ENGLISH JEWELLERY

JOAN EVANS

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ENAMELLED JEWELS OF THE RENAISSANCE

ENGLISH JEWELLERY

FROM THE FIFTH CENTURY A.D. TO 1800

BY

JOAN EVANS, B.LITT.

LIBRARIAN OF ST. HUGH'S COLLEGE, OXFORD

WITH 34 PLATES

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PREFACE

TO a book of this kind, conditioned in size by the series in which it is published, certain definite limits of scope and scale must be set.

For the purposes of this book jewellery has been defined as including all ornaments of wrought or jewelled metal actually worn on the person. This definition excludes such jewelled objects as croziers, snuff-boxes, and the like, that are not worn but carried. Limits of time are also necessary, and for these the V century A.D. and the year 1800 have been chosen, as marking definite breaks in the artistic history of the country. For reasons of space a full consideration of the collars and badges of official rank and of the national Orders of Knighthood, and of Royal Crowns and other coronets, has been omitted. For the same reason there is no historical study of the English jewellers. The magical aspect of English jewellery has been considered in another work,[1] and is here only incidentally mentioned.

The making of such a book as this depends to a great extent upon the kindness of the curators and officials of

[1] *Magical Jewels of the Middle Ages and the Renaissance.* (Clarendon Press.)

museums, and upon the generosity of private individuals in allowing jewels from their collections to be published. My thanks are due to the officials of the Mediæval Department of the British Museum, the Metalwork Department of the Victoria and Albert Museum, the London Museum, the National Museum of Antiquities, Edinburgh; the Ashmolean Museum, Oxford; the Fitzwilliam Museum, Cambridge; the University Museum of Archæology and Ethnology, Cambridge; the Museum of the Royal Irish Academy, Dublin; the Liverpool Museum; the Nottingham Museum; the Saffron Walden Museum; and the Museo Poldi Pezzoli of Milan. Among private owners I have to thank His Majesty the King, the Duchess of Norfolk, the Duke of Devonshire, the Duke and Duchess of Portland, the Earl of Home, the Earl of Berkeley, Viscount Falkland, the Bishop of Limerick, Sir Arthur Evans, Lady Fuller-Eliott-Drake, Sir George Clerk, Lady Read, the Warden of New College, Oxford, Miss Shirley, Colonel Croft Lyons, Mrs. Penryn Milstead, Mrs. Pfungst, Mr. Dyson Perrins, Miss Reavill, Mr. Smith of Elham, Mr. Ayerst Buttery, and Messrs. S. J. Phillips. My thanks are due to Sir Hercules Read, Sir Martin Conway, Mr. C. F. Bell, Mr. Reginald Smith, Mr. Clifford Smith, Mr. Thurlow Leeds, Mr. G. McN. Rushforth, Mr. R. Goulding, librarian at Welbeck Abbey, and Mr. J. P. Mayne, librarian at Chatsworth, for information concerning objects in their care or help on points of detail; to Dr. G. C. Williamson for a most generous gift of photographs of engraved

ornament; and to Mr. Clifford Smith for the loan of Colour Plate B from his book on *Jewellery*, and for a photograph of the Poldi-Pezzoli Armada jewel.[1] I owe Miss Margaret Jourdain many thanks for more than an editor's help.

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St. Hugh's College
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[1] Plate XIX, 7.

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ENAMELLED JEWELS OF THE RENAISSANCE

Reproduced from "Jewellery" by permission of H. Clifford Smith.

1. The Lennox or Darnley jewel, made by order of Lady Margaret Douglas in memory of her husband Mathew Stuart, Earl of Lennox, d. 1571. Enamelled gold, set with a cabochon sapphire. Scottish, second half of the sixteenth century. (His Majesty the King, Windsor Castle.)

2. The Drake enseigne ("The Star Jewel") presented to Sir Francis Drake by Queen Elizabeth. Gold, enamelled in red and black, set with diamonds, rubies and opals; the centre ruby is engraved with the royal orb and cross. Late sixteenth century. (Sir Francis Fuller-Eliott-Drake.)

3. Miniature case. Gold, enamelled and set with diamonds and rubies. It contains a lock of the hair of Charles I, taken from his coffin. Late sixteenth century. (His Majesty the King, Windsor Castle.)

4 & 6. The Armada jewel, believed to have been presented by Queen Elizabeth to Sir Francis Walsingham; possibly the work of Nicholas Hilliard. Upon the front is a profile bust of Queen Elizabeth from the Personal or Garter badge of 1582 on a ground of blue enamel; within is a miniature of Elizabeth by Hilliard, dated 1580. The lid is enamelled on the outside with the Ark and the motto "*Saevas tranquilla per undas,*" and on the inside with the Tudor rose and "*Hei mihi quod tanta virtus perfusa decore non habet eternos inviolata dies.*" The border is of openwork enamelled in blue and white studded with table diamonds and rubies. *c.* 1588. (Mr. Pierpont Morgan.) Reproduced by permission of Dr. Williamson acting on behalf of the executors of the late Mr. J. Pierpont Morgan, in accordance with Mr. Morgan's instructions. Copyright reserved.

5. The Drake pendant, presented by Queen Elizabeth to Sir Francis Drake in 1579. Gold, set with a cameo in Oriental sardonyx, with the head of a negro in the upper dark layer, and a classical head in the light layer behind. The setting is enamelled in red, yellow, blue and green, and set with rubies and diamonds, with a cluster of pearls and a pear pearl pendant. Behind the cameo is a miniature of Elizabeth by Hilliard, dated 1575. *c.* 1579. (Lady Fuller-Eliott-Drake.)

7. Back of the onyx George of Charles II. Painted enamel on gold, in the style of Bouquet. Middle of the seventeenth century. (His Majesty the King, Windsor Castle.)

PLATE B

LATE EIGHTEENTH-CENTURY CHATELAINES

(Smart Bequest, Fitzwilliam Museum, Cambridge. From autochromes by Miss Olive Edis.)

1. Watch and chatelaine. Gold, enamelled with figure subjects in natural colours, the watch with Morland's *Moralist* within a circle of pearls. *c.* 1775.
2. Watch and chatelaine, by J. Schrapnel. Gold, threaded and set with pearls, the watch and medallions of translucent purple enamel set with pearls and diamonds. *c.* 1770.
3. Watch and chatelaine, by Francis Périgal. Gold, with medallions of classical subjects in grisaille enamel within borders picked out in white and translucent blue and green. *c.* 1750.
4. Watch and chatelaine, by Robert Atkins. Gold, with medallions of classical subjects in grisaille enamel within borders of pearled white enamel on a ground of translucent orange. *c.* 1780.
5. Watch and chatelaine. Gold, enamelled in translucent green with borders of white and pale blue, the watch set with a circle of pearls. *c.* 1775.

PLATE I

ANGLO-SAXON BROOCHES AND PINS

1. Square-headed fibula from Tuxford. Bronze, cast and incised. The lower part is in the shape of a horse's head. The disc riveted to the bow is found on Scandinavian brooches of this type. Early seventh century. (B.M.)
2. Cruciform fibula from Sleaford. Bronze, cast and incised. Late sixth century. (B.M.)
3. Cruciform fibula from Mitchell's Hill, Icklingham. Bronze, cast and incised. Late sixth century. (Ashmolean Museum.)
4. Saucer-shaped fibula from Frilford. Bronze gilt. Spiral decoration. Sixth century. (Ashmolean Museum.)
5. Saucer-shaped fibula from near Abingdon. Bronze gilt. "Chip-carving" decoration. Sixth century. (Ashmolean Museum.)
6. Linked pins from the river Witham, near Lincoln. Silver gilt. Incised interlaced decoration; perhaps a Celtic importation. Eighth century (B.M.).

PLATE II

ANGLO-SAXON METAL WORK

1. Pendant. Gold, decorated with punched work and set with a garnet. Seventh century. (Ashmolean Museum.)
2. The Sarre brooch. Silver, parcel gilt, decorated with punched work and three doves in the round cast in silver. Middle of the sixth century. (B.M.)
3. Bracteate. Gold, stamped with an interlaced zoomorphic design with a human face in the centre. Seventh century. (Ashmolean Museum.)
4. Buckle from Fairford. Bronze gilt, chased with zoomorphic ornament and set with an oblong garnet. Seventh century. (Ashmolean Museum.)

5. Disc from Alton Hall, Bottisham, Cambs. One of a pair, the other at Cambridge. Probably used as a breast ornament. Gilt bronze, with interlaced and animal decoration, set with four ivory bosses with garnet centres. Middle of the seventh century. (Ashmolean Museum.)
6. Bracteate. Gold, stamped with interlaced and guilloche patterns. Seventh century. (Ashmolean Museum.)
7. Bracteate from St. Giles's Fields, Oxford. Gold, stamped with a design derived from a Roman coin. This pendant is probably of Saxon workmanship, but is of a type common in Scandinavia. Middle of the sixth century. (Ashmolean Museum.)
8. Dagger pommel found near Windsor. Silver, with gold face decorated with filigree. Seventh century. (Evans Collection, Ashmolean Museum.)
9. Disc fibula from Faversham. Bronze gilt, set with three garnets and an ivory boss with a garnet centre. Seventh century. (Evans Collection, Ashmolean Museum.)

PLATE III

ANGLO-SAXON INLAID JEWELS

1. The Kingston brooch (front), found in a woman's grave at Kingston Down, Kent, in 1771. The front is decorated with inlaid work of complex form in garnets over hatched foil and in dark blue pastes, with ivory bosses, and with gold filigree in debased animal patterns. Beginning of the seventh century. (Mayer-Faussett Collection, Liverpool Museum.)
2. Cross-shaped pendant from Ixworth. Gold, inlaid with garnets over hatched foil. Early seventh century. (Evans Collection, Ashmolean Museum.)
3. The Kingston brooch, back. Gold, with a bronze pin, the head set with stones, decorated with filigree. (Cf. Plate V, 4.) It is the only disc-fibula known with a gold back; the ornamental catch is paralleled on a fibula from Wittislingen.
4. Pendant from the King's Field, Faversham. Gold, decorated with filigree and birds' heads in inlaid garnets. Seventh century. (B.M.)
5. Bead from Forest Gate, Essex. Gold, with garnet and blue paste inlays. Middle of the seventh century. (Evans Collection, Ashmolean Museum.)
6. Disc-fibula from Faversham. Silver, with applied gold plate, decorated with filigree and inlaid work in garnets and blue paste. Seventh century. (Ashmolean Museum.)
7. Reliquary cross found in 1827 on the body of St. Cuthbert in Durham Cathedral. Gold, decorated with inlaid work in garnets. The central boss held a relic. Middle of the seventh century. (Durham Cathedral Library.)

PLATE IV

ANGLO-SAXON JEWELS

1–3. The Alfred jewel, found in 1693 at Newton Park, three miles from the Isle of Athelney. Gold, the back engraved, set with a plaque of cloisonné enamel representing on a blue background the half-length figure of a man in a green tunic, holding a flower in either hand. This is covered by a thick plate of crystal held in place by a gold fret of the letters "AELFRED MEC HEHT GEWYRCAN" (Alfred ordered me to be made). The jewel ends in a socket in the form of a boar's head, decorated with granular filigree. Third quarter of the ninth century. (Ashmolean Museum.)

2. The ring of Ethelswith, sister of Alfred and Queen of Mercia, found near Aberford, Yorks. Gold, with a circular bezel, decorated with an *Agnus Dei* within a quatrefoil in niello. Within is the legend " + EATHELSVITH REGNA." Late ninth century. (Franks Bequest, B.M.)
4. The Minster Lovel jewel, found near Minster Lovel, Oxon. Gold, set with a medallion of cloisonné enamel in opaque green and white, on a dark blue ground, in a setting of filigree. *c.* 900. (Ashmolean Museum.)
5. Pendant. Gold, with a pearled border, and a cruciform design in filigree with settings for garnets. Eighth century. (Ashmolean Museum.)
6 Brooch. Found at Dowgate Hill. Cloisonné enamel in a border of gold filigree set with pearls. (? Lombardic.) Tenth century. (B.M.)
7. Pendant. Gold, with a pearled border and a rosette design in filigree, set with a garnet in the centre. Seventh century. (Ashmolean Museum.)
8. Ring of Ethelwulf, King of Wessex, found in 1780 at Laverstock, near Salisbury. Gold, the mitre-shaped bezel decorated with two peacocks on either side of a tree, and the inscription " ELHELVVLF R." on a ground of niello. Second quarter of the ninth century. (B.M.)
9. Ring found at Bossington. Gold, with a medallion of a man's head surrounded by the inscription " NOMEN EHLLA FID IN XPO " (My name is Ella, my faith is in Christ) in a border of filigree. Ninth century. (Ashmolean Museum.)
10. Necklace found at Desborough, Northants. Seventeen barrel-shaped and two cylindrical beads of spirally coiled gold wire, strung with nine circular pendants of gold with one side convex and the other flat, and eight pendants set with oval, square and triangular carbuncles in beaded settings. In the centre is an equal armed cross of gold. A similar necklace, without the cross, was found in a tumulus on Brassington Moor, Derbyshire. Middle of the seventh century. (B.M.)
11. Ring found in the Nene, near Peterborough. Gold, with two opposed bezels, each engraved with three interlaced triangles, the shoulders ornamented " *à trois grains.*"

PLATE V

ANGLO-SAXON BUCKLES

1. Buckle from Faversham. Gold, with three gold bosses and decoration in filigree. Seventh century. (B.M.)
2. Buckle from Faversham. Gold, with three gold bosses (one missing) and decoration in filigree, the head of the buckle set with garnets. Seventh century. (B.M.)
3. Buckle from Faversham. Bronze and gold, with three bosses, the plate decorated with a line of punching. Seventh century. (B.M.)
4. Buckle from the King's Field, Faversham. Gold, decorated with filigree. Cf. the back of the Kingston brooch (Plate III, 3). Early seventh century. (B.M.)
5. Buckle from Taplow. Gold, with garnet inlays and filigree decoration. Early seventh century. (B.M.)
6. Buckle from Crundale, Kent. Bronze gilt, with gold bosses, filigree decoration and inlays of small garnets. The fish may be compared with those on jewelled fibulæ from Jouy le Comte. Middle of the seventh century. (B.M.)
7. One of a pair of clasps from Taplow. Bronze gilt, with interlaced ornament. Early seventh century. (B.M.)

PLATE VI

CELTIC JEWELS

1–3. Rings of brooches of penannular form, but with the ring closed. Gilt bronze, set with amber. 1. *c.* 800 ; 2. Middle of the ninth century. (Collection of the Royal Irish Academy, National Museum, Dublin.)
2. Ring found at Tipperary. Gold, the pointed bezel decorated with raised settings edged with twisted and pearled wires, one of which still contains a garnet. ? Ninth century. (B.M.)
4. Ring of a penannular brooch. Gilt bronze, set with amber and decorated with filigree. Late tenth century. (Collection of the Royal Irish Academy.)
5. Penannular brooch. Silver, decorated with raised bosses and pierced work. (Collection of the Royal Irish Academy.)

PLATE VII

THE TARA BROOCH (FRONT)

Found in 1850 on the beach near Bettystown, co. Louth. White bronze, heavily gilt, chased and decorated with recessed panels of gold filigree, cloisonné enamel, niello and inlaid stones. First half of the eighth century. (Collection of the Royal Irish Academy.)

PLATE VIII

THE TARA BROOCH (BACK)

PLATE IX

SCOTTISH AND IRISH BROOCHES

1. The Hunterston brooch. Found in 1826 on the estate of Mr. Robert Hunter, West Kilbride, Ayrshire. Decorated with gold filigree and set with amber. The back is inscribed in Runic characters with the names "*Mealbritha*" and "*Olfriti*." Middle of the eighth century. (National Museum of Antiquities of Scotland, Edinburgh.)
2. Penannular brooch. Silver, decorated with raised bosses and engraved lacertine patterns. Irish, early tenth century. (Collection of the Royal Irish Academy.)

PLATE X

MEDIÆVAL JEWELS

1. Ring from Dumfriesshire. The ends of the shank are not joined, but twisted together. Tenth century. (B.M.)
2. Back of the Seal of the Cathedral Chapter of Brechin, with foliated decoration in relief. Thirteenth century. (National Museum of Antiquities of Scotland, Edinburgh.)
3. Ring. Gold, chased with interlaced animals in relief. Late eleventh century. (B.M.)

4. Seal pendant. An intaglio of a horseman set in a rim inscribed "QUE : TIBI : LEGO : LEGE." Thirteenth century. (B.M.)
5. Episcopal ring of William Wytlesey, Archbishop of Canterbury, *d.* 5 July, 1374. Gold, chased and set with a sapphire. (Sir Arthur Evans.)
6. Ring brooch. Engraved gold. Late thirteenth century. (B.M.)
7. Ring brooch from the Londesborough Collection. Gold, ornamented with four hollow bosses pierced with dragons and cockatrices, and set with cabochon emeralds and sapphires and pearls in raised settings. Late fourteenth century. (B.M.)
8. Episcopal ring of Henry Woodstock, Bishop of Winchester, 1305–16. A cabochon sapphire set in gold. Early fourteenth century. (Winchester Cathedral.)
9. Episcopal ring. A cabochon sapphire set in gold. Late thirteenth century. (Winchester Cathedral.)
10. Ring brooch. Gold, engraved and set with rubies and sapphires. Late thirteenth century. (B.M.)
11. Heart-shaped ring brooch. Gold, with floral decoration in relief. Fourteenth century. (B.M.)
12. Ring brooch. Engraved gold. Fourteenth century. (B.M.)
13. Ring brooch from Enniscorthy Abbey. Engraved gold, set with two cabochon rubies and four small emeralds. Amatory inscription. Fourteenth century. (B.M.)
14. Ring brooch. Gold, set with small rubies. Fourteenth century. (B.M.)

PLATE XI

ECCLESIASTICAL AND DEVOTIONAL JEWELS

1–5. The jewels of William of Wykeham, bequeathed in 1404 to New College, Oxford. End of the fourteenth century. 5. The M. jewel. The letter of gold, with alternate emeralds and rubies in raised settings. The figures are of gold in full relief, the angel's wings enamelled in translucent green. The lilies are enamelled white ; the vase is made of a ruby, with three small emeralds on either side.

1–4. Decorations of the Mitre. Silver-gilt, two quatrefoils set with turquoises, two foliated rosettes set with pastes and hinged bands of plaques of *basse taille* enamel set with pearls and crystals.

6. Triptych. Silver, engraved and parcel-gilt, with St. George and the Dragon in relief. Fourteenth century. (V. & A.M.)
7. Reliquary pendant. Two plaques of translucent enamel, representing a knight and a lady, and a combat, set in silver-gilt. Fourteenth century. (V. & A.M.)
8. Diptych. Two plaques of translucent enamel with the Nativity and the Resurrection on the inner, and St. Michael and St. John on the outer side, set in silver-gilt. Fourteenth century. (V. & A.M.)

PLATE XII

THE MITRE OF CORNELIUS O'DEAGH, BISHOP OF LIMERICK

Made in 1418 by Thomas O'Carryd. Thin plates of silver-gilt, the side panels sewn with pearls, the central panel and the borders edged with beading and set with crystals, garnets and other stones. On either side of the central panel at the base are niches, with the figures of the Virgin and Child and a kneeling bishop. Near the apex beneath crosses of crystal is inscribed "*Hoc*

signum crucis erit in cœlo cum dominus ad judicandum venerit." Round the base is a band enamelled in purple, green and blue with the inscription "*Cornelius O'Daygh, episcopus Limervicensis Anno Domini Mille° CCCCXVIII me fieri fecit.*" Above is the smaller inscription "*Thomas O'Carryd artifex faciens*, 1418." (The Bishop of Limerick.)

PLATE XIII

PILGRIMS' SIGNS AND RETAINERS' BADGES

Base Metal. Fourteenth and Fifteenth Centuries. (B.M.)

1–5. Pilgrims' signs.
1. St. George.
2. Pelican.
3. St. Thomas à Becket.
4. Wheel of St. Catherine.
5. Shell of St. James.

6–10. Retainers' Badges.
6. Falcon.
9. Rose and Fetterlock (Edward IV).
10. Bear and Ragged Staff. (Earl of Warwick.)

PLATE XIV

MARGARET OF DENMARK, QUEEN OF SCOTLAND, BY VAN DER GOES

Detail, shewing jewelled coronet, pearl fret, pearl and enamel necklace, and border to dress of jewelled gold. 1473–76. (His Majesty the King, Holyrood Palace.)

PLATE XV

FIFTEENTH-CENTURY JEWELS

1–3. Reliquary pendant. Gold, engraved on one side with St. John and the inscription "*A Mon derreyne*" and on the other with the figure of a bishop, each between flowers of white enamel. Fifteenth century. (B.M.)

2. The Glenlyon brooch, formerly belonging to the Campbells of Glenlyon. Silver-gilt, set with pearls in tall turret settings alternating with crystals and amethysts. Inscribed on the back "*Caspar. Melchior. Baltazar. Consumatum.*" Scottish, fifteenth century. (B.M.)

4. Brooch, gold, set with four cabochon sapphires and small pearls. Fifteenth century. (B.M.)

5. Heart-shaped fermail. Gold, with wreathed decoration. Late fourteenth or early fifteenth century. (B.M.)

6. The Coventry ring. Engraved gold. *c.* 1490. (See p. 58.) (B.M.)

7. The Loch Buy brooch, formerly belonging to the Macleans of Loch Buy, Isle of Mull. Silver, decorated with coarse filigree and set with a crystal in the centre surrounded by ten river pearls in turret settings. *c.* 1500. (B.M.)

8. Reliquary pendant found on Reculver Beach. Silver-gilt, engraved with figures of St. John the Baptist and St. Catherine, in a wreathed mount. *c.* 1470. (B.M.)
9. Ring. Engraved gold set with a pointed diamond. Late fifteenth century. (B.M.)
10. Ring, said to have been ploughed up at Hatfield, near Hornsea. Gold, the bezel pierced with a trefoil. Four oval panels on the hoop are engraved with the Trinity, the Virgin and Child, St. George and St. Christopher. Inside is the legend "*Gut + got + hunuyu + ananizapta.*" Late fifteenth century. (B.M.)
11. "The Percy Signet," found on the field of Towton. Gold, the bezel engraved with a lion passant regardant and the legend "NOW : YS : THUS." Late fifteenth century. (B.M.)
12. Signet ring. Gold, the bezel engraved with initials in a trefoil. Late fifteenth century. (Fortnum Bequest, Ashmolean Museum.)

PLATE XVI

DESIGNS FOR JEWELS BY HANS HOLBEIN (*c.* 1540)

PLATE XVII

TUDOR JEWELS

1. Covers of a pendant Prayer Book, said to have been worn by Queen Elizabeth. Gold, chased and enamelled on a matted ground. One cover shows the worshipping of the Serpent in the Wilderness, with the inscription "*Make the a fyrye serpent an set it up for a sygne that as many as are bytte maye loke upon it an lyve*; the other (not illustrated) has the judgment of Solomon, with the inscription "*Then the King ansuered an sayd Gyve her the lyving child an slaye et not for she is the mother thereof.*" Middle of the sixteenth century. (B.M.)
2. Design for a bracelet. Hans Holbein. *c.* 1640.
3. Design for the cover of a pendant book, with the initials T.W. and I. Hans Holbein. *c.* 1540.
4. Pomander case, found by a bargeman in the mud on the south side of the Thames. Twisted gold wire, set with pearls. First half of the sixteenth century. (B.M.)
5. Covers of a book, containing in MS. on vellum the death-bed prayer of Edward VI, worn by Queen Elizabeth at her girdle, and given by her to her cousin Lord Hunsdon. Gold, enamelled in black and white, with a central rosette in translucent red and green, set with a shell cameo. Middle of the sixteenth century. (The Earl of Berkeley.)
6. Brooch, from a portrait of a lady, begun by Holbein and finished after his death by another hand, formerly in the possession of the family of Bodenham of Rotherwas. It is of gold, encircled by a wreath, ornamented with the enamelled figure of a lady playing on a lute set with a ruby, with a scroll above inscribed "*Praise the Lorde for ever more.*" Cf. Inventory of Jewels for 1630 (Brewer, *Letters and Papers*, IV, Pt. 3, No. 9789) : a brooch with "a gentlewoman luting, and a scripture about it." *c.* 1540. (Mr. Ayerst Buttery.)
7. Detail of cap-border from the portrait of Anne of Cleves, by Hans Holbein in the Louvre. Gold, with roses of white enamel with ruby and diamond centres. From a sketch by Walter T. Wilson. (V. & A.M.)
8. Design for a necklace or bracelet, by Hans Holbein. *c.* 1540.

PLATE XVIII

THE CROWN OF SCOTLAND AND JEWELS FROM ROYAL PORTRAITS

1. The crown of Scotland, partly made of the gold and jewels of one of the crowns of Robert Bruce taken by Edward I on the field of Methven, remodelled and added to by James V of Scotland. The circlet is set with carbuncles, jacinths, amethysts, topazes, crystals and Oriental and Scotch pearls. The arches, cresting, mound and cross were added by James V. Scottish, early fourteenth century, remodelled *c.* 1540. (His Majesty the King, Edinburgh Castle.) (Copyright R. Inglis, Calton Hill, Edinburgh.)
2. Detail of belt from the portrait of Queen Mary Tudor, by Johannes Corvus, 1547, in the National Portrait Gallery. Gold, enamelled in black and set with rubies, diamonds and pearls. From a sketch by Lilian M. Crockford. (V. & A.M.)
3. Detail of head-ornament from the portrait of Queen Mary Tudor in the possession of the Duke of Norfolk. Gold, enamelled and set with rubies and pearls. From a sketch by M. E. Scott Coward. (V. & A.M.)
4. Details of chains from the portrait of Queen Elizabeth by M. Gheeraedts in the National Portrait Gallery. Gold openwork, set with rubies, emeralds and pearls. From a sketch by Lilian M. Crockford. (V. & A.M.)

PLATE XIX

ELIZABETHAN CAMEOS AND PORTRAIT JEWELS

1. Onyx cameo portrait of Queen Elizabeth, mounted as a pendant in gold, enamelled white and set with rubies. *c.* 1560. (B.M.)

2–3. Ring, made of mother-of-pearl, the shoulders set with a line of rubies mounted in gold. The bezel is oval, with E in diamonds and R in blue enamel. It opens to show enamelled bust portraits, one of Elizabeth, with a ruby brooch, and one, probably of Anne Boleyn, with a diamond brooch. At the back of the bezel is a plate of gold, with an earl's coronet and a phœnix in flames. *c.* 1560. (The Earl of Home.)

4. The Barbor jewel, said to have been made in commemoration of the deliverance of William Barbor from the stake on the accession of Elizabeth. Sardonyx cameo portrait of Queen Elizabeth mounted as a pendant in a bevelled setting of gold enamelled in blue, green and white, the outer border set alternately with rubies and diamonds surmounted by a crown, with a pendant cluster of pearls. *c.* 1558. (V. & A.M.)
5. Sardonyx cameo of Queen Elizabeth, mounted as a pendant in gold openwork, enamelled red on one side and green on the other, with a pendant pearl. *c.* 1560. (Lady Read.)
6. The Phœnix jewel, bequeathed to the British Museum by Sir Hans Sloane in 1753. A bust of Queen Elizabeth cut from the Phœnix badge of 1574 mounted as a pendant in a wreath of red, white and Tudor roses with light green stalks and leaves in enamelled gold. *c.* 1575. (B.M.)
7. Miniature case, a mother-of-pearl medallion, carved in low relief with the Ark as on the Armada medal of 1588, mounted in gold, inscribed on white enamel "*Saevas tranquilla per undas*" and encircled with a band of table-cut rubies, the edge enamelled in translucent red and green and opaque white. *c.* 1588. (Museo Poldi Pezzoli, Milan.) Reproduced from *Jewellery* by permission of Mr. H. Clifford Smith.

8. Sardonyx cameo mounted in gold, enamelled white and set with rubies. *c.* 1560. (The Author.)
9. Medallion pendant and chain. The medal ("Dangers Averted, 1589") shews on the obverse the bust of Elizabeth, with the inscription "DITIOR IN TOTO NON ALTER CIRCULUS ORBE." The reverse shows a bay tree, unharmed by lightning and tempest, flourishing upon an island, with the legend "NON IPSA PERICULA TANGUNT." Silver. 1589. (Medal Room, B.M.)
10. The Wild jewel, said to have been a christening present from Queen Elizabeth. A turquoise cameo portrait of Queen Elizabeth mounted as a pendant in open scrolls of enamelled gold, set with rubies and diamonds, with three pendant pearls. *c.* 1570. (Miss Wild; lent to the V. & A.M.)

PLATE XX

ELIZABETHAN JEWELS

1–2. Miniature case, containing a miniature of Queen Elizabeth. The front of gold pierced in a scrolling pattern, set with table-cut diamonds, the back decorated in *champlevé* enamel in many colours after a design by Daniel Mignot. End of the sixteenth century. (V. & A.M.)
3. Wedding ring of Sir Thomas Gresham, formerly in the possession of the Thurstons of Weston Hall, Suffolk. A gimmel ring, enamelled gold, set with a diamond and a ruby and inscribed "*Quod Deus coniunxit Homo non separat.*" *c.* 1544. (Mr. G. C. Leveson-Gower; lent to V. & A.M.)
4. Seal of Alexander Seton, Earl of Dunfermline. *c.* 1555–1622. The back of the seal is of engraved gold, and the hinged handle a scrolling fret of gold. End of the sixteenth or beginning of the seventeenth century. (Franks Bequest, B.M.)
5. Ring. Chased gold, set with a jacinth cameo portrait of Queen Elizabeth. Late sixteenth century. (B.M.)
6. Pendant mirror case. Gold, both sides enamelled alike in *champlevé* enamel in black and white with blue and green rosettes and white bars. *c.* 1600. (Waddesdon Bequest, B.M.)
7. Wedding ring of Mary Queen of Scots and Lord Darnley. Gold, the circular bezel engraved with a cipher of M & H linked with a knot. Within the shank is inscribed "*Henri L. Darnley, 1585.*" (V. & A.M.)

PLATE XXI

JACOBEAN JEWELS

Found in 1912 under the floor of a cellar between St. Paul's and the Post Office, at a depth of 16 feet from the present surface level. *c.* 1610–20. (The London Museum.)

1. Chain. Emeralds and pearls, set in gold, enamelled white.
2. Chain. Flowers of white enamel picked out in black with emerald and diamond centres.
3. Pendant. Pearls, set in gold, enamelled white.
4. Pendant. Bunches of grapes in carved amethyst, mounted in gold, enamelled white.
5. Hanging scent bottle. Made of engraved agate plaques, mounted in gold, enamelled white, with decoration in black, studded with diamonds and rubies.
6. Pendant. Garnet *briolettes*, mouted in gold, enamelled white.
7. Enamelled back of pendant, set with an antique cameo, with a hanging pearl.
8. Chain. Flowers of gold, enamelled white, picked out in black with diamond and emerald centres, alternating with links in gold, enamelled white, set with turquoises.
9. Bracelet or part of chain. Facetted amethyst rings joined by links, enamelled white and set with diamonds.

PLATE XXII

DESIGNS FOR JEWELS BY ARNOLD LULLS

Jeweller to James I. *c.* 1605. (V. & A.M.)

1. Design for a pendant, enamelled gold, set with emeralds, with three pendant pearls.
2. Design for an ear-ring, enamelled gold, set with diamonds, with two pearls and an emerald hanging.
3. Design for a pendant hanging from a rope of pearls, enamelled gold, set with a diamond and a ruby and a pendant pearl.
4. Design for a pendant, a ruby encircled by a snake of enamelled gold, with a pendant pearl.
5. Design for a pendant, a large emerald and six diamonds, set within a circle of table-cut rubies entwined with snakes of gold, enamelled in white and black, with three pendant pearls.
6. Design for an ear-ring, enamelled gold, set with a ruby, with three emeralds hanging.

PLATE XXIII

ENAMELS IN OUTLINE AND PEA-POD DESIGNS

1–3. The Lyte jewel, containing a miniature of James I, by Isaac Oliver, given to Mr. Thomas Lyte by James I in reward for compiling a pedigree of the King's ancestry. The rim is set with table-diamonds. The pierced cover of enamelled gold is designed with a monogram of I.R. studded with table diamonds and is also set with four rose diamonds. The back is decorated with *champlevé* enamel in outline in red on a white ground, with the border enamelled alternately in red and blue. Enamel of identical design occurs on the back of the case of a miniature of Charles I, by Peter Oliver, 1626, in the Pierpont Morgan Collection. *c.* 1610. (B.M.)

4–5. Ring. Gold, enamelled in outline in white, set with a jacinth. *c.* 1610. (B.M.)

6 and 8. Watch, by Daniel Bouquet. The back decorated in *émail en résille sur verre* on a blue glass ground, the dial in *champlevé* enamel over a matted ground in a " pea-pod " design. *c.* 1640. (B.M.)

7. Miniature case. Gold, with *champlevé* enamel in green over a matted ground, with a " pea-pod " design in white after a design by Pierre Firens, 1605–25. It contains a female portrait by Peter Oliver. *c.* 1625. (Dyce Collection, V. & A.M.)

9–10. Memorial ring for Charles I. Gold, the bezel set with a cluster of seven diamonds. This opens to show a skull in white enamel in a shell-shaped cavity, the lid enamelled inside with a Tudor rose. Middle of the seventeenth century. (B.M.)

PLATE XXIV

SEVENTEENTH-CENTURY JEWELS

1–3. Pendant in the shape of a coffin found at Torre Abbey, Devon. Gold, decorated with *champlevé* enamel in black in an arabesque pattern. It opens to show a skeleton enamelled white, and is inscribed "*Through the Resurrection of Christ we be all sanctified.*" Early seventeenth century. (V. & A.M.)

2 and 4. The Campion pendant. A segment of a narwhal's horn (believed to be that of a unicorn) mounted in gold, enamelled in black in an arabesque design. Long in the possession of the family of Campion of Danny, it was presented by Lieut.-Col. W. R. Campion, M.P., to the Victoria and Albert Museum. *c.* 1600. (V. & A.M.)

5–8. Memorial jewels. Late seventeenth and early eighteenth century. (Sir Arthur Evans.)

5 and 7. Front and back of brooch. A skeleton in gold on a silk ground under crystal, set in a rim of garnets. The back enamelled in pink on a white ground.

6. Memorial slide of Sir Anthony Leake, killed by the French off Malaga, August 13, 1704.

8. Memorial slide. A skeleton, with the motto "*I rest,* J. C." Inscribed on back "*Memento Mori.*"

9. Lesser George. Enamelled gold. Seventeenth century. (V. & A.M.)

10. Brooch. Marcassites set in silver, with three pendant pearls. Late seventeenth century. (Miss Reavill.)

11. Lesser George. An sardonyx cameo, set in a rim of eight rose cut stones spaced by loops of metal, said to have belonged to the Earl of Strafford. (Once lent by the late Sir J. C. Robinson to the V. & A.M.)

PLATE XXV

SEVENTEENTH-CENTURY FLORAL ENAMEL

1. Back of an enamelled miniature of Oliver Cromwell, decorated with roses and leaves in *champlevé* enamel in natural colours on a white ground. Middle of the seventeenth century. (University Galleries, Ashmolean Museum.)

2. Watch, by Daniel Bouquet. Enamelled in colours with a flower pattern in the style of Gilles Légaré in low relief on a black ground. The cover is similarly enamelled and set with a circle of diamonds. The inside of the lid and the dial are decorated with landscapes in painted enamel. *c.* 1640. (B.M.)

3. Back of a miniature case, decorated with flowers in painted enamel on a white ground. Middle of the seventeenth century. (Mr. Dyson Perrins.)

4 and 6. Watch, by Henry Jones. White enamel, painted with flowers in natural colours, with radiating lines of garnets set in gold. *c.* 1670. (B.M.)

5. Brooch. White enamel painted with flowers and scrolls, set with a pearl and lines of rubies set in gold. *c.* 1670. (Miss Reavill).

7 and 9. The Dallas jewel, bequeathed as an heirloom by James Dallas in 1683. A locket, the front set with concentric rows of triangular diamonds round a square-cut stone. The back decorated with a pierced enamel border and medallion of *champlevé* enamel, in a flower pattern in colours on a white ground. *c.* 1670. (The Duchess of Portland.)

8. Watch. Decorated with flowers in *champlevé* enamel. *c.* 1670. (V. & A.M.)

PLATE XXVI

JEWELS OF THE LATER STUART PERIOD

1. Watch and chatelaine, by Thuilst, engraved with the arms of Queen Anne. Pierced and chased gold, inlaid with mother-of-pearl, which in its turn is set with red stones in a border of gold, enamelled in black, picked out in red. *c.* 1705. (Smart Bequest, Fitzwilliam Museum.)
2. Back of miniature case. Gold, chased with scrolls and a cipher of J.K. on a matted ground. *c.* 1710. (V. & A.M.)
3. Chatelaine, pinchbeck. The top decorated with Cleopatra dissolving the pearl for Antony, the lower plaques with baskets of flowers. Chatelaines with the same tops and different plaques are in the V. & A.M. and the London Museum. *c.* 1710. (The Author.)
4. Outer case of a watch, by Stringer, given by James II to the Countess of Anglesey. Pierced and engraved gold, set with curved plates of cornelian, with a cornelian cameo in the centre. *c.* 1687. (B.M.)
5. Chatelaine, *étui* and thimble cases, pinchbeck. Decorated with scrolls, floral patterns and classical heads and figures in low relief on a matted ground. *c.* 1720. (V. & A.M.)
6. Case of a watch. Gold, chased and set with diamonds and rubies and flat plaques of lapis lazuli. *c.* 1700. (Mr. Dyson Perrins.)

PLATE XXVII

ORNAMENTS OF THE MIDDLE OF THE EIGHTEENTH CENTURY

1. Watch and chatelaine, by Francis Périgal. Gold, enamelled *en taille d'épargne* in blue in a flower pattern in the style of S. H. Dinglinger. *c.* 1760. (Smart Bequest, Fitzwilliam Museum.)
2. Scent bottle. Gold, chased and enamelled in colours on a matted ground. *c.* 1740. (V. & A.M.)
3. Watch and chatelaine, by James Rowe. Gold, chased and embossed with *rocaille* decoration and scenes from the story of Alexander. Hall-mark for 1753. (Smart Bequest, Fitzwilliam Museum.)

4 and 6. Memorial locket. Gold, partly enamelled in black, enclosing figures of Cupids over hair under glass. Inscribed "*Dorcas Byrne* : *ob.* 16 : *Aug*, 1757. *Aetat.* 67. *This I make for her sake. My dear Mother. Dorcas Byrne. obt.* 16. *Augt.*, 1757. *Etat.* 67." (The Author.)

5. Chatelaine. Copper gilt, pierced work in the Chinese style. Probably Sheffield manufacture. *c.* 1760. (The Author.)

7 and 8. Designs for brooches, S. H. Dinglinger, *A New Book of Designs for Jewellers' Work*, London, 1751.

PLATE XXVIII

EIGHTEENTH-CENTURY DESIGN FOR JEWELS

1. Design for a cross pendant. J. Guien. *A Book of Ornaments for Jewellers.* 1762.

2, 3 and 5. Designs for ear-rings. T. D. Saint. *A New Book of Designs for Jewellers' work.* 1770.

4 and 6. Designs for chatelaines. S. H. Dinglinger. *Op. cit.* 1751.

7 and 10. Designs for brooches. *Ibid.*

8 and 9. Designs for necklaces. T. D. Saint. *Op. cit.* 1770.

PLATE XXIX

JEWELLED ORNAMENTS OF THE MIDDLE OF THE EIGHTEENTH CENTURY

1. Bracelet. Silver, with oval medallions of red paste with *appliqué* decoration in marcassites, joined by bows and sprays set with marcassites. *c.* 1760. (Miss Reavill.)
2. Brooch. Set with diamonds and emeralds. *c.* 1790. (Mrs. Pfungst.)
3. Design for a buckle. Jean Guien. *A Book of Ornaments for Jewellers.* 1762.
4. Brooch. Silver, with ovals of blue paste with *appliqué* decoration in marcassites, mounted with bows and sprays set with marcassites. *c.* 1760. (Miss Reavill.)

5 and 9. Designs for the front and back of a miniature case, with the royal crown. J. Guien. *Op. cit.* 1762.

6. Pendant. Sardonyx cameo of the Prince of Wales's feathers and motto, mounted in silver, set with diamonds and emeralds. Middle of the eighteenth century. (B.M.)

7 and 8. *Giardinetti* rings. Gold, set with diamonds and rubies. *c.* 1750–75. (B.M.)

PLATE XXX

MARCASSITE AND STEEL JEWELLERY

1. Watch and chatelaine. Silver, set with marcassites, the back of the watch of crystal with *appliqué* decoration in marcassites. *c.* 1771. (Smart Bequest, Fitzwilliam Museum.)

2 and 3. Buckles. Set with cut steel. *c.* 1770. (Mrs. Penryn Milsted.)

4. Ear-ring. Set with marcassites. *c.* 1760. (Miss Reavill.)
5. Necklace. Silver, the links set with marcassites on both sides. *c.* 1770. (Miss Reavill.)
6. Bracelet. Linked plaques of cut steel. *c.* 1790. (Miss Reavill.)

PLATE XXXI

ORNAMENTS OF STEEL AND WEDGEWOOD WARE

c. 1780. (Miss Reavill.)

1 and 3. Chatelaines of " Marcaroni " shape.

2, 4 and 6. Clasps.

5. Chatelaine with pendant scent bottle.

PLATE XXXII

LATE EIGHTEENTH-CENTURY JEWELS

1 and 3. Designs for ear-rings set with pearls. *c.* 1800. (V. & A.M.)

2. Brooch. Wedgwood plaques set in Sheffield plate. *c.* 1785. (Nottingham Museum.)

4. Memorial ring. Gold, the marquise bezel rimmed with pearls and containing hair. *c.* 1790. (Fortnum Bequest, Ashmolean Museum.)

5. Brooch. A butterfly set *à jour* with diamonds. *c.* 1800. (Messrs. S. J. Phillips.)

6. Clasps of a pearl necklace, with a classical figure design in gold over blue enamel, set in a border of small diamonds. *c.* 1780. (The Author.)

7. Fob ring. Gold, chased with grapes and vine leaves, set with a violet topaz. *c.* 1790. (B.M.)

8. Brooch. Gold, set with diamonds applied to a ground or flat pastes in dull pink, opal and dark green, with a border of pearls. *c.* 1790. (Mrs. Pfungst.)

9. " Regard " ring. Seven shanks of purled gold wire joined by a bezel, set with a ruby, emerald, garnet, amethyst, ruby and diamond. *c.* 1800. (B.M.)

10. Ring. Gold, set with a moss agate in a border of jargoons. *c.* 1780. (Fortnum Bequest, Ashmolean Museum.)

11. Design for a necklace set with pearls. *c.* 1800. (V. &. A.M.)

12. Ring set with two heart-shaped milk agates, with a rim and crown of jargoons. *c.* 1780. (Fortnum Bequest, Ashmolean Museum.)

INTRODUCTION

NATIONS have characters as well as individuals, and though it may be conceded that the English nation is susceptible to foreign influences in the domain of art, she yet sets her own stamp upon everything she produces. England is not pre-eminent in artistic creation; her strength lies in giving an appropriate and individual form to foreign models in applying them to the use of her own national type.

This country is therefore dependent on external stimulus in artistic production. Such an impulse is given when the craftsman is brought into contact with the work of an earlier civilization or with an alien culture of his own time. This may arise through an extension of his relations with other countries or through the influence of a new school of art in a familiar land. Migration, invasion, commerce, political relations and archæological research may each offer a fresh stimulus to his creative faculty. Such influences, if acceptable to the national character, may be so modified as to become a part of the artistic tradition of the race.

A young and vigorous nation gains the most fruitful and lasting impulses from nations at a higher stage of civilization than its own. Oriental art influenced the ornament of the peoples of Gothland, Sweden, and Ireland by way of the

trade route from the Caspian Sea to the far West of Europe[1] at a time when Eastern art had developed the artistic tradition of the ancient world and the Teutonic and Celtic races had not yet attained to an advanced civilization of their own. English art of the ensuing period owed its character to another impulse from the East, combined with another echo of the classical tradition, at a time when the Norman kingdoms linked Europe from Iceland to Sicily. The succeeding Gothic style—*le style français*—spread from the Ile de France to inspire English builders to create their own Gothic art, ruled by the symbolism that French philosophers and French mystics inherited from the fathers of the Church and made an endowment for Christendom. In the XV century the painters of the Low Countries rediscovered the beauty that lies in the world as it is, and the close relations between England and the Netherlands brought their Naturalism to our congenial soil.

The pure classical tradition came to England with the New Learning; and its artistic impulse, received first from Italy, then through the Low Countries, then from France, and finally again more directly from its original source, gave rise to the four phases of English Renaissance art. Classical learning and classical art became for Europe in the XVII and XVIII centuries what Scholasticism and Gothic art had been in the Middle Ages; but as Naturalism crept in in the XV century, so another change overspread the art of the Georgian age. The *chinoiseries* of the Far East and

[1] A route traceable by the discovery of Mohammedan coins of 880–1100 A.D., together with ornaments of contemporary local fabric.

the archaistic art of the Romantic and Celtic movements in the XVIII and XIX centuries shew the desire for a vigorous and primitive inspiration in the place of the classical formulæ of the academic schools.

England has, then, been influenced by art movements arising from both cultured and primitive sources. Roman soldiers, monks of Irish race and Byzantine learning, Norman adventurers, Crusaders who had seen the splendours of the East, French craftsmen, English merchants, Flemish designers, German painters, Italian sculptors, Spanish and Dutch kings, Oriental travellers, and the *dilettanti* of her own aristocracy, have all added from the rich store of other countries to the artistic tradition of England. Finally she was able to turn back to more primitive conditions, to see natural beauty in a new light, and, appreciating her own historic past, to draw new inspiration from the days of Celtic monasticism and the age of chivalry.

No artistic impulse can find expression unless the artist has leisure from the pressure of war and famine; consequently prosperity and security are apt to give a country artistic influence over less fortunate lands at the same level of civilization. England has enjoyed a steady political and industrial development: even her invaders have carried on the continuity of her national history. Her artistic progress has rarely been arrested by inner upheavals or devastating foreign wars at a late and settled stage of her civilization; and, because of her relative isolation, her art has been national and not provincial. None the less, though her own development has rarely been impeded by material conditions, she

has reacted little on other countries. She did not take the lead among European nations until the Industrial Revolution at the beginning of the XIX century drove individual craftsmanship out of many of the minor arts, and changed their organization and their processes together with the standards and structure of society.

The study of any of the minor arts in England has a double thread of interest: the recognition of the foreign influences affecting these arts and the definition of the national turn of style that persists through all such influences. The art of jewellery offers a field of study of peculiar interest. Jewels are usually produced to meet the needs of the most cultivated classes of the community, and reflect their tastes and the degree of their civilization. Further, the art of jewel-making is almost independent of the exigencies of structure and function, and an infinite variety of invention can be expressed in its design. Thus it tends to be both aristocratic and national. On the other hand, since its technique is almost universally known, and its materials are little affected by local conditions, it responds quickly to foreign influences, which readily reach an art of which neither the craftsman's tools nor his creations are difficult to transport from one place to another. Further, the freedom of its design imposes no limit to the inspiration it may receive from the plastic and graphic arts or from the forms of architecture. Thus the history of the jewellery of any country mirrors its social and artistic history on a small scale, and shews all the stages of the endless conflict between national character and foreign influences.

Jewellery, like other arts, has less splendour and breadth of treatment in England than in Spain. Italy is our mistress for beauty, France for grace, and the Low Countries for originality of design ; yet there is something peculiarly to our English taste in the productions of our nation, at almost every period of her history. We can enjoy in them sound and sometimes exquisite workmanship, the permanent satisfaction of design suited to the practical uses of that which it adorns, and a domestic and friendly beauty which appeals to us as much as the most splendid productions of an alien race.

ENGLISH JEWELLERY

CHAPTER I

ANGLO-SAXON AND CELTIC JEWELLERY

THERE is one period in the history of every nation when the minor arts, notably those wrought in precious metals, are more advanced than the greater arts of architecture, sculpture and painting. These can only develop in a fixed abode with a security of tenure that in its turn implies stability of political organization. When these are lacking the craftsman devotes his highest skill to the decoration of smaller objects that can survive the exigencies of an unsettled or nomadic life. The tribes of the Great Migrations were at this stage of artistic development; with them the crafts of the metal worker and jeweller were far in advance of arts which had to be practised on a larger scale.

The style and technique of these minor arts are not necessarily developed in the course of a nomadic life, but usually owe much to the traditions of more settled peoples. There is no decorative motive employed in the Germanic art of the migration period that does not owe its origin to classical, Oriental, or pre-Christian Celtic art. Roman culture penetrated into Germany and Gothland, a steady stream of Oriental

influence flowed across Europe from the South-East, and in Britain late Celtic art survived the partial Romanization of the country to contribute something to pagan Anglo-Saxon art and much to that of the period when South was linked to North and West by the bonds of a common religion.

Such decorative motives received a characteristic twist at the hands of the alien workmen who employed them, and technical processes were modified by craftsmen who did not inherit their full tradition. Out of many foreign elements there arose styles of decoration unmistakably different from their antecedents. Teutonic social organization was not national, and Teutonic art in its variety and inconsistency reflects the character of the tribal society whose needs it served. It should be studied in detail, and in close relation to the locality which produced it; a more general survey can only distinguish the different elements of design and technique to be found in use among the Teutonic tribes, and cannot record their local permutations.[1]

Britain in the Anglo-Saxon period differed from the Teutonic provinces of the continent in the relation between her Saxon civilization and her Roman past. Many of the Roman cities of England were blotted out of existence by the invaders, and the Teutonic villages avoided for the most part the sites of Roman settlements and the line of Roman roads. Thus England lost her Roman provincial tradition more thoroughly than did the adjacent continental countries. Although the re-established importance of the Roman cities

[1] A more comprehensive treatment of Anglo-Saxon goldwork is attempted by Baldwin Brown, in *The Arts in Early England*, Vols. III and IV.

of York, London, Lincoln, Canterbury and Winchester in the VI and VII centuries, and the re-integration of Western towns such as Exeter and Gloucester in the national life brought a part of the Roman structure of the country into being once more, it must be recognized that England was more backward than the Continent in consequence of the weakening of her social, political and artistic links with Imperial Rome.

None the less, classical models of design left their mark upon Anglo-Saxon art. Roman coins influenced not only the Saxon coinage, but also the figure work of the Anglo-Saxon minor arts. They formed the source of design of such pendant medallions as the bracteate found in St. Giles's Fields, Oxford (Plate II, 7), even though the classical model might be received from a Scandinavian intermediary. The full-face head that appears in a more or less debased form on Anglo-Saxon work (Plate I, 3) probably takes its origin from the classical Medusa head. Roman architecture endowed Anglo-Saxon art with such decorative motives as the guilloche (Plate II, 6), and egg-and-dart pattern, and provincial Roman wood-work with patterns in the style of chip-carving. (Plate I, 5.) Classical influence is again evident in the decoration of saucer-shaped brooches from Sussex and the Southern Midlands,[1] of which the patterns are nearly all modifications of those employed in Roman mosaics. (Plate I, 4, 5.)

Britain was never wholly under Roman domination. In Ireland and in Britain, North of the Roman wall, a Celtic

[1] Baldwin Brown, *op. cit.*, III, 312.

culture endured untouched to influence Anglo-Saxon art even in the pagan period and to become pre-eminent when enriched by Christianity. Variations of the trumpet patterns, the knot work, and the flamboyant scrolls of Celtic art appear on many Saxon jewels (Plate II, 4; V, 5), though they are rarely treated with the masterly delicacy of the Irish craftsman.

The third stream of foreign influence that runs through the heart of all the Teutonic tribes is of Eastern origin, fed from many sources, but rising in the South Russian lands north of the Black Sea. The conventionalized animals which twist in an almost unrecognizable pattern on Anglo-Saxon goldwork can trace their descent from the griffins of the Treasure of the Oxus of the IV century B.C., and the leopards and eagles of the Treasure of Petrossa of the IV century A.D.[1]

These Oriental motives of decoration were accepted by the Goths, and by them transmitted to the other Teutonic peoples. In their movement westward the rich animal-forms became stylized and debased, till they ceased to have any relation with Nature, and were lengthened and disproportioned, twisted and interlaced, simply as ornament to fill a given space. Sometimes the jaws are as long as the limbs; sometimes the head has almost disappeared, and the anatomy of the beast is forgotten in the craftsman's desire for pure decoration.[2] This style came into use in England about 500; but the little doves of the Sarre brooch (Plate II, 2) shew that even in the middle of the VI century Anglo-Saxon art

[1] See O. M. Dalton, *The Treasure of the Oxus* and *Archæologia*, 2nd Series, VIII, 1902, p. 231.

[2] See Plate II, 5. For a full account see Salin, *Altgermanische Thierornamentik*.

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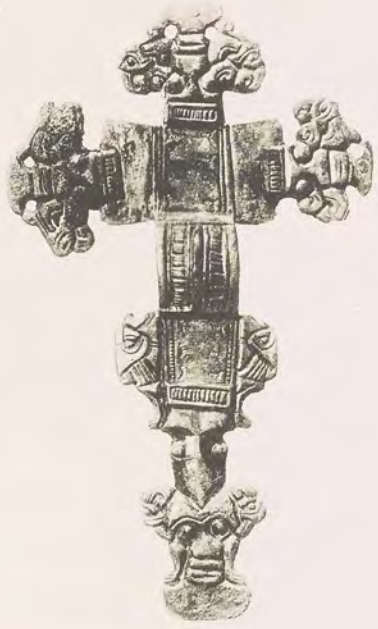

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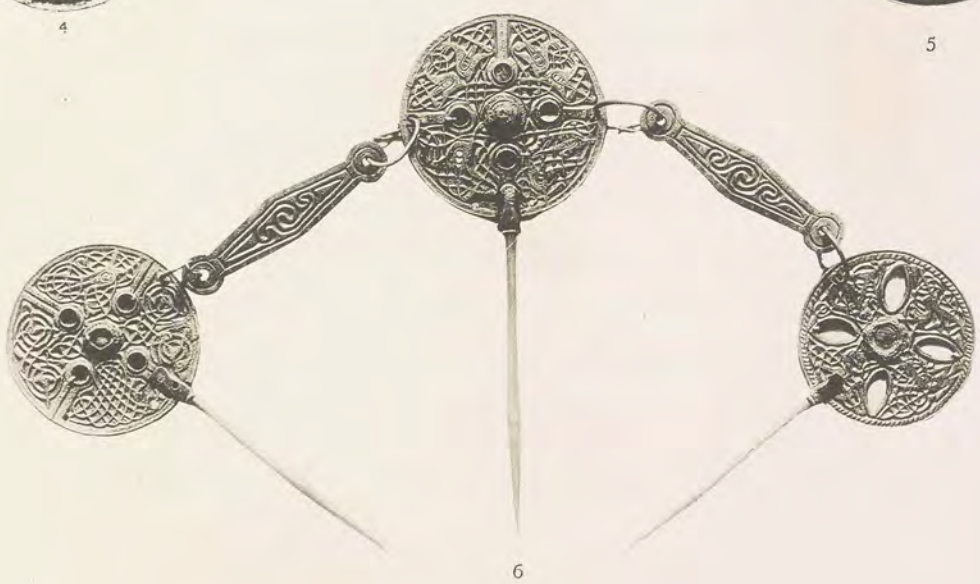

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ANGLO-SAXON BROOCHES AND PINS

could produce some natural animal-forms. At the beginning of the VII century the animal-forms were seriously degraded though rarely interlaced,[1] but in the subsequent evolution of the style down to its disappearance in the XI century, the intertwining of the distorted limbs and bodies became the dominating feature of the design. (Plate II, 5.)

The technique of Anglo-Saxon gold-work is definitely in advance of its design. It was inherited with many of the decorative motives it served to express from Roman and Oriental sources. The Saxon minor arts vary in theme and style from district to district, and the confines of these variations are as difficult to determine as the relations of the tribes are hard to define. The one definite distinction that is supported alike by historical, social, legal, numismatic and archæological evidence is that between the Jutish tribes of Kent, who appear to have definite relations with the Rhineland itself, and the Anglian settlers elsewhere, who shew affinities with the peoples of the country lying between Rhine and Elbe. This distinction is clearly evident in gold-work. The two characteristic processes of inlaid work in garnets and of filigree in gold represent a tradition not brought from the North, but received along the Southern shores of England on its arrival in the West along the valleys of the Danube and the Rhine. Jewels so decorated have only been found in Kent and the Isle of Wight, and in places in trading connexion with these districts. A political reason for their gradual distribution after the end of the VI century may be found in the extension of the authority of Ethelbert of Kent.[2]

[1] See the Kingston brooch, Plate III, 1. [2] *Archæologia*, LXIII, p. 192.

Verroterie cloisonnée, or the inlaying of flat pieces of pastes or precious stones in cells on a metallic ground, was practised in Egypt as early as the twelfth dynasty, and thence spread through the East. From Persia it passed into the knowledge of the Gothic tribes,[1] as is shewn by the discovery of an inlaid pendant with a Pahlavi inscription in a Frankish grave at Wolfsheim. The inlaid style of ornament was probably first introduced to the Gothic peoples in the II century. It followed their gradual migration westward, and adorns the Visigothic treasures of the IV century found at Petrossa and at Szilagy Somlyo.[2]

This style of decoration reached Western Europe at the end of the V century. For the first half of the VI century very small garnet inlays, closely set over hatched gold foil, in a single plane, were used (see Plate III, 2); in the second half of the century greater freedom in spacing, in relief, and in choice of stones culminated in the elaboration of the Kentish style of the VII century, of which the Kingston brooch is the most famous example. (Plate III, 1, 3.) Pastes of a contrasting colour, usually blue, and round bosses of ivory or some like substance were commonly introduced among the garnets, which were somewhat larger than those employed in the early work.

The other characteristically Kentish technical process is filigree work in gold. It is sometimes found as the sole decoration of a jewel, and sometimes in conjunction with inlaid work in garnets or pastes. Such granular filigree,

[1] See *Archæologia*, LVIII, 1902, p. 237. E. Molinier, *Histoire des Arts appliqués à l'industrie*, II, p. 17.

[2] See Baldwin Brown, *op. cit.* III, p. 527.

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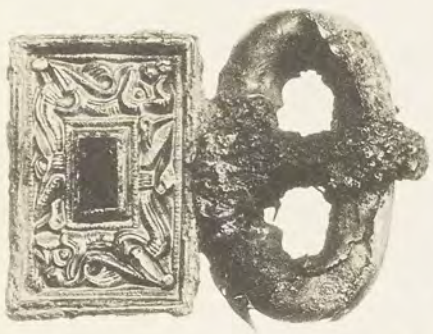

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ANGLO-SAXON METAL WORK

together with gold wire plaited and soldered down, was used by both classical and Oriental goldsmiths, but it seems probable that it was imitated by the Anglo-Saxons from Roman work. Like the inlaid work in garnets, filigree reached its highest development in England in the VI and VII centuries. Work such as that of the Windsor dagger pommel (Plate II, 8) has not been surpassed in any age. But after the VII century the art declined: the empty and straggling filigree work seen on certain bracteates (Plate IV, 5) is invariably a sign of late date. Its effect was early imitated in repoussé, and in stamped or moulded beading, in which much of the brilliance of effect is lost.[1]

Elsewhere in England the simpler technical processes used for subsidiary ornament in Kent were developed as the sole decoration of jewels. Casting was carried out with considerable skill, and bracteates and ornamented plates for application to brooches were struck from moulds. Though advanced repoussé work was little practised, stamping and punching were commonly used to decorate simple work with good effect. (Plates V, 3; II, 1.)

The forms of jewels in use in England from the V to the VII centuries are as complex as their design and technique. The most important are the fibula or brooch, and the buckle. The simple fibula is found among the tribes of Central Europe at a very early date, certainly by the beginning of the XI century B.C. Through their migrations it became known in many parts of the Continent, and underwent varied developments in different hands. Eventually the late Roman

[1] Cf. Plate V, 1; and imitations of the same style in Plate II, 3 and 4.

types came to be adapted by the barbarians in all parts of the Empire, and in their turn suffered many changes. Thus the types of brooch in use in Anglo-Saxon England were developments—in some cases characteristic of this country—of certain barbarian types of the V century.

Anglo-Saxon brooches may be divided into the following types: circular disc brooches—generally jewelled—found in the graves of the Saxon and Jutish tribes of Kent and the Isle of Wight (e.g. Plate III, 1, 3); brooches of concave or saucer shape, found among the Saxons of Berkshire, Oxfordshire, and Gloucestershire (e.g. Plate I, 5, 6); the cruciform fibulæ of the Angles of Mercia, East Anglia, and Northumbria (Plate I, 2, 3), horse-headed ("square-headed") fibulæ (Plate I, 1), annular brooches (Plate II, 2), such North Gaulish types as S-shaped, bird-shaped, and radiated fibulæ, and the Scandinavian tortoise-shaped brooches. The attribution of many of the former types to particular countries or tribes can only be general, and one more useful than strictly accurate; the saucer-shaped brooch in particular is no longer considered to be purely West Saxon in character.[1]

The Kentish circular fibula—which was probably a feminine ornament—is unsurpassed on the Continent for elaboration and beauty. Three types of it are known, of which the existing samples mostly date from the VII century. The first is a brooch made of two superimposed plates, with the pin fixed at the back of the lower one, and the upper surface of the other divided into cells for the reception of

[1] *Archæologia*, LXIII, 1912, p. 159.

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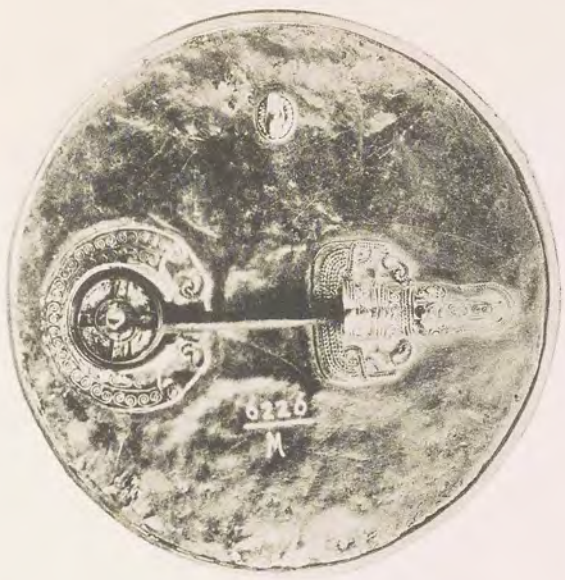

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ANGLO-SAXON INLAID JEWELS

slabs of gems or paste. The finest and best known example of this type is the Kingston brooch. (Plate III, 1, 3.)

The second type is generally made of bronze or silver, into which is fitted an upper disc divided into cells arranged in geometric patterns, often decorated with three or more smaller bosses grouped round a central one. A fine example of this type is the Abingdon brooch in the Ashmolean Museum. (Plate II, 5.)

The third and simplest type is a single disc of metal ornamented with pastes or stones and work in relief; the decorative scheme of this type is often a central boss with three radiating arms. The edge of the jewel is usually corded or ribbed. A few fine examples of this type are decorated with gold filigree and inlaid work in garnets and blue pastes (Plate III, 6); a simpler version, of fairly common occurrence, is decorated with three red pastes and a central boss of bone. (Plate II, 9.)

Annular brooches consist of a ring crossed by a pin, which either travels round it on a small cylindrical ring or is fastened hinge-wise to a constriction of it. The most beautiful Saxon example of this comparatively rare type is the Sarre brooch in the British Museum. (Plate II, 2.)[1] Another has recently been found at Alfriston, and is now in the Lewes Museum.

Many brooches of concave or saucer shape have been found, generally in pairs, in the graves of both men and women in West Saxon cemeteries. It is a type which

[1] See *Victoria County History*, *Kent*, I, p. 46. For a fine example from Uncleby, see *Victoria County History*, *Yorkshire*, Frontispiece No. 3.

probably originated in England at the time when the centre of Teutonic culture was shifted there from North Germany. While found chiefly in Wessex, its diffusion is too widespread to allow of its being a type peculiar to the West Saxons, as it has frequently been found in the Eastern Midlands and in Cambridgeshire. It appears to have been in use to the North and East of Bedford prior to 571, the earliest date at which intercourse with Wessex was possible.[1] The saucer-shaped brooches are always of bronze or copper, and have sometimes been gilt. (Plate I, 4, 5.) The edge, which springs out at a sharp angle from the central plate, is always left plain. A few examples are formed of two metal plaques joined by the rim, and while some have a slightly concave disc decorated with gilt-foil and covered with geometrical compartments, the greater number are made of a single piece of incised metal. Both geometric and zoomorphic designs are found; on the whole the former is better represented on the Western side in common with the true saucer type, while animal designs and the "applied" type are more characteristic of Eastern England. After the end of the VI century Kentish influence, conse quent on the rise of Ethelbert to power, becomes apparent in the designs, some of which imitate the grouped bosses familiar in Kentish work.

The cruciform fibula—a development of the Swedish elongated fibula—is rarely found outside England. When it first arose, probably in the V century, it was of simple form. It never lost this primitive character, and however elaborate in design was always wrought out of a mass of

[1] *Archæologia*, LXIII, 1912, p. 159.

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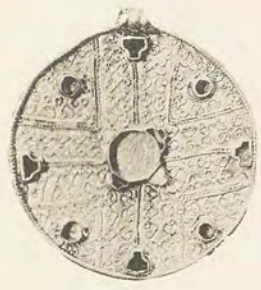

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ANGLO-SAXON JEWELS

metal and never set with glass or stones. It is a type hardly ever found in the South of England. The examples illustrated in Plates I, II and III shew its general form and the varied ornament characteristic of the later examples.

Of the types of brooches which are not indigenous to England, those in the shape of an S and those decorated with birds' heads were probably imported from northern Gaul.

The radiated, or, as it is sometimes called, the digitated, fibula is probably a V century development. It is really a compound of two styles; the upper part is rectangular or semi-circular, with radiating projections, generally five in number; the lower portion, joined to it by a curved bow, varies considerably in form, but is frequently lozenge-shaped.[1] This fibula, which is sometimes found in conjunction with the bird-shaped type, is comparatively rare in England, and is hardly ever found outside Kent.

Some early cruciform brooches of English and Scandinavian origin end in the head of an animal generally considered to be that of a horse, and a later Jutish development of the square-headed brooch ends in a large elongated horse-head with prominent eyes. This type is rarely set with stones, but the pear-shaped eyes and other parts of its characteristic ornament may be stone settings copied in metal. It was probably as a rule first cast in metal and afterwards incised. A particularly large and fine example was found in Emscote Road, Warwick, and is now in the museum of the Warwick Natural History and Antiquarian Society, and others have been discovered in Leicestershire and the adjoining counties.

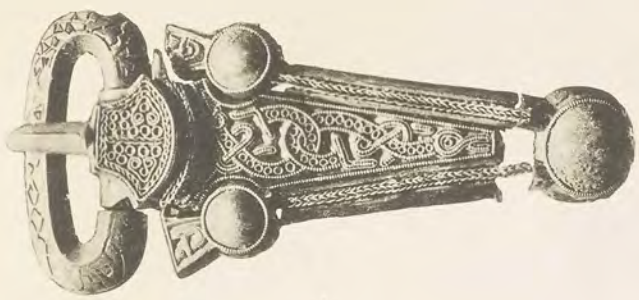
[1] J. de Baye, *Industrial Arts of the Anglo-Saxons*, p. 40.

A brooch found at Tuxford, Nottinghamshire (Plate I, 1), probably of VI century date, has a disc riveted to the bow; somewhat similar examples have been found in Scandinavia, and at Sarre and Bifrons in Kent. In graves at Bifrons the horse-headed type of brooch has been discovered worn with the point upwards, as the Celts wore their penannular brooches.

"Tortoise-shaped" brooches, that is brooches shaped like an highly convex elliptical shield, have been found in the Eastern parts of England. They are a purely Scandinavian type, commonest in the later years of the X century. In England they are never found in cemeteries, but usually on the coast or near the great rivers and roads, which suggests that they were not manufactured here but imported by Scandinavian invaders.

The buckle is related to the brooch in function, and has certain analogies with the ring-brooch in shape. It is a typically Teutonic ornament, of which the history can be traced through the series of Teutonic graves. The English type with the richest decoration has a buckle-plate of rectangular or triangular form joined to the buckle and once riveted to the belt. This, at first a practical addition to strengthen the point of greatest strain on the leather, became an admirable field for ornament. It might be filled with a single flat stone[1] or be ornamented with a single stone in a chased setting. (Plate II, 4.) Even more beautiful decoration is found on plates in the form of a long isosceles triangle, which are usually ornamented with three bosses in relief. (Plate V, 1-3, 5, 6.) The rest of the space is often decorated

[1] e.g. Buckle from Tostock, Evans Collection, Ashmolean Museum.



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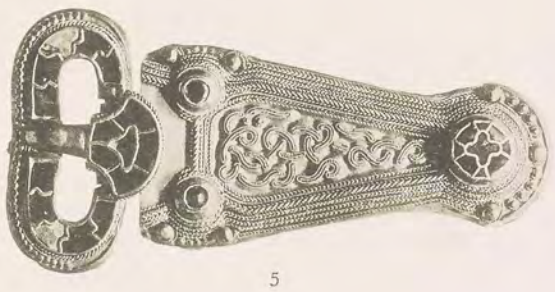

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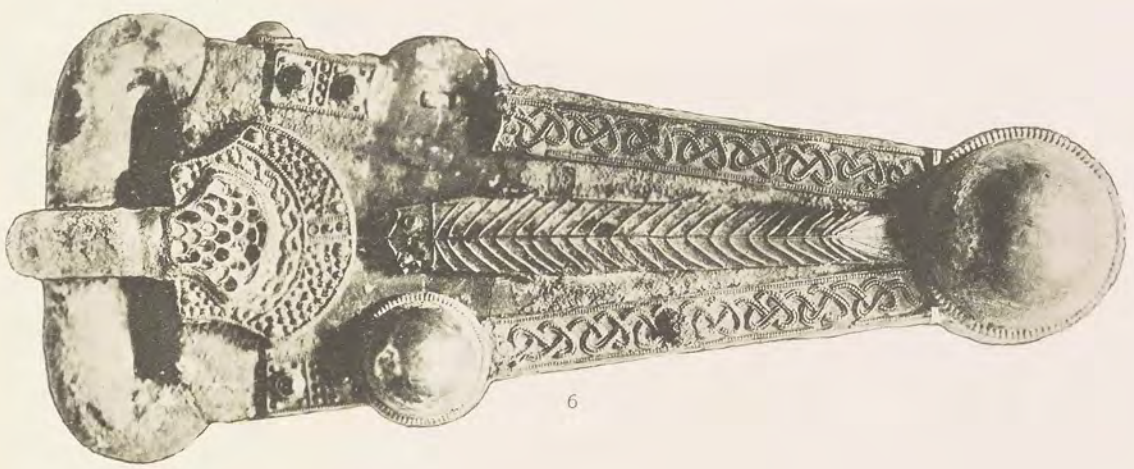

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ANGLO-SAXON BUCKLES

with filigree, and is sometimes set with garnets in inlaid work. A buckle from Taplow (Plate V, 6) is remarkable for the figure of a fish in relief, enhanced with granular filigree, that lies along the centre of the plate. Animal decoration of relatively naturalistic sort is also used on a buckle with a very small orifice in the Gibbs Collection (Plate V, 4) decorated with rams' heads in plaited filigree.

In a primitive age it is natural that useful jewels, such as brooches and buckles, should be the most important. Necklaces and pendants, however, are almost universal savage ornaments, since both combine decorative and magical uses. The pendant in its original form is the simplest of all prophylactic jewels; the magical stone, tooth or shell, is pierced and hung round the neck by a thread or thong,[1] and is succeeded by a metallic ornament, often set with stones that are considered to combine beauty and magical efficacy. A necklace is in origin a series of such ornaments threaded together.

The most characteristic Anglo-Saxon pendants are the bracteates, which derive their circular shape and some elements of their decoration from Roman coins. This form reached England from Scandinavia, and dates from the middle of the V to the middle of the VII century. The design is usually much debased from its classical original. Kentish cemeteries have yielded pendants with more beautiful decoration, sometimes recalling that of the circular brooches. (Plate III, 4; Plate II, 1; Plate IV, 7.) Late examples of this type sometimes display cruciform designs (Plate IV, 5), and several cross-shaped pendants of the VII century are

[1] For Anglo-Saxon examples, see *Magical Jewels*.

known. The British Museum has one from Bacton, Norfolk, with a gold coin of Mauricius (*c.* 500) struck at Arles, in the centre, surrounded by a wreath of flat garnets over hatched foil; and another—from Wilton, near Methwold, Suffolk—centred by a gold coin of Heraclius I (615–641), with the rays of the cross and the rim of the coin enriched with garnets similarly foiled. Another East Anglian example found at Stanton, near Ixworth, Suffolk, now in the Evans Collection in the Ashmolean Museum (Plate III, 2), has the entire cross set with flat garnets in geometric *cloisons* of gold. One similarly set was found in the grave of St. Cuthbert at Durham, when it was opened in 1827, and is now in the Cathedral Library. (Plate III, 7.) The junction of the arms is decorated with a cabochon in a raised setting, that lifts to disclose a cavity for a relic.

If Roman influence is evident in Anglo-Saxon pendants, it is equally obvious in Anglo-Saxon necklaces. The bead-necklaces, of glass of Roman type, of terra-cotta with vitreous incrustations, of Kimmeridge coal and jet, amber, and amethystine quartz, show many traces of classical influence in their shapes, their graduation and their stringing. Even stronger Roman influence is shown in necklaces found at Desborough (Plate IV, 10), and Brassington Moor. These have round, square, oval and triangular carbuncles in gold settings with long barrel-shaped loops, and are threaded with barrel-shaped beads of twisted wire-work. The Desborough necklace has an equal-armed cross as its central ornament.

The later developments of gold-work in England followed the spread of Christianity through the country. First intro-

duced by British, Irish, Gallo-Roman and Frankish missionaries, and then propagated by Irishmen such as Aidan and Saxons like Chad, Cuthbert and Wilfred, the Catholic faith united all the elements of the nation in a new relation.

The influence of the new religion on the arts in England was profound and widespread. It created new needs for them to fulfil, it brought new motives of decoration for them to express, and as the Christian faith spread northward in the VII and VIII centuries a new consistency of style began to spread through the decorative art of these islands through the bond of a common faith.

The boundaries of Christendom and of the Roman Empire are nearly conterminous. Ireland and Armenia were the only countries which early accepted the Christian faith but had never endured the Roman yoke, and each contributed original and national elements to Christian art. In Ireland the traditions of pagan Celtic art were still living when the country accepted the new faith, and its flamboyant designs were combined with new motives from foreign sources in the service of the Church. Dominance in art passed from the Teutonic to the Celtic peoples with the rise of Christian Celtic art.

The end of the VIII century and the whole of the IX was a dark age for Christianity in England. The Vikings brought peril, and were near to bringing destruction to the Church in England. Cuthbert's church at Lindisfarne was destroyed in 793, and up to the sack of Canterbury in 1011 the English Church enjoyed little peace. Meanwhile Ireland became for a time the Western centre of Christendom, and

scholars "flocked like bees" to the schools of Durrow and Armagh, the universities of the West. Celtic art shared in the national renaissance. The development of scholarship gave a new importance to parchment and quill, and the illumination of manuscripts led to the evolution of patterns for the decorative arts in stone and metal. Regular compartments and open recessed panels were filled with exquisite interlaced work, and zoomorphic patterns of lacertine monsters and long-billed birds. The rich and varied ornament was controlled by a strong sense of line, proportion and relief; the ancient traditions of pagan Celtic art remained too strong for any barbarian roughness to survive in the refinement of the Christian Celtic style. The skill of Irish artists passed beyond the seas; the best Continental craftsmen of the IX century came from the Irish foundation of St. Gall.[1]

The trumpet, spiral, animal and interlaced designs of Christian Celtic art lend themselves peculiarly well to the technique of goldsmiths' work, which had indeed been the mistress art in Ireland in the pagan period. The Ardagh chalice, the Bell-shrines, and many penannular brooches remain to represent the magnificence and beauty of Christian Celtic metal work, which, with the other branches of Celtic art, reached its golden age in the VIII century.

The Celtic artist had different traditions and a different civilization from his Saxon contemporary. Celtic gold-work has few jewelled settings save occasional studs of amber, and no inlaid-work in garnets, but is greatly superior to English work in its chasing, engraving, filigree and enamel. The

[1] Texier, *Dictionnaire d'Orfévrerie Chrétienne*, I, p. 29. s.v. *Abbaye.*

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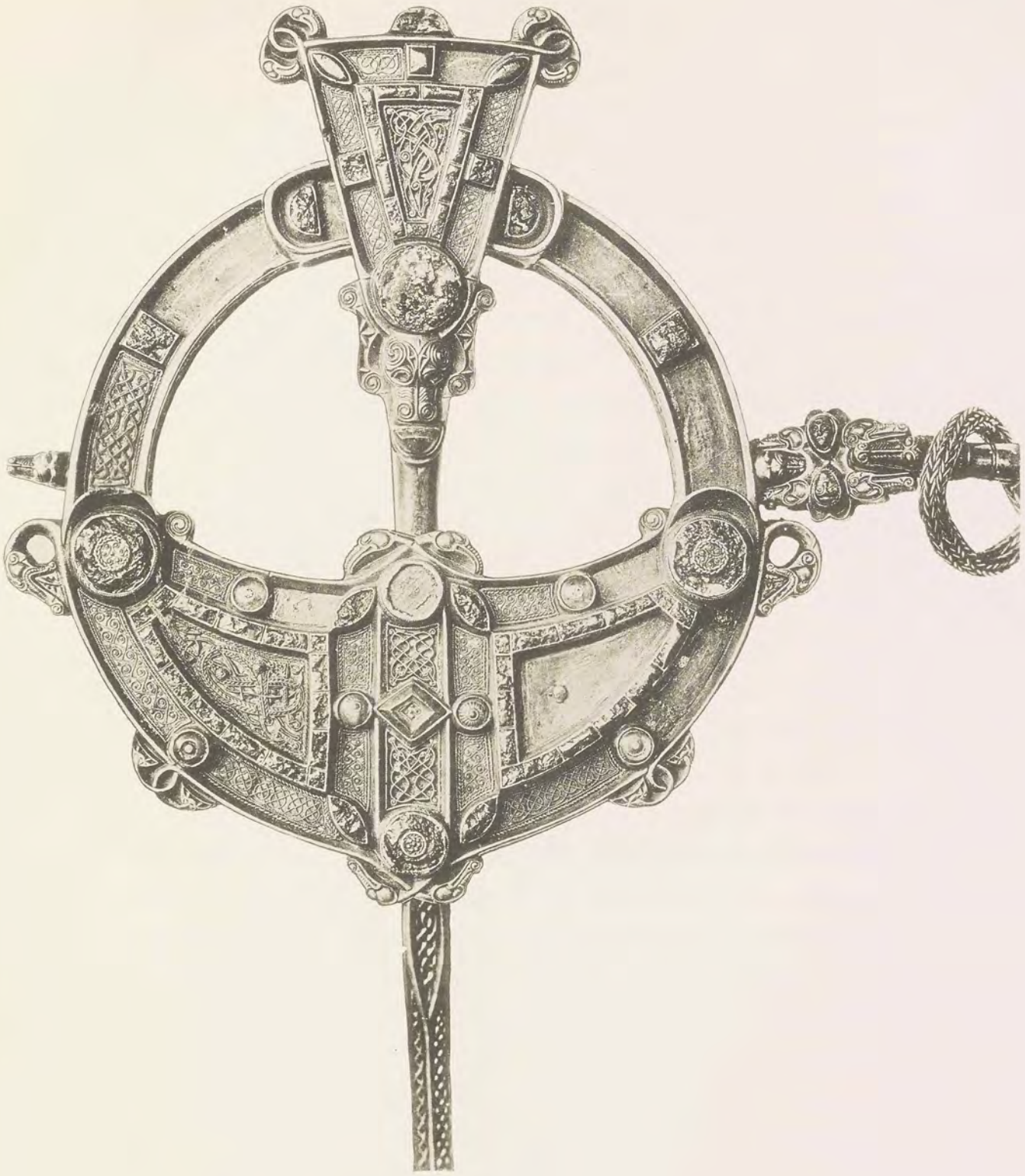
cleavage between Celtic and Saxon work is emphasized by the difference of form in the jewels as well as in their decoration. The characteristic Celtic jewel is the penannular brooch,[1] which is common in Ireland and Scotland, occasionally found in Northern England and unknown in the South. It is probably derived from a pin with a wire bent in a circle through the head, such as is sometimes found in Ireland. Some of these pins have the ring joined and flattened at the bottom to the shape of the later penannular brooches.[2] The characteristic feature of the penannular brooch is that the ring has a break in it (hence its name) and that the pin is considerably longer than the diameter of the ring. This pin was inserted in the fabric at two points close together, and pushed through till the long end was exposed; this was put through the break in the ring, which was then given a turn through a right angle in the plane of the stuff. The pull of the stuff then kept the brooch in place. The two contemporary representations of the penannular brooch in use, and the way in which it is still worn by the women of Algeria,[3] shew that it was worn with the pin pointing upwards at an angle of about thirty degrees to the horizontal, with the split in the ring at the side where the heavy weight of the finials would naturally make it fall.

The penannular form is found at an early date in Ireland. Some VI century examples are of comparatively small size, and have the ends of the ring terminating in birds' heads. Later the finials became broader and flatter, and so shaped

[1] See J. Romilly Allen, *Celtic Art*, p. 216 *seq.*
[2] Cf. Wilde, *Catalogue of the Museum of the Royal Irish Academy*, Fig. 464.
[3] J. Romilly Allen, *Celtic Art*, p. 224.

that only their outside edge conforms to a circle. These finials are often shewn issuing from the mouths of birds' heads, as in the silver-gilt ring of a penannular brooch of about 800 in the museum of the Royal Irish Academy. (Plate VI, 1.) This shews the tendency to close the ring and make it only an ornamental appendage of the pin, which arose as soon as the decoration of the brooch became of more importance than its practical use. The next stage is seen in another example from the same collection (Plate VI, 3); the border and finials are joined by three bars and the birds' heads have disappeared. Both of these brooches are ornamented with interlaced and conventional designs of great beauty in low but sharp relief, which, with the raised rims, bosses, and settings, give play of light and shade to the whole. The most beautiful of existing penannular brooches, the Tara brooch, is now thought to be of the first half of the VIII century. (Plates VII and VIII.) It illustrates a type in which the ring is completely closed, while keeping the shape of the broad flattened finials, and the pinhead is flattened and expanded. The ring and pinhead are of white bronze, heavily gilt, and are divided into recessed panels of gold filigree in exquisite interlaced designs, and further decorated with enamel, niello,[1] inlaid gems, and chasing and engraving on the bronze base. The outer curve of the conjoined finials and the angles of the pinhead are ornamented with small projections, some in the shape of birds' heads. A plaited chain of "Trichinopoly" pattern, some few inches

[1] Latin *nigellum;* a black compound of silver, copper, borax and sulphur, fusible at a low temperature, and applied to metal, usually silver, in the same way as enamel.



I

THE TARA BROOCH (FRONT)

in length, is attached to one side of the brooch by a socket decorated with human, animal and birds' heads. The corresponding socket and chain are lost. The back is decorated with borders of trumpet pattern and of a row of birds, and with panels of interlaced lacertine monsters and spirals such as can be paralleled in the nearly contemporary *Book of Kells*. The whole brooch is covered with varied and beautiful ornament and minute workmanship.

The Hunterston brooch, less splendid but of similar type, found in 1826 at West Kilbride, Ayrshire, is now in the National Museum of Antiquities of Scotland.[1] (Plate IX, 1.) The edge of the closed finials of the ring does not form a true half circle, but is a little broadened. The pinhead and the wide part of the ring are set with circular pieces of amber, and decorated with interlaced and zoomorphic designs in granular and plaited filigree. The back is inscribed in Runic characters with the names of two of the former owners, Maelbritha and Olfriti.

Many other penannular brooches have been found in Scotland, and some of Irish origin have been discovered in Norway. The conservative type, in which the opening in the ring is not filled up, is represented by the larger Rogart brooch which was found in 1868 in a railway cutting.[2] The finials—as in some Irish examples—are discs of quatrefoil shape, decorated with a circular central setting of amber, surrounded by a border divided into four compartments, each of which is filled with a plate of gold tooled in an interlaced

[1] Anderson, *Scotland in Early Christian Times*, 2nd series, p. 2.

[2] *Ibid.*, p. 7. Sometimes called the Cadboll brooch, from its original owner, Mr. Macleod of Cadboll.

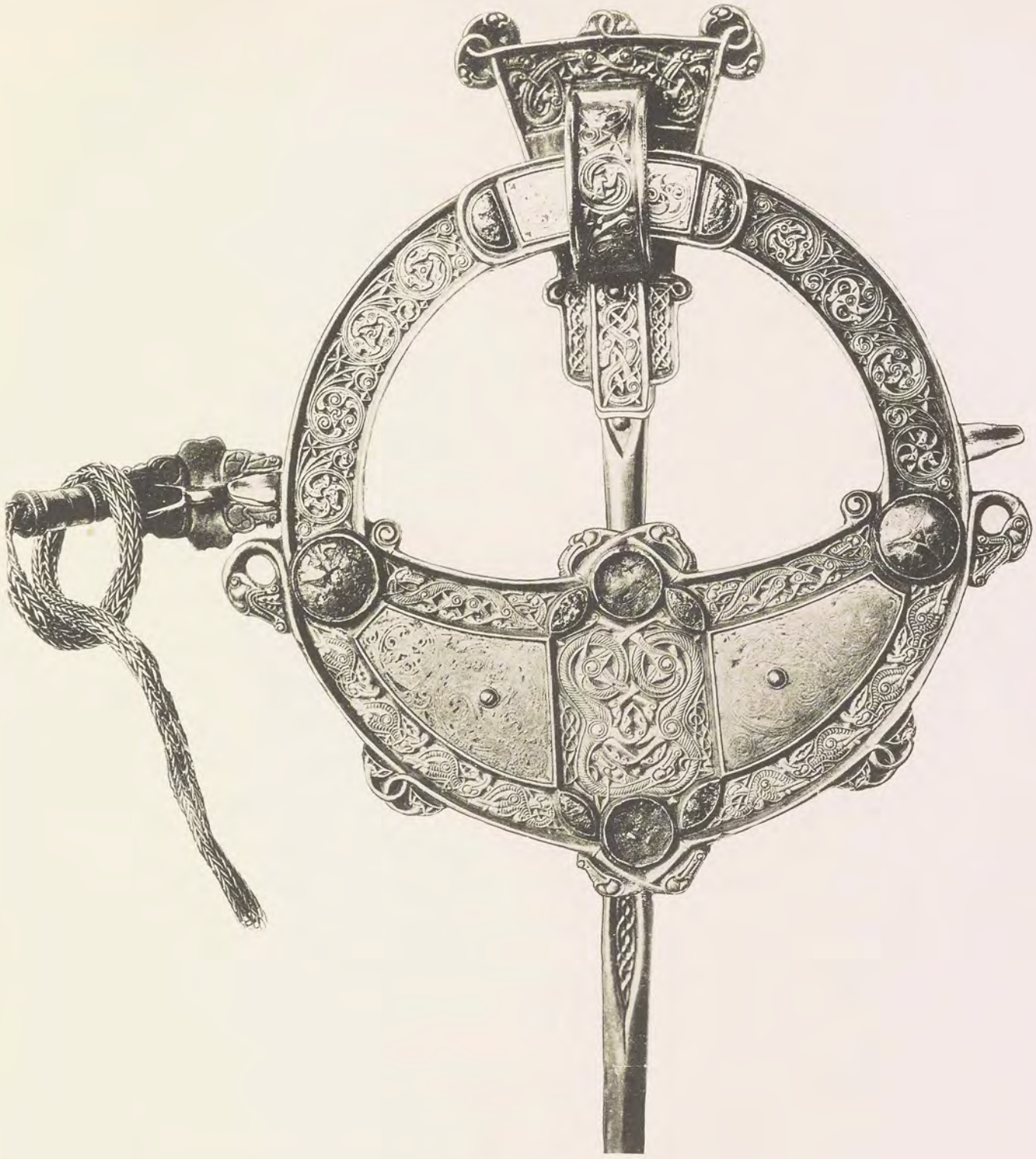
pattern. From each of the four semicircular spaces beyond this border rises the neck and head of a bird, with the bill resting on the ground. Another bird appears opposite the orifice. The smaller brooches found at the same time are similar in type but simpler in design.

Examples of late date shew the ring again opened, and terminating in broad flat finials issuing from birds' heads of debased design. (Plate IX, 2.) Some good early X century examples in the Royal Irish Academy have a plain round working half to the ring and a pin with a cylindrical head, the finials being decorated with plain raised bosses rising from a ground of interlaced lacertine ornament. In later examples of the same century the finials are more angular in form and simpler in decoration. A pierced example of the late X century is shewn in Plate VI, 5.

Apart from the penannular brooches the number of Irish personal ornaments of the Christian period is relatively small. Two or three rings of Christian Celtic workmanship are known (Plate VI, 2), but the most interesting jewel is probably the Clonmacnois pin,[1] consisting of a silver pin, a short coupling bar decorated in niello, and a kite-shaped pendant decorated with a cruciform design in paste and filigree ending in the head of a boar.

If we turn from Celtic work of the VIII and IX centuries to contemporary English work we find definite traces of Irish influence and a marked absence of the Carolingian style. Such an ornament as the triple pin from Lincoln (Plate I, 6) may be an importation, but in

[1] Romilly Allen, *Celtic Art*, p. 221.



I

THE TARA BROOCH (BACK)

unmistakably English work more subtle traces of Celtic influence are to be found. The Alfred jewel[1] (Plate IV, 1, 3) is one of the monuments of English history, but its form, proportions, and size are like those of the Clonmacnois pinhead, though it is slightly broader and heavier in form. The decoration of the front of the jewel is also alien from Anglo-Saxon tradition: it is covered by a thick crystal slab beneath which is a plaque in cloisonné[2] enamel representing the half-length figure of a man robed in a tunic of translucent green on a blue background, bearing in either hand a flower-like object which resembles the trefoil-headed sceptre sometimes found in Celtic art.[3]

The back of the jewel is engraved with a form of tree design recalling the detail of some early illuminated manuscripts. The sides are filled with a pierced fret, holding the edges of the crystal slab, of the letters of the inscription "ÆLFRED MEC HEHT GEWYRCAN" (Alfred ordered me to be wrought). The narrow end of the jewel terminates in a socket in the shape of a boar's head decorated with granular filigree, recalling the finial of the Clonmacnois pin. This socket seems too slender to receive a rod in proportion to the size and weight of the jewel; it may have supported some ring-like appendage from which hung fine chains like those of the Irish pin.[4] Some doubt has been expressed whether the

[1] See J. Earle, *The Alfred Jewel* and *Victoria County History of Somerset*, I, p. 378.

[2] Cloisonné or cell enamel has the partitions between the fields of enamel made of thin strips of metal bent into the required shape and fixed to the ground.

[3] O. M. Dalton, *Proceedings of the Society of Antiquaries of London*, Vol. XX, 1904, p. 70.

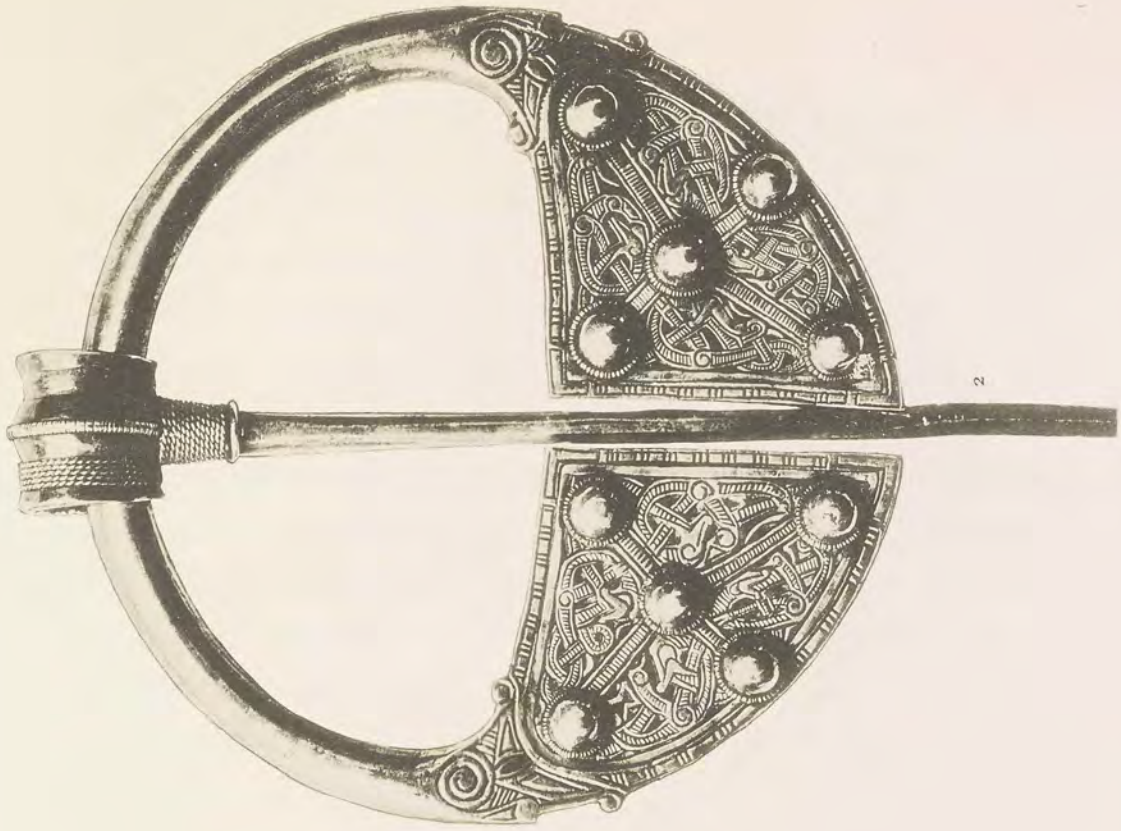
[4] Many other theories have been put forward as to the use of the ornament. It has been explained as an amulet, an explanation which gives no information as to the way in

jewel is of English origin, since cloisonné is rare in England at this date; but the fact that the enamel is much coarser than Byzantine or Lombardic work makes it seem probable that it was made in this country at a time when enamel had been reintroduced to craftsmen who were already skilled metal-workers. Another piece of cloisonné enamel that offers certain analogies with the Alfred jewel and is of contemporary fabrication is the Minster Lovel jewel, also in the Ashmolean Museum. (Plate IV, 4.) A brooch of about the same date found at Dowgate Hill (Plate IV, 6) has also been claimed as English, but the fineness of its workmanship offers so strong a contrast to that of the Alfred jewel and so many analogies with undoubtedly Lombardic work (such as the Castellani brooch) that the attribution seems very doubtful. The cross of Edward the Confessor, discovered when his tomb was accidently broken in at the coronation of James II, appears from its description to have been of Byzantine workmanship, and it is probable that many such easily portable objects found their way to England.[1]

Late Saxon work offers further analogies with Celtic jewellery in its use of niello, such as is seen on the ring of

which it was worn; a pendant, in which case the figure would presumably be head downwards; the *æstel*, or decorated end of the roller of a manuscript, for which a spherical object seems more suitable; the end of a stylus, for which it would be unwieldy; the head of a sceptre; the crest of a helmet; and the top of a ceremonial staff used in battle; or of a choir-master's pointer or *baculus cantoris*.

[1] See "A true and perfect narrative of the strange and unexpected finding of the crucifix and gold chain of that pious prince, St. Edward the King and Confessor, which was found after 620 years' interment and presented to his most sacred Majesty King James II, by Charles Taylour, gent. London, printed by J.B., and are to be sold by Randal Taylor, near Stationers Hall, 1688," and Evelyn, *Diary*, for September 16, 1685. The relic was lost by James II on his abdication (see "Particulars regarding the escape of James II" *Britannic Magazine* V, 1797) and is said to have been sold by auction by Mr. Donovan, a well-known naturalist, in 1830. Its further fate is unknown.



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1

SCOTTISH AND IRISH BROOCHES

Ethelwulf, King of Wessex (Plate IV, 8), which, like the Alfred jewel, is inscribed with the owner's name "ETHELVVLF R." Its design of two peacocks, affronted on either side of a conventional tree, is one familiar in early Christian art; and the same influence is evident in the ring of Ethelswith, sister of Alfred and Queen of Mercia. (Plate IV, 2.) This has a circular bezel ornamented with an *Agnus Dei* engraved in relief within a quatrefoil border. To the same category belongs a IX century ring in the Ashmolean Museum (Plate IV, 8), with the bezel chased with a man's head surrounded by the inscription "NOMEN EHLLA FID IN XPO" (My name is Ella; my faith is in Christ).

The establishment of Christianity in the Saxon kingdoms did much more for art than add to its types of decoration; many of the monks were skilled craftsmen, and of these a certain number were workers in metal. St. Dunstan himself is said to have been a goldsmith—a ring thought to have been made by him is recorded in the *Liber Quotidianus* of Edward I[1]—and Brednothus and Elsinus, Abbots of Ely, and Richard, Abbot of St. Albans, were famed in early times as skilled goldsmiths.[2] St. Albans in particular was a centre of influence in the goldsmith's art, and a monk from there, named Ankere or Anketill, was invited by the King of Denmark to come to his court on account of his skill.[3] The shrines, reliquaries and vessels of the Church were made of wrought and jewelled gold, and the vestments of the priests were decorated with pearls, pastes, precious stones, and

[1] Ed. Nichols, p. 348.
[2] Texier, *Dictionnaire d'Orfévrerie Chrétienne.* s.v. *Anketill.*
[3] Herbert, *Livery Companies of London*, p. 126.

enamels fastened to the ground of rich stuff. Even in the time of Canute, Leoffine, Abbot of Ely, gave to his church a splendid alb with the stole and maniple fashioned of gold and precious stones.[1] The influence of the Church alone prevailed to maintain the arts, which suffered a definite decline in the Viking age of the X century. Comparatively few jewels of this date exist, and these shew the richness of the earlier period in neither form nor decoration. A typical Northern form is a penannular brooch, often of great size with pins nearly two feet long, with the finials of the ring in the shape of hatched globes with a flat end, like thistles.[2] Another type is represented by a brooch found at Cuxtone, now in the British Museum, decorated with an eagle fighting a dragon, with the inscription "AELFGIVV MEAH" (Alfgiva owns me). It may possibly have belonged to Emma, wife of Ethelred the Unready and of Canute.

A brooch of pewter with a medallion centre decorated with a floriated cross, in the Guildhall Museum, and a large brooch of the late XII century found at Canterbury[3] with a medallion in the style of Edgar's coinage, both have rims made of many concentric rings of pearled ornament, a form of decoration perhaps derived from the similar circles of pearls strung on wires found on Byzantine and Lombardic jewels. Analogies with this form of decoration may be found in the X century cast metal beads (such as some of melon shape in incised pewter in the Guildhall Museum), that are

[1] *Acta S. Etheldredæ.* Thomas of Ely. *Acta Sanctorum* Junii IV, 530.

[2] A fine example of this type, found at Newbiggin Moor, near Penrith, Cumberland, is in the British Museum.

[3] *Victoria County History*, *Kent*, Vol. I, Fig. 27.

cast together in a manner recalling the long beaded tubes of Scandinavian necklaces.[1] Strong Scandinavian influence is again evident in such decoration as that which appears on a IX century pendant from Saffron Walden, to which a close parallel can be found on brooches of the Viking period from Hornelund, near Varde in Jutland.[2]

The end of the Saxon period, then, shews English goldwork subject to Celtic, Scandinavian, and even Byzantine influences. East and West are linked by a brooch[3] of this date found in Ballycottin Bog, near Youghal, in the form of a cross of incised gilt bronze, set in the centre with a paste inscribed in Cufic with the Mohammedan confession of Unity, "*There is no God but God.*"

Had the course of history given these influences time to become a part of a living art practised under settled conditions, the development of the English Romanesque style might have produced an art at once traditional, beautiful and national; but the life of the nation suffered so great a change with the advent of the Norman invaders that such later developments of the Saxon style never came to fruition.

[1] See du Chaillu, *The Viking Age*, p. 307, f. 1177.
[2] See Baldwin Brown, *op. cit.*, Plate XVI, 4.
[3] Now in the British Museum.

CHAPTER II

ENGLISH JEWELLERY OF THE MIDDLE AGES

THE conquest of England by William of Normandy makes a definite break in the artistic history of this country. The Saxon tradition had already been weakened by the Scandinavian dominance of the Viking Age, and now the Scandinavian tradition in its turn was superseded by a fresh artistic impulse, brought by the invaders, that again combined classical, Oriental and Northern elements in a new and fruitful proportion.

The relation between England and the Continent was greatly changed. The Norman kingdoms linked Europe from Iceland to Sicily, and fused the pointed arch of Islam and the basilica of Rome in such Northern edifices as Durham Cathedral. The Catholic Church united Christendom through the religious houses, and by its direction of men's combative instincts into the field of crusading and missionary enterprise brought the countries beyond Christendom within men's sphere of knowledge. The gradual establishment of feudalism in Europe, and the consequent development of political theory and judicial knowledge, made yet another link between the nations. Ways of communication were established and protected, and the organization of international commerce began.

At the beginning of the period, however, England lagged behind the Continent. She had her own problems to solve, and it was only through their solution that she could attain national life. She had never fully shared in the Carolingian tradition, and under the Norman dynasty, in spite of her close connection with France, she was neither so rich nor so secure in her civilization as the continental country. Her art was not so prolific, and kept more survivals from earlier and more barbaric styles.

Since the custom of burying objects with their owner gradually died out after the establishment of Christianity, our direct knowledge of the jewellery of the Norman period is confined to that represented on the monumental effigies and to a few objects lost and discovered by chance. Further information may be gleaned from a study of the treasures of Norman France, from the few Norman inventories of jewels and gold-work, chiefly ecclesiastical, and from contemporary technological treatises, such as the *Schedula diversarum artium* of Theophilus.[1]

One of the few extant jewels of this early period of Norman supremacy is a gold ring (Plate X, 3) of the time of the Conquest or rather later, which has its massive hoops chased with an intricate design of interlaced animals. In this a strong Scandinavian influence is still apparent. The classical tradition is represented by such jewels as a XII century brooch found some fifty years ago near Canterbury.[2]

[1] English translation by Hendrie. This, written just before 1100, describes the tools and processes of the metal worker in modelling, enamelling, jewel setting and inlaying. Its descriptions suggest Byzantine influence, which was much stronger on the Continent than in England.

[2] *Proc. Soc. Ants. Lond.*, VII, 1878, p. 368. In the possession of Mr. Smith of Elham.

This is set with an antique gem engraved with a faun extracting a thorn from another faun's foot, within a border of gold inscribed *Amor vincit fortitudinem*.

The Norman and Angevin kings of England were Frenchmen living in close touch with France, and foreign fashions and foreign jewels were gradually naturalized in this country. The effigy of Richard Cœur de Lion at Rouen, for instance, shews a large ring brooch and a belt, of which the leather band is "harnessed" throughout its length with alternate bars and quatrefoils of foliated jeweller's work, and the same richness appears on such female effigies as that of Berengaria at Le Mans.

King John possessed personal jewellery of great magnificence, some of which may still lie beneath the sands of the Welland, where it was lost with all his baggage train. He seems to have been unlucky with his jewels; there is a record extant[1] which mentions a reward—twenty shillings of rent in the place of the finder's birth—offered for the return of some gems "which we are wont to wear round our neck." His royal robe is described[2] in an inventory of 1205 as a mantle of Eastern silk, studded with sapphires, cameos and pearls, and fastened with a clasp set with four emeralds, sapphires and balas rubies, and a turquoise. The Guild of Goldsmiths was that most heavily amerced of all the "adulterine" companies of London in 1180, its shops being at that time concentrated in the ward of Aldersgate, in the parishes of St. John Zachary and St. Vedast, Foster

[1] M. Bateson, *Mediæval England*, p. 13.
[2] Hardy, *Letters Patent Rolls in the Tower of London*, I, p. 54.

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Lane.[1] In 1327 the Guild was incorporated by Letters Patent of Edward III as "The Wardens and Commonalty of the Mystery of Goldsmiths of the City of London," and at the same time it was ruled that no gold work should be sold except at the King's Exchange or in the Chepe.[2] The hall-mark of the Company was recognized as the public standard of assay as early as the reign of Edward I; from that time onward all gold and silver plate exposed for sale had to be "touched with the touche of the Libard."[3]

The perilous years of the early Middle Ages witnessed new spiritual growth. As men learnt to look beyond the troubles of the world to a heavenly reality, so the artist learned to transcend the satisfaction of the eye in symbolic beauty. The Church Invisible was mirrored in the material edifice, and its form and the details of its decoration thus became the canon of the minor arts. The XIII century is the age of scholastic philosophy and of Gothic architecture: the one dominates the intellectual, the other the artistic activities of the age. France was the focus of these activities and the spiritual mistress of Europe.

The use in her cathedrals of shrines, chalices, and reliquaries of Gothic form made the relations between architecture and gold-work peculiarly close. Architectural tracery in chased metal was used even on lesser ornaments to frame figures which fulfilled on the precious vessels of the cathedral the symbolic functions of the statues of the façade.

Thus nearly all the morses recorded in the inventory of

[1] Herbert, *History of the Twelve Great Livery Companies of London*, p. 121.
[2] *Ibid.*, p. 128. [3] *Ibid.*, p. 172.

St. Paul's Cathedral in 1295[1] are "triforiati" and decorated with figure work. The figure of St. Paul appeared on the greater number of them, either alone or grouped with other saints, and sometimes with a representation of the donor of the morse. One of the most splendid was "the morse of William of Ely, of silver, with many small figures, representing the Annunciation, Nativity, the Magi worshipping, the Presentation of Christ in the Temple, and other similar things, with many stones and pearls set in the arms of the morse and the corners of golden tracery."

With the symbolic figures and architectural framework of Gothic architecture the XIII century jeweller accepted the conventional foliations of early Gothic detail. A beautiful example of this style of decoration is to be found on the back of the seal of the Cathedral Chapter of Brechin. (Plate X, 2.) Leaf decoration of another kind, for which an architectural parallel can also be found, is engraved on the rim of a XIII century ring brooch in the British Museum. (Plate X, 6.) Another XIII century ring brooch in the same collection (Plate X, 10) is set with rubies and sapphires alternately.

Such ornaments are all that survive of the lay jewellery of the time; the descriptions of jewels in contemporary inventories shew that brooches of this kind formed an important part of the royal treasure. Henry III, in 1272, deposited for safety with his sister in Paris a great number of rings, sixty-nine belts, and forty-five fermails or brooches set with precious stones.[2] One of these is described as being "*Cum*

[1] Dugdale, *History of St. Paul's*, 1818 edition, p. 310.
[2] Rymer *Fœdera*, 1st edition, I, p. 878.

duobus amantibus," a type that may perhaps be recognized in a brooch of base metal from Barrington recently given to the Cambridge Museum of Archæology and Ethnology. The whole treasure was valued at £1051 14s. 8d., an enormous sum at that time.

This king—a born spendthrift—made such extravagant presents to his wife that he was obliged to pawn not only his regalia, but also part of the jewels of the shrine of Edward the Confessor in Westminster Abbey. A Patent Roll in the Tower of London gives a list of these: it records many brooches or *fermails*, loose stones, more than eighty cameos, and great golden images of Edward the Confessor, the Virgin and Child, and the Three Kings of Cologne, one holding in his right hand a flower, with a crown set with sapphires, a great garnet on his breast, "and otherwise set with pearls and small stones," and a figure of St. Peter, holding in one hand a church and in the other the keys, trampling on Nero, in whose breast was a great sapphire.

The *Liber Quotidianus* of Edward I[1] records many brooches, among them a square one of gold with a sapphire in the middle surrounded by pearls and precious stones, and one in the form of an eagle of gold set with rubies and emeralds—a type of which Rhenish examples are still in existence. It also enumerates several coronets and belts, both of gold-work and of stuff sewn with jewels, and pendants set with a large sapphire, a cameo and an amethyst.

When in 1774, the body of Edward I was examined lying in its tomb,[2] a stole was discovered decorated with

[1] *Liber Quotidianus Garderobæ regis Edwardi primi*, ed. J. Nichols.

[2] Gough, *Sepulchral Monuments*, I, pt. 1, p. 4.

quatrefoils of beautifully chased work in gilt metal, set in the centre and in each petal with a paste in a raised collet. The ground of the stole was closely sewn with pearls in an interlaced pattern. The mantle in which the body was wrapped was fastened with a ring brooch, also set with pastes or stones in raised collets, with the head of the pin terminating in an acorn. A pair of gloves was found, with a jewelled quatrefoil sewn on the back of each.

The XIV century witnessed a new richness of ornament in gold-work as in architecture and other decorative arts. Figure work became more important and more independent of any architectural frame, and in gold-work the development of a different style of jewellery, decorated with incrusted enamel in high relief—"*émail en ronde bosse*"—enabled the goldsmith to attempt more ambitious schemes of decoration. This style was so successful when carried out in opaque white, relieved with translucent enamel, pearls, and coloured stones, that it survived until the end of the XVI century. These figure compositions were nowhere more elaborate than on the great morses and pectorals used to clasp the cope of the priest. The inventory of the morses belonging to Westminster Abbey in 1388,[1] describes many decorated with such subjects as the Assumption of the Virgin, with Peter and Paul on either side, and the Virgin and Child with accompanying figures. Such compositions were not confined to ecclesiastical jewels. Edward II, in 1324, owned a belt which had "*sur le mordant le Verge de Jesse.*"

Both Edward II and his favourite, Piers Gaveston, were

[1] *Archæologia*, LII, 1890, p. 213.

famed for the jewels with which their garments were "broidered." The lists of the jewels of Gaveston made on his attainder in 1313,[1] and of the King's in 1324,[2] describe vast quantities of unset stones; crowns, circles and chaplets of gold and silver; golden brooches and rings, "Fleures de liz" probably used for "broidering" garments; and girdles and diadems or "*tressoures*." At this time vast quantities of precious stones were imported from the East:—

> "No sapphire Inde, no ruby rich of price
> There lacked then, no emerald so grene,
> Bales,[3] Turkes.[4]

After the Battle of Crécy in 1346, an enormous number of jewels and of Limoges and other enamels were imported, and consequent efforts to emulate the extravagance of the King and his favourites led to the institution of sumptuary laws, though these were never rigorously enforced. In 1363, it was enacted that no person under the rank of knight, or of less property than £200 in lands or tenements, should wear rings, buckles, ouches, girdles, or any other part of their apparel decorated with gold, silver or gems. From this time the existing inventories grow in number and detail, and are a reliable and invaluable source of information with which to check and illustrate our knowledge of the jewellery shewn in the other sources for the period.

The jewellery of the time falls, roughly speaking, into

[1] Rymer, *Fœdera*, 1st edition, III, p. 388.

[2] Palgrave, *Antient Kalendars and Inventories of the Exchequer*, Vol. III, p. 123.

[3] The balas ruby, of a cochineal red colour, is so called from Balakia or Balch, the capital of Badakan in the Upper Oxus Valley, whence it was exported to Europe. It is really the ruby spinel, and is softer and less dense than the true ruby, from which it differs in not being dichroic.

[4] Chaucer, *Court of Love*, V, 80.

two categories—that of which enamel is the sole or principal decoration, and that in which it is used chiefly to enhance the beauty of precious stones. For the enamelled figure work characteristic of the period, several processes were employed—the *émail en ronde bosse* described above, for figures in relief or in the round, and *champlevé* enamel and translucent enamel over silver embossed in low relief for designs in one plane. *Champlevé* enamel, in which the compartment to be filled with each colour is chiselled out and removed from the metallic ground so as to leave a very narrow band of metal at the level of the original surface as the dividing line between the compartments, was produced in considerable quantities in France, principally at Limoges. There was undoubtedly an export trade from this centre to England, but some enamel of this type was probably made in England, perhaps by enamellers, who, like the Richardin mentioned in the *Livre des Métiers* of Etienne Boileau, had learnt their craft in Paris.

Canon Rock owned a morse enamelled in this style that had once formed part of the furniture of a parish church in Buckinghamshire. It was of quatrefoil shape, with small semicircles in the four angles, enamelled with the heads of the four Evangelists. In a long narrow compartment from top to bottom of the morse was a Virgin and Child, with a bird filling the space above and below; in an arch on either side was an angel holding a candle, enamelled on a green ground powdered with daisies.[1]

[1] Rock, *Church of our Fathers*, II, p. 34. It was probably of French workmanship. A similar morse of copper, decorated with *champlevé* enamel, described as Limoges work of the XIV century, is illustrated in the Catalogue of the Spitzer Collection. (Vol. I, Plate VII, No. 4.) This also has the unoccupied parts of the field powdered with daisies, which are characteristic of French work.

XIV century English figure work in translucent enamel is best exemplified on the larger works of the goldsmith, such as the crozier of William of Wykeham at New College;[1] examples of personal ornaments so decorated are two pendants in the Victoria and Albert Museum.[2] One (Plate XI, 7) is formed of two plaques, representing a knight and a lady, and a combat, so set as to form a case for a relic; the other (Plate XI, 8) is in the form of a diptych, with the Nativity and the Resurrection on the inner side of the leaves, and St. Michael on the outer with St. John.

The third type of figure work in enamel—*émail en ronde bosse*—is hardly represented among the extant examples of English mediæval jewellery, though the example recorded in inventories and those surviving in the treasuries of the Continent help to make good the deficiency.

Such enamel work, however, was far from ousting heavily jewelled ornaments from favour. Precious gems were used in great profusion for the decoration of ornamental coronets for the hair, to which there are many references in contemporary literature. In the *Lay of Sir Launfal*

> " Their heads were dight well withal
> Everych had on a jolyf coronal
> With sixty gemmes and mo' "

while Chaucer, in his *Knight's Tale*, writes

> " A wreath of gold arm gret, of huge weight,
> Upon his head he set, full of stones bright
> Of fine rubys and clere diamants."

[1] A fine example of this work is set in the binding of a Psalter in the Bodleian Library, Oxford, MS. Auct. D. IV, 2. It is enamelled with the Annunciation and Coronation of the Virgin within a chased gilt border.

[2] 218, 1873, and 215, 1874.

These coronets were not confined to the use of the nobility; a receipt[1] for the sale of jewels by Agnes Chalk, spicer, of London, to John of Cambridge, records the sale to him of "a coronal of gold, wrought with stones, that is to say rubyes, saphirs, emeralds, and pearls."

From the time of Edward III women wore their hair twisted up beneath cauls or frets of gold, generally studded with pearls. Such a one is described in the royal inventory[2] "*Une tisseure de perles d'orient chescun copoun de iiij perles od petites aymeraudes de clere colour yndes & vertes.*" Many such cauls are shewn on the female effigies of the period, for instance, on that of the wife of Sir Edmund de Thorpe[3] in Ashwellthorpe Church, Norfolk. In this example it is surmounted by a rounded circlet, and no veil is worn. A charming description of one of these head tires has been left by Chaucer in his *Legende of Good Women.*[4]

. . . "She was clad in roiall habite grene;
A fret of golde she had next her here,
With florouns small; and, I shall not lie,
For all the world, right as a daisie,
Icrownid is with white levis lite,
So were the flourounis of her crowne white,
For of a perle fine orientall
Her white coroune was imakid all.
For which the white coroune above the grene
Ymade her like a daisie for to sene,
Considered eke her fret of golde above."

Isabel, Duchess of York (*d.* 1342),[5] left such a fret of pearls to her daughter, Constance le Despencer; while Richard, Earl of Arundel (*d.* 1397),[6] bequeathed to his wife all the apparels

[1] Riley, *Memorials of London*, p. 313.
[2] *Archæologia*, X, 1792, p. 241.
[3] Stothard, *Monumental Effigies*, p. 86.
[4] I, 214.
[5] *Testamenta Vetusta*, I, p. 135.
[6] *Ibid.*, I, p. 131.

for the head of pearls and other stones which he had given her in his lifetime.

About this time men began to wear hoods and hats, which, like their other garments, were heavily jewelled. In 1377 Richard II deposited with the Corporation of London, as security for a loan,[1] a hood of scarlet, embroidered with rubies, balasses, diamonds, sapphires and large pearls; another of murrey colour, embroidered with pearls, a hat of blue satin, embroidered with gems, and two hats of beaver embroidered with pearls. Massive coronals are shewn worn round the helmet on several monuments of the XIV century; a crown of great artistic beauty is that carved on the effigy of Henry IV in Canterbury Cathedral. The rim that rests on the forehead is decorated with a flowing design of vine leaves broken by jewelled circles and lozenges, and above this is a rich waved border from which spring oak leaves and fleur-de-lys.

After the XIII century it was customary to wear a brooch-like ornament, called an enseigne, in the hat. Pilgrims brought back shells from the Holy Land, and badges from the great pilgrimage churches; retainers wore the badges of their lords, and later the rich translated these devices into beautiful ornaments of jewelled gold and silver. This fashion was not confined to the laity; Langland in the *Vision of Piers Plowman* writes of a priest "eke with brooch or ouches on his hood."

Many base metal ornaments exist with the devices of the patron saints of the great pilgrimage churches. These were

[1] Riley, *Memorials of London*, p. 44.

probably thought to give the wearer some share in the protective power of the saint as well as to mark the pilgrimage he had accomplished.

Langland[1] describes a pilgrim with

> "An hundred of ampulles[2]
> On his hat seten,
> Signes of Synay,
> And shelles of Galice,
> And many a crouche on his cloke,
> And keyes of Rome,
> And the vernicle[3] bi-fore,
> For men showlde knowe
> And se bi his signes
> Whom he sought hadde."

These signs first came into general use in the XIII century; the majority of existing examples are of the two succeeding centuries, but the practice continued at a later date.[4]

These pilgrim's signs, or *signacula*, were cast at the churches and monasteries; moulds for casting them are now in the Guildhall Museum of the City of London and in the British Museum, and a forge for working the base metal of which they were usually made has been found at Walsingham Priory, one of the greatest pilgrimage churches of England. Numerous examples have been found in river beds and elsewhere.[5] Some have holes for sewing to the hat and a few a pin cast in one with the brooch.

[1] *Vision of Piers Plowman*, I, 3543.

[2] Ampullas, supposed to contain a small relic, often of the blood of St. Thomas à Becket.

[3] Veronica.

[4] Erasmus, in his *Colloquy of the Pilgrimage for Religion's Sake*, makes Menedemus ask Ogygius: "But what kind of apparel is that which thou hast on? Thou art beset with semicircular shells, art full on every side with images of tin and lead, trimmed with straw chains, and thine arm hath a bracelet of beads."

[5] Many pilgrims' signs were shewn at the exhibition at the Ironmongers' Hall in 1861. *Catalogue*, p. 312 *seq.*

Among the pilgrims' signs in the British Museum (Plate XIII) are examples with the head of Christ, the shell of St. James (Plate XIII, 5), the head and ampulla of St. Thomas à Becket (Plate XIII, 3), the Canterbury bell, the *Agnus Dei* or lamb and flag, St. George (Plate XIII, 1), Henry VI,[1] St. Leonard, St. Christopher, the horn of St. Hubert and the wheel of St. Catharine (Plate XIII, 4), while those at the Guildhall Museum include among others examples with the Virgin and Child, the Temptation of our Lord, St. Edmund, and the Crucifixion with the inscription "Iesus and Maria." These signs are not only interesting in themselves, but also as the origin of the splendid enseignes of gold, often decorated with a Scriptural subject, which were worn in the hat after the middle of the XV century.

Besides these pilgrims' signs many secular badges of a similar kind were worn by the retainers of the great lords and their masters. In the British Museum are leaden enseignes with the bear and ragged staff of Warwick (Plate XIII, 10), the rose and fetterlock (Plate XIII, 9), a falcon (Plate XIII, 6), a cock, with a scroll inscribed "Follow me Kocrel"; a stag lodged within palings; a talbot, a horse and fleur-de-lys; a cat and mouse with the legend "*Vi sis mus*," a shield encircled by a collar of SS, and a crowned heart with the motto "Herte be treue."

Such personal badges had a marked effect on the design of jewels in the latter years of the XIV century. They commonly formed the motive of the *ouches*, or large brooches,

[1] Considered as a saint. Cf. paintings of him as such on the screens of Barton Church and Binham Abbey, Norfolk.

which began to supersede the older and smaller *fermails*.[1] Edmund, Earl of March, for instance, on his death in 1380 bequeathed to his son "a small ouche in the form of the body of a stag and the head of an eagle,"[2] and Richard, Earl of Arundel (*d.* 1397), left to his daughter, Elizabeth, an ouche ornamented with lions and crowns.[3] This type of jewel is well represented in the list of brooches pawned by Richard II in 1379.[4] These include five wrought with his cognizance, the white hart (such as he and his attendant angels wear in the Wilton diptych) studded with rubies on the shoulders; one great ouche and three smaller ones each with a griffin in the middle; five ouches in the shape of white dogs studded with rubies on the shoulders, one great ouche with four wild boars azure, and four more shaped like eagles.

The collar of livery is a further and even more important development of the heraldic badge. The most important of the English mediæval collars is the collar of SS, of which the origin is obscure.[5] The earliest example of the collar

[1] Ring brooches continued in use among the lower classes in Gloucestershire and other rural parts of England as late as the XVIII century.

[2] *Testamenta Vetusta.*

[3] *Ibid.*, I, 131.

[4] Riley, *Memorials of London*, p. 429.

[5] The traditional attribution of the origination of the collar to John of Gaunt is supported by a drawing (now in the British Museum) made by Nicholas Charles, Lancaster Herald, of his arms as represented on a window of Old St. Paul's, encircled by a collar studded with SS. (*Archæological Journal*, XXXIX, p. 376.) Many interpretations have been brought forward for the mysterious SS. (See Purey Cust, *The Collar of SS*, p. 30 *seq.*) St. Simplicius (a Roman Martyr), the Countess of Salisbury, the Martyrs of Soissons, *Societas* and *Silentium*, may, I think, be dismissed. There remain *Sanctus* (often abbreviated to S), *Seneschallus*, *Souverayne* and *Souvenez*. *Seneschallus* is possible, since John of Gaunt was Seneschal or Lord High Steward of England.

of SS is that carved on the effigy of Sir John Swinford (*d.* 1371) in Spratton Church, Northamptonshire.[1]

This is a band—probably of leather or stuff—with raised edges, between which the SS are strung upon two narrow flat laces. It has no pendant, and is fastened with a knotted cord.

The weight of evidence as to the origin of the SS seems in favour of *Souverayne* or *Souvenez*. Henry V bought of Christopher Tyldesley[2] "A collar of gold made for the King with twenty-four letters of S pounced with *soverain*." At the same time his seals as Earl of Derby were engraved with an ostrich plume entwined with a scroll inscribed *Souverayne*,[3] a motto which again appears upon his tomb.

Souvenez, or more fully, *Souvenez vous de moi*, on the other hand, was used by Richard II at the Smithfield joust, and is mentioned as decorating three hundred leaves of silver bought for a robe of Henry IV—then Earl of Derby—in 1391–2.[4]

In 1407[5] was made "a collar of gold, worked with the motto *Soveignez* and SS."

The form of the collar of SS has changed considerably in the course of its history. The earlier examples—like that of Sir John Swinford—were apparently made of metal letters

[1] *Archæological Journal*, XXV, 1878, p. 423.
[2] W. St. John Hope, *Heraldry for Craftsmen and Designers*, p. 306.
[3] *Ibid*, p. 298.
[4] *Ibid.* In the same year he bought "1 coler auri . . . cum xvij literis de S ad modum plumarum cum rotulis et scripturis in eisdem cum signo (?cygno) in torrecto ejusdem" (Planché *Cyclopædia of Costume*, p. 127), and in 1296, "a collar made, together with SS, of flowers of *soveigne vous de moy*, hanging and enamelled."
[5] Devon, *Issues of the Exchequer*, Pell Records, p. 305.

fixed to a ground of leather;[1] later examples shew the letters linked together, or joined by knots, as in the example carved on the effigy of Sir Richard Redmayne (*d.* 1441) in Harewood Church.[2]

Many other livery collars were made introducing the badges of the wearer or his lord. Perhaps the best-known example is the collar of Plantagenet broom pods worn by Richard II and his attendant angels in the Wilton diptych. Such collars were sent by Charles VI of France to this King and to the Dukes of Lancaster, Gloucester and York in 1393.[3] The King's, however, was of more elaborate design than that shewn in the picture. Henry IV became possessed of this collar, described as being "of the livery of the King of France,"[4] and of another "of the livery of Queen Anne" made of branches of rosemary. The great inventory of the jewels left by Henry V[5] mentions two collars of "Bromescoddes," one "Coler de tissu vert garniz d'or, l'escription *Sauns departier*," and a third "fait d'un wrethe esmaille de vert et blanc." Henry VI combined the broomcods with his father's SS,[6] and Edward IV wore a collar composed of two of his badges, a sun in glory and a white rose. From this hung the lion of March, changed by Richard III for the boar of his cognizance.

Another element in English jewel design at the end of the

[1] SS of Latten, apparently used for this purpose, have been found in the Thames and are now in the Guildhall Museum.

[2] For this and other examples see Purey Cust., *op. cit.*, p. 24.

[3] John Anstis, *Register of the most noble Order of the Garter*, II, p. 115.

[4] Palgrave, *Kalendars and Inventories*, III, p. 357.

[5] *Rot. Parl.*, 2 Hen. VI, No. 80; Vol. IV pp. 214–241; B. M. Harleian MS. 7026. Quoted with most of the other examples, St. John Hope, *op cit.*, p. 304 *seq.*

[6] Antis, *Register of the Order of the Garter*, II, p. 115. No. M.

XIV century can be traced to Burgundian influence. The devastations ot the Hundred Years' War had transferred the centre of artistic prosperity from France to Burgundy. Here the first stirrings of the Renaissance were felt in a new appreciation of the beauty of things as they are. Gothic symbolism had attained the point of development that Gothic architecture reached at Beauvais: its aim was too high and its span too great for its structure to bear the strain. The scheme of the whole had passed beyond comprehension, and as philosophers turned from speculative synthesis to experimental analysis, so artists renounced imaginative symbolism for the minute representation of natural beauty. The Flemish school of painters, whatever their subject, painted living men and women in surroundings they knew. Their Naturalism and the brilliance of their colour find a parallel in gold-work in jewels decorated with figure work, secular in its subject, enriched with precious stones.

The political and commercial connections between England and the Burgundy brought jewels of this kind to England; the inventory of Edward III's jewels in the thirtieth year of his reign[1] records "*Un nouche d'or garny de precious pieres ove deux ymages a la faceon du Roi and Roigne*," and Henry IV[2] owned "ouches" decorated with a white angel holding a sapphire,[3] a child seated on a leopard, a lady and a unicorn,[4] "un faucon blanc steant sr un perch," "un griffon seisant un deyme," an "olifaunt," a lady seated on a sun,[5] and

[1] Palgrave, *Kalendars and Inventories*, III, p. 223. [2] *Ibid.*, p. 340 *seq.*
[3] *Collectanea Antiqua*, IV, p. 108; Cf. brooch from River Meuse, Franks Bequest, British Museum.
[4] Cf. brooch of the Virgin in Lochner's *Dombild* (Cologne Cathedral), Clifford Smith, *Jewellery*, p. 145.
[5] Cf. brooch in Treasury of Collegiate Church of Essen, *ibid.*, p. 144.

"une damoysell es blancs flours portant un papingey en la mayn", all richly set with diamonds, rubies, sapphires and pearls. At the same time simpler figure work in plain gold and silver-gilt continued to be used for less splendid jewels, in the religious designs of the preceding generation. Among the surviving examples of this type are the brooch from Kingston-on-Thames, in the British Museum, a "crystofre," like Chaucer's Yeoman's, and a triptych of silver, engraved and parcel gilt, with a figure of St. George and the Dragon in relief. (Plate XI, 6.)

Most of the existing lay jewels of the period, however, are *fermails* of relatively simple type. A fine XIV century example in the British Museum from the Londesborough Collection (Plate XI, 7) has the ring ornamented with four hollow bosses pierced with dragons and cockatrices alternating with cabochon emeralds and sapphires, and pearls in raised settings.

The ring brooch continued in use longer in Scotland than in England. One of the best Scottish examples is the Glenlyon brooch (Plate XV, 1), once in the possession of the Campbells of Glenlyon, and now in the British Museum. The ring of the brooch is some three inches in diameter, and is set with six pearls in tall gold turrets, alternating with amethysts plainly set within a beaded edge, and crystals set in turrets encircled by wires crossing depressions in the metallic ring. Across the diameter is a bar of the same width as the ring, ornamented with two geometric *cloisonné* panels of which the settings are lost, with a quatrefoil motive in the middle. Two pins are attached to the ring, and rest on the

edge of the central boss of the bar. On the back of the brooch is the talismanic inscription in black letters of the names of the Three Kings and the word *Consumatun*—the last saying of Our Lord, "It is finished"—which was considered a powerful talisman.

A development of the ring brooch that arose in the later years of the XIV century, probably used as a love-token, has two tiny clasped hands, sometimes holding a stone, projecting from the ring. (Plate X, 12.) A brooch of this type is mentioned in the will of Philippa, Countess of March[1] (*d.* 1378), who left to her son "un fermayl bleu avec deux mangs tenang un diamant." Such a brooch found at Ixworth, Suffolk,[2] is remarkable as having a small human head projecting from the ring opposite the hands. Other brooches of the same date are of similar construction to the ring-shaped fermail, but are of heart, lozenge, trefoil, or some other more elaborate design. These often bear amatory mottoes; a brooch formed of three scrolls placed trefoil-wise found at Brighton is inscribed "*en espoier ma vye endure*," while a heart-shaped brooch found at Newtimber, Sussex, has the posy, "Is thy heart as my heart?"[3] There are several references to these heart-shaped fermails in wills; Hugh, Earl of Stafford, in a codicil dated 1383, left to his daughter Joan "a golden fermail of a heart,"[4] and John, Lord Scrope of Upsal (*d.* 1451), bequeathed "one great brooch of gold, of two angels, fashioned like a man's heart."[5]

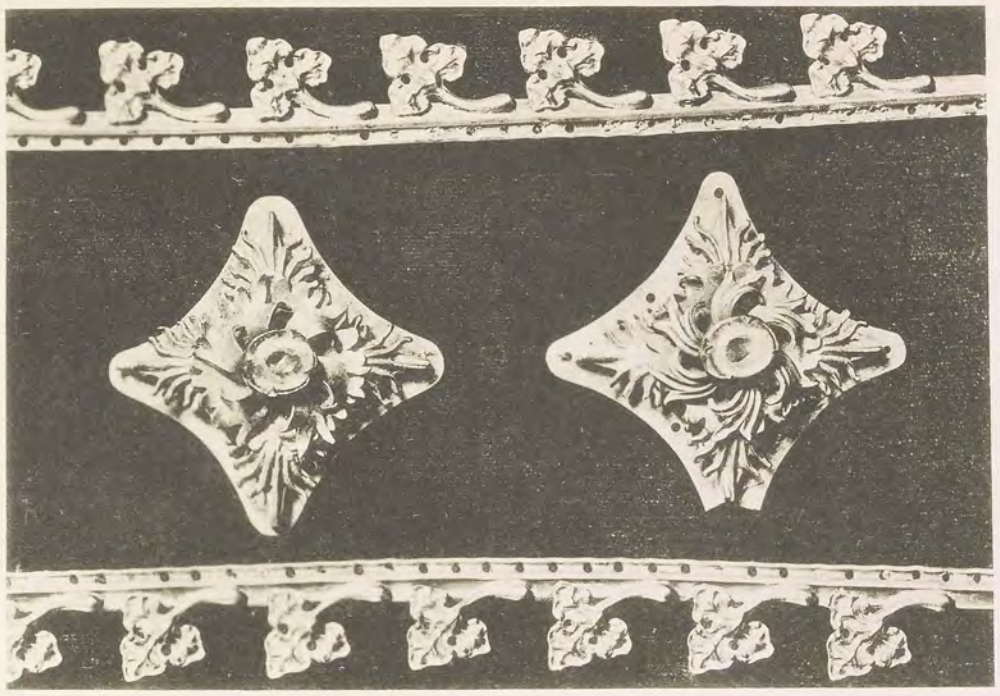
[1] Planché, *Encyclopædia of Costume*, Vol. II, p. 97.
[2] C. Roach Smith, *Collectanea Antiqua*, III, p. 253.
[3] *Archæological Journal*, X, 1854, p. 71.
[4] *Testamenta Vetusta*, I, p. 110. [5] *Ibid.*, I, p. 271.

A beautiful example of this type in the British Museum (Plate XIII, 10) has the heart-shaped ring studded with projecting golden flowers. A brooch found at Ixworth, Suffolk,[1] has the rim shaped like a bird.

Although few lay jewels of this transition period between the XIV and XV centuries survive, it is one of the few periods well represented among the remaining English ecclesiastical jewels, since three more or less perfect mitres of this date are in existence.

The mitre and crozier of William of Wykeham are preserved in New College, Oxford, which he founded in 1404. The remaining portions of the ground of the mitre are sewn with seed pearls in a conventional pattern; it is doubtful how the other fragments were arranged upon it. Parts of the delicate Gothic crocketing of gold which adorned the edge remain and two bands, formed of a series of square-hinged plaques of *champlevé* enamel in grotesque designs, plaques formed of a square-cut dark blue paste and a white crystal set side by side, and metal medallions with a square-cut crystal in the centre surrounded by eight radiating pearls. There are also two square metal affixes, with slightly incurved sides, with a white crystal in the centre bordered with beautiful Gothic foliation in high relief, two chased silver-gilt quatrefoils, each set with a cabochon gem, and a cruciform gold ornament set with turquoises; all of these are pierced for sewing to the groundwork. What may have formed the central ornament of the front of the mitre is probably the most beautiful surviving example of early English jewellery. (Plate XI, 1.)

[1] *Archæological Journal*, X, 1854, p. 81.



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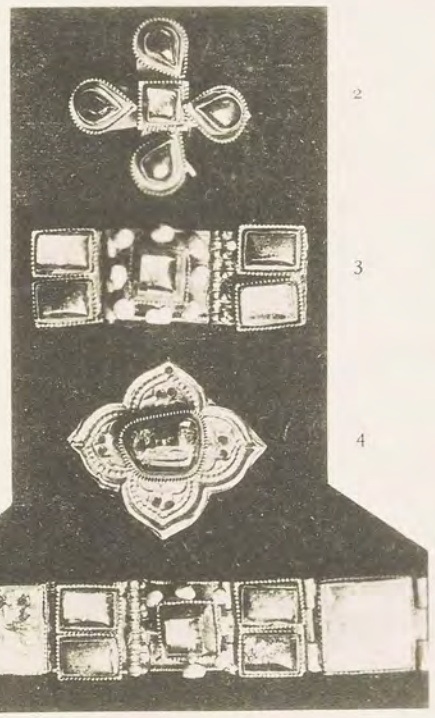

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In form a crowned Lombardic M of gold—symbol of the Virgin, patron of the diocese—it is set with eleven cabochon rubies and emeralds in compartments divided by straight lines of the minute granular work also employed to outline the letter, which is ornamented beneath the crown and at the lower corners with clusters of round Oriental pearls.[1] On the main stem of the letter is a ruby cut in the shape of a vase, from which spring three lilies, their petals of white enamel, and their leaves of small cabochon gems. Standing in the two open arches of the letter beneath minute Gothic cuspings are the figures of the Virgin and the Angel of the Annunciation made of gold in full relief, the Angel's wings being of translucent green enamel. Thus the New College jewels exemplify all the technical processes of the goldsmith in common use at the beginning of the XV century.

A mitre which must have been very similar in type is described in an inventory of the possessions of Louis d'Harcourt, Patriarch Bishop of Bayeux, who died in 1479:[2] "*Une mitre dont le champ est de perles menues, semé d'autres perles plus grosses, ensemble trois et trois, ayant audevant xvj affiches d'argent doré, et derrière autant; les uns emaillés, les autres enrichis de pierreries et petits perles, ayant audevant la réprésentation de l'Annonciation et derrière le couronnement de la Ste. Vierge en images, les pendants garnis de vij affiches tout le long, au bout de chacun iij (affiches) qui font les bords, d'argent doré enrichis d'émaux et de pierres, au bout de chaque pendant, vj chainettes où sont*

[1] Two stones and two pearls lost.
[2] *Archæological Journal*, II, 1846, p. 206.

attachés vj ferets d'argent doré et au dessus ij saphirs taillés en forme de cœur."

The side of a mitre in the possession of the Duchess of Norfolk[1] is probably of late XIV century date. The ground is of couched gold thread, on which are sewn fifteen small ornaments, each composed of a square stone in the centre of a cross of four pearls, and three pairs of star-shaped ornaments of different patterns, set with stones and pearls. The central panel of the mitre is of gilt metal, with eleven oblong silver-gilt settings with beaded edges, enclosing silver plates enamelled with flying and walking birds—for the most part doves and swans—on a ground of translucent blue enamel. Two sides of the lockets are now each set with three projecting pearls, but the existing traces of broken hinges on these edges make it probable that the plaques were once hinged together, as are those ornamenting the mitre of William of Wykeham. On either side of the vertical band are sewn the principal ornaments: two wheel-shaped jewels, each with four spokes, with a jewel in the centre and eight on the rim. The nearly circular central bosses are bordered with rudely chased fleur-de-lys, and are respectively set with a pale green stone and an engraved onyx. The jewels of the rim are of various sorts, set in sockets rising from square or oblong bases. One sexfoil socket is filled with translucent green enamel with a ring of yellow spots, several are set with red and yellow stones, and others enclose heart-shaped pastes divided into red and white halves by a zigzag line of gold. These heart-shaped stones recall the vase on the M of the

[1] *Proc. Soc. of Ants., Lon.*, XXIV, 1912, p. 128.

Oxford Mitre, and the "*saphirs taillés en forme de cœur*" of the Bayeux inventory.

The mitre made for Cornelius O'Deagh, Bishop of Limerick in 1418,[1] is now in the possession of his successor. (Plate XII.) The two sides are formed of thin plates of silver-gilt, with a border and central panel outlined with moulded ornament and set with crystals, pearls, garnets, emeralds, and other stones, the large gems being in claw settings, and the smaller in collets. Near the apex is a cross of crystal, beneath which is the inscription, *Hoc signum crucis erit in cælo*, which is continued beneath the corresponding cross on the other side, "*Cum Dominus ad judicandum venerit.*" The outer edge of the mitre is enriched with a fine cresting of vine leaves, and the spaces on either side of the central panel are filled with foliated ornament executed in pearls over foil. Round the base of the mitre is a band enamelled in purple, green, and blue translucent enamel, with the inscription *Cornelius O'Deaygh, episcopus Limervicensis Anno Domini Mille °CCCCXVIII me fieri fecit*, and above is the smaller inscription *Thomas O'Carryd artifex faciens*. On either side of the base of the central panel is a small niche, one with the figures of the Virgin and Child, and the other with that of a kneeling Bishop, perhaps Cornelius O'Deagh himself. The lowest band round the mitre is ornamented with chased roses and set with jewels in angular compartments of engraved Gothic foliation. The original pendants or *infulæ* are now unfortunately lost, but are described in the original communication to the *Archæologia*

[1] *Archæologia*, LII, 1880, p. 220.

as being twenty-one inches long, and made of hinged silver plates. They ended in little figures of the Angel Gabriel and the Virgin below canopies, affixed above a rich gold fringe.

Episcopal wills and the ecclesiastical inventories of the period shew how rich the jewelled decoration of the priests' liturgical ornaments had become; mitres with splendid decoration like that recorded in the Westminster inventory of 1388,[1] sewn with seven brooch-like medallions of jewelled work, bordered with jewelled metal, and hung with eight silver-gilt bells; pins to fasten the pallium to the chasuble, like those recorded in the Canterbury inventory for 1328,[2] each set with a balas ruby, two emeralds and two sapphires; gloves sewn, like those of kings, with jewels—the last quoted inventory describes the gloves of Archbishop de Wynchelese as ornamented with pearls and gems in square medallions—jewelled ponsers like those recorded in the will of William of Wykeham, all served to enhance the splendour of the embroidered vestments of the priest.

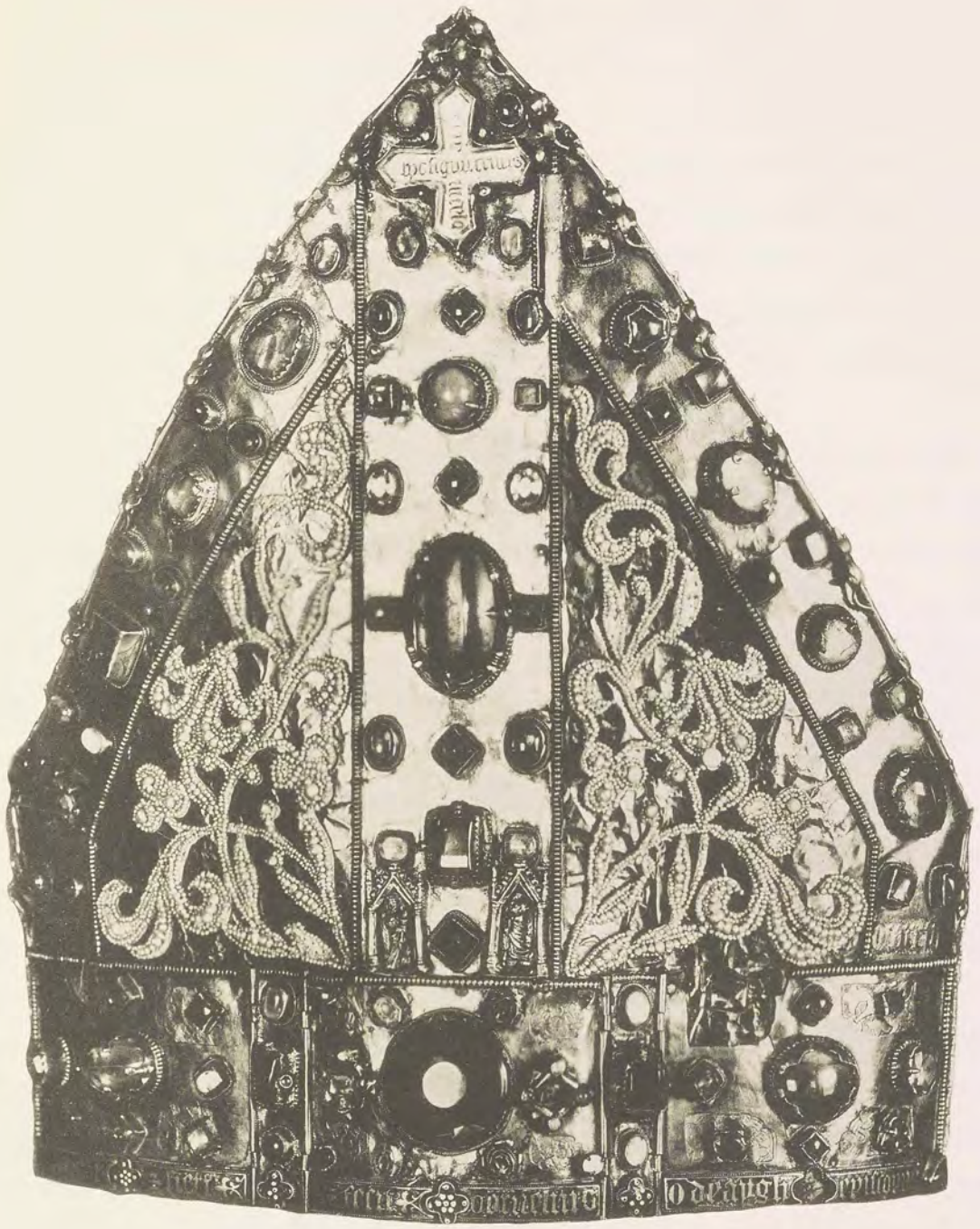
The *pontificalia* of the bishop included also his episcopal ring, worn on the annular finger of the right hand.[3]

Pope Innocent III decreed in 1194 that episcopal rings should be of gold, and that the gems with which they were set

[1] See *Archæologia*, XVII, 1814, p. 30.

[2] Hope and Legge, *Inventories of Christ Church, Canterbury*, p. 7.

[3] Bishops also wore personal rings above the second joint of the finger or on the thumb. (Dalton, *Guide to the Mediæval Department of the British Museum*, p. 175.) The effigy of Archbishop Chichele in Canterbury Cathedral wears a thumb ring and an episcopal ring, but neither is upon the second joint, while the effigy of Bishop Oldham, (*d.* 1519), in Exeter Cathedral, wears three rings on the right hand, four on the left, and a signet ring of great size over both thumbs. The rings bequeathed to the King in many early episcopal wills were not pontifical but personal rings.



THE MITRE OF CORNELIUS O'DEAGH
BISHOP OF LIMERICK
1418

should not be engraved, as had often been the practice earlier.[1] Episcopal rings were often buried with their owners, and in consequence of this and of their comparatively small intrinsic value they are now the best represented type of ecclesiastical jewellery in England. After the Pope's edict the usual stone for these rings was the sapphire, on account of its supposed magical properties, but other gems were also used. The ring of Archbishop Greenfield (*d.* 1315) is set with a ruby, supported by the foliated ends of the shank.

The troubled state of France in the XV century did not preclude the French nobles from an extravagant use of jewels. A chronicler describes the lords and men-at-arms who took part in the entry of Charles VII into Paris as "parés comme des chasses." Similarly the Wars of the Roses did little to diminish the use of jewelled ornaments in England, since such easily portable treasure is the most secure form of riches in troubled times. The Goldsmiths' Company rose to eminence among the guilds of London, and in 1462 was granted a Common Seal by Edward IV.[2] The numbers of its native masters were increased by its recognition of foreign denizens working in the city. In 1469 there were as many as a hundred and twelve foreign master-goldsmiths so recognized.[3] The use of jewels as a form of currency is shewn in many lists of royal jewels pawned at this date, which also give a very interesting record of the various types of decoration used for the richer kind of ornament.

[1] Cf. that of Sefford, Bishop of Winchester (*d.* 1151).
[2] Herbert, *History of the Twelve Great Livery Companies of London*, p. 121.
[3] *Ibid.*, p. 192.

Burgundian influence is apparent in a jewel pledged by Henry VI to Cardinal Beaufort[1] "a tablet of Seynt George, of gold, garnysshed wt a rubee, viij dyamandes, and in yt oon pertee ys an aungel holdyng an helme garnysshed wt a rubee and litil perles, and in that other pertie ys a pusell knelyng wt a lambe, garnysshed wt a rubee, and ye tablet al about is garnysshed wt xxv baleys, xxv saphire, iij emeraudes, and a great company of perles." Probably the decoration which ran "al about ye tablet" was that wreath of jewelled Gothic foliation which characterizes the Burgundian pendants of this time. Heraldic badges formed the motive of many jewels of this date; Henry V, for instance, in 1415 pawned for the expenses of the French campaign "a great collar of gold, wrought with crowns and beasts called antelopes," enamelled with white SS, each beast set with two pearls and green garnets, and having one pearl about its neck, and each crown set with one large balas ruby and nine large pearls, while the large crown in the front had in addition two large diamonds on its summit. Collars of suns and roses with a white lion pendant are worn by Sir John Dunne and his wife, in the triptych by Hans Memlinc in the collection of the Duke of Devonshire,[2] by a knight whose effigy is in Ryther Church, Yorkshire,[3] and by Sir Robert Harcourt (*d.* 1471) in his effigy in Stanton Harcourt Church, Oxon. An interesting linked example is shewn on the monument of one of the Erdington family in Aston Church, Warwickshire, and one combined with the Fitzalan oak-leaves on the effigy of Joan,

[1] Palgrave, *Kalendars and Inventories*, II, p. 184.
[2] Burlington Fine Arts Club. Exhibition of Early English Portraits, 1909, No. 22.
[3] *Archæological Journal*, II, 1846, p. 92.

Countess of Arundel at Arundel (*c.* 1487). The inventory of the jewels of Sir Henry Howard made in 1466[1] records "a collar of gold with 34 roses and suns set on a corse of black silk with a hanger of gold garnished with a sapphire." A short necklace of roses alone is worn by Dame Agnes Crosby in her effigy of about 1475 in Great St. Helen's. Several examples of collars of family badges are known: the effigy of Thomas Lord Berkeley[2] wears a collar of mermaids, and that of Sir Thomas Markenfield[3] a collar of park palings with a central ornament of a hart lodged.

Margaret, Duchess of Norfolk (*d.* 1490) left to her daughter "a chain of water flowers." A collar of badges was given to his son by Henry VII in 1504[4]: "a collar of golde wt rede roses and white enameld wt pauncies wt wyres of pynnes"; while in 1528[5] Henry VIII owned "a carkeyn of gold with all the king's devices."

The collar of SS was in the XV century usually made in a banded or linked form, often with the ends joined to a trefoil-shaped ring. From this were hung family, political and personal badges, such as the white lion of March, the black bull of Clare, the swan of de Bohun, or, in the XVI century, the Tudor Rose. An eagle pendant is worn by Oliver Groos (*d.* 1439) on his effigy in Sloley Church, Norfolk. A representation of the arms of Holland, made about the same date, gives a fetterlock pendant of red and

[1] *Royal Commission of Historical MSS.*, 7th Report, p. 577.
[2] Brass at Wotton-under-Edge, Gloucestershire.
[3] Stone effigy in Ripon Cathedral.
[4] Palgrave, *Kalendars and Inventories*, III, p. 393.
[5] Brewer, *Letters and Papers*, IV, pt. 2, No. 5114.

black. The Beaufort portcullis is shewn on a brass of about 1475 in Migginton Church, Derbyshire, and occurs, charged with the Tudor rose, hanging from the collar of Sir John Cheyney (*d.* 1489), at Salisbury. A few examples, such as the portrait of Henry VI in the National Portrait Gallery, display a hanging cross.[1]

Sometimes the coat-of-arms was employed as a decoration, as on the fourteen enamelled shields that harness the belt of the Horn of Savernake. More rarely personal mottoes were so employed; John Baret of Bury (*d.* 1463) bequeathed to John Hert[2] a "Girdyll with a bokyll and pendaunth of silver, *Grace me governe* (his 'reson' or device) wretyn ther in."

If such personal mottoes are comparatively rare, amatory inscriptions are common in the XV century. The inventory of goods stolen from the Queen about 1420 by Brother John Randolf[3] records a ring inscribed "*a ma vie*," a cross-shaped pendant with "*Amer and servier*," and two heart-shaped brooches inscribed "*A vous me lie*" and "*a ma vie de coer entier*." The three daughters of Richard Beauchamp, Earl of Warwick, who died in 1439[4] were each left an inscribed ring. Margaret, Countess of Shrewsbury, had one with "*Till deithe depart*"; Alianour, Duchess of Somerset, one with "*Never newe*"; and Elizabeth, Lady Latimer, one inscribed "*Til my live's end.*"

[1] Examples later than the XV century, such as that shewn in the portrait of Sir Thomas More in the Bodleian Library, the fine XVI century example presented by Sir John Alleyn in 1546 and still worn by the Lord Mayor of London, and the later collars of the Chief Heralds and the Lord Chief Justice display knots between the SS, and have each end finished with an ornament in the shape of a portcullis.

[2] Tymms, *Bury Wills and Inventories*, p. 15.

[3] *Archæologia*, LXI, 1909, p. 170.

[4] *Testamenta Vetusta*, I, p. 76.

A ring found near Hornsey[1] shaped like a torse of two branches, from which the twigs have been lopped, is inscribed within: "Whan you loke in this, thynk in them yt gave you thys." Common inscriptions are "*Je suis ici en lieu d'ami*" and "*Mon cœur avez sans departir.*" Sometimes the posy was a moral one, like that of a ring[2] found in the Queen's Head Tavern at Hornsey, with a conical bezel set with an emerald supported by two openwork enamelled scrolls, which is inscribed in old French with the great truth that he who spends more than belongs to him kills himself without striking a blow.

The marriage ring was in the Middle Ages often differentiated from ornamental rings only by its posy. *Gimmel*, or double rings were, however, sometimes used for betrothal or marriage rings. These are formed of two—and later and more rarely three—interlocking rings, either hinged together or completely divisible.[3] Their use as love-tokens is illustrated by the will of John Baret of Bury (1463),[4] which directs that Margaret Spurdaunce be given "a doubyl ring departyd of gold, with a ruby and a turkeys, with a scripture wretyn with yne, for a rememberaunce of old love vertuously set at alle tymes to the pleseer of God." Clasped hands are often found on betrothal rings, both *gimmel* and of the ordinary shape; one in the British Museum[5] is inscribed on the shoulders with the posy "*God help*," and is chased at the back with a heart with two quatrefoil flowers rising from it.

[1] British Museum, No. 876.
[2] British Museum, No. 929.
[3] Palgrave, *Kalendars and Inventories*, III, p. 137.
[4] Tymms, *Bury Wills and Inventories*, p. 36.
[5] No. 1008.

An inventory of jewels of Edward II records: "un anel gimmel des rubies and ameraldz," and one taken after the accession of Henry IV, "i anel de deux verges l'un d'or et l'autre d'argent l'un close en l'autre."

Precious stones in the Middle Ages had a triple importance; they were valued for their beauty, their intrinsic worth, and their traditional magical virtues. Langland, in the *Vision of Piers Plowman*, describes a lady whose fingers were laden with golden rings set with diamonds, rubies, sapphires, "orientals and ewages,[1] venems to destroye."[2] It was one of the articles of impeachment against Hubert de Burgh that he had furtively removed a gem from the King's treasury which would make the wearer invincible in battle, and had bestowed it on Llewellyn of Wales.[3] Among the spoils of Jack Cade was "a beryll for the eye," and in old St. Paul's was a famous sapphire, given by Richard de Preston, grocer, for the cure of diseases of the eyes. There are still in Scotland various medicinal stones of this time, such as the Glenorchy stone of Breadalbane,[4] a crystal in a rim of silver set with pearls, and the Ardvorlich *Clach Dearg*,[5] a crystal globe caged in silver, the belief in which has only recently, if yet, died out.

The need for magical protection was also expressed in other prophylactic jewels. The fossilized teeth of sharks, "serpents' tongues," were used as early as the time of

[1] Pearls and crystals.

[2] Cf. Holinshed, writing of the death of King John: "When the King suspected (the pears) to be poisoned indeed, by reason that such precious stones as he had about him cast forth a certain sweat, as it were bewraying the poison."

[3] W. Jones, *Precious Stones*, p. 25.

[4] Paton, *Scottish National Memorials*, p. 330.

[5] *Ibid.*, p. 338.

Edward I[1] against poison, while among the jewels of Edward III[2] "cynk langes de serpents garniz d'argent dorrez od un collier d'argent od perle" are recorded. An inventory of jewels made for Henry VI[3] includes a chain of gold supporting pieces of unicorn's horn and of serpentine "pour mettre en nostre bouire," and among Henry VII's property in 1504[4] there is "a unicornes bone and a serpent's tongue hang be a cheyne."

These and many other substances were used as touching pieces, "towches" or proofs for the detection of poison in food. The horn of the unicorn—really that of the narwhal—was particularly valued; such a horn is still preserved at New College, Oxford. Toadstones were also commonly used in the XV and XVI centuries.[5]

The growth of the belief in the magical virtues of such jewels in the XIV and XV centuries was chiefly due to the growth of half-magical science in Europe. A great part of its lore was derived from Eastern sources, and Eastern merchants did much to foster the demand for magical jewels. At the same time the pressure of material prosperity, often menaced by material danger, had weakened the unselfish devotion of men's Christianity. They no longer sought the glory of God and His Saints without thought of themselves, but endeavoured to ensure divine protection from calamity. For this reason the cult of patron saints by individuals or confraternities came to be of great importance, their protection

[1] *Liber Quotidianus*, ed. Nichols, p. 352.
[2] Palgrave, *Kalendars and Inventories*, III, p. 175.
[3] Anstis, *Register of the most noble Order of the Garter*, Vol. I, p. 115, Note M.
[4] Palgrave, *Kalendars and Inventories*, III, p. 295.
[5] See *Magical Jewels*, Chapter VI.

being further ensured by the wearing of their image. The custom may have arisen from the wearing of pilgrims' signs, but it was natural enough in an age when every city, house, or door was defended by the image of its tutelary saint. St. Christopher was thought to protect the wearer from sickness, tempest, flood, and earthquakes; and St. Barbara from sudden death. Their figures are often to be found engraved on rings of the XV century (e.g. Fortnum Collection, Ashmolean Museum, 584 and 586). Representations of the Trinity, the Virgin and Child, St. George, and St. Thomas à Becket are also common. Another expression of the same tendency of thought is seen in such inscriptions as the names of the three Magi, *Jesus Nazarenus Rex Judæorum*, *Ave Maria* and *Mater Dei memento mei.* The essentially magical character of these religious phrases is betrayed by their association with cabalistic formulæ, such as AGLA and ANANIZAPTA, which were thought to preserve the wearer from death and disease.[1] Even jewels of a more definitely devotional kind were not free from the taint of magic. The Five Wounds or "Wells" of Christ were generally reverenced in the XIV and XV centuries, their cult being particularly connected with Requiem Masses. Sir Edward Shaw, goldsmith and alderman of London, in 1487[2] left directions that sixteen rings should be made and given to his friends on his death, "of fyne gold, to be graven with the well of pitie, the well of mercie, and the well of everlasting life." Such a ring was found in Coventry Park in 1802, and is now in the British Museum.[3] It is a broad, flat band of gold, engraved

[1] See *Magical Jewels*, Chapter VI. [2] *Archæologia*, XVIII, 1817, p. 307. [3] Plate XV, 6.

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PILGRIM'S SIGNS AND RETAINER'S BADGES

with the figure of Christ rising from the Sepulchre, with the hammer, sponge, and other instruments of the Passion behind; the wound in the side, with the inscription "*the well of everlasting lyffe*," two smaller wounds, inscribed "*the well of comfort*," and "*the well of gracy*," and two more, with the inscriptions "*the well of pitty*" and "*the well of merci.*" Within the shank is the legend "*Vulnera quinque dei sunt medicina mei, pia crux et passio Christi sunt medicina michi*," followed by the names of the three kings and the magical formula *Ananyzapta tetragrammaton.*

The same desire for protection was expressed in the wearing of reliquaries. The men of the XV century were less anxious to venerate the relics of a saint in his shrine than to bear with them some object which should confirm the bond between themselves and their celestial protectors. Nearly all the existing pendants of the XV century are made hollow to contain a relic. They are sometimes formed of two engraved plates set with a cavity between, as is a circular pendant of about 1470, from Reculver Beach (Plate XV, 8), engraved with figures of St. John the Baptist and St. Catherine, and another (Plate XII, 1 and 3) with St. John and a bishop. A third[1] is ornamented with the image of St. Catherine and the inscription *In God is al mi trust.*

The fashion for thus wearing relics is further exemplified in the brooch of Lorn,[2] in the possession of the Macdougals of Lorn, and the Loch Buy brooch, long in the possession of the Macleans of Loch Buy in the Isle of Mull. (Plate XV, 7.)

[1] Shewn by A. E. Hudd, Esq., F.S.A., at the Society of Antiquaries, London, in 1894. *Proceedings*, XV, p. 224.

[2] Paton, *Historical Scottish Relics*, p. 34.

This has as its central ornament a large crystal raised on a disc, the outer edges of which are scalloped and decorated with a geometrical pattern of small bosses and twisted wire filigree. The crystal lifts up to shew a cavity for a relic concealed in the tall setting. The outer rim of the brooch is similarly ornamented with filigree, decorated with ten tall "*châtons*," each about an inch long, set with a river pearl. The Ugadale brooch, belonging to the Macneals of Firfergus, is similar in type, having its outer ring of turret settings arranged close round the central boss. These characteristic turret settings also decorate a XV century silver reliquary once in the collection of Lord Londesborough.[1]

A form of reliquary was used to contain the small discs impressed with the *Agnus Dei* made in Rome from the wax of the Paschal candles. Such a case, found at Upchurch, of XV century date, is of silver embossed with a representation of the Lamb and Flag within a rim of twisted wire.[2]

Many crucifixes were worn, also usually made with a cavity for a relic. A good example of the second half of the XV century was found at Clare Castle, Suffolk, and is now in the Royal Collection.[3] Sir Thomas Brooke, Lord Cobham, on his brass in Cobham Church,[4] wears a cross and chain over his armour, and brasses of 1460–1527—for example, that of Agnes Staunton at Castle Donnington, Leicestershire —shew women wearing similar crosses. They are also mentioned in many wills of the period. Eleanor, Duchess of

[1] Fairholt, *Miscellanea Graphica*, Plate XXXIV.
[2] *Journal of the Archæological Association*, III, 1862, p. 39.
[3] *Archæological Journal*, XXV, 1866, p. 60.
[4] Druitt, *Costume in Brasses*, p. 191.

Gloucester, for instance, left to her son Humphrey a pendant crucifix set with four pearls "*come chose du myen qe jay mieux amee.*" More than one crucifix was sometimes hung on the same rosary: "a peyer of beads with 14 crucifixes" is recorded.[1]

The XV century was the time at which the rosary was most commonly worn and most richly decorated. Formed of a string of beads of various sizes and materials, representing Aves, Paternosters and Glorias, strung in decades of Aves, each preceded by a Paternoster and followed by a Gloria, it was sometimes attached to a ring or bracelet, but more often hung from the girdle. Sometimes the rosary consisted of one decade; these are often alluded to in XVI century inventories as "tenners."

Brooches and pendants were sometimes hung on it, as the crucifix is generally hung now. Chaucer in his *Prologue* says that the Nun

> "Of smale corall aboute hire arme she bare
> A pair of bedes, gauded all with grene,
> And thereon heng a broche of gold ful shene."

These brooches are often mentioned in wills,[2] and it might have been thought that the word was here used as a general term for jewel, but for the mutilated effigy of a lady found in Bangor Cathedral,[3] who holds a rosary down one side of which are five brooches of irregular size and distribution. An inventory made in 1381 of the stock of Adam Ledyard, "paternosterer,"[4] mentions four sets of white amber, sixteen

[1] *Archæologia*, X, p. 469.

[2] e.g. Will of Sir Thomas Ughtred (*d.* 1398). "j par de paters nosters de auro, cum uno annulo et uno ouche de auro."

[3] *Archæological Journal*, XXXVI, 1879, p. 388, and XXXVII, 1880, p. 206.

[4] Riley, *Memorials of London*, p. 455.

sets of ordinary amber, five of coral and jet, six sets of aves of jet with paternosters of silver-gilt, thirty-eight sets of similar aves with gaudees of silver-gilt, fourteen sets of blue glass with silver-gilt paternosters, twenty-eight sets of paternosters of jet, and fifteen of "mazer" or maple wood, and five sets of white bone for children.

Many rosaries are described in the inventories of the Guild of Corpus Christi at York.[1] In 1465 there is recorded a "par precularium" or pair of beads of silver-gilt, with seventy-five beads and two "knopps" of pearl, with a crucifix, two brooches, and a silver-gilt ring. A finer example was of coral, with seventeen "gaudees" or trinkets of silver-gilt attached with the Psalm of our Lady, a brooch with the inscription *Jhesu Christi* and a gold ring.

The decade or dicket ring, with ten projections upon the shank, was also used in the XV century for the counting of prayers. They are usually of rather coarse workmanship and poor material, and were probably worn as pendants. A hanging ring for counting prayers was left to her sister by Isabella Salvayn in 1472.

During the Hundred Years' War and the Wars of the Roses the importance of the intrinsic value of jewels was particularly great, since they were almost the only acceptable security for loans. At the same time there was a marked increase in the artistic appreciation of their beauty. Richard II had a passion for jewels worthy of a collector-king of the Renaissance. These were all causes contributing to the growing magnificence of personal ornaments: men dedicated

[1] *Surtees Society*, 1871, Vol. LVII, p. 290.

MARGARET OF DENMARK, QUEEN OF SCOTLAND
(VAN DER GOES)

fewer treasures in church and shrine, and acquired more for their own enjoyment. This tendency is seen in the secular designs of jewels, the enormous number recorded in inventories, and the profusion of precious stones with which they were set. Henry IV, for instance, owned a belt of black silk harnessed with gold and set with precious stones. Of the twenty-seven gold bars which ornamented it, thirteen were set with balas rubies with a pearl at each corner, and fourteen were enamelled with various flowers and similarly set with pearls. The buckle was set with a balas ruby and ten large and six small pearls, and the pendant was set in the same way with a ruby and thirteen pearls. A great profusion of pearls may be noticed in the inventories and portraits of this time; an inventory of the jewels of Alice Perrers[1] records 21,868, each valued separately. Oriental pearls were imported in considerable quantities from the East, and river pearls were also in common use. Fazio degli Uberti, describing the riches of Britain in his *Dittamondo*, mentions the abundance of pearls found in these islands.

As a consequence of the fashion for a profusion of gems, rings began to be set with more than one stone. Richard II, in the fifth year of his reign,[2] bought three rings, each set with a great diamond and four pearls. A ring of about this date, found in the ruins of the Palace of Eltham,[3] had the hoop set with a small cabochon ruby and five crystalline diamonds. Round the edge was the legend:

"Qui me portera exploitera,
Et a grant joye revendra,"

[1] Devon, *Issues of the Exchequer*, II, p. 209. [2] p. 221.
[3] *Archæologia*, XIX, p. 411.

which suggests that the ring was thought to be a talisman. Margaret of Anjou introduced a fashion of wearing many rings. In her illuminated book of prayers to the Virgin, now in the library of Jesus College, Oxford, she is represented wearing two rings on the middle and third joints of every finger but the least, while the effigy of the wife of Sir Humphrey Stafford in Bromsgrove Church, Essex,[1] shews every finger but the little finger of the right hand thus adorned.

The same taste for sumptuous adornment appears in the coronets of the male and female effigies of this time. A fine one is worn by Sir Hugh Calvely (*c.* 1400) in his effigy in Bunbury Church, Cheshire. It is divided into bands by corded lines, and decorated with large and small cinquefoil flowers, each petal of which is set with a round cabochon jewel, while the ground is studded with oblong and triangular table cut gems. The somewhat later effigy of Ralph Nevill, Earl of Westmorland, in Staindrop Church, Durham, displays a rounded circlet, perhaps derived from the heraldic orle, decorated with an engrailed stem of pearls from which grow springs of two circular gem-studded flowers and two pointed leaves. His two wives[2] both wear jewelled coronets and cup-like ornaments over the ears, with reticulated centres and jewelled borders. Jewelled frets, however, continued to be worn, and cover the hair on the effigy of Beatrice, wife of Thomas Fitzhugh, Earl of Arundel (1420–40).[3] Elizabeth, Lady Fitzhugh, who died in 1427,[4] left to her daughter

[1] Jones, *Finger Ring Lore*, p, 73.
[2] Stothard, *Monumental Effigies*, p. 68.
[3] *Ibid.*, p. 83.
[4] *Testamenta Vetusta*, I, p. 213.

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FIFTEENTH CENTURY JEWELS

Elizabeth a chaplet of pearls ornamented with double roses, and to her daughter Lore a head-tire with double roses of pearls, while an inventory of the jewels of James II of Scotland[1] mentions "a frete of the quenis oure set with grete perls sett in fouris and fouris."

At the same time jewelled necklaces or carcanets came into fashion. One of the first allusions to an ornamental collar appears in the will of John of Gaunt (*d.* 1399), which refers to his best collar of diamonds. A little later many chains of small plain links were worn, sometimes with a hanging jewel; such chains and pendants are shewn on the brasses of Elizabeth Halle at Herne, Kent (*c.* 1420), and of John Skerne at Kingston-on-Thames (1437). Sometimes, as, for instance, on the brass of Jane Keriell (*c.* 1460) at Ash-next-Sandwich, Kent,[2] the chain is rather longer and heavier, and after twice encircling the neck supports a pendant of quatrefoil shape.

The inventory made in 1466 of the jewels of Sir John Howard[3] suggests that the rosary was at this time worn as a necklace; it records "a pair of beads for a gentlewoman's neck gawded with 8 gawden of gold and 8 pearls."

Jane Shore, wife of a Lombard Street jeweller and mistress of Edward IV, wears in her portraits[4] a double string of pearls round her throat, with a necklace below of pierced circular medallions, hung with a pendant of similar design set with pearls, and the portrait in the Ashmolean Museum

[1] Thomson, *Collection of Inventories of the Royal Jewel House of Scotland.*
[2] Druitt, *Costume in Brasses*, p. 268.
[3] *Royal Commission on Historical MSS.*, 7th report, p. 537.
[4] At Eton and King's College, Cambridge.

described as that of her rival, Elizabeth Woodville, shews a heavy chain worn close round her throat, clasped in front by a large quatrefoil ornament of gold. The brass of Joice, Lady Tiptoft, engraved about 1470, bears a flat, broad band of jewelled gold round her neck, with a quatrefoil pendant hanging in front. An even richer jewelled necklace, with a foliated edge and large brooch-like central ornament, is engraved on the brass of Dame Elizabeth Say (*d.* 1473), in Broxbourne Church, Herts. The Holyrood portrait of Margaret of Denmark, wife of James II, of Scotland, painted about 1480, by Van der Goes (Plate XIV), depicts her as wearing a charming necklace of two rows of pearls, separated at intervals from each other by a larger bead, apparently of coloured enamel, with a graceful pendant in front,[1] a border to her dress of heavily jewelled gold, and a coronet and hair net studded and hung with pearls.

About this date transparent veils were worn stiffened with wires over the jewelled cauls, which had been fashionable for some time. Several brasses which depict this headdress, such as that of Isabella Cheyne (*d.* 1485), at Blickling, Norfolk, and that of the two wives of Thomas Peyton (1484), at Isleham, Cambs, shew rich necklaces formed of a series of jewelled pear-shaped pendants.

The XV century was a time of growth, of turmoil, and of splendour, but the forces that dominated it were at war, and it was not an age of fruition. Its superstition, its sentiment, its magnificence, its innovations, and its conservatism were

[1] A similar necklace is shewn in the portrait of the daughter of Tommaso Portinari in the Uffizi by the same artist.

expressed in its art; but the Reformers despoiled its churches of their treasures, the scholars of the next generation ignored its philosophy, the architects rebuilt its castles, the Tudor writers dulled the glory of its literature, and its jewels were cast into the melting-pot to be remodelled by the goldsmiths of the Renaissance.

CHAPTER III

ENGLISH JEWELLERY OF THE EARLY RENAISSANCE

THE close of the XV century marks the decline of the mediæval tradition and the rise of a new spirit in art. Nevertheless at the end of the Middle Ages, when the influence of the Renaissance was leading the artists of the Latin countries to turn to Italy for guidance, the comparative remoteness and isolation of England made its Gothic style more national and more original than it had ever been before. Perpendicular architecture, though it did not dominate the minor arts as the Gothic style had done in the XIII century, helped to keep alive some part of the mediæval tradition under the new dynasty. The cathedrals and their shrines continued to be enriched with jewelled ornaments in the traditional style, and private persons still wore jewels of which the form or design had been consecrated by the Church.

Classical figures and architectural forms had hardly begun to encroach on the domain of ecclesiastical art, and the symbolism of the Middle Ages was still understood outside the Church itself. At the same time it was less generally employed, and came to be confined to objects which had in themselves some religious significance. The rosary of Henry VIII,[1] for instance, is definitely mediæval in design. The

[1] In the collection of the Duke of Devonshire.

finely carved boxwood beads hang from a finger-ring engraved on one side *Honi soit qui mal y pense* and on the other *Poeni Dei Adjutorium meum.* Below this is a cross with a crucifix on one side. The ends of the limbs are trilobed, and bear within circular medallions on one side representations of the four Evangelists, and on the other of the four Fathers of the Church. Then follow ten *Ave Maria* beads, each decorated with five medallions and a scroll inscribed with one article of the Creed. On one medallion of each is carved the Apostle associated with that particular sentence of the Creed, and on another is the corresponding personage from the Old Testament. Next comes the large Paternoster bead, on one side of which is the legend *Henricus Octavus R* (*ex*) *A*(*nglicæ*) and on the other the Arms of England. This large bead opens and discloses two minute carvings, one of the "Mass of St. Gregory" and the other of the Virgin and Child in glory.[1]

Other traditional forms also continued in use. Tau crosses are shown hanging from a necklace or chain in a portrait of Queen Jane Seymour in the collection of Mr. H. Dent Brocklehurst,[2] in miniatures of Catherine Howard and portraits of Mary Tudor, and on several brasses of about 1528, for instance, that of the four wives of Sir Richard Fitz Lewes at Ingrave, Essex.[3]

Crosses of other shapes were also worn, often decorated

[1] I owe this description to the kindness of Mr. J. P. Maine, librarian at Chatsworth.

[2] Burlington Fine Arts Club Exhibition of Early English Portraits, No. 6.

[3] This symbol was used as a consecration cross in the early Church and as the head of abbatial staves: its significance comes from the Vulgate version of Ezekiel ix. 4, describing the elect as having "Signa Thau super frontes."

with the emblems of the Passion, and sometimes opening to shew a crucifix. (Plate XVII, 8.) Other pendants were composed of the monogram IHS; they are shewn in portraits of Jane Seymour,[1] and are mentioned in inventories of Catharine Howard[2] and Mary Tudor.[3]

The history of such jewels comes to an end with the Reformation, when the accumulated treasures of the mediæval church were wantonly destroyed. Orders were given to cast all relics from their reliquaries and to break up all the shrines. The jewels of the Middle Ages were flung into the melting-pot to be refashioned, together with the art, the learning and the piety of the old church, to serve the needs of the new age. From the shrine of St. Thomas à Becket alone two great chests filled with "gold and jewels of an inestimable value" which six or eight men could hardly move were taken for the King's use.[4] The great diamond presented to the shrine by Louis VII in 1179 was set in a ring for the king. Much of this treasure was transformed into massive chains. These were of such size and weight as to be really a form of currency; it is said that when Sir Thomas Gresham died the greater part of his great wealth was found to be in this shape.[5] Henry VIII in 1511 paid £199 to his jeweller Roy for a chain weighing 98 ounces; Elizabeth received as a

[1] In Imperial Gallery of Vienna, in the possession of Lord Sackville (Burlington Fine Arts Club, Exhibition of Early English Portraits, No. 46), and in a miniature belonging to the Duke of Buccleuch (*ibid.*, Miniatures, No. 5).

[2] B.M. *Stowe MS.*, 559.

[3] Madden, *Privy Purse Expenses of the Princess Mary*, p. 186. An unusually late instance of the fashion is a design by the Jacobean jeweller Arnold Lulls.

[4] Stowe, *Annales*, 1631 ed., p. 483.

[5] Clifford Smith, *Jewellery*, p. 237.

New Year's gift in 1588 a chain of gold weighing 161 ounces, and Mary, Queen of Scots had a chain made out of all the angels she received as New Year's gifts. Besides these great jewelled collars were worn, and the dress was studded and clasped with jewels.

The intrusion of the new style in art was gradual: detail by detail the edifice of men's taste was reformed until even the foundations were changed. The memorial Chapel which Henry VII erected for his father's tomb marks the flowering time of Perpendicular architecture, but it is remembered in the history of English art because Torrigiano, Rovezzano and Benedetto da Maiano were employed to work upon the tomb itself. Since the change of style first shewed itself in detail the minor arts were quick to feel its influence. Goldsmith's work was profoundly influenced by the Renaissance, not only through the work of other nations as a whole, but through that of individual artists, such as Holbein and the "Little Masters" of Germany and the Low Countries. Such influence reached a larger class of craftsmen than the artists' immediate pupils or apprentices by means of the engraved sheets and books of designs which now began to be published. At the same time the typical delight of the Renaissance in the colour and brilliance of jewels, and the importance given to purely ornamental design, resulted in a gradual break being made between the traditions of jewellery and gold-work of other kinds, the unity of which had been maintained in the Middle Ages by metal workers skilled in all the branches of their art. At the time of the Renaissance there sprang up in Italy and elsewhere a class of craftsmen in *lavori di*

minuteria who devoted themselves to the making of personal ornaments.

Many such artists came over to England and entered the royal service; the *Book of Payments* of Henry VIII records jewellers such as Cavalcanti, Van der Goes (or John of Antwerp), John Baptista de Consolavera, John of Utrecht and Alexander of Brussels, as well as many native craftsmen such as John Angell, Morgan Fenwolf, John Freeman, John Twiselton, Thomas Exmewe, Nicholas Worley, John Monday and William Davy. In 1536 the great artist, Hans Holbein the younger, entered the royal service, and till his death in 1543 drew those fine designs for jewellery[1] on which much of our knowledge for this period is based. (Plate XVI.)

They shew, indeed, examples of nearly all the types of form and decoration recorded in contemporary inventories of jewels: chased and pierced gold set with faceted and cabochon gems, ornamented with enamel, *champlevé*, *en ronde bosse*, or painted, in patterns of scroll and strapwork, arabesques and conventional foliage, diversified with little figures and inscribed scrolls. Sometimes these figures represent the scriptural subjects of the old tradition. The later enseignes of gold and jewels kept for a time the religious subjects inherited from the pilgrim's badge; a picture of Arthur Prince of Wales, at Windsor,[2] shews him wearing a golden enseigne decorated with the figure of John the Baptist, a favourite subject, while one of Henry VIII at Hampton Court as a young man[3] depicts him with an enseigne enamelled with

[1] Many are in the British Museum. See E. His., *Dessins d'ornaments de Hans Holbein le jeune*.

[2] *Archæologia*, XXXIX, 1863, p. 246.

[3] *Ibid.*, p. 250.

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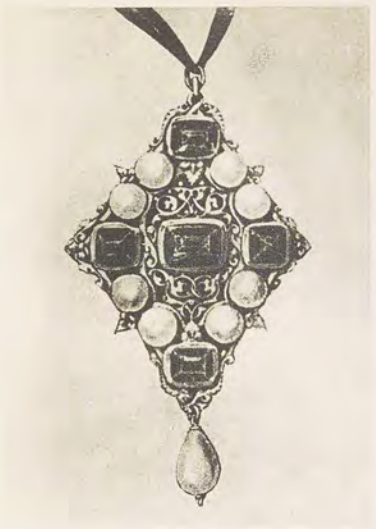

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DESIGNS FOR JEWELS BY HANS HOLBEIN

figures of the Virgin and Child. The inventory of his jewels made in 1526[1] describes enseignes with the figures of St. Michael, between red and white roses, and of St. George. Holbein's designs for enseignes include one with a representation of the Annunciation in the centre, and a wreath border, inscribed "*Origo mundi melioris*"; and another with a "majesty" or representation of the Trinity within a charming border of Tudor roses with "*Trinitatis gloria satiabimur.*" A beautiful reliquary pendant of Sir Thomas More's (preserved at Stonyhurst College, to which institution it was bequeathed by his descendant, a Jesuit Father, in 1773) is a circular locket of gold enamelled on one side with the figure of St. George, and on the other with the emblems of the Passion and the figure of Christ by the open sepulchre. It opens to disclose a relic; round the rim is the inscription "*O passi graviora dabit his quoque finem.*" Sometimes the inscription alone was of a scriptural kind. The inventory of the royal jewels for 1530[2] mentions a brooch with "a gentlewoman luting and a scripture about it." This brooch is depicted in a portrait of a lady in the possession of Mr. Ayerst Buttery,[3] probably painted by Holbein just before his death and finished by another hand. (Plate XVII, 6.) The brooch, circular in shape, is wreathed in gold, with a pink enamel flower at the top and a satyr's head on either side. On the central medallion is enamelled a lady dressed in pink, with a plumed hat and slashed sleeves, seated on a green

[1] Brewer, *Letters and Papers of Henry VIII*, Vol. IV, pt. 1, Nos. 1906 and 1907.
[2] *Ibid.*, IV, pt. 3, No. 9789.
[3] From the time of Henry VIII till recently in the possession of the now extinct family of Bodenham of Rotherwas.

ground and playing on a lute, the body of which is set with a ruby. Above is a scroll with the motto "Praise the Lorde for ever more."

Figure work of another kind is characteristic of the new Italianate style. Several jewels decorated with "naked men" were given by the King to Katharine Howard on her marriage[1] in 1541. One of these is described as "a fair brooch of gold enamelled with white, having a border of antique boys about the same, with a very fair square diamond holden by a man whose coat and boots are enamelled with blue, and a king, crowned, with a sceptre in his hand at th' one end thereof and V person mo' standing behind the same with scriptures over their heads, with the king's words under the said brooch."

A fine design in colours for a pendant, made in Antwerp for the English market in 1546, shews the central stone supported by a male and female faun enamelled in natural colours.[2] The same mixture of faceted stones and enamelled figures is shewn in the jewels depicted in the portrait of Mary Tudor, belonging to the Society of Antiquaries. Besides a pearl and sapphire necklace supporting the Tau cross that appears in portraits of her mother, she wears a pendant composed of a large gem surrounded by figures of satyrs in enamel, and hanging from her waist a round pendant, the face of which is set with a cross crosslet of sapphires or diamonds with figures between the limbs.

Apart from their subject, jewels of the early Renaissance decorated with figure work tend to fall into two categories:

[1] *Stowe MS.*, 559.

[2] Drawing at the Record Office, *Calendar of State Papers, Foreign and Domestic*, Henry VIII, Vol. XXI, pt. 1, p. 55.

pictorial jewels, usually carried out entirely in enamel, with gems, if used at all, only in the framework; and jewels in which a single figure, or a group of half monstrous forms, is employed as the actual setting of the gems. Examples of this later type are to be found among the designs of Holbein. (Plate XVI). It was not until the second half of the century that enamelled and jewelled figures in the round were used.

A considerable proportion of the designs of Holbein and of the jewels described in contemporary inventories or depicted in Tudor portraits depend for their effect upon the precious stones with which they are set. The gems of the church shrines had fallen into private hands, and foreign merchants, such as the Fuggers of Augsburg, supplied many splendid gems to the King and to courtiers lately enriched by the grant of Abbey lands. Henry VIII had a passion for magnificence and real taste for fine jewels. Only a short time before his death he purchased the famous jewel, "The Three Brothers," that had belonged to Charles the Bold of Burgundy—a great square diamond, surrounded by three balas rubies and four enormous pearls. Such ornaments are naturally more often reset than those that depend upon their workmanship for their beauty, and our knowledge of Tudor jewels of the kind is derived for the most part from contemporary portraits and drawings. Two of Holbein's designs are for the setting of a larger and a smaller quadrilateral gem in a scrolled and foliated setting (Plate XVI, 8), and three others (Plate XVI, 1, 3, and 7), are intended for the setting of another collection of gems in rather more elaborate work.

An ornamental pendant of this period is fortunately still in existence. The Penruddock jewel is believed to have been presented to Sir George Penruddock, of Compton Chamberlayne, by Catherine Parr, in 1544; he is shewn wearing it in a portrait by Lucas de Heere, which has descended with the jewel to its present owner, Mr. Charles Penruddock, of Compton Chamberlayne. The jewel is a pendant formed of a triangular cabochon sapphire, surrounded by rubies and diamonds in an enamelled setting, with a round pearl hanging below.

Of even greater beauty are the jewels in which the importance of gems and enamel work are more evenly balanced. Holbein's splendid portrait of Anne of Cleves, in the Louvre, shews a necklace, pendant cross, and borders to the cap and dress made of leafy scrolls of gold divided by roses of white enamel with centres of ruby and pearl.[1] (Plate XVII, 7.)

If the jewel had a solid background this was sometimes ornamented in *champlevé* enamel, usually in black, with a design of those arabesques introduced into Renaissance Europe by the Oriental metal workers of Venice. Such designs offer a close analogy with those of the embroidery known as "Spanish-work" in inventories of the time, and it is probably enamel of this kind that is meant by the phrase "in manner of Spanish work" in inventories of the XVI and early XVII century.[2] Holbein uses such enamel as a background to gems in some of the most beautiful of his designs

[1] Cf. *Inventory of Mary Tudor*, 1543 (Madden, *op. cit.*, p. 185), "a girdle of goldsmythes worke set wt Roses of rubies and perle." (Plate XVII, 7.)

[2] e.g. Rymer, *Fœdera*, XVII, p. 509: "Twenty faire dymonds sett in Buttons of Goulde in manner of Spanish worke."

for pendants (Plate XVI, 2 and 5), combined with initials in a design for a "tabulet" (Plate XVII, 3), and as the sole decoration of a bracelet of linked plaques. (Plate XVII, 2.) The earliest engraved designs for gold-work known to have been printed in England are panels in this style.[1] It again appears as the accessory to jewels on the Crown of Scotland, discovered early in the last century by Sir Walter Scott and some Edinburgh officials in a locked chest in Edinburgh Castle. The Crown is partly made of the gold and jewels of one of the crowns of Robert Bruce, taken by Edward I on the field of Methven, and was remodelled and considerably added to in the reign of James V (*c.* 1540). The circlet is set with carbuncles, jacinths, amethysts, topazes, crystals, and Oriental and Scotch pearls. The enamelled bands above, the cresting of jewelled rosettes and fleurs-de-lys, the arches decorated with golden leaves enamelled in red, and the mound of blue enamel studded with golden stars, are all of the XVI century. The cross that crowns the whole—of black enamel in a design of delicate gold arabesques, set with amethysts and pearls—bears on the back the initials I. R. V., which shew that this also was added in the time of James V.

The Renaissance was an age of individualism, and the personal cipher, badge or device became of importance as the mark of the individual. One of the fashions of the Tudor period was for pendants in the form of initials. Designs for them, H. and I., perhaps Henry and Jane Seymour, and R.

[1] *Moryse and Damashin renewed and encreased very profitable for Goldsmythes and Embroderers by Thomas Geminus at London, Anno 1548.* The author was a Fleming; the only known copy of his work is in the Landesmuseum der Provinz Westfalen, at Münster. See *Proc. Soc. Ants. Lond.*, 2nd series, XXIX, 1917, p. 1.

and E., of foliated gold, jewelled and hung with pearls, are included among the drawings of Hans Holbein. (Plate XVI, 4.) A golden B with three pendant pearls is shewn in a portrait of Anne Boleyn in the National Portrait Gallery, and a miniature of Queen Jane[1] shews her wearing one formed of the initials A. B., which may have been given her by Anne Boleyn when Jane Seymour acted as her maid-of-honour. The 1530 inventory of the jewels of Henry VIII includes "a diamond Y, with a hanging pearl; a diamond M, standing in a flower, and an E, enamelled red," while the 1587 inventory of Elizabeth's jewels[2] describes a brooch in the form of a jewelled H that she probably inherited from her father. The many matrimonial ventures of the King led to much altering and resetting of these initial jewels.[3] The fashion extended to other ornaments—in 1528[4] the King had "a carkayne with a blue heart and H. and K."—and even to the decoration of the whole dress. Hall in his *Chronicles* records this fashion in describing the pageantry of some jousting held in February, 1511.[5] "In the garden was the Kyng and V. with him appareiled in garments of purple satyn, all of cuttes wth H. and K., every edge garnished with frysed gold, and every garment full of poysees, made of letters of fine gold in bullyon as thicke as they might be, and euery persone had his name in like letters of massy gold. The fyrst *Cuer loyall*,[6] the second *Bone volure*, in the iii *Bone espoier*,

[1] Ascribed to Holbein. Shewn at the Archæological Institute in 1861 by Mr. John Carr.
[2] British Museum, *MS. Royal Append.*, 68.
[3] See Brewer, *Letters and Papers*, II, pt. I, No. 284.
[4] *Ibid.*, IV, pt. 2, No. 5114.
[5] 1809 edition, p. 519. For an illustration of this tournament see *Vetusta Monumenta*, I, Nos. 21–26.
[6] Motto of Henry VIII at the Field of the Cloth of Gold.

The iiii *Valyaunt desyre*, The fyft *Bone foy*, The vi *Amoure Loyall*, their hosen, Cappes and cotes, were full of poyses and H. and K. of fine gold in bullion, so that the grounde coulde scarce appeare and yet was in euery voyde place spangles of gold. . . . After the kyng and his compaignions had daunced, he appointed the ladies, gentlewomen and the Ambassadours to take the letters of their garmentes, in token of liberalitie, which thing the common people perceyuyng ranne to the kyng, and stripped hym into his hosen and dublet, and all his compaignions in likewise. . . . At this banket a shipeman of London caught certayn letters which he sould to a goldsmyth for iii l. xiii s. viii d. by reason whereof it appeared that the garmentes were of a great value." This liking for emblems and *impresas* is typical of the Renaissance. The designs of Holbein include two inscribed with the motto "*Servar voglio quel che ho giurato*," and one ornamented with a design in which dolphins, horns of abundance, and a pair of compasses are introduced with "*Prudentement et par compas incontinent viendras*."

Collars of private badges and devices, however, gave way before the collars of the formally constituted orders of knighthood. In the fourteenth year of Henry's reign the collar of the Garter was ordered to be officially worn[1] on solemn occasions, weighing thirty ounces and formed of medallions of red and white roses and encircled by the Garter. At other times the pendant known as the Lesser George was to be worn hanging from a small gold chain, and in time of war, illness, or travel, depending from a silk lace.

[1] Anstis, *op. cit.*, II, p. 339.

The collar itself existed before this edict. John de Vere, Earl of Oxford, in the last year of the reign of Henry VII bequeathed to his cousin "a coler of Garters and rede Roses of Gold." The inventory made after the death of Henry VIII[1] mentions "a coller of crowne golde of garters conteyning xxiij garters and xxiij laces knytt together." The modern collar, however, has twenty-six medallions and knots, and was probably lengthened in order to hang free of the wigs of the XVII and XVIII centuries. The original statute prohibits the decoration of the collar with anything but enamel, and has always been obeyed. The absence of early surviving examples of this collar may be due to the practice illustrated in the will of Charles Brandon, Duke of Suffolk (*d.* 1544) of melting the collar on the death of the owner into a cup and presenting this to the King.[2]

The decoration of the Great George was left to the discretion of the owner.[3] Its design, with the figure of the mounted saint slaying the dragon hanging free, without the encircling garter of the Lesser George, was well fitted to display the skill of the Renaissance goldsmith. A good example is shewn in the portrait of Sir William Fitzwilliam,

[1] B.M., *Stowe MS.*, 560.

[2] Existing official collars of this date are the Beverley Waits' collars, formed of pierced linked medallions with alternately a beaver and an eagle; those of the Exeter Waits (*c.* 1500) with small round medallions with X and R, and of the civic minstrels of Norwich and Bristol. The last, of the time of Mary Tudor, are formed of circles of purled wire enclosing the letters C.B., alternating with medallions in the shape of a rose and pomegranate impaled.

[3] Cf. the Georges described in the inventory of the jewels of Henry Howard, Earl of Northumberland, in 1614: "A large Agatt George set with diamonds; a george cutt in blewe stone called Lapis Lazarus circuled with golde and enamelled onelie; a round embossed George of Gold and enamelled which usually hanged at the Collar of the order; a pomander George, with three pendant rubies, and a watche George."

Lord High Admiral, in the Fitzwilliam Museum at Cambridge. One is described in the inventory of the jewels of Henry VIII, made after his death: a "George on horseback the foreparte of the George of dyamounte the mayle of the coate and rivets of the same of silver half gilte with a sworde in his hands of golde a lozenged Dyamount like sheelde and a dragon of golde."

A fashion which gives the modern world an idea of the somewhat barbaric splendour of this time is that for jewelled tooth and ear-picks of gold. The most distinguished artists of the day designed these little objects, which were generally worn slung by a cord from the neck.[1] Canon W. S. Bevan exhibited at the Tudor Exhibition at the Grosvenor Galleries in 1890 an ornament said to have belonged to Anne Boleyn: a pendant whistle of engraved gold in the shape of a pistol,[2] containing various tooth and ear-picks of the same metal. Designs for these whistles by such distinguished artists as Dürer and Woeiriot are still in existence; and Henry VIII's inventory for 1519[3] records one hanging from a ring and set with a ruby and seven diamonds.

[1] Thomson, *Collection of Inventories of the Royal Jewel House of Scotland*, p. 5. Inventory of jewels of James II in 1488: Item twa tuthpikes of gold with a cheny a perle and erepike.

Brewer, *Letters and Papers*, IV, No. 6789. Inventory of jewels of Henry VIII in 1530. Two gold toothpicks with H. and E., a gold toothpick and earpick with a chain, and two others, one with a ruby and pearl, and one with a ruby and diamond.

Nichols, *Progresses of Queen Elizabeth*, I, p. 380. New Year's Gifts in 1573–4, "Six small tothe picks of golde, geven by Mrs. Snow, one of them lost by her Majestie."

Ibid., I, p. 412. New Year's Gifts in 1574–5, "An eare picke of gold enamuled, garnished with sparcks of rubyes, blue saphirs, and seede pearle."

Ibid., II, p. 52, 1576–7, "a Tothe and ear picke of gold, being a dolphin enamuled, with a perle pendaunte, 16 small rubyes being but sparcks, and 5 sparks dyamonds."

[2] Cf. Nichols, *Progresses of Elizabeth*, II, p. 255, New Year's Gifts for 1578–9, "A tothe picke of golde made gonne fation."

[3] Brewer, *Letters and Papers of Henry VIII*, Vol. III, pt. 1, No. 463.

The rosary or reliquary worn hanging from the girdle in the XV century was replaced by books of devotion or "tabulets" in ornamental bindings. This seems to have been a fashion favoured by Anne Boleyn: not only did she give such books to the ladies of her Court, but when Cardinal Wolsey was ill "she took incontinent a tabulet of gold hanging at her girdle, and delivered it to Master Buttes with very gentle and comfortable words and commendations to the Cardinal."[1]

The great inventory made on the death of Henry VIII[2] records among the jewels in the Secret Jewel House of the Tower, "A booke of golde enamelled clasped with a Rubie having on thone syde a crosse of Dyamountes and vj other Dyamountes and thother syde a flower de Luce of Dyamountes and iiij Rubies with a pendant of white saphyrs and the Armes of England. Whiche Booke is garnished with small Emerades and Rubies hanging to a cheyne pillor fashion sett with xv knottes everie one conteyning iii Rubies (one lacking) and a vyce to open a clocke with one rubie and a Dyamounte."

Among Holbein's designs for jewels is one for the covers of such a book, decorated with the initials T. W. and I. W.[3] (Plate XVII, 3) on a ground of arabesques. Mary Tudor in 1542[4] owned several such books, including one of gold, "wt the Kings face and his graces mothers." The jewelled covers of a Prayer Book said to have been worn by Queen

[1] Cavendish, *Life of Wolsey*, p. 288, 1827 edition.

[2] Incomplete copy, B.M. *Stowe MS.*, p. 560.

[3] A Prayer Book, said to have been given by Anne Boleyn to a lady of the Wyatt family, is bound in a gold cover enamelled black in a design closely resembling Holbein's drawing, but without initials. It is now in the possession of the Earl of Romney. *Archæologia*, XLIV, 1873, p. 259.

[4] Madden, *op. cit.*, p. 175.

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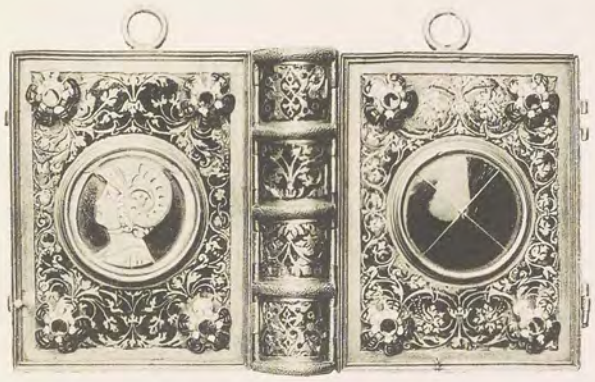

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Elizabeth, now in the British Museum (Plate XVII, 1), are decorated in coloured enamel on a gold ground with the Worshipping of the Serpent in the Wilderness and the Judgment of Solomon.

The same subject is also represented on another pair of covers, now unmounted, in the same collection. On this certain figures are enamelled in opaque white, but the greater part of the design is executed in gold. One side shews the mothers coming to Solomon for judgment, the other the rightful mother kneeling before the King to beseech the life of her child. Another beautifully mounted book, a manuscript copy of the last prayer of Edward VI, is known to have been worn by Elizabeth, and is now preserved among the Hunsdon heirlooms in the possession of Lord Fitzhardinge. (Plate XVII, 5.) The covers are of gold, inlaid with black enamel, with a rosette of white enamel in each corner. The centre of one side is filled with a shell cameo head, and that of the other with a boss of translucent red and green enamel. This, like all the examples described, has a loop for suspension on each of the upper sides.

Another XVI century fashion was the use of jewels filled with aromatic gums, of which the perfume did something to counteract the foul air of the cities. The mode for such pomanders was introduced into England from Burgundy, and references to "pomes de muske" may be found in some inventories of the XV century. They are shewn hanging from the girdle in several female effigies.[1] The

[1] For instance, Dame Ellen Legh (*c.* 1527) in Winwick Church, Lancs, and the daughters of Sir Robert Newport (*d.* 1570) in Wroxeter Church, Shropshire.

scented ball was usually enclosed in a metal case, pierced and opening in the middle. A XVI century globular pomander of this kind, found by a bargeman on the Surrey side of the Thames, is now in the British Museum. (Plate XVII, 4.) It is made of six half hoops of gold, ornamented with purled wire, held together by a slightly broader band similarly ornamented. One end has a ring for suspension, the other terminates in a small flat flower of gold. Each angle between the hoops has been set with a pearl, several of which remain. When discovered it still retained some of its original contents, which when warmed gave off a strong aromatic scent.

The reign of Edward VI was not so long, nor was his Court so magnificent, as to make its mark in the history of English jewellery. Mary Tudor's adherence to the old religion brought some forms of religious jewellery back into favour. Her inventories record rosaries of "lapis lazell gauded with gold," of agate, garnet, and gold enamelled black.[1] The pictorial jewels described in her inventories also reflect her tastes; nearly all are decorated with scriptural designs. In 1542 she had brooches with representations of the history of Moses, Susannah, Solomon and Abraham, and in 1543 there are also recorded brooches with the "History of David," "Moses striking water out of the rock," "Noyes floode," the Passion, "How Christe healed the man of the palsey," and "thistory of Jacob being a Slepe," set in mother-of-pearl. The only secular scene is "Thistory of Piramys and Tysbe," a subject represented on a locket once in the collection of Sir Wollaston Franks.[2] It does not appear that

[1] Madden, *op. cit.*, p. 179.

[2] *Proc. Soc. Ants. Lond.*, 1863, III, p. 316.

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THE CROWN OF SCOTLAND AND JEWELS FROM ROYAL PORTRAITS

she had the family taste for jewels as strongly as her sister, but they were then an important part of the display necessary for maintaining the glamour of the royal position, and she did not fail to wear them.

Her portrait by Johannes Corvus in the National Portrait Gallery shews splendid jewels (Plate XVIII, 2), and that by an unknown artist in the University Galleries, Oxford, a remarkably fine belt of gold, set with groups of six large pearls alternating with medallions of gold set with oval turquoises surrounded by rubies.

Holinshed, describing her progresses in 1553, writes: "She had on her head a Kall of cloth of tinsell beset with pearls and stones, and above the same upon her head a round circle of gold beset so richly with precious stones that the value thereof was inestimable; the same Kall and circle being so massive and ponderous that she was faine to bear up her head with her hand." Foreign influences appear in her reign in jewels of the engraved mother-of-pearl then fashionable on the Continent, and in the introduction from Spain of the fashion of wearing ear-rings. Her portrait by Johannes Corvus in the National Portrait Gallery shews her wearing long ear-rings of pear-shaped ruby drops threaded on gold wire.

Holinshed, in his *Chronicles*, records that "Some lusty courtiers also, and gentlemen of courage, do wear either rings of gold, stones, or pearls in their ears, whereby they imagine the workmanship of god to be no little amended," and Philip Stubbes wrote against them:[1] "Women are so far bewitched

[1] *Anatomie of Abuses*, 1583.

as they are not ashamed to make holes in their ears, whereat they hang rings and other jewels of gold and precious stones; but this" (he has in fairness to add) "is not so much frequented among women as men."

The Reformation and the Dissolution of the Monasteries endowed Henry VIII with the treasures he needed to attain and express his personal magnificence, but the country was left disturbed and unsettled during the two succeeding reigns. It was not until the accession of Elizabeth freed England from fear that the arts progressed with a like impulse to that they had enjoyed under her royal father.

CHAPTER IV

ELIZABETHAN JEWELLERY

THE full tide of the Renaissance did not reach England till the age of Elizabeth. Art, literature, and learning then blossomed in the sunshine of prosperity, and strengthened the sense of national life which had helped to give them birth. This nationalism depended upon individuals for its inspiration, and so helped men to realize their individuality. Through it they shared in a splendid unity of thought and feeling, each expressing it according to his will.

These conditions are reflected even in the minor arts. Decoration accepted a certain unity of principle, but fulfilled it in an infinite variety of design. Individual fancy was respected up to a point when the fantastic and the monstrous were admired because they were unusual, but even the strangest of these conceits was indefinably marked with the national stamp.

The fashion for "emblems"[1] and *imprese* fulfilled men's need of symbolic expression at a time when the mediæval tradition of Christian symbolism had decayed in an age of metaphor. They had no canon and no unity; their single words formed no coherent speech, and individual fancy alone dictated their forms. Such devices were admirably displayed

[1] See Wither's *Emblems* (*c.* 1560), etc.

in the decoration of personal ornaments. Many of the jewels presented to Elizabeth as New Year's gifts were ornamented with emblematic designs; among them were jewels with Alpha and Omega,[1] with a dog leading a man over a bridge, "and on the backsyde certayne verces written,"[2] with a dead tree with mistletoe on it,[3] with a cat and mice playing with her.[4]

Sir Christopher Hatton was one of the most accomplished of the Queen's courtiers in designing these gifts; on one occasion he presented her with "an attire for the head, conteyning seven peeces of golde, three of them being crownes emperial . . . and four peeces being victoryes, garnished with dyamonds, rubyes, perles, and ophalls on thone side," and at the beginning of 1586 with another head ornament, composed of gordian knots, alphas and omegas, and twenty pendants, all set with jewels.[5]

The Darnley or Lennox jewel at Windsor (Plate A, 1)[6] is one of the finest emblematic jewels in existence. It was made by the order of Lady Margaret Douglas in memory of her husband, Matthew Stuart, Earl of Lennox, who was killed in 1571. In its emblems her eventful and unhappy life may be traced. It is a gold pendant in the shape of a heart—the cognizance of the house of Douglas—one face of which is ornamented with a large heart-shaped cabochon sapphire between wings enamelled in red, blue, and green, above which is a floriated crown (studded with three small rubies and an emerald) in allusion to the royal descent of the

[1] Nichols, *Progresses of Elizabeth*, II, 258.
[2] *Ibid.*, II, 74.
[3] *Ibid.*, II, 253.
[4] *Ibid.*, 388.
[5] Nichols, *Progresses of Elizabeth*, II, p. 45.
[6] See Fraser Tytler, *Historical Notes on the Lennox or Darnley Jewel.*

Douglases. Round this are figures of Faith with her cross and lamb, Hope with her anchor, Victory with the olive branch, and Truth with a mirror. The crown opens and discloses two hearts united by a gold knot and a buckle, a charge borne on the shields of both Douglas and Lennox. Below these is the motto, "*Quat ve resolv*," and a cipher of the letters M.S.L.—which stand for Margaret Stuart Lennox and for her husband Matthew Stuart Lennox—crowned with green leaves. The sapphire heart also opens, and shews two clasped hands holding a red band, a green hunting horn, and a death's head and crossbones below. Around is the legend "*Deathe sal desolve.*" Round the heart runs the legend :

"*Qrha hopes still constantly vith patience*
Sal obtein victoire in vair pretence."

("He who hopes still constantly with patience shall obtain victory in their claim.") This "pretence" may have been the hidden aspiration of the Lennoxes to the Scotch throne, or may possibly allude to their efforts in the same direction towards the marriage of their son to Mary Queen of Scots.

The reverse of the pendant shows a corresponding inscription :

"*My stait to yir I may compaer*
For zou qrha is of bontes rair."

("My state to these I may compare for you who are of goodness rare.") The gold ground of this side of the locket is enamelled with a sun in glory among blue clouds studded with stars, with the moon in the opposite corner. Below the sun is a crowned salamander in flames, and beneath this is a pelican in her piety. Beneath the moon is a phœnix in

flames, and in the lower corner is the figure of a man lying on the ground, with a sunflower growing near him from a minute object, probably a crown, near a laurel tree with birds in the branches. The pelican may represent the love of Margaret Lennox for her son; the sun, to which the moon and birds are turned, and the phœnix (one of her badges) Queen Elizabeth, while the salamander is well known as one of the badges of the house of Douglas. The connection and the inner meaning of all these emblems is lost to us with the secret history of Margaret Lennox's intrigues for her son Darnley.

The locket opens to disclose a third series of pictorial emblems within. First there is a stake surrounded by flames, and in the flames what appear to be little crosses. This may refer to the religious persecution suffered by Margaret Lennox at the time when she was thought to be a Catholic. Near to this is the figure of a crowned lady seated in a royal chair, surrounded by a scroll inscribed "*Gar tel my releas*," i.e. "Make known my release," which yields the anagram, "Mat S. L. ye real reg." Next comes a winged figure with two faces and a satyr's legs, standing on a celestial sphere, holding an hourglass in one hand and with the other pulling a female figure, probably Truth, out of a well. On the other side of this figure of Time is a representation of the jaws of hell, with a crowd of little demons being vomited forth. Above is a scroll inscribed "*Tym gares al leir*"—"Time make all learn"—which gives the anagram "Margaret is leil." All this may have reference to her successful vindication of her legitimacy, while the crowned figure previously described

may symbolize her later assured position. Immediately above the sphere on which Time stands is the inscription "*Ze seim al my plesur*"—"You seem all my pleasure"—which gives the anagram "My Ps. Eliza rules me." In the lower part of the heart are two groups: a soldier who has overthrown another warrior, and a crowned warrior with a drawn sword holding a lady by the hair.

His accession to power is said to have been first made known to James I by an emblematic jewel in the form of a dark lantern which Harrington sent to signify that the light of the Queen's life was dying.

Another group of jewels, generally political in intent and emblematical in design or inscription, includes those modelled on contemporary medals and presented as rewards and token of royal favour. Several of these have been preserved for their historical interest, and perhaps because their intrinsic value was comparatively small. One of the finest, known as the Phœnix jewel (Plate XIX, 6), was bequeathed to the British Museum by Sir Hans Sloane in 1753. Its centre is filled with a bust of the Queen cut from the gold medal of 1574, known as the Phœnix badge, which bears on the reverse the device of a phœnix in flames. It is enclosed in a wreath of red, white and Tudor roses, in translucent red and opaque white enamel, which with the leaves of translucent green are attached to the ground by stalks enamelled light green.

A beautiful Armada jewel in the Pierpont Morgan collection[1] (Plate A, 4 and 6) shews on the one side a bust of the

[1] Williamson, *Catalogue of the Miniatures in the Collection of J. P. Morgan*, Vol. I, frontispiece.

Queen from the Personal or Garter Medal of 1582, mounted on a ground of deep translucent blue enamel, with the legend: "*Elizabetha D.G. Ang. Fra. et Hib. Regina.*" Behind is a miniature of the Queen by Hilliard, dated 1580, covered with a lid enamelled on the outside with an ark and the motto "*Saevas tranquilla per undas*" (from the "Naval Award Medal" of 1588), and on the inside with a Tudor rose and the motto which appears on the reverse of the Phœnix badge: "*Hei mihi quod tanta virtus perfusa decore non habet eternos inviolata dies.*" The whole jewel is bordered at a little distance by enamelled strapwork in a delicate design, set, like so much of the work of this date, with diamonds and rubies. Another example of this type, now in the Poldi Pezzoli Museum at Milan[1] (Plate XIX, 7), is a mother-of-pearl medallion carved in low relief with the Ark, in a design similar to that of the pendant just mentioned, surrounded by the same inscription in gold on white enamel: "*Saevas tranquilla per undas.*" The back of the jewel completes the simile: "*Per tot discrimina rerum.*" The jewel is edged with table cut rubies, with the rim enamelled red, white and green. The front is hinged, and shews the jewel to have been a miniature case. Another jewel which seems to pertain to this time was given to the Queen on New Year's Day, 1590: "a Jewel of Aggett Lyke an Arke slightly garnished with golde, wth a compartment ouer it of Sparks of Dyamonds, and a perle pendant flatt."[2]

At the same time many jewels were inscribed with mottoes. In 1585–6 Elizabeth received an armlet made of letters linked

[1] Clifford Smith, *Jewellery*, p. 256.

[2] B.M. *Add. MS.*, 5751.

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together to form the words of her personal motto, *Semper Eadem*, clasped with her Phœnix badge. More often the motto expressed the devotion or admiration of the giver. In the following year Sir Christopher Heydon gave her fifteen buttons of enamelled gold set with letters of seed pearl in the inscription *Tu decus omne tuis*,[1] and in 1581–2[2] Anjou gave her a "shackle" of gold engraved with the words *Serviet eternum dulcis quem torquet Eliza*. A necklace is also recorded[3] with "this word DURABO of smale perle, and knotts of trew loves."

Posies continued to be inscribed within the shanks of rings. A few were still written in French, but the greater number were in English. Such inscriptions as "*My wille were*" and "*C'est mon plaisir*" are found, but the majority have a religious or moral significance, for instance *Espoir en Dieu ; Quant Dieu plaira melior sera*, and the gloomy *Observe wedlocke : memento mori*. Such rings were often plain hoops, like a modern wedding ring, but jewelled and gimmel rings were commonly used for marriage rings. The wedding ring of Sir Thomas Gresham (Plate XX, 3) is of this form, inscribed *Quod Deus coniunxit Homo non separet*.

It is sometimes difficult to distinguish emblematic designs, generally of a naturalistic kind, from the flower and animal patterns of Elizabethan jewellery. Among the Queen's New Year gifts we find a jewel ornamented with a lily, a butterfly, and a sea crab among sprays of jewelled mother-of-pearl roses,[4] and another with a garland of golden leaves and walnuts with a hanging opal butterfly ;[5] while included in her wardrobe list

[1] Nichols, *Progresses of Elizabeth*, *ibid.*, II, 499.
[2] *Ibid.*, II, pp. 1, 258.
[3] *Ibid.*, II, p. 1.
[4] *Ibid.*, II, p. 79.
[5] III, p. 512.

for 1600[1] are "a fearne braunche, having therein a lyzard a lady-cow and a snaile"; and a jewel "with a flie and a spider in it upon a rose." In the twentieth year of her reign[2] she was presented with a "short necklace of small pearls with pendants shaped as fishes, birds, knots and flies." A certain number of her jewels were purely floral in design, such as a hawthorn branch and a bunch of flowers,[2] while others were in the shape of animals alone, such as a jewel of gold in the shape of a frog, and "a jewell being a white hare of Mother of pearle having two Rubyes, thone behinde the other before in the brest and an Emeralde in the forehead sitting upon a Storke of gold."[3] Others, again, recall the hybrid monsters familiar in Italian and South German pendants of the time, such as the "flower of golde being a man monster with a winding Tayle . . . the bodie being Mother of Perle,"[4] and one of the Queen's New Year Gifts in 1572–3:[5] "A juell of golde, being a fish called the bull of the sea, fully garnished with dyamonds and rubyes on th'one syde, and the other syde having a fynne likewise garnished, and a man kneeling upon the same, his bodye and hedd garnished with small dyamonds and rubyes," which recalls the designs of Erasmus Hornick of Nuremberg. Nicholas Bacon, in his portrait in the National Portrait Gallery, wears a large gold pendant (possibly a whistle) in the shape of a grotesque animal, apparently a chameleon, the body of which is sparsely set with rubies and sapphires.

[1] B.M., *Add. MS.*, 5751.
[2] B.M., *Stowe MS.*, 557.
[3] B.M., MS., *Royal Append.*, 68.
[4] *Ibid.*
[5] Nichols, *Progresses of Elizabeth*, II, 66.

Besides these, many pendants were made in the shape of birds, a type commonly found in Spain. In 1577 the Queen was given a jewel in the form of a bird of paradise, in the following year one "wherein is a parret hanging," and in 1581, one "like a peacock." A portrait of the Queen in the National Portrait Gallery depicts her wearing a beautiful pendant in the shape of a bird.

A favourite design for Elizabethan pendants was a ship, a form favoured by Italian jewellers at a rather earlier date. In the Royal inventories several are mentioned,[1] among them "A fayre jewell of golde, being a shippe borde, therein a personage standing, and under the ship a fayre emerald, the same shipp garnished with smale dyamonds and rubyes, and foure meane perles pendant."[2]

A pendant of this type, supposed to represent the *Golden Hind*, was given to Elizabeth by Sir Francis Drake, and by her presented to Lord Hunsdon. (Plate A, 5.) He bequeathed it to his wife and daughter with the other Hunsdon heirlooms, "soe longe as the conscience of my heires shall have grace and honestie to perform my will, for that I esteeme theme right jeweles and monumentes worthie to be kept for their beautie, rareness, and that for monie they are not to be matched nor the like yet knowen to be found in this realme."[3] They are now preserved at Berkeley Castle. The ship jewel has a hull of ebony, set with a table diamond; the mast and rigging are most delicately executed in gold, ornamented with opaque enamel in blue, white, green, and

[1] Nichols, *op. cit.*, II, 66.
[2] *Ibid.*, II, 397.
[3] Clifford Smith, *Jewellery*, p. 218.

black, and set with seed pearls; below hangs a small boat enamelled blue. In the ship sits Victory blowing a horn, with Cupid behind her crowning her with a wreath. Mr. Clifford Smith informs me that a very similar pendant is worn by one of the pages to Robert Dudley, Earl of Leicester, in a picture hanging on the stairs at Longleat. The ship design is also represented on a pendant in the London Museum collection of early XVII century jewels.[1]

The Renaissance interest in classical gems, and the revival of the art of gem-cutting, led to many jewels, notably pendants and enseignes, being set with cameos, either portraits or mythological subjects. The vogue for them was such that imitations were produced: the 1586 inventory of the jewels of Mary Queen of Scots,[2] records various brooches and rings set with "counterfeit agates." Several portrait cameos of Elizabeth exist, apparently of English fabrication, but many of them have lost their original settings. The Wild jewel (the property of Miss Wild, to whose ancestress Elizabeth gave it as a christening present), which is exhibited at the Victoria and Albert Museum, has in its centre a small turquoise cameo of the Queen surrounded by a border of open enamelled scrollwork set with rubies and pointed diamonds, with pearls hanging below. (Plate XIX, 10.) Another jewel in the British Museum (Plate XIX, 1) shews a cameo of Elizabeth

[1] No. 5, 14205.

[2] *Bannatyne Club*, *Inventaires de Marie Rogne d'Escosse*, pp. 88 and 120. The fine portrait cameo of her in cornelian, in a setting of jewelled and enamelled gold, given by her to the Duke of Norfolk on their betrothal, and now belonging to the Duke of Portland, is almost certainly of French workmanship.

surrounded by a simple pierced border of gold, enamelled and set with garnets. This recalls the Barbor pendant in the Victoria and Albert Museum (Plate XIX, 4), which is said to have been made to commemorate the deliverance of William Barbor from the flames of Smithfield through the accession of Elizabeth. The small cameo portrait of the Queen is surrounded by a bevelled enamelled setting, with an outer border set with square stones at regular intervals, surmounted by a crown. Below hangs a bunch of small pearls like a cluster of grapes, a fancy also met with in the magnificent Elizabethan jewel, containing a portrait of the Queen by Hilliard, which once belonged to Sir Francis Drake, and is now in the possession of Sir Francis Fuller-Eliott-Drake. (Plate A, 5.) A portrait of the great navigator by Zucchero, in the same collection, depicts him wearing it suspended from his neck by a red and gold cord. It is set with a fine cameo of Renaissance workmanship, with a classical head in a white layer behind the head of a negro in the upper dark stratum. The border is of enamelled gold set with rubies and diamonds. Its design of scrolls and flowers differs alike from the regular scrolling borders of French work, and from the more flamboyant German style, and is almost certainly of English workmanship. Behind the cameo is a miniature of Elizabeth by Hilliard, dated 1575. Such cameos are included in the inventory of the stock of John Mabbe, a goldsmith, in 1576. In that year a law was passed forbidding anyone to sell goldsmiths' work made of gold of less than 22 carats, but special permission was granted to him to sell the jewels which he had in stock at

the time, and the document recording this[1] gives a list of the jewels in his shop. These included "a brouche of gold lyke a Mores-head, the ground being Mother of pearl," "a broache with a very fayr Agott like a Blackamore enamelled all white about the said agott," and "a jewell with an Agott having a woman cut on it like a More."

The survival of the fashion for pictorial jewellery, and its gradual modification in favour of single figures or simple groups, is also seen in the list of his stock. It included ornaments decorated with Joshua and Caleb (with ruby grapes), Fama Perennis, Lucretia, Charitas, Prudentia, Phœbus and Daphne, Narcissus, Mars, Venus and Cupid, the worshipping of the brazen serpent, the dream of Jacob, the "Story of young Tobias," Neptune, "a Roman burning his hand in fire," a mermaid, and the passage of the Children of Israel through the Red Sea. The religious jewellery which had a vogue under Mary Tudor is further represented by "a jewel representing God with all Tokens of Sovereygntie." But the passing of the mediæval tradition changed even the jewels consecrated by the old Church: Mary Queen of Scots owned an *Agnus Dei* "de crystal de roche, ayant au dedans un Neptune."[2]

Elizabethan jewels offer less variety of technique than of design. The mediæval stores of precious stones were not yet exhausted, and the riches of the New World were beginning to fill the marts of Europe. New methods of cutting had not as yet made much advance: gems were

[1] Rymer, *Fœdera*, XV, 757.
[2] Texier, *Dictionnaire d'Orfévrerie Chrétienne*, p. 46, s.v., Agnus Dei.

commonly table cut, and backed with foil to give them depth of colour and brilliance. A few references to paste gems may be found: Mary Queen of Scots, for instance, owned several ornaments of "verre vert." At this time quartz crystals found in the Bristol limestone, at Harrogate, and in the iron mines of Cornwall, were set and used instead of diamonds by ostentatious people of the middle classes. Under the name of "Bristows" various references to them may be found in contemporary literature.[1] The progress made in gem engraving has already been mentioned. Mother-of-pearl continued to be worked into jewels. It was usually engraved as it is on the Ark jewel in Milan. (Plate XIX, 7.) A remarkable Elizabethan ring belonging to the Earl of Home (Plate XIX, 2, 3) has the body of the ring made of mother-of-pearl, each shoulder being ornamented with a line of rubies set in gold. The bezel is formed of an oval medallion with the cypher E. R. in relief, the E. being of diamonds and the R. of blue enamel, which opens to disclose a recess in the mother-of-pearl containing an exquisite little portrait bust in enamelled gold, perhaps of Anne Boleyn, with a small diamond set as a brooch. Within the inner surface of the lid is a similar profile bust of Queen Elizabeth, with a ruby brooch. Within the ring at the back of the bezel is an oval plate of gold, with an earl's coronet and a phœnix in flames executed in translucent enamel.[2] The 1586

[1] Imitation diamonds were used earlier. Among the jewels of Henry IV was a brooch set with a ruby, three sapphires, three clusters of pearls and three "diamantz contrifaitz."

[2] The phœnix is here probably not as the badge of Elizabeth, but as the crest of Edward Seymour, created Earl of Hertford in 1559, so that the ring may be dated between that year and his fall from the Queen's favour after his marriage with Lady Catharine Grey.

inventory of the jewels of Mary Queen of Scots[1] includes "a ring made of the Mother of Pearle with a Blue Saphir." Baroque pearls, on the other hand, were less commonly used in England than on the Continent. It is possible, however, that "Mother-of-Pearl" is used in the inventories for both substances. Whistles in Elizabeth's inventory of 1587[2] "being Cleopatra the queene of gold ennamoled white and the lower part of mother of pearle" and "being a dolphin of mother of pearle; a man sitting on the back of the dolphin blowing a trumpet" certainly recall pendants set with baroque pearls in the style of Erasmus Hornick.

Very few ornaments were made depending for their effect on gems alone. The rubies, opals and diamonds which decorated much Elizabethan jewellery, depended on the translucent red and black enamel used for their settings for effect. One of the few surviving jewels of this kind, the Star Enseigne that once belonged to Sir Francis Drake (Plate A, 2), is evidence of this.

Naturalistic designs—human, animal or floral—were usually treated in enamel *en ronde bosse* in opaque and translucent colours. The variety and lustre of the enamels, and the deep colour of the foiled table-cut stones, give an effect of great richness. Larger plane surfaces were usually treated in *champlevé* enamel, either in black or red, relieved by the design left in the golden field, or in several colours with the gold outlining their compartments. Of the first kind of decoration a good example is the Campion pendant (Plate XXIV, 2 and 4), which shews a leafy arabesque in black. The

[1] BM., *Stowe MS.*, 560. [2] B.M., MS., *Royal Append.*, 68.

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case of a miniature of Sir Walter Raleigh, belonging to the Duke of Rutland,[1] illustrates the second type of decoration. It is enamelled in a conventional pattern of flowers in green on a black ground. In the centre is a heart-shaped ornament enclosing a lozenge, over which is a W., while beneath appears the monogram E.R., all executed in the translucent green enamel, the edges and other details being picked out in black. This style of decoration is more rarely executed in a single colour. A case, lent by Queen Victoria to the same exhibition, has its back and front covered alike with a fine geometric pattern formed of silver cloisons on a black enamel ground.

Towards the end of the century enamel work shews stronger foreign influences. Daniel Mignot, of Augsburg, began publishing his engravings of designs for jewels about 1590, and several enamels of the end of the century are decorated in his style. (Plate XX, 1, 2.) They may have been made in England by foreign workmen, but since they are usually the settings of miniatures by English artists it is reasonable to consider them with English work. The influence of foreign designs is also evident in such delicate scrolling gold-work as that of the seal of Alexander Seton, Earl of Dunfermline. (Plate XX, 4.)

The "backwork on crystal" found in Continental work[2] may perhaps be recognized in the fan handle mentioned in the 1600 inventory of Elizabeth's jewels[3] "of Christall gar-

[1] Shewn at the Exhibition of European Enamels, Burlington Fine Arts Club, 1897. *Catalogue*, Plate LXVIII.

[2] See Labarte, *Histoires des Arts Industriels*, II, p. 136.

[3] B.M., *Stowe MS.*, 551.

nished wt golde wt a devise under the cristall painted." Signets were often made of a crystal engraved with the achievement, with the tinctures painted at the back.[1]

During this period the magical aspect of jewellery was not forgotten, though the practice of inscribing jewels with religious and prophylactic legends died out after the Reformation. The belief in the virtues of precious stones was, however, as strong as ever. Toadstones were in common use, and jade and other substances were imported from India and the East, and worn to cure and to avert disease. A pendant set with a fragment of the horn of a narwhal, believed to be that of a unicorn, set in gold with a central boss enamelled in strapwork, has long been in the possession of the family of Campion, of Danny, and has lately been presented by Lieut.-Col. W. R. Campion, M.P., to the Victoria and Albert Museum.[2] (Plate XXIV, 2 and 4.) Such a jewel is mentioned in the will of Sir Nathaniel Bacon, of Stiffkey,[3] made in 1614, which directs that each of his daughters "may challenge the use thereof when needs require."

Elizabethan jewels were not only elaborate in form and rich in decoration, but were profuse in number. Elizabeth inherited great treasures and a love of displaying them, and vastly increased her store. "A pale Roman nose," says Walpole, "a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster fardingale, a bushel of pearls, are features by which everybody knows at once the

[1] See the signet ring of Mary Queen of Scots in the British Museum.
[2] Exhibited by Mr. Clifford Smith to the Society of Antiquaries, June, 1914.
[3] *Calendar of State Papers*, Domestic, Elizabeth, and James I, Addenda 1580–1625, p. 543.

pictures of Queen Elizabeth," which he further compared to representations of "an Indian idol, totally composed of hands and necklaces." The Queen not only dazzled her courtiers with jewelled coronets, girdles, necklaces, rings, and pendants which were worn pinned to the ruff, bodice, and sleeves—but her entire dress.

> "All above besprinkled was throughout
> With golden aygulets that glistened bright."[1]

That these aiguillettes or aglets were often insecurely fastened may be inferred from the number of those lost "from her Majesty's back."[2]

Such ornaments were usually enamelled and jewelled: in 1576–7[3] she was given many "of golde, whereof 3 dozen being men and 3 dosen fyshes, and 3 dosen being acorns." Her wardrobe list for 1600[4] records buttons like roses, pierced hearts, lizards, pansies, "wt shells of mother of pearle," "called Peascoddes and Trueloves," and "pomaunder buttons like acorns wt seede pearle."

The profusion of irrelevant ornament worn in women's hair, which was dressed high in front, roused the ire of Philip Stubbes. In his *Anatomie of Abuses*, in 1583, he writes that "at their hair, thus wreathed and crested, are hanged bugles, ouches, rings, gold, silver, glasses, and such other childish gewgaws." Jewelled "bodkins" were stuck in the hair or hatband: many are recorded in the lists of Queen Elizabeth's New Year Gifts, between 1559 and 1590,

[1] Spenser, *Faery Queen*, II, 316.
[2] Strickland, *Lives of the Queens of England*, IV, pp. 264 and 416.
[3] Nichols, *Progresses of Elizabeth*, II, p. 52.
[4] *Ibid.*, III, p. 512.

decorated with varied devices, such as mother-of-pearl birds, a cradle, a wreathed heart, a white rose,[1] a plough, a covey,[2] and a ship.[3]

Mary Queen of Scots had not the acquisitive capacity of Elizabeth, and her jewels, though splendid, hardly equalled her rival's in magnificence. She followed French fashions, and her jewels appear to have been for the most part of French workmanship: there is a marked absence of the *naïveté* of design to be found in the recorded English work.[4]

Towards the end of the XVI century a fashion arose of wearing one or more rings slung on a chain or cord, or sometimes fixed to a pin, a fashion which lasted till the latter part of the XVII century. The rings in the inventories of Mary Queen of Scots are divided into "bagues a mectre aux doitz" and "bagues a pandre." A portrait of Sir Henry Lee (1530–1611) by Sir Anthonis Mor, at Ditchley,[5] shews him wearing round his neck a red cord attached to a ring on the thumb of his left hand, and two other red cords, also with finger-rings tied to them, round his arm. It has been suggested that rings thus worn are either badges of office or of royal favour, or betrothal rings, but in many cases they seem to have been merely ornamental.

Many necklaces and chains were worn, some close to the throat, some falling to the point of the jewelled stomacher,

[1] Nichols, *Progresses of Elizabeth*, II, p. 307.
[2] *Ibid.*, II, p. 419. [3] *Ibid.*, III, p. 10.
[4] See A. Lang, *Portraits and Jewels of Mary Queen of Scots.*
[5] Lent by Viscount Dillon to the Oxford Exhibition of Historical Portraits, 1904, No. 99.

and some looped all round the top of the sleeves and across the front of the bodice. Some of these were jewelled chains (see Plate XXI), but the greater number were strings of pearls in single or multiple ply.

It was the age of pearls, either used alone or set with other gems. They were worn on every conceivable jewel, threaded through the hair, forming the belt, studding the *tours* or *bordures de tourel*—the framework on which was expanded the prodigious winged collar then in fashion—and strewn over the whole dress. This abundance of pearls is not confined to the portraits of Elizabeth, but is also found in those of many of her contemporaries.

The size and profusion of these pearls at first arouse some suspicion, for false pearls began to be fabricated in France in the reign of Henry IV;[1] but the inventories shew that Mary Tudor, Elizabeth, and Mary Queen of Scots had many "belts, laces, partlets, and Abillements" of Oriental pearls.

The fashion for pomanders reached its zenith in the reign of Elizabeth. Lord Bacon wrote[2] of the use of pomander "for drying of rheums, comforting of the heart, and provoking of sleep," while this harmless liking for sweet perfumes aroused the anger of Philip Stubbes.[3]

At this time, necklaces, girdles, and other ornaments,[4]

[1] W. Jones, *Precious Stones*, p. 268.

[2] Quoted *Archæological Journal*, XXXI, 1874, p. 337. [3] *Anatomie of Abuses.*

[4] A portrait of this time of Jane Heckington, Mrs. Cecil, at Hatfield (*Historical Portraits Exhibition*, 1866, No. 248), shews her with a walking-stick with a pomander head. It is interesting to recall in this connection that the gold-headed canes of the XVIII century doctors contained a sponge soaked in aromatic vinegar in their globular heads.

were made of beads and medallions of pomander encased in pierced gold. Mary Queen of Scots in 1566[1] had two complete "*accoustrements de senteurs*," one comprising "*tour, aureilles, gorgerin, cottouere et saincture*," and the other "*tour, aureillettes, cottouere, carcan, saincture, et patenostres*." Besides these she had various bracelets and rosaries of the same type, and "*un petitte chesne d'or ou il y a ataché au bout une poire d'or pleine de parfum garnye de petittes turquoyses et grenatz*." At Fotheringay on the day of her execution, the Queen[2] "had apparelled herself in borrowed hair, about her neck a pomander chain, and an *Agnus Dei* hanging at a black riband."

The lists of the New Year Gifts of her rival mention several pomanders,[3] and more numerous still are the references to chains of pomander beads,[4] combined with amber, pearls, coral and cameos.

Many other ornaments in which pomanders were introduced are mentioned in the inventories of Elizabeth. In 1572–3[5] she received "a carkanet, upper and nether habillilment of christalles, and small pomounders slightly garnished with golde," and in the following year[6] "one peyre of braceletts of pomander and agathe hedds," and "a fayre gyrdle of pomaunder and seede perle." The great inventory of her wardrobe made in 1600[7] records a fan handle of crystal tipped with pomander.

[1] Bannatyne Club. *Inventories de Marie Stouart Royne d'Escosse.*
[2] Gunton, *Peterborough.*
[3] Nichols, *Progresses of Elizabeth*, I, p. 108; II, pp. 53, 255, and B.M. MS., *Royal Append.*, 68.
[4] Nichols, *Progresses of Elizabeth*, II, pp. 388, 397, 400, 499, 526.
[5] *Ibid.*, I, p. 324. [6] *Ibid.*, II, p. 380. [7] B.M., *Stowe MS.*, 537.

Several new forms of jewels were introduced in the Elizabethan age. Jewelled fan-handles have already been mentioned; several are enumerated in the royal inventories. More important is the introduction of the portable watch in an ornamental case.[1]

The precursor of the watch, the portable sundial, was occasionally treated as a jewel. Among the designs of Hans Holbein is one for a pendant cylindrical calendar and dial. The ring-dials of the period were also occasionally jewelled. In 1578–9 the Earl of Russell gave Queen Elizabeth[2] a jewelled gold ring "called a parmadas," with a dial in the back. Watches were first made in Nuremberg after the invention of the mainspring there early in the XVI century, and were unknown in England before its third and fourth decade. One of the earliest references occurs in an inventory of the jewels given to Catherine Howard by Henry VIII in 1541,[3] which records three "Tabletts" of gold "wherein is a clocke," and "one pomaunder of gold wherein is a clocke." There are few detailed descriptions of watches earlier than the Elizabethan inventories, which record "clocks" of every conceivable shape. The inventory of Queen Elizabeth's jewels, made in 1600, includes a section devoted to her watches.[4] One seems from its design to have had some reference to the friendship between Elizabeth and the Earl of Leicester. Among other jewelled watches recorded in the inventory are examples "wrought like dayses and paunseys" with a hanging acorn; with a horse bearing a crowned globe; with one side

[1] See F. Britten, *Old Clocks and Watches and their Makers*, 2nd edition.
[2] Nichols, *Progresses of Elizabeth*, II, p. 70.
[3] B.M., *Stowe MS.*, 559.
[4] Britten, *op. cit.*, p. 123.

"being agate with a mouse on the toppe and heddes round about it"; enamelled with the History of Time; with a frog on one side and a pomegranate on the other, and an egg-shaped one made of agate. Besides these there were two "flowers" enclosing watches, one set with emeralds and enamelled with "three antique women." Over twenty watches are recorded in this inventory alone. The "Fraser Tytler" picture of Mary Queen of Scots, in the National Portrait Gallery, depicts her as wearing two watches, one hanging from a rich chain and the other from the end of the jewelled belt, and several are described in the lists of her jewels.

At this time, marked by the rise of the English school of miniaturists, many jewels were made to contain a miniature. The Armada jewel (Plate B 4 and 6) and the Drake pendant (Plate B 5) both contain miniatures of the Queen by Hilliard. Miniature cases or "picture-boxes" were worn on chains round the neck, affixed to the girdle or pinned to the bodice. A fine example containing a portrait of the Queen is now in the Victoria and Albert Museum. (Plate XX, 1, 2.) The miniature is covered by a pierced lid set with rubies in a scrolled setting, while the back is enamelled with a rich design of scrolls, flowers, and dolphins in the style of Daniel Mignot. Another in the royal collection (Plate A, 3) is of openwork in enamelled gold, set with diamonds and rubies. Sometimes the locket contained a mirror; one such in the Waddesdon Bequest (Plate XX, 6) has its two faces similarly treated. The black enamel ground is decorated with golden scrolls; in the centre is a shield-shaped panel, with a rosette in translucent blue and green, from which radiate eight ornamental

bars in white, with gold details. The edge is treated in white enamel, with alternate blue and green spots.

Elizabethan jewels are the most national of all English gold-work, and have the defects of their qualities. The foreign craftsmen of the early English Renaissance had been succeeded by a generation of English goldsmiths, and men like Dericke Anthony, Affabel Partridge, Peter Trendar, Nicholas Herrick, Hugh Kayle, and Sir Richard Martin,[1] were able to answer every demand made by a court and country that had suddenly become rich.

Too often the design of their jewels in its very elaboration betrays a half-educated taste. The large rhythm of great art may be expressed in the smallest of jewels; but the English were apt to see magnificence in profusion rather than in perfection. Naïve design and childish fancy, wrought in work of considerable technical skill in materials of real beauty, are not without their charm; but it is not the charm of great art. With the end of the reign of Elizabeth the Renaissance art of gold-work reached maturity. Growing French influence and a later stage of development in England itself brought a stronger sense of dignity and proportion. Variety of design might diminish, magnificence of array might be reduced, yet thoughtful unity of conception, ordered regularity of design, and a kind of exquisite reasonableness make the jewels of the later Renaissance richer in beauty and in grace than those of the XVI century.

[1] Clifford Smith, *Jewellery*, p. 220.

CHAPTER V

ENGLISH JEWELLERY OF THE XVII CENTURY

ENGLISH XVI century architecture still shared in the Gothic traditions of structure and proportion, though its decoration was in the style of the Renaissance. The minor arts were more advanced because less fundamental, but even decorative survivals of the mediæval tradition in design, technique and subject may be found up to the end of the Elizabethan age. The dawn of the new century and the accession of the Stuart dynasty approximately mark the end of these survivals, which came sooner in the smaller and less national arts than in the mistress art of architecture.

The mediæval unity of goldsmiths' work and jewellery had been gradually weakened in the XVI century, and with the new century a distinction began to be drawn between jewellery and enamel work. This happened gradually and slowly. Improvements in the faceting of gems and a growing desire for lightness of effect favoured the introduction of slighter settings, thus restricting the field of enamelled work, which was often confined to the back of the jewel.

In the course of the XVII century interest began to be concentrated on gems and their cutting. With the invention of true rose cutting about 1641–3, and the opening up

of the diamond fields of Golconda, the diamond rose to its present position of pre-eminence. Till the end of the XVI century the customary method of faceting stones was table-cutting, or simple faceting, while diamonds were generally used in the natural form of a double pyramid. This added so little to their brilliancy that it was usual to foil the stones, that is to back them with thin sheets of burnished metal or with dark paint. It is because of the effect of these foils that diamonds are always painted nearly black in pictures of the time. At the end of the XVI century an imperfect method of rose-cutting was invented, and in the list of diamonds pawned by the King to John Spilman in 1614[1] with small drawings of the stones one is represented that seems to shew some attempt at brilliant cutting—described as "cutt like the quarre of a glass windo" —while two other drop-shaped stones are apparently rose cut. Other inventories also record elaborately faceted gems. A diamond-set hatband among the presents taken on the Spanish Embassy in 1623[2] was decorated with "twenty faire dymonds sett in Buttons of Goulde in manner of Spanish worke, whereof eight are four-square Table Dyamonds, twoe large six-square Table Dyamonds, two fower square Table Dyamonds cut with Fawcetts, two large poynted Dyamonds, one faire Hart Dyamond and three triangle Dyamonds." These seem all to have been cut more or less table-fashion; but rose cutting—that is the cutting of the convex top of a half crystal into a few facets, leaving the base flat—was also known; in George Heriot's bill to Anne

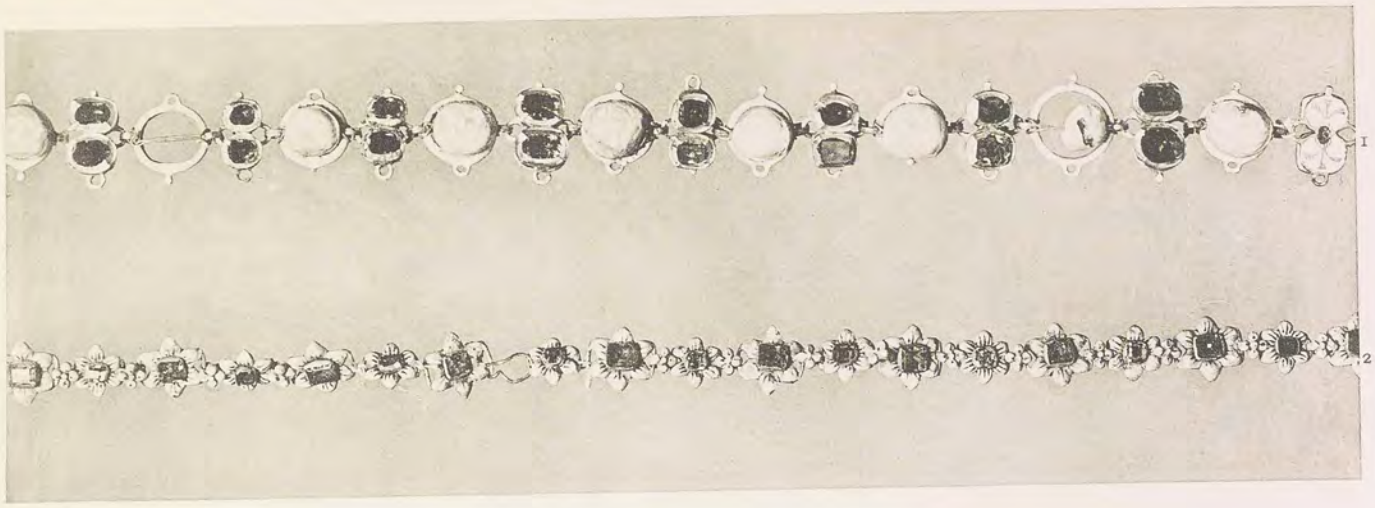
[1] Copy, B.M., *Stowe MS.*, 560. [2] Rymer, *Fœdera*, XVII, p. 509.

of Denmark, of the 21st December, 1604,[1] a ring is described "with one diamond in the toppe, cut in form of a rosse," and the Lyte jewel (Plate XXIII, 1–3) is set with four roses.

True rose cutting (invented by Dutch lapidaries under the encouragement of Cardinal Mazarin, soon after 1640) led to the use of unfoiled gems, and in 1647 Mrs. Sherard writes to Ralph Verney[2] of her "littal hanging stones without foyles." At the end of the XVII century the Venetian, Vincenzo Peruzzi, invented brilliant cutting, which, with certain modifications and improvements, is used at the present time.

The most important source of our knowledge of Jacobean jewels, of which the English origin cannot be disputed, is the stock of a jeweller found when a house was pulled down between St. Paul's and the Post Office in 1912.[3] It can be dated between 1610 and 1620. In it the decline of the stately enamelled jewels of the Renaissance can be traced in the predominance of swinging faceted stones in light settings. The diamonds are nearly all table cut, but many of the coloured stones are faceted *briolettes*. A few show a very flat rose cutting. Several pendants are formed of coloured stones cut as *briolettes* and set hanging chandelier-wise from a central ornament in white enamel. Remarkably fine cutting is shown in a bracelet formed of faceted rings of amethyst, joined with enamel links. (Plate XXI, 9.) A considerable number of quadrangular faceted gems are used, either set as the centre of small enamelled flowers (Plate XXI, 2 and 8)

[1] *Calendar of State Papers, Domestic.* [2] *Verney Memoirs*, I, p. 177.
[3] Now in the London Museum and the British Museum.



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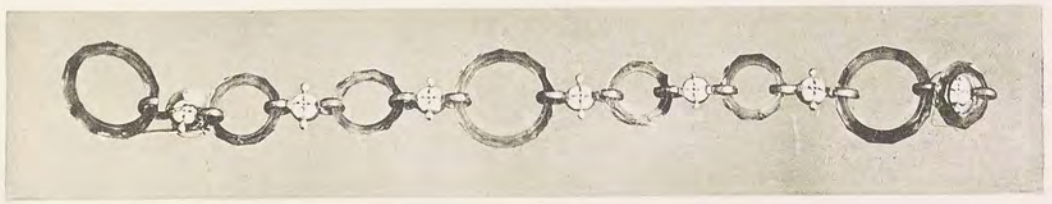

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or in simple designs, such as cross pendants. A few large cabochon gems are simply mounted with a ring as pendants, and small cabochons are used in clusters on an enamelled ground.

The progress of gem engraving and the fashion for cameos is well illustrated. The collection includes ancient, mediæval and Renaissance gems: a pear-shaped antique cameo with a cloisonné enamel back and a large pearl pendant, a locket in bloodstone with heads of Christ and the Virgin in a frame enamelled with the emblems of the Passion, glass cameos of St. George and the Dragon and the Scourging of Christ, and a cameo of the fable of the dog and his shadow. Carved jewels are represented by hanging bunches of emerald and amethyst grapes (Plate XXI, 4), by the agate plaques of a hanging scent-bottle (Plate XXI, 5), and by little figures in the round of a parrot in chrysoprase and a squirrel in cornelian.

Artistically the chains are the most important of the jewels. Those of linked flowers enamelled white with emerald and diamond centres, alone or alternating with square amethysts, oblong emeralds, ovals of lapis lazuli in settings of white enamel, or vine leaves of translucent green; those formed of enamelled bows linked with interlaced rings, and that of white and gold Tudor roses linked with green leaves, are worthy of the best traditions of the Renaissance. None the less, with rare exceptions the jewels depend not upon delicacy of workmanship and fantasy of design but upon the juxtaposition of precious stones. The influence of great artists, such as Holbein, no longer impaired the gem-setting

jeweller, and in this collection, probably the stock of a tradesman of the second rank, there are traces of that pettiness of design and love of mere sparkle which too often spoil English jewellery. The design and execution of the enamel settings are rarely of the first quality, and it is significant that there are as many as twelve copies of the same jewel. Yet the collection is of great interest since it is wholly English. There are hardly any traces of foreign influence to be observed, except in the presence of a minute figure of a child in crocidolite of Mexican workmanship and of several objects in jade and soapstone to attest to the geographical advances of the age.

The reign of Elizabeth had witnessed the dominance of native jewellers at the English Court, and this was not threatened in the first years of James I. George Heriot, of Edinburgh, followed James to London, and worked at the Court with William Herrick, John Spilman, Philip Jacobson, John Acton, and John Williams. Anne of Denmark received £36,000 worth of personal ornaments made by Sir William Herrick, uncle of the poet, and the lists of jewels in her bills and inventories shew that many Elizabethan styles survived. They include a ship (a favourite Elizabethan subject), an A, a heart entwined by a serpent, a flower de luce, Moors' heads, "piersed eye and hart," a frog, a C, an anchor, an S—two jewels often represented in her portraits—honeysuckle, drums, a "jolly flower," a horn of abundance, a burning heart, a scallop shell, a parrot, a corselet (a subject found in the designs of Paul Birckenhultz), a leaf, and a bayleaf with a lizard upon it. The Elizabethan fancy

for watches of strange forms was modified into a graceful fashion for those made in the shape of a fruit, a flower, or a shell. One in the British Museum, made by Edward Bysse about 1610, is in the shape of a fritillary, with silver petals chequered in niello: one by Richard Masterson,[1] also of silver, is shaped like a cockle shell, and one by John Willowe, of Fleet Street (1630–40), in the British Museum, is in the form of a scallop shell. The usual shape of the early XVII century watch-case is an elongated hexagon; some of the most beautiful were made in translucent stone. The jeweller's stock in the London Museum includes such a watch cut out of a block of emerald with the dial enamelled in green. More common are cases of faceted crystal, either clasped together with ornaments of enamelled gold, like one in the British Museum, made by Nouwen in 1609, or set in rims of chased and engraved metal. Occasionally the crystal itself was decorated with "back-work." A watch of about 1620 in the Pierpoint Morgan Collection,[2] presented by James I to the first Lord Brooke, has the front of the case decorated with a miniature of James I in a border of table-cut rubies, and the back with the royal achievement in red and gold on black vellum within a border of emeralds. The sides are of clear rock crystal, behind which are figures of the Virtues in panels longitudinally divided by bands of finely wrought gold across the crystal, each set with precious stones.

The principal jewellers at James's Court were English, but foreign craftsmen were also employed. A Dutchman,

[1] *Clockmaker's Collection, Guildhall Museum*, No. 230.

[2] Williamson, *Catalogue of Watches in the Collection of J. P. Morgan*, No. 131, p. 129, Plate LX.

Arnold Lulls, has left a book of designs for jewels planned for Anne of Denmark, which is now in the Victoria and Albert Museum. His drawings are of great minuteness and delicacy, and are more thoughtful in design than the jewels of the London Museum collection. (Plate XXII.) Strapwork and gracefully floriated scrolls appear on the setting of several gems. A splendid pendant is designed with a great emerald in the centre, within a circle of table-cut rubies, entwined with snakes of white enamel, and hung with three pendant pearls. Three designs for ear-rings shew large pear-shaped cabochon emerald pendants hanging from rings in the form of a snake. *Aigrettes*—jewels which supported a feather or imitated it in form—are represented in several designs. One large one is made of a flat plate of gold set with many diamonds and a large square ruby on a ground of translucent *champlevé* enamel in red, green, and white. Two other aigrettes recall feathers in their curves, and another has vertical rays ascending from the central ornament. Aigrettes and hat ornaments were of importance in the Jacobean *parure.* The letters of James I to his son and Buckingham at the time of the Spanish Embassy in 1623 give description of those he is sending for their use.[1] The famous pendant of Charles the Bold, last Duke of Burgundy, set with the rubies known as "the Three Brethren," was reset for the purpose. James wrote to his son that he was sending for his "Babie's owin wearing" the "Three Brethren, that you knowe full well, but newlie sette, and the Mirroure of France, the fellowe of the

[1] *Calendar of State Papers*, Domestic, March 18, 1623. Nichols, *Progresses of James I*, pp. 831 and 845.

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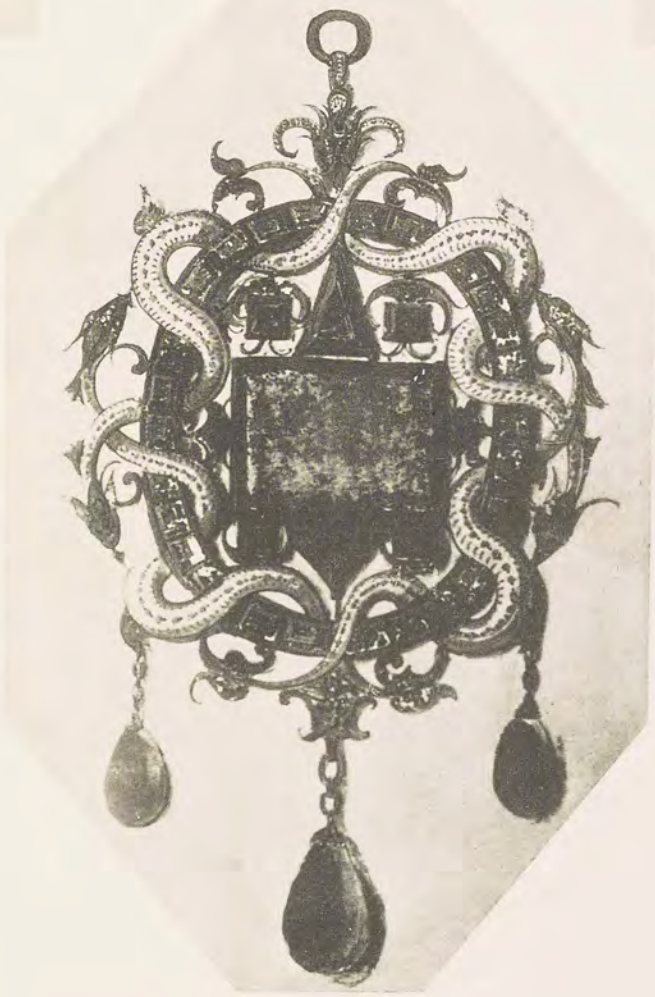

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DESIGNS FOR JEWELS BY ARNOLD LULLS

Portugall dyamont, quhiche I wolde wishe you to weare alone in your hatte with a little blakke feather." To Buckingham, who accompanied Charles, he wrote, "As for my sweete Goseppe, I send thee a fair table dyamonde, quiche I wolde once have gevin thee before, if thow wolde have taken it, and I have hung a fair pearle to it for wearing on thy hatte or quhair thow plaisis; and if my Babie will spaire the two long dyamonts in form of an anker with the pendant dyamont, it were fit for an Admirall to weare, and he hath enough better jewells for his mistresse. . . . If my Babie will not spare the anker from his mistresse, he may well lende thee his rounde broache[1] to wear, and yet he shall have jewells to wear in his hatte for 3 great dayes."

Among the jewels for the Infanta was "a head dressing of two and twenty great peare pearles; and ye shall give her three goodlie peare pendant dyamonte, quhair of the biggest to be worne at a needle on the middeth of her forehead, and one in every eare." Pear pearls are shewn thus worn in the portrait of Anne of Denmark by Van Somer in the National Portrait Gallery, together with a coronet of pearls and coral hearts. The design of these ornaments was influenced by that of lace: a portrait of Elizabeth Lady Wentworth at Hatfield shews her wearing a wide coronet of pearls apparently strung on wires, in a design like that of cutwork.

The fantastic fashions of the reign of Elizabeth were modified by the diminished splendour of the Court and by

[1] These circular enseignes were sometimes called targets. Cf. Henry VIII's inventory for 1526 (Brewer—*Letters and Papers*, pt. 1, No. 1907). "A Target enamelled black, etc.," and Thompson, *Collection of Inventories of the Royal Jewel House of Scotland*. Inventory of 1542, "Bonnetis with their settis and tergatas."

the influence of French modes. One of the few remaining vagaries of fashion was a vogue for wearing only one ear-ring, illustrated in portraits of Raleigh, the Earl of Southampton, and Robert Carr, Earl of Somerset. The mode lasted till the end of the reign of Charles I, who gave the pear pearl ear-ring he was accustomed to wear to one of his few friends by the scaffold, from whom it has descended to the present Duke of Portland.

Another odd fashion was the ear-string, a short length of black cord threaded through a hole in the lobe of the ear, which was sometimes used instead of the usual metallic ring to support a small pendant. The two ear-rings did not always match: a portrait of Elizabeth Basset, 1st Duchess of Newcastle,[1] shews one pear pearl ear-ring and one in the shape of a heart with a crown of pearls.

Jewels, of which the chief interest lies in the gems with which they are set, rarely survive more than a few generations without being reset. The Civil War helped to break up the treasures of the great families, and very few jewelled ornaments of this period survive. Pictures are the chief source of information for jewels of the kind. Henrietta Maria is depicted in her portraits wearing a necklace and ear-rings of the famous pearls she inherited from her mother, which once formed part of the dowry of Catharine de Medici. She set a fashion for wearing but little jewellery, generally a short necklace of pearls, and more rarely a jewelled chain slung from the shoulders. The portrait of her by Vandyck at Windsor[2] depicts a necklace of pearls and jewelled medal-

[1] At Welbeck, *Catalogue*, p. 103. [2] *Historical Portraits Exhibition*, 1866, No. 566.

lions worn over the top of the arm, round the waist, and passing from the other shoulder across the body. A few of her portraits, such as that by Van Dyck, belonging to the Duke of Northumberland,[1] depict her with her dress fastened with gold ornaments shaped like doves, their breasts set with dark stones. The majority, however, shew the brooches of large stones simply set with pearls, familiar in portraits of rather later date, which depict them worn on the shoulder. Occasionally these brooches are in the form of a cross of five large table-cut gems with three pendant pearls. These probably represent actual jewels, but some of the ornaments shewn in pictures only existed in the brain of the artist or his model. Lady Sussex wrote to Ralph Verney in November, 1659:[2] "I have seen sables with the clasp of them set with dimons—if thos that I am pictuerde in wher don so i think it would look very wel in the pictuer. If Sr. Vandyke thinke it would do well i pray desier him to do all the clawes so."[3]

Faceted stones or pastes were at this date often set in surrounds of twisted wire and mounted in heavy collets with beaded edges. (Plate XXIV, 10, 11.) Both these devices served to enhance the apparent size of the gems, which

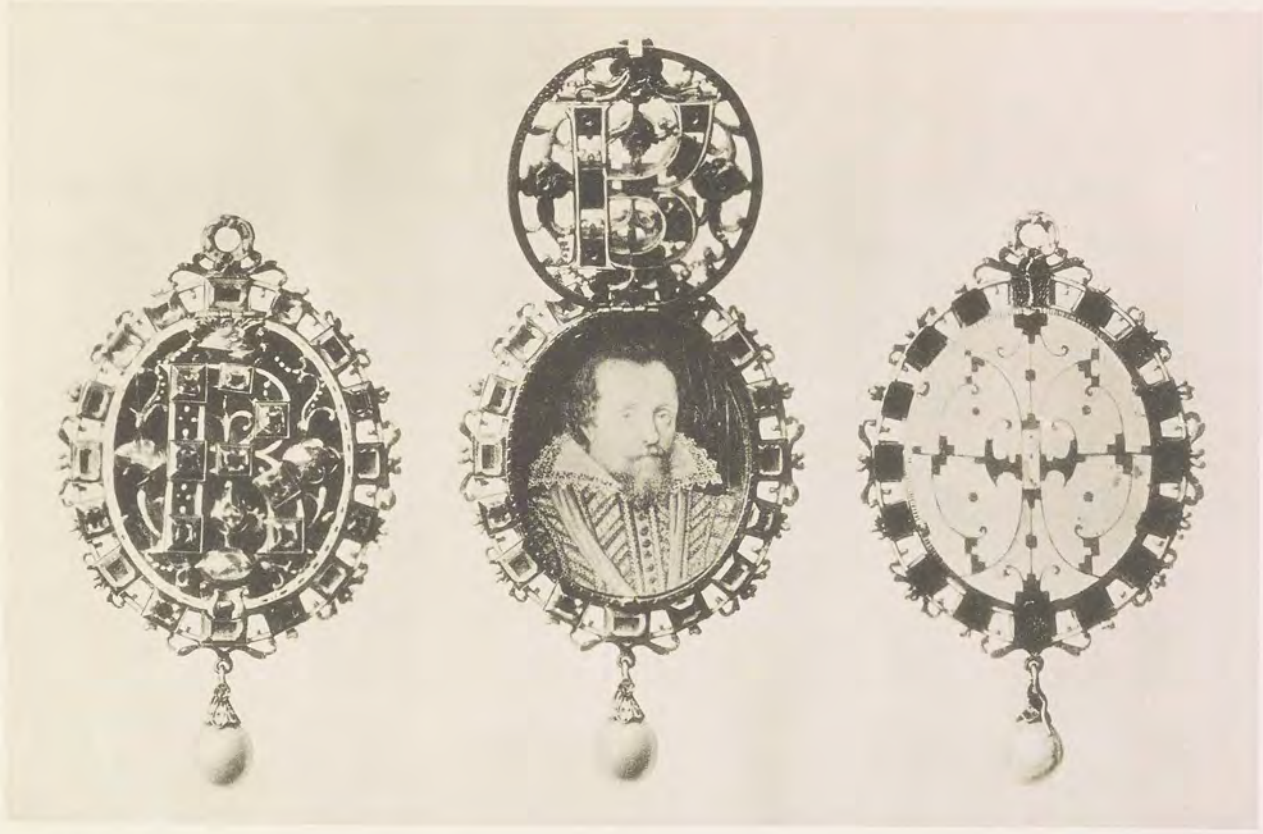
[1] *Stuart Exhibition*, No. 72. [2] *Verney Memoirs*, I, p. 257.

[3] Cf. 1587. *Inventory of Elizabeth* (B.M., MSS., *Royal Appendix*, 68), under heading "Furres"; Elizabeth's New Year's Gift from the Earl of Leicester (Nichols, *Progresses of Elizabeth*, II, 426), "a sable skynne, the hedd and four feet of gold, fully garnished with diamonds and rubies of sundry sorts"; *Stowe MS.*, 560, 1586: inventory of the Jewels of Mary Queen of Scots; "A martien, the Head and feet being of gold, and the Neck sett with Diamonds and Rubies; A Hermine, with feet and head of gold the necke and eyes sett with Rubies and Diamonds"; and Inventory of the Countess of Leicester, 1634 (Halliwell, *Ancient Inventories*, p. 4). "One sable, with a guilded head and clawes. . . . The clawes of other sables." Evelyn, *Mundus Muliebris*, 1690, mentions "a handsome set of tags for palatine,"—the fashionable fur tippet.

had come to play the most important part in the design of the jewel.

In the closing years of Elizabeth's reign stronger foreign influences became apparent in the designs of such ornaments as miniature cases. The XVII century development of gem-cutting and setting was balanced by the advance of the arts of watchmaking and miniature painting in colours and enamel, for in connection with these the art of enamelling developed under strong foreign influences outside the field of the ordinary gem-setting jeweller. The most characteristic and most beautiful style of enamel to be found on Jacobean jewellery is *champlevé* enamel in a single colour with the pattern in outline in the metallic ground, commonly in curves of flat and broken strapwork. Designs in this style were engraved by several of the German "Little Masters," by Daniel Mignot of Augsburg, Michael le Blon, Jehan Vovart, Etienne Carteron and others. The existing English examples, if they are not line-for-line copies of these designs, closely follow them in style.

The finest is the Lyte jewel, now in the Waddesdon Collection in the British Museum. (Plate XXIII, 1–3.) It was given by James I to Mr. Thomas Lyte, of Lyte's Cary, in reward for a lengthy pedigree he compiled for the King, and is shewn in a portrait of its first owner, dated 1611, belonging to Sir Henry Maxwell Lyte. It is an oval pendant of enamelled gold, containing a miniature of James I as a young man, by Isaac Oliver. The rim is set with table diamonds, and the pierced cover with a monogram I.R. in brilliant enamel similarly set. The back is enamelled in the



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ENAMELS IN OUTLINE AND "PEA-POD" DESIGNS

outline style in white, picked out with ruby enamel, and with the edge enamelled alternately in ruby and blue. Enamel work of identical design decorates the back of the case of a miniature of Charles I painted by Peter Oliver in 1626, now in the Pierpont Morgan Collection. Similar work was also used to decorate the settings of rings. (Plate XXIII, 4, 6.) Relatively simple patterns of conventional curves continued to be reproduced. The back of a watch signed "*David Ramsay Scotus me fecit*," once in the Spitzer Collection,[1] was enamelled in translucent blue. On this field a conventional pattern of curved lines was executed in raised cells filled with enamel and applied to the background.

The "pea-pod" designs of Jean Toutin and his school rivalled the outline strapwork in popularity on the Continent, and decorate miniature cases and watches that may be presumed to be of English workmanship. The back of the case of a miniature by Peter Oliver in the Dyce Collection (Plate XXIII) is so decorated in white on a ground of translucent green enamel over matted gold, after a design by the Frenchman, Pierre Firens. This type of design was also executed in the delicate process known as *émail en résille sur verre*. This consisted in scooping out cells in a plaque of glass, lining them with foil and filling them with enamel more easily fusible than the glass ground. A good example of this style is the case of a watch in the British Museum (Plate XXIII, 6 and 8) made of a slab of blue glass decorated in *émail en résille sur verre*. This watch is signed by Daniel Bouquet, a Frenchman who worked in London between 1630 and 1640.

[1] *Catalogue*, Montres, No. 2.

He and his countrymen, Bordier, Petitot and Michael le Blon, were the most important of a band of French jewellers, enamellers and designers who gathered at the English Court. By working in England such foreign denizens helped to naturalize Continental styles in this country, and therefore take rank with their English colleagues. At the same time it must not be forgotten that many objects of art made in England at this time and legitimately considered to be English were made by foreign workmen, and have much closer relation with contemporary French work than with English artistic traditions. Moreover, many objects of personal adornment were imported, and among them much jewellery. The dandy could put on

> "The Savoy chain about his neck, the ruff
> And cuffs of Flanders; then the Naples hat
> With the Rome hatband, and the Florentine agate,
> The Milan sword, the cloak of Geneva, set
> With Brabant buttons." [1]

The fine jewel, worn and lost by Charles I on the field of Naseby, now in the Soane Museum, is obviously of German workmanship. The French craftsmen at the Court of Charles introduced new technical processes, such as *émail en résille sur verre*, and painting in enamel; new forms, such as the *montres d'abbesses*,[2] and new styles of decoration. Toutin's invention of a process by which a plate of metal could be coated with opaque enamel in a plain colour, on which designs could be painted in fusible colours, considerably extended

[1] Ben Jonson, *The New Inn* (*c.* 1629).

[2] A watch of this shape, engraved with figures of Christ, the Virgin, the Apostles, and the Resurrection, and signed "D. Bouquet à Londres," was in the Spitzer Collection *Catalogue*, Montres, No. 19.

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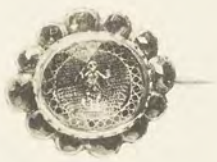

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SEVENTEENTH CENTURY JEWELS

the scope of the enameller's art. Figure work, which was executed with great skill in France under Louis XIII and XIV, is hardly found in England except in portrait miniatures till the end of the century: but designs of natural flowers, which lent themselves well to such a process, were introduced here by Bouquet and achieved popularity. The liking for such designs is a reflection of the "tulipomania," which reached its height in Holland about 1635 and spread over Europe. Watches were made in the shape of tulips, and the flower vies with the tiger lily, crown imperial, fritillary, daffodil, and rose in the designs of painted floral enamel in the work of the ornamentists Légaré, Moncornet, and Vauquer. Such design is seen at its best, executed with all the refinements of Toutin's process, on a watch made in London by Daniel Bouquet. (Plate XXV, 2, in the British Museum.) The design closely resembles an engraved pattern by Gilles Légaré, and is executed in natural colours in slight relief on a black ground. The lid is set with a circle of diamonds. Imitations of this style by English craftsmen are usually in flat enamel: a good example is the cover of a miniature of Oliver Cromwell, in the Ashmolean Museum (Plate XXV, 1), painted with roses and leaves in natural colours on a white ground. Work in relief is relatively rare: examples are the setting of an antique cameo,[1] and the reverse of the Onyx George (Plate A, 7) of Charles II, both in the Royal Collection at Windsor. Similar work is also found on rings and seals. I have a ring so decorated with tulips and a skull and crossbones in *grisaille*, and the steel seal of

[1] Clifford Smith, *Jewellery*, Plate XLIV, 15.

Anne Fitzroy, daughter of Barbara Villiers, in the collection of Colonel Croft Lyons, has its shank enamelled in relief in the manner of Gilles Légaré.

English craftsmen, however, never took very kindly to the style, and it suffered many changes and a rapid degradation at their hands. A watch in the Victoria and Albert Museum[1] is decorated with a floral design of the usual kind executed in flat *champlevé* enamel, in which the characteristic charm of the style is lost. A variant, in which the lines of the design are somewhat debased, is seen at the back of a fine pendant belonging to the Duchess of Portland (Plate XXV, 7 and 9), which was bequeathed as a heirloom by her ancestor, James Dallas, in 1683. The circular form, set with concentric rows of triangular diamonds, and the interesting pierced border at the back, owe something to the design of Gilles Légaré, but the ornament is probably of English workmanship. Several jewels of the middle of the century exist in which a rather coarse kind of this enamel is combined with rows of coloured stones. A brooch in the collection of Miss Reavil (Plate XXV, 5) is in the shape of a bow, lightly painted with small flowers, and set with lines of rubies. It recalls the "fair knot of gold enamelled with Tulipps and set with diamonds," which belonged to Lady Warwick just before the Restoration.[2] Precisely the same style of decoration is to be seen on a watch set with garnets in the British Museum. (Plate XXV, 4 and 6.) Such floral designs were not confined to enamel, but were also executed in pierced and

[1] Plate XXV, 8: See *Burlington Magazine*, April, 1917, p. 144.
[2] *Verney Memoirs*, III, p. 428.

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SEVENTEENTH CENTURY FLORAL ENAMEL

engraved metal. The large alarum clock-watch made for Charles I by Edward East[1] has the back of the case pierced with a patter of roses, lilies, daffodils, tulips, and fritillaries, and a pocket-watch made by Jeremy Gregory,[2] in the Nelthropp Collection,[3] has the back pierced in the same style.

The Court of France was at this time enthusiastic in the collection of antique gems of all kinds, which were mounted in enamelled settings. The taste for such *articles de vertu* spread to the Court of Charles I and led to the formation of collections of fine seals and intaglios. An amusing account of the vogue they enjoyed under the Commonwealth may be found in the correspondence of Dorothy Osborne and her lover, Sir William Temple.[4]

Early in 1653 she writes:[5] "That daughter of my Lord Holland[6] is here. She says that seals are much in fashion, and by shewing me some that she has has set me a-longing for some too; such as are oldest are most prized, and if you know anybody that is lately come out of Italy, 'tis ten to one but they have a store, for they are very common there. I do remember you once sealed a letter to me with as fine a one as I have seen. It was a Neptune, I think, riding upon a dolphin; but I'm afraid it was not yours, for I saw it no more. My old Roman head is a present for a prince."

The next letter gives particulars of the length to which the fashion was carried: "I have sent into Italy for seals;

[1] Britten, *Old Clocks and Watches*, 2nd edition, p. 262.
[2] Admitted to the Clockmakers' Company, 1652, Master 1576 (*d.* 1685).
[3] No. 15.
[4] *Letters from Dorothy Osborne to Sir William Temple.* Ed. by E. A. Parry.
[5] p. 38. [6] Lady Diana Rich.

'tis to be hoped that by the time mine come over, they may be out of fashion again; for 'tis an humour that your old acquaintance Mr. Smith and his lady has brought up; they say she wears twenty strung upon a ribbon, like nuts boys play withal, and I do not hear of anything else." The question of mounting the seals obtained crops up later in the year;[1] a Frenchman was employed, "whose invention can stretch no further than blue and red. Because you would have a dolphin he consented to do it, but it is like an ill-favoured knot of ribbon."

The Renaissance appreciation of life was balanced by a new apprehension of death as the end of the joy of living. The *Danse Macabre* took its place in art, and the homilies of the Protestant moralists fell upon sensitive ears. This sense of mortality was expressed not only in literature and pictorial art but even in the designs of jewels. The devotional memorial jewellery of the XV century—such as rings with the Five Wounds—was succeeded by *Memento Mori* rings, serving to emphasize the imminence of death rather than to recall the memory of the individual. Robert Fabyan in 1511[2] directed that rings should be given to his pall-bearers, inscribed *Memento.* A common type is set with a cameo death's head with some such inscription. One in the Fortnum Collection in the Ashmolean Museum is inscribed: "*Behold. the. en.*" Beaumont and Fletcher in *Chances*[3] wrote:

> "I'll keep it,
> As they keep death's head in rings,
> To cry *memento* to me."

[1] p. 77. [2] *Testamenta Vestusta*, II, p. 503. [3] Act I, Scene 3.

The fashion for *Memento Mori* jewellery of all kinds which arose in England in the later years of the XVI century is said to have originated with Diane de Poitiers when, in her first widowhood, she led the fashions at the French Court. The mode was reflected in the cameos of the time; the inventory of the stock of John Mabbe[1] records "Two jewels having a Agot in eyther jewell like a Deathe's Head." Another ornament in his stock decorated with a favourite emblem of memorial artists was "a cheyne of golde garnished with Mother of Pearl and Hower Glasses." A characteristic English jewel of this kind is a pendant in the shape of a coffin, which opens to show a skeleton. One of about 1600, in the Victoria and Albert Museum[2] (Plate XXIV, 1, 3) is decorated with scrolls and arabesques reserved in gold on a black ground and inscribed "*Through the resurrection of Christe we be all sanctified.*" It contains a skeleton enamelled white. A smaller plain coffin pendant in the British Museum bears the legend "*Cogita mori ut vivas.*" An early XVII century jewel, said to have belonged to James I,[3] was an apple of silver containing a small skull, the top of which was opened to disclose a representation of the Creation and Resurrection, with the inscription "*Post mortem vita eterna.*"

With the XVII century bequests of mourning rings become common; for instance, Lady Anne Drury of Hardwicke[4] in 1621 bequeathed "to all my brothers' wyves, ringes to remember me. . . . And I also bequeath, wch I had

[1] Rymer, *Fœdera*, XV, p. 75. [2] 3581, '56. Found at Tor Abbey, Devon.
[3] Fairholt, *Miscellanea Graphica*, p. 63. Once in the Londesborough Collection.
[4] Tymms, *Bury Wills and Inventories*, p. 166.

forgotten, tenne pounds a peece to all my brothers to buye them ringes, and twentie pounds to be bestowed in rings of tenne shillinges amongest my friends, whom they shall thinke fitt." Rings of the death's head type continued to be given. Jasper Despotin, of Bury, bequeathed to his friends in 1648[1] "ten rings of gold to be made of the value of twenty shillings a peece sterling, with a death's head upon some of them." . . . The inscriptions on these rings were usually of a monitory sort: *Memento Mori, Remember Death; Live to die; Dye to live; Breath paine, Death gaine; As I am, you must bee; Hodie mihi, cras tibi; Nosse te ipsum,* and *Prepare for death.* Sometimes the initials of the donor were introduced in such phrases as *Prepare to follow R. J.*

Directions for these inscriptions are given in many wills.[2] Sir Henry Wotton (1568–1639) left to the Fellows of Eton gold rings enamelled in black "*Amor unit omnia.*" Speaker Lenthall bequeathed fifty rings inscribed "*Oritur non moritur,*" and Izaak Walton in 1683 left rings worth 13s. 4d. to his family, inscribed "*Love my memory, I. W.,*" to the Bishop of Winchester one inscribed "*A mite for a million, I. W.,*" and to his other friends rings with the legend "*A friend's farewell.*"

After the execution of Charles I many memorial rings and other jewels were made, and more or less secretly worn by his adherents. A certain number have been preserved, nearly all containing his portrait concealed in the bezel. (Plate XXIII, 9, 10.) One type of ring, an example of which was once in the possession of the Giffard family, has its bezel set

[1] Tymms, *Bury Wills and Inventories*, p. 201. [2] See Jones, *Finger Ring Lore.*

with four diamonds, which, on lifting up, disclose the King's portrait in enamel. Another has an oval bezel minutely enamelled with the four Cardinal Virtues. When a spring is pressed this opens to disclose a portrait of Charles and a skull and crossbones enamelled within the lid. Sometimes the familiar death's head was used. One of this type in the Victoria and Albert Museum has the motto round the bezel "*Behold the end*," and on the other shank "*Rather death than fals fayth*."

When Henrietta Maria had sold, pawned, or given away all her magnificent jewels, she had rings made, called "King's Pledges," which she gave in exchange for loans or gifts of money.[1] The bezel of these rings was ornamented with her cipher H.M.R., wrought in very fine filigree laid on a ground of crimson silk, covered with a thick table-cut crystal, and set in gold. Jewels of this kind, set with crystals behind which are figures, skulls, crossbones or initials in fine gold thread on a ground of silk or woven hair, are the most typical ornaments of the time. Occasionally they are rimmed with pastes, pearls, or stones of little value, but more often they are plainly mounted in gold. A few have the back enamelled. (Plate XXIV, 5–8.) An unusually elaborate example is a pendant lent by Mrs. Derwent Simmons to the Ashmolean Museum. It is said to have been presented to her ancestress by Henrietta Maria; a medallion, decorated with minute figures in relief, enamelled in translucent enamel, covered with a faceted crystal and rimmed with alternate amethysts and pearls set in silver. This kind of ornament

[1] Jones, *Precious Stones*, p. 303.

was commonly used for the clasps and slides of the necklets and bracelets that came into fashion at this time. These were sometimes made of black ribbon, and sometimes of hair; we hear of "three or four gentlemen who wear an ounce of Lady Shrewsbury's hair made into bracelets."[1] Decoration of this kind was employed on memorial jewellery. The *Memento Mori* type of memorial ring continued to be used down to the middle of the XVIII century, but from the Restoration till about 1720 a second type is also found, with an oval or circular bezel with a skull or monogram in gold thread over a ground of hair. The memorial ring of Queen Mary in the British Museum has a plain hoop enamelled with three lines of black and a lozenge-shaped bezel, having on the top the monogram M.R. in gold thread on a ground of plaited hair beneath a faceted crystal, and on the back a death's head and crossbones enamelled in black.

One of the mourning rings for Queen Anne[2] has the hoop decorated with skeletons and hour-glasses on a ground of enamel and an oval bezel with the letters A. and G. in gold thread under crystal. Within the shank is the inscription "*AR. obt. 1 Augt. 1714. ætat 49 years in ye 13 y.o. Reigne.*" Posy and wedding rings were sometimes converted into this type of memorial ring, which accounts for examples with apparently discordant mottoes.

Wedding rings were often jewelled at this date; the first wedding ring of Mary of Modena (worn after her marriage by proxy) was set with a diamond, according to contemporary Italian fashion, but the ring given to her at her marriage in

[1] A. Hamilton, *Memoirs of Count Grammont*, Chap. IX. [2] B.M., 1434.

England was set with a fine ruby.[1] A common type, still used by the Claddagh peasants, has the bezel formed of two clasped hands holding a heart.[2]

The marriage rings of the XVII century were often inscribed with rhymed couplets in English, such as

> " In God above and Christ his sonne
> We two are joyned both in one,
> Knitt in one by Christ alone
> Wee joyne our love in God above."

Many posy rings were inscribed with amatory mottoes, such as *I love and lyke my choyse* and *I chuse not to change.* A number of such rings have survived on account of their small intrinsic value, and there are many printed and manuscript collections of posies.[3] They are usually inscribed on plain hoops of gold, sometimes engraved in a simple pattern. Some posy rings of very small size may have been given as Valentines to children, perhaps by someone like Pepys, who, when in 1667 he drew Mrs. Pierce's little girl as his Valentine, was glad that he could get off with a cheaper gift than an older woman would have expected.

The Civil War destroyed the treasures of the English Renaissance as ruthlessly as the Reformation had destroyed

[1] Strickland, *Lives of the Queens of England*, VI, p. 56.

[2] e.g. B.M., No. 1022.

[3] See B.M., Harl. MS. 6910; *A Helpe to Discourse*, 1635; *The Card of Courtship*, 1653; *The Mysteries of Love and Eloquence*, 1658; *A New Academy of Compliments*, 1741; Fennell's *Antiquarian Chronicle and Literary Advertizer*, June, 1882, p. 13; *Notes and Queries*, 2nd series, IV, 118, 166, 429; VII, 251; 3rd series, III, 503; IV, 83, 243, 382; 4th series, V, 341; 8th series, XI, 328; *Proceedings of the Society of Antiquaries*, Index, s.v. Rings; *Archæological Journal*, XVI, 306; XVII, 184; XIX, 172; XX, 195, 200, 377; *Catalogue of Exhibition of Antiquities of Ironmongers' Hall*, 1869, p. 506; *Catalogue of South Kensington Exhibition* of 1873, pp. 80, 81; *Catalogue of Rings in the British Museum, Mediæval*, p. 174 *seqq.*; Sir John Evans, *Longman's Magazine*, May, 1892, p. 26.

those of the Middle Ages. Innumerable jewels were sold and broken up at home or on the Continent, and private individuals and public bodies united in devoting their valuables to the furtherance of the cause they adopted. After the King's death a Commission was appointed to dispose of the Crown jewels and the royal collections, and even the crowns of King Alfred and Queen Edith were sold to be broken up.

The Restoration brought a foreign element of splendour into English art, and re-established the Court of St. James in emulation if not in rivalry of that of Versailles. Though the decline of the fashion for stiffly fitting clothes, the vogue for a profusion of lace and ribbon and the introduction of flowing wigs were not favourable to the display of jewels, the stones with which they were set made them exceedingly costly. James II, in 1702, sold a diamond girdle and buckle and twelve buttons and loops for £21,000, and a pair of diamond shoe buckles for £3000. The French merchant, Sir John Chardin, settled in London after his travels in the East with an immense stock of Oriental gems, and the revocation of the Edict of Nantes, in 1685, brought over many French craftsmen to join him. At this time the most eminent representatives of the purely English jewellers were the bankers Alderman Edward Backwell and Sir Francis Child, who produced solid ornaments of high quality more remarkable for their value than for delicacy or freshness of design. Such jewels are the clasps seen on the lustrous satins of the pictures of the beauties of the Court, usually made of large square stones with smaller gems at the angles, and linked chains of jewels slung

from shoulder to shoulder, or drawn across the body.[1] Portraits of the last quarter of the century shew men wearing rather close-fitting coats fastened with three or four jewelled clasps, or with alternate ribbon bows and jewels. A picture of Mary of Modena in the National Portrait Gallery depicts her dress fastened with "girandole" brooches on the shoulders, and other portraits in Court dress shew a series of graduated bow brooches of the kind known as *Sevignés* down the front of the bodice. The taste of the time, accustomed to the display of contemporary French and Italian Courts, still demanded a profusion of jewels for occasions of ceremony. A contemporary description of Mary of Modena[2] records that "the jewels she had on were reckoned at a million's worth, which made her shine like an angel."[3] Evelyn's *Mundus Muliebris*, published in 1690, gives a rhymed list of a lady's ornaments, that shews in how many ways such jewels might be disposed:

"Diamond buckles too,
For garters, and as rich for shoo . . .
A manteau girdle, ruby buckle,
And brilliant diamond rings for knuckle . . .
A Saphire bodkin for the hair,
Or sparkling facet diamonds there;
Then turquois, ruby, emrauld rings
For fingers, and such petty things
As diamond pendants for the ears
Must needs be had, or two pearl pears,
Pearl neck-lace, large and oriental,
And diamond, and of amber pale."

[1] e.g. Portraits of Catherine Lady Poley at Boxted Hall, Suffolk; Farrer, *Portraits in West Suffolk Houses*, p. 31, and of Lady Fanshawe, by Lely, at Bratton Fleming, Collins Baker, Vol. I, p. 123.

[2] Jones, *Precious Stones*, p. 311.

[3] A new Consort's crown was made for her, and is still among the regalia.

Jewels of the kind were not within reach of everyone, and various substitutes for diamonds and precious stones were set in the same way: faceted crystals, pastes, marcassite (see Plate XXIV, 10), and false pearls. The design of such ornaments is usually simple: a bow, a rosette, and a cluster are typical forms. Occasionally a medley of coloured gems was used. A brooch of about 1700 in the Victoria and Albert Museum is set with a peridot surrounded by eight transparent gems of different colours.

After the Restoration there was a fleeting revival of enamel, chiefly used upon watches. One in the Smart Bequest in the Fitzwilliam Museum, made by Henry Jones, jeweller to Charles II, is designed as a gold-centred flower with many tiny radiating petals enamelled blue, picked out in black and white. At the same time designs of figure subjects were more frequently used. In the *London Gazette* of July 13–17, 1676, is the following advertisement: "Lost on the 13th inst., a Gold Watch enamelled, the outside case sealskin studded with gold; in the backside of it was the history of St. Paul's Conversion, with small character *Saul Saul quid me persequeris?* And on the Dial part was the stoning of Stephen, with landskip round about; and in the inside of the back, a Damask Rose exactly enamelled." The advertisement also mentions the outside case—in this instance of sealskin studded with gold—made necessary by the delicacy of the ornament on the backs of watches. These cases were sometimes made of shagreen or other leather studded with minute points of gold or silver, but were often of gold or gilt metal.

Work in metal was as important in the second half of the century as work in enamel had been under James and Charles I. About 1640 a fashion for filigree work in gold was introduced from the Low Countries. Such work is seen in many miniature frames of the middle of the century and on the cases of watches; for instance, on the case of a watch in the British Museum made by Benjamin Hill, of London, about 1640. Filigree continued to be used for watch cases for some years, but was little employed for other ornaments. Miniature cases were made with backs of chased metal decorated with graceful ciphers (Plate XXVI, 2), and such chasing and engraving came to be a very important branch of gold-work. The use of gold was supplemented by the invention of gilt metals and alloys, such as pinchbeck, an alloy of copper and zinc, sometimes washed with gold. The inventor of this, Christopher Pinchbeck, was himself a well-known maker of ornamental watches. Both gold and its imitations were largely used for chatelaines supporting watches and *etuis*—"twees"—or equipages, with seals, keys, thimble cases and instrument cases, such as Lady Mary Wortley Montagu describes in her fourth *Town Eclogue*:[1]

> "Behold this equipage, by Mathers wrought,
> With fifty guineas (a great penn'orth !) bought.
> See on the toothpick Mars and Cupid strive,
> And both the struggling figures seem to live.
> Upon the bottom see the Queen's bright face,
> A myrtle foliage round the thimble case;
> Jove, Jove himself does on the scissors shine,
> The metal and the workmanship divine."

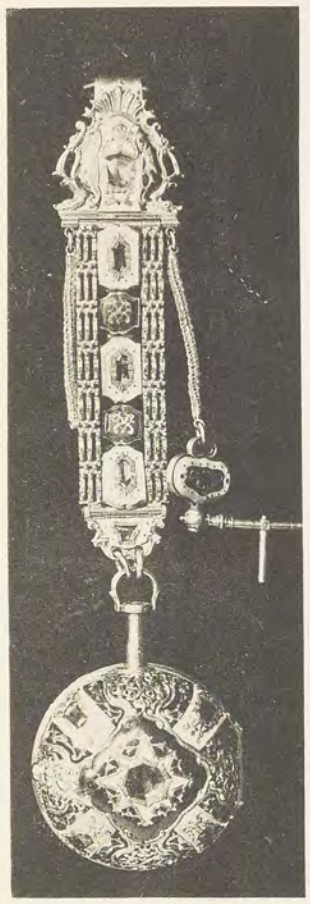
Such things had earlier been worn hanging from the girdle.

[1] *Dodsley's Collection*, Vol. I, p. 96.

In *The French Garden for English ladyes and gentlewomen to walk in* of 1621 the mistress says to the maid: "Give me my girdle, and see that all the furniture be at it: looke if my cizers, the pincers, the pen knife, the knife to close letters, with the bodkin, the ear picker, and the seal be in the case." These were succeeded by the "French crochet," mentioned in the *Mundus Muliebris*, and in a list of jewels belonging to Queen Mary and claimed after her death by Queen Anne.[1]

Classical subjects were the usual motives of decoration. A watch by Windmills, of London, for instance,[2] has the case decorated with the story of Alexander and Diogenes, and a chatelaine in my collection has its top decorated with the banquet of Antony and Cleopatra. Occasionally it is possible to know the name of the chaser; the case of a watch by Thomas Mudge, of London, in the collection of Mr. Dyson Perrins, chased with the rescue of Andromeda, has the hall-mark of 1757 and the signature "J. Gastrill," and the great chasers, Manby and Moser, also sometimes signed their work. Such delicate gold chasing of figures in a setting of flower, scroll, or architectural pattern, is rivalled by work where gold is used as the setting of plain surfaces of precious materials. A watch in the British Museum, made for James II, and given by him to his daughter the Countess of Anglesey, has the back of the watch engraved with great delicacy with flower and scroll ornament enclosing the Royal Arms; the outer case (Plate XXVI, 4) is formed of curved plaques of red cornelian over gold, set in a border of gold

[1] B.M., *Stowe MS.*, 560 (*c.* 1709), "A Crotchet of Diamonds and Rubies."
[2] *Nelthropp Collection*, No. 35.



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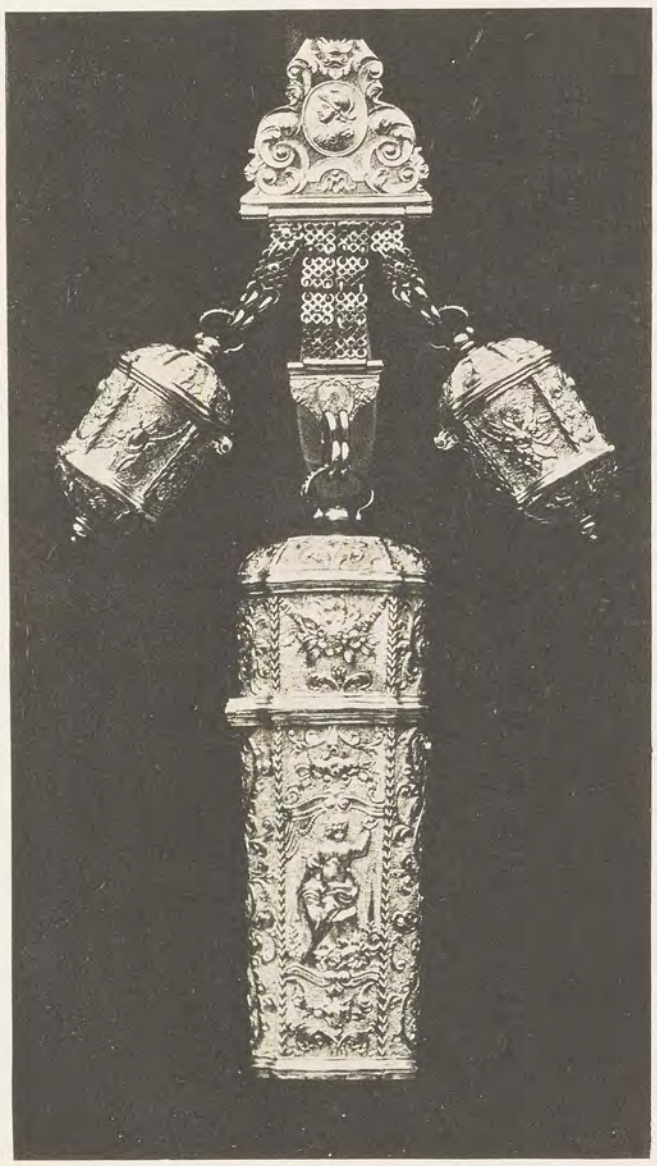

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JEWELS OF THE LATER STUART PERIOD

decorated with pierced work and chasing in low relief, the central stone being a cameo. A similar case in the same collection is formed of plaques of banded agate. A variant of this kind of decoration is seen on a chatelaine, key, and repeating watch in the Smart Bequest, in the Fitzwilliam Museum, made by Thuilst about 1705, and engraved with the arms of Queen Anne. The top of the chatelaine, the linked medallions which hang from it, the key and the case of the watch are inlaid with mother-of-pearl, set with red stones, in a border of chased gold partly enamelled in black, picked out in red. A beautiful watch case in the collection of Mr. Dyson Perrins is ornamented with plaques of lapis lazuli mounted with gold and set with diamonds and rubies. (Plate XXVI, 6.) The cheaper imitations of this style are usually of pinchbeck set with flat plaques of agate, often of a yellow-brown colour.

The XVII century was a time when England was more strongly under foreign influences than ever before. The close relations between this country and France under the Stuart dynasty, the direct patronage extended to foreign workmen by Charles I and Charles II, the connection of England and Holland under William and Mary at a time when the Netherlands were in close touch with the East, and the place that foreign travel had come to take in the education of the aristocracy, all served to break down insular isolation. The taste for classical learning and classical art was a bond between the nations, and artistic formulæ, like the ancient languages, were understood and appreciated throughout the length and breadth of Europe.

The standard of English art rose with the general standard of taste above the level of insularity. None the less the national character was not weakened but strengthened by this process of growth, and the succeeding century witnesses the development of a characteristic English style.

CHAPTER VI

ENGLISH JEWELLERY OF THE XVIII CENTURY

THE XVIII century is to England what the XVI is to Italy and the XVII to France: the time when classicism dominated literature, thought and art. The Five Orders imposed their rules upon architecture, and the classical motives of architectural detail dictated the design of the minor arts. Yet as in the earlier years of the English Renaissance classicism came into conflict with the national spirit which still clung to the traditions of the Middle Ages, so in its later years, when it had been accepted by the national spirit, it had to contend with the influences which reached England from countries where mature classicism had been modified by national developments.

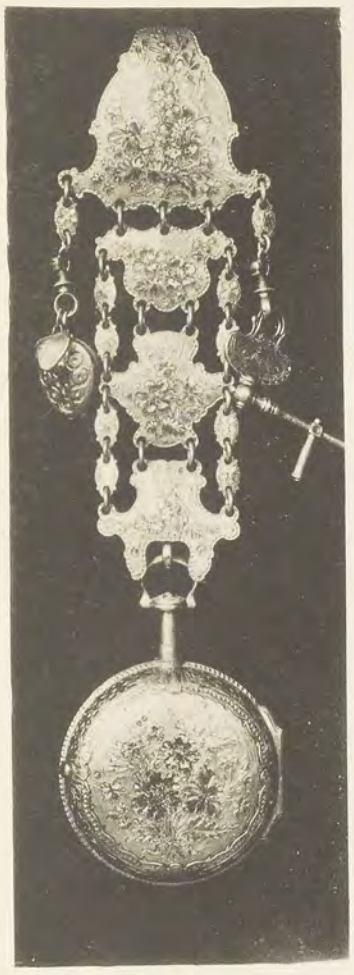
The gold-work of the later Stuart period shews in its frame-work and detail forms that recall those of the architecture and furniture of the time. (See Plate XXVI.) Even jewelled work was subject to the same influence. The pattern book published in London by J. B. Herbst in 1710[1] gives designs for diamond ornaments chiefly composed of classical scrolls in low relief, with engraved decoration on the back. This style of ornament long continued in fashion: designs of the same kind, but of lighter proportions, are

[1] *A book of Severall Jewelers Work made by J. B. Herbst.*

given in the *Livre d'Ouvrages*, published by Jean Guien in 1762.[1]

At the beginning of the XVIII century France was the centre to which the jewellers of Europe looked for their inspiration, and it was thence that the engraved books of designs were issued, which were afterwards reprinted in the other countries. Practically all the English pattern books were reprinted from publications by French artists, or by Dutchmen designing in the French style, or were compiled by foreigners working in London. Such men brought to England the *rocaille* style of decoration, which lost some of its original refinement and vivacity in taking a definitely English character. Its incoherent riot of scrolls and shell-work not only directly inspired the design of much work in gold and silver, but also indirectly helped to break up the formal principles of ornament by accustoming the eye to irregular and asymmetrical forms. These tendencies are marked in the pattern book published by Thomas Flach in 1736.[2] Designs of this kind were sometimes executed in enamelled gold (Plate XXVII, 2), or, more often, in embossed gold or pinchbeck with a matted ground. A typical example is a watch and chatelaine in the Smart Bequest with the hall-mark for 1753 (Plate XXVII, 3), which shows rococo scroll-work combined with classical figures. These were later succeeded by romantic subjects, such as the story of Abelard and Heloïse. About the middle of the century a growing fashion for purely floral ornament began to affect the design of jewels. Such

[1] *Livre d'Ouvrages de Jouaillerie inventé et gravé par Jean Guien Jonaillr. à Londres.*
[2] *A Book of Jeweller's work designed by Thomas Flach in London.*



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ORNAMENTS OF THE MIDDLE OF THE
EIGHTEENTH CENTURY.

decoration is seen in the pattern book published by Dinglinger in 1751[1] (Plate XXVII, 7 and 8; Plate XXVIII, 4, 6, 7, 10), and in the designs published by T. D. Saint about ten years later. Dinglinger's patterns have some of the twisted liveliness of rococo work, but Saint's are rather dead and uninteresting. Floral design in the style of Dinglinger is used to decorate a watch and chatelaine by Francis Périgal, of London, in the Smart Bequest (Plate XXVII, 5), executed in *émail en taille d'épargne*, in which the pattern is chiselled away and filled with enamel flush with the ground. Flower designs were also used for the jewelled frames of miniatures[2] and for *giardinetti* rings (Plate XXIX, 7 and 8), and often set with gems of many colours, which were fashionable from the middle of the century till about 1775. The rich bride in Colman and Garrick's *Clandestine Marriage* of 1766[3] tells her sister: "I have a bouquet to come home to-morrow, made up of diamonds, and rubies, and emeralds, and topazes, and amethysts—jewels of all colours, green, red, blue, yellow, intermixt—the prettiest thing you ever saw in your life!"

The French fashion for applied floral ornament on a ground of precious material spread to England, but was not so commonly used here as abroad. A watch and chatelaine made by John Rich in the Pierpont Morgan Collection is decorated in this manner. The back of the watch and the plaques of the chatelaine are made of white veined agate, set

[1] *A new Book of Designs of Jewellers' Work by Sebastian Henry Dinglinger, Jeweller, London.*

[2] A good example is the frame by Toussaint, the elder, of a miniature of Miss Mary Wilkes, *c.* 1770–5, in the Pierpont Morgan Collection, bordered with roses and leaves in rubies and diamonds.

[3] Act I, scene 2.

in chased gold, with an encrustation of rubies and diamonds set as baskets of flowers. This kind of applied floral decoration was also used to decorate ovals of blue, red, and purple enamel or paste set with marcassites (Plate XXIX, 1 and 4), but the delicacy attained in French work of the same type was never achieved in England. A good example of work of this kind is a watch in the Smart Bequest (Plate XXX, 1), which has a crystal back, shewing the movement, rimmed and strewn with marcassite flowers.

The importation of Oriental lacquer, textiles, and china had brought European craftsmen into touch with the art of the East. This led to the production of French *chinoiseries*, and to the publication in England of designs in the Chinese style, by Chippendale and his associates, in the years from 1750 to 1760. Ornament of this kind is, however, relatively rare in gold-work, though all the characteristics of the style are to be found in such jewels as the chatelaine reproduced in Plate XXVII, 5.

About 1770 rocaille and floral decoration were superseded by styles of greater severity. Jewels were formed of a series of identical motives of symmetrical shape, usually links or clusters of faceted gems, pastes, gems, or steel. Such uniform designs were adopted to the new methods of manufacture, in which multiplication of a single unit by machinery was beginning to supersede the old individual methods of production. One of the earliest fields for enterprise of this new kind was the manufacture of fictile plaques, satisfying at the same time the demand for handsome and relatively inexpensive ornaments and the popular taste for decoration in

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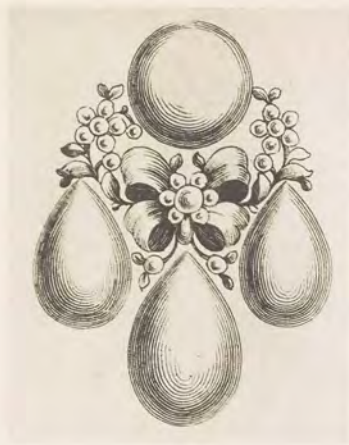

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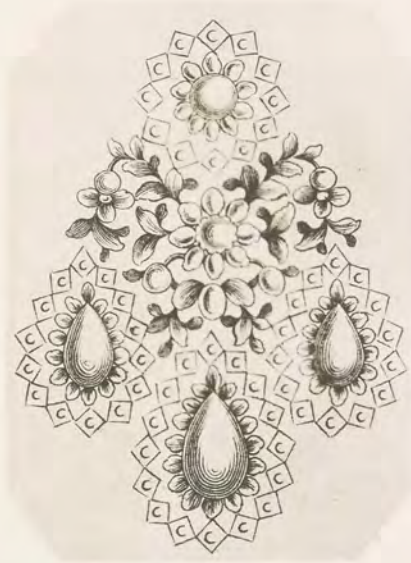

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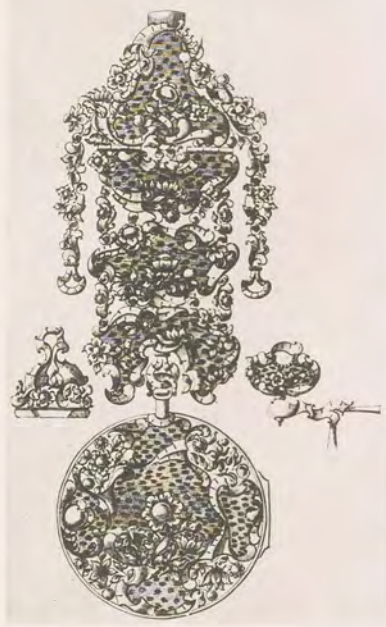

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EIGHTEENTH CENTURY DESIGNS FOR JEWELS

the pure classic style. The *dilettanti* of the XVII and XVIII century had made great collections of classical gems, and French chemists working under the patronage of the Regent, had elaborated processes for their reproduction in paste. James Tassie, a stone-mason, studied modelling, and acquired the art of casting gems from Dr. Quin, Regius Professor of Physics in the University of Dublin. He settled in London in 1766, and rapidly made so great a reputation for his pastes that a complete set of his many thousands of models were ordered by the Empress of Russia. At the same time classical subjects from ancient gems and Roman plasterwork were reproduced by Josiah Wedgwood in forms and sizes that fitted them for the adornment of jewels, beads, seals, pear-shaped pendants for ear-rings, pendant scent-bottles, and round, oblong, elliptical and octagonal plaques, with white decoration on a blue or lilac ground.

Similar subjects were reproduced in enamel and miniature painting. Both usually imitated sculpture in being painted in *grisaille*. Good examples of this style in the Smart Bequest are a watch and chatelaine by Robert Atkins (Plate B, 4), decorated with figure medallions in *grisaille* in borders of white and translucent orange enamel, and another by Francis Perigal (Plate B, 3), similarly decorated with chased borders picked out in blue and green. A little later such classical subjects were supplanted by pictures in coloured enamel; a chatelaine in the same collection is decorated with Morland's *Moralist* in finely painted enamel bordered with pearls. (Plate B, 1.) Such figure-work ousted work in chased and embossed gold from favour. George Michael Moser, a Swiss

by birth, and one of the founders of the Royal Academy, who started life as a gold-chaser—"the first in the Kingdom," according to Sir Joshua Reynolds—was forced by the change of fashion to devote himself to figure compositions in enamel, in which he achieved an equal fame. Excellent work of this kind was also produced by Augustus Toussaint the younger, of Denmark Street, Soho, who exhibited both miniatures and enamels at the Royal Academy from 1775 to 1778. Some enamels made at Battersea between 1750 and 1775, and at the rival establishment at Bilston, were designed as cheap substitutes for fine work of this kind, some being made in oval form for use in clasps and slides, and others designed for buttons.

Miniatures were commonly worn as pendants by both men and women, and in the last quarter of the century miniature paintings of figure subjects on ivory or vellum were often used to decorate brooches, clasps, slides and rings. They usually represented female figures in classical or pastoral dress. The *Lady's Magazine* for January, 1780, describes "velvet bracelets with sentimental designs." Of a cognate kind are memorial jewels with miniatures of female figures mourning beside a tomb, or with a landscape depicting an urn beneath a weeping willow. Such decoration was also used for memorial rings; one in the British Museum so ornamented bears the inscription *Remember you had once a son Gerald.* Clasps, brooches and rings were alike usually rimmed with diamonds, pearls or jargoons, sometimes of graduated size. These borders were also used round medallions worked with hair under glass, or set with thin plaques of moss or milk agate. Such miniatures and medallions were

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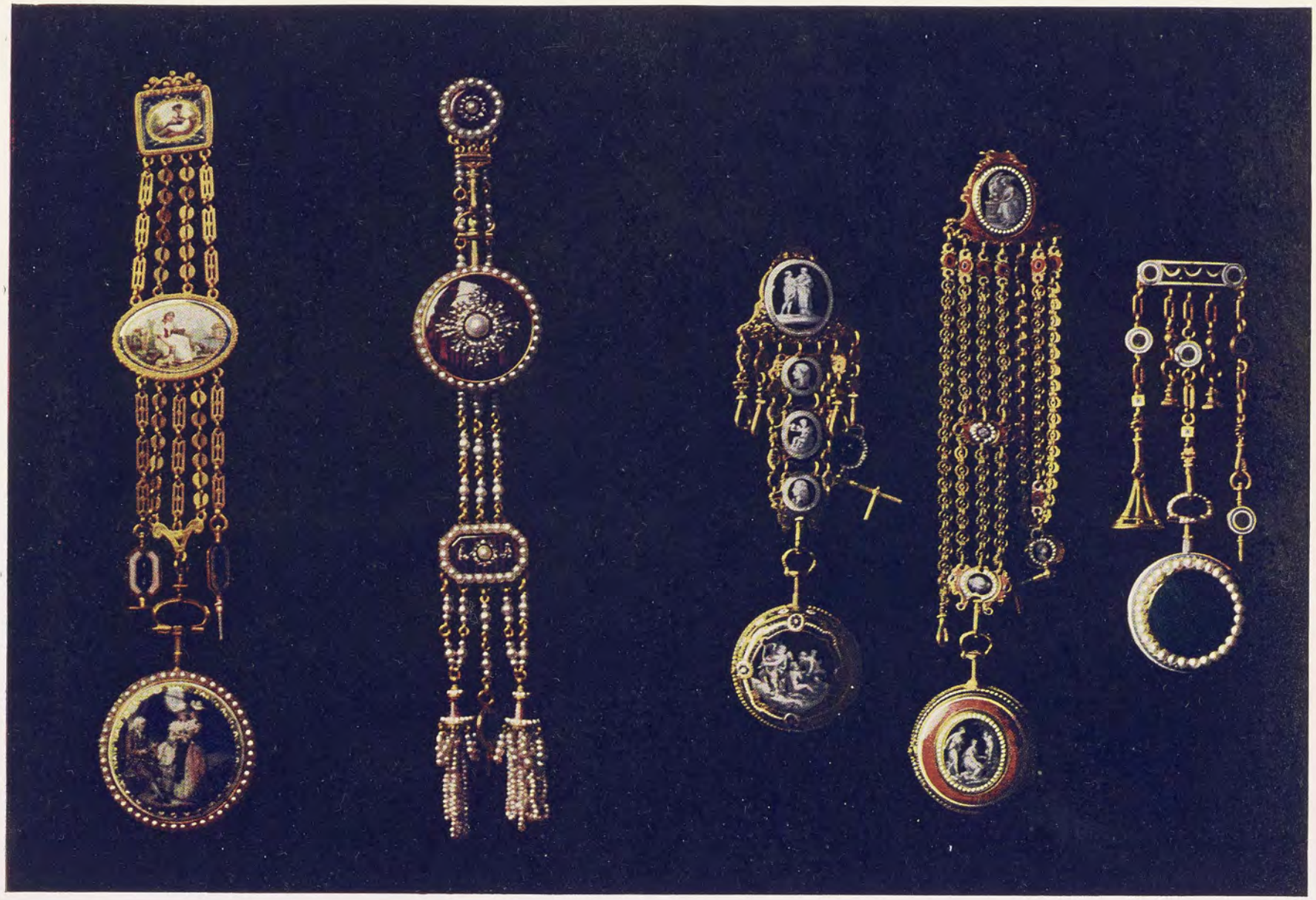

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LATE EIGHTEENTH CENTURY CHATELAINES

sometimes mounted in gold, chased with an all-over pattern of flowers. Similar decoration was used for the outer cases used to protect enamelled watches; they were often made of horn or tortoiseshell painted with figures or in imitation of moss agate.

The XVIII century witnessed great advances in the artificial lighting of houses and a consequent lengthening of the social day. Evening entertainments became more and more important, and glittering jewels which would have a good effect in candle light were needed to complete the toilette. At the same time the growth of material prosperity led to a demand for a profusion of jewels which it was sometimes difficult to satisfy. Hervey says of Queen Caroline[1] that she wore at her coronation not only the pearls of Queen Anne, "but she had on her head and shoulders all the pearls and necklaces she could borrow from the ladies of quality at one end of the town, and on her petticoat all the diamonds she could hire of the Jews and jewellers at the other quarters." Much work in paste, marcassite and cut steel was produced to satisfy the need for glitter at a relatively small cost.

English work in paste can only be distinguished from French by its clumsier workmanship and heavier design. Paste diamonds were sometimes set with paste opals in floral designs with happy effect, and coloured paste gems were often mounted in settings of marcassite. Occasionally opal pastes, "diamond" pastes, and small marcassites were combined in the same jewel, giving a remarkable effect of

[1] Quoted, Jones, *Precious Stones*, p. 367.

soft brilliance. Much jewellery was produced ornamented with marcassites alone; set in floral designs (Plate XXIX, 1 and 4) in clusters and *girandoles* (Plate XXX, 4), or in regular linked patterns. (Plate XXX, 5.) Linked necklaces of English work occasionally have both sides of the links set with marcassites. The designs of marcassite jewellery can nearly all find exact parallels in diamond work.

Cut steel was a substitute for diamonds, of English invention and English manufacture, imitated but not equalled abroad. It was one of the first kinds of jewellery to be manufactured in England on a large scale, the factories of Boulton and Watt and other firms at Sheffield, Birmingham, and Wolverhampton, turning out considerable quantities for the home market and the export trade. This steel-work was of three kinds: faceted beads, faceted studs set gem-fashion in plates of steel, and ornamental links and other motives made in one piece. All three types were often combined in a single ornament together with fictile cameos or enamels. Steel beads were commonly used with those of Wedgwood ware in necklaces and chatelaines, and steel "gems" formed the usual setting of Wedgwood plaques in clasps, chatelaines and other ornaments. (Plate XXXI.) Cut steel was much used for buttons, those made by a Birmingham man of the name of Heeley, who worked for Wedgwood about 1780, being considered especially fine.

The English middle classes in the XVIII century attained a sober prosperity, which led them to emulate the fashions of the aristocracy in less costly forms. Pastes, marcassites, and cut steel served instead of diamonds, Battersea

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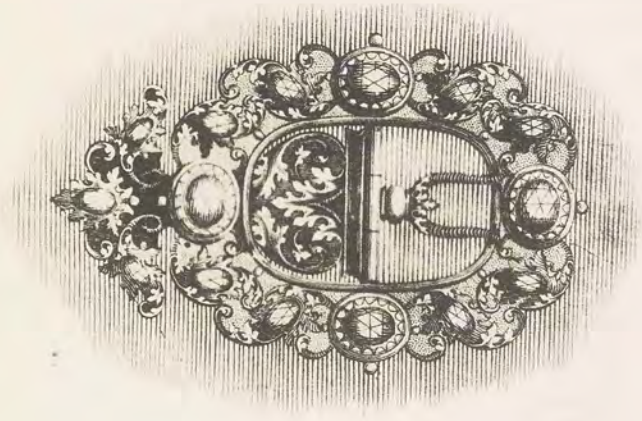

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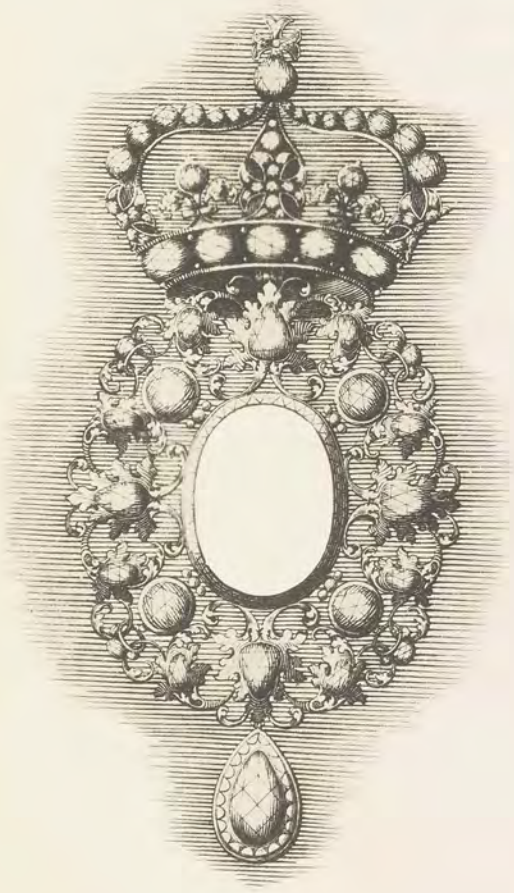

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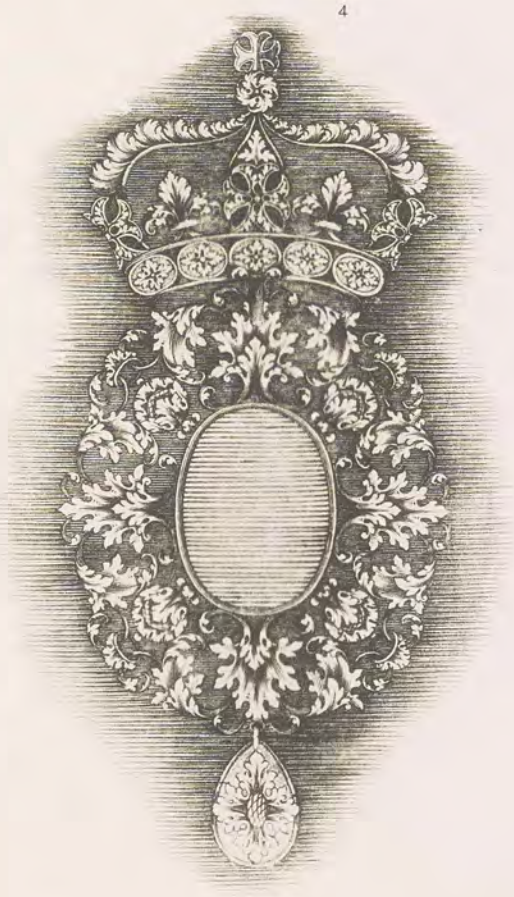


9

JEWELLED ORNAMENTS OF THE MIDDLE OF THE EIGHTEENTH CENTURY

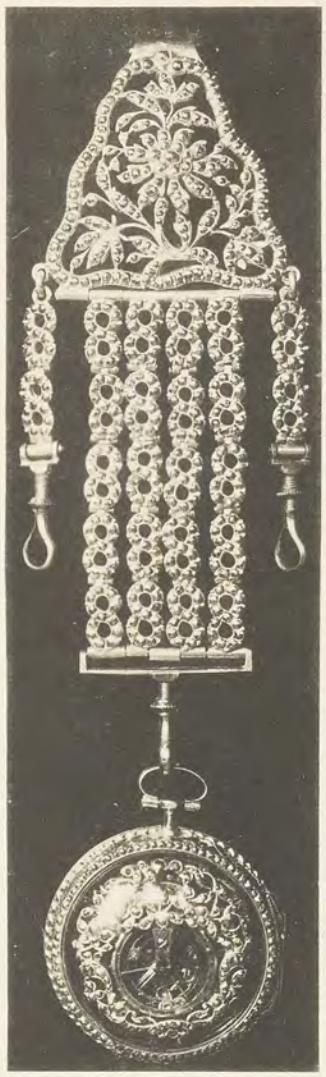
and Bilston enamel instead of the delicate productions of the French enamellers, and jewels mounted with miniature plaques of agate in settings of gold, jargoons or garnets were substitutes for more costly gems. Pinchbeck had a diminished vogue, but the Sheffield plate made by Thomas Law & Co. was used to mount cameos and chatelaines, and other larger ornaments were made of Sheffield copper-gilt. Ornaments of paste, marcassite, steel, and semi-precious stones were, however, commonly worn by the upper classes on ordinary occasions, when their richer jewels would have been as much out of place as Court dress, and consequently the design of such ornaments was influenced by cultivated taste, and never acquired a definitely *bourgeois* character.

The forms of jewels did not suffer any great modification in the XVIII century, though all were affected by the changing tendencies of design. *Sevigné* bow brooches continued to be worn with ear-rings *en suite* with three pendants, known as *girandoles*. Designs for these jewels by Dinglinger and Saint shew that their form was standardized however much their details might differ. Pendants of similar design were incorporated into necklaces as a central ornament. A typical *parure* is shewn in a mezzotint of Queen Charlotte published by Thomas Frye in 1762: four strings of pearls and a *suite* of jewels—tiara, *girandole* ear-rings in seven sections, *sevigné* and pendant all set with diamonds. The growing influence of mere fashion on the design of jewels helped to drive such traditional ornaments out of favour in the second half of the century. Ear-rings were peculiarly subject to these changes. The *girandole* was succeeded by the clip

ear-rings formed of two large stones familiar in portraits of the time of Reynolds. The *Lady's Magazine* gives precise instructions on this point. In March, 1774, small drop ear-rings were worn, but in July of the same year the notice "no ear-rings" was considered so important that it is printed in capitals.[1] By 1790,[2] however, "the ear-rings most in fashion were clump ear-rings, in the shape of a large button of gold. This fashion was brought over from Paris by Lady Duncannon. Others, which were likewise much worn, by far the most becoming, were long ear-rings of fine fillagree work." This style of ornament continued in fashion; in 1794,[3] "the fashionable ear-rings were in double rings of fillagree gold mixed with brilliants, pearls, and enamel, the necklaces to suit." Two years later,[4] pierced gold ear-rings were still worn, but were square in shape. By 1797,[5] however, double gold ear-rings, long and globe-shaped, set with pearls, and large gold hoops were worn.

The same influence is apparent in the form of necklaces and the manner of wearing them. In 1780[6] "Pearls round the neck in falls" were worn for full dress, and in the following year[7] a loosely tied row of pearls, or a netted pearl chain were fashionable. In 1790[8] the modish necklace consisted of two rows of fine filigree work, the lower hanging below the waist, and eight years later[9] enamelled chains and necklaces of diamonds set in collets and linked together were worn at Court, and strings of garnets on ordinary occasions. In 1799

[1] *Lady's Magazine*, p. 379.
[2] June, p. 315.
[3] June, p. 321.
[4] December, 1796, p. 564.
[5] April, p. 149.
[6] August, p. 404.
[7] June, p. 287.
[8] June, p. 315.
[9] 1798, June, p. 273.



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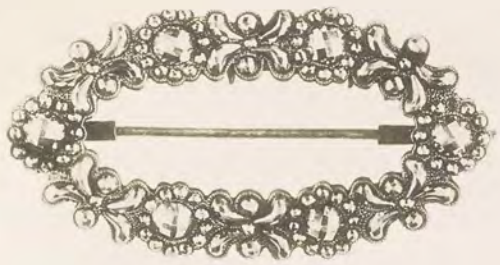

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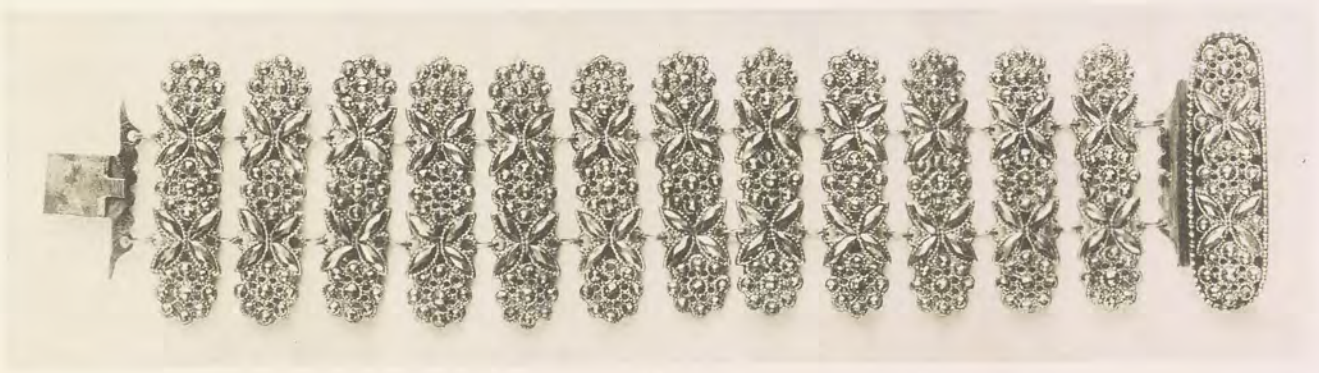

6

MARCASSITE AND CUT STEEL JEWELLERY

and 1806[1] a large gold chain or *sautoir*, supporting a medallion or *breviare*, was considered indispensable.

The XVIII century was the age of buckles of all kinds. The use of shoe buckles had been revived after the Restoration, and clasps of various sorts were used to adorn the dress at the beginning of the century. Many diamond buckles, and even more "loops and buttons" of rose and brilliant cut diamonds are mentioned in the bills and inventories of Queen Mary, Queen Anne and Sarah Duchess of Marlborough.[2] Beau Nash introduced a larger and more splendid form of shoe buckle about 1730, and the *Monsieur à la Mode* of 1753, says of a dandy:

> "His buckles like diamonds must glitter and shine,
> Should they cost fifty pounds, they would not be too fine."

The *Lady's Magazine* affords various indications of the fashion in the latter half of the XVIII century; in 1774 we are informed[3] that blond lace is worn fastened with a diamond buckle; six years later the "dishabille" is completed by a narrow black collar buckled round the neck; and in 1784[4] the fashionable "Rutland gown" was confined at the waist by a belt of black velvet, buckled on the left side with a diamond buckle, while the rival "Robinson Vest" had the bodice fastened in front with a series of small buckles of diamonds or pearls. At this time there are also many references to "Brilliant roses on the shoes," and in March, 1783, "diamonds buckles to the glove strings" were worn.[5] All these buckles were generally of square, oblong, or oval

[1] April, p. 185. [2] B.M., *Add. MSS.*, 29316 and 5751. [3] July, p. 379.
[4] March, p. 154. [5] p. 121.

shape, plainly set with diamonds, brilliant or ruby pastes, cut steel, or marcassite. The more elegant examples shew the wreath and flower patterns of the French designers. The pattern book published by Jean Guien in 1762, gives two pretty buckles set with diamonds (Plate XXIX, 3), apparently to be worn at the waist. The French Revolution, however, killed the fashion for shoe buckles, and after 1800 hardly any were worn. At the end of the XVIII century the women's classical robes were held together with girdles fastened with buckles or clasps of cut steel and Wedgwood medallions. The steel buckles were generally oblong or oval in shape, and had the rim studded with simple rosette patterns in cut steel in beaded settings.

The chatelaine was almost universally worn by men and women alike, at first with but little change of form and a growing elaboration of detail in its decoration and appendages. Soon after 1770 the Macaronis introduced a chatelaine of a new kind. Instead of terminating in a hook, it ended in an ornamental medallion, from which hung tassels and charms, while the supporting chains were slightly longer. This must have been held in place by the waistbelt, so that the watch and the tassels both hung down. The Smart Bequest contains some fine examples of this type; one, made about 1770, by J. Schrapnell (Plate C4), has the tops of the tassels, the plaque, and the back of the watch of translucent purple enamel, set with lustrous pearls and tiny diamonds; the tassels are of pearls, while the chains are composed of linked groups of three pearls. Another specimen, so similar that it is probably by the same hand, has the back of the watch

ornamented with a medallion containing hair, and the initials M.C.A. in minute seed pearls, while from the plaque hang tassels, watch-key, seal, and a tiny magnifying glass, all enamelled to match. Fobs were also worn, one end hung with a watch and the other with a heavy seal, a dummy watch, or *fausse-montre*. This was made to match the real watch or to imitate it in cheaper materials, and served to hold a miniature, mirror, pin-cushion, or vinaigrette. Innumerable seals were made to hang from fob and chatelaine, usually set with an intaglio gem in a gold mount. Seals were among the early products of Wedgwood, some of his finest specimens being in the hard Jasper ware. They included classical and Renaissance intaglios as well as initials and monograms. Many were set by Boulton, of Birmingham, in tortoiseshell, steel, and gold, but some were made with a shank of the ware itself and needed no further mounting. Rings also were sometimes appended to the fob ; they may be recognized by a small loop for suspension at the back of the hoop. One in the British Museum has the hoop and sides of the bezel chased with grapes and vine leaves, and is set with a violet topaz (Plate XXXII, 7); another has a bezel in the form of a watch-key. Rings were also used to adorn other parts of the dress; the *Lady's Magazine* for July, 1774,[1] recommends "Fine blond lace in puffs drawn through diamond rings," and in September[2] "narrow blond puffs . . . crossed and drawn through a ring, generally a diamond hoop ring." These jewelled hoop rings were also set with coloured stones and paste, and sometimes with a series of stones, each

[1] p. 379. [2] p. 487.

of a different colour, when they were known as Harlequin rings. These stones of various colours are also found in rings with a ruby, emerald, garnet, amethyst, ruby, and diamond so set that their initials form the word *Regard*. Sometimes—as in an example in the British Museum (Plate XXXII, 9)—each stone is set on a separate wire hoop, the wires being joined by the junction of the stones on the bezel. These rather ugly multiple rings are also found joined by a long enamelled bezel[1] or by a line of diamonds.[2] Of a similar type are the puzzle rings of the time, made of as many as seven hoops of fine gold wire interlaced or knotted together.[3]

With the end of the XVIII century the French fashion of the *marquise* or long bezel reached England. Its larger field was sometimes used to contain a miniature—generally of a lady mourning beside a willow or an urn—but more often the field was enamelled in dark translucent blue or purple, and set with diamonds or pearls.

At the end of the XVIII century classical motives were modified to meet a desire for elegance, with a consequent loss of strength and meaning. The French pattern-books of the time shew stereotyped designs, wholly lacking in originality though graceful in form, and jewels of the same type reproduce these patterns with a mechanical perfection of workmanship. This good craftsmanship found its best expression in ornaments, such as watches and chatelaines, made of relatively inexpensive materials. These were often decorated with trans-

[1] e.g. B.M., No. 2171. [2] e.g. B.M., No. 2170.
[3] e.g. Fortnum Collection, Ashmolean Museum, Nos. 611–15.

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ORNAMENTS OF STEEL AND WEDGWOOD WARE

lucent enamel in plain colours. A typical chatelaine and watch in the Smart Bequest made by Green and Ward about 1790 has the back of the watch of translucent yellow enamel, centred with a large diamond surrounded by tiny circles of diamonds and pearls, and rimmed with opaque lilac enamel with a miniature decoration in white. Much work was produced decorated with circles of diamonds and pearls on a ground of translucent blue, green, or purple enamel.

Geometrical patterns were common, either rectilinear (Plate XXXII, 8), or formed of oval medallions linked by strings of beads. (Plate XXXII, 11.) The only other fashionable style of decoration was naturalistic; daisies, butterflies, and similar designs were used for brooches mounted *à jour* with diamonds in the light and almost invisible fashion that had superseded the chased and enamelled settings of the preceding centuries. (Plate XXXII, 5.) Many jewels were designed solely for the display of valuable stones, and had as little beauty and almost as great intrinsic value as the famous *collier* of Marie Antoinette. The ostentatious display of diamond jewellery of this kind may be illustrated from the account of the dresses worn at the King's Birthday Drawing-room in June, 1800, in the *Lady's Magazine*.[1]

"Her Majesty was magnificently attired in a lilac crape petticoat . . . with five superb diamond bands, composed of collets, and fifteen large brilliant roses and stars, at equal distances on the bands; these bands were terminated at the bottom with four very magnificent bows and tassels of diamonds and large pearls, from which were also suspended festoons of

[1] June, 1800, p. 302.

beautiful pearls in wreaths; over the left side flowed two corners of lilac crape, edged with diamond chains and pearls, with pearl tassels at bottom, and fastened at the pocket holes with a superb diamond and pearl bow; all the diamond and pearl bands and chains being displayed to great advantage by being placed on wreaths of purple jessamine leaves. . . . Her Majesty wore a superb diamond stomacher and necklace and a beautiful diamond bouquet; her head-dress was chiefly composed of a magnificent diamond bandeau, with brilliant drops of immense value; in short, her Majesty's whole dress was never decorated with such profusion of diamonds and pearls, and in point of value greatly surpassed anything of the sort ever displayed in this or any other kingdom."

The last years of the VIII century saw the beginning of a new chapter in the history of English jewellery. The principle of manufacture on a large scale, first used for the English inventions of fictile medallions and cut steel, came to be extended to other forms of jewellery, until the whole art was industrialized. Embossing, stamping, and a hundred devices for multiplication drove out the varied processes of the individual craftsman from all but exceptional work. The workshops were for the most part merged in the factory, and these in their turn were concentrated in such centres as Birmingham.

At the same time the influence of the cultivated public was seriously diminished. The manufacturing and mercantile classes, enriched but not educated by the progress of industry, became the most important part of the purchasing public, and lowered the general level of taste to their own.

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Moreover, political and social upheavals in France not only severed her relations with England, but also made the first serious break in her own artistic traditions since she had existed as a nation. The craft guilds were dissolved, a generation of trained workmen was missing, the system of apprenticeship was weakened, and the educated patrons of art were impoverished or exiled. With the gradual return of prosperity, wealth passed, in France as in England, into the hands of those who had not inherited or acquired a fine taste in art, and though the general level of taste was higher in France than in England, French craftsmen had also to produce what the *bourgeois enrichi* demanded. Thus for the first time in history France was brought down to the level of England in the minor arts. For a time she could no longer inspire the productions of other countries. These conditions forced the jeweller Odiot, in 1815, to send his son to London to study the English methods of gold-work, which had ceased to be artistic and traditional and had become mechanical and industrial. Shining polished metal in plain and tasteless forms, showy settings of semi-precious stones, were as much to *bourgeois* liking in the one country as in the other, and until French taste began to revive about 1830 under a new Romantic stimulus from Italy and Spain, the fine tradition of goldsmith's work was drowned in a wave of industrial *anglomania*.

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SUBJECTS

NAMES AND PLACES

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