



THE
ENCYCLOPÆDIA OF ORNAMENT

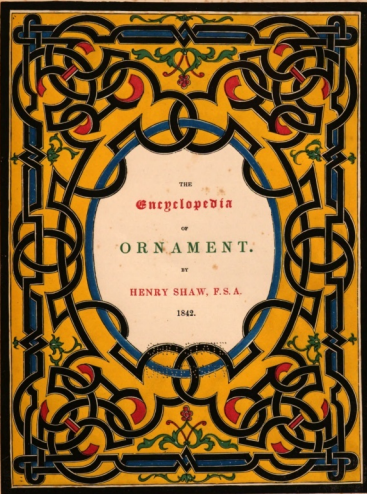
BY HENRY SHAW, F.S.A.

LONDON
WILLIAM PICKERING
1942

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

PHYSICS DEPARTMENT
5712 S. DICKINSON ST.
CHICAGO, ILL. 60637

The title page is framed by a complex, ornate border. The border consists of a yellow background with a black and blue interlocking knotwork pattern. Small red and green floral motifs are interspersed within the knotwork. The text is centered within a white oval shape defined by the knotwork.

THE
Encyclopedia
OF
ORNAMENT.

BY
HENRY SHAW, F. S. A.

1842.

NK 1510X
352

OHIO STATE
UNIVERSITY

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 I. The Title, taken from a binding in the possession of George Lacy, Esq. of Charlcoote, Warwickshire.
2. *Aste-pedionas*, 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 vessels displayed on the side-boards of the gentry in the 16th century.
 14. Drapery from a Picture of the Virgin and Child by Cino da Conegliano, in the Louvre at Paris.
 15. Ewer, from the Collection of Mr. Frison, Languedoc.
 16. A Finial, from Lincoln Cathedral.
 17. A Frazee, from a Drawing in the British Museum.
 - 18-19. Designs by Hans Holbein for Goldenmiths' 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 Notre 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.

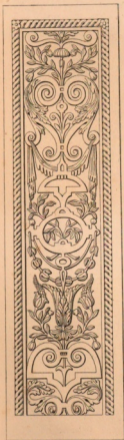
- PLATE 26. Needlework from the tester of a bed at Levens Hall, Westmoreland, the seat of the Hon. Col. F. G. Howard.
27. Wall Ornament on the Tomb of Ibrahim Aga, at Cairo.
28. Ornament from the soffit of an arch in the Gallilee of Durham Cathedral.
29. Ornaments in stone from Southwell Church and Furness Abbey.
30. Ornamental Tracery from the Abbey of Jumièges 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. Willemet, 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 1473.
41. From a painted Screen in Westwood 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 Willemet, 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 Altemberg, 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 1800.



ALFRED W. BISHOP, N.Y.





ARABESQUE ON THE LINING OF A DOOR.

Engraving of Heideberg







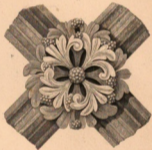
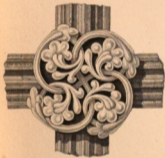
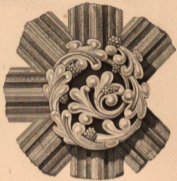
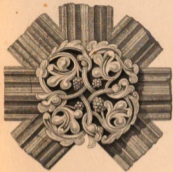
Page



COVER OF BOOK.
Page 104.



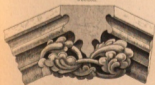
Page



Section at A. A.



Section.



Nº 123 From Southwell Church, Nottinghamshire.

Nº 4. From the passage leading out of the Cloisters

Chapter House Westminster Abbey.

Original from

Digitized by Google

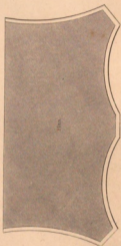
THE OHIO STATE UNIVERSITY



Elide.



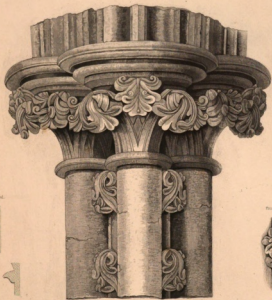
From the Temple of Eleusis, at Athens.



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

From the Temple of Eleusis, at Athens.

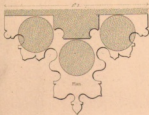
Show the latter part of the 12th Century



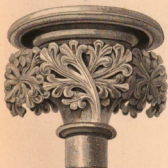
Mouldings of the Capital



Front of the Towers



From the Lady Chapel, Lincoln Cathedral.



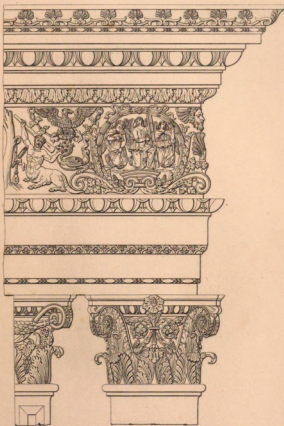
Sketches
of Capitals.



ST 1, from Lincoln Cathedral. 243, from the Library

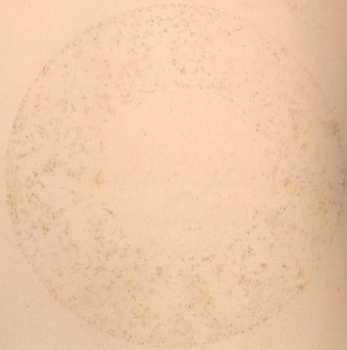
in Chapter Room, Southwell Church, Notts.

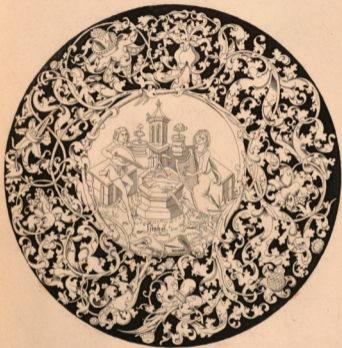
Drawn by Henry Stone



CAPITALS AND ENTABLATURE IN MARBLE.

from the Facade of the Certosa di Pavia.





From an Engraving by Israel Van Mecken: Born Died 1803.

Date 1570.



SAME SIZE AS THE ORIGINAL IN METAL.

From the Collection of The Wilbourn F.S.A.

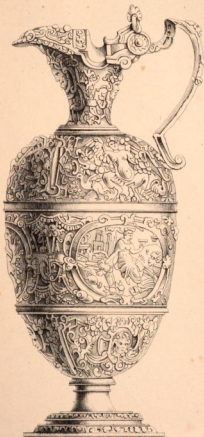
Drawn & Engraved by Henry May



DRAPERY.

From a Portrait in the Louvre.

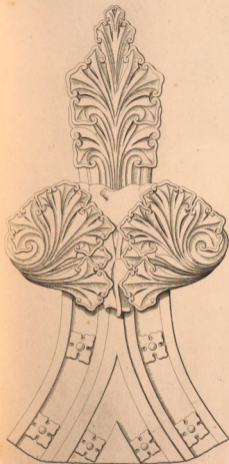
From the beginning of the 17th Century



AN ARGENT, 1680

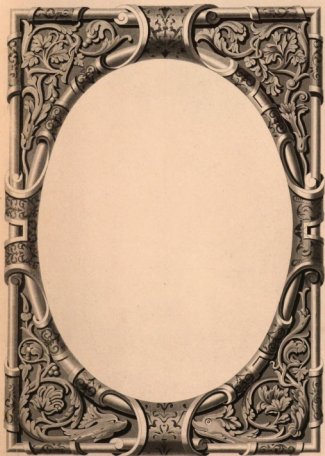
EWER.

From the Collection of Messrs. Trasson Langsdoe



A PINIAL.

From Lincoln Cathedral.



FROM A DRAWING

IN A M.S. IN THE BRITISH MUSEUM.

DESIGNED BY H. D. 42.

Digitized by Google

Original from

THE OHIO STATE UNIVERSITY



DESIGNS FOR GOLDSMITHS WORK.

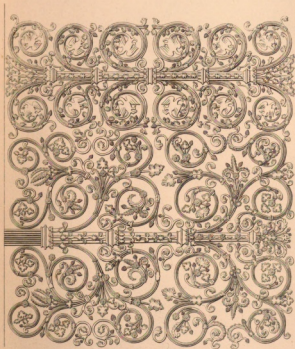
by Hans Selwein.



DESIGNS FOR GOLDSMITHS WORK.

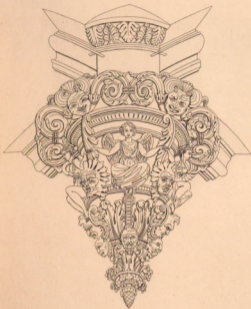
by Hans Holten.





IRON WORK.

From the Door of M. de la Roche, Colmar, France.

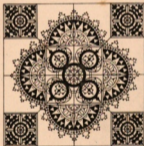
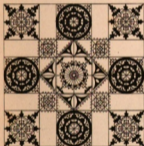
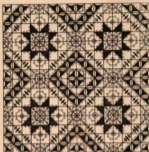
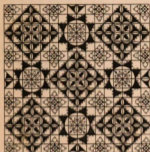


KEY STONE & ORNAMENTS

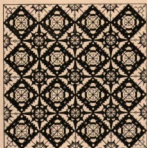
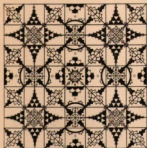
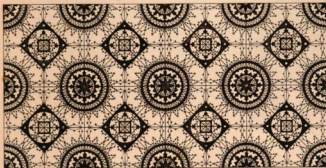
found a Capital in the Church of

Rue de Larche, Rouen.



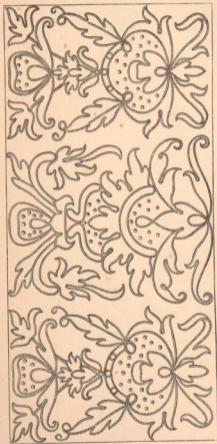






ANCIENT LACE WORK.

About 1450.



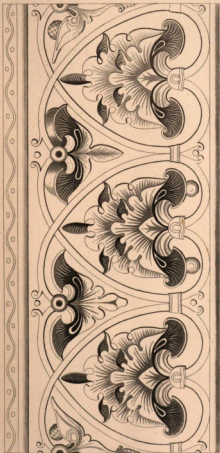
WIKIKOMBE.





WALL ORNAMENT



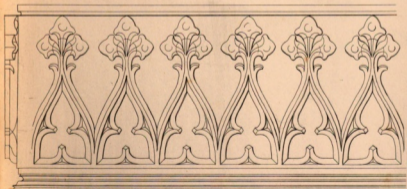


ORNAMENT.

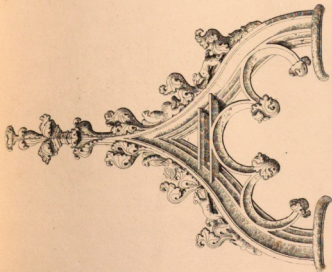
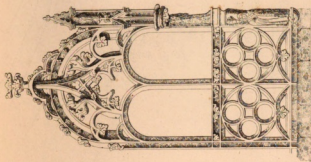
From the *Album of Designs*
Cathedral.

From the end of the 19th century.

Date, the beginning of the 13th century



N^o 1. from Southwell Church — 2. from Farnley Abbey



FROM THE ABBEY OF JURISONS.

in Normandy.

From the lower part of the 12th century.



Designs for wood of the 13th Century



Designs for wood of the 13th Century



Ornaments on the Box containing the Seal of the
Royal Hospital of St. Catherine, Regent's Park



ORNAMENTS ON AN ANCIENT CHAIR.

in St. Mary's Bell, Coventry

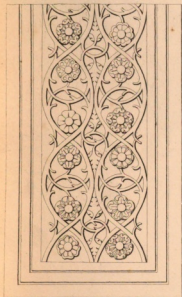
from the bottom part of the 17th Century



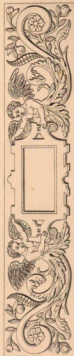
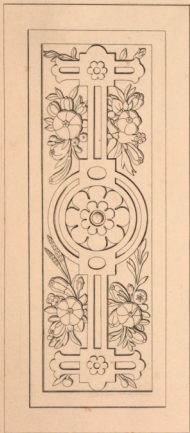
ORNAMENTS CARVED IN WOOD.

N^o 1 & 7 from Silberstein.

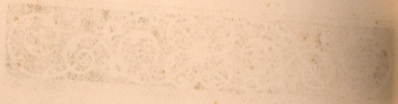
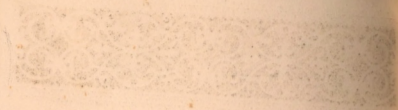
1 & 4 from Salzwedel.



CARVINGS IN WOOD.



ORNAMENTS.
From the Palace of Westminster.
1850.



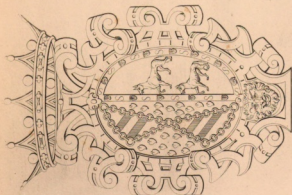


N^o 1 & 2 From the Monuments of Sophia & Maria,

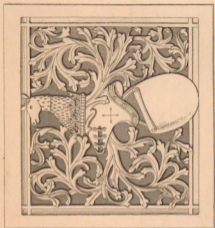
Daughters of James Ist who Died in 1604 & 1607

N^o 3 From the Monument of the Counts of Oxford and Family

Date 1569. All in Westminster Abbey.



ORNAMENTS.
of the beginning of the 17th Century.



HERALDIC PANELS.

In the possession of The^s Wiltonet, F. S. A.



FANES IN MARBLE.

From the Frieze of the Capricorn in Berlin.

Reproduced by permission of the Trustees of the British Museum.

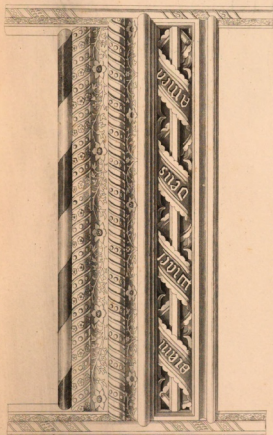
Date, 1472.



FROM AN EARLY GERMAN PICTURE.



SCOTT'S BANNER VERMONT PA 1857

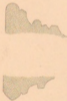
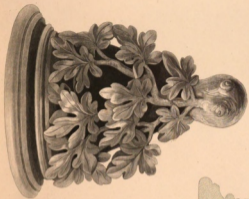


FROM A PAINTED OAK SCREEN.

In Weymouth Church, Norfolk.

From the Engraving of the 17th Century.

W. G. G. 1841.

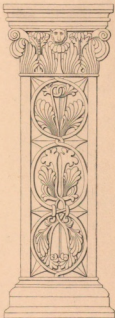
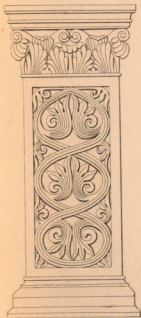


Exhibition of Manufactures

P E N D A N T S .

From the Philadelphia Exposition

1876



THREE SIDES OF A PILASTER.

In the Church of St. Dunstons at Ab. in Province.



DESIGNS FOR PLATE.

by Van Sandt.

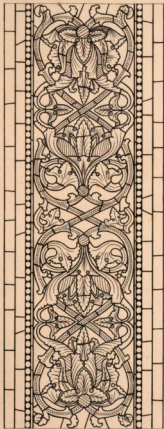




BORDER OF STAINED GLASS

In the Royal Abbey
of St Denis, near Paris.

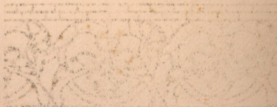
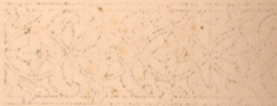
Date towards the
end of the 12th Century



STAINED GLASS,

of the 19th Century

In the Museum of T. W. Higginbotham, Inc., U.S.A.

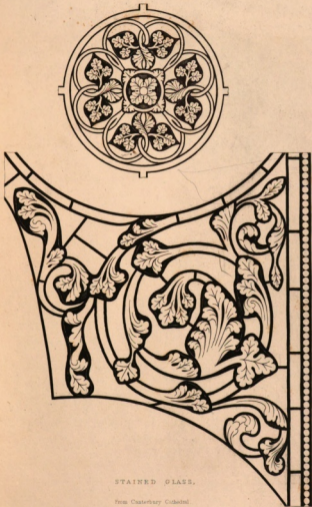




STAINED GLASS.

From Canterbury Cathedral.





STAINED GLASS.

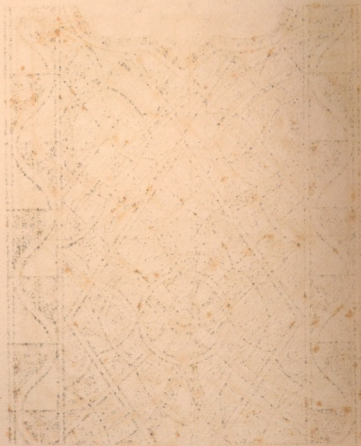
From Coasterbury Cathedral.

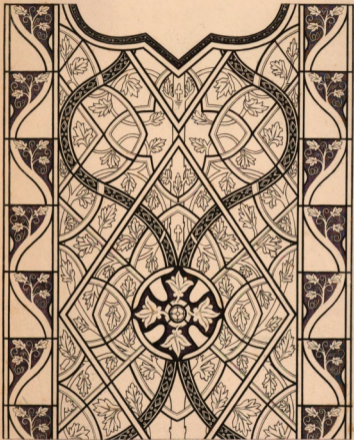
From the lower part of the 12th Century.





STAINED GLASS.

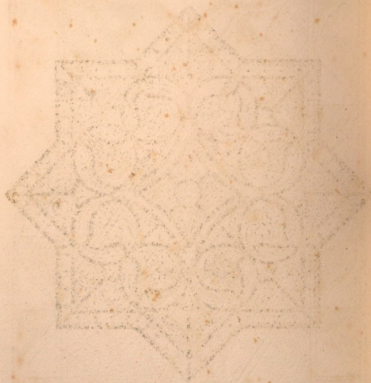


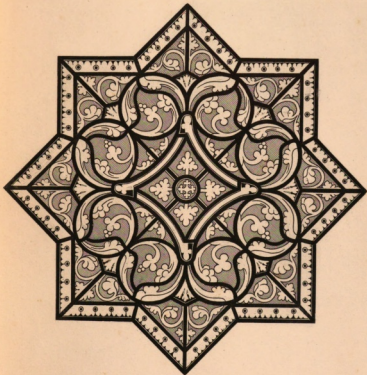


STAINED GLASS.

From the Chapter House of York Cathedral.

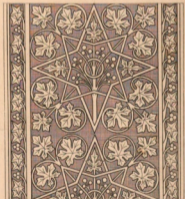
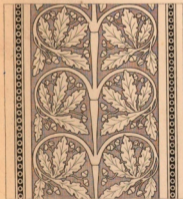
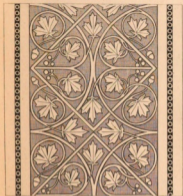
Pl. 1207.





STAINED GLASS.

From Southwell Church, Nottinghamshire.



STAINED GLASS.

From the Church at Altonburg, near Cologne.

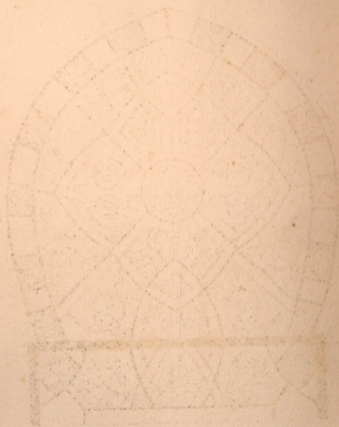
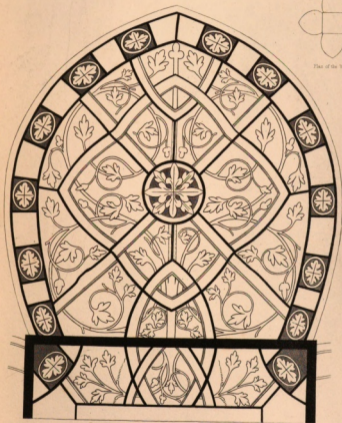


Plate the 10th Group.



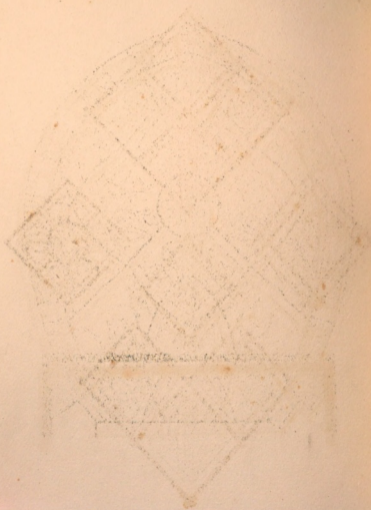
Plan of the Window.

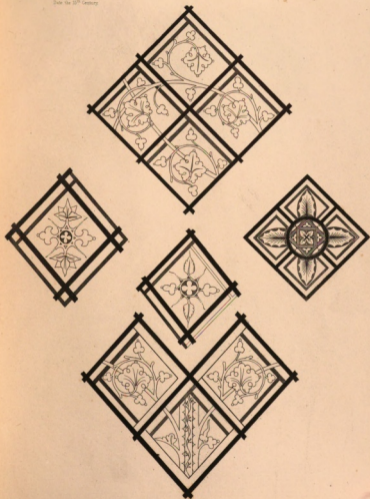


• STAINED GLASS.

From the Society of the Cathedral of Orleans.

2.15m.





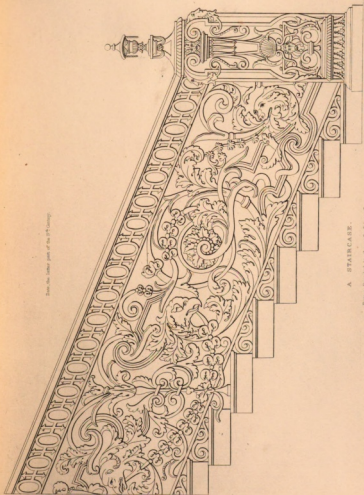
Date about the middle of 18th Century



N^o 1. Fine Stained Cloth.

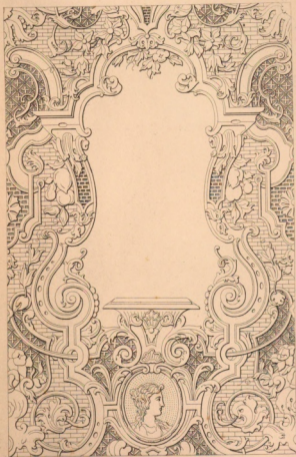
N^o 2. A Design for Needle work.

From the interior part of the 17th Century.



A STAIRCASE.

From a drawing in the possession of
C. J. Richardson Esq^r Arch^t.



A DESIGN FOR TAPESTRY.

From a Drawing in the possession of
C. J. Richardson, Esq. Arch.

Date, the 13th Century.



PAINTED TILES.

FROM THE CHAPTER HOUSE, WESTMINSTER.
100-10000 1000 1000.





PAINTED TILES.

From Great Malvern Church, Worcestershire.





PAINTED TILE 6.

St. O' Malen's Church, Worcester.

From the series published by the J. P. Getty

*Left hand
And etc*

1
2
3
4
5
6
7
8
9
10

WORKS BY MR. SHAW.

1.

Illuminated Ornaments,

SELECTED FROM MANUSCRIPTS AND EARLY PRINTED BOOKS
OF THE MIDDLE AGES,

CAREFULLY COLOURED FROM THE ORIGINALS, WITH DESCRIPTIONS

BY SIR FREDERICK MADDEN, K. H.

In One Volume 4to. 5*l.* 5*s.* or on LARGE PAPER, highly finished with opaque colours, and heightened with gold, Imperial 4to. 10*l.* 10*s.*

"The design of this work is unique, and its execution beautiful. The elaborate richness of decoration, and splendour of the combinations of colour and blazonry, which render illuminated initials so curious and valuable, afford many useful hints for embellishment, both in colour and design."—*Spectator*.

2.

Specimens of Ancient Furniture,

DRAWN FROM EXISTING AUTHORITIES, WITH DESCRIPTIONS

BY SIR SAMUEL R. MEYRICK, K. H.

In One Volume containing 75 Plates, medium 4to. plain, 2*l.* 2*s.* with numerous coloured Plates, 4*l.* 4*s.* or on imperial 4to. the whole of the Plates coloured, price 10*l.* 10*s.*

"Mr. Shaw's *Specimens of Ancient Furniture* is another most interesting and original work, gratifying at once to the antiquary, who regards them from their associations; to the virtuoso, who furnishes his mansion à la mode antique; and to the historical painter, who aims at accuracy of detail."—*Gentleman's Magazine*, Jan. 1834.

3.

Specimens of the Details of Elizabethan Architecture.

In One Volume 4to. containing 60 Plates, price 3*l.* 3*s.*, or Imperial 4to. INDIA PAPER, price 6*l.* 6*s.*

"The great accuracy of Mr. Shaw's pencil stamps the highest value upon this work."

Gentleman's Magazine, April, 1835.

4.

Specimens of Ornamental Metal Work.

With 50 Plates, 4to. price 2*l.* 2*s.*

TO BE COMPLETED IN TWENTY-FOUR PARTS.

*Just Published, PARTS I. to XXI., Price 6s. each, of***Dresses and Decorations of the Middle Ages,**

FROM THE SEVENTH TO THE SEVENTEENTH CENTURY.

THE increasing attention which is now given to the costume of early times, in all departments of art throughout Europe, renders it absolutely necessary that the most scrupulous fidelity should be manifested in any Work now published on the subject.

The imperfect representations by Montfaucon were improved on by Strutt, and more recently by Willemin; but even the last publication cannot be strictly depended on. It is only in the beautiful work on "Monumental Effigies," by the late Charles Stothard, that every thing has been done, as far as he was permitted to carry it, which fidelity and taste could affect. This series, however, became, from the unfortunate death of the artist, unequally terminated, and much more scanty than it ought to have been, even on the limited branch of art shown in sepulchral figures. In this, if it had been fully carried out, we could only have seen the monarch, the noble, the dignified ecclesiastic, or the distinguished warrior, and the females of the same high classes; the merchant, the priest, the artisan, and the other lower grades of mankind must have been wanting, as these were not perpetuated by sepulchral pomp. Their costume must have been gathered from other sources; and it is quite as requisite that the dresses of these ranks should be accurately given, as those of persons of a higher degree.

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.

It will be the object of the Author, as far as consistent with his general plan, to give such representations, or personages, as may be connected with historical events, as these will necessarily be highly interesting, as faithful and undoubted illustrations to Chaucer, Shakespeare, and others, whose writings contain allusions to the customs and manners of past ages.

The Work appears in Parts, at intervals of One Month, each Part contains Four Plates, with Letter-Press and Wood-Cuts. Price 6s. coloured. ON IMPERIAL QUARTO, the Prints highly finished in Imitation of the Original Drawings, heightened with Gold, in Parts containing Four Numbers, price 3l. of which Five Parts are published. The Sixth Part will complete the Work.

LONDON: PUBLISHED BY WILLIAM PICKERING, 177, PICCADILLY.

The Ohio State University



3 2435 01550 9624

OF
THE ENCYCLOPEDIA OF OHIO