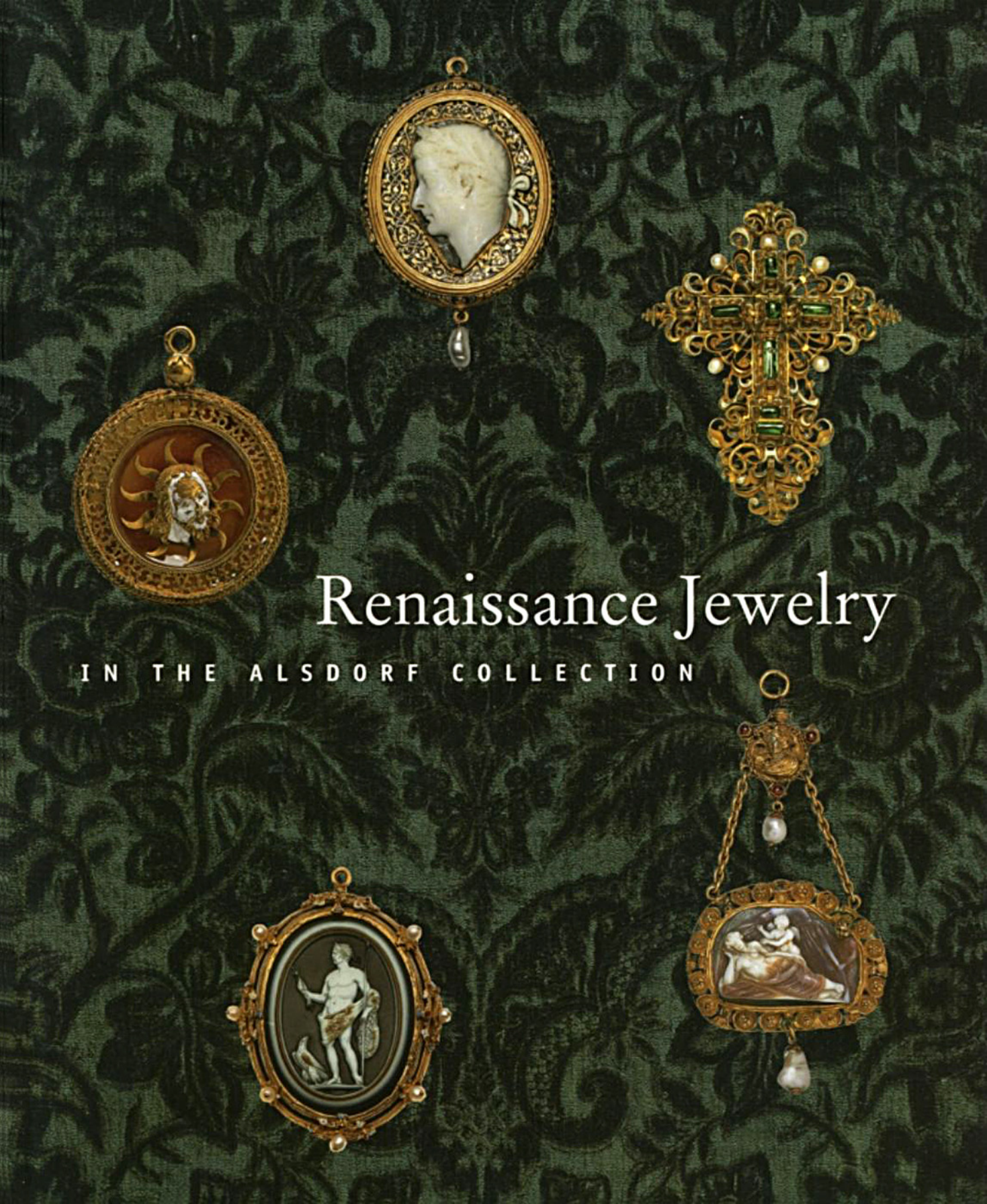

Renaissance Jewelry

IN THE ALSDORF COLLECTION

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Front cover: clockwise from top: Two-Sided Pendant with Cameo Portrait of the Emperor Tiberius, and a Medici Emblem (cat. no. 25); Cross Pendant (cat. no. 4); Pendant with Cameo showing Venus and Cupid (cat. no. 22); Pendant with Cameo showing an Imperial Ruler with the Attributes of Jupiter (cat. no. 21); Pendant with Head of John the Baptist (cat. no. 2); all gifts of Marilynn B. Alsdorf. Background image: Panel (detail), Flanders, Utrecht, or northern France; c. 1700; linen and wool, plain weave, cut solid velvet; stamped; restricted gift of Mrs. Don H. Reuben, 1988.475.

Back cover: Photograph of the installation of the Alsdorf Jewelry Collection designed by Stephen Saitas and erected in 1995.

This issue of *The Art Institute of Chicago Museum Studies* has been made possible by the generosity of Marilynn B. Alsdorf. Ongoing support for *Museum Studies* has been provided by a grant for scholarly catalogues and publications from The Andrew W. Mellon Foundation.

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THE ART INSTITUTE OF CHICAGO *Museum Studies*

Acknowledgments

IAN WARDROPPER

Eloise W. Martin Curator of European Decorative Arts and Sculpture, and Ancient Art

The conception of this volume devoted to Renaissance jewelry is due to the inspired collecting and generous support of Marilynn B. Alsdorf. Few collectors specialize in earlier jewelry, and it is our good fortune that the display of the New York-based Melvin Gutman Collection at The Art Institute of Chicago caught Mrs. Alsdorf's attention in the 1950s. When the Gutman jewels were auctioned in a series of sales beginning in 1969, she and her husband, James Alsdorf, purchased a number of pieces, acquiring other jewels from various sources through the 1970s. When she donated eighty-one jewels and jeweled objects to the museum in 1991, Mrs. Alsdorf also committed funds for their display and cataloguing. In 1995, with the help of designer Stephen Saitas, a handsome installation was created to showcase the major part of the collection. This issue of *Museum Studies* completes Mrs. Alsdorf's vision of her collection's gift, installation, and publication.

The period represented by this collection is the Renaissance broadly defined, a period that extends from the late fifteenth through the seventeenth centuries. Some later productions, revivals, and forgeries extend the collection's reach into the eighteenth and nineteenth centuries. In this volume, two introductory essays explore jewelry's intrinsic value, the sources of its components, the conditions of its making, and its many social uses. Catalogue entries on the most significant objects are followed by a checklist of the entire collection. The organization of this volume reflects that of the gallery display, and is generally chronological, beginning with the late medieval period. Beyond the question of dates, however, the authors' entries are arranged in a way that suggests various approaches to understanding jewelry through issues of origin, materials, and function. The importance of the site of production is addressed in an extensive Spanish section and shorter German one; the study of materials motivates sections on cameos, pearls, and enamels; and the uses of jewelry—whether to contain useful potions or to display religious subjects—are considered in sections on functional jewels and devotional objects. The issue concludes with a discussion of the revived collecting (and expert forgery and imitation) of Renaissance jewelry in the nineteenth century.

The study of earlier jewelry is a challenging scholarly work for a number of reasons. The international nature of jewelry's production in the Renaissance makes identifying a jewel's point of origin complicated; changes in fashion often promoted the alteration of jewels; only the most famous of jewels were identified in period inventories; and many forgeries exist. Despite these inherent problems, there is a considerable literature on the subject, and in recent decades a number of careful jewelry studies have appeared. We are fortunate that several distinguished scholars have come to Chicago to study the Alsdorf Collection and comment on individual pieces. We are particularly grateful to Yvonne Hackenbroch and Anna Somers Cocks, whose many observations on the collection helped us to better understand it, though any errors in attribution rest with the museum rather than these visiting experts. All of the authors in this volume have studied the Alsdorf Collection: Priscilla Muller, Martha McCrory, and Charles Truman traveled to Chicago expressly to view it. The Rhoades Foundation facilitated the year-long internships of Elizabeth Rodini and Maureen Kupstas, two authors from the University of

Chicago. We are particularly grateful to Rudolf Distelberger for reviewing photographs of the collection in light of his knowledge of the plaster-cast records of the nineteenth-century Parisian forger Alfred André.

Conservation analysis and gemology proved fundamental to this project. The Art Institute of Chicago's Object Conservation Department, under Barbara Hall, has been tireless in studying and cleaning these pieces. Suzanne Schnepp and Emily Dunn, as well as former conservation intern Catherine Magee, devoted countless hours and made many contributions to this study. We are grateful to a number of Chicago-area gemologists who have lent their expertise to identifying stones: Ignacio Casanova of the Field Museum of Natural History, Ellie Thompson of Ellie Thompson and Company, and Richard Drucker of Gem World.

A promising recent development in the dating of jewelry is the testing of enamels by energy-dispersive X-ray spectrometry. We have been able to make use of this technique to study a number of pieces in the Alsdorf Collection. Richard Stone, Objects Conservator at The Metropolitan Museum of Art, New York, first brought the procedure to my attention. Mark T. Wypyski, also of the Metropolitan Museum, conducted the tests and explains his methods and results in the Appendix. Bruce Christman, Chief Conservator at the Cleveland Museum of Art, conducted X-ray fluorescence surface analysis on cat. no. 30.

Many Art Institute staff contributed to this publication. Former Deputy Director Teri J. Edelstein suggested that *Museum Studies* would be an effective vehicle to convey the significance of the collection to a wide readership. Publications Department editors Gregory Nosan and Robert V. Sharp made sense out of an unfamiliar subject and coordinated the viewpoints of multiple authors; they were ably assisted by Susan F. Rossen, Cris Ligenza, and Kate Irvin. Independent photographer Michael Tropea supplied many of the photographs, which were supplemented by staff photographer Robert Hashimoto; all photography was edited by Stacey Hendricks. Sarah E. Guernsey ably kept track of the project's logistics and handled its production, while Ann M. Wassmann deftly designed its layout. Toby Zallman of Z...Art and Graphics, Chicago, typeset the issue, and ProGraphics, Inc., produced the color separations. Curator Christa C. Mayer Thurman and the Department of Textiles provided the fabric used as the background image on the issue's cover. Finally, by researching, compiling bibliography, measuring, and mounting these jewels, past and present members of the Department of European Decorative Arts and Sculpture and Ancient Art continually furthered this project: Mark Booth, Marilyn Conrad, Kirsten Darnton, Bill Gross, Jane Neet, Maren Nelson, Joe Scott, Olivia White, and Ghenete Zelleke. This publication is the sum of many people's efforts; we are all grateful to Mrs. Alsdorf for encouraging the project from its inception, and hope that the readers of this volume value the final results.

Catalogue

Between Art and Nature: Jewelry in the Renaissance

IAN WARDROPPER

Eloise W. Martin Curator of European Decorative Arts and Sculpture, and Ancient Art

Most of what we know about Renaissance jewelry comes either from portraits or from the jewels themselves—objects of personal adornment fortuitously preserved in collections such as the Alsdorfs'. Studying painted likenesses of the period, a museum visitor marvels at the profusion of jewelry: women display pendants, earrings, necklaces; men sit resplendent in rings, hat badges, chains. What do these glittering ornaments reveal of wealth, social status, and the artistic values of their time? Despite their small scale, jewels held an out-sized importance for their Renaissance owners and offer today's students a window onto the concerns and conditions of this earlier era.

Two portraits in The Art Institute of Chicago offer contrasting views of jewelry's role in its wearers' lives. In one case, jewels present themselves as an example of conspicuous display; in the other, they suggest sober restraint. In about 1529, the German painter Lucas Cranach the Elder depicted a woman thought to be Magdalene of Saxony, wife of Elector Joachim II of Brandenburg (fig. 1). In Cranach's painting, the sitter appears as almost the image of luxury: her weighty gold and pearl necklace circles a pearl-studded brooch which itself hangs from an intricately worked collar. Blending with her costume of ermine, silk, and extravagant plumes, Magdalene's jewels mark great wealth and power. By emphasizing her rich jewelry and hiring the much-admired Cranach to portray her, this Saxon princess insured that her image would convey her importance. Some fifteen years later, in 1544, a woman whose identity is unknown sat for a portrait painter known only as the Master of the 1540s (fig. 2). Although the sitter's dignity and self-assurance are clearly visible in the features of her face, her jewelry is as modest as Magdalene of Saxony's is ostentatious. Wearing a black dress enlivened by a finely stitched collar and crisp buttons, she shows but one piece of jewelry, a ring. Her simple, gold band with inset stone indicates her middle-class status, as do the painting's small scale and lack of heraldic devices.

As these two portraits only begin to suggest, Renaissance men and women paid close attention to jewelry both as a sign of social status and as a signal of cultural knowledge and worldliness. This period, broadly defined by the years 1400 to 1600, saw dramatic social, political, and cultural changes in Europe. The artistic and intellectual ferment generated by renewed interest in the art and literature of classical antiquity was especially strong in Italy, where the architectural and sculptural remains of the ancient world were visible almost everywhere. The artistic excellence of the sculpture, painting, and architecture created by such major Italian artists as Michelangelo, Raphael, and Bramante radiated throughout Europe. Another major development, embodied in humanism, one of the dominant intellectual movements of the period, was the increasing emphasis on the power of the individual, on humanity's accomplishments rather than on its relationship

FIGURE 1

Lucas Cranach the Elder (German; 1472–1553). *Magdalene of Saxony* (detail), c. 1529. Oil on panel; 59.8 x 41.6 cm (23½ x 16⅜ in.) The Art Institute of Chicago, Gift of Kate S. Buckingham, 1938.310.

with God. Although the Church remained a powerful force, theological debate increasingly divided sects and nations. Columbus's explorations of the Americas and Galileo's and Copernicus's inventions and scientific discoveries characterize the expanding physical and intellectual horizons of the age. All of these social and cultural changes, together with a general increase in personal wealth, are reflected in Renaissance jewelry.

To women and men of the Renaissance, jewelry was not simply an indication of wealth nor an object enhanced by fine workmanship: it approached and often attained the level of art. Many of the age's finest painters, including Albrecht Dürer in Germany and Hans Holbein the Younger in England, drew designs for jewelry. Divisions between media were porous: a talented artist like Giulio Romano, for example, designed buildings, decorative arts, and jewelry, and painted frescos and canvases for the Gonzaga family in Mantua. Renaissance patrons ranked the arts differently than we do today, valuing tapestry most highly among their possessions, and recognizing the value of sculpture to promote civic or feudal values. In the Renaissance hierarchy of artistic media, jewelry could hold a position as high as—and in some cases higher than—painting.

One person, Catherine de' Medici, may serve us as a guide to the ranking of media in the Renaissance and the fascination that jewelry in particular held for the highest levels of society. Even a miniature portrait such as François Clouet's 1560 *Catherine de' Medici* (fig. 3) can illuminate jewelry's rich role in Renaissance culture. The court painter Clouet's representation of Catherine, Queen of France and wife of Henry II, presents the monarch's good-natured countenance in a way that would seem to belie the facts of her difficult life. Though she eventually bore Henry II ten children—seven of whom survived and three of whom became King of France—during the twenty-nine years of their marriage, Catherine endured years of humiliation at the hands of his mistress, Diane de Poitiers. Following Henry II's death in 1559, she led a country divided by religious war.

While Catherine owned numerous paintings, she was most interested in depictions of her family and of rulers and celebrated individuals around Europe, amassing some 341 portraits in various media by the time of her death in 1589.[1] Like other wealthy individuals of her time, she prized tapestries for the laborious weaving that went into their making and for the value of the silk, gold, and silver threads that composed them; the Valois tapestries, celebrating the queen's accomplishments, were among the most famous works of art in her collection.[2]

Jewelry was particularly important in Catherine's life. Her dowry included a group of celebrated stones and pearls; she is thought to have introduced to France the Italian taste for hardstones set within jewels,

called *commessi* (see cat. no. 25); and she is known to have owned quantities of jewelry.[3] Clouet's portrait gives a sense of the queen's passion for jewelry: she is evidently satisfied with her fashionable *parure*, that is, a matched headdress, a short necklace called a *carcan*, and shoulder chains (*côtière*). Catherine's bodice includes a jewel trellising over the shoulders, and numerous jewels are stitched to her bodice and sleeve; she wears at least one ring, and holds a jeweled plume for good measure.

Patrons like Catherine de' Medici were remarkably conversant with the materials and techniques of jewelry. Consider her 1561 letter to her court jeweler François Dujardin, which concerns the commission of a jewel thought to survive in the Cabinet des médailles of the Bibliothèque nationale in Paris: "The emerald is a brittle stone which breaks easily, and there are two hands symbolizing faith which enclose the emerald; there must be a motto saying that fidelity and friendship which are the desire of the one who presents this jewel are not like the stone, but like the two hands which are inseparable and the color of enamel on the jewel which is yellow and lasting without growing pale."[4] Catherine, like other Renaissance patrons, understood the physical properties of stones as well as their symbolic import, and was so involved in the making of a jewel that she specified every detail of its appearance.

Beyond the appreciation of the craft of the jeweler, two aspects of jewelry—its relationship to nature and to antiquity—reinforced its status as an art form. The play between art and nature, the ability of artists to rival and even surpass the wonders of natural forms, fascinated the Renaissance mind. The career of Bernard Palissy, one of Catherine's favorite ceramists, typifies his culture's larger interests: he wrote a botanical treatise, fashioned glazed earthenware platters from cast flora and fauna (see fig. 4), and even began constructing a grotto for the queen covered with lifelike ceramic replicas of snakes and lizards.[5] This Renaissance interest in organic forms was easily translated into designs for jewelry, the prime example being the frequent use of oddly shaped pearls. Just as clouds can suggest various identities in their amorphous, rapidly changing forms, so did the irregular, shiny products of the oyster stimulate jewelers' imaginations. Several bulbous pearls could form the body of a ferocious dragon, completed by an enameled gold head and articulated tail (see cat. no. 31); the addition of enameled gold ears and a tail transformed a fat pearl into a placid domestic cat (see cat. no. 32). To an era that adored Ovid's *Metamorphoses*, the transformation of inchoate natural material into recognizable forms was endlessly fascinating.

The line between art and nature was further explored—and blurred—by Renaissance practices of display, since collectors housed virtuosic examples of human craftsmanship side by side with the marvels of nature. Catherine de' Medici's Parisian palace, the Hôtel de la Reine, contained a room set aside for the display of such natural curiosities as stuffed crocodiles and nautilus shells, along with Venetian glass and Chinese lacquer.[6] Such cabinets of curiosity, or *Wunderkammern*, as they were called in Germany, could be found in

FIGURE 2
Master of the 1540s (Netherlandish; act. c. 1541–51). *Portrait of a Lady*, 1544. Oil on panel; 40.6 x 30.5 cm (16 x 12 in.) The Art Institute of Chicago, Gift of Adolph Casper Miller, 1953.471.

FIGURE 3
François Clouet (French; c. 1516–1572). *Catherine de' Medici*, 1560. Painted miniature. London, Victoria and Albert Picture Library. Courtesy of the Trustees of the V&A.

FIGURE 4
Follower of Bernard Palissy (French, 1510–1590). *Oval Dish*, 1600/1700. Lead-glazed earthenware; 41.3 x 50.8 x 7.6 cm (16¼ x 20 x 3 in.) The Art Institute of Chicago, Gift of Mr. and Mrs. Leopold Blumka, 1965.127.

houses of intellectually adventurous nobility and wealthy scholars. Furniture was also designed specifically to contain jewels and other precious objects. An ebony and ivory cabinet, replete with drawers and hidden compartments and created in Augsburg around 1640, is a later example of such a display cabinet (fig. 5).

The appreciation of jewelry as an art, which in turn led to the collecting of jewelry, owed a considerable debt to the recognition of jewelry's status in ancient civilizations. Just as the excavation of ancient marble statues and bronze statuettes fueled the collecting of these objects and encouraged the fashioning of contemporary objects modeled after antiques, so did the circulation of ancient cameos and gold pendants elevate jewelry to a high level of esteem. In the late fifteenth century, Lorenzo de' Medici assembled a famed collection of ancient cameos in Florence, which inspired no less an artist than Michelangelo. A portrait in the Art Institute of one of Lorenzo's descendants, Francesco de' Medici (fig. 6), shows him displaying a cameo portrait of a woman, possibly an image of his younger sister Lucretia. In two other versions of this painting, the object in his hand seems to be a gold medallion; whether cameo or medallion, the piece incorporates an antique art form to represent a contemporary person, a clear sign of the value of cameos and jewelry when the portrait was made. Knowledge of antiquity was an emblem of learning. An art form that had beguiled the ancients and depicted Roman history or mythology in contemporary media earned the respect of Renaissance society.

Renaissance users did not value jewelry only for its ability to play on natural forms or display their cultivation, however. Jewelry was a way to advertise riches, and also to signal—and

FIGURE 5
Cabinet, German (Augsburg); c. 1640. Wood, ebony, carved and inlaid ivory, stained and carved wood relief, gilded bronze, iron implements; 160 x 110.5 x 64.8 cm (63 x 43½ x 25½ in.) The Art Institute of Chicago, Anonymous Purchase Fund, 1970.404.

imagine—their source. Much wealth, including the raw materials used to make jewels, poured into Europe along trade routes from the New World, the East, and Africa. Christopher Columbus sought the riches of the Indies; instead, he returned home with emeralds from the Americas. Galleons freighted gold and emeralds from South America to Spain. Into Antwerp, Amsterdam, and other European ports poured pearls from off the coast of present-day Venezuela, lapis lazuli from Afghanistan, turquoise from Persia, and diamonds from India (Vasco da Gama discovered the sea route around the Cape to India in 1498). Such precious materials symbolized the expanding horizons of Renaissance men and women, and were souvenirs of distant lands as much as fuel for conspicuous consumption.

The popularity of these luxurious materials was part and parcel of Renaissance culture's larger obsession with the foreign and exotic. For example revelers costumed as American Indians greeted King Henry II and Catherine de' Medici on their triumphal entry into the city of Rouen in 1548. The Americas were still exotic to sixteenth-century Frenchmen, and royal spectacles such as these reveal the fascination such barely imaginable countries held for Renaissance Europe. The precious natural products of these foreign countries, however, fired the European imagination just as much as exotic costume and pageantry. An allegorical painting by Jacopo Zucchi for the Medici in Florence (fig. 7) mythologizes the procurement of pearls and coral: nymphs glistening with water rise from the depths with their prizes. Such images suggest the allure of jewels' and precious stones' mysterious provenance and exotic origins.

FIGURE 6
Alessandro Allori (attrib. to) (Italian; 1535–1607). *Francesco de' Medici*, c. 1560. Oil on panel; 97.9 x 76.4 cm (38½ x 30⅛ in.) The Art Institute of Chicago, Gift of Edgar Kaufmann, Jr., 1965.1179.

Just as the raw materials for jewelry came from points across the known world, so too was jewelry's fabrication and distribution international in nature. While traditional centers of jewelry production—such as Paris for ivory-carving and gem-cutting, and Augsburg for metalworking—maintained their importance from the medieval period into the Renaissance, new factors promoted the circulation of artisans and motifs throughout Europe. As printed matter became more available in the fifteenth and sixteenth centuries, pattern books and individual sheets of engravings served as handy sources of ideas, reproducing design variations and famous compositions by Raphael and other painters. An example of this artistic circulation is the work of Etienne Delaune (see fig. 8), one of Catherine de' Medici's favored artists. While Delaune worked in France, issuing jewelry designs that incorporate patterns such as arabesques and materials such as pearls, jewelers in Germany borrowed his designs for their own work. Artisanal associations, called guilds, often required members to apprentice to an artist in a foreign city; artists' ideas circulated in this manner. Jewelers also traveled to seek employment. In 1515 for instance Catherine's father-in-law King Francis I invited the gem-cutter Matteo del Nassaro to move from Verona to

Paris; several decades later, the king enticed the famed goldsmith-sculptor Benvenuto Cellini—if only briefly—away from Florence to his court at Fontainebleau.

Even as the international distribution of Renaissance jewelry reflects the era's increased travel, trade, and circulation of ideas, certain regional differences in style and materials are nonetheless present. It is useful to trace the characteristic styles of various European jewelry centers, even though the constant traffic of jewels, artists, and pattern books makes identifying an individual jewel's point of origin difficult. Spain, a major explorer and colonizer of the Americas, developed a taste for gold and emeralds imported from its foreign dominions. The presence of emeralds in a crucifix pendant in the Alsdorf Collection (cat. no. 6), plus its design's relation to a Spanish drawing, suggests its Iberian origin. The cross's curling lines of gold, however, are more prevalent in Germanic lands. Spanish creations also reflect the intensity of Catholicism in that country, often featuring elaborate biblical narratives or symbols of the Passion. One eye-catching pendant in the Alsdorf Collection (cat. no. 9) displays both subjects: images of the implements used in Christ's crucifixion fill the cavity on one side, while a depiction of Christ teaching in the temple occupies the other. German jewels by contrast seldom present religious subjects, since such designs would have been checked by Protestant strictures against the use of sacred imagery. It is rather an interest in heraldry and an admiration for complex design that frequently characterize German pendants and chains produced in Augsburg and Nuremberg workshops. One would guess that the Alsdorf Collection's enameled plaques bearing coats of arms (cat. no. 18) were German even if heraldry did not identify the probably Saxon family that commissioned them. French pieces, for their part, favor refined patterns such as the arabesque or moresque, drawn from Islamic sources, or the grotesque, derived from ancient Roman wall paintings.

FIGURE 7
Jacopo Zucchi (Italian; 1540–1596). *Coral Fishers*, c. 1590. Oil on copper; 55 x 45 cm (21⅛ x 17¼ in.) Rome, Galleria Borghese.

Although there are few sources left that describe the techniques of Renaissance jewelry making, the most important surviving manuals are two Italian treatises, Vannocio Biringuccio's *De la pirotecnica* (1540) and Cellini's *Due trattati* (1568), which outline the preparation of materials and methods of production. As the making of jewelry was largely the domain of the goldsmith's guilds, the regulations of these associations have offered scholars information on how and under what business circumstances jewelry was produced.

Drawings, sometimes still in guild archives but more often scattered in various collections, help reconstruct the design process, as do contracts between patron and craftsman. While each jewel bears witness to its own making, subsequent alterations due to changing tastes or needs require the historian to exercise caution in determining its original form.

When constructing a jewel, artisans often began with a drawn design, or incorporated motifs from one of many engraved pattern books circulating around Europe. Examples of jewelers' own designs survive in the Barcelona goldsmiths' guild's *Llibres de Passanties*, signed and dated by apprentices seeking acceptance by the guild (see cat. no. 4).[7] Once the design was approved by the patron, jewelers generally made three-dimensional models out of plaster, wood, or lead. These served as the basis of casting molds into which molten metals could be poured. The resulting gold or silver forms could be ornamented by embossing or chasing, painted with enamel decoration, or set with gems (see fig. 8). During the Renaissance, faceted stones gradually replaced cabochons, the smoothly rounded, precious stones preferred in the Middle Ages. Craftsmen cut stones into pointed octahedrons or table-cut pieces, pyramidal forms with the apex removed. Metal-foil backing often enhanced the color and luster of faceted gems. Different mounts, such as the collet—a band of metal—were developed to display and safely hold the precious stones.

FIGURE 8
Etienne Delaune (French; c. 1519–1583). *Goldsmith's Workshop*, 1576. Etching. London, British Museum.

Not all jewels showcased faceted gems; often, the focus of a jewel was a precious material carved in relief. Artisans carved shell (see cat. no. 3), coral (see cat. no. 64), and even antler core (see cat. no. 43) into elaborate figural compositions. Hardstones were even more difficult to work with, and were thus more highly prized; indeed, hardstone carving was one of the most luxurious of Renaissance decorative arts. On a small scale, semiprecious stones with colored striations were cunningly cut: jewelers attempted to exploit the design possibilities of a stone's irregularities, or to draw attention to a cameo's raised design with a darker-colored background. Images of ancient Roman emperors inspired cameo portraits; complex narratives drawn from mythology or religion challenged cameo-cutters' skill at rendering minute forms. Hardstone carving was also practiced on a grand scale: in Italy for example members of the Medici family commissioned carvers to decorate table tops and even the walls of chapels and tombs.

Various decorative techniques enhanced the basic form of precious metals and gemstones. Seed pearls for instance could be used to punctuate the rim of a brooch; larger pearls could be attached to hang from a pendant, their white forms and flickering motion contrasting with the jewel's body. Artisans often twisted and braided gold wire to accent the edges of a piece. The most prevalent decorative technique, however, was enameling. Enamel, consisting of powdered glass colored by mineral oxides, fuses brilliant hues to the surface of silver or gold. This technique was

FIGURE 9
Paulus Moreelse (Dutch; 1571–1638). *Portrait of a Young Lady*, c. 1620. Oil on canvas; 71.8 x 58.1 cm (28¼ x 22⅞ in.) The Art Institute of Chicago, Max and Leola Epstein Collection, 1954.292.

particularly admired in the medieval centers of Limoges in France and in towns along the Meuse River in Germany. By the time of the Renaissance, the painstaking techniques of *champlevé* enameling, in which the enamel is contained within grooves engraved in the metal, and *cloisonné* enameling, in which raised dams of gold separate the colors, gave way to freer application of enamel painted directly on the surface of the jewel. Such colors could highlight protruding parts of gold or silver objects, such as fleurs-de-lis, or draw attention to a jewel's raised decoration. By the seventeenth century, enameled decoration often covered a jewel's entire surface, becoming more important than the material it embellished.

Jewelry fashion went through various changes by the late Renaissance, as the stylistic era known as the Baroque developed in the seventeenth century. Baroque artists favored bold and grand forms: the curving facades of Carlo Borromini's churches, the dramatic light and dark of the painter Caravaggio's altarpieces, and the stunning movement and scale of Bernini's marble sculpture represent the period's principal stylistic developments. On a smaller scale, jewelry followed suit. The pendant evolved into heavier, pinned ornaments; the use of enameling extended from a complementary technique to the sole decoration. Frankly pretty forms were introduced, such as bows decorated in bright colors on light ground (see cat. no. 37). Abstract, stylized designs increasingly replaced the figural compositions popular in the Renaissance. Paulus Moreelse's *Portrait of a Young Lady* (fig. 9) illustrates these changes in style: a massive brooch is pinned to her bodice, a diminutive necklace reflects the intricate design of her lace collar, and solid links swirl through armbands, chains, and headdress. The heaviness and animation of this jewelry respond to the dictates of Baroque fashion.

The exquisite craftsmanship and complex imagery of Renaissance jewels have returned from time to time to intrigue both jewelers and those who wear their creations. This aesthetic recycling is most notable in the nineteenth century, which witnessed the revival of many earlier styles, from Egyptian to medieval to Rococo. This century valued scrupulously researched history, but also adored the fanciful historical novels of Sir Walter Scott; it established major museums, such as the Victoria and Albert Museum in London, to encourage artisans to study past creations, but it also idolized what we now recognize as outrageous forgeries. Nationalist movements spurred patrons

to commission replicas of (or homages to) objects from great moments of their country's past. Renaissance furniture for instance inspired Italian craftsmen in the 1860s and 1870s to revive its sturdy forms and elaborate carving (see fig. 10) for patrons who drew inspiration from their country's past glories as they sought to repulse Italy's foreign occupiers and unify its city-states.

Men and women of this historicizing age were drawn particularly to the clear colors and sculptural form of Renaissance jewels. In what became a period of intense collecting of Renaissance art, forgers frequently took advantage of collectors' desires. Nonetheless, the main impulse in the fabrication of Renaissance-style jewels sprang from respect for these extraordinary objects. These nineteenth-century neo-Renaissance jewels, such as the Pendant with Pearl Figure in the Alsdorf Collection (cat. no. 44), delight audiences today for the enthusiasm with which their makers embraced this past art, piling motif on motif with a sense of munificence more characteristic of the nineteenth century than of the epoch they sought to emulate.

Like most art forms, Renaissance jewelry is both a visual delight and a reflection of the society that produced it. We marvel at the jeweler's technical finesse in creating the Alsdorfs' cross pendant (cat. no. 4), while we acknowledge its emeralds' testimony to the economic importance of the Americas to Europe. We admire the application of enamels and pearls to the gold frame of the cameo of Tiberius in the collection (cat. no. 25) and at the same time remain conscious of the ancient world's hold on the Renaissance imagination. The jewelry in the Alsdorf Collection provides an opportunity to explore a medium through many types and techniques; it also offers eloquent witness to the interests and desires of Renaissance society.

FIGURE 10
Luigi Frullini (Italian; 1839–1897). *Armchair*, 1876. Walnut, upholstered in cut velvet; 88.9 x 93.9 x 93.9 cm (35 x 37 x 37 in.) The Art Institute of Chicago, through prior gifts of Emily Crane Chadbourne, Edna Olive Johnson, Mr. and Mrs. Joseph Regenstein, Sr., and Mrs. Gustavus F. Swift, Jr.; restricted gifts of Kenilworth Garden Club and Mr. and Mrs. Bruce Southworth; Richard T. Crane, Jr. Endowment, European Decorative Arts Purchase Fund, 1986.1002.

Notes

WARDROPPER, "Between Art and Nature: Jewelry in the Renaissance," pp. 6–15.

1. Bonnaffé 1874, p. 13.
2. The Valois tapestries are today in the Galleria degli Uffizi, Florence; see Yates 1959.
3. For the importance of jewelry in Catherine's dowry, see Cloulas 1979, chap. 1; for her interest in *commessi*, see Hackenbroch 1966c, pp. 213–14.
4. First cited by Hackenbroch 1966a, pp. 28–33. See also Bimbinet Privat 1992, pp. 202, 203 (ill.).
5. See Amico 1996.
6. This cabinet is described in Bonnaffé 1874, p. 14.
7. The *Llibres* are in the Instituto Municipal de Historia de la Ciudad, Barcelona; see Muller 1972.

RODINI, "The Language of Stones," pp. 7–28.

1. Michel Foucault explored the symbolic quality of Renaissance epistemology, what he called "the prose of the world," in Foucault 1970, chap. 2.
2. The seminal text on "self-fashioning," with particular attention to Renaissance England, is Greenblatt 1980.
3. See Nevison 1980.
4. See Hackenbroch 1979, p. 113.
5. Ibid., pp. 244–47.
6. Massinelli 1992, p. 62.
7. Kunz and Stevenson 1908, pp. 25–27; see also Hackenbroch 1979, pp. 24–25, 49.
8. Somers Cocks and Truman 1984, pp. 11–12; Muller 1972, pp. 53–54.
9. Hackenbroch 1979, pp. 293–98.
10. Ibid., pp. 405–408.
11. Burke 1980, pp. 9–11.
12. Fumerton 1991, pp. 77–85. Hilliard's claim is contained in his "Treatise Concerning the Arte of Limning" (c. 1598/99), p. 77, as cited in idem, p. 77.
13. Simons 1988, pp. 13–15. The painting's Latin inscription underscores Giovanna's virtue: "O art, if thou were able to depict the conduct and soul, no lovelier painting would exist on earth."
14. See for example Agnolo Bronzino's portraits of Eleanora and her son in Florence, Galleria degli Uffizi (c. 1545) and in The Detroit Institute of Arts (c. 1550).
15. Miller 1991, p. 24.
16. Evans 1922, pp. 29–36.
17. Lesley 1968, p. 27.
18. Hackenbroch 1979, p. 278.
19. Burton, *Anatomy of Melancholy*, as cited in Evans 1922, p. 172.
20. This Scottish account of 1699 is recorded in ibid., p. 181.
21. Ibid., p. 173.
22. A pendant after a design by Hans Holbein the Younger and now in the Victoria and Albert Museum, London, makes clear the intention of these open settings by framing an exposed hyacinth with a cabalistic inscription. See Hackenbroch 1979, pp. 276–78 and figs. 724a-b.
23. Muller 1972, p. 74.
24. Ibid., p. 116.
25. From Luther's *Sermons Concerning Good Deeds*, as cited in Hackenbroch 1979, p. 116.
26. Ibid., p. 85.

KUPSTAS, "Prologue: Late Medieval Jewelry," pp. 30–34.

1. See Gallo 1967, p. 100. See also The Metropolitan Museum of Art 1984, pp. 306–309.
2. Butters 1996, pp. 48–49.
3. Otrange 1953, p. 126.
4. Ibid.
5. Lesley 1968, p. 34.
6. Rowe 1975, p. 10.
7. See Cheetham 1984, pp. 317–32.
8. See Arndt and Kroos 1969.
9. Bruna 1996, p. 35.
10. Sotheby 1997, no. 202.
11. Hackenbroch 1996, p. 15.
12. See Freeman 1952. See also *Le Beau Martin* 1991, pp. 260–61, 264.
13. Aschaffenburg, Hauptbibliothek, *Hallische Heilthum* (1526/27), fol. 367v. See Halm and Berliner 1931, p. 60, fig. 176.
14. The cameos in the Munich altar date from the early sixteenth century, although the altar's frame has been much reworked. See Tait 1991, pp. 122–123, figs. 144–45.
15. For a modern edition of this thirteenth-century text, see Boileau 1879, p. 58.
16. McCrory 1988, pp. 414–15.
17. Ibid., p. 414.
18. Ibid, pp. 414–15.
19. Hackenbroch 1996, pp. 59–61.
20. Tait 1991, pp. 109–31; see also McCrory 1988, p. 414.

MULLER, "Spanish and Spanish Colonial Jewelry," pp. 35–51

1. Muller 1972, pp. 29–30.
2. See Muller 1972, p. 61, fig. 69. The *Llibres de Passanties*, which contains this and other drawings by Spanish jewelers referred to in this section, is in the Instituto Municipal de Historia de la Ciudad, Barcelona.
3. See García Gainza 1991, [n.p.], Dibujo no. 29.
4. See "The Sixteenth Century: Renaissance and Mannerism," chap. 3 of Muller 1972, passim.
5. Sanz Serrano 1991, p. 75.
6. García Gainza 1991, [n.p.], Dibujo no. 25.
7. New York, The Hispanic Society of America, acc. no. R3490. A similar crucifix pendant, in the same collection, is illustrated in Muller 1972, frontis.
8. Photographs of Cardinal Pedro Inguanzo Rivero's example (location unknown) are in the General Reference Files (hereinafter referred to as "GRF") of the Hispanic Society of America, New York (GRF acc. nos. 134125 and 13426; see Cruz Valdovinos 1993, p. 238, no. 152; and Mathewson 1986, pp. C25–C27.
9. Muller 1972, p. 61.
10. A photograph of the Fundación Lázaro Galdiano example is in the Hispanic Society of America, New York (GRF acc. no. 67712). For the Museo Cerralbo example, see Arbeteta 1998, pp. 31, 34–35, 131, no. 76.

The Language of Stones

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The diminutive scale of most jeweled ornaments is misleading. Though small, such objects can bear intricate and powerful messages, suggesting the complex web of relationships that binds the wearer of a jewel to society, the world, and even the cosmos. The culture of Renaissance Europe understood the universe as infused with symbols, signs that demanded decoding, and took the interpretation of these symbols as a necessary skill. There was understood to be a certain literalness in these signs, a sense that creation was, with the right key, transparent and ripe for reading. Distant stars told of personal fortune, natural forms revealed supernatural properties, and a simple pattern of letters could encode the mysteries of the spheres.[1] In this context, the significance of rare stones and precious metals did not go unnoticed, nor could their prominent placement upon the rich garments of society's elite. Here, they realized their potential not just to embellish, but to reveal outwardly their wearers' personal circumstances and convictions.

In order to understand these objects more fully, we must therefore imagine them outside their present-day museum cases and return them to the contexts of their original use: jewels were held and displayed; they circulated through streets and salons; they were, paradoxically, both private possessions—small, placed against the body, emblems of personal loyalties—and public pronouncements, worn so that they would be seen and interpreted. They spoke to contemporaries of political, social, and religious loyalties, of economic standing, and of cultural ambition. They also allowed individuals to place themselves in relation to the larger universe, forge connections to a venerated past, harness cosmological forces, and confirm the power of divinity. Jewels offered mighty messages in miniature form.

In this survey of Renaissance and Baroque jewelry highlighting pieces from the Alsdorf Collection, we will consider how jewelry was worn, and some of the many reasons why. The Alsdorf jewels, which come from across the European continent and span several centuries, represent not only an array of jewelry types; they also provide insight into the motives for personal adornment. Beautification was only one such motive, and to contemporaries it does not seem to have been the most obvious or important one. At the nexus of public and private, where the wearing of jewelry resides, lies the question of how an individual fits into the larger whole. In this essay, we will examine the ways in which jewelry marked such relationships in both the social sphere and in a larger, universal sense.

Jewelry was in general an elite art. It was also, surprisingly for modern audiences, a largely male one. Men commissioned and produced jewelry, wore jewelry, and often controlled its use by women. One prominent exception is Queen Elizabeth I of England, whose fondness for jeweled

FIGURE 1
Detail of fig. 5.

ornaments is renowned. In Elizabeth's practices, we can most easily recognize the complex role played by jewelry during the Renaissance. The queen used jewels to fashion herself,[2] and to clarify and consolidate a range of social relationships. By extension jewels were a critical tool in defining Elizabeth's position within the universe at large. Though the queen of England was certainly exceptional in the attention she gave to jewelry, her appreciation of its symbolic potential is representative of a broader contemporary outlook.

FIGURE 2
Steven van der Meulen (Netherlandish; act. 1543–63). *Robert Dudley, First Earl of Leicester*, 1560/70. Oil on panel; 97.75 x 72.5 cm (38½ x 28½ in.) New Haven, Yale Center for British Art, Paul Mellon Collection.

FIGURE 3
Hans Holbein the Younger (German; 1497/98–1543), *Portrait of Henry VIII*, c. 1540. Oil on panel; 88.5 x 74.5 cm (34⅞ x 29⅓ in.) Rome, Palazzo Barberini.

During the fifteenth and sixteenth centuries, men adorned themselves as much as women, a fact that confirms the social importance of jewelry wearing. They were also subjected to the changing winds of fashion. Before the advent of the popular ruff neckline associated with the seventeenth century, men's smooth-fronted tunics made elegant settings for pendants and chains (see fig. 2). Men also wore many rings and, in the early Renaissance, adorned their hats with badges or *enseignes*.[3] Known for his excesses, King Henry VIII of England owned several *parures*, or ensembles of matching jewelry that, as seen in his portrait by Hans Holbein the Younger (fig. 3), included coordinated buttons, chains, pendants, and hat ornaments. Holbein's painting also illustrates the incorporation of gold and silver threads into fabrics, a fashion that transformed garments themselves into jewels.

In addition to pendants, chains, and rings, women often favored brooches; other jeweled objects, such as bottles, pomanders, and miniature books of hours, hung from chains at their waists (see fig. 4). Necklaces had not been particularly common during the medieval period, when stones were more often attached directly to the collar of a garment. But in the Renaissance, with the new taste for open necklines, they enjoyed great popularity, and the fashion among German women was to wear multiple strands of heavy gold

chains (see p. 6, fig. 1). Medieval head coverings were discarded, and hair ornaments gained in popularity. These were often quite intricate, either woven into the hair or placed over it in a net of gold, pearls, and gems. As a result of these hairstyles, earrings were not much worn by women until the later sixteenth and seventeenth centuries; in England they actually appear to have been favored more by men. The children of the European nobility were not spared the ornamental excesses of their parents (see figs. 1 and 5). The elaborately worked pieces that hung around their necks and at their waists were at once decorative baubles, distractive playthings, and protective amulets. The triple-duty performed by children's jewelry is by no means unique; it is, rather, indicative of the multiple functions of Renaissance jewelry in general.

FIGURE 4
Antonis Mor (Netherlandish; c. 1516/20–1576). *Portrait of a Seated Woman*, 1560/70. Oil on panel; 123.2 x 91.4 cm (48½ x 36 in.) The Art Institute of Chicago, Edward E. Ayer Fund, 1941.29.

FIGURE 5
Pieter Dubordieu (attrib. to) (Dutch; 1609/10–c. 1678). *Portrait of a Young Girl*, 1633/35. Oil on panel; 75.6 x 59.1 cm (29¾ x 23¼ in.) The Art Institute of Chicago, Wilson L. Mead Fund, 1934.386.

The most obvious of these functions is the role jewelry played as a display of wealth. As rare materials, often difficult to find and imported across great distances, gems and precious metals were inherently valuable in the European economy. In sixteenth-century Spain, jewels often told of riches recently acquired in the New World: the incorporation of deep green emeralds from the modern regions of Colombia and Peru, as well as lavish use of gold, were indications of transatlantic success. While late medieval and early Renaissance jewelry highlighted and enhanced rare gems through a simplicity of setting (see cat. no. 2), later pieces sought to match rarity through their own extravagance (see cat. no. 37). To wear such pieces was an overt presentation of one's financial standing or aspirations. Jewelry was also a practical investment, certainly more so than other, less portable arts. At times it served as actual currency, paid to courtiers in exchange for their loyalty. Because of its scale, jewelry could be transported easily; in an urgent situation, its precious metals could be melted down and its gems stashed away for safekeeping or

exchanged for cash. In Reformation Germany for example, individuals were often rewarded for state service with gold chains and badges. Because they were intended primarily as a monetary reward, these pieces were typically rough and unfinished, valued more for their gold than for their workmanship.[4] In 1578 a long list of Hapsburg jewels was pawned off to Queen Elizabeth I to help finance reconstruction in Antwerp after damage done by ransacking Spanish troops.[5] Gems were an asset that could also be reused according to changing needs and tastes. A dramatic case is that of the ornate dresses of Eleonora di Toledo, wife of Cosimo I de' Medici, which were dismantled after her death so that their pearls could be incorporated into other bejeweled pieces, among them an elaborate bed canopy.[6]

At certain moments, social anxieties regarding excessive and unevenly distributed wealth centered on the wearing of jewels. Sumptuary laws, which were designed to regulate an appearance of social equality and civic virtue by controlling ostentatious displays of luxury, were especially strict in Venice, where great fortunes were being amassed through trade and where a busy port saw the daily arrival of expensive and exotic gems. Jewelry, particularly that made of pearls, was continually targeted by Venetian authorities. In 1299 a decree was passed forbidding the wearing of pearls by wedding parties, save for a single girdle permitted to the bride. During the sixteenth century, repeated limits were placed on the number and value of pearl strands that could be worn, and on who could wear them. Legislation of 1582, for example, permitted pearls only to women married ten years, the immediate female relatives of the Doge, foreign ambassadors' wives, and brides. Despite the levying of often heavy fines, sumptuary laws were notoriously unsuccessful at curbing display; it seems that, if finances permitted, the benefit of parading one's wealth outweighed the potential penalties. In 1609 the Venetian Senate took a different strategy and sought to forbid the importation of pearls altogether. At another point, it banned all but costume jewelry, resulting in the significant growth of this industry in luxury-loving Venice.[7]

FIGURE 6
Juan Pantoja de la Cruz (Spanish; c. 1551–1608). *Margaret of Austria, Queen of Philip III of Spain*, 1605. Oil on canvas; 212 x 130 cm (83½ x 51⅛ in.) England, The Royal Collection, ©1999, Her Majesty Queen Elizabeth II.

In addition to their significance as agents of luxury, jewels also were among the most important political symbols of the Renaissance. The idea of a set of crown jewels, or a collection belonging to a royal dynasty rather than an individual, dates to 1530, when the French king Francis I declared eight of his prized pieces to be state property. Other monarchs had themselves pictured wearing these dynastic jewels which, once identified with rulership, became tokens of power and authority. Margaret of Austria, Queen of Spain, is portrayed by Juan Pantoja de la Cruz

(fig. 6) wearing the great "Jewel of the Austrias," a large rectangular diamond that she wore at important state events, such as the signing of the 1605 peace treaty between Spain and England and the baptism of her son, the future Philip IV.[8] Jewels such as these were a critical element in the developing iconographies of monarchs and by extension of emerging European nations.

Their small scale and portability made wearable jewels valuable as social currency, markers of complex relationships between individuals and within groups. Like medallions and coins, jewels could often be reproduced and circulated in large quantities. Loyalists to Elizabeth I for example might wear a portrait image of the queen upon their hearts as an ornamental statement of their personal devotion. On a mass scale, such displays constituted a declaration of national solidarity, something Elizabeth encouraged by frequently giving portrait pendants, brooches, and rings to her subjects. Initially, these portraits were rendered in the permanent and noble (because classical) art of cameo, as well as in metal; later, painted miniatures increased in popularity. The queen changed her official image over time; through new jeweled portraits, her updated public persona remained in wide and constant circulation.[9]

The form and subject of these Elizabethan jewels are important, but so are the rituals of their distribution. The queen turned the giving of jewelry into a state event, making it an official New Year's practice; this season, associated with the Magi's offerings to the Christ Child, was popular throughout Europe for such presents, as were weddings, christenings, royal visits, and other grand celebrations. In return for her gift, the queen's subjects offered her such gold or precious objects as their means would allow.[10] What the monarch really sought of course was loyalty; portrait jewels made that loyalty palpable, visible, and recognizable. We can still connect a few surviving Elizabethan jewels to particular moments of royal gift-giving. The Armada Jewel (figs. 7a and 7b), as its name suggests, was presented by the queen to Sir Thomas Heneage, who was her Treasurer at War and had overseen the forces blocking the Spanish invasion of 1588. In offering Heneage this piece, Elizabeth was both demonstrating her largesse and participating in a ritual aimed at sealing and maintaining an important political relationship.[11] When he wore this jewel, Heneage in turn acknowledged the queen's gesture and announced to his fellow courtiers his continued loyalty.

FIGURE 7a
Nicholas Hilliard (English; c. 1547–1619). *The Armada Jewel*, exterior portrait of Queen Elizabeth, c. 1588. Enameled gold, diamonds, and rubies; h. 7 cm (2¼ in.) London, Victoria and Albert Picture Library. Courtesy of the Trustees of the V&A.

FIGURE 7b
Reverse of figure 7a showing interior portrait of Queen Elizabeth, c. 1588. Watercolor on vellum, enameled gold; h. 7 cm (2¼ in.) London, Victoria and Albert Picture Library. Courtesy of the Trustees of the V&A.

There is a personal dimension to the giving and wearing of portrait jewels as well. Even as stately a piece as the Armada Jewel bears this aspect out: within the locket, behind the official image of Elizabeth wrought in gold and enamel, there is a more intimate portrait done in paint on vellum (fig. 7b). Just as access to the person of the queen was strictly regulated, so too was the opportunity to view her painted miniature, a privilege afforded in this case only to Heneage and those with whom he chose to share it. In their range of colors and light tones, painted miniatures have a warmth and liveliness that harder portraits in cameo and metal do not. For this reason, they were often exchanged among lovers and intimates, and survive as some of the most intensely personal artifacts of Renaissance culture. Those by Nicholas Hilliard (who was responsible for the painted portrait in Heneage's Armada Jewel) are known for the love messages they encode through floral symbols, amorous gazes, meaningful gestures, and inscriptions alluding to the lover's passion. There is, even in apparently straightforward images such as Hilliard's famous *Pendant with Young Man Among the Roses* (fig. 8), a complex relationship between the public and private face. Hilliard himself claimed that he was trying to capture evanescent traces of his sitters' private selves—their "lovely graces, witting smilings" and "stolen glances." At the same time, however, Hilliard invested his subjects with all the symbolic trappings of the social self, including telling details of dress and myriad symbols of love.[12]

FIGURE 8
Nicholas Hilliard. *Pendant with Young Man Among the Roses*, c. 1588. Watercolor on vellum; 13.4 x 7 cm (5¼ x 2¾ in.) London, Victoria and Albert Picture Library. Courtesy of the Trustees of the V&A.

Although those who received and wore portrait jewels would have been holding a dear one close, they were also operating within an intricate and often distinctly unromantic set of social conventions that dictated just how one was to play the game of love, publicly. Jewels presented to women often had a political cast to them, and this seems especially true of the jewelry depicted in portraits of noblewomen, where a primary goal was to place on display both the woman and signs of her wealth (or more specifically the wealth of her husband or father). Most noble betrothals were not love matches, but contracts made by families for their own social, economic, and political advantage. As in traditional marriage markets more generally, brides were valued primarily as a form of property. In Florence for example the dowered goods were transported in a public procession to the home of the groom, just as the bride herself would be displaced from her natal household. A wealthy bride represented a monetary asset to her new family; a virtuous, healthy one brought moral strength and the promise of a continuing lineage. Rich clothes and jewels were the emblems of the former virtues; decorous behavior and good looks were outward signs of the latter. Jewels could also appear as emblems of virtue lost, as in the case of Lucretia's broken

strand of pearls in a painting by Tintoretto in the Art Institute (fig. 9).

Portraits of young women produced in Florence during the second half of the fifteenth century are remarkable for the way they represent and draw attention to the essential female assets of propriety and beauty. The sitters, shown in profile and in a linear, ornamental manner, are rendered as decorative surfaces, incapable of looking out at the viewer or even, it seems, of occupying space beyond the two-dimensional. Within this stylistic context, jewels are especially interesting, because they often have more vitality than the women who wear them. Domenico Ghirlandaio's portrait of the recently deceased Giovanna Tornabuoni (fig. 10) depicts both Giovanna and her jewels as a still life, captured within a frame and frozen by the painter's meticulous attention to detail. But while Giovanna's rigid posture and expressionless visage seem inscrutable, her vibrantly rendered ornament invites interpretation. Lest the source of these rich clothes and sparkling jewels go unnoticed, the Tornabuoni emblem appears on Giovanna's garment, and two "Ls," for her husband, Lorenzo, are entwined in the shimmering threads at her shoulder. Ghirlandaio's presentation makes it clear: all of these objects—brooches, strand of pearls, and young wife—were Tornabuoni possessions, and were to be understood as such.[13]

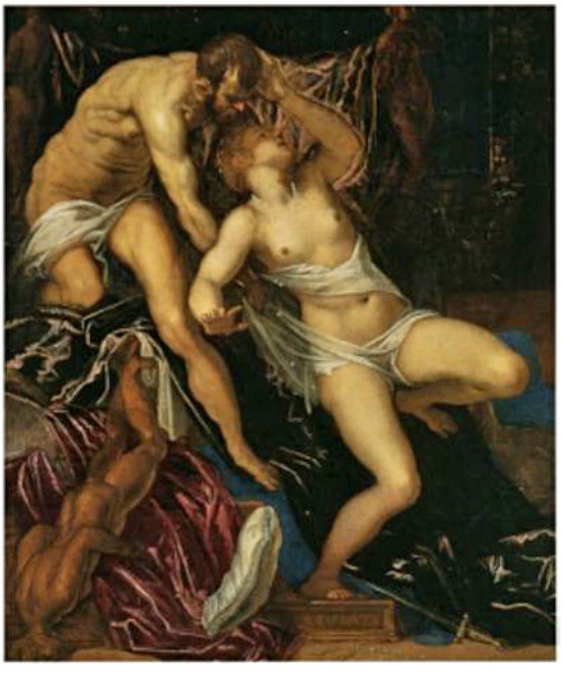

FIGURE 9
Jacopo Robusti, called Tintoretto (Italian; 1519–1594). *Tarquin and Lucretia*, 1580/90. Oil on canvas; 175 x 151.5 cm (68⅞ x 59⅝ in.) The Art Institute of Chicago, Art Institute Purchase Fund, 1949.203.

Another Florentine example (fig. 11), by Agnolo Bronzino, illustrates the role of jewelry in marking young women as objects of familial ownership. In this case, dynastic affiliation is emblazoned on the chest of Bia de' Medici, a daughter of Cosimo I, Grand Duke of Tuscany and head of the Medici clan. Bronzino's portrait shows the young princess in an appropriately decorous stance. In every way, Bia presents herself as the perfect young noblewoman. Her placid face, rigid posture, and ornate dress are all emblems of her station, miniature versions of the pictorial form Bronzino used to treat her stepmother, Eleonora di Toledo, several well-known paintings.[14] Bia's jewelry insures that the viewer knows the origin of her beauty, behavior, and wealth: she wears around her neck a medallion featuring the profile of her father. This jeweled portrait-within-a-portrait complements the dynastic nature of Bronzino's series of Medici portraits, identifying the source of Bia's fine breeding and expensive dress while, at the same time, placing a family stamp on her chest. For a society that viewed young girls as commodities, this pendant acted as a seal of ownership over Bia and her various feminine assets. Few actual Renaissance jewels were as didactic as Bronzino's painted one, but his medallion makes an important point: a richly ornamented woman was not merely beautiful, but was beautiful on account of and ultimately to the benefit of the men who adorned her.

Cosimo I was himself quite conversant in the language of jewels. He was an avid collector of precious objects, including ancient cameos, and commissioned many new cameos himself. The

FIGURE 10
Domenico Ghirlandaio (Italian; 1448/49–1494). *Portrait of Giovanna Tornabuoni*, 1488. Mixed media on panel; 77 x 49 cm (30¼ x 19¼ in.) Madrid, Museo Thyssen-Bornemisza.

Medici cameos reveal one more dimension of jewelry's social value, this time an almost exclusively male one, namely the role of jewelry as a vehicle for the display of intellectual ambition and cultural status. During the Renaissance, to be educated was to be steeped in the traditions of classical antiquity. Nothing carried more prestige than to read and write Latin verse, to be well-schooled in ancient philosophy, and to have enhanced one's surroundings with classical references both textual and visual. Cameos were a distinctly classical art form, with numerous examples that had survived the centuries intact and that were available to interested collectors. Cosimo I had been preceded and surpassed as a cameo collector by his distant cousin, Lorenzo the Magnificent, who owned around three thousand such pieces.[15] Like Cosimo I, Lorenzo was an accomplished humanist. His collection of cameos was part of a greater passion for the culture of antiquity, and we might imagine Lorenzo and his fellow scholars poring over and discussing these pieces just as they might have scrutinized a work of Latin verse. Cameos provided visual access to a lost and venerated world (see p. 11, fig. 6).

Often, classical cameos were placed in new settings so they could be worn according to the latest dictates of fashion. So too were copies of antique designs incorporated into new hatbadges, brooches, and pendants. The style of Renaissance cameos borrowed heavily from ancient models, and their subject matter was also largely dependent on the antique. Mythological scenes (see cat. no. 28), gods and goddesses (see cat. no. 21), and profile portraits (see cat. no. 27) were the favored motifs. The level of carving was so high, particularly in several renowned Milanese workshops, that it is often difficult to distinguish an ancient cameo from a Renaissance one. Those who commissioned such works sought to affiliate themselves with the study of classical culture and with the aura of sophistication that surrounded such learning. A cameo *all'antica*, pinned to a fashionable hat or cloak, was a clear indication of the wearer's intellectual status, or at least of the status to which he or she aspired (see fig. 12). In some cases, the decision to don a particular cameo offered a more specific message, one associating the owner of the jewel with particular historical or mythological figures, or even with ancient deities and the natural forces they embodied. The wearer of the Alsdorf Jupiter cameo (cat. no. 21) for example may have intended to suggest that his own strength and authority were akin to that of a Roman god.

A personal affinity with aspects of antiquity's pantheon of nature-based gods may seem to run counter to prevailing notions of the Renaissance as a period of newly rational, scientific

inquiry and of religious, specifically Roman Catholic orthodoxy. And yet traditional, even pagan, understandings of a divinely organized, cosmically directed universe were still very much alive. Human character was classified according to the perceived qualities of the planets, the human body was connected to the patterns of the stars, and the materials of the earth were seen as essentially linked to the celestial realm. This explanatory system included gems and precious metals, and the writing of lapidaries (texts dedicated to investigating the properties and powers of different stones) went back to antiquity and continued through the Middle Ages. While the Church opposed belief in the magical or talismanic potential of minerals, it did not contradict faith in their medicinal properties or in their symbolic association with religious values (sapphires as emblems of hope for example).[16] Indeed, late-medieval universities promoted a relatively formal, codified study of medicinal stones, and a significant tradition survived during the Renaissance of assigning spiritual power and value to gems and other minerals. Accordingly, another motive for the wearing of jewelry was protective, either in a magical or a medicinal sense.

To recognize this now-lost appreciation of gemstones is to see Renaissance jewelry in a new light. A beautiful emerald cross (cat. no. 4) does not just speak of faith and riches, but exists as a magical ward against venom and evil spirits, since medicinal traditions saw in its luminous green stones a treatment for seizures, an assistance in childbirth, and an aid to memory.[17] The hyacinth, a light-toned semiprecious stone, was believed to be as a guarantee of fidelity and a serene spirit.[18] And the sapphire, according to Robert Burton's *Anatomy of Melancholy* (1621), not only "[is] a great enemy to black choler," but also "frees the mind, and mends manners."[19] The popularity of far less beautiful materials confirms this fascination with the practical, supernatural qualities of jewels: the so-called toad-stone was apparently worn less for its appearance than for its ability, among other things, "to prevent the burning of a house, and the sinking of a boat."[20] It is true that, in many cases, the expectation was that a person would consume the medicinal stone, which was ground to powder and stirred into a liquid. But the spiritual potential of stones could also be harnessed by wearing them as jewelry. One of the most treasured protective materials was red coral, carved and polished to a shine. Coral beads and pendants often appear in Renaissance images of the Christ Child, where they traditionally have been interpreted as symbols of the Passion. Modern visitors to Italy witness, on the other hand, the continuing custom of bedecking small children with coral, which is also valued for its amuletic properties.

There is considerable evidence of the special powers that Renaissance users ascribed to engraved gems, including cameos and intaglios. Such powers were often imagined to originate with the jewel's cosmological references; jewels

FIGURE 11
Agnolo Bronzino (Italian; 1503–1572). *Bia de' Medici*, c. 1542. Tempera on wood; 63 x 48 cm (24¾ x 18⅞ in.) Florence, Galleria degli Uffizi.

that represented the planets for example were believed to harness their supernatural powers. Erasmus of Rotterdam, himself a renowned humanist, owned a ring described as "astrological" (*anulus astrologicus*).[21] In many cases, the jewels were worn in order to draw in the qualities of a represented divinity. The Roman goddesses Juno and Minerva, visible on a double-faced cameo in the Alsdorf Collection (cat. no. 30), were known respectively for their strength and wisdom, characteristics to which the pendant's wearer probably aspired. Even in cases such as this, where the cameo's figures were thought to produce a desired state, a certain force might also have been ascribed to the carved stone itself. In rare instances, the setting surrounding a stone was actually left open so that the natural material might remain continuously in contact with the wearer; in this way, its presumed powers were in perpetual operation.[22] The stunning agate cameo of Venus and Cupid in the Alsdorf Collection (cat. no. 22) is exposed at the back in this manner, and the stone shows the polish resulting from years of wear. Even without possessing any directly magical or medicinal value, the open setting is notable; it reveals the dual quality of jeweled pieces as both public and private objects. The carved face of the cameo exhibits its own themes of concealment and exposure, played out in a gold-headed faun who peeks at Venus from behind a curtain. This scene fronts an unadorned, but extremely beautiful, reverse that existed for the delectation of the wearer alone.

While many Renaissance jewels displayed belief in astrology and magic, many others revealed their wearers' religious faith and confirmed devotional affiliations to particular saints. Indeed, the hat badge (or *enseigne*), a popular Italianate type, probably originates with the medieval tradition of the pilgrim's medallion, worn by the faithful as a sign of their dedication, as proof of religious pilgrimage, and as a protective amulet. Though the *enseigne* was often modified during the Renaissance to suit increasingly secular tastes (see fig. 13), it remained an important device for demonstrating religious loyalties. In some cases, the hat badge provided a setting for fairly elaborate narrative carvings, but often it retained the simple, almost iconic quality of earlier jewelry types. There were many reasons why one might wear a badge depicting a figure like John the Baptist (see cat. no. 2). A pilgrimage to visit one of the saint's relics might prompt such devotion, as might the attribution of personal blessings and fortunes to his favor. Loyalty to the Baptist might also stem from a personal affiliation, either a shared name or a birthday that coincided with his feast. In the case of the Alsdorf *enseigne*, the surrounding inscription suggests that one of the jewel's intended functions was protective, and that in donning this piece the wearer was asking for the prayers of Saint John. The motif of the severed head has a mythical history, going at least as far back as the slaying of the Gorgon Medusa, as a ward against evil. As this example indicates, the distance between the sacred and the magical was not so very great. Jewels that doubled as reliquaries served similarly complex, nearly magical functions, bringing the wearer into contact with materials valued not only for their importance within the orthodoxies of the Catholic faith, but for their mystical associations as well (see cat. no. 1). In these cases, the contents were more valuable, or certainly more distinctly sacred, than the jeweled reliquary that held them: Philip II of Spain, for example, possessed a relic container made of an enameled, gold walnut.[23]

Sacred jewelry could also be used to affirm institutional affiliations. Members of religious brotherhoods for example often displayed the symbol of their organization in the form of a brooch or pendant (see cat. no. 63). In seventeenth-century Spain, the production of confraternity

pendants, or *veneras*, preoccupied jewelers, who, constrained in other areas by strict sumptuary laws, invented a range of ornaments worn by members upon admission to a religious society and in public celebrations. A special insignia was even devised for the Holy Order of the Inquisition, and in 1603 Philip III ordered ministers of the Inquisition to wear it—fashioned as a pendant and in some cases embroidered onto their clothing—during all religious ceremonies and public functions.[24] Spaniards displayed their faith in the Church's broader doctrines through an array of ornate figurative jewels, such as painted miniatures of episodes from the life of Christ (see cat. no. 10); tiny enameled depictions of other biblical narratives (see cat. no. 42); and images of venerated saints such as the Virgin Mary. In more Protestant lands, however, followers of Martin Luther and his condemnations of the perceived excesses of the Roman Catholic Church tended to avoid jewelry with religious themes. "Neither silver, gold, gems, nor any precious thing has as many qualities as good deeds," Luther had preached in 1520.[25] In general Protestants who did choose to wear sacred jewels avoided the narrative, figurative types of pieces worn by the Spanish, and favored religious symbols—free from the possible taint of idolatry—instead.

FIGURE 12
Hans Holbein the Younger. *Benedikt von Hertenstein*, 1517. Oil on paper, laid down on wood; 52.4 x 38.1 cm (20⅝ x 15in.) New York, The Metropolitan Museum of Art.

As we have seen, the wearing of jewelry in Renaissance and Baroque Europe was rarely if ever light business. Jewelry revealed and made news of one's wealth; it established and divulged personal and political alliances; it indicated one's cultural ambitions; it even spoke of one's relationship to the Almighty and the eternal. Jewelry was of course a pleasurable passion: the rollicking freedom of baroque pearl pieces for example attests to the sheer joy that jewelers brought to their craft. The little dragon in the Alsdorf Collection (cat. no. 31), with its feet that swing on tiny hinges, displays both its maker's playful spirit of invention and its patron's appreciation of the whimsical. So too does a ring of a stag (cat. no. 20) "wounded" with the blood-red mark of a ruby: the beast chews dittany, an herb believed capable of relieving the hurt of Cupid's arrow, in an animated interpretation of the hazards of love.[26] An enameled and bejeweled bow (cat. no. 37), with its silver-gilt frame twisted and knotted like a ribbon, is a clever visual play on materials, a piece designed for ornamentation rather than commentary.

Despite these playful turns, however, it is sobriety that wins out in the end. The countless portraits of bejeweled sitters from this period are indication enough of this seriousness of purpose: glitter though they may, strands of pearls and chains of gold, cameos and enamels, pendants and rings and brooches do not necessarily lighten the pictures. Rather, the jewels seem, like their wearers, posed to make a very serious point. They are rendered in such great detail that, in rare cases, a depicted jewel can be identified with a surviving piece.

Through the careful structuring of poses and arrangement of garments, portraitists and sitters offered up these jeweled objects for interpretation. Contemporary viewers recognized the particular role such jewels played as private treasures, openly displayed. They were prepared to see jewels as signs of the intersection between the wearer and his or her place in the world and beyond. They understood that jewelry could speak, and were fluent in the language of stones.

EDITOR'S NOTE

All works of art illustrated in the Catalogue are gifts of Marilynn B. Alsdorf. The reader is referred to the Checklist (pp. 92–101) for the provenance history of and short-form references to each piece. Full bibliographical references are listed in the Bibliography. In those instances where both the front and back (obverse and reverse) of a piece are illustrated in the Catalogue, the obverse is seen at the left, the reverse at the right. In the Checklist, which includes illustrations of all works in the Alsdorf Collection not featured in the Catalogue, obverses are indicated by an "a," reverses by a "b." In all cases, dimensions are listed in the following order: height, width, and depth.

Notes

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1. Bonnaffé 1874, p. 13.
2. The Valois tapestries are today in the Galleria degli Uffizi, Florence; see Yates 1959.
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4. First cited by Hackenbroch 1966a, pp. 28–33. See also Bimbinet Privat 1992, pp. 202, 203 (ill.).
5. See Amico 1996.
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RODINI, "The Language of Stones," pp. 7–28.

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2. The seminal text on "self-fashioning," with particular attention to Renaissance England, is Greenblatt 1980.
3. See Nevison 1980.
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5. Ibid., pp. 244–47.
6. Massinelli 1992, p. 62.
7. Kunz and Stevenson 1908, pp. 25–27; see also Hackenbroch 1979, pp. 24–25, 49.
8. Somers Cocks and Truman 1984, pp. 11–12; Muller 1972, pp. 53–54.
9. Hackenbroch 1979, pp. 293–98.
10. Ibid., pp. 405–408.
11. Burke 1980, pp. 9–11.
12. Fumerton 1991, pp. 77–85. Hilliard's claim is contained in his "Treatise Concerning the Arte of Limning" (c. 1598/99), p. 77, as cited in idem, p. 77.
13. Simons 1988, pp. 13–15. The painting's Latin inscription underscores Giovanna's virtue: "O art, if thou were able to depict the conduct and soul, no lovelier painting would exist on earth."
14. See for example Agnolo Bronzino's portraits of Eleanora and her son in Florence, Galleria degli Uffizi (c. 1545) and in The Detroit Institute of Arts (c. 1550).
15. Miller 1991, p. 24.
16. Evans 1922, pp. 29–36.
17. Lesley 1968, p. 27.
18. Hackenbroch 1979, p. 278.
19. Burton, *Anatomy of Melancholy*, as cited in Evans 1922, p. 172.
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22. A pendant after a design by Hans Holbein the Younger and now in the Victoria and Albert Museum, London, makes clear the intention of these open settings by framing an exposed hyacinth with a cabalistic inscription. See Hackenbroch 1979, pp. 276–78 and figs. 724a–b.
23. Muller 1972, p. 74.
24. Ibid., p. 116.
25. From Luther's *Sermons Concerning Good Deeds*, as cited in Hackenbroch 1979, p. 116.
26. Ibid., p. 85.

KUPSTAS, "Prologue: Late Medieval Jewelry," pp. 30–34.

1. See Gallo 1967, p. 100. See also The Metropolitan Museum of Art 1984, pp. 306–309.
2. Butters 1996, pp. 48–49.
3. Otrange 1953, p. 126.
4. Ibid.
5. Lesley 1968, p. 34.
6. Rowe 1975, p. 10.
7. See Cheetham 1984, pp. 317–32.
8. See Arndt and Kroos 1969.
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10. Sotheby 1997, no. 202.
11. Hackenbroch 1996, p. 15.
12. See Freeman 1952. See also *Le Beau Martin* 1991, pp. 260–61, 264.
13. Aschaffenburg, Hauptbibliothek, *Hallische Heiltum* (1526/27), fol. 367v. See Halm and Berliner 1931, p. 60, fig. 176.
14. The cameos in the Munich altar date from the early sixteenth century, although the altar's frame has been much reworked. See Tait 1991, pp. 122–123, figs. 144–45.
15. For a modern edition of this thirteenth-century text, see Boileau 1879, p. 58.
16. McCrory 1988, pp. 414–15.
17. Ibid., p. 414.
18. Ibid, pp. 414–15.
19. Hackenbroch 1996, pp. 59–61.
20. Tait 1991, pp. 109–31; see also McCrory 1988, p. 414.

MULLER, "Spanish and Spanish Colonial Jewelry," pp. 35–51

1. Muller 1972, pp. 29–30.
2. See Muller 1972, p. 61, fig. 69. The *Llibres de Passanties*, which contains this and other drawings by Spanish jewelers referred to in this section, is in the Instituto Municipal de Historia de la Ciudad, Barcelona.
3. See García Gainza 1991, [n.p.], Dibujo no. 29.
4. See "The Sixteenth Century: Renaissance and Mannerism," chap. 3 of Muller 1972, passim.
5. Sanz Serrano 1991, p. 75.
6. García Gainza 1991, [n.p.], Dibujo no. 25.
7. New York, The Hispanic Society of America, acc. no. R3490. A similar crucifix pendant, in the same collection, is illustrated in Muller 1972, frontis.
8. Photographs of Cardinal Pedro Inguanzo Rivero's example (location unknown) are in the General Reference Files (hereinafter referred to as "GRF") of the Hispanic Society of America, New York (GRF acc. nos. 134125 and 134126; see Cruz Valdovinos 1993, p. 238, no. 152; and Mathewson 1986, pp. C25–C27.
9. Muller 1972, p. 61.
10. A photograph of the Fundación Lázaro Galdiano example is in the Hispanic Society of America, New York (GRF acc. no. 67710). For the Museo Cerralbo example, see Arbeteta 1998, pp. 31, 34–35, 131, no. 76.

Prologue: Late Medieval Jewelry

Maureen Kupstas *The University of Chicago*

The earliest craft work in the Alsdorf Collection of jewelry at The Art Institute of Chicago is northern European in origin and was most likely made in France, the Netherlands, or Germany during the fifteenth and early sixteenth centuries. At this time, members of the middle class made rich by trade might have owned such jewelry, as would have the aristocracy of course, for they had long been the main consumers of small luxury goods. In pre-Reformation Europe, sumptuous objects often displayed devotional themes, and were thus signs of piety as well as status and wealth. Brooches, rings, belts, and gold chains were fashionable accessories, and pendants too became common in the late Middle Ages and early Renaissance, when the low necklines of much clothing emphasized the neck and invited personal adornment. One of the pendants in the Art Institute's collection, displaying the head of John the Baptist (cat. no. 2), might originally have been a hat badge (or *enseigne*), a type of jewelry that first gained popularity in fifteenth-century aristocratic French courts. Rosaries (or prayer beads) were also modishly worn during this period. Throughout the Middle Ages as well, exotic and rare materials, like red coral or sharks' teeth, that were believed to have therapeutic powers were often incorporated into jewelry. Catering to an analogous desire for physical contact with numinous remains, works such as the Two-Sided Pendent Reliquary Cross (cat. no. 1) contained relics or bits of sacred objects. Pomanders with expensive, fragrant substances like musk were also worn hung around the neck or on girdles.

The Alsdorf Collection shows the continued use of older techniques, as for example the cast metal of the Reliquary Cross, along with new trends in decoration. Enameling, such as the *émail en ronde bosse* (enamel over a curved gold support) enlivening the pendant of John the Baptist, was popular in the fourteenth and early fifteenth centuries. At this time, craftsmen had also begun to employ more complicated cuts of gemstones, although this trend is not represented in the collection's early pieces. Such dazzling stones, however, would predominate in later jewelry.

In the fifteenth and early sixteenth centuries, bodily adornment played many roles socially. Clearly, a pendant cross containing a relic was a sign of piety. Market stalls near famous pilgrimage sites might sell jewelry, as well as rosaries, pilgrim badges, and devotional images. As in earlier times, the members of aristocratic families and those who served them wore the emblem of their house as sign of rank or social status. Brooches and belts were common wedding gifts to a bride. As more merchants could afford luxuries like expensive gold chains, sumptuary laws were increasingly introduced to limit one's access to extravagant clothing and accessories in order to prevent ostentatious displays or immoral apparel, and to censure those who dressed above their social rank. A fifteenth-century law in Nuremberg, Germany, for example, allowed women to wear only one gold chain—and that one worth not more than fifteen gulden.

Finally, another early piece in the collection, the plaque displaying the Adoration of the Shepherds (cat. no. 3), exemplifies yet another aspect of decorative medallions of the late Middle Ages: carved-shell cameos such as this were incorporated into elaborate vessels that often showcased the marvels of nature, as well as the skill of the craftsman.

1. Two-Sided Pendant Reliquary Cross with Figures of Christ

The silver-gilt frame of this crucifix has Gothic-style tracery and pierced sides that expose the porphyry cross with beveled edges held within it. A ring for suspension of the cross is attached at the top; at the bottom is a Gothic-style flower. On one side, a cast-silver Christ hangs on a cross whose outlines are engraved on the frame; Christ on the column of flagellation is soldered on the opposite face.

The frame itself is hinged at top and bottom; a removable pin secures the lower joint. The stone cross fits snugly in the casing, suggesting that the frame was likely made expressly for it. A hole drilled through the top of the porphyry cross would have allowed it to be suspended, indicating that it might have been envisioned originally for other uses. The carving of the cross suggests a date sometime between the sixth and ninth centuries, since its beveled edges and arms are similar to crosses from that period in other media.

Reframing older relics and images was a common practice in the Middle Ages, particularly after the crusades of the early thirteenth century produced an influx of relics to the West. As

1. Two-Sided Pendant Reliquary Cross with Figures of Christ
German; mount: late 15th century (with later additions [?]), interior cross: 6th/9th century (?)
Silver gilt and porphyry; 9.5 x 4.9 cm (3¾ x 1 15/16 in.)
1992.501

with many such reconstituted *spolia*, the frame of the Art Institute's pendant prominently displays the relic in a newer and obviously Western support, thereby resituating it without obliterating the connections with the past for which it was valued. A similar example on a larger scale is in the treasury of San Marco, Venice: a fourteenth- or fifteenth-century reliquary of the Flagellation incorporates a fist-sized piece of granite thought to be from the column to which Christ was tied.[1]

Porphyry used in the later Middle Ages had been quarried in the East, much of it quarried at Mount Porphyrites, Gebel Dokhan, Egypt. A small porphyry object such as this cross might have been carved from material taken from a larger, destroyed sculpture. The deep red color of porphyry recalled the blood of Christ and the suffering of Christian martyrs. It had also been associated, even in the time of Christ, with the authority of the Roman emperor. Thus, its use might have evoked an identification with the early Christian past; even in mid-fifteenth-century Rome, porphyry survived extensively in Christian monuments such as at Old Saint Peter's.[2] It has also been suggested that this porphyry cross contained a piece of the true cross, and thus allowed a celebrant to conduct mass anywhere, since it provided the relic necessary to sanctify an altar.[3] Yet the Eastern origin and historical associations of porphryry might have been sufficient reason for framing it in this cross.

The iconography of the two figures of Christ is unusual, particularly on a reliquary pendant. On the reliquary in the treasury of San Marco, a crucified Christ (likely either added or repaired in the late fifteenth century) sits above the column. Yet on the Art Institute's pendant, the sculptural projection of the Christ figures on both sides of the column would have made the cross awkward to wear or to hang against a flat surface. Perhaps, as M. L. D'Otrange suggested, the two figures represent the physical and spiritual agony of Christ.[4]

Finally, due to the similarity of its ornament to late medieval architecture, Parker Lesley dated the cross to late-fifteenth-century Germany.[5] The two figures of Christ appear to have been crafted by different workmen, or at least in different styles that are particularly noticeable in the faces and in the construction of the chests. Various signs of damage and regilding leave open the possibility that some parts of the cross are later additions.

2. Pendant with Head of John the Baptist

In this pendant, the enameled-gold head of John the Baptist, framed by a halo of sun rays, is set onto a carnelian charger. Lettering on the twisted gold-wire frame enclosing the stone reads: "Sancte Johannes Baptista Ora Pro." Such a prayer would normally be completed with a word like "nobis" so as to read, "Saint John the Baptist pray for [us]," an invocation reminiscent of the litany in the Catholic Mass. Donald F. Rowe suggested that, by wearing the badge, the owner of the jewel would effectively supply the final word of the prayer.[1] Clearly, however, the extreme familiarity of the phrase may have made its completion unnecessary.

While the story of John the Baptist is ultimately derived from the New Testament account in which Salome requests from Herod the saint's decapitation (Matt. 14: 1–12; Mark 6: 25–28), the severed head on the concave support of this jewel recalls the late medieval presentation of relics of John the Baptist in cathedrals across Europe. For example at the cathedral of Amiens, in

northern France, one of the most popular pilgrimage sites for worshipping the saint in the late Middle Ages, a cult flourished around what was believed to be a portion of John the Baptist's skull that was given to the church in the early thirteenth century, and listed in a 1419 inventory as mounted on a silver platter embellished with precious gems and pearls.

In 1492 the cathedral in Genoa, Italy, received from Pope Innocent VIII what was claimed to be the silver platter on which Salomé was served the Baptist's severed head. The late-antique chalcedony bowl affixed to it was ornamented with an early-fifteenth-century enameled-gold head, and an inscription around the rim read: "Johannes Baptista Inter natos Mulierum non Surrexit" (There hath not risen among them that are born of women one greater than John the Baptist; Matt. 11: 11). Numerous other sites possessed relics associated with John, for, from the beginning of the thirteenth century, the saint's image had proliferated across Europe in many media—both in personal collections and in church possessions. The 1402 inventory of Jean de France, Duc de Berry, lists a jasper dish framed in gold and precious stones and decorated with the gold head of John the Baptist, the duke's namesake. It was probably similar to the reliquaries in Amiens or Genoa. In England in the fifteenth century, alabaster devotional images of John the Baptist flanked by two saints were popular.[7] In Germany sculptural reliefs, ceiling bosses, and independent sculpture displayed the saint's severed head in wood, stone, and clay.[8] Lead badges from the saint's shrine were popular souvenirs from the fourteenth through the sixteenth century. Carved on the sixteenth-century choir stall at Amiens is a depiction of a vendor selling pilgrim badges with the severed head of John the Baptist on a disk.[9] The Art Institute's pendant represents an upscale version of such devotionalia commemorating the cult of John the Baptist.

2. **Pendant with Head of John the Baptist**
French; 15th century
Gold, enamel, and carnelian
6.2 x 4.7 cm
(2 7/16 x 1 7/8 in.)
1992.301

A pendant dating from the early sixteenth century and later, with John the Baptist's head mounted on green hardstone and "Sancte Johannes Ora Pr " on the frame, was recently offered for sale by Sotheby's.[10] Its inscription is one of the few that approximates that around the Chicago frame. On account of its stylistic similarities to fifteenth-century French enamels and metalwork, Yvonne Hackenbroch published the Art Institute's pendant as a French *enseigne*, postulating that it once featured wire loops so that the ensemble could be attached to a hat. She compared the Chicago pendant to an enameled-gold badge at the Victoria and Albert Museum, London, that is also believed to have been an *enseigne* and that bears the lettering "Inter natos Mulierum non Surexit [*sic*]" surrounding John's severed head.[11] The Chicago frame bears no sign of previous loops. Yet it is possible that its hardstone charger might have been remounted or adapted for use as a pendant sometime after its creation; while the lettering is similar to late-fifteenth-century inscriptions, the enamel head might be of an earlier manufacture.


SANCTE DOMINES

3. Plaque with Adoration of the Shepherds

Two shepherds with staff, flute, and bagpipe adore the Christ Child, who, raising his hand in greeting or blessing, sits on his mother's lap. A third shepherd kneels before them. Joseph stands on the right, nudged out of the foreground by the ox and ass. Four columns in the background and a thatched roof suggest a primitive shelter.

The imagery and composition of this roundel resemble those of late-fifteenth-century prints of the Adoration that, along with model books, were frequent sources for shell and ivory carvings. Widely distributed engravings of the Adoration (both of the Magi and of the Shepherds) by Martin Schongauer are similar to the Art Institute's plaque in style and conception. In Schongauer's prints, as in the cameo, the Virgin is framed beneath the arc of the roof. The prints also share with the shell carving anecdotal details such as the placement of the heads of the ox and ass, the shepherds' attributes, and their rustic clothing.[12]

3. Plaque with Adoration of the Shepherds
French (Paris?) or South German (Nuremberg?)
First third of the 16th century
Shell; diam. 5.1 cm (2 in.)
1992.519

This finely carved plaque is backed with a thick layer of a pitchlike substance that was used to darken the thin background and make it appear more like a hardstone cameo. In the sixteenth century, such a carved-shell roundel with devotional subject matter might have been mounted on silver-gilt cups such as those surviving in the Treasury of S. Antonio in Padua or pictured in the *Hallesche Heilthum*, an early sixteenth-century book illustrating a collection of sacred objects.[13] Shell plaques also decorated small altars like the one now in the Bayerisches Nationalmuseum, Munich, which also includes a representation of two shepherds, referring to the Adoration.[14] Since the Adoration scene on the Chicago piece contains all the elements of the entire narrative, it may have been the only plaque decorating a small liturgical vessel.

This particular cameo most likely originated from a workshop in France or southern Germany. Very early on, Paris had craftsmen who carved shell; Etienne Boileau's *Livre des métiers*, a thirteenth-century manuscript, lists paternoster-makers who worked in coral and shell.[15] Complicating the issue of attribution, however, is the fact that shell cameos with French inscriptions have been found on vessels clearly made by South German artisans.[16] Many are attributed to the Nuremberg workshop of the goldsmith Ludwig Krug, who was described in a mid-sixteenth-century biography as a cameo carver as well as a metalworker.[17] Hence, given the similarities between some cameo images and prints by Albrecht Dürer, Martha McCrory postulated that many cameos of this type might be South German.[18] Discussing a shell cameo depicting two harvesters now in the Hermitage Museum, St. Petersburg (c. 1520), Yvonne Hackenbroch raised the possibility of French craftsmen working in Nuremberg.[19] Finally, Hugh Tait believed that such cameos in the British Museum, London, were made by shell craftsmen working in Paris and then exported to Germany.[20]

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14. The cameos in the Munich altar date from the early sixteenth century, although the altar's frame has been much reworked. See Tait 1991, pp. 122–123, figs. 144–45.
15. For a modern edition of this thirteenth-century text, see Boileau 1879, p. 58.
16. McCrory 1988, pp. 414–15.
17. Ibid., p. 414.
18. Ibid, pp. 414–15.
19. Hackenbroch 1996, pp. 59–61.
20. Tait 1991, pp. 109–31; see also McCrory 1988, p. 414.

MULLER, "Spanish and Spanish Colonial Jewelry," pp. 35–51

1. Muller 1972, pp. 29–30.
2. See Muller 1972, p. 61, fig. 69. The *Llibres de Passanties*, which contains this and other drawings by Spanish jewelers referred to in this section, is in the Instituto Municipal de Historia de la Ciudad, Barcelona.
3. See García Gainza 1991, [n.p.], Dibujo no. 29.
4. See "The Sixteenth Century: Renaissance and Mannerism," chap. 3 of Muller 1972, passim.
5. Sanz Serrano 1991, p. 75.
6. García Gainza 1991, [n.p.], Dibujo no. 25.
7. New York, The Hispanic Society of America, acc. no. R3490. A similar crucifix pendant, in the same collection, is illustrated in Muller 1972, frontis.
8. Photographs of Cardinal Pedro Inguanzo Rivero's example (location unknown) are in the General Reference Files (hereinafter referred to as "GRF") of the Hispanic Society of America, New York (GRF acc. nos. 134125 and 134126; see Cruz Valdovinos 1993, p. 238, no. 152; and Mathewson 1986, pp. C25–C27.
9. Muller 1972, p. 61.
10. A photograph of the Fundación Lázaro Galdiano example is in the Hispanic Society of America, New York (GRF acc. no. 67712). For the Museo Cerralbo example, see Arbeteta 1998, pp. 31, 34–35, 131, no. 76.

Spanish and Spanish Colonial Jewelry

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Renaissance and Baroque jewels in Spain, Portugal, and their overseas domains reflect the historical fortunes of societies long multicultural. Just as the Renaissance introduced to the Iberian peninsula a rediscovery of classical antiquity, so too the Age of Exploration brought forth from unknown lands new wealth and wondrous things that amazed and excited, precisely as centuries of Islamic, Jewish, and Christian coexistence were coming to a close. In 1492 Spain's *Reyes Católicos*—the Catholic monarchs Ferdinand and Isabella—not only enabled Christopher Columbus to undertake the voyages that revealed a "new" world, but also, under the banner of Catholicism, achieved a unification of Spain. Nonetheless, among Queen Isabella's jewels were several described as Moorish or "moresque," even though royal jewels and others throughout the peninsula largely resembled ones elsewhere in Western Europe. Soon all of Europe would increasingly come to share in the augmented resources that an expanding overseas trade brought from the Americas and the Far East: precious metals, stones, and pearls, and a considerably amplified vocabulary of fascinating motifs, images, and designs. If jewels of a religious dimension might be expected to prevail in the peninsula as its rulers sought to reinforce Catholic control over disparate elements, the evidence provided by portraits, jewelers' drawings, and royal as well as lesser inventories document a continuous fulfillment of broader demands.

Understandably, then, the prevalence of Catholic devotional jewels in collections of Hispanic jewelry is hardly representative. Rather, the predominance of extant religious jewelry is in great part a consequence of the preservation practices of churches and monasteries, whose treasuries were a primary recipient of items donated by those who sought or wished to acknowledge divine aid. The secularization of convents and monasteries during the nineteenth century, however, caused the release or destruction of jewels, including those no longer needed by nuns and monks leaving religious orders. Moreover, the precious possessions of church treasuries were looked upon as a source of funds. Thus could collections in the peninsula and abroad be formed or enlarged. The Victoria and Albert Museum in London, for example, acquired numerous jewels from the Basilica of Santísima Virgen del Pilar in Zaragoza when many that had accumulated in its treasury were sold at auction in 1870. Others from the monastery in Guadalupe, Spain, including one donated by the explorer Hernan Cortés, were sold and their gold smelted to fund a new door, though fortunately not before the jewels were carefully recorded and illustrated in color.

Palpable evidence of the impressive range of goldsmiths' work has recently emerged with the underwater recovery of gold and jewels, as well as a virtual mine of Colombian emeralds, that were lost centuries ago when heavily laden Spanish treasure ships en route from the Americas foundered at sea. While astonishingly rich emerald-encrusted crosses and modest rosaries have come forth, these shipwreck excavations have demonstrated that most gold worn or carried aboard—in the form of chains, pendants, rings, buttons, and toothpicks—was essentially nonreligious in character. If these vast caches had reached their destinations, all the gold would have been quickly smelted, or, together with the precious stones and pearls it encased, refashioned to

satisfy prevailing tastes. Such was as true in Isabella's age as it is in ours. Thus, our knowledge of what was once in common use must remain limited. Yet, if the losses and destruction that long hindered a balanced view of Hispanic jewels could foster a myth of inferiority, our broadened view affirms that they could challenge many produced elsewhere.

Essentially unchanged in form and continuously in use by Christians, cross and crucifix pendants such as those in the Alsdorf Collection at The Art Institute of Chicago enjoyed greater longevity than most other types of devotional jewels. Worn at the neck on chains or ribbons, suspended from rosaries, or occasionally carried in specially made silver or gold boxes, Renaissance and Baroque crosses and crucifixes were often richly and elaborately embellished. In 1520 for example crucifixes were indeed among the first gold items that Montezuma ordered his goldsmiths to make for Cortés, who six years later sent one, with its long-linked chain, to Spain.[1]

4. **Cross Pendant**
Spanish; second half of the 16th century
Gold, enamels, emeralds, and pearls
9.5 x 7.6 cm (3¾ x 3 in.)
1992.506

4. Cross Pendant

Exceptionally rich in materials and craftsmanship, this weighty, emerald-set, gold cross with exuberant black, white, and blue enameled scrollwork recalls in its outlines a Barcelona examination-piece drawn in 1552.[2] Still, as designs moved about even more than jewels and jewelers, and as

examinees on occasion copied prints produced abroad, neither a drawing of a jewel nor its provenance conclusively confirms its origin. The framing of this cross in the Art Institute also resembles that surrounding the famous Estanque diamond in the "Jewel of the Austrias" created for Spain's royal family early in the seventeenth century; it can be seen in a portrait of Spain's Queen Margaret of Austria by Diego Velázquez and his studio around 1630 (Madrid, Museo del Prado). The intricately ornate framing might also seem like the extravagantly swirling leafage favored in the early eighteenth century, as rendered for example in 1721 in a Pamplona design for a brooch with pendent crowned cross,[3] although the profusion of coiling ornament in the Chicago cross is tightly controlled and its curves, while undefining, more closely reflect Renaissance forms. Considering these observations and the nearly hidden bosses terminating the arms of the cross, a date nearer that of the 1552 Barcelona drawing seems more likely. This dating is supported by the style of decoration on the obverse of the cross: its rather heavily rendered interlaced strapwork, in a moresque pattern, is quite familiar in sixteenth-century northern European jewelry design.

The high, black-and-white enameled gold collets grasping the corners of the jewel's deep green emeralds are uncommon among jewels from Spain, though they are not unknown during the sixteenth century. And since peninsular kings and nobles often bought gems and jewels (and jewelers' labors) abroad—as did Charles V, Holy Roman Emperor and King of Spain (as Charles I), from Germans and Italians while in Brussels in 1519, and as Philip II did later in Antwerp—technical aspects of the jeweler's art were quickly appreciated and shared. Thus, peninsular goldsmiths were often in turn responsible for creating works to be sent abroad as valued gifts.[4]

Splayed rivet ends exposed on the reverse of the cross, in the now vacant circle beneath the setting for the gem on the obverse, were unquestionably once covered, perhaps by a solitary stone or an emblematic device—possibly an insignia, such as the "IHS" monogram signifying Christ, or a wreathlike crown of thorns symbolizing the Passion. Unfortunately now absent, such a component may have offered more conclusive evidence of this exceptional pendant's origin or ownership.

5. Cross Pendant

Relatively light in weight and apparently hollow, this Latin cross, bare of enamels and enframed within a flat gold rim, is essentially a display of emeralds that have been set in simple bezels open on the obverse to enhance appreciation of the gems. The simple foliate terminals at the arms and base recall sixteenth-century cartouches. Yet while approximating emerald and gold pectoral crosses of the late sixteenth and early seventeenth centuries, such as those in the Treasury of the Virgen de Gracia in Carmona, Spain—at least some of whose jewels were donated by seamen who traveled between Spain and the Americas[5]—and others discovered in the wreckage of early-seventeenth-century Spanish ships, this cross pendant was more modestly conceived. Its construction, which resembles that of reliquary crosses containing relic fragments rather than precious stones, its lack of enamels, and its focus on emeralds perhaps suggest a Latin American provenance.

In addition the cross's uppermost crown of relatively large gemstones topped with a diminutive cross is a feature not noticeably present in sixteenth- and seventeenth-century peninsular

5. **Cross Pendant**
Spanish or Spanish colonial; late 16th century
Gold and emeralds
6.3 x 2.7 cm (2½ x 1⅛ in.)
1992.541

cross pendants. Still, since at least the mid-sixteenth century, upper crowns appeared in other pendants by European jewelers, as well as in prints that reproduced their designs. The crown-topped jewel gained in importance during the late seventeenth century and flourished throughout the eighteenth, as in insignia pendants worn by members of the royalty, nobility, and religious orders. An examination drawing submitted by a novice Spanish jeweler in Pamplona in 1712 in fact offers a cross pendant that, like this one, hung from a crown topped with a small cross above a base of small stones or pearls.[6] However, in the elegant elaboration seen in the drawing, the crown and cross' insistent, leafy ornamentation all but engulfs the stones. In this regard, the 1712 design is quite unlike the more straightforward, apparently earlier, example in the Art Institute.

6. Two-Sided Crucifix Pendant

This fairly weighty gold crucifix—its Latin cross of triangular cross section enlivened with glossy black *champlevé* enameling and three small baroque pearls—is one of several such pendants that survive. Affixed to the obverse of this and the other similar pieces is a finely sculptured, cast-gold figure of Christ, his loincloth enameled opaque white, his beard black, and his wounds a translucent red. The leafy ornament that springs from the intersection of the arms of this cross and the bosses that terminate its arms, however, are less developed or absent in more modest examples, like one in the collection of the Hispanic Society of America, New York.[7]

The flat reverses of several of these crucifixes, including the example in New York, bear *champlevé*-enameled symbols of Christ's Passion. The enameled reverse of the Art Institute's crucifix, and of another in the Musée du Louvre, Paris, on the other hand, present a botanically inspired design of late Gothic/early-Renaissance character. Curving tendrils enhanced with black, opaque blue, and green enamels in the Alsdorf example yield a rich backdrop for the affixed gold sculpture of the Virgin and Child, which is itself enameled white, translucent red, and, in the Virgin's mantle, deep blue. In contrast to the well-formed figure of Christ, the Virgin and Child image is less expertly defined, as is true of other related crucifix pendants as well: one in the Louvre with cross of quadrangular cross-section and fleurs-de-lis at the intersection of its arms, and one once owned by a Spanish ecclesiastic which offers a well-rendered Christ on the longitudinal edge of its obverse and a less expertly enameled gold Virgin Immaculate on the

corresponding edge of the reverse. Since the figures applied to the reverses vary in image, as well as quality, they were evidently separately selected from diverse sources.

The various three-dimensional figures that project almost precariously from the reverses hint that these crucifixes, though perhaps originally suspended from rosaries, were not worn on the body but carried in specially made oval cases of gold or silver as is clearly true of three surviving examples: one once owned by an early eighteenth-century Spanish cardinal; another in the Santo Domingo Cathedral Treasury; and an exceptionally rich crucifix pendant found in the wreckage of the early-seventeenth-century ship *Atocha*, which sank after leaving the Americas for Spain.[8]

7. Cross Pendant

As precious stones and pearls from the Americas and Asia reached Europe in ever greater quantities, the craftsmanship applied to the design of jewelry began to reflect the increasing prominence given to the display of gems. Cross pendants worn in Renaissance portrait paintings, as well as those depicted in goldsmiths' drawings, illustrate this change. In 1612 for example an aspiring jeweler in Barcelona submitted for his client's examination a drawing of a cross pendant

6. **Two-Sided Crucifix Pendant**
Spanish; late 16th century
Gold, enamels, and pearls
10.1 x 5.4 cm (4 x 2⅛ in.)
1992.552


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much like this one in the Art Institute's collection, with its focus upon the stones aligned within a simplified cartouche.[9]

Other extant crosses affirm that this design was once widely in use: in all of them, the horizontals and verticals present rectangular and square table-cut stones (or paste imitations), while a broader, hexagonally shaped stone forms the base. Small pearls are consistently seen hanging from the arms and bases of such crosses. Several, such as the Art Institute's example and two in Madrid—in the Fundación Lázaro Galdiano and the Museo Cerralbo—retain vestigial ornamentation at the extremities, while also introducing a beaded framing consisting of lustrous black and opaque white *cloisonné*-enameled circles.[10]

The reverses of these crosses are also quite alike, with *cloisonné* enameling creating symmetrically placed comma, or leaf, forms and four-petaled floral shapes. These correspondences hint that, if not from a particular workshop or area, these crosses demonstrate a widely shared penchant. Both the Alsdorf cross pendant and that in the Museo Cerralbo also exhibit signs that the bezels holding their stones have been disturbed—a fact that suggests that the rock crystals in the former and the green glass in the latter pendant may have replaced more costly gems. On the other hand, the number of such crosses that survive could also suggest that they were originally furnished with pastes rather than precious stones.

7. **Cross Pendant**
Spanish; early 17th century
Gold, enamels, rock crystal, and pearls
7 x 3.7 cm (2¾ x 1⅜ in.)
1992.524

8. **Pendant with Agnus Dei (Lamb of God)**

8. **Pendant with Agnus Dei (Lamb of God)**
Spanish or Spanish colonial; late 16th/early 17th century (with later modifications)
Gold, enamels, emeralds, rubies, and pearls
7.1 x 4.8 cm
(2 13/16 x 1 7/8 in.)
1992.300

The Agnus Dei, or Lamb of God—a traditional symbol of Christ—had been frequently represented in peninsular jewels since at least the sixteenth century, either as a pendant in the form of the lamb, or as a jewel containing the image of a lamb impressed on wax seals made from paschal candles that received papal blessing. Agnus Dei pendants were worn as amuletic protection from the devil not only by children, but also by adults. The *Malleus Maleficarum*, a late-fifteenth-century witchcraft handbook, for example, advised Inquisitors who were interrogating devil worshipers to wear Agnus Dei waxes round their necks as a precaution.

Most representations show the lamb in a couchant, or seated, position, a posture that evokes a sense of its innocence, meekness, and consequent acceptance of sacrifice. A nimbus atop its head marks its divinity, and a foreleg usually supports a cross or a banner presenting the Holy Cross. The somewhat more militant standing position manifested in this pendant is rare. One can be seen in a very similar pendant, of Hungarian provenance, now in London's Victoria and Albert Museum.[11] A standing lamb with nimbus and holding a banner of the Holy Cross also appears in a Barcelona pendant design of 1609,[12] although the lamb in that design stands upon a pillowlike base suspended at its corners from four star-decorated chains not unlike the two chains of the Art Institute's pendant.

But neither the Barcelona design nor other known Hispanic Agnus Dei representations show the lamb sacrificially pouring its blood into a chalice, as in the Alsdorf pendant. This act specifically associates this image with the Eucharist, or the Holy Communion, in which communicants join in spiritual union with Christ by sharing the consecrated bread and wine that represent his body and blood. For members of the Eastern as well as Western Church, the lamb alone in fact signifies the eucharistic Host.

The lamb's self-sacrifice appears to have been added in gold devoid of enamels such as those that highlight its curly white fleece, with a mere rippled strip of flat gold creating the stream of blood flowing into the miniature gold chalice. The rarity of such specific eucharistic references in Agnus Dei images that are assuredly from Spain might imply an Eastern Church adaptation of this type of jewel. Yet, otherwise similar Spanish pendants—and perhaps the three emerald-and-ruby-set plaques applied to the obverse of the Art Institute's pendant that resemble those on an enameled gold crown of the Virgin made in Zaragoza in 1583 (Zaragoza, Santísima Virgen del Pilar)—might indicate a Hispanic origin for the lamb itself.[13]

Conceived in profile, the lamb of the Art Institute's pendant is relatively light and evidently hollow, its front and reverse consisting of two joined halves, as is the case with a ram pendant in

9. **Two-Sided Pendant with Symbols of Christ and the Passion, and Christ in the Temple among the Elders**
Spanish; late 16th/early 17th century
Gold, enamels, and dark brown ink on off-white ground (in the depiction of the temple)
8.2 x 6.4 cm (3¼ x 2½ in.)
1992.503

the British Museum, London, which opens to reveal its base as a container.[14] The lamb of the Alsdorf piece hangs from two awkwardly placed chains, causing the cross it carries, also possibly a later addition, to interfere with the fall of one chain. Unlike other representations of the eucharistic lamb, or one perhaps designed to crown a eucharistic vessel, this lamb stands upon no base. Still, as both the obverse and reverse show signs of wear, it should have long served as a pendant, though one whose eucharistic element was most probably added abroad—possibly, if not certainly, in the Americas.

9. Two-Sided Pendant with Symbols of Christ and the Passion, and Christ in the Temple among the Elders

The existence of many similarly framed pendants with religious symbols or imagery on obverse and reverse, as well as the survival of numerous oval, triangular, rectangular, and octagonal frames alone, testifies to the widespread usage of such pieces. Known in Spanish as *veneras*, or, if triangular, as *firmezas*, such badges or insignia distinguished members of religious orders and confraternities since at least the early seventeenth century. Several triangular ones, with point downward, were drawn in Barcelona in 1617, 1619, and 1620,[15] while oval pendants much like the Art Institute's example are seen on the chest of a young Spanish infanta portrayed by Juan Batoya de la Cruz in 1602 (Vienna, Kunsthistorisches Museum), and pinned with a ribbon to the dress of a mature Isabella Clara Eugenia, daughter of Spain's King Philip II, in a portrait of

around 1618/20 by Flemish artists Peter Paul Rubens and Jan Brueghel the Elder (Madrid, Museo del Prado).[16]

The depth of the inner rim within these frames could allow display of a precious stone or stones, jeweled or enameled emblematic openwork motifs, or flat or relief images held under glass or crystal as in a locket. The contents might vary, either when originally fashioned or later changed, as this pendant illustrates. Thus, the instruments of the Passion and the wreathed IHS symbol of Christ—enameled opaque white, translucent red, green, and blue, shown on the milky-white enamel of one face of the Art Institute's pendant—are unmatched on the other side, which contains a Raphaelesque pictorialization of Christ in the Temple, brush-drawn in dark brown ink with touches of gold on an off-white background. The gold at the woman's breast perhaps signals that she is the Virgin, seen here with her husband, Joseph, as they come upon their young son triumphant among the elders in the temple.

Uncharacteristic of such pendants, the painted scene seems a later replacement, quite possibly a substitute for an enameled gold relief of the Virgin of the Immaculate Conception, whose worship was at a peak in early seventeenth-century Spain and is discernible in the pendants seen in the two royal portraits cited above. Flamelike translucent red enameled forms radiating from the black, white, and blue-enameled frame, though present in pendants not associated with the Virgin, would be most appropriate for the Virgin Immaculate, whose mandorla of flames (also shown in scenes of her transcendence) appears as well in pendants that display enameled gold images of her.[17]

10. **Two-Sided Pendant Displaying the Presentation in the Temple, and the Resurrection**
Spanish; late 16th/early 17th century
Gold, pearls, and reverse painting (*verre eglomisé*) on rock crystal
7.8 x 3.6 cm (3 5/16 x 1 7/16 in.)
1992.520

10. Two-Sided Pendant with the Presentation in the Temple, and the Resurrection

This oval pendant with leaf-based bosses from which hang small baroque pearls would have been worn on a neck chain, as were several early-seventeenth-century German pendants with three chains similarly gathered in a suspension ring. In its modest size and representations executed in *verre eglomisé*—a technique of painting on the reverse surfaces of crystal or glass prepared with a coating of gold leaf—this work resembles an early-seventeenth-century Agnus Dei pendant in the Hispanic Society of America, New York.[18]

Although the limited size of such pendants restricted the scope and quality of the images they present, these works were unquestionably appreciated by the faithful. In addition, inscriptions like those seen in this pendant could aid in identifying the subjects. While the encircling inscriptions, like the scenes themselves, are not without losses, one of them, "Maria Do Sra Presentatid," clearly refers to the Virgin ("Our Lady Mary") and the Presentation in the Temple. Letters decipherable around the other scene, "Mi[...] Vita J'Va Mors Mi[...] Moro," refer to the Resurrection of Christ, who, though he died upon the cross, yet lived. Contemplation of these two representations might thus prompt beholders to contemplate Christ's life and the eternal salvation promised to all who believe in him.

11. Pendant with the Eucharist, or Holy Sacrament

11. Pendant with the Eucharist, or Holy Sacrament
Spanish; late 17th century
Gold, enamels, and glass (with silken and metal tassel)
4.7 x 4.6 cm (1⅞ x 1 ⅜16 in.)
1992.522

The existence of a number of elliptically shaped pendants containing essentially identical images of the eucharistic Host centered within an open, columned enclosure confirms their once-extensive role. While the imagery can vary slightly, sometimes including a kneeling figure at either side of the Host, these pendants frequently have quite similar enameled gold frames. Many of the frames, ornamented with a similar decorative motif in opaque white, pink, and green enamels, and featuring an inner rim of small white circles dotted pink at the center, have long been associated with Mallorca; one in the Hispanic Society of America, New York, was said to have come from the island when acquired in Paris more than eighty years ago.[19]

The frame of the Art Institute's pendant, enameled translucent blue with opaque white petals outlined in pink at the small bosses on its outer edge, differs from these, however, as does the image it holds. While columns at each side of the Host simulate marble in blue and white enamels—as in other examples—the eucharistic vessel itself, rather than simply of gold, is enameled pink, blue, and white. The surface on which the Host rests is an unusual checkered floor of translucent green-enameled squares.

Such distinctions, perhaps regional, would hardly have affected those who regarded these pendants as miniature representations of the eucharistic Host, particularly as it is shown precisely as they would

have venerated it upon a church altar. With its encapsulated eucharistic image in low-relief openwork that is identical on both sides, the pendant could be equally appreciated when loosely hung, as from a rosary. Indeed, some, such as this one, retain the ornamental tassel that would link them below the cross of a rosary. Still, since they are relatively fragile, these pendants must have been carried with care or hung securely when not in use.

The Eucharist was especially venerated in Counter-Reformation Spain; for example the Triumph of the Eucharist was prominently celebrated in a series of tapestries, designed by Rubens shortly after the mid-1620s in response to a commission by the Archduchess Isabella Clara Eugenia for the Descalzas Reales convent in Madrid. Thus, pendants holding portable images of the Host might seem particularly appropriate for members of religious orders devoted to the Blessed Sacrament.

The specific image shown in these pendants, though in miniature and necessarily simplified, was quite well known. It was accessible for example in Jesuit publications and in prints, as on the title page of a book of eucharistic psalms published in Madrid in 1622 which shows Saint Thomas Aquinas and a Spanish countess kneeling in veneration at either side of an open, columned structure with the Host resting upon a table altar at its center.[20]

12. **Pendant with the Virgin, or Faith, Triumphant**
Spanish; second half of the 17th century
Silver, silver gilt, rubies, diamonds, and glass
5.2 x 3 cm
(2 1/16 x 1 1/16 in.)
1992.542

12. Pendant with the Virgin, or Faith, Triumphant

This pendant of silver with rubies and rose diamonds, and a reverse of silver gilt, is composed of two separable elements: a bow above and a framed image below. Although the bow motif appears in jewels since at least the mid-seventeenth century, the curving outlines of the pendant's lower section resemble those of similar European examples presenting images of saints, the Virgin of the Immaculate Conception, and the Virgin and Child that seem to belong to the second half of the century or, if markedly ornate, to the eighteenth century. Still Baroque in form and not yet exhibiting eighteenth-century Rococo ornamentation, this pendant would date from the 1660s to around 1700.

Since it presents a woman with a halo of twelve stars standing upon a crescent moon with points upward, the central image in gold relief seen beneath the beveled crystal might be regarded as that of the Virgin Immaculate. If that were the case, however, she would not be depicted as carrying the Christ Child, as she does here; nor would she be shown with the Child in representations of her Assumption. Neither would the Virgin Immaculate hold aloft in her right hand a chalice, which is usually held in this manner by the figure of Faith, most often shown as a beautiful, young woman whose chalice could represent the eucharistic sacrament that is a mystery of faith. These details might denote a particular devotional image, for together they could evoke the Triumph of the Eucharist, the Triumph of the Catholic Church, or the Triumph of Faith. A woman with child and goblet in hand is in fact depicted in *The Triumph of the Catholic Church* painted by the Flemish artist Otto van Veen, whose most famous student, Rubens, later executed a memorable *Triumph of Faith*.[21]

13. **Two-Sided Pendant with the Appearance of the Virgin and Child to Saint Catherine of Alexandria, and the Virgin Immaculate with Ramon Llull and Duns Scotus**
Spanish; late 17th/early 18th century
Gold, enamels, and reverse painting (*verre eglomisé*) on glass
5.7 x 5.3 cm (2¼ x 2⅛ in.)
1992.544

13. Two-Sided Pendant with the Appearance of the Virgin and Child to Saint Catherine of Alexandria, and the Virgin Immaculate with Ramon Llull and Duns Scotus

Elliptically shaped devotional pendants like this one evidently came into favor shortly before the close of the seventeenth century. One design drawn in Barcelona in 1697—depicting a border of colorless gems (perhaps diamonds) and a frame in black and white—presents an image of Christ on Veronica's veil, colored as it would appear in the jewel itself.[22] While some pendants of this type were certainly costly, most that survive are of modest intrinsic value, a factor surely contributing to their wide dissemination and their survival. Border patterns of the enameled gold frames on these objects can be quite similar, although the frame of the Art Institute's pendant is exceptional in the brightly colorful impression achieved by the pink, opaque white, and translucent green enamels of its flowers and leaves.

The elaborate silken tassels that remain attached to some of these pendants, as well as the fact that some of the tassels in turn hang from crosses suspended from beads, indicate that the pendants were carried on rosaries. Yet since the convex crystal, glass, or porcelain surfaces on which the imagery was enameled or painted was only somewhat less fragile than the tassels themselves, and since they have survived almost without the kind of damage that would be caused by normal wear, the pendants may in fact have been hung for display, or were perhaps affixed to the dress of a statue of the Virgin.

Subjects most frequently seen on these pendants include the Virgin, the Virgin and Child, and saints. The representations vary in composition and quality, as well as in technique and materials. Some, like this example, are painted in *verre eglomisé* on the reverses of glass or crystal, while others are painted on porcelain, and still others are executed in vitreous enamels on white-enameled metal. Such distinctions suggest that subjects were apparently selected, or commissioned, for individual pendants, perhaps those sought for members of a religious order.

Saint Catherine of Alexandria, here seen in a red robe and with a crown and halo, appears on more than one of these elliptically shaped pendants, as does the scene in which the Virgin and Child appear before her. The scene on the Alsdorf piece is only somewhat differently rendered on a pendant in the Hispanic Society of America, New York, which reportedly came from Mallorca.[23] The initial appearance of the Virgin and Child to Catherine made her the realize that Christ was to be her future husband; appearing again to a now-converted Catherine, the Christ Child placed on her finger a ring that united them in spiritual union. The scene with Saint Catherine therefore might hold special meaning for nuns, who are also spiritually joined in marriage to Christ, as symbolized by the rings they wear.

The image presented on the pendant's other side would be appropriate for Franciscans, and familiar to Mallorcans. For in this composition, known in eighteenth-century woodcuts from Mallorca, the Blessed Ramon Llull (1235?-1315), a native Mallorcan who became the most important Catalan writer and reformer of his era, is seen at lower left with a nimbus atop his head, while the theologian Duns Scotus (1205?-1308?), with whom Llull contended in Paris on religious matters, appears at the lower right. Both of these defenders of the Virgin Immaculate attack with their feathered quill pens the evil dragon or serpent that the Virgin, suddenly granted wings, eludes and leaves foundering as she rises to Heaven. In at least one such print, she stands upon her crescent moon, its downward-pointed tips supported by the arms of Christ and Saint Francis, as in the heraldic shield of the Franciscan order.[24]

14. **Pendant with the Penitent Saint Jerome**

As the flow of pearls reaching Europe from the tropical waters of the Americas intensified during the sixteenth and seventeenth centuries, the role of pearls in jewels grew commensurately.

14. Pendant with the Penitent Saint Jerome
Spanish; mid-17th/early 18th century
Gold, enamels, emeralds, baroque pearl, and pearls
6.5 x 4.1 cm
(2⅝ x 1⅝ in.)
1992.527

Irregularly shaped "baroque" pearls, no two precisely alike, especially stimulated inventiveness, as goldsmiths found them admirably suited to the creation of unique and fantastical creatures drawn from mythology, reality, or their own imagination. Yet while most such pearls were used to shape the bodies of figures, the baroque pearl in this pendant was ingeniously envisioned as a cavelike shelter for the penitent Saint Jerome. Still, the use of a baroque pearl as a setting for such a scene is not unique, for it also occurs in the greater detail permitted by a baroque pearl of enormous size, inserted as the centerpiece in a fifteenth- or sixteenth-century enameled gold pax (*portapaz*) of unknown provenance that came to the Valencia Cathedral during the nineteenth century, quite probably upon the secularization of a neighboring institution devoted to Saint Jerome.[25]

Here, the minuscule, gold form of Jerome is shown, as in the Valencia Cathedral pax, not as a scholar or cardinal but in the representation preferred in Counter-Reformation Spain: as an ascetic who lived as a hermit in a desert cave, all but bare of clothing, clutching in one hand the stone he used to beat his chest in self-punishment as he looked upon the crucifix that reminded him of Christ's final suffering. Hanging nearby, and enameled a bright, translucent red, is the cardinal's hat that indicates his later life. Since the Jeronymite order and devotion to this saint was particularly strong in Spain and Portugal, this scene was a familiar one, as presented, for example in paintings by El Greco and in sculpture by the eminent Sevillian Juan Martínez Montañes.

At either side of the image, a gold pin disturbingly pierces through the pearl, fixing the jewel to its backing within the gold bezel beyond which it rises at upper right. The design suggests that the pearl unit was adapted within a frame of otherwise predetermined outlines. In the *cloisonné*-like channels of the simple cartouche frame are traces of turquoise enamel, while small, white-enameled circles dotted pink at the center mark its four cardinal points. With leafy gold ornaments above and below, curving tendrils at the sides, suspension ring and chains enriched by deep green table-cut emeralds set in relatively high collets, and pendent gold beads and pearls, this pendant could be eighteenth-century in origin. Similar ornamentation and gem-set chains, however, are found in earlier pendants, as in several sixteenth- and seventeenth-century zoomorphic pieces (two with pearl bodies) in the Treasury of the Virgen de Gracia, Carmona, Spain.[26] Typical of this period, the engraving on their reverses further defines the creatures shown on the obverses. In contrast, the finely engraved reverse of the Alsdorf Saint Jerome pendant centers around the "MA" monogram of the Virgin Mary, as was characteristic of late-seventeenth- and eighteenth-century peninsular jewels. This Saint Jerome pendant was therefore created in Spain, Portugal, or perhaps their extra-peninsular domains around or after the mid-seventeenth century, or possibly early in the eighteenth.

15. Pendant Shaped as a Dog

A number of all but identical jeweled and enameled gold pendants presenting a dog shaped in the round, although viewed in profile, confirms the broad appeal of this subject, not only in late Renaissance and early Baroque Spain but elsewhere. Most, however, do not show the dog in isolation, with pearls dangling from its feet and its head tilted upward as in the Art Institute's example. Rather, like one drawn in Barcelona in 1603, they depict the canine's head turned to

face the viewer and its body poised on the inner curve of a cornucopia hung at its extremities from two ornamented chains joined above, as here, to a cartouche linked to a suspension ring. While a Barcelona pendant design of 1620 shows the cornucopia, which signifies abundance, supporting not a dog but a cock, the dog—symbolic of faithfulness—was clearly a favored subject.[27]

One pendant with a dog on a cornucopia reached England from Spain sometime before its illustration was published in 1857.[28] In addition the nineteenth-century Aachen goldsmith Reinhold Vasters drew and made precise copies of a similar pendant, perhaps one of three sold from Zaragoza's Treasury of Santísima Virgen del Pilar in 1870 (two of which were acquired by the Victoria and Albert Museum, London), or possibly following the Barcelona drawing of 1603. Vasters could have known the drawing through Baron Jean Charles Davillier, who gathered material, including copies of the Barcelona goldsmith's examination drawings, for his *Recherches sur l'orfévrerie en Espagne* published in 1879.[29] Indeed, without a comparative examination of actual originals and copies, we cannot fully resolve the problem of copies, fakes, and legitimate Renaissance Revival jewels.

With the dog's head looking upward instead of outward, and its legs awkwardly curled rather than standing upon a base, the Art Institute's pendant obviously differs from that drawn in Barcelona, from other Spanish examples of the time, and from later copies. The upper cartouche is also distinct, and is unlike the variant offered by Vasters.[30] While the dog is enriched with a table-cut diamond and ruby collar, its clawlike paws, thin and crudely worked wires on which the pearls hang from the paws, and silly use of pearls as earrings are all markedly odd. Furthermore, while deep blue enamels on the front and rear of the cartouche, and opaque white enamels on the body—all crudely applied—show evidences of wear, chips in the white enamel reveal an earlier, or unsuccessfully applied, off-white layer.

Although the Alsdorf pendant exhibits anomalies, repairs, and modifications, which, like the badly placed suspension chains, might have transformed its original appearance, this marked naiveté adds to the appeal of this object, whose origin and date remain undetermined.

15. **Pendant Shaped as a Dog**
Spanish; late 16th/early 17th century (with later modifications)
Gold, enamels, rubies, diamond, and pearls
6.7 x 3 cm
(2⅝ x 1⅛ in.)
1992.521

16. Crown

As the wealth from gold and emeralds that Spain commanded in the Americas increasingly contributed to the adornment of realistically convincing, elaborately clothed sculptured images, goldsmiths achieved new heights in creating crowns for the Virgin and Child. Such crowns merited an opulence as majestic as affluence and the Americas could provide. Thus, statues of the Queen of Heaven and her Child, whether in peninsular cathedrals and churches or those overseas, consequently featured enormously rich, intricately crafted gold crowns encrusted with a prodigious quantity of costly gems.

16. **Crown**
Spanish or Spanish colonial; early 17th century
Gold, enamels, emeralds, diamonds, pearls, and aquamarine
13 x 9.5 cm (5⅛ x 3¼ in.)
1992.290

In its craftsmanship and materials, this crown is exemplary. Solidly constructed of heavy-gauge gold, the interior is smoothly finished though unpolished. Its separate elements are joined vertically with posts, their screw heads split and neatly shaped. The carved gold exterior boasts fine emeralds which are simply and cleanly set, with large ones on each of the openwork gold leaves that rise above the lowermost ring, which is itself composed of two semicircular bands holding table-cut stones, twenty-one emeralds in one and nineteen diamonds in the other. Opaque white and blue, and translucent green and amber-yellow enamel additionally color the gold of the crown, the cross at its summit, and the pearl-rimmed urn finial immediately below the cross.

A similar, although more elaborate, crown was made in Spain in 1615 for the cathedral's image of the Virgen del Sagrario.[31] In addition two crowns very like that in Chicago adorn the Virgin of the Rosary and Christ Child in a parish church in Agüimes, on the island of Gran Canaria. This work arrived in the Canaries in the seventeenth century from Puebla de los Angeles, Mexico, as a gift from a churchman in Oaxaca.[32] Such stylistically comparable crowns support a statement made in 1933 that the Alsdorf Collection's crown was then at least three centuries old.[33] Although quite possibly of colonial Peruvian origin, as was also then attested, the Chicago crown may have been made elsewhere (like the crowns in Agüimes)—in Spain or perhaps abroad—either by goldsmiths from Spain or ones dependent upon Spanish models. The not entirely dissimilar emerald-encrusted crown known as the "Crown of the Andes," long regarded a Spanish colonial work, was reportedly made in Popoyán (Colombia) by a team of Spanish goldsmiths and lapidaries.[34] A fervent desire to bedeck statues of the Virgin and her son as sumptuously as possible could evidently be satisfied locally or at some distance by goldsmiths and materials equally capable of movement between the peninsula and America.

Most crowns for the Virgin are larger in size than the Art Institute example. Thus, unless it was destined for a smaller-than-life-size statue of the Virgin, its diminutive scale would best have fitted a figure of the Christ Child she carried.

17. Pendant Shaped as a Mermaid

17. **Pendant Shaped as a Mermaid**
Spanish or Spanish colonial; late 16th/early 17th century (with later modifications)
Gold, enamels, diamonds, and pearls
7.6 x 5.9 cm (3 x 2⅜ in.)
1992.535

Fascinating artists since antiquity, the mythical mermaid, or siren (*sirena*), inspired Renaissance goldsmiths no less than she did architectural sculptors; for, as an emblematic device, the fabled marine nymph evoked multiple allusions. While she signified the sea and was regarded as a creature thoroughly in control in her waters, seafarers during an age of ocean-going exploration could also recognize the dangers of her enticements and the prudence they needed to survive her habitat.

Late-sixteenth-century pendants, like two drawn in Barcelona in 1586 and 1591, reflect these understandings: they present the mermaid as an attractive woman, with a comb in one hand and a mirror symbolizing Prudence in the other. Below the waist, however, her well-shaped, nude upper body becomes that of a scaly, serpentine fish. Pendants depicting such a siren might have been regarded by those who went to sea as an amulet, or they could have served as ex-votos donated to images of the Virgin in gratitude for a safe passage. Fifteen *sirenes* in fact grace the mantle of an image of the Virgin in Sucre, Bolivia, while others of enameled gold are among the jewels of the Virgin in a Málaga church and in the Cuenca Cathedral, both in Spain.[5]

Perhaps this pendant too survived as an ex-voto. Apparently cast of solid gold with carved surface details, and decorated with table-cut diamonds in the mermaid's tiara and upper cartouchelike unit, this piece must have been intrinsically costly, if not extravagantly so. With the fish-scale covering of her lower body enameled translucent green and her small skirt lining turned over at the waist and enameled opaque white with touches of pink and black, this pendant approximates jewels evidently of Mallorcan origin. It resembles for example a less successfully achieved pendant of a mermaid in the Museo Arqueológico Nacional, Madrid, which is considered early-eighteenth-century Spanish.[6]

Losses in the Art Institute's pendant—like the comb that the mermaid's now-empty hand would have held, and others mistakenly reconstituted, like the pearl placed atop the gold stem in the other hand which transforms what should have been a mirror into a scepterlike object—are indicative of naive attempts to maintain a long-treasured pendant. There are also incorrectly replaced units, like the obviously newer pearled chain linked to the tip of the tail rather than to the hole below. Also atypical is the second suspension chain, for some links in it are fitted with table-cut diamonds on front and rear in circular settings, while others bear pitted, perhaps cast, gold leaflike forms. Such elements suggest that the original pendant was of extra-peninsular, though quite probably Hispanic, provenance.

Notes

WARDROPPER, "Between Art and Nature: Jewelry in the Renaissance," pp. 6–15.

1. Bonnaffé 1874, p. 13.
2. The Valois tapestries are today in the Galleria degli Uffizi, Florence; see Yates 1959.
3. For the importance of jewelry in Catherine's dowry, see Cloulas 1979, chap. 1; for her interest in *commessi*, see Hackenbroch 1966c, pp. 213–14.
4. First cited by Hackenbroch 1966a, pp. 28–33. See also Bimbinet Privat 1992, pp. 202, 203 (ill.).
5. See Amico 1996.
6. This cabinet is described in Bonnaffé 1874, p. 14.
7. The *Llibres* are in the Instituto Municipal de Historia de la Ciudad, Barcelona; see Muller 1972.

RODINI, "The Language of Stones," pp. 7–28.

1. Michel Foucault explored the symbolic quality of Renaissance epistemology, what he called "the prose of the world," in Foucault 1970, chap. 2.
2. The seminal text on "self-fashioning," with particular attention to Renaissance England, is Greenblatt 1980.
3. See Nevison 1980.
4. See Hackenbroch 1979, p. 113.
5. Ibid., pp. 244–47.
6. Massinelli 1992, p. 62.
7. Kunz and Stevenson 1908, pp. 25–27; see also Hackenbroch 1979, pp. 24–25, 49.
8. Somers Cocks and Truman 1984, pp. 11–12; Muller 1972, pp. 53–54.
9. Hackenbroch 1979, pp. 293–98.
10. Ibid., pp. 405–408.
11. Burke 1980, pp. 9–11.
12. Fumerton 1991, pp. 77–85. Hilliard's claim is contained in his "Treatise Concerning the Arte of Limning" (c. 1598/99), p. 77, as cited in idem, p. 77.
13. Simons 1988, pp. 13–15. The painting's Latin inscription underscores Giovanna's virtue: "O art, if thou were able to depict the conduct and soul, no lovelier painting would exist on earth."
14. See for example Agnolo Bronzino's portraits of Eleanora and her son in Florence, Galleria degli Uffizi (c. 1545) and in The Detroit Institute of Arts (c. 1550).
15. Miller 1991, p. 24.
16. Evans 1922, pp. 29–36.
17. Lesley 1968, p. 27.
18. Hackenbroch 1979, p. 278.
19. Burton, *Anatomy of Melancholy*, as cited in Evans 1922, p. 172.
20. This Scottish account of 1699 is recorded in ibid., p. 181.
21. Ibid., p. 173.
22. A pendant after a design by Hans Holbein the Younger and now in the Victoria and Albert Museum, London, makes clear the intention of these open settings by framing an exposed hyacinth with a cabalistic inscription. See Hackenbroch 1979, pp. 276–78 and figs. 724a-b.
23. Muller 1972, p. 74.
24. Ibid., p. 116.
25. From Luther's *Sermons Concerning Good Deeds*, as cited in Hackenbroch 1979, p. 116.
26. Ibid., p. 85.

KUPSTAS, "Prologue: Late Medieval Jewelry," pp. 30–34.

1. See Gallo 1967, p. 100. See also The Metropolitan Museum of Art 1984, pp. 306–309.
2. Butters 1996, pp. 48–49.
3. Otrange 1953, p. 126.
4. Ibid.
5. Lesley 1968, p. 34.
6. Rowe 1975, p. 10.
7. See Cheetham 1984, pp. 317–32.
8. See Arndt and Kroos 1969.
9. Bruna 1996, p. 35.
10. Sotheby 1997, no. 202.
11. Hackenbroch 1996, p. 15.
12. See Freeman 1952. See also *Le Beau Martin* 1991, pp. 260–61, 264.
13. Aschaffenburg, Hauptbibliothek, *Hallische Heiltum* (1526/27), fol. 367v. See Halm and Berliner 1931, p. 60, fig. 176.
14. The cameos in the Munich altar date from the early sixteenth century, although the altar's frame has been much reworked. See Tait 1991, pp. 122–123, figs. 144–45.
15. For a modern edition of this thirteenth-century text, see Boileau 1879, p. 58.
16. McCrory 1988, pp. 414–15.
17. Ibid., p. 414.
18. Ibid, pp. 414–15.
19. Hackenbroch 1996, pp. 59–61.
20. Tait 1991, pp. 109–31; see also McCrory 1988, p. 414.

MULLER, "Spanish and Spanish Colonial Jewelry," pp. 35–51

1. Muller 1972, pp. 29–30.
2. See Muller 1972, p. 61, fig. 69. The *Llibres de Passanties*, which contains this and other drawings by Spanish jewelers referred to in this section, is in the Instituto Municipal de Historia de la Ciudad, Barcelona.
3. See García Gainza 1991, [n.p.], Dibujo no. 29.
4. See "The Sixteenth Century: Renaissance and Mannerism," chap. 3 of Muller 1972, passim.
5. Sanz Serrano 1991, p. 75.
6. García Gainza 1991, [n.p.], Dibujo no. 25.
7. New York, The Hispanic Society of America, acc. no. R3490. A similar crucifix pendant, in the same collection, is illustrated in Muller 1972, frontis.
8. Photographs of Cardinal Pedro Inguanzo Rivero's example (location unknown) are in the General Reference Files (hereinafter referred to as "GRF") of the Hispanic Society of America, New York (GRF acc. nos. 134125 and 13426; see Cruz Valdovinos 1993, p. 238, no. 152; and Mathewson 1986, pp. C25–C27.
9. Muller 1972, p. 61.
10. A photograph of the Fundación Lázaro Galdiano example is in the Hispanic Society of America, New York (GRF acc. no. 67712). For the Museo Cerralbo example, see Arbeteta 1998, pp. 31, 34–35, 131, no. 76.

11. The Victoria and Albert pendant is acc. no. M456–1936. See Lesley 1968, p. 62; Parke-Bernet 1969–71 (part 2), no. 69; Rowe 1975, p. 47; and Tait 1986, p. 151.
12. Muller 1972, p. 91, fig. 151.
13. Sala Cai-Luzan 1995, pp. 202–207.
14. Tait 1986, pp. 149–51, figs. 136–38.
15. Muller 1972, pp. 119–20, figs. 185–87.
16. Ibid., p. 123, figs. 193 and 194, respectively.
17. Ibid., p. 122, fig. 192.
18. For the German pendants, see Somers Cocks 1980, pp. 91–92. For the Agnus Dei Pendant in the Hispanic Society, see Muller 1972, p. 74, fig. 106.
19. Muller 1972, p. 129, fig. 205. See also Arbeteta 1998, p. 155.
20. Prieto 1622. The Spanish countess is presumably the woman to whom this book (a copy of which is in the rare book collection of the library of the Hispanic Society of America, New York) is dedicated: Doña Ana de Borgia, Princesa de Esquilache Condesa de Mayalde Vireyno.
21. For van Veen's *Triumph of the Catholic Church* (c. 1615; Bamberg, Staatsgemäldesammlungen) and for Rubens's *Triumph of Faith* (c. 1626; Madrid, Museo del Prado), see White 1987, pp. 185–86, figs. 208–10.
22. Muller, 1972, p. 130, fig. 206.
23. New York, The Hispanic Society of America, acc. no. B3449.
24. See Trens 1947, p. 64, fig. 24 (composition with Llull and Scotus); and p. 174, fig. 100 (composition with Christ and Saint Francis), and p. 175.
25. *La luz de las imágenes* 1999, cat. no. 171, pp. 454–55.
26. See for example Sanz Serrano 1991, pp. 80–81, fig. 14.
27. See Muller 1972, p. 96, fig. 152 (1603 design); p. 97, fig. 155 (1620 design).
28. See Tait 1986, pp. 136–37.
29. See Muller 1972, p. 96, fig. 154; Somers Cocks 1980, p. 83, no. 109; p. 138, no. H23; p. [141], no. HG7; and Jones 1990, pp. 202–204, figs. 212a–g.
30. For these pieces, see Somers Cocks 1980, p. [141].
31. Rowe 1975, p. 64, no. 47. Photographs of the Toledo Cathedral's Virgen del Sagrario crown are in the Hispanic Society of America, New York (GRF acc. no. 76704 and 76705).
32. *Mexico* 1994, pp. 318–19.
33. Lesley 1968, p. 172.
34. See Christie 1995, pp. 25–26, 28, 54–55. The piece is in a private collection.
35. Ramos de Castro 1990, p. 231.
36. Arbeteta 1998, p. 82, cat. no. 5 (color ill.).

WARDROPPER, "Jewelry in Germany," pp. 52–54

1. Parke-Bernet 1969–71 (part 1), no. 110.
2. Letter to author, Mar. 21, 1993.
3. Many thanks to Walter Karcheski for this observation. Theubecker 1992, p. 479.
4. Hackenbroch 1979, p. 166, fig. 449.
5. Hackenbroch 1979, p. 185, fig. 504.
6. Ibid., p. 86.
7. Ibid., p. 149, figs. 383–85.
8. Conversation with author, Jan. 13, 1993.
9. Scarisbrick 1993, p. 650.

MCCRORY, "Cameos and Intaglios," pp. 55–67

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1. McCrory 1998, pp. 40–54.
2. Brown 1997, pp. 85–107.
3. See the discussion of the ring with the cameo showing a portrait of Savonarola (cat. no. 23); and *Palazzo Vecchio* 1980, p. 154, no. 285.
4. See Mattingly 1923, p. 365. I thank Erika Zwierlein-Diehl for this identification.
5. The enamel analysis is consistent with a Renaissance dating. The presence of the frame is not noted in descriptions of the cameo before the Cook sale at Christie's, London, in 1925; see Checklist, no. 21.
6. For the Hermitage intaglio, see Neverov 1976, pp. 61–62, no. 53. For Roman gems showing Jupiter of the first century B.C. and first century A.D., see Zwierlein-Diehl 1973, pp. 132–33, nos. 399, 400. The cameo belonging to King Charles V is now in the Cabinet des médailles of the Bibliothèque nationale, Paris; see Babelon 1897, pp. 1–7, no. 1.
7. London, Society of Antiquaries, ms. 43 (1727 catalogue of Lady Germain's gems, which descended to her from Thomas Howard, Earl of Arundel), Theca quarta (D), no. 13.
8. For a better understanding of the descent of the Arundel gems from Thomas Howard to George Spencer, fourth Duke of Marlborough, see Scarisbrick 1981, pp. 49–58.
9. Hackenbroch 1994, p. 92.
10. Meiss 1966, pp. 348–82.
11. Hackenbroch 1994, pp. 93–95.
12. Thieme and Becker 1912.
13. King 1872, pp. 413–14.
14. Hill 1984, vol. 1, pp. 276–79.
15. King 1872, p. 414. The inventory number of the Victoria and Albert Museum onyx cameo is 7541–1861.
16. Vasari 1906, vol. 5, pp. 368–69; McCrory 1998, p. 201, n. 31.
17. Muratore 1984, pp. 25–26, no. 5; Ottino della Chiesa 1984, p. 56, pp. 139–40, no. 242. The Luini is in a private collection, Venice.
18. Hayward 1974, pp. 172–73, 177–79.
19. Hackenbroch 1966c, pp. 212–24.
20. Mattingly 1923, p. 138, no. 117 (Tiberius), p. 43, no. 224 (Augustus). I thank Erika Zwierlein-Diehl for her observations about the identification of Tiberius as opposed to Augustus.
21. Gruber 1994, pp. 287–91.
22. For the laurel as Medici emblem, see Kliemann 1972, pp. 293–328.
23. For the celebrations at the Carnival of 1513 and the relevant bibliography, see Hollingsworth 1996, p. 242.
24. For the rainbow emblem, see Jodelle 1972, pp. 84–85, n. 46, fig. 21. See also ffolliott (forthcoming).
25. McCrory 1979, pp. 513–14.

Jewelry in Germany

Ian Wardropper

Located near the center of Europe at the crossroads of economic and courtly cultures, Germany played an important role in the diffusion of jewelry forms and styles. Many German publishers produced jewelers' pattern books which served as models in workshops and could be used to circulate designs to prospective patrons. Jewelers themselves were mobile, often settling in production centers like Augsburg and Nuremberg, which had strong metalworking traditions dating back to the Middle Ages. Sixteenth-century German jewels are notable for their lacy designs, elaborate workmanship, and, in Protestant centers, their avoidance of religious themes. While certain traits may characterize German pieces, the international nature of jewelry design makes it difficult to be certain of an individual jewel's point of origin.

18. Three Plaques

In the twentieth century, these plaques were remounted as a set of two earrings and a ring. In 1995 the Art Institute's Objects Conservators disassembled the modern mounts by removing wires threaded through cylinders on two sides of each plaque. These cylinders are the original attachment mechanisms for the plaques, and most likely functioned as clasps at the ends of a bracelet or necklace. A pair of German gold-enameled bracelets dated 1632, formerly in the Gutman Collection, include similar plaques with enameled heraldic devices as clasps.[1]

18. **Three Plaques**
German, probably Saxon; mid-17th century
Gold and enamel
1.4 x 2.3 cm (9/16 x 7/8 in.)
1992.498

The scholar Helmut Nickel identified one of the coats of arms (on the left-hand plaque in fig. 18) as that of Graf Bünau.[2] The initials "KA.V. BV." accompanying the arms could be those of [Anna] Katherina von Bünau, née von Prank, who died August 28, 1659, at the age of twenty-one years and two months, apparently at the birth of her fourth child. She was married to Heinrich von Bünau, lord of Blanckenhayn, Mönnichswalde, and Russdorf, and a cavalry colonel under Prince Elector Johann Georg II of Saxony. Although the other two arms are not positively identified, the right-hand coat of arms, featuring three grapevine stakes, may be that of the Brekewolt family.[3]

Although heraldry was seen throughout Europe during this period, it was often a major element in German decorative arts ranging from stone tombs and stained-glass windows to silver and jewelry. The display of family insignia is the focus of attention of these plaques, which artfully combine engraving and enameling. The simple, gold fields serve as a foil for the bright enamel colors which vividly proclaim the wearer's family.

19. **Eleven Links Fashioned as a Necklace**
South German; late 16th century
Enameled gold and diamonds
30.5 cm (12 in.)
1992.508

19. Eleven Links Fashioned as a Necklace

Each link in this necklace is pierced in the form of a stylized flower; decorated with red, green, white, and black enamel; and centered on a table-cut diamond. Though they are clearly interrelated, there are slight variations in the sizes of the eleven links and some formal differences among them in the composition of the rosettes and scrolls. Parker Lesley observed that the necklace as it is now composed—with three plain gold rings joining each link to the next—is out of balance and would twist awkwardly if worn. It seems likely, then, that they are not in their original configuration. They may have been part of a longer necklace, since the present one is decidedly short. Another possibility proposed by Lesley is that they were intended to be sewn onto a cloak or gown: he cited the lack of abrasion to their backs, a state of preservation one might expect had they been stitched to cloth.

This type is seen in many works of the end of the sixteenth century, particularly in southern Germany and Austria. The present examples are similar, for example, to a set of eight buttons (c. 1580) owned by the Landgrave Ludwig III of Hesse-Marburg, now in the Hessisches Landesmuseum, Cassel.[4] Although the enameling on the Alsdorf examples is not as fine as those in Cassel,

the composition of layers of scrolls centering on the mounted stone is similar. Generally, these eleven links are more compact than the lighter, open work of links made in the last decade of the sixteenth century in Austria and elsewhere.[3] While chains and long necklaces composed of such links were worn throughout Europe in the sixteenth century, they were particularly favored in Germany. Individual buttons sewn to clothes were another popular use of these medallions.

20. Stag with Herb Branch Mounted as a Ring

20. **Stag with Herb Branch Mounted as a Ring**
South German or French; second half of the 16th century
Enameled gold, rubies, opals, and pearls
diam. 2.2 cm (7/8 in.)
1992.500

This intriguing object illustrates the difficulty of pinpointing the origin of many jewels, despite the availability of design sources and other clues. Although previous authors published this ring as South German, Yvonne Hackenbroch placed it in France. The basis of her attribution is its relationship to a woodcut illustration of a wounded stag chewing dittany in Claude Paradin's *Devices héroiques*, published in Lyons in 1551 and in Antwerp in 1567. Hackenbroch cited the tradition that dittany, an herb from Crete, soothed wounds caused by Cupid's arrows. Paradin's caption, "Un amour incurable ayant une branche de Dictame en la bouche" (An incurable love with a branch of dittany in its mouth) turns his stag into an emblem of love, and thus an appropriate image for a lover's token like a ring. The composition of the enameled stag follows the woodcut design fairly closely, though there is no arrow and the wound it causes is symbolically replaced by a ruby. Hackenbroch related the style of this example to that of a ring featuring a reclining river god, which she attributed to a Paris or Fontainebleau workshop.[4]

While Hackenbroch precisely identified this ring's source, emblem books such as Paradin's circulated throughout Europe. It is worth noting the number of rings associated with southern Germany that are mounted with three-dimensional images of animals, including stags. Animal figures such as a bear, a unicorn, and a dog top various German rings of the period.[5] In this region, hunting motifs such as stags are ubiquitous in all the arts; in this period, enameled figures are possibly more prevalent in German jewelry than in French.

The angle of the stag on the ring has been altered at least once, as there was a break in the ring to which the stag had been soft-soldered. This calls into question whether the motif might have been transferred to the ring from a pendant or some other mount. Anna Somers Cocks noted that the stag would catch on clothes, and that the stones may have been remounted.[6] While it is not possible to resolve these issues, Hackenbroch demonstrated the appropriateness of this motif to the ring's possible function as a love token. There are other examples of rings with similar sculptural features: Diana Scarisbrick, for instance, discussed a sixteenth-century ring of unknown origin on which a pair of stags support an uncut emerald flanked by rubies.[7] This combination of stones and stags resembles the mixture of ruby, opals, and pearls supported by the single stag in the Alsdorf ring.

11. The Victoria and Albert pendant is acc. no. M456–1936. See Lesley 1968, p. 62; Parke-Bernet 1969–71 (part 2), no. 69; Rowe 1975, p. 47; and Tait 1986, p. 151.
12. Muller 1972, p. 95, fig. 151.
13. Sala Cai-Luzan 1995, pp. 202–207.
14. Tait 1986, pp. 149–51, figs. 136–38.
15. Muller 1972, pp. 119–20, figs. 185–87.
16. Ibid., p. 123, figs. 193 and 194, respectively.
17. Ibid., p. 122, fig. 192.
18. For the German pendants, see Somers Cocks 1980, pp. 91–92. For the Agnus Dei Pendant in the Hispanic Society, see Muller 1972, p. 74, fig. 106.
19. Muller 1972, p. 129, fig. 205. See also Arbeteta 1998, p. 155.
20. Prieto 1622. The Spanish countess is presumably the woman to whom this book (a copy of which is in the rare book collection of the library of the Hispanic Society of America, New York) is dedicated: Doña Ana de Borgia, Princesa de Esquilache Condesa de Mayalde Vireyno.
21. For van Veen's *Triumph of the Catholic Church* (c. 1615; Bamberg, Staatsgemäldesammlungen) and for Rubens's *Triumph of Faith* (c. 1626; Madrid, Museo del Prado), see White 1987, pp. 185–86, figs. 208–10.
22. Muller, 1972, p. 130, fig. 206.
23. New York, The Hispanic Society of America, acc. no. B3449.
24. See Trens 1947, p. 64, fig. 24 (composition with Llull and Scotus); and p. 174, fig. 100 (composition with Christ and Saint Francis), and p. 175.
25. *La luz de las imágenes* 1999, cat. no. 171, pp. 454–55.
26. See for example Sanz Serrano 1991, pp. 80–81, fig. 14.
27. See Muller 1972, p. 96, fig. 152 (1603 design); p. 97, fig. 155 (1620 design).
28. See Tait 1986, pp. 136–37.
29. See Muller 1972, p. 96, fig. 154; Somers Cocks 1980, p. 83, no. 109; p. 138, no. H23; p. [141], no. HG7; and Jones 1990, pp. 202–204, figs. 212a–g.
30. For these pieces, see Somers Cocks 1980, p. [141].
31. Rowe 1975, p. 64, no. 47. Photographs of the Toledo Cathedral's Virgen del Sagrario crown are in the Hispanic Society of America, New York (GRF acc. no. 76704 and 76705).
32. *Mexico* 1994, pp. 318–19.
33. Lesley 1968, p. 172.
34. See Christie 1995, pp. 25–26, 28, 54–55. The piece is in a private collection.
35. Ramos de Castro 1990, p. 231.
36. Arbeteta 1998, p. 82, cat. no. 5 (color ill.).

WARDROPPER, "Jewelry in Germany," pp. 52–54

1. Parke-Bernet 1969–71 (part 1), no. 110.
2. Letter to author, Mar. 21, 1993.
3. Many thanks to Walter Karcheski for this observation. Theubecker 1992, p. 479.
4. Hackenbroch 1979, p. 166, fig. 449.
5. Hackenbroch 1979, p. 185, fig. 504.
6. Ibid., p. 86.
7. Ibid., p. 149, figs. 383–85.
8. Conversation with author, Jan. 13, 1993.
9. Scarisbrick 1993, p. 650.

MCCRORY, "Cameos and Intaglios," pp. 55–67

I would like to thank various people who have helped me in this endeavor: Rudolf Distelberger, Emily Dunn, Sheila ffolliott, Charlotte Gere, Yvonne Hackenbroch, Annemarie Jordan, R. J. Knecht, Mary Levkoff, Priscilla Muller, Geoffrey Munn, Jack Ogden, Katherine Purcell, Judy Rudoe, Erika Speel, Luke Syson, Hugh Tait, Marjorie Trusted, Paola Venturelli, Clare Vincent, Mark T. Wypyski, and Erika Zwierlein-Diehl.

1. McCrory 1998, pp. 40–54.
2. Brown 1997, pp. 83–107.
3. See the discussion of the ring with the cameo showing a portrait of Savonarola (cat. no. 23); and *Palazzo Vecchio* 1980, p. 154, no. 285.
4. See Mattingly 1923, p. 365. I thank Erika Zwierlein-Diehl for this identification.
5. The enamel analysis is consistent with a Renaissance dating. The presence of the frame is not noted in descriptions of the cameo before the Cook sale at Christie's, London, in 1925; see Checklist, no. 21.
6. For the Hermitage intaglio, see Neverov 1976, pp. 61–62, no. 53. For Roman gems showing Jupiter of the first century B.C. and first century A.D., see Zwierlein-Diehl 1973, pp. 132–33, nos. 399, 400. The cameo belonging to King Charles V is now in the Cabinet des médailles of the Bibliothèque nationale, Paris; see Babelon 1897, pp. 1–7, no. 1.
7. London, Society of Antiquaries, ms. 43 (1727 catalogue of Lady Germain's gems, which descended to her from Thomas Howard, Earl of Arundel), Theca quarta (D), no. 15.
8. For a better understanding of the descent of the Arundel gems from Thomas Howard to George Spencer, fourth Duke of Marlborough, see Scarisbrick 1981, pp. 49–58.
9. Hackenbroch 1994, p. 92.
10. Meiss 1966, pp. 348–82.
11. Hackenbroch 1994, pp. 93–95.
12. Thieme and Becker 1912.
13. King 1872, pp. 413–14.
14. Hill 1984, vol. 1, pp. 276–79.
15. King 1872, p. 414. The inventory number of the Victoria and Albert Museum onyx cameo is 7541–1861.
16. Vasari 1906, vol. 5, pp. 368–69; McCrory 1998, p. 201, n. 31.
17. Muratore 1984, pp. 25–26, no. 5; Ottino della Chiesa 1984, p. 56, pp. 139–40, no. 242. The Luini is in a private collection, Venice.
18. Hayward 1974, pp. 172–73, 177–79.
19. Hackenbroch 1966c, pp. 212–24.
20. Mattingly 1923, p. 138, no. 117 (Tiberius), p. 43, no. 224 (Augustus). I thank Erika Zwierlein-Diehl for her observations about the identification of Tiberius as opposed to Augustus.
21. Gruber 1994, pp. 287–91.
22. For the laurel as Medici emblem, see Kliemann 1972, pp. 293–328.
23. For the celebrations at the Carnival of 1513 and the relevant bibliography, see Hollingsworth 1996, p. 242.
24. For the rainbow emblem, see Jodelle 1972, pp. 84–85, n. 46, fig. 21. See also ffolliott (forthcoming).
25. McCrory 1979, pp. 513–14.

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In the Renaissance, cameos and intaglios were owned by princes and wealthy connoisseurs who placed them in their *Kunstkammern*, or cabinets of art. Owning the finest pieces was the privilege of princes, and one of the jewels in the Alsdorf Collection has a royal association. The splendid pendant with the Roman imperial portrait cameo and a reverse displaying a Medici emblem (cat. no. 25) may have its origins at the French royal court in the first half of the sixteenth century and the circle of Queen Catherine de' Medici.

These *Kunstkammern* exhibited engraved gems bearing portraits together with ancient coins and contemporary medals to provide a repertory of images of famous men, both ancient and modern, that served to trace their owner's descent.[1] They were, however, frequently treasured for their beauty and age alone. Isabella d'Este, Marchioness of Mantua, had in her *Grotta* in the Gonzaga palace in Mantua one of the most renowned engraved gems of the Renaissance, a large cameo which, according to her inventory, showed Augustus and Livia and which was magnificently mounted in gold and surrounded by a garland with enameled green laurel leaves, with a pearl at the bottom. The reverse had a *niello* decoration and bore the name of Marchioness Isabella.[2] In the same manner, a large cornelian with the portrait of Savonarola, which was in the possession of the Dukes of Florence from 1565, was mounted in gold, with black letters (possibly *niello*) on the reverse of the mount.[3]

Although cameos and intaglios were often elaborately mounted for display alone, they were also frequently worn, surrounded by enameled and stone-set gold frames. Contemporary portraits, both male and female, attest to this practice. A beautiful frame inevitably enhanced a gem's value, and all but one of the engraved gems considered here is provided with such a frame.

The Alsdorf Collection's mounted cameos and intaglios, as well as its rock-crystal casket, are of great interest. The casket (cat. no. 24) was formerly in the Ecclesiastical Treasury of the Holy Roman Emperors and is part of an intriguing tale of nineteenth-century faking and dishonest dealing. The cameos and intaglios provide a miniature history of the art of gem engraving in the Renaissance, from the turn of the fifteenth century and the cameo associated with Isabella d'Este (see cat. no. 22) to the Orpheus cameo in the style of Alessandro Masnago (cat. no. 28), created toward the end of the sixteenth century in that great center of Renaissance hardstone carving, Milan.

Several of the jewels in the collection (see for example cat. nos. 29 and 30) have proved to have been made later than their Renaissance style suggests; and two of the gems have, it would seem, been framed after they were engraved (the Judgment of Paris intaglio [cat. no. 26] and the above-mentioned Orpheus cameo). Although, in the case of the Judgment of Paris pendant, a Renaissance frame was adapted to a pre-existing intaglio, the frame for the Orpheus cameo was shown by enamel analysis to be much later than the gem it surrounds. Fakes were of course produced in the nineteenth century, and important workshops creating neo-Renaissance jewels, those of Alfred André and Reinhold Vasters among them, flourished. None of the post-Renaissance jewels, however, can be certainly attached to either of these well-documented workshops. It is often difficult to determine for what purpose a Renaissance-style jewel was created, and the same workshop may

have been making both revivalist pieces and fakes. However, all of the jewelry under consideration, whether created to deceive or not, reflects the interest in Renaissance and Renaissance-style jewelry so coveted in the Victorian age.

Equally interesting are the gems' former owners, who include Thomas Howard, second Earl of Arundel (cat. nos. 21 and 27), a famous collector of art and antiquities in the seventeenth century. The Earl of Arundel's gem cabinet, inherited by his widow, Aletheia, descended through a long line of heirs and finally after 1762 passed to George Spencer, fourth Duke of Marlborough. The Marlborough gems, which remained in that family through the nineteenth century (see cat. no. 21), were catalogued by N. Story-Maskelyne in 1870 and then sold by Christie, Manson, and Woods in London in 1899. Henry Walters, founder of the Walters Art Gallery in Baltimore, was also an important buyer at the Marlborough Sale of 1899. Thus, many of the Marlborough gems are today on view in Baltimore; Walters also once owned the Alsdorfs' Judgment of Paris pendant. The rock-crystal casket was acquired in the nineteenth century by the Viennese-born dealer and connoisseur Frédéric Spitzer. More recently Melvin Gutman, who began to deal in historic jewelry in the 1930s, amassed an important collection himself. Marilynn and James Alsdorf purchased a significant number of pieces from the Gutman Collection at its dispersal by auction in 1969, demonstrating themselves contemporary connoisseurs and collectors who continued a tradition already well-established by the Renaissance.

21. **Pendant with Cameo showing an Imperial Ruler with the Attributes of Jupiter**
Cameo: Roman; 1st century A.D. (?)
Frame: European; 16th century
Cameo: agate; frame: gold, enamel, and pearls
7.6 x 5.7 cm. (3 x 2¼ in.)
1991.375

The enamel of all the mounts has been subjected to analysis with interesting results; these are revealed in discussions of the individual jewels. The sampling of the enamels was contingent on whether or not damage permitted a sample to be taken. In other words, enamels in perfect condition could not be tested, excluding certain ones from analysis. The alloys of the metal were not scientifically tested, but the identification of the metal (gold in every case) was based on a careful visual examination.

21. Pendant with Cameo showing an Imperial Ruler with the Attributes of Jupiter

This pendant comprises an agate cameo showing an imperial figure with the attributes of Jupiter in white on a dark blue ground. The figure's laureate head confirms that he is an emperor with Jupiter's attributes, and his physiognomy strongly suggests that he is the Emperor Claudius.[4] The emperor is turned to his right, with his head in profile. In his right hand, he holds an object which is probably Jupiter's thunderbolt, and in his left hand he carries a long staff. The central part of his body is covered by the aegis, and below on the left is an eagle. The scene is framed in white and brown bands occurring naturally in the stone.

The cameo is surrounded by a gold, black-and-white-enameled frame adorned with seven pearls in cartouches. Attached to the cartouche at the top is a ring. The frame does not fit tightly on the cameo, and it is possible that it may have been made for another purpose and reused for this piece.[5]

The date of the cameo has been the subject of scholarly debate. It is probably Roman, rather than Renaissance. Although engraved gems of this type appear in the Hellenistic period, they most often exhibit a fully nude figure, such as a cornelian intaglio depicting Alexander the Great as Zeus, dated to the third century B.C., today in the Hermitage Museum, St. Petersburg. Jupiter, however, is shown both draped and nude on gems of the first century B.C. and first century A.D. One of the most renowned representations of a draped Jupiter is the large Roman cameo dated by Ernst Babelon to the first century A.D., which was in the French royal collection at the time of King Charles V, who gave it to the Cathedral of Chartres.[6]

The Alsdorf cameo has a distinguished provenance, having been part of the collection of Thomas Howard, second Earl of Arundel, as is the case for another gem in the collection, the Pendant with Cameo showing a Laureate Head (cat. no. 27).[7] Like the Laureate Head cameo, it passed through a succession of owners until it reached the collection of George Spencer, fourth Duke of Marlborough, sometime after 1762.[8] After the sale of the Marlborough gems in 1899, the Jupiter cameo is said to have been owned by David Bromilow and Mrs. Jary. It was certainly in the collection of Sir Francis Cook, whose gems were sold by Humphrey Cook in 1925. Subsequent owners were Jacob Hirsch, Joseph Brummer, and then Melvin Gutman, from whose collection the Alsdorfs purchased it at auction in 1969.

22. **Pendant with Cameo showing Venus and Cupid**

This pendant is composed of an agate cameo showing Venus, her lower body covered by drapery, reclining with Cupid behind her. On the right, a faun gazes at the goddess from behind a curtain. The faun's body is carved from the agate employed for the cameo, but his head is in gold and forms part of the frame. The frame, which is missing much of its original enamel, is composed of rosettes with a pendent pearl below. Attached to the top of the frame are two chains that terminate in a large decorative element, which displays a profile female bust in the center and a ring at its apex; a pearl hangs below. In her 1994 article on this piece, Yvonne Hackenbroch suggested that this decorative element is an adapted earring.[9] The presence of four holes (two of which have been soldered closed) at equidistant points on the mount indicate that the framed cameo was originally a badge attached at all four points to a hat. Its later use as a pendant was achieved by the addition of the chains and the decorative element from which they hang.

The scene of a sleeping Venus, Cupid, and a lascivious faun is part of the imagery of Renaissance Venice and the Veneto, and is found for instance in the illustrations of the *Hypnerotomachia Poliphili* of Francesco Colonna, published in Venice in 1499. This iconography continued in the sixteenth century in such famous examples as Giorgione's *Dresden Venus* and Titian's *Venus of Urbino*, and was thoroughly explored by Millard Meiss in an important study which treats

22. **Pendant with Cameo showing Venus and Cupid**
Italian; first half of the 16th century
Cameo: agate; mount: enamel, gold, pearls, and glass
10.8 x 4.9 cm. (4¼ x 1 ⅞ in.)
1992.536

23. **Ring with Cameo showing Portrait of Girolamo Savonarola**
Cameo: Italian, early 16th century; ring: (?)
Cameo: agate; ring: gold
2.9 x 2.5 cm
(1 1/16 x 1 in.)
1992.554

its origin and development.[10] Prints and plaquettes were important, as in all the other decorative arts, in the dissemination of images such as this. In the above-mentioned article, Hackenbroch explored these ideas and connected the cameo pendant to Isabella d'Este.[11]

The opaque light blue, translucent green, and translucent pink enamels of the mount are all consistent with the proposed sixteenth-century date. The regularity of the links in the chain suggests that it may have been machine-made, and thus it would considerably post-date the mounted cameo.

23. Ring with Cameo showing Portrait of Girolamo Savonarola

The Dominican friar Girolamo Savonarola was renowned as a preacher and from 1491 served as the prior of the monastery of San Marco in Florence. At first he enjoyed the support of the Florentine Republic and the Medici, a situation that changed during the final years of the fifteenth century. In 1498 he was accused of heresy, hanged, and then burned. Savonarola's ideas flourished again in the early sixteenth century under the last Florentine Republic. The first ruler of the newly established Duchy of Florence and then Tuscany, Cosimo I de' Medici, purchased a large cornelian cut with Savonarola's portrait, presently in the Museo degli Argenti of Palazzo Pitti, Florence. It is the work of Giovanni delle Corniole, born Giovanni delle Opere, a young contemporary of the controversial friar.[12]

The Chicago cameo corresponds to the type shown on the cornelian in Florence. Although the portrait bust on the Florence intaglio, with its retrograde legend, is in profile to the right, an impression of the image would show it to the left. According to C. W. King, an exact copy of the cornelian existed in the collection of the Marchese Capponi in Florence, from which it passed to the Collegio Romano.[13] Both engraved gems are based on one of the two medal types showing the portrait of Savonarola. This type displays the bust of the friar in profile to the left with his cowl completely covering his hair.[14] Closely related to the Chicago and Florence gems is an onyx cameo with the portrait bust of Savonarola in profile to the left, in the Sculpture Department of the Victoria and Albert Museum, London. On the basis of information supplied in A. F. Gori, *Historia Glyptographia* (1767), King traced its provenance to the collection of the Marmi. According to King, it passed to Matthew Uzielli, whence to the Victoria and Albert Museum.[15]

While Giorgio Vasari attributed the Florence gem to Giovanni delle Corniole, and its presence in the Medici Collection in the sixteenth century and beyond is confirmed by primary sources, the London and Chicago cameos cannot be securely attributed nor the provenance of the Chicago cameo confirmed.[16] In the 1970s, before its entry into the Alsdorf Collection, it was in the possession of several British dealers, none of whom has information concerning its previous history. It is possible that all three gems are by Giovanni delle Corniole, but this seems unlikely considering the revival of Savonarola's reputation and the popularity and frequent replication of his image in the early sixteenth century, which is a probable date for the three pieces.

The portrait of Savonarola in the Chicago agate cameo is cut in white with brown markings on a medium brown ground. It does not fit well in the massive gold ring into which it is set. Moreover, if worn, the ring would display the portrait bust in a horizontal rather than upright position. The ring appears to be later than the stone, but it is not possible to date the setting more precisely.

24. Rock-Crystal Casket

24. **Rock-Crystal Casket**
Italian; first half of the 16th century (after 1507)
Plaques: rock crystal
Mount: enamel and gold
4.2 x 8.4 x 4.9 cm (1⅝ x 3⅜ x 1⅞ in.)
1992.555

This enameled gold casket is mounted with five engraved rock-crystal plaques. The two at either end each show a vase in an oval surrounded by scrolls and other ornament. The figures on the remaining three plaques correspond with those on the predella panels of Raphael's Baglioni Altarpiece of 1507, now in the Museo del Vaticano, Vatican City, of which there is a copy attributed to Bernardino Luini in Venice.[17] They show the three cardinal virtues, Faith, Hope, and Charity, flanked by cherubs. On the front plaque, each of the cherubs flanking Faith holds a small tablet inscribed, respectively, with "IHS" (Jesus) and "CPX" in inverse order. This is due to the fact that the rock crystal is carved on the back, and when perceived from the front the depictions and inscriptions are inevitably reversed. The "CPX" of Raphael's predella is incorrect (it should have read "XPC" [Christ]), thus permitting an almost correct inscription on the crystal plaque. The plaque on the top of the casket shows Charity, that on the back Hope. These engravings are in the style of the renowned early-sixteenth-century medalist and gem-engraver Valerio Belli, who was a friend of Raphael. There is no contemporary documentation, however, that confirms him as the plaques' creator. Each corner of the casket is occupied by a bearded herm partially decorated in *en ronde bosse* enamel; the crystal plaque on the cover is surrounded by a gold border decorated with an enameled design showing a scrolling vine inhabited by birds. The bottom of the casket is enameled in moresque ornament. The enamel is *champlevé* throughout, except for the *en ronde bosse* enamel of the herms. The enamel on the bottom, which is applied into narrow channels, appears slightly in relief against the gold ground, engraved with striations, on which it is placed. The colors employed over the whole casket are opaque white, light blue, translucent blue, green, and

red. The interior of the base is completely covered by a lapis-lazuli panel which is held in place by the four rock-crystal plaques.

Opaque white enamel from the top, sides, and bottom of the casket (the only common color from these parts) was sampled, as was opaque blue enamel from the top and sides, and translucent blue and red enamels from the bottom. The analysis of all these colors confirms the proposed sixteenth-century date. Unfortunately, not all the enamel colors could be sampled.

The Ecclesiastical Treasury (Geistliche Schatzkammer) of the Holy Roman Emperors in Vienna possesses a rock-crystal and enameled gold casket which matches the Chicago piece almost exactly. The history of these two caskets is a fascinating one, involving the nineteenth-century goldsmith and faker Salomon Weininger. Weininger was commissioned to restore a number of objects in the Ecclesiastical Treasury and in other collections in Vienna. His practice was to return a "restored" copy and keep the original, and this occurred in the case of the Chicago casket. There are very slight differences between the Chicago original and the Vienna copy with regard to the measurements and the rock-crystal engravings. The interior lapis-lazuli panel of the Chicago casket is lacking in the Vienna example, which retains the saint's relics.

The casket is mentioned for the first time in a 1758 inventory of the Ecclesiastical Treasury, and on that occasion it was identified as a container for relics of Saint Felix. It is listed in successive eighteenth- and nineteenth-century inventories. By 1872 the original had found its way into the collection of Baron Anselm von Rothschild in Vienna. In 1876 Weininger's activity as a faker was uncovered, and he was sent to prison, where he later died.[18]

The casket passed from Baron Rothschild to the dealer and collector Frédéric Spitzer (see pp. 82–83). It is next noted in the Arturo Lopez-Willshaw Collection, from which it was purchased by Wartski in London and from this dealer by the Alsdorfs.

25. Two-Sided Pendant with Cameo Portrait of the Emperor Tiberius, and a Medici Emblem

The front of this pendant shows a cameo portrait of a laureate head, in profile to the left, carved from the white stratum of the agate, with the dark brown stratum serving as the ground. Originally the cameo was undoubtedly larger; it was cut down so that only the head and a small area of the dark ground remain. This is presumably because the gem was broken. Here, it is supplied with a beautiful enameled gold ground decorated with dark blue moresque ornament. The fillet at the back of the head which ties the laurel crown in place is white enamel, supplying the missing detail originally carved in stone and now lost. The ensemble of enameled gold and hardstone is known as a *commesso* jewel, a type that had its origins in France.[19]

The Emperors Tiberius and Augustus have both been identified as the portrait's subject, and there is a resemblance to both emperors' portraits on their coinage. However, the aquiline nose, the mouth with its shorter lower lip, and the protruding chin are more typical of Tiberius's physiognomy, and thus this identification seems the more probable.[20] The dark blue moresque ornament, visible both as the ground for the head and on the surrounding frame, recalls sixteenth-century French examples on bookbindings and in a variety of the decorative arts.[21]

Equally interesting is the reverse of the jewel, which bears the Medici emblem of the *broncone*, the laurel tree which, when cut back, puts forth new branches. The *broncone* was a personal

25. **Two-Sided Pendant with Cameo Portrait of the Emperor Tiberius, and a Medici Emblem**
Cameo: Roman, first century A.D. (?)
Frame: French (?), early 16th century
Cameo: agate; mount: enamel, gold, and pearl
8 x 4.8 cm (3 1/16 x 1 7/8 in.)
1992.297

emblem of Lorenzo de' Medici (Lorenzo the Magnificent); Lorenzo, however, paired his emblem with a motto that differs from that on the Chicago jewel. The Chicago legend is in Greek: "ΑΕΙ ΘΑΛΕΣ" (It always flourishes); Lorenzo's motto was in French: "Le Temps revient" (Time returns). The *broncone* was employed with still different legends by the Medici of the next generation, during the re-establishment of the family dynasty at the beginning of the sixteenth century.[22] The restoration of the Medici was celebrated at Carnival in 1513, and Lorenzo II de' Medici, later Duke of Urbino, was the head of a "company" that employed the *broncone* as its device.[23] Lorenzo II later married a French princess, Madeleine de la Tour d'Auvergne, and fathered Catherine de' Medici, future Queen of France.

On her arrival in France in 1533 as the wife of the future King Henry II, Catherine adopted as an emblem a rainbow with a motto in Greek which has been translated "Let it bring light and calm."[24] Although the *broncone* does not appear among her various emblems, her association with it must be kept in mind. Her Medici ancestors, and more immediately her father, Lorenzo, had a special attachment to the laurel, which flourishes again. Moreover, it is known that Catherine possessed an important collection of cameos and intaglios with Medici associations.[25] These facts, together with the uncommon use of a Greek legend to accompany an emblem and the patently French style of the jewel, close to others of the time of Catherine's husband, Henry II, may suggest its origin at the French court.

There are four jewels, all with cameos on the front and reverses that show the *broncone* accompanied by the Greek legend "ΑΕΙ ΘΑΛΕΣ." One jewel, in the Museo degli Argenti, Florence, represents a classical scene of sacrifice. Another, in the Cabinet des médailles, Bibliothèque nationale,

Paris, displays a cameo identified as the goddess Diana. A third jewel, in the Staatliche Münzsammlung, Munich, shows the goddess Athena.[26] The fourth, the Chicago jewel, is exceptional in that on the reverse it displays "AEI" on the right and "θAAEΣ" on the left. The small pendant in Florence first appears in an early-eighteenth-century inventory of the Medici grand-ducal collections. The Paris jewel was certainly in the Cabinet des médailles at the beginning of the nineteenth century, and that in Munich entered the Bavarian collections in 1816.[27]

The presence of one of these jewels in the Cabinet des médailles, which contains engraved gems that were formerly part of the French royal collections, suggests a French provenance for the Alsdorf jewel, as does the fact that it formerly belonged to Alexander, tenth Duke of Hamilton. The associations of this family with France were many and complex. James Hamilton, second Earl of Arran and ancestor of the tenth Duke, was given the French title of Duke of Châtelherault in 1548, and his association with Mary, Queen of Scots, daughter-in-law of Catherine de' Medici, was a close one.[28] Thus, the possibility that the Chicago jewel, with its emblem of Lorenzo and the early-sixteenth-century Medici, has a connection with Catherine de' Medici may be entertained, although no firm evidence of her ownership has yet been uncovered.

The front and surrounding frame of the pendant are decorated with *champlevé* enamel and the emblem with *basse taille*. The analysis of the dark blue enamel is consistent with the proposed sixteenth-century dating of the jewel.

26. **Pendant with Intaglio showing the Judgment of Paris**
European; 16th century
Cameo: chalcedony
Frame; gold, enamel, rubies, diamond, and pearls
8.8 x 4.2 cm. (3⅜ x 1⅛ in.)
1991.380

26. Pendant with Intaglio showing the Judgment of Paris

This green chalcedony intaglio is framed in enameled gold set with a diamond and rubies. Pearls hang from three equidistant points on the lower mount. Above is a ring for the suspension of the pendant. The intaglio shows the Judgment of Paris, when Paris, son of Priam, King of Troy, awarded the golden apple to the goddess Aphrodite, whom he judged the most beautiful in a fateful contest which left Athena and Hera unhappy and vengeful losers. At the left, the nude Paris, shaded by a tree, sits on a rock. The other figures, also nude and shown without attributes, are Hera, Athena, and Aphrodite, to whom Paris hands the apple. At the right, one of the goddesses is shown from behind, in the act of disrobing.[29] Although the manner of engraving and the friezelike placement of the figures are reminiscent of the work of the early sixteenth-century gem engraver Valerio Belli, there is no evidence that Belli created this intaglio.

The Alsdorf piece is recorded as present in the collections of Count Michelozzi Giacomini and Luigi Grassi in Florence. It was sold from the Grassi Collection at the American Art Galleries, New York, in 1927, and was subsequently acquired by Mr. and Mrs. Henry Walters, appearing in the Walters sale of 1943. Melvin Gutman was the owner of the pendant before it passed to the Alsdorfs.

Four samples of enamel from the mount of this jewel were analyzed—an opaque white, translucent blue, green, and a deep purplish blue—and all are consistent with the proposed sixteenth-century date of the mount. Nevertheless, the mount surrounding the intaglio, together with the three chains, does not provide an altogether successful setting for the gem. Although the red and green enamel and the table-cut rubies accord well with the green chalcedony, there is a certain awkwardness in the way in which the chains relate to the frame surrounding the gem. The frame itself is ill-fitting, and there is evidence of point-soldering with lead solder; this solder is also present on the inner rim of the back and suggests a repair to the frame or a modification of the jewel. The pearls, which may be a later addition, are provided with crudely made wires. The chalcedony is covered on the back with glass that is heavily scratched. Here, intaglio and frame, although both apparently from the Renaissance, do not seem to have been created at the same time, and it is possible that the pendant was assembled from these two parts at a later date.

27. Pendant with Cameo showing a Laureate Head

This jewel is composed of a cameo surrounded by a gold frame with gadroon ornament, enameled in blue-black, light blue, and white. The agate cameo shows a laureate head in profile to the left, in white on a dark brown ground. A crudely engraved inscription on the gold mount which covers the reverse of the cameo identifies the subject as Lucius Verus, the Roman emperor who ruled together with Marcus Aurelius from 161–69 A.D. Since the portrait is a generic one, a secure identification is not possible.

Stylistically, the cameo belongs to the sixteenth-century. The frame has one loop at the top and one on each side. The loop at the bottom was removed, although there is evidence of its presence on the reverse of the mount. A suspension loop was at some time added at the top. The orientation of the four loops suggests that the original purpose of the jewel was to serve as an *enseigne*, or hat badge, in which case the loops would have been used to attach the jewel to the hat.

The provenance of this jewel is particularly interesting. The cameo's presence in the collection of Thomas Howard, second Earl of Arundel, can be confirmed by its appearance in the inventory of his gems, as is the case for another cameo in the Alsdorf Collection (cat. no. 21).[10] The Arundel provenance would confirm that the cameo dates to no later than the sixteenth century. The frame is probably contemporary with the cameo, confirmed by the fact that samples of both the black and white enamels are consistent with the sixteenth-century dating of the mount.

27. **Pendant with Cameo showing a Laureate Head**
Italian; 16th century (with later addition)
Cameo: agate; mount: gold and enamel
4.1 x 3.2 cm (1 5/8 x 1 in.)
1992.553

28. **Pendant with Cameo showing Orpheus and the Animals**
Cameo: Italian, second half of the 16th century
Frame: European, 19th or 20th century
Cameo: chalcedony
Frame: enamel and gold
12.4 x 6.6 cm. (4⅞ x 2⅛ in.)
1991.379

28. Pendant with Cameo showing Orpheus and the Animals

This large cameo shows Orpheus, the legendary poet of ancient Greece, charming the animals and birds as he plays his lyre. The stone is set in a frame decorated with dark blue *champlevé* enamel on a gold ground. On the upper left and right part of the frame are small, applied cartouches of green enamel leaves with rings; to these rings are attached two chains which terminate in a partially enameled decorative suspension element. Another small cartouche of the same design, which is enameled in red, is found at the lower center of the frame. The dark blue enameled ornament of the frame is moresque.[31] On the front, inside the frame, there is a narrow opaque blue-enameled band with gold dot-and-dash ornament.

The cameo is carved in the style of Alessandro Masnago, a gem engraver active at the end of the sixteenth century in Milan, the most important center for glyptic art at that time.[32] There are two signed cameos in the Kunsthistorisches Museum, Vienna, with a strong stylistic resemblance to the Chicago gem. One shows Latona and the shepherds and bears the carved inscription "A. M. F.," which has been interpreted as meaning "Alessandro Masnago Fecit" (Alessandro Masnago made this). The other cameo, showing Jason and the Golden Fleece, is signed simply "M."[33] Paolo Morigia, writing in 1595 of Masnago's engraved gems created for the Holy Roman Emperor, Rudolf II, mentioned subjects that correspond to extant cameos in Masnago's style; Orpheus charming the animals, however, is not among them. Morigia especially praised the way in which Masnago exploited stones with colored veins.[34] In fact the engraved gems attributed to Alessandro Masnago make use of the stones' colorations in a way that corresponds to the Renaissance topos of "the image made by chance."[35] Masnago's work is further distinguished by crowded landscapes full of small figures and animals and by his reliance on medal and print sources, such as works by Leone Leoni and Etienne Delaune. There is a print by Delaune of Orpheus charming the animals and birds; this representation does not, however, correspond to that on the Chicago cameo.[36] Although numerous cameos in major European collections resemble the engraved gems assigned to Masnago, they cannot all be attributed with certainty either to him or to his son and follower, Giovanni Antonio. Indeed, many are probably by contemporary gem engravers working in his style.

On the reverse, in the central brown portion of the stone, is scratched the number "130." Although the number may refer to an old collection, this has not been established. The pendant was at one time part of the F. Mannheimer Collection, Amsterdam.

The cameo is carved in chalcedony. The chain that suspends the mounted cameo is composed of irregular links, which may indicate that it was made by hand; it also shows traces of white enamel. Three cartouches decorated with red and green enamels are soldered to the frame. While the jewel's red and white enamels were not analyzed, samples of the translucent green,

deep blue, and opaque blue enamels all show evidence of modern manufacture. Thus, while the creation of the cameo can with certainty be placed in the later sixteenth century, its mount is undoubtedly of nineteenth- or twentieth-century manufacture.

29. Pendant with Intaglio Portrait of Anna of Austria in Enameled Frame

This pendant is composed of an oval rock crystal surrounded by an enamel frame. The crystal is engraved on the reverse with a bust-length portrait to the left of Anna of Austria, who married King Philip II of Spain in 1570. Carved below the portrait is the inscription, which reads exactly as follows: "D:ANNA MARLE D'AVSTRICE•R:D'SPAGE•." Several names are misspelled, an anomaly discussed below. The frame, which is executed in the rare enameling technique *émail en resille sur verre*, is composed of enameled quadrants of glass, which are fixed at the four points of the compass by enameled gold cartouches held in place by handmade screws. Attached to the cartouche at the top is a suspension ring; a pearl hangs from the cartouche at the bottom. There is a tradition of rock-crystal intaglio portraits in the sixteenth century. In the Museo degli Argenti, Florence, there are two such portraits, one of Duke Cosimo I de' Medici and another of Duke Albrecht V of Bavaria, the latter with a legend which is carved in the rock crystal and encircles the portrait.[37]

The portrait itself presents a series of problems. An exact painted prototype does not exist among the aulic portraits of Anna of Austria, nor is there a print or medal (more likely sources for a gem-engraver) that might have furnished a model. The only precise prototype traced so far is the portrait attributed to Pieter van Mol, who was court artist to Anne of Austria, wife of King Louis XIII of France.[38] Both the rock-crystal portrait and the van Mol portrait show the sitter facing slightly to the left. In both Anna wears a ruff and an elaborate necklace with a pendant of the Hapsburg double-headed eagle, from which hangs a large pearl.[39] What is particularly telling is that the inscription on the crystal, with its punctuation and various erroneous spellings (Marle for Maria and D'Spage for D'Espagne), corresponds exactly to that on the van Mol painting. The positioning of an identifying inscription below the bust of the sitter (present in both works) is unusual in both engraved gems and in medals, to which gems are closely allied.

The frame surrounding the crystal portrait is especially interesting because of the enameling technique in which it is executed, *émail en resille sur verre*, a rare and difficult process that had a short life restricted to the first part of the seventeenth century.[40] *Émail en resille sur verre* is in need of further study, but, in the published accounts of this technique, scholars tend to divide it into two groups, one centered in Central Europe (possibly South Germany or Prague) and the second in France, both active in the early

29. **Pendant with Intaglio Portrait of Anna of Austria in Enameled Frame**
French (?); 19th century (?)
Intaglio: rock crystal
Frame: enamel, glass, gold, and pearl
9.3 x 6.3 cm (3⅝ x 1⅛ in.)
1991.381


D·ANNA·MARIE·D'AVSTRICE·R·D'ESPAGNE

29a. Detail of cat. no. 29 showing a portion of the frame's enamel decorations.

seventeenth century.[41] The Chicago jewel belongs to the second group, which is characterized by small, daisylike flowers and white pea-pod ornament and which displays a palette of colors that encompasses light green, turquoise, yellow, white, red, and dark green, enameled on a dark blue glass ground. In the case of the Chicago jewel, the light green, turquoise, yellow, and white enamels are opaque, and the red and dark green are translucent (see cat. no. 29a).

There are a number of objects with *émail en resille sur verre* whose ornament resembles that on the Chicago jewel. Among these are a watch case, a locket, and a miniature case, all in the Victoria and Albert Museum, London.[42] The Metropolitan Museum of Art, New York, has an analogous watch case executed in *émail en resille sur verre*.[43] The Melvin Gutman Collection, the source of many of the jewels in the Alsdorf gift, contained an oval locket that also belongs to this group.[44] Likewise, the Thyssen-Bornemisza Collection holds a pomander whose ornament and colors are close to the Chicago jewel and which was formerly owned by Melvin Gutman.[45] With the exception of the Thyssen pomander, a thorough study of these objects has yet to be undertaken; some of them may be of nineteenth-century origin.

This dating may apply as well to the Thyssen-Bornemisza pomander, which combines *émail en resille sur verre* with *champlevé* enamel. This object has been dated to around 1570/80 both on the basis of a comparison with the Chicago jewel under consideration, and on the basis of its ornament, which, according to the author of the entry in the Thyssen catalogue, is in part from the sixteenth century.[46] What the author seems to have overlooked, however, is that the pomander also displays pea-pod ornament, which was employed at the beginning of the seventeenth century. Comparison with the Chicago jewel also places the Thyssen pomander on shaky ground, if, as this essay proposes, the date of the Chicago jewel's manufacture is not only not the sixteenth century (as the Thyssen catalogue suggests), but also not the beginning of the seventeenth century. Although the pomander aroused some doubt at the time of the Gutman auction in 1969, it had been challenged previously by no less a connoisseur than the dealer Joseph Brummer, who pronounced the pomander a fake, made in Transylvania around 1880, an opinion in which the dealer Germain Seligman concurred.[47]

The analysis of enamels both on the metal and on the glass furnishes results that are not consistent with a sixteenth- or seventeenth-century date. The use of modern materials, together with the fact that the rock-crystal portrait copies exactly a little-known painted portrait with its misspelled inscription, suggests a late date—possibly nineteenth century. It is possible, however, that the portrait was carved in the Renaissance or Baroque periods and framed at a later time.[48] If indeed it originated in the nineteenth century, questions arise: where was it made, and who made it? Erika Speel wrote that "in the 19th century a revival of *en resille* was instigated by the Parisian jeweler Froment-Meurice as well as by unidentified German workshops."[49] Thus far it has been possible neither to identify the German workshops nor to establish that Froment-Meurice did indeed execute *émail en resille sur verre*.

30. Two-Sided Pendant with Cameo showing Juno and Minerva

This pendant is mounted with an oval, double-sided, agate cameo. The piece's primary side features the profile head of Juno to the left; the reverse shows the helmeted head of the goddess Minerva in profile to the right. The heads are white on a dark ground and, in the case of Juno, a dark stratum in the stone has been used to indicate the hair. Although Renaissance double-sided cameos are a rarity, a Renaissance date of manufacture is not entirely out of the question. Nevertheless, in the opinion of this author, the pendant should be dated to the nineteenth century, based on the style of both cameo images and of the frame, as well as on the enamel analysis, which is discussed below.

The cameo is contained in a gold, enameled-and stone-set frame composed of fleur-de-lis and scroll ornament. On the primary side, diamonds mark the four cardinal points. On the reverse, the diamonds are absent, but the pins that secure the diamonds extend through the frame and end in decorative bosses which provide "stone substitutes." A pearl hangs from the bottom of the frame, and a ring is attached to its apex.

An analysis of the translucent red and opaque light blue enamel confirms a late date of production which on visual examination would seem to be the nineteenth century. The bezels of the diamonds show traces of lead solder, which suggests that the stones may have been replaced and the bezels modified at that time. The perfect match of the blue enamel on the bezels to that on the frame is an indication that the bezels may have been re-employed when new stones were introduced. Two small extra loops are present at the outer edge of the frame at the positions of one and eleven o'clock, suggesting that the pendant was originally suspended from three points. Both the engraving and the small bosses on the reverse side provide an attractive appearance if the pendant is worn with this side displayed.

30. **Two-sided Pendant with Cameo showing Juno and Minerva**
European; 19th century
Cameo: agate
Frame: enamel, gold, diamonds, and pearl
7.1 x 4.4 cm.
(2 7/8 x 1 3/4 in.)
1991.377

11. The Victoria and Albert pendant is acc. no. M456–1936. See Lesley 1968, p. 62; Parke-Bernet 1969–71 (part 2), no. 69; Rowe 1975, p. 47; and Tait 1986, p. 151.
12. Muller 1972, p. 95, fig. 151.
13. Sala Cai-Luzan 1995, pp. 202–207.
14. Tait 1986, pp. 149–51, figs. 136–38.
15. Muller 1972, pp. 119–20, figs. 185–87.
16. Ibid., p. 123, figs. 193 and 194, respectively.
17. Ibid., p. 122, fig. 192.
18. For the German pendants, see Somers Cocks 1980, pp. 91–92. For the Agnus Dei Pendant in the Hispanic Society, see Muller 1972, p. 74, fig. 106.
19. Muller 1972, p. 129, fig. 205. See also Arbeteta 1998, p. 155.
20. Prieto 1622. The Spanish countess is presumably the woman to whom this book (a copy of which is in the rare book collection of the library of the Hispanic Society of America, New York) is dedicated: Doña Ana de Borgia, Princesa de Esquilache Condesa de Mayalde Vireyno.
21. For van Veen's *Triumph of the Catholic Church* (c. 1615; Bamberg, Staatsgemäldesammlungen) and for Rubens's *Triumph of Faith* (c. 1626; Madrid, Museo del Prado), see White 1987, pp. 185–86, figs. 208–10.
22. Muller, 1972, p. 130, fig. 206.
23. New York, The Hispanic Society of America, acc. no. R3449.
24. See Trens 1947, p. 64, fig. 24 (composition with Llull and Scotus); and p. 174, fig. 100 (composition with Christ and Saint Francis), and p. 175.
25. *La luz de las imágenes* 1999, cat. no. 171, pp. 454–55.
26. See for example Sanz Serrano 1991, pp. 80–81, fig. 14.
27. See Muller 1972, p. 96, fig. 152 (1603 design); p. 97, fig. 155 (1620 design).
28. See Tait 1986, pp. 136–37.
29. See Muller 1972, p. 96, fig. 154; Somers Cocks 1980, p. 83, no. 109; p. 158, no. H23; p. [141], no. HG7; and Jones 1990, pp. 202–204, figs. 212a–g.
30. For these pieces, see Somers Cocks 1980, p. [141].
31. Rowe 1975, p. 64, no. 47. Photographs of the Toledo Cathedral's Virgen del Sagrario crown are in the Hispanic Society of America, New York (GRF acc. no. 76704 and 76705).
32. *Mexico* 1994, pp. 318–19.
33. Lesley 1968, p. 172.
34. See Christie 1995, pp. 25–26, 28, 54–55. The piece is in a private collection.
35. Ramos de Castro 1990, p. 231.
36. Arbeteta 1998, p. 82, cat. no. 5 (color ill.).

WARDROPPER, "Jewelry in Germany," pp. 52–54

1. Parke-Bernet 1969–71 (part 1), no. 110.
2. Letter to author, Mar. 21, 1993.
3. Many thanks to Walter Karcheski for this observation. Theubecker 1992, p. 479.
4. Hackenbroch 1979, p. 166, fig. 449.
5. Hackenbroch 1979, p. 185, fig. 504.
6. Ibid., p. 86.
7. Ibid., p. 149, figs. 383–85.
8. Conversation with author, Jan. 13, 1993.
9. Scarisbrick 1993, p. 650.

MCCRORY, "Cameos and Intaglios," pp. 55–67

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1. McCrory 1998, pp. 40–54.
2. Brown 1997, pp. 85–107.
3. See the discussion of the ring with the cameo showing a portrait of Savonarola (cat. no. 23); and *Palazzo Vecchio* 1980, p. 154, no. 285.
4. See Mattingly 1923, p. 365. I thank Erika Zwierlein-Diehl for this identification.
5. The enamel analysis is consistent with a Renaissance dating. The presence of the frame is not noted in descriptions of the cameo before the Cook sale at Christie's, London, in 1925; see Checklist, no. 21.
6. For the Hermitage intaglio, see Neverov 1976, pp. 61–62, no. 53. For Roman gems showing Jupiter of the first century B.C. and first century A.D., see Zwierlein-Diehl 1973, pp. 132–33, nos. 399, 400. The cameo belonging to King Charles V is now in the Cabinet des médailles of the Bibliothèque nationale, Paris; see Babelon 1897, pp. 1–7, no. 1.
7. London, Society of Antiquaries, ms. 43 (1727 catalogue of Lady Germain's gems, which descended to her from Thomas Howard, Earl of Arundel), Theca quarta (D), no. 15.
8. For a better understanding of the descent of the Arundel gems from Thomas Howard to George Spencer, fourth Duke of Marlborough, see Scarisbrick 1981, pp. 49–58.
9. Hackenbroch 1994, p. 92.
10. Meiss 1966, pp. 348–82.
11. Hackenbroch 1994, pp. 93–95.
12. Thieme and Becker 1912.
13. King 1872, pp. 413–14.
14. Hill 1984, vol. 1, pp. 276–79.
15. King 1872, p. 414. The inventory number of the Victoria and Albert Museum onyx cameo is 7541–1861.
16. Vasari 1906, vol. 5, pp. 368–69; McCrory 1998, p. 201, n. 31.
17. Muratore 1984, pp. 25–26, no. 5; Ottino della Chiesa 1984, p. 56, pp. 139–40, no. 242. The Luini is in a private collection, Venice.
18. Hayward 1974, pp. 172–73, 177–79.
19. Hackenbroch 1966c, pp. 212–24.
20. Mattingly 1923, p. 138, no. 117 (Tiberius), p. 43, no. 224 (Augustus). I thank Erika Zwierlein-Diehl for her observations about the identification of Tiberius as opposed to Augustus.
21. Gruber 1994, pp. 287–91.
22. For the laurel as Medici emblem, see Kliemann 1972, pp. 293–328.
23. For the celebrations at the Carnival of 1513 and the relevant bibliography, see Hollingsworth 1996, p. 242.
24. For the rainbow emblem, see Jodelle 1972, pp. 84–85, n. 46, fig. 21. See also ffolliott (forthcoming).
25. McCrory 1979, pp. 513–14.

26. Piacenti Aschengreen 1968, p. 180, no. 949; Babelon 1897, p. 250, no. 464; Weber 1983, pp. 101–16.

27. Florence, Archivio della Soprintendenza alle Gallerie, ms. 82 (1704), Tav. 21, no. 7. The dates when the Paris and Munich jewels entered their respective collections are to be found in the literature cited in note 26.

28. For the Chicago jewel in the Hamilton collection, see Roberts 1897 and Christie 1882. The description in the sale catalogue reads "Head of the Emperor Tiberius, crowned with laurel, a fine onyx cameo, mounted in a large oval gold pendant enameled black, the back enameled with the stump of a tree and inscription ΑΕΙ ΘΑΛΕΣ." It notes that the purchaser was T. M. Whitehead and that he paid £ 882. For James Hamilton, see *Dictionary of National Biography* 1967–68.

29. The figure on the right is reminiscent of the Cnidian *Aphrodite* (Aphrodite emerging from the bath) and its copies, but the identification of this figure as Aphrodite is precluded by the fact that the central figure, as recipient of the apple, is clearly indicated as this goddess. For the Cnidian *Aphrodite*, see Haskell and Penny 1981, pp. 330–31, no. 90.

30. London, Society of Antiquaries, ms. 43 (1727 catalogue of Lady Germain's gems, which descended to her from Thomas Howard, Earl of Arundel), Theca tertia (C), no. 12. For an explanation of the Arundel gems, see p. 56.

31. For an example of moresque ornament, see cat. no. 25.

32. For a discussion of Alessandro Masnago, see Kris 1929, pp. 84–87.

33. Eichler and Kris 1927, pp. 119–26, nos. 205–24.

34. Morigia 1595, p. 294.

35. McCrory 1997, pp. 169–71.

36. Robert-Dumesnil 1865, p. 37, no. 78.

37. For both these portraits, see McCrory 1997, p. 165, figs. 8 and 9 (with the legend reversed).

38. The van Mol portrait, one of Philibert II, Duke of Savoy, and another of Isabella of Portugal, Duchess of Burgundy (all attributed to van Mol), in the nineteenth century were in the collection of Christian Hammer in Stockholm, whence they were sold at auction in 1894. The three portraits are in J. M. Heberle's 1894, no. 149 (Anna of Austria); no. 150 (Philibert II); and no. 151 (Isabella of Portugal). This information is available, together with the relevant photographs, in the photographic files of the Frick Art Reference Library, New York. It has not been possible to trace the present owner of the Hammer portrait, and thus to ascertain if it is early seventeenth century, as the attribution to van Mol suggests, or a later work. The van Mol portrait is based ultimately on a portrait of Anna of Austria, dated to 1570, by Antonis Mor. Mor's portrait, in which Anna faces to the right in a three-quarter view, is in the Kunsthistorisches Museum, Vienna. For the Mor portrait, see *Alonso Sánchez Coello* 1990, p. 96, fig. 58.

39. This was a nuptial jewel (not a chivalric order) which Anna probably took with her from Austria to Spain and which she bequeathed to Philip II's daughter Catalina Michaela in her 1580 testament. I thank Annemarie Jordan Gschwend for this information.

40. For a discussion of this technique, see Glossary.

41. Hugh Tait will publish an article on *émail en resille sur verre* in a forthcoming issue of the *Antiquaries Journal*, published by the Society of Antiquaries, London. For a discussion of the two groups, see Somers Cocks and Truman 1984, pp. 92–94.

42. For the locket and a citation of the other pieces in the Victoria and Albert Museum, see Somers Cocks 1980, p. 78, no. 90.

43. The Metropolitan Museum of Art, New York, no. 17.190.1477; see *Catalogue of the Collection of Watches* 1912, p. 144, no. 145.

44. Lesley 1968, pp. 173–75, no. 62.

45. Somers Cocks and Truman 1984, pp. 92–94, no. 13. Parke-Bernet 1969–71 (part 1), p. 69, no. 120.

46. Ibid.

47. For the controversy surrounding the dating of the pomander, see *The Society of Jewellery Historians Newsletter* 1982. For the comments of Joseph Brummer and Germain Seligman, see the manuscript annotations in the Walters Art Gallery Library copy of Parke-Bernet 1943, p. 189, no. 998. These comments are probably in the hand of Marvin Ross, Curator of Decorative Arts at the Walters Art Gallery, who was present at the sale.

48. The irregularity of the screws that center the cartouches, which in turn fasten the glass quadrants in place, suggests that they are handmade. This fact is not conclusive evidence for the dating of the frame, as a handmade screw could have been made at any time.

49. Speel 1998, p. 42.

RODINI, "Baroque Pearls," pp. 68–71

1. Hackenbroch 1979, p. 157

2. One such native jewel took the form of either a scorpion, winged dragon, or lizard; known as the Cortés ex-voto, it was presented by the *conquistador* to the Spanish monastery of the Virgin of Guadalupe in Cáceres in 1528; see Muller 1972, pp. 32–33.

3. Muller 1972, p. 78.

4. Ibid., pp. 93–95.

5. Hackenbroch 1979, pp. 151–53.

6. Stone 1958, p. 194.

7. Stone 1959, pp. 209–10; von Watzdorf 1962.

8. Stone 1958, p. 194; von Watzdorf 1962, pp. 290–91.

9. Hackenbroch 1979.

RODINI, "Enamels," pp. 72–75

1. Somers Cocks and Truman 1984, pp. 45–46, 110–12.

2. Ibid., p. 45.

RODINI, "Functional Jewels," pp. 76–78

1. Lightbown 1992, pp. 355–57.

2. See Smith, Rowland 1855, pp. ix–x.

3. Lesley 1968, pp. 180–82.

4. Walters Art Gallery 1979, no. 587.

WARDROPPER/MULLER, "Devotional Objects," pp. 79–81

1. Cruz Valdovinos 1993, p. 236.

Baroque Pearls

Elizabeth Rodini

The baroque pearl is an irregular product of the marine oyster, and is formed either when bits of matter interrupt the normally smooth formation of the pearl, or when several evolving pearls cluster together. Pearls had been a favorite ornament from the Middle Ages to the fifteenth century, when the development of faceting techniques led to a preference for precious stones such as diamonds and emeralds. In the sixteenth century, however, an influx of pearls prompted by European access to rich sources off the American coasts stimulated a new interest in this material.

Work with baroque pearls probably originated in southern Germany, and the surviving drawings of the Antwerp-born, German-based designer Erasmus Hornik indicate the careful attention that Renaissance craftsmen gave to this art.[1] The raw pearl—in all of its asymmetrical and bulbous glory—was the source of the jeweler's inspiration. The most successful works blend pearl and setting effortlessly; where the design seems more forced, one senses that the idea preceded the pearl rather than the other way around. Not surprisingly, the majority of baroque pearl pieces were fantastic rather than devotional in nature, drawing their themes not from religion but from myth and legend. Popular secular subjects included mermaids and tritons, dragons, animals, and fabulous birds. The Lamb of God was the most frequent sacred subject because it lent itself to the pearl's organic, even zoomorphic form.

31. **Pendant Shaped as a Dragon**
Spanish; late 16th/early 17th century
Enameled gold and pearls
7.8 x 4.7 cm (3 1/16 x 1 7/8 in.)
1992.295

Jewelers of the later sixteenth and seventeenth centuries saw in the baroque pearl a tremendous opportunity for invention. In keeping with a central theme of Renaissance thought, these pearls provided a medium in which Art could challenge Nature, in which the genius of an individual craftsman could start from and then surpass the wonders of Creation. Indeed, the artistic period known as the Baroque owes its name to this sort of pearl, called *barrueco* in Spanish and *barroco* in Portuguese. Like these pearls and the jewelry they inspired, the Baroque is often characterized by its grand scale, elaborate forms, and showy, even ostentatious ornamentation.

31. Pendant Shaped as a Dragon

Dragons and other fantastic beasts were among the most popular subjects for work with baroque pearls, because the pearl's irregular form suggested the perversions of nature—the unpredictable, the monstrous, and the unknown. While we classify dragons as imaginary animals, it must be emphasized that the line between fact and fantasy was less clearly drawn in Renaissance and Baroque culture: fear of sea monsters was very real. It is no surprise that many bejeweled marine creatures

were produced in Spain, a country with a strong seafaring tradition. Spanish artists were also likely inspired by animal-shaped gold pendants produced in Mexico, which were considered talismanic.[2] While German work with the baroque pearl tended toward excess and a fantastic mix of the human and animal, Spanish inventions were less elaborate, respecting "natural" forms even in a monstrous context. Spanish enamelwork was likewise relatively simple, with possible New World inspirations.[3]

32. **Baroque Pearl Mounted as a Cat Holding a Mouse**
Spanish or South German; late 16th/early 17th century
Enameled gold and pearl
2.7 x 4 cm (1⅛ x 1½ in.)
1992.499

The style of this pendant, as well as its subject, suggest Spanish production. Two lumpy pearls are attached to form the dragon's body and a third forms its neck; a regular, round pearl ornaments the collar, and another may have originally hung from the dragon's tongue. Gold connects the larger pearls, and has been skillfully wrought into head, wings, feet, and a serpentine tail. Translucent green and black *champlevé* enamel suggests the patterning of scales. There is an elegant simplicity to this piece that draws attention to both the beauty of the pearls and the ingenuity of the artist.

Although the dragon was a potent symbol of fortitude and vigilance, this piece exhibits a rather playful detail: a hinge connects the dragon's two feet, allowing them to swing from its body. Such whimsy is not unusual in works of this sort, where a fantastic subject and a twisted pearl invited humorous, lighthearted treatment.

32. Baroque Pearl Mounted as a Cat Holding a Mouse

This charming cat is an example of how even a rather simple pearl could inspire the fantasies of an inventive jeweler. The irregular, lumpy stone, which is somewhat less than an inch in length, forms the back and hindquarters of the animal. The creature's head, chest, legs, and tail are of gold flecked with white enamel, a stylized representation of fur; its eyes and collar were once a translucent blue. The animal's expression is intense and almost menacing, its gleaming eyes enhanced by a fiercely downturned mouth and strongly etched whiskers. Undoubtedly, its intention is to ward off any challengers to the tiny gold mouse trapped under its right paw.

The fact that this piece has not survived intact generates a number of intriguing questions. The small holes in the creature's alert, upright ears suggest that it was itself once bejeweled with miniature golden earrings, now lost. Also missing are the work's original base and attachments to its head and tail. These losses make it difficult to assess whether the cat was intended to serve as an ornament atop a larger decorative piece, or whether it was an object to be worn. Although it would have made an awkward pendant on its own, it might have been part of an elaborate hanging ensemble in which the base, with the animal atop it, was suspended on a pair of chains. This sort of composition was fashionable in later-sixteenth-century Spain, where flecked white enameling was often used and where the baroque pearl enjoyed great popularity.[4]

33. **Crucifixion Group**
German (?); late 16th century and 19th (?) century
Enameled gold, rubies, emeralds, diamonds, and pearl
10.4 x 6.1 cm (4⅛ x 2⅜ in.)
1992.497

The Spanish origins of this piece are by no means certain, however, since the cat itself bears an extremely close resemblance to woodcuts produced in southern Germany by the Zurich-born artist Jost Amman. Amman's *New Book of Animals* (1569), along with several of his other publications, was an important source of inspiration for local jewelry designers.[5] Like many of Amman's allegorical figures, the Alsdorf cat—with a proud hold on its prey—may have held a moralizing value as an emblem of tenacity and determination.

33. Crucifixion Group

Sacred subjects like this one are among the most unusual interpretations given to the baroque pearl. Although a rare Assumption of the Virgin exists in the Kunsthistorisches Museum in Vienna,[6] the human form appears most often in representations of jocular, comic figures. Round, bulging pearls suggested the shape of carousing dwarves and portly drunkards, of peasants, laborers, and soldiers. The German goldsmith Johann Melchior Dinglinger was the most famous producer of such figurines and, in keeping with the contemporary taste for curiosities, his works became quite popular among central European collectors of the early eighteenth century.[7]

Crucifixion groups, on the other hand, were rare. Examples at The Metropolitan Museum of Art in New York and at the Grünes Gewölbe in Dresden show the Cross atop a pearly Mount Calvary.[8] The Art Institute piece, in which a pearl forms the actual body of Christ, is apparently unique. Set between Jesus's gold loincloth and his enameled head and arms, the oblong pearl represents a torso, stretched out and twisting slightly to the right. It is a formally startling piece but has a certain iconographic logic, as the body of the savior—so central to Christian doctrine—is made out of a precious, shimmering material. Standing on the base below, Saint John the Evangelist and the Virgin Mary gesture upward in awe. Emeralds, rubies, pin-set pearls, a table-cut diamond, and black scrollwork of *champlevé* enamel ornament the cross and its base. The piercing nails are also of ruby, and stylized drops of enameled red blood appear to drip from Christ's feet.

This ensemble has been reworked on at least one occasion, suggesting that different elements date from different periods. Rivets through the enameled blood drops and a rod visible beneath the base indicate that the cross was either remounted on the base or more probably that the two pieces were produced at different times. The stones on the back of the cross may have been added at a point when it was attached to a new, jewel-studded base.


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34. **Pendant Shaped as a Dove**

As we have seen, the animal kingdom offered rich inspiration to jewelers working with baroque pearls. In addition to cats, surviving pearl beasts include lions, elephants, rabbits, dolphins, and bulls—the latter usually a transformed Zeus stealing away the nymph Europa. A jeweled aviary of eagles, roosters, cranes, guinea hens, ostriches, parrots, and doves also exists.[8] Most often a pearl's irregular lines inspired a creative interpretation of the animal's form; in a few cases, however, the jeweled animals are rendered so precisely that they suggest study from nature, probably via prints. This is especially true with pieces from Flanders, where the representation of birds and animals had a strong tradition rooted in manuscript illumination.

This dove, on the other hand, is as much religious symbol as feathered creature. Its shape, both cruciform and birdlike, represents the Holy Spirit. This conflation of natural and religious forms was common in painting, where artists seeking to visualize the unseen depicted the dove of the Holy Spirit descending from the heavens with raised wings. This dualism is evident in this pendant's contrasting faces. One is of gold enameled in a black-and-white-scalloped pattern to suggest feathers; extended wing and tail feathers and tiny claws worked into the enamel recall the Flemish tradition of naturalistic zoological representations. The other face, quite differently, is composed of five pearls that form the dove's head, body, tail, and wings, and together suggest the luminous form of the cross. Members of the Order of the Holy Spirit often wore images of a dove, either as part of a larger emblematic badge or as a pendant hanging independently from a chain. This order had a significant following in both France and Spain.

34. **Pendant Shaped as a Dove**
Flemish (?) or French (?), 17th century
Enameled gold and pearls
3.5 x 2 cm (1⅜ x 13/16 in.)
1992.538

26. Piacenti Aschengreen 1968, p. 180, no. 949; Babelon 1897, p. 250, no. 464; Weber 1983, pp. 301–16.

27. Florence, Archivio della Soprintendenza alle Gallerie, ms. 82 (1704), Tav. 21, no. 7. The dates when the Paris and Munich jewels entered their respective collections are to be found in the literature cited in note 26.

28. For the Chicago jewel in the Hamilton collection, see Roberts 1897 and Christie 1882. The description in the sale catalogue reads "Head of the Emperor Tiberius, crowned with laurel, a fine onyx cameo, mounted in a large oval gold pendant enameled black, the back enameled with the stump of a tree and inscription ΑΕΙ ΘΑΛΕΣ." It notes that the purchaser was T. M. Whitehead and that he paid £ 882. For James Hamilton, see *Dictionary of National Biography* 1967–68.

29. The figure on the right is reminiscent of the Cnidian *Aphrodite* (Aphrodite emerging from the bath) and its copies, but the identification of this figure as Aphrodite is precluded by the fact that the central figure, as recipient of the apple, is clearly indicated as this goddess. For the Cnidian *Aphrodite*, see Haskell and Penny 1981, pp. 330–31, no. 90.

30. London, Society of Antiquaries, ms. 43 (1727 catalogue of Lady Germain's gems, which descended to her from Thomas Howard, Earl of Arundel), Theca tertia (C), no. 12. For an explanation of the Arundel gems, see p. 36.

31. For an example of moresque ornament, see cat. no. 25.

32. For a discussion of Alessandro Masnago, see Kris 1929, pp. 84–87.

33. Eichler and Kris 1927, pp. 119–26, nos. 205–24.

34. Morigia 1595, p. 294.

35. McCrory 1997, pp. 169–71.

36. Robert-Dumesnil 1865, p. 37, no. 78.

37. For both these portraits, see McCrory 1997, p. 165, figs. 8 and 9 (with the legend reversed).

38. The van Mol portrait, one of Philibert II, Duke of Savoy, and another of Isabella of Portugal, Duchess of Burgundy (all attributed to van Mol), in the nineteenth century were in the collection of Christian Hammer in Stockholm, whence they were sold at auction in 1894. The three portraits are in J. M. Heberle's 1894, no. 149 (Anna of Austria); no. 150 (Philibert II); and no. 151 (Isabella of Portugal). This information is available, together with the relevant photographs, in the photographic files of the Frick Art Reference Library, New York. It has not been possible to trace the present owner of the Hammer portrait, and thus to ascertain if it is early seventeenth century, as the attribution to van Mol suggests, or a later work. The van Mol portrait is based ultimately on a portrait of Anna of Austria, dated to 1570, by Antonis Mor. Mor's portrait, in which Anna faces to the right in a three-quarter view, is in the Kunsthistorisches Museum, Vienna. For the Mor portrait, see *Alonso Sánchez Coello* 1990, p. 96, fig. 58.

39. This was a nuptial jewel (not a chivalric order) which Anna probably took with her from Austria to Spain and which she bequeathed to Philip II's daughter Catalina Michaela in her 1580 testament. I thank Annemarie Jordan Gschwend for this information.

40. For a discussion of this technique, see Glossary.

41. Hugh Tait will publish an article on *émail en resille sur verre* in a forthcoming issue of the *Antiquaries Journal*, published by the Society of Antiquaries, London. For a discussion of the two groups, see Somers Cocks and Truman 1984, pp. 92–94.

42. For the locket and a citation of the other pieces in the Victoria and Albert Museum, see Somers Cocks 1980, p. 78, no. 90.

43. The Metropolitan Museum of Art, New York, no. 17.190.1477; see *Catalogue of the Collection of Watches* 1912, p. 144, no. 145.

44. Lesley 1968, pp. 173–75, no. 62.

45. Somers Cocks and Truman 1984, pp. 92–94, no. 13. Parke-Bernet 1969–71 (part 1), p. 69, no. 120.

46. Ibid.

47. For the controversy surrounding the dating of the pomander, see *The Society of Jewellery Historians Newsletter* 1982. For the comments of Joseph Brummer and Germain Seligman, see the manuscript annotations in the Walters Art Gallery Library copy of Parke-Bernet 1943, p. 189, no. 998. These comments are probably in the hand of Marvin Ross, Curator of Decorative Arts at the Walters Art Gallery, who was present at the sale.

48. The irregularity of the screws that center the cartouches, which in turn fasten the glass quadrants in place, suggests that they are handmade. This fact is not conclusive evidence for the dating of the frame, as a handmade screw could have been made at any time.

49. Speel 1998, p. 42.

RODINI, "Baroque Pearls," pp. 68–71

1. Hackenbroch 1979, p. 157

2. One such native jewel took the form of either a scorpion, winged dragon, or lizard; known as the Cortés ex-voto, it was presented by the *conquistador* to the Spanish monastery of the Virgin of Guadalupe in Cáceres in 1528; see Muller 1972, pp. 32–33.

3. Muller 1972, p. 78.

4. Ibid., pp. 93–95.

5. Hackenbroch 1979, pp. 151–53.

6. Stone 1958, p. 194.

7. Stone 1959, pp. 209–10; von Watzdorf 1962.

8. Stone 1958, p. 194; von Watzdorf 1962, pp. 290–91.

9. Hackenbroch 1979.

RODINI, "Enamels," pp. 72–75

1. Somers Cocks and Truman 1984, pp. 45–46, 110–12.

2. Ibid., p. 45.

RODINI, "Functional Jewels," pp. 76–78

1. Lightbown 1992, pp. 355–57.

2. See Smith, Rowland 1855, pp. ix–x.

3. Lesley 1968, pp. 180–82.

4. Walters Art Gallery 1979, no. 587.

WARDROPPER/MULLER, "Devotional Objects," pp. 79–81

1. Cruz Valdovinos 1993, p. 236.

Enamels

Elizabeth Rodini

Enameling was one of the most important techniques in the repertory of the Renaissance goldsmith, and one that particularly distinguishes the jewels of this period. Used in a range of brilliant colors and minute patterns, it rivaled the most precious of stones in its visual impact. Indeed, from about the middle of the sixteenth century, enameling moved from the role of decorative accent to a central element in the appearance of a piece. No longer restricted to borders and interstices, broad fields of enamelwork became a prominent and even dominant feature of late Renaissance jewelry.

The basic enameling technique involves mixing powdered glass with pigments and fusing this mixture into a matrix that, until the nineteenth century, was most commonly gold. Renaissance jewelers perfected a number of variations on this technique. One variation popular in the sixteenth century was the *champlevé*, in which trenches in the gold were filled with colored powder, fired, and buffed even with the metal surface. Work in a second technique, *émail en resille sur verre*, involved fusing the powdered enamel into a glass background (see cat. no. 30). This technique necessitated extremely careful regulation of temperature and was so difficult to master that it was practiced for only a brief period at the beginning of the seventeenth century, and was restricted to just a few centers of production in France and central Europe. A third technique, the practice of painting in enamel, permitted jewelers to work in minute detail and to ornament their pieces with geometric designs, floral motifs, and even small-scale narratives. Such work required a sizeable flat surface, and was especially suited to objects like watches, pomanders, and locket cases.

Enamelwork can be found on Renaissance jewels from all parts of Europe. Although there has been some effort to match color combinations with particular locales (such as strong contrasts of black and white with early-seventeenth-century Spain), the difficulty of this task is testimony to the increasingly international character of Renaissance and Baroque jewels, and to the wide circulation of both styles and techniques.

35. **Dress Ornament**
South German (?);
early 17th century;
cameo: 16th century (?)
Cameo: agate
Mount: enameled
gold and pearls
4 x 3.1 cm
(1 ½ x 1¼ in.)
1992.537

35. Dress Ornament

This piece consists of a cameo set into a rather unusually shaped mount, which is ornamented with an array of enamelwork, pearls, and stones. The rose-brown cameo shows a face with a mustache, bushy eyebrows, and a round, open mouth, reminiscent of the classically inspired *grotteschi* popular in the mid-sixteenth century. The enamel itself is of a type known as *cloisonné*, in which a retaining wall, or *cloison*, is soldered to the backplate and filled with powdered glass. In this case, the original *cloisons* are of filigree wire; areas not constructed of filigree (as in the upper-left-corner flower) have most likely been repaired. Indeed, this piece has lost an extensive amount of its original enamel, and close

examination reveals many attempts to restore it. A possible technical glitch is also evident: red flecks in the pale green enamel on the jewel's interior may indicate that, due to overheating during the original firing process, what was intended as red emerged from the jeweler's furnace as green.

Although *cloisonné* enamelwork was employed in a variety of European centers, several details point to a possible South German origin for this piece. For example medallions from this area frequently combine a fancifully curving frame with a rectilinear central mount. The stamped-out backplate is a common feature of necklaces and dress ornaments produced in and around Augsburg, Munich, and Innsbruck during the early seventeenth century. This technique, which resulted in a pattern of perforations on the jewel's supporting frame, was economically advantageous as well as aesthetically pleasing. It significantly reduced the amount of precious metal used, while at the same time producing a light, lacy effect. Such jewels enjoyed great popularity and were sold throughout Germany.[1]

This object's original function is hard to discern, as is the history of its subsequent reworkings. It may have first hung from a chain, possibly one made out of multiple medallions, each with its own ornate profile, enameled edges, and inset stones. Or it may have been pinned to clothing, as its current brooch form now suggests. While ensembles of chains, buttons, and ornaments stitched into fabric were fashionable in much of Europe, particularly elaborate sets were produced in southern Germany and in Vienna and its environs around 1600. The style of this piece, with its enframing pattern of rhythmically repeated motifs, suggests it may have been part of such an ensemble.

36. **Portrait Miniature with Enameled Frame**

The gentleman portrayed in this portrait pendant is as elegant as the jewel itself. He wears a polished suit of armor and, at his neck, a white-lace cravat tied with a red ribbon. Like the formality of his dress, the sitter's long hair and thin mustache seem exaggerated statements of fashion; equally contrived is his stance, not a conventional three-quarter pose but one that turns his body fully to the side, so that he must lengthen his neck and strain his gaze to look out at the viewer.

Although he was once identified as Gaston de Foix, Duc de Candale, the sitter's name is now uncertain. While his appearance and the style of the painted miniature suggest a French origin, an inscription inside the attachment loop points to England. It reads "Hys to you," evidently referring to the personal relationship that this pendant was intended to seal. Portrait miniatures of this sort were popular across northern Europe from the late sixteenth through the seventeenth century, when they became a marker in complex games of social climbing—both romantic and political.

The frame that contains this portrait is of gold, machine-tooled in a checkerboard pattern on the front. An unusual spiral motif, enameled in light blue, runs along the frame's upper edge. On the reverse, the representation of a lush garden of flowers reflects the mid-seventeenth-century taste for flora which culminated in the well-known Dutch tulip craze of the 1630s. The fine, naturalistic detail of this colorful bouquet is characteristic of the technique known as painted enamel. This process, used rarely and sparingly prior to the late sixteenth century, allowed those who mastered it to ornament larger surfaces in ever more elaborate patterns. It involves layering vitrifiable

36. **Portrait Miniature with Enameled Frame**
English, French, or Dutch; mid-17th century
Enameled gold, paint on paper
6.8 x 5 cm (2 ⅝ x 2 in.)
1992.528

colors with a brush to a previously fired, white-enamel ground; each layer of color is fired in its turn, and fuses with the ground. The additive nature of this process lends it a measure of subtlety comparable to other painted media.

37. Brooch Shaped as a Bow

This brooch is an example of the sort of decorative jewel that gained popularity in the seventeenth century. It has no subject and presents no narrative; it bears neither political emblem, religious symbol, nor any other indication of personal alliances. Its busy surface—twisted, pierced, enameled, and inlaid with stones—is pure embellishment. There is also an element of wit in this piece, which pretends to be of ribbon rather than of gilded silver. Traces of enamel on the pin hinge suggest that it was in place when the bow was produced, and that the piece functioned originally as a brooch.

Although it had been much in vogue during the previous one hundred years, enamelwork in the later seventeenth century was used increasingly as filler between dense networks of precious stones. Despite jewelers' mastery of enamel techniques, the faceted stone was so fashionable that enameling often assumed the role of backdrop. In this piece, for example, enameling ornaments the lacy edging that runs along rows of aquamarines. The enamel holds its own, however, on what might be characterized as the inner face of the ribbon, those places where the contortions of the metal allow us to see "behind" the rows of stones. Indeed, one of the fascinating things about this and other pieces of Renaissance and Baroque jewelry is the attention given to

the reverse: the back of this bow is enameled with the same care as the front and holds significant visual interest.

Even considering this brooch's seventeenth-century characteristics and its resemblance to French works of that period, there are several reasons to wonder if it might not be a later piece done in an earlier style. Enameling on silver, which is common in central European pieces of the nineteenth century, was very rare during the Renaissance and Baroque periods, when almost all enameled jewelry was of gold.[2] In addition, the aquamarine—a pale blue variety of the corundum—was most commonly used after the eighteenth century. This piece is an excellent example of the difficulties that surround the dating and placement of early jewelry.

37. **Brooch Shaped as a Bow**
French; 17th or 19th century
Enameled and silver gilt, aquamarines; 4.4 x 5.2 cm (1¾ x 2⅛ in.)
1992.515

26. Piacenti Aschengreen 1968, p. 180, no. 949; Babelon 1897, p. 250, no. 464; Weber 1983, pp. 101–16.

27. Florence, Archivio della Soprintendenza alle Gallerie, ms. 82 (1704), Tav. 21, no. 7. The dates when the Paris and Munich jewels entered their respective collections are to be found in the literature cited in note 26.

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30. London, Society of Antiquaries, ms. 43 (1727 catalogue of Lady Germain's gems, which descended to her from Thomas Howard, Earl of Arundel), Theca tertia (C), no. 12. For an explanation of the Arundel gems, see p. 56.

31. For an example of moresque ornament, see cat. no. 25.

32. For a discussion of Alessandro Masnago, see Kris 1929, pp. 84–87.

33. Eichler and Kris 1927, pp. 119–26, nos. 205–24.

34. Morigia 1595, p. 294.

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39. This was a nuptial jewel (not a chivalric order) which Anna probably took with her from Austria to Spain and which she bequeathed to Philip II's daughter Catalina Michaela in her 1580 testament. I thank Annemarie Jordan Gschwend for this information.

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42. For the locket and a citation of the other pieces in the Victoria and Albert Museum, see Somers Cocks 1980, p. 78, no. 90.

43. The Metropolitan Museum of Art, New York, no. 17.190.1477; see *Catalogue of the Collection of Watches* 1912, p. 144, no. 145.

44. Lesley 1968, pp. 173–75, no. 62.

45. Somers Cocks and Truman 1984, pp. 92–94, no. 13. Parke-Bernet 1969–71 (part 1), p. 69, no. 120.

46. Ibid.

47. For the controversy surrounding the dating of the pomander, see *The Society of Jewellery Historians Newsletter* 1982. For the comments of Joseph Brummer and Germain Seligman, see the manuscript annotations in the Walters Art Gallery Library copy of Parke-Bernet 1943, p. 189, no. 998. These comments are probably in the hand of Marvin Ross, Curator of Decorative Arts at the Walters Art Gallery, who was present at the sale.

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49. Speel 1998, p. 42.

RODINI, "Baroque Pearls," pp. 68–71

1. Hackenbroch 1979, p. 157

2. One such native jewel took the form of either a scorpion, winged dragon, or lizard; known as the Cortés ex-voto, it was presented by the *conquistador* to the Spanish monastery of the Virgin of Guadalupe in Cáceres in 1528; see Muller 1972, pp. 32–33.

3. Muller 1972, p. 78.

4. Ibid., pp. 93–95.

5. Hackenbroch 1979, pp. 151–53.

6. Stone 1958, p. 194.

7. Stone 1959, pp. 129–10; von Watzdorf 1962.

8. Stone 1958, p. 194; von Watzdorf 1962, pp. 290–91.

9. Hackenbroch 1979.

RODINI, "Enamels," pp. 72–75

1. Somers Cocks and Truman 1984, pp. 45–46, 110–12.

2. Ibid., p. 45.

RODINI, "Functional Jewels," pp. 76–78

1. Lightbown 1992, pp. 355–57.

2. See Smith, Rowland 1855, pp. ix–x.

3. Lesley 1968, pp. 180–82.

4. Walters Art Gallery 1979, no. 587.

WARDROPPER/MULLER, "Devotional Objects," pp. 79–81

1. Cruz Valdovinos 1993, p. 236.

Functional Jewels

Elizabeth Rodini

Ornamentation was an important role of functional jewelry, but not the only or even the primary one. Many objects made to be worn also served utilitarian purposes. Most frequently the functional jewel served as a container, an embellished gold shell for some other object that the wearer desired to have close at hand. The several pomanders in the Alsdorf Collection are examples of this sort of piece, and are related in a general sense to lockets and reliquaries as objects that were valued both for their external appearance and for the goods they contained (spices and scents, portraits and relics). Hinged rings were also quite common, and held not only scents but also watches and even miniature sundials.

Another sort of jeweled container, for prayer books, was often worn hanging from a chain at the waist; girdle book covers had a suspension loop built into their upper edge. The fashion of the hanging book is evident in Renaissance and Baroque portraits, where it appears as one of the accouterments of the well-bred (and appropriately devout) lady. Jeweled book bindings were beautiful, obviously expensive, and symbolic of the rich text that they encased. Similarly, sacred jewelry often had both a religious function and a decorative aspect. Rosary beads for example were used for prayer, but could be made of the most precious materials and exquisitely carved. Openwork rosary beads sometimes contained scents; some beads might also be strung along with vials and urns that contained holy water.

Pendants could be fashioned of whistles (bejeweled gold for the more well-to-do, brass and gilt metal for those of lesser means) and worn by men as symbols of authority. Whistles were also included—along with bells and protective amulets—among the baubles that ornamented the waists of Europe's most privileged children. Perhaps the strangest of functional jewels are the toothpick pendants designed and produced in the later sixteenth century. Coinciding with the new "civilizing process" that included the rise of a codified system of table manners, these pendants took the form of fantastic or monstrous creatures with sharp, curving tails. A chain strung through the suspension ring insured that the toothpick's owner could always have the piece close by, ready to act in the service of proper hygiene and decorum.

38. **Pomander**
German or Dutch; mid-17th century
Silver gilt and enamel
4.8 x 2.3 cm (1⅞ x ⅞ in.)
1992.517

38. Pomander

The term pomander derives from the French *pomme d'ambre* (apple of amber), which refers to the common medieval practice of wearing scents, including musk and amber, in small cases around the neck.[1] Traditionally these were round, as the image of the apple suggests, but by the Baroque period they were often pear- or gourd-shaped. This example from the Alsdorf Collection is held shut by a cap that can be unscrewed to release four double compartments, hinged at the base of the piece by simple pins. A sliding cover kept in place the spices and scents that once filled these compartments.

Spices were valued in Renaissance and Baroque Europe for a variety of reasons. From the Middle Ages on, it was commonly believed that strong scents had protective medicinal values: they warded off plague and disease, and sanitized the air. The early practice of pharmacy was largely concerned with the proper mixing of effective "recipes." Individuals who inhaled spicy aromas for reasons of health certainly also benefitted from the pleasures of their perfume, since spices also held at bay the often foul odors that permeated early modern cities. In addition spices and scents were expensive commodities with an exotic aura; to wear them was to display wealth, and they merited appropriately ornate and showy containers. Like the spices themselves, which arrived in Europe from distant places, the very idea of a spice box may be an imported one, arriving from Islamic lands to the east.

The fruit and flora of this pomander's enameled exterior hint at its interior's scented contents. Painted in a range of bright colors on a white ground, the cornucopia motif is appropriately rich and abundant. The style and quality of the enamelwork suggest that this piece was crafted in either Germany or the Netherlands around the middle of the seventeenth century. In these centers, where enameling had taken off as an industry, jewelers were able to turn out objects like this one in great numbers even as they maintained a high standard of production. Unlike some pomanders (see cat. no. 40), the exterior of this piece is not perforated; presumably the wearer would have opened the compartments in order to inhale the perfumes that they contained.

39. **Pomander**
French (Blois?); c. 1650
Gold and enamel
3.7 x 1.9 cm
(1 7/16 x 3/4 in.)
1991.376

39. Pomander

This gourd-shaped pomander is similar to the preceding piece: it is a hinged vessel with interior compartments designed to hold spices, though in this case the vessel is of gold with a simple clasp at the top and a single hinge at the bottom. As is frequent in Renaissance jewelry, even the usually invisible parts of the jewel were treated with care. The maker of this piece enameled the interior a lively robin's-egg blue. The colors on the exterior are varied and also quite brilliant, including yellow, orange, green, purple, blue, and iron red. The quality and characteristics of the enamelwork suggest that the pomander was produced in the French city of Blois around 1650.

This pomander's decorative theme is its most arresting quality, however, because it reveals the exoticism common to both container and contents. Four busts in painted enamel ornament the pomander's exterior. They depict a man in a plumed helmet, a woman with a feathered headdress, another woman turbaned and crowned, and a turbaned man holding a flower. It is likely that these figures were taken from the *Aethiopica*, or *The Adventures of Thegenes and Chariclea* by Heliodorus. This Greek author, who was Bishop of Trieca in Thessaly around 400 A.D., was a master of the romance. The *Aethiopica* is a series of love stories that enjoyed renewed appeal during the sixteenth and seventeenth centuries. The Italian poet Torquato Tasso for example used the *Aethiopica*'s protagonist Chariclea as a model for Clorinda in his own *Gerusalemme liberata* (1580–81). A century later, the French dramatist Jean Baptiste Racine may have intended to write a play based on Heliodorus's tale.[2]

40. **Spice Box Shaped as a Skull**
German or Dutch; 17th century
Silver gilt
3.2 x 2.2 x 2.7 cm (1⅛ x ⅞ x 1¼ in.)
1992.505

The *Aethiopica*'s exotic setting—Chariclea is an Ethiopean maiden whose story is set in the distant lands of the eastern Mediterranean—was an inspiration to the maker of these enamels, as can be seen in details of costumes, including turbans and feathers. The *Aethiopica* is also a highly descriptive text, and thus a valuable source for visual representations. As with the other Alsdorf example, it is tempting to link the eastern origins of the pomander's spicy contents to the exotic story that inspired its exterior ornament.

40. Spice Box Shaped as a Skull

This macabre pendant is actually a rather complicated box made to contain spices. When pressed, a button on top of the skull releases a spring, opening the box and revealing its partitioned interior. The back portion of the piece is divided into four compartments which are separated from the front by a panel engraved with the names of four aromatics: "Negel" (cloves), "Muscha" (nutmeg), "Canel" (cinnamon), and "Schlag" (*schlagwasser*, a mixture of brandy, primrose petals, and violets, which was taken as a cardiac stimulant).[3] These fragrances wafted out of perforations at the front of the skull, in the eye sockets and nasal openings, and around the teeth.

Several details suggest a seventeenth-century date for this piece, including the prominent tulip engraved on the front face of the inner panel, a mark of the intense craze for these flowers in the 1630s (see cat. no. 36). Because this faddish passion faded as quickly as it had arisen, the tulip itself might have been understood as a symbol of vanity and the transience of earthly existence. More overt emblems of death—skulls, crossbones, and skeletons among them—appeared frequently in this period and in all media, from paintings and prints to architectural details and other decorative arts. The most famous examples are found in Dutch still-life paintings which feature objects—hourglasses, clocks, burning candles, decaying foliage, and bones—that suggest the passage of time. The stresses and uncertainties of life in Baroque Europe, stemming from political, religious, and economic upheavals, led to a fatalism that found expression in these memento mori.

A fascinating, seventeenth-century German piece—also a box shaped as a skull—shown in 1979 at the Walters Art Gallery, Baltimore, looks very much like the Alsdorf spice box on the exterior, but the skull is hinged across the back and opens to reveal a watch.[4] Here, the themes of fleeting time and eventual death are clearly related. In the Alsdorf spice box, however, the connections between form and function are less clear. On one hand, the skull may be no more than a general reference to contemporary cultural obsessions with the inevitable and destructive march of time. On the other, since spices were valued for their medicinal qualities, their aromas may have been intended to literally hold the stench of death at bay.

26. Piacenti Aschengreen 1968, p. 180, no. 949; Babelon 1897, p. 250, no. 464; Weber 1983, pp. 301–16.

27. Florence, Archivio della Soprintendenza alle Gallerie, ms. 82 (1704), Tav. 21, no. 7. The dates when the Paris and Munich jewels entered their respective collections are to be found in the literature cited in note 26.

28. For the Chicago jewel in the Hamilton collection, see Roberts 1897 and Christie 1882. The description in the sale catalogue reads "Head of the Emperor Tiberius, crowned with laurel, a fine onyx cameo, mounted in a large oval gold pendant enameled black, the back enameled with the stump of a tree and inscription ΑΕΙ ΘΑΛΕΣ." It notes that the purchaser was T. M. Whitehead and that he paid £ 882. For James Hamilton, see *Dictionary of National Biography* 1967–68.

29. The figure on the right is reminiscent of the Cnidian *Aphrodite* (Aphrodite emerging from the bath) and its copies, but the identification of this figure as Aphrodite is precluded by the fact that the central figure, as recipient of the apple, is clearly indicated as this goddess. For the Cnidian *Aphrodite*, see Haskell and Penny 1981, pp. 330–31, no. 90.

30. London, Society of Antiquaries, ms. 43 (1727 catalogue of Lady Germain's gems, which descended to her from Thomas Howard, Earl of Arundel), Theca tertia (C), no. 12. For an explanation of the Arundel gems, see p. 36.

31. For an example of moresque ornament, see cat. no. 25.

32. For a discussion of Alessandro Masnago, see Kris 1929, pp. 84–87.

33. Eichler and Kris 1927, pp. 119–26, nos. 205–24.

34. Morigia 1596, p. 294.

35. McCrory 1997, pp. 169–71.

36. Robert-Dumesnil 1865, p. 37, no. 78.

37. For both these portraits, see McCrory 1997, p. 165, figs. 8 and 9 (with the legend reversed).

38. The van Mol portrait, one of Philibert II, Duke of Savoy, and another of Isabella of Portugal, Duchess of Burgundy (all attributed to van Mol), in the nineteenth century were in the collection of Christian Hammer in Stockholm, whence they were sold at auction in 1894. The three portraits are in J. M. Heberle's 1894, no. 149 (Anna of Austria); no. 150 (Philibert II); and no. 151 (Isabella of Portugal). This information is available, together with the relevant photographs, in the photographic files of the Frick Art Reference Library, New York. It has not been possible to trace the present owner of the Hammer portrait, and thus to ascertain if it is early seventeenth century, as the attribution to van Mol suggests, or a later work. The van Mol portrait is based ultimately on a portrait of Anna of Austria, dated to 1570, by Antonis Mor. Mor's portrait, in which Anna faces to the right in a three-quarter view, is in the Kunsthistorisches Museum, Vienna. For the Mor portrait, see *Alonso Sánchez Coello* 1990, p. 96, fig. 58.

39. This was a nuptial jewel (not a chivalric order) which Anna probably took with her from Austria to Spain and which she bequeathed to Philip II's daughter Catalina Michaela in her 1580 testament. I thank Annemarie Jordan Gschwend for this information.

40. For a discussion of this technique, see Glossary.

41. Hugh Tait will publish an article on *émail en resille sur verre* in a forthcoming issue of the *Antiquaries Journal*, published by the Society of Antiquaries, London. For a discussion of the two groups, see Somers Cocks and Truman 1984, pp. 92–94.

42. For the locket and a citation of the other pieces in the Victoria and Albert Museum, see Somers Cocks 1980, p. 78, no. 90.

43. The Metropolitan Museum of Art, New York, no. 17.190.1477; see *Catalogue of the Collection of Watches* 1912, p. 144, no. 145.

44. Lesley 1968, pp. 173–75, no. 62.

45. Somers Cocks and Truman 1984, pp. 92–94, no. 13. Parke-Bernet 1969–71 (part 1), p. 69, no. 120.

46. Ibid.

47. For the controversy surrounding the dating of the pomander, see *The Society of Jewellery Historians Newsletter* 1982. For the comments of Joseph Brummer and Germain Seligman, see the manuscript annotations in the Walters Art Gallery Library copy of Parke-Bernet 1943, p. 189, no. 998. These comments are probably in the hand of Marvin Ross, Curator of Decorative Arts at the Walters Art Gallery, who was present at the sale.

48. The irregularity of the screws that center the cartouches, which in turn fasten the glass quadrants in place, suggests that they are handmade. This fact is not conclusive evidence for the dating of the frame, as a handmade screw could have been made at any time.

49. Speel 1998, p. 42.

RODINI, "Baroque Pearls," pp. 68–71

1. Hackenbroch 1979, p. 157

2. One such native jewel took the form of either a scorpion, winged dragon, or lizard; known as the Cortés ex-voto, it was presented by the *conquistador* to the Spanish monastery of the Virgin of Guadalupe in Cáceres in 1528; see Muller 1972, pp. 32–33.

3. Muller 1972, p. 78.

4. Ibid., pp. 93–95.

5. Hackenbroch 1979, pp. 151–53.

6. Stone 1958, p. 194.

7. Stone 1959, pp. 109–10; von Watzdorf 1962.

8. Stone 1958, p. 194; von Watzdorf 1962, pp. 290–91.

9. Hackenbroch 1979.

RODINI, "Enamels," pp. 72–75

1. Somers Cocks and Truman 1984, pp. 45–46, 110–12.

2. Ibid., p. 45.

RODINI, "Functional Jewels," pp. 76–78

1. Lightbown 1992, pp. 355–57.

2. See Smith, Rowland 1855, pp. ix–x.

3. Lesley 1968, pp. 180–82.

4. Walters Art Gallery 1979, no. 587.

WARDROPPER/MULLER, "Devotional Objects," pp. 79–81

1. Cruz Valdovinos 1993, p. 236.

Ian Wardropper and Priscilla Muller

In contrast to jewels that are decorated boxes for holding useful substances like spices (see cat. nos. 38–40), there is a large category of transparent containers meant to display devotional images. Often this is achieved by setting rock crystal into a two-sided frame, so that one image can be seen from both front and back. Two-sided viewing chambers double the jewel's interest and facilitate narrative continuity: the Deposition is followed by the Resurrection in cat. no. 41, for example, while multiple narratives appear in cat. no. 43. Such viewing chambers also permit the subject to be treated as a miniature sculpture viewed from both sides (see cat. no. 42). While examples of these containers have already been discussed in the section on Spanish jewels (see for example cat. no. 13), in those instances the interior is physically divided into two halves by a wall. In the present selection, however, the jewelers capitalized on the open view through the frame. When the jewel is turned over, we are surprised to find that a distinct scene has been hidden behind the image we have just looked at in the front; the artist's skill in combining two sides into one object is part of the wonder of these works. Rock-crystal boxes are ideal for preserving and displaying delicate and ephemeral material such as boxwood carving or paper and antler-horn collages. As these examples demonstrate, interest in such miniature scenes extended throughout Europe.

41. Two-Sided Pendant Shaped as a Temple with the Deposition and Resurrection

In both its architectural form and its enclosure of carved wooden scenes of the Deposition and Resurrection of Christ beneath thinly cut rock crystal, this gold pendant—enameled opaque black, white, blue, and translucent green—closely resembles several others in public and private collections. Although sometimes thought to be reliquary pendants, these works instead consistently display religious images, occasionally of the Virgin, although most often scenes of the last stages of Christ's life.

In Spanish referred to as *templetes*, or temple-shaped ornaments, these pendants—whether quadrangular, rectangular, or polygonal in base and cross section and with a requisite number of supporting columns—emulate on a miniature scale the baldachin, or templelike tabernacle, in which the Host was placed in sixteenth-century church altars. This example is in fact a relatively simple variant of the form. Its shallow, rectangular cross section, which requires but two laterally placed baluster columns, creates an essentially two-sided pendant. Its comparatively rough-cut

41. **Two-Sided Pendant Shaped as a Temple with the Deposition and Resurrection**
Spanish or Spanish colonial; mid/late 16th century
Gold, enamels, pearls, rock crystal, and carved wood
4.1 x 3 cm
(1⅝ x 1⅛ in.)
1992.532

images, like its enameled base with its heavy strapwork design, imply a date earlier than that of similar late-sixteenth-century pendants. These features, particularly the carving of the wooden reliefs—which does not approach what was achieved in boxwood in other jewels and in larger metalwork pieces of European, peninsular, and even Mexican origin—may suggest a late-sixteenth-century colonial pedigree. Similarly worked miniature relief sculptures, though of an as-yet-unidentified material, appear in another baldachin-shaped pendant. Considered Spanish, it quite possibly was produced in the Americas; where it remains in Santo Domingo, Dominican Republic, in the Treasury of the earliest cathedral in the New World.[1]

With their miniature reliefs and templelike shape, such pendants, whether worn on a neck chain or carried on a rosary, would have been constant, portable reminders of the sacrifice that promised Christians eternal salvation. (PM)

42. Pendant with "Noli Me Tangere" Scene

42. **Pendant with "Noli Me Tangere" Scene**
European; late 16th/early 17th century
Gold, enamel, and rock crystal
5.7 x 2.7 cm (2¼ x 1⅛ in.)
1992.523

Within a frame of rock crystal, miniature figures of enameled gold enact a dramatic biblical scene. Kneeling and holding an ointment jar, Mary Magdalen recognizes Christ following the Resurrection; his spade indicates that their encounter takes place in the garden where he has been digging. A tree separates the protagonists physically and symbolically. The extensive banderole bears the inscription "Noli Me Tangere" (Do not touch me), Christ's words to the Magdalen, as recounted in John 20:17. The abbreviation "Joanzo" (Johannes 20) at the end of the banderole cites the text's source. The jewel follows in miniature the artistic formula for depicting this biblical scene—kneeling Magdalen, a tree, standing Christ—seen in larger form in sixteenth-century paintings and tapestries, such as Titian's painted version in the National Gallery, London.

The problems of translating the composition from a two-dimensional design to a small-scale sculpture are revealed here in a number of ways. First, although the tree and Christ's robes are complete and enameled in the round, the reverse is obviously the back of a scene that was primarily articulated from the front. Second, the curvature of the rock-crystal cover distorts the figures and hides the edges of the scene. In addition there is a naive quality to the simplification of the figures' anatomy that is inherent in reduction to such a small scale. Difficulties of this order, however, did not hinder the popularity of this format.[2] Such objects were produced particularly in Spain and Germany for the pleasure of private contemplation. (IW)

43. Two-Sided Pendant with Scenes from the Lives of Christ and Saint Francis

The setting of narrative scenes in a grotto was popular in European art, in various media, particularly from the seventeenth through nineteenth centuries. The incorporation of natural materials ranging from cut paper to glass lampwork, embedded in stage sets of shells or carved wood, is part of the charm of these fanciful tableaux. The Art Institute for example has an eighteenth-century image of a grotto that serves as the backdrop for various biblical events, of which the


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43. Two-Sided Pendant with Scenes from the Lives of Christ and Saint Francis
Austrian or German; second half of the 16th/17th century
Enameled gold, antler core, glass, silk, shell, pearl, paper, and wood
6.1 x 4.2 cm (2⅜ x 1⅝ in.)
1992.549

most central is the Annunciation; the piece includes human and animal figures made of glass lampwork, all set in a cave of shells and cut-paper work.[3]

Identification of the background material that comprises the grotto in this Alsdorf Collection pendant puzzled scholars until an Art Institute conservator matched this tan, fibrous material to antler core. Antler horn was employed particularly in Germanic countries, where it was used to make powder flasks and was often attached to furnishings like *Lusterweibchen,* fanciful hanging lamps. Although antler core is not a material commonly employed in jewelry-making, the artist may have serendipitously discovered that this spongy substance could be gouged out on two sides to create caves. By painting bits of paper and silk, he filled the antler core's tiny stage sets with figures and buildings, adding shells and pearls to embellish the composition. This practice is akin to, though more naive than, the precise miniature carving of multifigured religious scenes in boxwood—a dense material—intended as rosary beads.

Although the scenes of this pendant have not all been identified, they appear to relate to the death and resurrection of Christ on one side and Saint Francis receiving the stigmata on the other. On the first side, the scenes begin with the crosses on Mount Calvary at top and continue with Christ entombed with an angel at lower left and the Three Marys at lower right. Other figures may or may not have religious significance. On the reverse, two members of a mendicant order, probably Franciscans, walk toward a church; in the middle right, Saint Francis kneels and stretches out his hands to receive the stigmata. In the middle, a monk sits in a cave, and to his left two monks carry bags to a church. A stag-hunting scene appears below.

Jewels such as this appealed to the devout and entertained the curious. While the exemplary lives of Christ and the saints inspired the faithful, interpreting such scenes also satisfied the very human interest in following narrative sequence. Marveling at the artist's skill in miniaturization and at his use of normally ephemeral materials instilled wonder at art and nature alike. (IW)

26. Piacenti Aschengreen 1968, p. 180, no. 949; Babelon 1897, p. 250, no. 464; Weber 1983, pp. 101–16.

27. Florence, Archivio della Soprintendenza alle Gallerie, ms. 82 (1704), Tav. 21, no. 7. The dates when the Paris and Munich jewels entered their respective collections are to be found in the literature cited in note 26.

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30. London, Society of Antiquaries, ms. 43 (1727 catalogue of Lady Germain's gems, which descended to her from Thomas Howard, Earl of Arundel), Theca tertia (C), no. 12. For an explanation of the Arundel gems, see p. 56.

31. For an example of moresque ornament, see cat. no. 25.

32. For a discussion of Alessandro Masnago, see Kris 1929, pp. 84–87.

33. Eichler and Kris 1927, pp. 119–26, nos. 205–24.

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44. Lesley 1968, pp. 173–75, no. 62.

45. Somers Cocks and Truman 1984, pp. 92–94, no. 13. Parke-Bernet 1969–71 (part 1), p. 69, no. 120.

46. Ibid.

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2. One such native jewel took the form of either a scorpion, winged dragon, or lizard; known as the Cortés ex-voto, it was presented by the *conquistador* to the Spanish monastery of the Virgin of Guadalupe in Cáceres in 1528; see Muller 1972, pp. 32–33.

3. Muller 1972, p. 78.

4. Ibid., pp. 93–95.

5. Hackenbroch 1979, pp. 151–53.

6. Stone 1958, p. 194.

7. Stone 1959, pp. 209–10; von Watzdorf 1962.

8. Stone 1958, p. 194; von Watzdorf 1962, pp. 290–91.

9. Hackenbroch 1979.

RODINI, "Enamels," pp. 72–75

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1. Lightbown 1992, pp. 355–57.

2. See Smith, Rowland 1855, pp. ix–x.

3. Lesley 1968, pp. 180–82.

4. Walters Art Gallery 1979, no. 587.

WARDROPPER/MULLER, "Devotional Objects," pp. 79–81

1. Cruz Valdovinos 1993, p. 236.

2. A pendant with a scene of the Annunciation, thought to be of seventeenth-century Spanish origin, in the Hispanic Society of America, New York, also reflects the period taste for enclosing miniature biblical scenes in transparent containers; see Muller 1972, p. 128, fig. 201.
3. The Art Institute of Chicago, Bequest of Kate L. Brewater, 1948.548.

TRUMAN, "Nineteenth-Century Renaissance-Revival Jewelry," pp. 82–91

1. Somers Cocks and Truman 1984, pp. 55–56.
2. Culme 1975.
3. Tait 1986, p. 16.
4. Garrards supplied the Duke of Buccleuch with several items of "Renaissance" jewelry in 1856.
5. Paris, Bonnefons de Lavialle, auction, Jan.–Mar. 1850.
6. Chevalier 1893.
7. For more on Vasters, see Truman 1979; for André see Distelberger 1993, pp. 281–306.
8. Hayward 1974.
9. Somers Cocks 1980, nos. 109, H23, and HG7.
10. "Une enseigne sur un fons de lappis ou il y a aplicqué dessus une teste de femme et a l'endroict de l'oreille une petite poincte de diamant"; see Somers Cocks and Truman 1984, p. 66.
11. The inventory number for the jewel in The Metropolitan Museum of Art is 41.100.28; in the Walters Art Gallery, 44.414; and in the Wallace Collection, 64. The Gutman piece was sold in 1969; see Parke-Bernet 1969–71 (part 2), p. 15, no. 29.
12. They would surely have been made before 1886, when the other Gutman pendant was sold from the collection of Charles Stein at the Galerie Georges Petit, Paris.
13. Lesley 1968, pp. 99–100, no. 34.
14. Parke-Bernet 1969 (part 2), p. 49, no. 86.
15. Pulszky 1884.
16. See Somers Cocks and Truman 1984, pp. 160–61.
17. For more on the history of the Minerva jewel, see ibid.
18. The Waddeston piece was first published in 1866, shortly after it was acquired by Baron Anselm von Rothschild of Vienna. See Tait 1986, pp. 123–25, no. 17 (ill.).
19. Energy dispersive X-ray spectrometry on red enamel from this piece, conducted by Mark T. Wypski in Sept. 1999 (see pp. 102–103), showed definite evidence of early-nineteenth-century manufacture.
20. For a full discussion of the two jewels, see Tait 1986, pp. 123–25.
21. Ibid.
22. Schroder 1988, pp. 44–47.
23. Scientific analysis by Mark T. Wypski in Sept. 1999 (see pp. 102–103) of the translucent red, blue, and green enamels from this object showed no evidence of modern manufacture. (The red and blue enamels reveal signs of weathering, which may be evidence for an earlier origin than the proposed nineteenth-century date.)
24. The inventory number for the Victoria and Albert jewel is 696–1893.
25. For the Victoria and Albert jewel, see Lesley 1968, pp. 104–41, no. 50. For more information on the Grassi and Louvre pieces, see respectively Lesley 1968, ibid., and Steingraber 1966, fig. 199.
26. Lesley 1968, p. 141.
27. See Hackenbroch 1958–59, p. 59, no. 176; and Sotheby 1960, no. 64.

Nineteenth-Century Renaissance-Revival Jewelry

Charles Truman *Namara Fine Arts, Ltd., London*

Although jewels were kept as heirlooms in princely treasuries from at least the sixteenth century, the actual fashion for collecting jewelry for its artistic and historical interest seems to have begun in the second half of the eighteenth century. Horace Walpole for example had in "the Tribune," the cabinet of curiosities at his villa Strawberry Hill, both a medal of the Holy Roman Emperor Maximilian I and the Lennox or Darnley jewel, a splendid sixteenth-century Scottish jewel linked to Mary, Queen of Scots.[1] It was not until the early years of the nineteenth century, however, that jewelry collecting became widespread among the nobility and new rich of Europe. It is apparent that, when this happened, demand very quickly outstripped supply. Whereas these new collectors could visit great treasuries such as those in Dresden, Madrid, Munich, Paris, and Vienna, and admire their jewels, the contents of these treasuries were not for sale; indeed, these magnificent collections remain intact today.

The limited availability of authentic Renaissance jewels encouraged their imitation. It is evident that "Renaissance" works of art were being made with the intention to deceive the purchaser from as early as about 1815. In 1819 for example a fine smoky-quartz ewer, probably from the Miseroni workshops in Prague, was acquired by the collector William Beckford from the London dealer Edward Holmes Baldock. While this ewer dates from about 1680, it displays jeweled, enameled gold mounts, in the late Mannerist taste, of modern manufacture. It is not known who was responsible for making these spurious mounts, but they are of very high quality and of an extremely inventive design, and there is no reason to suppose that they were the only essay in the style undertaken by the goldsmith.[2] Some ten years later, the first Duke of Buckingham and Chandos acquired two jewels in the Renaissance taste when in Florence. These were offered for sale in 1848, and it is obvious from the illustrations in the sale catalogue that both pieces are of nineteenth-century origin.[3] In addition the firm of Garrards in London was supplying the nobility with "Renaissance" jewels as early as 1836.[4]

It was during the middle years of the nineteenth century that great jewelry collections began to be accumulated. The Debruge Dumenil Collection was formed in Paris before 1847 and dispersed at a sale in 1850 when a number of other collectors, notably Lord Londesborough, acquired jewels from it.[5] Probably, the most acquisitive family at this date were the Rothschilds. Baron Anselm von Rothschild (see cat. no. 49) was collecting in Vienna, and many of his jewels were inherited by his son Baron Ferdinand, who bequeathed them to the British Museum, London. Baron Adolphe de Rothschild left thirteen jewels to the Musée du Louvre, Paris, in 1900, and Frieherr Karl von Rothschild in Frankfurt had over two hundred jewels by 1885. By the 1890s, American collectors such as J. P. Morgan had joined the quest for Renaissance works of art, including jewelry, and demand continued to grow.

Possibly, the most important source of these jewels was the Viennese-born, Parisian dealer Frédéric Spitzer. Established in a vast palace, the Musée Spitzer, in the rue Villejust, Spitzer was at the center of the world of Renaissance antiquities. When dispersed in 1893, his collection brought the highest total of any auction sale to date, and the contents of his museum were fought

over both by private collectors and national institutions.[6] It is now apparent, however, that Spitzer was also at the center of a web of deception. He evidently employed the services of the Aachen silversmith Reinhold Vasters and the Paris jeweler Alfred André to produce a large amount of fake "Renaissance" jewelry, mounted hardstones, and silver.[7] To judge from the large quantity of designs and models that survive from these two workshops alone, the production of fake jewelry was being practiced on a huge scale. Added to this was the work of the Viennese goldsmith Salomon Weininger, who as a restorer had access to the treasuries of the Holy Roman Empire in Vienna; Weininger copied the originals, sold them, and returned a copy to the treasuries (see cat. nos. 24 and 49). There is overwhelming evidence that Weininger also sold additional copies to unsuspecting collectors.[8]

On balance one might think that if a nineteenth-century collector acquired a genuine sixteenth- or seventeenth-century jewel, this feat was all the more remarkable, given the number of spurious pieces that must have been made. Among all the dubious pieces, several fine jewels found their way to the market through the disposal of smaller treasuries both secular and ecclesiastical. For example the sale in 1870 of the Treasury of the Santísima Virgen del Pillar, Zaragoza, contained many jewels, although at least one example from the sale was copied by Vasters and passed through the hands of Frédéric Spitzer into an English private collection.[9] However, it was the voracious appetite for the trappings of Renaissance princely display among the nineteenth century new rich that eventually resulted in forming the core of twentieth-century collections of jewelry, and indeed of the Alsdorf Collection itself.

44. **Pendant with Pearl Figure**
Northern European, frame: French (?); late 16th century (with 19th-century additions), but probably 19th century
Gold, enamel, lapis lazuli, and pearl
10.5 x 5.1 cm (4⅛ x 2⅛ in.)
1992.293

44. Pendant with Pearl Figure

There are notable inconsistencies in the construction of this pendant which suggest that it was not conceived as one piece; the dating of the constituent parts is also problematic. The frame for example has four small holes pierced at the top, the base, and on either side. These openings suggest that the frame was not designed to hang free as a pendant, but was originally attached to another surface. The frame is undecorated at the back and was clearly never intended to have been seen from the rear. However, while the frame is broadly speaking of late-sixteenth-century design, the quality of the enameling and the coarseness of the goldsmith's work suggests a much later date, perhaps during the mid-nineteenth century.

There are several jewels that have backplates of lapis lazuli; in 1560 the French crown jewels included "A badge on a background of lapis to which is applied the head of a

woman and at the location of [the] ear a little diamond point."[12] However, the lapis panel of the present jewel appears to have little age, and the stone's cutting does not have the feel of a sixteenth-century piece. In addition both the modeling of the figure's face and the rather odd use of pearls for her breasts and shoulders have a particularly nineteenth-century aspect, as does the rather curious headdress. There are, however, traces of enamel and some damage which indicate that her dress was once colored and that the figure was removed from another jewel. The pearl-set cartouche and the three suspension chains from which the jewel hangs also appear to be of nineteenth-century manufacture.

This pendant once formed part of the vast collection of Frédéric Spitzer. Spitzer's penchant for "improving" works of art that passed through his hands is well known, and it is possible that this pendant was subjected to the attentions of either Reinhold Vasters of Aachen or Alfred André of Paris, both of whom worked for him.

45. **Pendant with Figure of Fortune**
Northern European, possibly Austrian (Vienna); late 19th century
Gold, enamel diamond, ruby, and pearl
11.7 x 4.4 cm (4⅝ x 1¾ in.)
1992.531

45. Pendant with Figure of Fortune

Although pendants displaying emblems of Fortune were popular in the late sixteenth and early seventeenth centuries, there are several reasons for concluding that this example was produced at a considerably later date. Unlike Mannerist jewelry, the backplate of this pendant and the cartouche which supports it are very flat, and the regular enameled pellets which decorate the scrolls provide further evidence of a nineteenth-century origin. The setting of the ruby appears to be of recent manufacture, and the enamel colors—especially the blue—are anachronistic. More revealing, however, are the proportions of Fortune herself: her buxom figure is far more responsive to late-nineteenth-century ideals of beauty than to those of the Renaissance.

The enamel colors on this piece suggest a Viennese origin. Indeed, there were several workshops in Vienna at the close of the nineteenth century that produced silver jewelry in the Renaissance taste, and any of these would have been capable of making a pendant such as this one.

46. Pendant with Resurrection

This pendant forms part of a group of extremely similar jewels all depicting the Resurrection of Christ within a gold wreath; in this case, the wreath is enameled in black *taille d'epargne* (see cat. no. 53) and is decorated with four stone-set scrolls. Christ is shown rising from the tomb, with two soldiers in the background and a skeleton and a devil in the foreground. In this piece, a diamond is set in front of the tomb. The back is inscribed "CIAS" which apparently stands for "Christus Jesus Ascendans Sepulchro" (Jesus Christ rising from the tomb).

Other examples from this group can be found in The Metropolitan Museum of Art, New York; the Walters Art Gallery, Baltimore; and the Wallace Collection, London. Another was sold from the Melvin Gutman Collection in 1969.[11] All of these jewels display a similarity which suggests

46. **Pendant with Resurrection**
Northern European, possibly Austrian (Vienna); second half of the 19th century
Gold, enamel, diamonds, and pearls
9.1 x 5 cm (3⅛ x 1 ⅞ in.)
1992.548

that they were made in the same place at the same time. Indeed, there are a number of reasons to suspect that the whole group was manufactured not during the Renaissance, but in the second half of the nineteenth century.[12] First of all, it is extremely unusual to find such groups of Mannerist jewelry, unless they are badges used by orders of chivalry or dress ornaments designed to be sewn onto fabric in great numbers. Unlike a Renaissance piece, the composition of this figural group—and of the jewel as a whole—has little depth. The colors of the enamels, the coarse way in which they are applied, and the anachronistic use of *taille d'epargne* black enamel (reminiscent of that employed on early-nineteenth-century gold snuffboxes) are further clues to this pendant's nineteenth-century origins. Indeed, the modeling of the figures and the palette of the enamel find parallels in the jewels produced in Vienna in a quasi-Renaissance style by the firms of Herman Bohn and Herman Ratzendorfer at the close of the nineteenth century.

47. **Pendant with Figure of Justice**

Although considered until recently to be of late-sixteenth-century origin, this pendant has all the characteristics of a jewel made during the second half of the nineteenth century. The most obvious mistake that the jeweler made was to combine sixteenth-century Mannerist style on the front with Baroque engraving and chasing on the back; even the regular cutting of the stones, however, is atypical of Renaissance work. The placement of this enameled gold and gem-set figure of Justice against the panel of lapis lazuli on the front is too cramped to be of sixteenth-century

47. **Pendant with Figure of Justice**
Northern European; second half of the 19th century
Gold, enamel, lapis lazuli, rubies, pearls, and diamonds
9.4 x 5.1 cm (3 11/16 x 2 in.)
1992.504

48. **Pendant with Venus and Cupid**
Northern European; third quarter of the 19th century
Gold, enamel, and pearl
8.2 x 4.7 cm (3 1/4 x 1 7/8 in.)
1992.525

manufacture. Likewise, the frame in which she is set is far too rigid in design and execution to be anything other than the work of a late-nineteenth-century jeweler.

In X-ray spectrometry tests conducted by Mark T. Wypyski in September 1999, four enamel samples from this object—a translucent red, an opaque blue, a lavender, and a green—all showed evidence of modern manufacture consistent with the proposed nineteenth-century dating.

48. **Pendant with Venus and Cupid**

Parker Lesley was the first to realize that this piece comprises two separate elements. He noted that the Venus and Cupid group fit uncomfortably into its enameled gold frame, and argued that the figures were probably "South German, late sixteenth century," influenced by the designs of Hans Collaert and Hieronymous Kramer. Lesley suggested that the frame might be North Italian rather than South German, and was noncommittal about the origins of the blue enamel background.[13] This last point was developed by the author of the 1969 Gutman sale catalogue, who stated, correctly it would seem, that the blue enamel was "certainly a later addition" and that the figure group was "probably associated and perhaps restored."[14]

The supporting chains and the frame, with its very stiff ornament and poor enameling, both have the appearance of late-nineteenth-century work. The Venus and Cupid group, however, is more difficult to categorize. On one hand, there are some signs of age, such as the small hole in the gold at the base of Venus's back, the damage to the arms of both figures, and the rather crude means of fixing the figures to the background by the use of two gold flanges which pass through the enamel. On the other hand, however, the pixielike faces of the two figures might suggest a date of manufacture no earlier than the nineteenth century. Both Venus, Cupid, and the ground beneath them have been re-enameled; what one actually sees today is nineteenth-century work, even if the modeling of the figures beneath is earlier and they have been removed from another piece. In support of the supposition that part of this jewel predates the early nineteenth century, analysis of the translucent red enamel showed no evidence of modern manufacture, although the brightness and clarity would be remarkable for the sixteenth century. Since the jewel was exhibited in its present form in 1884, it must have been assembled before that date.[15]

There is clear evidence of jewels being "improved" in Hungary in the late nineteenth century. A pendant depicting Minerva, which was shown at the Hungarian National Exhibition in Budapest in 1884 along with the Venus and Cupid pendant, was catalogued as being a sixteenth-century piece with later scrollwork added.[16] The Minerva pendant was copied, with considerable additions, between 1884 and 1912, when the copy itself was published as genuine.[17] The business of manufacturing "Renaissance" jewelry in turn-of-the-century Budapest awaits further investigation.

49. **Pendant Shaped as a Horseman**

This pendant, depicting a warrior on a horse, appears to be a copy of a jewel that was probably made in Germany during the middle years of the sixteenth century, now in the Waddesdon Bequest in the British Museum, London.[18] Both jewels show a mounted warrior in full charge with raised sword and billowing cloak. The Chicago jewel comprises a horse, hollow-cast in gold, enameled

in opaque white and set with table-cut diamonds. The figure of the rider is also hollow-cast in gold, but is enameled in colors; it is attached by a pin which passes vertically though the horse's body. The rider's cuirass is opaque blue. His helmet, lappets, boots, and arm decorations are in black, while his shield and saddle are painted in translucent red. The cloak is a separate element and is set with an additional table-cut diamond. The horse's hooves, mane, tail, and harness are all chased gold. Both horse and rider are supported on two chains which hang from a pearl-set cartouche.

49. **Pendant Shaped as a Horseman**
Salomon Weininger (attrib. to) (Austrian; 1822–1879); c. 1860/70.
Gold, enamel, diamonds, and pearls
8.8 x 4.2 cm (3½ x 2⅛ in.)
1992.294

There are various differences, notably in construction and enameling, between this jewel and its sixteenth-century model in the Waddesdon Bequest. While the Waddesdon horse and rider are cast and decorated in the round as a single unit, the Chicago copy is the result of the combination of a number of separate elements. Moreover, its enamel colors and profusion of diamonds both suggest a nineteenth-century date of origin.[19] Comparison of the modeling of the Waddesdon jewel with the Alsdorf copy confirms this dating.

The chains and the cartouche of the Waddesdon example are nineteenth-century replacements and are themselves virtually identical to the Alsdorf cartouche and chains. Since the Alsdorf jewel's cartouche, horse, and rider appear to be contemporaneous, it seems likely that they were all made by the goldsmith responsible for the Waddesdon replacements.[20]

The most likely source of the Alsdorf copy is the Viennese goldsmith and faker Salomon Weininger, whose swindling of the Geistliche Schatzkammer in Vienna is well documented (see cat. no. 24). In this case, Weininger probably dealt directly with the Waddesdon pendant's then-owner Baron Anselm von Rothschild, although Rothschild was an entirely innocent party if any such transaction took place. What could have been easier for Weininger than to have provided a cartouche and chain for Rothschild's pendant and at the same time make a copy to sell himself? Since the Rothschild pendant was published in 1866, it would not have been possible for the cartouche to have been added after that date.[21] If, as seems likely, the cartouches for both jewels were made by the same hand, the circumstantial evidence for Weininger's responsibility seems overwhelming.

50. Casting Bottle

Casting bottles were apparently used in the sixteenth century for dispensing scented liquids while washing the hands. Several examples are to be found in contemporary records; for instance the 1574 inventory of the English Royal Jewel House includes "Item oone Casting bottell of silver and guilt being rounde withowte Cheine." Elizabeth I received one as part of a toilet service given to her in 1564 by the Earl of Pembroke.[22] Although several casting bottles survive, they are constructed of gilt silver rather than of enameled gold and rock crystal like the Alsdorf example.

There are several reasons, however, for concluding that this casting bottle is of late-nineteenth-century origin. The most striking is the very coarse quality of the enameling, particularly on the pierced cover, the flower and strapwork collar, and the stone-set shoulder mount with its curious, translucent blue enamel dotted with opaque white; scientific analysis, however, shows no evidence of modern manufacture.[23] There is also the maker's failure to achieve correct proportions, both in the meanness of the male herm figures which form the handles, and especially in the bottle's unusually small foot, which would be uncharacteristic of sixteenth-century pieces. It is of some interest, however, that the goldsmith included, at the bottle's shoulder, two rings, clearly intended for chains, which suggests that he had seen an earlier example and used it as a model.

50. **Casting Bottle**
Northern European; probably late 19th century
Gold, rock crystal, enamels, rubies, emeralds, and pearls
H. 5.6 cm (2 3/16 in.), diam. 4.2 cm (1 11/16 in.)
1992.534

51. Pendant Shaped as a Ship

Pendants formed as ships made from enameled gold appear to have been produced over a relatively long period, possibly from the seventeenth into the nineteenth century. They were commonly manufactured in the eastern Mediterranean, particularly in those Greek islands that had political or commercial associations with Venice. The precise location of these pendants' manufacture, if there was only one, has yet to be identified. Today, the largest collection of these pieces can be found in the Benaki Museum, Athens.

These stylized ship models conform to a general pattern, with raised forecastle, poop deck, three masts, bowsprit, and pearl-set hulls of filigree-decorated enameled gold. Some, like the present example, have figures on deck similar to those that appear on Venetian gondola pendants of the seventeenth century. Such models were probably not intended as personal jewelry, but instead were used as votives, hung in churches to preserve the safety of the maritime communities which existed in that somewhat treacherous part of the Mediterranean.

In the nineteenth century, and indeed in most of Europe until the second half of the twentieth century, these models were considered to be of Venetian manufacture and to date from the late sixteenth or seventeenth centuries; this must explain their popularity. It is now demonstrable that the originals formed part of a large group of jewels made over a long period, perhaps from as early as the late seventeenth century, but certainly throughout the eighteenth and well into the nineteenth. One example in the Victoria and Albert Museum, London, was acquired from the Spitzer Collection as a sixteenth-century Venetian piece, and was exhibited as such until the early 1970s; it appears, somewhat surprisingly given its provenance, to be in its original condition and to date from the seventeenth or early eighteenth century.[24] The same, however, cannot be said of the Alsdorf jewel, since the emerald-set cartouche and the suspension chains are clearly of nineteenth-century manufacture. Given the disparity between the condition of the sails (where there is considerable enamel loss) and the hull of the ship (where there is not), it is reasonable to assume that the hull has been the subject of some restoration as well. This

51. **Pendant Shaped as a Ship**
Probably eastern Mediterranean; 17th/18th century (with later additions)
Gold, enamel, pearls, and emerald
12.6 x 7.1 cm (5 x 2 9/16 in.)
1992.296

52. **Pendant Shaped as a Ship**
Designed by Reinhold Vasters (German; act. 1853–90); probably made by him or possibly by Alfred André (French; 1839–1919); c. 1870/90
Gold, enamel, and pearls
10.5 x 6.5 cm (4 1/8 x 2 9/16 in.)
1992.298

assumption might be corroborated by the pearl's setting on the port side of the hull, which has all the features of a nineteenth-century addition. Tiny black flaws in the white enamel, known in the trade as "spit-out," are evidence that part of the hull was refired. A number of goldsmiths in Aachen, London, Paris, or Vienna could have been responsible for these additions. Indeed, it is clear from the drawings of the Aachen silversmith Reinhold Vasters that he was not averse to reproducing pendants of this type.

52. Pendant Shaped as a Ship

This pendant is modeled on those produced in the eastern Mediterranean, especially on those Greek islands with political and commercial links with Venice (see cat. no. 51). Several almost identical pendants are recorded. One example resides in the Victoria and Albert Museum, London; another is in the Musée du Louvre, Paris; and a third was at one time in the Grassi Collection.[25] Parker Lesley pointed out that the construction and highly alloyed gold of the Grassi pendant gave it the feel of pieces produced by "a

commercial enterprise rather than specially designed items from a craftsman's atelier," and wisely conjectured that it might not be of the Venetian or Spanish provenance and date (c. 1600) that he had suggested.[36] It should, therefore, be no surprise that the design for an almost identical pendant is among those of Reinhold Vasters of Aachen, now preserved in the Victoria and Albert Museum. The only difference seems to be that the chains for the Alsdorf jewel are set with pearls while the Vasters chains are plain.

Of course the presence of a design among Vasters's drawings is not a guarantee that all pieces following this model were made in his workshop or even during the years in which he was active, since it is possible that some are drawings of existing pieces rather than designs for new work. In favor of a nineteenth-century dating, though, it must be said that the inclusion in the Alsdorf piece of the figure of Fortune bearing aloft a sail would seem a choice more characteristic of nineteenth-century Romantics than of the hardened sailors of the Aegean Sea. This feature, combined with the survival of the three nearly identical pieces, suggests that this jewel was undoubtedly made to a Vasters design. Since Vasters was a silversmith and not a jeweler, however, it seems likely that his designs for goldsmith's work and jewelry were executed by the Paris workshops of Alfred André.

53. **Figure of Saint Paul**
Italian (?); late 19th century
Gold, silver, enamel, and diamond
6.6 x 2.1 cm (2½ x 7/16 in.)
1992.551

53. Figure of Saint Paul

This jewel depicts Saint Paul, whose symbols, a sword and a book, here represented by a diamond in a silver setting, are clearly visible. There is no reason to suppose that this model was produced before the nineteenth century, or that it functioned as anything other than a devotional piece, probably intended as a votive object rather than as a piece of personal jewelry. The enameling technique used for the saint's tunic is *taille d'epargne*, a variation on *champlevé* enamel, in which the ground is engraved with a decorative pattern before enamel is applied in the declivities. The technique was perfected in the early years of the nineteenth century by French and Swiss gold-box makers. Several similar figures are known, notably those formerly in the Martin J. Desmoni Collection, which had once belonged to Signora Edda Mussolini.[37] Saint Paul's placement here on a star-studded globe is somewhat unusual, and may derive from figures of the Blessed Virgin Mary frequently displayed in this manner. Although this pendant's place of origin is not known, it was most likely fashioned in a Catholic city, perhaps in Spain, but most probably in Italy.

2. A pendant with a scene of the Annunciation, thought to be of seventeenth-century Spanish origin, in the Hispanic Society of America, New York, also reflects the period taste for enclosing miniature biblical scenes in transparent containers; see Muller 1972, p. 128, fig. 201.
3. The Art Institute of Chicago, Bequest of Kate L. Brewster, 1948.548.

TRUMAN, "Nineteenth-Century Renaissance-Revival Jewelry," pp. 82–91

1. Somers Cocks and Truman 1984, pp. 55–56.
2. Culme 1975.
3. Tait 1986, p. 16.
4. Garrards supplied the Duke of Buccleuch with several items of "Renaissance" jewelry in 1856.
5. Paris, Bonnefons de Lavialle, auction, Jan.–Mar. 1850.
6. Chevalier 1893.
7. For more on Vasters, see Truman 1979; for André see Distelberger 1993, pp. 281–306.
8. Hayward 1974.
9. Somers Cocks 1980, nos. 109, H23, and HG7.
10. "Une enseigne sur un fons de lappis ou il y a aplicqué dessus une teste de femme et a l'endroict de l'oreille une petite poincte de diamant"; see Somers Cocks and Truman 1984, p. 66.
11. The inventory number for the jewel in The Metropolitan Museum of Art is 41.100.28; in the Walters Art Gallery, 44.414; and in the Wallace Collection, 64. The Gutman piece was sold in 1969; see Parke-Bernet 1969–71 (part 2), p. 15, no. 29.
12. They would surely have been made before 1886, when the other Gutman pendant was sold from the collection of Charles Stein at the Galerie Georges Petit, Paris.
13. Lesley 1968, pp. 99–100, no. 34.
14. Parke-Bernet 1969 (part 2), p. 49, no. 86.
15. Pulszky 1884.
16. See Somers Cocks and Truman 1984, pp. 160–61.
17. For more on the history of the Minerva jewel, see ibid.
18. The Waddeston piece was first published in 1866, shortly after it was acquired by Baron Anselm von Rothschild of Vienna. See Tait 1986, pp. 123–25, no. 17 (ill.).
19. Energy dispersive X-ray spectrometry on red enamel from this piece, conducted by Mark T. Wypski in Sept. 1999 (see pp. 102–103), showed definite evidence of early-nineteenth-century manufacture.
20. For a full discussion of the two jewels, see Tait 1986, pp. 123–25.
21. Ibid.
22. Schroder 1988, pp. 44–47.
23. Scientific analysis by Mark T. Wypski in Sept. 1999 (see pp. 102–103) of the translucent red, blue, and green enamels from this object showed no evidence of modern manufacture. (The red and blue enamels reveal signs of weathering, which may be evidence for an earlier origin than the proposed nineteenth-century date.)
24. The inventory number for the Victoria and Albert jewel is 696–1893.
25. For the Victoria and Albert jewel, see Lesley 1968, pp. 104–41, no. 50. For more information on the Grassi and Louvre pieces, see respectively Lesley 1968, ibid., and Steingraber 1966, fig. 199.
26. Lesley 1968, p. 141.
27. See Hackenbroch 1958–59, p. 59, no. 176; and Sotheby 1960, no. 64.

Checklist of Jewelry in the Alsdorf Collection

Entries and illustrations for cat. nos. 1–53 are found on pages 30–91.

1. **Two-Sided Pendant Reliquary Cross with Figures of Christ**
German; mount: late 15th century (with later additions [?]), interior cross: 6th/9th century (?)
Silver gilt and porphyry
9.5 x 4.9 cm (3¾ x 1⅞ in.)
Provenance: Melvin Gutman
1992.501
References: Otrange 1953, pp. 126–27; Lesley 1968, pp. 32–34; Parke-Bernet 1969–71 (part 1), p. 5, no. 12

2. **Pendant with Head of John the Baptist**
French; 15th century
Gold, enamel, and carnelian
6.2 x 4.7 cm (2⅜ x 1⅞ in.)
1992.301
Provenance: Melvin Gutman
References: Detroit Institute of Arts 1958, p. 144, no. 352; Norfolk Museum of Arts and Sciences 1966, no. 57; Parke-Bernet 1969–71 (part 2) p. 6, no. 10; Hackenbroch 1996, p. 15

3. **Plaque with Adoration of the Shepherds**
French (Paris?) or South German (Nuremberg?); first third of the 16th century
Shell
Diam. 5.1 cm (2 in.)
1992.519

4. **Cross Pendant**
Spanish; second half of the 16th century
Gold, enamels, emeralds, and pearls
9.5 x 7.6 cm (3¾ x 3 in.)
1992.506
References: Lesley 1968, pp. 39–40, no. 4; Parke-Bernet 1969–71 (part 2), p. 34, no. 67 (as South German, mid-16th century); Rowe 1975, p. 34, no. 19 (as South German or Spanish); Somers Cocks and Truman 1984, p. 128, fig. 2

5. **Cross Pendant**
Spanish or Spanish colonial; late 16th century
Gold and emeralds
6.3 x 2.7 cm (2½ x 1⅛ in.)
1992.541

6. **Two-Sided Crucifix Pendant**
Spanish; late 16th century
Gold, enamels, and pearls
10.1 x 5.4 cm (4 x 2⅛ in.)
1992.552

7. **Cross Pendant**
Spanish; early 17th century
Gold, enamels, rock crystal, and pearls
7 x 3.7 cm (2¾ x 1⅜ in.)
1992.524

8. **Pendant with Agnus Dei (Lamb of God)**
Spanish or Spanish colonial; late 16th/early 17th century (with later modifications)
Gold, enamels, emeralds, rubies, and pearls
7.1 x 4.8 cm (2⅞ x 1⅞ in.)
1992.500
Provenance: Millicent Rogers; Melvin Gutman
References: Lesley 1968, p. 62, no. 15; Parke-Bernet 1969–71 (part 2), p. 37, no. 69; Rowe 1975, p. 47, no. 31


Checklist no. 54a


Checklist no. 54b


Checklist no. 56


Checklist no. 57a


Checklist no. 57b


Checklist no. 55

9. **Two-Sided Pendant with Symbols of Christ and the Passion, and Christ in the Temple among the Elders**
Spanish; late 16th/early 17th century
Gold, enamels, and dark-brown ink on off-white ground (in the depiction of the temple)
8.2 x 6.4 cm (3¼ x 2½ in.)
1992.503
Provenance: Melvin Gutman
References: Otrange 1953, p. 133, fig. 22; Lesley 1968, p. 59, no. 13; Parke-Bernet 1969–71 (part 1), p. 16, no. 31

10. **Two-Sided Pendant with the Presentation in the Temple, and the Resurrection**
Spanish; late 16th/early 17th century
Gold, pearls, and reverse painting (*verre eglomisé*) on rock crystal
7.8 x 3.6 cm (3⅛ x 1⅜ in.)
1992.520
Provenance: Melvin Gutman
References: Parke-Bernet 1969–71 (part 6), p. 22, no. 44 (as Italian)

11. **Pendant with the Eucharist, or Holy Sacrament**
Spanish; late 17th century
Gold, enamels, and glass (with silken and metal tassel)
4.7 x 4.6 cm (1⅞ x 1⅞ in.)
1992.522
Provenance: Melvin Gutman
References: Parke-Bernet 1969–71 (part 2), p. 38, no. 72; Rowe 1975, p. 65, no. 48

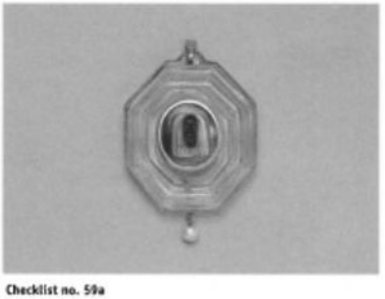
12. **Pendant with the Virgin, or Faith, Triumphant**
Spanish; second half of the 17th century
Silver, silver gilt, rubies, diamonds, and glass
5.2 x 3 cm (2⅛ x 1⅛ in.)
1992.542

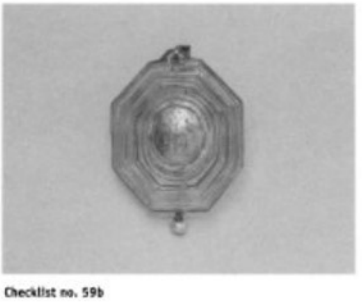
13. **Two-Sided Pendant with the Appearance of the Virgin and Child to Saint Catherine of Alexandria, and the Virgin Immaculate with Ramon Llull and Duns Scotus**
Spanish; late 17th/early 18th century
Gold, enamels, and reverse painting (*verre eglomisé*) on glass
5.7 x 5.3 cm (2¼ x 2⅛ in.)
1992.544
Provenance: Melvin Gutman
References: Norfolk Museum of Arts and Sciences 1966, no. 60

14. **Pendant with the Penitent Saint Jerome**
Spanish; mid-17th/early 18th century
Gold, enamels, emeralds, baroque pearl, and pearls
6.5 x 4.1 cm (2⅝ x 1⅝ in.)
1992.527
Provenance: Prof. Luigi Grassi; Mrs. Henry Walters; Melvin Gutman
References: Parke-Bernet 1943, p. 184, no. 988; Detroit Institute of Arts 1958, p. 145, no. 358, p. 149; Lesley 1968, p. 77, no. 24 (ill.); Parke-Bernet 1969–71 (part 1), p. 21, no. 42


Checklist no. 58a


Checklist no. 58b


Checklist no. 59a


Checklist no. 59b

15. **Pendant Shaped as a Dog**
Spanish; late 16th/early 17th century (with later modifications)
Gold, enamels, rubies, diamond, and pearls
6.7 x 3 cm (2⅛ x 1⅛ in.)
1992.521
Provenance: Henry Oppenheimer; Melvin Gutman
References: Otrange 1953, p. 130, pl. 19; Parke-Bernet 1969–71 (part 2), p. 52, no. 91

16. **Crown**
Spanish or Spanish colonial; early 17th century
Gold, enamels, emeralds, diamonds, pearls, and aquamarine
13 x 9.5 cm (5⅛ x 3¼ in.)
1992.290
Provenance: Mrs. Henry Walters; Melvin Gutman
References: Parke-Bernet 1943, no. 998; Hackenbroch 1954, pp. 168–72, ill. p. 96; Lesley 1968, pp. 171–72, no. 61; Parke-Bernet 1969–71 (part 1), p. 69, no. 119; Rowe 1975, p. 64, no. 47

17. **Pendant Shaped as a Mermaid**
Spanish or Spanish colonial; late 16th/early 17th century (with later modifications)
Gold, enamels, diamonds, and pearls
7.6 x 5.9 cm (3 x 2⅜ in.)
1992.535
Provenance: Alfred de Rothschild; Melvin Gutman
References: Lesley 1968, pp. 112–13, no. 40; Parke-Bernet 1969–71 (part 2), p. 59, no. 97; Rowe 1975, p. 66, no. 49

18. **Three Plaques**
German, probably Saxon; mid-17th century
Gold and enamel
1.4 x 2.3 cm (9⁄16 x 7⁄8 in.)
1992.498
Provenance: Melvin Gutman
References: Parke-Bernet 1969–71 (part 6), p. 11, no. 21

19. **Eleven Links Fashioned as a Necklace**
South German; late 16th century
Enameled gold and diamonds
30.5 cm (12 in.)
1992.508
Provenance: Prof. Luigi Grassi; Henry Walters
References: American Art Galleries 1927, p. 171, no. 457; Parke-Bernet 1941, p. 324, no. 1102, p. 325 (ill.); Lesley 1968, pp. 163–64, no. 58

20. **Stag with Herb Branch Mounted as a Ring**
South German or French; second half of the 16th century
Enameled gold, rubies, opals, and pearls
Diam. 2.2 cm (7/8 in.)
1992.500
Provenance: Frédéric Spitzer; E. Ghilhou; Melvin Gutman
References: Spitzer 1892, vol. 2, p. 171, no. 76; Parke-Bernet 1969–71 (part 5), no. 42; Rowe 1975, p. 48, no. 32; Hackenbroch 1979, pp. 84–86, fig. 216


Checklist no. 60

21. **Pendant with Cameo showing Imperial Ruler with the Attributes of Jupiter**
Cameo: Roman, first century A.D. (?); frame: European, 16th century
Cameo: agate; frame: gold, enamel, and pearls
7.6 x 5.7 cm (3 x 2¼ in.)
1991.375
Provenance: Thomas Howard, second Earl of Arundel; George Spencer, fourth Duke of Marlborough; David Bromilow; Mrs. Jary; Sir Francis Cook; Humphrey W. Cook; Dr. Jacob Hirsch; Joseph Brummer; Melvin Gutman
References: Story-Maskelyne 1870, pp. 1–2, no. 4; Christie 1899, p. 2, no. 4; Furtwängler 1900, p. 302, no. 48; Christie 1925, p. 38, no. 203; Parke-Bernet 1949, p. 55, no. 238; Otrange 1952, p. 71; Ramsey 1962, p. 506, pl. 186a; Lesley 1968, pp. 116–18, no. 42; Parke-Bernet 1969–71 (part 2), p. 24, no. 52; Megow 1987, p. 202, no. A84

22. **Pendant with Cameo showing Venus and Cupid**
Italian; first half of the 16th century
Cameo: agate; mount: enamel, gold, pearls, and glass
10.8 x 4.9 cm (4¼ x 1 15/16 in.)
1992.536
Provenance: Eugen Gutmann
References: von Falke 1912, p. 11, no. 29; Hackenbroch 1994, pp. 92–95; Hackenbroch 1996, pp. 132–35


Checklist no. 61

23. **Ring with Cameo showing Portrait of Girolamo Savonarola**
Cameo: Italian, early 16th century; ring: (?)
Cameo: agate; ring: gold
2.9 x 2.5 cm (1 1/16 x 1 in.)
1992.554
Provenance: Ogden
References: Rowe 1975, p. 14, no. 6; Fine Arts Museums of San Francisco 1977, p. 85, no. 92, fig. 55

24. **Rock-Crystal Casket**
Italian; first half of the 16th century (after 1507)
Plaques: rock crystal; mount: enamel and gold
4.2 x 8.4 x 4.9 cm (1 5/8 x 3 5/16 x 1 15/16 in.)
1992.555
Provenance: Geistliche Schatzkammer, Vienna; Baron Anselm von Rothschild; Frédéric Spitzer; Arturo Lopez-Willshaw; [Wartski, London]
References: Zenner 1856, p. 25, no. 69; Schestag 1872, p. 32, appendix no. 608; Spitzer 1892, p. 19, no. 26; Chevalier 1893, p. 159, no. 2615; Zimerman 1895, Regest. 12623, p. 9, no. 53; Regest. 12648, p. 53; Kasten 7, no. 6; Sitte 1901, p. 77, no. 48; Sotheby 1970, no. 2; Wartski 1971, no. 19; Hayward 1974, pp. 172, 175–79; Rowe 1975, p. 16, no. 8; Wardropper 1987, p. 204, fig. 6


Checklist no. 62

25. **Two-Sided Pendant with Cameo Portrait of the Emperor Tiberius, and a Medici Emblem**
Cameo: Roman, 1st century A.D. (?);
mount: French (?), early 16th century
Cameo: agate; mount: enamel, gold, and pearl
8 x 4.8 cm (3⅛ x 1⅞ in.)
1992.297
Provenance: Alexander, tenth Duke of Hamilton; Melvin Gutman
References: Christie 1882, p. 237, no. 2164; Roberts 1897, pp. 44–45; Norfolk Museum of Arts and Sciences 1966, p. 32, no. 30; Parke-Bernet 1969–71 (part 2), pp. 24–25, no. 53; Rowe 1975, p. 61, no. 44; Hackenbroch 1979, pp. 70, 73, pl. 8, figs. 165a-b; Weber 1981, p. 374; Hayward 1982, pp. 13–14; Weber 1983, pp. 110–12

26. **Pendant with Intaglio showing the Judgment of Paris**
European; 16th century
Cameo: chalcedony; frame: gold, enamel, rubies, diamond, and pearls
8.8 x 4.2 cm (3⅜ x 1⅝ in.)
1991.380
Provenance: Count Michelozzi Giacomini; Prof. Luigi Grassi; Mr. and Mrs. Henry Walters; Melvin Gutman
References: American Art Galleries 1927, p. 186, no. 492, p. 187 (ill.); Parke-Bernet 1943, p. 184, no. 989, p. 185 (ill.); Otrange 1953, p. 133; Detroit Institute of Arts 1958, p. 146, no. 365; Lesley 1968, pp. 104, no. 36; Parke-Bernet 1969–71 (part 1), p. 39, no. 74; Rowe 1975, p. 52, no. 36

27. **Pendant with Cameo showing a Laureate Head**
Italian; 16th century (with later addition)
Cameo: agate; frame: gold and enamel
1992.553
4.1 x 3.2 cm (1⅛ x 1 in.)
Provenance: Thomas Howard, second Earl of Arundel; George Spencer, fourth Duke of Marlborough; Henry Oppenheimer; Melvin Gutman
References: Story-Maskelyne 1870, p. 79, no. 477; Christie 1899, p. 83, no. 477; Christie 1936, p. 63, no. 220; Parke-Bernet 1969–71 (part 1), p. 38, no. 73

28. **Pendant with Cameo showing Orpheus and the Animals**
Cameo: Italian, second half of the 16th century; frame: European, 19th/20th century
Cameo: chalcedony; frame: enamel and gold
12.4 x 6.6 cm (4⅞ x 2⅝ in.)
1991.379
Provenance: F. Mannheimer; Melvin Gutman
References: Frederik Muller 1952, p. 26, no. 237. Detroit Institute of Arts 1958, p. 146, no. 367; Lesley 1968, pp. 101–103, no. 35; Parke-Bernet 1969–71 (part 2), p. 29, no. 58; Rowe 1975, p. 35, no. 20


Checklist no. 63a


Checklist no. 63b


Checklist no. 65


Checklist no. 64a


Checklist no. 64b

29. **Pendant with Intaglio Portrait of Anna of Austria in Enameled Frame**
French (?); 19th century (?)
Intaglio: rock crystal; frame: enamel, glass, gold, and pearl
9.3 x 6.3 cm (3¾ x 2½ in.)
1991.381
Provenance: Martin J. Desmoni; Melvin Gutman
References: Hackenbroch 1958–59, p. 23, no. 5, pl. 4; Nelson Gallery and Atkins Museum 1959, p. 5; Sotheby 1960, p. 33, no. 93, pl. 17; Lesley 1968, pp. 124–26, no. 45; Parke-Bernet 1969–71 (part 2), p. 23, no. 51; Rowe 1975, p. 49, no. 33; Somers Cocks and Truman 1984, pp. 94–95

30. **Two-Sided Pendant with Cameo showing Juno and Minerva**
European; 19th century
Cameo: agate; frame: enamel, gold, diamonds, and pearl
7.1 x 4.4 cm (2⅞ x 1¾ in.)
1991.377
Provenance: Henry Symords; Melvin Gutman
References: Detroit Institute of Arts 1958, p. 147, no. 375; Lesley 1968, pp. 119–21, no. 43; Parke-Bernet 1969–71 (part 2), p. 28, no. 56; Rowe 1975, p. 50, no. 34

31. **Pendant Shaped as a Dragon**
Spanish; late 16th/early 17th century
Enameled gold and pearls
7.8 x 4.7 cm (3⅛ x 1⅞ in.)
1992.295
Provenance: Melvin Gutman
References: Stone 1959, p. 108; Norfolk Museum of Arts and Sciences 1966, no. 23, pl. 3; Parke-Bernet 1969–71 (part 2), pp. 44, 47; Rowe 1975, p. 33, no. 18

32. **Baroque Pearl Mounted as a Cat Holding a Mouse**
Spanish or South German; late 16th/early 17th century
Enameled gold and pearl
2.7 x 4 cm (1⅛ x 1½ in.)
1992.499
Provenance: Melvin Gutman
References: Otrange 1952, p. 70; Stone 1959, p. 108; Parke-Bernet 1969–71 (part 2), p. 50, no. 88; Hackenbroch 1979, p. 154

33. **Crucifixion Group**
German (?); late 16th century and 19th (?) century
Enameled gold, rubies, emeralds, diamonds, and pearl
10.4 x 6.1 cm (4⅛ x 2⅜ in.)
1992.497
Provenance: Melvin Gutman
References: Parke-Bernet 1969–71 (part 2), p. 67, no. 114

34. **Pendant Shaped as a Dove**
Flemish (?) or French (?); 17th century
Enameled gold and pearls
3.5 x 2 cm (1⅜ x ⅞ in.)
1992.538
Provenance: Melvin Gutman
References: Parke-Bernet 1969–71 (part 4), p. 32, no. 62

35. **Dress Ornament**
South German (?); early 17th century; cameo: 16th century (?)
Cameo: agate; mount: enameled gold and pearls
4 x 3.1 cm (1½ x 1¼ in.)
1992.537

36. **Portrait Miniature with Enameled Frame**
English, French, or Dutch; mid-17th century
Enameled gold, paint on paper
6.8 x 5 cm (2⅞ x 2 in.)
1992.528
Provenance: J. Pierpont Morgan; Melvin Gutman
References: Parke-Bernet 1969–71 (part 4), p. 50, no. 89

37. **Brooch Shaped as a Bow**
French; 17th or 19th century
Enameled and silver gilt, aquamarines
4.4 x 5.2 cm (1¾ x 2⅛ in.)
1992.515
Provenance: Melvin Gutman
References: Parke-Bernet 1969–71 (part 4), p. 36, no. 68


Checklist no. 66a


Checklist no. 66b


Checklist no. 67


Checklist no. 68

38. **Pomander**
German or Dutch; mid-17th century
Silver gilt and enamel
4.8 x 2.3 cm (1⅞ x ⅞ in.)
1992.517
Provenance: Earl of Harewood; Melvin Gutman
References: Lesley 1968, p. 184, no. 68; Parke-Bernet 1969–71 (part 2), p. 14, no. 26

39. **Pomander**
French (Blois?); c. 1650
Gold and enamel
3.7 x 1.9 cm (1⅞ x ¼ in.)
1991.376

40. **Spice Box Shaped as a Skull**
German or Dutch; 17th century
Silver gilt
3.2 x 2.2 x 2.7 cm (1⅞ x 1⅛ x 1¼ in.)
1992.505
Provenance: Melvin Gutman
References: Lesley 1968, p. 182, no. 66; Parke-Bernet 1969–71 (part 2), p. 14, no. 27

41. **Two-Sided Pendant Shaped as a Temple with the Deposition and Resurrection**
Spanish or Spanish colonial; mid/late 16th century
Gold, enamel, pearls, rock crystal, and carved wood
4.1 x 3 cm (1⅝ x 1⅛ in.)
1992.532
Provenance: Melvin Gutman
References: Lesley 1968, p. 63, no. 16; Parke-Bernet 1969–71 (part 1), p. 20, no. 41; Rowe 1975, p. 46, no. 30

42. **Pendant with "Noli Me Tangere" Scene**
European; late 16th/early 17th century
Gold, enamel, and rock crystal
5.7 x 2.7 cm (2¼ x 1⅛ in.)
1992.523
Provenance: Melvin Gutman
References: Detroit Institute of Arts 1958, p. 145, no. 359; Lesley 1968, pp. 64–65, no. 17; Parke-Bernet 1969–71 (part 2), p. 38, no. 71; Rowe 1975, p. 43, no. 17

43. **Two-Sided Pendant with Scenes from the Lives of Christ and Saint Francis**
Austrian or German; second half of 16th/17th century
Enameled gold, antler core, glass, silk, shell, pearl, paper, and wood
6.1 x 4.2 cm (2⅜ x 1⅝ in.)
1992.549

44. **Pendant with Pearl Figure**
Northern European, frame: French (?); late 16th century (with 19th-century additions) but probably 19th century
Gold, enamel, lapis lazuli, and pearl
10.5 x 5.1 cm (4⅛ x 2⅛ in.)
1992.293
Provenance: Frédéric Spitzer; Melvin Gutman
References: Chevalier 1893, no. 1817 (ill.); Norfolk Museum of Arts and Sciences 1966, no. 39, fig. 8; Parke-Bernet 1969–71 (part 1), p. 54, no. 98; Rowe 1975, p. 45, no. 29; Fine Arts Museums of San Francisco 1977, p. 13, no. 99; Somers Cocks and Truman 1984, p. 66, fig. 1

45. **Pendant with Figure of Fortune**
Northern European, possibly Austrian (Vienna); late 19th century
Gold, enamel, diamond, ruby, and pearl
11.7 x 4.4 cm (4⅝ x 1¾ in.)
1992.531

46. **Pendant with Resurrection**
Northern European, possibly Austrian (Vienna); second half of the 19th century
Gold, enamel, diamonds, and pearls
9.1 x 5 cm (3⅝ x 1⅞ in.)
1992.548
Provenance: Melvin Gutman
References: Norfolk Museum of Arts and Sciences 1966, no. 24 (ill.); Parke-Bernet 1969–71 (part 2), p. 37, no. 70; Rowe 1975, p. 51, no. 35

47. **Pendant with Figure of Justice**
Northern European; second half of the 19th century
Gold, enamel, lapis lazuli, rubies, pearls, and diamonds
9.4 x 5.1 cm (3⅞ x 2 in.)
1992.504
Provenance: Collection of Tomas Harris, O.B.E.
References: Rowe 1975, p. 42, no. 26 (ill.)

Checklist no. 69 closed

Checklist no. 69 open

Checklist no. 70

48. **Pendant with Venus and Cupid**
Northern European; third quarter of the 19th century
Gold, enamel, and pearl
8.2 x 4.7 cm (3¼ x 1⅞ in.)
1992.525
Provenance: National Hungarian Museum; Baron Nathaniel de Rothschild; Melvin Gutman
References: Pulszky 1884; Detroit Institute of Arts 1958, p. 147, no. 378; Lesley 1968, pp. 99–100, no. 34 (ill.); Parke-Bernet 1969 (part 2), no. 36

49. **Pendant Shaped as a Horseman**
Salomon Weininger (attrib. to) (Austrian; 1823-1879); c.1860/70
second half of the 19th century
Gold, enamel, diamonds, and pearls
8.8 x 4.2 cm (3½ x 2⅛ in.)
1992.294
Provenance: Melvin Gutman
References: Detroit Institute of Arts 1958, p. 146, no. 370; Lesley 1968, pp. 129–30, no. 370; Parke-Bernet 1969–71 (part 1) p. 45, no. 85 (ill.); Rowe 1970, no. 38; Wartski 1971, no. 25; Rowe 1972, p. 475; Rowe 1975, p. 44, no. 28 (ill.); Hackenbroch 1979, p. 155, fig. 412 (incorrectly cited as Waddesdon Bequest); Tait 1986, pp. 124–25

50. **Casting Bottle**
Northern European; probably late 19th century
Gold, rock crystal, enamels, rubies, emeralds, and pearls
H. 5.6 cm (2⅛ in.), diam. 4.2 cm (1⅝ in.)
1992.534
Provenance: Melvin Gutman
References: Detroit Institute of Arts 1958, p. 147, no. 381; Lesley 1968; Parke-Bernet 1969–71 (part 1), p. 71, no. 125; Rowe 1970, no. 41 (ill.)

Checklist no. 73

51. **Pendant Shaped as a Ship**
Probably eastern Mediterranean; 17th/18th century (with later additions)
Gold, enamel, pearls, and emerald
12.6 x 7.1 cm (5 x 2⅞ in.)
1992.296
Provenance: Melvin Gutman
References: Norfolk Museum of Arts and Sciences 1966, no. 31; Parke-Bernet 1969–71 (part 2), p. 54, no. 101; Dempsey 1971, p. 173; Rowe 1975, p. 54, no. 38 (ill.)

52. **Pendant Shaped as a Ship**
Designed by Reinhold Vasters (German; act. 1853–90); probably made by him or possibly by Alfred André (French; 1839-1919); c. 1870/90
Gold, enamel, and pearls
10.5 x 6.5 cm (4⅛ x 2⅝ in.)
1992.298
Provenance: Frédéric Spitzer; Melvin Gutman
References: Bonnaffé 1891, p. 148, no.35; Chevalier 1893, vol. 2, no. 1820; Detroit Institute of Arts 1958, p. 146, no. 373 (ill.); Lesley 1968, pp. 140–41, no. 50 (ill.); Parke-Bernet 1969–71 (part 1), p. 53, no. 96 (ill.); Rowe 1970, no. 39; Rowe 1972, p. 475; Rowe 1975, p. 53, no. 37 (ill.)

Checklist no. 71

53. **Figure of Saint Paul**
Italian (?); late 19th century
Gold, silver, enamel, and diamond
6.6 x 2.1 cm (2⅛ x ⅞ in.)
1992.551
Provenance: J. Schmidt; Melvin Gutman
References: Parke-Bernet 1969–71 (part 2), p. 18, no. 38

Illustrations for cat. nos. 54-81 are found on pages 92-101.

54. **Cross**
European; mid-17th century
Enameled gold, rose diamonds, and pearl
5.5 x 3 cm (2¼ x 1⅛ in.)
1992.545

55. **Pendant with Christ Child**
Spanish; mid-17th century
Enameled gold, rubies, and diamonds
5.2 x 3.8 cm (2⅛ x 1½ in.)
1992.291

Checklist no. 72

56. **Baroque Pearl Mounted as a Grotesque Beast**
European; 17th/early 18th century
Enameled gold, diamonds, and pearl
2.1 x 3.1 cm (13/16 x 1 1/4 in.)
1992.292

57. **Two-sided Pendant with Jesus and Virgin Mary**
European; cameo: 18th/19th century, frame: 17th century
Cameo: hardstone; frame: enameled gold
6.7 x 4.4 cm (2 5/8 x 1 3/4 in.)
1992.518
Provenance: Melvin Gutman
References: Parke-Bernet 1969–71 (part 2), p. 29, no. 37; Lesley 1968, p. 68, no. 19

58. **Pomander**
European; 17th/18th century (?)
Enameled gold, rock crystal, and pearls
8.3 x 2.8 cm (3 1/4 x 1 1/8 in.)
1992.299
Provenance: Melvin Gutman
References: Lesley 1968, pp. 188–89, no. 70; Rowe 1975, p. 63, no. 46

59. **Pendant**
Italian; cameo: 15th/16th century, frame: 17th/18th century, mounts: 19th century
Cameo: agate; mount: rock crystal and gold
6.7 x 4.6 cm (2 5/8 x 1 13/16 in.)
1992.526

60. **Earrings**
Sicilian; late 17th/18th century
Enameled gold and pearl
3.8 x 2.7 cm (1 1/2 x 1 1/16 in.)
1992.540
Provenance: Melvin Gutman
References: Parke-Bernet 1969–71 (part 2), p. 17, no. 34

61. **Pendant**
European; 17th century
(with 19th-century additions)
Enameled gold, ruby, and pearl
7.8 x 4 cm (3 1/16 x 1 9/16 in.)
1992.543

62. **Pendant**
Spanish; 17th century
Enameled gold and rock crystal
(missing interior image)
6.2 x 4.5 cm (2 7/16 x 1 3/4 in.)
1992.550

63. **Two-Sided Pendant with Instruments of the Passion and Emblem of a Religious Brotherhood**
European; 18th century
Enameled gold, paperwork with gilding, and silk satin
4.8 x 3.4 cm (1 7/8 x 1 1/16 in.)
1992.539
References: Parke-Bernet 1969–71 (part 4), p. 23, no. 44

64. **Two-Sided Pendant with Jesus and Virgin Mary**
Sicilian (?); 18th century
Enameled gold and coral
4.6 x 2.5 cm (1 13/16 x 1 in.)
1992.529
Provenance: Prof. Luigi Grassi; Mr. and Mrs. Henry Walters; Melvin Gutman
References: American Art Galleries 1927, p. 170, no. 450; Parke-Bernet 1941, p. 326, no. 1204; Lesley 1968, p. 66, no. 18; Parke Bernet 1969–71 (part 2), p. 22, no. 48

65. **Pendant with Adam and Eve**
Austrian; 18th/19th century
Enameled silver and glass
7.4 x 4.3 cm (2 15/16 x 1 11/16 in.)
1992.556
References: Rowe 1975, p. 67, no. 50

Checklist no. 75

Checklist no. 76

Checklist no. 74a

Checklist no. 74b

66. **Two-Sided Pendant with Adoration and Baptism of Christ**
Spanish or Spanish colonial;
18th century (?), mount: 19th century
Enameled gold and jet
6.4 x 5.2 cm (2½ x 2⅛ in.)
1992.533

67. **Pendant**
European; 16th century
Gold, stone
2.6 x 2.1 cm (1⅛ in. x ⅞ in.)
1992.546
Provenance: Melvin Gutman
References: Parke-Bernet 1969–71 (part 3), p. 3, no. 5

68. **Pendant with Cameo of a Roman Woman**
European; probably early 19th century
Gold filigree and lapis lazuli
4.4 x 3.4 cm (1¾ x 1⅜ in.)
1992.530
Provenance: Melvin Gutman
References: Parke-Bernet 1969–71 (part 4), p. 11, no. 16

69. **Pomander**
Spanish; 19th century
Silver
5.1 x 4 cm (2 x 1⅝ in.)
1992.516
References: Lesley 1968, p. 183, no. 67; Arbeteta 1998, p. 117, no. 54

70. **Pendant Necklace**
European; pendant: c. 1600 (with modern alterations), links: some c. 1600 and others 19th century
Enameled gold, diamonds, rubies, and pearl
12.5 cm (4⅞ in.); with chain 45.7 cm (18 in.)
1992.509
Provenance: Melvin Gutman
References: Otrange 1952, p. 69, p. 71 (ill.); Lesley 1968, pp. 148, 150–51, no. 53; Parke-Bernet 1969–71 (part 1), p. 62, no. 113; Rowe 1975, pp. 57–58, no. 41

71. **Pendant with a Lion**
European; 17th/19th century
Gold, amber, enamel, and pearls
9.7 x 3.4 cm (3⅞ x 1⅜ in.)
1991.382
Provenance: L. Levy; Melvin Gutman
References: Rowe 1975, p. 39, no. 24

72. **Pendant with an Armed Centaur**
European; 19th century
Gold, pearl, and enamel
9.2 x 3.2 cm (3⅝ x 1¼ in.)
1991.378
Provenance: Baron Max von Goldschmidt-Rothschild; Melvin Gutman
References: Lesley 1968, p. 108, no. 38; Parke-Bernet 1969–71 (part 2), p. 46, no. 84; Rowe 1975, p. 38, no. 23; Tait 1986, pp. 133–34

73. **Plaque**
French (?); 19th century
Enameled gold
4.2 x 5.7 cm (1⅝ x 2¼ in.)
1992.514
Provenance: Melvin Gutman
References: Kris 1929, p. 45; Parke-Bernet 1969–71 (part 2), p. 69, no. 117

74. **Knop from a Chalice**
Italian; c. 1620
Silver gilt
6 x 5.5 cm (2⅜ x 2⅛ in.)
1992.502

Checklist no. 77

Checklist no. 78a

Checklist no. 78b

75. **Presentation Medal of Francesco Morosini**
Italian (Venice); 17th century
Gold
7.8 x 5.4 cm (3 1/16 x 2 1/8 in.)
1992.507

76. **Glass Goblet**
Austrian; late 17th century, mount: 18th/19th century
Glass, silver gilt, and jewels
H. 12.4 cm (4 7/8 in.), rim diam. 10.3 cm (4 1/16 in.), base diam. 8.2 cm (93/4 in.)
1992.510
Provenance: Melvin Gutman
References: Parke-Bernet 1969–71 (part 1), no. 132

77. **Bowl**
European; mounts: 17th century
Jasper, silver, and emeralds
Diam. 5.4 cm (2 1/8 in.); 4.4 x 9.7 cm (1 3/4 x 3 13/16 in.)
1992.512
Provenance: Melvin Gutman
References: Parke-Bernet 1969–71 (part 2), p. 82, no. 127

78. **Medal**
European; 18th century
Signed "HR" for Hans Reimer
Silver
Diam. 6.5 cm (2 9/16 in.)
1992.513

79. **Tazza**
European; bowl: 17th century, mount: 19th century
Enameled gold and agate
5 x 4.9 x 3.9 cm (2 x 1 15/16 x 1 9/16 in.)
1992.547
Provenance: Marchese Stozzi Ridolfi; Prof. Luigi Grassi; Mrs. Henry Walters; Melvin Gutman
References: Parke-Bernet 1941, no. 1293; Norfolk Museum of Art and Sciences 1966, no. 1293; Parke-Bernet 1969–71 (part 1), p. 73, no. 130

80. **Tazza**
French; c. 1850
Tortoise shell and enameled gold
Diam. 5.4 cm (2 1/8 in.); 4.4 x 9.7 cm (1 3/4 x 3 13/16 in.)
6 x 9.3 x 7.7 cm (2 3/8 x 3 11/16 x 3 1/16 in.)
1992.511
Provenance: Prof. Luigi Grassi; Joseph Brummer; Melvin Gutman
References: Norfolk Museum of Arts and Sciences 1966, no. 136; Parke-Bernet 1969–71 (part 2), p. 77, no. 123

81. **Goblet**
Austrian (Vienna); 19th century
Rock crystal, stones, and silver
H. 26.3 cm (10 1/2 in.), rim diam. 9.4 cm (3 11/16 in.), base diam. 13.4 cm (5 1/4 in.)
1992.557
Provenance: Edward J. Berwind; Robert E. Dowling; Melvin Gutman
References: Parke-Bernet 1939, p. 108, no. 391; Parke-Bernet 1944, p. 25, no. 126; Parke-Bernet 1969–71 (part 2), p. 78, no. 124


Checklist no. 79


Checklist no. 80


Checklist no. 81

Appendix: Analysis of Selected Enamel Samples

Mark T. Wypyski, *The Metropolitan Museum of Art, New York*

Introduction

Forty-four enamel samples from fourteen different jewels in the Alsdorf Collection were analyzed using energy dispersive X-ray spectrometry (EdS). Semiquantitative analyses of the enamel compositions were done in order to determine the general compositions and to identify the colorants in each enamel. These findings were compared with analyses of other enamels dated from the sixteenth to the nineteenth centuries.

The available data on enamel compositions from these periods is somewhat sparse, and consists mostly of unpublished analyses. However, some clear trends have appeared. Research has indicated that the same overall compositions and colorants used in Europe from as early as about the late fifteenth century apparently remained in use with little change until approximately the early nineteenth century. More modern enamels (those dating from around the mid-nineteenth century and later) show distinctive differences in their overall compositions and colorants, differences that generally allow them to be identified reliably. Unfortunately, this also means that an object thought to date from the sixteenth, seventeenth, or eighteenth century cannot be distinguished from an early-nineteenth-century object on the basis of enamel compositions alone. Also, the possibility of relatively recent re-enameling of much older objects must be considered for any object found with evidence of modern enamels. Evidence suggests that an accepted restoration practice around the turn of the nineteenth century was to completely remove original, damaged enamel from older pieces and then re-enamel them.

Overall Compositions

The vast majority of enamels on gold and silver substrates, dating from the late fifteenth century to the early nineteenth century, have been found to have soda-glass compositions with relatively large amounts of potassium oxide and relatively small amounts of aluminum, magnesium, and calcium oxides. Little or no lead oxide is generally identified, except in enamels containing tin oxide as an opacifier, or in opaque yellow and green enamels, where lead oxide is associated with the yellow colorant/opacifier. Although current research has not established definite compositional criteria to distinguish many sixteenth- and seventeenth-century enamels from those dating to the late eighteenth or early nineteenth centuries, future studies may detect differences in other elements, such as boron, which the instruments used in this study are unable to analyze. Enamels dated to the second half of the nineteenth century and early twentieth century have generally been found to have lead-potash or lead-alkali compositions with approximately equal amounts of sodium and potassium. Magnesium, aluminum, and calcium are usually present in very small amounts. The levels of lead oxide are generally greater than twenty percent even in translucent enamels, and are sometimes greater than fifty percent in some opaque enamels.

Colorants

The colorants used in late-fifteenth-century to early-nineteenth-century enamels were generally the same mix of metallic oxides used in glass and enamels throughout the history of glassmaking. Translucent green enamel was produced with copper oxide, generally with a large amount of iron oxide as well,as iron serves to shift the blue or blue-green color produced by copper alone toward a true green. Turquoise or aqua blue was produced by copper oxide with little or no added iron. Translucent and opaque reds were also achieved with copper oxide in its reduced oxide form; small amounts of tin and lead are usually associated with the reds from this period. The next most common color, blue, was made with cobalt. Cobalt colored enamels from this period usually contain small amounts of nickel, arsenic, and occasionally bismuth, as unintentional additions from the cobalt source. Purple enamel was produced with manganese oxide. 'Black' enamel, which was actually a very dark blue or a dark purple-blue, was made with a large portion of cobalt, and generally also contains high levels of manganese and iron; some samples contain a significant amount of copper oxide as well.

Opaque enamels from this period were made using large portions of white crystalline tin oxide, often present at greater than twenty percent by weight. This is accompanied by an approximately equal amount of lead oxide, although the level of tin is often in excess of the lead. Copper or cobalt oxides added to the white enamel were used to produce opaque turquoise or blue, although occasionally other opaque colors such as purple were also made. Although less commonly used, opaque yellow and green enamels were produced with the addition of crystalline lead-tin yellow or a mixture of lead-tin yellow and yellow lead antimonate. Opaque green enamel was achieved by adding of copper oxide to the yellow.

Several obvious differences in the colorants, as well as in the overall composition, are found in enamels from the mid-nineteenth century and later. Opaque enamels were opacified with white crystalline lead-arsenate rather than tin oxide. While Venetian glassmakers are known to have employed some lead-arsenate at least as early as the seventeenth century, this compound was apparently not commonly used in enamels until the nineteenth century. Green enamel was usually made with the green colorant chromium oxide, although significant levels of copper were often added as well. Opaque green enamel was produced with chromium oxide and white lead-arsenate, rather than copper oxide and lead-tin yellow or lead antimonate. Red enamels were colored using antimony oxide rather than cuprite. Although blue enamels were still colored with cobalt oxide, they appear to have been produced with a purified source of cobalt ore, and do not appear to be associated with other elements such as arsenic or bismuth, although some have been found to contain small traces of nickel. Other colors, such as turquoise or purple, were still made with copper and manganese, colorants used since the beginning of glassmaking.

Analytical Technique

The enamels provided were analyzed with an energy dispersive X-ray spectrometer (EDS) attached to a scanning electron microscope (SEM). All analyses were taken at an accelerating voltage of 30 KV. The approximate weight percentages reported for the elements detected were calculated using normal standardless EDS ZAF corrections. The minimum detection limits for the elements titanium through zinc have been determined to be under one tenth of one percent. The minimum detection limits of elements such as phosphorus, lead, barium, arsenic, antimony, and tin oxides were found to be about one half of a percent by weight. The EDS model used in this study does not detect elements below the atomic weight of sodium.

Acc. No.	Enamel Color	Na2O	MgO	Al2O	SiO2	K2O	CaO	Cr2O	MnO	Fe2O	CoO	NiO	CuO	ZnO	As2O	SnO2	Sb2O	PbO	Bi2O3
1991.375	Red	16	5	1	58	3	9	nd	<1	<1	nd	nd	2	nd	nd	1	nd	5	nd
	White Op	10	<1	<1	44	2	<1	nd	nd	<<1	nd	nd	<1	nd	nd	24	nd	16	nd
	Blue Op	12	<1	1	48	<1	<1	nd	<1	<1	<1	<<1	<<1	nd	<1	20	nd	16	<1
1991.377	Red	nd	nd	1	50	8	<1	nd	nd	<1	nd	nd	<1	nd	nd	nd	3	36	nd
	Blue Op 1	2	nd	<1	48	14	1	nd	nd	<<1	nd	nd	4	nd	8	nd	nd	22	nd
	Blue Op 2	2	nd	<1	50	12	1	nd	nd	<<1	nd	nd	3	nd	8	nd	nd	24	nd
1991.379	Green	6	nd	<1	55	12	1	<1	nd	<1	nd	nd	2	nd	nd	nd	nd	25	nd
	Black	10	nd	1	50	10	3	nd	<<1	<1	7	<<1	nd	nd	nd	nd	nd	20	nd
	Blue Op	5	nd	<1	55	5	1	nd	<1	<1	<1	nd	<1	nd	5	5	nd	32	nd
1991.380	White Op	10	<1	<1	44	1	1	nd	nd	<<1	nd	nd	<1	nd	nd	20	nd	22	nd
	Green	24	<1	1	55	4	1	nd	<<1	5	nd	nd	7	nd	nd	nd	nd	nd	nd
	Blue	20	<1	1	60	4	3	nd	<<1	<1	<1	<<1	5	nd	1	nd	nd	nd	<1
	Black	16	<1	<1	58	2	4	nd	7	5	1	<1	<1	nd	2	nd	nd	nd	2
1991.381	White Op 1	2	nd	<1	45	5	<1	nd	<<1	<<1	nd	nd	nd	nd	8	nd	nd	40	nd
	Red	8	nd	<1	50	14	<1	nd	nd	<<1	nd	nd	nd	nd	nd	nd	2	25	nd
	Black	8	nd	<1	50	9	2	nd	<<1	2	6	<<1	<<1	nd	nd	nd	nd	20	nd
	White Op 2	2	nd	<1	45	5	<1	nd	<<1	<<1	nd	nd	nd	nd	8	nd	nd	40	nd
	Yel Op	5	nd	1	50	3	2	nd	nd	<1	nd	nd	nd	1	nd	2	2	40	nd
1992.294	Red	nd	nd	<1	50	8	<1	nd	nd	nd	nd	nd	nd	nd	nd	nd	4	37	nd
1992.297	Blue	16	<1	1	60	8	3	nd	<1	2	1	<1	<1	nd	1	nd	nd	nd	<1
1992.504	Red	2	nd	2	52	14	<1	nd	nd	nd	nd	nd	nd	nd	nd	nd	5	25	nd
	Blue Op	3	nd	<1	45	6	<1	nd	<1	<1	<1	nd	nd	nd	10	nd	nd	35	nd
	Purple Op	4	nd	<1	50	5	<<1	nd	2	<<1	nd	nd	nd	nd	8	nd	nd	30	nd
	Green Op	2	nd	<1	56	14	<<1	<1	nd	<<1	nd	nd	<1	nd	6	nd	nd	20	nd
1992.509	White Op	10	<1	<1	40	2	<1	nd	nd	<<1	nd	nd	<1	nd	nd	24	nd	20	nd
	Blue Op	12	<1	1	52	2	2	nd	nd	<1	<1	<<1	<<1	nd	1	15	nd	10	<1
	Yel-Gr Op	12	1	1	60	2	2	nd	<<1	1	nd	nd	4	nd	nd	3	1	12	nd
	Red	3	nd	<1	50	13	nd	nd	nd	<<1	nd	nd	nd	nd	nd	nd	3	30	nd
1992.525	Red	15	3	2	60	3	9	nd	nd	<1	nd	nd	2	nd	nd	2	nd	2	nd
1992.534	Red*	4	2	<1	68	7	7	nd	nd	1	nd	nd	2	nd	nd	2	nd	8	nd
	Blue*	6	1	1	77	4	2	nd	3	1	1	<1	1	nd	1	nd	nd	nd	1
	Green	16	4	2	55	3	2	nd	<<1	<1	nd	nd	4	<1	nd	2	nd	10	nd
1992.536	Blue Op	15	<<1	1	52	2	<1	nd	nd	<1	nd	nd	2	nd	nd	12	nd	14	nd
	Green	25	<1	<1	58	3	<1	nd	nd	4	nd	nd	7	nd	nd	nd	nd	nd	nd
	Amethyst	20	1	<1	64	4	5	nd	3	<1	nd	nd	nd	nd	nd	nd	nd	nd	nd
1992.553	White Op	10	<<1	1	44	1	<<1	nd	nd	<<1	nd	nd	<1	nd	nd	22	nd	20	nd
	Black	16	2	2	58	3	4	nd	6	1	1	<1	1	nd	1	nd	nd	2	1
1992.555	White Op 1	10	nd	<1	45	2	<1	nd	nd	<<1	nd	nd	<1	nd	nd	25	nd	16	nd
	White Op 2	10	nd	<1	45	2	<1	nd	nd	<<1	nd	nd	<1	nd	nd	25	nd	16	nd
	White Op 3	10	nd	<1	45	2	<1	nd	nd	<<1	nd	nd	<1	nd	nd	25	nd	16	nd
	Blue Op 1	12	nd	1	45	2	<1	nd	nd	<1	<1	<<1	<1	nd	2	18	nd	16	1
	Blue Op 2	12	nd	1	45	2	<1	nd	nd	<1	<1	<<1	<1	nd	2	18	nd	16	1
	Blue	18	1	1	65	4	4	nd	<1	<1	<1	<<1	2	nd	<1	nd	nd	nd	<1
	Red	15	1	1	60	15	5	nd	nd	<1	nd	nd	<1	nd	nd	<1	nd	nd	nd

nd = not detected * = Sample appears to be somewhat deteriorated

Notes

WARDROPPER, "Between Art and Nature: Jewelry in the Renaissance," pp. 6–15.

1. Bonnaffé 1874, p. 13.
2. The Valois tapestries are today in the Galleria degli Uffizi, Florence; see Yates 1959.
3. For the importance of jewelry in Catherine's dowry, see Cloulas 1979, chap. 1; for her interest in *commessi*, see Hackenbroch 1966c, pp. 213–14.
4. First cited by Hackenbroch 1966a, pp. 28–33. See also Bimbinet Privat 1992, pp. 202, 203 (ill.).
5. See Amico 1996.
6. This cabinet is described in Bonnaffé 1874, p. 14.
7. The *Llibres* are in the Instituto Municipal de Historia de la Ciudad, Barcelona; see Muller 1972.

RODINI, "The Language of Stones," pp. 7–28.

1. Michel Foucault explored the symbolic quality of Renaissance epistemology, what he called "the prose of the world," in Foucault 1970, chap. 2.
2. The seminal text on "self-fashioning," with particular attention to Renaissance England, is Greenblatt 1980.
3. See Nevison 1980.
4. See Hackenbroch 1979, p. 113.
5. Ibid., pp. 244–47.
6. Massinelli 1992, p. 62.
7. Kunz and Stevenson 1908, pp. 25–27; see also Hackenbroch 1979, pp. 24–25, 49.
8. Somers Cocks and Truman 1984, pp. 11–12; Muller 1972, pp. 53–54.
9. Hackenbroch 1979, pp. 293–98.
10. Ibid., pp. 405–408.
11. Burke 1980, pp. 9–11.
12. Fumerton 1991, pp. 77–85. Hilliard's claim is contained in his "Treatise Concerning the Arte of Limning" (c. 1598/99), p. 77, as cited in idem, p. 77.
13. Simons 1988, pp. 13–15. The painting's Latin inscription underscores Giovanna's virtue: "O art, if thou were able to depict the conduct and soul, no lovelier painting would exist on earth."
14. See for example Agnolo Bronzino's portraits of Eleanora and her son in Florence, Galleria degli Uffizi (c. 1545) and in The Detroit Institute of Arts (c. 1550).
15. Miller 1991, p. 24.
16. Evans 1922, pp. 29–36.
17. Lesley 1968, p. 27.
18. Hackenbroch 1979, p. 278.
19. Burton, *Anatomy of Melancholy*, as cited in Evans 1922, p. 172.
20. This Scottish account of 1699 is recorded in ibid., p. 181.
21. Ibid., p. 173.
22. A pendant after a design by Hans Holbein the Younger and now in the Victoria and Albert Museum, London, makes clear the intention of these open settings by framing an exposed hyacinth with a cabalistic inscription. See Hackenbroch 1979, pp. 276–78 and figs. 724a-b.
23. Muller 1972, p. 74.
24. Ibid., p. 116.
25. From Luther's *Sermons Concerning Good Deeds*, as cited in Hackenbroch 1979, p. 116.
26. Ibid., p. 85.

KUPSTAS, "Prologue: Late Medieval Jewelry," pp. 30–34.

1. See Gallo 1967, p. 100. See also The Metropolitan Museum of Art 1984, pp. 306–309.
2. Butters 1996, pp. 48–49.
3. Otrange 1953, p. 126.
4. Ibid.
5. Lesley 1968, p. 34.
6. Rowe 1975, p. 10.
7. See Cheetham 1984, pp. 317–32.
8. See Arndt and Kroos 1969.
9. Bruna 1996, p. 35.
10. Sotheby 1997, no. 202.
11. Hackenbroch 1996, p. 15.
12. See Freeman 1952. See also *Le Beau Martin* 1991, pp. 260–61, 264.
13. Aschaffenburg, Hauptbibliothek, *Hallische Heiltum* (1526/27), fol. 367v. See Halm and Berliner 1931, p. 60, fig. 176.
14. The cameos in the Munich altar date from the early sixteenth century, although the altar's frame has been much reworked. See Tait 1991, pp. 122–123, figs. 144–45.
15. For a modern edition of this thirteenth-century text, see Boileau 1879, p. 58.
16. McCrory 1988, pp. 414–15.
17. Ibid., p. 414.
18. Ibid, pp. 414–15.
19. Hackenbroch 1996, pp. 59–61.
20. Tait 1991, pp. 109–31; see also McCrory 1988, p. 414.

MULLER, "Spanish and Spanish Colonial Jewelry," pp. 35–51

1. Muller 1972, pp. 29–30.
2. See Muller 1972, p. 61, fig. 69. The *Llibres de Passanties*, which contains this and other drawings by Spanish jewelers referred to in this section, is in the Instituto Municipal de Historia de la Ciudad, Barcelona.
3. See García Gainza 1991, [n.p.], Dibujo no. 29.
4. See "The Sixteenth Century: Renaissance and Mannerism," chap. 3 of Muller 1972, passim.
5. Sanz Serrano 1991, p. 75.
6. García Gainza 1991, [n.p.], Dibujo no. 25.
7. New York, The Hispanic Society of America, acc. no. R3490. A similar crucifix pendant, in the same collection, is illustrated in Muller 1972, frontis.
8. Photographs of Cardinal Pedro Inguanzo Rivero's example (location unknown) are in the General Reference Files (hereinafter referred to as "GRF") of the Hispanic Society of America, New York (GRF acc. nos. 134125 and 134126; see Cruz Valdovinos 1993, p. 238, no. 152; and Mathewson 1986, pp. C25–C27.
9. Muller 1972, p. 61.
10. A photograph of the Fundación Lázaro Galdiano example is in the Hispanic Society of America, New York (GRF acc. no. 67712). For the Museo Cerralbo example, see Arbeteta 1998, pp. 31, 34–35, 131, no. 76.

11. The Victoria and Albert pendant is acc. no. M456–1936. See Lesley 1968, p. 62; Parke-Bernet 1969–71 (part 2), no. 69; Rowe 1975, p. 47; and Tait 1986, p. 151.
12. Muller 1972, p. 95, fig. 151.
13. Sala Cai-Luzan 1995, pp. 202–207.
14. Tait 1986, pp. 149–51, figs. 136–38.
15. Muller 1972, pp. 119–20, figs. 185–87.
16. Ibid., p. 123, figs. 193 and 194, respectively.
17. Ibid., p. 122, fig. 192.
18. For the German pendants, see Somers Cocks 1980, pp. 91–92. For the Agnus Dei Pendant in the Hispanic Society, see Muller 1972, p. 74, fig. 106.
19. Muller 1972, p. 129, fig. 205. See also Arbeteta 1998, p. 155.
20. Prieto 1622. The Spanish countess is presumably the woman to whom this book (a copy of which is in the rare book collection of the library of the Hispanic Society of America, New York) is dedicated: Doña Ana de Borgia, Princesa de Esquilache Condesa de Mayalde Vireyno.
21. For van Veen's *Triumph of the Catholic Church* (c. 1615; Bamberg, Staatsgemäldesammlungen) and for Rubens's *Triumph of Faith* (c. 1626; Madrid, Museo del Prado), see White 1987, pp. 185–86, figs. 208–10.
22. Muller, 1972, p. 130, fig. 206.
23. New York, The Hispanic Society of America, acc. no. R3449.
24. See Trens 1947, p. 64, fig. 24 (composition with Llull and Scotus); and p. 174, fig. 100 (composition with Christ and Saint Francis), and p. 175.
25. *La luz de las imágenes* 1999, cat. no. 171, pp. 454–55.
26. See for example Sanz Serrano 1991, pp. 80–81, fig. 14.
27. See Muller 1972, p. 96, fig. 152 (1603 design); p. 97, fig. 155 (1620 design).
28. See Tait 1986, pp. 136–37.
29. See Muller 1972, p. 96, fig. 154; Somers Cocks 1980, p. 83, no. 109; p. 138, no. H23; p. [141], no. HG7; and Jones 1990, pp. 202–204, figs. 212a–g.
30. For these pieces, see Somers Cocks 1980, p. [141].
31. Rowe 1975, p. 64, no. 47. Photographs of the Toledo Cathedral's Virgen del Sagrario crown are in the Hispanic Society of America, New York (GRF acc. no. 76704 and 76705).
32. *Mexico* 1994, pp. 318–19.
33. Lesley 1968, p. 172.
34. See Christie 1995, pp. 25–26, 28, 54–55. The piece is in a private collection.
35. Ramos de Castro 1990, p. 231.
36. Arbeteta 1998, p. 82, cat. no. 5 (color ill.).

WARDROPPER, "Jewelry in Germany," pp. 52–54

1. Parke-Bernet 1969–71 (part 1), no. 110.
2. Letter to author, Mar. 21, 1993.
3. Many thanks to Walter Karcheski for this observation. Theubecker 1992, p. 479.
4. Hackenbroch 1979, p. 166, fig. 449.
5. Hackenbroch 1979, p. 185, fig. 504.
6. Ibid., p. 86.
7. Ibid., p. 149, figs. 383–85.
8. Conversation with author, Jan. 13, 1993.
9. Scarisbrick 1993, p. 650.

MCCRORY, "Cameos and Intaglios," pp. 55–67

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1. McCrory 1998, pp. 40–54.
2. Brown 1997, pp. 85–207.
3. See the discussion of the ring with the cameo showing a portrait of Savonarola (cat. no. 23); and *Palazzo Vecchio* 1980, p. 154, no. 285.
4. See Mattingly 1923, p. 365. I thank Erika Zwierlein-Diehl for this identification.
5. The enamel analysis is consistent with a Renaissance dating. The presence of the frame is not noted in descriptions of the cameo before the Cook sale at Christie's, London, in 1925; see Checklist, no. 21.
6. For the Hermitage intaglio, see Neverov 1976, pp. 61–62, no. 53. For Roman gems showing Jupiter of the first century B.C. and first century A.D., see Zwierlein-Diehl 1973, pp. 132–33, nos. 399, 400. The cameo belonging to King Charles V is now in the Cabinet des médailles of the Bibliothèque nationale, Paris; see Babelon 1897, pp. 1–7, no. 1.
7. London, Society of Antiquaries, ms. 43 (1727 catalogue of Lady Germain's gems, which descended to her from Thomas Howard, Earl of Arundel), Thesa quarta (D), no. 13.
8. For a better understanding of the descent of the Arundel gems from Thomas Howard to George Spencer, fourth Duke of Marlborough, see Scarisbrick 1981, pp. 49–58.
9. Hackenbroch 1994, p. 92.
10. Meiss 1966, pp. 348–82.
11. Hackenbroch 1994, pp. 93–95.
12. Thieme and Becker 1912.
13. King 1872, pp. 413–14.
14. Hill 1984, vol. 1, pp. 276–79.
15. King 1872, p. 414. The inventory number of the Victoria and Albert Museum onyx cameo is 7541–1861.
16. Vasari 1906, vol. 5, pp. 368–69; McCrory 1998, p. 201, n. 31.
17. Muratore 1984, pp. 25–26, no. 5; Ottino della Chiesa 1984, p. 56, pp. 139–40, no. 242. The Luini is in a private collection, Venice.
18. Hayward 1974, pp. 172–73, 177–79.
19. Hackenbroch 1966c, pp. 212–24.
20. Mattingly 1923, p. 138, no. 117 (Tiberius), p. 43, no. 224 (Augustus). I thank Erika Zwierlein-Diehl for her observations about the identification of Tiberius as opposed to Augustus.
21. Gruber 1994, pp. 287–91.
22. For the laurel as Medici emblem, see Kliemann 1972, pp. 293–328.
23. For the celebrations at the Carnival of 1513 and the relevant bibliography, see Hollingsworth 1996, p. 242.
24. For the rainbow emblem, see Jodelle 1972, pp. 84–85, n. 46, fig. 21. See also ffolliott (forthcoming).
25. McCrory 1979, pp. 513–14.

26. Piacenti Aschengreen 1968, p. 180, no. 949; Babelon 1897, p. 250, no. 464; Weber 1983, pp. 101–16.

27. Florence, Archivio della Soprintendenza alle Gallerie, ms. 82 (1704), Tav. 21, no. 7. The dates when the Paris and Munich jewels entered their respective collections are to be found in the literature cited in note 26.

28. For the Chicago jewel in the Hamilton collection, see Roberts 1897 and Christie 1882. The description in the sale catalogue reads "Head of the Emperor Tiberius, crowned with laurel, a fine onyx cameo, mounted in a large oval gold pendant enameled black, the back enameled with the stump of a tree and inscription ΑΕΙ ΘΑΛΕΣ." It notes that the purchaser was T. M. Whitehead and that he paid £ 882. For James Hamilton, see *Dictionary of National Biography* 1967–68.

29. The figure on the right is reminiscent of the Cnidian *Aphrodite* (Aphrodite emerging from the bath) and its copies, but the identification of this figure as Aphrodite is precluded by the fact that the central figure, as recipient of the apple, is clearly indicated as this goddess. For the Cnidian *Aphrodite*, see Haskell and Penny 1981, pp. 330–31, no. 90.

30. London, Society of Antiquaries, ms. 43 (1727 catalogue of Lady Germain's gems, which descended to her from Thomas Howard, Earl of Arundel), Theca tertia (C), no. 12. For an explanation of the Arundel gems, see p. 56.

31. For an example of moresque ornament, see cat. no. 25.

32. For a discussion of Alessandro Masnago, see Kris 1929, pp. 84–87.

33. Eichler and Kris 1927, pp. 119–26, nos. 205–24.

34. Morigia 1595, p. 294.

35. McCrory 1997, pp. 169–71.

36. Robert-Dumesnil 1865, p. 37, no. 78.

37. For both these portraits, see McCrory 1997, p. 165, figs. 8 and 9 (with the legend reversed).

38. The van Mol portrait, one of Philibert II, Duke of Savoy, and another of Isabella of Portugal, Duchess of Burgundy (all attributed to van Mol), in the nineteenth century were in the collection of Christian Hammer in Stockholm, whence they were sold at auction in 1894. The three portraits are in J. M. Heberle's 1894, no. 149 (Anna of Austria); no. 150 (Philibert II); and no. 151 (Isabella of Portugal). This information is available, together with the relevant photographs, in the photographic files of the Frick Art Reference Library, New York. It has not been possible to trace the present owner of the Hammer portrait, and thus to ascertain if it is early seventeenth century, as the attribution to van Mol suggests, or a later work. The van Mol portrait is based ultimately on a portrait of Anna of Austria, dated to 1570, by Antonis Mor. Mor's portrait, in which Anna faces to the right in a three-quarter view, is in the Kunsthistorisches Museum, Vienna. For the Mor portrait, see *Alonso Sánchez Coello* 1990, p. 96, fig. 58.

39. This was a nuptial jewel (not a chivalric order) which Anna probably took with her from Austria to Spain and which she bequeathed to Philip II's daughter Catalina Michaela in her 1580 testament. I thank Annemarie Jordan Gschwend for this information.

40. For a discussion of this technique, see Glossary.

41. Hugh Tait will publish an article on *émail en resille sur verre* in a forthcoming issue of the *Antiquaries Journal*, published by the Society of Antiquaries, London. For a discussion of the two groups, see Somers Cocks and Truman 1984, pp. 92–94.

42. For the locket and a citation of the other pieces in the Victoria and Albert Museum, see Somers Cocks 1980, p. 78, no. 90.

43. The Metropolitan Museum of Art, New York, no. 17.190.1477; see *Catalogue of the Collection of Watches* 1912, p. 144, no. 145.

44. Lesley 1968, pp. 173–75, no. 62.

45. Somers Cocks and Truman 1984, pp. 92–94, no. 13. Parke-Bernet 1969–71 (part 1), p. 69, no. 120.

46. Ibid.

47. For the controversy surrounding the dating of the pomander, see *The Society of Jewellery Historians Newsletter* 1982. For the comments of Joseph Brummer and Germain Seligman, see the manuscript annotations in the Walters Art Gallery Library copy of Parke-Bernet 1943, p. 189, no. 998. These comments are probably in the hand of Marvin Ross, Curator of Decorative Arts at the Walters Art Gallery, who was present at the sale.

48. The irregularity of the screws that center the cartouches, which in turn fasten the glass quadrants in place, suggests that they are handmade. This fact is not conclusive evidence for the dating of the frame, as a handmade screw could have been made at any time.

49. Speel 1998, p. 42.

RODINI, "Baroque Pearls," pp. 68–71

1. Hackenbroch 1979, p. 157

2. One such native jewel took the form of either a scorpion, winged dragon, or lizard; known as the Cortés ex-voto, it was presented by the *conquistador* to the Spanish monastery of the Virgin of Guadalupe in Cáceres in 1528; see Muller 1972, pp. 32–33.

3. Muller 1972, p. 78.

4. Ibid., pp. 93–95.

5. Hackenbroch 1979, pp. 151–53.

6. Stone 1958, p. 194.

7. Stone 1959, pp. 129–10; von Watzdorf 1962.

8. Stone 1958, p. 194; von Watzdorf 1962, pp. 290–91.

9. Hackenbroch 1979.

RODINI, "Enamels," pp. 72–75

1. Somers Cocks and Truman 1984, pp. 45–46, 110–12.

2. Ibid., p. 45.

RODINI, "Functional Jewels," pp. 76–78

1. Lightbown 1992, pp. 355–57.

2. See Smith, Rowland 1855, pp. ix–x.

3. Lesley 1968, pp. 180–82.

4. Walters Art Gallery 1979, no. 587.

WARDROPPER/MULLER, "Devotional Objects," pp. 79–81

1. Cruz Valdovinos 1993, p. 236.

2. A pendant with a scene of the Annunciation, thought to be of seventeenth-century Spanish origin, in the Hispanic Society of America, New York, also reflects the period taste for enclosing miniature biblical scenes in transparent containers; see Muller 1972, p. 128, fig. 201.
3. The Art Institute of Chicago, Bequest of Kate L. Brewater, 1948.548.

TRUMAN, "Nineteenth-Century Renaissance-Revival Jewelry," pp. 82–91

1. Somers Cocks and Truman 1984, pp. 55–56.
2. Culme 1975.
3. Tait 1986, p. 16.
4. Garrards supplied the Duke of Buccleuch with several items of "Renaissance" jewelry in 1836.
5. Paris, Bonnefons de Lavialle, auction, Jan.–Mar. 1850.
6. Chevalier 1893.
7. For more on Vasters, see Truman 1979; for André see Distelberger 1993, pp. 281–306.
8. Hayward 1974.
9. Somers Cocks 1980, nos. 109, H23, and HG7.
10. "Une enseigne sur un fons de lappis ou il y a aplicqué dessus une teste de femme et a l'endroict de l'oreille une petite poincte de diamant"; see Somers Cocks and Truman 1984, p. 66.
11. The inventory number for the jewel in The Metropolitan Museum of Art is 41.100.28; in the Walters Art Gallery, 44.414; and in the Wallace Collection, 64. The Gutman piece was sold in 1969; see Parke-Bernet 1969–71 (part 1), p. 15, no. 29.
12. They would surely have been made before 1886, when the other Gutman pendant was sold from the collection of Charles Stein at the Galerie Georges Petit, Paris.
13. Lesley 1968, pp. 99–100, no. 34.
14. Parke-Bernet 1969 (part 2), p. 49, no. 86.
15. Pulszky 1884.
16. See Somers Cocks and Truman 1984, pp. 160–61.
17. For more on the history of the Minerva jewel, see ibid.
18. The Waddeston piece was first published in 1866, shortly after it was acquired by Baron Anselm von Rothschild of Vienna. See Tait 1986, pp. 123–25, no. 17 (ill.).
19. Energy dispersive X-ray spectrometry on red enamel from this piece, conducted by Mark T. Wypski in Sept. 1999 (see pp. 102–103), showed definite evidence of early-nineteenth-century manufacture.
20. For a full discussion of the two jewels, see Tait 1986, pp. 123–25.
21. Ibid.
22. Schroder 1988, pp. 44–47.
23. Scientific analysis by Mark T. Wypski in Sept. 1999 (see pp. 102–103) of the translucent red, blue, and green enamels from this object showed no evidence of modern manufacture. (The red and blue enamels reveal signs of weathering, which may be evidence for an earlier origin than the proposed nineteenth-century date.)
24. The inventory number for the Victoria and Albert jewel is 696–1893.
25. For the Victoria and Albert jewel, see Lesley 1968, pp. 104–41, no. 50. For more information on the Grassi and Louvre pieces, see respectively Lesley 1968, ibid., and Steingraber 1966, fig. 199.
26. Lesley 1968, p. 141.
27. See Hackenbroch 1958–59, p. 59, no. 176; and Sotheby 1960, no. 64.

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Glossary

BEZEL
The setting edge or metal rim of a ring or jeweled ornament, usually extended to surround the cavity that holds the stone. The term is often used in reference to all or part of the setting.

BAROQUE PEARL
A natural or cultured pearl of irregular shape, produced by a pearl oyster around an irregularly formed intrusion.

BASSE TAILLE
Translates literally as "shallow cut." An enameling technique in which translucent enamels are fused to a metal ground that has been impressed with a design. There are no partitions separating different colors.

CABOCHON
An unfaceted, highly polished stone with a smooth, rounded surface.

CAMEO
A carved gemstone or shell of different colors. The carving shows the design in low relief. The relief and the background are customarily in contrasting colors. Cameos are sometimes carved in solid-color gemstones.

CARTOUCHE
An ornamental panel featuring an elaborate frame with scrolls, shell-shaped volutes, or similar devices.

CHALCEDONY
A type of quartz that is usually pale blue or gray, and uniform in tint; some varieties exhibit multicolored bands or markings. Porous, it is sometimes stained to intensify or alter its color.

CHAMPLEVÉ
This term, meaning "raised field," describes the enameling technique in which lines or cells are cut into a metal base. These cells are filled with powdered, colored enamel and fired.

CLOISONNÉ
A technique in which colored enamels are fused into a network of raised cells (*cloisons*) on a base of gold, silver, or copper.

COLLET
A circular band of metal in which a gemstone is set.

COMMESSO
A rare type of Renaissance jewel, usually depicting a figure or a head, that combines, in a unified composition, one or more hardstone cameos and gold accessories or other elements, which are sometimes enameled.

ÉMAIL EN RONDE BOSSE
Translates literally as "enamel on an object in the round." In this technique, a decorative relief is created by thickly applying opaque enamel on a raised or modeled metal surface to form a relief decoration, or over metal figures in the round.

ÉMAIL EN RÉSILLE SUR VERRE
Translates literally as "enamel in a network on glass." This technique involves fusing enamel into sunken, gold-lined cells or incisions in a medallion of translucent glass, and polishing the surface until it is smooth.

ENAMEL
A glassy pigment usually composed of powdered potash and silica, bound with oil and colored with metallic oxides; it is fused to the surface of metal or porcelain by low-temperature firing.

ENSEIGNE
A type of sixteenth-century badge that was pinned or stitched to a man's hat; these were decorated with biblical or mythological scenes, the wearer's device, or the image of his patron saint.

EX-VOTO
A jewel that served as a commemorative gift to a specific church or monastic community.

FACET
One of the small, ground, plane surfaces of a cut gemstone.

FILIGREE
A type of decoration used on metalware, and fashioned from plain, twisted, or plaited wire.

FOIL
A thin sheet of gold, silver, or other metal used as a backing for some mounted gemstones in order to heighten their color or brilliance.

INTAGLIO
The opposite of a cameo, created by engraving or carving a design below a gemstone's surface. The impression from the design produces an image in relief; some seals are intaglios.

MORESQUE/MAURESQUE
Fanciful variations on Islamic-inspired ornament, composed of interlacing scrolls and other complex patterns, developed in sixteenth-century Italy, Germany, and France.

NIELLO
An inlay used to apply black decoration on silver (and, rarely, gold) metal; this technique involves engraving a design into a metal plate and filling the recesses with a powdered, black alloy made of metallic sulfides.

PARURE

A set of jeweled ornaments (such as a brooch, necklace, and earrings) with identical decorations or fashioned of the same type of gemstone, and intended to be worn together.

POMANDER

A jeweled container, which sometimes assumes the shape of an apple or pear; worn as a pendant on a belt, it was intended to hold a mixture of highly scented spices and perfumes.

PORPHYRY

A rock consisting of feldspar crystals embedded in a compact ground mass ranging in color from green to red. In ancient times, porphyry was reserved for imperial use, and these associations survived into the Renaissance.

ROCK CRYSTAL

Natural quartz that is crystalline, and usually colorless and transparent, or nearly so. Rock crystal objects, always highly prized, were carved in medieval Egypt, Iraq, and Persia, and Renaissance Italy and Spain, among other places.

STRAPWORK

A decoration, employed during the sixteenth century, in the form of crossing and interlaced bands which resemble leather straps. These bands can be either straight or curved.

TABLE-CUT

One of the earliest types of gem-cutting, in which the top of an octahedral diamond crystal is removed to create a "table."

TAILLE D'EPARGNE

An enameling process in which outlines and shallow channels are sunk into the metal and then filled with opaque black, blue, or red enamel, which is polished smooth to lie flush with the metal's surface.

VERRE EGLOMISÉ

A style of glass decoration that involves applying gold (and sometimes silver) leaf to the back surface of the glass and then engraving it with a fine needle-point. Visible from the front, the design is protected on the back either by varnish, metal foil, or a sheet of glass.

THE ART INSTITUTE OF CHICAGO

Museum Studies, published twice annually, presents articles on the collections and history of The Art Institute of Chicago. This issue focuses on the museum's Alsdorf Collection of Renaissance jewelry, which comprises a splendid array of secular and religious jewels produced in workshops in England, France, Spain, Germany, and Italy. Among pieces represented in this issue are crowns, pendants, and cameos, crafted from a wide variety of materials and richly adorned with pearls, precious stones, and enamel. Designed as a companion to the installation at the museum of the Alsdorf jewels, this publication presents entries which capture the collection's geographic, chronological, and stylistic breadth. Also featured are introductory essays which explore the art of jewelry-making and the social and sacred significance of jewelry-wearing in Renaissance culture. This issue of *Museum Studies* draws on a wealth of recent research in the field, and will appeal to specialists as well as to a broad audience of individuals interested in jewelry and its uses.

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