

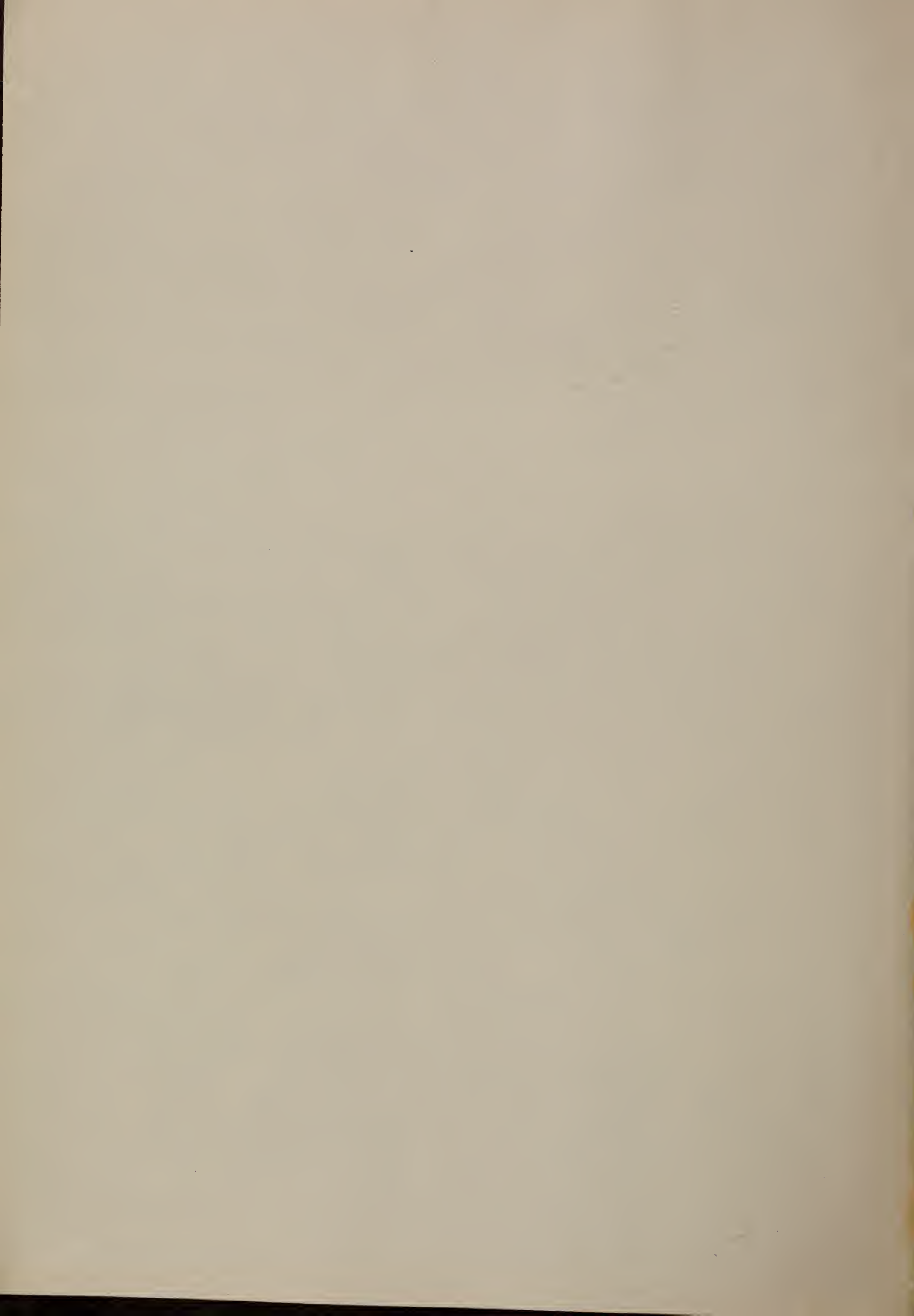


*The
Mary Ann Beinecke
Decorative Art
Collection*

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THE
ENCYCLOPÆDIA OF ORNAMENT

BY HENRY SHAW, F. S. A.

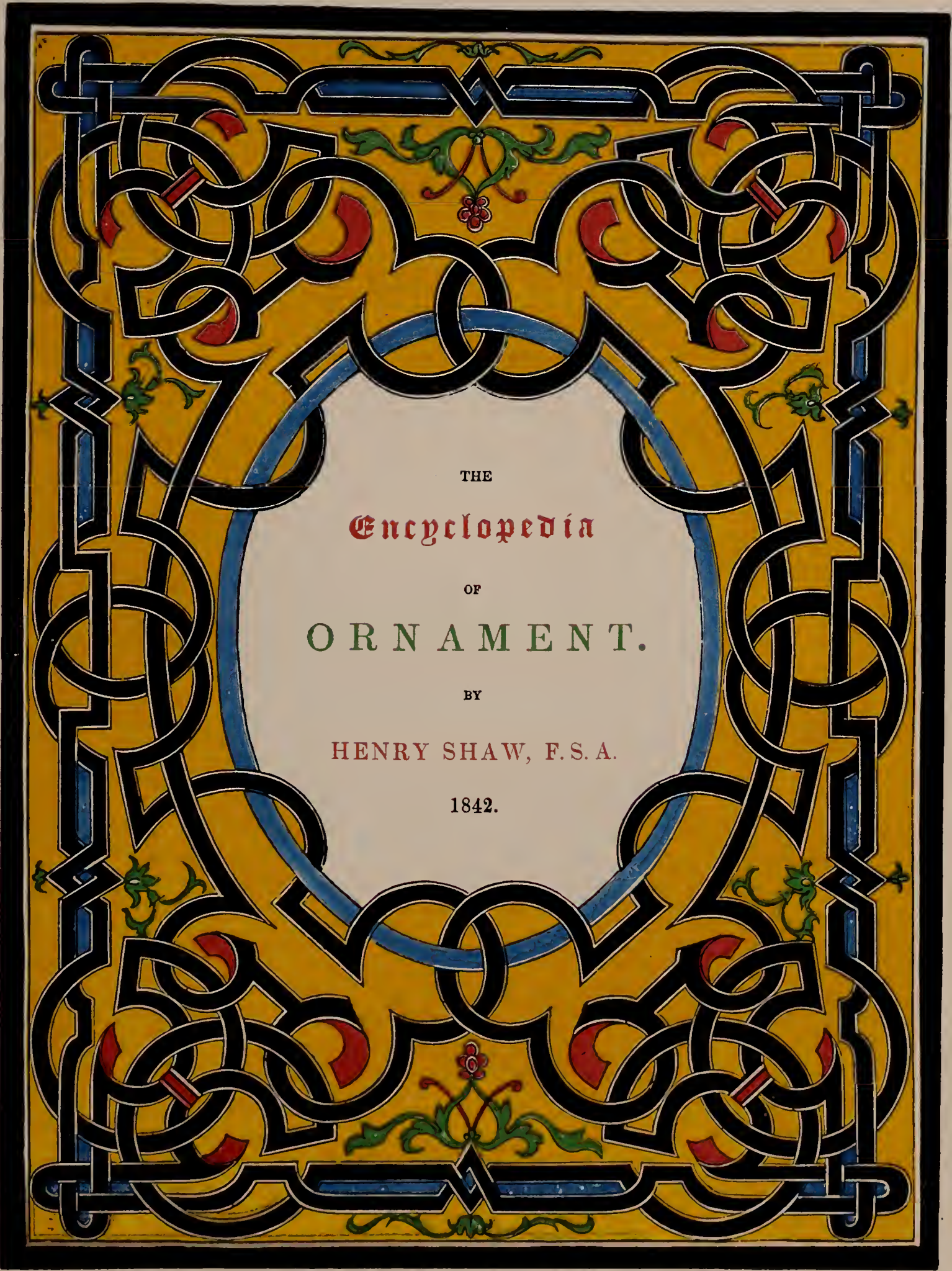
LONDON
WILLIAM PICKERING

1842









THE
Encyclopedia
OF
ORNAMENT.
BY
HENRY SHAW, F.S.A.
1842.

MAILED
C4
RARE BOOK



MAILED
C4
RARE BOOK

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-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.

- PLATE 26. Needlework from the tester of a bed at Levens Hall, Westmoreland, the seat of the Hon. Col. F. G. Howard.
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 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.
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 39. Panels in Marble, from the Façade of the Certosa di Pavia.
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 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.
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 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.

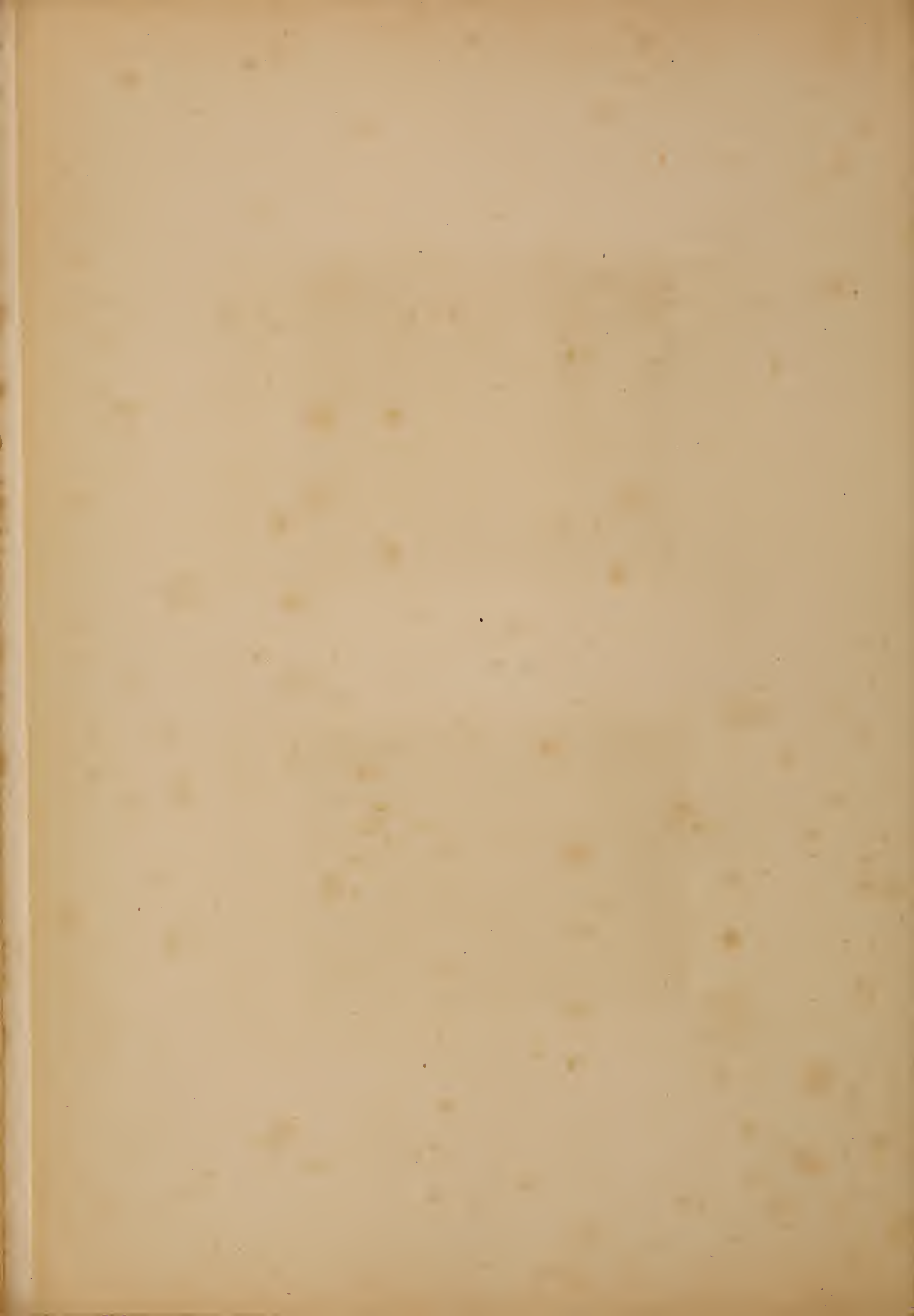


Date about 1500.



ANTE-PENDIUMS.





Date 1540



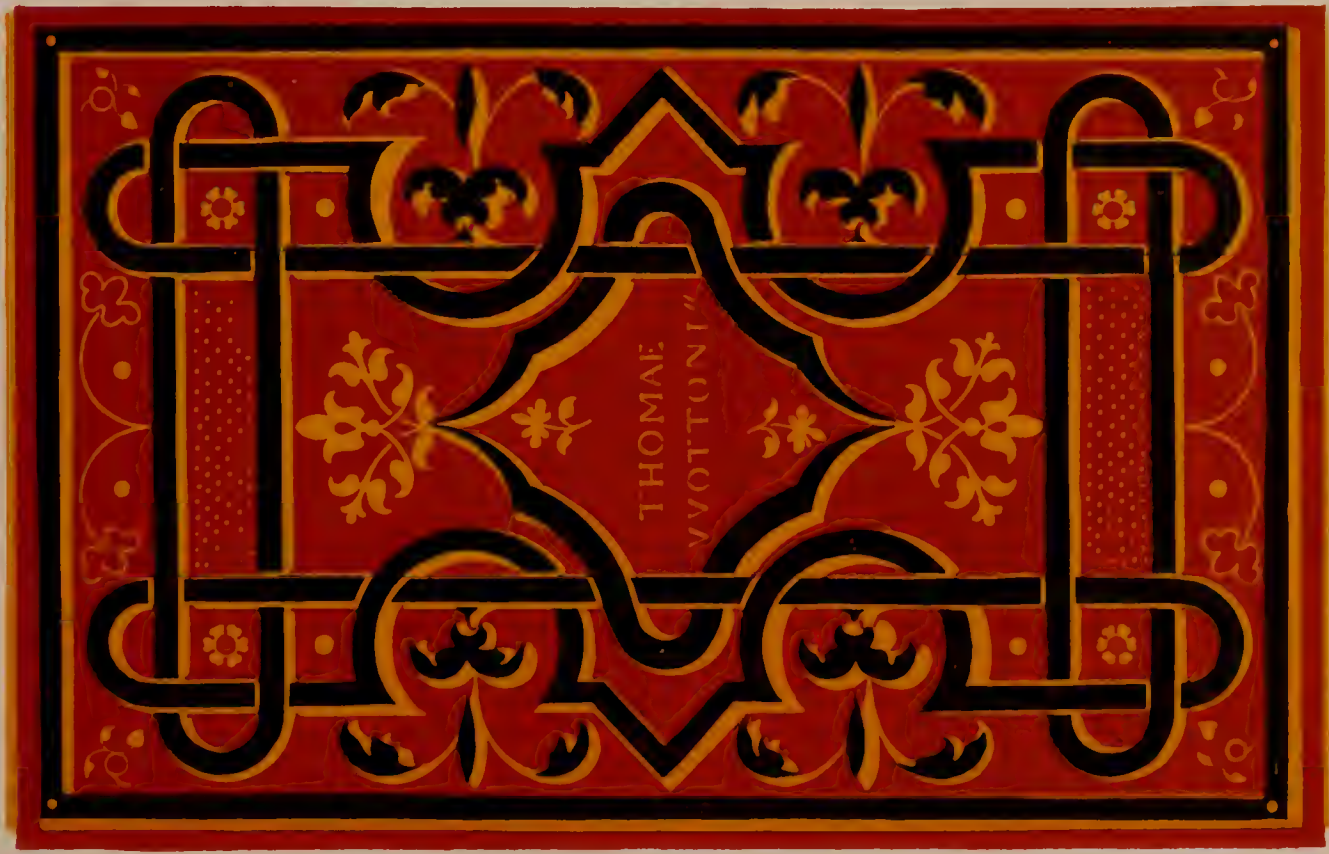
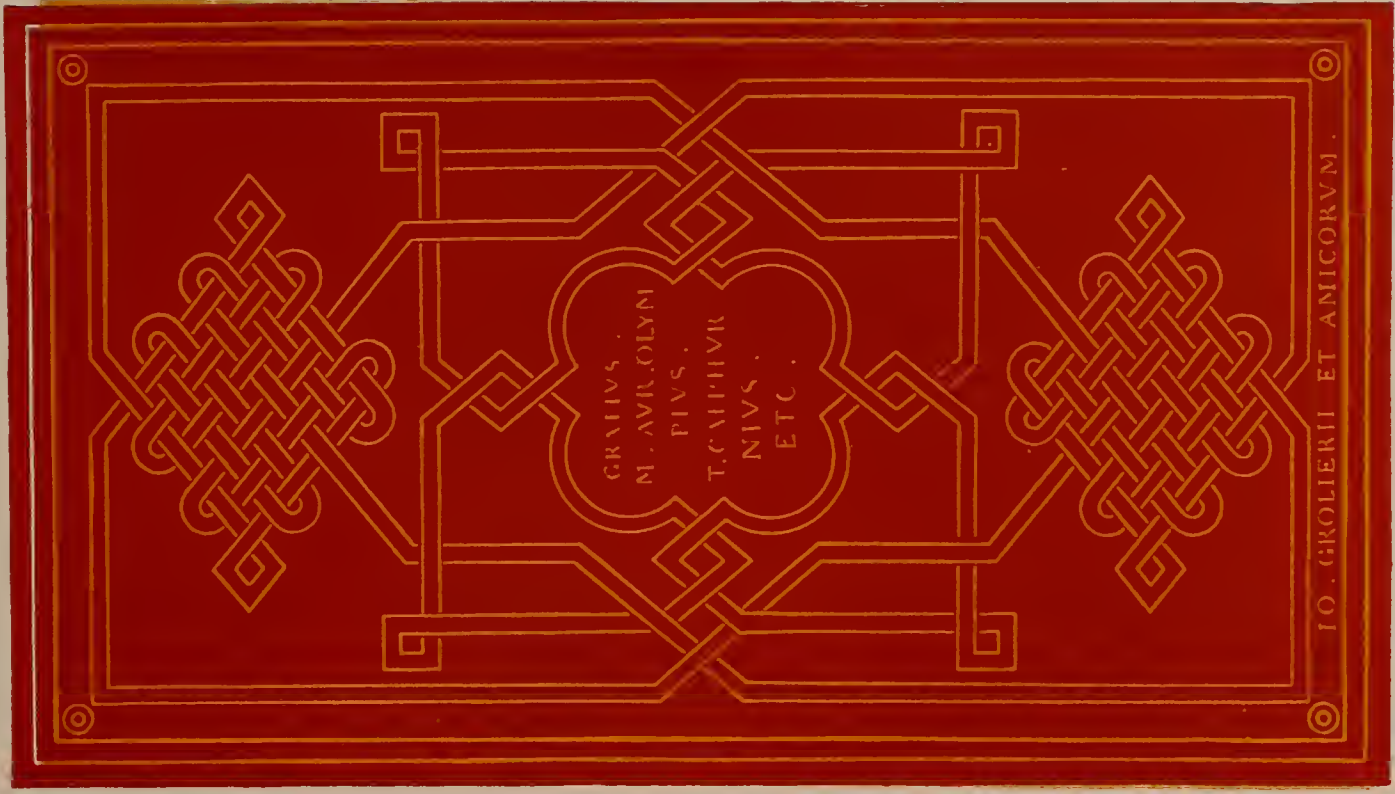
ARABESQUES ON THE LIONS OF S. PIERRE.

From a drawing by





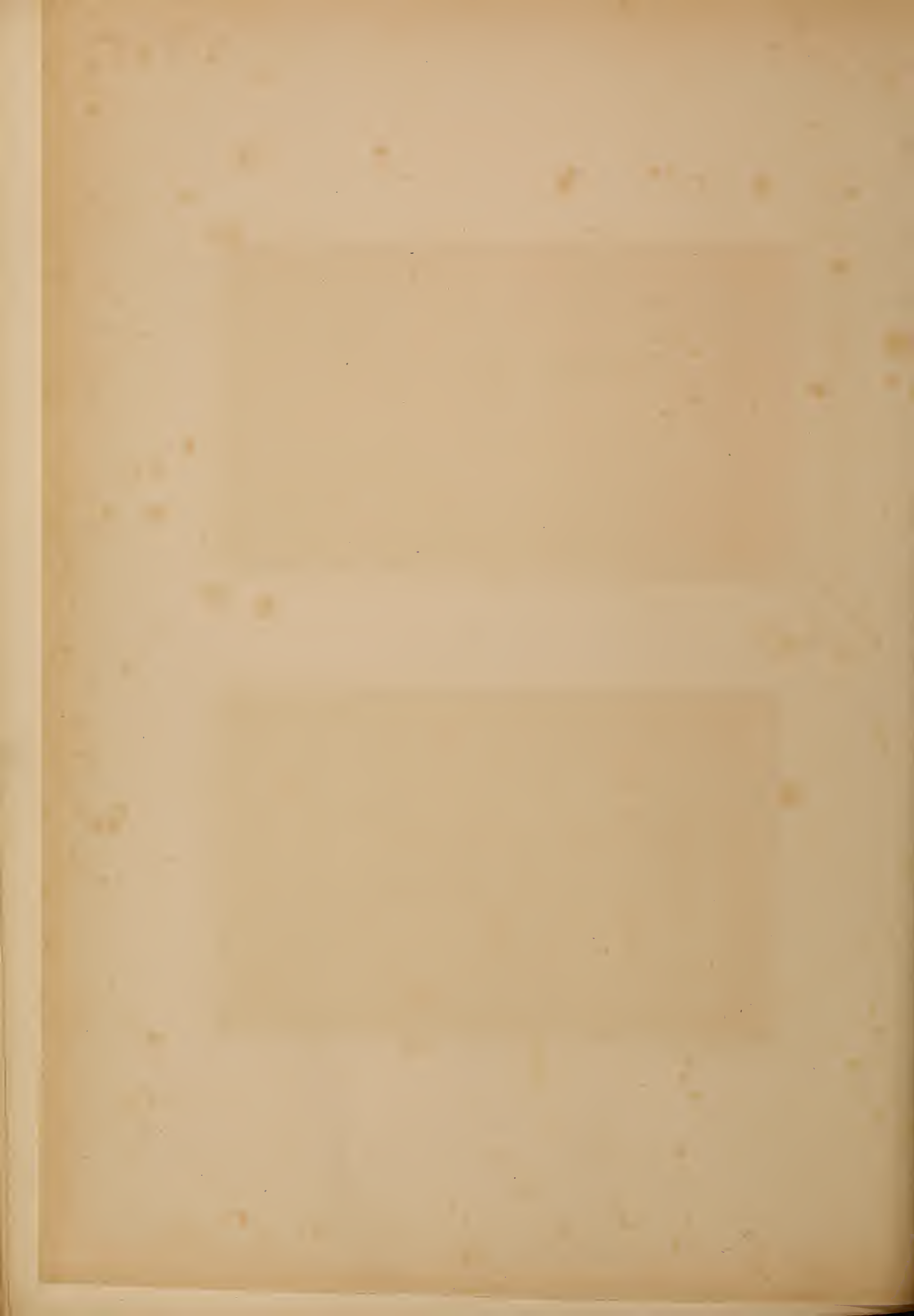
Date, 1534.



SPECIMENS OF BINDING.







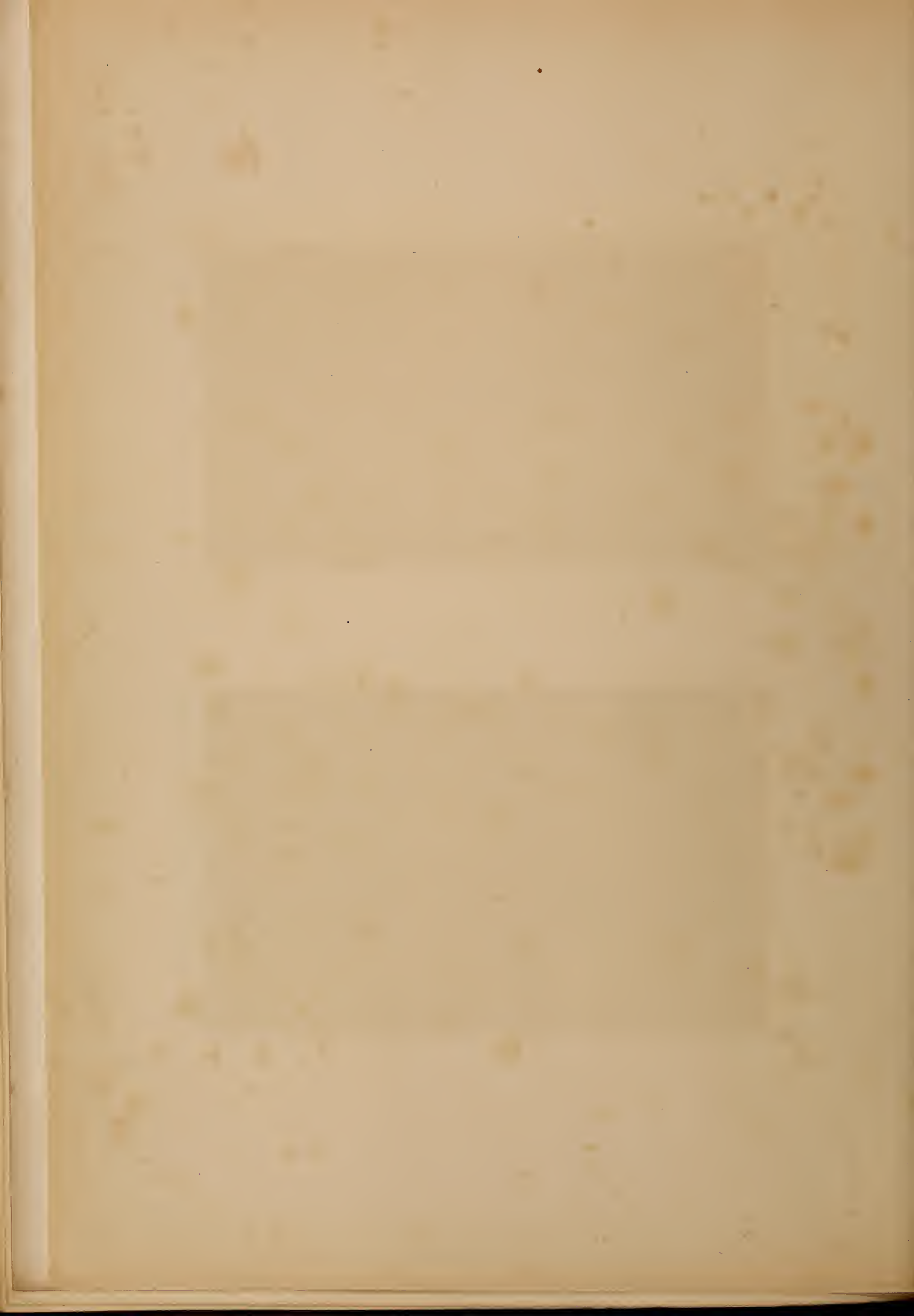
Date, 16th Century.



SPECIMENS OF PRINTING.









Front



СЛОВЕЦЪ О ПЪСЪКЪ
14

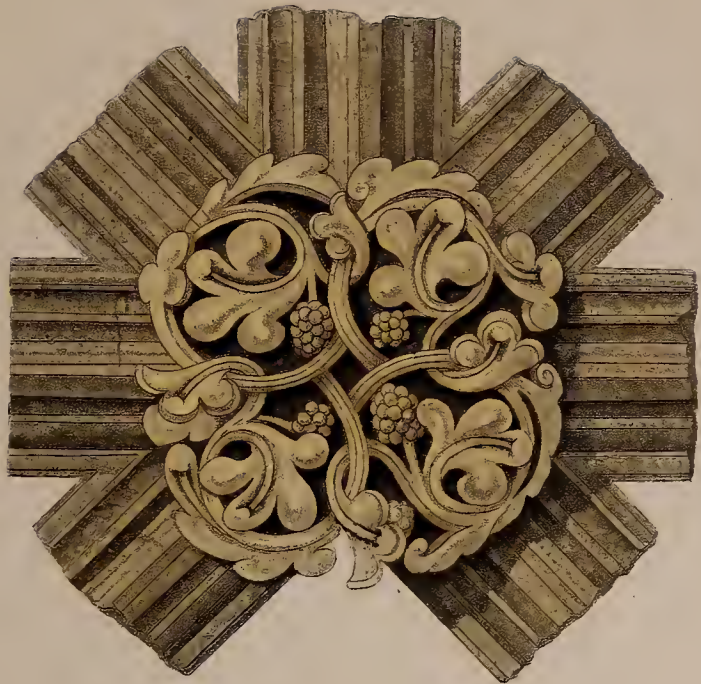








late the latter part of the 13th Century.



Section at A.A.



Section.



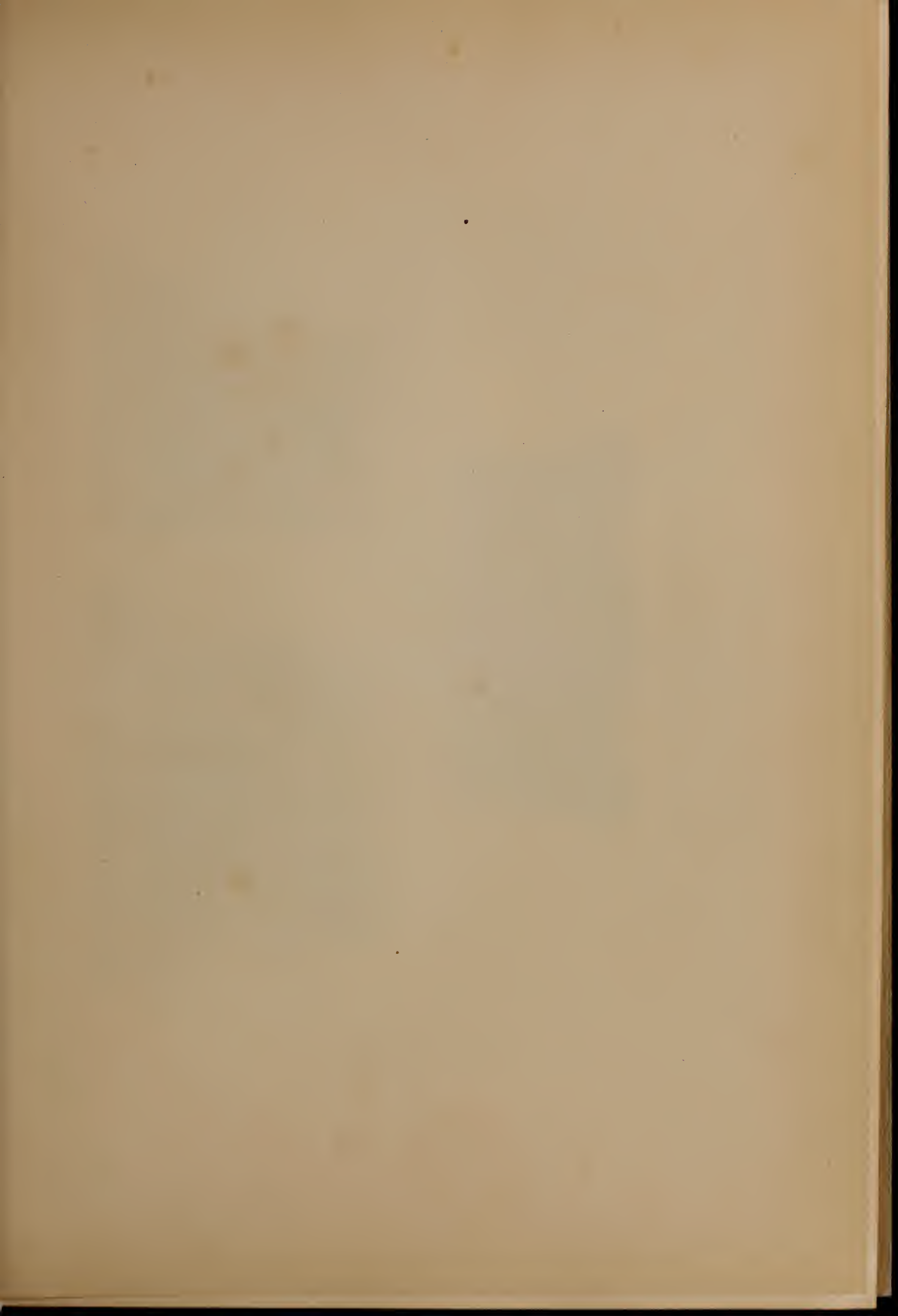
Fig. 3. From Southwell Church, Nottinghamshire.

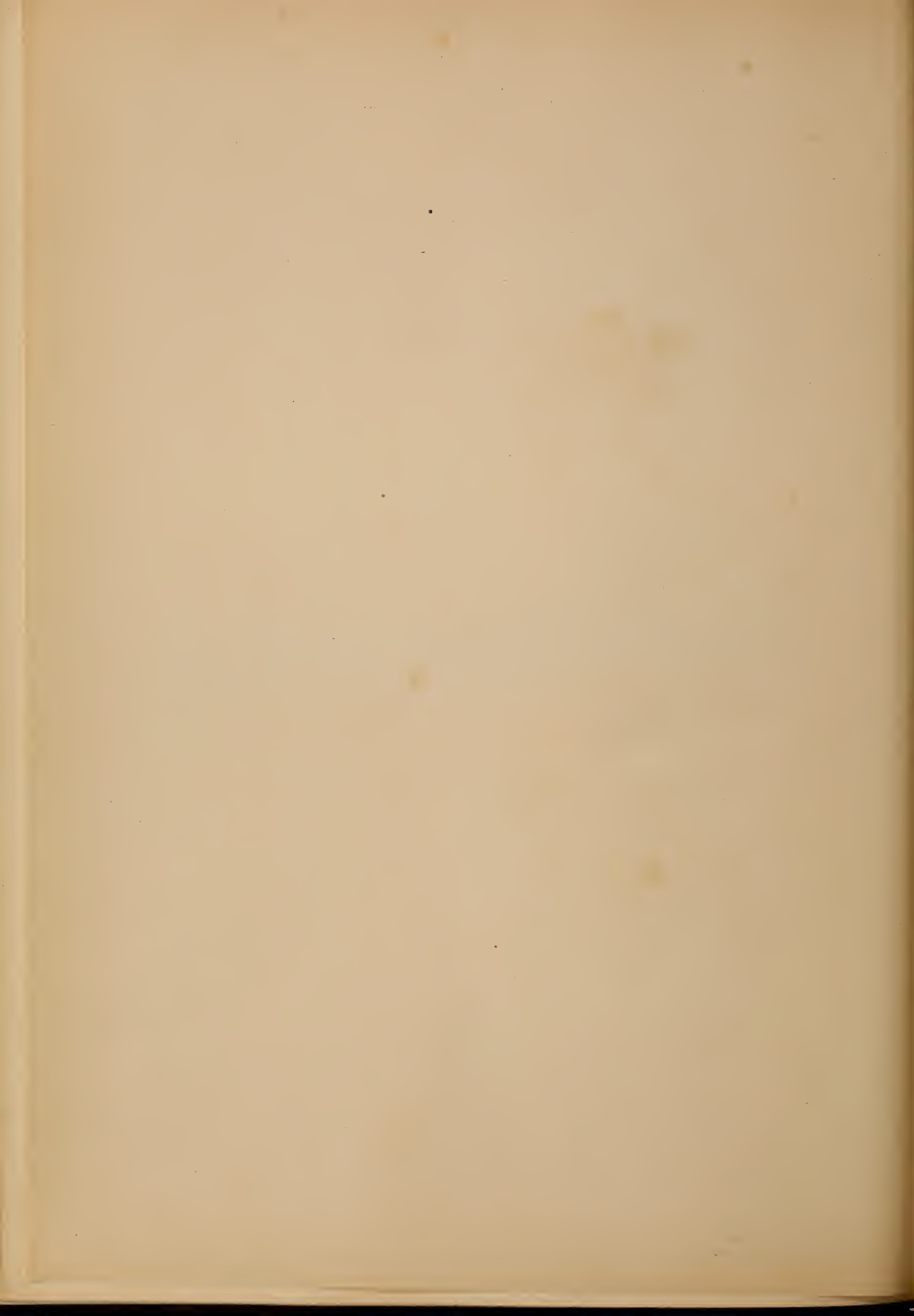
Fig. 4. From the pediment leading out of the Cloister

into the Chapter House, Westminster Abbey.

Engraved by J. G. Thompson.









front. scale 1 2

side

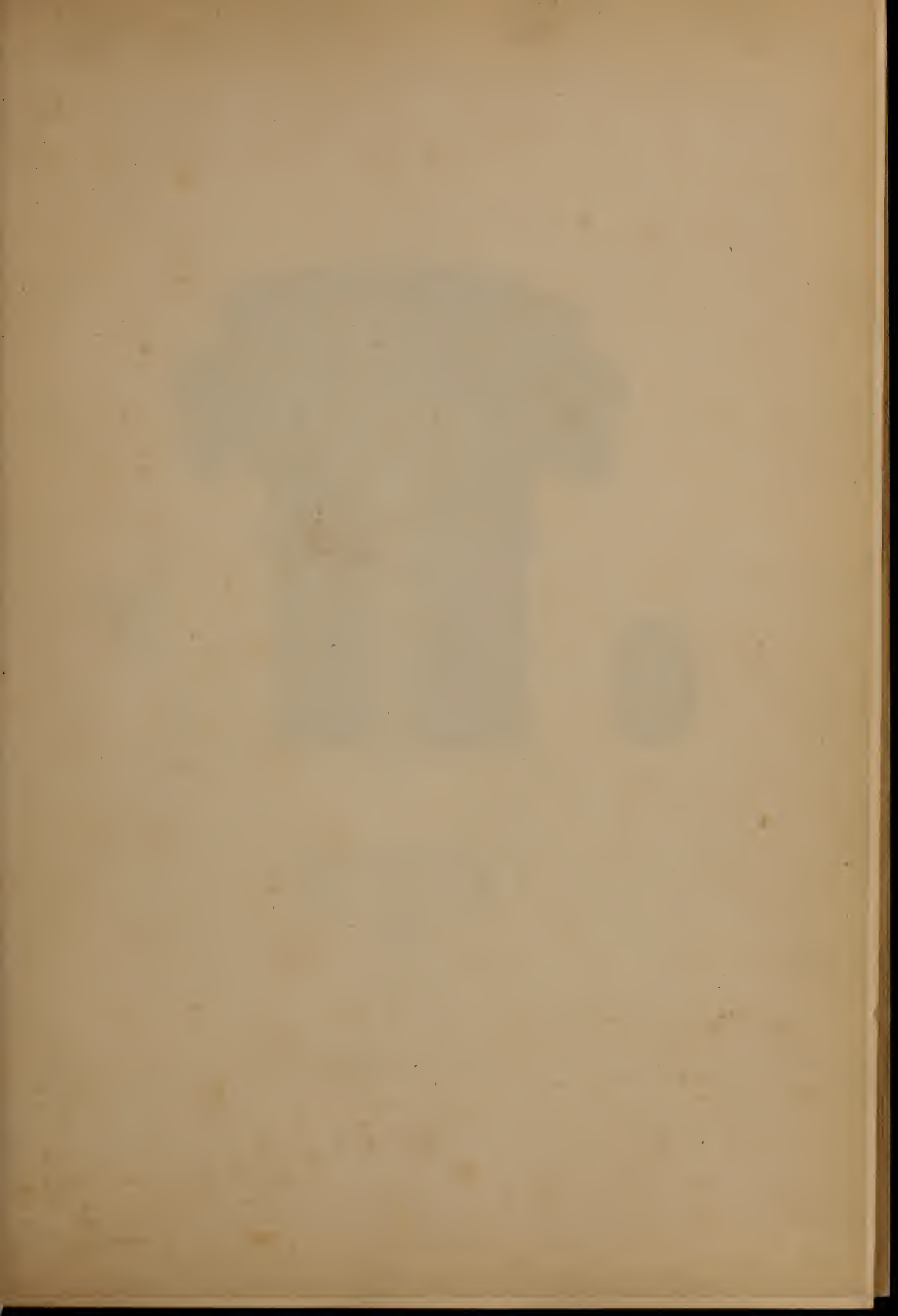


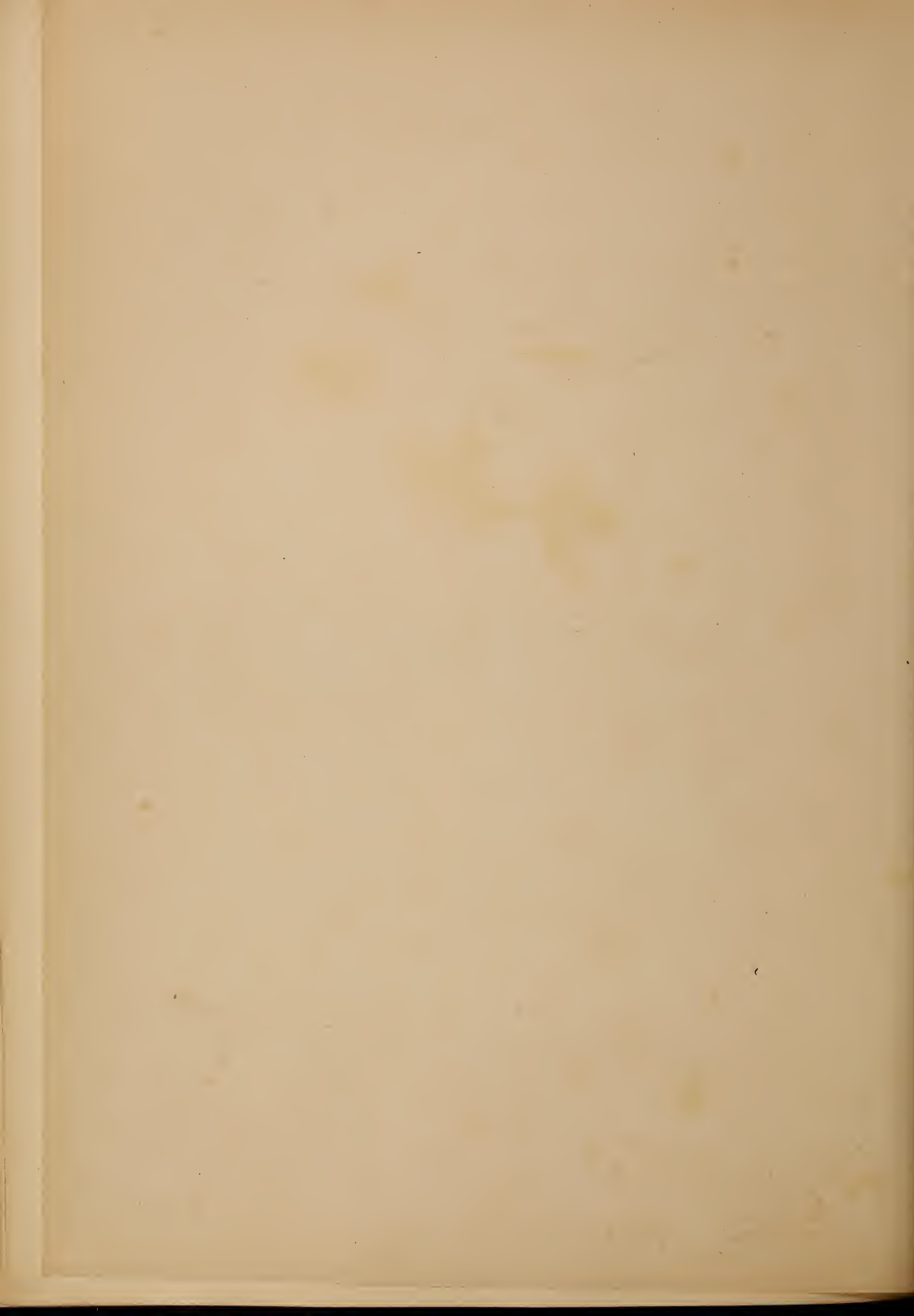
CAPITAL OF PILASTERS IN THE TEMPLE OF ELEUSIS, AT ATHENS.

Drawn & Engr'd by H. Shaw

Proof.



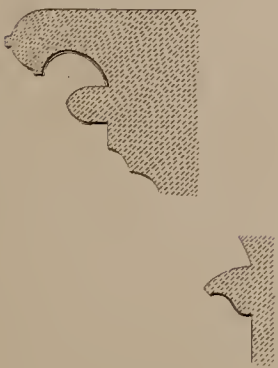




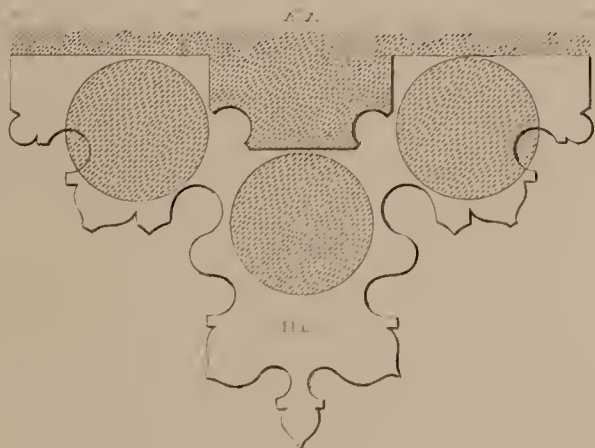
Date the latter part of the 13th Century



Mouldings of the Capital.

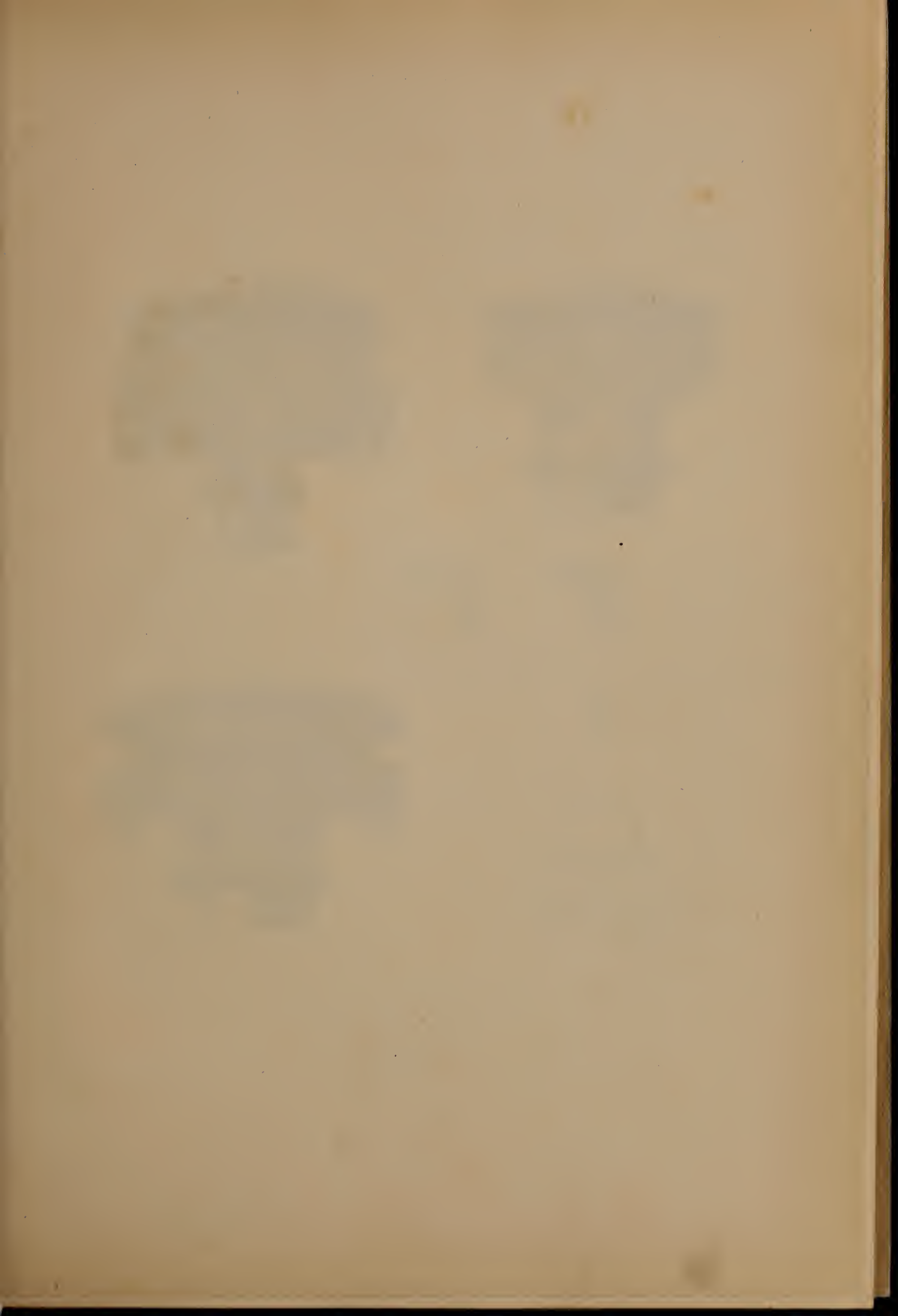


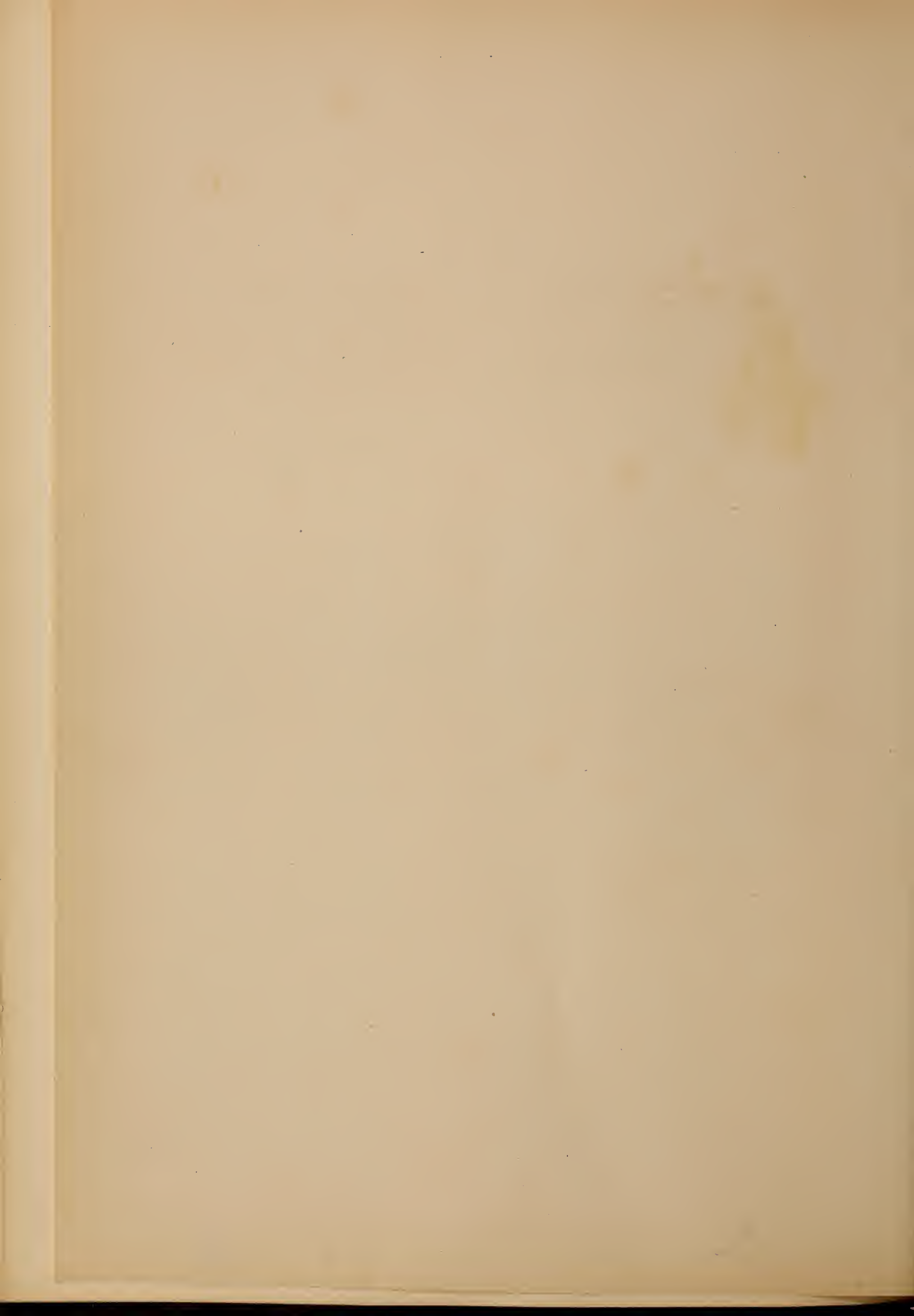
Leaf of the Flower.



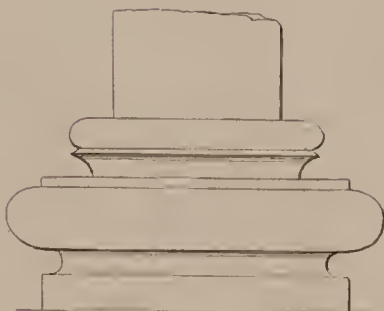
From the Choir Chapel, Lincoln Cathedral.







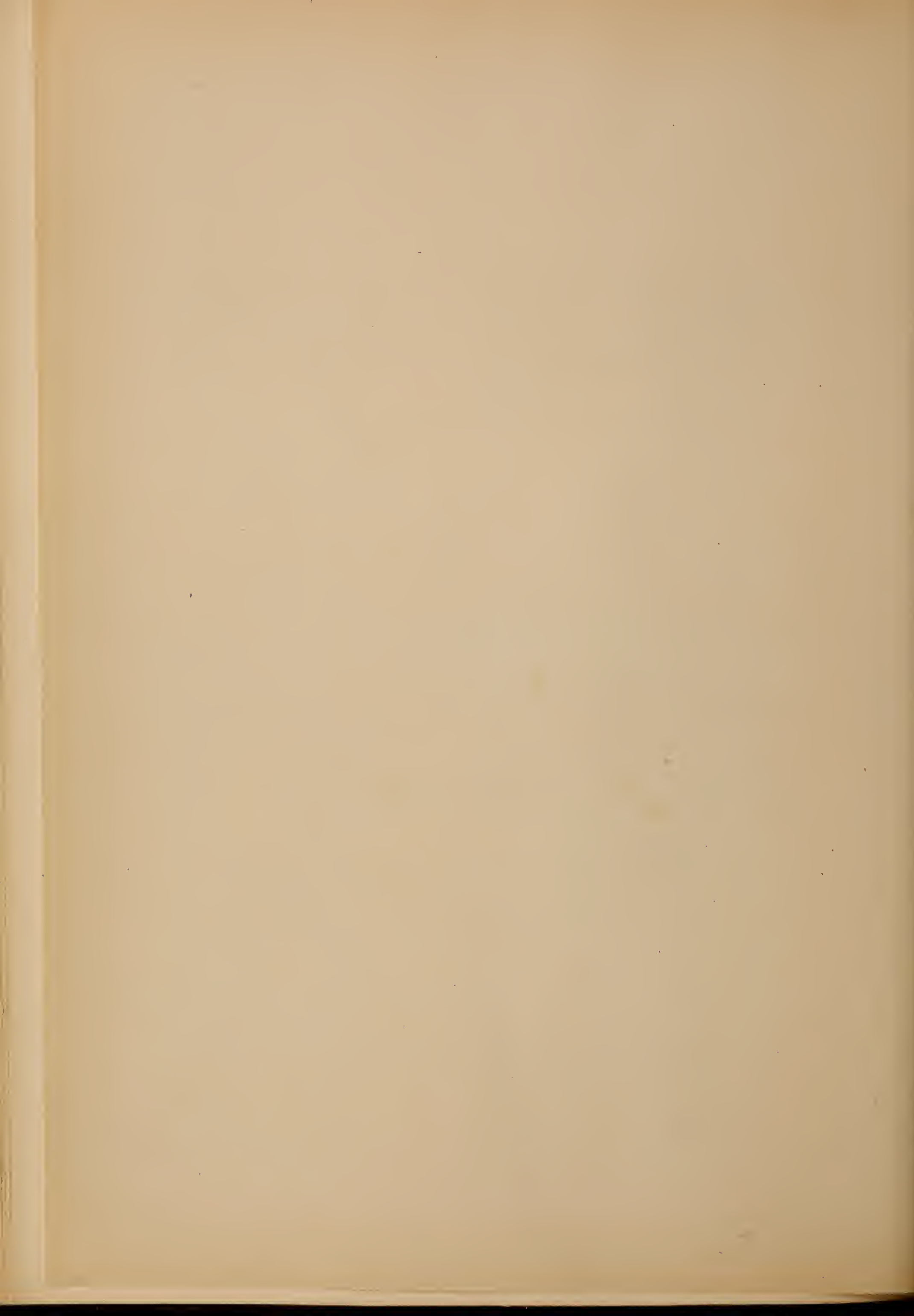
Date the latter part of the 13th Century.



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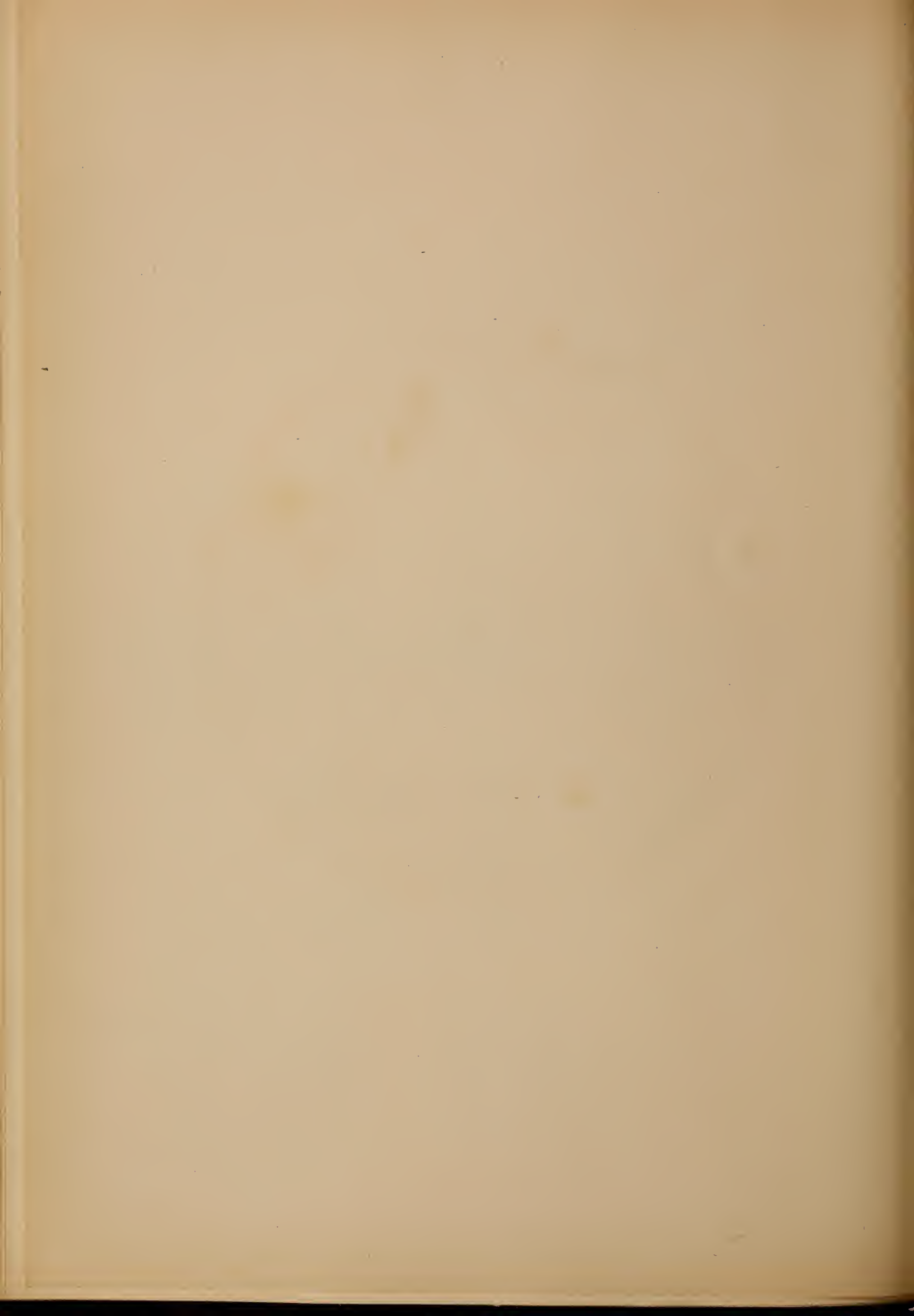
CAPITALE AND ENTABLATURE IN MARBLE

FROM THE TEMPLE OF THE CATACOMBS AT ROME

See the Supplement of the 1st Volume





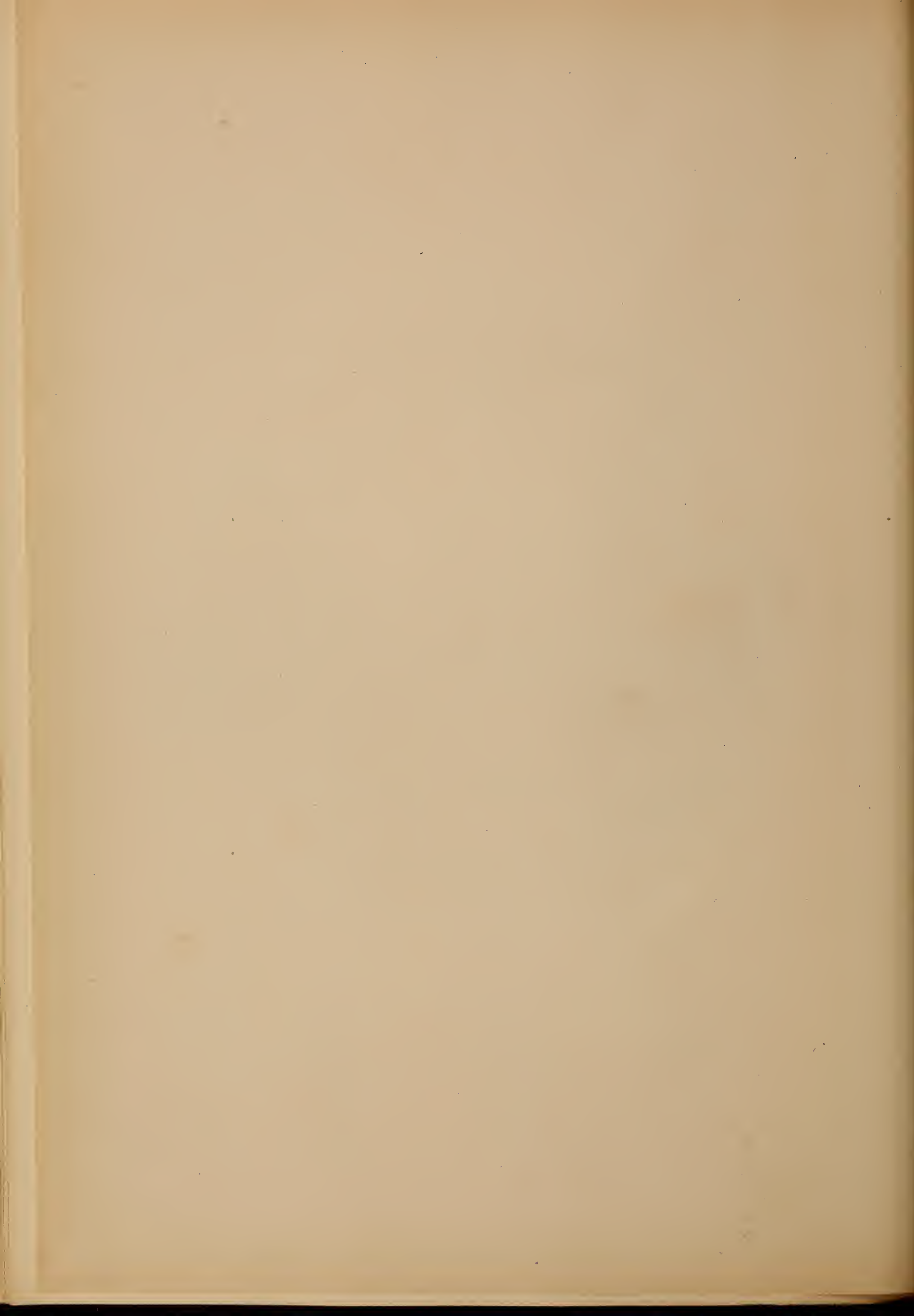




From an Engraving by Louis Van Mecken Died 1503







Date 1570.



THIS SIZE AS THE ORIGINAL IN SILVER.

From the Collection of the University of Cambridge.

Illustrated by the Author.





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Date the beginning of the 16th Century



H. SHAW PECT

DRAPERY,

From a Picture in the Louvre

by Cassa da Casaphano

1/2 size







Date the beginning of the 17th Century

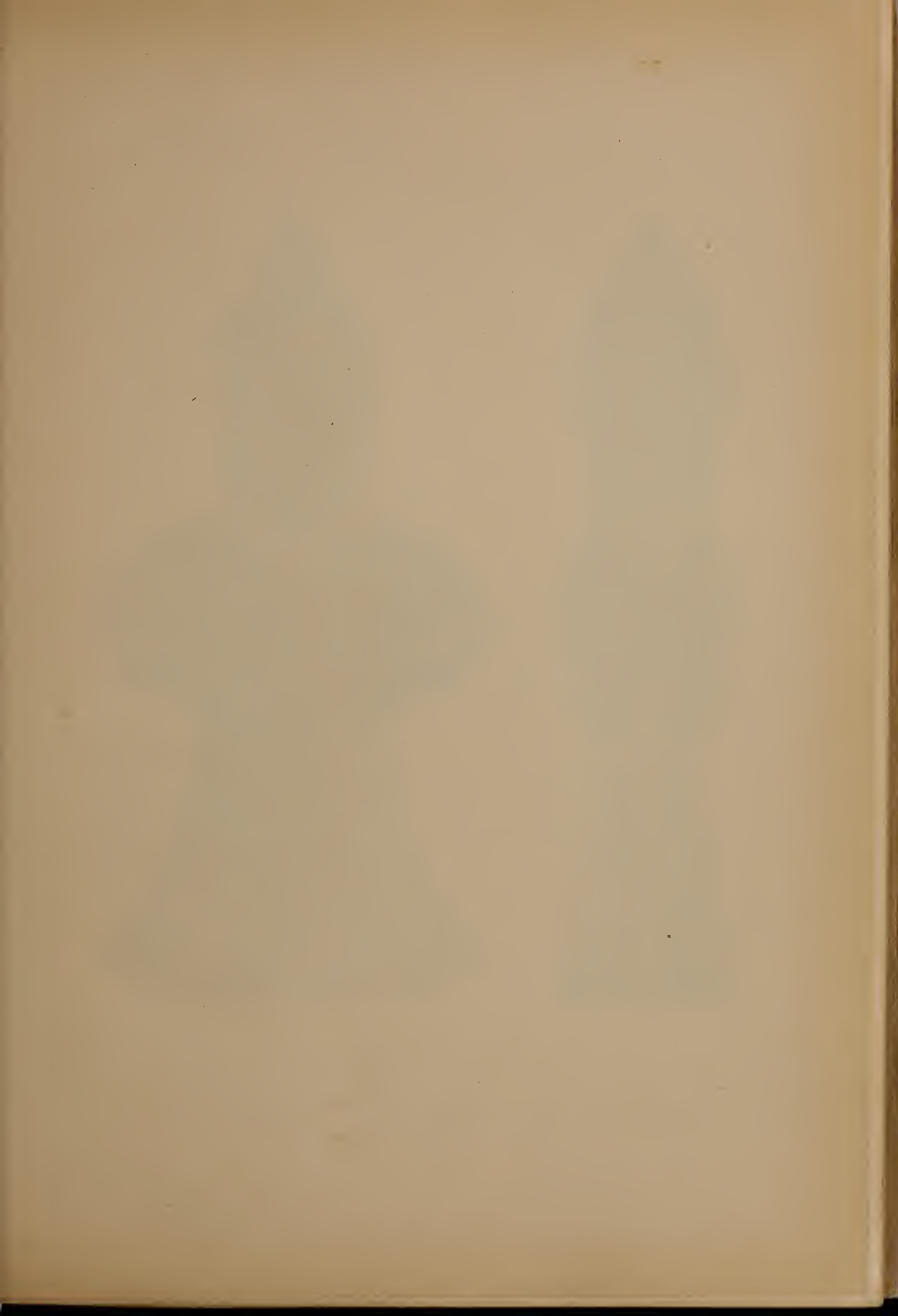


JAS ANDREWS ZINCO

E W E R .

From the Collection of Mons^r Tisson Langue doc







Date the latter art of the 14th Century.



A FINIAL

From the same period.









FROM A DRAWING

BY M. J. G. DE BONO, M.A.

SCULPTOR.

See the engraving of the same design.







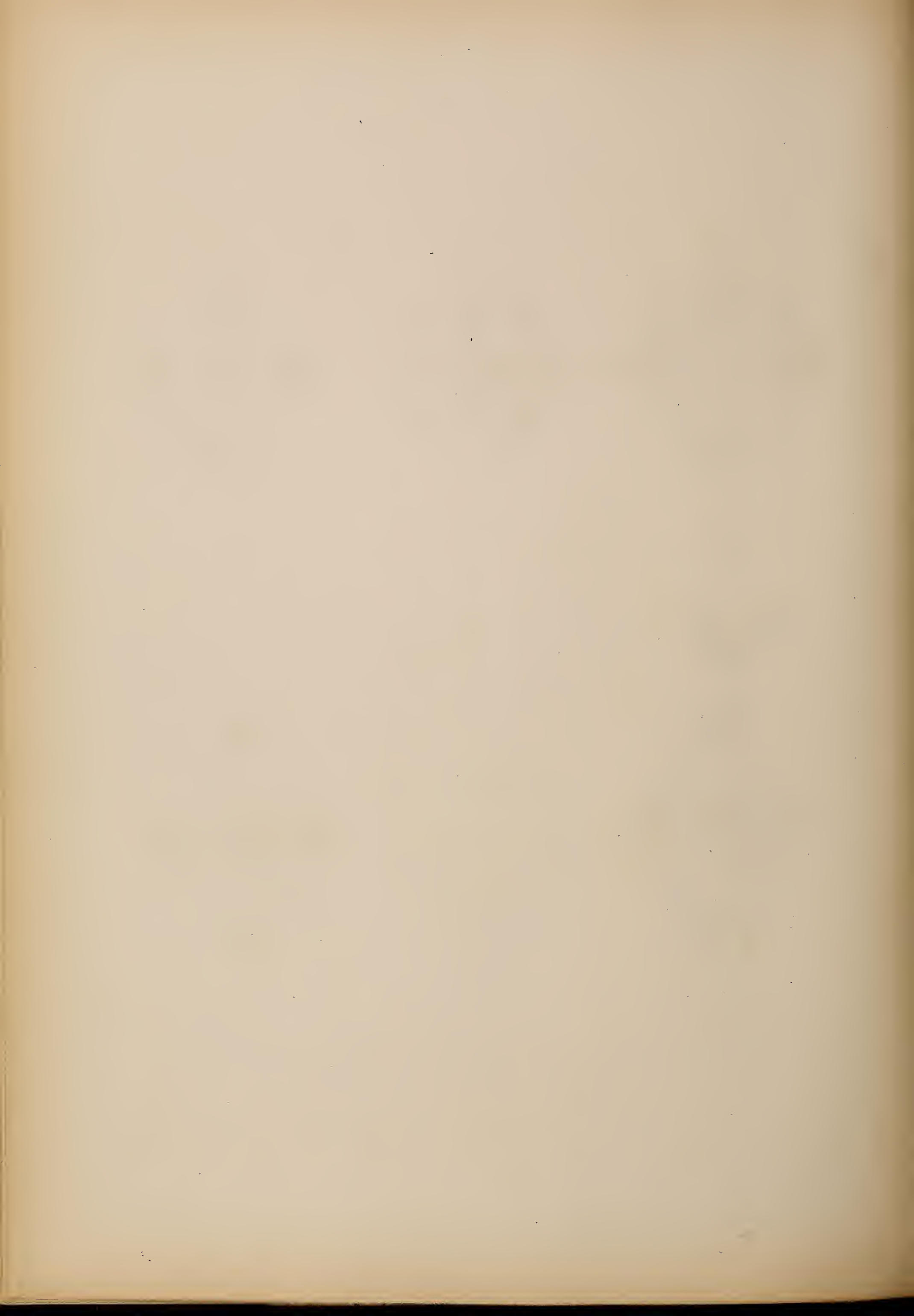
Date the time of Henry 3^d



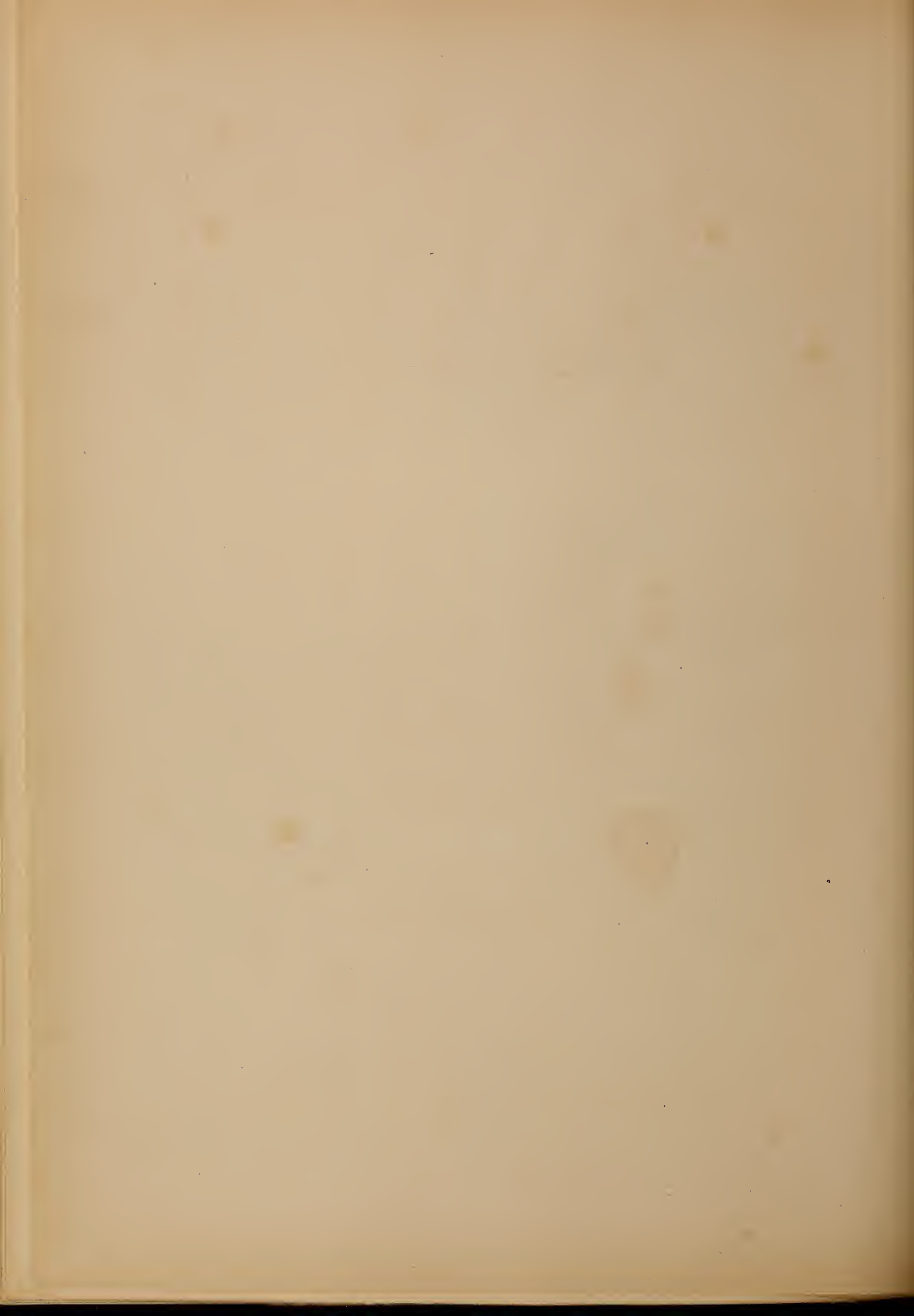
DESIGNS FOR GOLDSMITHS WORK.

By Hans Wilton

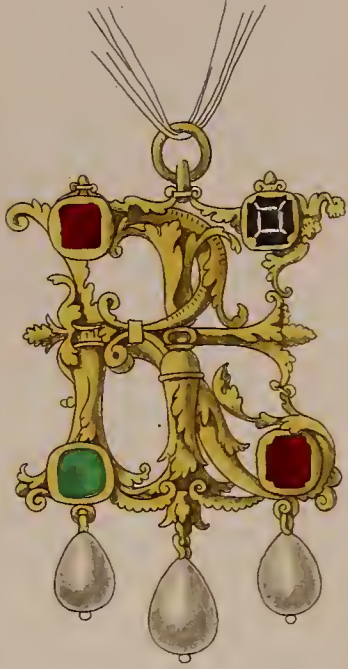
In the British Museum. A. H. 1851. M. S. 1000







Date the time of Henry 8th



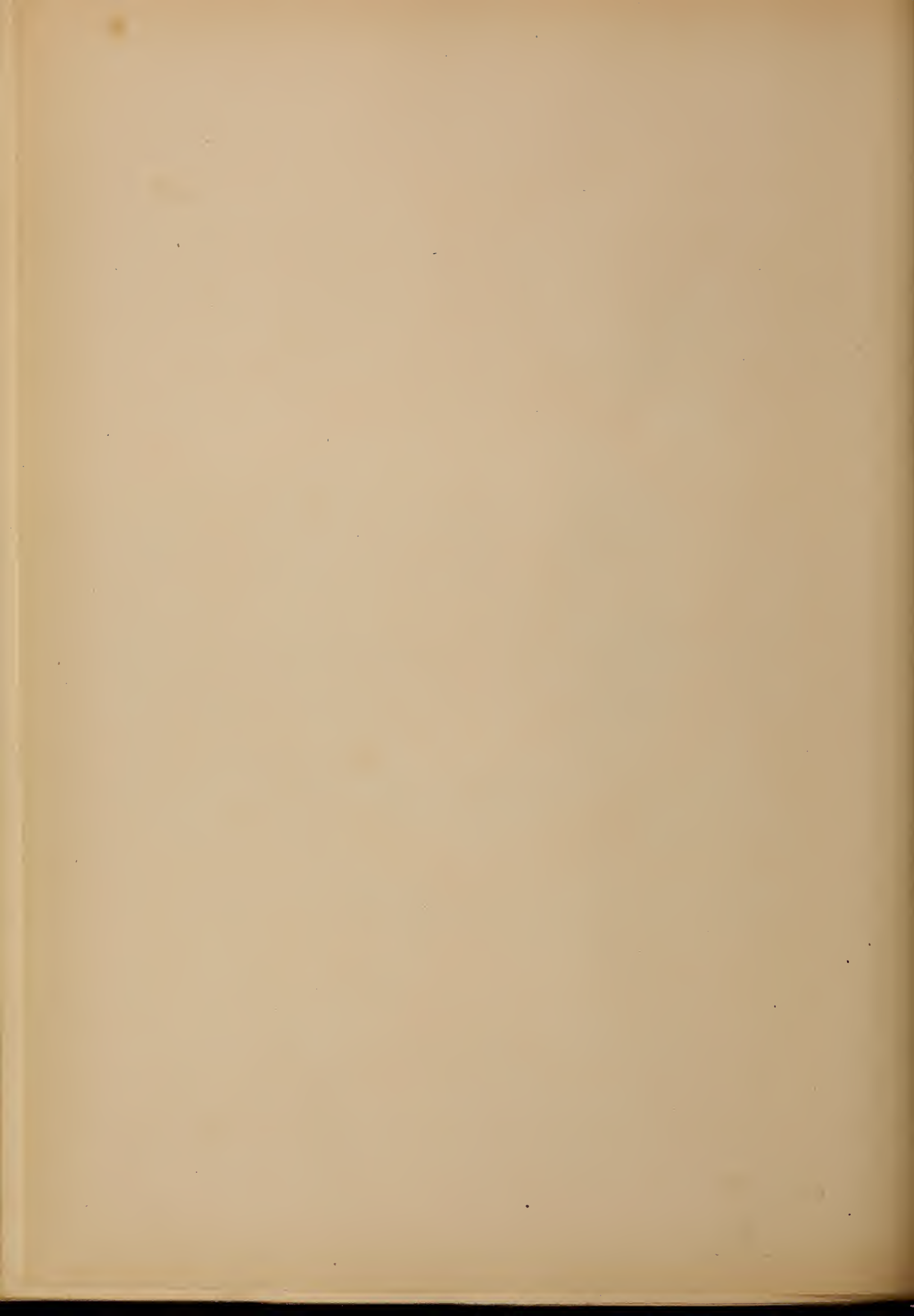
DESIGNS FOR GOLDMITHS WORK

1511

At the British Museum, London, M. D. C. C. C. C.















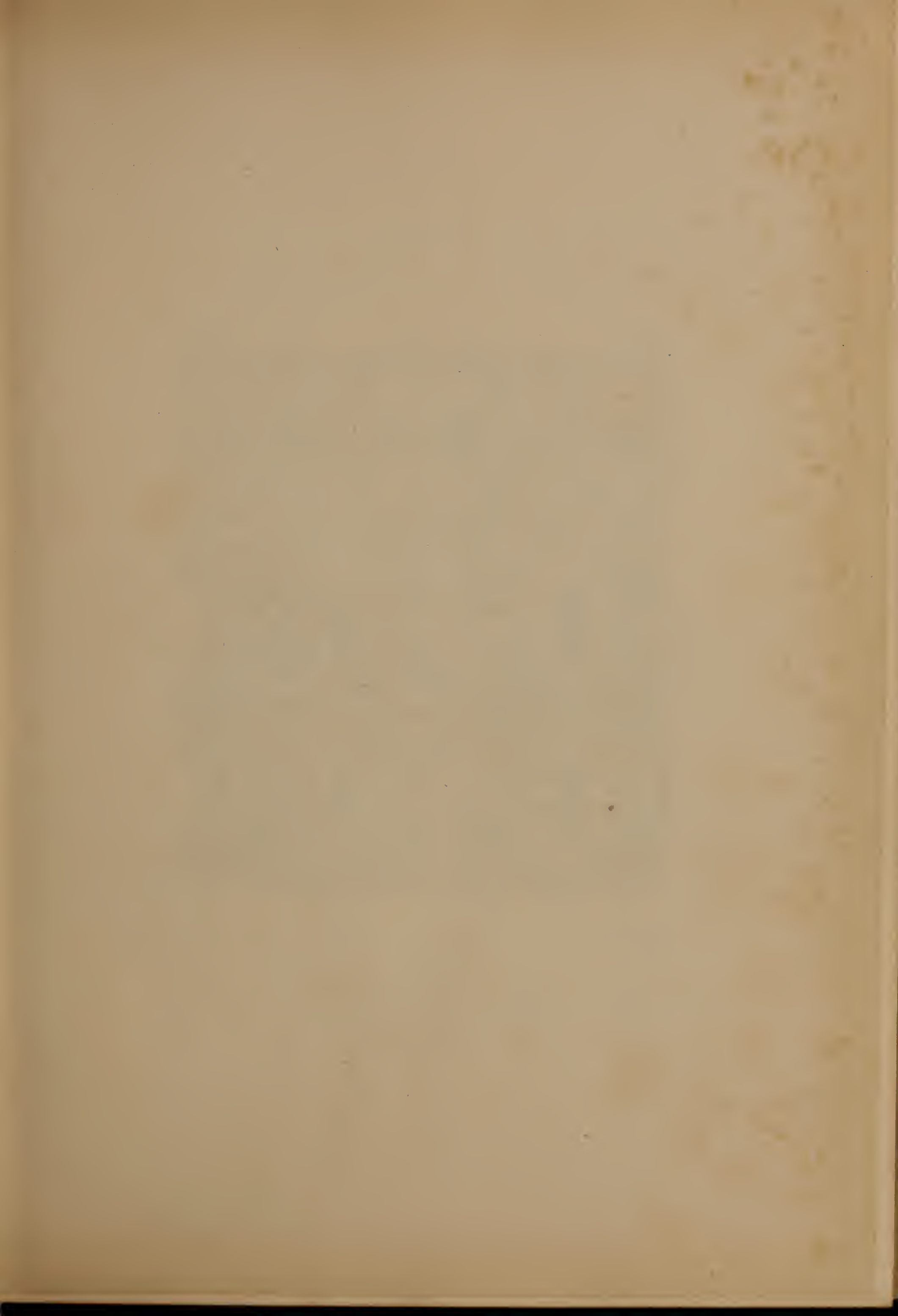
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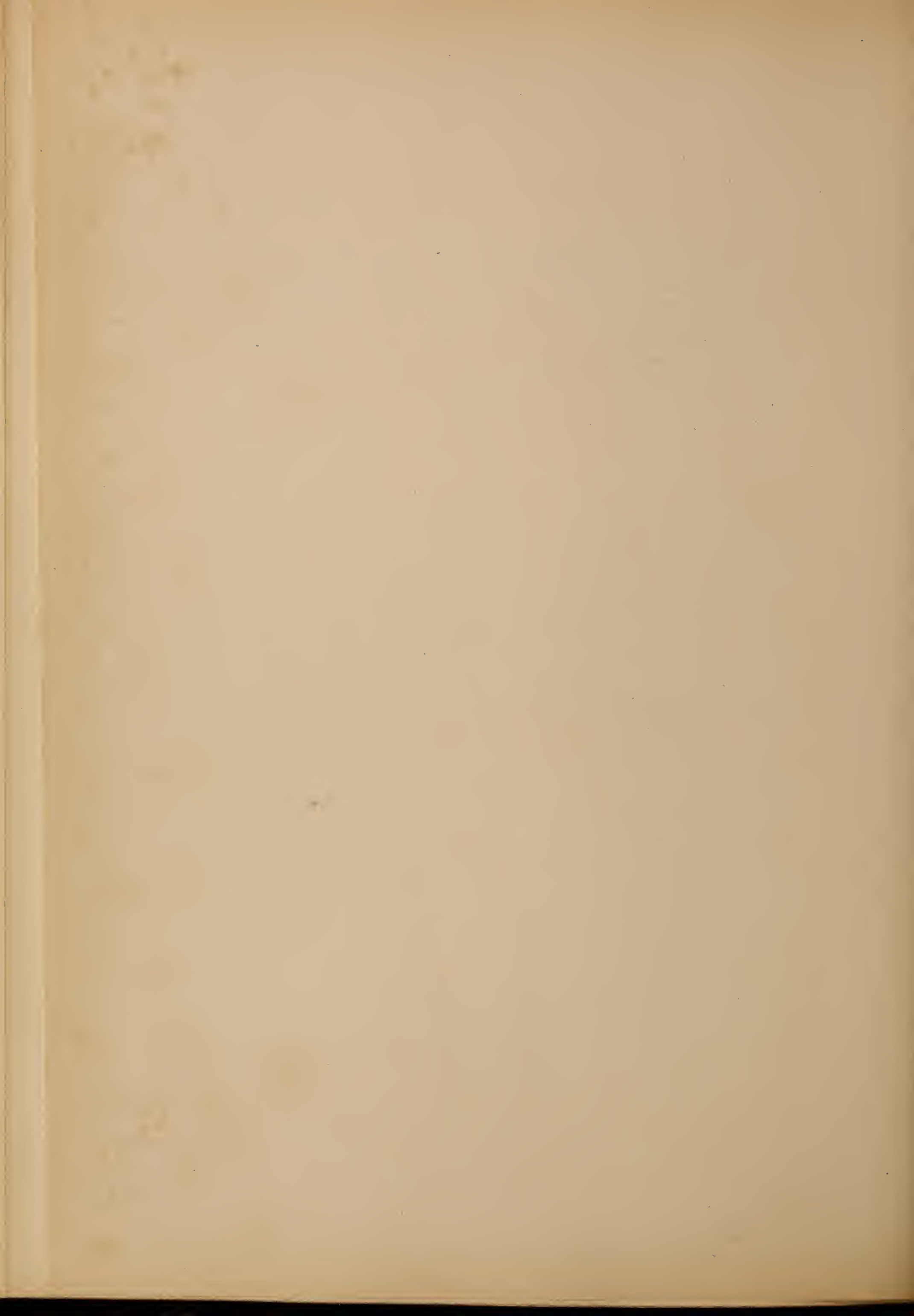


THE UNIVERSITY OF CHICAGO PRESS

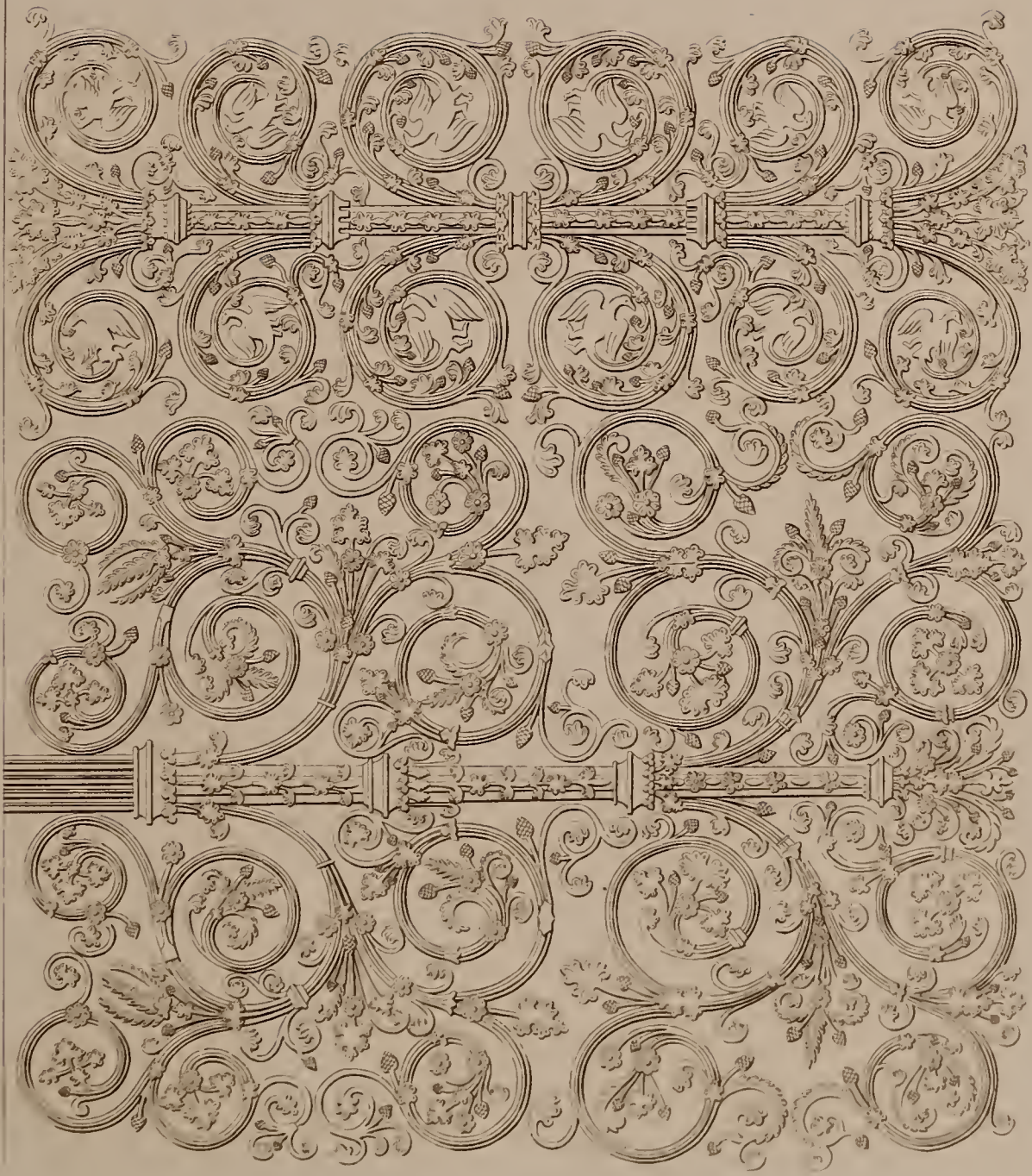
CHICAGO, ILL., U.S.A.







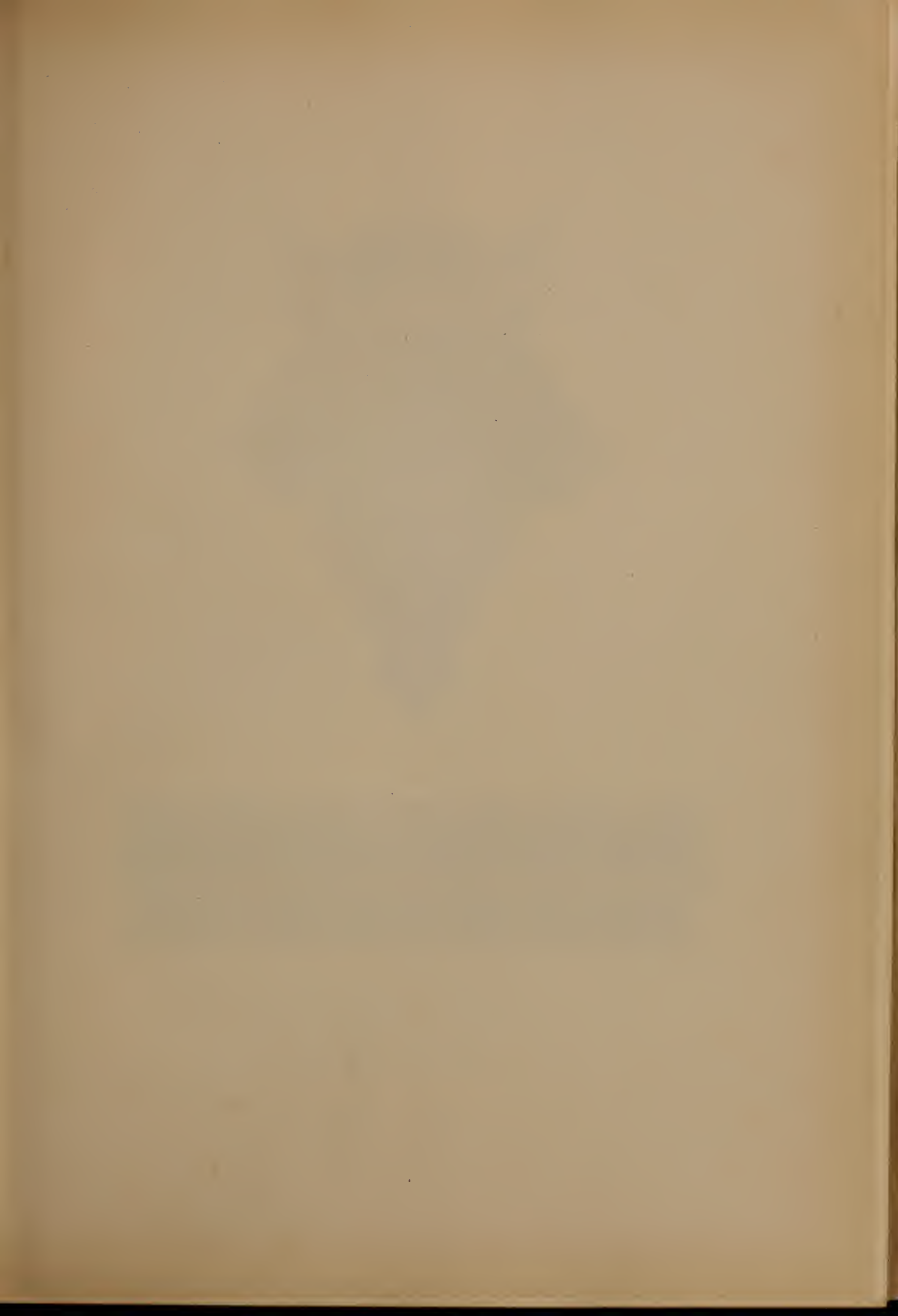
Date the 3rd Century

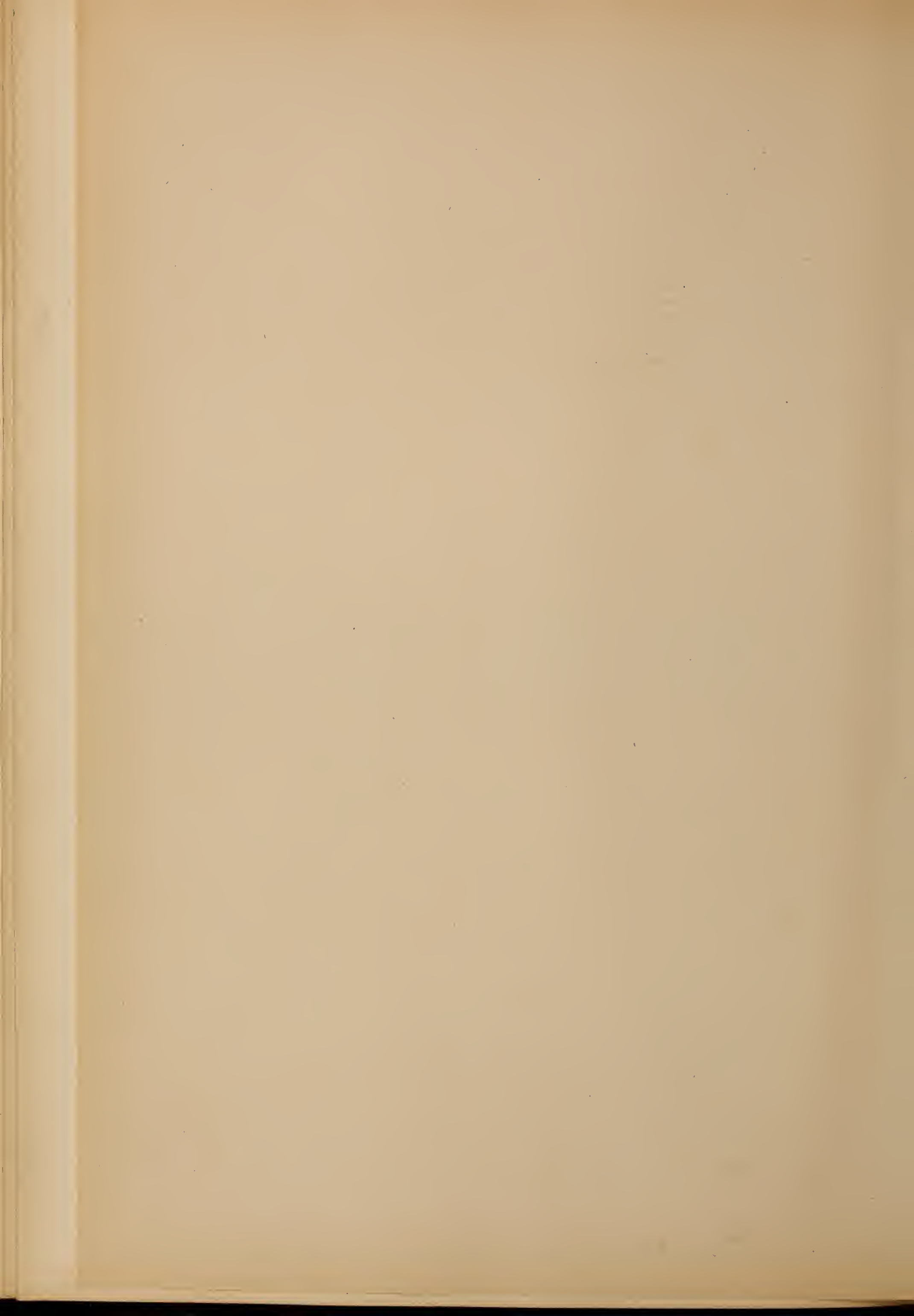


1882 W. H. R.

THE BRITISH MUSEUM, LONDON.







Date 1918.

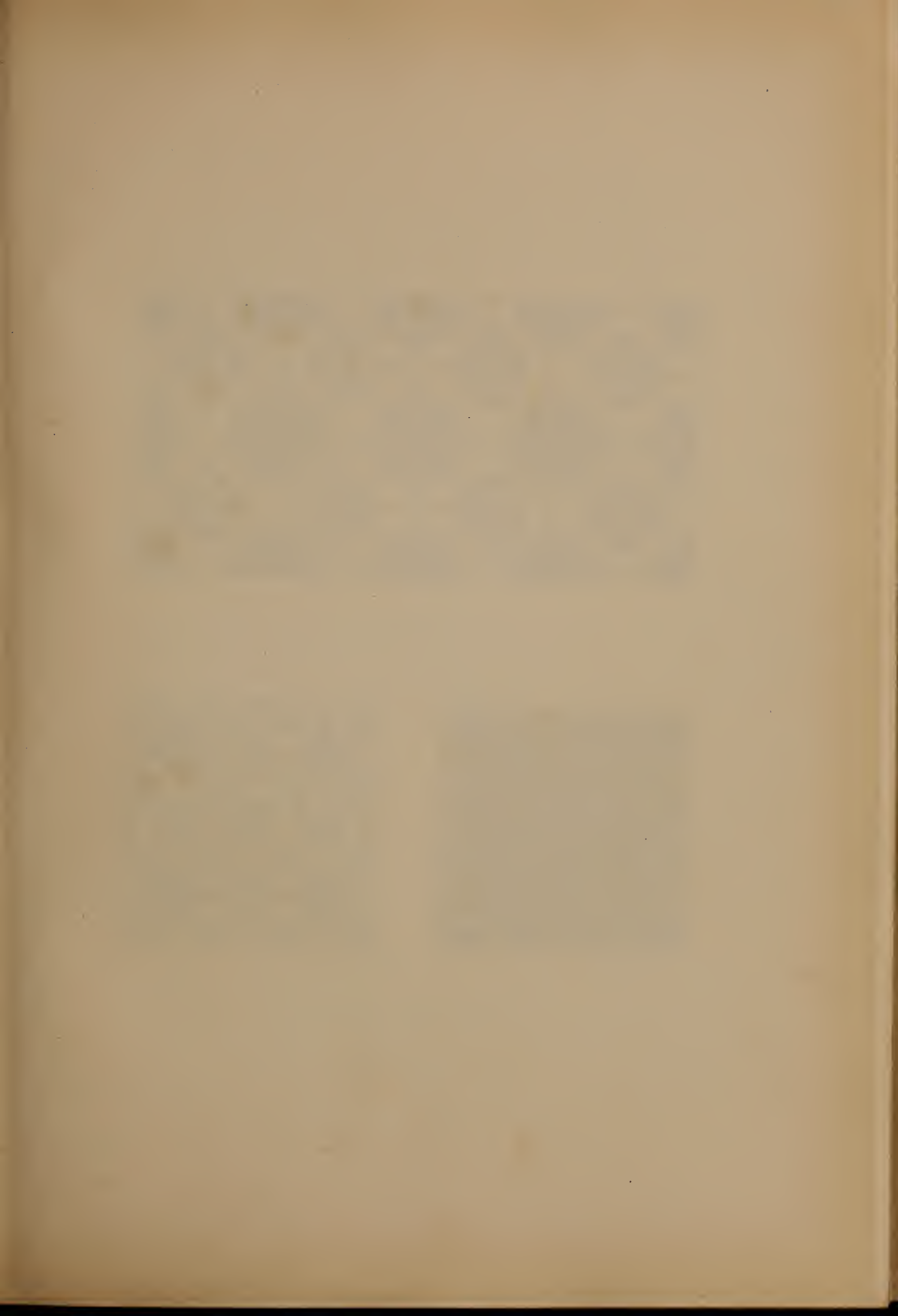


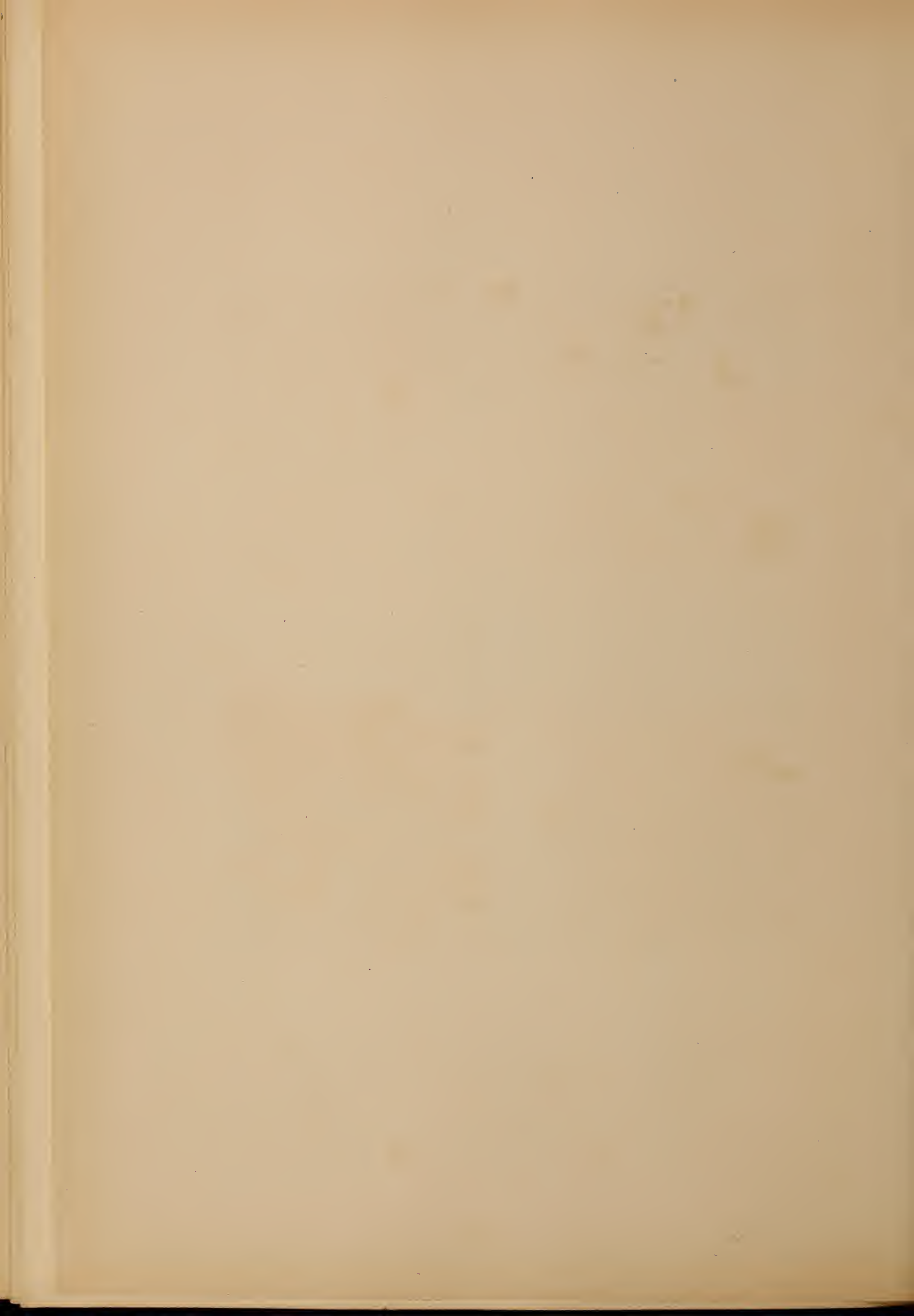
JOHN WATSON & COMPANY

ARCHITECTS

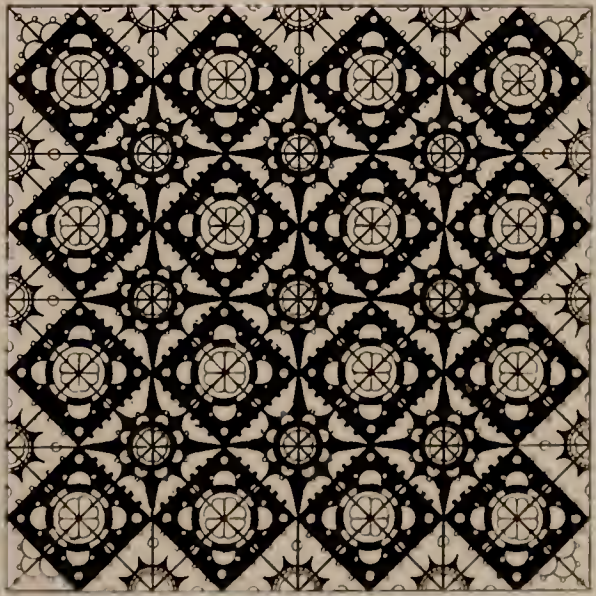
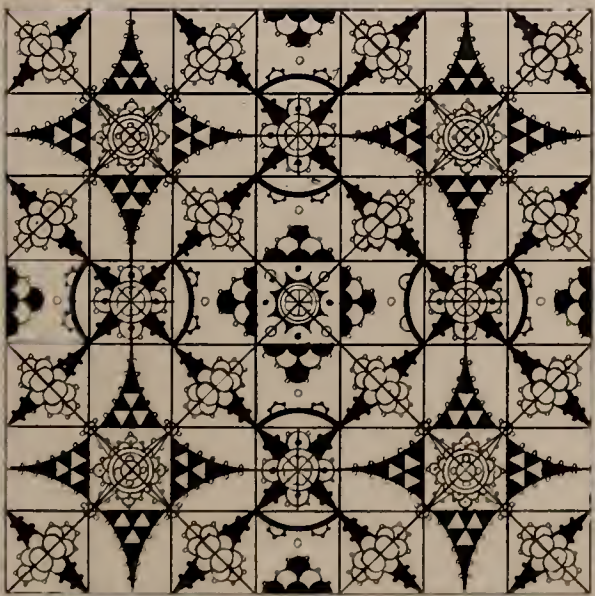
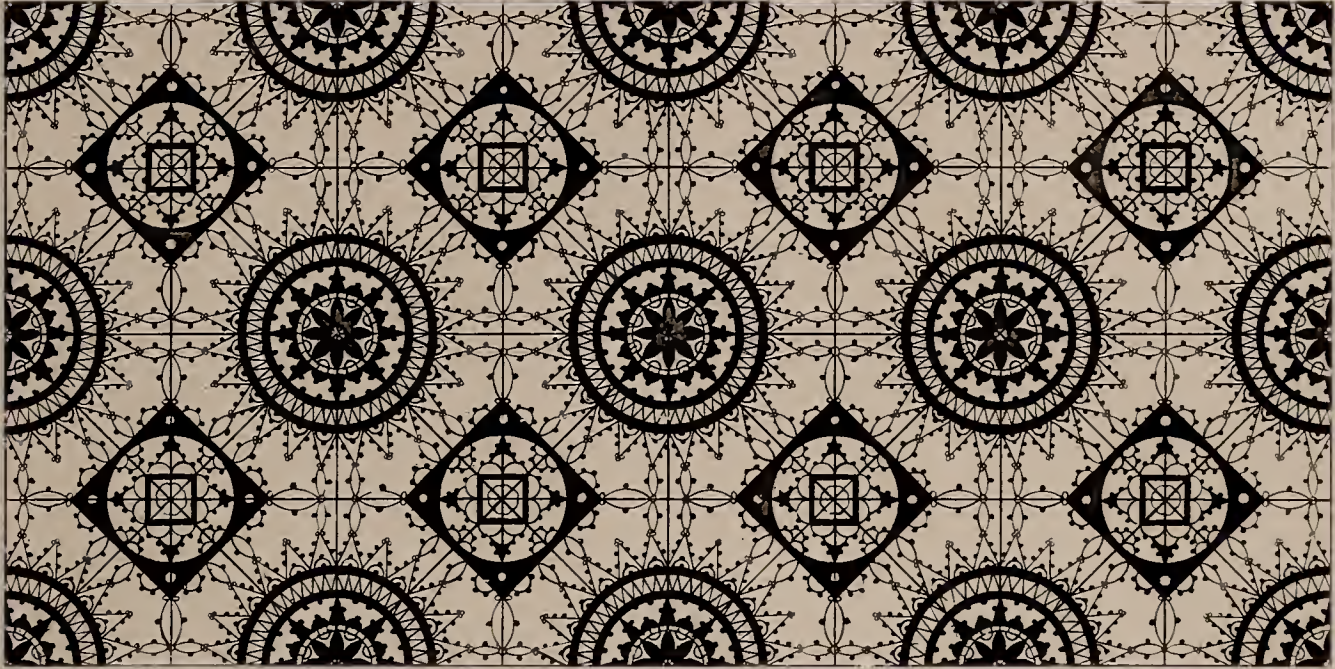
100 N. 10TH ST. PHILA.



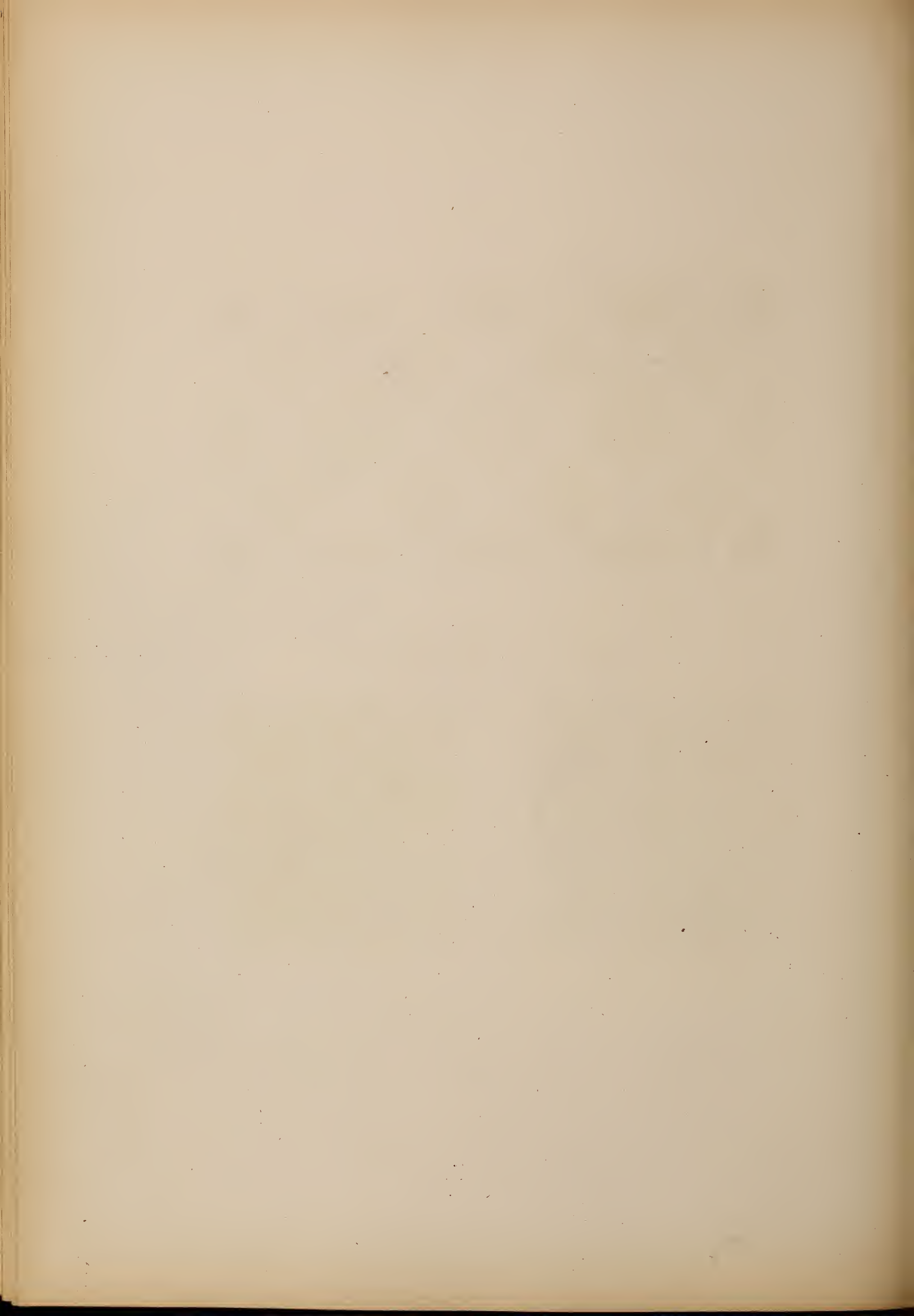


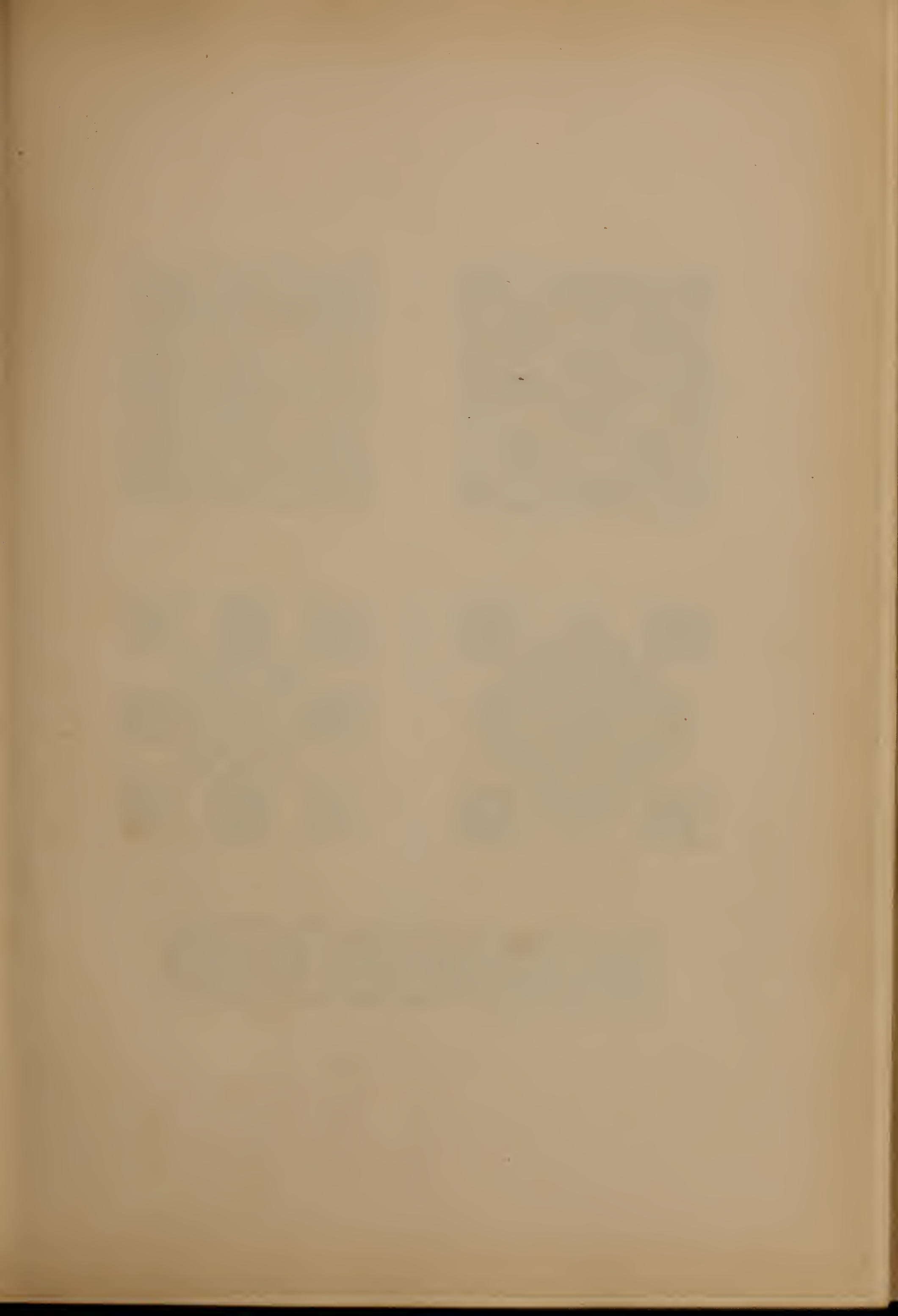


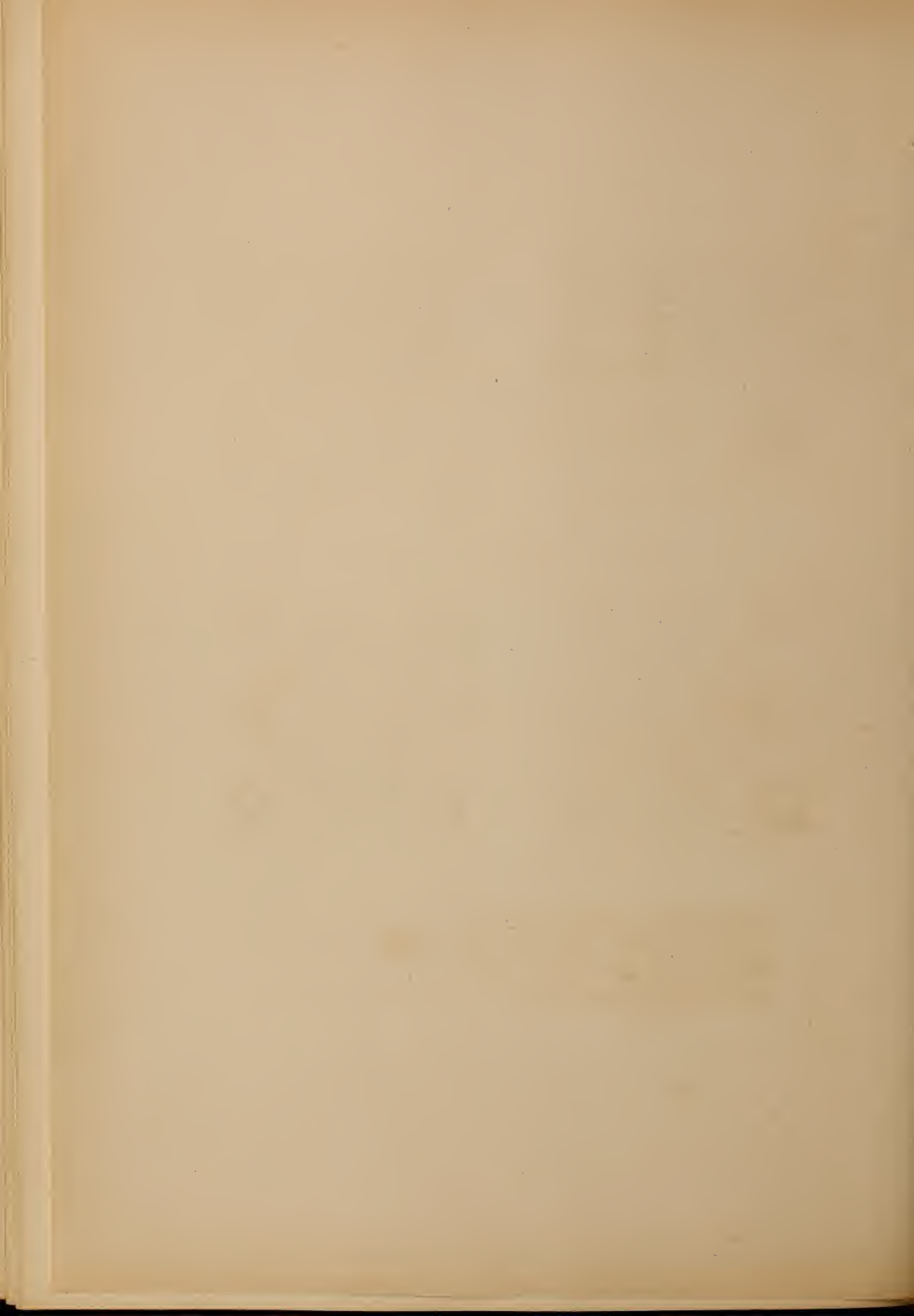
Date 1601.



ANCIENT LACE WORK.







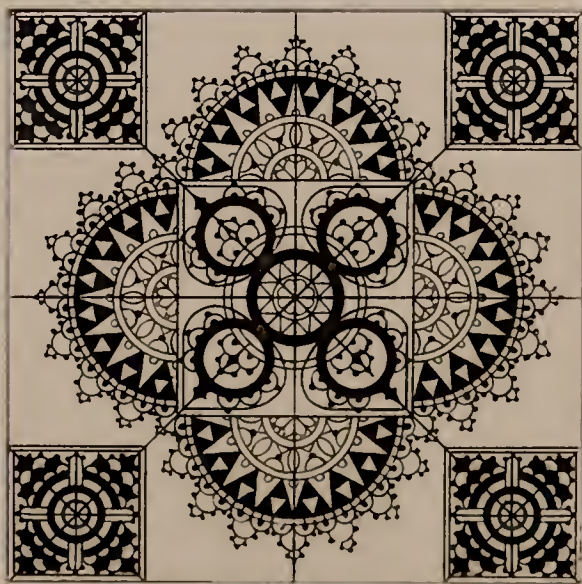
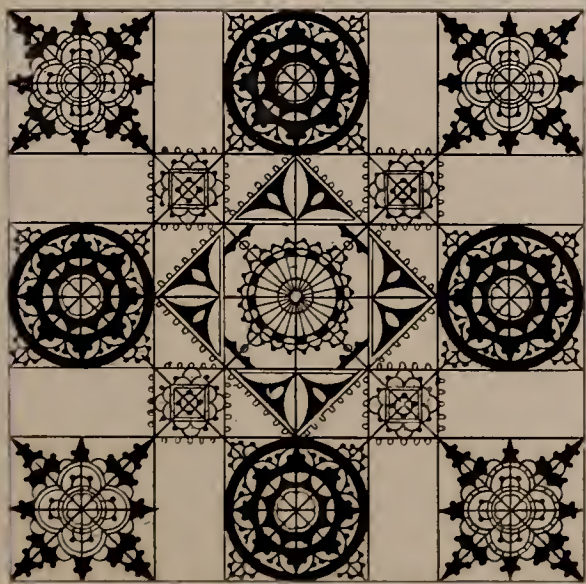
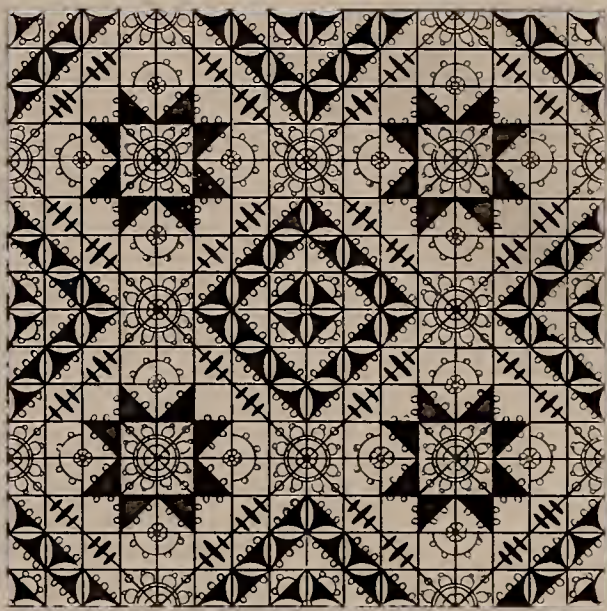
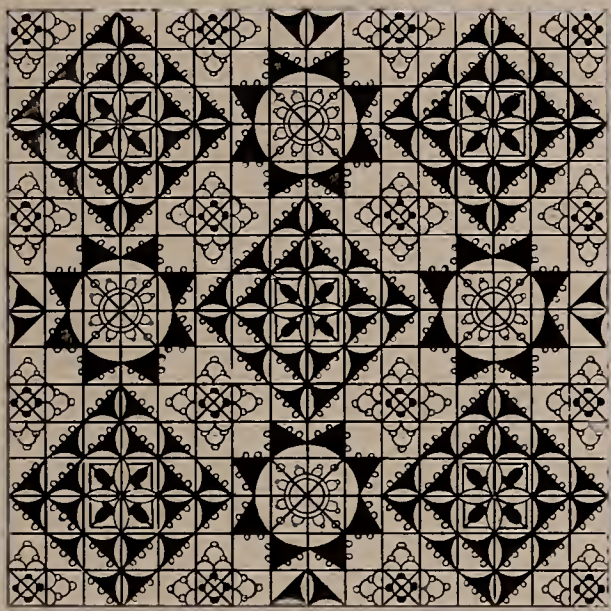
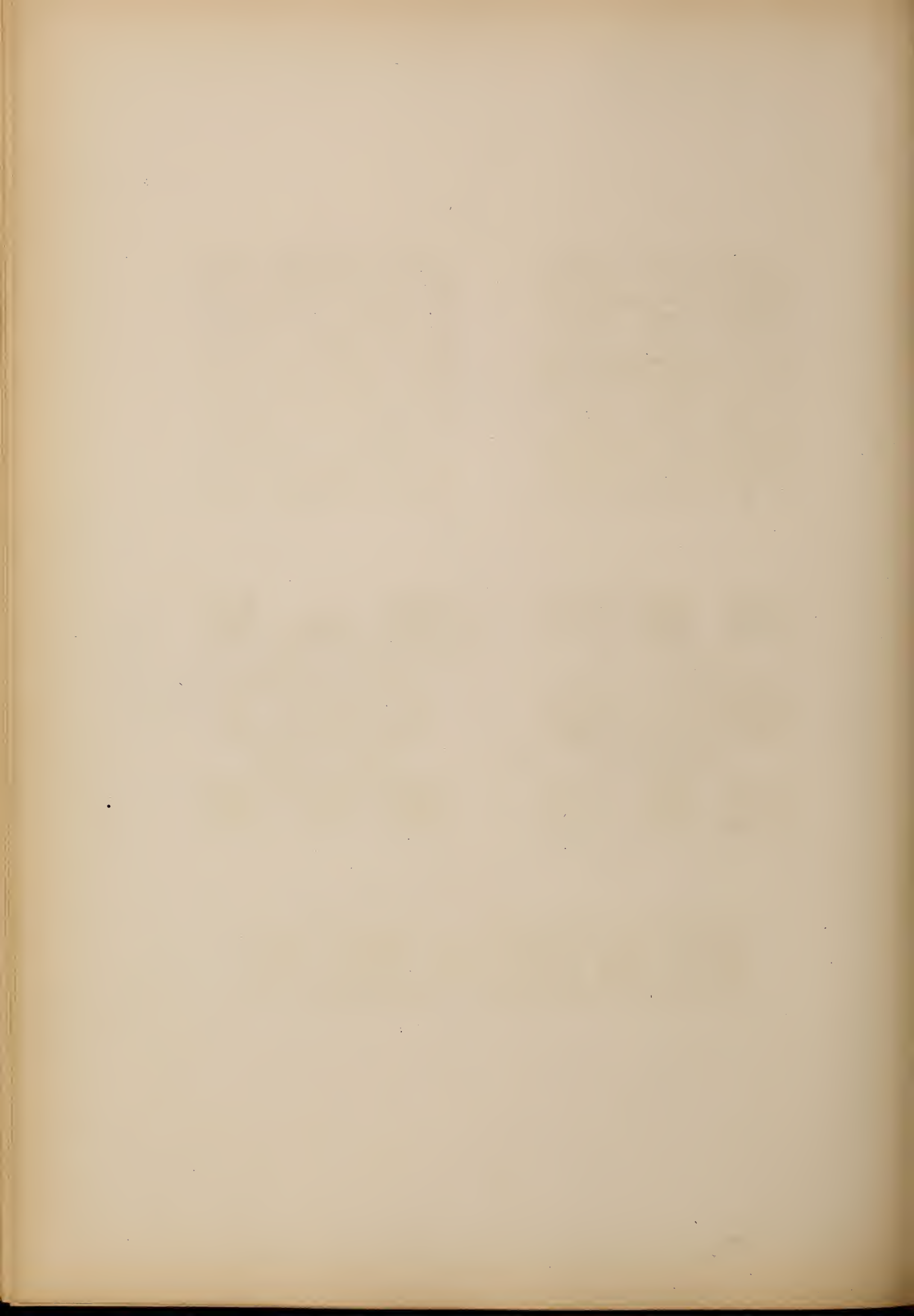
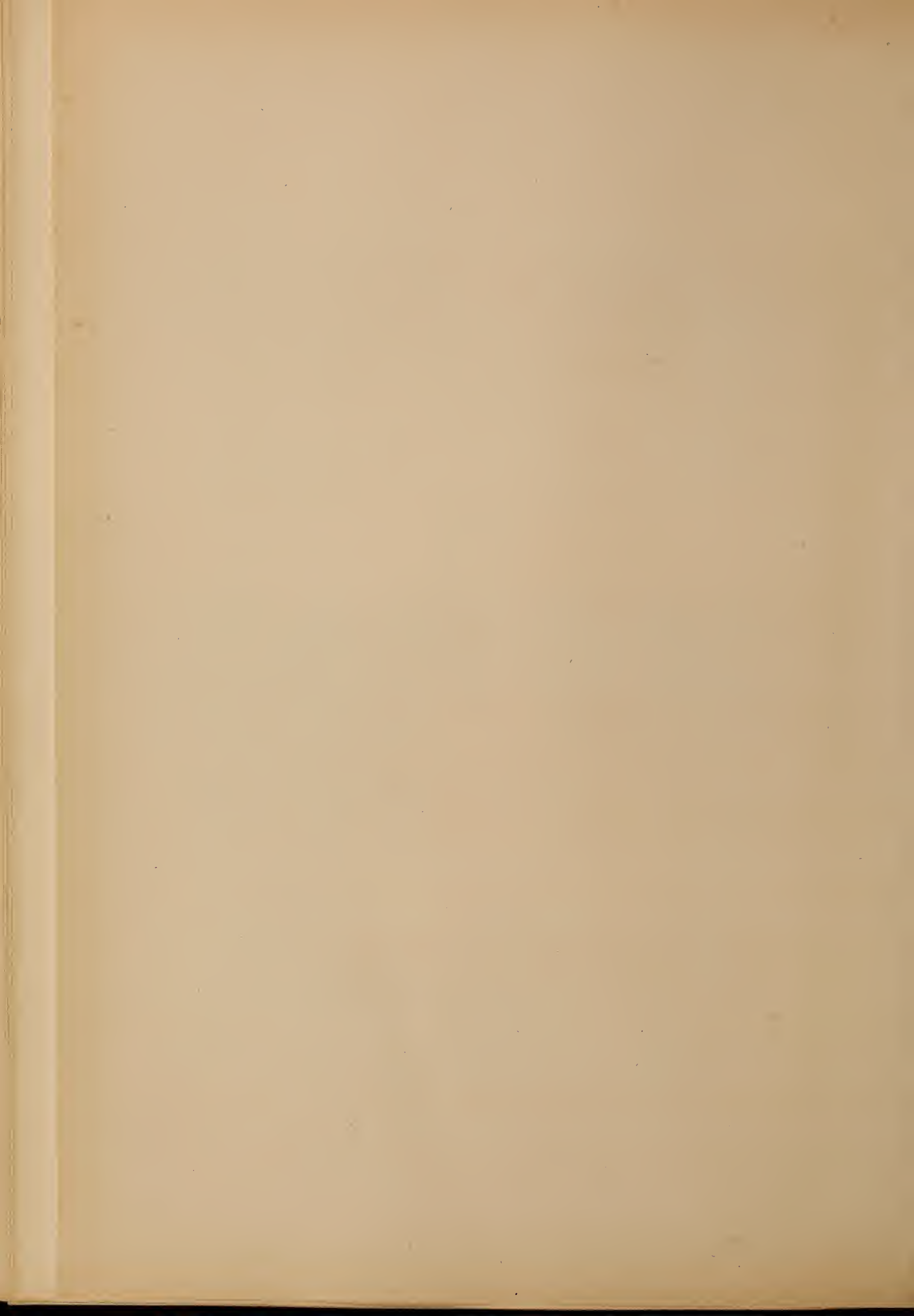


PLATE 100







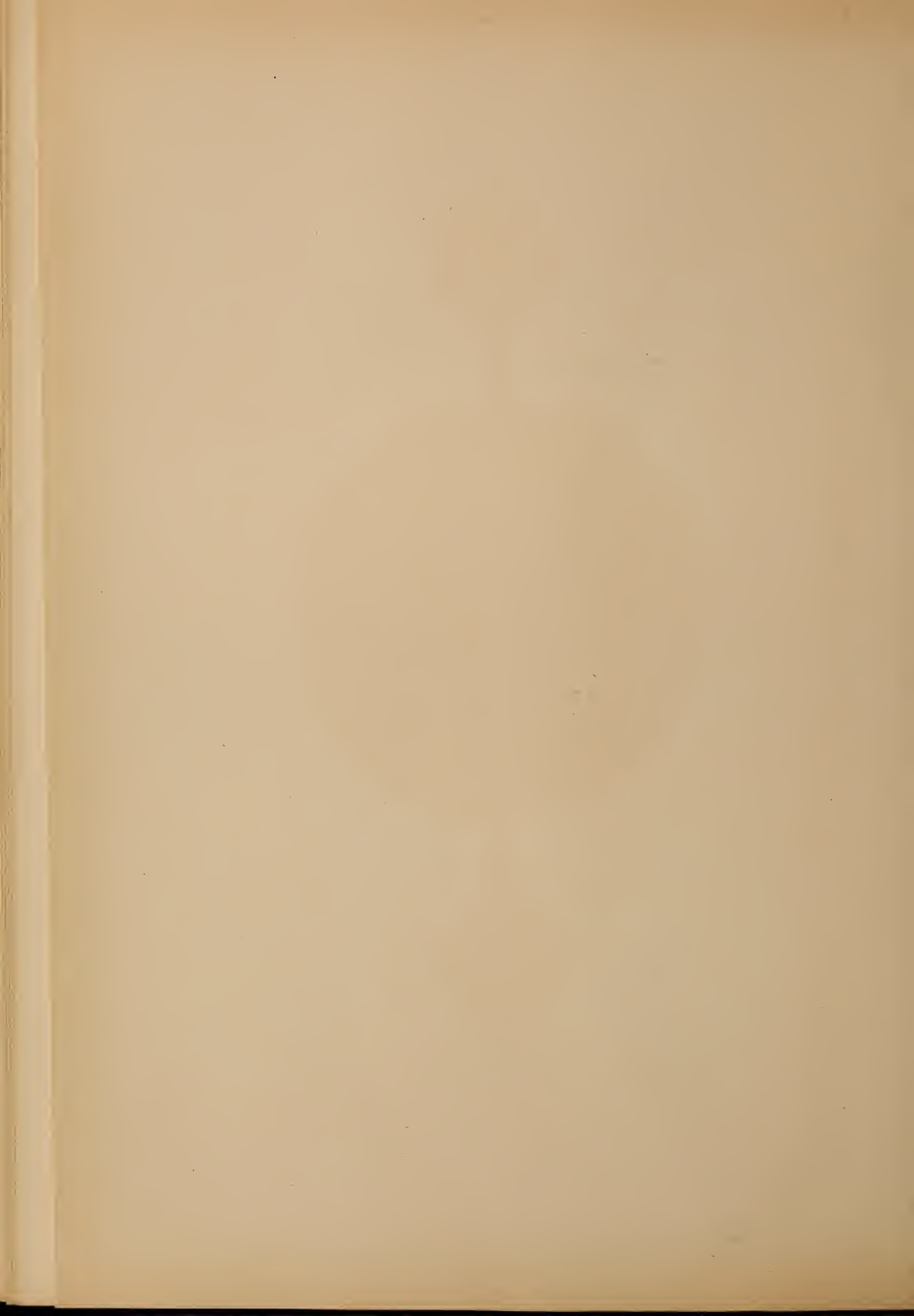
About 1650.



NEEDLEWORK.

















ORNAMENTS,

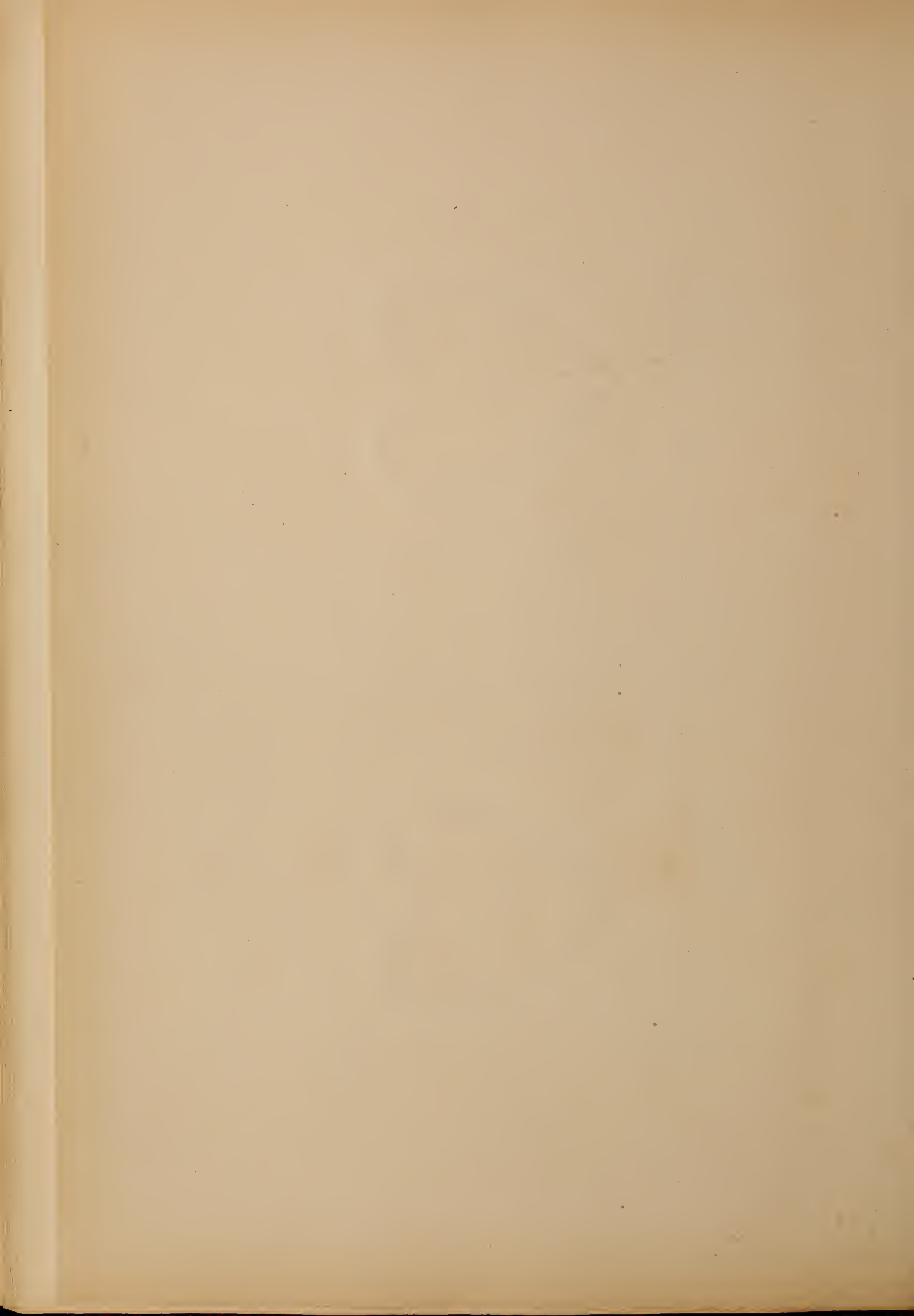
From the Gospels of Durham

(11th Century)

Printed and Published by







Date the beginning of the 15th Century

1

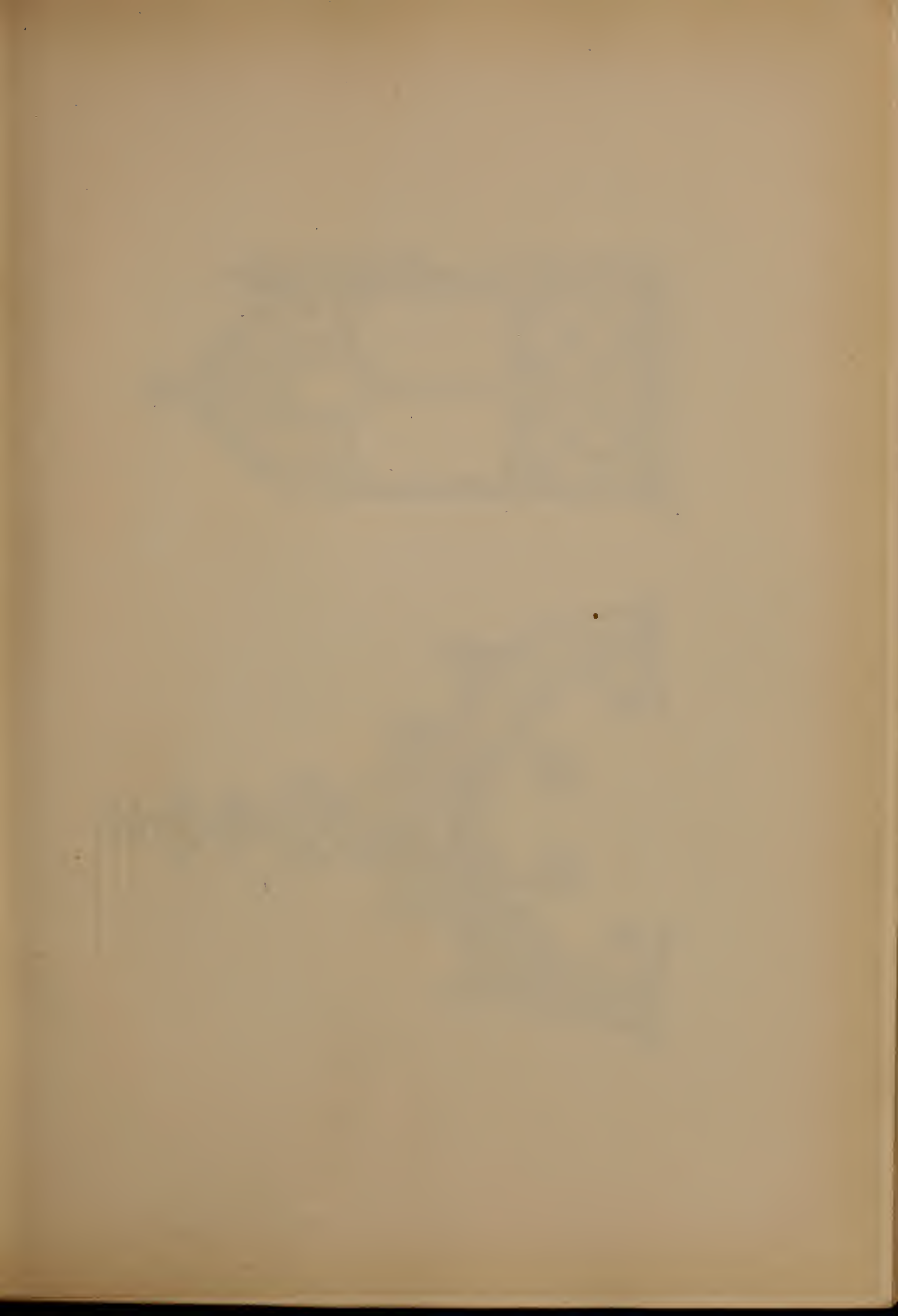


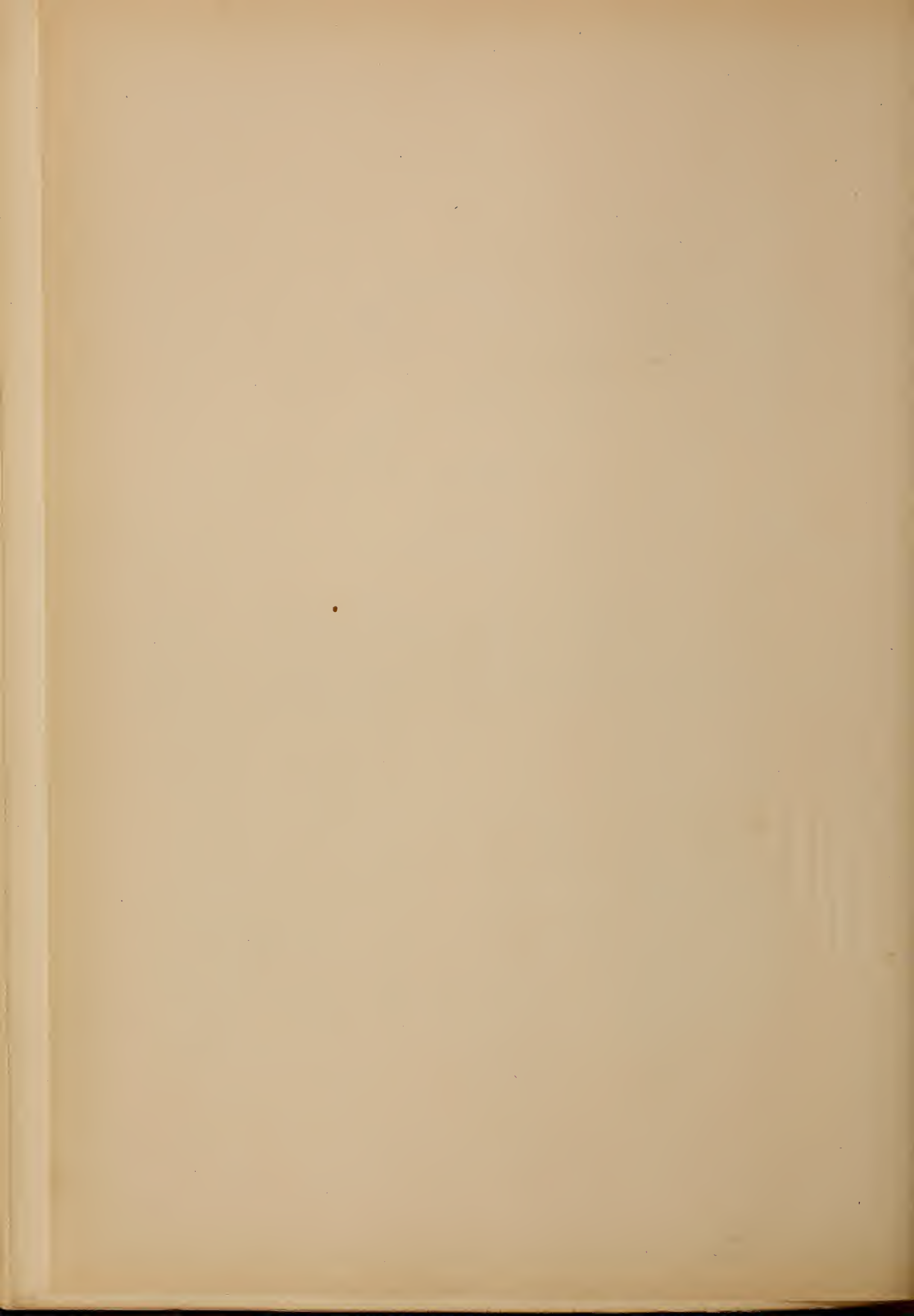
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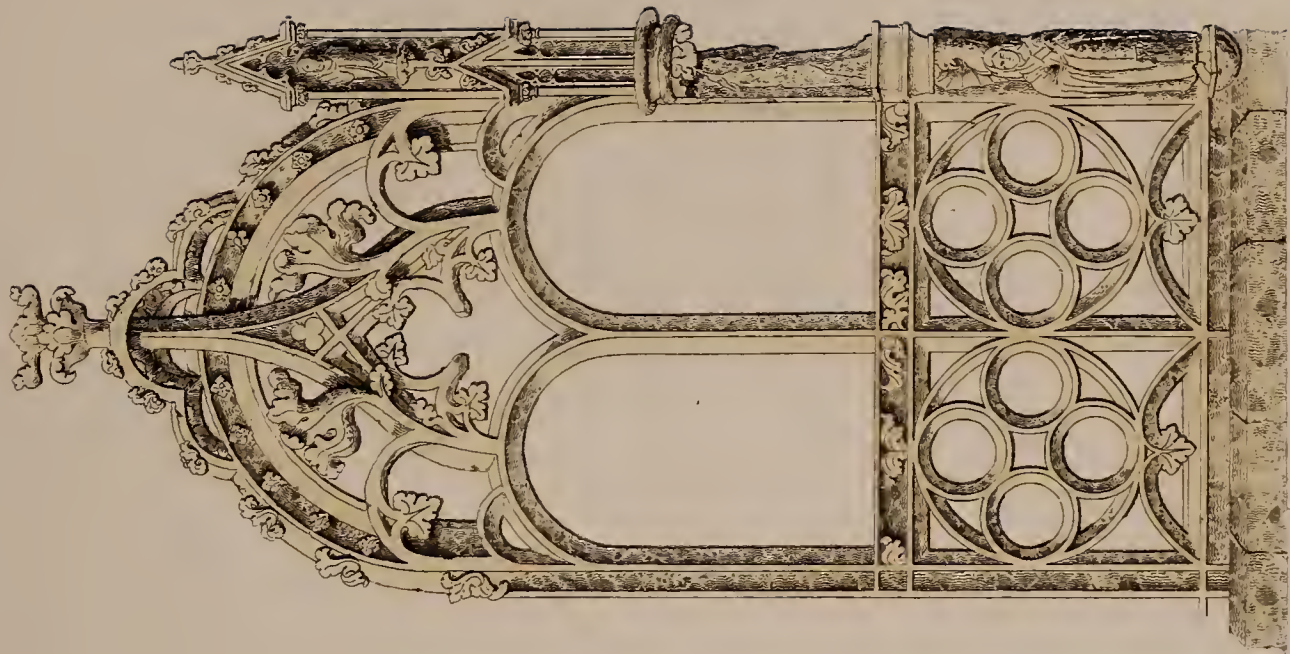


11. The decorative frieze of the same style as the one above









FROM THE ABBEY OF JUMIEGES.

in Norman

and the latter part of the 12th century



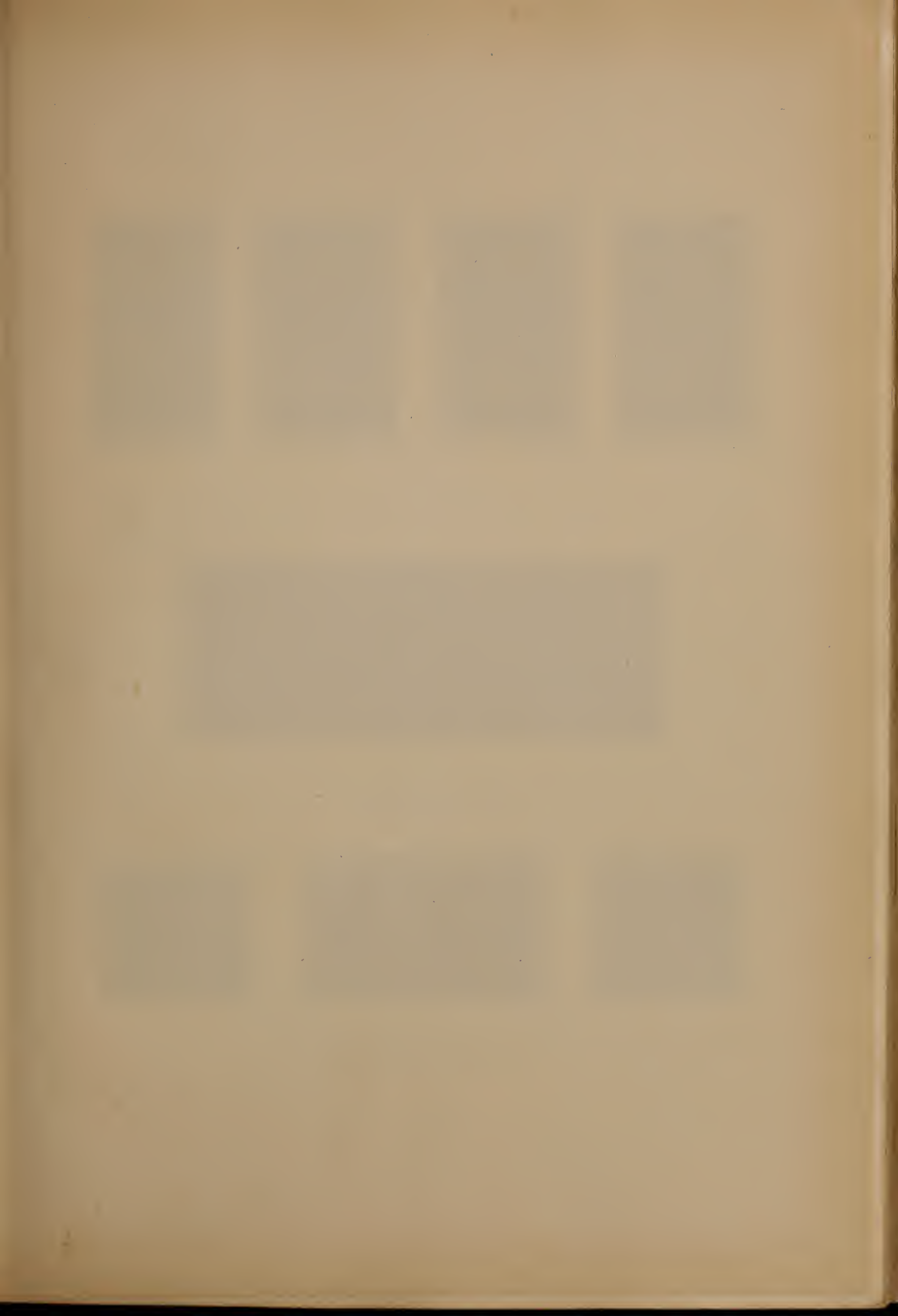






Plate III. — Initials of the 15th Century.

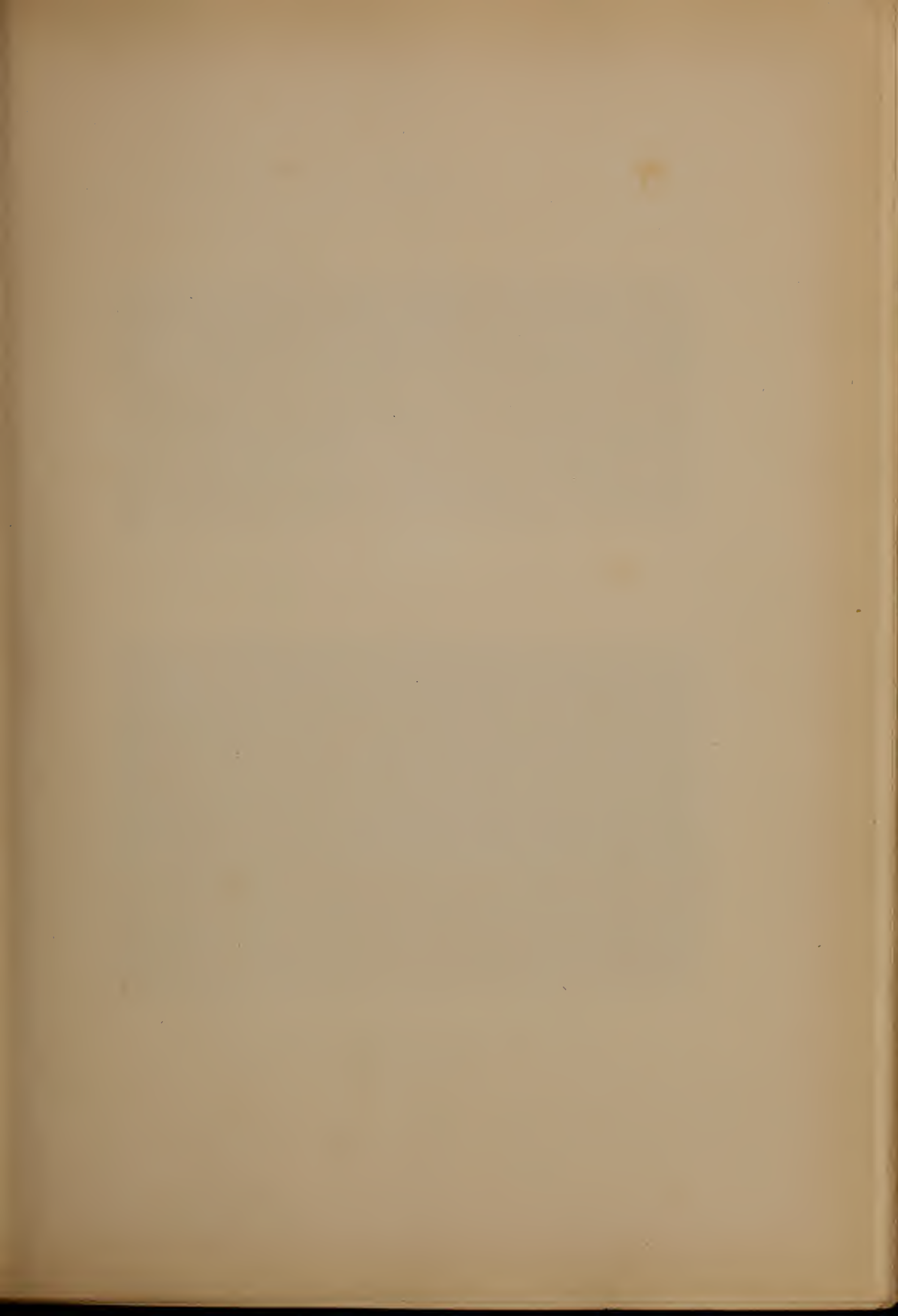


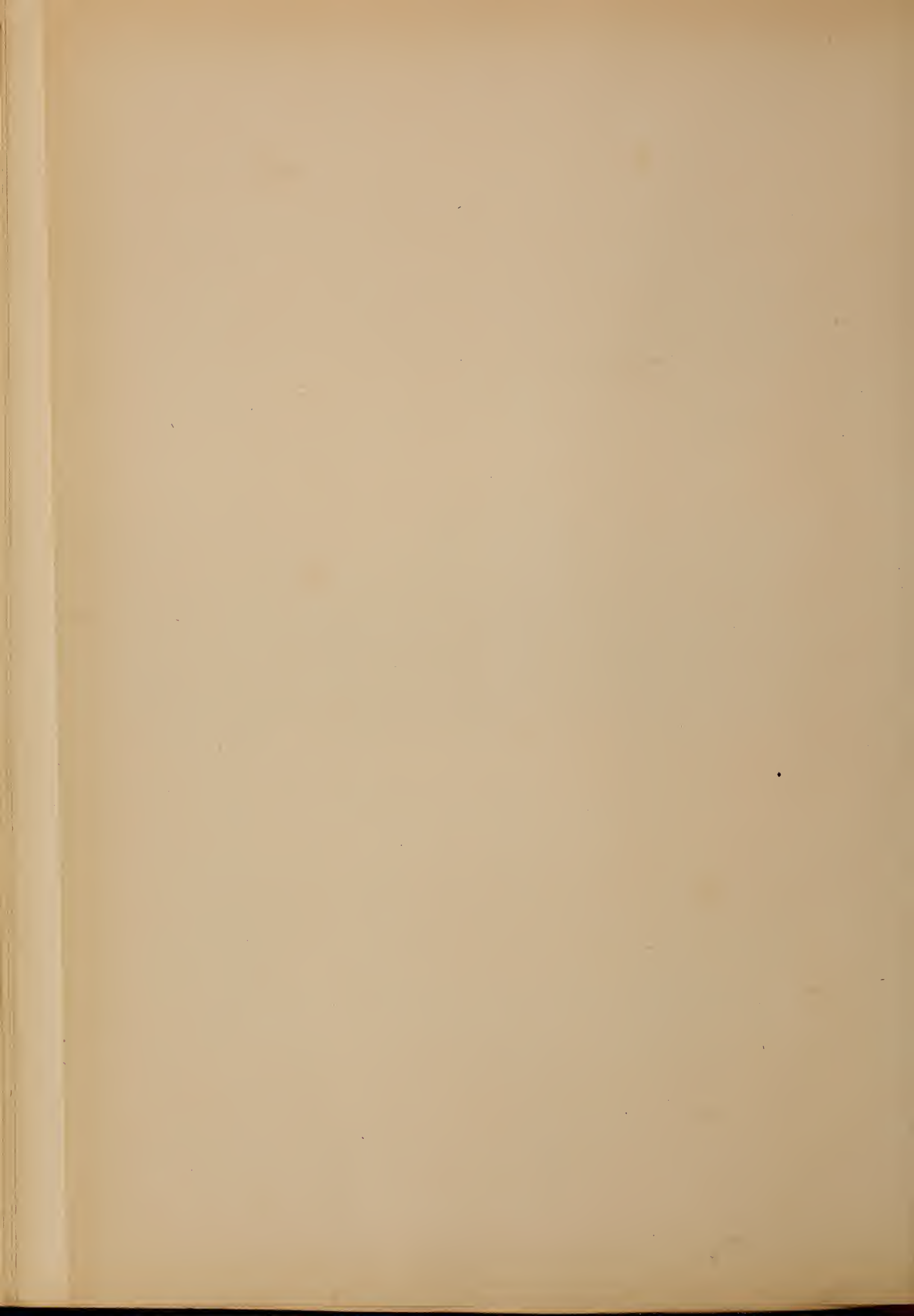
Plate IV. — Initials of the 15th Century.



Plate V. — Initials of the 15th Century.









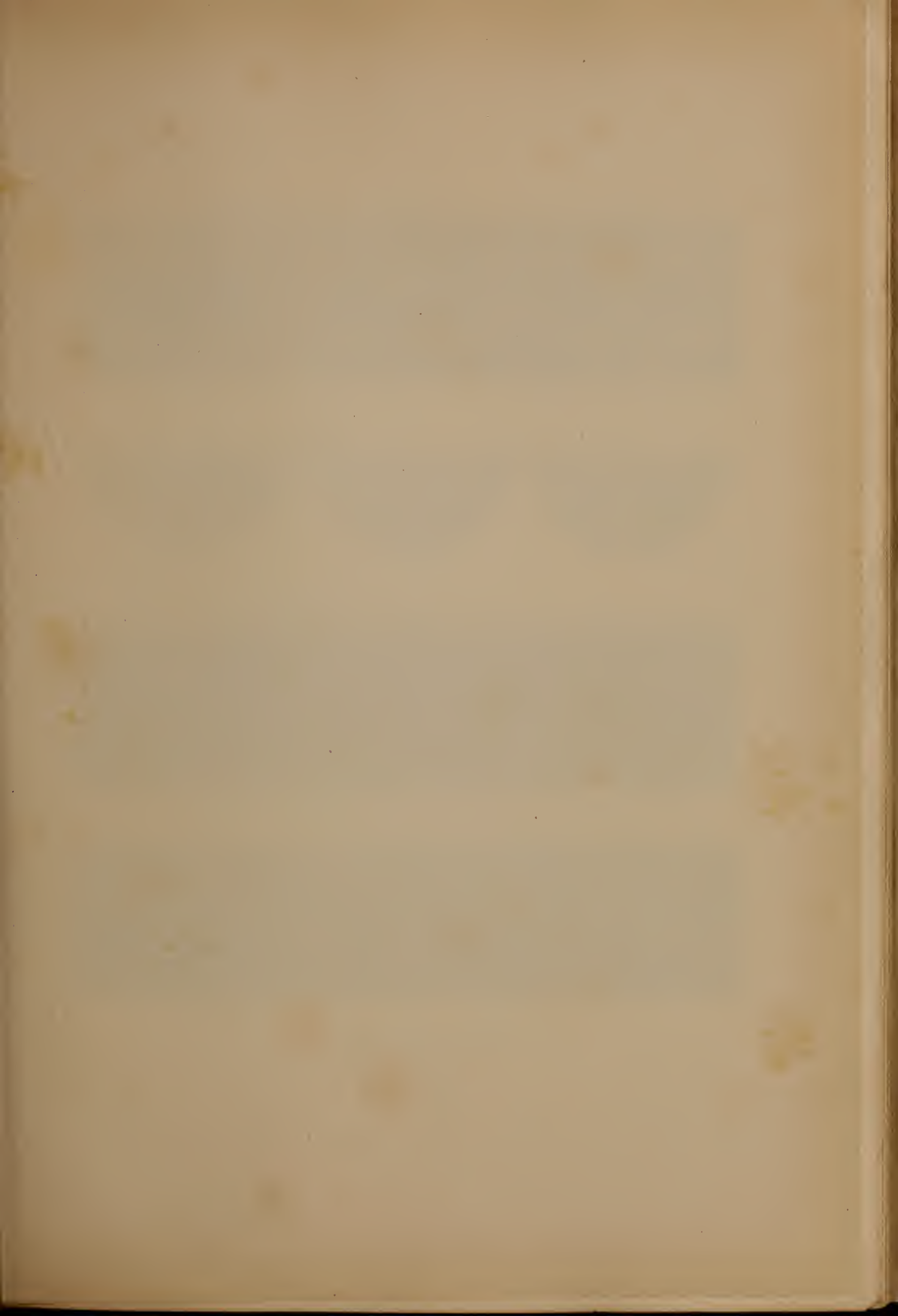
DEPARTMENT OF ANTIQUITIES, CALIFORNIA

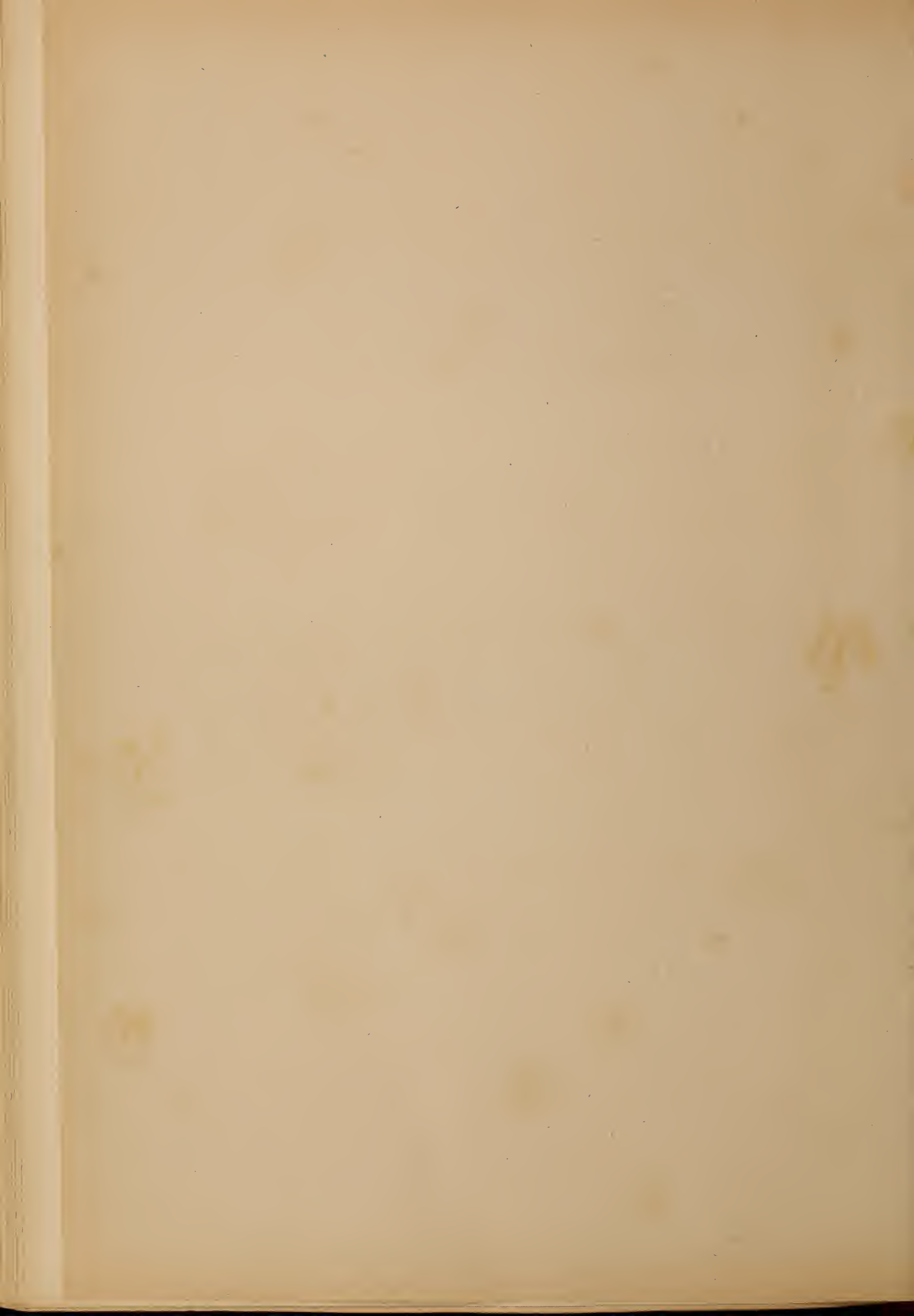
ARCHAEOLOGICAL SURVEY

PLATE 100

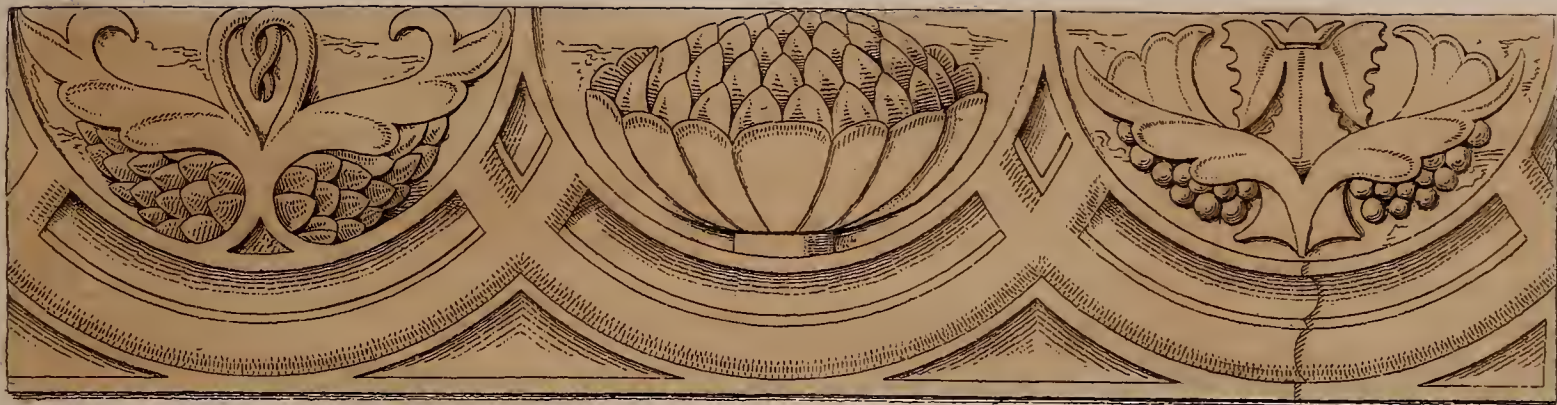
1900





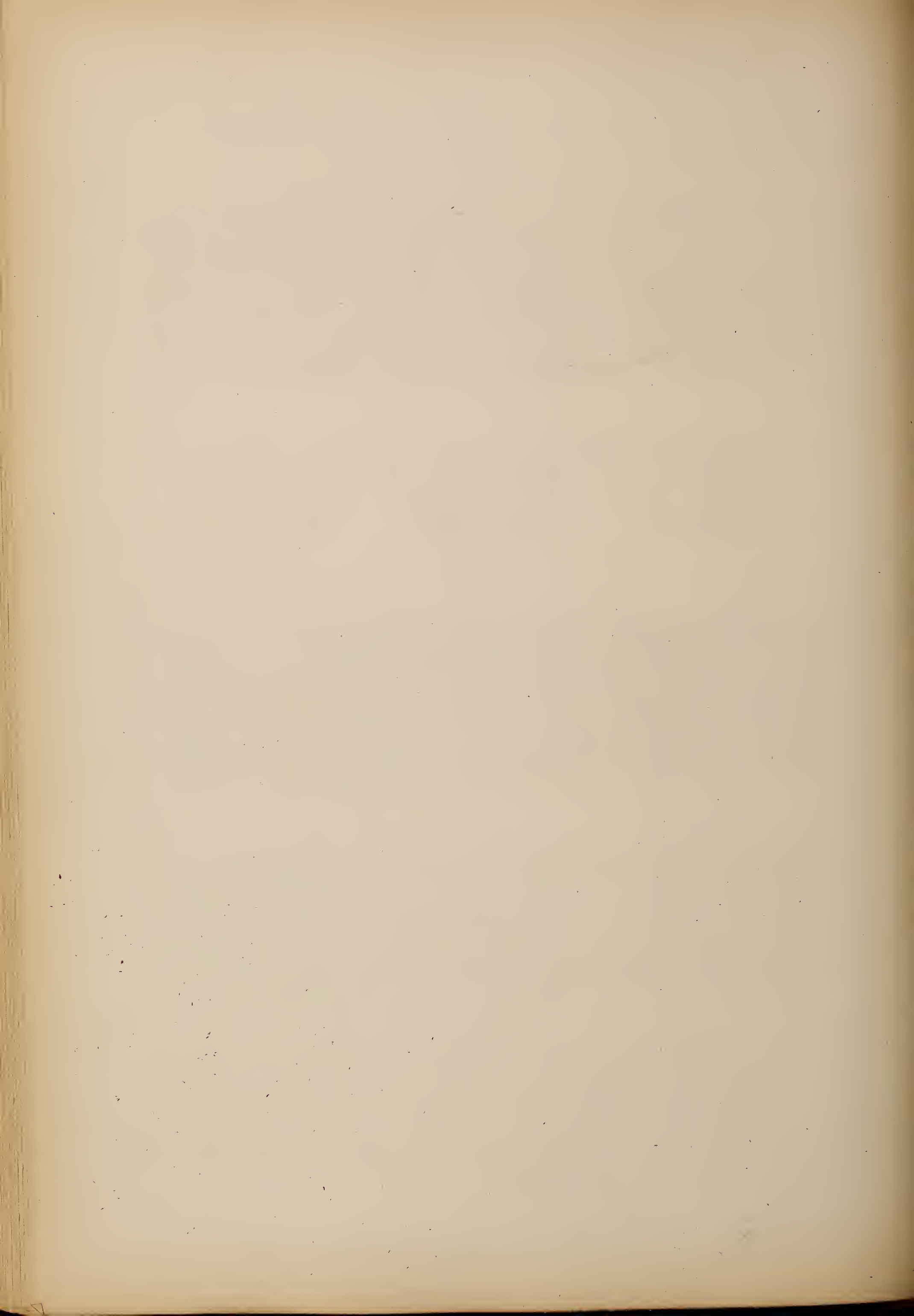


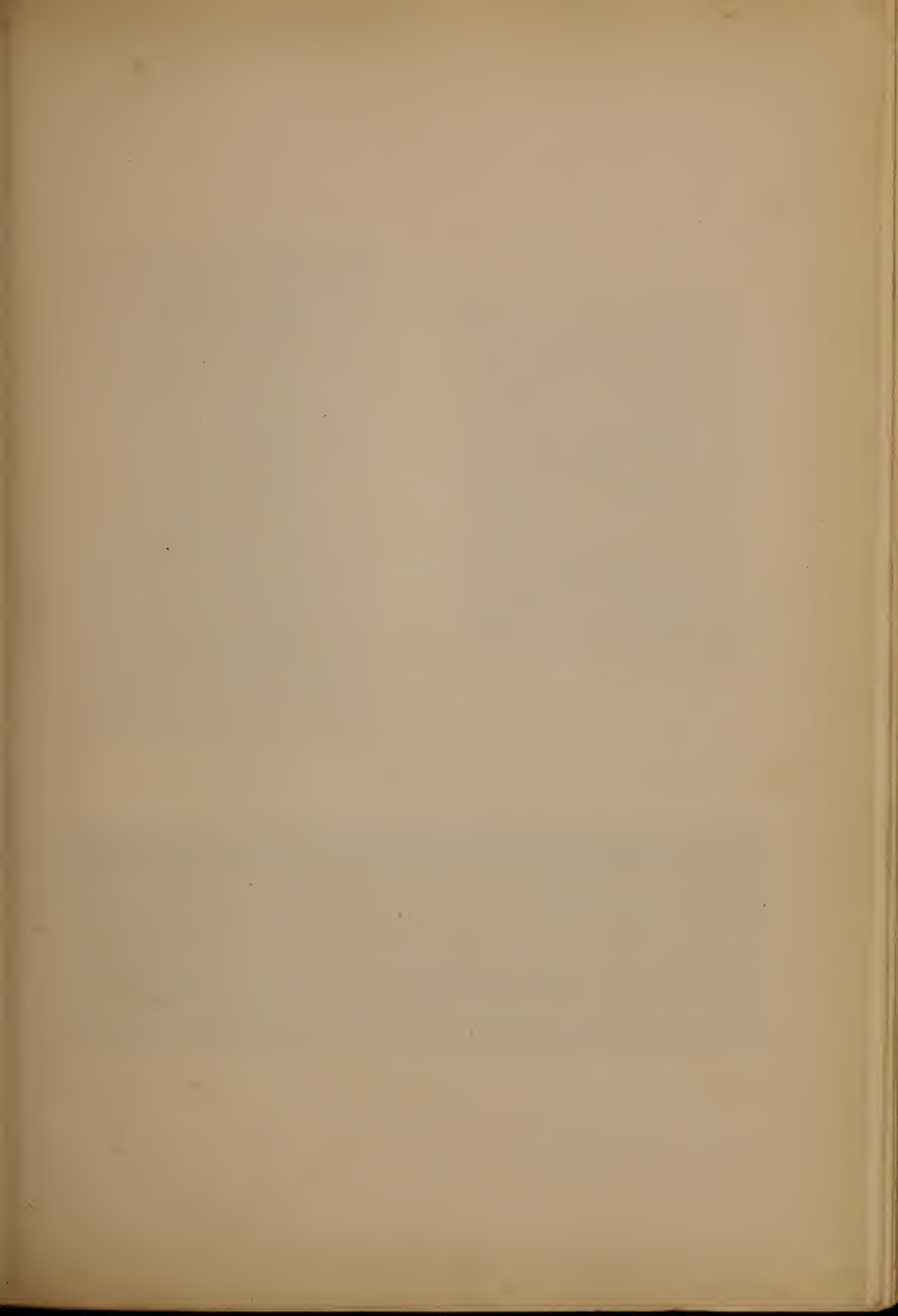
Date the beginning of the 15th Century

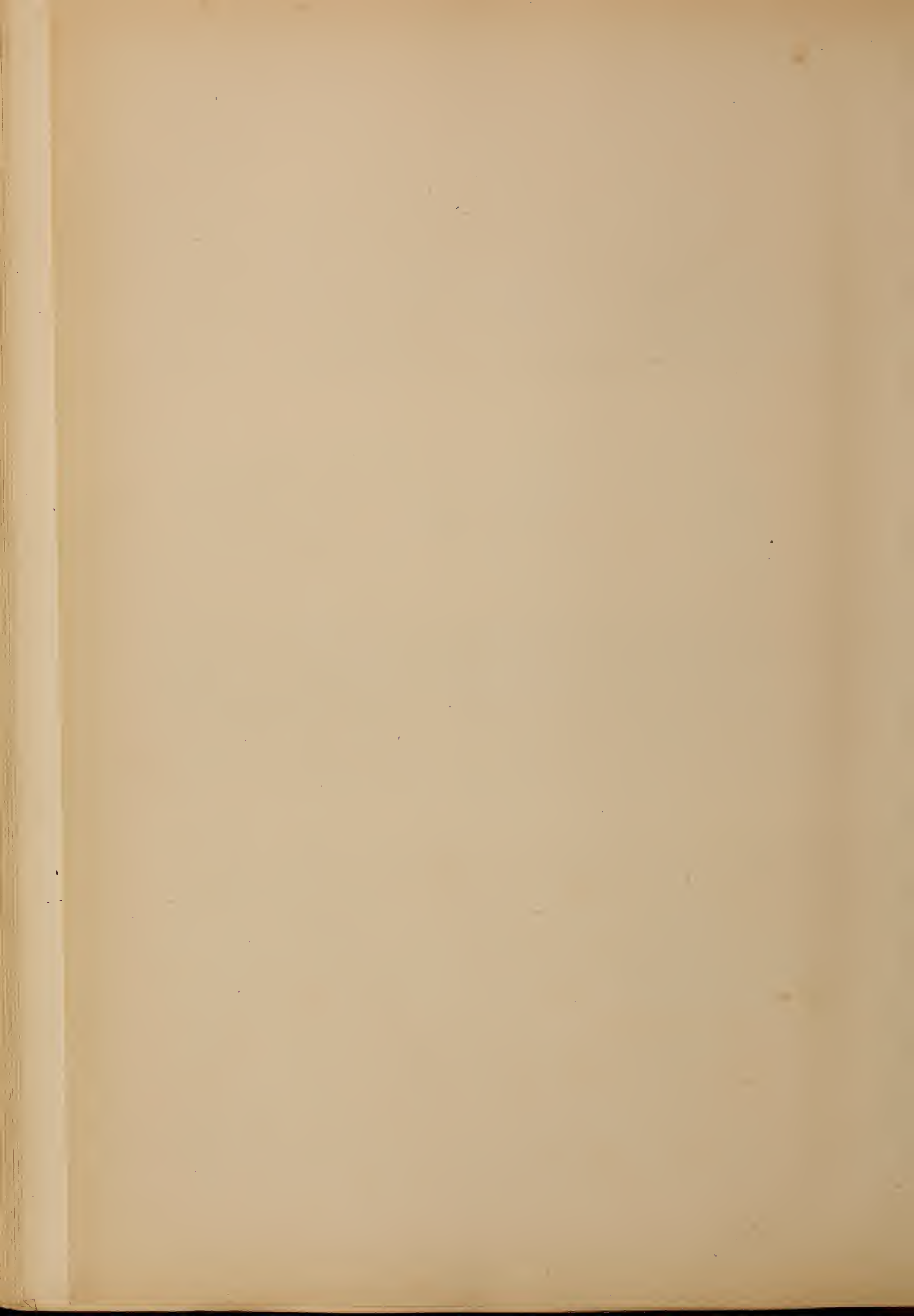


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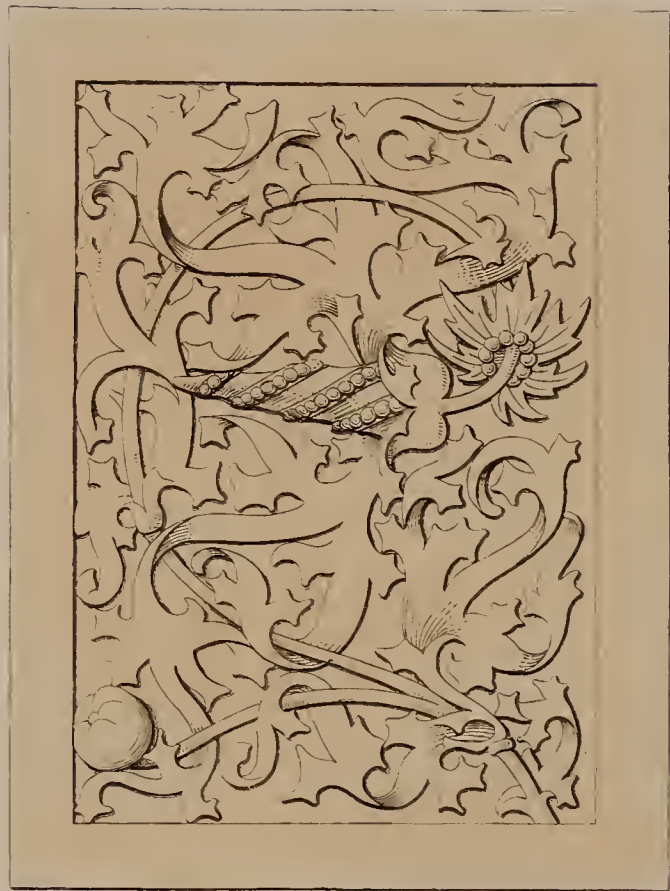
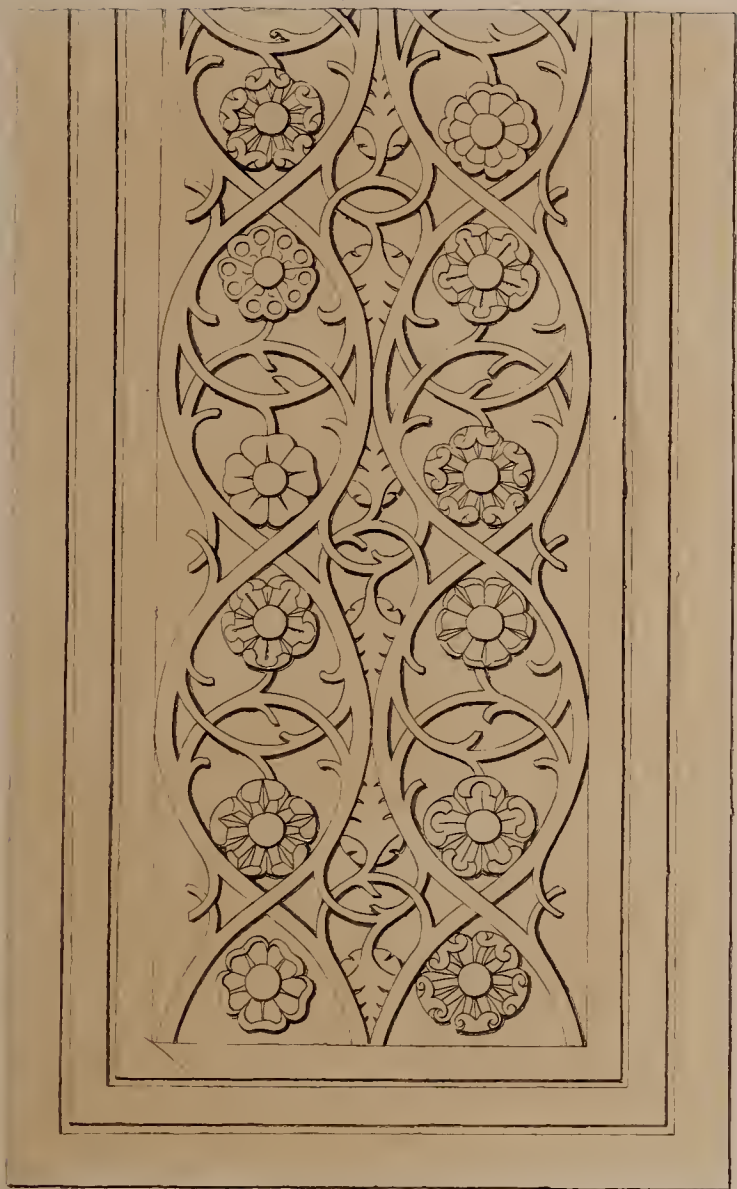
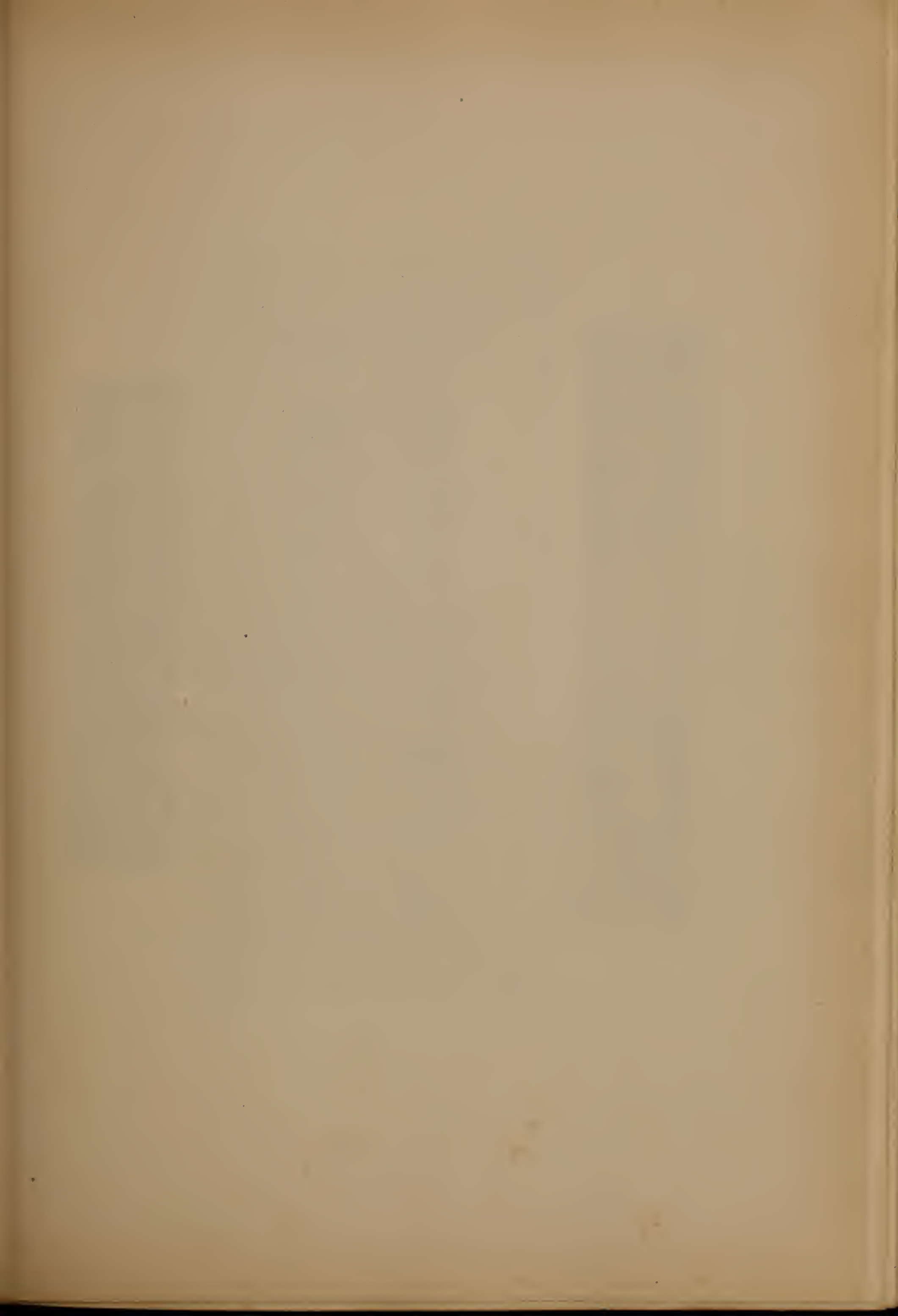
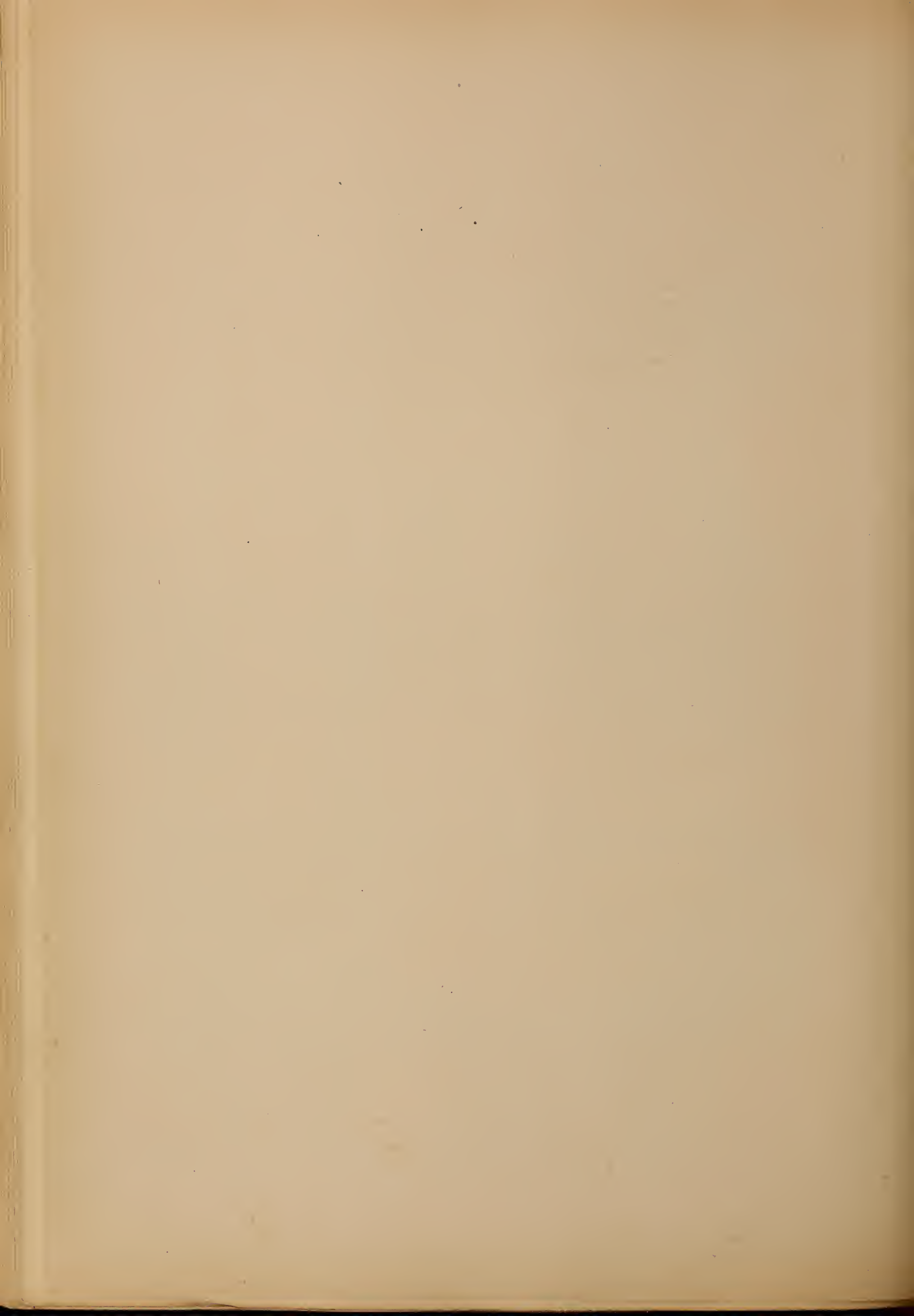


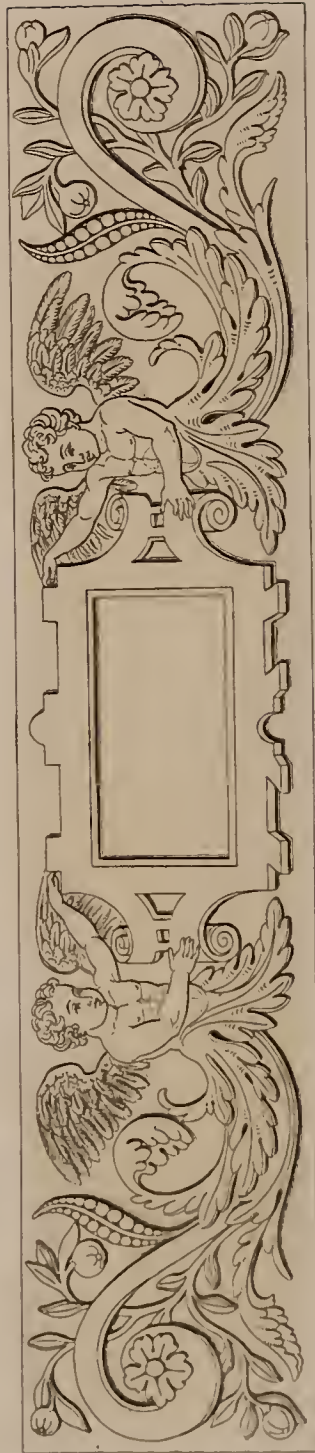
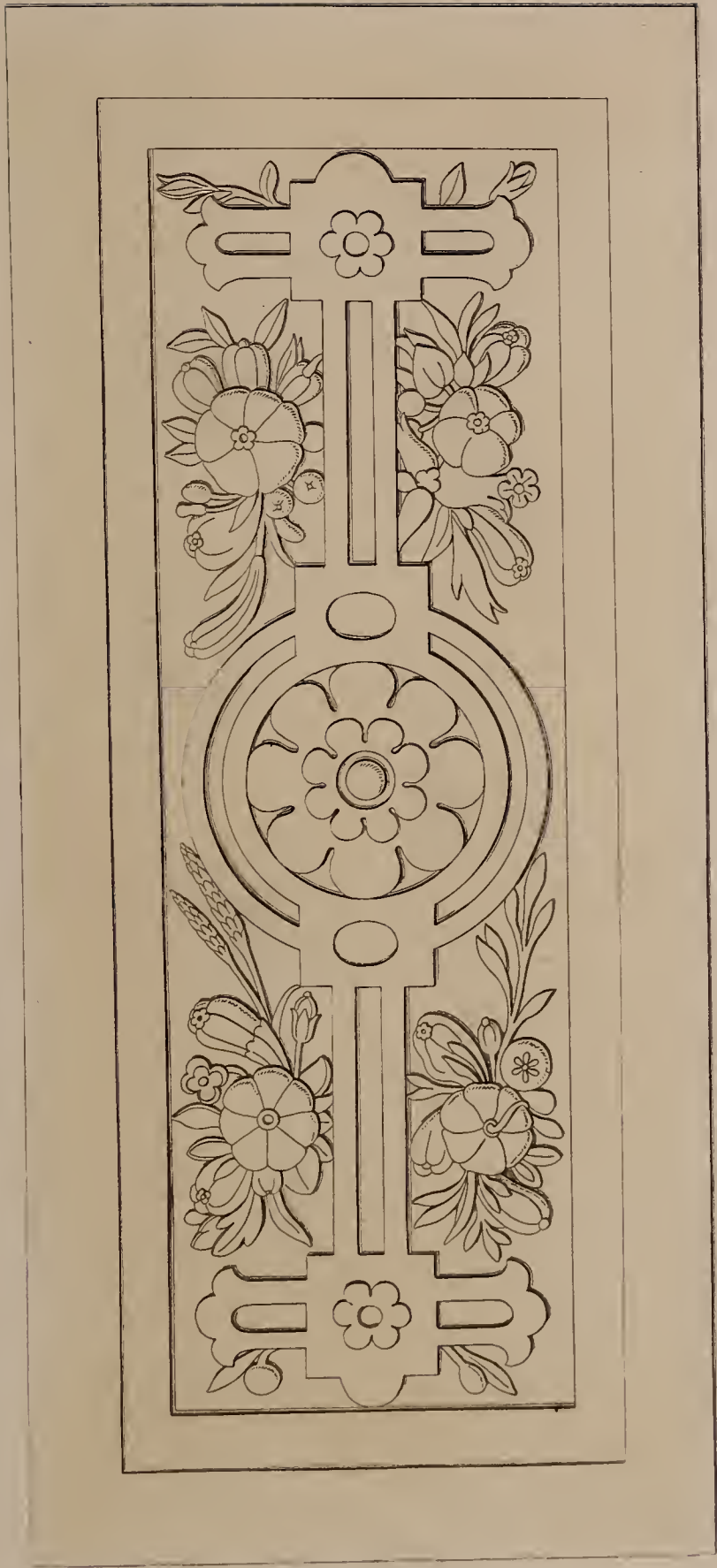
PLATE 10

DESIGNED BY J. H. WOOD



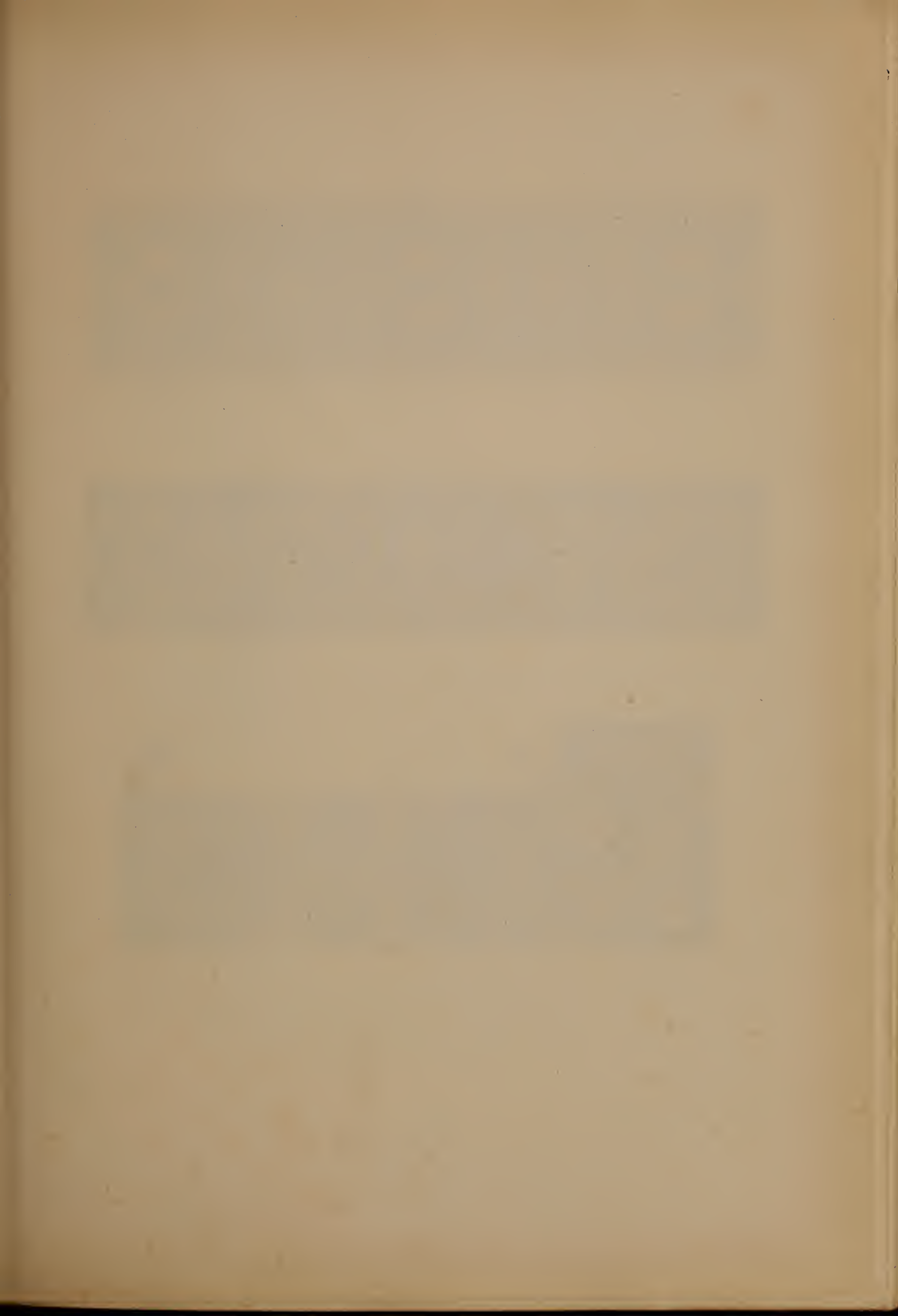


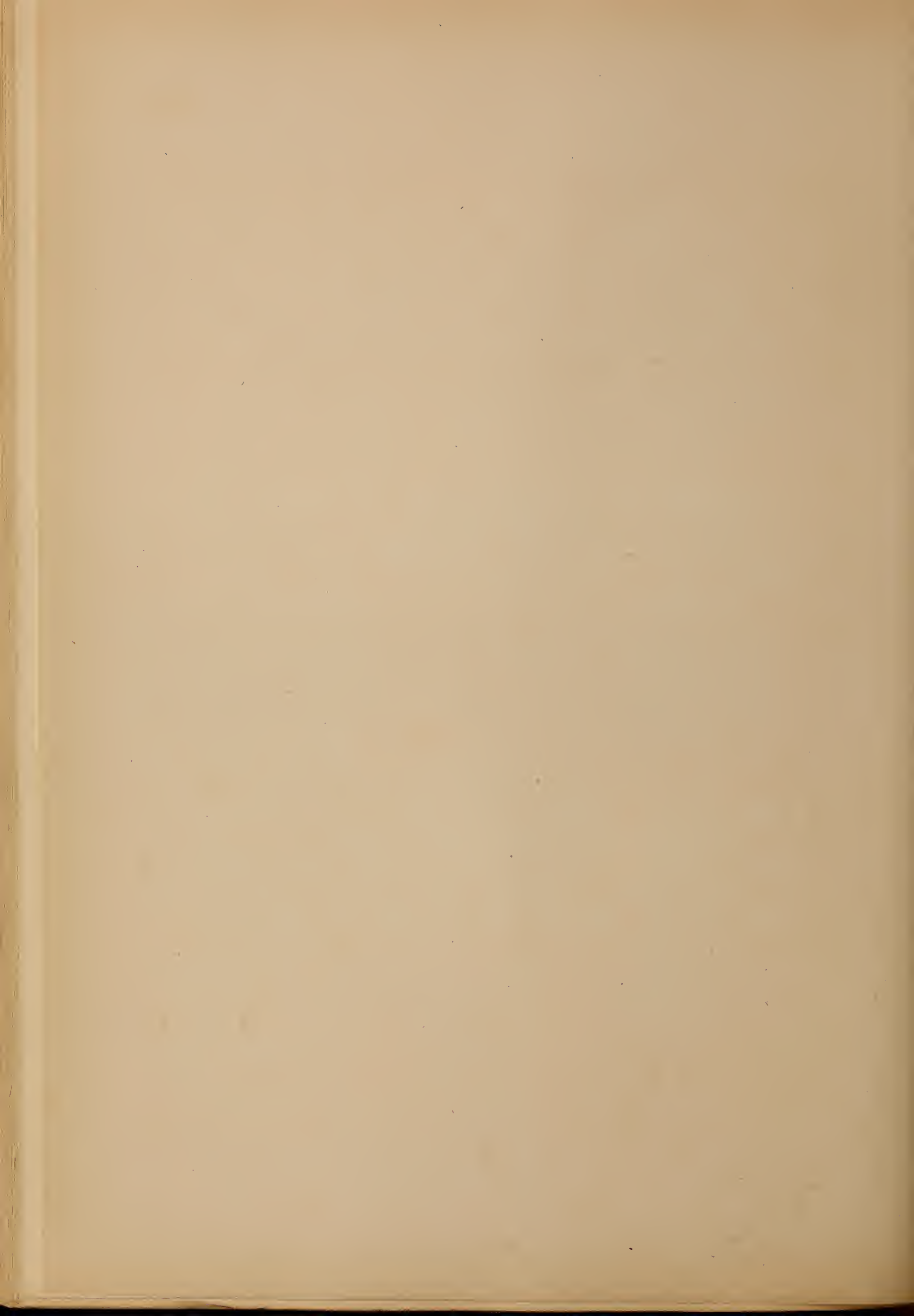




ORNAMENTS
From the Palace of Heidelberg
1740-1741







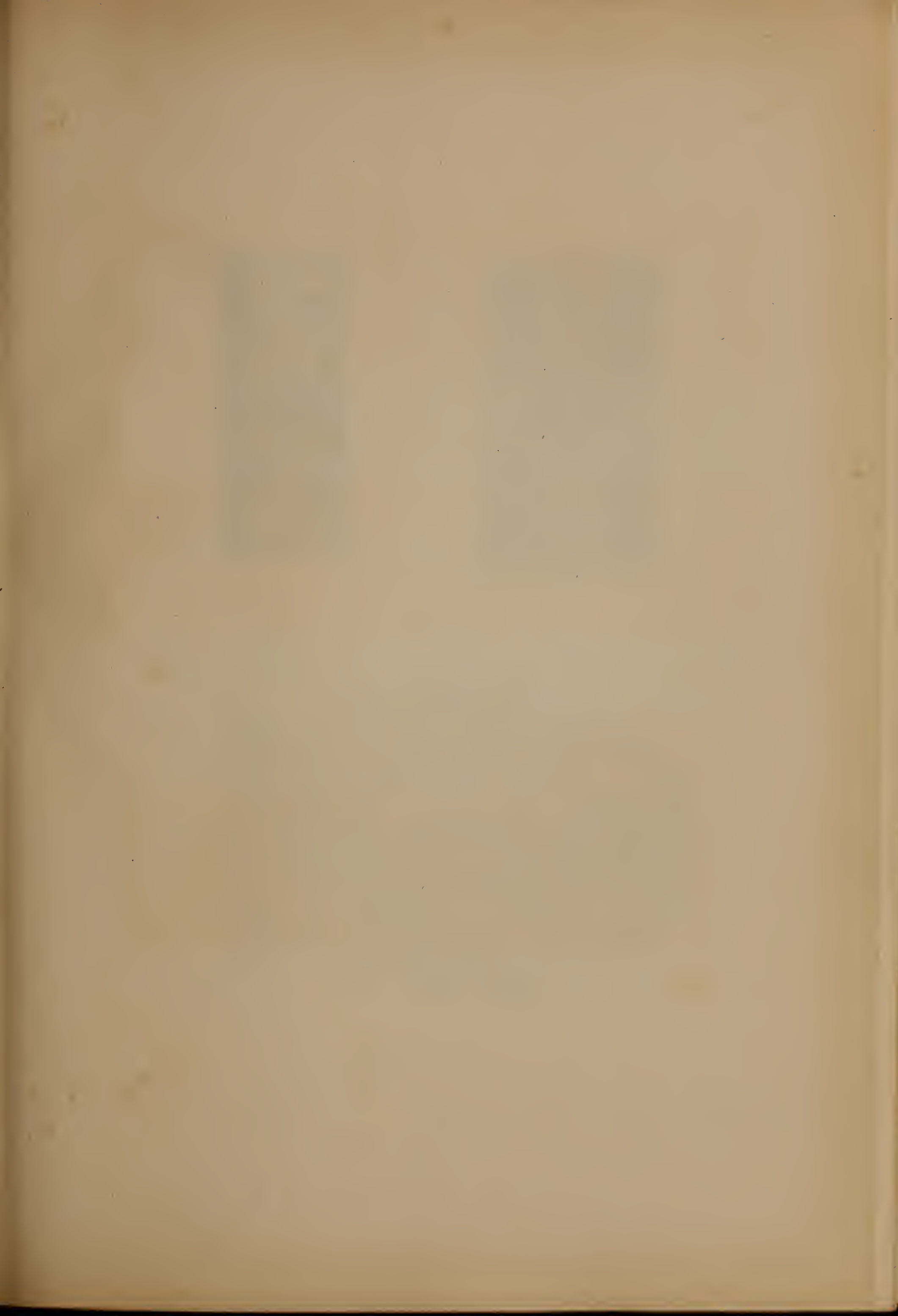


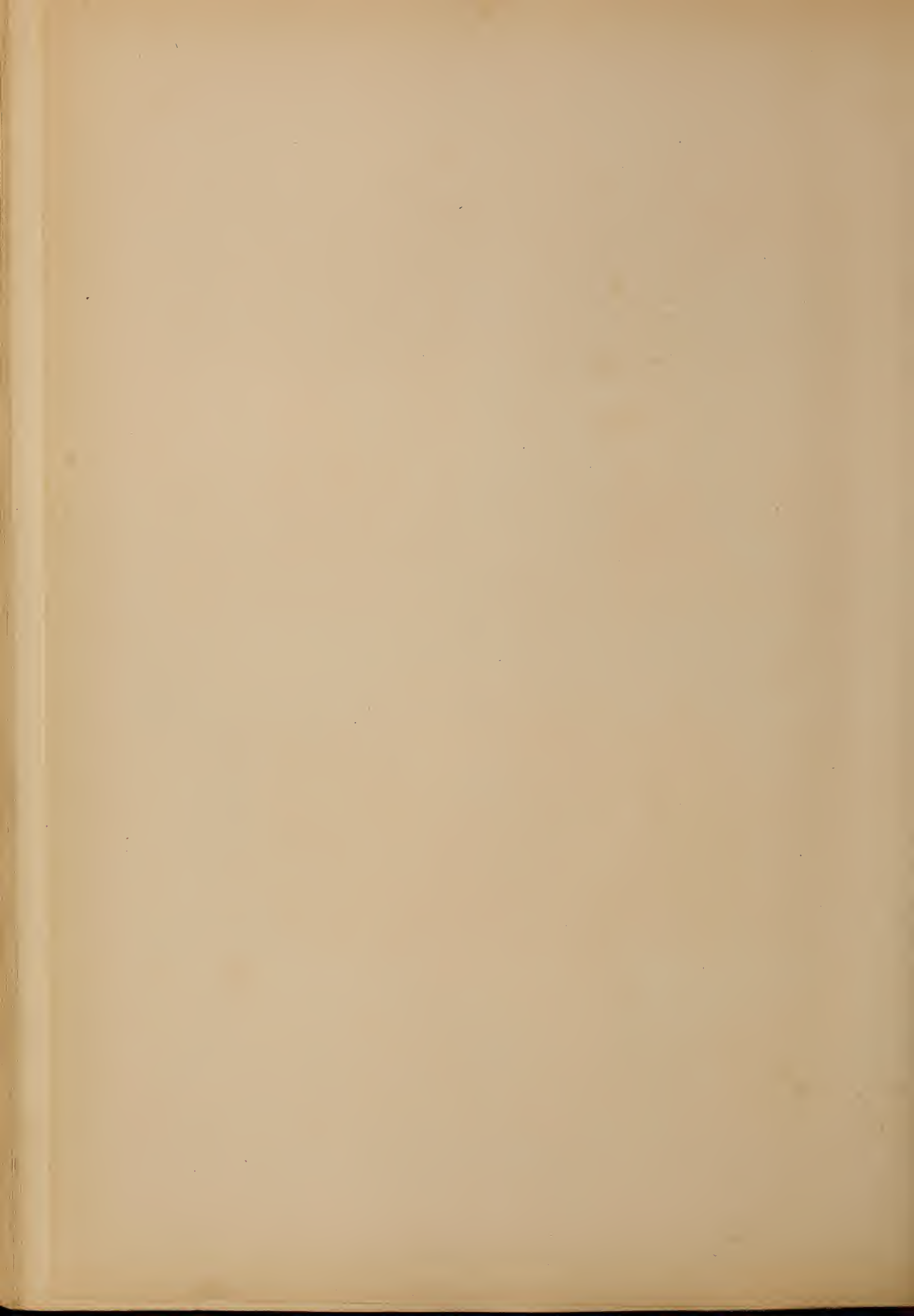
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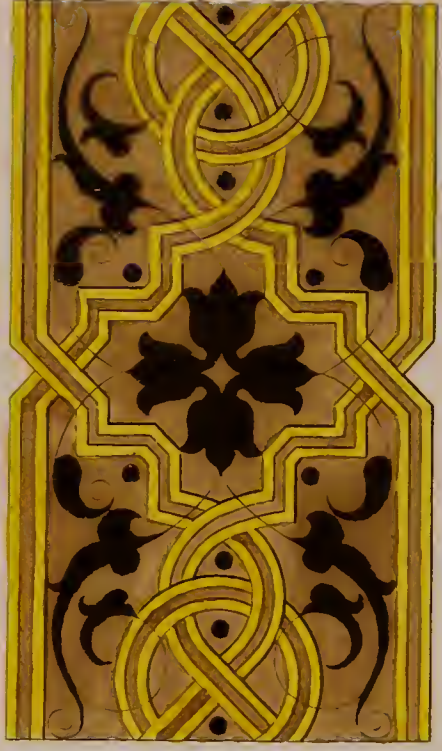


II. From the Monument of ...
Faintly ...
III. From the Monument of ...
...





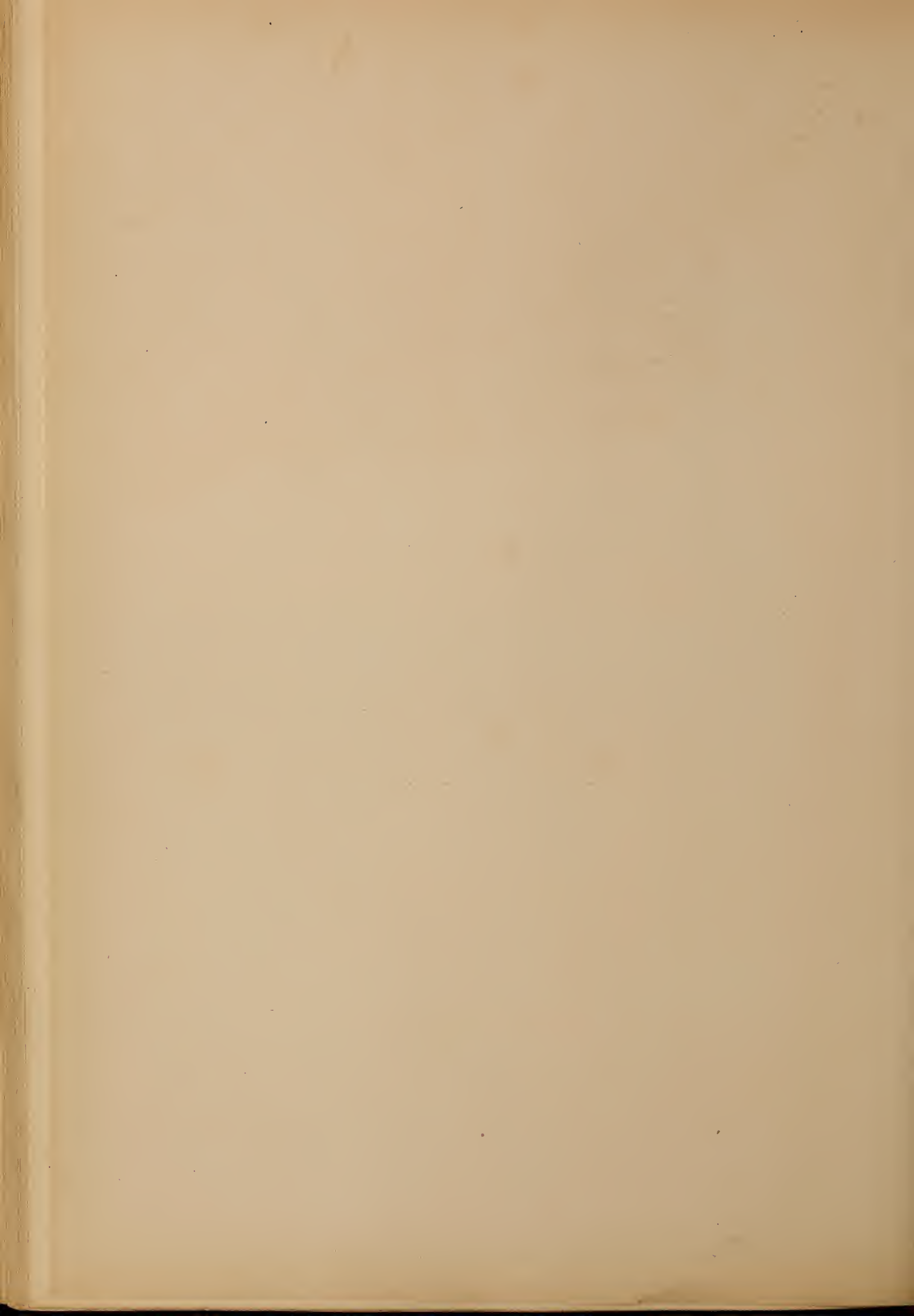




CROWN & SHIELD
17th Century





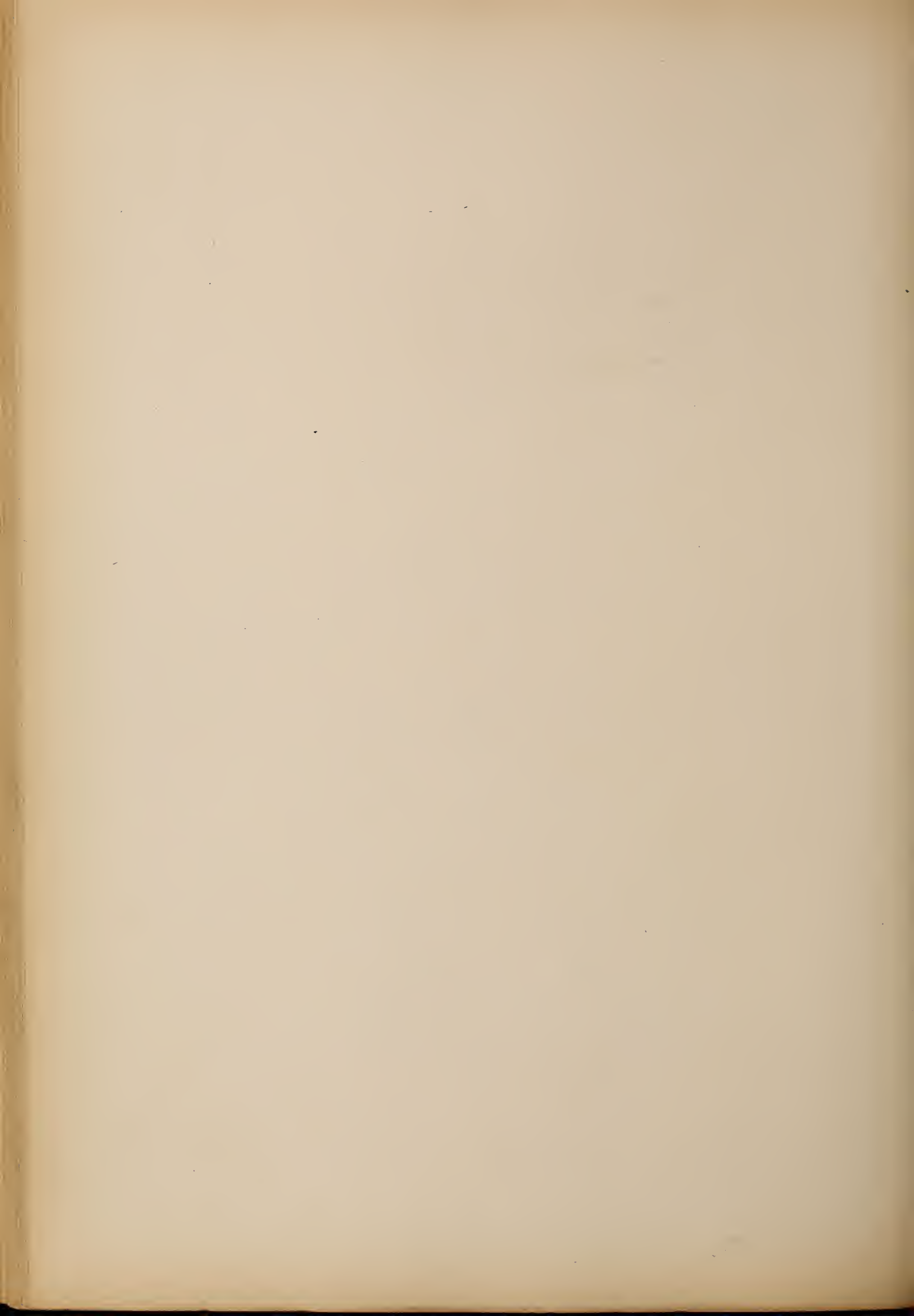


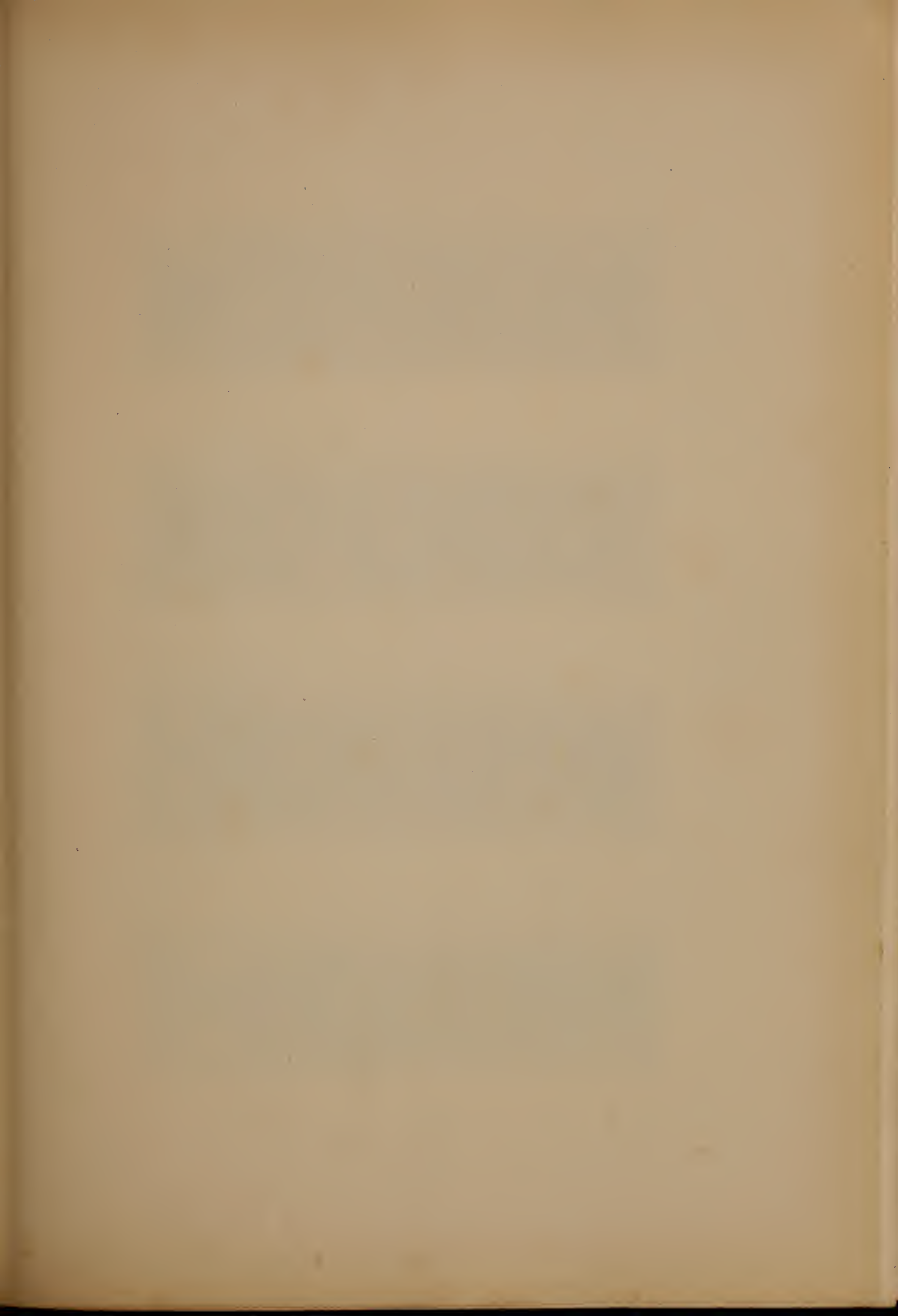
Date the end of the 15th Century

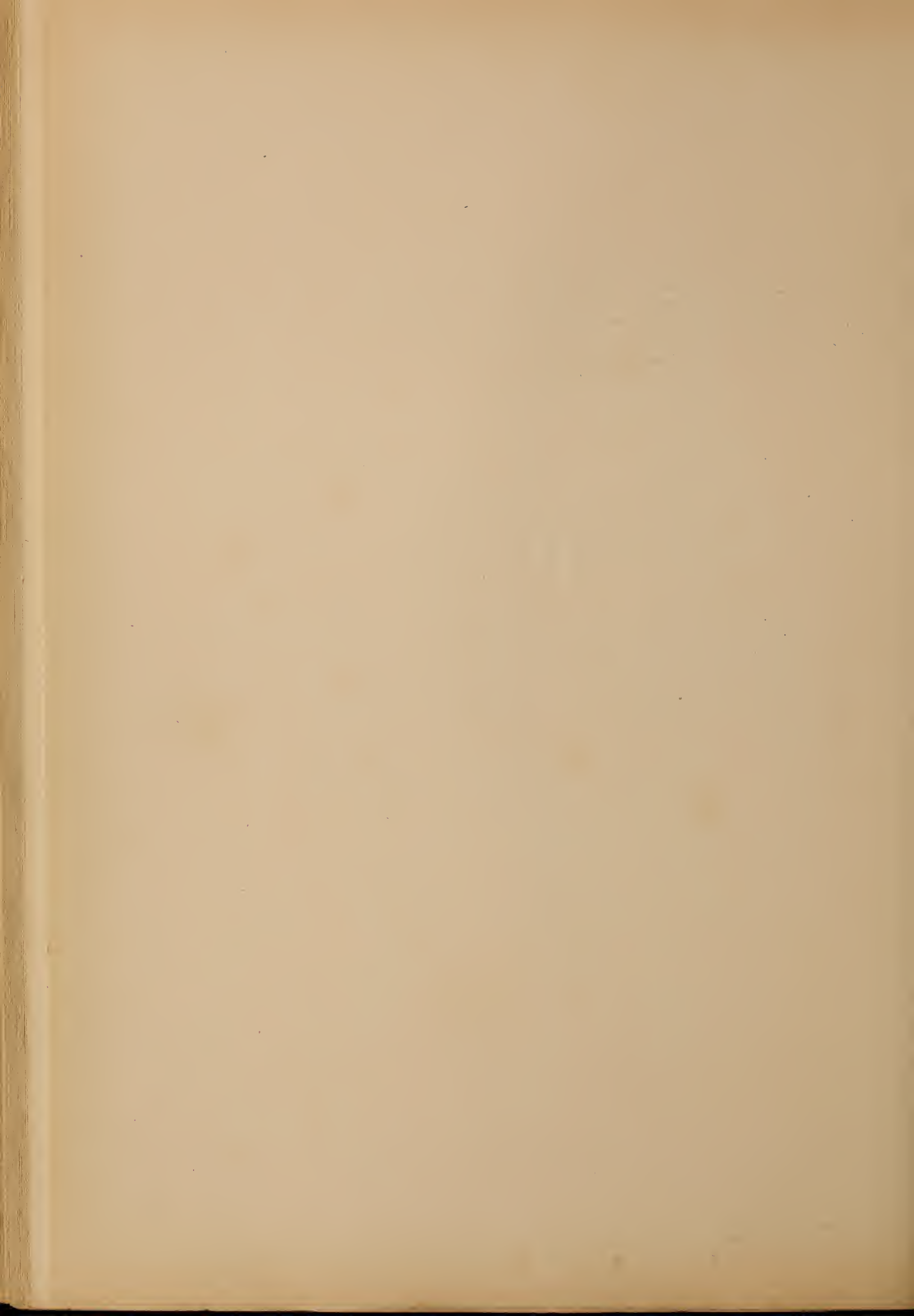


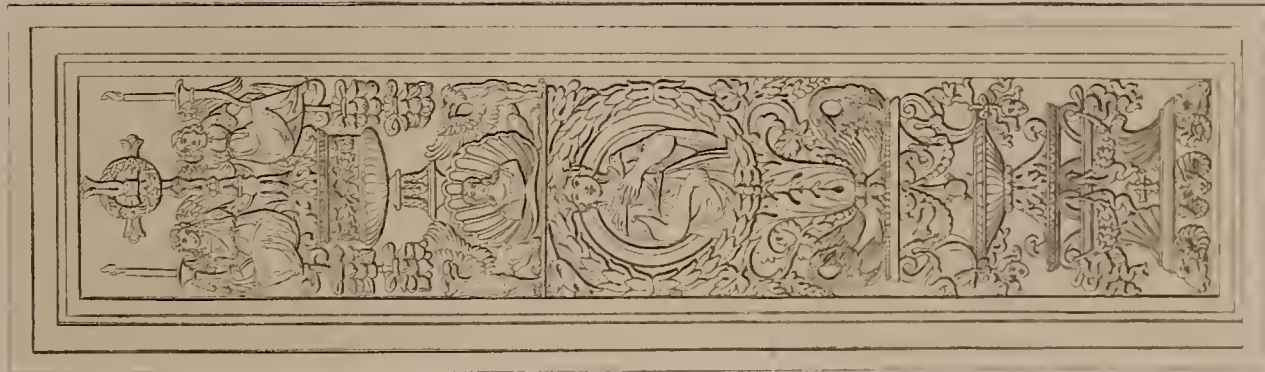
FRANCOIS JANEL

of the possession of Th. Willemont E.S.A.





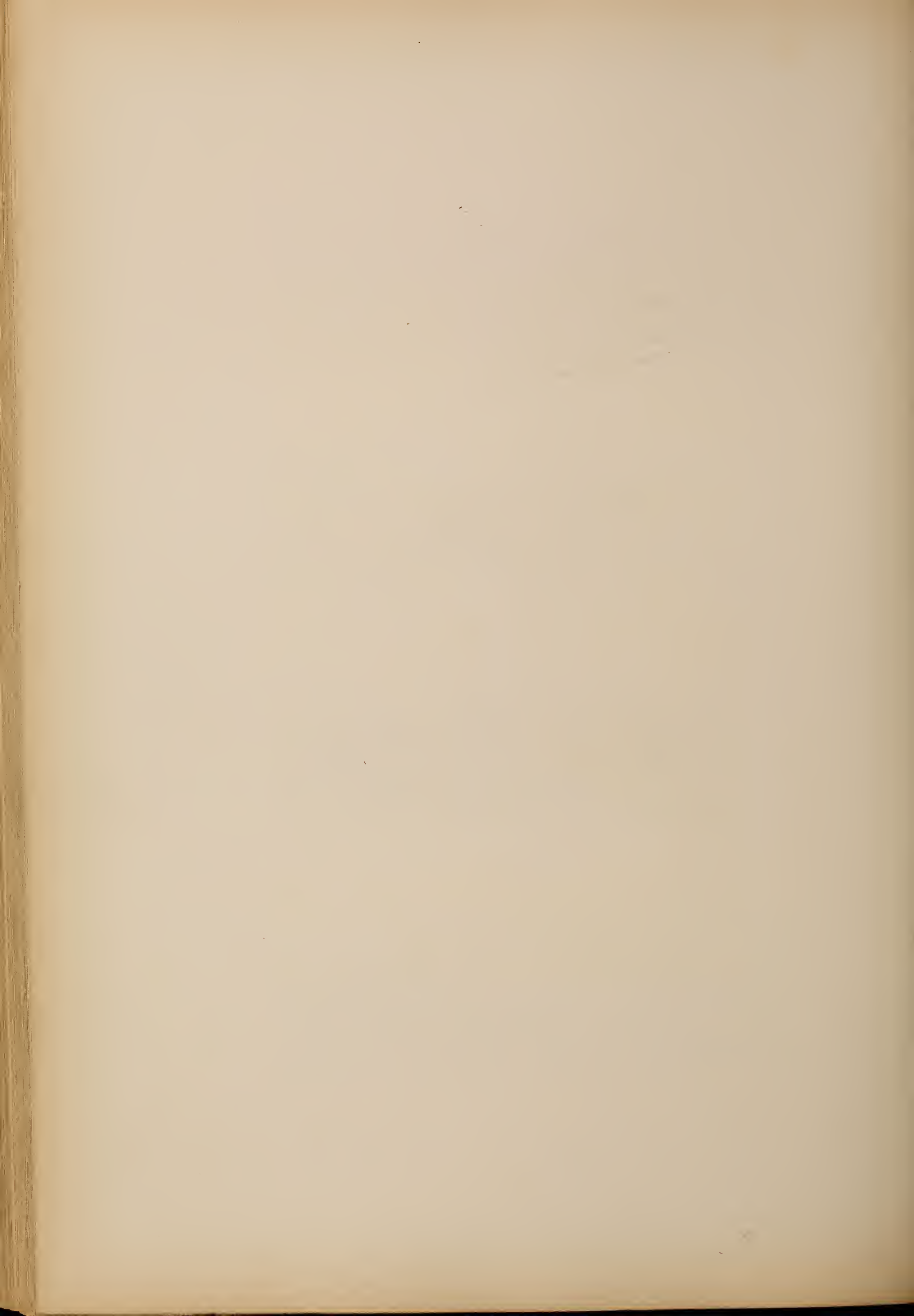


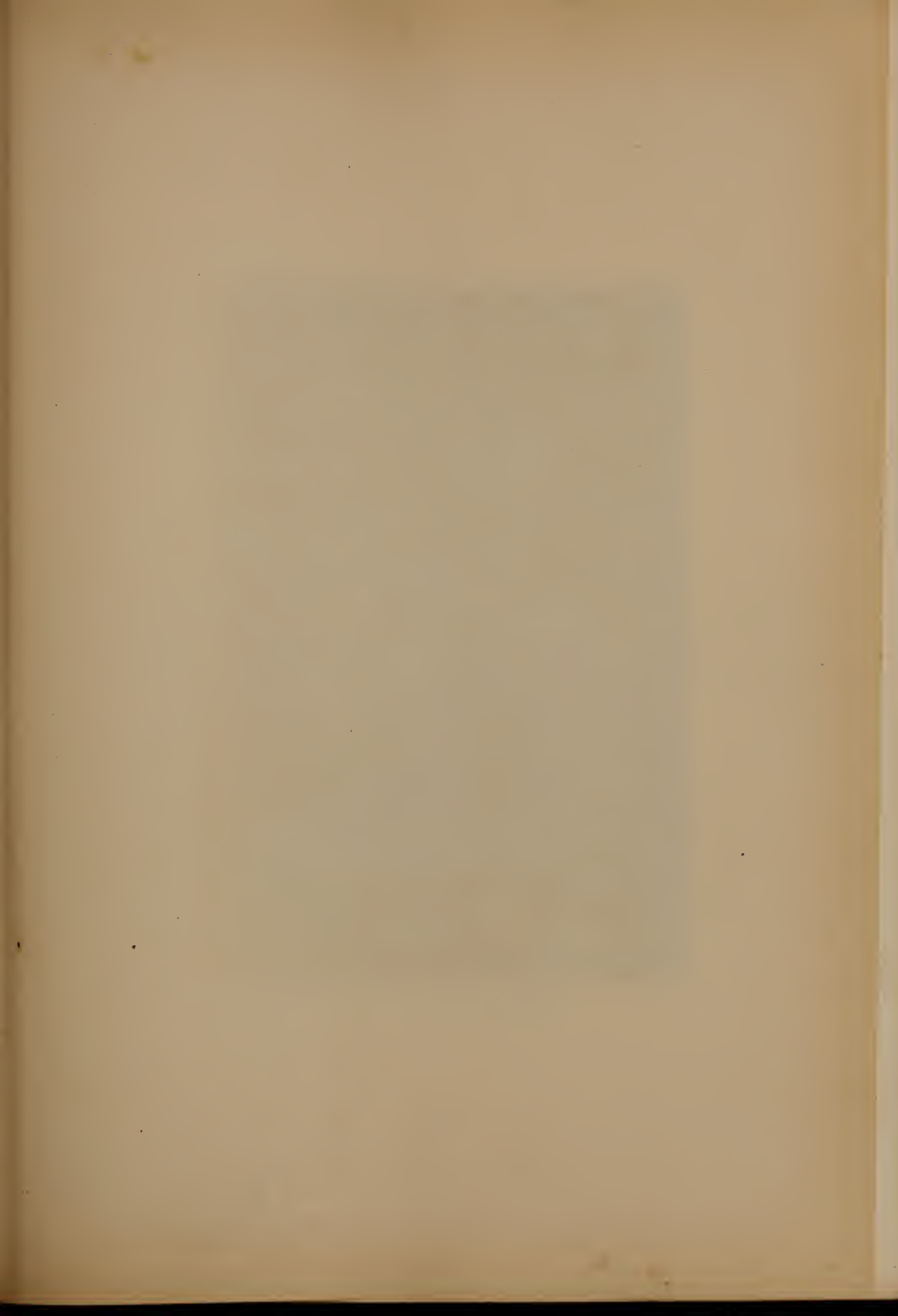


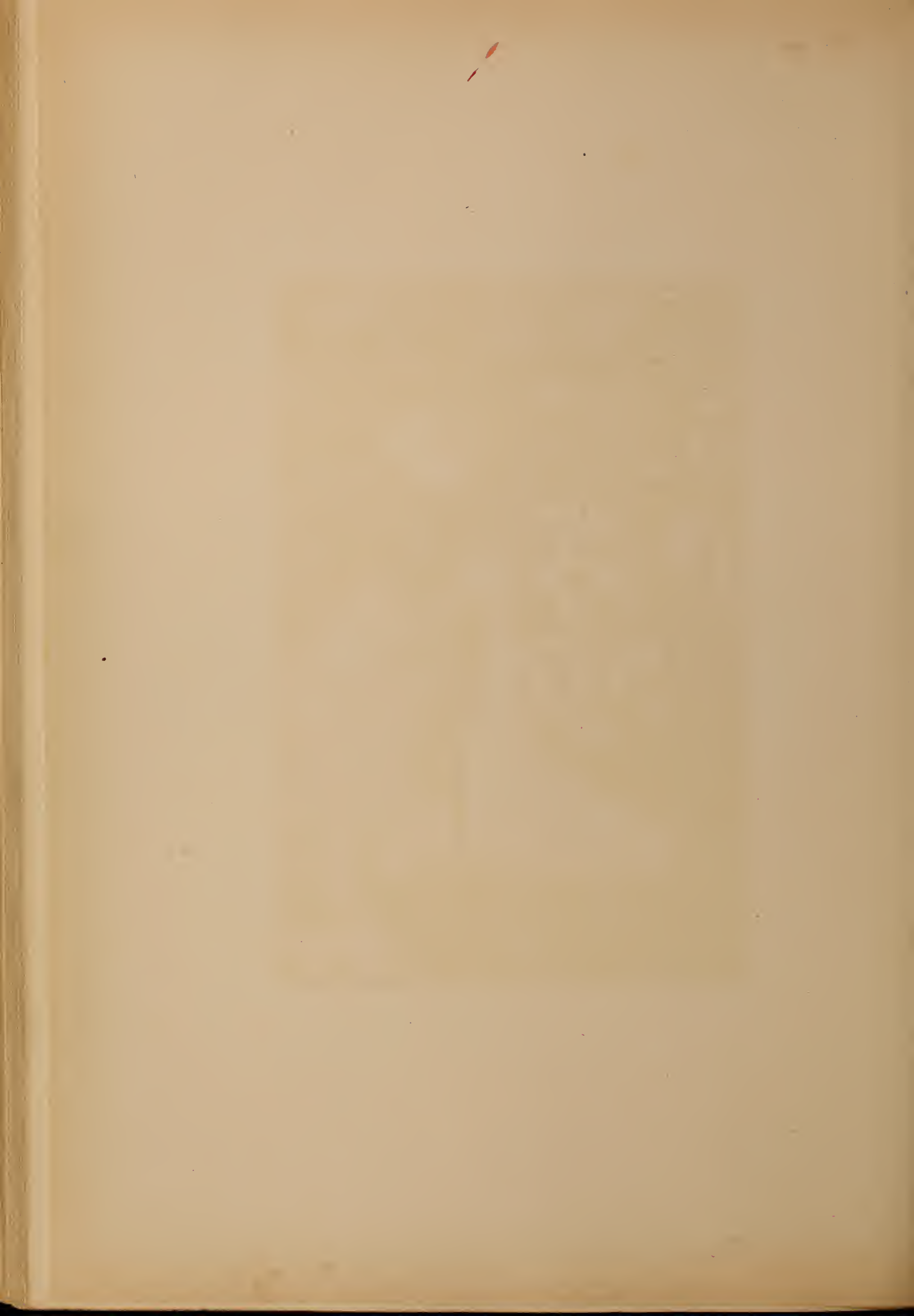
JAMES L. M. P. L. E.

Printed by F. ...

...



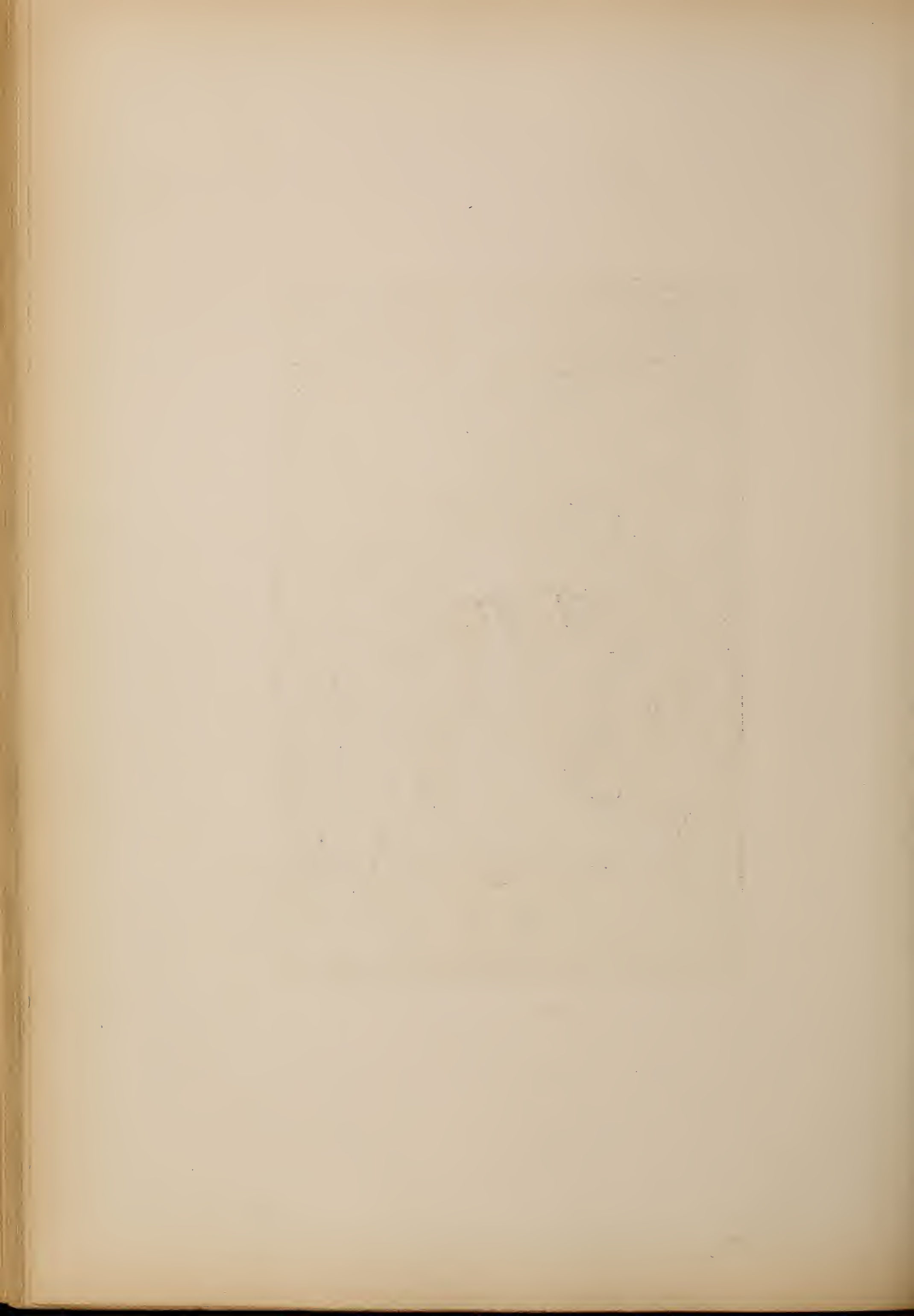




Date, 1472.



FROM AN EARLY GERMAN PICTURE.









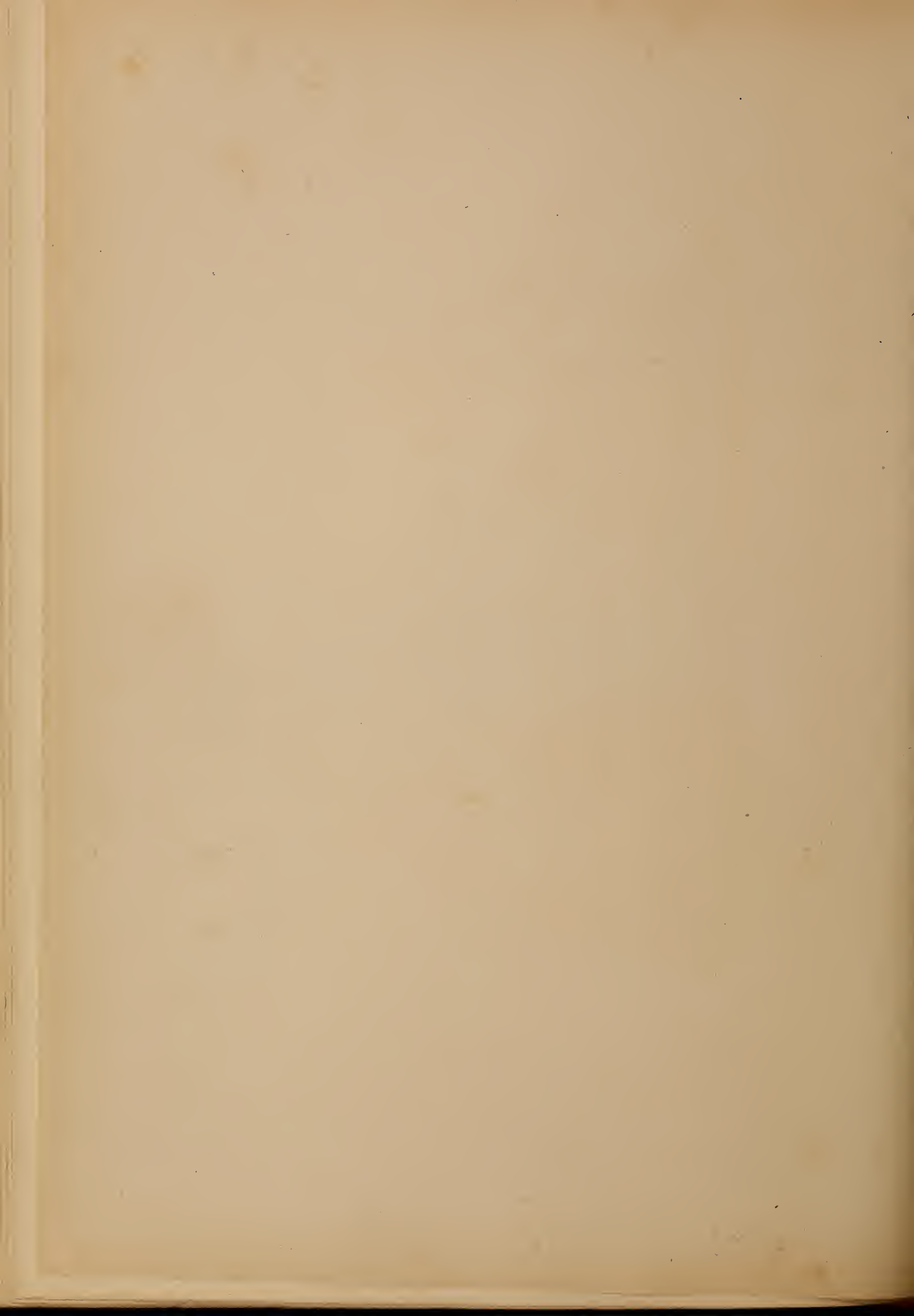
FROM A PAINTED OAK SCREEN,

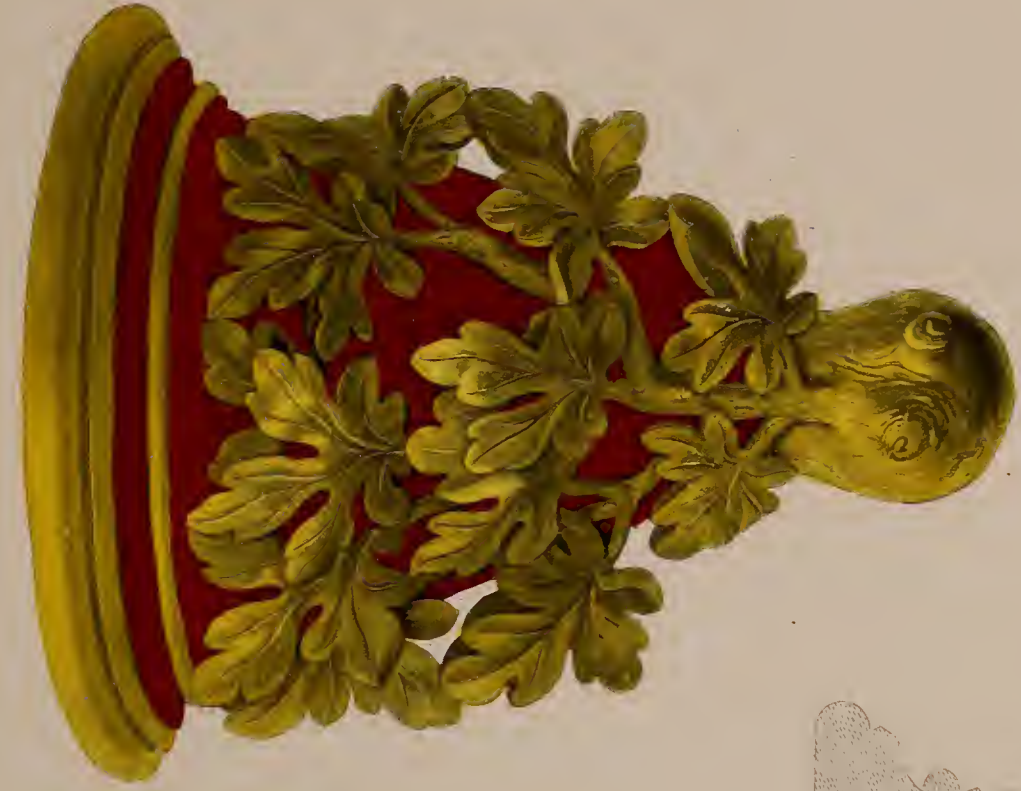
In Worstead Church, Norfolk

(See the Catalogue of the 16th Century)









Sections of Mouldings.

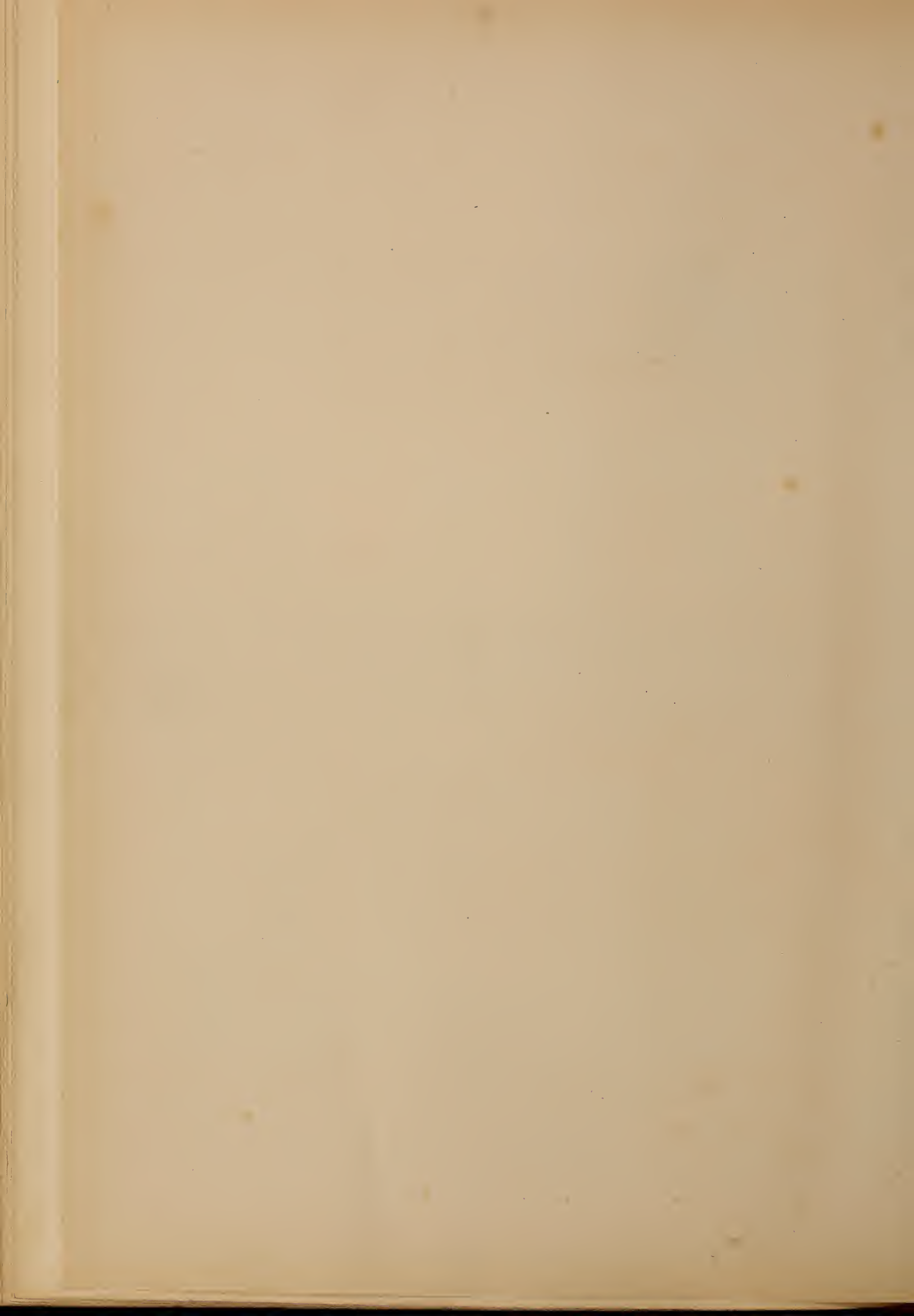
F E N D A N T

From St. Stephen's Chapel

1/4 full size







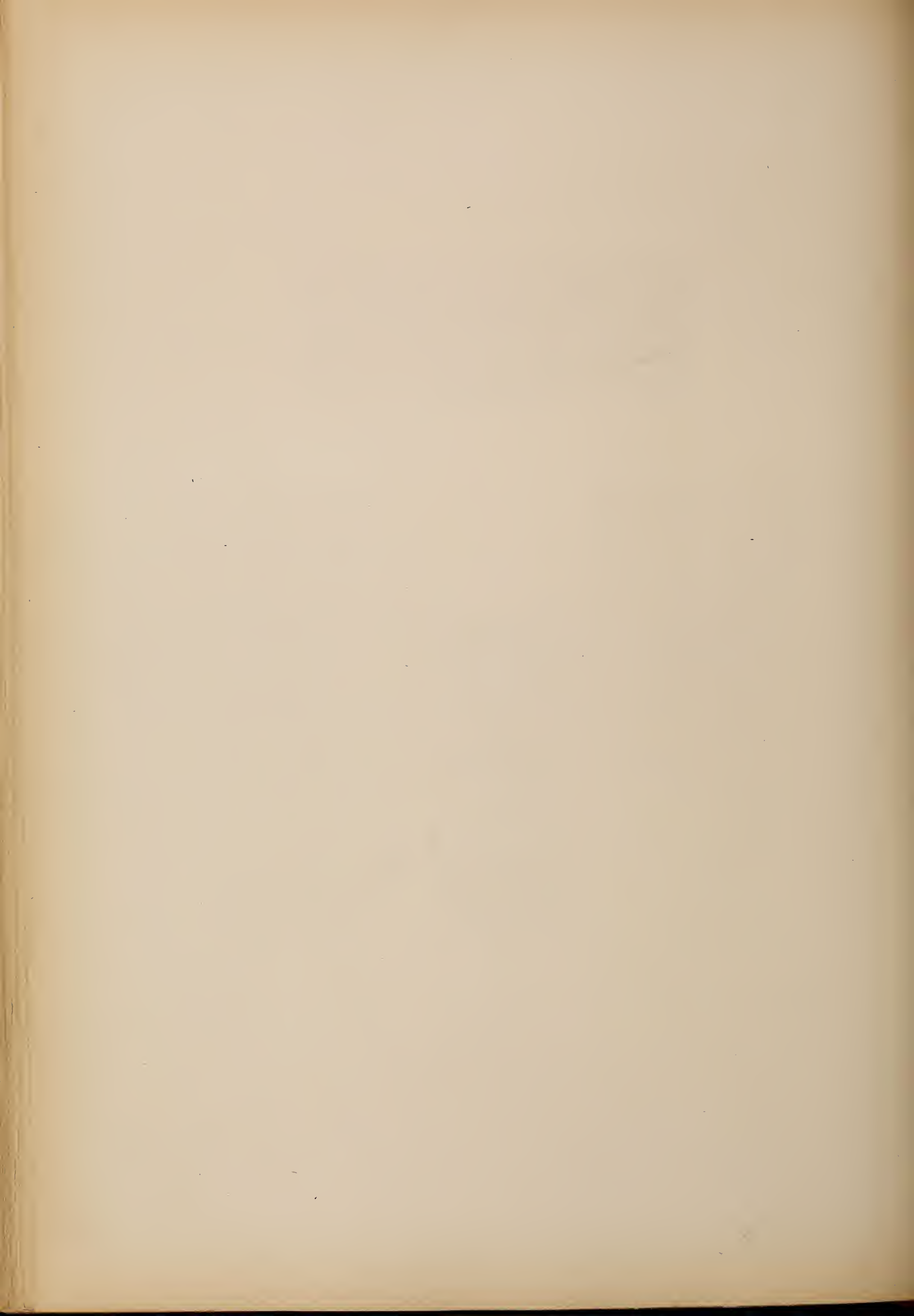
Capital developed Royal Abbey of S^t Denis 11th Century



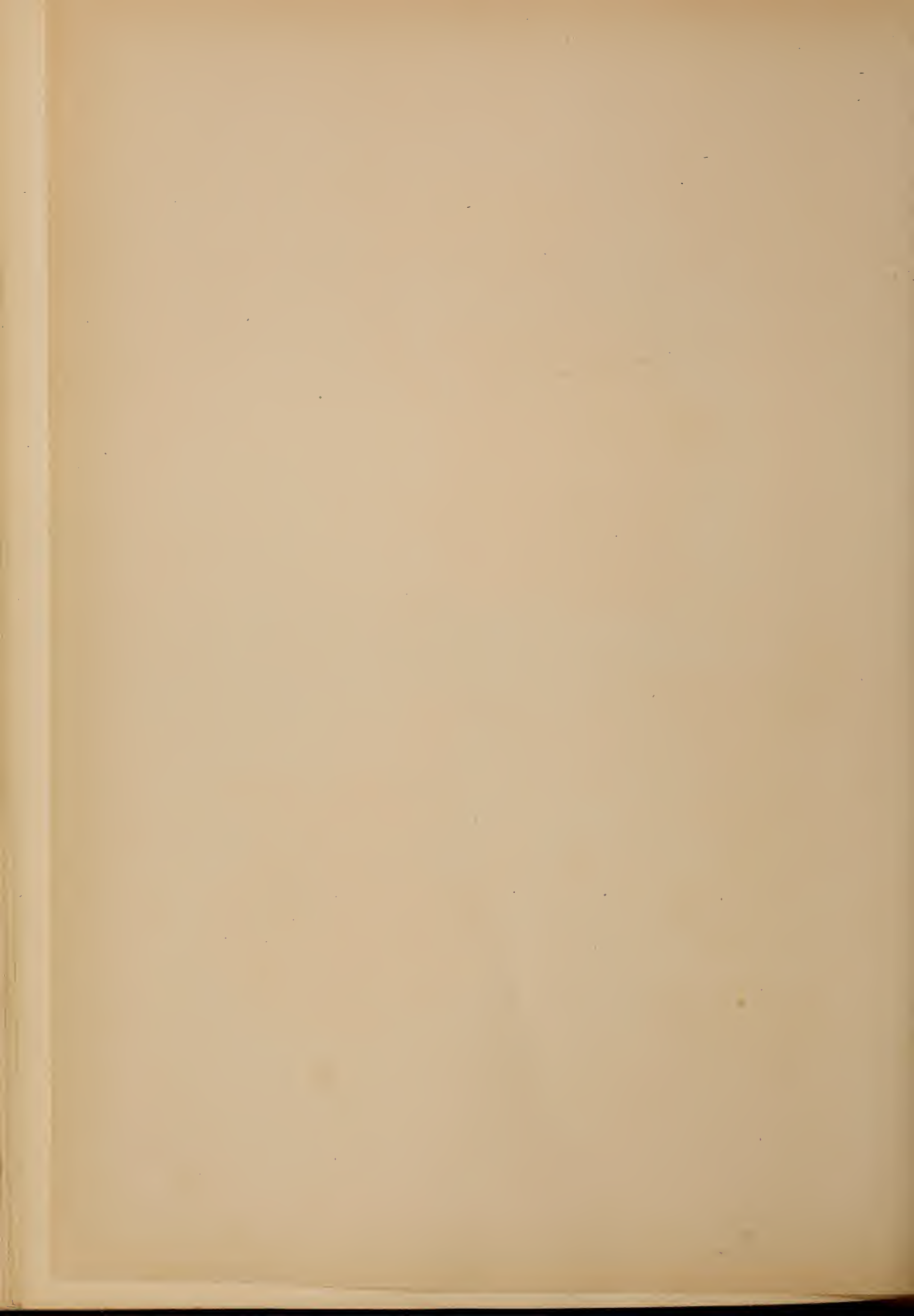
Three sides of a capital

from the Abbey of St. Denis, France

See Plate I.







Date 1847

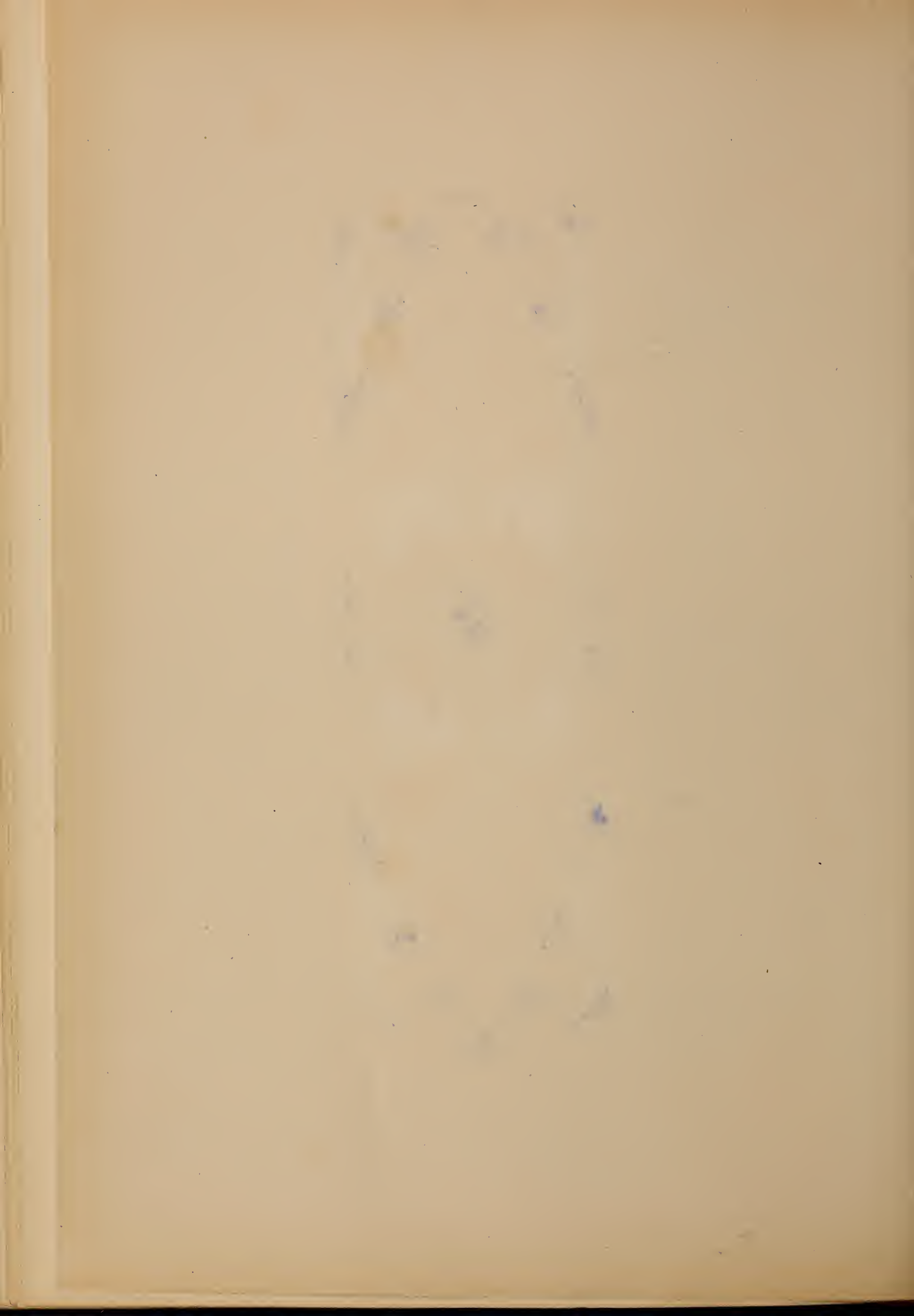


DESIGNED FOR 1847

1847







ORDER OF STAINED GLASS

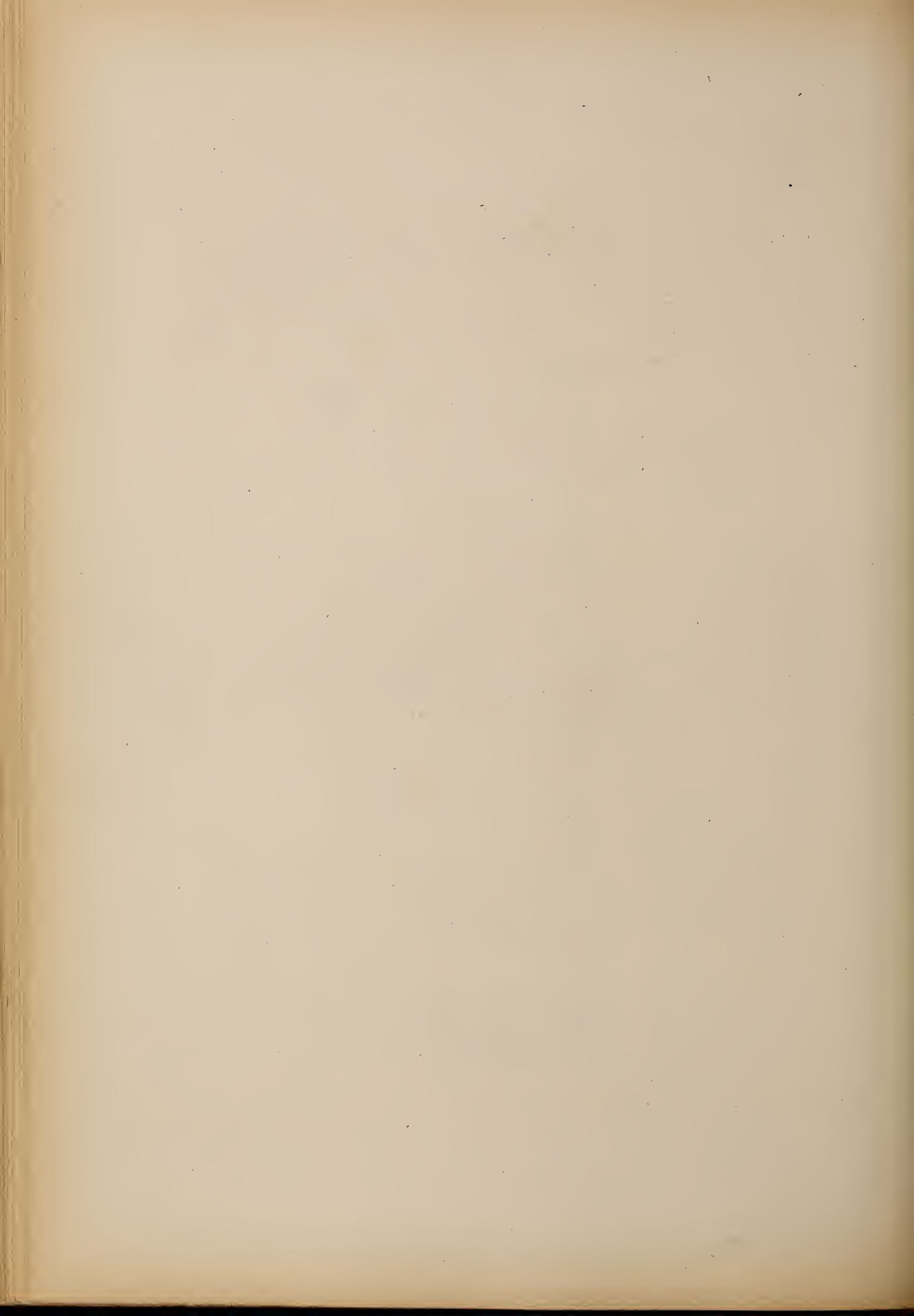
In the Royal Abbey

of St. Albans

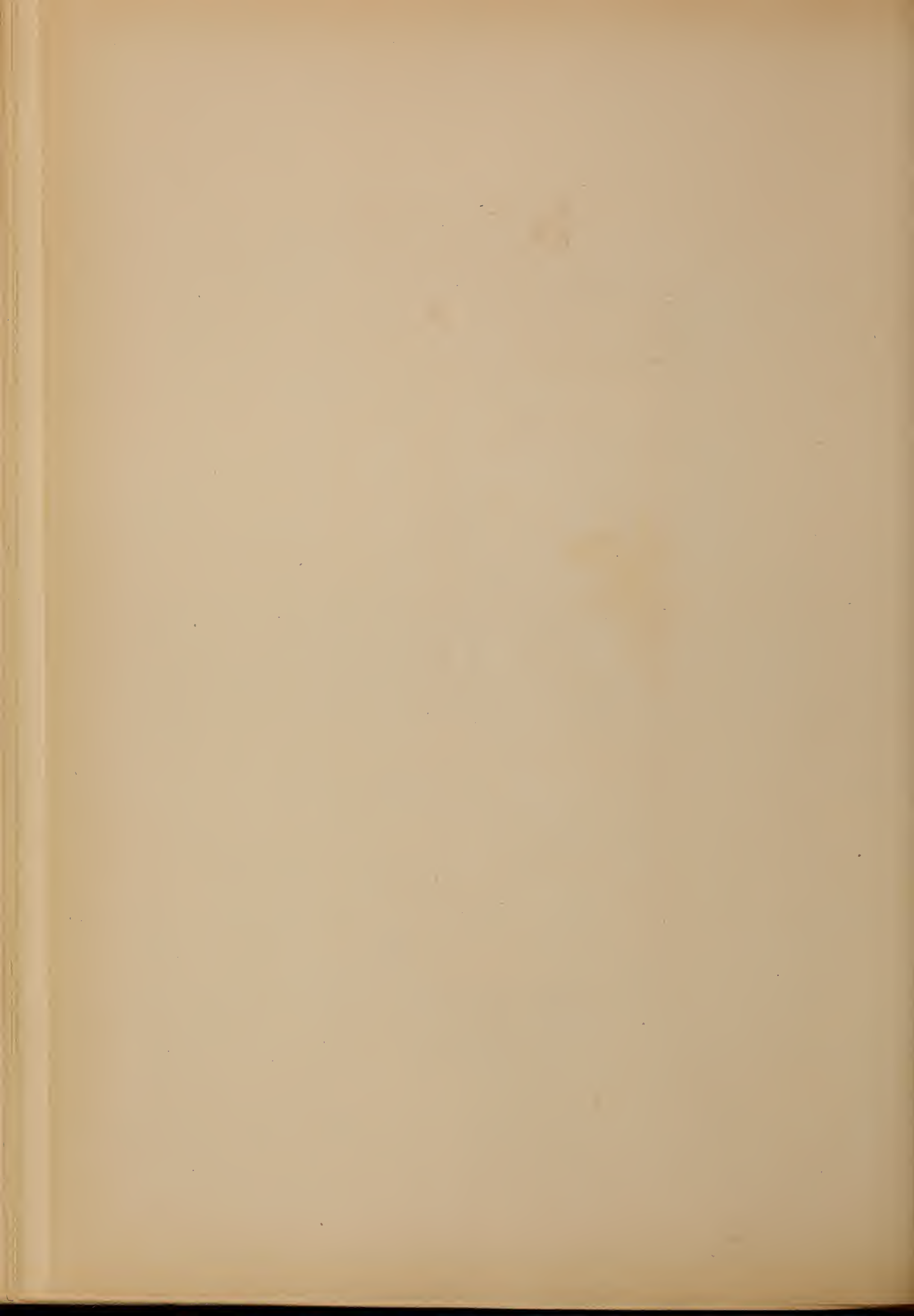


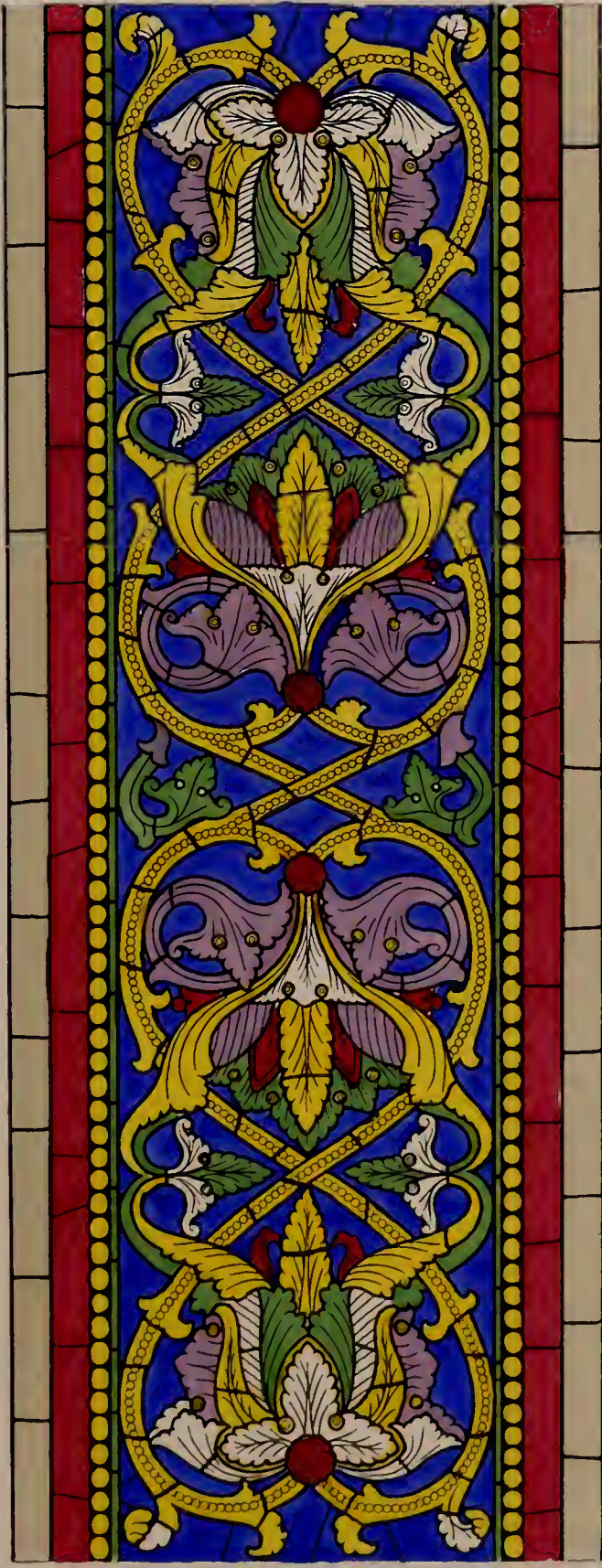
Date toward: the

end of the 12th Century





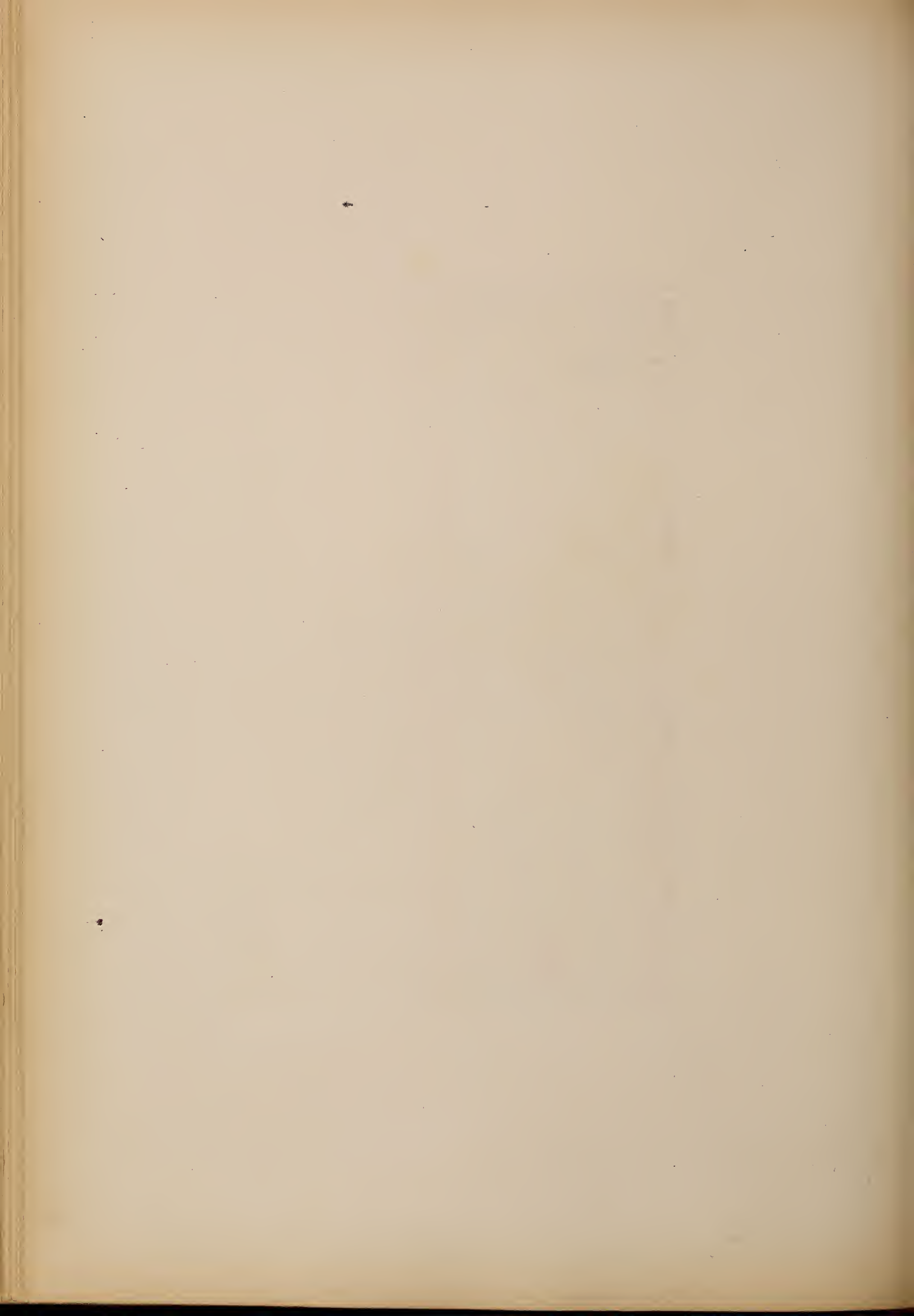




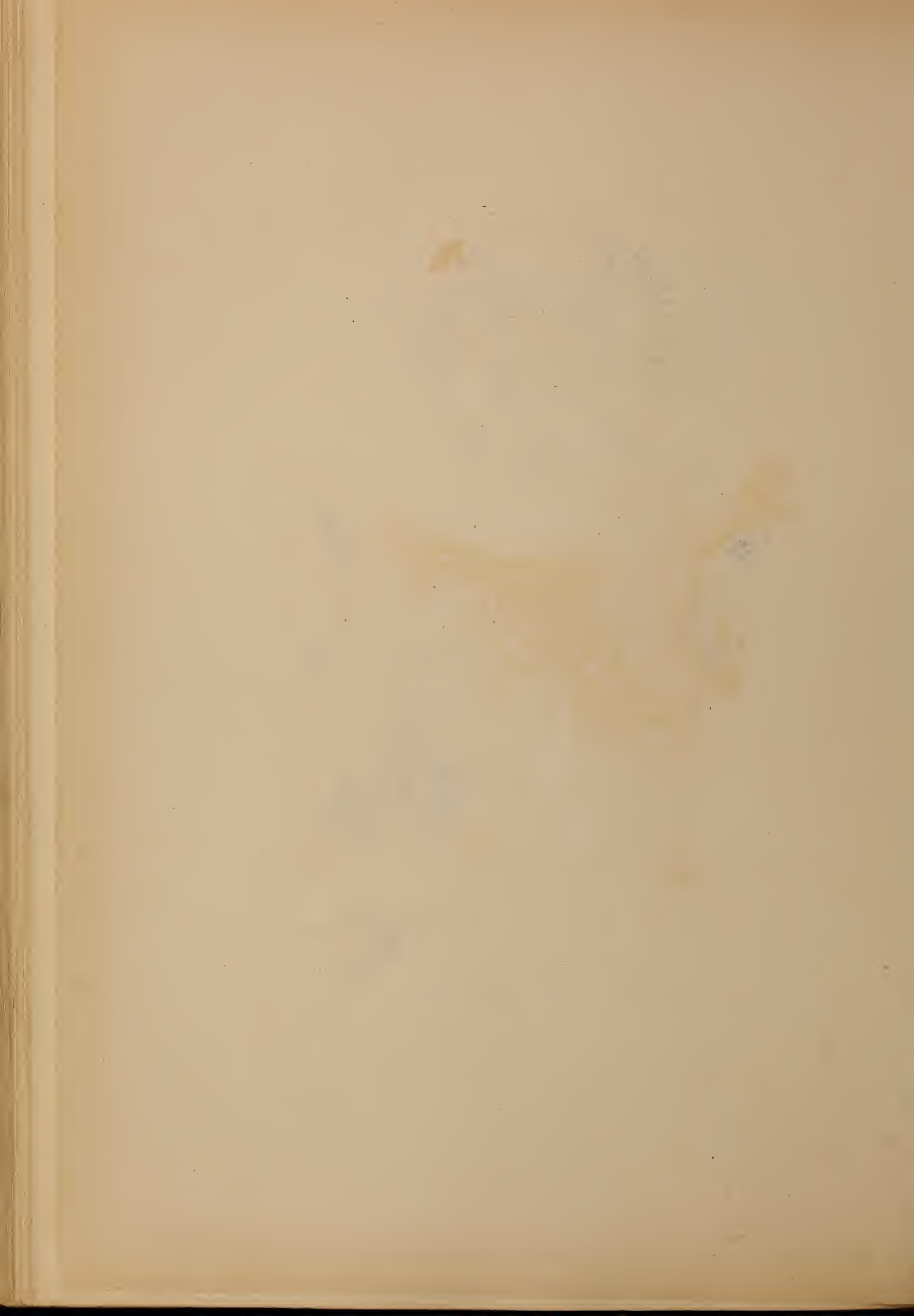
STAINED GLASS.

1875.

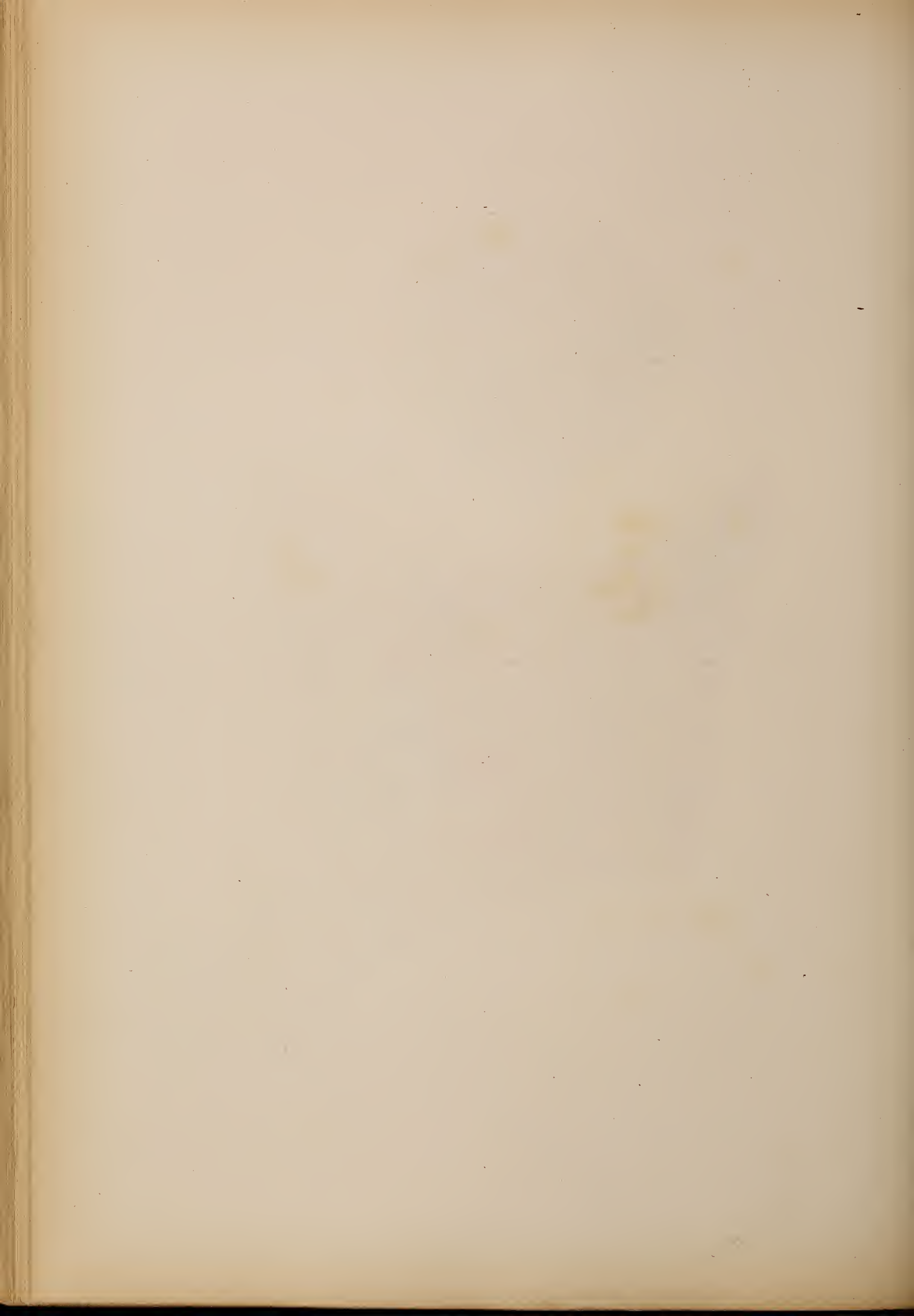
THE UNIVERSITY OF CHICAGO PRESS.













1850

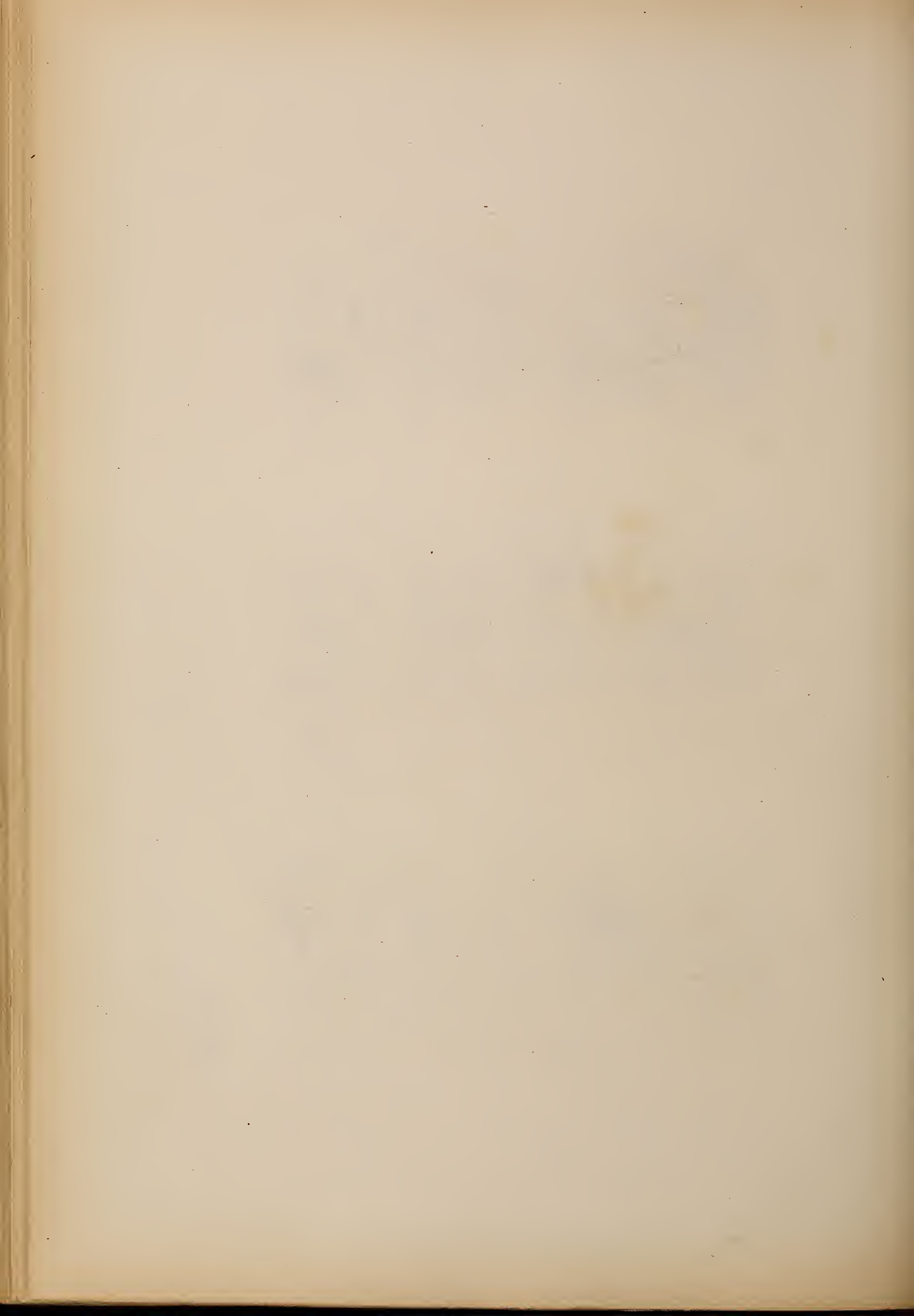
1851

1852

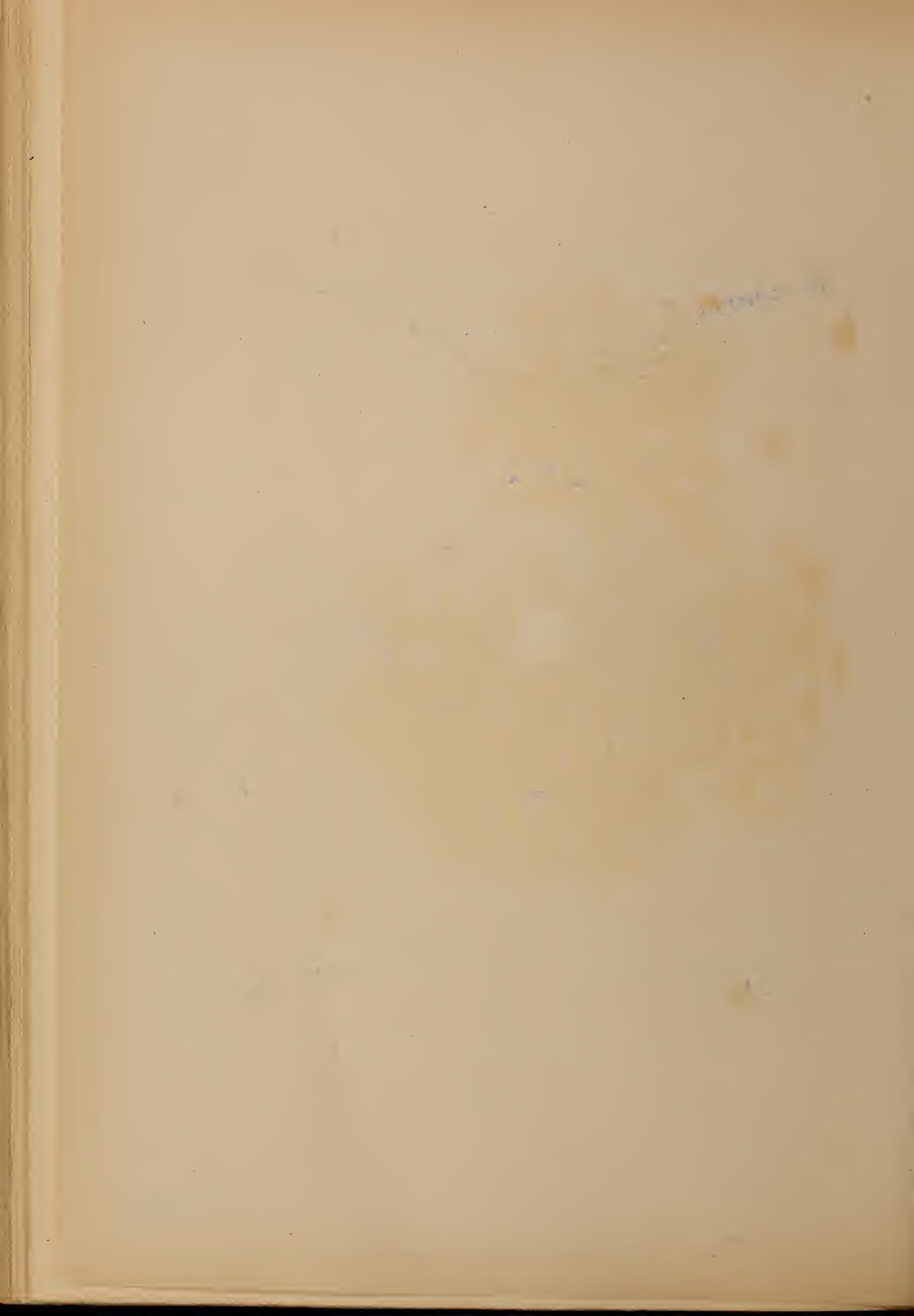
Plate. The latter part of the 17th Century



STAINED GLASS,
from Canterbury Cathedral



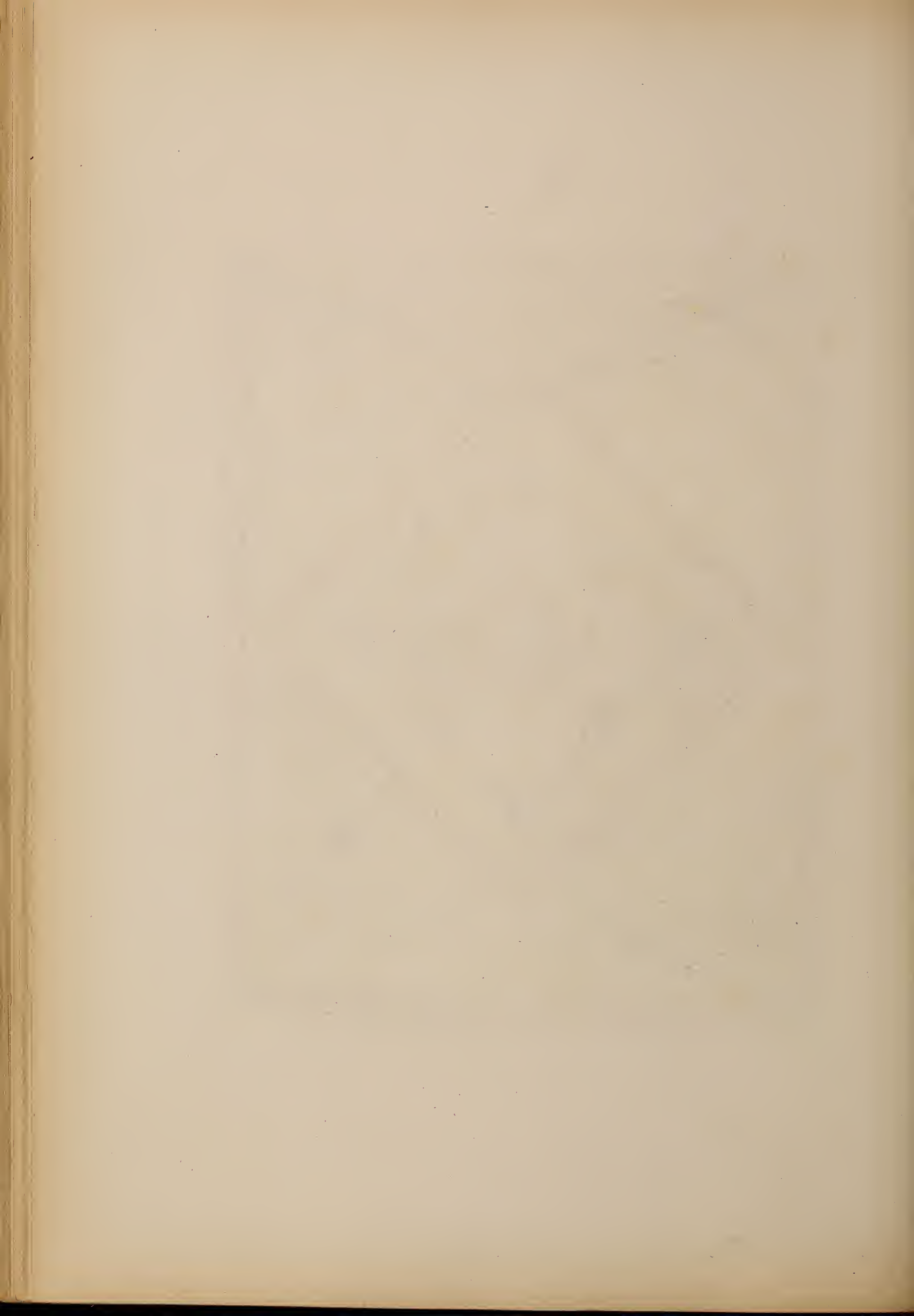




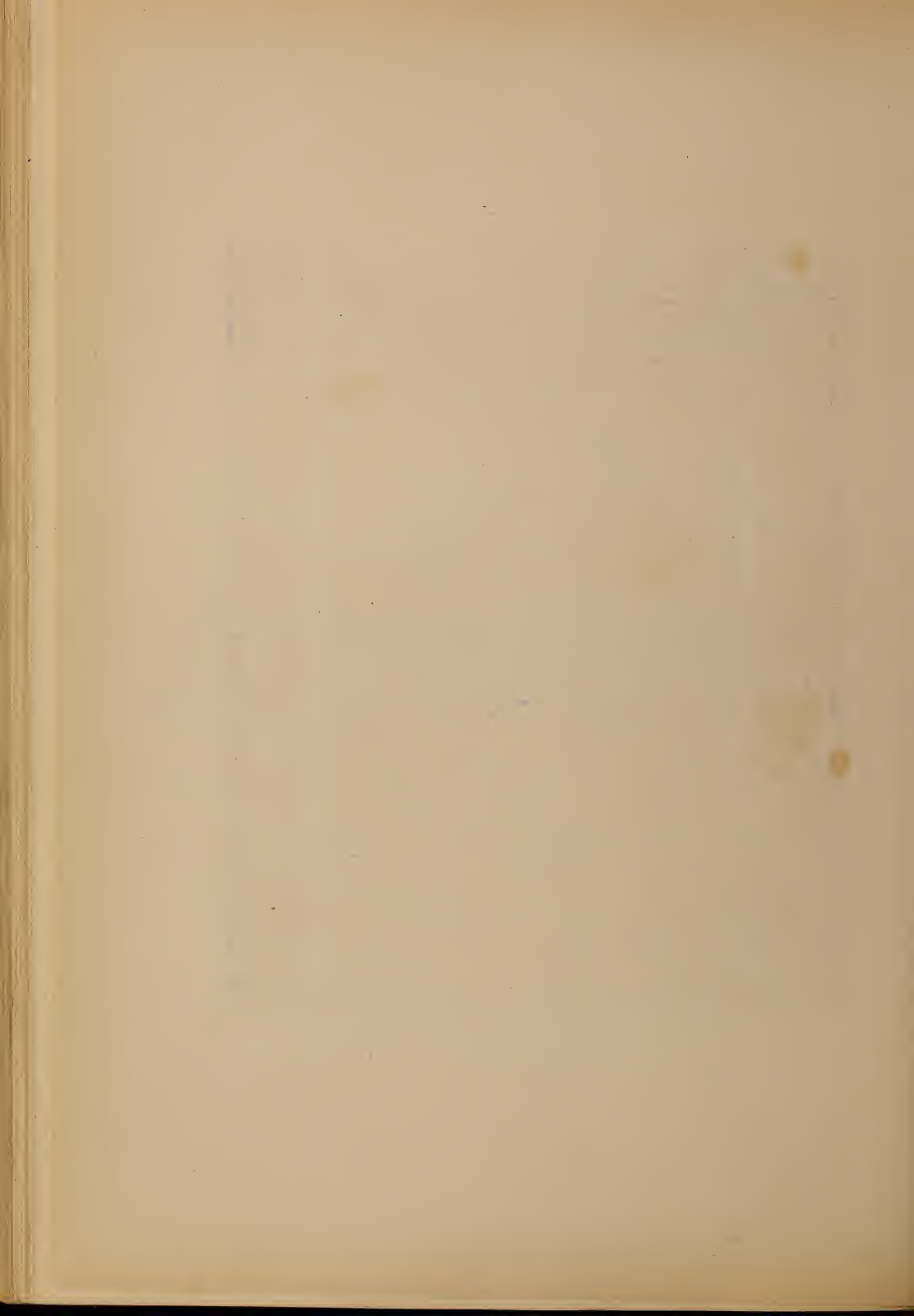
Date the 13th Jan 82



PLATE 111

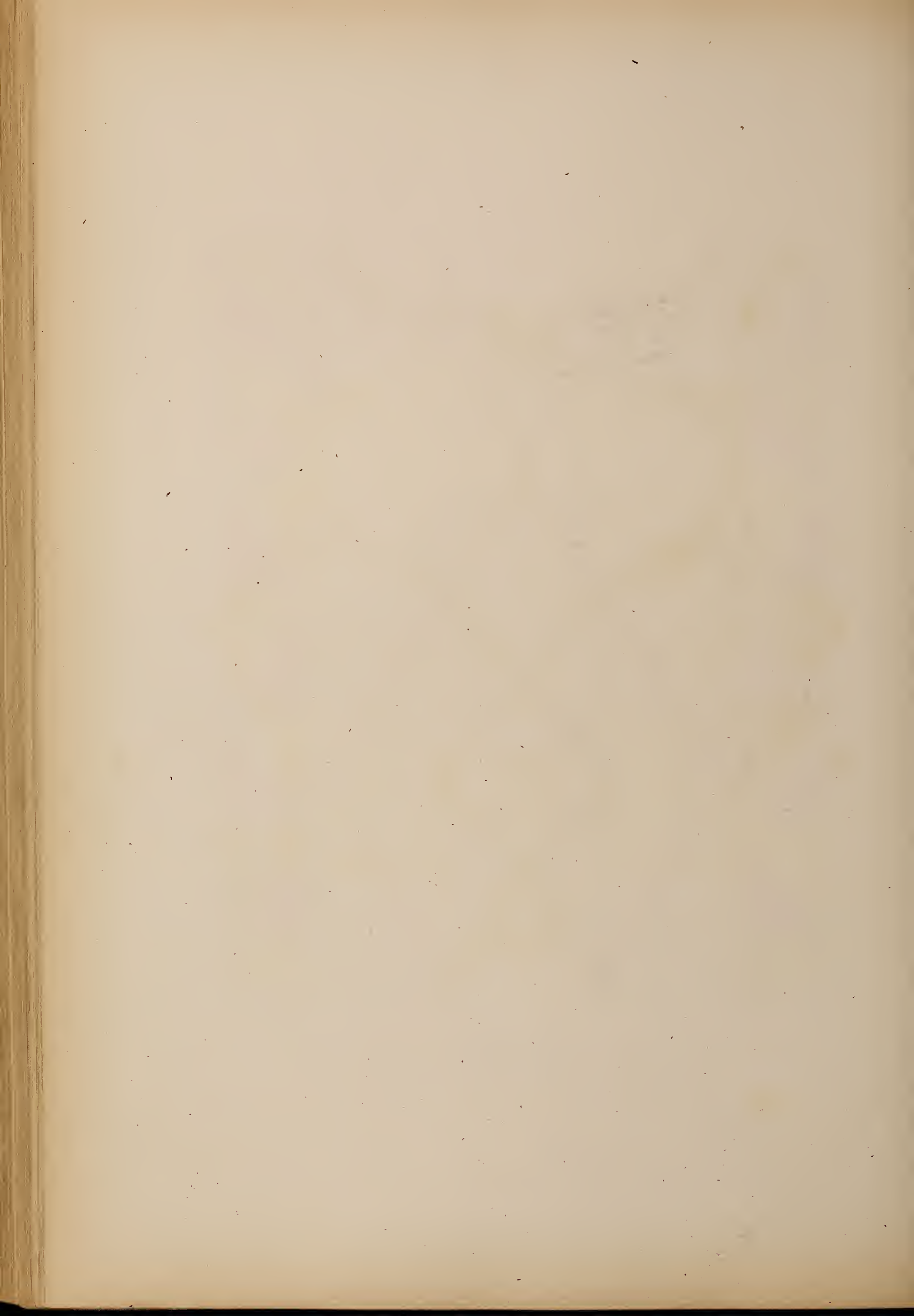






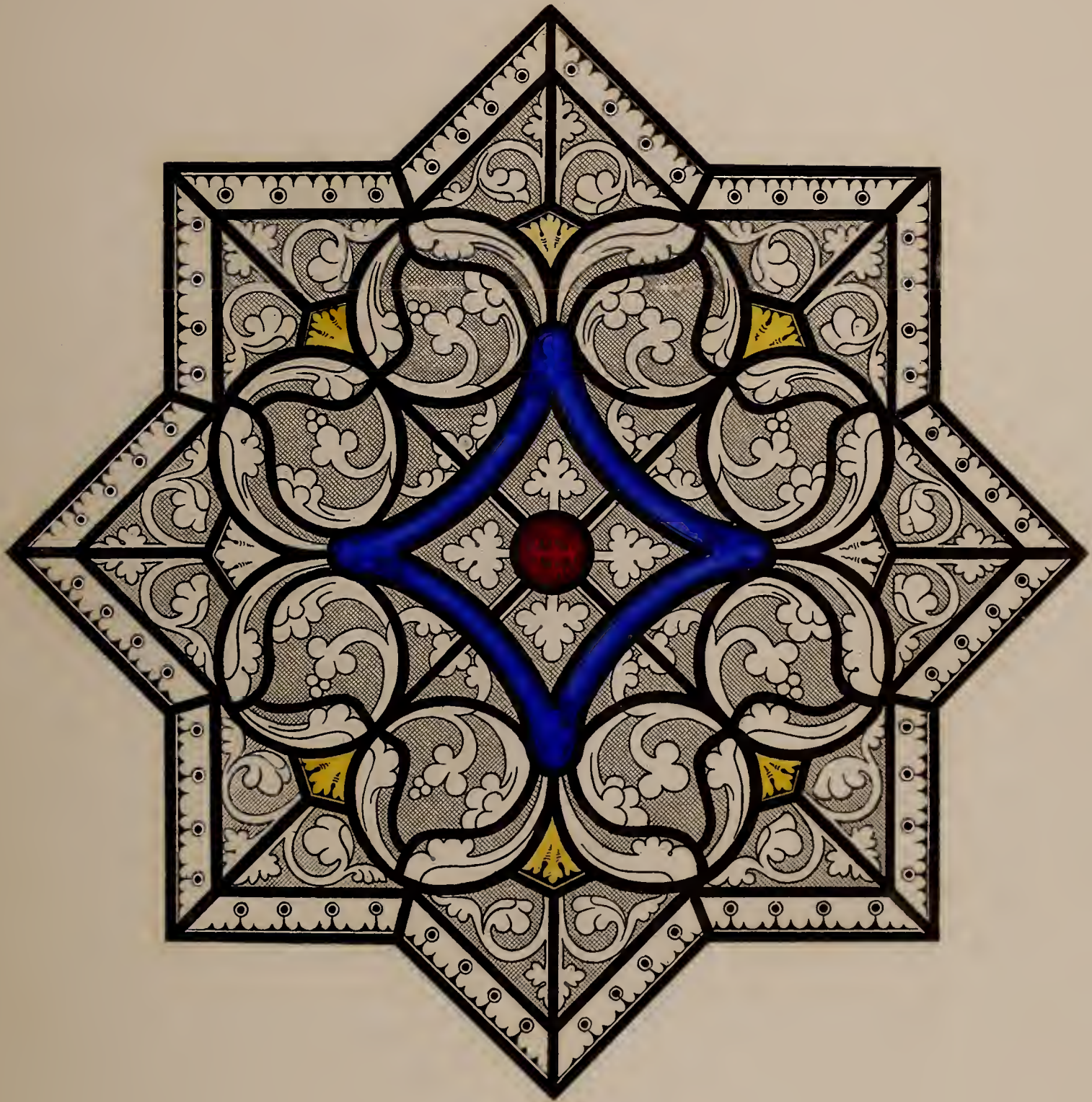


STAINED GLASS
FROM THE CHURCH OF ST. JOHN THE BAPTIST
AT BOSTON



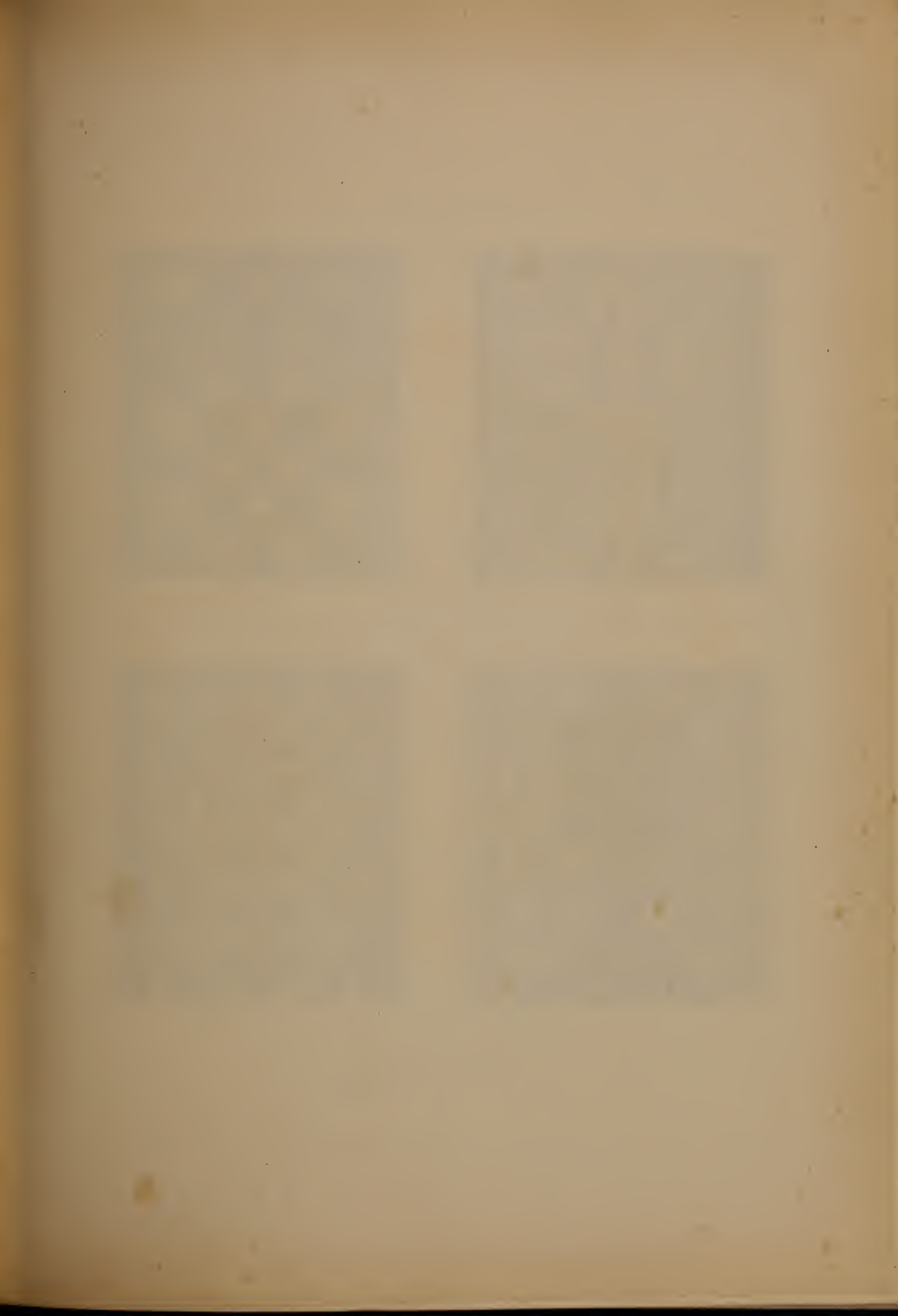


Date the beginning of the 14th Century.

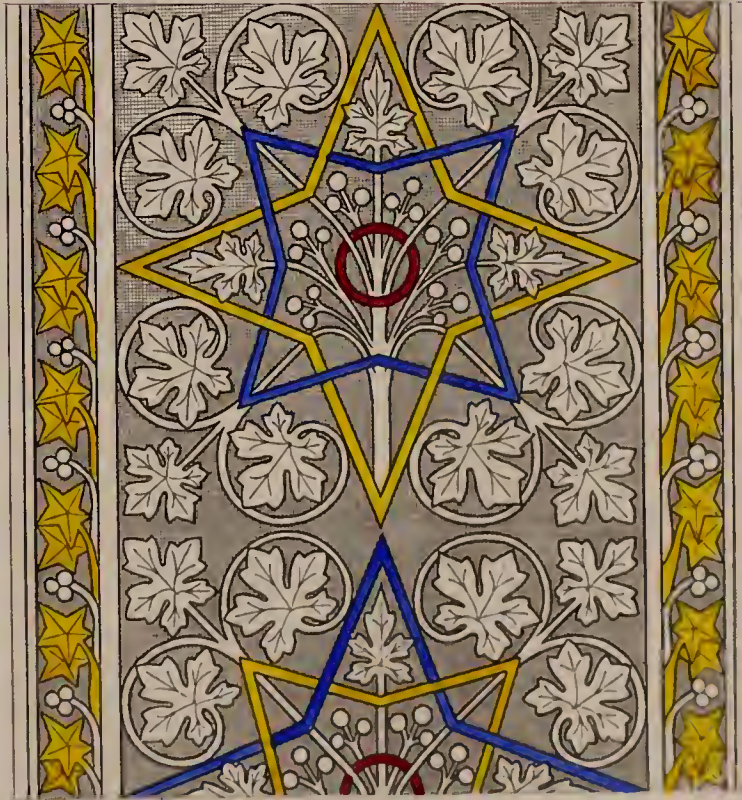
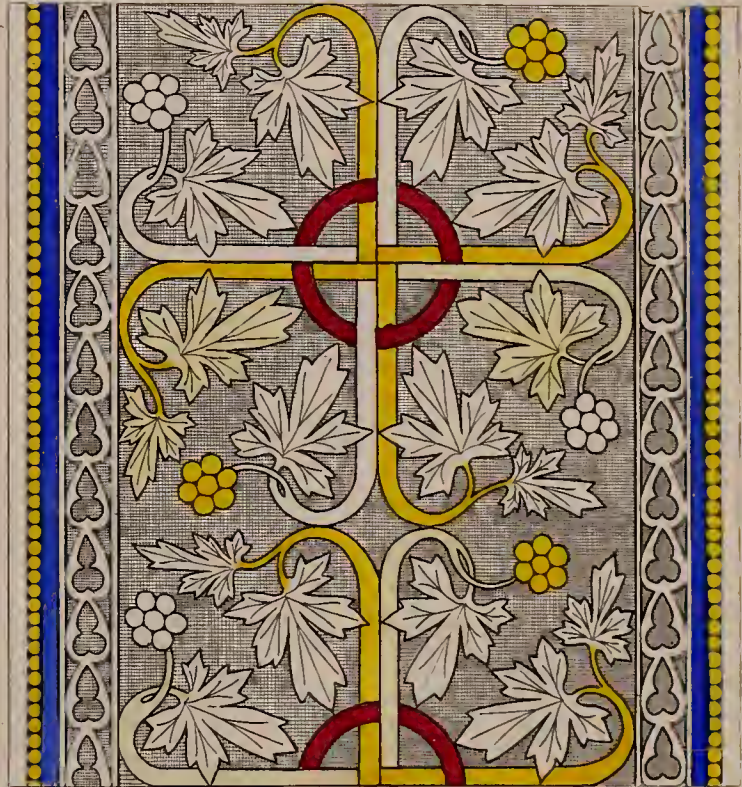
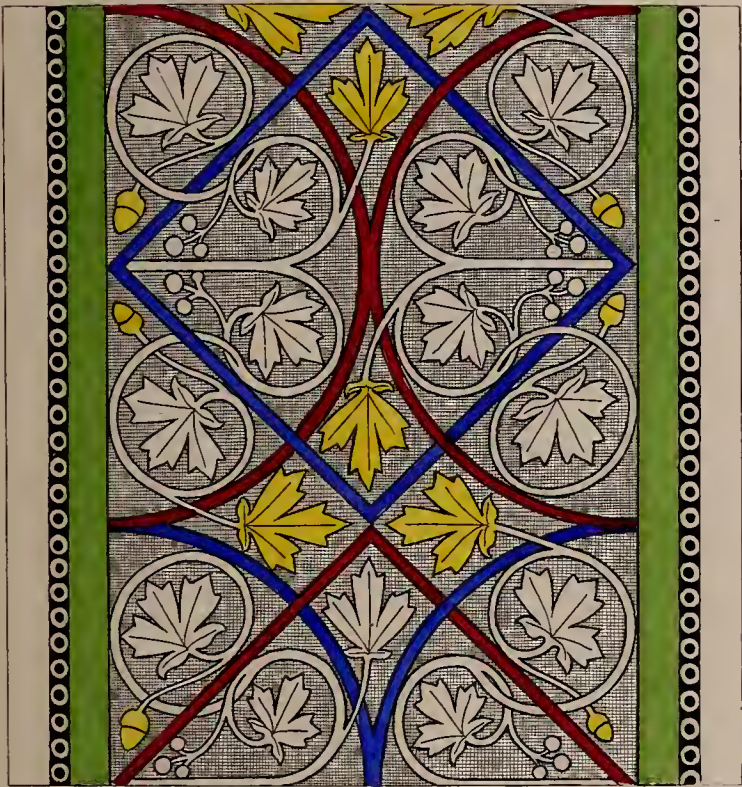


IN THE YEAR 1300

THE FIRST BOOK OF THE

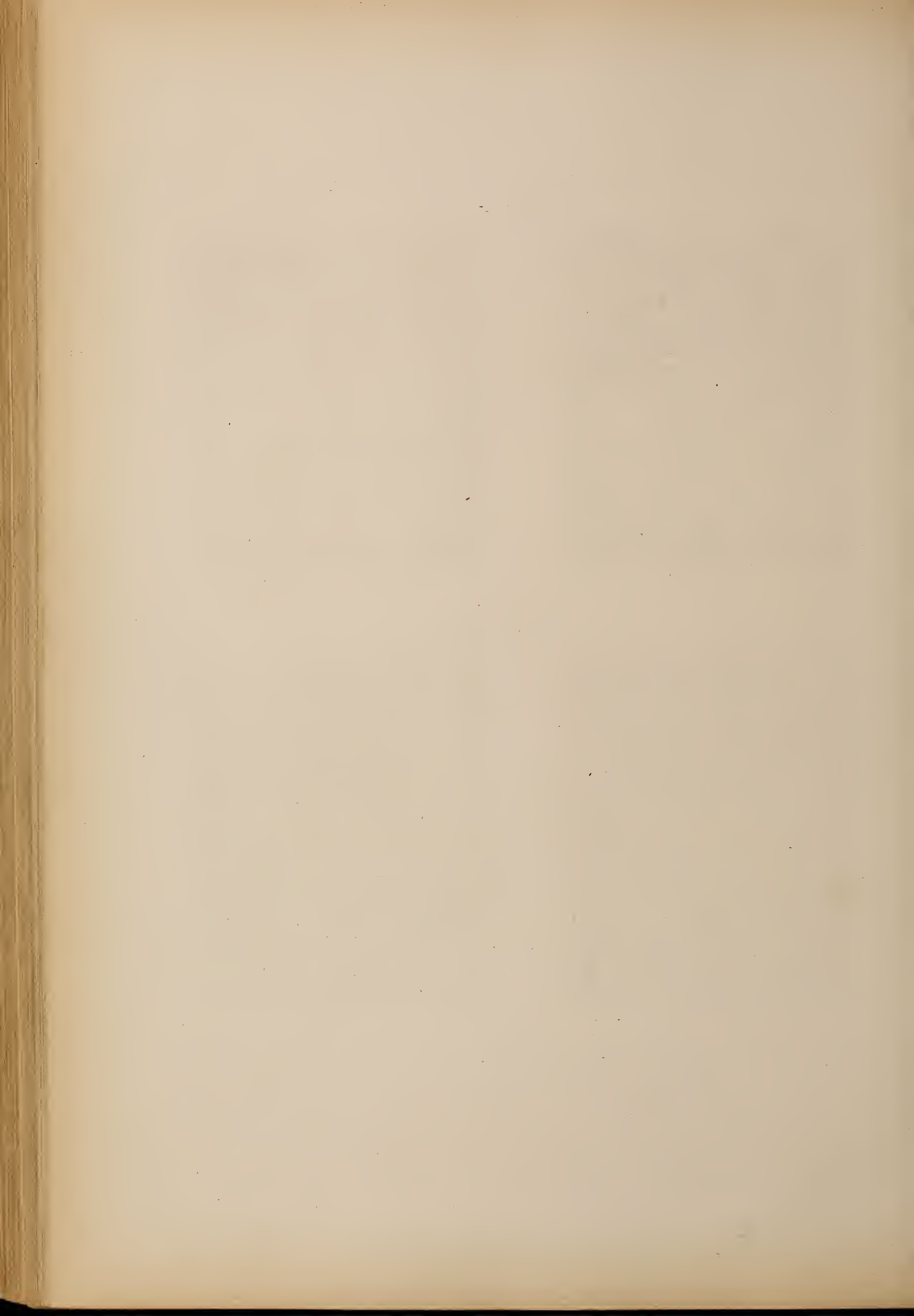


Date the latter part of the 14th Century.

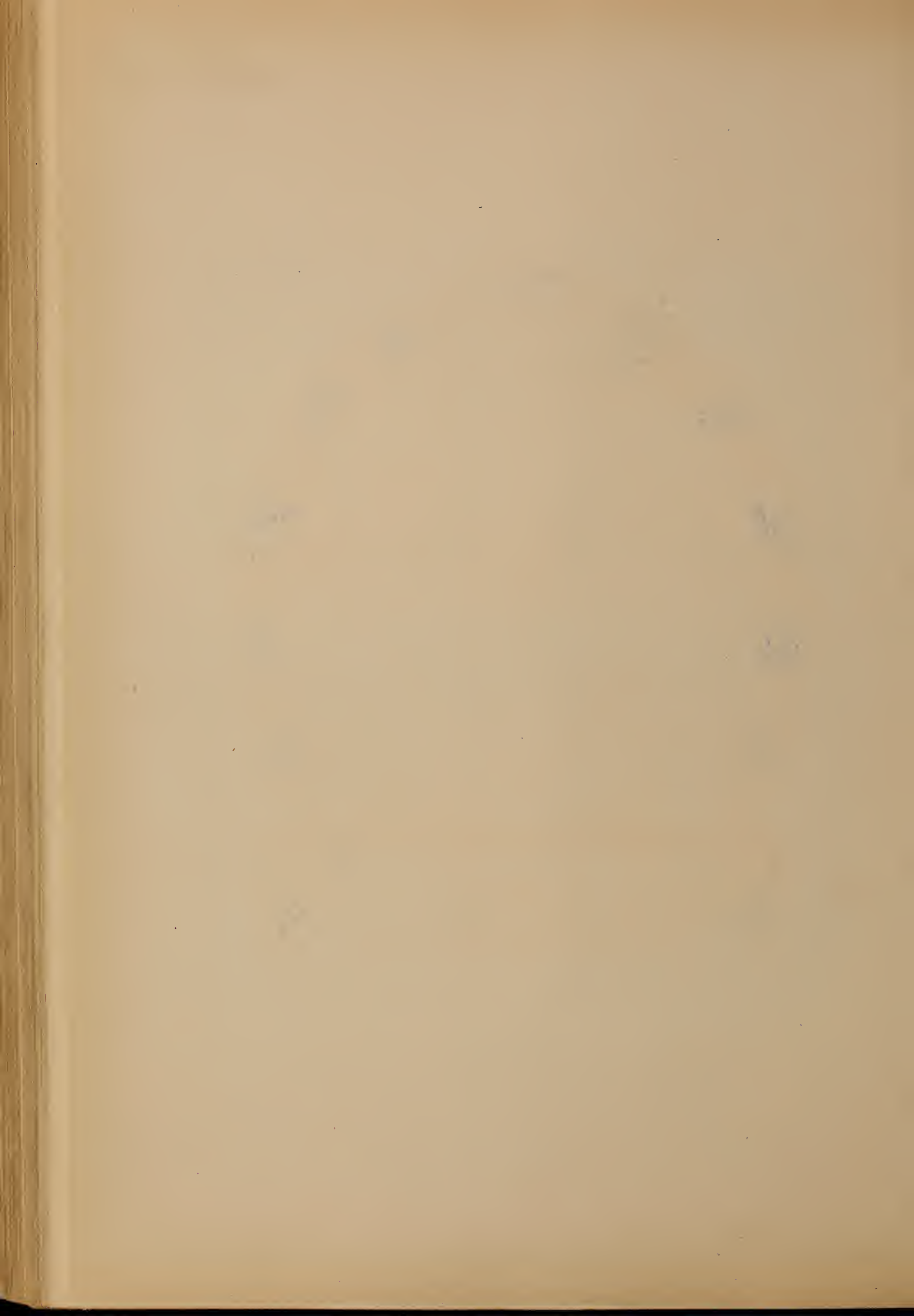


STAINED GLASS

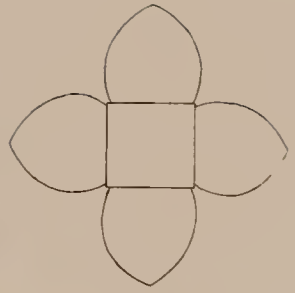
FROM THE WINDOW OF THE CHURCH OF ST. MARTIN, TOURNAI







Late the 15th Century.

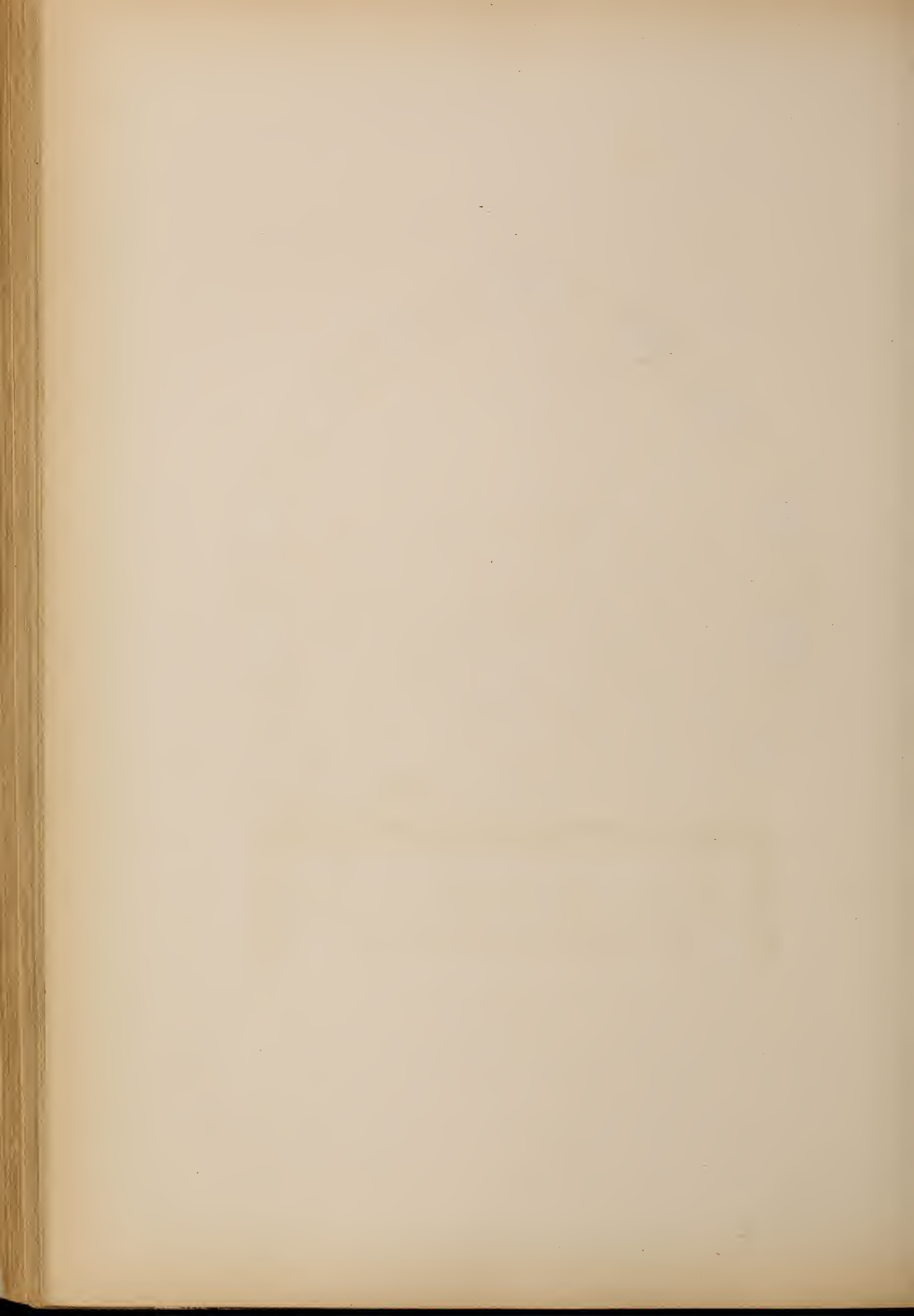


Plan of the Window.

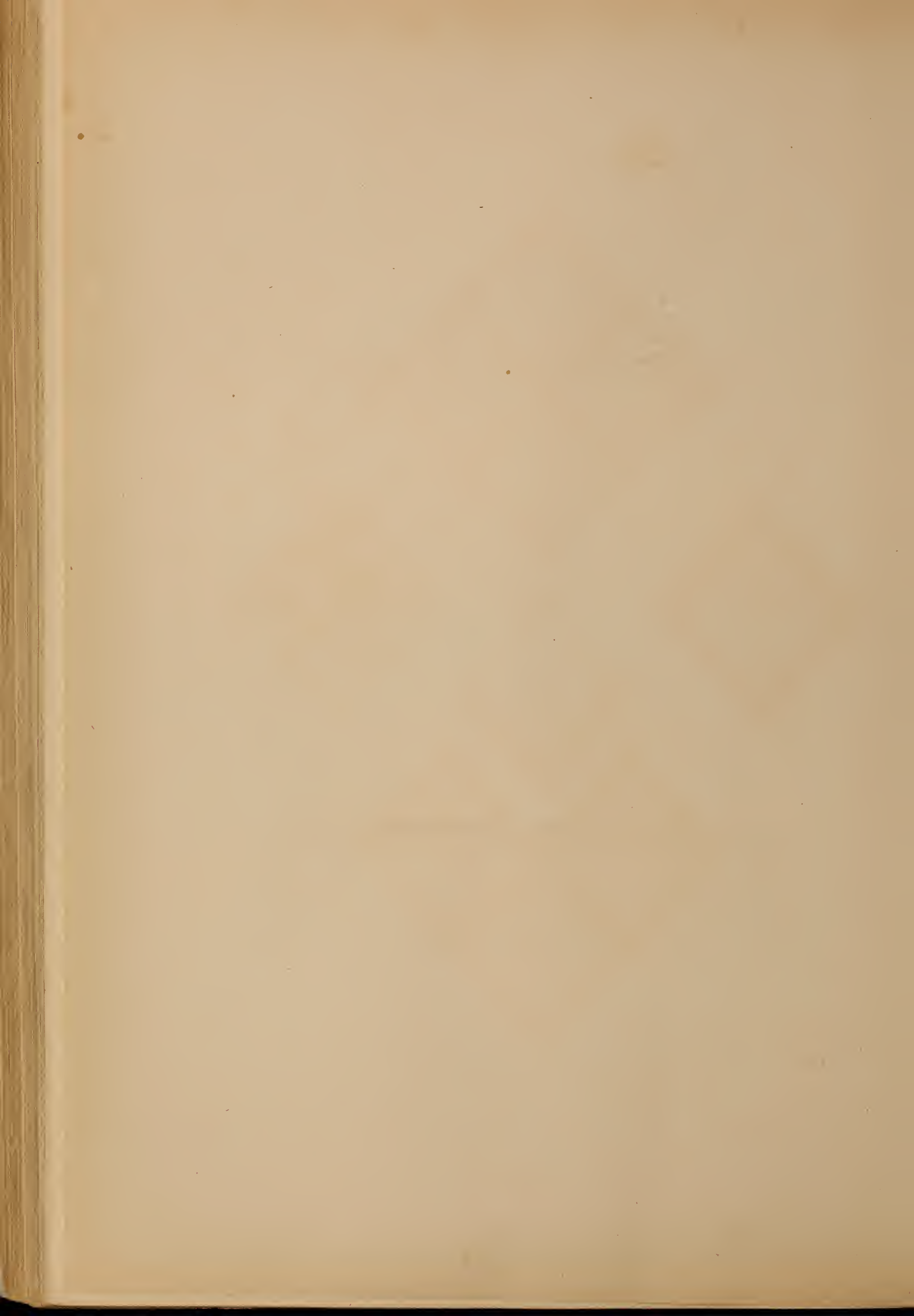
ITALIAN GLASS

London, 1851, No. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

100





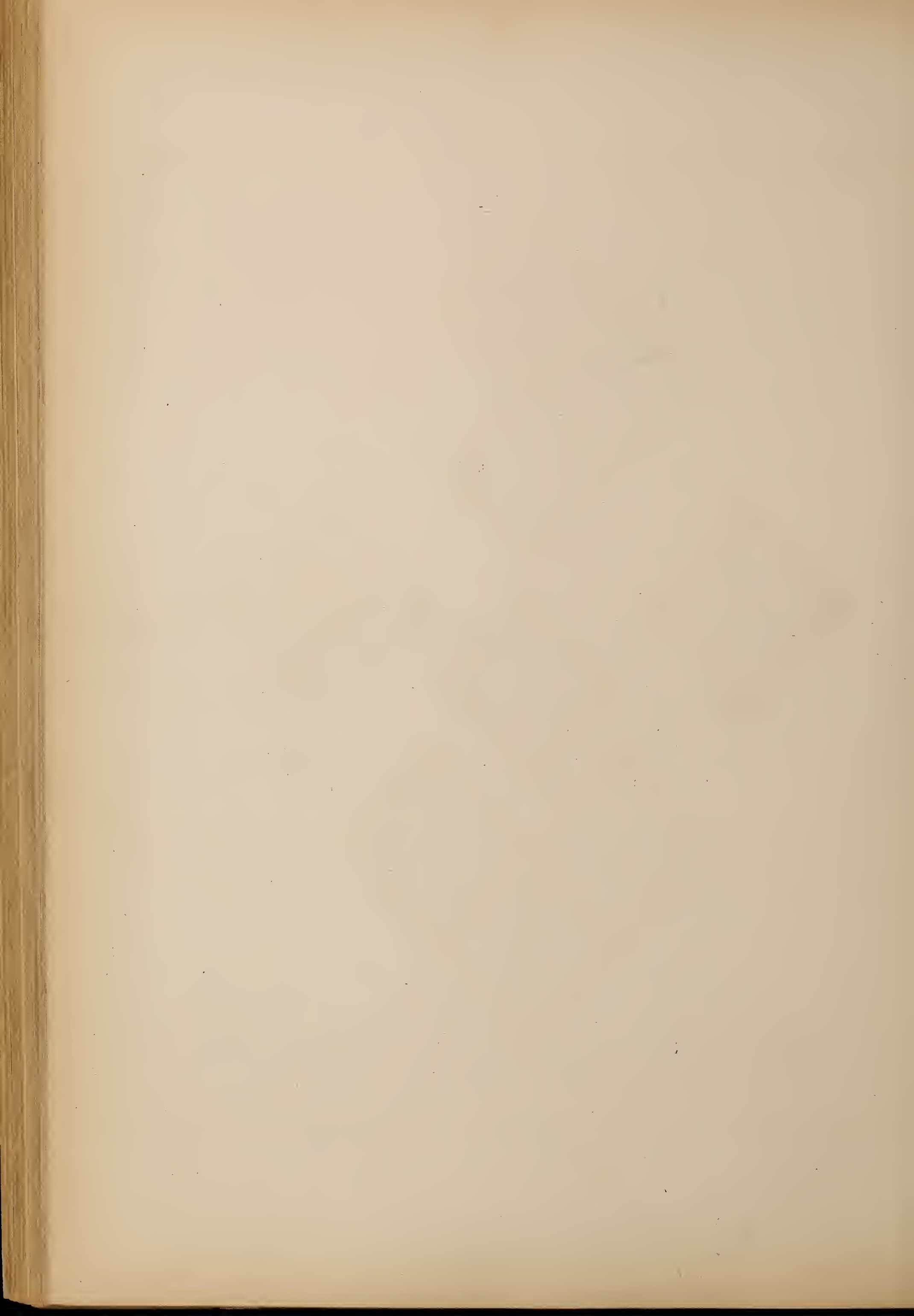


Date the 15th Century.



DESIGN 14271

THE BRITISH MUSEUM LIBRARY



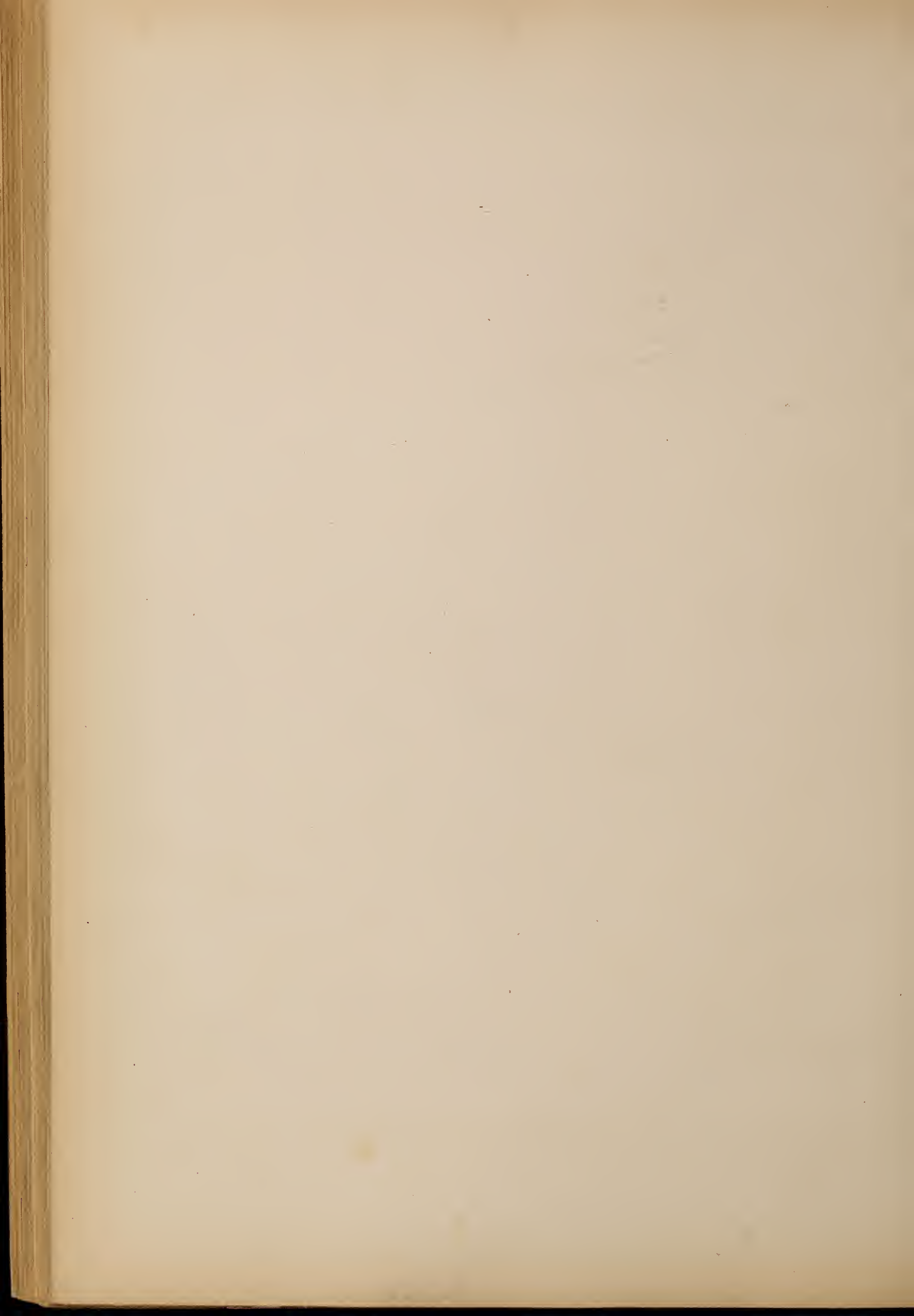


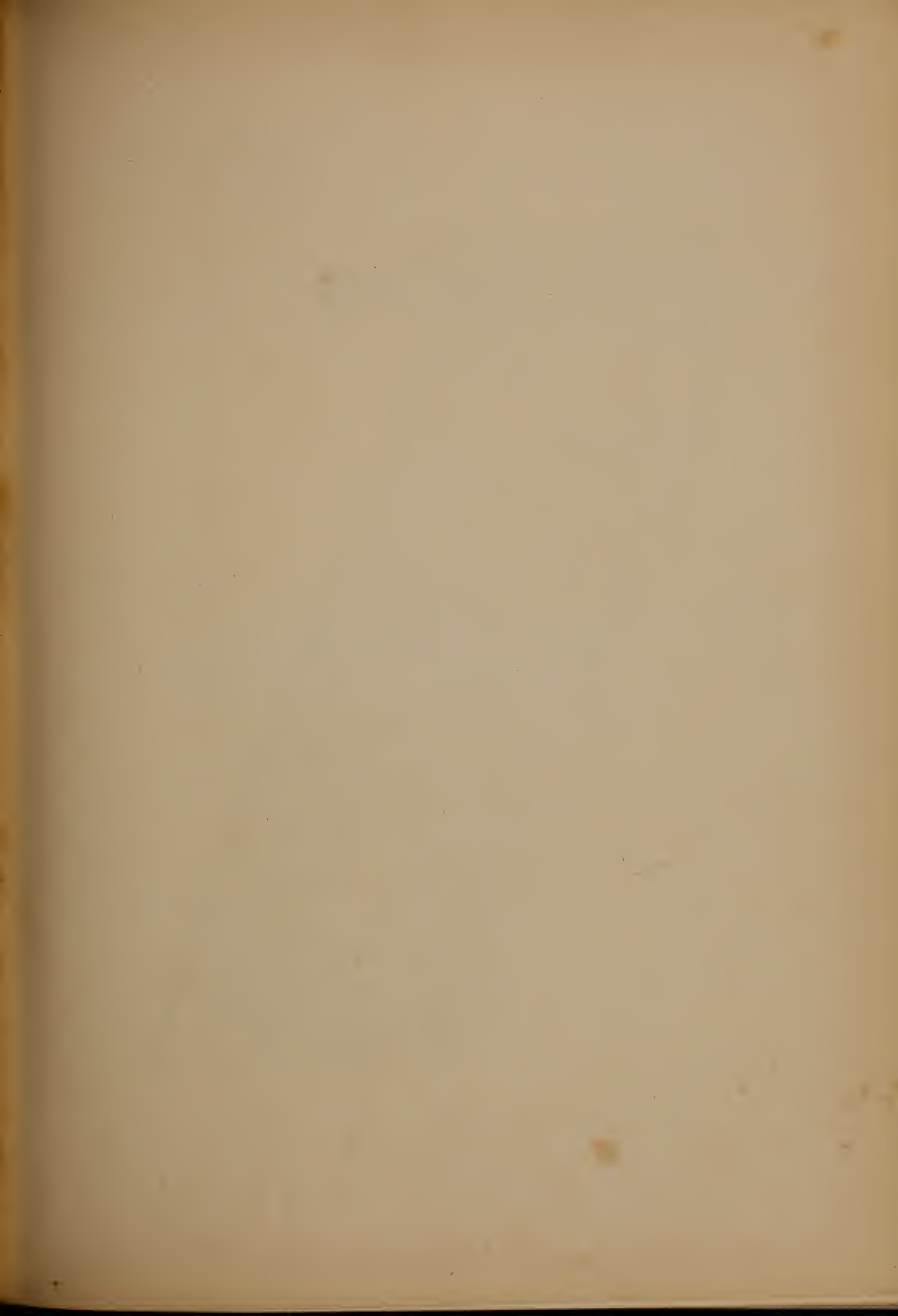


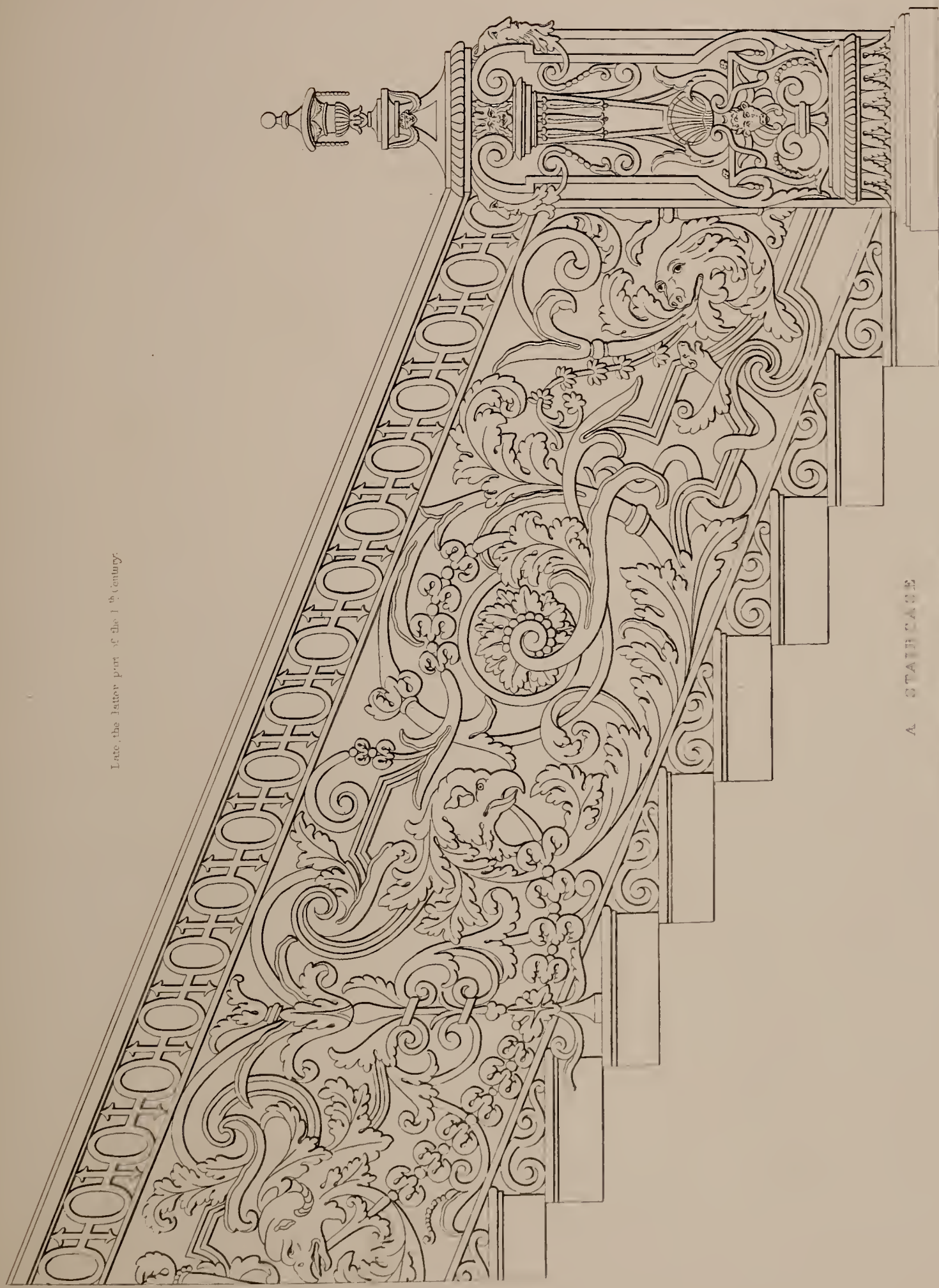
Date about the middle of 19th Century



[Faint, illegible text]





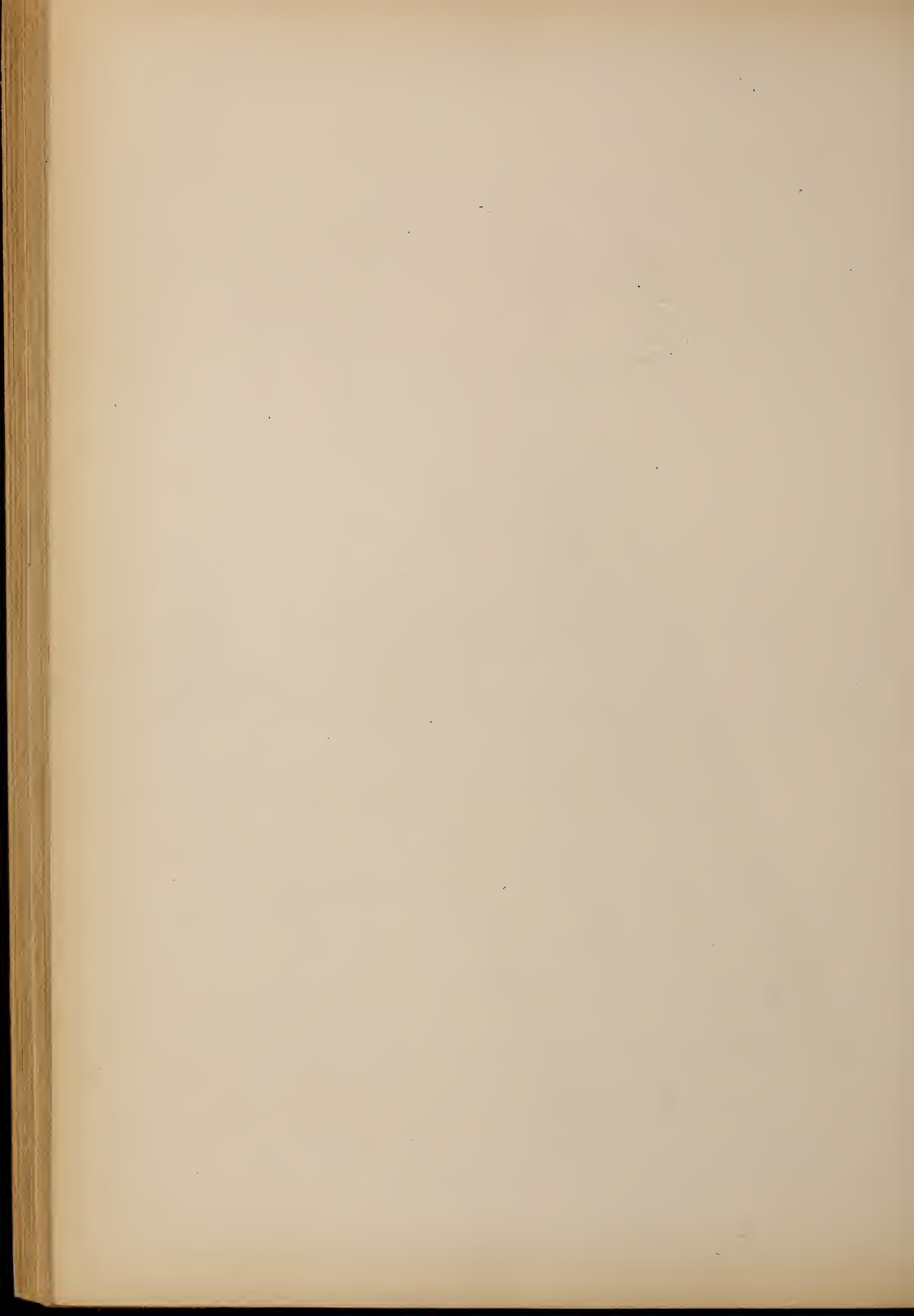


Late, the latter part of the 19th century.

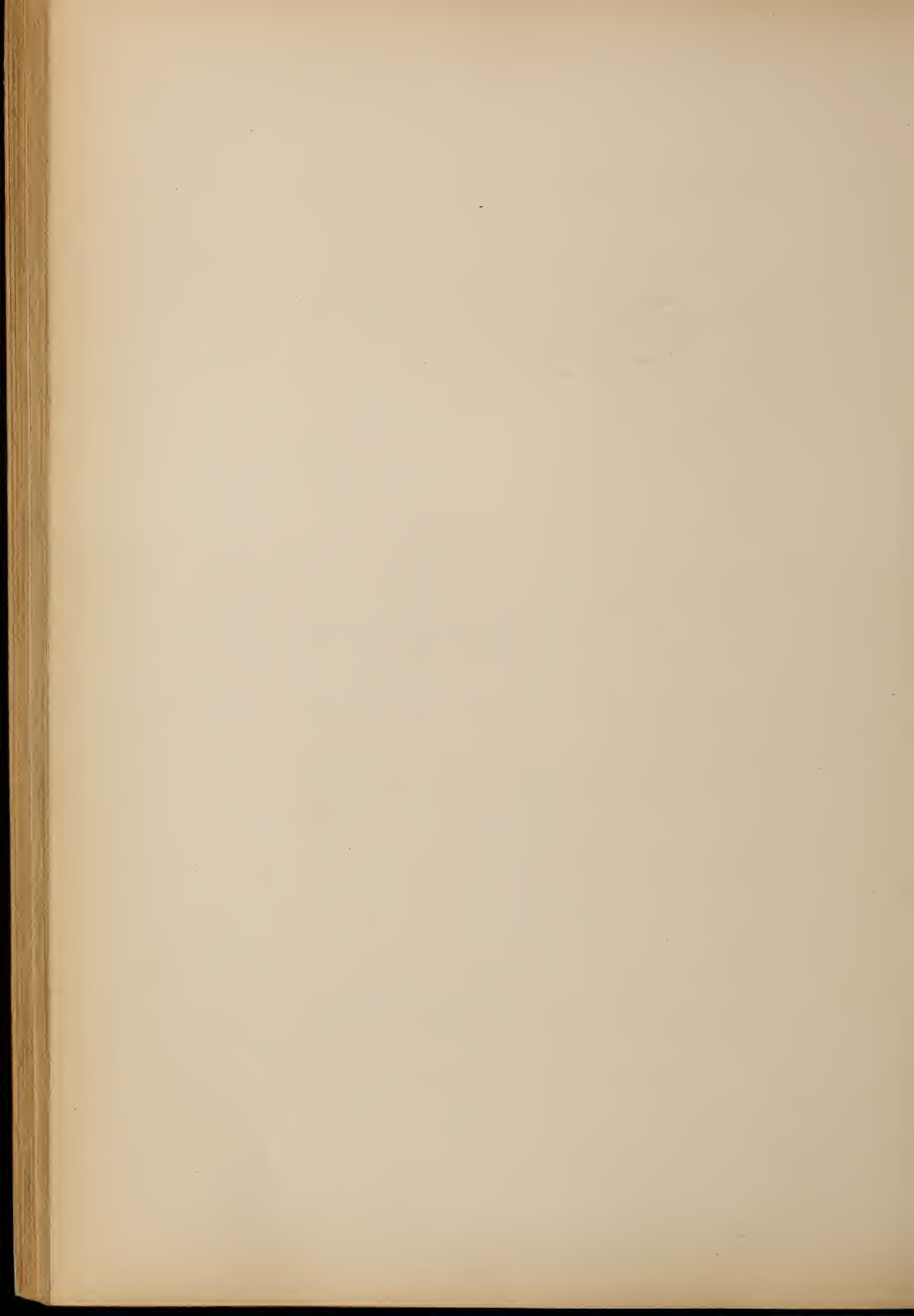
A STAIR CASE

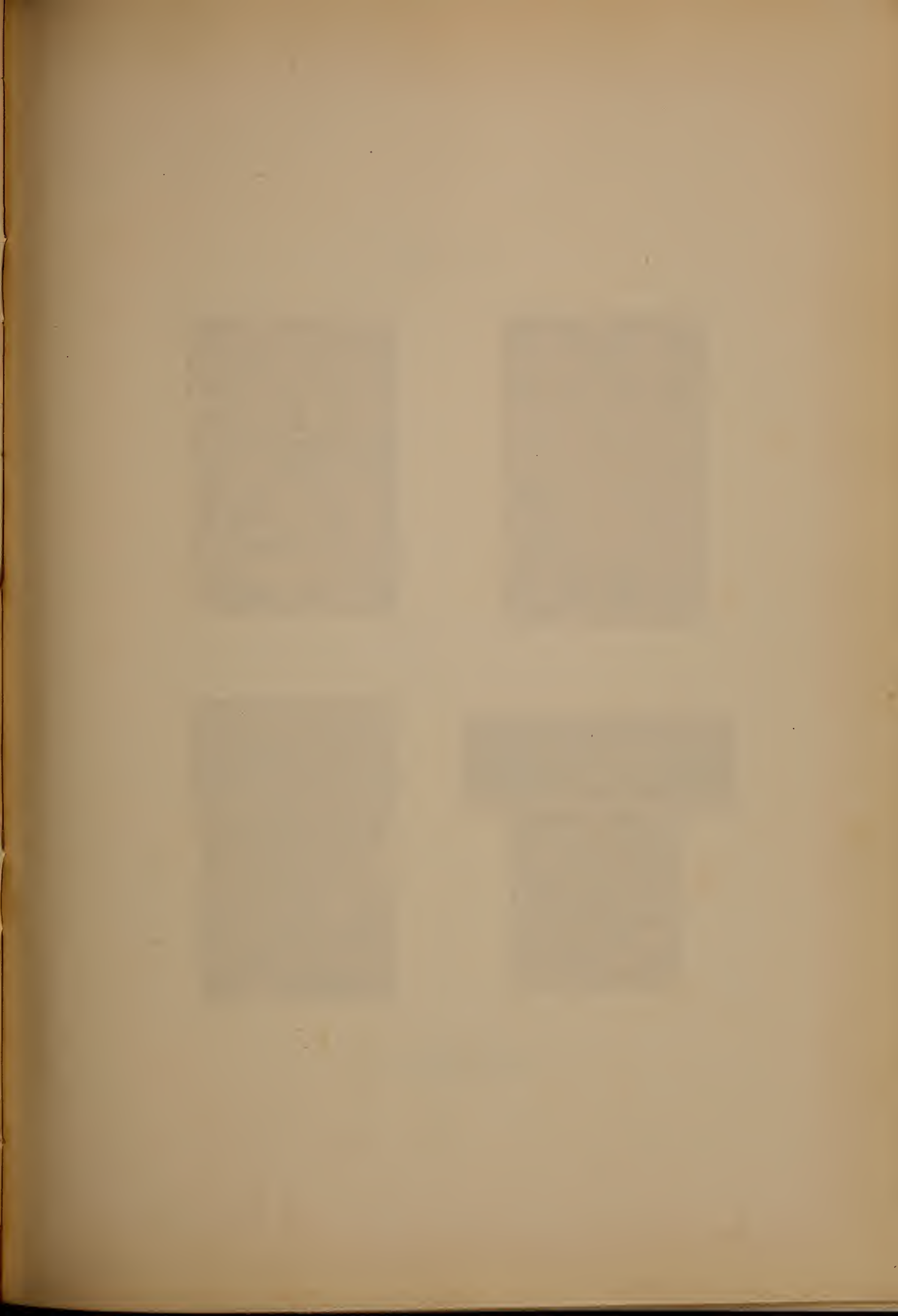
From a drawing in the possession of

Mr. J. H. P. [unclear]







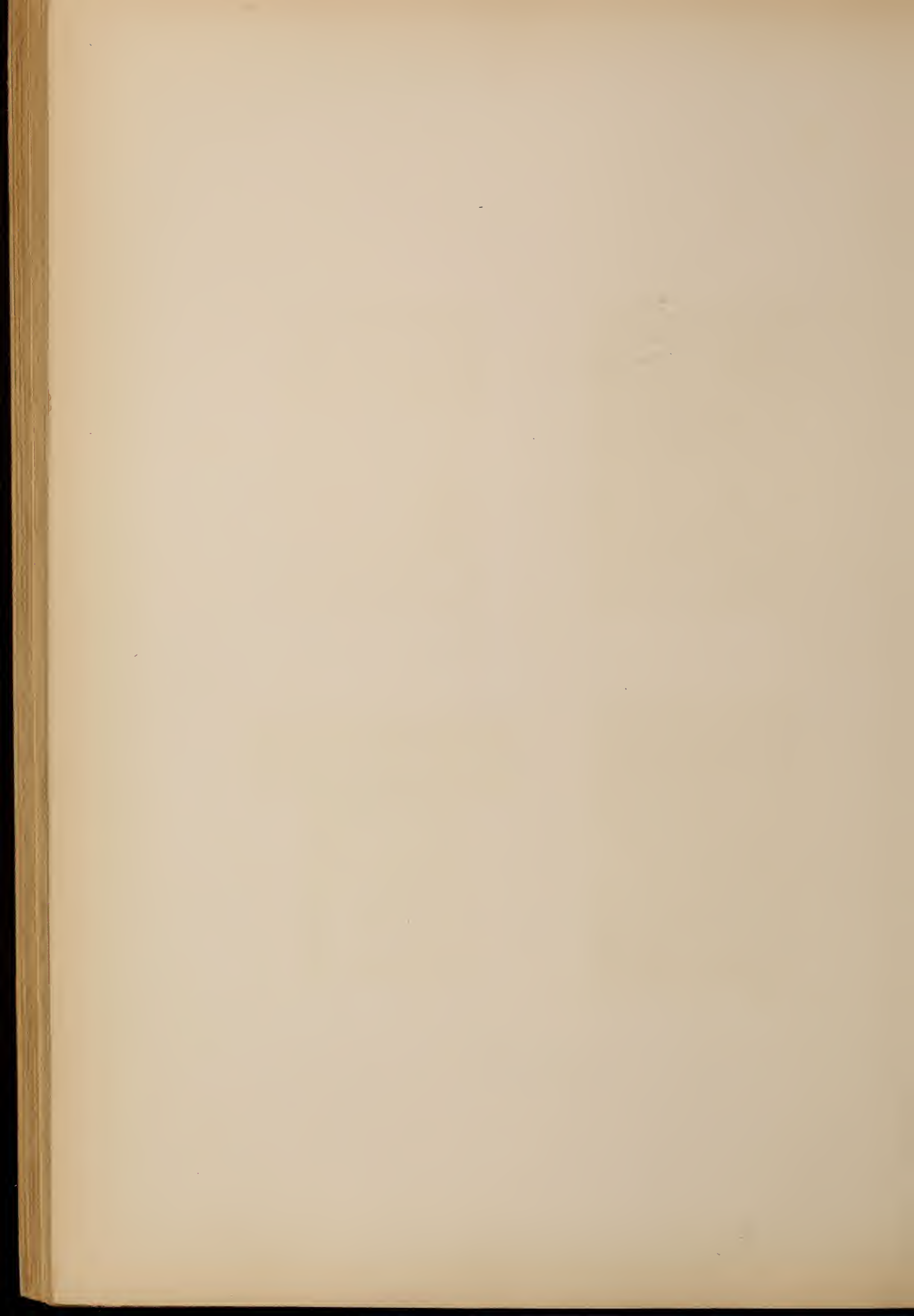


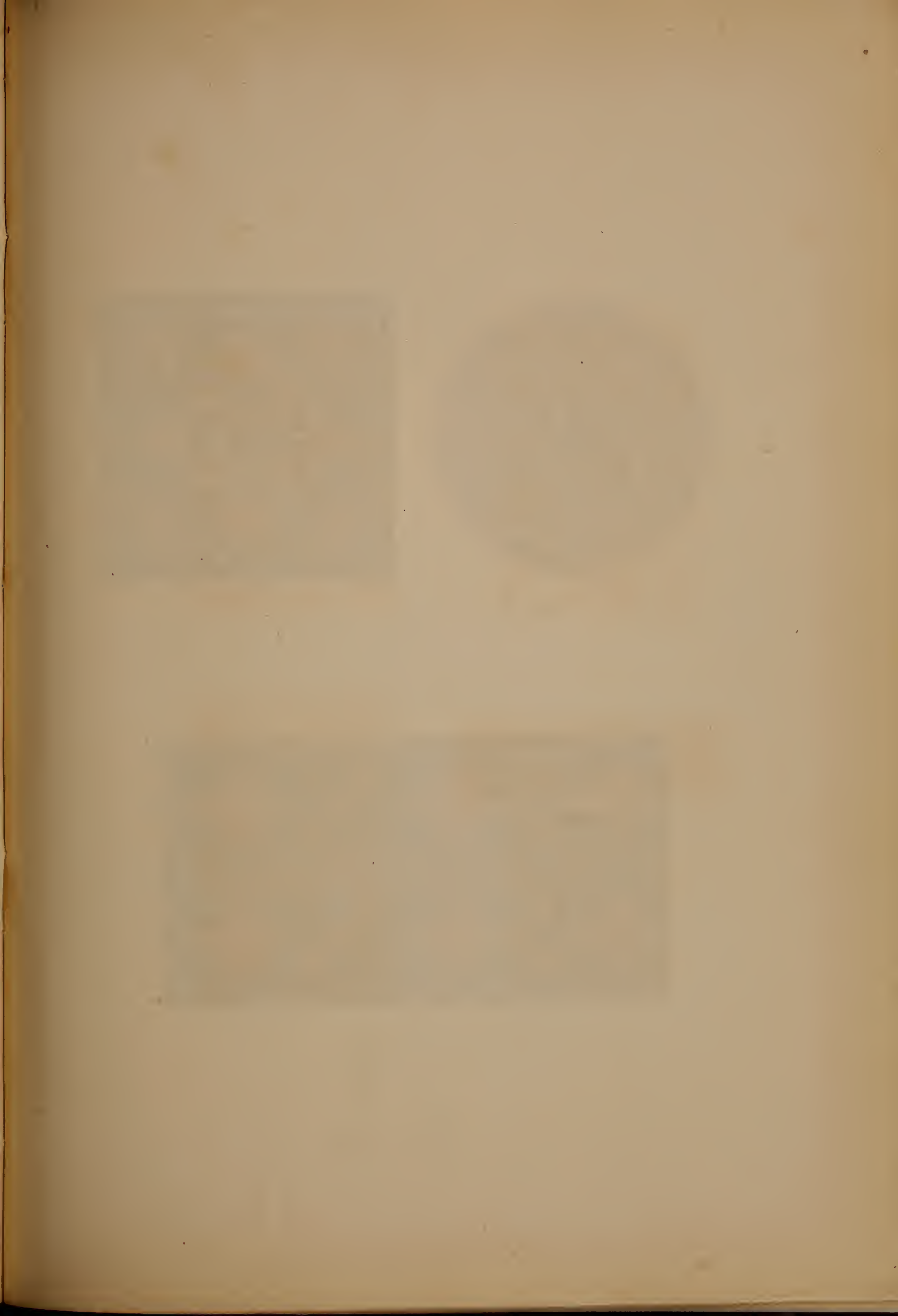
Date, the 13th Century.



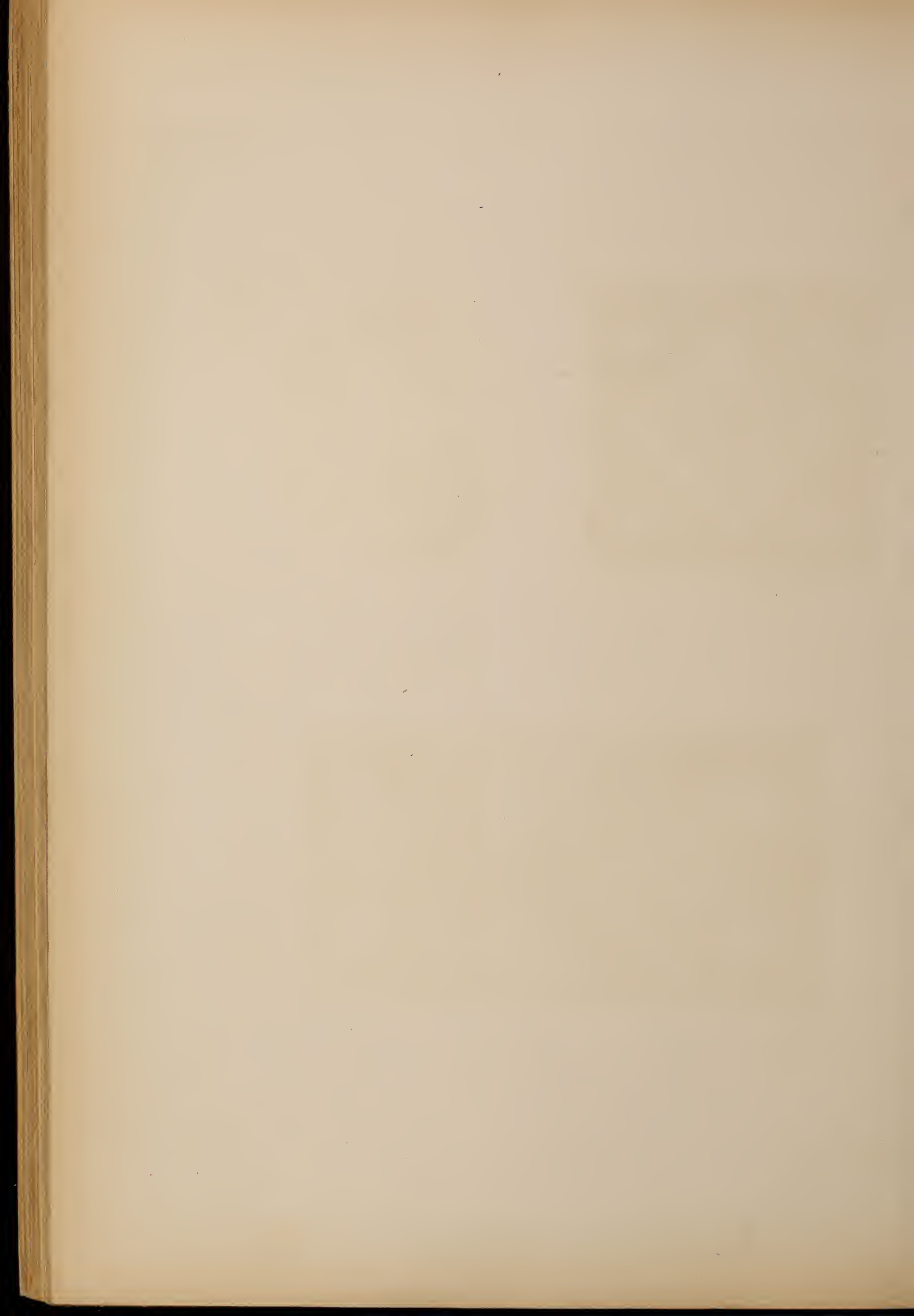
PAINTED TILES.

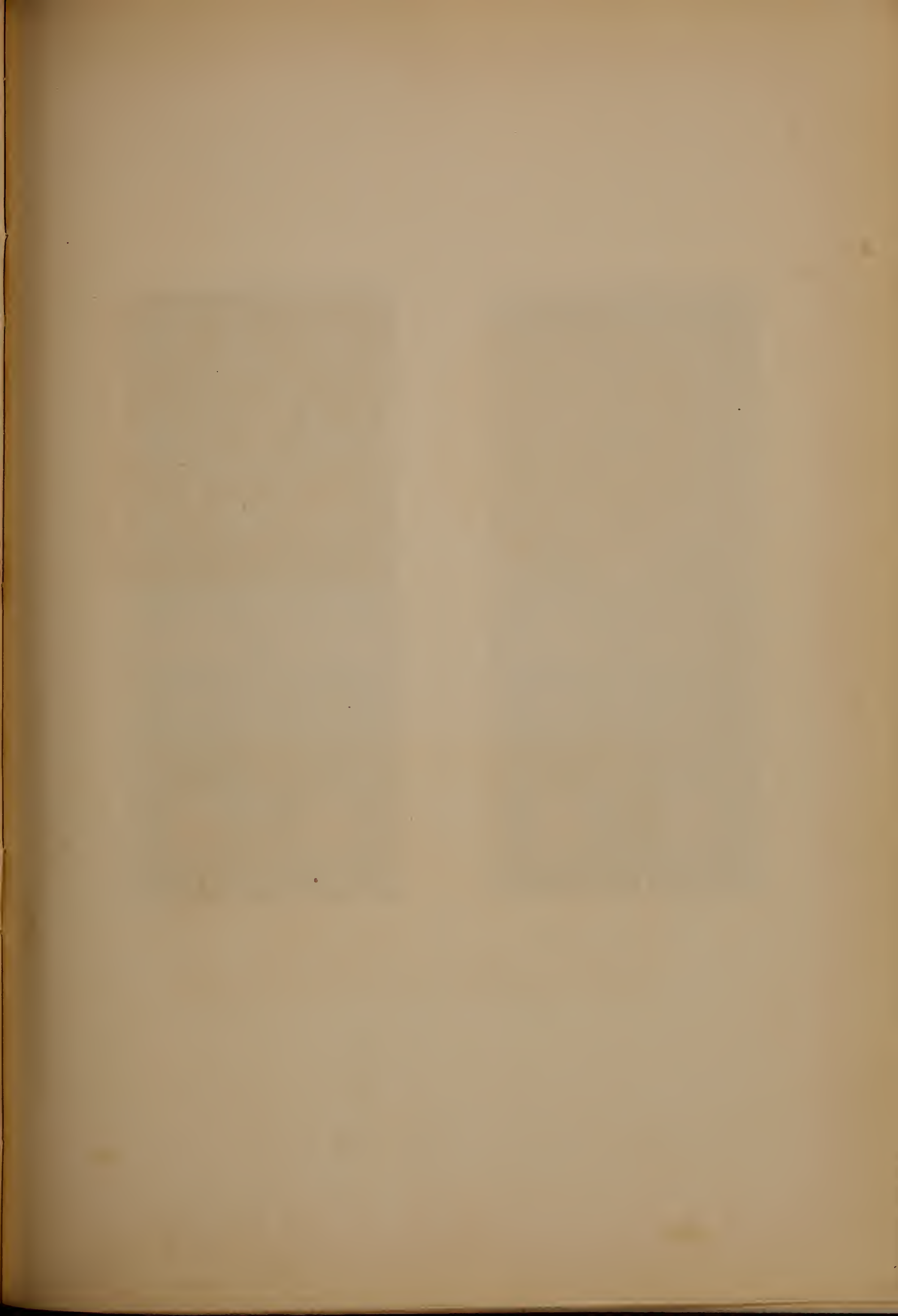
FROM THE CHAPTER HOUSE, WESTMINSTER
ONE-THIRD FULL SIZE.









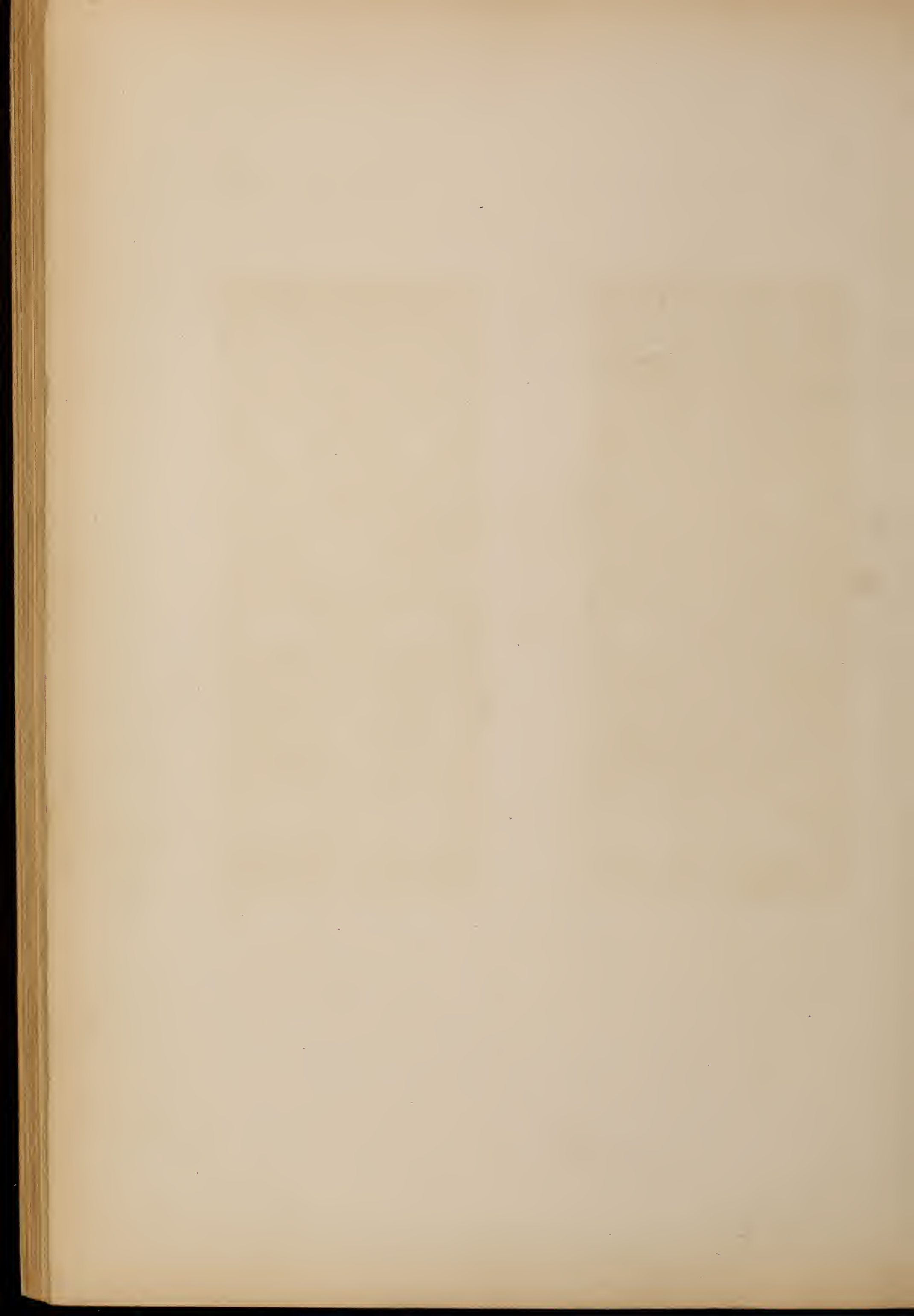






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