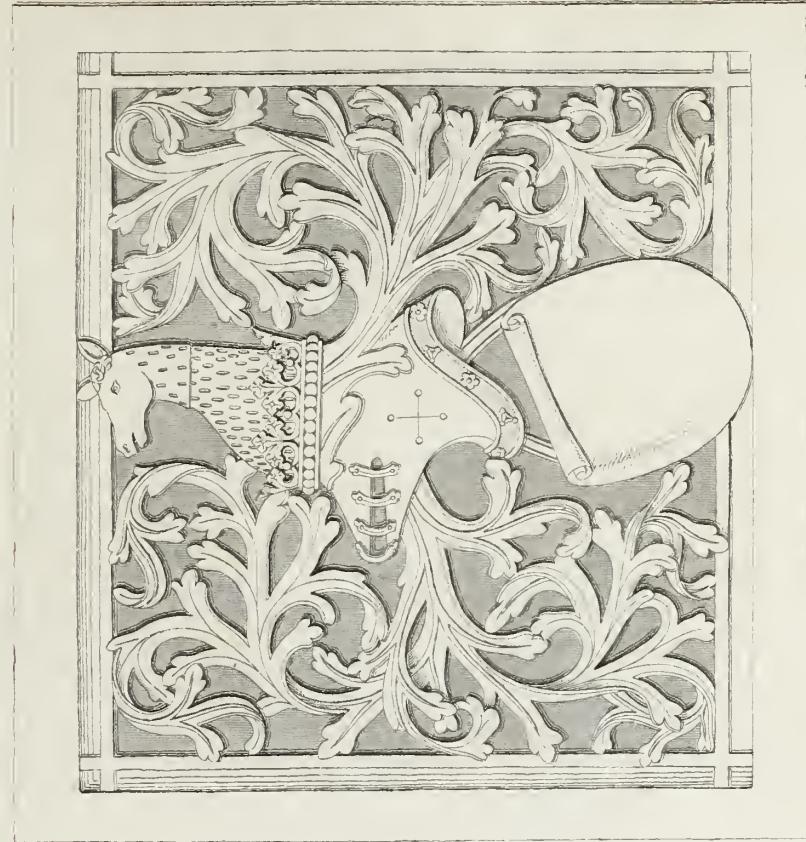
PLATE XXVII
from the book of hours of Queen Isabella of Castile, 1494

late the end of the 15th century



THE ARMORIAL PLATE

In the possession of Mr. Villeneuve F. A.



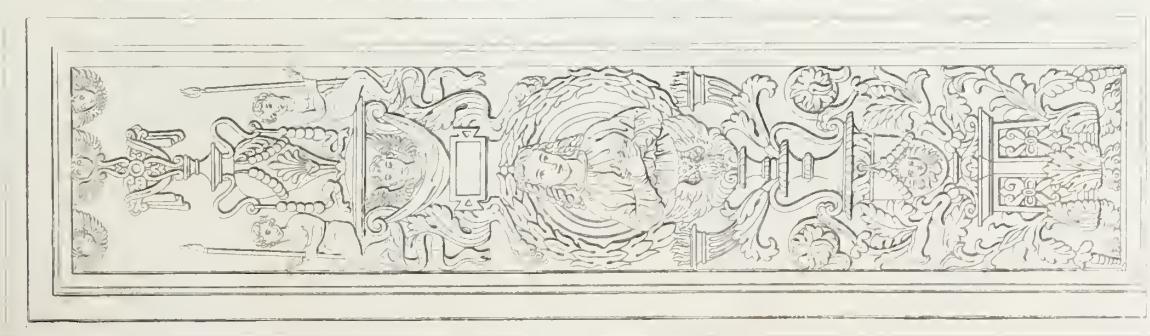
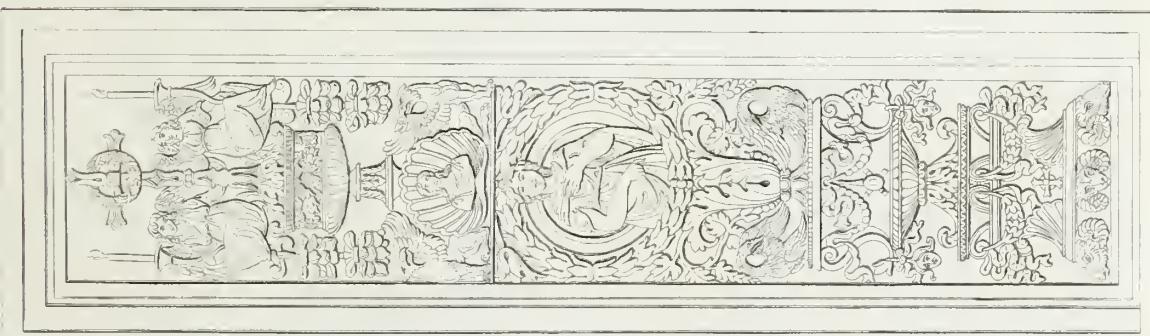
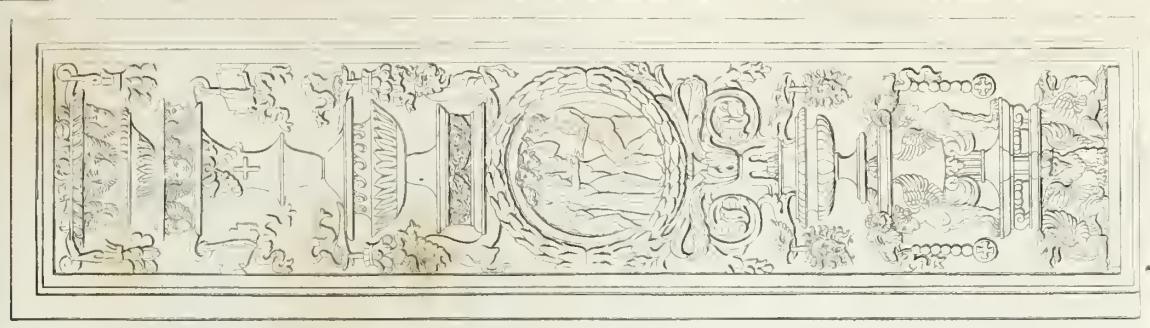
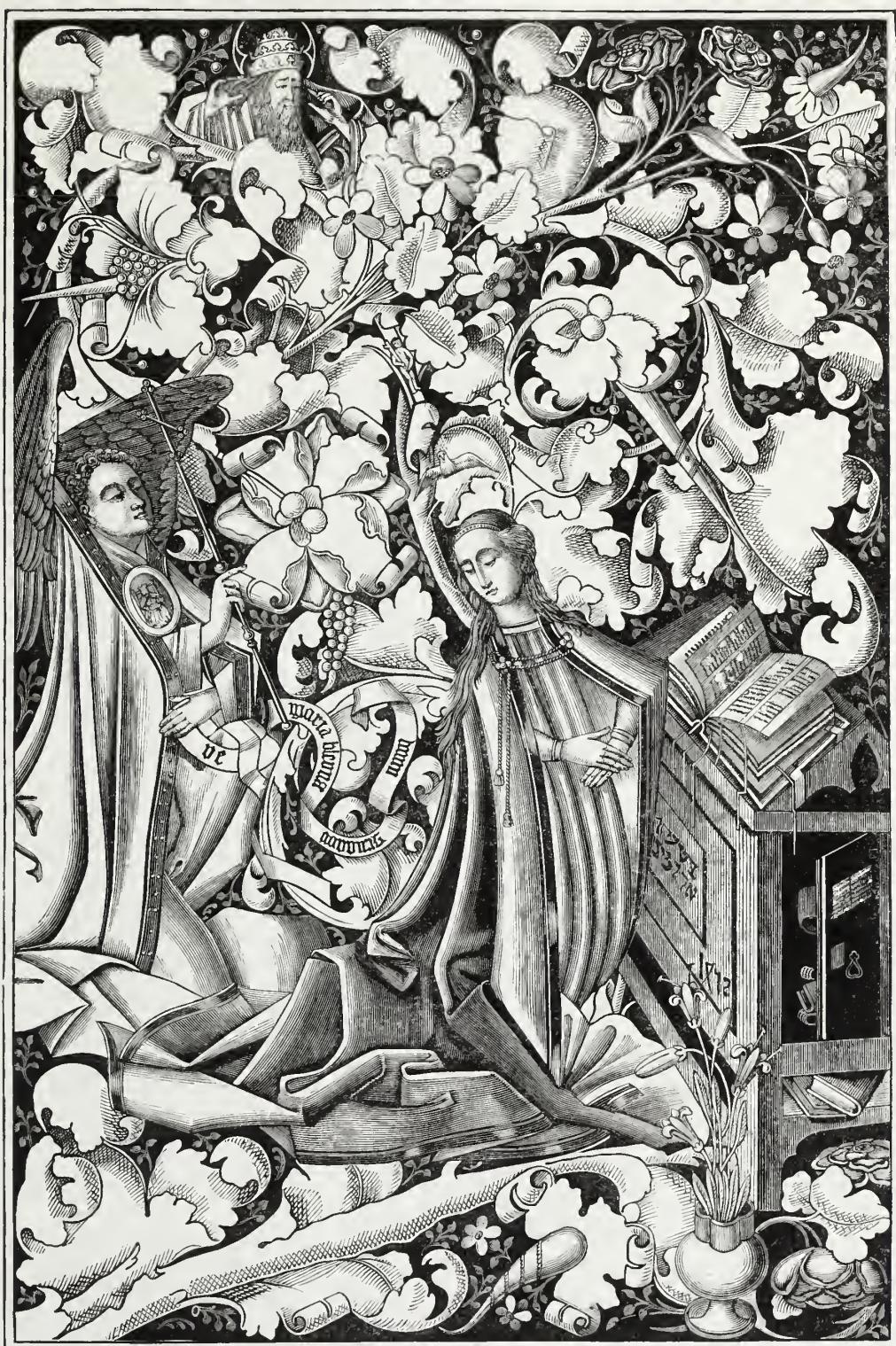
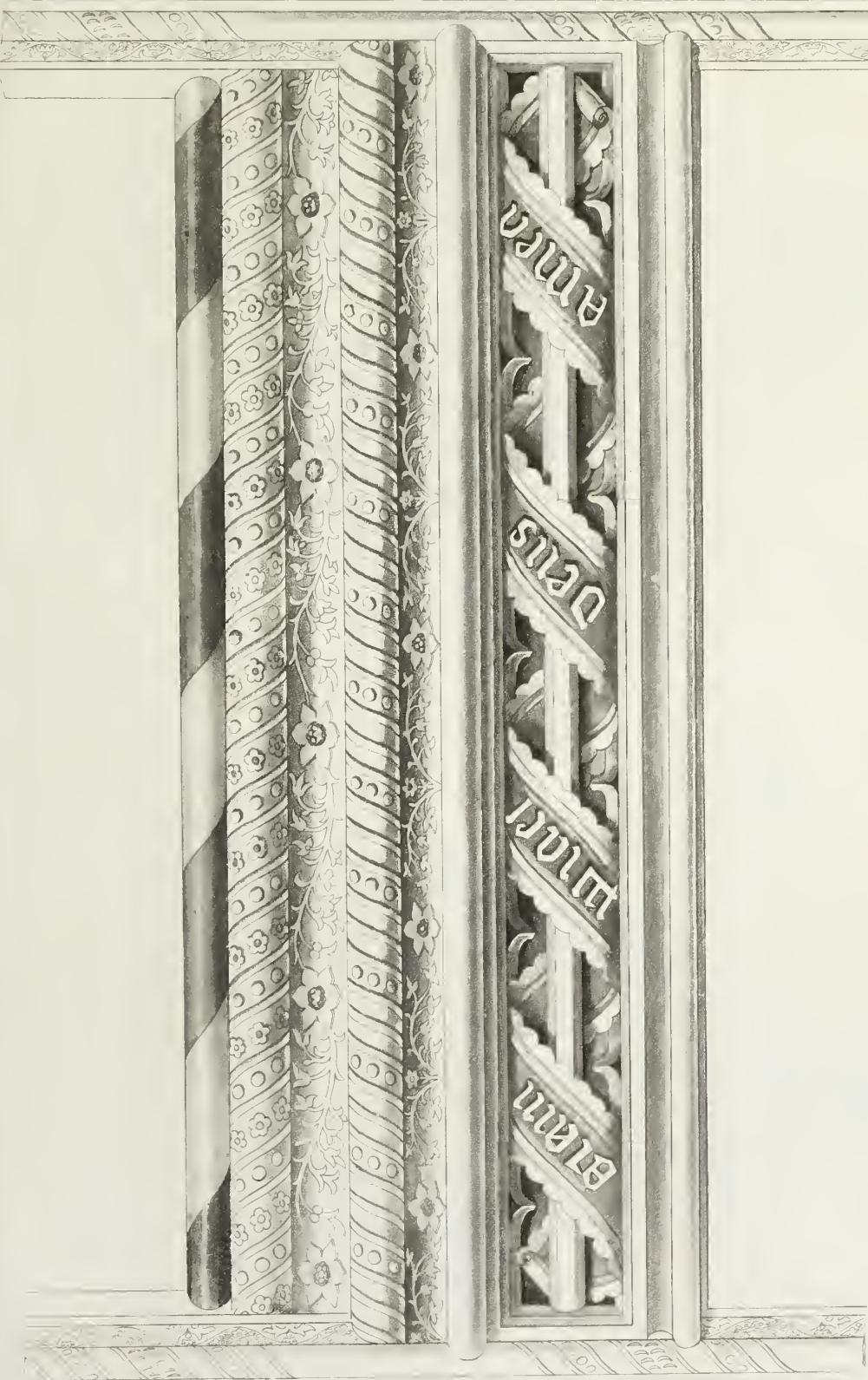


PLATE II.—DECORATIVE PANELS
FROM THE PAPAL PALACE, CASTEL GANDOLFO.

Date, 1472.



FROM AN EARLY GERMAN PICTURE.



FROM A PAINTED OAK SCREEN

In Worstead Church, Norfolk.

Date the beginning of the 16th century

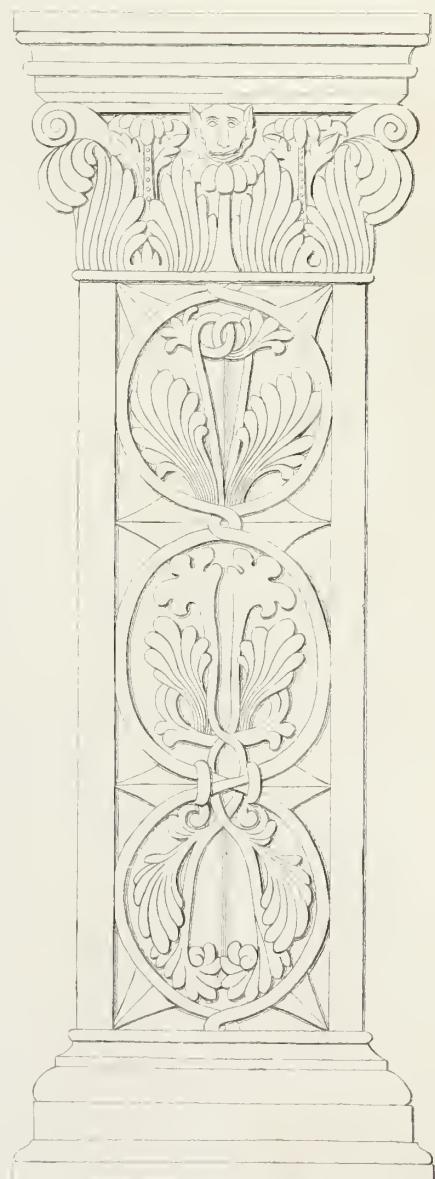
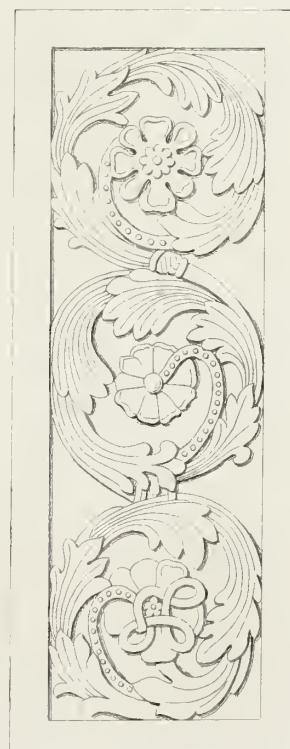
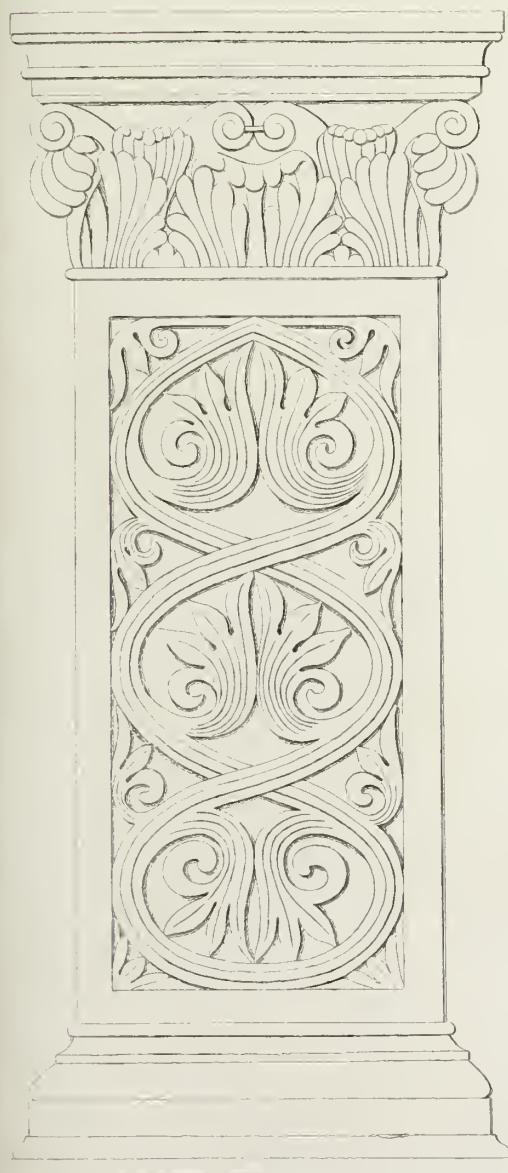
Date, the time of Edward 3rd



Engraving of Model I

H. E. No. 100. N.Y.

From 'A Treatise on Heraldry'



TREASURE OF THE CHURCHES

In the Cloister of the Monastery of Saint-Denis.

BY J. G. COOPER.





BORDER OF STAINED GLASS

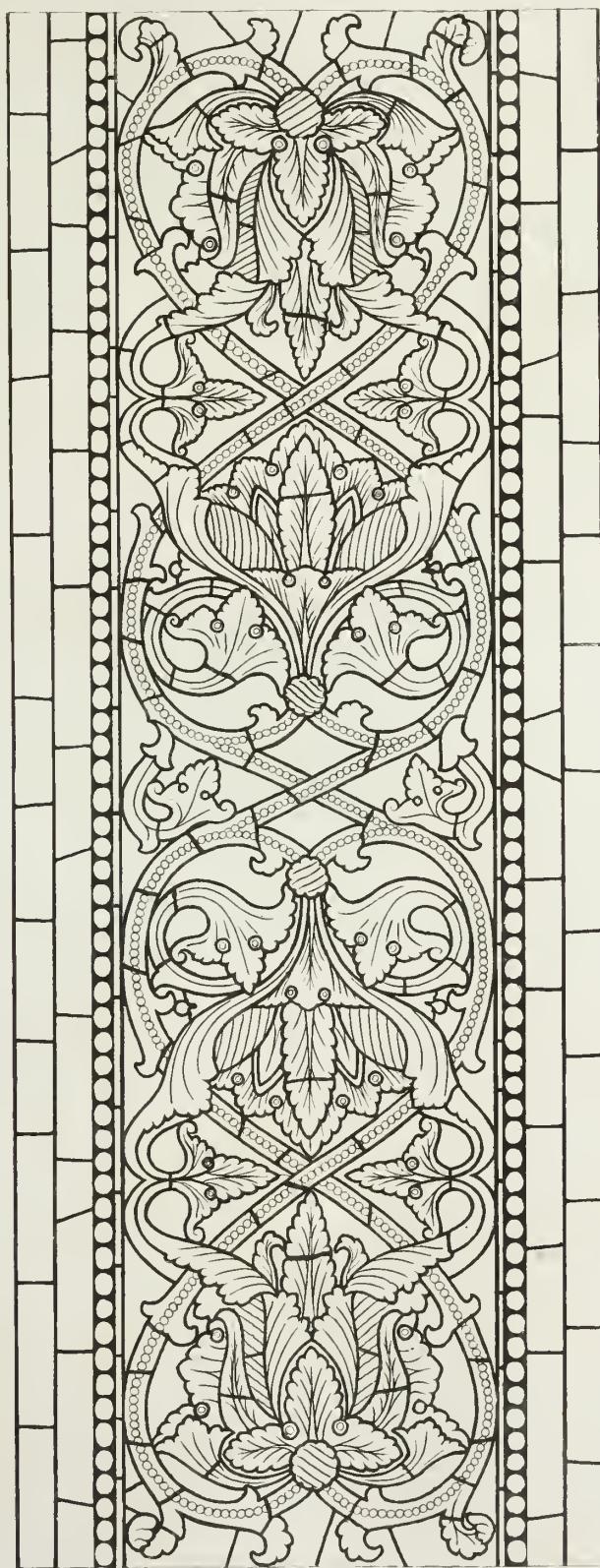
In the Foug Abbey.

MS. A. 1. 1. fol. 120

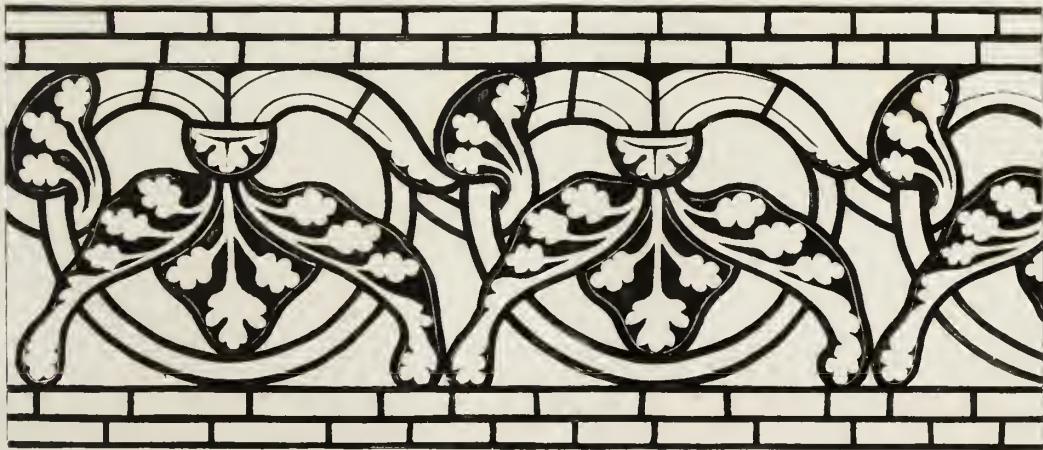
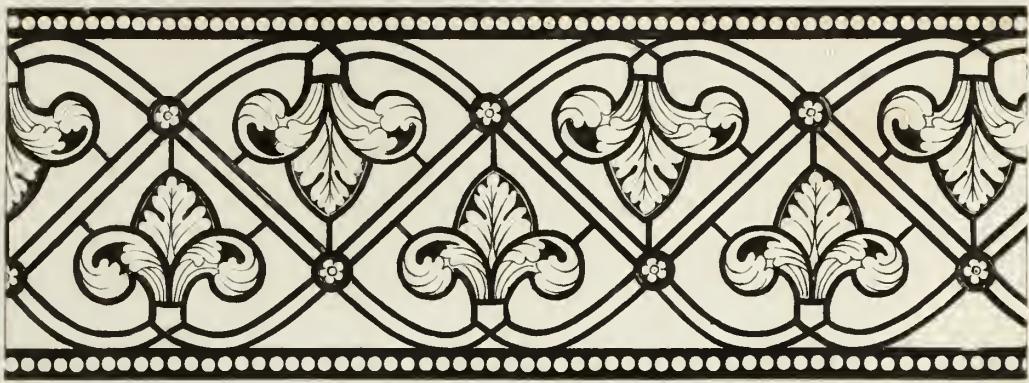
late towards the

end of the 12th Century

THE STAINED GLASS WORK
OF THE FRENCH SCHOOL



Date the latter part of the 12th century



S T A I N E D G L A S S,
| from Canterbury Cathedral



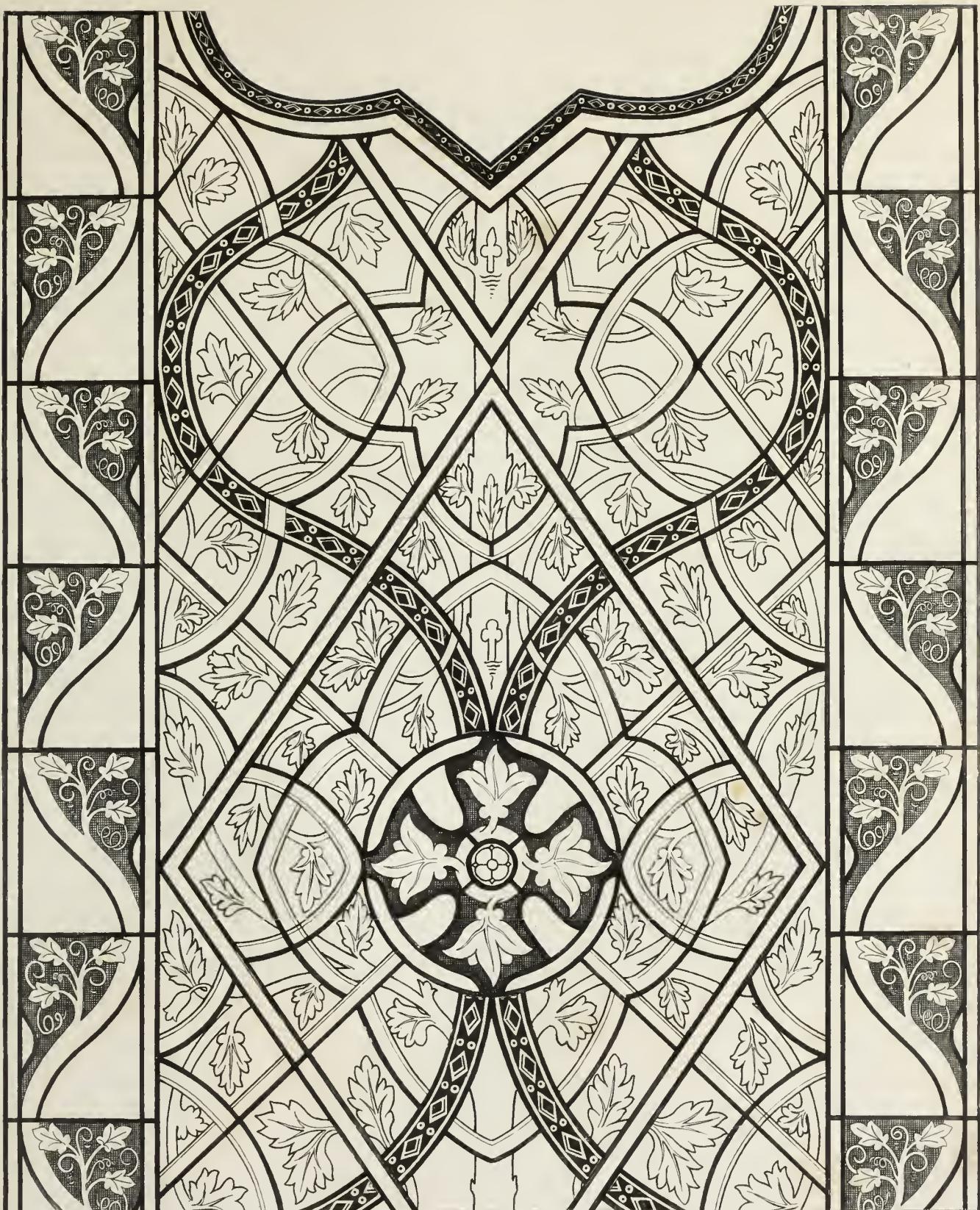
STAINED GLASS

FROM Canterbury Cathedral

BY JAMES MACKENZIE, LONDON.



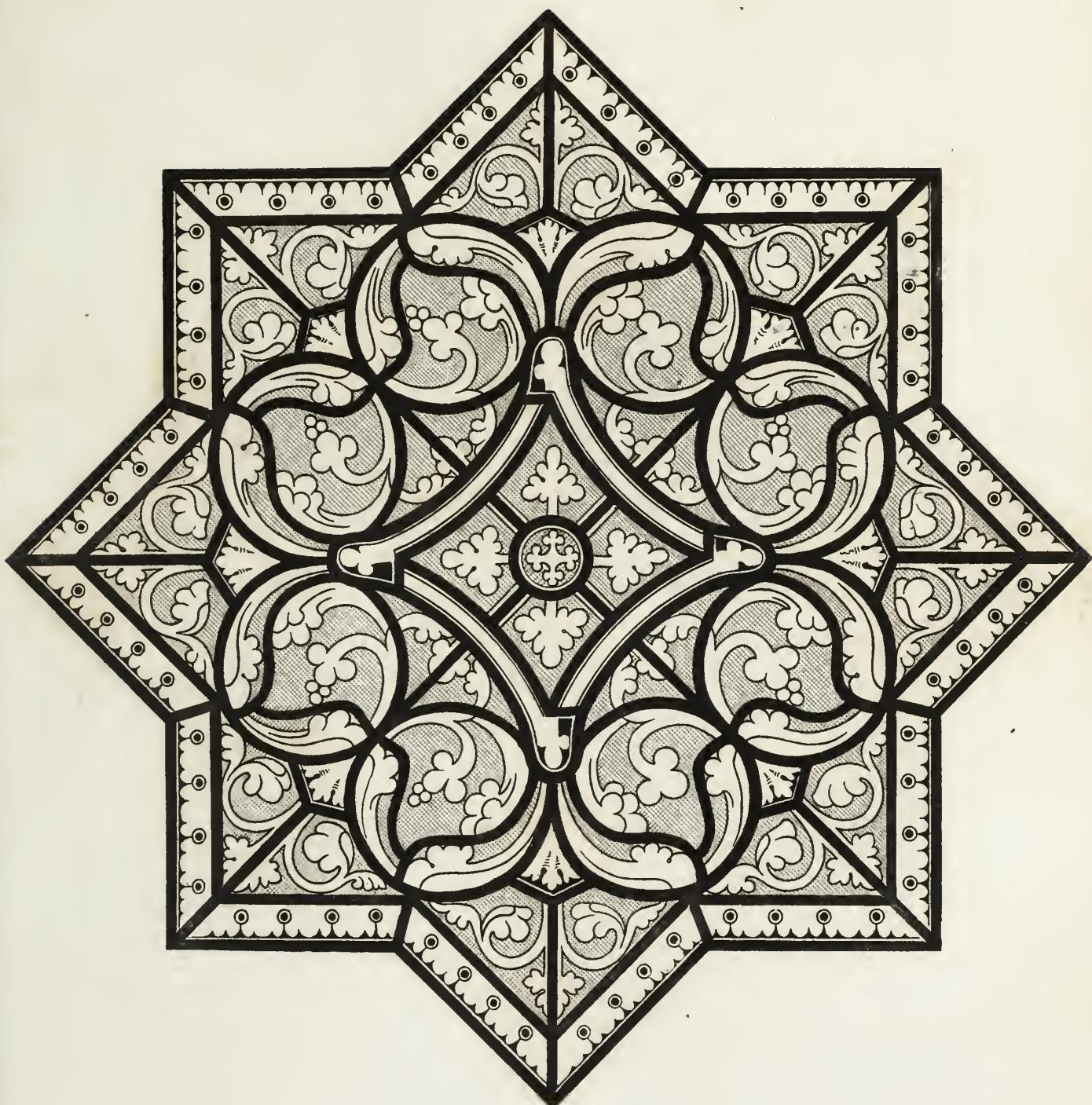




STAINED GLASS.

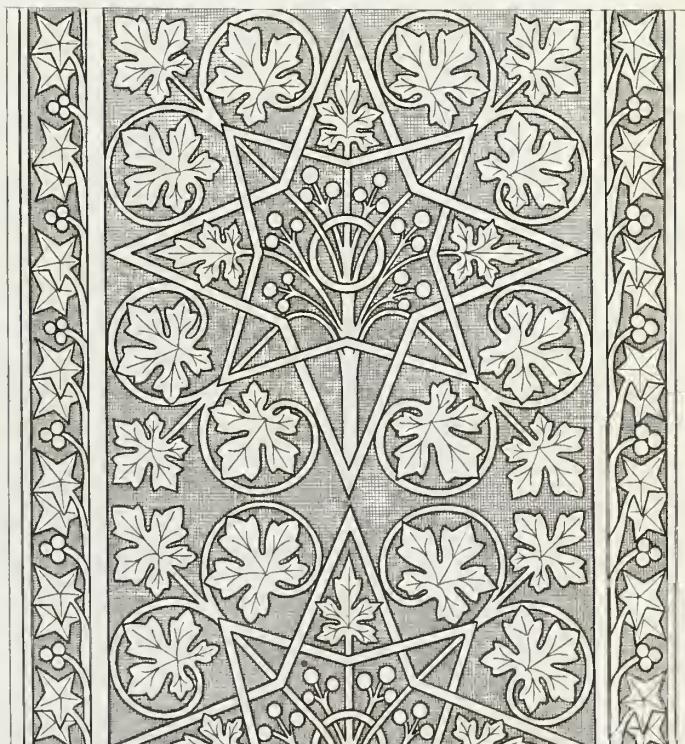
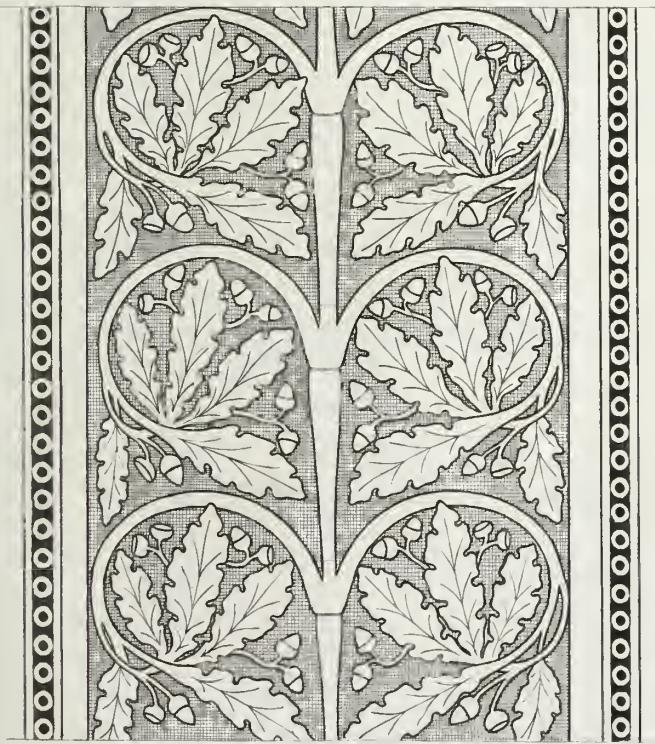
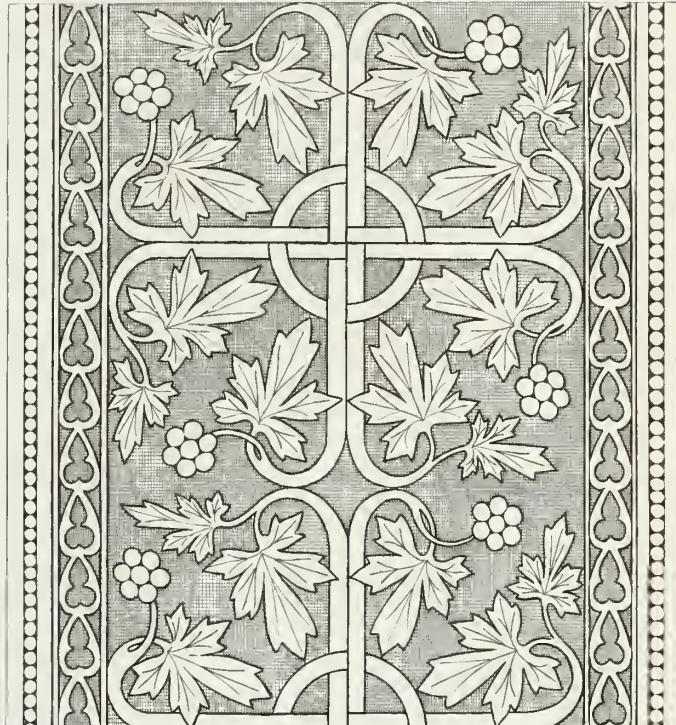
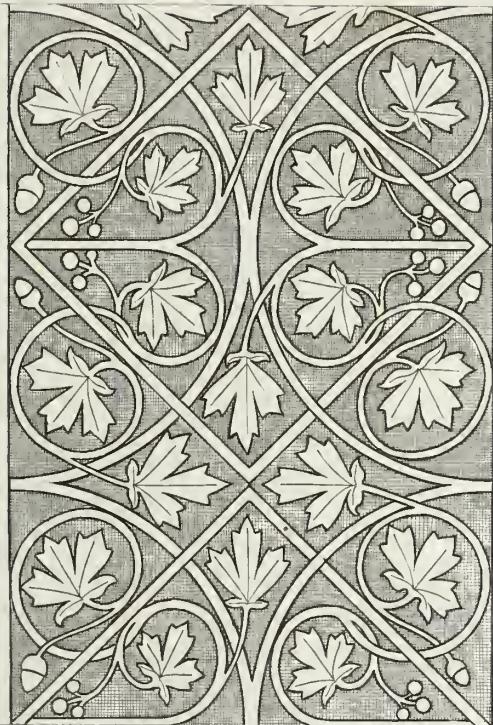
In the Chapter House of York Cathedral.

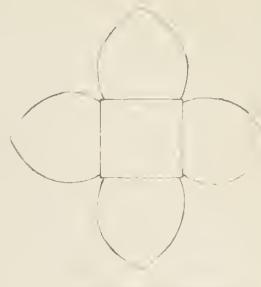
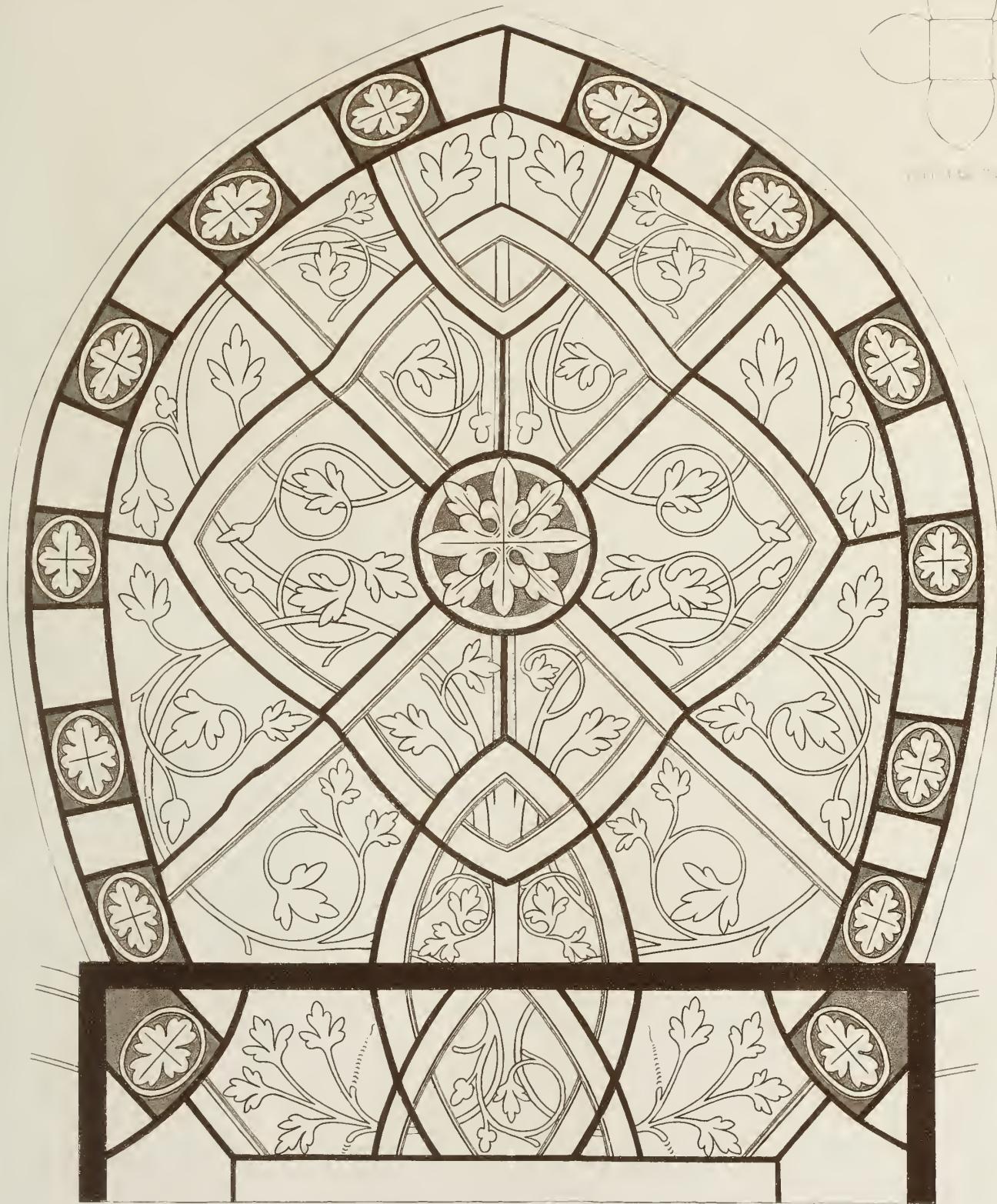
Date: the beginning of the 14th Century.

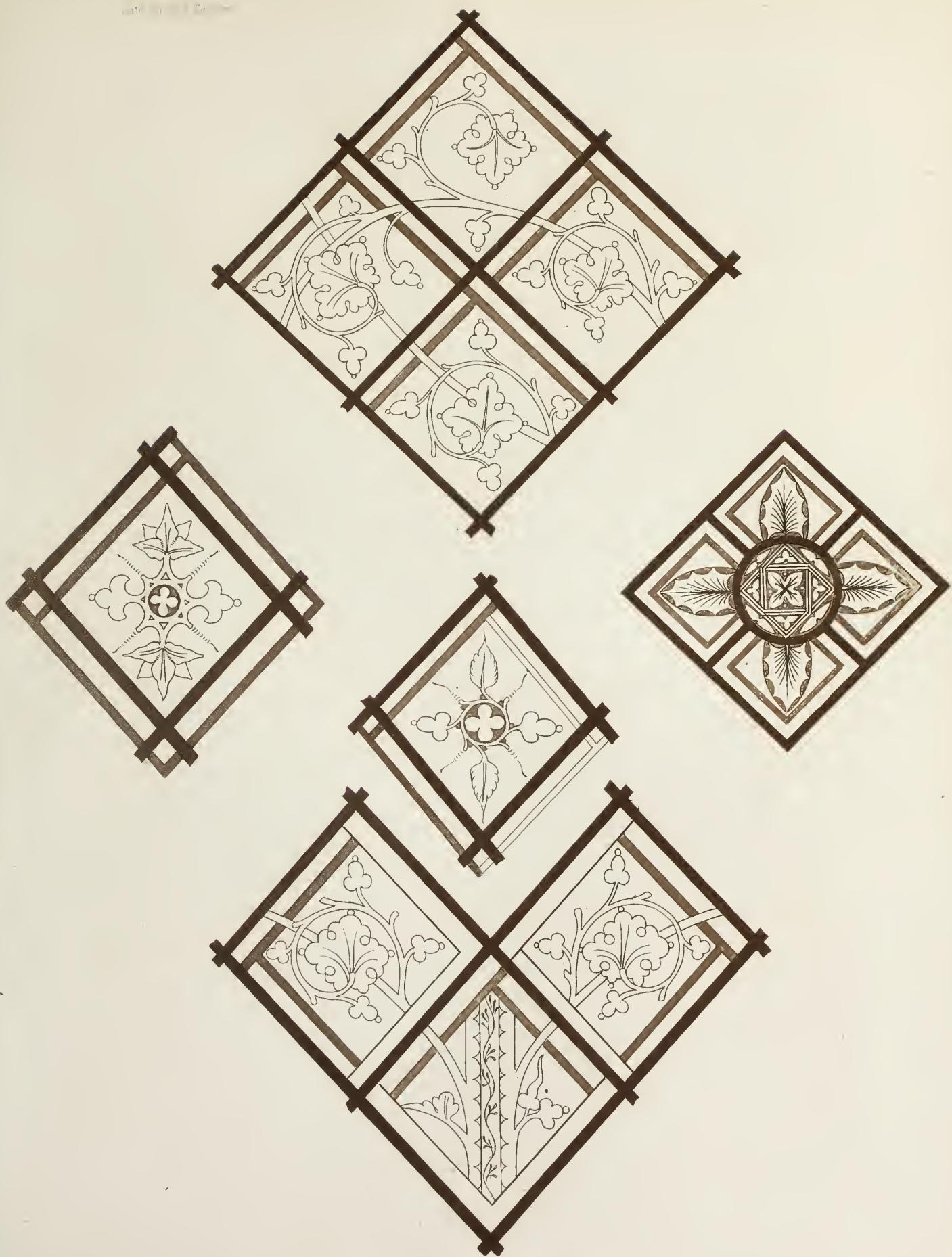


TAINED GLASS.

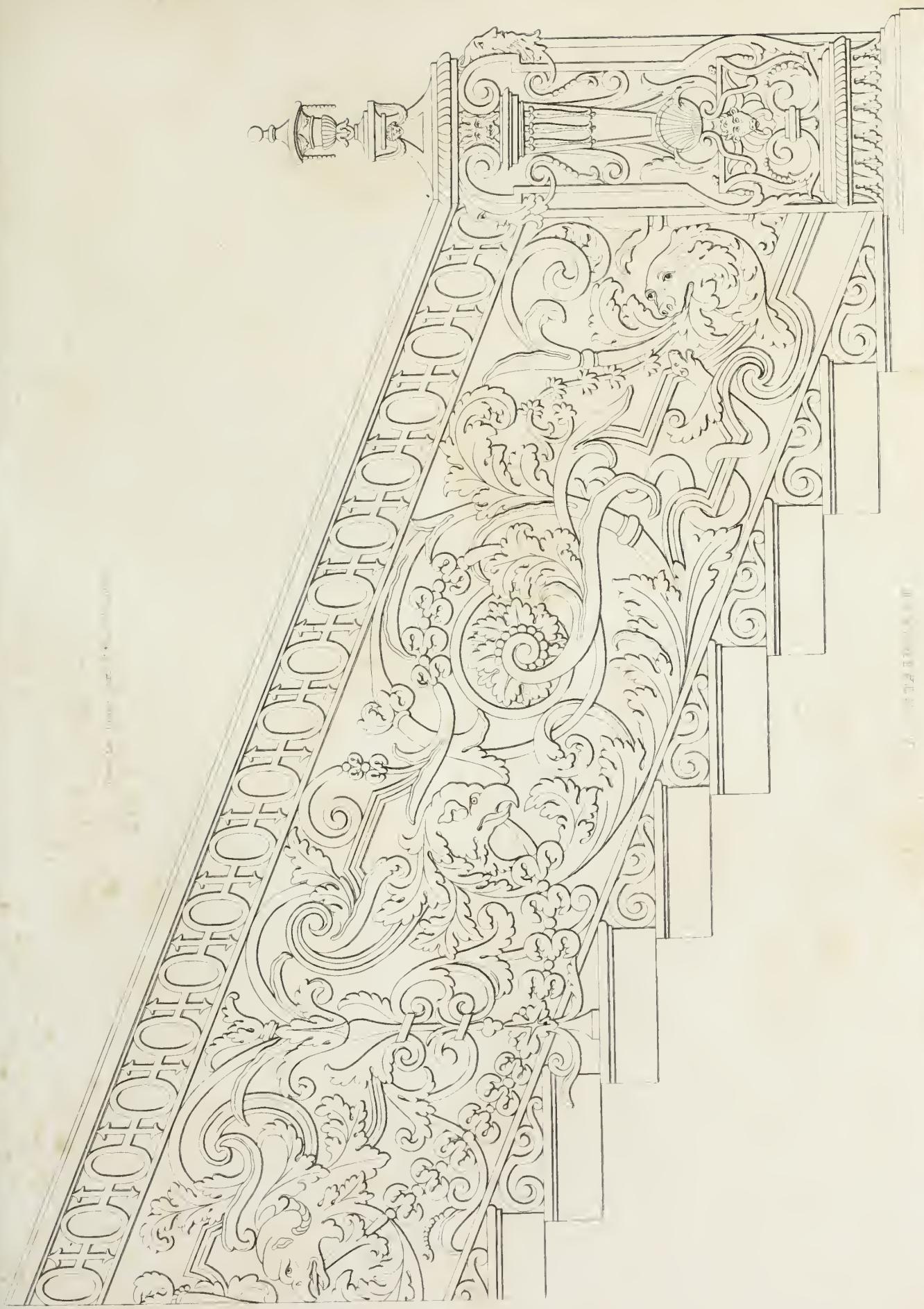
Southwell Church, Nottinghamshire.

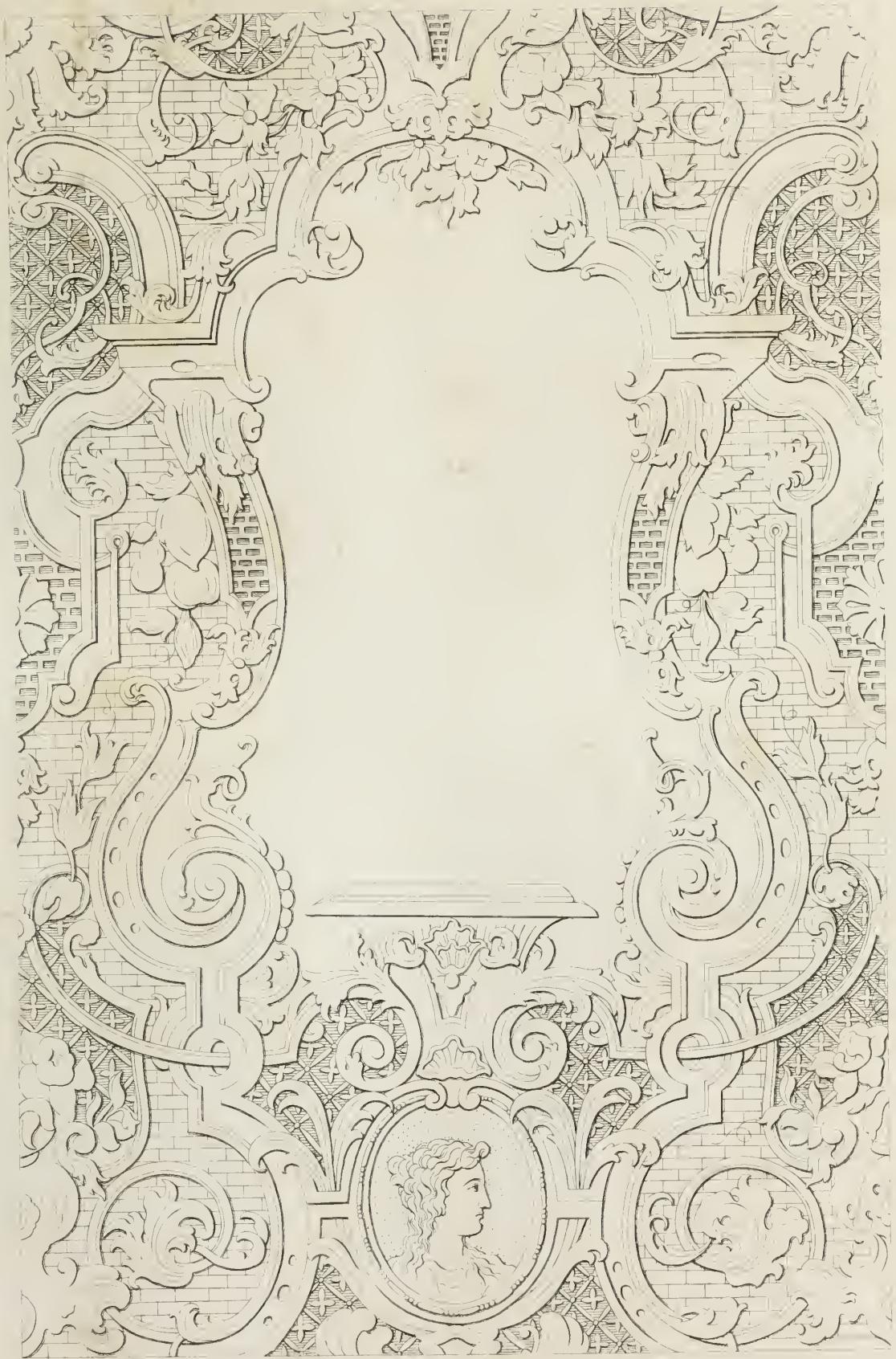




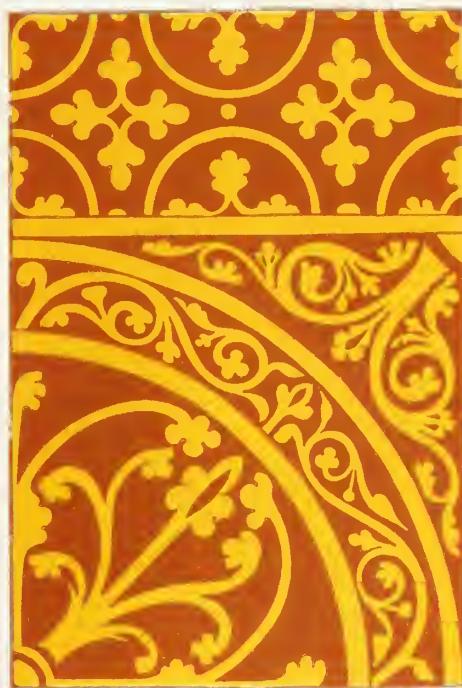








Date, the 13th Century.



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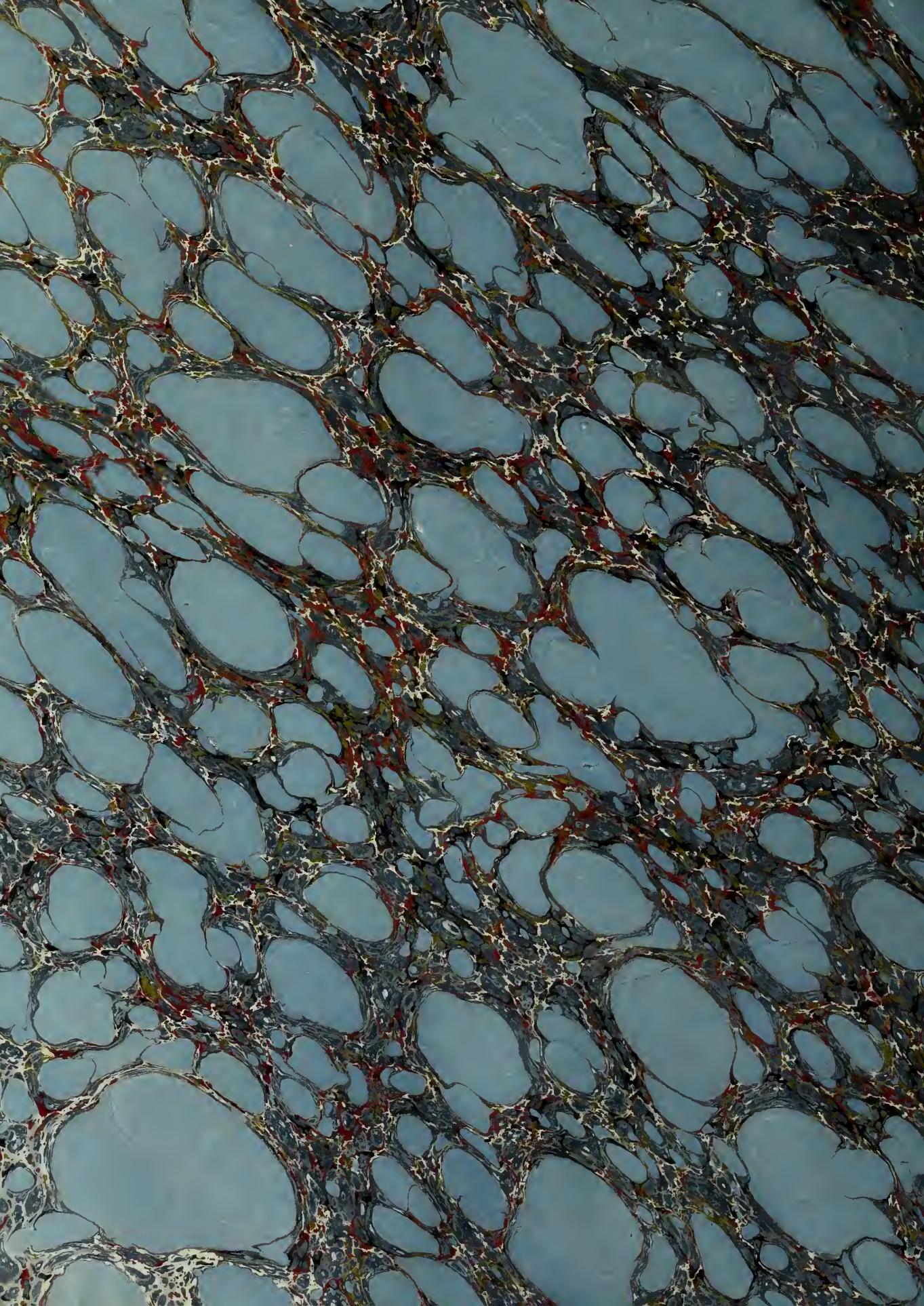
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