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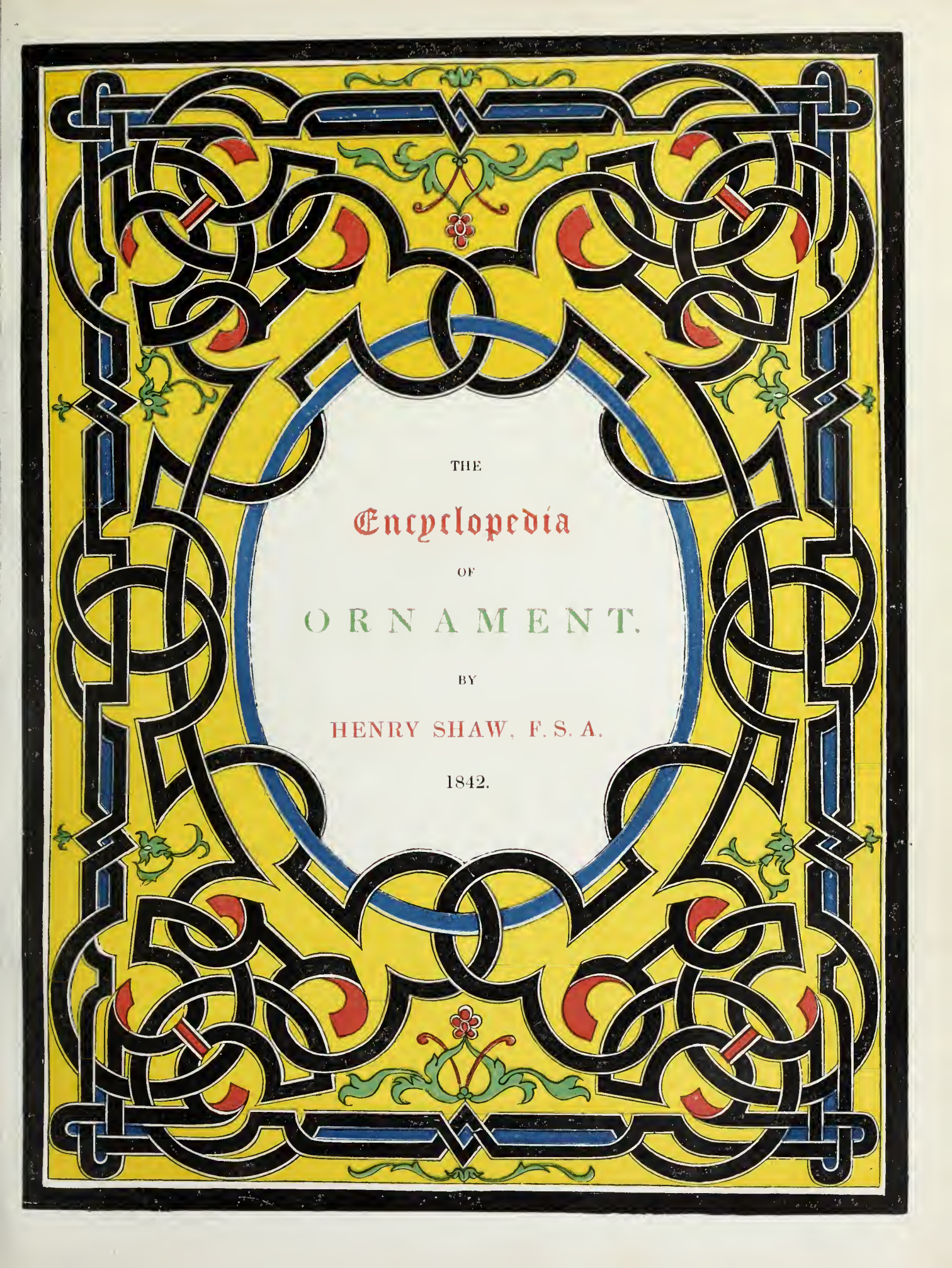


THE  
ENCYCLOPÆDIA OF ORNAMENT  
BY HENRY SHAW, F. S. A.

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LONDON  
WILLIAM PICKERING  
1842





THE  
*Encyclopedia*  
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

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

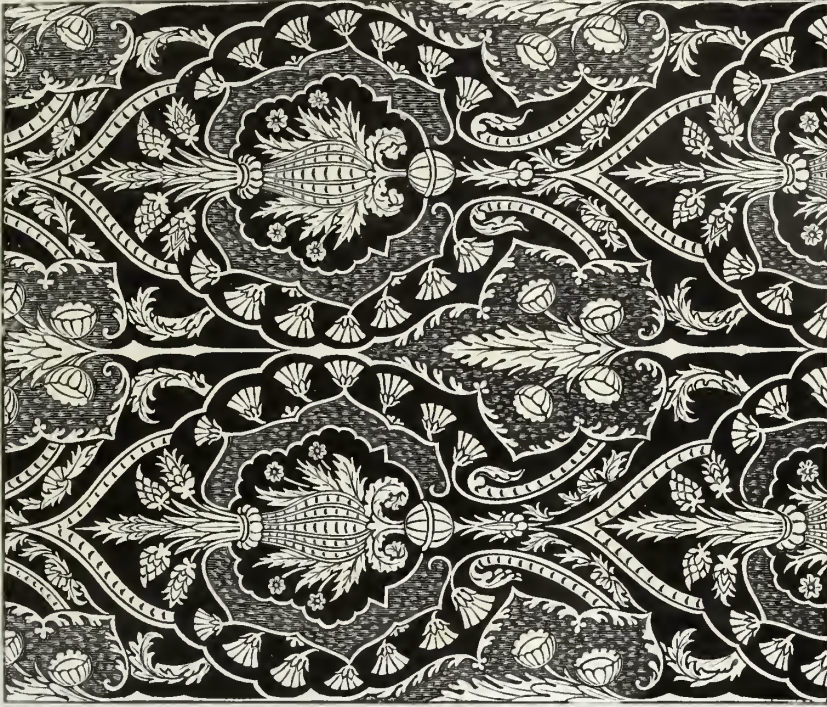
### TO THE ENCYCLOPÆDIA OF ORNAMENT.

- PLATE 1. The Title, taken from a binding in the possession of George Lucy, Esq. of Charlecote, Warwickshire.
2. Ante-ependiums, 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.

- 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.
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46. Stained Glass in the possession of Thomas Willement, F. S. A.
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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.



Date about 1500.



ANTE-PENDIUMS.





LEAFESQUE ON THE LINE OF 1860

1860 - 1861



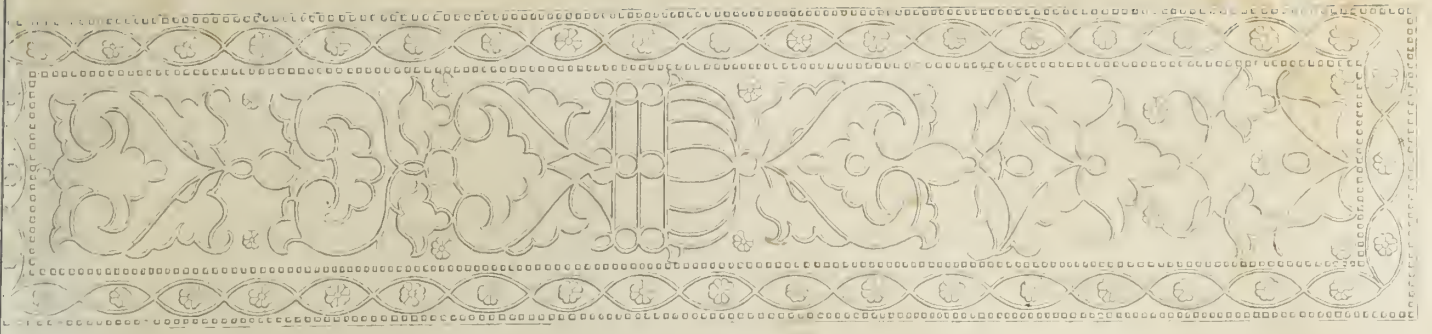




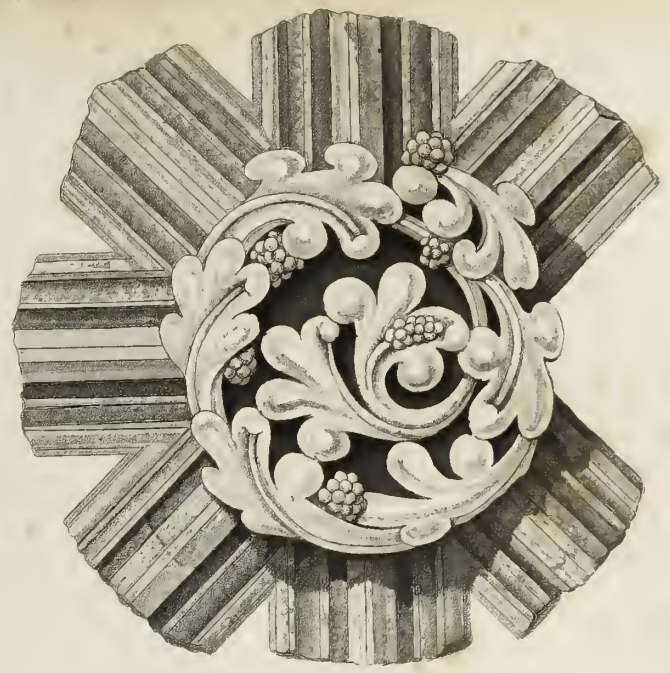
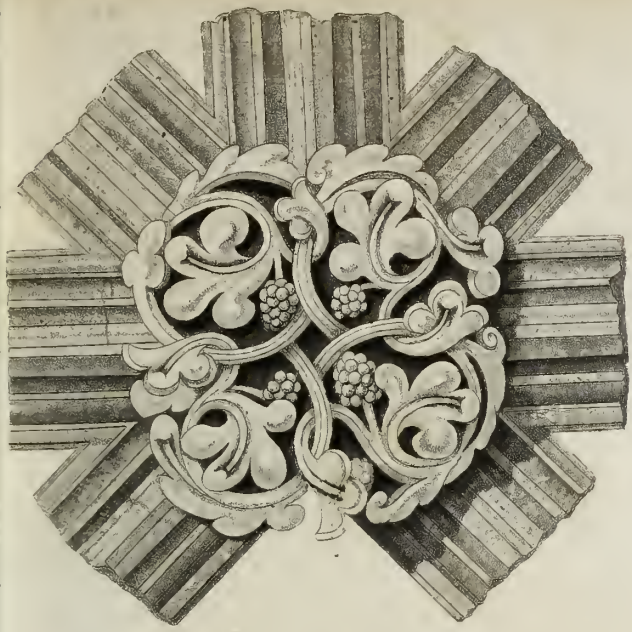








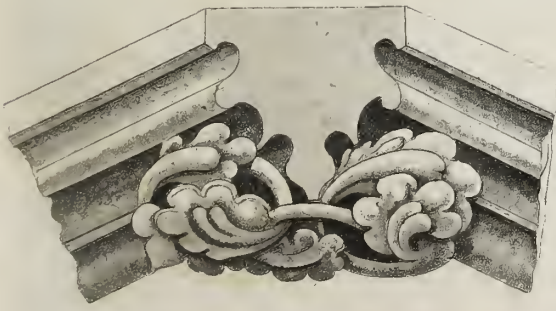




Section at A.A



Section



No. 1, 2, 3. From Southwell Church, Nottinghamshire  
No. 4. From the passage leading out of the Cloisters  
into the Chapter House, Westminster Abbey.





Front. *sc. 1/2*



Plan.

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

Drawn & Engraved by S. S. S.

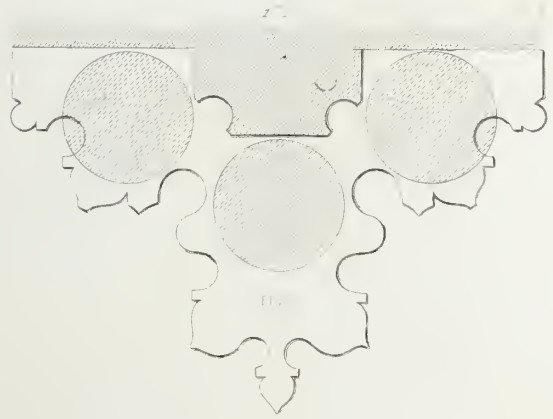
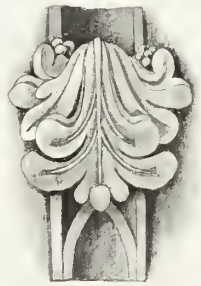




Section of the cornice



Front view of the cornice



Plan of the cornice showing the arrangement of the columns



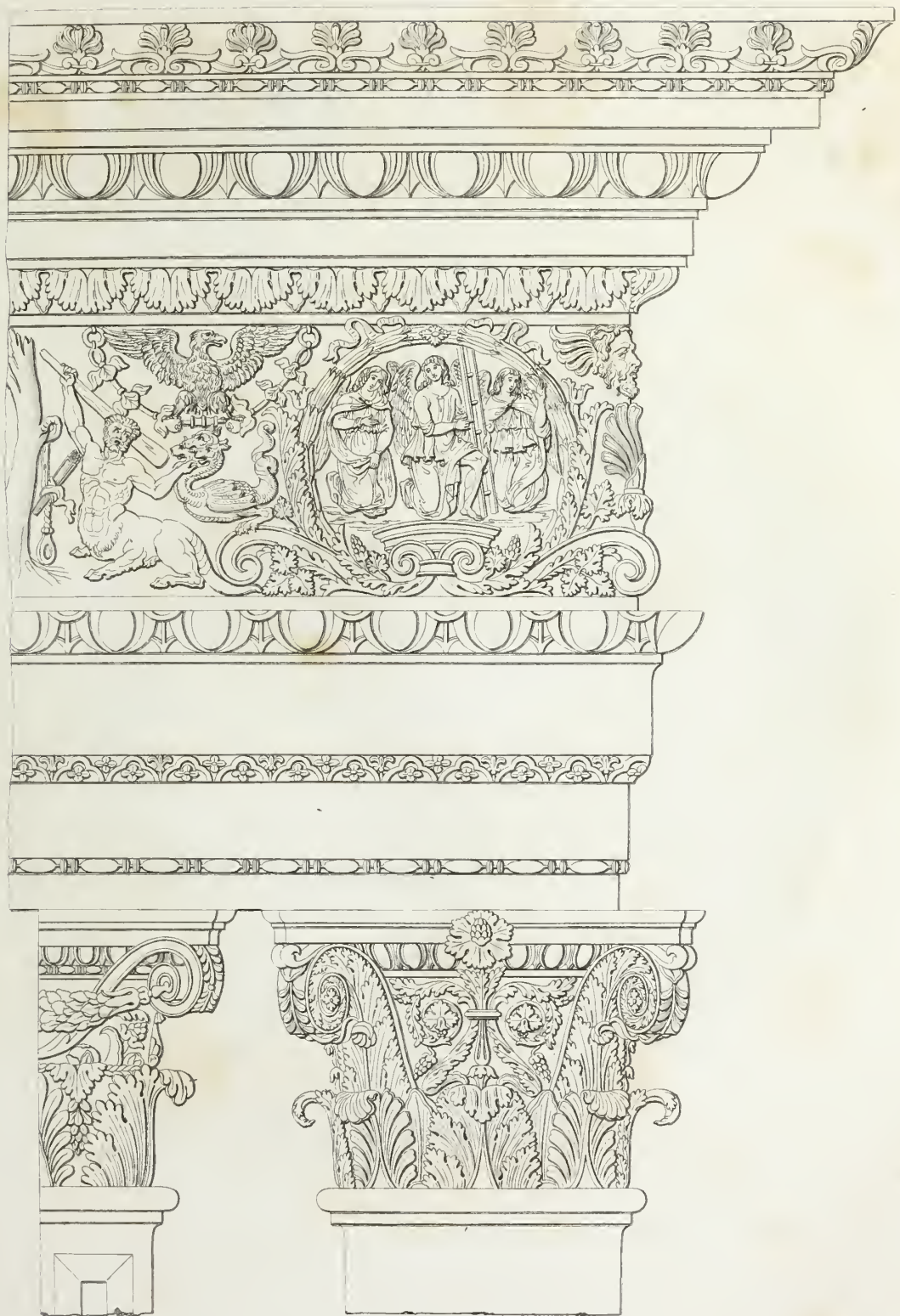




FIG. 101







ENTRÉE DE LA BIBLIOTHÈQUE DE LA VILLE DE PARIS

1850

1850









SAME SIZE AS THE ORIGINAL IN METAL.

From the Collection of The Wallace Collection.







D R A P E R Y.

From a Picture in the Louvre.

By C. Ma delou.





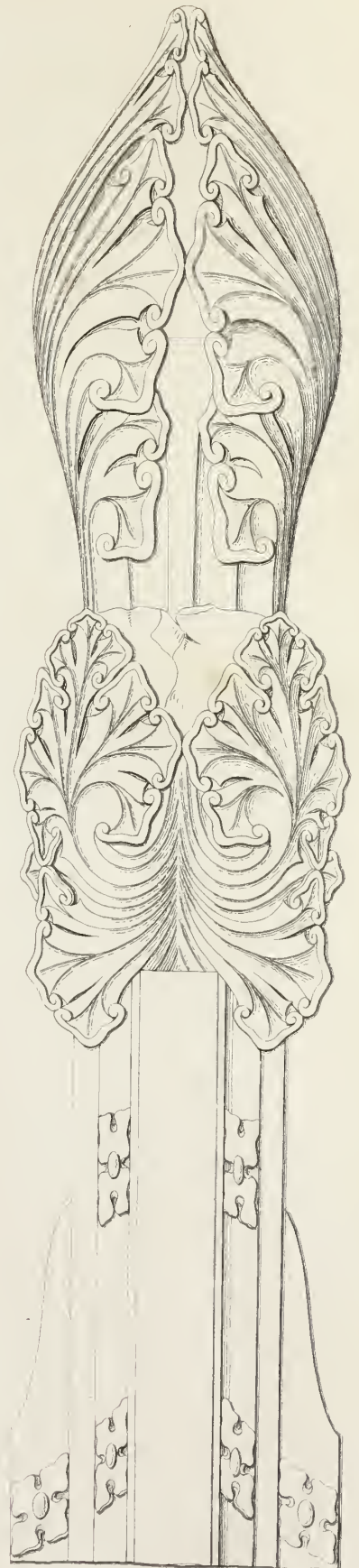
E W E R

From the Collection of Mons<sup>r</sup> Trisson. Languedoc

Date...the beginning of the 17<sup>th</sup> Century

*J. Groves Pinoy, Nicholas Lane, London*





A FINIAL

From the choir of the Cathedral of Amiens

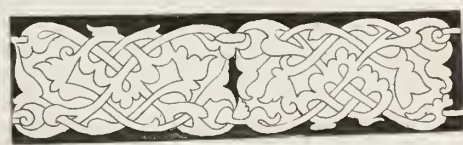
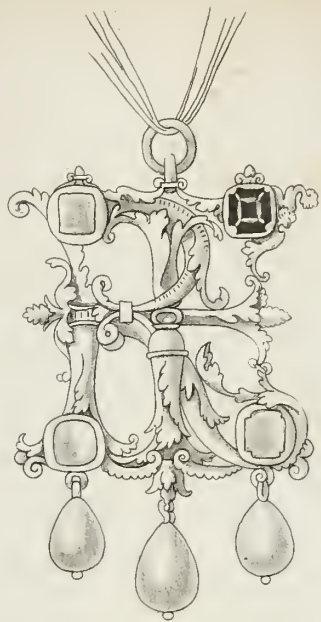
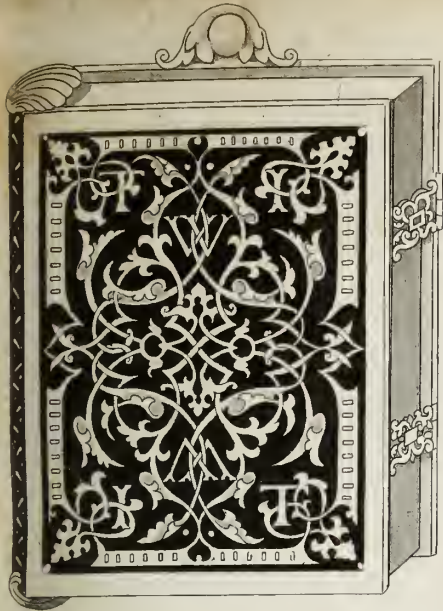




FROM A DRAWING  
in a MS. in the British Museum  
Royal M.S. 11 D. 40  
Date the beginning of the 16th Century



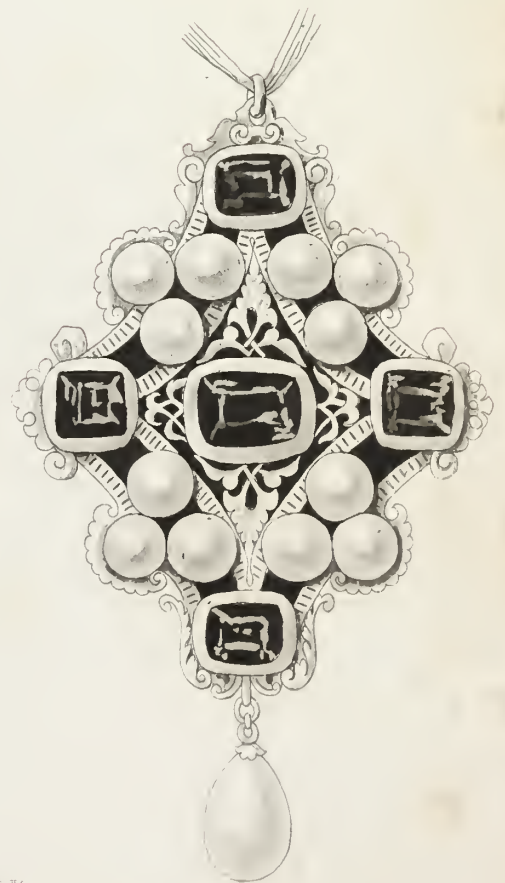
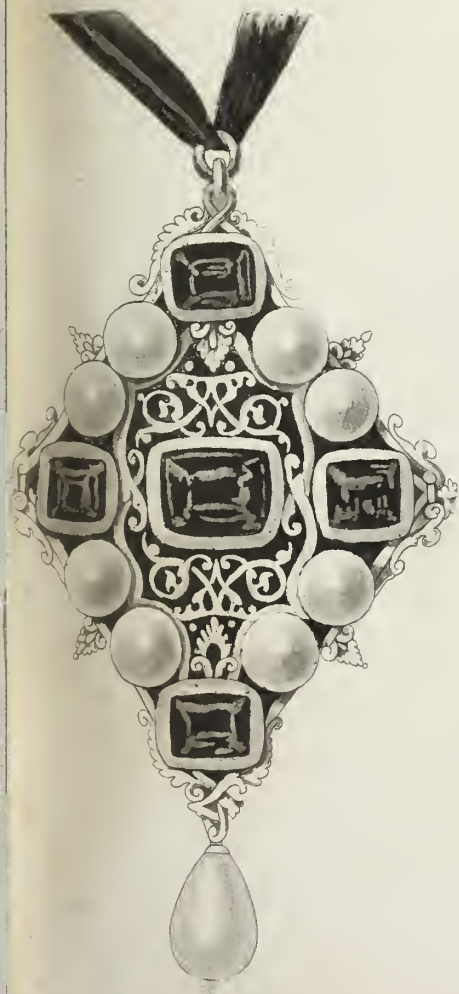
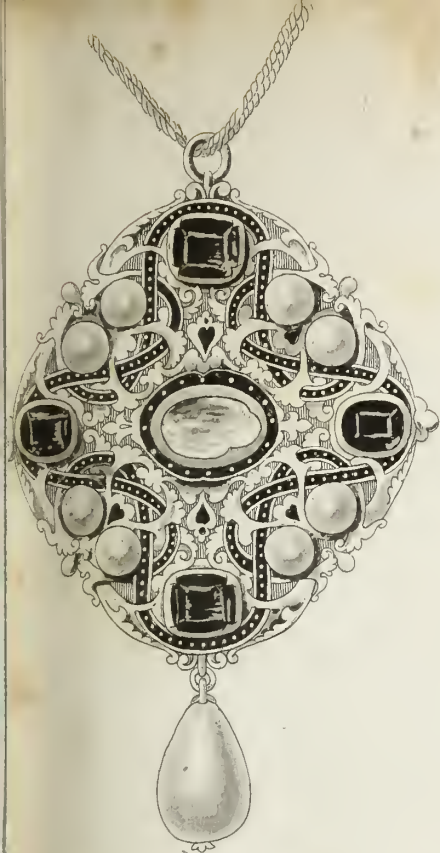




DESIGNS FOR GOLDSMITHS WORK.

by Hans Holbein.





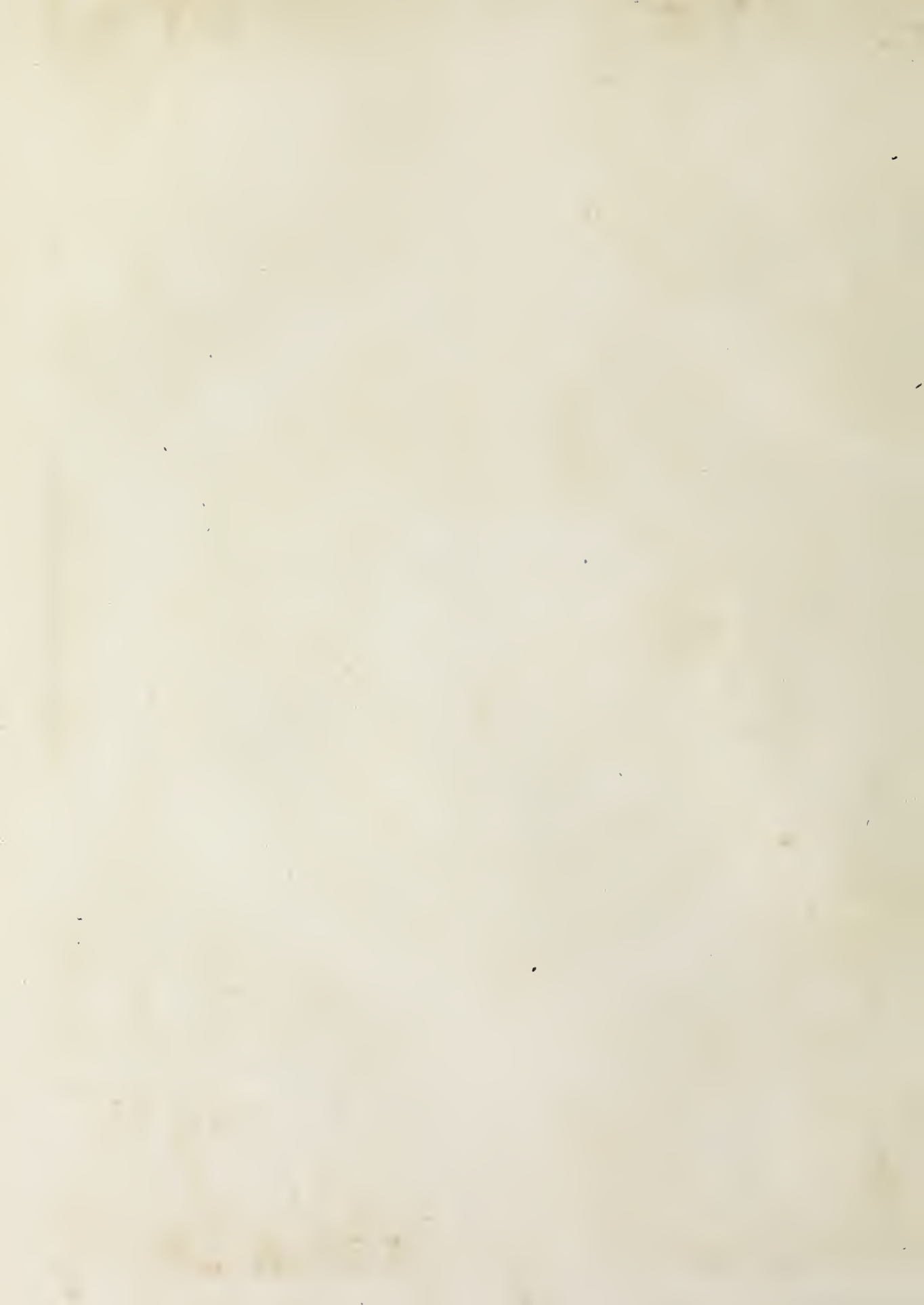
DESIGNS FOR GOLDSMITHS WORK.

by Hans Holbein.

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





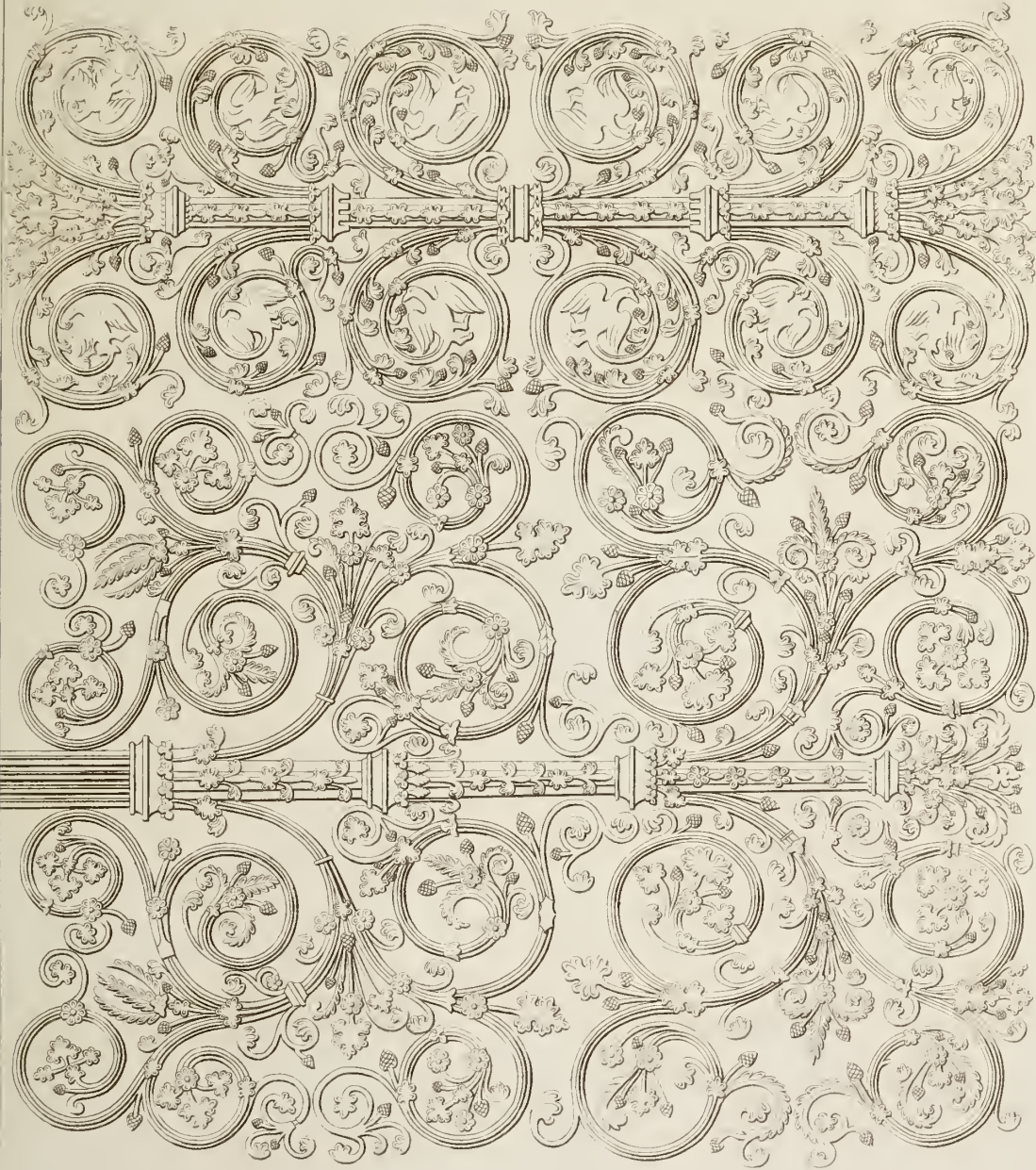




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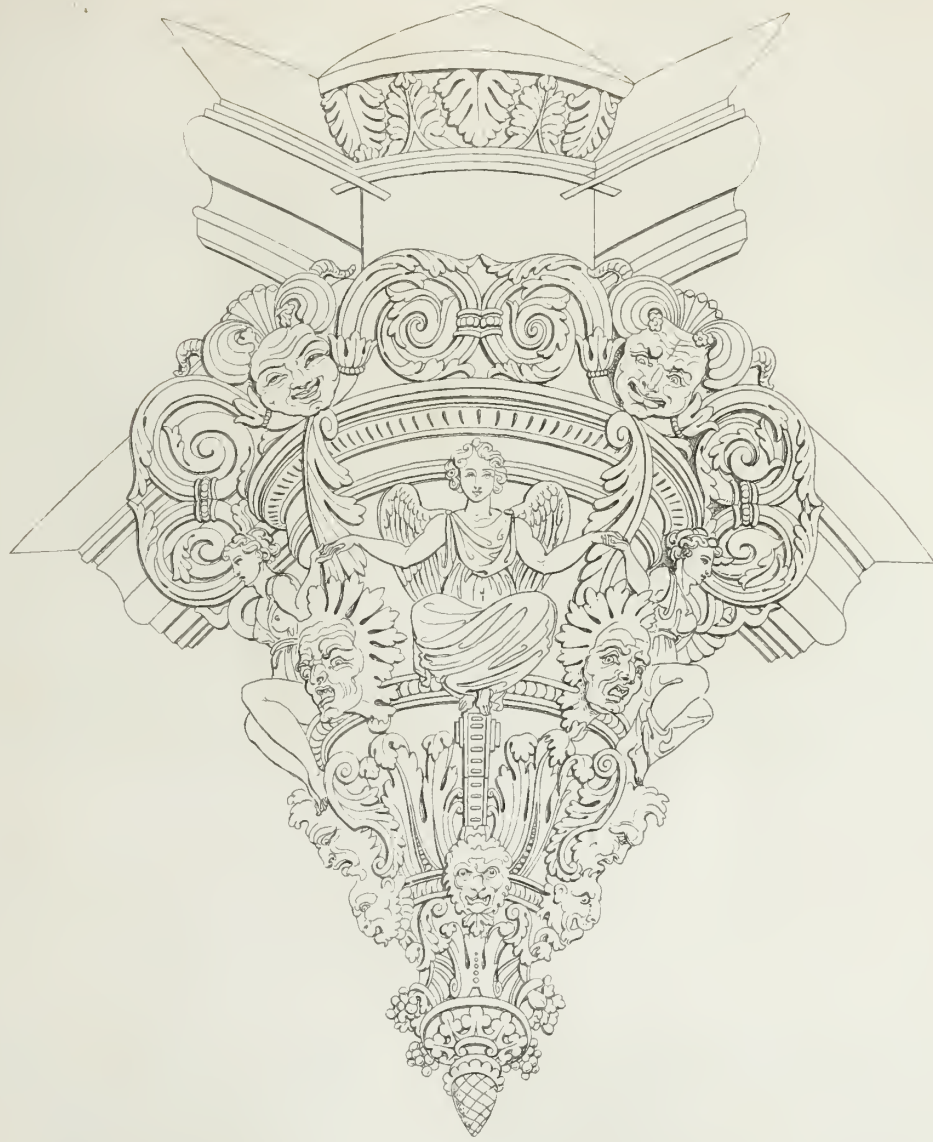




IRON WORK

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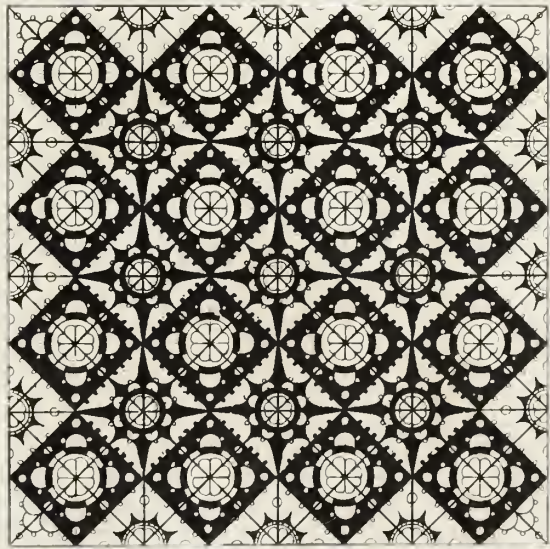
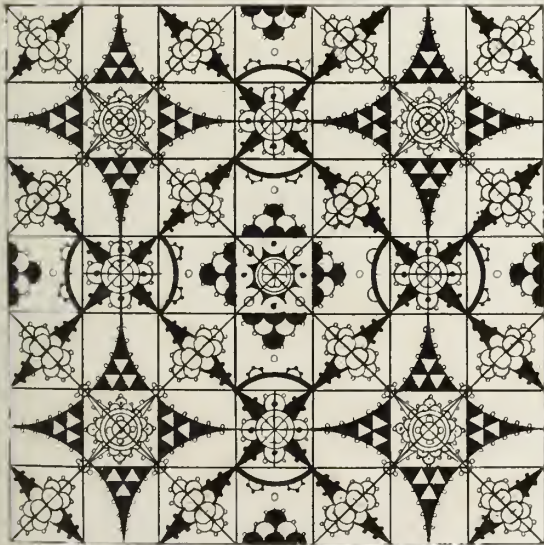
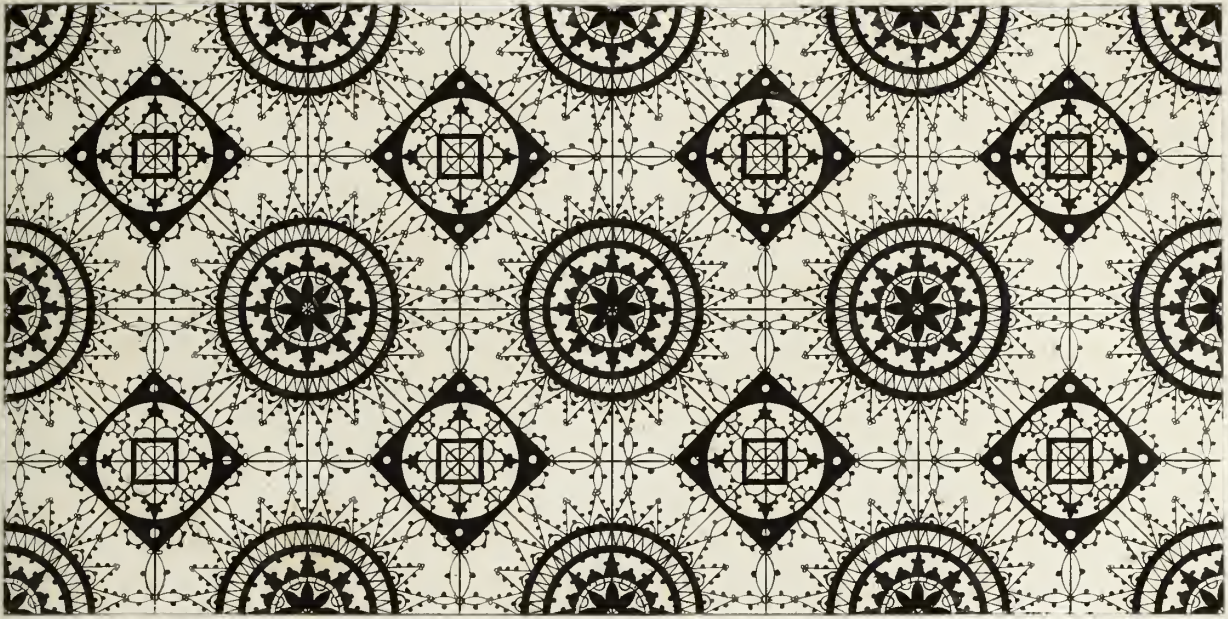


WELLS STONE & ORNAMENT

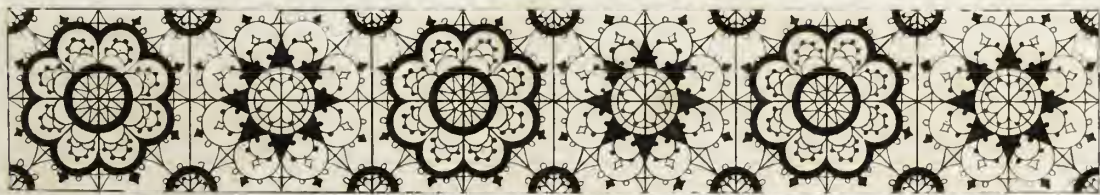
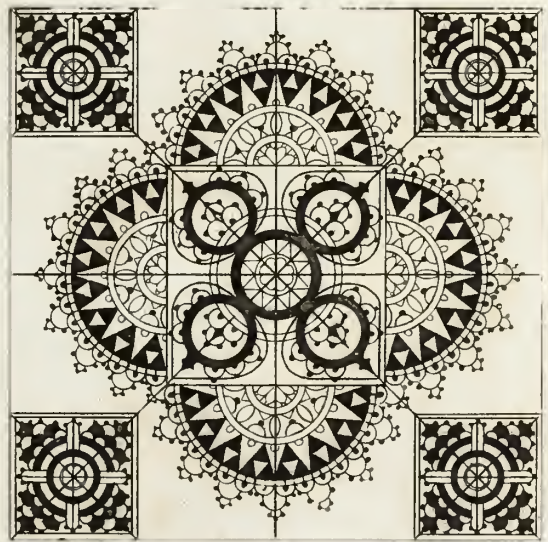
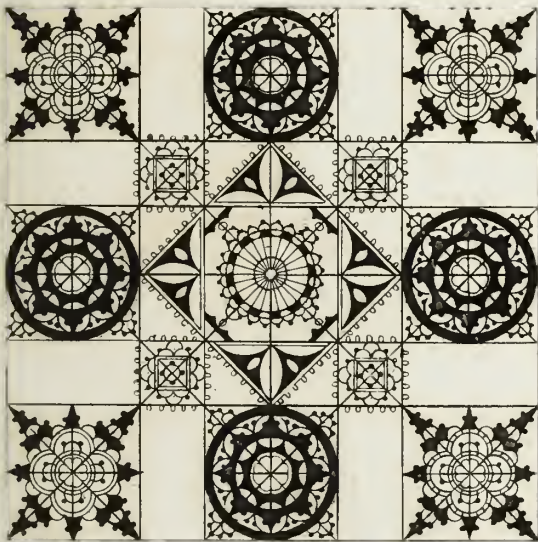
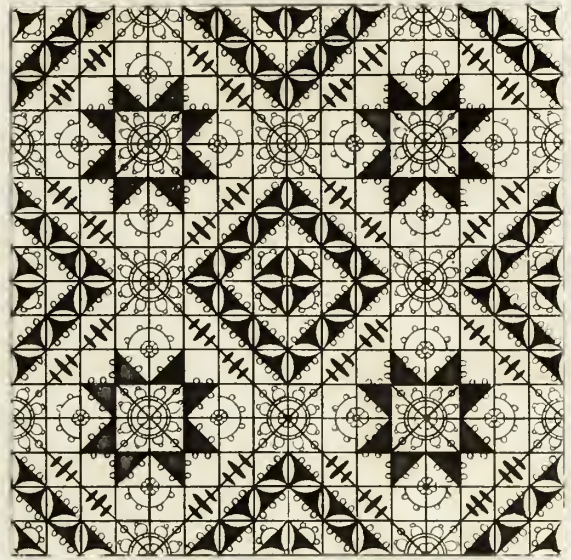
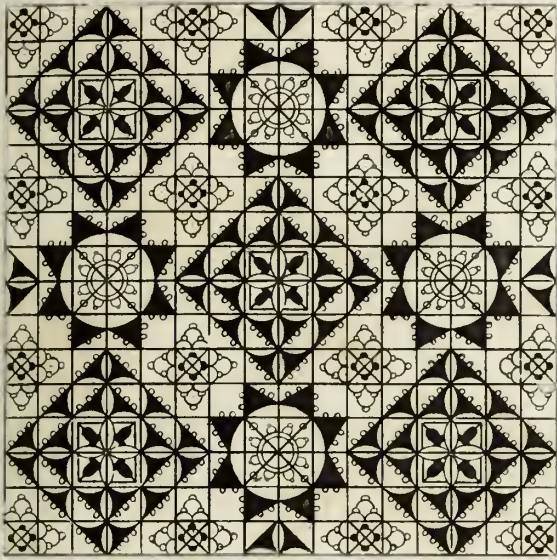
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Printed by J. W. G. & Co. London





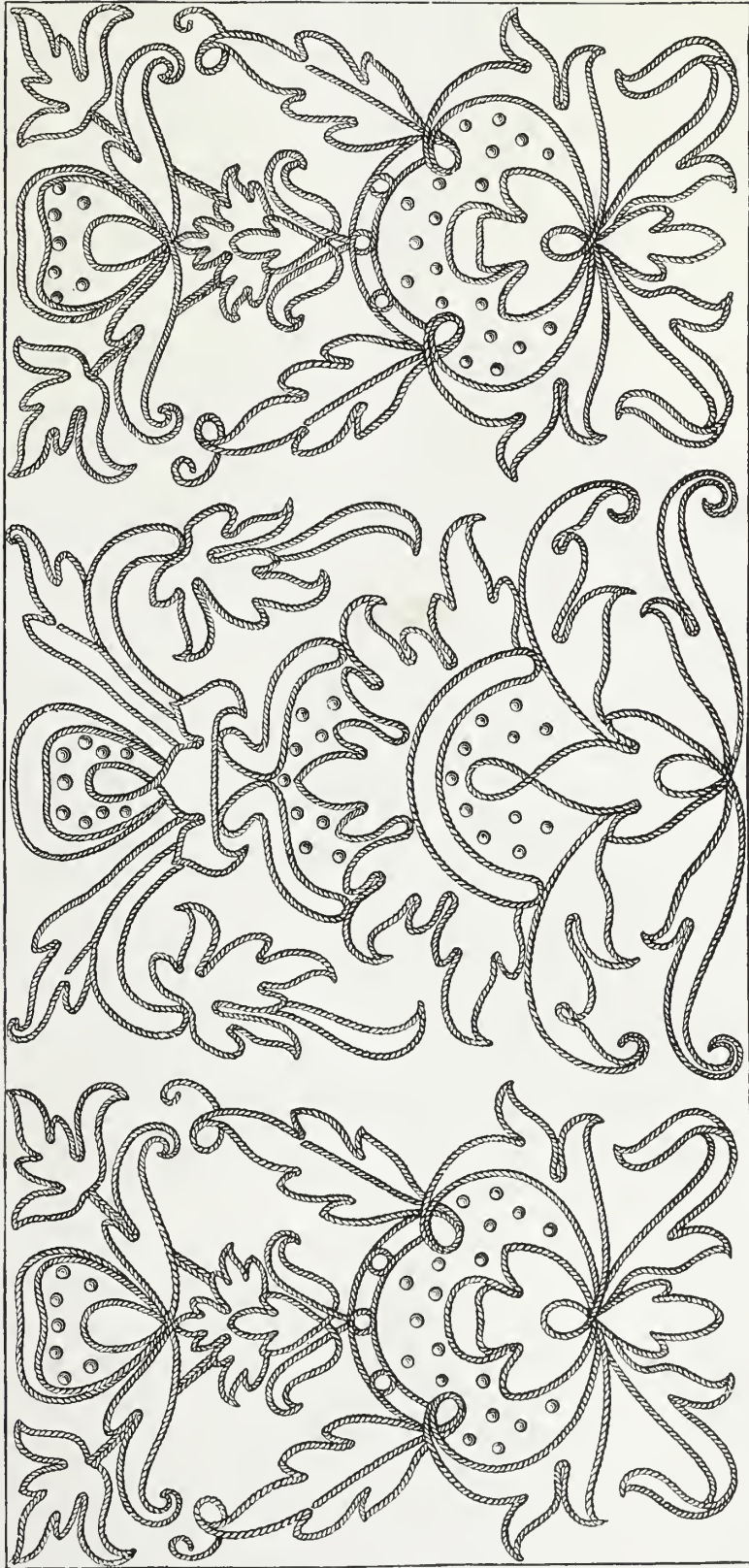








About 1650.



NEEDLEWORK.





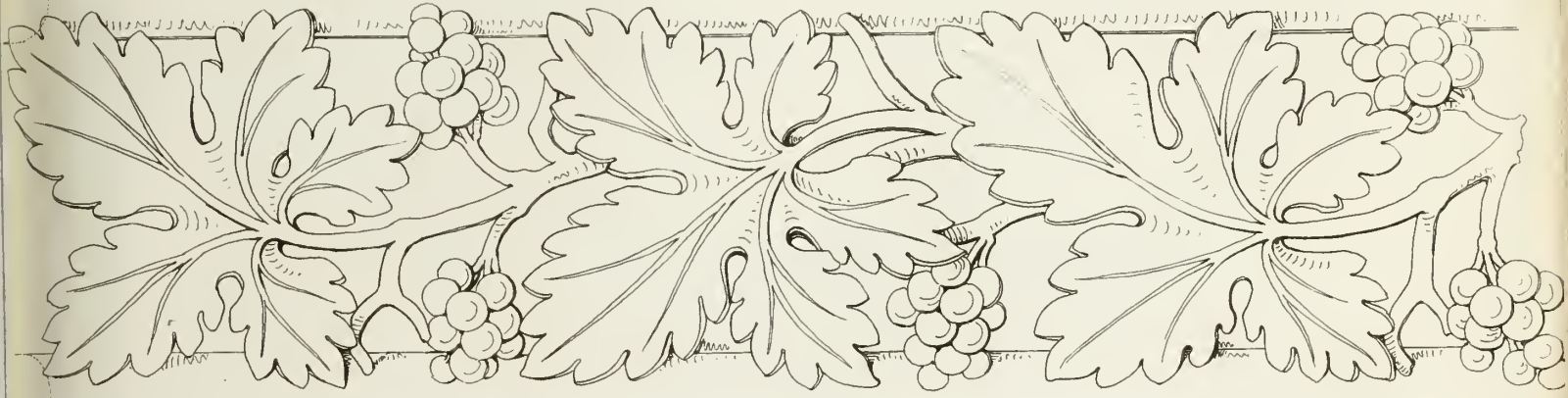




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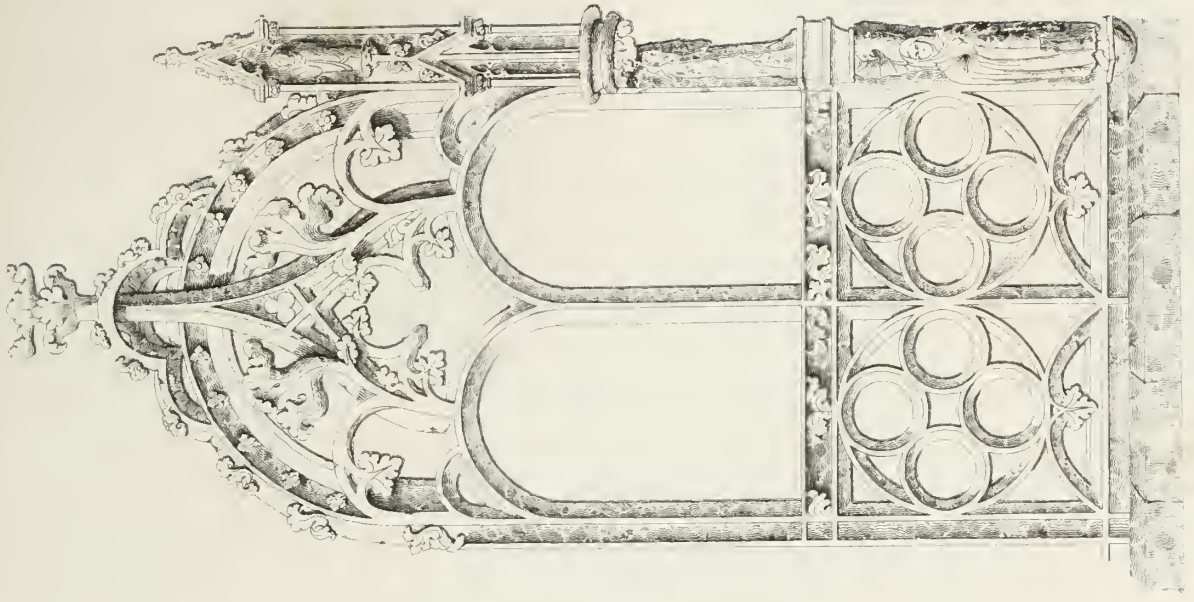
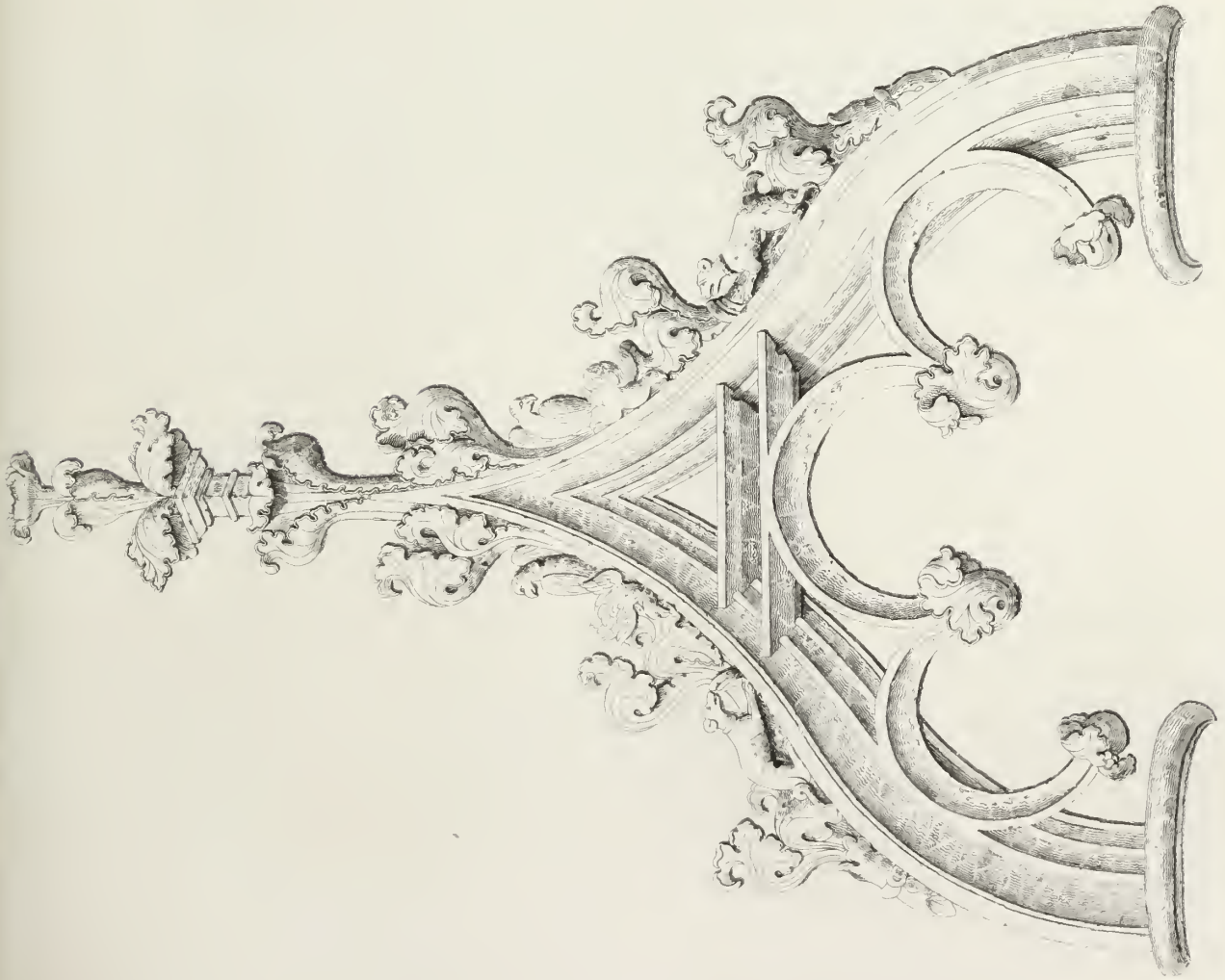
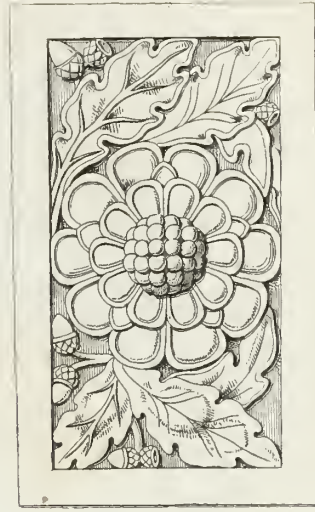


PLATE 10. THE GREAT WEST WINDOW.

1857.

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Date the end of the 15th century

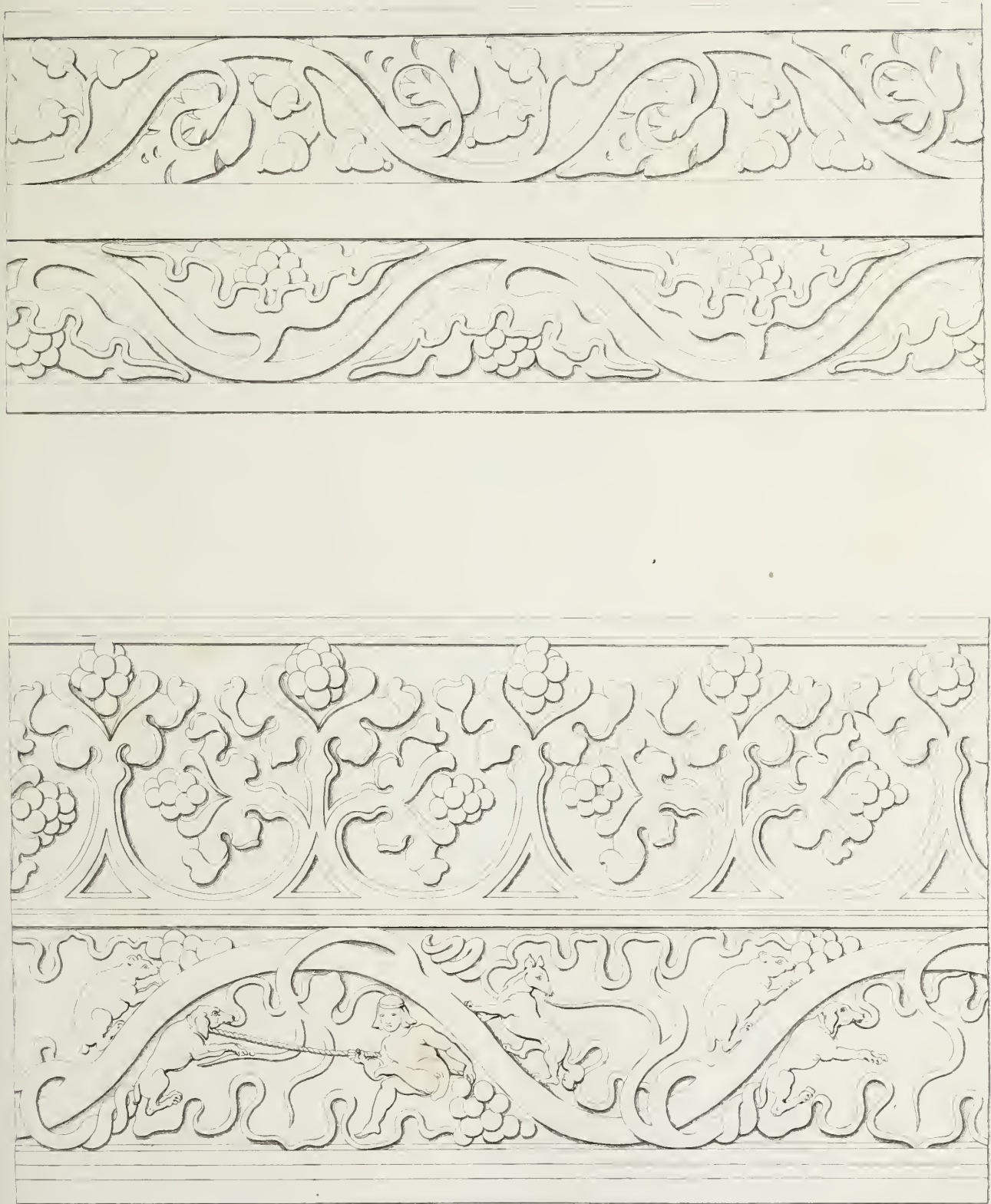


Centre Panel & full of the rest



Ornament on the Box containing the Seal of the  
Royal Hospital of St. Charles, St. Louis, Lark



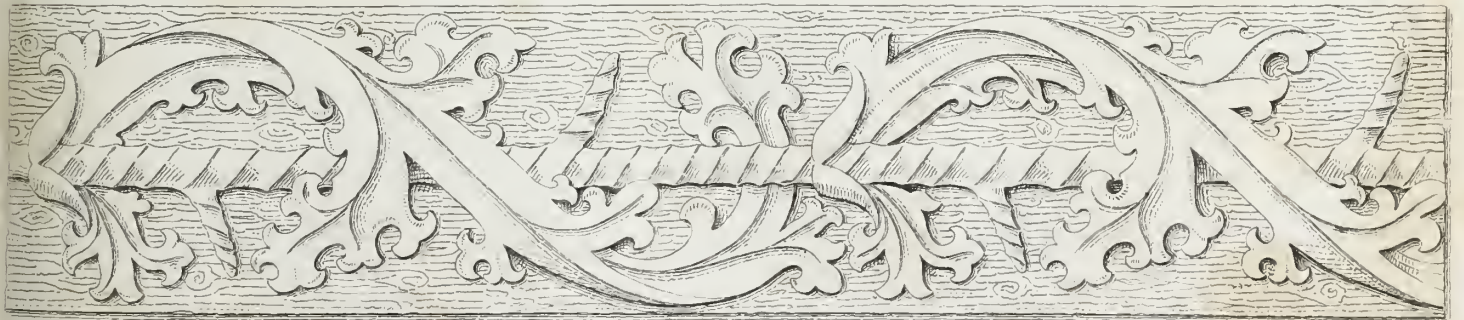
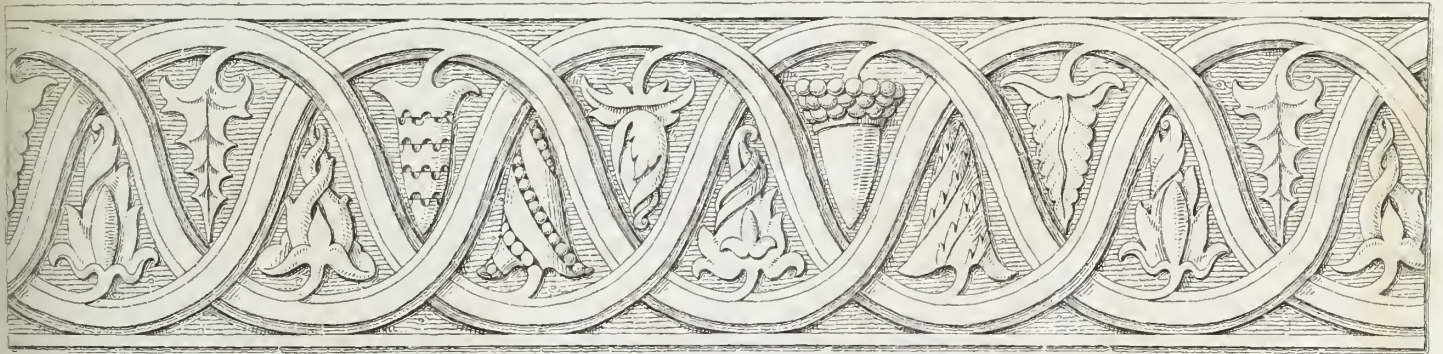
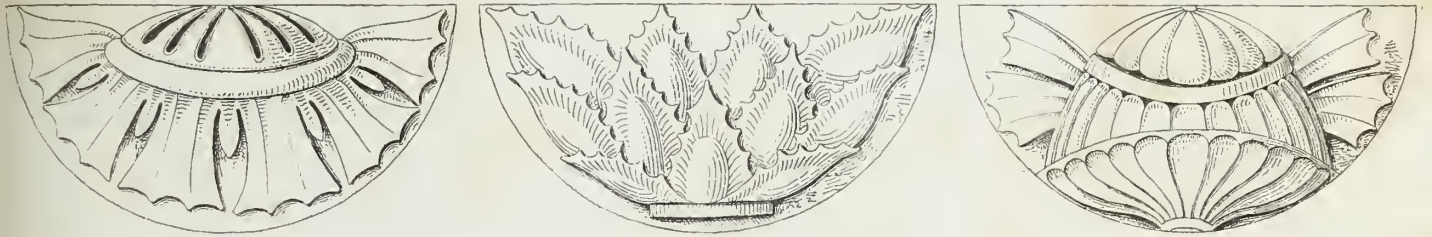
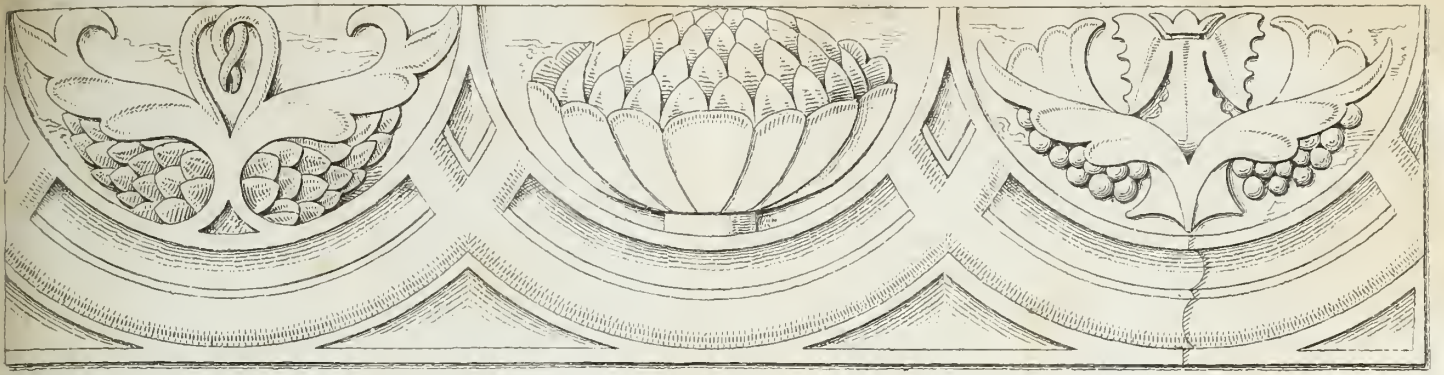


ORNAMENTS ON AN ANCIENT CHAIR.

in St Mary's Hall, Coventry.

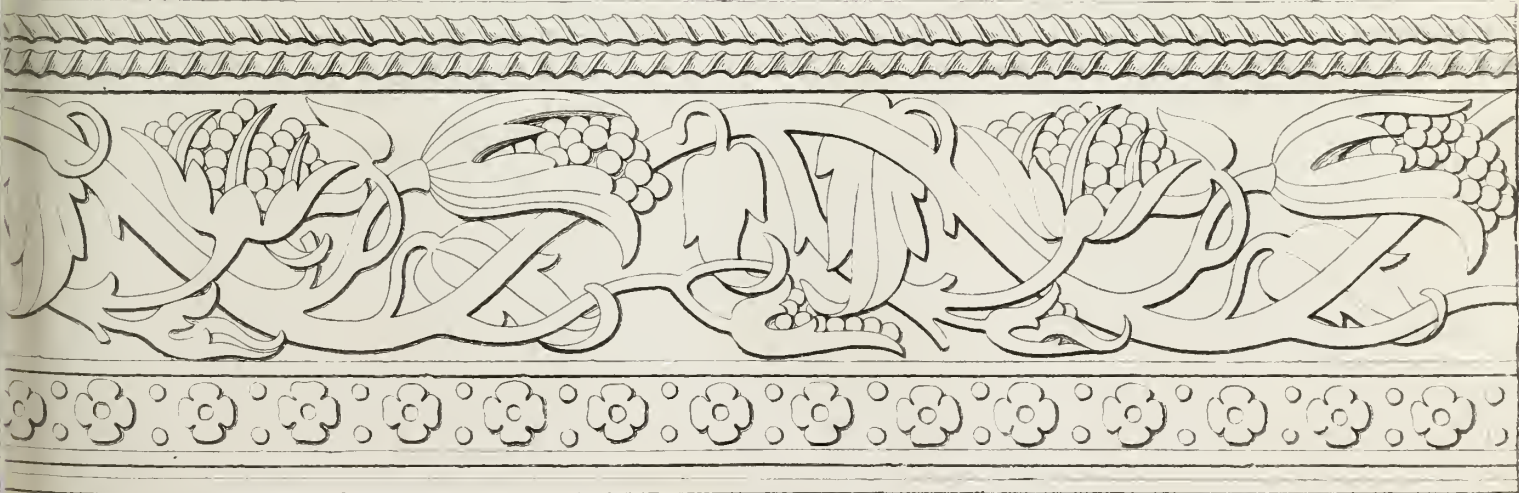
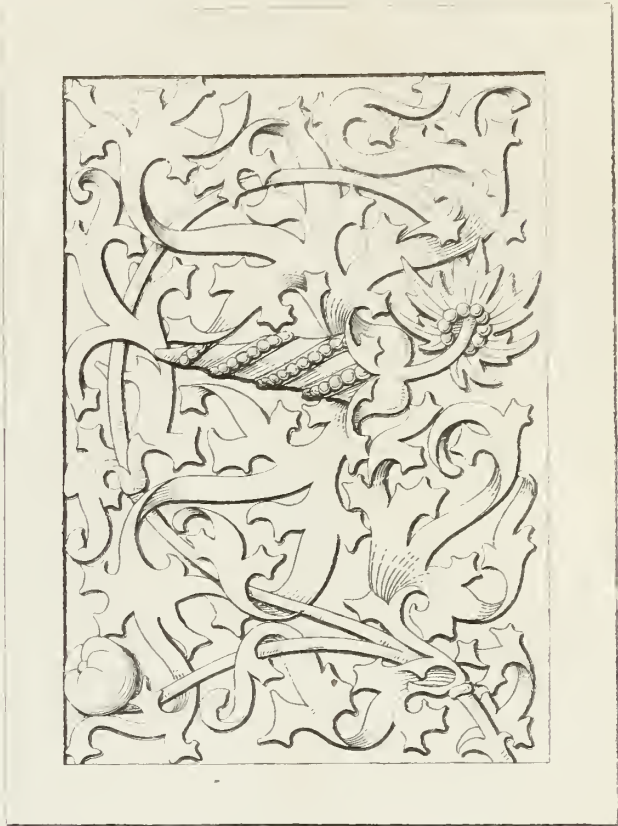
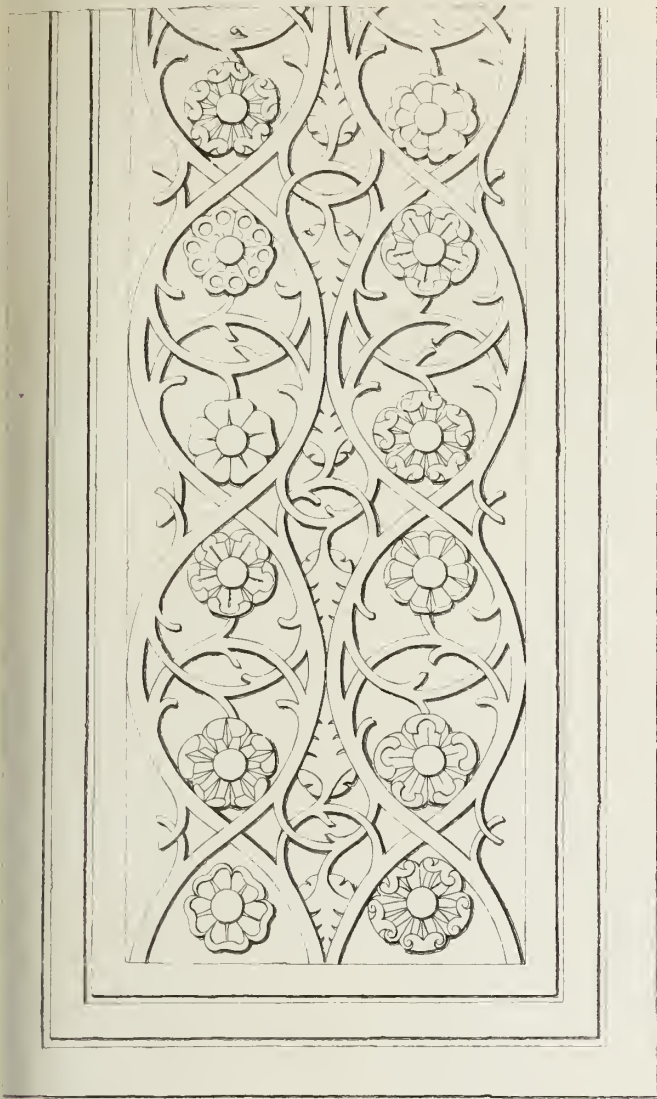
Date the latter part of the 12<sup>th</sup> cent. p.



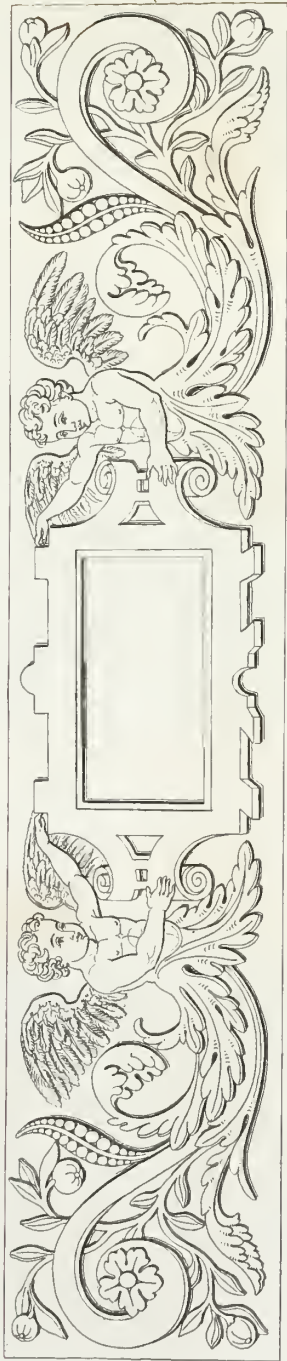
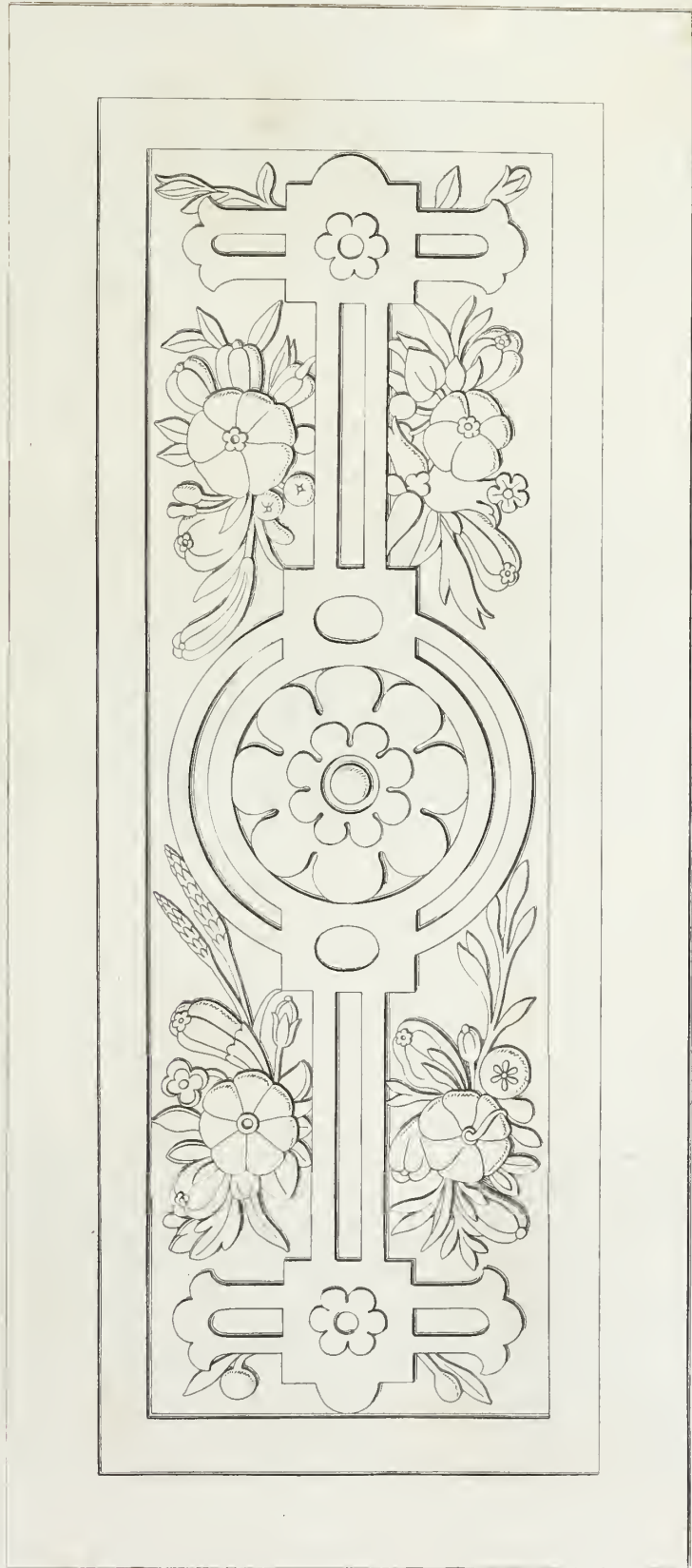












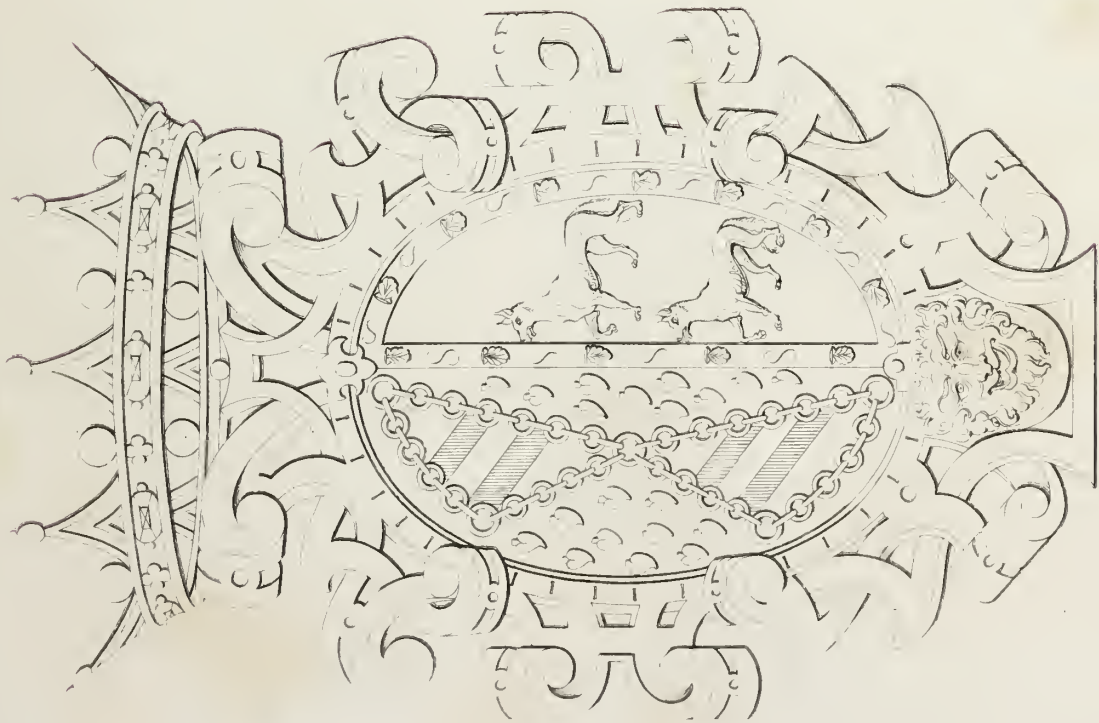
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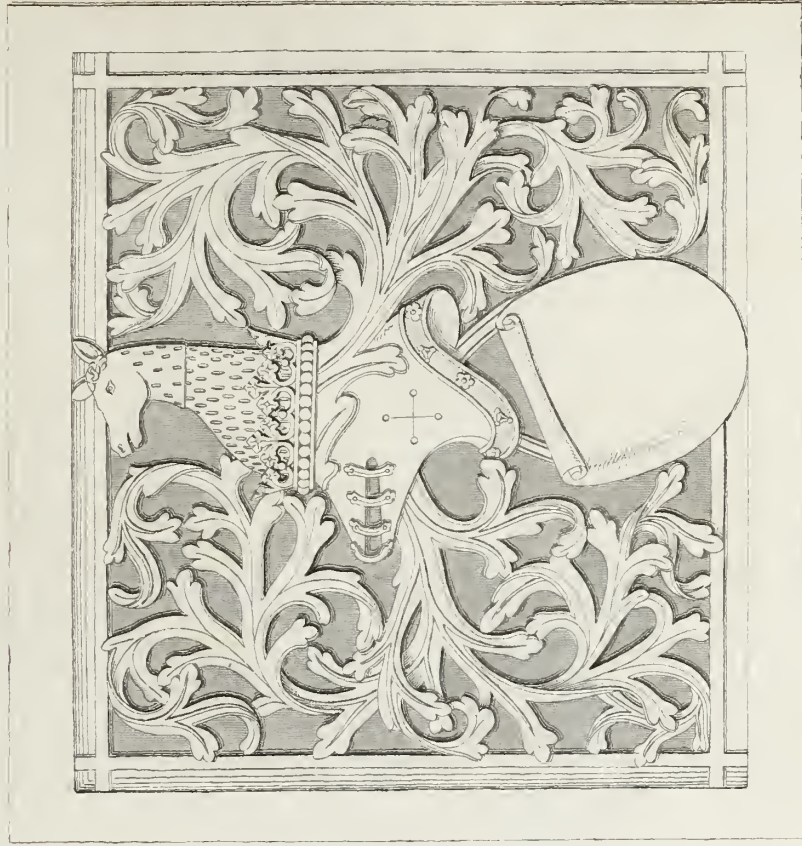


ORNAMENTS  
of the beginning of the 19th Century





From the end of the 15th century



HERALDIC PANEL

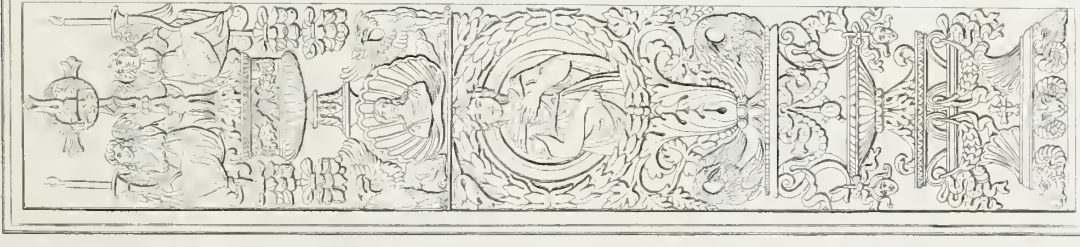
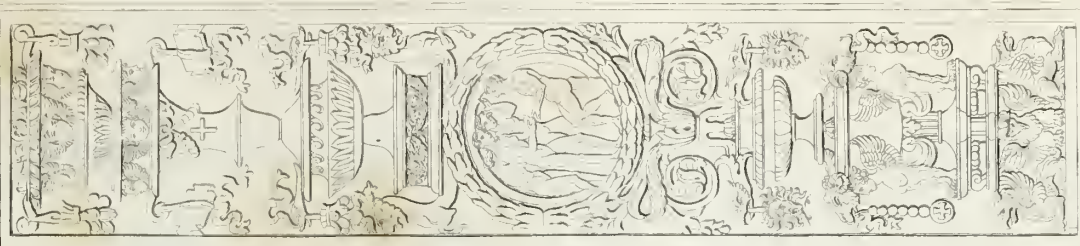
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PARTS IN ORDER

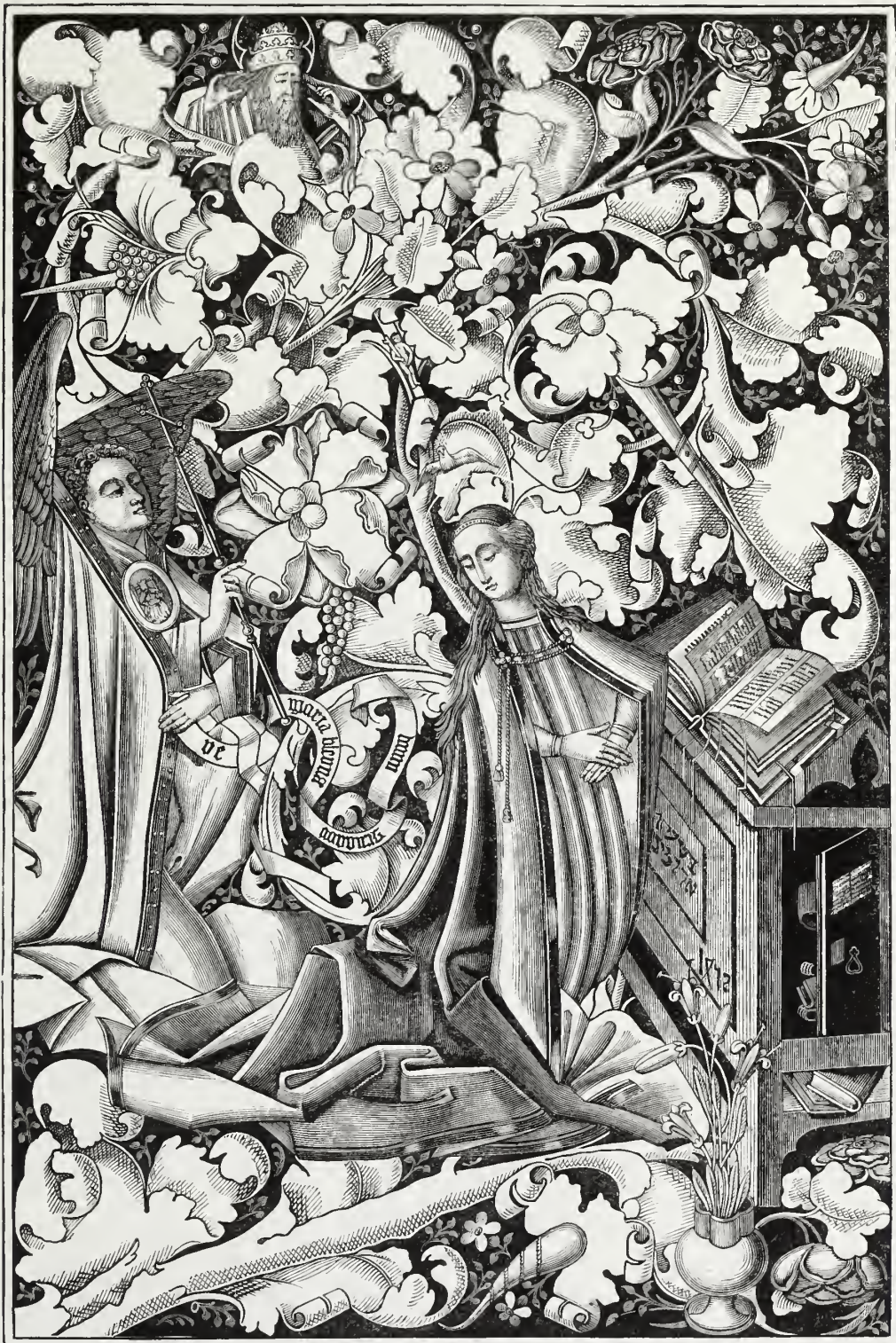
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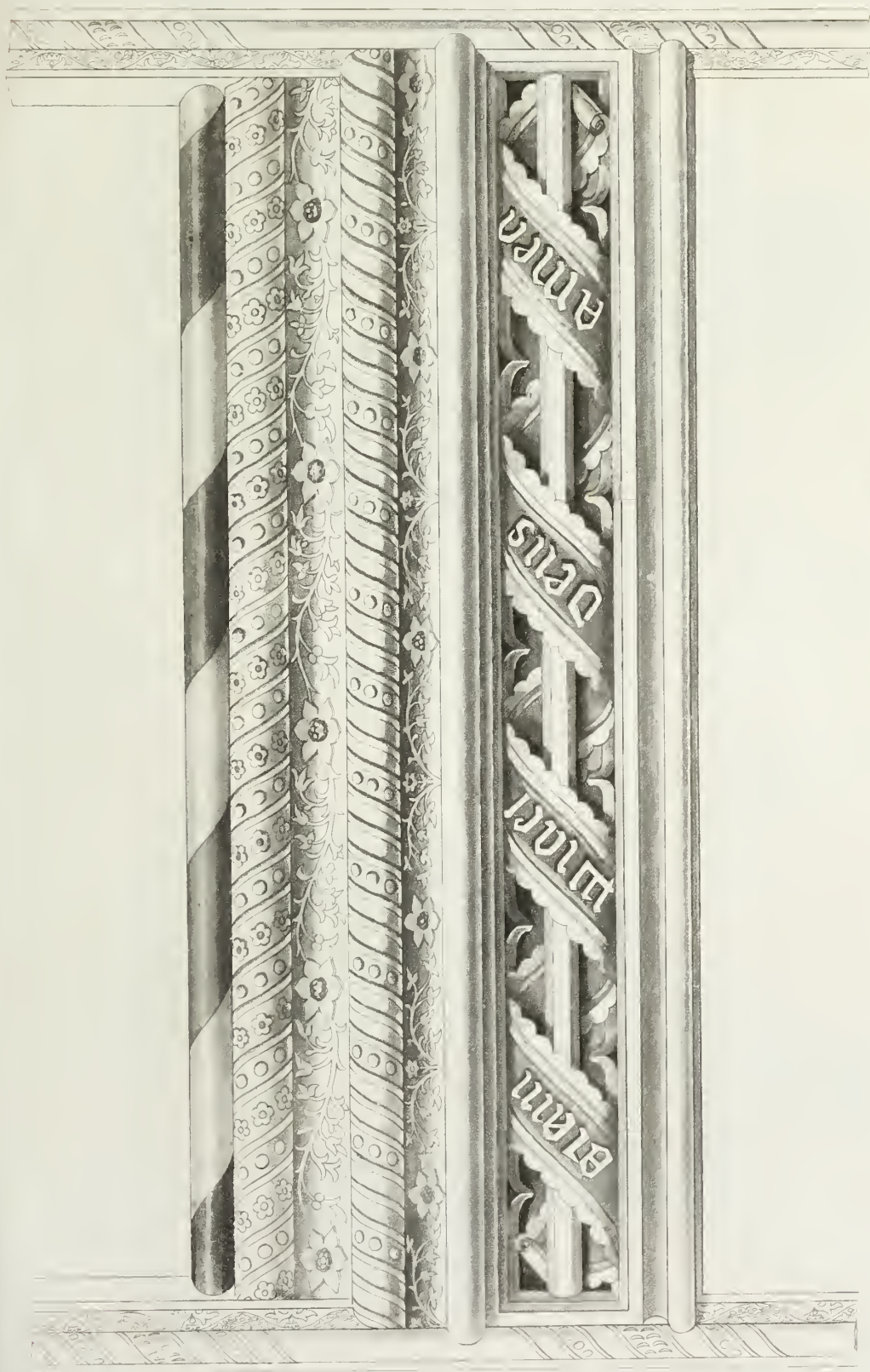


Date, 1472.



FROM AN EARLY GERMAN PICTURE.





FROM A PAINTED OAK SCREEN.

In Worstead Church, Norfolk.

Date the beginning of the 16th Century.





Dot. the time of Edward 3rd

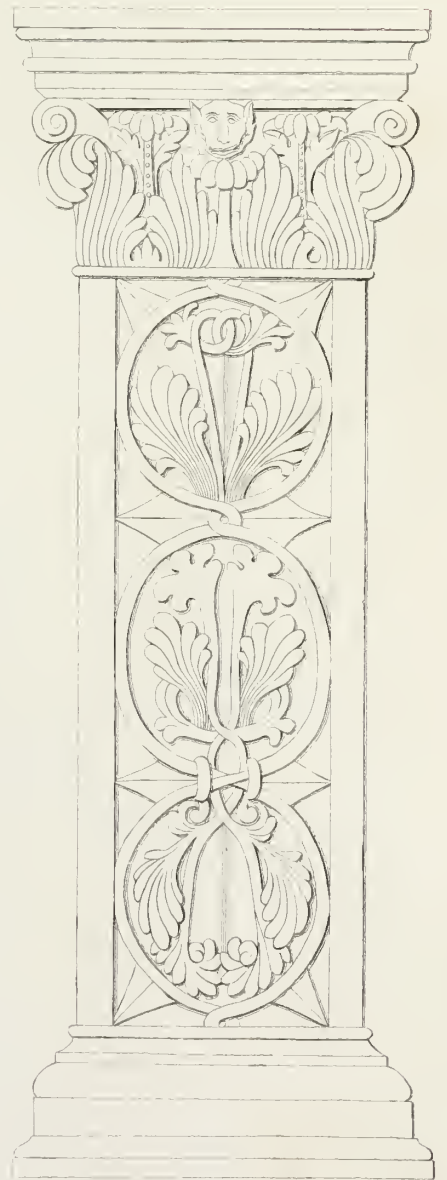


Capital of Meville

P E N O N J M R S

From A. Stephens's paper





THREE VIEWS OF A CAPITAL

In the Cloister of the Abbey of St. Denis, France

12th Century





DESIGN FOR PLATE

BY W. W. W.



BORDER OF STAINED GLASS

In the style of

the 12th Century



Date towards the

end of the 12th Century





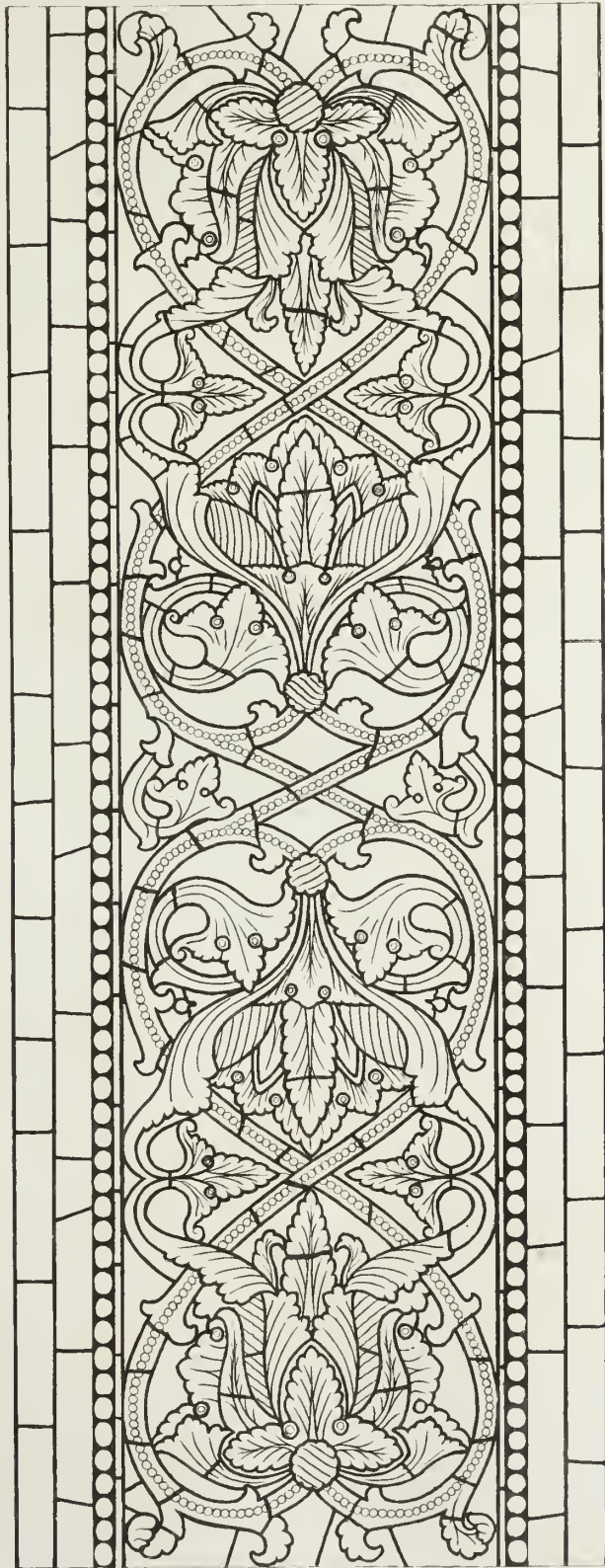


PLATE 10

1901

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Date the latter part of the 12th Century.



STAINED GLASS,

from Canterbury Cathedral.



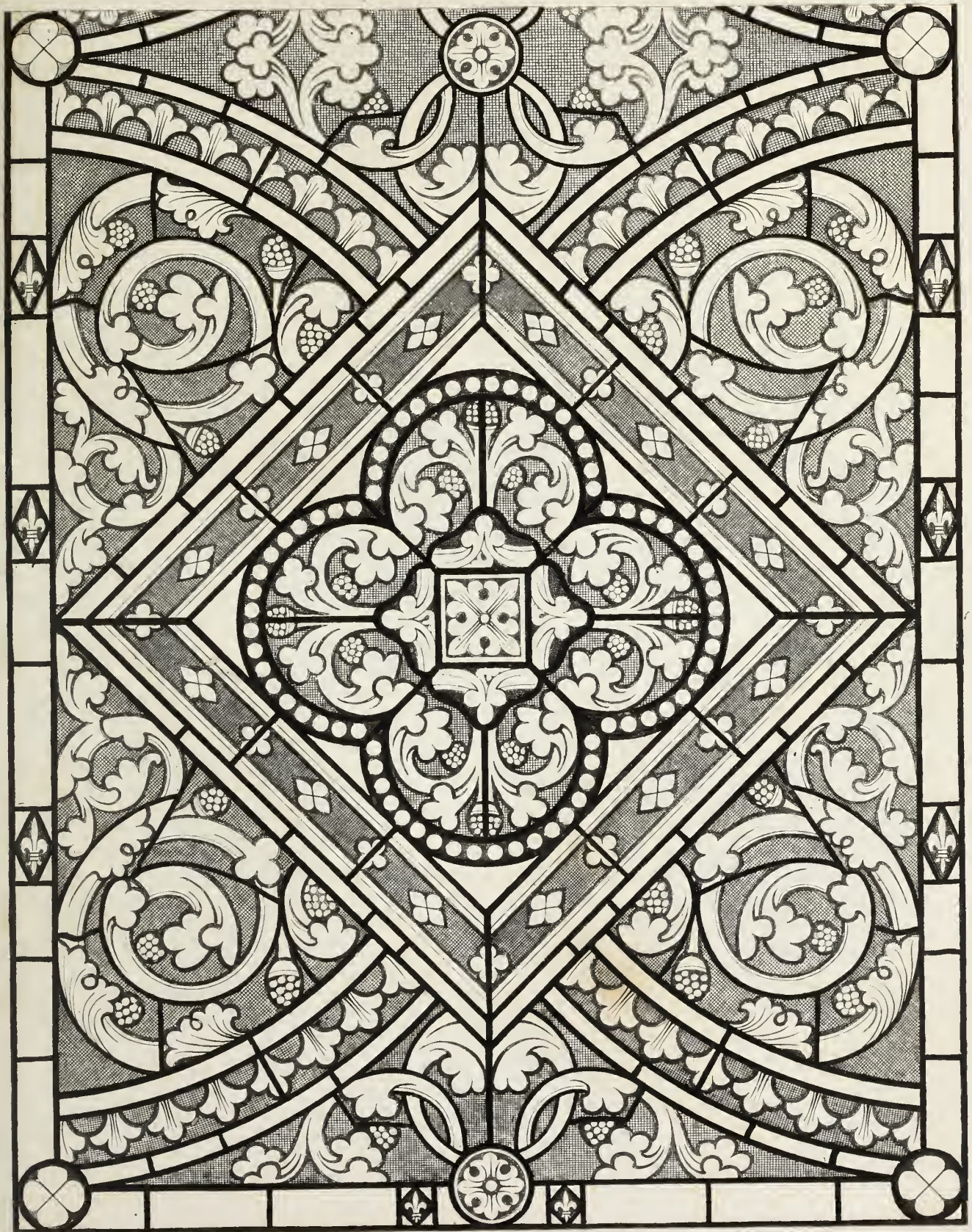


STAINED GLASS

from the church of the Holy Trinity

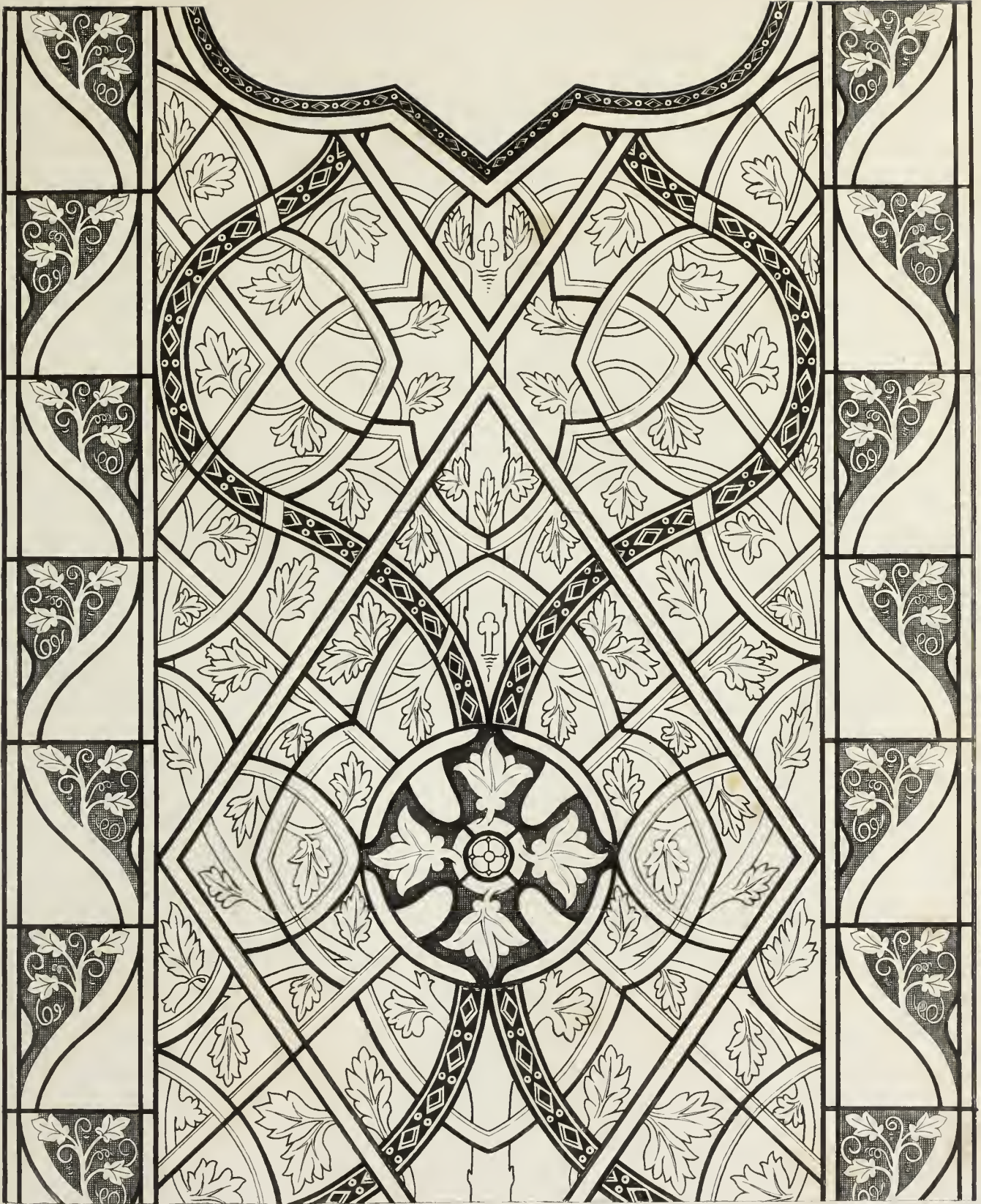
London, England







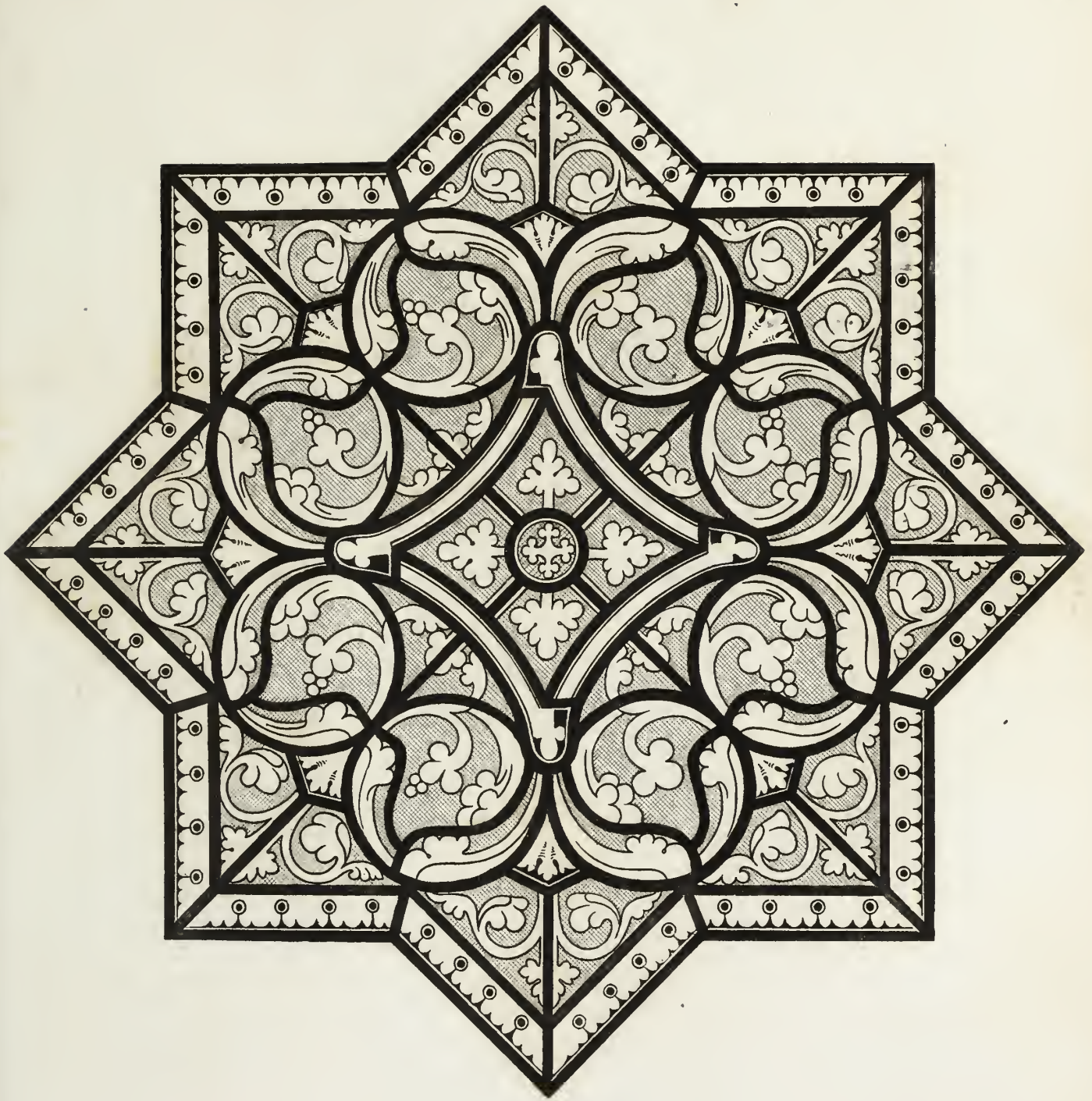




STAINED GLASS.

From the Chapter House of York Cathedral.

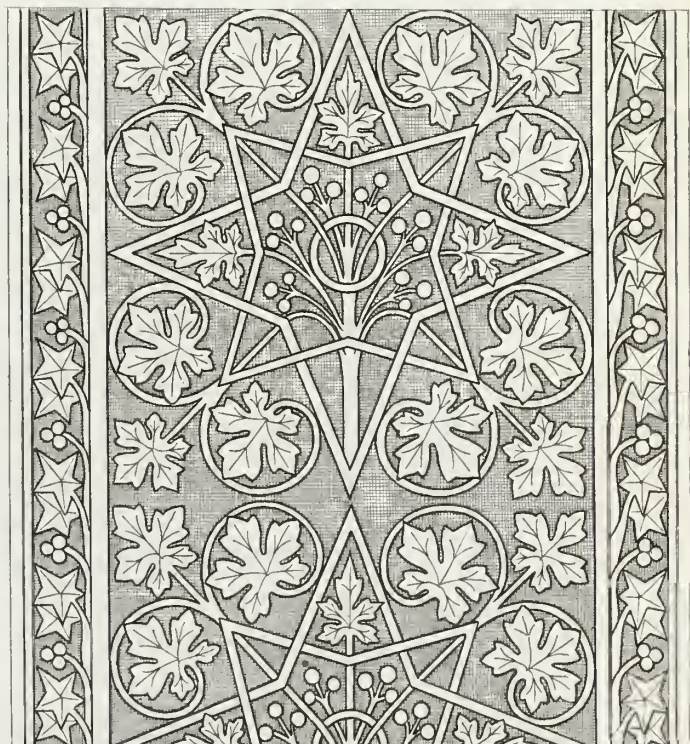
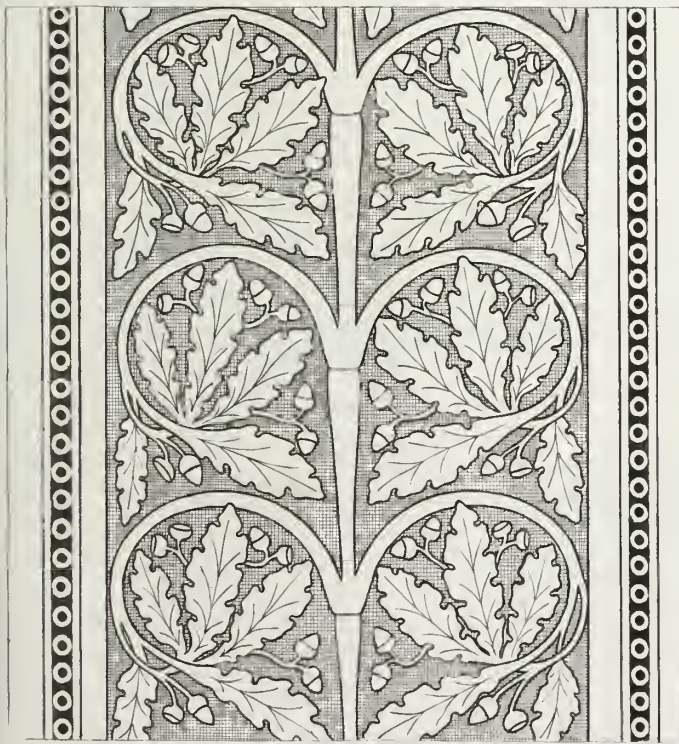
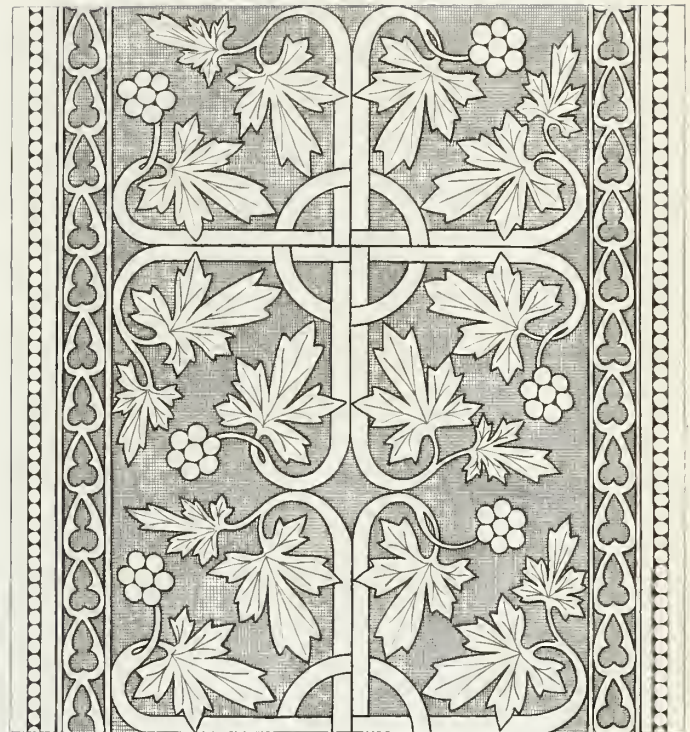
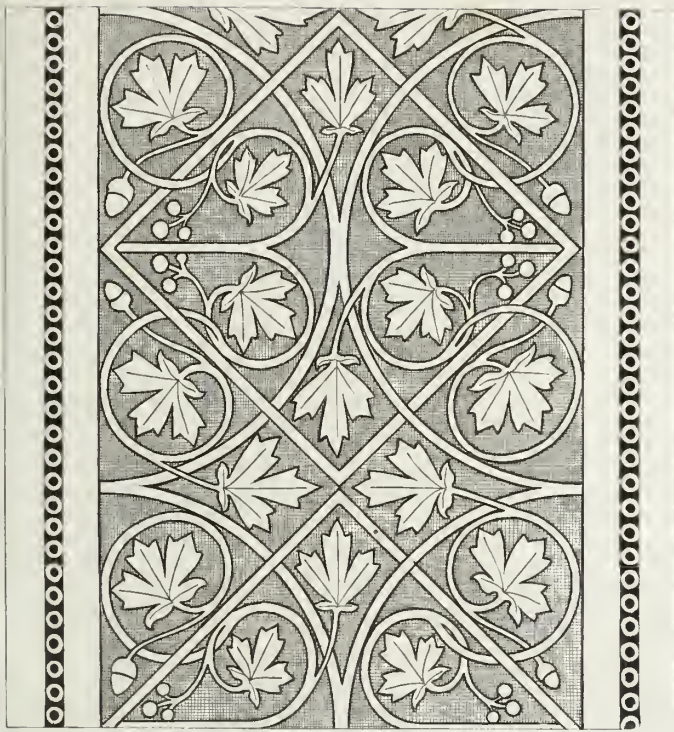




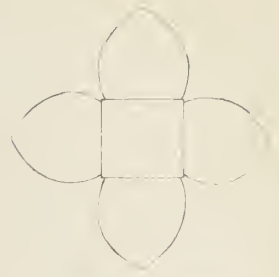
TAINED GLASS

From St. Andrew's Church, Norwich, 14th Century









STAINED GLASS

DESIGNED BY MISS MARY H. B. ...











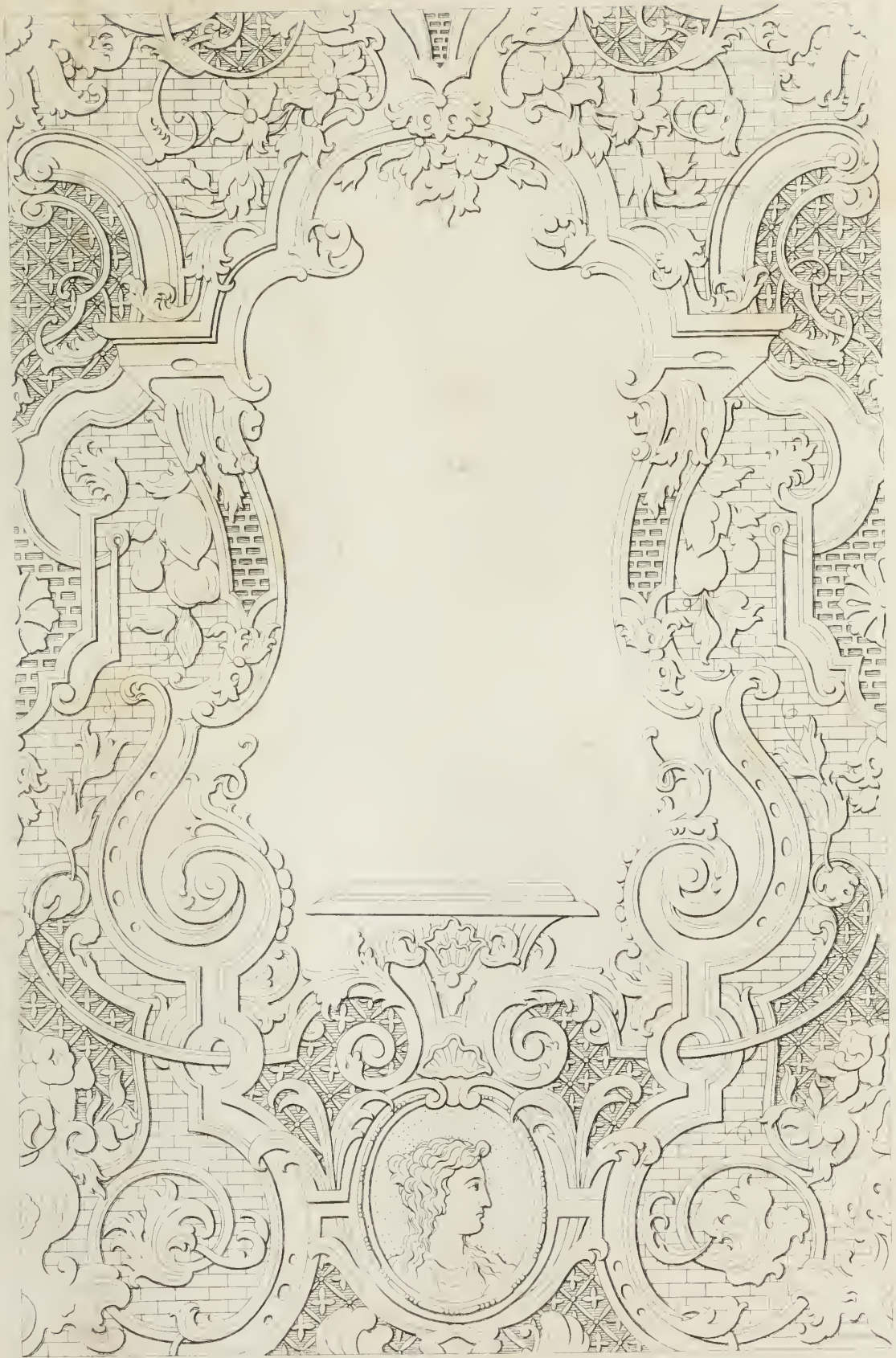
Fig. 1. The same as Fig. 1.  
The same as Fig. 1.





PLATE I  
CLASSICAL ARCHITECTURE











PAINTED TILES.

FROM THE CHAPTER HOUSE, WESTMINSTER.

ONE-THIRD FULL SIZE.









SIXTEEN

From the collection of the Earl of Arundel



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1.

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3.

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4.

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The Work now in course of publication by Mr. Shaw is intended not only to embrace the dresses of all classes, but will give also the implements, the vessels, utensils, and the furniture and decorations of their habitations; so that not only the figures, but all the accessories may be strictly in accordance; a point which has been but little attended to, partly from the difficulty which has always existed in procuring examples that were strictly coeval with each other. Yet this perfect accordance is absolutely necessary to the perfection of an historical picture, or scenic representation.

The plates in the "Dresses and Decorations" will be copied with care and fidelity from illuminated MSS. preserved in public and private libraries in England and in foreign countries; from sculpture, from paintings, from enamels, from stained glass, and, in fact, from every source capable of illustrating a subject so interesting. The explanatory letter-press will be profusely decorated with those subjects in which colour is of less importance than form; these will be very carefully printed from wood, and arranged in such a manner as to form rich marginal embellishments.

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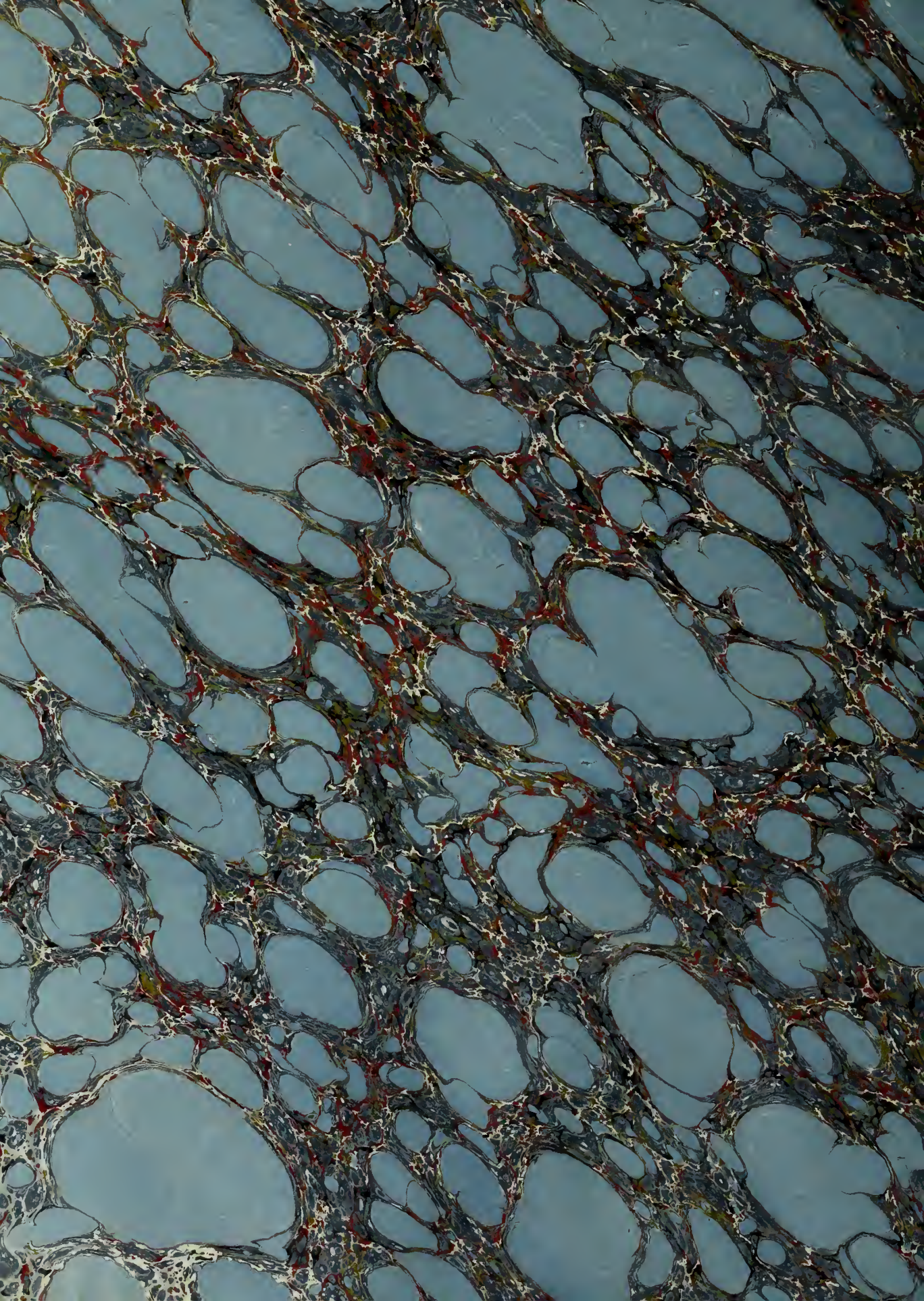















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