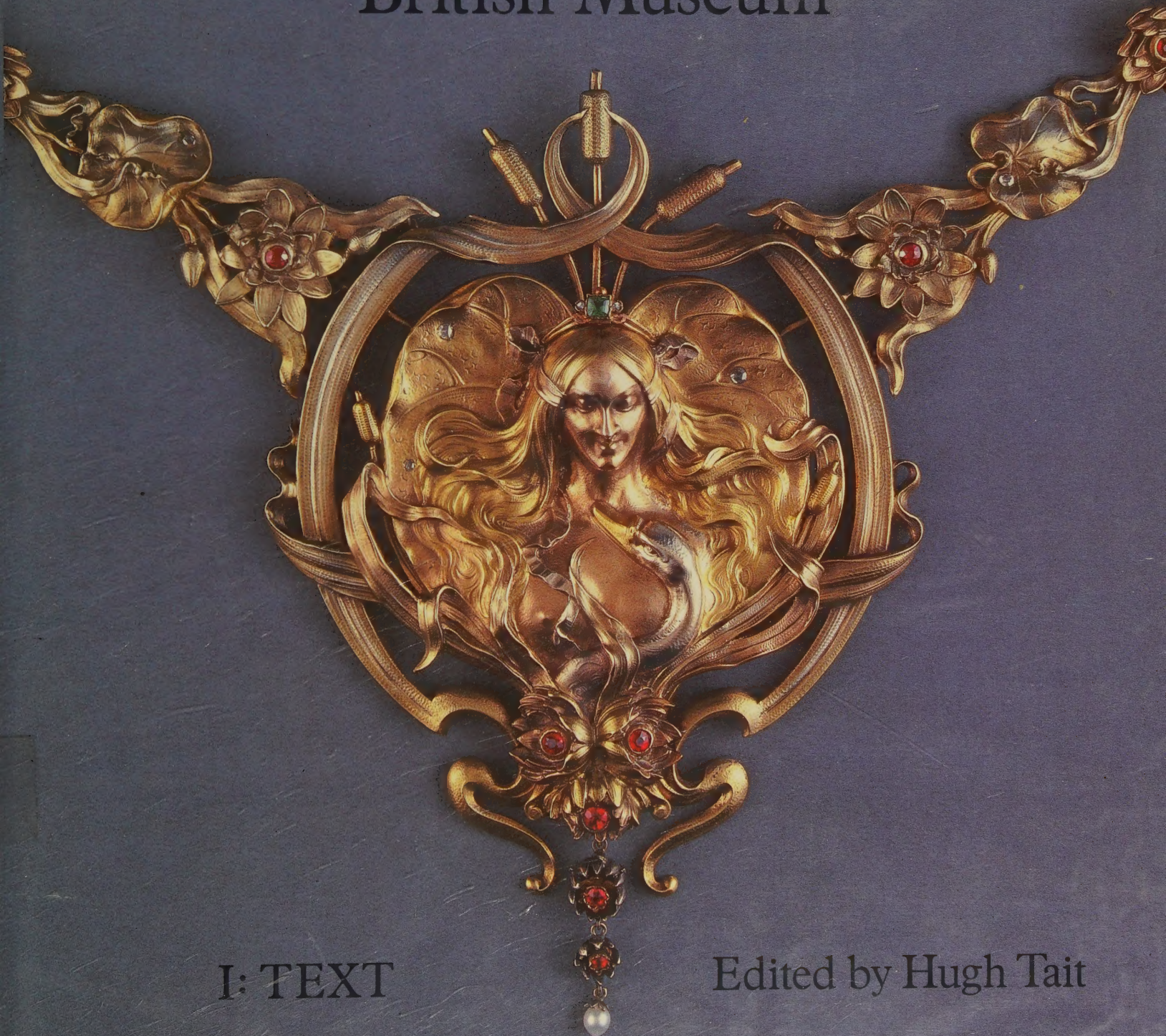


# The Art of the Jeweller

A Catalogue  
of the Hull Grundy Gift to the  
British Museum



I: TEXT

Edited by Hugh Tait



This two-volume catalogue describes, illustrates and analyses each of the 1200 or more objects in this magnificent collection given to the British Museum in 1978 by Professor and Mrs Hull Grundy. With this gift, the Museum's coverage of this subject now reaches into the 1950s.

Volume I presents a detailed account of the collection in all its diverse aspects, for example, the skilful setting of gems and pastes or the art of painting miniatures in enamel. The wide-ranging character of the Gift has enabled the authors to explore the many ingenious techniques used by the jeweller since ancient times and to present a richly illustrated survey of jewellery in Western Europe, particularly after the advent of the neo-classical taste at the end of the eighteenth century. Line drawings and enlarged photographs of marks and signatures, incorporating many new identifications, are arranged for easy reference at the end of the volume, along with a glossary of terms and an extensive bibliography.

Volume II illustrates every piece, often in colour and frequently with extra views, details and enlargements in black-and-white. Photographs of prototypes and comparative pieces in other collections, of related designs and engraved sources, and of portraits showing the wearing and use of similar objects have been integrated with the black-and-white illustrations of the Gift itself.

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The Art of the Jeweller  
A Catalogue of the Hull Grundy Gift  
to the British Museum

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TO THE  
BRITISH MUSEUM

**WITHDRAWN**  
opened December 2000





Mrs Anne Hull Grundy who, with her husband Professor John Hull Grundy, donated this collection to the British Museum in 1978 (photo Eileen Tweedy).



# The Art of the Jeweller

A Catalogue of the Hull Grundy Gift  
to the British Museum:  
Jewellery, Engraved Gems and  
Goldsmiths' Work

by Charlotte Gere Judy Rudoe  
Hugh Tait Timothy Wilson

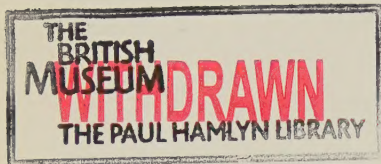
Edited by Hugh Tait

I: TEXT



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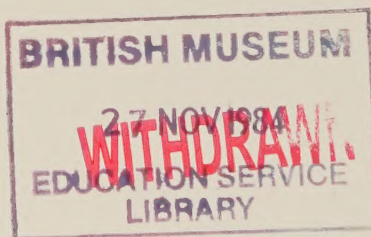
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# Notes on the Catalogue

Figures in bold type refer to catalogue numbers.

## *Measurements*

D diameter            L length            W width  
H height            TH thickness        WT weight  
Depth (unabbreviated)

## *Mark no.*

The Mark no. given in the Catalogue entry refers to the *Index of Signatures and Makers' Marks in Metal* (pp. 213–228).

## *HG no.*

The HG numbers given in the catalogue entries are the Departmental registration numbers of the Gift of the Hull Grundy Collection.

## *The plates*

References to the appropriate colour plates occur wherever applicable at the end of each description (after the Hull Grundy registration number). Because the black and white illustrations are arranged in catalogue order, no references to the pages in vol. II are given unless, for a special reason, they are illustrated substantially out of sequence.

The objects are illustrated actual size unless otherwise stated. Whenever possible scales of enlargement have been given. Where reduced views are shown, the scales of reduction are indicated by the words 'slightly reduced' (up to 10 per cent reduction), 'reduced' (from 10 to 33 per cent reduction) and 'greatly reduced' (more than 33 per cent reduction). The exact dimensions are given in the catalogue entry.

## *Bibl.*

Under this heading are listed references to those works in which the object has been published. Related bibliographical references may be found in the notes following the descriptive part of the catalogue entries (in smaller type).



# Preface

This collection, so generously presented to the British Museum by Professor and Mrs Hull Grundy, was part of the vast array of objects, both Oriental and European, that they had assembled over many years. At an early stage, Mrs Hull Grundy became fascinated by the art of the jeweller, and experience, allied to a fine sense of quality, led to an absorbing passion for the subject. She wrote perceptive articles on diverse aspects of the history of jewellery, all inspired by an intimate study of the objects she had acquired (see Bibliography). Indeed, the Gift was accompanied by the offer of a first-refusal of books from her working library, copies of her articles, cuttings of a life-time and innumerable sale catalogues but, in providing posterity with her collections and the lessons that can be learnt from it, Mrs Hull Grundy has immeasurably extended the opportunities of future historians of the subject. Her concern to have the contents of the Gift recorded in a full-scale catalogue, with every piece illustrated, has led to the Museum's programme of intensive examination of every piece, which not only revealed some surprises but also unsuspected areas of documentary significance.

The Trustees decided to publish the collection as expeditiously as possible. Some twelve hundred objects, all of which can be seen in a specially designed display in the Museum, are catalogued here. Although the Gift chiefly comprises jewellery of the nineteenth and twentieth centuries hitherto unrepresented in the Museum's collections, it also contains a wide range of earlier related material. The catalogue has been edited by Hugh Tait, Deputy Keeper of the Department of Medieval and Later Antiquities, who has also written the Introduction on the art of enamelling and many of the entries in that field, and has catalogued the earlier items. Timothy Wilson, Assistant Keeper in the Department, catalogued most of the contents of Chapter 5 and contributed to a number of entries in Chapters 4 and 6, together with Judy Rudoe, Research Assistant in the Department; he has also pursued questions of heraldry, historical association and early engraved sources wherever necessary. Most fortunately, the Museum was able to enlist for a limited period the services of a distinguished independent specialist with a detailed knowledge of Victorian and later jewellery, Charlotte Gere, who (in collaboration with Judy Rudoe) has catalogued all the nineteenth-century and later material, except for the jewellery in the 'archaeological style' (Chapter 11), which was dealt with by Miss Rudoe. Mrs Gere has, in addition, written the chapters on engraved gems and on gem-set and paste-set jewellery, some of which dates from the eighteenth century. Judy Rudoe has also assisted extensively in the general production of the book, and has compiled the important Index of Signatures and Makers' Marks with the assistance of the Departmental illustrators, Carey Miller and David Goodger.

The authors are especially indebted to colleagues and friends, both abroad and at home, for innumerable kindnesses and invaluable help with enquiries of all kinds. In particular, they would like to thank the following: in America, Clare Le Corbeiller and Dr Joan Mertens (Metropolitan Museum of Art, New York), Dr Martha McCrory (Walters Art Gallery, Baltimore). Dora Jane Janson and Penny Proddow (New York); in Austria, Dr Ursula Mayerhofer (Museum für Angewandte Kunst, Vienna); in Czechoslovakia, Dr Vera Vocáková (Museum of Decorative Arts, Prague); in Denmark,



Ella Houmand (of A. Michelsen, Copenhagen); in France, Catherine Metzger (Louvre), Yvonne Brunhammer, Marie-Noël de Gary and Evelyne Possémé (Musée des Arts Décoratifs, Paris) and Paul Casta (Garantie des Métaux Précieux, Paris); in Germany, Brigitte Marquardt (Bochum); in Ireland, Mairead Reynolds (National Museum of Ireland, Dublin); in Italy, the Hon. Hubert Howard (Palazzo Caetani, Rome), Dr Paola Pelagatti and Gabriella Bordenache Battaglia (Villa Giulia, Rome) and Dr Kirsten Piacenti, (Palazzo Pitti, Florence); in the Netherlands, G. van Berge (Rijksmuseum, Amsterdam); in Russia, Dr Oleg Neverov and Julia Kagan (the State Hermitage, Leningrad) and in Britain, Keith Baker, S.E.F. Beechey (Assay Master, Birmingham), Malcolm Carr, Malcolm Cole, the late Edward Croft-Murray, Rodney Dennys (Arundel Herald of Arms Extraordinary), Dr Michael Evans, John Groves (Assistant Curator, Freemasons' Hall), Susan Hare (Librarian, Goldsmiths' Hall), Peter Hogg, Angela Houstoun, John Jesse, Dr Jennifer Montagu, Geoffrey Munn, Diana Scarisbrick, Kenneth Snowman, Rosemary Tyler, Sir Walter Verco (Surrey Herald of Arms Extraordinary) and Dr Niamh Whitfield.

The authors would like to record their thanks for the help received from their many colleagues in other institutions in Britain, many of which have benefited from the generosity of Professor and Mrs Hull Grundy; in particular, Alan Jobbins and his colleagues, Dr Roger Harding and Miss P. Statham (Institute of Geological Sciences, the Geological Museum), Mrs Shirley Bury and her colleagues in the Department of Metalwork (Victoria and Albert Museum), Charles Truman and Michael Snodin (also of the Victoria and Albert Museum), Glennys Wilde (Birmingham City Museum and Art Gallery), Karin Walton (Bristol City Art Gallery), Graham Pollard and Julia Poole (Fitzwilliam Museum, Cambridge), Robin Emmerson (Castle Museum, Norwich), Rosemary Watt (Glasgow City Art Gallery and Museum) and Elizabeth McCrum (the Ulster Museum, Belfast).

Among the many colleagues in other Departments of the Museum who have given assistance are those in Coins and Medals, especially Mark Jones and Edward Besley; in Greek and Roman Antiquities, especially Brian Cook and Don Bailey; in Western Asiatic Antiquities, especially Dr Julian Reade; and in the Department of Prints and Drawings, especially Antony Griffiths and Reg Williams. Special thanks are also due to Victor Harris (Oriental Antiquities), Geoffrey House (Public Services), Andrew Oddy and Mavis Bimson (Research Laboratory), and to the many members of the staff of the Department of Medieval and Later Antiquities, who have been, in a variety of ways, involved, particularly David Buckton, Richard Good and John Russell, as well as the team of Museum Assistants led by Ray Higgs and Harry Pavitt whose handling of this fragile material at all stages has been so expert. For meticulous checking of the Bibliography, inventory numbers and other details the authors must thank Sue Youngs, Jane Clarey and Jeremy Baty. The Trustees are conscious of the debt they owe to Miss M. Webb, lately Deputy Director of the Museum, who spent many hours in the complicated negotiations attending the acquisition and publication of this collection.

The photographs for the catalogue were specially taken by the Museum's Senior Photographers, Arthur Sharp and Tony Milton, with their team of assistants, and the authors are grateful for their determined efforts to achieve special views, often of complex details.

Finally, we would thank the staff of British Museum Publications, especially Jenny Chattington, and James Shurmer for constant attention beyond the call of normal courtesy.

David M. Wilson, Director



# The Editor's Introduction

Jewellery may not be as old as Adam and Eve but few societies or peoples in the world have not used jewellery for personal adornment, often giving it an added significance – be it amuletic, ritualistic or severely functional. The British Museum's special exhibition, *Jewellery Through 7000 Years* (see Tait 1976), in 1976 provided for the first time a panoramic view of the best examples drawn from the collections of all eight antiquities Departments covering almost every part of the world and spanning the years from the Stone Age to the last century. The riches and strengths were varied, but the incompleteness of the coverage of the subject was nowhere more apparent than in the European field after 1700. This lacuna was to be dramatically filled two years later, when in October 1978 Professor and Mrs Hull Grundy's most generous gift of their extensive collection, the greater part of which covers the two centuries up to 1950, was accepted with grateful thanks by the Trustees of the Museum.

Mrs Anne Hull Grundy had, after many years of experience and with the active encouragement of her husband, created a collection that reflected her art-historical approach to the subject of the jeweller's art. On the one hand, the innumerable variations in the techniques and skills at the jeweller's command had been painstakingly assembled, while, on the other hand, the need for documentary pieces on which to base a serious historical study had been fully recognised. Within this vast collection of more than a thousand items, many are marked in some way or another, whilst others are preserved in their original cases bearing stamped or printed data of crucial relevance. The full significance of these marks, signatures, dates, inscriptions, etc., has often been revealed only after lengthy research by the four authors of this Catalogue, but the opportunity to carry out this large-scale programme of intensive study would not exist if Mrs Hull Grundy had not shrewdly brought together this material in the first place and, then, decided to present it 'to learn and teach from' (as she herself once put it).

Work began immediately after its presentation in October 1978, and two months later this great collection was on public display. It had arrived at the Museum little by little each day in no order at all over a period of several weeks, coming by road mainly from Professor and Mrs Hull Grundy's home in Hampshire, but also from the Victoria and Albert Museum, where a number of pieces had been deposited earlier in the 1970s. By mid-December 1978, when the Gift went on public display in the Special Exhibitions Gallery, the collection had been arranged into historically significant groups, each piece being briefly described on the printed labels, and the collection as a whole being summarised in *The Jeweller's Art* (Tait and Gere 1978), an illustrated Introduction to the Gift with a Foreword by the Chairman of the Trustees, Lord Trevelyan. After six months of public viewing that special exhibition was dismantled and the objects were available for our joint study and investigation. A comprehensive programme of photography of each object was then begun, together with the difficult task of making accurate line-drawings of tiny and often partially illegible marks stamped on virtually hidden areas of the objects. In parallel with the task of compiling detailed descriptions of each piece, scientific examinations had to be carried out to determine the nature of the gemstones, the pastes, the metals and some of the less common techniques employed



by the jewellers. By May 1980 one of the public galleries in the suite of post-medieval rooms had been prepared to receive the Gift and the entire collection was back on public display, but the research work for the Catalogue had still to be completed. Of course, no such investigation is ever complete and work is still continuing, but the final amendments to the typescript were made and the Catalogue went into production towards the end of 1982. At that point – and *not* before – Mrs Anne Hull Grundy finally gave up her quest to find key items to enhance the documentary value of her important benefaction to the Museum.

In those four years (1978–82) Mrs Hull Grundy, in consultation with Charlotte Gere and the Department, strenuously sought to acquire any crucially marked or signed examples that became available as the work of cataloguing the Gift proceeded. Significant additions were made to the Hull Grundy Gift in that short period and this serves to indicate the level of knowledge, co-operation and determination that Mrs Hull Grundy was prepared to inject into the final stages.

This Catalogue, like the exhibition of the Gift, has to present this wide-ranging collection of some twelve hundred objects in a way which will best serve to convey its essential qualities in a coherent form, notwithstanding the disparate nature of the many elements within the collection. Under the heading of ‘the art of the jeweller’ may be legitimately grouped objects as diverse as a sixth-century Byzantine chain composed of gold coins of the Emperor Justinian and a 1927 three-colour gold cigarette box by Lacloche Frères of Paris, or a Victorian baby’s caul in a gold pendant and a French engine-turned gold tambour-hook holder of *c.* 1750, but the marshalling of this often loosely related and very varied material into a form that could best assist the study of the history of this subject has been the aim of this Catalogue.

Jewellery is a term that, for most people, conjures up an immediate vision of glittering gemstones and glowing pearls. For this reason, the first chapter of this Catalogue deals with the kind of gem-set jewellery that had been worn in increasing profusion during the eighteenth and nineteenth centuries as various technical refinements in the fields of gem-cutting and gem-setting made for an even greater variety of cuts and visual effects. There are, it is true, several examples of earlier jewellery set with simple table-cut gemstones, like the spectacular Spanish emerald-set gold confraternity jewel of *c.* 1640 (280, colour pl. 12), but these pieces are usually enriched with some other form of decoration, like enamelling, which makes them of greater significance within that field rather than in the context of gem-set jewellery. The high-quality gem-set jewellery of Chapter 1 consists mainly of diamonds; of course, the incentive to produce a substitute for facet-cut diamonds and other gemstones was so great that it is not surprising to find that in France before 1740 Georges-Frédéric Strass had so perfected his glass compound that his name was to become a synonym for glass pastes made to imitate precious stones. It was logical, therefore, to incorporate in Chapter 1 almost all the paste-set jewellery in the Gift, especially as some of the most technically brilliant *calibré*-cutting is to be found in the best-quality paste-set jewellery. The pearl, however, is a difficult subject to study but in so far as pearls are combined with gemstones they have been included in Chapter 1, together with a distinctive late eighteenth-century group of jewellery, in which graduated seed-pearls are used to create a quasi-sculptural effect in low relief, usually set in oval pendants under glass (colour pls 3, 7 and 9).

Substitutes for diamond-set jewellery were not confined to the deceptive skills of the glass-maker, for the eighteenth century was to witness the development of both marcasite and cut-steel jewellery in the manner of gem-set jewellery. Chapter 2 not only covers these two areas but also the associated field of ‘Berlin’ iron jewellery. This sombre jewellery had a long-lived popularity, especially in northern European countries, where this by-product of the skills of the metal-worker, which were so crucial to the

economy of these nations, continued to flourish throughout the course of the First World War (see the lily of the valley brooch, **175**).

A popular alternative to gem-set jewellery made with precious metals was a sculptural type of jewellery carved from coral, especially in the vicinity of Naples, and also from ivory and wood, particularly north of the Alps. Chapter 3 is exclusively concerned with the skill of the carver and includes a number of late eighteenth-century ivory-carvings in the lids of boxes – the equivalent of gold snuff-boxes – as well as items of jewellery, like the ivory finger-ring (**193**, colour pl. 11). The amuletic properties associated with coral in the past had for centuries kept alive the fashion for wearing carved coral and so it seems to have been a far more familiar medium to the jeweller than carved ivory – at least until the eighteenth century.

Enamelling was, perhaps, the one craft more than any other that had, since Mycenaean times, been closely allied to the art of the jeweller and had been used as an alternative means of introducing a polychrome effect. Chapter 4 is concerned with almost all the jewellery in the Gift that is enriched by the application of enamels except those examples made in the last hundred years as part of the mainstream artistic movements of those days, like the Japanese-style cloisonné enamel locket by Falize (**1053**, colour pl. 55), the *plique-à-jour* enamel in the Art Nouveau style (colour pls 58 and 61), or the *champlevé* enamelling on the English Arts and Crafts movement cross by Stabler (**1171**, colour pl. 64). Because so much of the skill of the enameller in the seventeenth, eighteenth and nineteenth centuries was concerned with the art of painting in miniature in enamel colours on an enamel ground, there is a great affinity between his work and that of the true miniaturist. Indeed, the enamelled portrait of Lord Godolphin by Charles Boit, c.1710 (**504**, colour pl. 18), may be fairly compared with the painted miniature portrait of Lord North, c.1775 (**495**, colour pl. 18). Consequently, it seemed most useful to incorporate in Chapter 4 the small group of jewellery set with painted miniatures, because not only are the two crafts closely related but sometimes both crafts were practised by the same artist.

The techniques of the medallist, both casting and striking, were much in demand for jewellery that was made to commemorate a special occasion, or for religious amulets, badges and the like. Similarly, the use of coins in jewellery relied on the same skills, though in some 'archaeological-style' jewellery the coins are ancient classical specimens salvaged from excavations. To illustrate the antiquity of this fashion for coin-set jewellery, Mrs Hull Grundy acquired part of a sixth-century Byzantine gold chain set with coins of Justinian (**375**, colour pl. 20), but Chapter 5 also contains many items of later historical interest and all were made for a special purpose over and above the normal decorative function. None is more extravagantly impressive or of greater importance as a document for medallic history than George IV's gold presentation box to his chef, John Watier, in 1815 (**390**, colour pl. 20). The more elaborate badges and orders of the eighteenth century were often skilfully set with gems or pastes (colour pl. 4), but few combine it with the art of enamelling more successfully than the large Anti-Gallican Badge of the mid-eighteenth century (**335**, colour pl. 21). In this chapter, Mrs Hull Grundy's small but significant collection of English boxes of the early eighteenth century either set with medals or made in the medallic tradition, like the two rare pressed horn boxes by John Obrisset, properly belongs.

The remainder of the Gift – about two-thirds of the objects in the Hull Grundy collection – was either the product of one of the mainstream European movements that dominate fashionable taste from the neo-classical movement of the late eighteenth century to the so-called 'Art Deco' style of the Inter-War period (Chapters 7–14), or it fell outside not only these clearly defined areas but also those five categories already discussed in Chapters 1–5. Consequently, Chapter 6 contains over a hundred objects



ranging in date from the fifteenth to the nineteenth centuries and embracing a variety of techniques, all of which are facets of the art of the goldsmith. No skill was valued by the goldsmith more than the ability to engrave, but few could surpass Lambert Suavius, the goldsmith from Liège, whose silver roundel celebrating the Peace of Cateau-Cambrésis in 1559 (392) is a masterpiece of subtle gradations of tone executed in the Mannerist style, so fashionable at the leading courts of Europe. In subject it follows on from the content of the previous chapter but its chief interest lies in the skilful use of the technique of engraving to create a pictorial effect. Unrecorded in the *oeuvre* of this greatly admired Renaissance artist, this roundel appeared on the London art market about a decade ago; its earlier history is still a mystery. Equally, the goldsmiths' mastery of filigree-work was widespread, especially in centres of traditional 'peasant-style' jewellery after it had lost favour among the Western European goldsmiths of the sixteenth and seventeenth centuries. Chapter 6 contains an interesting mixture of objects executed in filigree-work of varying quality and a number of related curiosities, including spherical containers for Goa-stones in gold and silver (407–410), together with some other pieces of equally indeterminate (Oriental or European) origin (412–415). The eighteenth- and nineteenth-century fashion for combining different coloured golds for pictorial effect is well demonstrated in this chapter and both engine-turned gold and elaborately chased gold is richly represented, especially by watches, chatelaines and boxes. The chapter concludes with a most instructive assemblage of objects, mainly boxes of tortoiseshell but also carved and turned ivory, which demonstrates the art of gold and silver *piqué*-work from the late seventeenth to the nineteenth century.

In the nineteenth century the jeweller, employing many of the skills of the goldsmith, created a multitude of diminutive pieces of jewellery, often three-dimensional or double-sided, all of which were intended to express a variety of sentiments and many of which had compartments for 'the hair of the dear departed' or for scented sponges or smelling salts, the so-called 'vinaigrettes'. The Hull Grundy Gift is so rich in these jewels that it was instructive to separate them and devote the whole of Chapter 7 to them. Some of the jewels have inscriptions of sentiment or mourning, sometimes combined with a date, and so they provide valuable evidence for a possible chronology in this difficult area. The chapter closes with one of the gold crosses of hawthorn in bloom presented by Ruskin each year to the pupil at Whitelands College chosen by her peers to be the 'May Queen'.

Even more numerous in the Gift and even more difficult to date with precision are the brilliantly executed examples of nineteenth-century 'naturalistic-style' jewellery. Chapter 8 contains one hundred and forty-five entries but not one of the objects bears an inscription or a date, for the language of plants and flowers (to convey a message of love or a compliment) had become so well understood by the Victorian age that words were superfluous. Fortunately, Mrs Hull Grundy acquired some examples in their original cases marked with the firm's address, and hence datable within a few years. The jeweller in this area often combined not only the techniques of gem-setting with those of the goldsmith but also those of setting carved and tinted ivory and shell for the petals of the blooms.

The Gift includes yet another distinct but related group of nineteenth-century jewellery which reflects the taste, particularly in England, for jewellery with humorous allusions, often in the form of amusing novelties or 'toys', as they were often called. Sporting subjects, big-game hunting and other wild-life themes were equally popular and in Chapter 9 all this material, with its interesting social significances, is brought together, along with similar subjects executed in that peculiarly English technique known as 'reversed crystal intaglios'.

Hardstone intaglios and cameos, often carved by skilled artists and well-documented

gem-engravers, are concentrated in Chapter 10, where the subject of the glyptic arts and the problems of attributions are fully examined in relation to the outstandingly important collection assembled by Mrs Hull Grundy. The chapter also includes an unusually interesting range of substitute 'cameos' and 'intaglios' using, for example, porcelain, glass pastes, resin and wax, but the strength of the collection lies in the neo-classical creations of the late eighteenth and nineteenth centuries, many of which are in handsome settings bearing the makers' marks. The very impressive neo-classical style of cameo-carving done in the workshops of the Saulini family in Rome is never more effective than when it is seen mounted in massive 'archaeological-style' settings by Roman goldsmiths, as with the great bracelet in the Gift (913, colour pl. 43). A few earlier examples from the Roman and the Renaissance epochs serve to emphasise the continuity of this great art. The Marlborough shell cameo of a Bacchanale (856, colour pl. 39), which appears to have been first recorded in England in the collection of the Earl of Arundel (1583–1646), is a most ambitious essay in miniature crowd scenes but such virtuosity is matched by the double-sided intaglio, which Mrs Gere has established bears the heads of Wellington and Peel by John De Veaux and had entered the English Royal Collection of William IV before 1837 (847).

The classical style was seriously studied and the evidence of the excavated antique jewellery was often faithfully observed by mid-nineteenth-century jewellers in Europe and New York. Jewellery in the so-called 'archaeological-style' is one of the richest areas of the Gift and is treated at length in Chapter 11. Mrs Hull Grundy's keen interest in this aspect of the subject also led her to acquire examples of the techniques of *pietra dura*, and micromosaics, which craftsmen particularly in Florence and Rome had, by the nineteenth century, built up into a great skill and trade. Though the mosaic technique is derived from the ancient world, the pictorial miniatures in micromosaic are far removed in character from any classical inspirations, although the subjects sometimes depict classical monuments and, occasionally, the gold settings are in the 'archaeological-style' (933, colour pl. 42). Similarly, Mrs Hull Grundy had acquired, for comparative purposes, several minor examples of ancient jewellery, but the important nineteenth-century 'archaeological-style' jewellery was inspired by the great excavated discoveries, all of which quickly entered the major European collections chiefly in Paris, Leningrad, London, Rome and Naples, though some went to America, especially New York. In Chapter 11 the 'archaeological-style' jewellery begins with Egyptian and Assyrian types before passing on to the much larger group of Etruscan, Greek, Roman and Byzantine inspired material. One of the more intriguing puzzles in this group is a marked piece by Fiorentini of Rome (987, colour pl. 44), which combines a trefoil-ended cross of Byzantine or medieval inspiration with the motif of a ring (or wheel) to connect the arms of the cross – the latter being a distinctive feature of Viking Age crosses in the British Isles but as yet unrecorded in the Mediterranean lands. This Fiorentini cross may, therefore, be a typical example of the marriage of two very different sources of inspiration. This chapter concludes with a number of pieces derived from antiquities of Celtic, Viking or Anglo-Saxon origin dating from the seventh to the tenth centuries AD, all of which had been rediscovered in the nineteenth century.

The Gothic style of the Middle Ages was not a source for the designers of jewellery – unlike those of buildings, for example – until the second quarter of the nineteenth century. In Chapter 12, alongside the examples in the neo-Gothic fashion, are catalogued many specimens of jewellery in which the repertoire of Renaissance ornamental designs provided the inspiration; subsequently, the form of the jewellery itself was to be based on examples of Renaissance jewellery, as when meticulously copied from paintings by famous Renaissance artists (1006 and 1007, fig. 103; 1018, fig. 104) or from a specific piece of extant Renaissance jewellery. When such versions were made with



intent to deceive, as was the practice of Reinhold Vasters, of Aachen (active 1853–1890), and others, they can no longer be classified as creative works in the neo-Renaissance style but must be regarded as spurious copies. Chapter 12 concludes with fifteen examples of a very distinctive and new type of brooch known as *'broches-chimères'* (winged beasts). This Parisian fashion of the late nineteenth century has its roots in Gothic and Renaissance ornament. Ornamental designs of the early Renaissance had also been very much influenced by Islamic design and patterns and so it seemed logical at the end of this chapter to append the two Hull Grundy examples of late nineteenth-century jewellery in the 'Persian' style, although it is probable that these two French examples are, like many other pieces, directly inspired by the contemporary French interest in Persian art and owe little to the Renaissance except in the subsidiary decorative elements, like the lower scrolls on the hair-comb (**1052A**).

Interest in Japanese art during the second half of the nineteenth century, stimulated by the re-opening of the trading ports of Japan after several centuries of isolation, led to a new style of jewellery ornamented with Japanese motifs, as the examples in Chapter 13 demonstrate. The Japanese themselves had no tradition of jewellery in the Western sense of the word, but there was much interest in their highly ornamented hair-combs and in some of their current techniques, like cloisonné enamelling (**1053**, colour pl. 55) and *shibuichi* and *shakudo* work, both of which relied on inlays of gold, silver and copper being used in combination with coloured alloys (**1088–1093**).

The last chapter encompasses the many different forms of the jeweller's art after the introduction of the Art Nouveau style at the turn of this century. The Hull Grundy Gift demonstrates not only the revival of interest in materials like horn, tortoiseshell, enamel, shell, porcelain and glass but the highly original exploitation of these media for decorative effect. The importance of the goldsmith's art, his skill in casting and chasing, together with the influence of the sculptors and the medallist-designers, is vividly demonstrated, whilst the prominent use of platinum and white gold, a feature of jewellery from the 1930s and 1940s, is also represented among the modern examples, the most recent of which was made in the Paris workshop of Fulco, Duca di Verdura, in the middle decade of this century.

Every item in the Gift has been illustrated, often with more than one view and many items in colour. Whenever possible, the objects are reproduced life-size, at least in one of the views, in accordance with the donors' expressed wish. In order to demonstrate the historical significance of certain items in the Gift, illustrations of related key material have been included, such as portraits depicting the wearing of certain types of jewellery and also stylistically or technically connected specimens in other collections. In one or two cases, the comparative pieces have been recently purchased by the Museum because of their value in relation to items in the Hull Grundy Gift. Thus, the famous cameo of Vulcan casting a net over Mars and Venus, undercut and carved in seven layers – the masterpiece of the Italian gem-engraver, Domenico Calabresi – was acquired in 1981 (Fig. 53) because Mrs Hull Grundy's signed example (**902**) was found to offer the first incontrovertible evidence that Calabresi could not be the gem-engraver of the Renaissance as previously published but a particularly gifted nineteenth-century exponent of the art.

Similarly, the Museum was recently able to enhance the display of the Whitelands 'May Queen' cross in the Gift (**607**) by showing alongside it the well-documented Edward Burne-Jones version of 1883 (Fig. 41), which had remained in the first recipient's family to this day, and its Irish counterpart, the 'Rose Queen' cross of the High School for Girls at Cork (Fig. 42) – both generously deposited on loan.

In line with the Museum's policy for the acquisition of modern works of art, two Art Nouveau items of jewellery, both by important Continental artists unrepresented in

the Gift, were recently bought. Firstly, a tortoiseshell and gold openwork comb by Henri van de Velde (1863–1957) designed in 1899–1900 and preserved in its original case. Secondly, an amber and silver brooch by Georg Jensen, of Copenhagen, which dates from about 1910 and illustrates the heavy floral Art Nouveau style of that period.

The Hull Grundy Gift, with its wide coverage of the subject, provides a remarkable collection, to which can be added significant works of reference as such objects come to light, either through the generous co-operation of owners or the chance appearance on the art market.

Equally, it provides a fertile ground for research. Much of the content of this Catalogue is new, the result of the authors' unique opportunities to use untapped sources, such as the unpublished Registers of the Paris Assay Office, and to make comparative studies on an extensive scale. No comparable collection has hitherto been catalogued and new avenues of research have been opened up. Between 1953, when the first edition of Dr Joan Evans' *History of Jewellery* appeared, and 1970 when she wrote the Preface to the second edition, she had decided to include more illustrations of nineteenth-century jewellery up to 1870, adding that 'certain important aspects of the art during this period are in this edition duly emphasised'. This recognition of the necessity to change and to include more recent material in any serious study of the subject may not have been widely shared, but the Hull Grundy collection was formed in this spirit. Its availability for posterity is now assured and, however much new knowledge will disprove the theories advanced in these pages or add a gloss to the opinions expressed here, the objects will remain to testify, in their individual ways, to the special qualities of the art of the jeweller, as he sought to meet the demands of the various strata of a changing society.

Hugh Tait  
August 1983





# The Catalogue





# I. Gem-set and Paste-set Jewellery, late 17th–19th centuries

## Introduction

The jewels in the first three sections of this chapter are set with gems and fine-quality pastes, and were probably made for an affluent and aristocratic market (1–35). Although they do not employ individual stones of great intrinsic value, unlike, for example, the historic royal jewellery of the period, the styles are in the mainstream of contemporary taste and may be identified in portraits and design-books. Developments in the field of gem-cutting and setting, in particular the greatly increased accuracy of cutting techniques and variety of cuts, encouraged the progression from the solid closed-back to the fully open-back setting, a progression which this collection illustrates particularly well; a selection of these backs has been included in the volume of illustrations to show each type and to demonstrate how the jewels were assembled.

Gem-set and paste-set jewellery was worn in profusion at the eighteenth-century European courts. One of the strengths of this collection is the variety of aigrettes and ‘trembler’ ornaments. An aigrette (literally, tuft of feathers) could be worn in the hair, as can be seen in the portrait of King George III’s daughter, Charlotte Augusta (1766–1828), where it is combined with a plume of feathers (see Fig. 3, *Plates*, p. 7). Alternatively, it was pinned to the bodice and was frequently fitted with flowers, birds or butterflies on long coiled springs which trembled as the wearer moved. Fig 1a (*Plates*, p. 2) shows a portrait thought to represent Maria, Grand Duchess of Tuscany (1772–1807), wearing a stomacher brooch in the form of a flower bouquet, a pair of long gem-set ear-rings (Fig. 1c) and an aigrette which provides a rare depiction of the spring mounting of a trembler flower (Fig. 1b). Most of the jewellery in this collection was made to be worn by women, but during the eighteenth century men also wore lavish gem-set ornaments represented here by buckles, studs, orders and badges (colour pl. 4). The latter were frequently broken up or altered in the nineteenth century, after the fashion for men became more austere. A rare survival is the badge of the Anti-Gallican Society, which is not only a fine example of rococo-style gem-setting but also a good illustration of the larger form of male jewellery; it is fully discussed in Chapter 5 (335, colour pl. 21).

Jewellery of eighteenth-century date set with yellow chrysoberyls (often incorrectly known as chrysolites) is sometimes described as Spanish (see Evans 1970, pl. 148) but without documentary supporting evidence. None of the eighteenth-century pieces from the shrine of the Virgin of the Pillar of Saragossa, now in the Victoria and Albert

Museum, is set with yellow chrysoberyls. It is perhaps significant that the principal western source for these stones at that date was in Portuguese-owned Brazil, at the Minas Novas and the Minas Gerais; for these reasons, eight examples have been catalogued as of Portuguese origin (29–35).

A major section of this chapter comprises jewels (36–126) set with a variety of gems and pastes, including garnets and small diamonds, and, while most are intended for a different and more modest market than the pieces in the previous section, the smaller intrinsic value of the stones employed has encouraged an experimental approach to cutting and fashioning. The most advanced *calibré*-cutting and setting is found in the paste-set jewellery of the eighteenth century, fine examples in this section being 83 and 118 where stones of graduated size are cut to fit the settings exactly. The garnet-set aigrettes follow the forms of their grander counterparts in diamonds (36–41). A separate style designed to exploit the specific qualities of the stone was evolved in the nineteenth century.

The popular name for paste, the glass compound invented to imitate precious stones, is ‘Stras’ or ‘Strass’ in recognition of the part played by Georges-Frédéric Strass (1701–73) in the development of the finest glass paste. Since the eighteenth century the origins and subsequent career of Strass have been obscured by legends and inaccurate accounts of his chemical experiments. In 1961 the accurate account of his life was painstakingly established by Hans Haug, then Director of the Musées de Strasbourg (Haug 1961), and the important position of G.-F. Strass in the history of French eighteenth-century jewellery was made apparent. As early as the edition of 1740 the appellation ‘Stras’ (*sic*) was accepted by the prestigious *Dictionnaire de l’Académie* as a word in common usage and thus included amongst ‘des termes admis par les bon auteurs’. Haug suggests that Strass discovered his process for the manufacture of false precious stones in about 1730–4. The chemical composition of ‘Strass’ is discussed in detail in an article by James Barrelet (1961). The successful development of glass paste as a substitute for facet-cut stones relied on the existence of a material that was sufficiently hard to be cut and polished to a high degree of brilliance; Strass’s ‘invention’ is of course a variety of flint glass of the type pioneered in England in the 1670s by George Ravenscroft. The special properties of glass paste, notably the ease of cutting and shaping and the large variety of colour which could be achieved with the introduction of oxides and crystals encouraged experimentation with forms which lift the manufacture of paste



jewellery above the sphere of mere imitation or of substitution for precious-stone jewellery. For a fuller account of the discovery of methods of simulating gems in glass paste and a history of the development of styles see Lewis 1970.

This chapter ends with a distinctive type of jewellery in which the use of seed-pearls is combined with gemstones or pastes (140–146; colour pl. 7), though occasionally the jeweller has relied exclusively on the subtle gradations in size of the seed-pearls for his compositions, which are invariably protected under a domed glass. For this reason, it was decided that the closely related ivory box (139), set with a seed-pearl inscription in the lid exemplifying this technique at its most disciplined, should be included in this section (131–139; colour pl. 9).

## Coloured gems and pastes set in jewellery of fine workmanship

(1–9)

**1 HAIR ORNAMENT**, in the form of an arrow. Silver, set with table-cut emeralds and diamonds; flat-cut garnets fashioned to fit the point.

Probably French (as published by Joan Evans, where it is dated c. 1670), second half of the 17th century. L 10.8 cm. HG 285 (colour pl. 1).

*Bibl.* Evans 1970, pl. 135b; Tait & Gere 1978, col. pl. v.

The arrow would originally have separated half-way down, revealing a pin concealed in the shaft; the mark of the division is still visible on the reverse. The garnet-set point may be a later (eighteenth-century) replacement, but the table-cut emeralds and the uneven rose-cut diamonds indicate an early date for the shaft and the flight. See also 53.

**2 ORNAMENTAL PIN**, in the form of a spray of flowers. Silver, closed-back, set with brilliantly coloured red, blue, yellow and green foil-backed pastes.

English, mid-18th century. L 9.3 cm (max). HG 346 (colour pl. 1).

*Bibl.* Tait & Gere 1978, col. pl. v.

This is a fine example of glass-paste set jewellery from the point of view of both colouring and cutting of the 'stones'. Probably made during the second half of the eighteenth century, the best period for work in this medium in both England and France.

**3 HAIR AIGRETTE**, in the form of a ribbon-tied flower-spray with a peacock's feather. Silver, closed-back, set with amethysts and colourless zircons, the amethysts in the feather set in gold.

Probably Italian, mid-18th century. H 6.8 cm. HG 286 (colour pl. 5).

A design for a similar aigrette is included in an eighteenth-century album of Italian drawings now in the Victoria and Albert Museum (Department of Prints and Drawings, 93.A.17. See Fig. 2).

**4 BROOCH**, in the form of flowers and leaves. Silver, closed-back, set with rubies and diamonds.

Italian (Sicilian?), mid-18th-century. W 7.85 cm (max). Transferred from the Victoria and Albert Museum.

**5 HAIRPIN ORNAMENT** Silver, closed-back, in the form of an open flower, with a trembler centre (i.e. mounted on a spring). The petals of emeralds, diamonds, rubies, sapphires, and topazes; the large central emerald bordered with diamonds and sapphires.

English, c. 1770. D 4.55 cm. HG 283 (colour pl. 1).

*Bibl.* Tait & Gere 1978, col. pl. v.

**6 BROOCH**, in the form of a flower. Gilded silver, closed-back, with coloured pink and green foil-backed pastes.

French, mid-18th century. H 5.3 cm. HG 347 (colour pl. 1).

**7 BROOCH**, in the form of a flower-spray. Silver, closed-back, set with diamonds and emeralds.

English, mid-18th century. L 4.1 cm (max). HG 418.

These small flower-spray pins were worn in the sleeves and to loop up the overskirts of mid-eighteenth-century court dresses. At her wedding in 1761 Queen Charlotte wore 'Diamond Sprigs of Flowers in her Sleeves and to clasp back her Robe . . .' (Duchess of Northumberland, *Diaries of a Duchess*, quoted Buck 1979, p. 14). The asymmetrical designs follow the meandering lines of rococo silk-weaving and embroidery styles.

**8 AIGRETTE**, in the form of a ribbon-tied flower-spray. Silver, closed-back, rose- and table-cut diamonds and *calibré*-cut emeralds.

Spanish or Portuguese, mid-18th century. H 8 cm. HG 1075 (colour pl. 3).

**9 HAIRPIN ORNAMENT**, in the form of a flower-filled cornucopia. Silver and gold set with foiled sapphires, rubies, emeralds and zircons. French maker's mark AP in a lozenge and 'eagle's head' warranty mark on the pin for the period after 1838 (Rosenberg 1922–8, no. 6595 or 6596).

French, probably mid-19th century; marked after 1838. W 3.2 cm. Mark no. 14. HG 496 (colour pl. 1).

*Bibl.* Tait & Gere 1978, col. pl. v.

## Diamonds, colourless gems and pastes set in jewellery of fine workmanship

(10–28)

**10 AIGRETTE**, in the form of a flower-filled cornucopia. Silver, silver-gilt and gold, set with diamonds, gold pin with a trembler spring.

Italian (Neapolitan?), late 18th century, the pin a modern replacement. H 8.1 cm (cornucopia), 8.4 cm (pin). HG 131.

*Bibl.* Tait & Gere 1978, pl. 9.

**11 AIGRETTE**, in the form of a crescent and trembler spray. Silver, open-back set with pastes.

English, c. 1770. H13.2 cm. HG688.

*Bibl.* Tait & Gere 1978, pl. 8.

**12 HAIR ORNAMENT**, in the form of a peacock's feather. Silver, closed-back, set with pastes.

English, c. 1770. H15 cm. HG133.

A portrait drawing of Princess Charlotte Augusta (1766–1828), daughter of George III, by Pietro William Tomkins, shows her wearing a peacock-feather aigrette of this type (Fig. 3; British Museum, Department of Prints and Drawings, 1890, 5–12, 141).

**13 HAIR ORNAMENT**, in the form of a flower-spray. Chased silver leaves and gold settings, flat-cast back, set with foiled diamonds, four pendant drop-shaped diamonds and two pendant drop-shaped pearls.

Russian (?), c. 1760. L8.15 cm. HG171 (colour pl. 3).

Asymmetrical aigrettes in the rococo style appear in books of engraved designs at the beginning of the eighteenth century. They were popular in Italy (see the series of engravings by Albini, *Disegni Moderni di Gioiellieri*, Rome, 1744, and Fig. 4); the taste for this style of hair ornament with pendant drop-shaped stones or pearls was introduced into Spain by Isabella Farnese, the wife of Philip V, who is shown in a portrait dated 1723 (Prado, Madrid), wearing a 'pioggia' or 'waterfall' aigrette. After the middle of the eighteenth century the taste for rococo ornaments was mainly confined to the goldsmith's work on boxes and chatelaines but the grouping and cutting of the stones in this piece and the general outline of the design suggest a Russian origin (see Fig. 5, which shows two aigrettes from the Russian Imperial collection, sold at Christie's in 1931, with pendant drops set and attached in exactly the same way) and therefore a later date than an Italian or Spanish piece of the same type. South Germany or southern Italy have also been suggested as the place of origin.

**14–16 TWO BROOCHES** and a **HAIRPIN ORNAMENT**, in the form of flower-sprays. Silver, closed-back, set with foiled diamonds.

English, mid-18th century. **14** H2 cm. HG321; **15** H3.2 cm. HG493; **16** L2.6 cm (hairpin ornament), 16.3 cm (pin). HG1056.

The two sprays now mounted with brooch-pins may originally have been on hinged settings similar to the hairpin.

**17 AIGRETTE**, in the form of a ribbon-tied trembler spray of flowers and wheat-ears of fine workmanship. Silver and gold, open-back, set with diamonds.

English or French, late 18th or early 19th century. H9.3 cm. HG417 (colour pl. 5).

*Bibl.* Tait & Gere 1978, pl. 8.

The taste for these bouquet ornaments persisted after the turn of the century; a very similar aigrette is included in a French design-book issued by Villardi in 1811 (see Vever 1908–12, I, p. 61).

**18 AIGRETTE**, in the form of a crescent with a trembler spray of flowers. Silver and gold, closed-back, set with diamonds.

Italian (?), c. 1770. H9.45 cm. HG420 (colour pl. 5).

**19 AIGRETTE**, in the form of a flower-filled cornucopia, the flower-stems set as tremblers. Silver and gold, closed-back, set with diamonds.

Italian or Portuguese, late 18th century. H8.2 cm. HG415.

**20 HAIRPIN ORNAMENT**, in the form of a butterfly. Silver, closed-back, set with diamonds, with ruby eyes and antennae of gold wirework.

English, c. 1800. W4.8 cm. HG350.

The back has two hinged 'arms' with loops at the end (see illustration) which allowed this jewel to be worn on a ribbon or a chain at the neck.

**21 BROOCH**, in the form of a sunburst with flower-heads between the rays. Silver, closed-back, set with diamonds.

English, late 18th century. D5 cm. HG172.

**22 ORNAMENTAL PIN**, in the form of a flower-spray. Silver and gold, closed-back, set with diamonds, the central rose on a trembler spring.

French (?), 19th century. L9 cm (max). HG419.

Although in the eighteenth-century style, this piece is closely related in design and technique to the diamond flower bouquets made in the 1820s for the French court and again for the Empress Eugénie by the Maison Bapst in the 1850s (see Twining 1960, pls 91–4, and Gere 1975, pl. 141).

**23 PENDANT**, in the form of a flower-filled basket. Silver, closed-back, set with diamonds.

Spanish or Portuguese, late 18th century. L7 cm. HG174.

**24 BROOCH**, in the form of a ribbon-bow surmounting an epaulette. Silver, closed-back, set with diamonds.

French or Spanish, late 18th century. H6.75 cm. HG173.

The French jeweller Augustin Duflos, whose designs for jewellery, *Receuil de dessins de joaillerie fait par Augustin Duflos, joaillier du roy d'Espagne*, are dated 1767, worked for some years in Madrid, and there is evidence of his influence in Spanish work of this date.

**25 HAIRPIN ORNAMENT**, in the form of an open flower. Silver, closed-back, set with diamonds.

English, c. 1790. D5.15 cm. HG492.

The diamonds are not uniform in size or cutting and must have been reset from an older piece. They show a remarkable fire and fluorescence and steeply faceted cutting which is very sophisticated for the date. The back (see illustration) shows how the old settings have been incorporated into the star-shaped framework by the addition of tiny hooks and loops.



**26 AIGRETTE**, in the form of a ribbon-tied sheaf of wheat-ears. Silver and gold, mixed closed- and open-back, set with diamonds.

English, early 19th century. H 10.1 cm. HG 416.

**27 PAIR OF COMB-MOUNTS**, in the form of cornflowers and leaves. Silver, mixed open- and closed-back, set with diamonds.

French, c.1805. L 9.2 cm. HG 613 & 614.

**28 TIARA**, in three pieces, in the form of branches of oak-leaves and acorns. Silver and gold, open-back, set with diamonds, convertible to a brooch or to use as comb-mounts. In the original case, labelled *Hunt & Roskell, 156 New Bond Street*. In the case are two tortoiseshell combs, and the gold frames for the tiara and the brooch. The jewelled elements are interchangeable between the combs, the brooch-frame and the tiara; in the illustrations they are shown assembled as a brooch, as a tiara and as a comb-mount. The lid of the case is stamped with a Viscount's coronet and the initials M.P.

English, c.1855. W 4.8 cm (central spray), 9.3 cm (outer sprays/comb-mounts); D 16.3 cm (circlet). HG 312 (colour pls 2, 3).

*Bibl.* Tait & Gere 1978, pl. 17.

This set was sold at Sotheby's in 1970 (19 March, lot 140) with its original case. The gold initials and coronet on the lid of the case suggest that the tiara may once have been owned by Mary Selina Charlotte Portman, daughter of Viscount Milton and wife of William Henry Berkeley, 2nd Viscount Portman; she was married on 1 June 1855, and died in 1899.

For a discussion of Hunt & Roskell see 630 and 687.

## Yellow Chrysoberyls

(29–35)

**29 AIGRETTE**, in the form of a cornucopia with a leaf-spray. Silver, closed-back, set with yellow chrysoberyls.

Portuguese, late 18th century. H 8.8 cm. HG 326.

**30 PENDANT CROSS** Silver, closed-back, set with eleven square-cut and four circular yellow chrysoberyls.

Portuguese, mid-18th century. H 5.5 cm. HG 325.

**31 PAIR OF EAR-RINGS** Ribbon-bows with long pendants. Silver and gold, closed-back, set with yellow chrysoberyls, the settings bordered with gold beads.

Portuguese, mid-18th century. L 8.5 cm. HG 281 (colour pl. 6).

A design-book described as Portuguese in the Victoria and Albert Museum includes a number of drawings of very long pendant ear-rings of this type (see Fig. 6; Victoria and Albert Museum, Department of Prints and Drawings, D. 318–99).

**32 STOMACHER BROOCH**, in the form of flowers and leaves with drop-shaped pendants. Silver, closed-back, set with yellow chrysoberyls.

Portuguese, mid-18th century. W 7.5 cm. HG 284 (colour pl. 6).

The back (see illustration) has dished settings for the stone clusters with a central ridge; the various elements are simply assembled with long hooks.

**33, 34 TWO BROOCHES**, in the form of insects. Silver, closed-back, set with yellow chrysoberyls.

Portuguese, late 18th century. **33** W 5.4 cm (wingspan). HG 440; **34** W 3 cm. HG 441.

**35 PENDANT**, in the form of a triple bow. Silver, bordered with gold beads, closed-back, set with yellow chrysoberyls.

Portuguese, late 18th century. H 7 cm. HG 439 (colour pl. 6).

## Garnet-set jewellery, 18th and early 19th centuries

(36–52)

**36–41 SIX AIGRETTES**, in the form of sprays of flowers and leaves or feathers with birds or insects set *en tremblant*. Gold, silver-gilt and silver, closed-back, set with flat-cut garnets.

English, mid-18th century.

**36** A spray, tied with a bow, with a trembler bird. H 6.5 cm. HG 266 (colour pl. 7).

**37** A flower-spray tied with a ribbon. H 6 cm. HG 267.

**38** Flowers and a feather, tied with a bow, with a trembler insect. H 7.2 cm. HG 428 (colour pl. 7).

**39** A flower-spray, with trembler insect. H 7.8 cm. HG 429.

**40** Flower-spray, with trembler flower-buds. H 5.15 cm. HG 430.

**41** Flower-spray, with trembler bird. H 6.8 cm. HG 431 (colour pl. 7).

*Bibl.* Tait & Gere 1978, pl. 9.

Fig. 7 shows a portrait attributed to Thomas Gainsborough (1727–88), where the sitter is wearing a garnet aigrette of this type. Lewis illustrates further examples (1957, p. 96).

**42–44 THREE BIRD ORNAMENTS** Silver, closed-back, set with flat-cut garnets.

English, mid-18th century. **42** W 5.7 cm (wingspan). HG 432; **43** W 2.8 cm (wingspan). HG 433; **44** W 2.3 cm (wingspan). HG 434.

Although later converted into brooches, these bird ornaments were probably once set *en tremblant* on garnet aigrettes similar to 36–41.

**45, 46** TWO HAIR ORNAMENTS Gold, closed-back, set with garnets.

English, early 19th century. **45** W 9.75 cm (max). HG 265; **46** W 9.3 cm (max). Transferred from the Victoria and Albert Museum.

**47** CRUCIFORM PENDANT Gold, closed-back, set with garnets.

English, early 19th century. H 4.35 cm (including rings). HG 268.

**48–51** FOUR FLOWER PINS Gold and silver, set with garnets, pearls and colourless pastes.

English, first half of the 19th century.

**48** H 2.3 cm (excluding pin). HG 651.

**49** H 2 cm (excluding pin). HG 652.

**50** L 4.1 cm (max). HG 653.

**51** L 3.7 cm (max). HG 654.

**52** CRUCIFORM BROOCH Gold, closed-back set with flat-cut square and circular garnets and pearls.

English, mid-19th century. W 3.65 cm. HG 705.

## Colourless gems and pastes set in jewellery of modest workmanship

(53–97)

**53** ARROW HAIRPIN Silver, closed-back, set with colourless pastes.

English or Spanish, late 18th century. L 13 cm. HG 80.

Probably English, though these arrow-pins were widely popular in Spain. There are a number of Spanish designs for arrow ornaments in the Biblioteca Nacional in Madrid (see Muller 1972, pl. 257).

The shaft of the arrow has been soldered into one piece to form a brooch. In its original state it would have separated under the oval ornament, revealing a pin which slides inside the body of the shaft. The portrait of the family of Charles IV by Francisco José de Goya, dated 1800–1, in the Museo del Prado, Madrid, shows the Queen and the Princess wearing large arrow-pins with a central ornament to hide the join (see Fig. 8). The Hull Grundy Gift to the Castle Museum at Norwich includes a large open-back arrow of this type (inv. no. 187, 367, 977), probably of early nineteenth-century date, which is still in its original state (see Fig. 9a (open) and 9b (closed): L 19.7 cm).

**54** HAIR ORNAMENT, the centre in the form of a lyre. Gilded silver, closed-back, set with pastes.

English, late 18th century. W 7.7 cm. HG 74.

**55, 56** TWO HAIR ORNAMENTS Silver, closed-back.

**55** Set with colourless foiled pastes. W 9.3 cm. HG 82; **56** with colourless topazes backed with pink tin-foil in the form of interlaced ribbons. W 9.3 cm. HG 715.

English, late 18th century.

**57** BROOCH, in the form of a heart pierced by an arrow. Glass paste bordered with diamonds in a gold-backed silver setting.

English, early 19th century. L 5.3 cm (arrow). HG 495.

**58–61** FOUR BROOCHES, in the form of harps; **58–60** set in silver.

Probably English, late 18th century, though these harp-shaped brooches also occur in French and Portuguese pattern-books of this period.

**58** Closed-back, set with pastes. H 6.3 cm. HG 74b.

**59** Mixed open- and closed-back, the pastes in the open settings secured with four grains of metal. H 4.5 cm. HG 74a

**60** Closed-back set with pastes, surmounted by a crown. H 6.5 cm. HG 74c.

**61** Open-back gold, set with diamonds. H 2.4 cm (max). HG 608.

**62–64** THREE BROOCHES, in the form of lyres.

Probably English, late 18th century.

**62** Closed-back, silver and gold, set with pastes. H 1.5 cm. HG 74d; **63** open-back, gold, set with diamonds. H 3.8 cm. HG 606; **64** closed-back, gold, set with diamonds and a blue glass centre. H 2.8 cm. HG 607.

**65** CHATELAINE, ornamented with flower-sprays. Silver, closed-back, set with foiled pastes; probably for a watch, with fittings for two hooks, possibly for a watch-key and a seal.

English, second half of the 18th century. L 12.2 cm. Transferred from the Victoria and Albert Museum.

The type of implements which were attached to these chatelaines depended on the sex of the owner. Apart from watches, watch-keys and seals, other possibilities include scent and spice containers, needle and thimble cases and nutmeg boxes.

**66, 67** TWO ORNAMENTAL PINS, in the form of flower-sprays. Silver, closed-back, set with colourless pastes.

English, late 18th century. **66** H 2.4 cm. HG 348; **67** H 2.8 cm. HG 349.

Possibly elements from an ornamental chatelaine, compare with **65**.

**68** ORNAMENTAL PIN, in the form of a flower-spray. Diamonds in a closed-back silver setting backed with gold.

English, mid-18th century. H 3.4 cm. HG 494.



**69** ORNAMENTAL PIN, in the form of a flower-spray. Diamonds in a closed-back silver setting backed with gold.

English, early 19th century. H 3.7 cm. HG 615.

**70** ORNAMENTAL PIN, in the form of a flower-spray. Silver, closed-back, set with pastes.

English, late 18th century. L 4.8 cm. HG 813.

**71, 72** TWO ORNAMENTAL PINS, in the form of birds. Silver, closed-back, set with *calibré*-cut pastes.

English, mid-18th century. **71** L 3.6 cm (head to tail). HG 83a; **72** L 5.2 cm (max). HG 83b.

Probably once set *en tremblant* on aigrettes. For similar garnet-set ornaments see **42–44**, and for garnet-set aigrettes with trembler birds see **36–41**.

**73** BROOCH, in the form of an insect. Silver, closed-back, set with topazes; ruby eyes.

English, late 18th century. W 2.8 cm. HG 438 (see *Plates*, p. 16).

**74** PAIR OF STUDS Silver, set with facet-cut rock-crystals. English, mid-18th century. D 1.2 cm. HG 81b.

For a lace-pin in rock-crystal cut and set in the same manner as these studs see **111**.

**75** PENDANT CROSS Silver, gilded, closed-back, set with sixteen rock-crystals.

English, mid-18th century. W 3 cm. HG 989.

**76** PENDANT CROSS Silver, closed-back, set with eleven square-cut rock-crystals.

English, early 19th century. H 6.2 cm (including ring). HG 685.

**77, 78** TWO PENDANT CROSSES Silver, closed-back, set with pastes.

English, second half of the 18th century. **77** With flared arms. H 5.2 cm (including rings). HG 436; **78** H 4.3 cm (including ring). HG 437.

**79, 80** TWO 'MALTESE' CROSSES Silver, closed-back.

English, c.1805. **79** Set with colourless pastes. W 3.3 cm. HG 689; **80** set with rock-crystals, a double cross with incurved arms. W 3.7 cm (max). HG 812.

**81** BROOCH, in the form of a snake. Gold, closed- and open-back, set with diamonds.

English, c.1800. H 3.25 cm. HG 609.

The snake in the form of a circle is a symbol of eternity. The loop in the snake's mouth probably held a 'regard' pendant (see **530**, **531** and **589**), or a heart-shaped gem. The gems are secured in the open settings at the back with four grains of gold as with the harp-shaped brooch, **59**.

**82** BROOCH, in the form of a winged insect. Gold, closed-back, set with mirror-backed pastes. The gold setting bordered with filigraïn.

English, c.1800. W 3.2 cm. HG 205 (colour pl. 24).

Mirror-backed pastes, sometimes known as 'Vauxhall' pastes, were developed in the eighteenth century, the mirror reflection giving an illusion of great depth from the surface facet-cutting although the backs of the pastes are completely flat. The term 'Vauxhall' comes, no doubt, from the famous English mirror-glass works in Vauxhall (London), where as early as 1676–8, under the direction of George Ravenscroft, the Duck of Buckingham's Vauxhall Glass Manufactory produced 'Looking-glass plate', which John Evelyn recorded in 1676 as 'far larger and better than any that comes from Venice.' The Vauxhall Company had few rivals in England up to c.1780.

**83** DRESS ORNAMENT Closed-back silver, set with *calibré*-cut pastes, in the form of a tulip flower-head, later pin probably replacing sewing links.

Russian (?), mid-18th century. H 4 cm. HG 1038.

**84** DRESS ORNAMENT Colourless topazes in a silver open-back, cut-down setting backed with gold.

Russian (?), late 18th century. H 3.4 cm. HG 1006.

Tulip-flower dress ornaments of a similar design are illustrated in *The Art of the Goldsmith and the Jeweller* (La Vieille Russie, New York, 1968, nos 205 and 206), where they are said to be 'from the Russian Crown jewels'.

**85** BROOCH Diamonds in a silver open-back setting backed with gold, in the form of a fleur-de-lis; Dutch 'oak-leaf' quality mark in use after 1852 (Rosenberg 1922–8, no. 7551).

Dutch, probably 20th century, in the style of the 18th century. H 4 cm. HG 1026.

**86** BUCKLE Silver set with colourless pastes in rubbed-over foliate settings.

English, soon after 1762. W 4.1 cm. Transferred from the Victoria and Albert Museum.

The design of this buckle is close to one of those in the *Book of Ornaments for Jewellers* by Jean Quien, published in London in 1710, with a second edition in 1762 (see Fig. 10).

**87, 88** TWO BUCKLES Closed-back, silver, set with square-cut rock-crystals; **88** is engraved with the initials AG on the chape.

English, c.1730. **87** W 4.1 cm. HG 684; **88** W 4.6 cm. HG 98b.

A pair of similar D-shaped buckles set with pastes from the Hull Grundy Collection in the Northampton Museum are illustrated in Swann 1981 (pl. 5).

**89, 90** TWO BUCKLES Closed-back, silver, set with *calibré*-cut colourless pastes, tooled gold inner rims.

English, late 18th century. **89** H 4.1 cm. HG 98c; **90** H 4.2 cm. HG 98d.

Typical of the fine buckles produced in Birmingham at the end

of the eighteenth century. Similar examples in the Northampton Museum are dated in the 1780s (Swann 1981, pl.79).

**91 BUCKLE** Closed-back, silver, set with *calibré*-cut colourless pastes, tooled gold inner rim.

English, c.1830. H9.7 cm. HG98e.

**92,93 TWO SLIDES** Closed-back, silver, set with foiled pastes, with *calibré*-cutting and tooled-gold borders typical of the work of English buckle-makers of the late 18th century. **93** has been adapted from the top rim of a shoe buckle.

English, c.1790. **92** L5.4 cm. HG89; **93** W5.6 cm (max). HG687.

**94 SLIDE** Closed-back, silver, set with foiled pastes, an open leaf with flat-backed and dished settings.

English, c.1790. L7 cm (max). HG88a.

**95–97 THREE FINGER-RINGS** Gold, set with rose- and *calibré*-cut pastes, and small square-cut diamonds.

English, probably late 18th century. **95** H1.6 cm (bezel). HG87a; **96** H1.6 cm (bezel). HG87b; **97** W2.2 cm; H0.45 cm (one stone). HG87c.

The amethyst-coloured paste set in the centre of **96** may be a replacement. When these circular-bezel rings occur in portraits the stones are uniform in colour.

## Coloured gems and pastes set in jewellery of modest workmanship

(98–126)

**98 ORNAMENTAL PIN**, in the form of a flaming torch. Garnets and zircons in a closed-back silver setting backed with gold.

English, mid-18th century. L4.7 cm. HG656.

**99 ORNAMENTAL PIN**, in the form of a flower. Closed-back, silver, set with emeralds and rubies and a 'baroque' pearl.

French, late 18th century. L5.4 cm. HG327.

**100 ORNAMENTAL PIN**, in the form of a flower entwined by a snake. Open-backed silver set with emeralds and diamonds and a 'baroque' pearl.

French, late 18th century. L3 cm (max). HG176.

**101 LACE-PIN**, in the form of a trophy with a bow, arrow and quiver. Silver and gold, enamelled and set with a ruby and small diamonds.

French, late 18th century. H2.3 cm. HG605.

Many French eighteenth-century pattern-books show trophy pins of this style; they were a traditional form of wedding gift.

**102 CRUCIFORM PENDANT** Closed-back, gold, set with a topaz, a garnet, a hessonite garnet and an aquamarine, round a central ruby.

English, c.1820. H2.9 cm (including ring). HG269.

**103 CROSS-PENDANT** Closed-back, gold, set with a central pearl surmounted by a garnet and an emerald, flanked by hessonite garnets, a sapphire and a zircon, with a ruby, a chrysoberyl cat's eye, an amethyst and a zircon below.

English, c.1800. H5.5 cm (including ring). HG270 (colour pl.6).

A fine example of the use of mixed coloured stones, illustrating the fashionable interest in gemstones and their associations.

**104 BROOCH** Gold, set with an amethyst bordered with diamonds.

English, c.1870. D2 cm. HG686.

**105 FINGER-RING**, scalloped gold hoop, the bezel in the form of a butterfly set with diamonds, a ruby, a garnet and a chrysoberyl.

Probably Italian, second half of the 18th century. H0.9 cm. HG320.

*Bibl.* Gere 1981, pl.241.

**106 FINGER-RING** Gold with the bezel in the form of an urn; cat's-eye chrysoberyl, bordered with garnets and seed-pearls.

English, c.1800. H2.4 cm (bezel). HG716.

The cat's eye may replace a glass-covered cell designed to contain hair (cf. **574** and **575**).

**107 LACE- OR FICHU-PIN** Amethyst-purple paste bordered with colourless pastes, closed-back silver setting backed with gold.

English, late 18th century. W2.7 cm. HG88d (colour pl.6).

**108 LACE- OR FICHU-PIN** Amethyst-purple paste bordered with colourless pastes, closed-back silver setting backed with gold.

English, late 18th century. W1.7 cm. HG88c (colour pl.6).

**109 LACE- OR FICHU-PIN** Sapphire-blue paste, bordered with colourless pastes, closed-back silver setting backed with gold.

English, late 18th century. W1.8 cm. HG88b (colour pl.6).

**110 LACE- OR FICHU-PIN** Emerald-green pastes surrounding an oblong compartment containing plaited hair under glass, bordered with seed-pearls; closed-back gold setting.

English, late 18th century. W2.3 cm. HG88e (colour pl.6).

**111 LACE- OR FICHU-PIN** Oval faceted rock-crystal, closed-back silver setting backed with gold.

English, late 18th century. W1.6 cm. HG81 (colour pl.6).



**112 LACE- OR FICHU-PIN** Oval faceted emerald-green paste, closed-back gold setting.

English, late 18th century. W 1.5 cm. HG 724 (colour pl. 6).

**113 LACE- OR FICHU-PIN** Sapphire-blue paste bordered with pearls, closed-back gold setting.

English, late 18th century. W 1.7 cm. HG 690 (colour pl. 6).

**114 LACE-PIN** Citrine-yellow pastes in a gold setting, a stylised comet, in the form which became fashionable after the reappearance of Halley's comet in 1758.

English, late 18th century. L 2.4 cm. HG 718.

**115 NECKLACE** Gold, closed-back, set with pink foiled pastes.

English, c.1800. L 39.5 cm (whole necklace), 0.94 cm (each square paste). HG 73 (colour pl. 8).

**116 PAIR OF BRACELETS** Gold, closed-back, set with deep red foiled pastes.

English, c.1800. L 18.4 cm (bracelets), 1.33 cm (each oval paste). HG 76a & b (colour pl. 8).

**117 DEMI-PARURE**, brooch and ear-rings. Open-back, set in gold and silver with blue and white pastes.

English, c.1820. Brooch: W 4.5 cm; ear-rings: L 6.1 cm. HG 692a-c (colour pl. 8).

**118 PAIR OF EAR-RINGS** Closed settings backed with gold, with *calibré*-cut red and colourless pastes.

English, late 18th century. L 7.4 cm. HG 75a & b (colour pl. 8).

The most sophisticated example of *calibré* cutting-to-fit in the collection.

**119 PAIR OF EAR-RINGS** Closed-back, silver, set with green and colourless pastes; on the reverse, fittings of the mid-18th century type.

English, c.1760. H 2.9 cm. HG 79a & b (colour pl. 8).

**120 HAIR-PIN ORNAMENT**, in the form of an open flower. Closed-back, silver, set with *calibré*-cut emerald-green and colourless pastes.

English, c.1790. W 5 cm. HG 78 (colour pl. 8).

**121 CRUCIFORM PENDANT** Closed-back silver, set with amethyst-purple and colourless pastes.

English, c.1820. H 4.4 cm (including ring). HG 77 (colour pl. 8).

**122 PAIR OF EAR-RINGS** Chased gold, set with topaz pastes. Paris 'ram's head' warranty mark for the period 1819-38 (Rosenberg 1922-8, no. 6591).

French, c.1820. H 8.2 cm. Transferred from the Victoria and Albert Museum.

**123, 124 TWO LACE-PINS** Gold, set with cobalt-blue pastes.

English, c.1800. **123** H 1.9 cm. HG 195; **124** in the form of a butterfly. W 2.4 cm. Transferred from the Victoria and Albert Museum.

**125 BROOCH** Gold, set with purple glass pastes, in the form of a bird in flight, pendant heart added later.

French (?), probably mid-19th century. W 4.6 cm (beak to tail). HG 388 (colour pl. 31).

**126 BROOCH**, in the form of a beetle. Gold, set with coloured press-moulded glass.

English, c.1800. L 3.7 cm. HG 85.

The colouring of beetle brooches of this type, popular in the late eighteenth century, was usually achieved by using foil backing for the plain glass. The colouring and press-moulding of the glass in this brooch suggest a later date.

## Diamonds with enamel

(127-130)

**127 DRESS ORNAMENT**, shuttle-shaped. Diamonds set in silver backed with pink enamel.

English, late 18th century. W 3.5 cm. HG 745.

**128 BROOCH** Gold, enamelled in blue and white and set with diamonds, in the centre an enamelled urn applied to an opaque glass ground under a glass cover.

English, late 18th century. W 2.1 cm. HG 534.

**129 BROOCH** Marquise-shaped, in blue enamelled gold, the centre set with a diamond flower-spray.

English, late 18th century. H 4.65 cm. Transferred from the Victoria and Albert Museum.

**130 BROOCH**, in the form of a bird in flight. Blue enamelled gold, set with diamonds.

English, first half of the 19th century. W 4.75 cm (wing-span). HG 981 (colour pl. 31).

## Seed-pearl work

(131-146)

**131-139 NINE ORNAMENTAL SEED-PEARL RELIEFS**, executed either in seed-pearls on a base of carved mother-of-pearl, or seed-pearls in a base of plaster or gesso, laid onto a background of blue enamel or blue glass. Each set under a domed glass cover in gold and silver mounts.

English and French, first half of the 19th century.

**131 MARQUISE-SHAPED PENDANT**, a spray of flowers and leaves, with a blue and white enamelled border. H 5.2 cm (including ring). HG 619 (colour pl. 9).

**132** MARQUISE-SHAPED PENDANT, a spray of flowers and leaves, with a pearl border. H5.1 cm. HG 33 (colour pl. 9).

**133** MARQUISE-SHAPED PENDANT, sheep and lambs under a tree, with blue and white enamel and tooled gold border. H6.5 cm (including ring). HG 810 (colour pl. 9).

**134** FINGER-RING With oval-shaped bezel, a spray of flowers, with a pearl border. H3.2 cm (bezel). HG 962.

*Bibl.* Gere 1981, pl. 253.

**135** OVAL BROOCH, a winged cupid with a lamp, with a French inscription, *Taisez vous*, within a pearl border. H2.5 cm. HG 942a (colour pl. 9).

*Bibl.* Hull Grundy 1958d.

**136** CIRCULAR BROOCH, two birds drinking at a fountain, bordered with bands of blue and white enamel and a ring of diamonds. D2 cm. HG 942b (colour pl. 9).

For a similar seed-pearl relief, also showing birds drinking at a fountain, in a pendant setting of chased gold and enamel bordered with pearls, bearing Paris hallmarks for 1797–1809, see Bury 1982 (p. 24: Case 4, Board H, no. 49).

**137** MARQUISE-SHAPED PENDANT, two birds carrying a knotted ribbon, with a border of pastes and a tooled gold inner rim. L 3.7 cm (without ring). HG 341 (colour pl. 9).

**138** MARQUISE-SHAPED PENDANT, two birds drinking at a fountain, with a French inscription *L'amour et L'amitié*; border of diamonds. L4 cm. HG 342 (colour pl. 9).

**139** BOX Wheel-turned ivory, inset with a glass-topped compartment with the word L'AMITIE in seed-pearls on a blue ground; gold rim. L 8.4 cm. HG 39.

*Bibl.* Hull Grundy 1958d.

At this date French was still widely used throughout Western Europe as the language of sentiment, and so French inscriptions cannot be taken as an indication of the country of origin. On the other hand, English, Italian and German were rarely used outside their countries, and inscriptions in these languages can be used as an indication of origin.

**140** A HAIR OR TURBAN ORNAMENT, in the form of a crescent, with three interchangeable star- and flower-sprays. Gold and seed-pearls, the sprays set with amethysts, rubies and emeralds.

English, early 19th century. W6.1 cm (crescent); H7.8 cm (sprays). HG 698–701 (colour pl. 7).

*Bibl.* Tait & Gere 1978, pl. 16.

**141, 142** TWO BROOCHES, in the form of birds in flight. Gold and seed-pearls, the phoenix (**141**) with a diamond eye.

English, early 19th century. **141** W6.3 cm. HG 696 (colour pl. 7); **142** W6.9 cm (wingspan). HG 697 (colour pl. 7).

*Bibl.* Tait & Gere 1978, pl. 16.

Probably intended to be worn as shoulder brooches (see also **648–652**).

**143** BROOCH, in the form of a butterfly on a trembler spring. Seed-pearls strung on a frame of mother-of-pearl. English, first half of the 19th century. W5.6 cm (wing-span). HG 196.

**144** HAIR OR TURBAN ORNAMENT, in the form of a crescent with a shooting star. Gold, set with pearls and pink topazes.

English, c.1800. W5.4 cm. HG 208 (colour pl. 31).

**145** NECKLACE Seed-pearls and garnets in the form of flowers and leaves.

English, c.1830. L47 cm. HG 145.

**146** BROOCH, in the form of a butterfly. Seed-pearls and garnets; the garnets in cut-down settings, the seed-pearls threaded and pinned onto an openwork base-plate of mother-of-pearl, gold brooch-fitting.

English, c.1820. W6.8 cm (wingspan). HG 579.



## 2. Iron, Steel and Marcasite, late 18th–20th centuries

### Introduction

Marcasite is a popular name for the mineral ‘iron-pyrites’, which has a brassy yellow colour and high metallic lustre that has led to its being called ‘fool’s gold’. Very popular from the middle of the eighteenth century, marcasite was used as a substitute for diamonds. *Pavé*-set in closed backs, the forms of marcasite-set jewels follow those of currently fashionable diamond jewellery (see particularly **150**). The taste for marcasite jewellery declined in the mid-nineteenth century but was revived in the Edwardian period when it was extensively used for shoe-buckles. In the 1930s it was again used as a substitute for diamond-set jewellery.

The trade in cut and polished steelwork ornaments (**151–166**) has a history which is traditionally said to date back to the early seventeenth century, being centred on Woodstock in Oxfordshire. In 1778 Mrs Lybbe Powys writes in her diaries: ‘One morning while at Bletchington we went to see a fine steel manufacture at Woodstock, made some purchases, but ’tis all amazing dear. Saw some scissors at fifteen guineas a pair, very curious no doubt, but not answerable to the price; sword-hilts and stars for the nobility are beautiful – the latter not dear, about twenty guineas each, but scissors at fifteen guineas are extravagant to a degree, as the steel, they told me, is equally good at 2s 6d, and the *open work* above adding to the price’ (*Passages from the Diaries of Mrs Philip Lybbe Powys*, ed. E. J. Climenson, London, 1899, p. 200). The faceted steel beads and *paillettes* (steel ‘sequins’ or small thin discs pierced by hand) were originally made from used horseshoe nails, hand cut and polished to a highly reflective finish. The pieces set with riveted facet-cut nail-heads follow current fashions in gem-set jewellery. In 1764 Matthew Boulton started his Soho workshop; the trade moved to Birmingham and in the nineteenth century much of the refinement of the earlier work was lost in mass-production. The 1830s saw a revival of the fashion for chatelaines, and several London firms made elaborate polished-steel chatelaine-hooks with a large variety of implements depending from them on long chains. These chatelaines also featured in the Great Exhibition of 1851, but they were curiosities rather than wearable ornaments as the number of ingenious folding implements had grown so great as to render them excessively heavy. A more detailed account of this type of work can be found in Clifford 1971.

‘Berlin’ iron jewellery (**167–177**) was made as a sideline to the main foundry work of the Royal Berlin Factory

from 1804. In 1813 patriotic Germans gave their gold jewellery to finance the defence of the Fatherland in the campaign of liberation against Napoleon, and they were given a piece of iron jewellery in exchange, inscribed with the words GOLD GAB ICH FÜR EISEN, 1813 OR EINGETAUSCHT ZUM WOHL DES VATERLANDS. The characteristic ironwork came to be known as ‘Berlin’ iron for this reason, but there is evidence that it was made at Gleiwitz in Silesia, at Trier on the Mosel and at Ilsenburg-am-Hartz in Anhalt. Napoleon is known to have seized moulds from the Berlin Foundry and taken them to Paris in 1806, but was unable to use them for technical reasons. The trade, once established in Paris (c. 1828), was carried on until the middle of the century. German firms, such as Lehmann, Hossauer, Geiss and Devaranne of Berlin and Edward Schott (Director of the Ilsenburg Foundry) all marked their work and both Devaranne and Schott exhibited pieces of ironwork jewellery in London at the Great Exhibition in 1851. The fine woven and plaited iron meshwork was made in England in the early nineteenth century, and it has been suggested that the filigree and meshwork ornamented with pierced steel sequins or *paillettes* might be of French nineteenth-century origin, as was the work in wrought-iron wirework and polished steel.

The use of iron jewellery for mourning dates from death of Queen Luisa in 1810; the much-loved young wife of Frederick William III of Prussia (d. 1840) was widely mourned, and many of the iron cross-pendants date from this period. Later the jewellery was used for personal mourning, and the symbolism of the material which means ‘constancy’ was felt to be particularly appropriate to this purpose. The most interesting designer to work in this medium for the Berlin factory was the architect Karl Friedrich Schinkel (1781–1841); his work is discussed in the exhibition catalogue, *Karl Friedrich Schinkel...* (Berlin, 1981). The neo-Gothic style was developed by Schinkel; the ‘Liberation’ monument designed by him and made by Geiss in 1818 served as a model for the early neo-Gothic style. The significance of neo-Gothic for the Germans at this date is related politically to the struggle for unification and refers to the period in the late Middle Ages when Germany had once before been unified.

In Germany the popularity of neo-Gothic declined and in the 1830s was superseded, again for political reasons, with a taste for the neo-Renaissance, a period felt to be more in keeping with the forward-looking aspirations of a modern nation. This fashion is exemplified by the use of scrolling snakes and formalised foliate ornament taken from the Fontainebleau style associated with François I

(see **170**). By the middle of the century little further development of style took place and the taste for iron jewellery died out only to be revived in the present century when the sacrifice of gold jewellery was again needed for patriotic reasons in 1915. It is difficult to determine the extent to which 'Berlin' iron jewellery was actually worn, since it is practically never depicted in portraits or fashion plates, but one rare example is given in the useful handbook by Brigitte Stamm (Stamm 1979, p. 10, a fashion plate of 1815 illustrating the wearing of iron crosses on iron chains as part of a Middle Ages revival in current fashion). Stamm also illustrates material from the collection at Schloss Charlottenburg. The most recent comprehensive publication is by Schmidt (1981), while an excellent summary of the industry is provided in the exhibition catalogue, *Historismus* (Berlin, 1973). The most comprehensive collection of metal jewellery and other ornaments is housed in the Le Secq des Tournelles Museum in Rouen and well illustrated in *D'Allemagne* 1928.

Included in this chapter are two boxes in cast-iron, one of early nineteenth-century date, with a portrait of the Duke of Wellington (**174**), the other by Alvarez of Spain of the second half of the nineteenth century (**178**).

## Marcasite

(**147–150**)

**147** BROOCH OR CORSAGE ORNAMENT, in the form of a bow with a pendant formed of two conjoined hearts and two birds. Iron-pyrites in a closed-back setting.

English, mid-18th century. L 15.3 cm. HG 64.

**148** PAIR OF EAR-RINGS Four *coques de perle* (nautilus shell 'pearls') bordered with iron-pyrites.

English, mid-18th century. H 4.6 cm. HG 65a & b.

*Bibl.* Tait & Gere 1978, pl. 14.

**149** FINGER-RING Bezel of blue enamel, applied decoration of a spray of flowers. Iron-pyrites set in silver, gold hoop.

English, late 18th century. H 2.2 cm (bezel). HG 66.

*Bibl.* Gere 1981, pl. 251.

**150** CHOKER NECKLACE A cross suspended from eleven links, with scrolling ornament terminating in loops for a ribbon fastening, known as a *carcan* or *carcanet*. Iron-pyrites in a closed-back silver setting.

English, mid-18th century. L 22.4 cm; W 2.2 cm (cross). HG 63.

## Steel

(**151–165**)

**151** HAIRPIN ORNAMENT A flower-head in two layers in facet-cut steel, engraved on the reverse with the maker's initials JS.

English (probably Birmingham), late 18th century. L 13.3 cm. Mark no. 95. Transferred from the Victoria and Albert Museum.

*Bibl.* Tait & Gere 1978, pl. 13.

**152, 153** PAIR OF BRACELETS Facet-cut steel with beaded bordering. These bracelets combine to form a necklace.

English, late-18th century. L 19 cm. HG 71a (**153**) & 71b (**152**).

*Bibl.* Tait & Gere 1978, pl. 14.

This design is not uncommon; a similar pair is in the collection of the Victoria and Albert Museum (see Bury 1982, p. 105; Case 17, Board C, no. 1).

**154** BRACELET Fine steel mesh ornamented with hand-cut polished steel sequins.

English (?), late 18th century. W 5.5 cm (central knot). Transferred from the Victoria and Albert Museum.

*Bibl.* Tait & Gere 1978, pl. 13.

**155–157** THREE BUTTERFLY BROOCHES Facet-cut steel, two with solid backs, one (**156**) openwork.

English, c. 1840. **155** W 3.4 cm (wingspan). HG 602; **156** W 5.3 cm (wingspan). HG 600; **157** W 5.4 cm (wingspan). HG 601.

**158** LONG CHAIN Polished hand-cut steel links pierced to form florets united by flat-section rings.

English, late 18th century. L 121.5 cm; D 0.6 cm (single link). HG 70.

Each of these links was cut individually and the work on a chain of this length took several months. Both this chain and the mesh chain, **159**, have the same type of delicate bar-and-loop fastening which appears to be characteristic of English work. As Mrs Lybbe Powys remarked in her *Diaries* (see Introduction to this chapter), the use of openwork in steel added to the cost very substantially.

**159** CHAIN, of fine mesh four-colour steel and copper.

English, late 18th century. L 95.5 cm; W 0.7 cm. HG 67.

Pieces as fine as this were highly prized and were as expensive as similar work in precious metals. The colouring is achieved by a mixture of steel, 'oxidised' steel, gold- and silver-plated copper, and the regularity of the bands of colour on this chain is a technical masterpiece.

**160** NECKLACE 'Maltese' crosses, in cut steel.

English, c. 1840. L 45 cm; W 3.7 cm (largest cross). Transferred from the Victoria and Albert Museum.



**161, 162** TWO BROOCHES, in the form of scallop shells. Cut steel.

English, c. 1840. **161** H4.1 cm. HG 599; **162** H3.9 cm. HG 603.

**163, 164** PAIR OF EAR-RINGS, in the form of scallop shells. Cut steel.

English, c. 1840. H1.7 cm. HG 604a & b.

**165** CHATELAINE Polished steel ornamented with faceted steel beads, the hook-plate stamped on the reverse VR surmounted by a royal crown and THORNHILL LONDON. Numerous household implements, ten in all, for writing and sewing are suspended from the hook-plate on nine long chains. The needlecase contains a bodkin which is engraved on one side VICTORIA B. MAY 24 1819, and on the reverse CROWNED JUNE 28 1838.

English, 1838. L47.5 cm; W5.7 cm (hook-plate). Mark no. 146. HG 68b.

John James Thornhill & Co., Cutlers to her Majesty, 144 New Bond Street, were established in 1734. In 1851 they exhibited a pierced hook-plate for an elaborate steel chatelaine ornamented with the Royal monogram (see *Art Journal Illustrated Catalogue*, 1851, p. 40). As Walter Thornhill & Co. they won prize medals in Paris in 1878.

Although the size of these chatelaines (see also **166**) may not have been as unwieldy as they appear when worn over the large crinolines of the mid-nineteenth century, the fashion was mercilessly ridiculed by two cartoons in *Punch*. The first of these, published in January 1849 (vol. XVI, p. 16) is entitled: 'How to make a Chatelaine a real blessing to mothers' and shows a mother reading as she walks her children in the park, with pram, child, dog and toys attached to her chatelaine chains. The second, also published in 1849 (vol. XVI, p. 78) is entitled: 'The Chatelaine; a really useful present' with a young wife weighed down by a huge chatelaine, which she proudly displays to her mother, with horse-shoe shaped hook-plate, suspended from which are all manner of kitchen implements – kettle, teapot, corkscrew, broom, etc. The caption below reads: 'Oh! Look, Ma' dear; see what a *love* of a Chatelaine Edward has given me.' The theme was treated again in the first part of 1849, in an article on the state of Paris in the wake of the 1848 revolution, entitled 'Paris Revisited' with a cartoon of a gallic female amazon wearing an outsize chatelaine from which depend weapons galore – sword, dagger, pistol, rifle, axe, etc. (vol. XVI, p. 55).

**166** CHATELAINE Polished steel with an assortment of implements and 'toys', including a purse, ivory tablets, a pin-cushion, two fobs and a penknife; stamped on the reverse VR with a royal crown, and F. WEST NO. 2 ST JAMES'S STREET.

English, 1877–82. L40 cm; W9.4 cm (hook-plate). Mark no. 63. HG 68a.

Fitzmaurice West, cutlers and dressing case manufacturers to the Royal Family, succeeded G. Palmer at 1 St James's Street in 1844. They moved to 2 St James's Street in 1877, and then to 9 King Street in 1883. It is apparent from portraits of this period that the heavy chatelaine was once again popular. In the picture by G. F. Watts of Mrs Percy Wyndham dating from 1877 (Private Collection) the sitter has a chatelaine of this large size and weight.

## Iron

(167–178)

**167** LONG CHAIN Iron alternating with gold links; suspended from it a fob with two cast-iron 'cameos' and an 'intaglio', in the classical style.

Origin uncertain, c. 1820. L80.2 cm (doubled chain); 2.3 cm (seal matrix). HG 111b.

The 'intaglio' on the seal matrix is taken from a well-known antique gem, which was widely copied at this date, representing Omphale wearing the skin of the Nemean lion; the cameo **881** is a version signed WALTHER, an engraver of German origin.

**168** FOB SEAL Cast-iron with an intaglio device of the Scales of Justice.

German, c. 1830. H3.2 cm, 1.3 cm (seal matrix). HG 111a.

**169** NECKLACE Cast-iron 'cameos' in gold collet settings, linked by festoons of fine iron chain.

German, c. 1805. L44.3 cm; W3.2 cm (central cameo). HG 108a.

*Bibl.* Tait & Gere 1978, pl. 15.

The 'cameos' are after various well-known classical and neo-classical intaglios, probably taken from one of the readily available cast collections which existed by this date. For example, the intaglio from which the medallion immediately to the left of the centre is taken is by Giovanni Pichler. A version is in the British Museum's collection (Dalton 1915, no. 664). The style and the type of fastener both suggest a date at the turn of the nineteenth century, soon after the setting up of the Berlin Foundry in 1804.

**170** NECKLACE Openwork cast 'Berlin' ironwork, links of palmettes with entwined snakes and flower-heads, the clasp in the form of two joined hands.

German, c. 1830. L47.2 cm; D2 cm (circular link). HG 108b.

*Bibl.* Hull Grundy 1959d; Tait & Gere 1978, pl. 15.

**171** BRACELET SLIDE Three cast-iron 'cameos', profile heads in the classical style in gold collet settings.

German, c. 1820. H2.5 cm (central cameo). HG 702.

*Bibl.* Hull Grundy 1959d.

This clasp may have formed the centre-piece of a bracelet of plaited hair; complete examples survive.

**172** NECKLACE AND PENDANT Links of polished steel ornamented with faceted steel beads and wrought-iron filigree work, the 'cameo' formed of a cast-iron relief of a boy riding a lion applied to a polished steel plate.

French (?), c. 1820. L46 cm (total); W4.6 cm (central 'cameo'). HG 108c (colour pl. 10).

*Bibl.* Hull Grundy, 1959d; Tait & Gere 1978, pl. 15.

For a similar relief of a boy riding a lion see Vever 1908–12, I, p. 355, where it is described as French.

**173 BRACELET** Openwork cast 'Berlin' ironwork, classical figures in medallions.

German, c.1830. L21.4cm. HG 110.

*Bibl.* Hull Grundy 1959d.

One link of an identical bracelet is illustrated by Rosenberg (1896, III, p.44). The Hull Grundy bracelet may have been made by Geiss; the style and workmanship are consistent with the attribution, but the piece is not marked. This may be explained by the fact that iron jewellery was often made in large sets, or *parures*, consisting of a head-ornament, necklace, earrings, brooch and a pair of bracelets all cased together, of which only one piece would be marked. The attribution must remain tentative, however, as there were eventually forty-seven manufacturers of iron jewellery in Berlin alone.

**174 BOX**, with, on the lid, a profile portrait of the Duke of Wellington. Cast 'Berlin' ironwork, decorated to imitate engine turning.

German, c.1815. D7.5 cm; depth 1.1 cm. HG 532.

**175 BROOCH** Lily of the valley in cast-iron or gun-metal, pearl flower-heads, polished steel calyxes.

French (?), early 20th century. L4.2 cm. HG 113.

Possibly one of the simple jewels given in exchange for gold ornaments in France in 1915.

**176 BROOCH** Cast-iron low-relief medallion, portrait of George Washington, in a gold filigree setting.

German (?), c.1820. H2.3 cm. HG 112.

**177 WAIST-BUCKLE** Cast-iron openwork, with scroll ornament patinated black. Marked on the chape *Devaranne Ac. Künstl. à Berlin*, for Siméon Pierre Devaranne (1789–1859).

German (Berlin), c.1850. H9.4 cm. Mark no. 37. HG 1044.

Devaranne is recorded in 1828 as a manufacturer of cast-iron wares and in 1850 as owner of a cast-iron foundry. In 1825 he was asked to supply cast-iron wares for a Parisian firm of goldsmiths. He exhibited in Berlin in 1822, 1827 and 1842 and showed cast-iron jewellery at the Great Exhibition in London in 1851 (*Art Journal Illustrated Catalogue*, 1851, p.37). He was awarded the title of 'academischer Künstler' in 1850 and added the abbreviation *Ac. Künstl.* to his mark from this date, that is, for the latter part of his career. After his death in 1859 the firm closed down.

For full discussion of Devaranne's work see Schmidt 1981 (pp.204–6).

**178 BOX** Iron, circular, with figures cast in relief and decorated with gold and silver foil. Marked inside the lid ALVAREZ.

Spanish, second half of the 19th century. D4.9 cm; depth 2.7 cm (at centre). Mark no. 12. HG 771.

*Bibl.* Hull Grundy 1960c.

Mariano Alvarez & Co. exhibited work described as 'damascened' at the Paris Exposition of 1878 and were awarded a silver medal. This box is decorated in the technique known as 'counterfeit damascening', in which gold or silver wire or foil is applied to prepared areas of a metal surface. 'True damascening' was a technique first evolved in the Orient, involving the hammering of gold or silver wire into incisions in a metal surface (see Blair 1962, pp. 76–7). In the nineteenth century Spain, particularly Toledo, remained a centre of traditional ('counterfeit') damascening despite the development by 1867 of a technique of imitation by electroplating. Works executed in this technique, described as 'Damasquinage Galvanique pour incrustation' were shown by the Paris firm of Christofle & Cie (Paris Exposition 1867, *Rapports du Jury Internationale*, vol. II, group III, class 21, pp. 278–80.)



# 3. Carved Ivory and Coral, 18th–20th centuries

## Introduction

This chapter deals mainly with boxes and jewellery set with carved ivory and coral. For the sake of comparison, as the techniques are so closely related, the four pieces incorporating wood (225–228) and the single piece of carved ‘lava’ (260) have been included here.

The turned and carved ivory personal ornaments and boxes, popular in the eighteenth and nineteenth centuries, were the speciality of a number of German towns, notably Hamburg, Munich and, most significantly, Erbach im Odenwald where a school and workshop have been located since 1781. Here, as well as the school and workshop, a collection of works in ivory was assembled and in 1868 a catalogue was produced (see Erbach 1868). During the nineteenth century a vast number of small-sized objects were manufactured as jewellery in the form of brooches, pendants, ear-rings and bracelets in Germany, in France (where the ivory trade which had flourished during the eighteenth century in Dieppe was revived in the 1830s by the Duchesse de Berry), reputedly in Switzerland at the Bernese towns of Thün and Brienz, and in England, where there were ivory-workers established in many large towns, notably London and Birmingham. It is difficult to determine which of the different styles and techniques are peculiar to these various centres as the pieces generally conform to a number of popular models which were fashionable for the jewellery of sentiment (the ubiquitous lily of the valley which denotes ‘happiness’, and the hand holding a rose which means ‘sincere friendship’) and mourning, for which ivory was particularly appropriate as it is colourless.

This chapter illustrates primarily the carving or turning of ivory and coral in the eighteenth and nineteenth centuries. The minute scenes were the speciality of French and English ivory-workers, few of whom have been identified, though documentary examples have survived of the work of G. Stephany and J. Dresch, and pieces in this group (188, 191 and 193) are sufficiently close in style to their work to merit a tentative attribution. The pastoral scenes (see 186, 190 and 192) are related to a similar piece on the base of a fine French box in the Louvre and may have been executed in France; the cut-steel border on the box (186) and the *piqué*-work seem more French than English in technique. Many of the pieces have French inscriptions, but this has little significance in determining a location as French was widely used as the language of sentiment or mourning; inscriptions in other languages were not normally used outside the country in question.

Many of the craftsmen associated with this work who have been identified have names of German origin, though their working lives may have been spent in France or England. A notable exception is the Italian, Bonzanigo (see 226, 227), who worked in wood and, according to Déloche (1929), in ivory as well. Many of the German ivory-workers must have received their training at the school which was established by the Graf Franz von Erbach-Erbach (1754–1823) at Erbach im Odenwald in 1781 in order to increase the resources of the region. This plan was so successful that ivory-carving became one of the principal activities of the region. The virtuoso carvings of animals and flowers with limbs or stems no thicker than threads were the speciality of these workshops (see *Ivoires...*, exhibition catalogue, Geneva, 1961).

The group of brooches, bracelets and ear-rings in the form of animals within frames of trees and leaves (195–205) were the speciality of the Kehrer family: Ernst who was working in 1830–40 and his son Edouard, 1812–63 (see *Elfenbein in der Mode des Neunzehnten Jahrhunderts*, exhibition catalogue, Erbach im Odenwald, 1973). It is unlikely that this family could have executed the truly enormous number of these pieces that have survived, and they must have trained many assistants, not all of whom stayed in Odenwald. This type of work is often described in contemporary memoirs and travel diaries as Swiss, from the Chamonix region; reputedly this work was also produced in Thün and Brienz, in Bern. The flower bouquets with their astonishingly fragile stems were the inspiration of Friedrich Hartmann (1833–98); he is remembered for having designed the famous ‘Erbacher Rosen’, the bow-tied rose-sprays and the hand holding a rose. Other names associated with these flower-pieces are Philipp Willmann (1845–1910) and Franz Wilhelm Wegel (fl. 1888), both of Erbach, while the delicate pale-coloured lily of the valley sprays tied with a bow are characteristic of Munich work. English work is characterised by its bold, high relief and the creamy colour of the ivory (216 and 223) while the German work is shallower, and the ivory thinner and paler. The English work is stylistically and technically comparable with contemporary work in carved jet, which also displays this bold relief in the best work. French work of the nineteenth century is characterised by the closely massed design and the minute detail of the carving (see 208). The Musée du Château at Dieppe houses a recreated ivory workshop which shows all the tools of the trade, as well as a comprehensive selection of the type of work produced in the region in the eighteenth and nineteenth centuries.

During the first half of the nineteenth century coral jewellery (229–259) was very fashionable. It had been popular in peasant communities from the earliest times since it is believed to have powerful amuletic qualities, and has traditionally been given as a present to children at birth to protect them from a great variety of evil influences. The trade in carved coral was centred in Naples, where much of the material in the present display must have been carved; those pieces described as Neapolitan bear the Naples assay marks on the settings for the period after 1832. The Naples marks are fully discussed in Catello 1973 (Chapter 3). Other centres were established elsewhere, however. There were coral-workers in London – Paravague and Casella of Brabant Court, a Genoese firm established in London, were important exhibitors in the Great Exhibition in 1851 – and in Marseilles, where two firms employed between them no less than three hundred and fifty coral-workers. The Maison Barbaroux and the Maison Boeuf et Garaudy both exported extensively, breaking the monopoly of the coral trade previously enjoyed by the Neapolitans.

Henri Vever (1908–12, I, pp. 346–7) claims that the taste for coral jewellery had visibly diminished by 1845, but, while this may have been true in France, the English certainly retained their interest in coral well into the sixties. Robert Phillips of Cockspur Street, London, is said to have received a decoration from the King of Naples for his part in popularising coral jewellery, and coral-set jewellery formed an important group in his exhibit at the International Exhibition in 1862. The carved coral bracelet in its early twentieth-century case (252) is recorded as having come ‘from Streeter’s’, a firm that was only established in the mid-eighteen-sixties. Stylistically the pieces do not vary greatly throughout the half-century from 1820 to 1870, and so no very precise dating of these examples has been attempted.

## Carved and wheel-turned ivory

(179–224)

**179 BOX** Wheel-turned ivory, carved on all exterior surfaces, the lid with Jupiter and Io, the base with two amorini.

French, mid-18th century. D 6.4 cm; depth 3.6 cm (centre). HG 234.

Turned ivory is rarely more thinly cut than on this box, the lid of which is almost ‘paper thin’ except in the area of high relief. It is an example of great virtuosity.

**180 BOX** Tortoiseshell with an outer casing of mauve *carton bouilli*; moulded, imitating engine-turned lacquered or enamelled gold, the lid inset with an ivory carving of Jupiter and Io silhouetted against green tooled foil, under glass and bordered with a gold rim.

French, c. 1780. D 7.6 cm; depth 3.4 cm (centre). HG 786.

*Bibl.* Hull Grundy 1958d; Hull Grundy 1960c.

*Carton bouilli*, which is a form of papier-mâché, was invented in

the eighteenth century. The required shape of the box is built up in layers on a wooden core which is removed when the material has dried and set, the surface decoration being tooled or pressed onto the outside before the *carton* has hardened. The process is described in full in a contemporary French instruction manual *Art du Cartonmier* by Le Français de Lalande (1762). For another example of the use of *carton bouilli* see 186.

**181 BOX** Wheel-turned ivory, the lid inset with a pierced ivory carving inscribed *Le Sacrifice d’Iphigénie* silhouetted against a mirrored ground.

Probably German, mid-18th century. D 6.7 cm; depth 2.6 cm (centre). HG 765.

*Bibl.* Hull Grundy 1958d.

**182 BOX** Wheel-turned ivory, the lid inset with a pierced ivory carving, under glass, inscribed MA CARGAISON SONT DES BOMBONS (*sic*) silhouetted against pink foil tooled to imitate watered silk; the inside of the lid lined with similar gold foil.

English, late 18th century. D 7.3 cm; depth 2.6 cm (centre). HG 766 (colour pl. 11).

*Bibl.* Hull Grundy 1958d.

**183 BOX** Wheel-turned ivory, lined with velvet, a mirror inside the lid. On the lid, a painted miniature on the ivory depicts the bust of a man in profile to left against a dark grey background; he wears a wig and a stock with his jacket and coat. Beneath the truncation, the inscription *l’amico* in white paint. A protective glass covers the miniature and is held in place by a gold octagonal frame.

Italian, late 18th century. L 9.1 cm; depth 1.15 cm. HG 772.

**184 BOX** Wheel-turned ivory, lined with red velvet, replacement mirror removed; the lid inset with an ivory carving of Diana the huntress, under glass.

French, late 18th century. L 9.4 cm; depth 1.1 cm. HG 232.

*Bibl.* Hull Grundy 1958d.

**185 BROOCH** Pierced ivory carving on a mirrored ground, silver setting.

German, late 18th century. W 4.5 cm. HG 306.

**186 BOX** Tortoiseshell encased in *carton bouilli* imitating dark blue lacquer or enamel, inset with a minutely carved landscape scene in ivory on a blue ground. The ivory carving, under glass, is bordered with cut steel, the box is ornamented with gold *piqué-point* in the form of crosses.

French, c. 1780. D 7.9 cm (centre); depth 2.6 cm (centre). HG 1032 (colour pl. 11).

A very similar ivory carving is set into the base of a gold enamelled box with a portrait of Louis XVI, dated 1782–3, in the Louvre (see Nocq & Dreyfus 1930, no. 153).

**187–193 GROUP OF MINIATURE IVORY CARVINGS**, set as jewellery and made in England and France in the late 18th century. Signed examples of miniature works exist in the



Bullock collection, which was bequeathed to the Bristol Museum in 1918, and in the Holborne of Menstrie Museum in Bath (see Stanton 1935.)

**187 BROOCH** Harbour scene in carved ivory against a blue ground under glass, gilt-metal setting.

English, late 18th century. W 3.1 cm. HG 514.

Possibly by G. Stephany and J. Dresch, who were working in partnership in Bath and then in St James's Street, London. Seaport scenes in ivory were exhibited by Stephany & Dresch at the Royal Academy in 1791 and 1793.

**188 BRACELET CLASP** Pastoral scene in carved ivory against a buff ground under glass, bordered with pearls; gold setting, in the form of a box-clasp pierced to take the chains of a bracelet.

English, late 18th century. W 4.1 cm. HG 340.

*Bibl.* Hull Grundy 1958d.

A similar subject in the Bullock collection is attributed to Stephany & Dresch.

**189 MOURNING FINGER-RING** Gold, with the bezel in the form of an ivory figure silhouetted against a background of plaited hair, inscribed *Preuve de mon amitie* and signed with the initials *G.v.B.*, under glass.

French (?), late 18th century. H 3 cm (bezel). HG 258.

*Bibl.* Hull Grundy 1958d.

**190 FINGER-RING** Gold, the bezel inset with a minutely carved pastoral scene in ivory on a blue background under glass, bordered with diamonds.

Probably French, late 18th century. H 2.6 cm (bezel). HG 620.

**191 FINGER-RING** Gold, the bezel inset with a minutely carved vessel under sail, in ivory on a blue background under glass; bordered with yellow pastes.

English, late 18th century. H 1.3 cm (bezel). HG 621.

Close in style to the work of G. Stephany and J. Dresch.

**192 FINGER-RING** Gold, the bezel inset with a minutely carved scene showing three figures at a well, in ivory on a blue background under glass.

Probably French, late 18th century. H 1.65 cm (bezel). HG 622.

*Bibl.* Gere 1981, pl. 265.

**193 FINGER-RING** Ivory, the bezel inset with a minutely carved vessel under sail with a choppy sea, in ivory on a blue background under glass, bordered with a gold rim.

English, late 18th century. H 3.4 cm (bezel). HG 1071 (colour pl. 11).

*Bibl.* Gere 1981, pl. 266.

Close in style to the work of G. Stephany and J. Dresch. A rare survival of a ring with an ivory hoop. Examples of such virtuoso ivory-turning are known to have existed at this date, but their great fragility has ensured that few survive.

**194 PENDANT** Ivory 'cameo', female portrait bust in carved ivory applied to a black ground, mounted under glass and bordered with pastes.

English or French, c.1805. H 4.4 cm (including ring). HG 257.

**195–202 GROUP OF PIERCED IVORY CARVINGS** from the German workshop of the Graf von Erbach-Erbach in Odenwald or from the Swiss towns of Thün and Brienz, both famous centres of ivory-carving in the 19th century.

German or Swiss, c. 1830–60.

**195 BRACELET** Central link with a stag and three deer, the links of ivy twigs. W 5.8 cm (central link). Transferred from the Victoria and Albert Museum.

**196 BROOCH** A stag and three deer under a tree in a border of scrolling leaf ornament. H 6.8 cm. HG 307.

**197 BROOCH**, rectangular. A horse and two dogs under trees. W 5.2 cm. HG 917.

**198 BROOCH** Three horses within a border of oak twigs. W 6.3 cm. HG 671.

**199 BROOCH** A stag and two deer beneath trees. W 6.1 cm. HG 935a.

**200 BROOCH** A running stag and two deer with trees and ivy. W 7 cm. HG 935b.

**201 DEMI-PARURE**, brooch and ear-rings. Horses' heads with cabochon ruby eyes, within borders of oak leaves. Brooch: W 5.2 cm; ear-rings: L 4.6 cm. HG 669 & 670.

**202 DEMI-PARURE**, brooch and ear-rings. Deer within borders of scrolls and leaves. Brooch: W 3.3 cm; ear-rings: L 3.2 cm. HG 672 & 673.

These minutely carved pieces were the speciality of the Kehrer family at Erbach, Ernst (working 1830–40) and his son Edouard (1812–63).

**203 ORNAMENTAL PLAQUE** Pierced ivory carving, running stags and deer beneath trees, in a wreath of ivy encased in glass.

German (Erbach im Odenwald) or Swiss (from Brienz or Thün), 19th century. W 6.8 cm (max). HG 992.

**204, 205 CRAVAT-PINS**

Swiss (?), c.1840.

**204** Silver with carved-ivory trotting horse. L 8 cm (max). HG 303.

**205** Gold with a carved-ivory horse and jockey. L 9.2 cm (max). HG 304.

The ivories are carved in fine detail on the back as well as the front.

**206 CRAVAT-PIN** Carved ivory, profile head of a man in military uniform, probably a portrait of Ernst, Duke of Hanover, uncle to Queen Victoria; he became King of Hanover in 1837.

German, c.1830. L6 cm (max). HG 305.

The Hanoverian laws of succession barred Queen Victoria from the throne of Hanover, which had been ruled by the English king since the accession of George I.

**207 BROOCH** Carved ivory, in the form of an eagle.

German (?), c.1840. H4.9 cm. HG 667.

**208 BRACELET** Seven links, ivory carved in the form of flower posies and mounted in gold.

French (Dieppe?), c.1860. L19.9 cm. HG 302.

**209 BROOCH** Bouquet of flowers in carved ivory, under glass, in a gold filigrain setting.

English, c.1830. D4.4 cm. HG 251.

**210 BROOCH** Carved ivory, four doves drinking from a vase of classical form.

Italian (?), c.1830. W6.2 cm. HG 990.

Versions of this same subject were also executed in the Swiss workshops, but the technique employed is rather different, with more minute detail. The subject is known popularly as ‘the Doves of Venus’ or ‘the Doves of Pliny’ (see also nos **971** and **972**).

**211 BROOCH** Ivory cameo, carved in high relief with a neo-classical male bust.

French (?), early 19th century. H5.1 cm. HG 308.

**212 LOCKET-CASE** Wheel-turned ivory with lily of the valley ornament carved in high relief, a double miniature-frame inside.

English (Birmingham?), c.1840. H5.2 cm (including ring). HG 991.

**213–224 TWELVE BROOCHES**, of carved ivory.

**213** Lily of the valley carved in high relief.

English, c.1850. L7.4 cm. Transferred from the Victoria and Albert Museum.

**214** Lily of the valley, with four-petalled flowers.

German (Munich?), c.1850. L6.5 cm. HG 668.

**215** Rose-spray.

German (Erbach im Odenwald?), c.1860. L5.5 cm. HG 832.

**216** Rose-spray carved in bold relief.

English, c.1850. L6.1 cm. HG 828.

**217** Hand holding a spray of roses and forget-me-nots.

English (?), c.1850. L6.2 cm. HG 842b.

**218** Hand holding a spray of roses.

English (?), c.1850. L6.2 cm. HG 842a.

**219** Rose-spray.

German (Erbach im Odenwald?), c.1860. L5.4 cm. HG 861a.

**220** Bunch of flowers tied with a ribbon-bow.

German (Erbach im Odenwald), c.1880. L5.8 cm. HG 856b.

**221** Bunch of flowers tied with a ribbon-bow.

German (Erbach im Odenwald), c.1880. L6.5 cm. HG 856a.

**220** and **221** may be the work of Franz Wilhelm Wegel who was at Erbach in the 1880s.

**222** Rose-spray.

German (Erbach im Odenwald?), c.1860. L6 cm. HG 861b.

**223** Bunch of wheat-ears tied with a ribbon-bow, carved in high relief.

English, c.1850. L6.7 cm. HG 893a.

Wheat symbolises prosperity and was often given as a marriage gift.

**224** Bunch of wheat-ears and forget-me-nots tied with a ribbon-bow.

English or French, c.1850. L6.5 cm. HG 893b.

## Miniature wooden carvings

(**225–228**)

**225 PENDANT** Boxwood carving, set against a silvered ground, of the scene of Pentecost, with an inscription in abbreviated Church Slavonic, *the descent of the Holy Ghost*, under glass in a wooden frame with a wooden pendant loop. Purple ‘tongues of fire’ are applied to the silvered ground above the heads of the Apostles.

Russian or Eastern European, 19th century. H4.1 cm (including ring). HG 329.

**226 FINGER-RING** Gold, the oblong bezel set with a boxwood carving of a pastoral scene with a cherub and a dog, under glass, bordered with diamonds. The reverse of the bezel marked with the charge mark for the *sous-fermier* Jean-Baptiste Fouache, in use at Rennes (France) 1775–81.

French, 1775–81. H3.2 cm (bezel). HG 515.

*Bibl.* Gere 1981, pl. 254.

Boxwood and pearwood carvings in this style were made by the Italian craftsman Giuseppe Maria Bonzanigo (1745–1820) and the pupils in his workshop, where miniature ivory carvings were also executed. Rosenberg illustrates this mark as in use from 1774–80 (1922–8, no. 6819), but as Rosenberg’s work has in many areas been superseded, the more recent reference has been adopted (Helft 1968, p. 323).



**227 PAIR OF EAR-RINGS** Gold, set with boxwood carvings of pastoral scenes with cherubs, under glass.

French, late 18th century. L 5 cm (including hooks). HG 343 (colour pl. 10).

See **226**, which is probably from the same workshop.

**228 BOX** Tortoiseshell, horn and walnut, the lid set with, under glass, a light-coloured wooden carving silhouetted on a dark wooden ground of General Murat and his army with the legend *PASSAGE DU TESIN, COMANDÉ PAR LE LIEUTENANT GÉAL MURAT. 12. PRAIRIAL. AN. 8* (Crossing of the Ticino, under the command of Lieutenant General Murat. 1 June 1800), and in black letters at the base of the scene *RECONNAISS<sup>E</sup>*.

French, c.1800. D 8.7 cm; depth 3 cm. HG 233.

*Bibl.* Hull Grundy 1958d.

The carving on the lid of this box resembles commemorative medals of the period by Bertrand Andrieu and others, e.g. the medal illustrated in *Trésor de Numismatique et de Glyptique: Médailles de la Revolution française* (Paris, 1836, pl. LXXVI, no. 7). Joachim Murat (1767–1815) was one of Napoleon's most brilliant generals; he married Napoleon's sister Caroline in 1800 and later became King of Naples. The box commemorates an episode of Napoleon's Italian campaign in 1800. The Ticino is a river which flows through Northern Italy into the Po; Murat's success in getting his army over the river near Novara preceded the French victory over the Austrians at Marengo on 14 June. *RECONNAISS<sup>E</sup>* is presumably an abbreviation for *Reconnaissance*, captioning the scene as the reconnoitring of a site for the river crossing. The carving may therefore have been part of a series of scenes of various phases of the campaign.

## Carved coral set as jewellery

(229–259)

**229, 230 TWO BROOCHES**, in the form of carved coral hands, in gilt-metal brooch settings.

English, c.1840.

**229** L 5.7 cm. HG 833; **230** set with a paste 'ring'. L 5.2 cm. HG 835.

**231 NECKLACE** Forty-two graduated coral beads.

Italian, c.1830. L 38.4 cm; D 2 cm (largest bead). HG 592.

**232 BROOCH** Spray of leaves and fruit, coral and bloomed two-colour gold.

Italian (?); the setting is probably English, c.1830. W 5.65 cm. HG 946.

**233 DEMI-PARURE**, brooch and ear-rings. Vine leaves and grapes in carved coral, with gold stems and twigs. Marked on the pin with the letter N, Parthenope head and quality number 6, for Naples, 1832–72 (Catello 1973, pp. 114–15). Neapolitan, c. 1850. Brooch: W 5.5 cm; ear-rings: L 2.95 cm (including ring). Mark no. 115a. HG 857a & b.

**234 BROOCH** Flower-spray, coral and gold.

English, c.1830. H 3.8 cm. HG 371.

**235 PENDANT** Carved coral 'cameo', possibly representing Diana; collet-set in gold.

Italian (?), c.1830. H 3.6 cm (including ring). HG 96c.

**236 BROOCH** Carved coral, in the form of a fruiting vine.

Far Eastern (?), c.1840. W 5.7 cm. HG 299.

**237 BROOCH** Carved coral, in the form of leaves and fruit.

Far Eastern (?), 19th century. W 4.8 cm. HG 594.

**238 BRACELET** Carved coral in the form of cupids reclining amidst flowers.

Italian, c.1840. H 3.2 cm (centre front). HG 301.

**239 BRACELET** Carved coral; four pierced links with central rosette, two links with reclining cupids and dolphins.

Italian, c.1840. L 19.4 cm. HG 300.

**240 PAIR OF EAR-RINGS** Coral drops, the setting of bloomed-gold leaves surmounted by birds with ruby eyes.

Probably English, c.1830. L 5.5 cm (including hooks). HG 838a & b.

**241 COMB-MOUNT** Coral buds in a setting of bloomed-gold leaves.

Probably English, c.1830. W 9.3 cm. HG 830.

**242 DEMI-PARURE**, brooch, bracelet and ear-rings in carved coral. The brooch with Neptune and Venus with sea nymph and attendant cupids; the ear-rings with cupids, and the bracelet with a reclining cupid playing a guitar.

Neapolitan (?), c.1850. Brooch: H 7 cm; bracelet: H 4.25 cm (central motif); ear-rings: L 3 cm. HG 95a–c.

**243 BROOCH** A flower-spray of polished coral beads, set in bloomed and chased gold leaves.

Probably English, c. 1840. W 4.7 cm (max). HG 596.

**244 BROOCH** Carved coral in the form of a mermaid holding a shell to her mouth, with three pendants, the central pendant in the form of a dolphin.

Neapolitan, c.1850. L 4.9 cm (max). HG 931b.

**245 BROOCH** Carved coral, a group of five figures in the classical style.

Italian, c.1850. H 4.3 cm. HG 96b.

**246 BROOCH** Carved coral, Venus and Cupid with swirling drapery and foliage scrolls; gold brooch-fitting marked on the pin with the Naples Parthenope head, the quality number 6 and the letter N with a horizontal bar.

Neapolitan, 1832–63. H 6.25 cm. Mark no. 115. HG 908b.

The letter N with horizontal bar combined with the profile Parthenope head was used by Gennaro Mannara, Assay Master 1832–63 (see Catello 1973, p. 114). See also **251** and **258**.

**247 BROOCH-PENDANT** Carved coral in the form of a young girl, head and shoulders.

Italian (?), c.1850. H 3.9 cm. HG 96a.

**248 BROOCH** Carved coral in the form of an ox's head, the horns bedecked with garlands and bunches of grapes. Brooch-fitting with gold wire tendrils.

Italian, c.1840. W 5.7 cm. HG 593.

**249 CRAVAT-PIN** Carved coral in the form of a bull's head.

Italian, c.1840. L 9.4 cm. HG 96e.

In amuletic terms the bull's head denotes strength.

**250 BROOCH** Carved coral in the form of a reclining cupid.

Italian, c.1840. L 4.7 cm. HG 96d.

**251 BROOCH** Carved coral in the form of a boy with a lion on bunches of grapes. Gold brooch-fitting marked on the pin-hook with a barred letter N, the Parthenope head and quality number 6, for Gennaro Mannara, the Naples Assay Master 1832–63.

Neapolitan, 1832–63. H 5 cm. Mark no. 115. HG 931a.

See **246**.

**252 BRACELET** A carved-coral vine-wreathed mask, with gold mounts; in a case labelled *Kirkby & Bunn, from Streeter's, 17 Cork Street. W*.

Neapolitan (?), 19th century. H 3.6 cm (centre front). Transferred from the Victoria and Albert Museum.

*Bibl.* Tait & Gere 1978, pl. 22.

Kirkby & Bunn took over some of Streeter's stock when that firm closed down in 1904. In 1901 they occupied premises at 1a Burlington Gardens; in 1910 they were transferred to the Cork Street shop, where they remained until 1914/15, when the firm ceased trading.

**253 BRACELET** Seven carved-coral 'cameos', set in gold with corded wire borders.

Italian, c.1830. L 19.1 cm. HG 97.

The 'cameo' on the clasp shows Mars and Venus with an attendant cupid, the other six groups all include figures of Venus or dancing nymphs with cupids and other male figures.

**254 BROOCH**, in the form of an arm and hand holding a bunch of flowers, carved in pale pink coral, popularly known as 'angel's skin'.

Italian, c.1840. L 4.2 cm (max). HG 597.

**255 BROOCH** A winged cherub's head in carved coral.

Italian (?), c.1840. W 3.1 cm. HG 839.

**256 BROOCH** Carved 'angel's skin' coral, in the form of a bouquet of flowers; French 'crayfish' import mark for the period after 1838 (Rosenberg 1922–8, no. 5905).

Italian, c.1840. W 4.9 cm. HG 598.

**257 BROOCH** Carved coral in the form of a winged cupid.

Italian (?), c.1850. L 4.1 cm. HG 908a.

**258 BROOCH** Carved coral, in the form of a dragon bearing a maiden; gold brooch-fitting marked on the pin-hook with a barred letter N, Parthenope head and quality number 6, for Gennaro Mannara, the Naples Assay Master 1832–63.

Neapolitan, 1832–63. L 6.9 cm. Mark no. 115. HG 908c.

See **246**.

**259 BROOCH**, in the form of a branch of carved coral, in a bloomed-gold setting of fruiting vine.

English, c.1850. H 8.6 cm. HG 595 (colour pl. 10).

## Carved 'lava'

(260)

**260 CRAVAT-PIN**, terminating in a finely carved bust of Vesuvian lava (?).

Italian, c.1850. L 8.2 cm. HG 135.

*Bibl.* Tait & Gere 1978, pl. 23.

Carved lava was popular for jewellery in the nineteenth century and was bought by travellers as a souvenir of a visit to Vesuvius. It is very rare to find a piece of this quality of workmanship. Often mistaken for lava is a soft fine stone, said by Rolfe and Holcombe (1888, p. 246) to be 'found in the province of Salerno on the eastern side of Monte Sant'Angelo. It is easily carved, and susceptible of fine treatment in the hands of a skilful artist; while the variety of its colours adapts it especially for personal decoration. It is a mistake to suppose that the stone is imported from abroad and it is entirely a misnomer to call it Vesuvian lava.'



# 4. Enamelling and Painted Miniatures

## Introduction

Enamel is a glass material. In the field of the decorative arts enamel is a vitreous glaze or, more usually, a combination of different coloured vitreous glazes fired and fused onto the surface of a metal. In jewellery the preferred metals have tended to be gold or silver but the methods of using the enamels to enrich the visual effects of jewellery have been more varied.

Even if it is true that coloured enamels were first used in the ancient world as a substitute for precious gemstones – and this is by no means established – the history of the technique demonstrates how European enamellers from the early days of Byzantium to the present have conquered this medium and made it serve their artistic expression in innumerable diverse ways. The six gold finger-rings from a Mycenaean tomb at Kouklia (Cyprus) dating from the thirteenth century BC may be among the earliest putative examples of the art of enamelling and, certainly, their bezels are set, not with gemstones, but fused glass in the cloisons, or cells, of the gold bezels. The Mycenaean gold enamelled sceptre from the royal tomb at Kourion Karloriziki (Cyprus) was probably made two hundred years later but here the true cloisonné enamelling serves a different purpose, being part of a polychrome design for the ornamentation of the sceptre. Surviving examples from the Minoan and Mycenaean world are understandably very scarce and, though some examples of gold jewellery with ‘dipped’ or encrusted enamelling provide evidence that this simpler method was practised in the Greek world as early as the third century BC, it would seem that neither Greek nor Roman jewellery depended on the arts of the enameller, whereas in the northern provinces of the Roman Empire, in the Kuban (near the Caucasus) and in the Celtic West, jewellery (mostly bronze) is often enriched by both cloisonné and champlevé enamelling. The latter technique is the very reverse of cloisonné enamelling, in which the surface of the object is built up with tiny walls to form cells into which the enamel can be fired; with the champlevé technique, the enameller gouges out channels or troughs in the surface of the metal object and fills them with enamel but leaves the ridges of metal between the channels to form the outline of the design and keep one coloured enamel from running into a different coloured enamel in an adjacent area. Much of the Celtic bronze jewellery has a red enamel which is said to be a substitute for inlaid coral but evidence shows that the enamellers developed their art far beyond that point and Philostratus, the Greek philosopher writing in the second

century AD, reports that: ‘it is said that the barbarians in the oceans pour these colours into bronze moulds, that the colours become as hard as stone preserving the designs.’

Gold cloisonné jewellery first reached remarkable artistic heights in the workshops of the Byzantine court between the sixth and twelfth centuries, where expressive miniature figural scenes were created in a brilliant range of translucent and opaque colours, as is wonderfully exemplified by the ‘Pala d’Oro’, in St Mark’s, Venice (thought to have been brought from Constantinople in 1105). The Western European goldsmiths tried to rival these achievements, especially during the Ottonian period (c.936–1002), and during the nineteenth-century revival they again attained high levels of achievement, in some cases directly influenced by contemporary Japanese cloisonné enamelling (see **1053**; colour pl. 55; also **1171**, colour pl. 64).

In the late thirteenth century a new technique for enamelling gold and silver objects was discovered; known as *basse-taille* enamelling, it enabled miniature pictorial scenes to be represented in a way that more closely resembled those in contemporary illuminated manuscripts. The technique was a sophisticated extension of the champlevé method because the silver or gold has to be cut away but, instead of channels, the goldsmith would engrave and chase in low relief the figural scene ready to receive the translucent enamels. Because the highest point of the relief is always below the level of the surrounding metal (gold or silver), the enamel covering the relief can be made flush (or *en plein*) with the surrounding surface and, consequently, will not be as vulnerable as it would be if it projected above it. Because the enamel is thicker where it covers the more deeply cut away parts of the scene, the colour of the enamel will be stronger and deeper in tone at those points. Consequently, the deep folds of a red cloak, for example, will seem darker and richer in colour than the highlights, which will only be covered by a thin coating of translucent enamelling. Similarly, the silver or gold will reflect the light back through the enamel at varying degrees of intensity, thus adding to the ‘painterly’ quality of the enamelled scene. The impression of three-dimensional modelling created by the subtle variations in tonal strength of the enamel colours gave to this new technique a quality that was capable of conveying great artistic expression. The *basse-taille* technique has remained in favour throughout the centuries (see **282**, colour pl. 15; also **471**, colour pl. 24) and, for example, in the hands of the Parisian gold box-makers of the mid-eighteenth cen-

ture it contributed to the successes of their most brilliantly accomplished artistic productions. With the introduction of engine-turned decoration (*guilloché*) during the third quarter of the eighteenth century the application of translucent enamel *en plein* over a *guilloché* ground (gold or silver) became a favourite practice and is to be found not only on jewellery but on boxes, chatelaines, *cartes-de-bal*, cases for sealing-wax, etc. – all varying in some degree, for the multiplicity of patterns and tones seemed inexhaustible (see 420, colour pl. 25; also 390, colour pl. 20).

Translucent enamels of richly glowing tones are reminiscent of the great stained-glass windows with sunlight behind them and, perhaps not so surprisingly, the leading medieval goldsmiths of France and neighbouring north-west Europe did manage to create in miniature the same effect with *plique-à-jour* enamel. By this technique, the enamel is placed in the cells in exactly the same method as cloisonné enamelling except that the strips of metal forming the walls of the cells are not fused to the metal base – merely, attached temporarily. After the enamel is fused and sufficiently annealed within the cells, the metal sheet – often an aluminium-bronze is preferred today – is removed with a few light taps. The enamels in the resulting network of metal cells are like ‘windows’ but often need to be carefully polished to remove the blemishes of their uneven surface (see 1153, colour pl. 52). Medieval examples have rarely survived though the silver-gilt ‘Merode’ Cup (in the Victoria and Albert Museum) with its sides set with *plique-à-jour* enamels in tiny windows with Gothic tracery is a beautiful exception and may have been made in Flanders or Burgundy, c.1450. This technique was revived with masterly success in Paris in the nineteenth century and Art Nouveau jewellery by Lalique and others (colour pl. 58) demonstrates its effectiveness, though few pieces in this collection are as ambitious as the lid of the Feuillâtre box (1105, colour pl. 61).

The late Gothic period saw the birth of another form of enamelling – probably in Paris shortly before 1400. It is often called by its French name, *émail en ronde bosse*, though the English equivalent ‘encrusted enamelling’ is almost as expressive of the technique by which irregular-shaped surfaces, usually tiny gold figures or miniature objects, are covered in enamel. The goldsmith fashions and models the tiny figures in the round out of gold sheet so that they are like minute sculptures; then the surface is roughened as a keying for the enamels which are applied to create the effect of white flesh and richly coloured drapery and clothes. These realistically conceived tiny sculptures were used mainly to illustrate religious stories and classical mythology and are often found ornamenting reliquaries and jewellery. This expressive technique was also to be revived in the nineteenth century when the neo-Renaissance jewellery swept back into fashion, for it was during the sixteenth century that the finest and most elaborate achievements in *émail en ronde bosse* had been made by the jewellers and goldsmiths working at the courts of the leading princes of Europe. Indeed, Benvenuto Cellini (1500–71), the only goldsmith of the Renaissance to write a technical *Treatise* on the making of jewellery,

devotes a whole chapter to ‘the art of Enamelling’ and in another chapter on ‘Minuterie Work’ Cellini describes the laborious and painstakingly slow procedures by which he would model, chase, heat, tool and enamel these gold miniature sculptural scenes in high relief to outdo the creations of his chief rival, Caradosso (d. 1527). No jewellery by Cellini appears to have survived but the many anonymous productions of his near-contemporaries and followers offer some idea of the problems he overcame, be they the work of German, French or Spanish craftsmen. The major technical problem was to devise methods of supporting and protecting these minute sculptures during firing and re-firing, for many enamelled details are added on top of another enamel ground colour, especially the white, in order to obtain a more realistic effect (see 267; also 268, colour pl. 14).

The fifteenth century witnessed the development of the skill of enamelling on enamel and so led the way to the revolutionary technique that produced the ‘painted enamels’ of the Renaissance. By the early sixteenth century Limoges (France) had established its supremacy in this field and even in the nineteenth century led the revival of interest in this technique (see 326; 1026, colour pl. 52). The enamels are still applied to metal, usually copper, but although they are applied in their wet powdered state, they are put on with a spatula or brush and fixed in a succession of firings, slowly building up the tonal effects by applying more enamel of a particular colour. When creating a painted enamel *en grisaille* (tones of black and white), the copper would first be fired with a layer of black enamel and then the *apprêt*, or preparation, of wet white enamel would be applied and the design drawn through it with a pointed tool or needle to reveal the black beneath; by introducing subtle hatching and by graduating the intensity of the white, a sophisticated pictorial result *en grisaille* could be achieved after several firings. To enhance the polychrome effect, silver foil was often laid in those areas where a brilliant translucent colour was about to be fixed, thus increasing the reflected light, as with *basse-taille* enamelling on gold or silver.

Because Renaissance painted enamels were executed on a base metal, usually copper, there was no place for this technique in Renaissance court jewellery, but by about 1630 the French discovered and perfected the techniques of painting ‘miniatures’ in enamel on gold, often using a white enamel ground and a delicate stipple technique for the polychrome pictures, landscapes and portraits (298, colour pl. 17). According to Félibien, writing in 1676, a goldsmith of Châteaudun called Jean Toutin (1578–1644) made the discovery and it now seems that several goldsmiths of Blois and nearby Châteaudun were quickly to become the foremost exponents of the new art, including Toutin’s son, Henry. His signed locket of enamelled gold in the Kunsthistorisches Museum, Vienna (Schneeberger 1958, p. 88), is a gay carpet of flowers and his fully signed and dated ‘Diana and Actaeon’ locket of 1636 in the British Museum (Tait 1976, pp. 184–5) proves that by that date he had moved to Paris, where he was established as a goldsmith and where his talents as a miniaturist in enamel rightly won him generous patronage and fame.



He naturally had rivals and, certainly, the taste for this genre of enamelling swiftly spread over Europe – to Spain (280, colour pl. 12), to Germany (284, colour pl. 13), to Holland, to Austria and, perhaps most dramatically, to Geneva, where a school of enamelling continued to flourish well into the twentieth century (329, colour pl. 19). In England, perhaps because of the English tradition of miniature-painting from the days of Holbein and Hilliard, the art of miniature-painting in enamel took root and following the example of Petitot, Bordier and Boit (504, colour pl. 18), men like Zincke and Craft carried on the skill into new styles and subtle refinements (317, 318, colour pl. 18). The very fine Anti-Gallican plaque that forms the centre-piece of the jewelled badge (335, colour pl. 21) is the product of an unidentified enamel-painter, working in London, perhaps at York House, Battersea, in 1753–6.

Because the Hull Grundy Gift also contains some interesting miniatures, mainly painted on card or paper, and often set in jewellery, it seemed most logical to group them with their ‘fellows’ in enamel. Finger-rings, like the George III portrait (311, colour pl. 18), the Van Blarenbergh village scene or the Smart portrait of a lady (310, 312) demonstrate how gifted some of these artists were. Whilst the portrait of Lord North in the lid of the tortoiseshell box is a strong and impressive miniature (495, colour pl. 18), it is catalogued in Chapter 6, along with other boxes of tortoiseshell; for the same reason the brilliant enamel signed by Charles Boit (504, colour pl. 18) is to be found in Chapter 6.

**261 PENDANT MIRROR-CASE** Silver, in the form of a heart; the hinged lid, set with a painted enamel heart-shaped plaque representing Cupid embracing a seated woman, with the inscription *Amour aime la nuit* on a white band (above the figure-group), has an openwork silver border composed of filigree scrollwork supporting nineteen flowers and (at the top) one winged cherub’s head. The predominant colours used by the enameller are blue, yellow, red and green; the *contre-émail* is a liver-brown. The shallow interior is fitted with a bevelled mirror. The back of the case, also silver openwork, has a monogram (perhaps composed of the letters S, M, and O) surrounded by floral scrolls; a faded fabric backing hides the reverse of the mirror. At the top, a flat pendant tag of silver terminates in a pendant loop decorated with twisted rope ornament; the silver catch to fasten the lid is now missing. Probably Netherlandish or French, second half of 17th century. H 8.4 cm (overall); W 7.1 cm. Transferred from the Victoria and Albert Museum.

For a group of wedding hearts and wedding caskets, see Frederiks 1952–61 (II, pp. 115–18, and especially no. 341, where it is stated that the wedding heart was presented by the bridegroom to the bride and suspended from the bridal arch or coronet of palm-branches, beneath which the bride was seated. This custom was part of a widespread European tradition, which continued, particularly in rural communities, into the nineteenth century with innumerable local variations and idiosyncracies.)

For a silver-gilt and painted enamel locket with similar inscriptions placed on bands above the two figure-scenes, see the example

acquired by the Victoria and Albert Museum in 1871 (Bury 1982, p. 79: Case 14, Board B, no. 1, where it is described as bearing the legend *Mon Coeur L’adresse* on the front and *L’Amour S’exerce* on the reverse); it is attributed to a French workshop in the second half of the seventeenth century. Also in the Victoria and Albert Museum are two small lockets with painted enamel plaques of the Holy Shroud of Besançon (see Bury 1982, p. 79: Case 14, Board B, nos 5 and 6); on the obverse of one locket there is a ‘Virgin and Child’ and on the other a ‘St Barbara’ painted enamel plaque. The naive quality of the painting, which is said to be ‘French, 18th century’, is indicative of the simple style that probably characterised the more provincial workshops in the late seventeenth and early eighteenth centuries.

**262 PENDANT**, composed of two plaques of rock-crystal bevelled and polished in the form of a heart, containing a gold relief of the Resurrection of Christ, pierced and cut out. Enamelled in white, opaque light blue and translucent red, blue and green, and a circular ‘glory’ of gold and red translucent enamelled flames. The outer gold mount and pendant loop are enamelled in black and white (now damaged), and the frame is chiefly composed of a twisted rope pattern.

Spanish, 17th century. H 6.2 cm (excluding ring); W 4.9 cm. HG 101.

*Bibl.* Hull Grundy 1959g; Hull Grundy 1960d, p. 235, fig. 2.

Although the reverse of the relief of the Resurrection of Christ is enamelled, the gold has not been chased or embossed to make the relief as ‘viewable’ from the back as from the front. Consequently, it is not correct to describe this figure-group as enamelled *en ronde bosse*; the figure-group is not a miniature sculpture ‘in the round’ but a relief that is only chased on the one side – hence, it is intended to be looked at primarily from the front. Indeed, the back of the figure of Christ has a deep concave surface and the back of the tomb has the gold bolt fastening that attaches the figure-group to the aureola or ‘glory’. The flames of the ‘glory’ are enamelled on the back but a close examination reveals that the ‘glory’ was made as two separate ‘glories’ and then joined back-to-back to form the present double ‘glory’; one or two of the flames do not correspond exactly and so the front ‘flame’ is out of line with its corresponding matching ‘flame’ on the back, giving the impression of a double register or image.

It should be noted that this relief is quite distinct from the far more complex version, thought to be of German origin, which is repeatedly found in circular rock-crystal pendant jewels; for two examples in the Melvin Gutman collection, see Hayward 1969 (p. 15, fig. 5), and the Parke-Bernet sale catalogue (Part I, 24 April 1969, lot 29 and Part II, 17 October 1969, lot 70); for two further examples, one in the Wallace Collection, London, and another in the Metropolitan Museum of Art, New York, see Hackenbroch 1967 (p. 63, figs 26–7). Miss Hackenbroch also illustrates (fig. 24) an identical gold enamelled ‘Resurrection of Christ’ pendant jewel (in the Kunsthistorisches Museum, Vienna) which is not set behind rock-crystal although it ‘is pierced and appears to be so thin as to create the impression of cut-out coloured foils’; this pendant was published by Ilg (1895, pl. xv and text), and also in Hackenbroch 1979 (p. 195, figs 538 and 540). For another similar ‘Resurrection of Christ’ pendant jewel, without rock-crystal panels, in the Walters Art Gallery, Baltimore, see Scarisbrick 1979a (no. 504). These six examples – there may be others not referred to in the literature – have a

figure-group of the 'Resurrection' scene that is identical; only the frame and setting vary to some extent. The striking feature that is unusual and occurs in all six examples is the reclining skeleton (or figure of Death) lying in front of the tomb on the left in place of a soldier. It has been suggested by Miss Hackenbroch that these exact repetitions are the result of goldsmiths in Germany, particularly in the late sixteenth century, using 'pewter models' and 'lead moulds'. However, jewels mass produced in this way do not seem to have well-established provenances leading back to the eighteenth century or earlier; such pedigrees would, of course, provide welcome confirmation of Miss Hackenbroch's interpretation. She points out that these jewels are 'of modest character. They have become so thin and fragile that they need to be enclosed in protective crystal medallions.' However, this is not true of all jewels of this type with reliefs enclosed in rock-crystal.

A Spanish IHS monogram jewel, which can be related to this heart-shaped rock-crystal and gold 'Resurrection of Christ' pendant, is now in the Victoria and Albert Museum, London (see Somers Cocks 1980, no. 102), having been purchased in 1870 at the auction sale of the jewels from the Treasury of the Cathedral of the Virgin of the Pillar, Saragossa, Spain. The cult of the Virgin of the Pillar grew steadily in Spain from about AD 1000 until, in 1681, it was decided to build a new cathedral in place of the medieval church, but in order to finance the completion of the work the Canons authorised in 1869 the sale of the jewels presented over the centuries to the Shrine (see Oman 1967, p. 400). The sale included this rock-crystal heart-shaped pendant with gold enamelled mounts and containing a pierced and cut-out gold enamelled IHS monogram with the Sacred Heart (below) and the Cross (above), all contained within a 'glory'. It is enamelled in different colours on both sides and has been published as 'Spanish, c.1630' by Oman (1967, p. 404, fig. 4). It is, however, a larger and more elaborately mounted jewel than the Hull Grundy example, which may post-date it by many years. For another heart-shaped rock-crystal pendant jewel with gold enamelled mounts of very similar twisted rope design, see the engraved rock-crystal example in the Desmoni collection (Sotheby's sale, 17 May 1960, lot 27; also Hackenbroch 1958, no. 76); this piece has been described as 'Spanish, c.1600'.

Of the four oval rock-crystal pendants containing gold enamelled cut-out 'Annunciation' reliefs, two different versions are in Baltimore (Walters Art Gallery, see Scarisbrick 1979b, nos 506-7) and two versions in New York (Hispanic Society of America and Metropolitan Museum of Art; see Muller 1972, p. 127, figs 200-1). All four have been attributed to Spanish workshops in the early seventeenth century.

If, as seems likely, these devotional Spanish jewels were, in many instances, commissioned by patrons intending to offer them as gifts to a shrine rather than to wear for personal adornment, then the backs of these gold enamelled reliefs would rarely have been seen and their unworked and simply enamelled appearance would not have mattered. The sumptuary laws passed by King Philip III of Spain in 1600 so restricted the wearing of jewellery that devotional jewels of this kind tended to be in greater demand as a result.

**263 PENDANT** Gold, enamelled and set with two table-cut diamonds, two emeralds and two rubies, three pendant pearls and two pearls projecting horizontally on either side above the 'Roman Charity' figure-group in high relief (in the centre); the gemstones and the figure-group are fixed to an openwork back-plate of enamelled gold in the form of a complex pattern of openwork scrolls centred

upon a two-tier 'vase' motif placed vertically in the centre. The standing figure of Pero, clad in brilliant translucent blue enamelled knee-length dress, has her left leg covered in gold drapery; she supports the seated figure of the imprisoned Cimon, her starving father; he feeds at her left breast, his naked body partly hidden beneath a discretely arranged piece of gold drapery, which falls to the low mound, enamelled in green, on which he sits. The bow-shaped 'platform', on which the relief figure-group is placed, is emphasised by a narrow strip of white enamel, which is repeated on the reverse of the jewel beneath the 'vase' motif. The settings of four of the six gemstones have radiating gold 'spokes' terminating in blobs of white enamel, almost perfectly preserved; part of the gold chain that fetters Cimon's left leg to the mound is missing.

H7.6cm (excluding the plain ring passed through the enamelled suspension loop, but including the central pendant pearl); W5.4cm. HG 536.

*Provenance* Stated to be 'from the collection of the late Alfred de Rothschild', when sold at Sotheby's, 7 July 1953, lot 89 of the Loria (Wertheimer) collection, and again when it was sold at Sotheby's, 17 May 1960, lot 119 of the Desmoni collection.

*Bibl.* D'Otrange 1957, col. pl. IIM; Hackenbroch 1958, p. 13, no. 4, pl. II; Hull Grundy 1960d, pp. 236-7, figs 3-5; Tait & Gere 1978, p. 7.

The subject, *Caritas Romana* or 'Roman Charity', is taken from the dramatic antique story recorded by Valerius Maximus early in the first century AD in his chapter concerning filial love (see C.A. Frémion, *Valère Maxime*, Latin-French edition, Paris, 1827, II, pp. 210-13). According to his account, the virtuous Roman young lady, Pero, gave milk from her own breast to keep her father, Cimon, alive in the prison cell to which he had been unjustly condemned without food. The story appears to have been known in Western Europe before the fifteenth century and as early as 1402 a French translation of Boccaccio's *Liber de claris mulieribus* (Paris Bib. Nat. MS. fr. 598) contained a version of it, but of the very few representations of the theme that occur in Gothic or Renaissance art, perhaps Rosso's inclusion of it in the stucco decoration of the Galérie François I at Fontainebleau and Hans Sebald Beham's production of an engraving of the scene might have had the most influence. However, the subject of 'Roman Charity', with its strong sentimental and theatrical qualities, was far less suited to the art of the Renaissance, with its intellectual appeal appreciated by a cultivated minority, than to the Baroque, which reached a wider audience through its vivid concern with ordinary humanity and its emotions, as experienced in everyday life. Leading Baroque artists, like Caravaggio in his *Seven Acts of Mercy* in Naples, Rubens in a moving interpretation painted in 1611-12 (now in the Hermitage, Leningrad) and Simon Vouet (1590-1640) in an intimate study (now in Bayonne), used the theme of 'Roman Charity' so successfully that engravings after these paintings were made and widely circulated, so that by the second half of the seventeenth century the subject had become established as one of the most popular in the repertoire of European art, and both minor artists and craftsmen were employing it with almost monotonous regularity. For example, the Geneva and Berlin workshops of that well-known Swiss family of enamellers, the three Huaud brothers, were responsible for many of the late seventeenth- and early eighteenth-century painted enamel watch-cases depicting this scene on the exterior and even the leading English porcelain



factory at Chelsea was producing large figure-groups of this subject during the decade 1755 to 1765.

Of the two other known 'Roman Charity' jewels of this type, one is a gold enamelled pendant with an identical figure-group in the centre (H 7.2 cm; W 5.3 cm); it was in the Melvin Gutman collection (see Parke-Bernet sale catalogue, New York, 24 April 1969, lot 106); Parker Lesley 1968 (pp. 92–4 with three ills); D'Otrange 1953 (fig. xviii); and Pulsky, Radisics & Molinier 1884 (II, pp. 20–1, with colour ill.). This example can, therefore, be traced back to 1884, when it was stated to have been lent by Mme la Comtesse Livia Zichy to the exhibition of goldsmiths' work in Budapest; its earlier history is not recorded.

The second recorded example is a gold enamelled pendant with a significantly different figure-group of Pero and Cimon in the centre (H 12 cm; W 8.4 cm); it was in the well-known Eugen Gutman collection (see von Falke 1912, no. 7, pl. 6; Steingraber 1957, p. 121, fig. 204); it entered the collection of Dr F. Mannheimer before being acquired by the Rijksmuseum, Amsterdam.

Differences in the openwork patterns of these three jewels are worth noting: the Amsterdam example, which is larger than the other two, has an 'architectural' type of design, with a gem-set column on either side terminating in a vertically placed pearl, a gem-set arch above the figures, and a substantial gem-set 'platform' on which the two figures are placed. Both the smaller examples are correspondingly lighter and, in place of the architectural elements, have openwork scroll design which is, in both cases, enriched with six gemstones symmetrically placed, although the design of the openwork scrolls is totally different in these two jewels. The 'architectural' quality of the design of the Amsterdam jewel led Steingraber (1957, fig. 204) to compare it with the designs of Hans Collaert, particularly one with a central figure-group of two nudes, which was published as part of a series in 1581 by Philip Galle in Antwerp (also reproduced by Joan Evans 1970, p. 114, fig. 15).

Differences in the treatment and arrangement of the figures of the 'Roman Charity' group itself can be noted on these three jewels. The two figures of Pero and Cimon are shown on the Amsterdam jewel further apart than on the other two jewels; indeed, the right arm of Cimon is fully represented and his right hand is depicted between his knees. Because of the space between the two figures, the standing Pero is shown turning the upper half of her body towards Cimon and leaning slightly towards him. Her head is virtually in profile. Furthermore, there is depicted in the Amsterdam version a gap between the exposed breast of Pero and the head of Cimon, which is stretching up towards it. None of these details are repeated on the other two jewels, where the figures of Cimon and Pero are identical and where (on both) Pero is depicted with the ubiquitous wind-blown drapery forming a semicircular 'halo' behind her head. This motif, absent from the Amsterdam jewel, derives ultimately from the works of great Renaissance artists, like Raphael's *Galatea*, but, when used in an indoor scene set in a prison cell, becomes a meaningless cliché drawn from the vocabulary of Renaissance art.

The only discernible difference between the figure-groups of the Melvin Gutman (formerly Livia Zichy) jewel and this example is the presence of a tall ewer or jug, enamelled in translucent blue, which is positioned on the ground beside Pero. It is possible that this detail was also included originally on the Hull Grundy jewel but had been lost before it was sold from the Loria collection, because there is a small hole in the enamelled ground at the corresponding point beside the figure of Pero. The presence of a jug or tall ewer in this prison scene is a puzzling detail and, significantly, it was never intended by the goldsmith who made the Amsterdam jewel.

Significantly, 'Roman Charity' is the subject of one very

small pen-and-ink sketch that has survived in Munich (Staatliche Graphische Sammlung) and it has been suggested that it is, indeed, a preparatory drawing for use by a medallist or a goldsmith (see Krempele 1967, p. 143, fig. 39, for a discussion on its date within the last quarter of the sixteenth century and its relationship to the work of Etienne and Jean Delaune). In this sketch the small circular area is divided vertically in the centre by a column supporting the arched vaults of a building; on the right three tall soldiers are engaged in conversation; on the left Cimon, chained to the wall, is seated in profile and his body is largely covered in drapery, whilst the standing Pero, also fully clothed, leans and turns towards Cimon so that her head is in complete profile and her left hand holds her bared breast near to his mouth. The similarities between the Amsterdam 'Roman Charity' pendant jewel and the composition of the elongated figures of this sketch are sufficiently close to suggest that the goldsmith who made that jewel was working in the same sphere of influence as the artist who drew the little sketch. Dr Ulla Krempele has produced such telling evidence of the style and characteristics of the jewelled and enamelled goldsmiths' work of the Munich court workshop in the decades around 1600 that the previously held (and published) attribution of the Amsterdam pendant jewel to a South German workshop towards the end of the sixteenth century seems strengthened and a close relationship to the Munich sketch seems highly probable.

Whereas the back of the Amsterdam pendant jewel conforms to the general overall pattern of strapwork found in so many of the late sixteenth- and early seventeenth-century designs (both drawings and prints), the very distinctive two-tier 'vase' and scroll design of this jewel's enamelled back does not seem to be paralleled. Unfortunately, the backs of the surviving jewels of this type are rarely illustrated in the literature and many are not easily accessible for study, so comparative study is limited.

The problem of the relationship of the various 'editions' or variants of jewels with the same subject is best exemplified by a well-documented example in the Victoria and Albert Museum – the pendant jewel with a cast and chased gold enamelled dog standing on a horn or cornucopia (see Somers Cocks 1980, no. 109; also in Hackenbroch 1979, p. 320, fig. 834). This gem-set three-dimensional jewel was purchased (along with another almost identical one) at the auction sale of the Treasury of the Church of the Virgin of the Pillar in Saragossa, which took place in May 1870 in the Sala Capitular of the Church itself (see Oman 1967, p. 400, pl. II, where both jewels are illustrated in colour; see also 262). These two jewels correspond closely to a design dated 1603 in the *Libre de Passanties* (II, folio 362) which had been submitted by a Barcelona goldsmith, Gabriel Ramon (see Muller 1972, p. 96, fig. 152, and Hackenbroch 1979, p. 320, fig. 833). However, a coloured drawing of this same 'dog-on-cornucopia' jewel appears with minor variations in the set of designs for Renaissance-style jewellery used in the workshop of the nineteenth-century goldsmith and faker, Reinhold Vasters (see ills in Truman 1979, p. 158, col. pl. G; and Truman in Somers Cocks 1980, no. HG 7), and a spurious example made of enamelled gold and set with emeralds, rubies and pendant pearls from the collection of Lord Astor of Hever (sold at Christie's on 27 November 1979, lot 167) was lent in 1980 to the 'Princely Magnificence' Exhibition (Truman in Somers Cocks 1980, no. H 23), where it was catalogued as coming from the Aachen workshop of Reinhold Vasters (active 1853–90). The Astor example can be traced back to 1893 when it (and another virtually identical version) were included in the Paris sale of the collection of Frédéric Spitzer (lots 1842–3). There is little in the design or in the methods of manufacture to distinguish the products of the workshop of Vasters from the versions purchased in 1870 from the Treasury of the Virgin of the Pillar in Sara-

gossa. It is only in the details of execution, especially of the enamelling, that the significant characteristics of the faker are revealed. Obviously, access and prolonged study of these jewels is essential before an opinion on the age and origin of these particular so-called 'Renaissance jewels' can be reached.

The style of this 'Roman Charity' pendant jewel and the palette of its enamels correspond in many aspects with the jewels so far reliably associated with this revival in the second half of the nineteenth century. For a discussion of this later jewellery made in the Renaissance style, see Bury 1980 (pp. 41–5); Truman 1979 (pp. 154–61); also Christie's sale of Lord Astor of Hever's collection on 27 November 1979 (lots 167ff).

**264 PENDANT** Probably from a rosary, with a frame of pierced enamelled gold set with two panels of rock-crystal enclosing a gold enamelled relief, pierced and cut-out, which depicts the Host displayed in a monstrance under a baldachin supported on four columns, the outer two having grotesque masks, projecting outwards; the Host is adored by two kneeling angels at the foot of the monstrance.

Spanish, late 17th century. W 5.3 cm; HG 100.

For similar examples with only minor variations, published as 'Spanish', see:

1. in the Hispanic Society of America, New York (published in Muller 1972, p. 129, fig. 205);
2. in the Desmoni collection (sale at Sotheby's, 17 May 1960, lot 63); published in Hackenbroch 1958 (no. 95, pl. XVI), complete with rosary;
3. a smaller version sold at Christie's, 25 November 1981 (lot 196, with ill.). For another version without angels and with four arches instead of a baldachin, see Rowe 1975 (no. 48); this example was formerly in the Melvin Gutman collection, sold at Parke-Bernet, New York, in 1969 (Part II, lot 72). Others are stated by Father Rowe to be preserved in the Soldiano, the Archaeological and the Decorative Arts Museums; all three are located in Madrid.

**265 DEVOTIONAL PENDANT** of enamelled gold depicting Moses and the Brazen Serpent (Numbers xxi, 8). The oval scene is executed in high relief with the evidence of the repoussé technique on the reverse partly hidden by the thick white enamel that covers both front and back. The front is painted with enamel colours of a wide range; the flesh tones are strong, the draperies shaded with blue, green, orange-red, pink and yellow; the brown and green foreground is painted with a path leading to the wooden pole or cross on which the Brazen Serpent (coloured a turquoise-blue) is erected and to which the tall figure of Moses (to the left) points with a staff in his right hand as he addresses six Israelites grouped on either side, all bitten by the snakes that entwine them. In the distance, beyond the pole, many more Israelites are depicted moving towards the Brazen Serpent, whilst in the far distance, painted in a delicate mauve-grey and pale pink, are the tents of the Israelites and the clear sky.

This oval pictorial relief is set in a deep-sided gold enamelled frame and, on the reverse, the gold scalloped edge, resembling a 'claw-setting', grips the edge of the oval panel. On the front the frame has elaborate enamelled decorative motifs: an 'egg-and-tongue' border, partly filled with translucent red enamel, frames the oval pic-

torial scene; next to it is a band of black enamel on which white enamel dots are painted at close and regular intervals; around the steep sides of the frame, an enamelled chevron pattern terminating in a narrow edge of gold, free of enamel but with a tooled surface; the flat lip of the slightly splayed frame is painted in black with a stylised scroll on a white enamel ground. Onto this rim (top centre) is attached the gold pendant in the form of enamelled scrolls enclosing a table-cut amethyst and (above) an openwork double pendant loop of enamelled gold.

W 4.6 cm. HG 539.

*Bibl.* Hull Grundy 1959c; Hull Grundy 1960b.

The Old Testament scene of the Brazen Serpent, in which the lives of the Israelites were saved by Divine intervention was regarded from Early Christian times as an ante-type of the Crucifixion (in the New Testament) and the redemption of mankind. Consequently, the scene frequently occurs in Western European art and is sometimes 'paired' with the scene of the Sacrifice of Isaac, see Tait 1980 (pp. 48–50).

Whilst the design and execution of the pendant loop set with an amethyst is strongly reminiscent of the jewellery produced in the workshops of Giuliano, of London, in the late nineteenth century (see note in 1009 and also 928), the two-part construction of the rest of this oval enamelled jewel is exceptional. The curiously elaborate decoration of the frame and its method of attachment to the oval pictorial relief suggest that it was not only made separately but at a different time. The remarkably well-preserved oval relief may, as has been suggested, be earlier – perhaps a Spanish or Neapolitan devotional plaque which was subsequently remounted; it should be compared with the two oval plaques set in the late seventeenth-century Spanish enamelled gold pendant in the Hispanic Society of America, New York, one of which depicts the Virgin of Montserrat in a landscape whilst the other depicts a half-length version of the Madonna and Child in a limpid cloudless landscape (see Muller 1972, p. 129, fig. 204a–b).

**266 LOCKET OR PENDANT MINIATURE-CASE** Gold and enamelled, with the exterior of both the hinged lid and the reverse decorated with flowers, including tulips, in 'relief enamelling' on a background of an opaque light-blue enamel; the suspension loop enamelled in black on a white ground; the exterior of the narrow gold band forming the sides has a black enamel running-scroll ornament in *basse-taille*; the inside of the lid is similarly enamelled in black with an asymmetrically arranged, fine, leafy scroll pattern against the light-blue enamelled ground.

French, mid-17th century. H 4.5 cm (including loop and catch); W 2.8 cm. HG 543 (colour pls 14, 15).

Examples of this technique of 'relief-enamelling' are rare. The flowers, both petals and leaves, seem 'encrusted', for they are raised up from the enamelled background and are extremely vulnerable to damage, though this particular locket is beautifully preserved. The technique is often associated with Henry Toutin and his father, Jean Toutin; both were among the foremost exponents of the new art of enamel miniature-painting on gold. Although no signed work of Jean Toutin I (1578–1644) is known, several works by his son, Henry (b. 1614), have survived with both signature and date (for a signed locket dated 1636, see Tait 1976, no. 301). From about 1630 Toutin's workshops in Blois and, after about 1635, in Paris were leading the fashion for



these tiny gold luxury objects '*émailées à figure*' (to use the phrase in a royal command of 1630). Of course, they had their rivals and, in the absence of any signed examples of this technique of 'relief-enamelling', the attribution to the Toutin family can only be made very tentatively.

This locket should be compared with one of the best-documented examples of the use of this technique, a watch by David Bouquet, a Frenchman who settled in London in 1622 and, despite his regular subsequent contacts with France, seems to have continued to run his business at Blackfriars until 1662. His well-known watch in the British Museum (for a full discussion, see Tait 1983, p. 23, fig. 48 in colour) has a lid enriched with rose-cut diamonds set amid the enamelled flowers 'in relief'; this overall floral pattern in the 'relief-enamelling' technique against a dark background continues over the back of the watch-case (for illustrations of both front and back, see Evans 1970, pl. 120a–b).

Joan Evans, however, dated it as late as 'c.1665', but David Bouquet appears to have died in 1665. In that year his name disappears from the records of the Clockmakers' Company of London, to which he had been admitted in 1632 and where he subsequently held office until 1665. Three years before he had given up his business in Blackfriars. It seems likely, therefore, that this documentary Bouquet watch with its wonderful gem-set 'relief-enamelled' case should be dated earlier in his career; perhaps both the Bouquet watch and this locket should be tentatively ascribed to a Paris workshop in the middle of the seventeenth century, at least until further evidence is discovered.

For a comparable miniature-case, 'relief-enamelled' (blue, white, pink and black) with floral decoration, see the example in the Victoria and Albert Museum (Bury 1982, p. 78: Case 14, Board A, no. 6, where it is dated 'mid-17th century' but described as '? French'). A similar watch-case enamelled in relief with flower scrolls, acquired by the Victoria and Albert Museum in 1868, contains a movement signed *H. Collomby A Huninguen* (Alsace); see Bury 1982 (p. 8: Case 2, Board D, no. 34), where it is described as 'French, second half of 17th century'. However, the copper-gilt book-covers set with plaques of enamelled floral scrolls in relief, which were given by Joan Evans to the Victoria and Albert Museum in 1975, are described as 'Dutch, about 1670' (see Bury 1982, p. 75: Case 13, Board J, no. 6, ill. on p. 77).

**267 DEVOTIONAL PENDANT** Oval, with scenes of the Nativity, executed in different workshops at different periods and assembled in its present form at a later date. The different elements are:

1. In the foreground, on a projecting 'apron-stage' or bow-shaped platform, are now attached with rivets the following separate individual gold figures enamelled *en ronde bosse* (from left to right): a seated Virgin and Child, a kneeling King, a tall standing King with a gold cup in his right hand, and, partly hidden behind, a tall standing King with a black skin and wearing a turban.

2. In the foreground, on the extreme right, another individual and separate figure of a naked boy is attached to the platform.

3. In the background, an oval panel with a painted enamel scene, partly in low relief, depicting a number of soldiers standing with shields and behind them lances silhouetted against the light blue of the sky, whilst on the left a column is painted with a boy clambering up it for a better view and, on the right, two camels; white billowing clouds frame the sky at the top above the camels and the lances.

4. The silver-gilt frame, with a suspension loop at the top, has moulded rims and on the front towards the bottom a projecting curving sheet to support the 'apron-stage'; the surfaces of this frame are undecorated.

5. On the reverse of this pendant jewel, the frame is set with a painted enamel, oval panel depicting the Angels' Annunciation to the Shepherds; at the top, an angel holds a scroll inscribed *Gloria In excelcis Deo*, and heavenly light shines down on the flock of sheep and the figures of the shepherds, one of whom wears a large broad-brimmed hat; because this oval panel has a slightly convex surface, the central area has been badly rubbed and is now scarcely legible.

W 3.8 cm. HG 538.

*Provenance* The Martin J. Desmoni collection; sold at Sotheby's, 17 May 1960, lot 41.

*Bibl.* D'Otrange 1957, col. pl. 1; Hackenbroch 1958, no. 68, pl. 1; Hull Grundy 1960d, p. 234, fig. 1.

An analysis of the evidence of the five principal elements that comprise this devotional object cannot supply the missing facts about the earlier history of this piece before it entered the Desmoni collection, presumably at some time in the second quarter of this century. Mr Martin J. Desmoni, of Bronxville, New York, was a lawyer by profession and as 'a born collector, he has also assembled a distinguished collection of Japanese art and is an active collector in the fields of silver, furniture, prints and rare books' (Walter Heil in Hackenbroch 1958, p. 3). Unfortunately, there is no record of the source from which Mr Desmoni acquired this piece, though it should be noted that he had built up a large collection of nineteenth-century jewellery by Castellani and Giuliano, much of which was published in 1955 (see *Nineteenth Century Jewellery*, exhibition catalogue, Cooper Union Museum, New York, with preface by William Osmun).

The construction of this pendant is exceptional and not in accord with the known practice of Renaissance goldsmiths in Western Europe, but it is difficult to ascertain the date at which the five principal elements were brought together. The free-standing figures enamelled *en ronde bosse* (listed in sections 1 and 2 of the description above) are each made with a base; these bases are attached to the platform of the 'apron-stage'. Significantly, the figure of the naked boy (on the extreme right) is strikingly different from the other figures enamelled *en ronde bosse* and seems not to have originated in the same workshop. Apart from the differences in modelling, there is the curious technique of adding colour to the cheeks of the boy's face by painting a network of thin red lines over the white enamel. Furthermore, the prominent positioning of this figure of a naked boy on the right of this scene of the Adoration of the Magi makes no sense nor has it any iconographic significance.

Because this figure of the naked boy has clearly been added to fill a space left by the four other figures on the platform, the figures of the three Magi and the Virgin and Child groups can be studied as a separate entity. In style, their elongated elegant proportions and the palette of the enamelled surfaces *en ronde bosse* are in the manner of the grander products of the Munich court school towards the end of the sixteenth century (see Krempel 1967, pp. 137–48, figs 29–37). It, therefore, seems that these four figures may have been rescued from a now lost jewel or miniature 'house-altar' of South German origin and dating from the last decades of the sixteenth century.

While this pendant was in the Desmoni collection it was

recognised (and also published) that the painted enamel oval panel of the Angels' Annunciation to the Shepherds was of seventeenth-century date. Indeed, the style of the composition, the figures and their garments, together with the palette, indicates a South German origin towards the end of the seventeenth century. The enameller who was responsible for that panel was not particularly gifted, nor was his the same hand that executed the naïvely painted enamel that forms a backcloth to the group of the Adoration of the Magi. Curiously, much of the painting on this panel with its camels and soldiers is hidden by the platform and the free-standing figures, though the effect of a dense crowd with the retinue of the Magi is convincingly suggested. This panel with pale blue enamel and its partial low relief presumably dates from the same time as the frame, with its unique form incorporating a bow-shaped sheet to support the 'apron-stage'. No other pendant jewel of this exceptional construction has been recorded and the very simple frame, while providing no conclusive evidence for dating, is clearly not the product of a Renaissance workshop.

**268 DEVOTIONAL LOCKET** Gold, enamelled and fitted with a hinged glazed lid with a plain gold bezel; the interior containing a gold enamelled figure-group of the Pietà in very high relief depicted on a red and white chequer floor and against a blue background studded with gilded stars. The exterior of the case is enamelled all over with a dense pattern of flowers against a very dark blackish background enamel; a pendant pearl is suspended below.

French, perhaps third quarter of 17th century. W 2.4 cm. HG 541 (colour pls 14, 15).

For a much grander and earlier form of this type of devotional object, see an example in the Munich Schatzkammer, in which the gold relief of the enamelled figure of the Mocked Christ, standing alone and almost naked but with the purple mantle and the Crown of Thorns, is shown against a background of gold stars on a dark enamel ground. This beautiful piece is a product of the Munich court workshop and was recorded in the 1626 Inventory of the Kammerkapelle (see Krempel 1967, p. 178, fig. 41). The Hull Grundy locket is exceptional in combining a religious figural relief within a floral painted enamel locket (or miniature-case), which outwardly has a purely secular appearance. Indeed, the exterior decoration is similar to several extant watch-cases, all of which can be approximately dated to the middle decades of the seventeenth century on the evidence of the signatures of the watch-makers which are to be found on the movements. For example, in the British Museum, the gold watch with a movement signed Isaac Pluvier (1614–65) has a very similar floral enamelled case (see Brusa 1978, pls xxxii–xxxiv).

For another watch with a similar overall floral design painted in a pinkish grisaille on a black ground, see the example in the Victoria and Albert Museum with a movement signed by Jacques Huon, of Paris (Evans 1970, p. 140, pl. 121a and b; also Bury 1982, ill. of dial on p. 13); Joan Evans has dated this watch 'c. 1660' and regards it as a fine example of French work. Other similar watches are in the Walters Art Gallery, Baltimore (see Verdier 1963, pp. 686–9, figs 3–6; and Scarisbrick 1979b, nos 591 and 592 with ill. in colour of fronts and backs), where they are described as 'Paris, 17th century'.

**269 PENDANT SWAN** Gold, enamelled in white and black. Opens on a hinge to reveal compartments enamelled in

turquoise-blue on either side and a hinged dividing gold plate in the middle. The gold ring and chain is attached to a collar enamelled in green.

Probably Netherlands, 17th century. H 11.3 cm (including swan, chain and ring); W 3 cm (beak to tail). HG 221.

The compartments were probably intended for perfumes or spices. For a small group of slightly earlier pendant jewels in the form of birds, including swans, see Hackenbroch 1979 (pp. 246–53, figs 663–87), where the evidence of engravings is used to support the attribution of this group to workshops in the Netherlands. However, this taste was probably more widespread, especially in the rich Scandinavian countries of Denmark and Sweden and the leading centres of trade along the Baltic coast.

**270 FIGURE OF A PUTTO** Gold, fashioned in the round and enamelled *en ronde bosse* with white enamel and a leaf of mauve-green enamel.

H 3.7 cm. HG 222.

White enamelled putti *en ronde bosse* were evidently already in vogue at the courts in Southern Germany by the middle of the sixteenth century. On occasion they were used to ornament the elaborately enamelled gold plate; for example, the tankard of Duke Albrecht V of Bavaria, which is known to us only from a coloured drawing of 1562 in the Bayerisches Nationalmuseum, Munich, is depicted with a white enamelled seated putto in a similar pose on the thumb-piece of the cover above the handle (see Krempel 1967, pp. 130, 172, fig. 21). Later in the sixteenth century similar little putti were made to decorate the elaborate crown of Christian IV of Denmark made in 1596 (see Boesen 1968, p. 133, ill. in colour), princely house-altars and reliquaries, the finest of which are preserved in the Schatzkammer of the Residenz in Munich. In the seventeenth century comparable small gold figures enamelled *en ronde bosse* in white were used in Spanish devotional jewellery – for a similar type of figure but representing the Christ Child holding the Orb and Cross, see the late seventeenth-century Spanish pendant of enamelled gold in the Hispanic Society of America, New York (illustrated in Muller 1972, p. 128, fig. 203). No doubt, the fashion continued longer in Spain, where devotional jewellery for presentation to shrines was undiminished, even in the nineteenth century.

**271 PENDANT** Gold, enamelled on both sides in translucent green and in white, in the form of the letter s, pierced by a nail and crowned. The enamel is damaged on both sides.

Spanish, early 17th century. H 5 cm (including loop). Transferred from the Victoria and Albert Museum

The design is a play on words: s + *clavo* (the Spanish word for 'nail') producing (*e*)*sclavo* ('slave'), thus denoting membership of a religious confraternity such as the Esclavos del Santísimo Sacramento. See Muller 1972 (p. 120, figs 188–190) for discussion and for two dated designs of 1620 and 1645 from the *Llibres de Passanties* in Barcelona, which incorporate the s and the nail in a similar way. For another jewel incorporating the emblem, see 280, below.

**272 PENDANT** Gold, enamelled in white, in the form of a horse set with three table-cut rubies, one being centred in the forehead; the harness enamelled in blue. A gold female figure is riding seated sideways. There are two pendant



pearls attached to the hoofs. The chain, set with cabochon rubies, is ornamented with white enamelled 'wings' or dots at regular intervals.

Probably German, late 16th century; modified at a later date. W 3 cm. HG 409.

Both the gold female figure and the cloven hooves seem to be later additions, perhaps in an attempt to convert a simple decorative animal pendant into a jewel with a mythological subject, such as Amphitrite riding a sea-horse or Europa and the bull. An example of the former (from the collection of Baron Max von Goldschmidt-Rothschild) was sold at Christie's, 28 November 1973 (lot 1, with ill.) but again the sideways pose of the female figure looked most unconvincing. A similar unconvincing pose for a female rider can be found on the pendant jewel in the Walters Art Gallery, Baltimore (see Scarisbrick 1979b, no. 518); it depicts a galloping stag being ridden by a female sitting sideways and holding a column in her right arm. This pendant jewel was lent to the 'Princely Magnificence' exhibition in 1980, where it was exhibited as a nineteenth-century fake by Reinhold Vasters of Aachen (active 1853–90) and displayed with the Vasters coloured drawing (see Truman in Somers Cocks 1980, pp. 44, 137–40, nos H 19 and HG 3). The allegorical meaning of the female figure holding a column while riding a stag has not yet been interpreted, though the suggestion has been made that it is a misunderstanding for Diana the huntress. Equally difficult to interpret is the gold female figure that has been added to this white enamelled horse.

**273 PENDANT** Two clasped hands, gold, enamelled in blue, green and black, set with rubies; pendant pearls have been added at the three small loops.

Probably German, 17th century. W 3.2 cm. HG 55.

The so-called '*Fede*' motif, or hand-in-hand symbol, DEXTRARUM IVNCTIO, was in use in the Roman period, when it represented a contract. It was, therefore, adopted as an appropriate Christian symbol of betrothal and has been used as a sign of love, particularly on rings, right up to modern times. This object is probably the upper part of a large pendant jewel, to which it was linked by two chains attached to the outer small loops; for a virtually identical example being used in this way, see the pendant jewel of a winged cupid shooting a dart from his bow, now in the Hermitage Museum, Leningrad (see Hackenbroch 1979, p. 252, fig. 691). The '*Fede*' motif would, of course, be a most appropriate motif to use in combination with the 'Cupid's dart' theme but, without an opportunity of studying this Leningrad jewel 'in the flesh', it is impossible to say if it is in the original state or if the upper part has been 'married' to the lower part at some later date. It is, therefore, interesting to note that another pendant jewel of a 'Winged Cupid shooting a dart', in the Rijksmuseum, Amsterdam – apparently a close repetition of the Leningrad 'Cupid' jewel – does not have the '*Fede*' element in the upper part (see Hackenbroch 1979, fig. 692). A third 'Winged Cupid shooting a dart' jewel, in a private collection (see Hackenbroch 1979, fig. 695), appears to be a little different, and once again it does not have the '*Fede*' element in the upper part of the pendant. For a well-documented instance of this fashion for creating a specially designed 'jewel' at the apex, see the 'Mermaid' pendant jewel in the Grünes Gewölbe, Dresden, which has its two chains joined at the apex by a small gem-set, gold enamelled strapwork 'jewel' incorporating a white enamelled cupid in flight (see Menzhausen 1968, no. 67 (3), p. 90, col. pl. 67; also see Hackenbroch 1979, p. 217, figs 593A–B).

For a German Renaissance jewel incorporating the '*Fede*'

motif, see the chain and badge of the Order of the 'Golden Society in Saxony' from the tomb of Count Palatine Friedrich (1557–97); it is dated 1589 (see Dr Irmtraud Himmelheber in Somers Cocks 1980, no. 75h). For a later example of the inclusion of this motif in a pendant jewel, see Bury 1982 (p. 79: Case 14, Board B, no. 4); the latter is gold, enamelled and set with pearls and is described as 'French, second half of 17th century'; however, as this pendant jewel comprises three separate elements, one of which appears to be the Dove of the Holy Ghost, and the design is unusual, it seems probable that they were 'married' shortly before 1872, when it was acquired by the Victoria and Albert Museum.

**274 PENDANT** Gold, enamelled in black and set with a table-cut ruby and two pendant pearls, in the form of an eagle 'displayed'; two pendant pearls have been added to the feet of the eagle and a small chain fitted to the loop on either wing.

Probably German, 17th century. W 1.8 cm. HG 54.

The single-headed 'eagle displayed' was a widespread imperial symbol, particularly in the Germanic world. This small pendant may have been the upper part of a large pendant jewel, to which it was linked by two chains attached to the small loops beneath the eagle's talons; such a pendant jewel might have been a *Gnadenpfennig* (see Glaser 1980, II, p. 2, nos 93, 247 and 736, colour pl. 5).

The diminutive scale of this eagle pendant may, alternatively, be accounted for as having been intended for a child. The wearing of such jewellery by the children of royal or noble families is well-attested and can be seen in the portraits of Spanish Infantas (see Muller 1972, figs 29, 30 and 193) and of the Earl of Cobham and his family, painted by Hans Eworth in 1567 (see Strong 1969, p. 110); in the latter, four of the six children wear gem-set jewellery and the two exceptions are the two baby boys. Hans Eworth has painted the jewellery with considerable precision and it has been carefully described by Janet Arnold (in Somers Cocks 1980, pp. 102–3, no. P9).

**275 PAIR OF EAR-RINGS** Gold, enamelled in black, red and green, set with rubies and pearls. The enamel is damaged.

Origin uncertain, probably 17th century. W 2.3 cm. HG 322.

For a similar pair in the Melvin Gutman collection, see Parke-Bernet sale (New York, 24 April 1969, lot 108), where a South German origin in the 'early 17th century' was proposed. For another similar pair acquired by the Victoria and Albert Museum in 1898, see Bury 1982 (p. 79: Case 14, Board B, no. 11), where they are described as 'enamelled gold, scrolling openwork, set with garnets and hung with pearls; North European, early 17th century'. The taste for ear-rings of this type continued far longer in Southern Italy and Sicily than elsewhere in Europe.

**276 PENDANT** Gold, enamelled in black and white in the form of the Sacred Monogram, in black enamelled letters, hinged beneath a white enamelled crown. There is a single cluster of three pendant pearls.

Spanish or Portuguese (?), 18th century. L 3.9 cm (max, including ring). HG 53.

The Sacred Monogram, the letters IHS, represents the first three letters of the name of Jesus in Greek, and quite frequently appears in this period in italic capital Roman letters, but in this

case the letters are transformed into a fluid pattern based on the flowing script of the monogram. For another enamelled gold, crowned IHS pendant jewel with pendant pearl, executed in a flowing, but simpler, form of script, see the example acquired by the Victoria and Albert Museum in 1863 (see Bury 1982, p. 250: Case 41, Board A, no. 27, where it is described as 'Swiss, probably early 19th century').

For a similar quality of enamelled goldsmiths' work, see the pair of head-dress ornaments, acquired by the Victoria and Albert Museum in 1894 (Bury 1982, p. 91: Case 15, Board B, no. 11), which are described as '? Spanish, about 1730'.

**277, 278 PAIR OF MINIATURE CUPS** Silver, the bowls gilt; on the exterior, continuous painted enamel scenes on copper showing: **277** two cupids forging arrows; a cupid testing an arrow, with a goddess in the clouds above; two cupids showing a reclining Venus a shield with a heart pierced by two arrows; **278** a kneeling man (?) piping to a reclining woman; a man courting a woman in a walled garden; a cupid shooting an arrow as he flies across a landscape with a ruined castle.

South German (Augsburg), early 18th century. H6.3 cm (each). HG 51a & b (colour pl. 17).

The fashion for Augsburg silver plate, tea-services, etc. to be decorated with these brightly coloured painted enamels encircling the exterior was at its height in the late seventeenth and early eighteenth centuries (see the very fine tea-service acquired in 1957 by the Museum für Kunst und Gewerbe in Hamburg, and dated 'c. 1700' but without any positive identification of the gifted enameller – published in colour in Hamburg 1964 (no. 108); also see Selig 1980 (I, pp. 92ff., col. plsxxvii, xxxa; II, pl. 1047–1055). Many enamellers or 'fire-painters' are recorded in the archives of Augsburg, one of whom was J.J. Priester I, a Protestant goldsmith and 'fire-painter' (b. 1660, master 1688 and d. 1726); signed examples of his work indicate he was not the author of this pair of cups. Regrettably, few of these Augsburg enamellers signed their work and, consequently, attributions can only be made most tentatively.

**279 BOX** Silver, the lid set with an oval plaque enamelled on a white ground with coloured flowers within a border of scrolling ornament in black. The enamel is slightly damaged. The base bears an unidentified stamped maker's mark HB conjoined.

German (Nuremberg?), or perhaps Dutch, second half of 17th century. L 5.1 cm; depth 2.8 cm (max). Mark no. 74. HG 230.

Floral decoration on white enamel became popular in the Nuremberg workshop of Georg Strauch, the enameller; see Steingraber 1959 (p. 62, no. 43), where he illustrates a silver and painted enamelled canister of 'c. 1650–60'; also, Schneeberger 1958 (p. 94, fig. 13), where the painted enamel book-covers in the Musée Condé, Chantilly, are attributed to a seventeenth-century Nuremberg enameller and are characterised by the same palette and a similar thin, stiff quality.

**280 BREAST ORNAMENT** Gold, set with table-cut emeralds and diamonds, the upper part comprising an openwork design of a bow entwined with foliate tendrils; the hinged lower part, an openwork foliate design incorporating an S pierced by a nail. The reverse is enamelled in pink and

black on a white enamel ground with a flowing design of flowers and foliage.

Spanish, c. 1650. L 9.3 cm (max). HG 287 (colour pl. 12).

*Bibl.* Tait & Gere 1978, p. 10, colour pl. 1.

For a discussion about the significance of the device of an S pierced by a nail, referring to a Spanish religious confraternity, see **271** above. For a survey of this form of jewelled breast ornament in Spain during the second half of the seventeenth century, see Muller 1972 (pp. 131–41, figs 211–215, pls XI–XII).

For a comparable bodice ornament (with a hinged lower part of purely ornamental design) and a pair of ear-rings *en suite*, see Bury 1982 (p. 84: Case 14, Board G, no. 4, where they are described as '? Dutch, second half of 17th century'). They are set with rose-cut diamonds and topazes in silver and gold but there is no enamelled decoration on the reverse. When they belonged to Dr Joan Evans, she published them as 'Spanish, middle of 17th century' (1970, p. 142, pl. 128). Dr Evans pointed out that the 'small table-cut diamonds seem to merge into the silver scrolls they adorn' and she related her *demi-parure* to the jewel of Maria of Austria, Queen of Spain, long preserved in the convent of Salesas Reales in Madrid, of which she had become Abbess on the death of the King, her husband; her jewel is entirely set with diamonds and, significantly, the back is decorated 'with white enamel, with touches of black, on a green ground'.

A well-documented Spanish bodice ornament of gold set with emeralds and adorned with details in green enamel was sold among the jewels of Our Lady of the Pillar at Saragossa (see Oman 1967, p. 404, fig. 5); it is less closely studded with gemstones and has a more openwork appearance as a result but is described by Mr Oman as 'Spanish, second half of 17th century'.

For a similar Spanish jewel of gold set with emeralds forming a crowned monogram of the Virgin Mary, see Tait 1976 (p. 227, no. 377), where the jewel is dated to the late seventeenth century.

**281 PENDANT CRUCIFIX** Gold, of triangular section, with all the flat surfaces, both front and back, decorated with flowers and foliage in blue, red and green translucent enamels *en basse-taille*. The figure of Christ on the front is gold, with a white enamelled loin-cloth and below, at the foot of the cross, an applied skull executed in the round. On the reverse, an applied gold figure of the Virgin of the Immaculate Conception (the Virgin Mary standing on a crescent moon) enamelled in translucent blue and opaque white enamel. In the angles of the cross a floriated saltire, partly hidden on the front by the *cartellino* inscribed INRI (in black enamel); three pendant pearls. Spanish, first half of 17th century. L 10.6 cm (max, including loop and pendant pearl); W 5.9 cm (max). HG 99.

*Bibl.* Tait & Gere 1978, p. 10, pl. 1.

The 'Virgin on a crescent moon' was the main Counter-Reformation emblem of the doctrine of the Immaculate Conception, that Mary was conceived free from original sin. For three crucifixes of similar form in the Walters Art Gallery, Baltimore, see Scarisbrick 1979b (nos 490–492); and for a very similar example in the collections of the Hispanic Society of America and for a portrait of Queen Maria of Austria dated 1551 wearing a large jewelled crucifix, see Muller 1972 (coloured frontispiece and fig. 65, pp. 59–63). The applied figure of the Virgin Mary (on the reverse) should be compared with similar figures in relief incorporated in Spanish jewels of seventeenth-century date (see three examples in Muller 1972, pp. 119–23, figs 184, 192–4).



**282. PENDANT CROSS** Gold, set with cabochon turquoises: the reverse enamelled with flowers and leaves in red, green and blue translucent enamels *en basse-taille*. The enamel is damaged.

English, late 16th century. L6.5 cm (max, including ring and pendant turquoise); w3.3 cm. HG 115 (colour pls 14, 15)

Both the quality of the enamelling and the palette are indicative of the English origin and should be compared with documentary pieces such as the famous Armada Jewel given to Sir Thomas Heneage by Queen Elizabeth I, c.1588 (see Evans 1970, p. 120, pl. 93; Hackenbroch 1979, p. 297, fig. 795B) and the 'Phoenix Jewel' of Queen Elizabeth I (c.1570–80), which has been in the British Museum since 1753 (see Tait 1974, p. 229 and Tait 1976, no. 294). For a well-documented item of jewellery set with a cabochon turquoise, see the finger-ring from the tomb of Francis I, Duke of Stettin and West Pomerania, who died in 1620 and was buried in the vault of the ducal castle in Stettin (see Barbara Januszkiewicz in Somers Cocks 1980, pp. 90–3, no. 125g). A reliquary cross set with turquoises on one side and enamelled in four colours on the other is in the Victoria and Albert Museum (see Bury 1982, p. 78: Case 14, Board A, no. 9, where it is described as 'French, early 17th century'). For a turquoise cameo of Queen Elizabeth I set in the 'Wild Jewel', currently deposited on loan to the Victoria and Albert Museum, see Bury 1982 (p. 70: Case 13, Board D, no. 3), where it is dated 'about 1590'.

**283. PENDANT CROSS** Gold, with eleven table-cut dark-coloured garnets, nine of which are engraved and filled with enamel representing the emblems of the Passion and, on the uppermost garnet, INRI (Jesus Nazarenus Rex Iudaeorum). The second garnet from the bottom, with coloured enamel inlay representing the Madonna and Child, is thought to be a replacement. The emblems of the Passion depicted are: three nails, the Vernicle, cock, column, lance and sponge; (on the left arm) money-bag and pieces of silver, palm and scourge; (on the right arm) pincers and hammer, three dice. The reverse is decorated in translucent red and blue and opaque turquoise-blue and white enamels.

German or French (?), first half of the 17th century. W4 cm. HG 116 (colour pls 14, 15).

Four other small pendant crosses set with garnets, similarly engraved and enamelled, have been traced; they are now scattered between the British Museum, the Victoria and Albert Museum, the National Museum, Budapest, and a private collection. For a discussion of the last example, formerly in the Melvin Gutman collection, see Parker Lesley 1968 (no. 7, pp. 46–7). On the evidence of the black enamelled decoration of the reverse, Parker Lesley has concluded that it was of German origin, although unable to offer any explanation of the complex series of letters and monograms that decorate the back or the unexpected inclusion of the date, 1622, at the base. Neither the example in the Victoria and Albert Museum (M.60–1923, part of the Alfred Williams Hearn Gift, 1923), nor the example in the British Museum (purchased in 1872 from the Castellani collection) is dated. The technique of engraving garnets and filling the intaglio areas with a polychrome enamel appears to be related to the technique of *émail en resille sur verre*, which was practised both in France and, perhaps, in some eastern centres of the Germanic area of Europe, such as Bohemia or Poland, during the period

from about 1610 to 1650, though one major distinction may be noted: the engraved area on the glass is first lined with gold leaf before it is filled with polychrome enamel. Its purpose may have been, partly, to reflect the light through the translucent enamels which are sometimes used to fill in the engraved areas and, partly, to keep the hot enamel separate from the glass. Consequently, the gold leaf would not be required for these garnet-set crosses, because the engraved 'Symbols of the Passion' are, without exception, filled by opaque enamels (be they blue, white, yellow, or red), and the effect of the hot enamel on the hard-stone garnet would not be the same as on the glass.

The question of the origin of these crosses must remain an open one, though it seems that the painted enamel figure of the Crucified Christ against a white enamelled background (on the reverse of the Castellani collection cross purchased by the British Museum in 1872) is more characteristic of the French than the Germanic school of enamelling in the second quarter of the seventeenth century. Certainly, the date of 1622 found on the Melvin Gutman collection example seems to be at least a decade too early for the painted enamel decoration on the back of the Castellani collection example in the British Museum. Furthermore, the quality of the Victoria and Albert Museum's example is so inferior that doubts about its age and origin have been raised. The Budapest cross has only been altered on the reverse, in modern times.

**284. MEDALLION** Gold, painted enamel miniature of Judith in the Tent of Holofernes, executed in a warm pinkish purple on a white enamelled ground.

South German, probably Augsburg, second half of 17th century. H4.7 cm. HG 119 (colour pl. 13).

*Bibl.* Tait & Gere 1978, p. 11, pl. 6.

The Old Testament (Book of Judith) scene depicting Judith and her maidservant taking away the severed head of Holofernes from his tent is copied faithfully (but in reverse) from the engraving by Antonio Tempesta (Bartsch xvii, p. 131, no. 258) and forming part of a set of twenty-four Old Testament subjects; the set is dated 1613 (see Fig. 11). Antonio Tempesta, a prolific and talented engraver, was born in Florence in 1555 and died there in 1630, though some of his major work was done in Rome. The enameller, who has striven to recreate the subtleties of shading, has meticulously adhered to the details of Tempesta's engraving, even though the oval format of the enamel has caused him as a result to trim off some of the more significant details – for example, Holofernes's foot and part of his head (lower right of the enamel).

For a well-documented example of the use of similarly painted enamel medallions see the silver-gilt chalice and paten of the Prince-Bishop Max Gandolf von Kuenburg, which is still preserved in the Treasury of the Cathedral in Salzburg, Austria (see Rossacher 1966, pp. 167–8, nos 159–160, pls 34–35 in colour). The foot of the chalice bears the engraved arms of this Prince-Bishop of Salzburg and the date 1679, and, according to Seling, the maker is the Augsburg silversmith, Hans Franz Fesenmayr (see Seling 1980, I, p. 263, no. 290; III, p. 229). The chalice is set with more than a dozen oval medallions painted in a pinkish purple with scenes from the Life of Christ and the paten is set with a large circular example depicting the Last Supper; the style and quality of these painted enamelled medallions compares closely with the 'Judith in the Tent of Holofernes' and, though the enameller's identity has yet to be traced, it seems likely that they all originate in the same workshop, probably in Augsburg during the 1670s.

**285 NECKLACE**, composed of 28 painted enamel plaques, set in gold mounts alternating with 26 faceted spacer beads; 15 of the 28 painted enamel plaques are octagonal and, on the front, are painted in a warm pinkish sepia monochrome with landscapes and, on the reverse, with coloured flowers and leaves; 13 of the 28 painted enamel plaques are hexagonal and, on the front, are each painted with a monochrome allegorical or mythological standing figure, including: Hope, Temperance, Prudence, Geometry, Mercury, Justice, Faith, Minerva, Philosophy and Fortitude; on the reverse these 13 plaques each have a coloured enamel flower on a stem with leaves.

French or possibly Dutch or Scandinavian, mid-17th century. L40.5m (overall); H1.2cm (each octagonal plaque). HG 310 (colour pls 13, 15).

*Bibl.* Tait & Gere 1978, p. 10, pl. 7a–c.

The placing together of two octagonal plaques at one end of the necklace suggests that at least one hexagonal plaque has been lost. The painting of the miniature landscapes is delicate and skilful, incorporating handsome buildings, classical ruins and tiny figures. The latter are frequently shown in the foreground, appearing as dark silhouettes against the bright landscape in the distance. This characteristic feature can also be found inside many early enamelled gold watch-cases, especially those French examples associated with the period of the Toutin workshops in Blois and Paris around 1630–83. By the middle of the century it had become customary for the insides of these watch-cases to be painted with landscapes in monochrome or muted colours, no matter how vibrantly colourful and elaborate the exterior enamelling may have been.

Furthermore, some enamel-painters of the Blois School specialised in the painting of flowers, as we know from André Félibien (Paris, 1676) who records that Pierre Chartier (1618–c.1685), son of a Blois goldsmith, settled in Paris and was so successful at doing flowers that a number of people in Paris started to do the same and so many medallions and small items were produced (see Clouzot n.d., pp. 22, 64–6, 184 and Clouzot 1924, pp. 47–8). Little else is known of this gifted enameller of flowers, except that by 1651 he was described as a ‘marchand orfèvre’ in Paris.

Equally little is known of the work of another recorded enameller, Christoffe Morlière, since there is no signed work from his hand recorded, and yet it is abundantly clear from the archives and the numerous law-suits in which he was involved that in 1632 he decorated a watch with flowers, that in 1639 he painted landscapes on watch-cases and in 1643 he was chosen by the town of Blois to make a ‘watch-case of enamelled gold with figures and people’ (Clouzot 1924, p. 142). This last commission was to be a presentation piece from the town to the King’s brother on the occasion of his marriage and so confirms the impression that he was among the best enamel-painters of his day. Nevertheless, it would seem he was as practised at doing landscapes as people or figures, and equally familiar with flower decoration.

Landscapes of this type were, however, greatly favoured by the Italianising Dutch painters working in the style of Claude Lorrain and the gaily coloured floral decoration (on the reverse) is often associated with the Dutch enamellers of the middle of the seventeenth century. No other necklace of this kind has been recorded, though a bracelet of some eight or more small square plaques of white enamel with minute enamelled decoration (birds, figures, flowers, insects, etc.) is preserved in the Danish Royal Collections at Rosenborg Castle (see Steingraber 1959,

p. 57, no. 39, where it is dated ‘c.1640’). Significantly, Jean Toutin II (1619–60), the brother of Henry Toutin, left Paris and Blois to become court enamel-painter to Queen Christina in Stockholm and settled there about 1645; several other French enamellers followed his example and sought the patronage of northern courts, taking with them the taste for this kind of miniature-painting in enamel. Very few of their works can now be identified as almost no documented pieces have been preserved.

**286 PENDANT**, in the form of a heart with a hinged crown above it, of openwork silver-gilt, set with rubies and diamonds. In the centre, within a faceted rock-crystal border and under a rock-crystal cover, a gold silhouette of King Charles I. At the bottom is a pendant drop containing a fragment of hair. The reverse of the central medallion is enamelled in opaque blue with black ornamental details. Perhaps English and Continental, 17th and 18th centuries. L 10.8 cm (max, including loop). HG 43.

*Provenance* Major C. Sloane-Stanley collection in 1930; sold at Christie’s, 20 February 1973, lot 166, with ill.

*Bibl.* Long 1930, p. 96.

The gold silhouette of Charles I is related to the type used on the coinage of Charles I, and the circular element in the centre of this heart-shaped jewel with its enamelled decoration may be English and date from the second half of the century. A loyal Jacobite owner living abroad after the ‘Glorious Revolution’ of 1688 may subsequently have had it set in a later Continental pendant.

Jewellery commemorating King Charles I became increasingly popular after the Restoration of the Monarchy in 1660 and, in some circles, remained in vogue throughout much of the eighteenth century (see Long 1930 and Sharp 1922–3).

**287 MEDALLION** Gold, painted enamel representing the Rule of Justice; the reverse enamelled in white. The landscape is dominated by a ruined castle in a vast panorama of hills and mountains; the billowing clouds, on which the figure of Justice and the winged attendants ride, almost obliterate the horizon as they move low over the landscape; Justice holds a sceptre in the right hand; the putto behind stretches out his left arm to hold a crown above the head of Justice whilst gripping the scales of justice in his right hand. The strong palette includes an orange-yellow and blue for the robes of Justice and her winged attendant, and a deep purple in the dense part of the clouds.

South German, probably Augsburg, second half of 17th century. W6.9cm. HG 104 (colour pl. 16).

The enameller has copied most faithfully from the etching by Michel Dorigny after a painting by Simon Vouet (see Robert-Dumesnil 1839, IV, p. 274, no. 64; also Crelly 1962, pp. 90ff, no. 150). The etching is inscribed (at the top) *In Semita justitiae Vita proverbia 12*; and (below) *Simon Vouet pinx. Cū priuileg. Reg. Mich Dorigny Sc. Pari. 1638* (see Fig. 12).

The enameller has introduced a landscape beneath Simon Vouet’s figure-group but in every other way has attempted to retain the dramatic Baroque lighting with its vivid contrasts of shadow and intense brightness. This Baroque style was popular in Southern Germany and particularly among Augsburg enamellers; cf. the three large oval medallions of Faith, Hope



and Charity on the gem-encrusted silver-gilt casket in the Grünes Gewölbe, Dresden, which is said to date from the end of the seventeenth century and to come from an Augsburg atelier; this was lent to 'The Splendor of Dresden' Exhibition (see Heres & Kiontke 1978, pp. 158–9, no. 276).

Among the similar painted enamels to have survived in their original setting are the six gold oval enamelled medallions on the engraved rock-crystal basin (complete with its ewer) in the Kunsthistorisches Museum, Vienna (inv. no. 2369, 3226). They are painted with scenes from the *Metamorphoses* of Ovid and, although unsigned and undated, appear to be contemporary with Hans Jakob Mair's silver-gilt mounts which are dated 'um 1686' (see Selig 1980, I, p. 227, pl. XI.).

**288 LOCKET** Silver-gilt, set with two oval painted enamel plaques, which combine to tell the story of the Judgement of Paris; the oval plaque set in the lid is painted with the seated figures of Juno and Minerva; the oval plaque set in the back depicts the standing figures of Paris and Venus in classical dress.

Probably German, second half of 17th century. w 3 cm. HG 103.

The scene of Paris and Venus, in which Paris is seen grasping a staff in his left hand as he walks towards the left accompanied and slightly preceded by Venus holding the golden apple, is exactly the same as on the back of a watch-case in the Walters Art Gallery, Baltimore (see Verdier 1963, p. 832, no. 6). However, the enamelled watch-case required a circular format for the scene and so a classical *tempietto* has been introduced on the left and Venus appears to hold a branch in her extended right hand. The watch-case is signed *Les frères Huaud* and probably dates from about 1700–23, when the Huaud brothers had returned to their native town of Geneva after their stay in Berlin, where they had been in the employ of the Elector of Brandenburg from 1686 to 1700.

The palette and style of the enamelling of this locket is very different from that of the Huaud brothers and it is most probable that the two oval panels of the locket were not made in the Huaud workshop. Indeed, it seems that, although the 'Paris and Venus' scene on both the Huaud watch-case and the locket is derived from the same source, the enamels on the locket may not be attributable to any workshop in Geneva and might, therefore, be the work of a German enameller, perhaps closely influenced by the Huaud brothers' long stay in the Elector's court in Berlin but unable to recreate their very distinctive warmth of tone and richness of palette.

**289 LOCKET** Gold and painted enamel decoration; on the lid, the head of Christ, facing three-quarter right; on the base, the head of the Virgin, facing three-quarter left. Enamelled, on the inside of the lid, with a landscape and, on the inside of the base, plain white. The modelling of the faces is skilfully achieved by the stipple technique; the lower part of the bust of Christ has been restored and re-painted.

French (?), late 17th century. w 2.4 cm. HG 542.

The soft miniature style of *pointillé* or stipple painting, executed in a range of muted flesh, brown and sepia tones, is accomplished. The delicate landscape inside the lid compares with the fine enamelling found on the interior of French watch-cases and should also be compared with the subtle landscapes painted behind the allegorical figures on the writing-casket in Waddes-

don Manor (see Charleston 1977, pp. 440–5, where the casket is ascribed to a French, probably Paris, workshop in the third quarter of the seventeenth century). The soft mellow colours and light tone of the roundels on this casket and the excellent painting of the allegorical figures (from engravings by Michel Dorigny after paintings by Simon Vouet) make this beautiful casket a significant work of reference.

**290 BRACELET SLIDE** Gold; on the convex face, a painted enamel of Venus and Adonis, the reverse enamelled in white with fine black decoration forming a border.

South German, probably Augsburg, late 17th century. w 4.6 cm. HG 544 (colour pl. 16).

The scene is copied from the etching of 1638 by Michel Dorigny after the painting by Simon Vouet (see Robert-Dumesnil 1839 IV, p. 273, no. 61; Crelly 1962, no. 50). The style and palette of this enameller indicate that it probably originated in the same workshop as the 'Rule of Justice' enamel (287 above). Slides of this type and the following pieces (291–294) were often threaded onto ribbons and worn as bracelets.

**291 BRACELET SLIDE** Gold, the convex surface with a painted enamel of a Bacchanal, with satyrs; the reverse enamelled in blue with fine black scroll decoration.

South German (?), 18th century. w 3.4 cm. HG 545 (colour pl. 16).

A pair to 292.

**292 BRACELET SLIDE** Gold, the convex surface with a painted enamel scene with a sleeping woman, a satyr, and a cupid; to the left a shower of gold. The reverse enamelled in blue with black decoration of a similar style to 291.

w 3.3 cm. HG 546 (colour pl. 16).

A pair to the preceding.

The scene appears to combine aspects of two of the 'loves' of Jupiter, Danae and Antiope.

Larger and finer painted enamels with subjects of this kind were frequently used to embellish the stands and bases of those Dresden Court 'toys' – the miniature jewellers' sculptures in the manner of the great master, Johann Melchior Dinglinger. Some of them, acquired at the Leipzig Fair, are still to be seen in the Grünes Gewölbe in Dresden but their makers' names have never been recorded (see Heres & Kiontke 1978, p. 164, nos 304 and 306, ill. in colour on p. 43).

**293 BRACELET SLIDE** Gold, with a painted enamel of a man in part-armour, piping in a landscape; beside him is a sheep. The reverse is enamelled in blue.

Swiss (Geneva)?, early 18th century. w 2.6 cm. HG 1076.

A pair to 294; this shares with it the atmosphere of late seventeenth-century pastoral poetry. The style of the enamelling may be compared with the interior of certain Swiss enamelled watch-cases of about 1700.

**294 BRACELET SLIDE** Gold, with a painted enamel of a woman playing a lute in a landscape with a fountain; beside her is a sheep. The reverse is enamelled in blue.

Swiss (Geneva)?, early 18th century. W 2.5 cm. HG 1077.

A pair to the preceding; see note to **293**.

**295 PENDANT CROSS**, in the form of a central oval and four smaller roundels at the cardinal points, each containing a painted enamel on both front and back. In gold settings, the table-cut gemstones are placed between the cardinal points. The enamels represent: on one side, St Joseph with the infant Jesus in the centre, with IHS with three nails, St Roche, MAR (in monogram) for the Virgin Mary, and St Sebastian; on the other side, the Madonna and Child with the words MARIA HILFE (Mary, help), God the Father, St John the Evangelist, the Holy Ghost, and St John the Baptist. Engraved suspension loop.

South German or Austrian, 18th century. L 4.4 cm (max). HG 120.

St Joseph was the patron saint of those dying from sickness, while St Roche and St Sebastian were venerated as protectors against the plague. The choice of two saints named John may indicate that this was the name of the person the piece was made for. The combination of the Sacred Monogram IHS, representing the first three letters of the name of Jesus in Greek, with three nails, was particularly associated with the Jesuits.

**296 PENDANT** Gold, painted enamels depicting, on one side, the head of the Virgin in profile and, on the other side, the head of Christ, facing left and almost in profile. Christ is depicted wearing a small cross tied round his neck.

Spanish or Italian(?), late 17th or early 18th century. W 2 cm. HG 52.

For a Spanish enamelled Badge of the Order of St Joseph using a similar palette in the Walters Art Gallery, Baltimore, see Scarisbrick 1979b (p. 186, no. 510), where it is dated to '17th century'. For an Italian gold enamelled locket depicting the Holy Shroud of Turin held by St Charles Borromeo (canonised in 1610) and two attendant angels, see the recent acquisition by the Victoria and Albert Museum (M.77-1975 illustrated in Bury 1982, p. 77: Case 13, Board H, no. 9, where it is described as 'Italian (probably Turin) first quarter of 17th century'). Whilst this dating may be half a century too early, the use of orange-brown tones and the same technique of enamelling seem to relate this locket to the pendant in the Hull Grundy Collection.

**297 MEDALLION** Oval, painted enamel of Hagar and the Angel (Genesis xvi), set in a brooch-mount with small diamonds and backed with an oval of mother-of-pearl.

Probably Swiss, late 17th century; the setting 19th century. W 3 cm. HG 547 (colour pl. 14).

**298 A MID-SEVENTEENTH-CENTURY WATCH-CASE**, re-mounted as a gold box in Paris in 1761.

*The watch-case and dial* Gold, enamelled, unsigned but here tentatively attributed to Pierre I Huaud (1612-80), of Châtellerault (in the Loire Valley, near Tours), and later of Geneva. The enamelled scenes on the lid, base

and sides of the watch-case illustrate the story of Theagenes and Chariclea, from the *Aethiopica* of Heliodorus, a romance written in Greek probably in the third century AD.

The scenes represented on the top, sides and bottom of the box are as follows (see colour pl. 17 and views a-g, *Plates*, p. 74):

1. On the lid (colour pl. 17): formerly the centre of the dial of the watch: the first meeting of Theagenes and Chariclea at Delphi; Chariclea, priestess of Artemis, is shown handing to the Thessalian leader, Theagenes, the sacred torch to kindle the sacrifice, and the presence of Cupid with his bow indicates their sudden falling in love; in the background Theagenes lights the sacrifice. The two episodes are in *Aethiopica*, Book 3; the source for this scene has yet to be found.

2. On the interior of the case (view a): Theagenes promises chastity until he and Chariclea are married, while the priest Calasaris pours incense on an altar. The episode is in *Aethiopica*, Book 4; no source for this scene has yet been found.

3. On the exterior of the back (colour pl. 17 and view b): a scene which apparently represents Theagenes and Chariclea about to embark on the Phoenician ship (lower left, in the distance) to escape together from Delphi. The episode is in *Aethiopica*, Book 4; no source for this scene has yet been traced.

The five small scenes around the sides of the watch-case, copied faithfully from the engravings in the French translation of Heliodorus by J. de Montylard, published in Paris in 1623 and reprinted in 1626, are as follows:

4. (View e): Chariclea on the beach tending the wounded Theagenes; in the background (on the left) the remains of the pirates' feast and the bodies of the slaughtered pirates; (on the right), another band of pirates ascends the cliffs. This is the scene with which the 1626 edition of the *Aethiopica* opens; the unsigned engraving is Montylard, facing p. 1; the episode occurs in *Aethiopica*, Book 1.

5. (View d): the priest, Calasaris, comforts Chariclea, who is distraught that events have prevented her marrying Theagenes (*Aethiopica*, Book 7); the engraving, signed ML in monogram (for M. Lasne) is Montylard, p. 428.

6. (View f): Theagenes, forced by the satrap's wife, Arsace, who lusts for him, to put on jewellery and rich clothes and act as her cupbearer, is depicted removing the lid of a gold cup as he offers it to her (*Aethiopica*, Book 7); the engraving, signed *M. Lasne.f.*, is Montylard, p. 548.

7. (View c): Arsace's old servant, Cybele, poisoned by the cup meant for Chariclea (*Aethiopica*, Book 8); the engraving, signed *Briot. fecit.*, is Montylard, p. 580.

8. (View g): Theagenes and Chariclea imprisoned by Arsace (*Aethiopica*, Book 8); the engraving, signed *Briot. fe.*, is Montylard, p. 604.

*The gold box conversion* comprises:

1. on the body, an applied band of tooled gold with enamelled flowers in relief and leaves in translucent *basse-taille* enamelling, and (above) a flange, plain, and shaped at the back to accommodate the hinge;



2. on the lid (exterior), a band of similar width and of the same design with enamelled flowers in relief and leaves in translucent *basse-taille* enamelling, and linked by stems and stalks executed in the tooled gold, and a brilliant-cut diamond (in the centre) within a small circular silver setting;

3. on the lid (exterior), a shaped gold thumb-piece (at the front); a shaped projection to accommodate the hinge (at the back);

4. on the lid (interior), a plain gold plate forming a solid backing to the enamel dial and the surrounding band; in the centre, a very shallow circular recess.

The gold box is stamped with the following marks: crowned x (the Paris date-letter, 1761–62; Rosenberg 1922–8, no. 6393); J (Dutch duty mark, struck twice; Rosenberg 1922–8, no. 7554); 3 illegible marks, probably those of the maker and the *fermier-général*.

D 5.1 cm. HG 774 (colour pl. 17).

*Bibl.* Tait & Gere 1978, p. 11, pl. 6.

The Paris goldsmith, who was commissioned in 1761–2 to convert this disused watch-case into a gold box, succeeded in preserving most of the original object, discarding only the chapter-ring of the dial, the hour and minute hands, the watch mechanism and the pendant of the watch; in the centre of the dial where the concentric hour- and minute-hands were pivoted, the goldsmith has inserted a brilliant-cut diamond. Similarly, he has applied a small strip of tooled gold to cover the area where the watch-pendant had been attached and another shaped strip of gold where the hinge of the watch-lid had been.

The closest comparable example of this type of conversion is the gold box (Fig. 13) in the Hermitage, Leningrad (see Snowman 1966, fig. 160, where it is said that both top and bottom comprise painted enamels and the mounts bear Paris marks and an indistinct mark, perhaps for 1736. Its dimensions are  $2\frac{7}{8} \times 2\frac{1}{4} \times 1\frac{5}{16}$  in). The extraordinary similarity of the enamelled flowers in gold relief, green translucent enamel leaves and the almost identical painted enamel scene of the 'Flight of Theagenes and Chariclea', now set in the lid and clearly salvaged from a similar watch-case, may indicate that both examples were converted in the same Parisian workshop; indeed, the dating of the Leningrad box may now have to be reconsidered.

The author of the romance, *Aethiopica*, was Heliodorus of Emesa in Syria, but the statement that he was a third-century Christian bishop is both improbable and incapable of proof. In the story, Chariclea is the daughter of Persine, wife of the King of Ethiopia, but was born white owing to a marble statue casting a strange effect on her mother during her pregnancy. Dreading the accusations that such an event would inevitably bring, Persine gives the child to the Pythian priest, Charicles. When she grows up, she becomes a priestess of Artemis at Delphi, and so the visiting Theagenes enters the temple and, seeing her, falls in love and carries her off. After numerous adventures they reach Ethiopia and just as Chariclea is about to be immolated, it is discovered that she is the King's daughter.

A French translation of the *Aethiopica* was published in 1547 and an English translation in 1569. The story became popular and Sir Philip Sidney (1554–86), when writing *Arcadia* for his sister, the Countess of Pembroke, in 1580, was clearly influenced by it. Several sets of illustrations of the Theagenes and Chariclea story were made in France and Northern Europe in the first half of the seventeenth century (see de Tervarent 1952 IV, pp. 53–7; Stechow 1953, pp. 144–52).

The principal scene on the watch-case (i.e. on the exterior of the back) is undoubtedly the flight of Theagenes and Chariclea from Delphi but it is curious that this important scene is not copied from any known engraving, although there was a large painting of this scene, part of a series of the story of Chariclea decorating the 'Cabinet de l'Ovale ou grand cabinet du Roi' at Fontainebleau, which had been painted c. 1604–5 by Ambroise Dubois; it has survived and is illustrated in *L'Ecole de Fontainebleau* (exhibition catalogue, Paris, 1972, p. 80, no. 83). The composition of the painting as well as certain details do not correspond exactly and the scene on the watch-case appears to contain several unexpected details, like the figure of a bearded old man, presumably the priest, Calasaris, who is shown (to the left) preparing the ship, and the figure (above) with a torch, perhaps representing Hymen. In another version of the scene on a watch in an English private collection (see Clutton & Daniels 1971, col. pl. I, H and XVI, K), on which the other subsidiary scenes are unrelated to the Theagenes and Chariclea story, the figure above has a bow and must represent Cupid, a soldier in armour replaces Calasaris by the boat (on the left), a group of soldiers are introduced on the right, and the woman in the centre of the scene wears a diadem instead of the laurel wreath of the priestess, Chariclea. A related composition (in reverse) is to be found in a small circular painting on copper by S. Bourdon (c. 1640), now in Rouen (*Revue du Louvre* 1964, p. 159, pl. 4); the subject of the painting is uncertain, though it is given by Popovitch (1967) as the Farewell of Aeneas and Dido.

The identity of the enameller who painted the figural scenes on the Leningrad and on the Hull Grundy boxes cannot be established with certainty, since neither is signed. They should be compared with a signed example of the same subject, the Flight of Theagenes and Chariclea from Delphi, which is to be found on a watch in the Olivier collection in the Musée du Louvre (acquired in 1935; inv. no. OA 8324. See Schneeberger 1958, p. 106, fig. 22, where it is described as the Rape of Helen in accordance with previous publications). The signature occurs on the *contre-émail* in the lower right section: *P. HUAUD/l'aisne pin./a.G.* The signatures of this Swiss enameller, Pierre II Huaud, took many forms, as is recorded by Schneeberger 1958 (p. 107); however, the signature on the Louvre watch-case is reliably accepted and indicates that this watch-case was executed at 'G', i.e. at Geneva.

Pierre II Huaud was the eldest of three brothers – Pierre II (b. 1647), Jean-Pierre (b. 1655) and Amy (b. 1657); for details of their lives, see Clouzot 1924. Pierre II Huaud was the first of the three brothers to leave Geneva and work for the Elector of Brandenburg in Berlin. His first visit took place in 1685 but he returned to Geneva in the following year. Three years later, he returned to Berlin and in 1691 was appointed court enameller to the new Elector, who was later to become the first King of Prussia. Pierre II Huaud died in his service, shortly before 1698, when the records in Geneva make it clear that he was no longer alive. His watch-case with the scene of Theagenes and Chariclea (now in the Louvre) corresponds closely in almost every detail with both the Hull Grundy and the Leningrad versions, though the style and palette are quite distinct and it therefore seems unlikely that Pierre II Huaud could be the author of these two versions. The father, Pierre I Huaud, had been born in France, at Châtellerault, in 1612 and only moved to Geneva in 1630 when he was apprenticed to a goldsmith. Because only part of one of his signed works is thought to have survived, the hand of Pierre I Huaud cannot be identified with certainty, although the records show that in 1661 he taught Jean André (1646–1714) to paint enamels and, of course, André was later to become a leading exponent of the art; his son, David André, was equally gifted. It follows, therefore, that Pierre I Huaud was a

talented enameller, whose style and technique were probably reflected in the works of his three sons and of Jean André. Pierre I Huaud died in 1680. In so far as the undated but fully signed watch in the Musée du Louvre does not seem to be from the same hand nor of the same quality as the Hull Grundy example, it is possible to suggest tentatively that the Hull Grundy version is earlier than the Louvre watch and may be the work of the father, Pierre I Huaud, but there could be several other explanations of equal merit. For example, it may yet be possible to associate this Hull Grundy piece with the late phase of the *oeuvre* of Henry Toutin (1614–after 1683). Certainly, his few signed and dated works show that in the early period his style and palette were quite different – for example, the 1636 locket in the British Museum (see Tait 1976, pp. 184–5, no. 301, with 5 ills), the 1641 watch for the marriage of William of Orange and Mary of England, in the Rijksmuseum, Amsterdam (see Schneeberger 1958, p. 92, fig. 12) and the 1651 ‘Lady holding a rose’ plaque in the British Museum. It remains, therefore, doubtful whether Henry Toutin was the artist who created this scene of the Flight of Theagenes and Chariclea on the Hull Grundy enamel, though, undoubtedly, he was an artist of sufficient ability to design his own compositions. It is not known if Pierre I Huaud possessed a similar capability. Significantly, the Louvre’s signed example by Pierre II Huaud has none of the subsidiary scenes from the story of Theagenes and Chariclea; in their place, Pierre II has introduced four little landscapes to ornament the sides.

It is, indeed, unusual to find all the painted scenes on an enamelled watch-case belonging to one particular theme or story. More often, the interior and sides have charming, but meaningless, landscapes, which were frequently painted by an assistant or an apprentice. However, in the early period (c. 1640–70), the best watches were decorated, both inside and on the exterior, with a number of episodes from the same story – see the famous ‘Blaise Foucher à Blois’ watch (in the British Museum) with scenes from the life of Theseus (see Tait 1983, p. 49, colour pl. 50); see also a ‘Charles Bouvier à Paris’ watch (formerly in the Chester Beatty collection) with scenes from the story of Antony and Cleopatra (sold at Sotheby’s, 3 December 1962, lot 37, where attention was also drawn to the resetting of the enamels within a gold case of slightly later date).

This watch-case and dial with its eight scenes from the story of Theagenes and Chariclea is undoubtedly a great rarity and an early example of its kind but it is doubtful if an attribution to the Paris workshop of Jean or Henry Toutin can yet be substantiated.

**299** GOLD BOX, with hinged lid. The gold box itself is plain and shallow. It was made to incorporate earlier miniature paintings:

1. in the lid, exterior, set under glass, a painted enamel depicting a scene from the story of Isaac and Rebecca (Genesis xxiv);
2. inside of lid, a delicate enamelled pastoral landscape, which is on the reverse of the painted enamel of Isaac and Rebecca;
3. in the base, set under glass, a painted miniature of two female nudes in a landscape being watched by an old man and another figure, perhaps intended as satyrs; apparently executed in oils on copper.

The painted enamels are the two sides of part of a watch-case, probably made in the third quarter of the 17th century, either in Paris or, more probably, in Geneva by

Pierre I Huaud. The painted miniature in oils is probably a work of the second half of the 17th century, executed in The Netherlands or, possibly, in Germany. The box probably made in the mid-18th century, perhaps in The Netherlands. The box: D 4.5 cm; depth 2.4 cm (max). HG 775 (colour pl. 17).

For a discussion of the problems of identification of the enameller of the painting in the lid see preceding entry, 298. The high quality of the painted enamel of Isaac and Rebecca is partly obscured by the domed glass and similarly the glass in the base forms a difficult barrier in front of the painted miniature, which appears to be a rather ambitious painted landscape in the Netherlandish or South German manner; neither glass can be removed. For a discussion of the eighteenth-century practice of converting enamel watch-cases into gold boxes see the previous entry (298).

**300** MINIATURE FOLDING TRIPTYCH Gilt-metal mounts and six painted enamels comprising: (on the exterior, when completely opened), three scenes from the life of the Virgin, viz. the Annunciation (on the right), the Visitation (on the left) and the Nativity (in the centre); and (on the interior, when opened) three scenes from the Passion of Christ, viz. the Flagellation (on the left), the Crowning with Thorns (on the right) and the Crucifixion (in the centre). The colours are rich and varied, with strong deep crimson, purple and blue at one end and pale yellow, pink and sky-blue at the other end of the range. The Nativity scene includes both the Annunciation by the Angels (in the distant background) and the Adoration of the Shepherds (in the foreground).

South German, probably Augsburg, workshop of Esaias Negges, second quarter of 18th century. H 7.4 cm (max); W 17.1 cm (max, when opened, including clasp). HG 412 (colour pl. 16).

The attribution to the workshop of Esaias Negges, a silversmith and an enameller of Augsburg, is tentatively made here on the photographic evidence of the one extant signed work that has been recorded and which is preserved in the Historical Museum, Moscow (inv. no. 76872). The signature reads *Esa: Niggus. A.V.* and occurs on the reverse of the central ‘Crucifixion’ plaque on this silver-gilt altar-piece set with thirteen painted enamels of differing sizes and shapes. Four of the thirteen are oval and, apparently, are very similar in form with their convex surfaces to those on this folding triptych. These four scenes depict the Agony in the Garden, the Flagellation, the Mocking of Christ and the Carrying of the Cross. Together with the remaining nine painted enamels, they seem to be executed in a similar strong and varied palette to that used by the enameller of this folding triptych; further, there seem to be many stylistic and technical features in common, which would indicate that they may all be the work of Esaias Negges (see the colour illustration in Seling 1980 I, p. 157 pl. XXI, where the complete altar-piece is stated to have maximum dimensions of H 37 cm and B 26 cm and where the silver-gilt setting for the thirteen enamels is stated to be the work of Josef Ignaz Saler between 1755 and 1757).

For a brief account of the Augsburg silversmith, Josef Ignaz Saler (master 1727, died 1764), his mark, and his works see Seling 1980 (III, p. 349).

For a brief account of Esaias Negges, see Seling 1980 (III, p. 342), where it is stated that he was born in 1690, became master in 1723 and died in 1771.



Since the thirteen painted enamels on the Moscow altar-piece are of very varied subjects (including the Presentation in the Temple, the Defeat of Lucifer, Tobias and the Angel and the martyrdom of four different saints), it seems possible that they were not specially ordered but put together from those available in Esaias Negges's workshop at the time, though the final result is visually very successful.

One other miniature folding triptych of a very similar quality and overall appearance is preserved in the Walters Art Gallery, Baltimore (see Scarisbrick 1979a, p.187, no.509, where it is described as 'European, 17th century'); the six scenes are grouped as follows: (on the exterior, when opened) the Annunciation, the Nativity with the Adoration of the Shepherds, and the Resurrection (in the centre); (on the interior) the Last Supper, the Agony in the Garden and the Crucifixion.

**301 FINGER-RING** Gold, with the bezel formed as a figure of St Anthony of Padua, enamelled in black and white. The lily in his left hand is set with three rose diamonds and an emerald; the book in his right hand with a ruby. The shoulders of the hoop are engraved and enamelled (traces of black enamel remain).

Italian (?), 17th century. H1.6 cm (bezel). HG 106.

**302 'MEMENTO MORI' PENDANT** Gold coffin enamelled in black and white. Beneath the hinged rock-crystal cover is an enamelled skeleton in high relief. The reverse and sides are enamelled with tongues of fire, emblems of mortality and of the Passion. The enamel is damaged on one side.

French (?), sixteenth century. L2.8 cm (including loops). HG 117.

For another very tiny gold coffin '*memento mori*' pendant, see the British Museum example in the Franks collection (AF 2971), which bears a pious Latin inscription in black enamel on the exterior; it is attributed to the sixteenth century.

**303 RELIQUARY PENDANT** On one side part of a pearl in a gold setting; on the other side silver in a gold setting, with six diamonds and the engraved Sacred Monogram IHS. Opens to reveal two hinged semicircular doors painted on the exterior with (on the left) a standing Madonna and Child with sceptre in her left hand, and (on the right) a Madonna and Child both wearing crowns and, on the interior, a seated Madonna and Child and a Pietà. Beneath the doors, in the hollow formed by the pearl, is space for a relic. The interior of the silver half is lined with gold, painted with the Sacred Monogram IHS and three nails, now much worn away.

Spanish, perhaps of South American colonial origin, c.1600. L3.7 cm (max, including chain and ring). HG 118.

The Sacred Monogram with three nails was a device used by the Jesuits. The two doors painted with the Madonna and Child are particularly indicative of the Spanish origin of this devotional piece. The 'baroque' pearl fragment is of the kind associated with the islands of the West Indies.

**304 FINGER-RING** Gold, the shoulders enamelled in black. The bezel has an enamelled Crucifixion beneath a rock-crystal cover. On the underside of the bezel is

enamelled in black the Sacred Monogram IHS, with a cross and three nails.

French (?), c.1600. H1.2 cm (bezel). HG 105.

For another finger-ring set with a similar Crucifixion under glass see Dalton 1912 (no.779); this example, flanked by the tiny figures of Mary and John, lacks any enamel. The reverse of the bezel is enamelled in black with the Jesuit emblem of the Sacred Monogram IHS with a cross and three nails. Dalton attributed this finger-ring to the seventeenth century.

See also an enamelled gold 'Crucifixion Group' executed in a similarly minute scale and probably originally set in the bezel of a finger-ring, which was acquired by the British Museum's Department of Medieval and Later Antiquities in 1956 (1956, 7-3,1); although it has no earlier recorded history, it is attributed to the sixteenth century.

**305 PENDANT** Gilt filigree in the form of a flat openwork cross, set, under glass, with six portrait miniatures of English monarchs: Charles I, Mary II, William III, Anne, George I, George II. Damaged and repaired above the bottom miniature. On the reverse, the maker's mark TO in relief on a raised applied rectangle.

The miniatures English, second quarter of the 18th century. W4.9 cm. Mark no. 143. Transferred from the Victoria and Albert Museum.

*Provenance* Pierpont Morgan Collection.

*Bibl.* Williamson 1906 I, no. 141.

Williamson's tentative attribution of the miniatures to Susan Rosse, who died in 1700, is manifestly wrong. The choice of monarchs in the miniatures does not appear to have any political significance, and it seems possible that this cross has been made up to incorporate miniatures originally set in the bezels of finger-rings (see Dalton 1912, nos 1359-77). See also the Queen Anne miniature in the Hull Grundy finger-ring, 308.

No comparable mark is recorded among the London goldsmiths in Grimwade (1976, p.204); however, it is possible that the maker of the cross may have been working outside London.

**306 FINGER-RING** Gold, enamelled in white and translucent green, with touches of red, with a pair of billing doves, together with the motto UNIS A JAMAIS (forever united). Set with a small ruby.

French, c.1760-70. W1.2 cm (bezel). HG 213.

*Bibl.* Gere 1981, no. 234.

Probably made to be a betrothal gift. Charlotte Gere (1981, pp.110-11), illustrates a closely related design by Maria, a Parisian jeweller, published in Paris, c.1765. The ring appears to be contemporary with the design and a rare survival in this fragile medium.

**307 FINGER-RING** Gold, the bezel enamelled in black and white as a mask with rose diamonds for eyes and another rose diamond on either side. The mask opens to reveal a compartment. The reverse of the bezel is enamelled in green. The hoop is enamelled in black with SOUS LE MASQUE LA VERITE in gold letters.

Venetian, or possibly French, 18th century. H0.8 cm (mask). HG 47.

Several finger-rings with masks have survived and are usually said to be connected with the Venetian Carnival. For a comparable mask ring containing a heart, in the Museo Poldi Pezzoli, Milan, see Gere 1981 (p. 111, no. 236). For five similar finger-rings, one of which contains an enamelled pictorial inscription with the message *La clef du coeur*, see Dalton 1912 (nos 1730–1733a).

**308 FINGER-RING** Gold, set with a painted miniature, under glass, of Queen-Anne.

English, early 18th century. H 0.9 cm (bezel). HG 46b.

**309 FINGER-RING** Gold, set with a painted miniature, under glass, of a lady.

English, first half of the 18th century. H 1.4 cm (bezel). HG 46a.

**310 FINGER-RING** Gold, set with a painted miniature, under glass, of a festive scene with a church in the background.

French, second half of the 18th century, from the Van Blarenberghe workshop. H 1.9 cm (bezel). HG 132.

For an account of the Van Blarenberghe family of painters in miniature and a group of comparable rings, see Grandjean et al. 1975 (pp. 232–329).

**311 FINGER-RING** Gold, set with a painted miniature of George III under glass, bordered with diamonds.

English, early 19th century. D 2 cm (bezel). HG 157 (colour pl. 18).

*Bibl.* Gere 1981, no. 260.

The portrait shows the appearance of the king as a young man, probably at the time of his succession and marriage in 1760. The miniature appears to be a smaller version of the miniature of George III set in a bracelet clasp worn by Queen Charlotte in portraits dating from the time of her marriage or shortly after (see Millar 1969, no. 1196, painted in 1771). A ring in the Royal Collection at Windsor Castle set with a miniature of Queen Charlotte of about the same date is known to have been set in a finger-ring by Rundell, Bridge & Rundell (see **390**) for George IV in 1827 (see Taylor & Scarisbrick 1978, no. 857; Gere 1981, no. 261).

**312 FINGER-RING** Gold, the bezel set with a painted miniature under glass of a lady, signed JS, for the miniature-painter John Smart.

English, 1780–90. H 2.2 cm (bezel). HG 149.

On John Smart (1742/3–1811), one of the finest miniaturists of his age, who worked in London and also in Madras, see Foskett 1964 and Foskett 1972. The style of hairdressing suggests a date in the 1780s.

**312 FINGER-RING** Enamelled gold, set with diamonds, with an enamelled miniature, probably representing Marie Antoinette, surmounted by a sprig of leaves set with diamonds; the hoop terminates in shoulders in the form of fleurs-de-lis.

Swiss (Geneva ?), first half of the 19th century. H 2.7 cm (bezel). HG 139.

This ring probably belongs with a group of royalist jewellery made after the restoration of the French monarchy in 1815, of which **329** is a particularly elaborate example.

**314 PENDANT** Purple glass painted with a winged putto and a dog in front of a smoking altar, overlaid with a layer of clear glass. In a gold frame.

French (?), early 18th century. W 3.8 cm. Transferred from the Victoria and Albert Museum (colour pl. 28).

*Bibl.* Tait & Gere 1978, pl. 6.

**315 PENDANT MINIATURE** of a lady, under glass. In a gold frame with foil-backed pastes in silver claw settings. The reverse is engraved: *Presented by the R.I.H. Lodge to Brother Secretary Attride as an acknowledgement for his services in that office during a year unprecedented in the annals of the Lodge. June 3rd 1814.* On the reverse is a brooch-pin.

English, early 19th century. L 7.3 cm (including loop). HG 147.

The R.I.H. Lodge, presumably Masonic or similar, has not been identified.

**316 PENDANT MINIATURE** of a lady, under glass. In a silver frame set with chrysoberyls, hung from a bow in the form of flowers and leaves, also set with chrysoberyls. Blue fabric on the reverse.

The frame third quarter of the 18th century; the miniature probably English, end of 18th century. L 8.5 cm (max). HG 137 (colour pl. 25).

**317 PENDANT MINIATURE** Painted enamel of a man, under glass, in a gold frame. On the reverse, a compartment under glass, and a purple glass surround.

English, second quarter of the 18th century. H 5.9 cm (including loop). HG 778 (colour pl. 18).

Attributed to C.F. Zincke. The compartment was presumably intended for a lock of hair. On Zincke (1683/4–1767), the German-born enamel miniature-painter who came to London in 1706 to study under Charles Boit and remained to make a successful career in London, see Foskett 1972.

For a particularly fine example of a painted enamel portrait by Charles Boit, see the inside of the lid of the tortoiseshell *piqué* box, **504**; it contains a brilliantly coloured enamel of Sir Sidney Godolphin (colour pl. 18).

**318 PENDANT MINIATURE** Painted enamel of a man, under glass, in a gold frame. The reverse engraved with a monogram, JF, in a roundel bordered with scrollwork.

English, second quarter of the 18th century. H 5.6 cm (including loop). HG 779 (colour pl. 18).

Attributed to C.F. Zincke. See **317**.



**319 PENDANT MINIATURE** Painted half-length portrait of a man wearing a high-collared jacket with a cravat and an embroidered waistcoat, set under glass in a gold lozenge-shaped frame with elaborate pendant loop, enamelled with geometric patterning in blue, black and white on the border, and in black on the reverse.

Probably Swiss (Geneva), early 19th century. L 12.6 cm (including loop and ring). HG 516 (colour pl. 25).

The painting is executed in the stipple technique favoured by the Swiss school of miniaturists.

**320 NECKLACE**, consisting of four gold chains and five plaques, in closed-back gold settings, with grisaille paintings on card, under glass, of cupids variously playing a lute; riding a dog; writing in front of a column with the inscription *se mio dole . . . piaci* (If my pain gives pleasure) and two doves on it; blindfolded and chasing winged hearts; and playing a triangle.

Italian or French, 18th century. L 41.5 cm (overall). W 3.2 cm (central elements, without rings). HG 386.

The technique of painting in bodycolour on card to imitate cameo techniques was known as *en camaieu*, the most popular uses being *en camaieu brun* to imitate agate cameos, and *en camaieu bleu* to imitate jasperware. The *en camaieu* panels were set under convex glass and were widely used for the ornamentation of boxes and étuis, these being almost invariably of French manufacture. The most celebrated artist associated with this technique is J.J. de Gault (c.1738–1812); for a box signed by him see Snowman 1966 (pl. 409).

**321 PENDANT** Grisaille-painted miniature under glass, in a gold setting bordered with pearls; woman and child mourning the man whose portrait is placed on a chair.

French, late 18th century. L 6.4 cm (including rings). HG 291.

*Bibl.* Tait & Gere 1978, pl. 12.

Grisaille painting of this type is related to the *en camaieu* technique (see 320).

**322 BROOCH-PENDANT** Grisaille-painted miniature under glass, in a gold setting bordered with *calibré*-cut pastes; two children playing with a cat and a caged bird, the cage and the cat executed in gold wire and seed pearls.

English, late 18th century. H 4.1 cm (including loop). HG 533.

**323 MEMORIAL BRACELET-CLASP** Grisaille-painted miniature under glass, in a gold setting bordered with pearls; two women in classical dress, one making a libation at an altar. Strung, apparently recently, with eight strands of small pearls.

English, late 18th century. D 2.5 cm (clasp). HG 387.

**324 BROOCH** Bordered with pearls, containing an enamelled gold relief of a reclining river god.

Origin uncertain. W 4 cm. HG 102.

Apparently a nineteenth-century setting and a relief in the Renaissance style.

**325 MINIATURE** Oval, head of Minerva wearing a helmet, painted in monochrome, under glass; frame of blue oblong strips of enamel on a *guilloché* ground of gold separated by white enamelled dots; reverse, a later addition, in the form of a brooch-fitting on a flat back.

French or Swiss, late 18th century. L 2.9 cm. HG 210.

Perhaps originally intended to decorate a French, English or Swiss box or étui in the late eighteenth century. The miniature cannot be taken out for examination but appears to be contemporary with the frame.

**326 BROOCH** Gold with a twisted-wire border set with a painted enamel copper plaque with two putti *en grisaille*.

French, late 19th century. W 4 cm. HG 289.

For a note on painted enamels in this 'Limoges revival' style of the second half of the nineteenth century see 1026. Although the revived 'Limoges' style of enamelling was pioneered in France in the second half of the nineteenth century, it also became popular in England and was used by such firms as Giuliano of Piccadilly, who were celebrated for their work in enamel.

**327 DEMI-PARURE**, brooch and ear-rings. Gold, set with painted enamels depicting cherubs and love-birds, bordered with pearls and backed with mother-of-pearl.

Swiss (?), late 19th century. Brooch: D 3.7 cm; ear-rings: D 2.2 cm. HG 453–5.

The painted enamels of grisaille putti on a pink ground are in the revived eighteenth-century taste which was widely popular in the second half of the nineteenth century. They imitate the manner of Philipp Ernst Schindler (1723–93). Examples survive in settings of both English and French origin dating from the end of the nineteenth century.

**328 PENDANT** Three-colour gold with enamelling bordered with pearls, set with an oval painted miniature on ivory under glass of a dancing nymph (Summer?) holding a sickle and a bunch of flowers.

French (?), second half of the 19th century. H 5.9 cm (with pendant loop). Transferred from the Victoria and Albert Museum.

**329 PARURE**, consisting of a necklace with a pendant, a bracelet and a pair of ear-rings. Enamelled and chased-gold links uniting sixteen enamelled miniatures, fourteen of which are inscribed on the reverse with the identities of the figures portrayed.

Swiss (Geneva?), first half of the 19th century, probably after 1815. Necklace: L 42 cm; largest miniature: H 4.5 cm (including frame); bracelet: L 19.5 cm; ear-ring: H 6.3 cm. HG 130 (colour pl. 19).

*Bibl.* Oved 1953, pl. 51; Hull Grundy 1960d.

The inscriptions on the backs of these enamelled miniatures identify the portraits as following: on the necklace from left to right, *Mme de Parabère* (mistress of the Regent, the Duc d'Orléans; see detail h), *Princesse de Lamballe* (Marie Antoinette's closest friend; see detail g), *Mme Elizabeth* (sister of Louis XVI), *Henriette d'Angleterre* (sister of Charles II of England, wife of the Dauphin, Philippe d'Orléans), *Mme Dubarry* (mistress of Louis XV from 1769); *Marie Antoinette* (Queen of France) on the pendant (see details a and b). The back of the miniature on the clasp is covered but the portrait appears to be that of *Mme de Pompadour* (see detail c), mistress of Louis XV for twenty years (1744–64). On the bracelet, from left to right the portraits are of *Mlle de Lavallière* (presumably Louise de la Vallière, mistress of Louis XIV; see detail f), *Marie Antoinette*, *Marquise de Sévigné* (mistress of Louis XIV; see detail d), *Mme de Montespan* (also a mistress of Louis XIV; see detail e). The inscription on the clasp is again covered, but the sitter may be Madame de Maintenon, last mistress of Louis XIV, whom he married in 1685. The earrings have *Mme Elizabeth*, the *Princesse de Lamballe*, and *Marie Antoinette* twice; the upper miniature on the right shows her as *Archduchesse d'Autriche*, before she married Louis XVI.

Stylistically and technically this *parure* belongs to a group of pieces, dated in the early nineteenth century, which includes two watch-chatelaines set with miniatures of Louis XVI and his family, one in the Musée des Arts Décoratifs in Paris (cf. Gregoriotti 1969, ill. on p. 242) and another in the Fitzwilliam Museum in Cambridge (M.12–1948) both without marks, which tends to rule out the possibility of their being French, although it has been suggested that they were made as royalist ornaments to celebrate the restoration of the French monarchy in 1815. The taste for setting miniatures in the eighteenth-century style as necklaces, pendants and brooches persisted well into the nineteenth century, being given fresh impetus after the middle of the century by the Empress Eugénie (wife of Napoleon III), who made a cult of her tragic predecessor Marie Antoinette, and who spent fifty years in exile in England where she died in 1920.



# 5. Badges, Commemorative Jewellery and the use of Coins and Medals

## Introduction

The contents of this chapter illustrate some of the techniques available to the jeweller for making pieces that have a function beyond the purely decorative, such as religious amulets, orders of chivalry, badges and jewellery to mark special occasions. Many of the objects are of considerable historical interest, above all, perhaps, the opulent badge of the Anti-Gallican Society (335), which has an importance in the art of enamelling (see Introduction to Chapter 4). The subjects commemorated are diverse, ranging from the persecution of Protestants in early eighteenth-century Salzburg (385) to the adulation of French soldiers in the First World War (370–372); the British monarchy is the subject of a varied group of objects.

The techniques represented here include enamelling, engraving and gem-setting, but the most important techniques for commemorative pieces are those of the medallist – casting and striking: the latter part of this chapter illustrates the jeweller's use and adaptations of these techniques. Professor and Mrs Hull Grundy's large gift to the Department of Coins and Medals (see M. Jones 1978) includes many fine medals from the nineteenth and early twentieth centuries, but the examples in this chapter particularly illustrate the jeweller's use of medals in a range of objects, such as the pendant by Brogden incorporating a George IV Coronation medal by Pistrucci (361), the two boxes set with medals by John Croker (381 and 382), and the royal presentation gold box set with an apparently unique portrait relief signed by both the modeller, P. Rouw, and the medallist, J. Barber (390). Furthermore, there are a number of commemorative pieces which, while not actually incorporating medals, are made in techniques related to those of the medallist: examples are the stamped decoration on the box commemorating the death of Princess Charlotte (391), and the pressed tortoiseshell boxes attributed to John Obrisset (387 and 388).

Biographical details on most of the medallists represented in this chapter are to be found in Forrer 1904–30, which is still the most comprehensive work on the subject. Where details to supplement Forrer have come to our notice they have been incorporated. Three unmounted medals by artists known equally for their medals and their engraved gems have been included in Chapter 10, to enable comparison between the two different media as practised by the same artist. These comprise a silver medal struck for the Coronation of George IV in 1821 by

Benedetto Pistrucci (844) which may be compared with the cornelian intaglio portrait of the King cut at the same time (845), together with medals by Pietro Girometti (910) and George Gammon Adams (930). Works by metallic artists in the Art Nouveau and later twentieth-century styles will be found in Chapter 14 (1150–1170), including medals by Rasumny, Vernon, Turin and others, often set with diamonds and mounted with brooch-pins to be worn as jewellery.

Closely related to these uses of medals is the tradition of setting jewellery with coins. Jewellery made from coins enjoyed popularity in the third century AD in Rome and seems to have undergone a revival in the second half of the sixth century in the Byzantine Empire. This Byzantine revival, illustrated by the girdle fragment with six coins of Justinian I (375), probably owed much to the custom of giving gold jewellery on the occasion of a marriage; characteristic of this jewellery was the mounted medallion or coin, usually with a specific or symbolic reference to marriage. Ornaments incorporating medallions and coins are diverse and include rings, bracelets, necklaces, belt-chains and breast-chains.

The fashion was revived once again in the nineteenth century with the popularity of jewellery in the 'archaeological style'. Jewellery set with Greek and Roman coins, usually common types available in large quantities and hence of little numismatic interest, was produced by, among others, Castellani in Rome and Naples, Pierret in Rome (376), Jules Wièse in Paris and Robert Phillips in London (see Chapters 11 and 12). Although most of the coin-set jewellery by these jewellers dates from the 1860s and 1870s, it is of interest to note that among the recent additions to the Hull Grundy Gift to Glasgow City Museum and Art Gallery is a suite of jewellery comprising a necklace and two bracelets, in silver and silver-gilt, set with Roman coins, in what appears to be the original case, stamped on the lid with the owner's initials and the date *Nov 25th 1835*. The date could, of course, be commemorative, but were it to be the date when the suite was acquired and cased it would be of exceptional documentary significance. However, the suite is unmarked and hence difficult to date.

The attitude to the use of antique coins in nineteenth-century jewellery is well illustrated by the correspondence concerning the necklace set with Roman coins made for Lady Layard in 1872 by Robert Phillips, to the commission of Sir Austen Henry Layard. Its design, suggested and drawn for Layard by his assistant, Edward Oldfield, was a much simplified version of an elaborate Etruscan fringe

necklace in the Naples Archaeological Museum (Siviero 1954, no. 34, pls 34–37). In a letter to Layard of 13 January 1872 (British Library Add. MS 39000, f. 147–148), Oldfield comments on the coins as follows: ‘I am afraid their pecuniary value is but small. Cohen (*Medailles Impériales*, vol. VI) puts coins of Theodosius with this type and legend at 25 francs, those of Honorius at 20 fr.’ In an earlier letter of 6 December 1871, he had written ‘if the object were to get the specimens of coinage, you would not go to the Lower Empire at all; but merely as a *trouaille*, they have a distinct interest, and you don’t feel responsible for their artistic merit.’ Oldfield’s original sketch accompanying the January 1872 letter (Fig. 15) shows a double row of coins interspersed with acorns and palmettes, but Phillips rejected this scheme as impractical and the finished necklace had a single row of sixteen coins showing the heads only, not obverse and reverse alternating as Oldfield had wished; the remaining four were made up into a brooch and ear-rings (Oldfield to Layard, 22 February 1872). It is not without interest in the discussion of coin and medal techniques that, according to the same letter of 22 February 1872, the acorn and palmette or ‘antique flower’ (*sic*) ornament were stamped from dies in Phillips’s possession, ‘imitated from the antique’. However, the pomegranate ornament which Oldfield had originally wished to include ‘would have required a new die, at a cost of 10 or 12 pounds. The necklace, as it is, will only cost £42. 10.’ It is most unusual to have this written evidence of the effect of technical processes on the design and cost of a piece of jewellery. The Liceo Artistico Industriale founded by Fortunato Pio Castellani in Rome in about 1840 still possesses metal dies for similar elements in Castellani jewellery, including ivy leaves, lotus flowers and rams’ horns (personal communication from Gabriella Battaglia).

A rare depiction of the wearing of coin-set jewellery in the ‘archaeological style’ is described in the Introduction to Chapter 11 (see Fig. 64a–c, *Plates*, p. 241).

## Religious badges and souvenirs

(330–334)

**330 RELIQUARY CROSS** Silver. On the removal of a fixing screw it opens to reveal on both sides compartments lined with red silk containing relics labelled in French as being of Saints Ambrose, Lawrence, Catherine of Siena, ‘. . . gnus de pie . . .’ (?), Sebastian, Margaret, Valentine, Fulgentius, Peter and the Virgin Mary.

French (?), 17th century (?). H 7.2 cm (max); W 4.7 cm. HG 530.

**331 CRUCIFIX** Pierced silver, hinged at the top and opening to reveal a shallow compartment, possibly intended to contain a relic. The front half is a plain cross, pierced and crudely engraved with a figure of Christ. The back half is pierced with seven quatrefoils.

Sicilian (?), 18th century. W 4.6 cm. HG 750.

A comparable piece is illustrated as ‘Sicilian, 1700–25’ by Benson (1976, pl. XVI), and another in Castellani 1868 (pl. 11, captioned ‘Sicily and Sardinia’).

**332 PENDANT** A silver *Taler* of Friedrich III, Elector of Saxony (1486–1525), with an applied silver crucifix.

German, the date of the application of the crucifix uncertain. D 4.2 cm. Transferred from the Victoria and Albert Museum.

For *Talers* of this pattern see J. Davenport 1979 (no. 9709).

**333 PENDANT** Medal, cast in silver and gilded. Obverse: Adam and Eve at the Tree with other scenes from the Creation story with the legends ET. SICUT. IN. ADAM. OMNES. MORIUNTUR. ITA. ET. IN. CHRISTUM. OMNES. VIVIFICABUNTUR. UNUSQUISQUE. IN. ORDINE. SUO (1 Corinthians XI, 22–3: For as in Adam all die, even so in Christ shall all be made alive, every man in his own order) and IOANNES. FRIDERICUS. ELECTOR. DUX. SAXONIE. FIERI. FECIT (Johann Friedrich, Elector and Duke of Saxony, had this made). Reverse: the Crucifixion with the legends UT. MOSES. EREXIT. SERPĒTĒ, ITA. CHRĪS. IN. CRUCE. EXALTATUS. ET. RESUSCITATUS, CAPUT. SĒRPETIS. CŌTRIVIT, UT. SALVARET. CREDĒTES (As Moses raised up the serpent, so was Christ raised up on the cross and resurrected, he crushed the head of the serpent to save believers), and SPES. MEA. IN. DEO. EST (My hope is in God). At the top a suspension loop with a 17th-century or later Strasbourg mark, similar to Rosenberg 1922–8, nos 6896 and 6918.

German, 16th century (after 1536) or 17th century. D 6.7 cm. HG 94.

A version of a medal designed in 1536 by Hans Reinhard the Elder (d. 1581) for Johann Friedrich, Elector of Saxony (see Habich 1932 II, no. 1968, pl. CCXI, no. 4). The obverse contains a reference to the typological foreshadowing of the Crucifixion when Moses set up the Brazen Serpent; compare John III, 14. The wearing of medals from pendant loops was common, particularly in Germany, in the sixteenth and seventeenth centuries. The blurring of certain details in the present medal suggests that it is a later cast of this popular medal, rather than one made in Reinhard’s workshop.

**334 PENDANT** Gold, stamped on both sides, with representations of the Annunciation and the Virgin and Child enthroned on one side, and the Resurrection and the Trinity on the other. The spandrels are filled with neo-Gothic foliate ornament. French import mark for the period after 1893 (Rosenberg 1922–8, no. 6615).

Italy or Spain (?), 19th or 20th century. H 5.9 cm (including loop). HG 1030.



## Badges and Orders

(335–347)

**335** **BADGE OF THE ANTI-GALLICAN SOCIETY** In the centre of the badge is a painted enamel with a version of the arms adopted by the Society, viz. a central escutcheon with St George on horseback spearing a flag of the Royal Arms of France, three gold fleurs-de-lis on a blue field; the escutcheon is supported by, dexter, a yellow lion and, sinister, a grey double-headed eagle, and surrounded by rococo scrollwork with a mask, cannon and flags. The enamel is surrounded by silver foliate scrollwork set with faceted rock-crystals in an elaborate asymmetrical rococo design; at the base of the setting is a blue enamelled scroll with the motto (in gold) FOR OUR COUNTRY. At the top of the badge is a crown set with rock-crystals and incorporating five ships' sails with blue pennants with a red cross of St George fimbriated white. At the base is a pendant with Britannia seated, with her shield and spear and an olive branch, painted beneath a glass medallion, the background gold; the pendant is set in a silver scrollwork setting with faceted rock-crystals. The back of the enamel and the painted glass medallion are covered by silver-gilt plaques engraved with designs repeating those on the front. There is a silver suspension loop on the back of the crown.

English, c.1750–5. H13.9 cm (max). HG 161 (colour pl. 21).

*Bibl.* Tait & Gere 1978, p. 10, pl. 2, col. pl. XXI.

The Anti-Gallican Society was formed about 1745 'to promote the BRITISH MANUFACTURIES, to extend the commerce of *England*, and to discourage the introducing of *French Modes*, and oppose the Importation of *French Commodities* . . . [It] was always composed of Gentlemen of the best Character and Address, none being admitted but persons of Reputation and Loyalty . . .' (*The Antigallican Privateer*, 'by a Gentleman just arrived from Cadiz', London, 1757, p. 4). The Society continued to exist till the end of the Napoleonic Wars (see Alister 1970, pp. 211–17).

A number of engraved or enamelled badges and boxes, and also ceramic items, bearing the suitably patriotic arms of the Society, are known, but nothing as sumptuously made as this badge has been recorded (see Rackham 1924, III, no. 319, pl. 41, for a more modestly framed painted enamel example). Most of the other Anti-Gallican pieces bear one of two transfer-printed designs which differ in detail from this badge: for instance, the French arms are on a shield, rather than on a flag. It is not known which artist engraved the copperplates for the two transfer-printed designs, though they may be compared with ones by Simon-François Ravenet, the Parisian engraver, who settled in London in about 1744 and whose copperplates were in use at Battersea (see Mew 1928 and C. Cook 1955). One of the leading Anti-Gallicans in the early 1750s was Stephen Theodore Janssen, Lord Mayor of London in 1754–5 (see *Gentleman's Magazine*, 22, 1752, p. 381; British Library, Add. MS 35593, f. 38). As he was also the principal proprietor of the enamelling factory at York House, Battersea, which was working 1753–6 (Toppin 1932, pp. 65–8), it is possible that the enamel centre-piece to this badge was made at Battersea and that it is earlier than the two versions of the transfer-printed Anti-Gallican design on 'Battersea' enamels (see Watney & Charleston 1966, pp. 90, 96, pl. 86). However, for a discussion of other London enamelling workshops of the mid-eighteenth century, see Benton

1972; for a reassessment of Janssen's short-lived enamelling venture and its relationship with the contemporary rivals, see Benton 1977.

By virtue of the subject and the putative link with Janssen, the badge and its surrounding scrollwork can be given a narrow date range. Gem-set jewellery of the eighteenth century is rarely datable with any accuracy and it is unusual to find a rococo design of such sophistication used in jewellery of this type.

**336** **BADGE OF THE NOBLE ORDER OF BUCKS** Painted enamel roundel, beneath a glass cover, of a buck in a landscape, with the motto in gold letters on a blue 'ribbon' HONOUR THE REWARD OF VIRTUE, within a sixteen-pointed silver star of white *calibré*-cut pastes with an inner circle of red pastes. The back of the roundel is gilt, engraved with a buck's head crest and *Babylonian LODGE Mortimer GRAND 1771*.

English, c.1770. D8.1 cm (max). HG 72a.

The badge of a 'Grand Buck' of the Babylonian Lodge of the Noble Order of Bucks, an eighteenth-century convivial society claiming Nimrod (Genesis x, 8–9) as its founder. The Babylonian Lodge met at the Turk's Head Tavern in Gerrard Street, Soho. The identity of Mortimer is unknown. In Wyman 1980 there is an account of the Society with references to the previous literature. A collection of comparable badges is at Freemasons' Hall, London (see Tudor-Craig 1938, pp. 177–8).

**337** **BADGE OF THE NOBLE ORDER OF BUCKS** Painted enamel roundel of a buck in a landscape, with the motto in gold letters on a blue 'ribbon' HONOUR THE REWARD OF VIRTUE, within a sixteen-pointed silver star set with white pastes. The back of the enamel is counter-enamelled in blue-grey.

English, c.1770. D8.1 cm (max). HG 72b (colour pl. 4).

See **336**. To the reverse of **337** is now affixed a paper label reading *Babylonian Lodge, Mortimer Grand 1771*. This perhaps really belongs with **336**.

**338** **MASONIC BADGE** Silver, openwork, set with garnets and pastes with emblems of Freemasonry, viz. segment, level, trowel, gavel, coffin, square and compasses, plumb rule, crescent moon, Volume of the Sacred Law, All-seeing Eye. On the back the hinge for the brooch-pin; at the top a suspension ring.

English, second half of the 18th century. H5 cm. HG 86 (colour pl. 4).

A comprehensive collection of Masonic badges is at Freemasons' Hall, London (see Tudor-Craig 1938).

**339** **MASONIC BADGE** Gold, openwork, set with table-cut garnets. The oval surround contains emblems of Freemasonry, viz. square and compasses, level, plumb rule, trowel, Volume of the Sacred Law, gavel, hammer, pillars with sun and crescent moon. On the back a brooch-pin.

English, first half of the 19th century. H2.3 cm (without ring and chain). HG 717.

See above, **338**.

**340 BADGE** Gold and enamel, with applied decoration in two-colour gold of the Prince of Wales's feathers ringed by a coronet, over a sunburst, within a blue and white enamelled Garter with the motto HONI.SOIT.QUI.MAL.Y.PENSE in gold; all beneath a domed glass cover. At the top is a triple suspension loop. The rim is milled. The reverse is gold, engraved with the crest of a hand grasping a spear, with the Prince of Wales's motto ICH DIEN.

English, after 1787. D3.3cm. Transferred from the Victoria and Albert Museum.

A member's badge of the Prince of Wales's Lodge No.259, of Freemasons, which was set up in 1787 under the patronage of the Prince of Wales (later King George IV). According to Fenn (1890, pp. 16, 76), badges of this pattern were in use from 1787 to 1875. They were worn from a blue ribbon. A number of similar badges are preserved at Freemasons' Hall, London.

**341 BADGE** Gold and enamel, with applied decoration in two-colour gold of the Prince of Wales's feathers ringed by a coronet, over a sunburst, within a blue enamelled Garter with the motto HONI.SOIT.QUI.MAL.Y.PENSE. At the top a triple loop. The rim is not milled. The reverse is gold, engraved with the Prince of Wales's motto ICH DIEN.

English, after 1787. D2.95cm. HG 535.

A member's badge of the Prince of Wales's Lodge of Freemasons (see 340). This badge lacks the usual domed glass cover.

**342 MINIATURE BADGE OF THE ORDER OF THE GOLDEN FLEECE** Gold and enamel in three linked sections. The upper section consists of a scroll enamelled in blue with the mottoes PRETIUM LABORUM NON VILE (no mean reward for labours) on the front, and NON ALIUD (no other) on the back, in gold; below this, on both sides, are tiny gold relief scenes from the story of Jason and the Golden Fleece; above is a green-enamelled rosette and a loop. The centre section consists of a central bead enamelled in dark blue and white, representing a flintstone, flanked by red enamelled flames. The lower section is a Golden Fleece in gold. Probably Austrian, late 19th century. H3.8cm (max). Transferred from the Victoria and Albert Museum.

The Order of the Golden Fleece was founded in 1430 by Philip the Good, Duke of Burgundy. The motto of the Order '*Pretium laborum non vile*' appears on the insignia of the Austrian, not the Spanish, branch of the Order. The motto '*Non aliud*' refers to the original rule that no knight could be a member of any other order unless he were its sovereign. This miniature version of the badge was for use when the full regalia of the Order were not being worn.

**343 PENDANT CROSS OF THE PORTUGUESE ORDER OF CHRIST** Silver, closed-back, set with table-cut garnets, the centre with faceted rock-crystals; hinged onto a silver floral spray set with faceted rock-crystals, at the reverse of which is a flat suspension loop.

Portuguese, 18th century. H9.8cm. HG 435 (colour pl. 4).

*Bibl.* Illustrated in colour in Sataloff & Richards 1975, p. 47.

The Order of Christ was established in Portugal in 1317–19 in

succession to the Order of Knights Templar. R. Twiss (1775) wrote that: 'This order is given to almost any one, provided he is a Roman Catholic, and is so very common that it is almost a disgrace to accept of it, though his Portuguese majesty wears the *insignia* of it himself. I have seen a valet de chambre, the keeper of a billiard table, and a musician, decorated with the *insignia*; which are, a star on the left breast and a small enamelled red cross, charged with another white one, hanging by the button-hole' (p. 23); see Muller 1972, p. 167.

**344 PENDANT CROSS OF THE ORDER OF CHRIST** Silver, closed-back, set with table-cut garnets, the centre with faceted rock-crystals, hung from a gold-backed brooch in the form of a bow set with faceted rock-crystals.

Portuguese, 18th century. H10.1cm (including rings). HG 323 (colour pl. 4).

See 343.

**345 PENDANT CROSS OF THE ORDER OF CHRIST** Silver, closed-back, set with table-cut garnets and one table-cut ruby (bottom centre), the centre set with diamonds; hung from a floral spray set with diamonds, which has a flat loop at the back.

Portuguese, 18th century. L3.6cm (including rings). HG 324 (colour pl. 4).

This is a smaller version of the Order of Christ cross (see 343).

**346 MINIATURE BADGE OF THE ORDER OF THE STAR OF INDIA** Onyx cameo head of Queen Victoria, in an enamelled and gilt setting, with the motto of the Order HEAVENS LIGHT OUR GUIDE; surmounted by a gold five-pointed star and a loop, on which is a rubbed mark.

English, after 1861. L4.6cm (max). Transferred from the Victoria and Albert Museum.

The Order of the Star of India was instituted in 1861. There have been no appointments since 1947.

**347 MONOGRAM BADGE**, with 5 III, crowned. Gold with touches of red enamel inside the crown. Stamped on the reverse S.585.

Probably Bulgarian, after 1918. H3cm (max). Transferred from the Victoria and Albert Museum.

*Bibl. Info* (Förderkreis Deutsches Ordensmuseum), Munich, 1981, vol. 14, p. 14.

The monogram is that of Boris III, King of Bulgaria 1918–43.

## Non-medallic commemorative jewellery (348–355)

**348 JUBILEE BROOCH** Three-coloured gold, with Fame and Time holding a portrait of George III inscribed JUBILEE 1809.

English, 1809. H3cm. HG 379.

George III's Jubilee was celebrated on 25 October 1809, the day he began the fiftieth year of his reign.



**349 CRAVAT-PIN** Silver, set with a cast-silver bust of the 1st Duke of Wellington. Stamped on the bust ELKINGTON & CO 1852, with full Birmingham hallmarks for 1852–3 and the maker's mark E & CO.

English, 1852. L 8.2 cm (max). Mark no. 41. HG 985.

The Duke of Wellington died on 14 September 1852.

The firm of Elkington & Co. was founded by G.R. Elkington in 1824. Marks are recorded as Elkington & Co. from 1843. For a full list of the marks used by Elkington & Co. see Crisp Jones 1981, p. 334.

**350 MINIATURE BUGLE** Gold, with chain; engraved BALACLAVA. OCT 25. 1854.

English, 1854 or later. L 3.9 cm. HG 794.

This piece commemorates the Charge of the Light Brigade at Balacava in the Crimean War. Bugles said to have been used at the Charge became cherished relics. One is preserved in the National Army Museum, another in the Museum of the 17th/21st Lancers at Belvoir Castle.

**351 BROOCH** Gold, with an enamelled miniature of Prince Albert on a mauve background, nut-and-bolt fixing at the bottom.

English, 1861 or later. D 2.2 cm. Transferred from the Victoria and Albert Museum.

The portrait is derived from the photograph of the Prince Consort by Mayall of 1861 (see Ormond 1973, pl. 19).

The curious fashion for jewellery which expressed the current interest in industrial progress was not peculiar to England. The Parisian jeweller Félix Duval published in 1861 designs for jewels which he called 'bijoux chemin de fer' and 'machine à vapeur', incorporating screws, rivets, nails, machine accessories, etc. (see Vever 1908–12, II, pp. 267–9). Designs for jewellery with nuts, bolts and rivets are also to be found in the Academy of Drawing in Hanau, West Germany (see von Hase 1977, p. 378). The designs are not dated.

**352 MEMORIAL PENDANT** Gold, with blue enamel containing a photograph of Prince Albert, below which is a scroll with ALBERT in blue enamel. At the top a crown, at the bottom a pendant. Engraved on the reverse: *To the COUNTESS OF CALEDON in remembrance of the best and greatest of Princes from his broken hearted widow VICTORIA R. Dec. 1861.* In the original leather box, inscribed R. & S. GARRARD & CO., Goldsmiths, Jewellers &c. to the Queen, HIS ROYAL HIGHNESS THE PRINCE CONSORT & ALL THE ROYAL FAMILY, Pantons Street, London.

English, 1861. L 4.7 cm (pendant, max). HG 1114.

Prince Albert died on 14 December 1861. The Countess of Caledon (Lady Jane Grimston, who married the 3rd Earl of Caledon in 1845 and died in 1888) was a Lady of the Bedchamber to Queen Victoria.

**353 BROOCH** Gold, with enamelled miniature of Queen Victoria, bordered with diamonds in open-backed silver settings. Reverse inscribed: DIAMOND JUBILEE 1837–1897. In original red leather case marked: MANUFACTURING

GOLDSMITHS & SILVERSMITHS COMPANY, 112, REGENT ST., LONDON.

English, 1897. H 3 cm. Transferred from the Victoria and Albert Museum.

**353A REVOLUTIONARY FINGER-RING** Silver with gold applied low-relief portrait medallions, with an inscription MARAT ET LEPELTIER MARTIRS DE LA LIBERTE EN 1793.

French, 1793. D 1.2 cm. HG 114.

Marat was assassinated on 13 July 1793 by Charlotte Corday. Le Peletier de St-Fargeau had been assassinated by a royalist named Pâris in the previous January.

**354 BROOCH** Gold, two hearts conjoined, containing enamelled miniatures of King Edward VII and Queen Alexandra, with a gold 'ribbon' with a diamond at the centre of the top. The reverse engraved R. J. 1902.

English, 1902. W 2.9 cm. Transferred from the Victoria and Albert Museum.

Made to celebrate the coronation of King Edward and Queen Alexandra in 1902.

**355 BROOCH** Gold and enamel, in the form of ER VII in monogram, crowned, with green and red enamel on the crown, black enamel on the E, white enamel on the VII. The crown and the letter R are set with diamonds.

English or Irish, c. 1910. H 3.3 cm. HG 527.

The black enamel suggests that this may be a piece of mourning jewellery made at the time of King Edward VII's death in 1910. The brooch is now in a box supplied by a firm of jewellers in Cork; although this is not original, it may indicate an Irish provenance.

## Medallic commemorative jewellery

(356–374)

**356 PENDANT MEDALLION** Silver, cast and chased, with a portrait head of Elizabeth Claypoole, in a scalloped silver-gilt surround with a suspension loop at the top, the reverse plain.

English, probably late 17th century. H 4.8 cm (including ring). HG 93.

The model for this portrait was made by Abraham Simon (1617–92); compare Hawkins, Franks & Grueber 1885 (I, p. 430, no. 74).

**357 MEDAL** Struck in bronze. Obverse: profile portrait of Elizabeth Claypoole, signed KIRK FEC.; reverse: ANN CLEYPOL DAUGHTER OF OLIVER CROMWELL.

English, mid-18th century. D 3.4 cm. Mark no. 98. HG 93a.

By John Kirk (1724–76), derived from the model by Abraham Simon (1617–92). See Hawkins, Franks & Grueber 1885 (I, p. 430, no. 75). The Christian name 'Ann' is an error; Mrs Claypoole's name was Elizabeth.

**358 PENDANT** Heart-shaped, of rock-crystal, with a border of gold filigree alternating with openwork flowers. In the centre a cast gold badge with, obverse, a profile portrait of King Charles I; reverse: the Stuart royal arms within a Garter.

English, second half of the 17th century. H 8.4 cm (including ring). Transferred from the Victoria and Albert Museum.

For the badge, see Hawkins, Franks & Grueber 1885 (I, p. 361, no. 235). Compare 286.

**359 LOCKET** Glass set in a chased four-colour gold mount hinged on the reverse and enclosing a medal struck in bronze, with a portrait bust of Princess Pauline Borghese; on the obverse: the Greek inscription ΠΑΥΛΙΝΑ ΣΕΒΑΣΤΟΥ ΑΔΕΛΦΗ (Pauline sister of the august one) and on the reverse, the Three Graces and the inscription ΗΜΩΝ ΚΑΛΗ ΒΑΣΙΛΕΥΣ (our beautiful Queen) and the monogram AN for Bertrand Andrieu who designed the medal in 1808.

The setting French, c. 1810. D 3.3 cm. Mark no. 13. HG 664.

Pauline Borghese (1780–1825) was the sister of the Emperor Napoleon. The coloured-gold floral designs on the frame and pendant loop are of high quality: for comparable French goldsmiths' work of this period see 451 and 453. Bertrand Andrieu (1761–1822) produced a series of medals of members of the family of Napoleon I, including this one of Pauline Borghese. See also M. Jones 1979 and Evard de Fayolle 1902.

**360 FINGER-RING**, with plain gold hoop. The bezel formed of a miniature medal struck in gold with, obverse, the head of the 1st Duke of Wellington (1769–1852) and the words DUKE OF WELLINGTON; reverse: the word VITTORIA within a wreath.

English, c. 1815. H 0.8 cm (bezel). HG 217.

The medal commemorates the Battle of Vittoria in Spain on 21 June 1813. Arthur Wellesley was made Duke of Wellington on 11 May 1814. The medal is one of a series commemorating Wellington's victories (see Brown 1980, no. 897, where the set is attributed to T. Wyon (1795–1851)).

A similar gold ring commemorating one of Wellington's victories, incorporating a miniature medal with the head of Wellington, within a border inscribed WATERLOO 1852, is illustrated in Oman 1974 (pl. 91F). Two further rings, in the British Museum's collections, are set with miniature medals commemorative of historical personages. One of these is a gold ring with the head of Napoleon beneath a hinged enamelled lid (Dalton 1912, no. 1424). The other is a gold ring with swivel bezel set with a medallion head of George IV, and the initials J.B.M. for the medallist J. B. Merlin, bearing on the reverse the King's dates and the legend ALL THE NATIONS LAMENT HIS LOSS (Dalton 1912, no. 1439).

Another particularly elaborate example was recently added to the Hull Grundy Gift, unfortunately too late for inclusion in this catalogue, a gold ring with miniature medallion head of Frederick, Duke of York (1763–1827), under glass in a swivel setting, with the initials BP for Benedetto Pistrucci. The reverse of the medal bears the legend MULTIS ILLE BONIS FLEBILIS OCCIDIT NON. JANUAR 1827 (His death was mourned by many good men. 9 January 1827), the bezel framed by a snake biting its tail with black cross-hatched enamelling, the shoulders with foliate ornament in relief (HG 1117; D 1.1 cm (bezel), 0.8 cm (medal)).

**361 PENDANT** Gold swivel case enclosing, under glass, a George IV Coronation medal of 1821 with the initials B.P. for Benedetto Pistrucci (1784–1855), struck in gold. The central glass compartment containing the medal is pivoted vertically so that it can be revolved to show either side of the medal. The case is ornamented on the front with beading and ropework, with beading and applied wirework on the pendant loop. On the reverse of the loop, an applied label with the raised letters JB, trademark of John Brogden (working 1842–85).

English, c. 1860. D 5 cm (max). Mark nos 22, 88. HG 408 (colour pl. 20).

The Coronation medal bears, on the obverse, a laureate bust of the King and the legend GEORGIUS IIII D.G. BRITANNIARUM REX F.D. and, on the reverse, Peace crowning the seated king with three figures emblematic of England, Ireland and Scotland with the legend PROPRIO JAM JURE ANIMO PATERNO (now in his own right, in the spirit of his father) and INAUGURATUS DIE JULII XIX ANNO MDCCCXXI (crowned 19 July 1821). See Brown 1980 (no. 1070).

A total of 650 gold medals and 800 silver medals were struck, the gold medals to be of the value of one ounce of gold and costing £4 6s each, the silver medals to be of the value of fifteen pennyweights of silver and costing 4s 4d each. The medals were distributed according to the precedent established at the Coronation of George III in 1761, for which the medal was struck by Lorenz Natter. According to a letter of the Master of the Mint to the Committee of Council for the Coronation: 'Six hundred and fifty-eight Gold Medals would be sent to the Speaker; and a Gold Medal for every Peer, and for every Privy Councillor, not being a Member of the House of Commons, who may appear by the Earl Marshal's list to have signified his intention of attending the Coronation, would be sent to the Treasurer of His Majesty's Household. Gold Medals also for the Ambassadors and Foreign Ministers, according to the former practice, viz. two Medals for each Ambassador, and one Medal for each Foreign Minister, would be sent to the Lord Chamberlain of His Majesty's Household according to the list certified by His Majesty's Principal Secretary of State for Foreign Affairs.

'Eight hundred Silver Medals would, in like manner, be sent to the Treasurer of His Majesty's Household, to be thrown among the people.

'On the following day, it was ordered in Council, that a Gold Medal of the King be delivered to every Spiritual and Temporal Lord or Peer of Parliament, who attends at the Coronation in His Robes, and to every Privy Councillor who is present at the Ceremony: that the said Medals be delivered to them in the Abbey, as far as it is practicable by the Treasurer of the Household, after the King is crowned. That not above two or three hundred of the Silver Medals be thrown amongst the people in the Abbey, and that those be thrown at the usual time, whilst the Peers are doing their homage to the King, and with the usual ceremony; that the remaining part of the Silver Medals be thrown amongst the people by the Treasurer of the Household, at the return of the Procession from the Abbey to Westminster Hall, at convenient distances, and in the most open places; and the Right Honorable the Treasurer of His Majesty's Household was to take care that the same be carried into execution accordingly.' (Naylor 1839, p. 106; see also pp. 50–1.)

For other works by Pistrucci and Brogden in the collection see Index. For another Coronation medal by Pistrucci, see 844.

**362 DOUBLE CRAVAT-PIN** Gold, the two pins joined by a closed-link gold chain. Each pin is surmounted by a snake



decorated with blue enamel and set with diamond eyes framing a swivel medal struck in gold. On one pin, a double portrait of Queen Victoria and the Prince Consort and, on the other, the head of the infant Prince of Wales (later King Edward VII) beneath the Prince of Wales's feathers. The reverses bear respectively the legends ALBERT PRINCE OF WALES BORN NOV 9 1841 CHRISTENED AT WINDSOR JAN 25 1843 and THE PRINCE OF WALES NOV 9 1841.

English, c.1843. H of pins 9.1 cm, 8.45 cm (including heads). Transferred from the Victoria and Albert Museum.

Made to commemorate the christening of the Prince of Wales in 1843. It is rare to find a double cravat-pin of such high quality. A similar double cravat-pin is worn by the novelist Charles Dickens in the portrait by Daniel Maclise of 1839 in the National Portrait Gallery (NPG1172; Ormond 1973 I, pp. 139–40).

**363 BROOCH** Ten silver beads and scrollwork uniting eight medals struck in silver, with portraits of Queen Victoria, Prince Albert and six of their children: Albert (later Edward VII), Louisa, Alfred, Victoria, Helena and Alice. On the reverse of the Queen Victoria medal: BORN MAY 24 1819 CROWNED JUNE 28 1838; on the reverse of the Prince Albert medal: BORN AUG 26 1819 MARRIED FEB 10 1840; on the reverse of the medals of the children are their names and dates of birth.

English, c.1849. H 4.8 cm. Transferred from the Victoria and Albert Museum.

The youngest child represented is Louisa, born 1848, so the brooch is likely to have been made before the birth of Prince Arthur in 1850.

**364 CRUCIFORM MEDAL** Struck in silver, with VR and a crown, and the words WORKMEN'S INTERNATIONAL EXHIBITION LONDON 1870. The back is plain. In the original leather case.

English, 1870. W 3.8 cm (medal). HG987.

The Workmen's International Exhibition was held at the Agricultural Hall, Islington, in 1870 and focussed on the handicrafts of working men. According to the *Illustrated London News* (8 October 1870, p. 386), these included 'mechanical inventions, cutlery, weapons, furniture, ornamental building, scientific apparatus . . . textile fabrics, saddlery, boots and shoes, leatherwork, a large collection of pictures and drawings . . . In not a few cases, especially in the models of machinery, Englishmen of the working class show a high degree of inventive talent.' See also *Official Catalogue of the Workmen's International Exhibition* (London, 1870).

**365 BROOCH**, with Queen Victoria Diamond Jubilee medal, struck in silver. Obverse: Queen Victoria at the time of her coronation with a garland of olive branches and the legend LONGITUDO DIERVUM IN DEXTERA EIVS ET IN SINISTRA GLORIA (length of days in her right hand and glory in her left); reverse: the Queen in old age, with the initials TB on the truncation, for Thomas Brock, and the legend VICTORIA ANNVM REGNI SEXAGESISMVM FELICITER CLAVDIT XX IVN. MDCCCXCVII, (Victoria happily closes the sixtieth year of her reign, 20 June 1897). In a silver setting with beading round the edge. At the back are a clasp to

hold the medal, and a brooch-pin. Stamped on the setting with Chester hallmarks for 1897–8 and the maker's mark D & C9, probably for Durban & Co. of 51 Northampton Street, Birmingham.

English, 1897–8. D 3.1 cm (max). Mark no. 33. Transferred from the Victoria and Albert Museum.

On the Diamond Jubilee medals of 1897–8 see the *28th Annual Report of the Deputy Master and Controller of the Mint* (1897, pp. 15–18) and the *29th Report* (1898, pp. 18–19). The dies were engraved by the Engraver to the Mint, G. W. de Saulles (1862–1903), using the portrait of the Queen in youth by William Wyon (1795–1851) and of the Queen in old age by Thomas Brock RA (1847–1922), both done for the coinage. This is the small silver version of the medal; 246,270 of these silver medals were struck and sold at one shilling each.

**366 ROYAL HORTICULTURAL SOCIETY VICTORIA MEDAL OF HONOUR** Struck in gold. Obverse: a girl in a bower of flowers, with the legend VRI/RHS/1837/1897, and the initials M·M·G, for Margaret M. Giles; reverse: an oak tree, with the legend ROYAL HORTICULTURAL SOCIETY VICTORIA MEDAL; in the original case marked inside JOHN PINCHES MEDALLIST 27 OXENDON ST LONDON.

English, 1897 or slightly later. D 2.6 cm. Mark no. 112A. HG134.

Designed by Margaret M. Giles, 1897, and made by John Pinches, Medallist, of London. The medal was struck for the Royal Horticultural Society to mark the Diamond Jubilee of Queen Victoria in 1897. The original recipients, who included Gertrude Jekyll and Ellen Willmott, numbered sixty; this number was later increased to sixty-three, one for each year of Victoria's reign. The original sixty are listed (from the *Journal of the Royal Horticultural Society* vol. 21, 1897) in *The Garden (Journal of the Royal Horticultural Society, vol. 104, part 10, October 1979, pp. 420–1)*. The medals continued to be struck by Pinches till 1978. This example is likely to date from before 1904, by which year Pinches had moved from Oxendon Street to the Albert Embankment. Margaret Giles exhibited at the Royal Academy from 1894.

**367 PENDANT MEDAL** Struck in silver and gilded. Obverse: an allegory of Agriculture with the legend HONNEUR A L'AGRICULTURE on a scroll, with the name of the medallist BOTTÉE on the plinth of the throne; reverse: a wreath, with the legend COMICE AGRICOLE DE L'ARRONDISSEMENT DE BETHUNE ★ PAS-DE-CALAIS★. At the top a contemporary pendant loop with oak leaf and acorn ornament has been added. In a red leather case lined with blue velvet. Stamped on the rim with the Paris 'boar's head' warranty mark for silver (Rosenberg 1922–8, no. 6597) and the maker's mark RS in a lozenge.

French, c.1880. D 4 cm. Mark nos 21, 138. HG1016.

Designed by Louis-Alexandre Bottée (1852–1941), one of the most celebrated of French medallists, who studied with Tasset at the Ecole des Beaux-Arts and was awarded the Grand Prix de Rome in 1878. He worked in Rome from 1880 to 1882. The Comice Agricole de l'Arrondissement de Béthune, an organisation that existed to promote modern methods in agriculture, issued medals and prizes annually. In 1890 the Comice was renamed the Société d'agriculture de l'Arrondissement de Béthune.

**368 PENDANT MEDAL** Struck in gold, with profile bust of the novelist Emile Zola (1840–1902), with the words EMILE ZOLA and, at the bottom, STEINER. On the reverse: a mother and child, a man with a sledgehammer, and in the background a plough and a rising sun with the word JUSTICE. Stamped on the rim with the ‘eagle’s head’ warranty mark for Paris (Rosenberg 1922–8, no. 6596) and maker’s mark LE<sup>RES</sup> & CIE with female head in a lozenge for Lambert Frères & Compagnie, Paris.

French, 1898–1903. H 3.9 cm (including rings). Mark nos 142, 102, HG 1025.

The name STEINER probably stands for the Paris sculptor C. L. Steiner (1853–99), who modelled silver statuettes exhibited at the Maison Vever in Paris in 1889 (Falize 1889, p. 438).

The iconography of the reverse differs from the inscription on the reverse of the ‘*Hommage à Emile Zola*’ medal by Alexandre Charpentier, struck at the time of the Dreyfus affair: *La vérité est en marche, rien le l’arrêtera. 13 Janvier 1898* (see Babelon 1948, pl. XLIII), while the reverse of the plaquette by Henri Nocq of 1902 depicts a lamp burning in the darkness with the text *Il fut un moment de la conscience humaine* (see Dompierre de Chaupepié 1899–1907, pl. LXXXIII). Other popular medallions are illustrated in Grand-Carteret 1908. The word *justice* may be intended to evoke Zola’s role in the Dreyfus affair. Zola’s famous letter ‘J’accuse’ to *L’Aurore* in 1898 in support of Dreyfus as a victim of anti-Semitism was preceded by two letters to *La Jeunesse* (1897) and *La France* (1898), both sub-titled ‘Humanité, vérité, justice’. It has also been suggested, however, that *justice* refers to the title of the novel that Zola was planning when he died in September 1902. It was to have been the fourth and last of the *Quatre Evangiles* series, of which the first three, published 1899–1903, were *Fécondité*, *Travail* and *Vérité* (*Vérité* being based on the Dreyfus case). The mother and child on the medallion could then be interpreted as a symbol of Fruitfulness (*Fécondité*) and the man with the sledgehammer and the plough as symbols of Work (*Travail*), whilst the rising sun might be the symbol of Truth (*Vérité*). However, such a late date as 1902 would preclude the attribution of the design of the reverse to C. L. Steiner, who died in 1899.

**369 PENDANT MEDAL** Struck in brass. Obverse: a portrait bust of Woodrow Wilson, President of the United States 1912–20, with the words WOODROW WILSON and the legend *F. Gilbault 1918/PARIS-ART*. Reverse: an allegorical scene with the legends LA JUSTICE POURSUIVANT LE CRIME/ JUSTICE PURSUING CRIME and F. GILBAULT D’APRÈS PRUD’HON/PARIS-ART.

French, 1918. D 2.8 cm. Mark no. 58. HG 1007.

The scene on the reverse is after the painting of 1808 by P. P. Prud’hon in the Louvre (inv. no. 7340). Ferdinand Gilbault (1837–1926) studied sculpture with Hippolyte Maindron, but ill health forced him to turn to medal-engraving at the very outset of his career.

**370 CRAVAT-PIN** Gold, set with a medal struck in gold of a man wrestling with an eagle, and the legend LE POILU 1915/LE PARLEMENT/LALIQUE.

French, 1915. D 1.8 cm (medallion). Mark no. 101. HG 972.

Designed by René Lalique (1860–1945). *Poilu*, literally meaning ‘hairy’, was a colloquial term for French soldiers in the First World War. The spread eagle is an emblem of Germany. Parlia-

ment designated 25–26 December 1915 as ‘Journée du Poilu’, and various badges and medals were made for the occasion.

**371 BROOCH** Struck in silver, with a man wrestling with an eagle, inscribed JOURNEE DU POILU 1915/R. LALIQUE.

French, 1915. W 3.5 cm. Mark no. 134. HG 994.

See **370**. Designed by René Lalique.

**372 BROOCH** Struck in silver, with a bugler and French soldiers and the legend JOURNEE DU POILU 1915/*Bargas*. Stamped on the reverse with ARGENT and maker’s mark ER flanking a fleur-de-lis in a lozenge, for Emile Rousseaux, 23 rue du Gravillier, Paris, mark registered in 1909.

French, 1915. W 3.5 cm. Mark nos 3, 47. HG 1028.

See **370**. Designed by Armand Bargas (exhibited in Paris from 1899 until after 1921).

**373 PENDANT** Stamped in silver and gilded, with a woman embracing two children, together with the words ORPHELINAT DES ARMEES/R. LALIQUE.

French, 1915. W 3 cm (max). Mark no. 134. HG 995.

Designed by René Lalique. A poster by Frank Brangwyn listed as the aims of the Orphelinat des Armées: ‘Assurer aux petits orphelins le foyer et la tendresse maternelle. L’Education au pays. Une Carrière appropriée à chaque enfant. La religion de leurs pères.’ The ‘Journée des Orphelinats des Armées’ was 20 June 1915.

**374 FINGER-RING** Platinum, the bezel set with a ruby, a diamond and a sapphire at each of the four sides and a double profile portrait, struck in platinum, of King George VI and Queen Elizabeth with the legend CORONATION 1937 GEORGE VI ELISABETH (*sic*). Each shoulder similarly set with a diamond, a ruby and a sapphire. The hoop marked PLATINUM and . 828.

English, 1937. H 1.5 cm (bezel). Transferred from the Victoria and Albert Museum.

The coronation of George VI took place on 12 May 1937.

## Jewellery set with coins

(375–380)

**375 SIX LINKS OF A CHAIN** Gold, each link comprising a gold *solidus* of Justinian I (Constantinople mint), to the ribbed frame of which an outer border of beaded wire has been soldered. Each link has twin hinge-loops on one edge and a single loop on the opposite edge.

Constantinople, second half of the 6th century AD. L 20.5 cm; D 1.9 cm (each *solidus*). HG 160 (colour pl. 20).

This fragment, perhaps part of a necklace, belt or breast-chain, is reputed to have been part of the Byzantine Treasure from Egypt published by Dennison (1918), but there is no good evidence for this. The fragment can be compared with the gold belt in the Metropolitan Museum, New York, from Lambousa, Cyprus (for bibliography see Kent & Painter 1977, no. 191). The coins correspond (reading left to right with obverse portraits



uppermost) to those in Bellinger & Grierson 1966 (I, pp. 70–1, nos 9h, 9e, 9i, 8j, 9h, and 9c). See the Introduction to this chapter.

**376 PENDANT** Gold, set with Roman silver *didrachm* of Neapolis (Naples) of c.330 BC, showing the head of Parthenope. The border and wide suspension loop are set with white mosaic glass decoration contained in oval twisted wire loops, each divided by a single bead. A row of white glass tesserae ornaments the projecting lug below, which has an applied wire loop in the centre and is flanked by beading, as is the suspension loop, which also has a central row of graded beading. The back is undecorated, with a circular aperture in the centre to reveal the reverse of the coin, and an applied trade label with raised letters PIERRET ROMA for Ernesto Pierret of Rome.

Italian, c.1860. H6.4 cm. Mark no. 122. HG424 (see *Plates*, p. 90 for the reverse; p. 241 and colour pl. 43 for the front).

*Bibl.* Tait & Gere, 1978, pl. 23.

For discussion of nineteenth-century coin-set jewellery in the 'archaeological style', see Introduction to this chapter. Other works by Pierret are discussed in Chapter 11.

The broad suspension loop recalls the form of the ancient *bullia*, an ornament that spans the Etruscan, Greek and Roman periods, and usually consisted of a hollow convex gold disc worn round the neck as a charm especially by young boys. For reference to a portrait depicting the wearing of a heavy pendant in the 'archaeological style' which appears to be set with a coin see Introduction to Chapter 11 and Fig. 64a (*Plates*, p. 241).

**377 BROOCH AND EAR-RINGS** Gold, with applied wirework and beading, set with Roman silver *denarii* of 130–110 BC. The ear-rings with loops in the form of wine vessels, and, on the obverses of the coins, the head of Janus and the head of a warrior. The brooch is set with a *denarius* of c.130 BC showing the head of Roma. The backs are undecorated, with a circular aperture in the centre to reveal the reverses of the coins.

Italian, c.1870. Brooch: H4.4 cm; ear-rings: H5.4 cm. HG425 (colour pl. 43).

*Bibl.* Tait & Gere 1978, pl. 21.

The design of the settings of the coins, with their projecting lugs with wirework loops and beading, is characteristic of coin-set jewellery by both Castellani and Pierret (see 376), as is the method for securing the brooch-pin with a coiled wire hinge for the pin and a cone-shaped catch (illustrated by 922, Chapter 10, a cameo in a Castellani setting). See Introduction to this chapter.

**378 BROOCH** Silver, set with a Roman silver *denarius* of c.110 BC with a head of Sol, surrounded by 'rod and bead' projections. Open at the back to reveal the reverse of the coin.

Italian (?), c.1870. D3.9 cm (max). HG737.

Possibly by Castellani, of Rome and Naples. The collection of jewellery executed by Castellani in the Museo Nazionale di Villa Giulia in Rome includes a pair of gold ear-rings with similar radiating projections but with cast heads of Medusa in the centre of each ear-ring (see Fig. 14). See Introduction to this chapter.

**379 PENDANT** Gold, set with a Roman silver *denarius* of c.49 BC showing the head of Salus. The setting is decorated with laurel leaves and berries with a triangle of grainwork below.

Italian, c.1870. H5.3 cm (including loop). HG59.

The glass cover over the reverse of the coin is held in place by a series of loops, characteristic of Castellani's work and other Italian 'archaeological-style' jewellery of this period. See 921, Chapter 10, and 964, Chapter 11. See also Introduction to this chapter.

**380 BRACELET** Plaited hair, forming four hollow chains, twisted together and terminating in engraved gilt mounts, flanking a wheel-like openwork gilt roundel with a Canadian ten-cent piece of 1871, decorated on the front with blue enamel.

English or North American, after 1871. D2.6 cm (gold centre-piece, excluding beads). Transferred from the Victoria and Albert Museum.

Plaited hair-work jewellery of this type was popular throughout the Victorian period, particularly for mourning wear. This is discussed fully in Chapter 7. Without an inscription, however, there is no evidence to suggest that this is a mourning piece. Plaited hair-work was practised in England, Europe and North America. Enamelled coins were produced and sold as jewellery by the Birmingham firm of Edwin Steele from 1886 (see Symons 1968, pp. 72–5).

## Boxes with coins and medals

### (381–384)

**381 BOX** Silver, circular, with plain sides, the detachable lid inset with a medal struck in silver. Obverse: a portrait of Queen Anne with her titles; reverse: a statue of Pallas with the legend NOVÆ . PALLADIUM . TROIÆ (the Palladium of New Troy). The base of the box is engraved with a coat of arms, probably Wilford impaling Fowler. On the inside of the base a poorly struck and unidentified mark, struck four times.

English, 1707 or later. D8.7 cm; depth 2.9 cm. HG240.

For the medal, by John Croker, see Hawkins, Franks & Grueber 1885 (II, p. 298, no. 115). British Library Add. MS18757, p. 4 records that the design of the medal was approved on 20 February 1707 by Sir Isaac Newton, Master of the Mint. The price of the silver medal is stated to have been £1 17s od. The Palladium was the statue of Pallas Athene kept in Troy which made the city invulnerable until the Greeks succeeded in stealing it. The implication of the medal is that Queen Anne is the Palladium protecting the 'New Troy', Britain.

John Croker was born in Dresden in 1670; he was apprenticed to a jeweller before coming to London in 1691. He worked for the London Mint from 1697 and was Chief Engraver from 1705 until his death in 1741.

**382 BOX** Silver, oval, with plain sides, the hinged tortoiseshell lid inset with a medal struck in silver. Obverse: a portrait of King George I with his titles; reverse: Britannia crowning him, with the legend INAVGVRAT.XX.OCT.

MDCCLXIII. The hinge is of the stand-away type, with five lugs.

English, 1714 or later. W 10.3 cm (max); depth 3.2 cm. HG 402.

For the George I Coronation medal by John Croker see Hawkins, Franks & Grueber 1885 (II, p. 424, no. 9). For Croker see 381.

**383 VINAIGRETTE** Gold, circular, with shagreen sides, the hinged lid set with a George II gold guinea of 1727. An inner hinged cover is pierced and engraved in a foliate pattern and below this is a compartment in which a scented sponge would have been kept.

English, probably early 19th century. D 3.1 cm; depth 1.4 cm. HG 282.

**384 BOX** Silver, circular, in two parts, with engraved decoration on top and bottom, containing a set of four counters, struck in brass and gilded, the obverses identical, with a head of Lord Nelson (1758–1805) with the legend: ENGLAND EXPECTS EVERY MAN WILL DO HIS DUTY; the reverse with different legends celebrating Nelson's naval victories, ST VINCENT 15 ENG DEFEATED 27 SPANISH & CAPTURED 4 FEB 14 1797; ABOUKIR 14 ENG. DEFEATED 15 FRENCH 10 TAKEN 2 BURNT AUG. 1. 1798; COPENHAGEN THE DAN FLEET OF 17 SAIL TAKEN, SUNK, OR DESTROYED APR 2 1801; TRAFALGAR 27 ENG. DEFEATED 33 SP. & FR. & CAPTURED 19 OCT 21 1805. The interior of the box has Birmingham hallmarks for 1806–7 and maker's mark SP for Samuel Pemberton.

English, 1806–7. D 2.2 cm (box); depth 0.8 cm (at centre). Mark no. 140. HG 243.

The Battles of Cape St Vincent, the Nile (Aboukir Bay), Copenhagen and Trafalgar were the four greatest triumphs of Nelson's career. His death at Trafalgar produced an unprecedented number of commemorative items. The counters are of the patterns reproduced in the Marquess of Milford Haven 1919 (nos 514–17). 'England expects every man will do his duty' is a variant of Nelson's signal to the fleet just before the beginning of the Battle of Trafalgar. For a note on the Pemberton family of silversmiths, see Delieb 1968 (pp. 113–14); also Crisp Jones 1981 (pp. 53–5).

## Boxes in the medallic tradition

(385–391)

**385 BOX** Silver, circular, shallow, with scenes stamped in relief. On the top: a landscape with three refugees, with God in clouds beckoning them on, and, on a scroll above, the words *Gehe aus Deinem Vatterland. Gen. 12*; on the base: the figure of a man standing pointing to an open book with the letters SB, next to which is a closed Bible, with people and wagons on the move visible through a doorway behind and, on a scroll above, *Joseph Schaidberger*. The box unscrews to reveal *a*) stuck to the top, a coloured engraved map of 'ERTZSTIFFT SALTZBURG', the Archdiocese of Salzburg; *b*) stuck to the bottom, a printed and hand-coloured map of HERZOGTH. LITHAUEN, the Duchy of Lithuania, signed *Abraham Remshard excud. Aug. Vindel.*; *c*) five printed and hand-coloured card roundels with: the Good Shepherd, the Apostles freed from prison by an Angel, two Salzburg Protestants asking the Archbishop to grant the Communion in both kinds, the execution in 1528 of the preacher Georg Scherer, and the Protestant refugees from Salzburg at Augsburg; on the reverse of each is a coloured design of fruit.

German (Augsburg), c. 1732. D 4.4 cm (box). HG 245.

In 1731–2 thousands of Lutherans were expelled from the Salzburg region by the Catholic authorities and became refugees. Eventually, with the permission of Friedrich Wilhelm I of Prussia, many of them settled in East Prussia. One of the key figures in the history of Lutheranism in Salzburg was Joseph Schaidberger (1658–1733), a Lutheran who had been exiled from Salzburg in 1686; he is shown on the box pointing to a book which represents his *Sendbrief*, a popular evangelical work written in Nuremberg.

Boxes containing card roundels commemorating the emigration were made in large numbers; see Roll 1925; Marsch 1975; Marsch 1977; Förschner 1978 (pp. 22–31). The top and bottom of the box are nos III and XXI (pp. 7–8) in Roll's list. The roundels are nos 1, 3, 5, 6 and 14 of the series printed by Abraham Remshard in Augsburg in 1732, which were probably engraved by Gottfried Rogg (Roll 1925, Series 1, p. 11; Marsch 1977, no. 71, pp. 94–5, 250, col. plate 2). The full set tells the story of the persecution and expulsion of the Salzburg Lutherans together with some Biblical parallels. The map of the Duchy of Lithuania is an error, confusing 'Prussian Lithuania', i.e. East Prussia, where many of the refugees eventually settled, with the Grand Duchy of Lithuania. Other Salzburg *Schraubmedaillen* in the British Museum are, in the Department of Medieval and Later Antiquities, 90, 12–13, 14; and in the Department of Coins and Medals, M 3363, and 1945, 9–4, 1.

**386 BOX** Silver, oval, the sides plain, the detachable lid with a chased portrait of King Charles I (reigned 1625–49) in high relief on a matted background. On the inside is struck twice the mark of HB beneath a lion, for Henry Beesley. On the base is engraved a coat-of-arms.

English (London), after 1691. L 9.9 cm; depth 2.8 cm. Mark no. 75. HG 241.

Henry Beesley became free of the Goldsmiths' Company in 1691. The coat of arms is unidentified. The same portrait is used on two tortoiseshell and silver boxes in the Victoria and Albert Museum (M. 42–1922; M. 716–1926). The portrait is derived



from the medals of Charles I and Henrietta Maria by Heinrich Reitz the Younger (Hawkins, Franks & Grueber 1885, 1, pp. 278–9, nos 81–84; p. 350, no. 209).

**387 BOX** Tortoiseshell, with silver mounts, plain silver sides, with a pressed tortoiseshell portrait of Oliver Cromwell (1599–1658) and the date 1650, set in the hinged lid; the hinge is of the stand-away type, with five lugs.

English, first third of the 18th century. L 8.2 cm; depth 1.8 cm. HG 238.

*Bibl.* Illustrated as ill. 19 in Phillips 1931.

Probably by John Obrisset, London. The portrait of Cromwell is taken from the 1650 Battle of Dunbar medals by Thomas Simon (1618–65), for which see Hawkins, Franks & Grueber 1885 (1, pp. 391–2, nos 13–14). The known dated works of the Huguenot horn- and tortoiseshell-worker, John Obrisset, are listed by Phillips and fall between 1705 and 1728. See also Fedden 1982.

**388 BOX** Tortoiseshell, oval, with silver mounts, and plain silver sides, with a pressed tortoiseshell portrait of King Charles I on the hinged lid; on the base a silver plaque with an engraved monogram. The inside of the box is lacquered. The hinge is of the stand-away type, with seven lugs.

English, first third of the 18th century. L 7.6 cm; depth 1.6 cm. HG 237.

Probably by John Obrisset, London. Compare Phillips 1931, ills 4, 6, 8, 11, 12, 13 for similar portraits of Charles I marked by Obrisset. None of the Charles I portraits recorded by Phillips are dated. The portrait seems to be derived from the medal by John Roettiers (1631–1703), for which see Hawkins, Franks & Grueber 1885 (1, pp. 346–7, nos 200–1).

**389 BOX** Tortoiseshell, oval, with silver mounts and plain silver sides, the lid (with a hinge similar to **382** and **387**) set with a silver oval with a relief portrait of Queen Anne (reigned 1702–14).

English, c. 1707–15. L 8.4 cm; depth 1.9 cm. HG 239.

*Bibl.* Hull Grundy 1959e.

Comparison of the portrait with datable medals of Queen Anne suggests that it is unlikely to be earlier than 1707.

**390 BOX** Gold, with tortoiseshell casing on sides and base, hinged gold lid under a glass cover, with high-relief profile portrait of the Prince Regent (later George IV); in relief on the truncation ROUW CER. EFT/BARBER FECF (ie. *Rouw cera effinxit*; Rouw modelled it in wax, Barber made it). The portrait is set on an oval of translucent blue enamel on an engine-turned radiating ground, and flanked by bloomed and chased two-colour gold foliate ornament with the Prince of Wales's feathers and coronet, all in relief. The laurel-leaf border round the top edge of the lid is echoed round the side where the lid joins the base; the thumb-piece is ornamented with shell and foliage motifs in gold relief. The inside of the gold lid is engraved *The Gift of HIS ROYAL HIGHNESS George Augustus*

*Frederick REGENT OF ENGLAND, To John Watier. 1815.*

English, before 1815. L 8 cm; depth 3 cm. Mark nos 17, 136. HG 228 (colour pl. 20).

*Bibl.* Tait & Gere 1978, pl. 11.

John Watier was Chef to the Prince Regent and the founder of Watier's gaming club in 1807; renowned as much for its excellent food as for its extravagant gambling, the club lasted until 1819. Peter Rouw (1770–1852), a wax-modeller of Flemish origin, exhibited at the Royal Academy from 1787–1840 and was appointed Sculptor and Modeller of Gems to the Prince of Wales in 1807, having trained at the Royal Academy Schools in 1788. In 1851 he exhibited a collection of wax portraits at the Great Exhibition (see Pyke 1973 and Forrer 1904–30). It is particularly important that the portrait is signed by the modeller, Rouw, as well as the engraver, Barber. The latter's signature appears on the medal of the Prince commemorating the Peace of 1814, but the identity of the modeller was not previously known. Because of the close similarities between the two heads, despite the addition of a laurel wreath on the 1814 medal, there is now no doubt that Rouw was responsible for this 1814 portrait of the Prince.

In the Victoria and Albert Museum is a gold box cased with tortoiseshell (Department of Sculpture, 390–78; L 8.9 cm; W 7 cm. See Fig. 16) of similar construction to the one under discussion, with incurved sides and chased-gold thumb-piece; set into the lid is a high-relief portrait version of the 1814 laureate medal. The portrait, which is set under glass, appears to be gilded bronze and is flanked by the Prince of Wales's feathers and military trophies in chased gold relief. An oak-leaf border replaces the laurel and there is an inner blue enamel rim instead of the central oval of blue enamel. The box was presented by King George IV to Lieut. Colonel Addenbroke, Equerry to Princess Charlotte, but the date of presentation is not known. The portrait is signed on the truncation RUNDALL, BRIDGE & RUNDALL. J. BARBER. F. The same signature occurs on the truncation of a similar gold portrait version of the 1814 laureate medal set as a gold pendant under glass on a blue enamel ground (Victoria and Albert Museum, Department of Metalwork; see Bury 1982, p. 107: Case 17, Board E, no. 10, ill. on p. 108). This pendant was awarded to George Purefoy Jervaise (d. 1847) of Herriard Park, Basingstoke. No other example of the version without the laurel wreath, which is on the Watier box, has been recorded, but with these two pieces of evidence, it would seem likely that the Watier box may have been made by the firm of Rundell, Bridge & Rundell, who were 'Gold and Silversmiths to the Crown' and by whom Barber was employed at that time. Indeed, this box may be one of those snuff-boxes purchased from Rundell, Bridge & Rundell between 1814 and 1815, the bills for which can be found in the Royal Archives, Windsor Castle (RA 25871–3, and 25886); several are described as being made of both gold and tortoiseshell set with a 'cameo' of the Prince Regent. In this context, it would seem that the term 'cameo' is used loosely to denote a portrait head in relief.

Rundell, Bridge & Rundell were the most prominent firm of goldsmiths in Regency London and both Paul Storr and Benjamin Smith worked for them. Before 1805 the firm traded as Rundell & Bridge; from 1805 to 1833 as Rundell, Bridge & Rundell; after 1833 as Rundell, Bridge & Co. On the history of the firm see Penzer 1954 (pp. 67–79); Bury 1966; Oman 1966.

However, it should be noted that Rouw had previously executed a profile bust of the Prince Regent in classical armour, facing left, without a wreath, which differs in several other details, such as the hair. A wax version of this portrait in the

Victoria and Albert Museum (Department of Sculpture, 1065–1871) is signed *P. Rouw. London. 1812*. Consequently, Rouw's version set in the Watier box may have been executed several years before the box was presented to John Waiter in 1815. It is not known when the Prince had the box made.

**391 BOX** Silver, circular, with plain sides, the detachable lid and the base stamped with decoration in relief. On the lid is Britannia with her lion and Union Jack shield, mourning by a monument to Princess Charlotte, with the inscription IN MEMORY OF HRH THE PRINCESS CHARLOTTE OB<sup>T</sup> 6 NOV<sup>R</sup> 1817 Æ 21. On the monument lie a torch, a cross, and a celestial crown, all on a horizontally ridged ground within a corded frame; the frame is set in a field divided vertically in two with the two halves covered in converging diagonal ridges. On the base in a similar frame on a similar background is a stylised sunburst with the words HER LIFE WAS HOPE HER DEATH DISMAY. The interior of the box is flooded with tin-lead solder. In the design on the lid, beneath the head of the lion, the partially obscured initials IP [or TP] F.

English (Birmingham ?), c.1817–18. Depth 1.8cm (at edge). Mark no. 82. HG 1012.

HRH Princess Charlotte was the only child of the disastrous marriage between the Prince of Wales (later King George IV) and Caroline of Brunswick. The Princess's unexpected death at the age of 21 on 6 November 1817, a few hours after she had given birth to a still-born boy, resulted in widespread national mourning and a flood of commemorative items. A large collection of these is in the Brighton Museum and Art Gallery.



# 6. The Art of the Goldsmith

## Introduction

The objects included in this chapter span the period from the fifteenth to the nineteenth centuries, and do not fall within the specific categories covered by the other thirteen chapters. As a consequence, the one hundred and twenty-five items in this chapter embrace a variety of techniques and types of object, a few of which are also represented in the other chapters. Certain techniques such as the art of engraving, filigree work, lapidary work, and *piqué*-work on both tortoiseshell and ivory, are brought together for comprehensive treatment in this chapter. Likewise, certain types of objects, such as the watches and boxes, have been concentrated within this chapter and grouped according to techniques and materials.

Engraving on gold and gilt-metal in the late Gothic and late Renaissance periods is represented by three personal devotional objects (426, 427 and 435) but they are overshadowed by the virtuosity of the masters of the flat engraved plate, often executed in reverse for the purpose of producing prints – a skill that was raised to an art during the Renaissance, especially on silver. Engraving on silver includes works by two highly acclaimed exponents of this technique, the Renaissance artist and engraver, Lambert Suavius (392), and the early seventeenth-century Dutch engraver, Simon de Passe (393–395). The engraved works of Simon de Passe display a great mastery of the art and it is generally accepted that he was taught by Crispin (or Crispijn) van de Passe the elder. Indeed, it is often stated that Simon was the eldest son of Crispin I van de Passe and that he was born in 1595 in Cologne. Relatively little is known about his life, though from 1629 he worked for Christian IV of Denmark and apparently died in Copenhagen in 1647.

Simon de Passe's stay in London is thought to have lasted some eight years (1616–24), during which time he produced a number of portraits on thin silver medallions. The method by which they were produced by Simon de Passe has long been a subject of debate because, instead of finding one specimen of each portrait – as is normal with the work of an engraver – one finds a number of identical examples of each portrait. As early as 1885 H.A. Grueber published the view that 'As many examples of the same portrait are known, it is evident, as they do not vary in a single line, that they were not engraved, but struck from metal-dies produced from very finely line-engraved punches. This is confirmed by the existence of many counters in use at the time, which were executed in the same manner.'

Hawkins, Franks and Grueber reiterated this view in the 1904–11 illustrated edition of *Medallic Illustrations of British History*, where they described all of de Passe's work as 'stamped in imitation of engraving'. G.F. Hill (1915, p. 230–42) rejected this view in favour of Sir Sidney Colvin's opinion that instead of stamping, the reproductions were achieved by 'rubbing a paper impression from a first engraved plaque on the face of a fresh one, and then following closely with the engraver the lines so transferred...' He equally rejected the theory that they were reproduced by casting and maintained that the slight variations between different examples of the portraits provided adequate evidence to support the view that they were engraved. In the following year, Helen Farquhar (1916, p. 135) also concluded that she had found evidence 'under the microscope that corroborated the theory that each piece was separately cut by the artist.'

In 1978 Hugh Tait summarised the position as follows: 'Several examples of each of these portrait medallions have been recorded and there is considerable debate about the technique that Simon de Passe may have employed in order to obtain such similar results. A close study and detailed comparison of the Queen Elizabeth I and the James I medallions with a second exemplar has established that, although almost every minute line is repeated, there are a few very minor differences, which may be sufficient to convince future scholars that Simon de Passe did not reproduce these silver portrait medallions by some mechanical method. The degree of accuracy with which each repeats the engraving of the other exemplar is, however, a veritable *tour de force* if it were executed in an entirely freehand manner, relying solely on the eye' (Tait & Gere 1978, p. 8). More recently, the problem has been the subject of further study and our colleague, Mark Jones, of the Department of Coins and Medals, has devoted further time to the examination of a number of these portrait medallions, particularly those preserved in the Department of Coins and Medals, and his findings are to be published in the *Numismatic Chronicle* in 1983. He has very kindly permitted his conclusions to be summarised in this catalogue, as follows: under high magnification a detailed examination of the de Passe medals in the British Museum provided, in almost every case, clear evidence that they had been cast. It would seem, therefore, that, while Simon de Passe certainly engraved models for his portrait medallions and, on occasion, directly engraved medallions not intended for reproduction, many of his silver medallions were produced by simple casting. There is no evidence to support the view that the reproductive

technique used in Simon de Passe's workshop was either stamping or the use of transfers (combined with the subsequent use of the graver).

The three examples by Simon de Passe in this collection (393–395) have been grouped with the other examples of the art of engraving on silver because they illustrate the high skill of the engraver, Simon de Passe, even though they appear to have been brilliantly reproduced by a casting technique. But one major example of a mid-eighteenth-century engraving which could not be included in the chapter is to be found on the back of the Anti-Gallican Badge (335). Although unsigned, this fine work can reliably be attributed to a London engraver, c. 1750.

Filigree work is an area in which precise dating and attribution are frequently impossible, even in work of the highest quality, such as the apple-shaped pomander (400) of fine gold filigree. The traditional nature of much of the work, the widespread use of similar techniques in various parts of Europe (see 401), as well as in the Orient, and the shortage of marked or documentary pieces are factors which combine to obscure the origins of much filigree work.

Sporadic references to filigree 'wirework' are known from the sixteenth century, as are occasional documented examples such as the gold bezoar pendant in the Kunsthistorisches Museum, Vienna (see 400) or the glass tankard enclosed in silver filigree bequeathed to Clare College, Cambridge in 1618 (E. Jones 1939, p. 64, pl. xxiv). This is one of a group of similarly mounted crystal vessels which appear to be of German origin, produced from the first half of the sixteenth century into the seventeenth century. The development of the East Indian trade with its associated imports compounds the difficulties inherent in the attribution of filigree. When Sir Richard Fanshawe arrived in Spain as ambassador to Philip IV in 1665 his wife and his daughters were presented with various objects of filigree, presumably Spanish, but among them 'a little trunk of silver wire made in the Indies' (*The Memoirs of Anne Lady Fanshawe*, London and New York, 1907, p. 139).

The use of filigree to constitute the body of the work, as distinct from forming an added decoration on a plain surface, reached a peak of fashion in seventeenth-century Europe. Filigree imitating lacework in gold and silver was made with spirals and interlacing openwork patterns, for caskets, ecclesiastic ware, plate and personal ornament alike. In the archives of the goldsmiths' guilds at Toledo and Seville in Spain, the names of many silversmiths are followed by the further designation '*filigranero*'. At the same time, filigree ear-rings and rosaries became acceptable as the examination pieces required for entry into the guild. Small objects and jewels in filigree were so much in demand that the more ambitious productions in metal were neglected and in 1699 the ordinances at Seville denounced the slighter filigree work as 'a source of fraud and detriment to the profession'. Members of the guild in Seville were forbidden to work in filigree unless they were also capable of all the other required branches of silversmiths' work (see A. Johnson 1944, pp. 110–12).

Documented pieces survive in considerable numbers in

Spanish cathedral and church treasuries. The examples of filigree in the Hapsburg Treasury are recorded from the mid-eighteenth century, though their origins remain obscure (see 400). However, a typology has been established by means of marked pieces in certain areas of Europe. Work produced by Swedish masters of the seventeenth and eighteenth centuries is fully illustrated and discussed in Hernmarck 1973 (vol. 1). Norwegian filigree has also been comprehensively studied and a number of masters from the seventeenth century onwards identified (see Bøe & Riisøen 1959). More recently, an exhibition held in Genoa drew together Genoese filigree of the seventeenth century to the present day, largely in private ownership (see the exhibition catalogue *Filigrana Ieri e Oggi*, Genoa, 1973), though little of this work is marked. For a study of Russian gold and silver filigree see Postnikova-Loseva 1981.

The late seventeenth and eighteenth centuries were a period of intensive cross-fertilisation between Western Europe and the East; objects of various sorts were imported into Europe from China, Japan and India, and Oriental techniques were imitated by European craftsmen. On the other hand, European techniques and the requirements of the European market influenced Oriental craftsmen. Furthermore, there is little exact information on contemporary Oriental metalwork and marks on these problematic pieces are rare. The resulting difficulty of attributing metalwork of this period made in Oriental styles is well demonstrated by 407–415.

Illustrated travelogues written by visitors to the East were often more accessible to European artists than the imported objects themselves. Perhaps the most influential was Johan Nieuhoff's *An Embassy from the East India Company of the United Provinces to the Grand Tartar Cham, Emperor of China*, Amsterdam, 1658 (translated into French in 1665 and into English in 1669, by J. Ogilby). The Stalker and Parker *Treatise of Japanning and Varnishing*, published in London in 1688 at the height of the first wave of chinoiserie ornament in England, derives its landscapes with buildings, plants and birds in the Oriental style and the scenes of 'Embassies' and Chinese figures from the illustrations in seventeenth-century travelogues. Madeleine Jarry has shown how the figures from Nieuhoff were copied by European designers in a page from *Designs for Lacquer Work and Embroidery* (before 1713) including designs for tobacco boxes and a table-top after Paul Decker the elder, engraver of Nuremberg (Jarry 1981, pl. 252). Significantly, one of these designs incorporates figures and buildings on 'islands' in the manner of the group of tortoiseshell *piqué* boxes, 498–500, probably of early eighteenth-century date. The identification of the sources of the models for these 'islands' (they do not occur in the Nieuhoff illustrations) would assist the dating of this unmarked group of early *piqué*. The figures in this group, however, are not Oriental in style, unlike the chinoiserie decoration in *piqué-point* of exotic birds and insects on two oval boxes, 504 and 505, which seem to belong to the second wave of chinoiserie in Northern Europe dating from the early to mid-eighteenth century.

*Piqué*, as a technique, is illustrated in this collection by



pieces dating from the seventeenth to the nineteenth centuries with *piqué*-work on tortoiseshell and ivory (399 and 496–517), including the exceptional ivory box carved in relief and decorated with *piqué-posé* motifs in gold (496). The combination of *piqué* and relief-carving make this box one of the rarest achievements in this technique. The dating and attribution of early *piqué* relies on a handful of signed or documented pieces. None of the pieces in this collection is marked, though the group of tortoiseshell boxes with figures on ‘islands’ (498–500) is related to pieces at Waddesdon Manor including an inkstand signed *Turrif F. Neap.*, perhaps for Della Torre, an unidentified Neapolitan craftsman (De Bellaigue 1974, no. 237, where he lists other pieces bearing signatures, probably all Neapolitan). These include a cabinet signed DE LAURENZIF F in the Royal Collection (*Catalogue of Bibelots Miniatures and other Valuables The Property of H.M. Queen Mary*, vol. III, London, 1939, p. 85, no. 6, ill.); an inkstand formerly in the collection of Lord Rothschild, signed *Nicolaus Storace, fecit, Napoli* (sold Christie’s, 12 May 1970, lot 40, ill.); an inkstand signed *Sarao Fecit Napoli* in the Wallace Collection (inv. no. XXIII A 35); a counter-case signed *Sarao F. Neap.*, formerly in the Egyptian Royal Collection (sold Sotheby’s, Koubbeh Palace, Cairo, 10 March 1954, lot 669, pl. 40, resold Sotheby’s, 18 March 1968, lot 157) and a tray at Luton Hoo signed *Sarao a Napoli*. To these may be added a casket with *piqué*-work in gold and mother-of-pearl signed *Sarre fecit Napoli*, the interior of the lid with the French royal arms in *piqué-point* (sold Sotheby’s, 12 February 1981, lot 29, ill.). See also Gonzalez-Palacios 1979 (no. 527) for a writing-set signed *G. Sarao F. Neap.* (sold Christie’s, 5 June 1979) together with a list of objects in *piqué*-work recorded in the Naples archives, for which Gennaro Sarao was paid from the royal accounts between 1769 and 1770. The only known piece by I. Sarao is both signed and dated; it is the portable medicine-chest in Rosenborg Castle, Copenhagen, that belonged to Sofia Maddalena, Queen of Denmark, and is dated 1731 (see exhibition catalogue *Trésors des Rois de Danemark*, Paris, 1978, no. 136). One further documentary example is related to this signed Neapolitan group; it is a mirror-frame with engraved mother-of-pearl and gold *piqué*, bearing, at the top, the crowned coat-of-arms of Philip V, King of Spain and the Indies, and his second wife Isabella Farnese of Parma (sold Sotheby’s, 15 December 1980, lot 143, ill., where it is dated c. 1735–45). Philip V of Spain (1700–46) married Isabella Farnese in 1714 and the eldest son Carlos reconquered Naples in 1734, spending the next twenty years turning it into an artistic centre; hence the suggestion that the mirror was commissioned between 1734 and Philip’s death in 1746.

The pieces cited appear to date from the early to late eighteenth century, but Naples continued to be a centre for such work. De Bellaigue (1974, p. 838) notes that in 1771 Lady Anna Miller had a comb made for her *chignon*: ‘this city (Naples) is famous for a manufacture in tortoiseshell, which they inlay curiously with gold, and are very ingenious at representing any object you choose. I have had a comb made from my *chignon* incrustated with gold, to

imitate an Etruscan border, copied from an antique vase, which is so well done, that we have bespoke several other articles...’ (Lady Anne Miller, *Letters from Italy...*, vol. III, London, 1776, 3 vols, pp. 243–4). Neapolitan *piqué* was still popular in the nineteenth century.

Apart from documentary Neapolitan pieces, other documentary examples of early *piqué* are usually to be found on French boxes with goldsmiths’ marks, such as the *blonde* tortoiseshell box from the Ortiz-Patiño Collection with *piqué-posé* work, in gold mounts bearing a discharge mark possibly for Etienne de Bouges, *sous-fermier* from 1717 to 1722 (Snowman 1974, no. 2). This is one of the earliest-known marked *piqué* boxes and especially interesting in view of the enamelled red and green scrollwork on the sides and thumb-piece which relates closely to the enamelled thumb-piece on the *blonde* tortoiseshell box with *piqué-point* (507). Two much later boxes by Jean George of Paris are dated by Snowman to c. 1752 or later – one of these is an oval box with *piqué-point* (see 504–506 and Snowman 1966, pls 234–8). A rare dated example with chinoiserie bird subjects is the *piqué* lacquer box in gold mounts by Jean Ducrollay, Paris, 1754–5 (Snowman 1966, pl. 297). After the middle of the eighteenth century, marked *piqué* boxes are more numerous, for example, the two boxes formerly in the René Fribourg collection, one with a hunter and his dog in gold and silver *piqué*, the mounts with Paris marks for 1762–3, and the other with gold *piqué* in black composition by Pierre-François Drais, dated 1767–8 (Le Corbeiller 1966, nos 636 and 638). A particularly unusual dated piece is the box at Waddesdon Manor with *piqué-point* ornament in three-colour gold, bearing Paris marks for 1758–60 (Grandjean et al. 1975, no. 83).

*Piqué* was produced in other European countries, notably Holland, Germany and England, but without signatures or goldsmiths’ marks, attributions can only be made tentatively on stylistic grounds. In this respect, particular importance may be attached to composite pieces such as the oval tortoiseshell box with *piqué-point* ornament in the chinoiserie taste with a painted enamel portrait of Sir Sidney Godolphin by Charles Boit inside the lid (504), pointing to a London origin and a date at the beginning of the eighteenth century. Of equal interest as a piece with evidence for date and attribution is the *blonde* tortoiseshell *boîte-à-mouches* or patch-box (511) with a portrait medallion of Louis XVI of France in gold *piqué-posé*.

Boxes without *piqué*-work but set with medals or with decoration in the medallic tradition are included in Chapter 5 (381–391). Boxes set with engraved gems are discussed in Chapter 10 (836, 872, 873), while Chapter 11 includes two boxes among the group of pieces set with panels of miniature mosaic (931 and 932), and finally, two exceptional gold cigarette cases of the twentieth century will be found in Chapter 14 (1172 and 1173).

## Engraving on silver

(392–399)

**392** ROUNDEL OF THE PEACE OF CATEAU-CAMBRÉSIS, by Lambert Suavius, 1559. Silver, engraved with the busts of two female emblematic figures in profile, clad in simple classical-style drapery but with the hair elaborately braided and coiffured on top of the head in the Renaissance style with jewelled hair ornaments; the nearer of the two holds in her right hand an olive branch, whilst another olive branch surmounted by two doves of peace is seen in front of the right shoulder of the second bust. The roundel is encircled by a plain band containing the inscription PACIS ET CONCORDIÆ: FOELICE · SÆCVLO · RENATA · NUMINA · 1559. A winged cherub's head is engraved as part of the design at the beginning of the inscription and is so placed that the cherub seems to be gazing down *equally* upon the two busts beneath and, consequently, neither the cherub's head nor the opening letters of the inscription are 'at 12 o'clock' at the top of the roundel; it is the date, '1559' that occupies this position. Directly opposite (at '6 o'clock') close to the outer edge of the bank, engraved in very small but clear Roman capital letters, designed to be read when the emblematic figures on the roundel are in the upright position, is the artist's name: SVAIVS.

Made by Lambert Zutman, called Suavius, of Liège, probably while working at the court of the Regent of the Netherlands in Brussels in 1559. D9.2cm. WT25g. HG311.

*Bibl.* Tait & Gere 1978, pp.7–8, pl.4.

Lambert Suavius (c.1510–c.1574–6) was the son of Henri Zutman, a goldsmith of Liège, who was active during the period when the Principality was benefiting from the sound government of the Prince-Bishop Evard de la Marck (d. 1538), under whose artistic patronage Liège art blossomed in the early decades of the sixteenth century. In 1539 Lambert Suavius (at some early stage he adopted this more 'Renaissance' form of his surname) was married, established in his own premises and purchased 'une pointe de diamond' – a clear indication of his activities as an engraver. He had four children and by 1541 he had been accepted by the powerful and ancient guild of goldsmiths of Liège. He is said to have visited Italy while still under the patronage of the Prince-Bishop Evard de la Marck, thus acquiring a first-hand knowledge of Renaissance works of art in Rome.

He was successful when in 1552 he sought the patronage of Mary of Hungary, the sister of the Emperor Charles v. This widowed Queen had been made Regent of the Netherlands – the country where both she and Charles v had grown up and enjoyed the benefits of the brilliant humanist court of their aunt, Margaret of Austria (d. 1530). Mary had acquired a lasting taste for Flemish art and, upon her return, her court at Brussels continued the tradition of fostering the arts, attracting gifted men of letters, musicians and artists.

Her castles at Binche and Mariemont (built by Jacques Dubroeuq but probably not with the assistance of Lambert Suavius, as at least one nineteenth-century authority has claimed) housed her collections of books and works of art. Lambert Suavius enjoyed her support for only three years, for when in 1555 Charles v performed in Brussels the solemn ceremonies of abdication and the sovereignty of the Netherlands passed to his son, Prince Philip (soon to become Philip II of Spain), Mary of Hungary also decided to retire and with her brother she sailed to

Spain, where the monastery at Yuste had been so carefully prepared for him.

Nevertheless, Lambert Suavius continued to find outlets for his engravings both at court and in Antwerp where he spent considerable time in 1553 and again in 1561. Not only did he supply engravings on copper for Antwerp editors like Jerome Cock to issue prints but he engraved portraits for the rich shipping and trading community of the flourishing city. Over a hundred of his engravings have been traced between 1544 (the date of the earliest known) and 1562 (the date of the last recorded work). In 1556, he may have hoped to improve his position at court by producing an extremely fine portrait of Antoine Perrenot de Granville, the one Flemish statesman who was able to remain in power, by sheer force of his outstanding qualities, when only Spaniards seem to have been consulted by Philip II and his cousin, the Duke of Savoy, who was the new Regent of the Netherlands. For the next two years the war between France and Spain kept Philip in the Netherlands. The French were crushingly defeated at St Quentin (1557), largely due to the Flemish cavalry under the Count of Egmont, and again at Gravelines (1558), partly due to the effectiveness of the bombardment by the British fleet sent in reluctantly by Mary Tudor after her husband, Philip II of Spain, had pressed for her support. Calais was lost and Mary died later in 1558, but the two victories, coupled with Philip's lack of money for the war, led to the start of negotiations and in February 1559 the Treaty of Cateau-Cambrésis was signed.

Philip II was able to dictate terms that were very favourable for Spain, including the hand of the Princess Elizabeth of France for himself, but the Peace of Cateau-Cambrésis was also a European event of major long-term political significance. With the conclusion of that treaty, France virtually gave up her historical claims on much of Italy; secondly, an independent Savoy and Piedmont was created; thirdly, England, by losing Calais, abandoned her efforts to regain control of territory on the mainland of France; and lastly, Spain became the dominant factor in the future of Italy. Even the Principality of Liège benefited from the Treaty, for France had to surrender to the Prince-Bishop the strategically important Castle of Bouillon captured in 1552. The medal that was struck to commemorate that restitution in 1559 was fully recorded in 1732 (see van Loon 1732 I, p.29 and ill.); however, neither in the form of the inscription nor in the design incorporating the Castle (on one side) and the Prince's arms (on the other side) does this medal bear any stylistic resemblance to the known work of Suavius. Consequently, it seems likely that Suavius made this beautifully engraved silver roundel for a patron at the court of the Regent of the Netherlands, where the Peace of Cateau-Cambrésis was regarded as a triumphant and auspicious beginning for the new reign. Indeed, the Peace was widely celebrated throughout the Southern Netherlands and, when four months later the marriage of Philip II to the King of France's eldest daughter took place in Paris in June 1559, Antwerp, for example, made it the occasion for prodigal entertainment and lavish spectacle. For eight consecutive days, the streets of Antwerp were filled with pageants and Triumphal Arches, roasted oxen and wine, theatricals and fireworks.

Several medals commemorating the Peace were struck in the Netherlands (see van Loon 1732 I, p.27); on the obverse of each is the head of Philip II of Spain and, on the reverse, some appropriate design referring to the Peace, but none resemble the composition of Suavius's silver roundel. None exhibit much originality in design and, indeed, one of the more ambitious would seem to be most slavishly derived from Benvenuto Cellini's famous Pope Clement VII medal of 1534, which depicts a standing female figure of Peace putting a torch to a pile of military



equipment placed in front of the Temple of Janus with its doors shown to be solidly closed; Cellini's accompanying inscription has, however, been changed to read: *PACE TERRA MARIQ(UE) COMPOSITA M.D.LIX* (Peace on land and sea concluded, 1559). For a discussion of Cellini's medal of 1534, see Cellini 1955, (pp. 12, 13, 35, fig. 2).

The design created by Suavius on his silver roundel is impressively grave and serene with an inscription that may be read as: *the Spirit (the Gods) of Peace and Harmony are reborn in this happy age. 1559*. The style of this roundel is a masterly essay in Italian Mannerism and can be traced back to the well-known set of drawings, the *teste divine*, by Michelangelo and apparently given by him to the young nobleman, Gherardo Perini. The earliest of the set are thought to date from the late fifteenth-century and their subsequent acquisition by Francesco de' Medici is recorded by Vasari (writing in 1568). The idealism introduced into the facial features of Michelangelo's female heads is perhaps part of his pursuit of a heroic or neo-Hellenistic ideal; in Suavius's emblematic heads of Peace and Concord, this aim is more emphatic, perhaps because of the influence of the intervening years during which the artists of the Fontainebleau School (the French court school) had developed this theme. The emblematic busts of Peace and Concord may also have been intended by the artist, Suavius, to depict the two protagonists, Spain and France, but as there is no attribute associated with either figure, such an identification cannot be confirmed.

However, it may be noted that on the reverse of one of the Netherlandish commemorative medals in 1559 there is a design of two hands clasped together in the Roman '*Fede*' gesture accompanied by the inscription *FELICITAS TEMPORUM REGUM CONCORDIA* (The Union of Kings makes for the happiness of the times).

It is probably no exaggeration to say that the Peace was concluded because both the French and the Spanish monarchs were anxious to deal with domestic problems within their domains, especially those connected with religion and heresy, and in this aim they were at one. The terms of the Peace were not so 'unjust' that France could not take comfort in some of its settlements, like the strengthening of her eastern frontiers, and both France and Spain could publicly take the view – at least for a while – that this Peace was to be preferred to 'the most just of wars', exactly as the great Dutch humanist, Erasmus, had said of peace (in general) many years before.

The engravings of Lambert Suavius command great admiration and even Vasari finds room to praise him, in 1568 in his second enlarged edition of *The Lives of the Most Excellent Italian Architects, Painters and Sculptors*. Vasari is talking of the life and works of Marcantonio Raimondi and goes on to discuss the best of his rivals and followers, saying: 'After him [i.e. Caraglio] came Lamberto Suave, an excellent engraver on copper; he did thirteen sheets of Christ and the Apostles with a fineness of engraving that approaches perfection. If the design had only equalled the care, the work and the execution, then the results would have been marvellous.' No doubt, these strictures were justified in connection with the scenes from the Life of Christ but, in this silver roundel, the challenge was different and Lambert Suavius's solution is both masterly and inventive.

The Department of Prints and Drawings of the British Museum has a number of examples of the work of Lambert Suavius but perhaps the most relevant are the three portraits of members of the Schetus family in roundels (Figs. 17a–c). Not only is the lettering of the inscription encircling the portrait of Balthasar Schetus dated 1561 (Fig. 17c) very similar but the form and location of the signature is also comparable (see publication by Passavant 1860–4, III, 115, 51.). The trick of engraving the portrait so that the shoulder – the part in highest relief, as it

were – is depicted breaking forward in front of the encircling band bearing the legend, can be seen on both the 1561 portrait (Fig. 17c) and the 1559 silver roundel of the Peace of Cateau-Cambrésis. Unexpectedly, the Department of Prints and Drawings' collection includes an engraved portrait roundel in reverse (Fig. 17a). It is inscribed *MVNDVS . REGITVE . OPINIONIBVS.AN<sup>o</sup>.54;* and (on the *cartellino*) *Melchior Schet[u]s, aetatis suae 37, Suavius fecit* (see Passavant 1860–4, III, 114, 48.). This print is not only in reverse but is cut out and mounted onto the paper, unlike the other prints. It was purchased in 1869 at the Percy Matthew Dove sale. Clearly, the original engraved plate – be it copper, silver or gold – was not intended for printmaking, otherwise Suavius would have engraved it in reverse. It must, therefore, have been made by Suavius as an object in its own right – just as the silver roundel of 1559 commemorating the Peace was never intended to be the source of prints but to be viewed as a work of art, a masterpiece of engraving. It would be interesting to discover the whereabouts of the original of that 1554 Melchior Schetus portrait to see if the metal is silver, and if its technique and execution are as similar to the 1559 silver roundel as the print would seem to indicate. Percy Matthew Dove, of Liverpool, was a very considerable collector of prints and drawings and one entry in the sale catalogue (Sotheby's, 28 May 1869, lot 1555) establishes that he had collected a number of portrait prints 'from silver plates, small, oval and circular' but there is no evidence that Dove himself ever possessed any of the original silver plates.

The third portrait, that of Gaspar Schetus aged 40 (Fig. 17b), is also signed on a *cartellino* at the bottom of the roundel and is also dated 1554 (see Passavant 1860–4, III, 115, 50). Although the lettering is similar to that on the Melchior Schetus roundel of 1554 (in reverse), the portrait bust of Gaspar does not break forward in front of the inscription as in the Melchior portrait (Fig. 17a). It would, therefore, seem that Lambert Suavius advanced his style between 1554 and 1561 when executing portrait roundels of this type in the Renaissance manner and that the 1559 Peace of Cateau-Cambrésis roundel is part of this development.

**393 OVAL MEDALLION** Silver, with a bust portrait of Queen Elizabeth I of England (r. 1558–1603) wearing a crown and facing slightly right; reverse: the Royal coat-of-arms encircled by the Garter, crowned, and with supporters (the crowned lion and the dragon), while above the motto *DIEV ET MON DROIT* (on a ribbon) and below the inscription:

*QVI.LEO.DE.IVDA.EST  
ET.FLOS.DE.IESSE.LEONES.  
PROTEGAT ET FLORES  
ELIZABETHA TVOS*

Signed on the obverse, immediately above the crown and within the very narrow border *Si. Pas. fe.* (partially obliterated by the later pinhole). Set within a frame of thin silver; at the top of the frame, a hinged pendant loop with spiralling silver wire extending on either side.

First engraved by Simon de Passe in London, c. 1616–24. H 5.9 cm (medallion), 7.85 cm (max, including pendant); W 5.15 cm (max); WT 16.5 g. HG 814.

*Bibl.* Tait & Gere 1978, p. 8, pl. 2.

This portrayal of Queen Elizabeth I derives closely from the full-length Queen Elizabeth I (holding sceptre in right hand and orb in left hand) by Crispin I van de Passe. The latter was probably the most popular and influential of all the engravings of the Queen's likeness and more than one hundred derivatives

have been traced (see O'Donoghue 1894, engravings nos 162–269). Crispin I van de Passe's engraving is accompanied by a lengthy inscription referring to the Queen's death and it is generally agreed that the engraving does not date from before 1603, the year when she died. It appears to be closely related to an unfinished proof (in the Royal Library at Windsor Castle) which shows the head and ruff in a finished state but the cloak and other accessories in outline only (see Boon 1958, pp. 3–6, figs. 1–3). The source of Crispin I van de Passe's portrait is uncertain, though it appears to be directly connected with an unsigned pen-and-ink drawing (now in the Royal Collection), which can only be a preparatory study for an engraving since it is drawn in reverse and depicts the Queen holding the sceptre in the left hand and the orb in the right (see Oppé 1950, no. 457, fig. 40; also Strong 1963, p. 152). This pen-and-ink drawing, which was in the sale of Dr Richard Mead's collection in 1755, has been attributed to Isaac Oliver by Oppé and, more recently, to Crispin I van de Passe by Strong. The latter argues that this drawing 'has nothing in common with Oliver's known designs' and that this drawing is probably posthumous; further, Strong suggests that it is derived from the engraving by William Rogers (see Strong 1963, no. E.30, p. 114, PL. XVI), an example of which is in the British Museum (see Hind 1952–5 1, pp. 265–7). Hind records four states of this engraving and Strong points out that the accompanying verses hail the Queen as a living monarch; he dates the engraving to 'c.1595–1600' and emphasises the dependence of Rogers on an Isaac Oliver face-mask of the Queen.

Simon de Passe's bust portrait of Queen Elizabeth I is, therefore, probably ultimately derived from an Isaac Oliver likeness of the Queen, made some twenty years earlier but only reaching Simon de Passe after several intermediary interpretations. It is interesting to compare his silver medallion with the half-length portrait of the Queen in Henry Holland's *Heroologia anglica* of 1620, where, on the title-page, Crispin van de Passe is acknowledged. In fact, the engraving of the Queen is yet another variant, having much in common with both Crispin's engraving and Simon's silver medallion but at the same time introducing a number of minor changes.

For a print taken from the oval medallion of Queen Elizabeth by Simon de Passe, see Hollstein 1974 (xvi, p. 165, no. 51, pl. 164); also Hind 1952–5 (II, p. 278).

See Introduction to this chapter for a discussion of the techniques of production, especially casting, that have been employed in the making of some of these silver portrait medallions.

**394 OVAL MEDALLION** Silver, with a bust portrait of King James VI of Scotland and I of England (1566–1625) wearing the Collar of the Garter but bare-headed and facing slightly to the right; below, the 'George' on the King's chest is a ribbon inscribed *Jacobus D.G. Mag. Britt. Fra. et Hybe. Rex.* On the reverse: the royal coat-of-arms encircled by the Garter, surmounted by the Royal Crest and with the supporters (the lion and the unicorn) and below, the motto BEATI PACIFICI; the whole enclosed by the inscription IACOBVS DEI GRATIA MAGNÆ BRITANNIÆ. FRANCIÆ. ET. HYBERNIÆ. REX. Signed (on the obverse) SP in monogram on one side, and *fe* on the other.

First engraved by Simon de Passe in London, c. 1616–24. H5.6 cm (medallion); W4.3 cm (max); WT 8.5 g. HG 796.

*Bibl.* Tait & Gere 1978, p. 8, pl. 2.

This portrayal of King James I is recorded as an early (?) print taken from a similar silver medallion, see Hind 1952–5 (II, p. 279, no. 3); also Hollstein 1974 (xvi, p. 172, no. 72), where it is

described as having (above the head of James I) 'a crown and JR'. This feature can be discerned on this silver medallion, though it is partially obliterated by the later suspension hole (at the top of the medallion); the crown, flanked by the letters J and R is engraved as part of the narrow border that encircles the portrait and produces a tiny incursion into the portrait area, corresponding to the two little scrolls on either side, which bear the abbreviated signature of Simon de Passe.

See Introduction to this chapter for a discussion of the techniques of production, especially casting, that have been employed in the making of some of these silver portrait medallions.

**395 OVAL MEDALLION** Silver, with a bust portrait of the daughter of Philip III of Spain, Maria of Austria (b. 1602), facing slightly to the left, wearing large ruff and jewelled hair ornament, and half-encircled by a ribbon bearing the inscription SEREN<sup>MA</sup>. D. MARIA. D'AVSTRIA. PHILIPPI III. D. G. HISP. REG. INFAN. On the reverse, a border of engraved laurel leaves enclosing the two following inscriptions: *LE TRES ILLUSTRÉ PRINCESSE MARIE de Austria fille de le tres puissant prince Philippe troisieme Roy d'Espagne. The most illustrious Princesse MARY of Austria Daughter to ye most puissat Prince PHILIP the third King of Spaine;* (below) the engraved signature reads *Simon Pass fecit Lond.*

First engraved by Simon de Passe in London, probably about 1616–18. H5.6 cm (medallion); W4.3 cm (max); WT 11.5 g. HG 748.

*Bibl.* Tait & Gere 1978, p. 8, pl. 2.

King James I of England, whose eldest son, Prince Henry, had died of typhoid fever in November 1612, was concerned to make sound political marriages for his children. Having married his daughter to the aggressively Protestant Frederick V, Elector Palatine, in February 1613, he started in the following year the preliminary moves designed to bring about a marriage between his son, Prince Charles, and Maria, the daughter of his Most Catholic Majesty, King Philip III of Spain. The difficulties were enormous but the financial incentives were great; however, by May 1618 the Spanish terms were finally defined and were so unacceptable that James had to suspend the negotiations. Matters remained in abeyance until March 1622, when James sent Digby, Earl of Bristol, back to Madrid to complete the arrangements for the Spanish marriage in the vain hope that this move would bring about Spanish support for the re-establishment of the dethroned Frederick V in the Palatinate. Prince Charles even went in person to Madrid in March 1623 to further the cause but, after months of procrastination, Charles realised that the bargain was so one-sided that he left Spain abruptly in September. Back in England, he was greeted with public demonstrations of joy at the news that the plans for a Spanish marriage had finally been broken off. Although the Spanish Infanta had never been in England, her name had become well known during those long years of negotiation and heated debate, whilst her likeness had become familiar through engraved portraits, such as those of Simon de Passe. While there was a chance that this remote Spanish princess might become a future Queen of England, there was interest in her portrait and it may be assumed that Simon de Passe engraved it after his arrival in London – thought to have been about 1616 – and before the death of the Infanta's father, Philip III, in 1621.

The Department of Coins and Medals has a print of both the obverse and reverse of this medallion, which has a hand-written note on the back recording that it was purchased in London in



1896 and is 'an [old?] print from an engraved silver plaque by Simon Passe'. See also Hollstein 1974 (xvi, p. 176, no. 85); Hind 1952–5 (II, p. 279, no. 9).

See Introduction to this chapter for a discussion of the techniques of production, especially casting, that have been employed in the making of some of these medallions.

**396 PRINT**, on wove paper. Taken from an oval engraved medallion depicting, on the obverse, the half-length portraits of Frederick, Elector Palatine, his wife Elizabeth, the daughter of King James I of England, and their small son, Prince Frederick Henry; on the reverse, the coats-of-arms of Frederick and Elizabeth, with crest, mantling and mottoes, within a lettered border referring to their titles, together with those of their eldest son.

Probably Dutch or English, 19th century. H6.2 cm (oval); W 5 cm (oval). HG 1023.

The print, which cannot be older than the late eighteenth century, because of the type of paper, is in reverse, as is more immediately apparent on the side decorated with the heraldic devices and inscription. The medallion, from which this print was taken, was not engraved for the purpose of reproducing prints but, like **393–395**, was made as an object in its own right.

For another example, see Hollstein 1974 (xvi, p. 166, no. 53); also Hind 1952–5 (II, p. 279, pl. 165).

An engraved silver medallion in the Cabinet des Médailles in The Hague is listed by Franken (1975, p. 317, no. 1385, where it is regarded as one of the best examples of the work of Simon de Passe). The engraved medallion was evidently done by Simon de Passe, probably soon after his arrival in England (thought to have been c.1616). James I's daughter Elizabeth was married to the Elector Palatine in February 1613. It was not until 1618 that the crown of Bohemia was offered to Frederick and as neither the heraldic devices nor the legend refer to his title of King of Bohemia, it seems unlikely that the medallion was engraved after 1619, when he was crowned King of Bohemia.

**397 LOCKET** Silver, flat and shallow, oval with a pendant loop at the top of both front and back; the front is engraved with the scene of the Adoration of the Shepherds, in which three angels form a protective group between the head of the manger and the four approaching shepherds; in the distance, the scene of the Annunciation to the Shepherds by the Angels; within a wide border of foliate ornament of the so-called 'pea-pod' style inhabited by four exotic birds. The back is engraved with the scene of the Resurrection of Christ with five soldiers on guard; the scene is contained within a similar border of 'pea-pod' foliate ornament inhabited by two foxes (?) and two squirrels. The locket, hinged on the left, opens to reveal two miniatures painted on copper; on the left, the Mocking of Christ, and, on the right, the Vernicle held by St Veronica.

Netherlandish or German (?), early 17th century. H5.8 cm; depth 0.7 cm. HG 384.

*Bibl.* Tait & Gere 1978, p. 8, pl. 4.

The introduction of the group of three angels, apparently forming a protective ring around the head of the manger, is a rare feature in the iconography of this most popular subject, the Adoration of the Shepherds. It would seem, however, to feature occasionally in Northern European art, particularly in paintings of the

early Netherlandish School; for example, the little panel painting, attributed to Geertgen tot Sint Jans, c.1490 (in the National Gallery, London), which is one of the very early attempts to depict a nocturnal setting for the Nativity and the Annunciation to the Shepherds. In this picture, three angels actually 'ring' the head of the manger, although the rest of the composition is unrelated. This unusual feature does reappear from time to time in anonymous engravings of the sixteenth century, which can be attributed to Netherlandish or German workshops, like the German woodcut of c.1530–40 by the 'Master of the Adoration of the Shepherds' (see Dodgson 1903–II, II, p. 396, I.)

**398 BOOK-COVERS** Silver, with pierced and engraved decoration on both sides incorporating birds, flowers, cherub-heads, and scrollwork. In oval central panels, on one side a coat-of-arms (divided per fess, in chief an eagle displayed, in base a boat on waves) with scrolling mantling, helm and crest of an eagle displayed flanked by the initials A and DC (conjoined); on the other side, a shield with the initials ADC in monogram and the date 1599. The convex spine is divided horizontally into three panels by ribbed mouldings and each is engraved with flowers and scrollwork. The clasp is engraved with floral motifs and a faun piping. The interior, now lined with violet silk, is designed to contain a block of paper, such as it now holds.

L9.7 cm (without catch); W6.1 cm. HG 41.

*Bibl.* Hull Grundy 1959f.

The oval central panel containing the monogram ADC has an elaborate form of shield but the form of the monogram is in the late medieval tradition of merchants' marks and should be compared with the many similar versions on gold, silver and bronze signet-rings (see Dalton 1912, nos 328–649, especially nos 400, 525, 559, 576, 597, 627 and 632).

The heraldic devices engraved on the shield on the other side have failed to be identified by the Dutch heraldic specialists and, consequently, neither the initials ADC, nor the coat-of-arms can be linked to any family in the Netherlands.

A very closely related example in the Victoria and Albert Museum (M. 154–1939) is illustrated alongside the Hull Grundy book-covers (Fig. 18a). This silver example (L9.5 cm; W6 cm.) is also engraved with heraldic coats-of-arms; on the one side, the quartered arms have been identified as those of Simon de Rijck, of Amsterdam (1565–1652), whilst the shield on the other side is said to bear the arms of the Amsterdam branch of the van Dussen family (see Victoria and Albert Museum, Metalwork Department's annotated Register). These book-covers, acquired in 1939 by the Victoria and Albert Museum without any recorded history, are attributed to a Dutch workshop, probably active in Amsterdam at the beginning of the seventeenth century.

A comparative study of these two similar book-covers reveals a number of significant minor differences, particularly in the size and construction of the spine. For two detail photographs showing the fundamentally different method of construction of the spine see Fig. 18b (for the Victoria and Albert Museum example) and, below it, a detail of the Hull Grundy version. The differences in construction are matched by differences in the surface treatment of the spine and it is significant that one further example (Fig. 19) in a private collection in Holland (see Frederiks 1952–61, II, no. 183) is apparently identical to the Hull Grundy book-covers.

Whereas the engraved ornamentation on the Victoria and Albert Museum book-covers differs from the Hull Grundy

version in numerous small details, particularly the design of the clasp and pierced strapwork and flowers, the Dutch private collection version (Fig. 19) is identical in every detail with the Hull Grundy version, except for the engraved ornament in the spandrels and one or two other small areas of surface engraving. Significantly, the Dutch private collection example has blank oval central panels – as if waiting for an owner to add his coat-of-arms. It would seem, therefore, that both the Hull Grundy version and the Dutch private collection example were made from the same model, probably by some mechanical reproductive means, and only where surface engraving has been added can significant differences be detected. Furthermore, the clasp on the Dutch private collection example is described as being ‘decorated with a faun playing the flute, foliage and flowers’; although no photograph has been made available nor has any opportunity to examine this example occurred, nevertheless, it seems likely that the clasps on the Hull Grundy and Dutch private collection pieces are equally similar.

The two detailed enlargements of the Hull Grundy version (front and back) demonstrate how the pierced ornament is repeated without significant change on both sides; only the surface engraving (for example, the faces of the cherubs) can be distinguished.

The fashion for silver book-covers of this type was evidently well established in the Netherlands by the end of the sixteenth century (see Frederiks 1952–61, II, p. 64–5, nos 181–5). Indeed, Frederiks has created ‘The Master(s) of the Book-Covers’ and suggests that the five examples known to him were all made in Amsterdam in the first quarter of the seventeenth century. Two of the most relevant examples, both in the Rijksmuseum, Amsterdam, are illustrated in Figs 20a (RBK 1961–5) and 20b (KOG 1693) for comparative purposes. Both contain finely engraved silver plates, which offer good evidence for a more precise dating.

The former (Fig. 20a) is dated ‘about 1615’ (published by H. Lunsingh Scheurleer 1961, p. 118, figs 45–7). It contains two very finely engraved silver portraits of Prince Mauritz and Prince Frederik Henry, after Crispin van de Passe, and its spine with the two pierced panels is exceptional.

The latter (Fig. 20b) contains a finely engraved plate depicting Daniel in the Lions’ Den, after a print by Jacques de Gheyn (see Frederiks 1952–61, II, p. 64, no. 182, with 2 ills on pl. 54) and is dated to the beginning of the seventeenth century. The engraving on the spine is quite simple floral motifs and the technique of the construction is similar to that found on the Victoria and Albert Museum example (Fig. 18b).

The style of all these pierced covers is reminiscent of the engravings of Theodore de Bry, particularly his floral ornament inhabited by exotic birds which surrounds the oval portraits, for example, in *Icones Quinquaginta Virorum a Ian Iac Boissard Vesunti... per Theodorum de Bry* (Frankfurt, 1597, pl. XII). The dissemination at this time was rapid and no doubt the Amsterdam workshops were quick to copy from other parallel sources; however, the seemingly endless variations which those silversmiths introduced have resulted in a series of objects with superficially similar designs but, on closer examination, interestingly varied interpretations. Exact repetitions are the exception.

**399 KNIFE AND FORK** The knife has a steel blade, with rubbed cutler’s marks, and a silver handle engraved on one side with a lion in a landscape with buildings, the other side set with tortoiseshell with a scene in silver *piqué-posé* of two cupids pulling a chariot with a female figure holding a torch, all within scrolling foliage. The

fork is steel, with a silver handle engraved on one side with a running leopard in a landscape with buildings, the other side set with tortoiseshell with a scene in silver *piqué-posé* of two cupids pulling a chariot with a different female figure, also within scrolling foliage. The knife bears the following cutler’s marks: apparently a pair of crossed swords accompanied by an L below and three crosses.

Probably Saxony, Germany, second half of the 17th century. Knife: L 17.5 cm; fork: L 16.3 cm. HG 40.

*Bibl.* Tait & Gere 1978, p. 9; Hull Grundy 1959f.

The *piqué* scenes seem to be simplified representations of the Triumph of Venus. A similar knife and fork, apparently from the same workshop with the same marks, from the Sanders Fiske collection, belongs to the Sheffield City Museums (inv. no. L1933 102); see Beard 1933 (pp. 385, 389); Bailey 1927 (fig. 63a). The cutler’s marks on the Sheffield knife are rather clearer than on the Hull Grundy example and are illustrated in Fig. 21. Compare the marks on two knives formerly in the Richard Zschille Collection (Pabst 1893 II, no. 108, pl. 15, and nos 173, 175, pl. 28); Victoria and Albert Museum, *Masterpieces of Cutlery and the Art of Eating*, 1979, no. 117; and two knives engraved with the arms of Saxony, one in the Department of Medieval and Later Antiquities of the British Museum (MLA, OA 1691) and one in the Deutsches Klingensmuseum, Solingen (inv. no. 53.180).

Matching pairs of knives and forks were made like this with one side flattened to fit together into a case.

## Filigree work in silver and gold

(400–406)

**400 POMANDER CASE** Gold, mainly openwork filigree in the form of an apple, constructed in two halves which screw together, a solid gold calyx and stalk with pendant loop at top, the interior empty. Applied six-petal filigree flower at base.

German (?), late 16th or 17th century. D 3 cm. HG 764.

The filigree work is extremely fine. For a documentary example of sixteenth-century filigree work, see the gold casing of the bezoar pendant with the arms of the Duke of Alva (1508–83), now in the Kunsthistorisches Museum, Vienna (inv. no. 998), and recorded in the Imperial Treasury in Vienna since 1750 (see Somers Cocks 1980, no. 21). In her catalogue entry, Anna Somers Cocks points out that filigree was popular in many areas of Europe, including Spain, Italy and the German towns, and is notoriously difficult to date and to attribute to a country of origin. She concludes that although the pendant belonged to Alva, the Spanish envoy to the Netherlands, it was not necessarily made in Spain; she refers also to two bezoars set in gold filigree owned by Marie-Louise d’Orléans, as well as ‘a little gold wire basket of fine work’ owned by Kurfürstin Anna of Saxony, at her death in 1585 (see van Watzdorf 1934, p. 62). The Kunsthistorisches Museum also contains a gold filigree casket of comparable delicacy, recorded in the Imperial Treasury since 1765 and described as possibly second half of the seventeenth century (see Kris 1932b, no. 122. The Alva bezoar pendant is no. 31).



**401 CASKET** Silver filigree, divided into two panels on each of the longer sides and four sections on the lid, the sections bordered with ropework; the lid surmounted by a filigree finial in the form of a tulip flower. The casket rests on four filigree ball feet. The main design of an eight-lobed flower is indicated by thick square-section wires, which contain tendrils and leaves of beaded wire. The lid is hinged and fastened by two horizontally sliding pins.

Origin uncertain, 17th century. L 15.2 cm; W 7.7 cm (excluding feet). HG 159.

As discussed in the Introduction to this chapter, the lack of documented filigree and the similarity of work produced in different parts of Europe often makes attribution impossible. The caskets shown in the exhibition 'De Goa a Lisboa' (Lisbon, 1980, illustrated as nos 35 and 36 in the exhibition leaflet) are described as Indo-Portuguese, seventeenth century and are decorated with related scrollwork, though the patterns are different. One has ball feet, but both have barrel-shaped lids, which seem also to be a feature of Spanish caskets. Swedish filigree work illustrated in Hernmarck 1973 (I, nos 482–92) is more closely comparable in technique, but none of these objects are caskets so the shape cannot be paralleled. The caskets illustrated in Bøe & Riisøen 1959 (nos 14 and 17), identified as Bergen work of the eighteenth century, are again not close enough either in shape or in the filigree patterns to suggest a Norwegian origin.

A silver-gilt filigree toilet-set sold at Christie's, 19 May 1981, (lot 131), described as 'probably English, late 17th century', included a casket with comparable scrollwork and barrel-shaped lid, bearing a maker's mark GS crowned.

The closest work in design and technique, though it does not occur on a casket, is a miniature cabinet with filigree doors and five inner drawers of filigree, with the same eight-lobed floral motif indicated in thick wire, with inner motifs in beaded wire, and a floral knob, described as 'probably Liguria, late 17th century' (see *Filigrana Ieri e Oggi*, exhibition catalogue, Genoa, 1973, no. 92, from a private collection). Campo Ligure near Genoa is still a centre of filigree work today. Caskets of similar workmanship, thought to be late seventeenth-century Genoese work, are illustrated in the same catalogue (nos 177 and 184).

**402 NECKLACE** Sixteen oval facet-cut garnets in gold filigree settings alternating with gold filigree flowers. The garnets are all irregular in shape, as are the facets, and each is held in place by means of a central gold pin with stamped decoration on the pin-head, fixed to a thin gold back-plate. The larger link which forms the clasp is open-backed. Marked on the hook with a defaced maker's mark.

Dutch (?), 18th century. L 38.5 cm (necklace), 1.7 cm (each link, average); H 1.25 cm. Mark no. 176. Transferred from the Victoria and Albert Museum.

A similar necklace with garnets in gold filigree settings, held in place with a central pin, is illustrated in Stierling 1978 (pl. 93) as 'Dutch, late 18th century', from a private collection in Flensburg. Another necklace of comparable type, with closely related filigree settings, though without the central pins to secure the garnets, is illustrated as Dutch (without any precise dating), worn in Groningen, Friesland and in South Holland, in the exhibition catalogue *Boerenpracht en Visserstooi* (Rotterdam, 1974, no. 353).

**403 CHAIN**, formed of fifty-two hand-made gold filigree links.

Spanish (?), 18th century. L 80 cm; H 0.8 cm (each link, average). Transferred from the Victoria and Albert Museum.

The links, which vary in size, resemble in design the links of the rosary, 435, which is perhaps Spanish in origin. The fact that there are fifty-two links may relate to the number of weeks in a year.

**404 DEVOTIONAL PENDANT** Silver filigree in the form of tendrils with flowers in hand-worked silver, set with eight variously coloured pastes. At the top is a corded silver loop. Enclosed in and backed by the filigree frame, set under glass, is an amateurishly painted miniature on vellum representing the Virgin Mary between two angels, gazing at the Holy Shroud of Besançon. The filigree is damaged in several places, and one paste is missing.

Probably French, late 17th–early 18th century. W 5.9 cm. Transferred from the Victoria and Albert Museum.

The holy shroud of Besançon is documented from 1523 until 1794, when it was denounced as a fake and destroyed. It was a four-by-eight-foot piece of cloth bearing an image of the dead Christ, and believed to be the sheet in which his body was wrapped after the Crucifixion. Several similar relics are recorded, but few are extant and the example in Turin is the only one still venerated. Unlike the Turin Shroud, which shows both frontal and dorsal views of the body, the Besançon relic portrayed only the frontal image, which was pale yellow and visible on both sides of the cloth. Small-scale souvenirs for pilgrims proliferated in the seventeenth and eighteenth centuries. The majority show the shroud displayed by the Archbishop of Besançon and two canons; in others it is held by Biblical characters present at the Entombment or, as here, by the Virgin and two angels (see Fig. 22). The copyists, when named, are local artists, and it is probable that this piece was manufactured in Besançon. See Gauthier 1883; Vignon 1902 (pp. 61–75). Compare Victoria and Albert Museum M.79–1975, an enamelled gold pendant with a similar image of the Besançon Shroud (see Bury 1982, p. 73: Case 13, Board H, no. 7, where it is dated 'mid-seventeenth century').

**405 BROOCH** Gold filigree, in the form of a bow with central rosette, set with a garnet. The reverse contains a small compartment for hair.

Swiss (?), 19th century. W 2.9 cm (max). HG 200.

Similar filigree bows with central stones in 'dog-tooth' settings are illustrated as Swiss in Gerlach 1906 (pls 40, 57).

**406 BROOCH** Gold filigree, in the form of a butterfly, the wings in heavy filigree work, the body solid.

English (?), mid-19th century. W 4.1 cm (wingspan). HG 194 (colour pl. 24).

The weighty construction of this piece suggests an English manufacture. Examples of filigree jewellery of the 1860s and 1870s are illustrated in Flower 1951 (figs 17 and 56).

## Boxes and containers in the Oriental style

(407–415)

**407 CONTAINER** Silver, parcel-gilt, of flattened egg-shape, in two halves. Each half is made up of a hammered silver hemisphere, over which is an outer hemisphere of pierced silver foliate openwork, the leaves hatched. The outer layer is joined to the inner at each apex with a rivet which forms the centre of an engraved and gilt rosette. One half has a gilt 'collar' round the rim into which the other half fits; there is no other means of attachment.

Made in London (?), or possibly India, late 17th century or 18th century. L 5.5 cm; D 5.3 cm (at middle). HG 751.

*Bibl.* Tait & Gere 1978, p. 9.

Containers of this sort were made to contain 'Goa stones'. These were more or less spherical concoctions of 'Bezoar, Ambergrece, Pearl, Unicorn's Horn, Coral, and such other of the greatest Cordial preservatives, Corroboraters and Renewers of strength and youth' (Archer 1684, pp. 47–8), which were devised by Gaspar Antonio, a Florentine lay-brother of the Jesuit monastery in Goa, the Portuguese colony on the west coast of India. Goa stones were imported into England in the last quarter of the seventeenth century and in the eighteenth century, and were believed to have a wide range of medicinal powers, comparable to those of bezoar stones (natural concretions from the bodies of certain animals). Goa stones were highly valued: Archer noted in 1684 (p. 53) that 'the smallest sort of Balls are at ten shillings price, some at a Guinny, the largest of the bigness of a Turkey egg five pound a piece'; see Hutton 1980 (pp. 710–11, 724).

A number of these cases, in gold, silver-gilt, and silver, survive in London. None of them are hallmarked. The largest group is in the Wellcome Museum of Medicine, now part of the Science Museum. A particularly fine gold example (with its Goa stone) in the Department of Oriental Antiquities of the British Museum (1912, 11–14, 1; see Fig. 24), could have been acquired in India not later than 1775. It seems possible that Goa stones were sometimes imported from India aboard East India Company ships in Indian-made cases of this sort. However, the pierced work can be compared with pieces thought to have been made by English craftsmen (for example, the cases of a number of watches; a table alarum-clock in the Ashmolean Museum, Oxford, ref. M 123, which is London work of c. 1670, see Fig. 23; and the box in the present collection, 411) and it is likely that some of the surviving cases for Goa stones were made in England.

Goa stones and cases were quite common in eighteenth-century collections in England. The 1727 Inventory of the property of the recently deceased Earl Cowper (Hertfordshire Record Office, Cowper papers), for example, includes 'a Goar stone weighing 5 ounces 16 pennyweight in a silver case', valued at £217s0d, as well as a piece of Bezoar in a silver case. Horace Walpole was given a Goa stone from the estate of Thomas Gray (*Correspondence of Horace Walpole*, Letter to Cole, 1772; see Lewis 1937, p. 275), and the *Description of Strawberry Hill* (Walpole 1784, p. 68) includes 'a large Goa stone' and 'a silver box almost in the shape of an egg, engraved', which may have been a case of this type; compare Sotheby's sale catalogue, *Works of Art and Maiolica* (12 December 1974, lot 156).

**408 CONTAINER** Silver, parcel-gilt, of almost spherical shape, in two halves. Each half is made up of a hammered silver hemisphere, the outside gilt, over which is an outer

hemisphere of pierced silver foliate openwork, the leaves hatched. The outer layer is joined to the inner at the apex with a rivet, which forms the centre of an engraved and gilt rosette. One half has a gilt 'collar' round the rim into which the gilt band round the rim of the other half fits; there is no other means of attachment. The container has a simple silver-gilt stand, comprising a flared conical base into which screws an upper section consisting of a ring supported on three 'arms'.

Made in London (?), or possibly in India, late 17th century or 18th century. Container: L 4.7 cm (max); D 4.2 cm (at middle); stand: H 5.6 cm. HG 804 (container) & 805 (stand).

*Bibl.* Tait & Gere 1978, p. 9.

See above, 407. The stand is not hallmarked and it is impossible to determine when it was made to accompany the container.

**409 CONTAINER** Silver, the outside gilt, of flattened egg-shape, in two halves. Each half is made up of a hammered silver hemisphere, the outside gilt, over which is an outer hemisphere of pierced silver-gilt foliate openwork in four bands, the leaves hatched; the outer layer is joined to the inner at each apex with a rivet which forms the centre of an engraved and gilt rosette. One half has a gilt 'collar' round the rim into which the other half fits; there is no other means of attachment.

Made in London (?), or possibly in India, late 17th century or 18th century. L 7.5 cm (max); D 6.6 cm (at middle). HG 807.

*Bibl.* Tait & Gere 1978, p. 9, pl. 5.

See above, 407.

**410 CONTAINER** Gold (93% pure), of nearly spherical shape, in two halves. Each half is made up of a gold hemisphere, over which is an outer hemisphere of pierced gold foliate openwork in four bands, the leaves hatched. The outer layer is joined to the inner at each apex with a rivet which forms the centre of an engraved rosette. One half has a moulded 'collar' round the rim into which the band round the rim of the other half fits; there is no other form of attachment.

Made in London (?), or possibly in India, late 17th century or 18th century. L 10.1 cm (max); D 9.7 cm (at middle). HG 808.

*Bibl.* Tait & Gere 1978, p. 9.

See above, 407.

**411 BOX** Silver, oval, the top and sides of the lid overlaid with pierced silver foliate openwork, the leaves hatched, the sides with engraved flowers at regular intervals. The openwork layer is attached by four rivets at the side. In the centre of the lid, within a corded border made to fit it exactly, is a soapstone carving of Shou Lao, the Chinese god of longevity, holding a peach. On the base is engraved *Ex dono C. Newton* with a roughly scratched date, 1712. The sides of the lid fit over those of the base; there is no hinge.



Probably English, late 17th or early 18th century, incorporating a 17th-century Chinese soapstone carving. L 8.2 cm; depth 1.7 cm (at edge). HG 978.

For a similar technique of overlaying silver with pierced open-work, compare 407–410.

**412 CONTAINER** Silver, of flattened spherical form. In two halves, each covered with an elaborate embossed floral pattern, the recessed areas blackened by corrosion. The rim of each half is a plain band, one fitting into the other.

Origin and date uncertain. D 4.7 cm (at middle); depth 4 cm. HG 1096.

The style of the floral and foliate motifs is naturalistic, creating an overall pattern of embellishment, very different from the visual effects achieved in 407–410. As the use of the technique of embossing the design is also unrelated to that used on 407–410, it is really only the form and the primitive method of closing the box that bear a resemblance to the other group; it may be tentatively ascribed to an English workshop in the eighteenth century.

**413 CONTAINER** Silver-gilt, of flattened spherical form, the surface covered with chinoiserie motifs in relief, on a background of crude ring-matting, of flowering and budding plum trees inhabited by birds with townscape below. The two halves open on a pushpiece button and are joined by a stand-away hinge of five-lugged variety with shaped hinge-plates.

Dutch or English (?), late 17th or early 18th century. D 5.7 cm. HG 806.

Although the decorative motifs are derived from Oriental sources, the composition with its all-over pattern and the lack of Chinese figures is indicative of a European origin; similarly the construction of the hinge is typically European. The absence of marks is not significant on an object of this type at this date. For further discussion, see 414.

**414 SCENT-BOTTLE** Silver-gilt, with pull-out stopper. On either side, a panel of waved outline decorated with Chinese motifs in relief on a finely ring-matted ground. On one side, two figures crossing a bridge to a building, with two further figures in a boat below, flanked by a landscape of rocks and flowering trees. On the other, a figure on horseback with flying drapery and a dog, amidst flowering plum and pine trees with birds.

Probably European closely copying a Chinese source; English (?), late 17th or early 18th century. H 8.3 cm. HG 92.

Chinese silver or, indeed, metal scent-bottles of this date are rarely recorded and no documented parallels for this scent-bottle have yet been traced. The composition of the scenes and the figure-style are reminiscent of Chinese theatrical scenes and episodes from popular stories depicted on Chinese porcelain and lacquer ware, both well known in Europe at this date. It is thus possible that this piece is European, faithfully copying Oriental designs; the composition bears little resemblance to the imaginative inventions of European chinoiserie.

There is a small group of related objects, none of which can be attributed with any certainty to either a European or an Oriental

origin, though some have possible English origins or associations. A silver box in the Victoria and Albert Museum (Department of Metalwork, M.700–1926; L 9.8 cm, see Fig. 25), traditionally associated with Nell Gwynn on account of a later inscription of 1720 on the base, is decorated with a relief scene on a matted ground, incorporating similar figures in a landscape with flowering trees, buildings and birds. The interior of the box bears an unidentified English maker's mark (PD crowned) and it has been published variously as English, c.1685 (see Oman 1965, pl. 90a&b) and as either Chinese or copied from a Chinese original (see Crosby Forbes, Kernan & Wilkins 1975, p. 52).

Another piece with English marks, that is, London hallmarks for 1682–3, is a hexagonal silver teapot with similar decoration in panels of waved outline, as on the scent-bottle (see C. Jackson 1911, II, p. 945). The teapot is claimed by Crosby Forbes, Kernan & Wilkins as characteristically Chinese, but unfortunately is known from illustration only. A.R.E. North has noted a circular silver snuff box (sold Sotheby's, 27 November 1975, lot 62, as 'late 17th century'), with an English coat-of-arms on the base and decorated on both lid and sides with similar relief scenes. This box seems closely derived from Chinese carved lacquer boxes, a suggestion which has also been made with reference to the Nell Gwynn box (Honour 1961, p. 70).

Michael Snodin has provided a further piece of evidence of the interchange of European and Oriental designs at this date: a design in the Prints and Drawings Department of the Victoria and Albert Museum (E.385–1926; see Fig. 26) incorporates a hexagonal flask or tea-caddy on the left, with comparable figures in a landscape on a matted ground, amongst prunus blossom and birds, contained within panels of waved outline. The design is from a set of prints by C. de Moelder, sold in London in the late seventeenth century (1694, according to Honour 1961).

However, in the absence of securely documented parallels, the origins of this scent-bottle and the previous item, 413, remain uncertain.

**415 BOX** Rectangular, mother-of-pearl with silver-gilt mounts and thumb-piece, the lid and sides carved with chinoiserie scenes. The scenes at either end of the box are almost identical; the base is plain mother-of-pearl.

Dutch (?), 18th century. L 7.7 cm; W 4.9 cm; depth 3.2 cm. HG 229.

*Bibl.* Hull Grundy 1959e; Hull Grundy 1960c.

For another eighteenth-century example of carved mother-of-pearl set in a box see 494. The Dutch trading connections seem to have favoured the taste for ornamenting objects with carved mother-of-pearl and this box can be attributed tentatively to the Netherlands.

## Containers and implements

(416–425)

**416** MINIATURE CUP Gold, two-handled, with repoussé concave and convex spiral fluting round the base, a band with convex spiral fluting below the rim and two rows of punched decoration in the form of trefoils between; around the rim is a further row of punched decoration.

English, late 17th century. H 3.4 cm (max). HG 790.

The form can be compared with English silver ‘porringers’ on a larger scale such as the ones illustrated by C. Jackson (1911, fig. 284 and fig. 950, which have London hallmarks for 1697–8 and 1703–4 respectively). A number of miniature silver cups are illustrated in Houart 1981, described as ‘drachm’ cups; a gold example, dated ‘c. 1680’, is illustrated by Grimwade (1951, no. 10).

**417** MINIATURE SPOUTED BOWL Silver, shallow, with a slightly tapering spout and a flat pierced handle, both with engraved decoration.

Dutch (?), late 17th or early 18th century. L 10.3 cm (spout to handle). HG 789.

The purpose of this piece is not certain: it may have been intended as a kind of medicine-spoon.

**418** CASE Silver-gilt, flattened oval, in two parts fitting together, with a moulded band around the middle. Engraved on both sides with emblematic scenes and mottoes: a sheaf of corn, the motto *dem Säenden ũ nicht Mähenden* (Him who sows and does not reap); an obelisk, the motto *Trübsal ist Nützlich* (Suffering is good for you); two hands out of clouds with hammers, and an anvil, the motto *Allzeit standhaffig* (Ever steadfast); two putti forging a sword blade, the motto *Man mus Eisen Schmidē uvels (?) warm* (Strike while the iron is hot).

German, early 18th century. H 4.7 cm; W 3.5 cm. HG 244.

Probably a case for folding spectacles. For the seventeenth-century illustrated proverb ‘*Man mus Eisen schmeidē*’, compare Meissner 1623–31 (p. 256).

**419** SCENT-BOTTLE Gold and painted enamel, of pear-shaped outline, with an open trefoil gold stopper and a small oval foot. The sides are chased with scroll and shell motifs. The enamels have ‘*conversations galantes*’ scenes after Nicolas Lancret.

Probably Swiss, second half of the 18th century. H 7.2 cm. HG 163.

The enamels are copied from engravings (see Figs 27a and b) by Horthemels after Lancret (Wildenstein 1924, no. 320, fig. 87: ‘Près de vous belle Iris ce fantasque minois’, and no. 321, fig. 138: ‘Quoy n’avoir pour vous trois qu’une seule bouteille’).

**420** NOTEBOOK OR AIDE-MÉMOIRE Gold, with hinged covers of blue enamel on a *guilloché* ground decorated in applied four-colour gold with trophies of gardening implements on one side and billing doves with bow and arrows on the other. Each trophy is contained in an oval entwined with a gold ribbon, with an inscription in rose

diamonds set in silver, BON SOUVENIR on one side and DE MON AMITIE on the other (kind remembrance of my affection). Clasped with a sliding gold pencil; inside are three ivory leaves bearing pencil writing in French including the time of a doctor’s appointment in 1842 and two poems.

French or Swiss, probably 19th century. H 8.5 cm (covers). HG 768 (colour pl. 25).

The trophies are in the manner of the jewellery and ornament designs by Théodore Bertren, published in Paris 1765–1771. However, these designs continued to serve as models throughout the nineteenth century. Since the book has obviously been used as an *aide-mémoire*, rather than a *carnet-de-bal* (a slim notebook used to record the names of partners for each dance at a ball) the widely used descriptive term for these notebooks as *carnets-de-bal* has not been adopted.

**421** NOTEBOOK OR AIDE-MÉMOIRE Gold, with decoration on both sides in carved mother-of-pearl and red, blue, green and white enamel. At each corner a grotesque head in mother-of-pearl. In the centre, Cupid as Vulcan on one side and Cupid as Neptune riding a dolphin on the other, framed by enamel scrolls with four carved mother-of-pearl shell-shaped ornaments on a background of enamel trellis-work. Clasped with pencil in gold and mother-of-pearl. Interior of covers inlaid with mother-of-pearl and containing three ivory leaves hinged to the spine.

Austrian (?), in the French Louis XVI style; late 19th century. H 8.8 cm. HG 767.

The fashion for these notebooks continued throughout the nineteenth century and in the absence of marks, the precise dating of this example remains uncertain.

**422** TWEEZERS Silver, in the form of a stork, resting on a four-clawed foot. The inner surfaces of the long beak are flat and serrated. The pivot is at the bird’s eye. The body is hollow and empty. Marked with the lion passant, king’s head, date letter O (incomplete hallmarks for London 1789–90).

English (London), 1789–90. H 9.4 cm. HG 798.

A similar pair, illustrated and described as ‘a pair of sugar-tongs c. 1750–80’ by C. Jackson (1911, II, fig. 1337, p. 983), contains the figure of an infant in swaddling clothes within the hollow formed by the bird’s body. There is no sign that the Hull Grundy pair ever contained such an infant. Two similar tweezers in the form of storks containing infants in swaddling clothes are preserved in the Museum of London (2543 and 2544), but neither is hallmarked. Two similar pairs by Joseph Willmore, Birmingham 1838, were recently sold at Phillips, Son & Neale, London, 13 October 1982 (lot 48).

The ‘stork’ form, but without a hollow body or an angled beak, was used for scissors, which were, no doubt, associated with the making of clothes for babies. Similarly, it has been conjectured that the ‘stork’ tweezers might have been used in this connection rather than as sugar-tongs for tea-drinking after the introduction of sugar-lumps. It is interesting to note that a pair of ‘scissors’ in the form of a stork was exhibited in 1853 in the ‘Chamber of Horrors’ at the Museum of Ornamental Art, Marlborough House, London, as an example of false principles of design.

For another similar example published as ‘German, 17th century’, but unmarked, see Brunner 1977, no. 1105.



**423 EYE BATH** Silver-gilt, with bands of pounced spiral decoration on the bowl and foot; the rim of the foot chased with an egg and groove pattern. Marked on the rim with the London hallmarks for 1803–4; maker's mark (unclear) WP, possibly for William Parkyns (see Grimwade 1976, no. 3264).

English (London), 1803–4. H4.5 cm (max). Mark no. 165. HG 797.

**424 SCENT-BOTTLE** Amethyst-coloured cut-glass, the gold engine-turned lid ornamented with applied flowers in four-colour gold, set with turquoises. Inside lid, cork stopper cased in gold with ring at top.

English, c.1840. H4.1 cm. HG 801.

*Bibl.* Hull Grundy 1959f.

A variety of similar cut-glass scent-bottles, including examples in amethyst-coloured glass, are illustrated in Launert 1974, though none correspond to this example in shape. The coloured goldwork on the lid and the use of turquoises is close to the English turquoise-set jewellery discussed in Chapter 8.

**425 VINAIGRETTE** Silver, in the form of a book, the interior gilt. The front cover is engraved with scrolling foliage and, in a reserve in the centre, a monogram, apparently MFB; the back cover is engraved with a view of Salisbury Cathedral, with roughly scratched lettering SALSBURY beneath. Inside, hinged at the bottom, is a silver-gilt grille pierced in a scrolling foliage pattern. Marked inside with Birmingham hallmarks for 1842–3, with the maker's mark T & P, struck twice, for Taylor & Perry, Birmingham.

English, 1842–3. H4.1 cm; W2.5 cm. Mark no. 152. HG 802.

*Bibl.* Hull Grundy 1959e.

There is a note on the firm of Taylor & Perry of Birmingham in Delieb 1968 (p. 119). The T & P mark was first entered in 1829.

For comparable examples, see *Matthew Boulton and the Toy-makers*, exhibition catalogue (London, 1982, p. 49, and pp. 72–6 on Joseph Taylor).

## Watches, chatelaines and other accessories in coloured gold

(426–478)

**426 FINGER-RING** Gold, with beaded shoulders, the bezel engraved with a figure of St Catherine of Alexandria, with her wheel.

English, 15th century. D 1.7 cm (hoop); W 1.1 cm (bezel). HG 394.

So-called 'iconographic' rings with figures of saints survive in considerable numbers from fifteenth-century England. Many of them were originally enamelled. St Catherine was a popular saint in England, particularly as the patroness of girls and of learning. On the type see Dalton 1912 (p. xxxiii); Cherry 1981 (pp. 57, 80–1).

**426A FINGER-RING** A massive cast-gold hoop and bezel inset with a gold bust in low relief and silhouetted against a background of black polished onyx.

H1.5 cm (bezel). HG 540.

The dense black colour of the onyx background was achieved by immersing a permeable stratum of sardonyx in boiling sugar for several days and then steeping it in concentrated sulphuric acid. This technique for increasing the contrast between the permeable and impermeable layers of stones from the agate and sardonyx group had been practised since Roman times, but was only brought to a high degree of perfection in density and strength of colour in the early nineteenth century when, in about 1820, it became the speciality of the stone-polishing and cutting workshops at Idar-Oberstein in Germany (see Schumann 1977, p. 138). The scale of the achievement in this respect can be measured by the great popularity in the mid-nineteenth century of jewellery exploiting the boldly contrasted black and white striations of treated agates and sards. The use of polished onyx, together with the style of the hoop and shoulders of the finger-ring, suggests a mid- or late nineteenth-century date.

For another example of the use of a dark ground behind a portrait head in gold relief in the bezel of a finger-ring but using a different technique, see the finger-ring with the bust of Gustavus Adolphus (Dalton 1912, no. 1388). It is of mid-seventeenth-century date and the black enamel in the bezel is in a damaged state.

For a Renaissance-style profile head of a bearded man, executed in gold leaf in low relief on a raised composition, see the example in the Sloane collection (SL B.35), which was acquired by the British Museum in 1753. Although Sir Hans Sloane records no earlier history for his gold 'Renaissance Head', it seems likely that it dates from the sixteenth century, and the type of head may lend some support to the suggestion that the gold bust on this finger-ring is of Renaissance date.

**427 LOCKET** Gilt metal, oval, the front and back fitted with hinged doors. The sides are formed by a continuous band with simple mouldings. The doors are engraved with, on the outside, a female saint in a religious habit holding a monstrance, and a male saint in a habit with a cross, a book and a rosary; on the inside, St Michael shielding a child from the devil, and the Virgin and Child; the Virgin holds a sceptre and stands on a crescent moon, the Child holds an orb. The hinges and clasps have simple engraved decoration.

Swiss, Austrian or German (?), 16th–17th century. H6.5 cm (max); W3.7 cm (closed). Transferred from the Victoria and Albert Museum.

The piece may originally have been designed to contain a devotional relic, possibly connected with a centre of pilgrimage.

**428 CHAIN** Twenty-four hand-made gold links in the form of cut-corner channelled oblongs, each inset with four dark, brown-black lengths of a material with a cylindrical cross-section, probably elephant's hair. Four gold pellets bordered with twisted wire decorate the surface of the oblong links, and between each is a stamped gold four-pointed flower-head, the centre formed of a gold pellet surrounded by small gold grains. At the back of the flower-heads are four gold rings, and further gold rings unite each element. The barrel-clasp with spring snap is modern.

L 84.8 cm (total). H 1.2 cm (oblong link). Transferred from the Victoria and Albert Museum.

Scientific analysis has shown that the inlay is an organic material of cylindrical cross-section which has the appearance of elephant's hair. The technique of inlaying elephant's hair into channels seems to be unusual, but the identification as elephant's hair has been strengthened by comparing the inlaid material with two documentary bracelets in the Victoria and Albert Museum: the bracelet illustrated in Fig. 29 (Indian Department, 03464 I.S.; L 18.4 cm; W 2.3 cm) is one of a pair made up of stamped silver plaques in the form of elephants, joined together by five single strands of elephant's hair. They were acquired by the former Indian Museum in 1855, as 'Madras work', possibly from the Paris Exposition of that year. As the gold flowers and the use of pellets and twisted wire on the neck-chain do not correspond closely to Indian goldwork of the nineteenth century, it has been suggested that this chain was made in Europe, possibly earlier than the nineteenth century.

Because of the method of construction, there is no way of establishing whether the elephant's hair is the original inlay. Some of the lengths of hair are lifting out of the channels in some of the links and there are certain places where it is missing altogether. However, there is no trace of any earlier inlay in the now empty channels, which are unusually deep (too deep for enamel, niello, etc.). Although no exact parallels or even closely related pieces have been found for this chain, necklaces and chains of simple geometric design were fashionable as early as the seventeenth century. The Cheapside Hoard includes a variety of delicate chains with openwork links; for example the chain formed of rings of cut amethyst (see Cheapside 1928, col. pl. II, no. A 14074). Comparison may also be made with the necklace or chain worn by a lady portrayed in a panel painting of the early seventeenth century at Lullingstone Castle, Kent (Fig. 28a and b), said to represent Elizabeth Burdett, wife of Sir Henry Hart. Whilst the depiction is not detailed enough to identify the material of which the chain is made, the use of delicate open-work links in the form of circles and rectangles is significant.

Documentary evidence exists, dating from at least the early seventeenth century, for the wearing of ornaments made either wholly or in part from stranded or woven hair. An early example occurs in the portrait dating from 1613 of Edward Sackville, 4th Earl of Dorset (1590–1652), attributed to William Larkin, now in the Ranger's House, Blackheath (see *The Suffolk Collection* 1974, no. 4). The Earl is shown wearing a bracelet of plaited hair and a cluster of plaited hair-strands or 'earstrings' from one ear (for a discussion of the latter, see R. Marshall 1978, p. 287). The 'show-strings' of this date which were worn round the neck or the wrist, often connected to a finger-ring, are depicted in the form of fine cord, bootlace, or, more rarely, a narrow ribbon. It is not impossible that these 'show-strings' could have been made from stranded or woven hair, and that the wearing of hair had become a fashionable form of jewellery by the seventeenth century. The possibility of jewellery set with elephant's hair having, for the wearer in the seventeenth century, an amuletic or prophylactic significance is an aspect that cannot be disregarded, though conclusive evidence can rarely be found. Surviving examples of documentary finger-rings with hoops inlaid with stranded or woven hair can be dated by memorial inscriptions or miniature portraits set in the bezel: for example, a gold finger-ring in the Victoria and Albert Museum (M.156–1962), with openwork enamel ornament underlaid with hair and an inscription dated 1661. Until a well-documented example of a comparable chain has been traced, the place of origin and the date must both remain conjectural.

**429 DRESS ORNAMENT (?)** Twenty-four elements of cast-gilt openwork design, each set with a pearl in the centre, except for the central element which is larger and is set with five pearls.

L 41 cm (total), 2.05 cm (central element). HG 32.

For a similar fragment, but without pearls, see the example in the *Sammlung W. Clemens* in Cologne (see Moses n.d., p. 47, fig 112), where it is described as 'enamelled gold and German, second half of the 16th century'. The taste for this form of ornament was revived in the nineteenth century, particularly in the Austrian Empire, where this piece may have been made.

**430 COMPOSITE JEWEL** Gold, set with table-cut garnets and five pearls, one attached to the loop at the apex, two attached to the inner lower corners and two pendant pearls on gold wire at the ends of the central triangle.

Probably English, 17th century. W 3.9 cm (max). Transferred from the Victoria and Albert Museum.

The back of this jewel is fitted with a back-plate and a bar with two rivets fixed to the central section and two other attachments on the reverse of the s-scrolls. It would seem that this jewel has been amalgamated from three separate elements and, consequently, gives a superficial impression of the initials SAS. The setting of the garnet in the central triangular section differs significantly from the settings on the two scrolls.

**431 SKULL POMANDER** Gold, in two hinged halves with a snap-catch fastener at the top of the skull; the front pierced for the eyes and nose. In the inside of the back, four compartments for perfumes or spices covered by a central lid engraved with the initial letters of the substances contained in the compartments: M, S, K, R. On the base is engraved the date 1679.

German (?), 17th century. H 2.4 cm. HG 162.

A similar gold pomander described as of seventeenth-century date is illustrated in *Wenham* 1934 (pp. 228–34, pl. vi). Substances commonly used and sometimes named on pomanders of sixteenth- and seventeenth-century date included musk, ambergris, lavender, roses, cinnamon, cloves, nutmeg, mace, storax and marjoram. See also Turner 1912, and Hansmann & Kriss-Rettenbeck 1966.

**432 SKULL POMANDER** Silver, in two hinged halves held by a screw at the top in the form of an hour-glass. The front pierced, the back containing six compartments for perfumes or spices with central lid.

German (?), 17th century. H 3 cm. HG 219.

See 431 above.

**433 POMANDER** Silver, in the form of a female head, in two hinged halves with four compartments for perfumes or spices in the front of the head and two in the back, a central lid serving both halves engraved on one side with foliate scrolls. Suspension loop at top.

English (?), 17th century. L 4.2 cm (including rings). HG 220.

A similar example is illustrated in C. Jackson 1911 (p. 917), and described as 'English, c. 1630'.



**434 PENDANT**, enclosing cut-paper work between two sheets of glass, with St Anthony of Padua among trees, birds, animals and putti with the inscriptions FINIS CORONAT OPUS (the end crowns the work) and SANCTE ANTONI ORA PRO NOBIS (St Anthony, pray for us). In a gold frame with a pendant loop.

Italian (?), 17th century. H 10.7 cm (including rings); W 8.1 cm. HG 413.

A piece of cut-paper work, apparently by the same hand, in the Victoria and Albert Museum (953–1868; Fig. 30), is stated by Mrs Nevill Jackson (1939, pp. 162–3) to be signed by Joanna Koerten-Blok of Amsterdam; this is in accordance with the ascription made in 1868 by the donor to the Museum, Mrs Louisa Plumley; however, this signature, if it ever existed, no longer survives, and the attribution must be regarded as highly questionable. Nothing similar is illustrated in van Dokkum's article on 'Hanna de Knipster' (1915). On cut-paper work generally see Metken 1978 and Spamer 1930. These works include numerous examples of cut-paper work, but none is closely similar or of comparable virtuosity to the present example.

**435 ROSARY**, consisting of seven 'decades' of ten spherical wooden beads on gold chain, each 'decade' separated by a larger wooden bead set in leaf-pattern gold mounts and flanked by openwork gold filigree links approximately in the form of crosses flory. From a crowned gold openwork monogram hang another gold link, three more wooden beads, and a gold-mounted wooden cross inlaid on one side with wood and mother-of-pearl, the other side gold engraved with the Instruments of the Passion.

Spanish (?), 17th century. L 64 cm (max); W 3.3 cm (cross). HG 107 (see *Plates*, p. 128).

Rosaries are used by members of the Roman Catholic Church to count off their prayers; they are normally arranged in 'decades' of ten beads, representing ten 'Ave Marias', separated by larger beads representing 'Pater Nosters'. The full Rosary devotion consists of fifteen decades, but sets of rosary beads consist of varying numbers of decades. See Thurston 1900–1 (particularly part 6, pp. 634–35). See also Wilkins 1969.

Two similar rosaries are illustrated in *Filigrana Ieri e Oggi* (exhibition catalogue, Genoa, 1973), both with filigree crucifixes, one in silver-gilt, the beads and links both of filigree and described as 'Spanish, 18th century' (no. 246), the other of silver, with similar filigree links spaced with wooden beads and described as 'Liguria, late 17th century' (no. 247).

**436 TAMBOUR-HOOK HOLDER** Engine-turned three-colour gold. Constructed in three sections which screw together. The domed upper section forms a lid to the hollow handle, which would have contained spare hooks, while the lower pointed cap that protects the hook can be screwed on to the top for safe keeping while the holder is in use. The hook itself does not survive, but would have been secured to the base of the middle section by means of a screw-catch which is also missing, though its point of attachment is visible.

Probably French, c. 1760. L 13.05 cm. HG 792 (colour pl. 22).

*Bibl.* Tait & Gere 1978, p. 12, pl. 10.

Tambour work, a popular pastime in the eighteenth century, was the name given to embroidering with a hook on material stretched on a frame which originally resembled a tambour or drum. The tambour-hook holder was held vertically in the right hand, inserted downward through the material, where it picked up the thread held underneath in the left hand, pulling through succeeding loops to form a chain stitch. For a full description of this technique, together with illustrations of tambour-hook holders in turned ivory, see Groves 1966 (chapter 12). The pastime became popular in England during the late eighteenth century, and is illustrated in the painting by Sir Joshua Reynolds, *The Ladies Waldegrave*, c. 1780 (National Gallery of Scotland, Edinburgh, inv. no. 2171. See Fig. 31). In France, however, tambour work seems to have already become fashionable by the middle of the century, as illustrated by the portrait of Madame de Pompadour seated at her tambour-frame with a tambour-hook holder in her right hand, painted by François-Hubert Drouais in 1763–4 (National Gallery, London, no. 6440; see Fig. 32). A half-length version of this portrait is in the Musée Condé, Chantilly, and again the tambour-hook holder is clearly visible. Most surviving tambour-hook holders are of ivory or wood; it is extremely rare to find an example in gold. As far as one can tell from the two paintings of Madame de Pompadour, the tambour-hook holder which she is using is gold, or at least partly gold. Records show that she owned examples with ivory handles mounted in gold; see the *Livre-Journal de Lazare Duvaux, 1748–1758*, the record-book kept by one of the most prominent Parisian jewellers and suppliers to the French court; under the items supplied to Madame de Pompadour in July 1757 are listed 'Deux aiguilles à tambour, a manches d'ivoire garni d'or.'

**437 CASE** Three-colour gold, cylindrical in shape, with oval base and sliding lid. The decoration is composed of panels with 'star' motifs on an engine-turned ground, with borders of applied foliate ornament in two-colour gold. The base is engraved with a monogram of the letters AC interlaced. Marked inside the rim of the base with the Paris 'lapwing's head' discharge mark for 1783–9 (Nocq 1931, p. 241).

French, late 18th century. L 9.2 cm. HG 624 (colour pl. 22). *Bibl.* Hull Grundy 1960e.

The case (or étui) probably served the combined purpose of desk seal and container for rods of sealing wax.

**438 CHATELAINE** Three-colour gold with five suspension hooks bearing needlework implements. From the centre, a pair of scissors with sheath hung on a separate chain, flanked by a thimble in a case, the screw-top lid for a needlecase (missing) and two egg-shaped compartments with hinged lids. The hook-plate is decorated in applied coloured gold with the scene of a dog mourning at a tomb, while all the other elements are decorated with applied flowers and trophies on an engraved ground. Marked on the hook with three oak leaves and the letters PMP beneath a crown, both unidentified.

Origin uncertain, second half of the 18th century. L 28.4 cm; W 5.7 cm (hook-plate). Mark nos 171, 123. HG 404.

The oak leaves do not correspond exactly to any of the marks published in standard sources. The marks are possibly examples of the so-called 'prestige' marks, often similar to Paris marks,

which appear on a number of boxes of the eighteenth century or later and which, according to Snowman, are mainly Swiss in origin: 'A series of marks which turn up with surprising frequency presents a special problem; a number of obviously genuine eighteenth-century boxes are stamped with marks curiously similar to those of the Paris *ferme* – similar, yet one might say deliberately different; on occasions they are even engraved and not stamped at all. Boxes marked in this way are generally described in catalogues as bearing false French marks.' (Snowman 1966, p. 90.)

Searches in the Geneva archives have not traced either the letters PMP crowned or the oak leaf. It is possible that these marks are related to the similarly unidentified marks that occur on a group of gold boxes in the Louvre (Grandjean 1981, nos 602–606), the letters M & P crowned, flanked by two leaves. According to Grandjean, this group of boxes is not of French origin.

**439 CHATELAINE** Chased four-colour gold with applied ornament on the hook-plate in the form of symbols of love – Cupid and doves at an altar with a flaming heart; below, four cartouches decorated with trophies, terminating in a suspension hook with an attached watch (440) and two other suspension hooks, one with a watch-key, the other with a minute compartmented writing-case engraved SOUVENIR D'AMOUR and decorated with baskets of flowers. Within the case are ivory writing tablets and a hole for a writing lead; the case is marked on the inner rim with the Paris 'monkey's head' discharge mark (Nocq 1931, p. 238). The belt-hook and plate of the chatelaine are fully marked with the Paris date-letter for 1775–6; the charge-mark of the *sous-fermier*, Jean-Baptiste Fouache; and a maker's mark, a fleur-de-lis crowned, with two grains and the initials BC flanking a sheaf of corn.

French, 1775–6. L 18.5 cm (including watch 440); W 4.35 cm (hook-plate). Mark no. 18. HG 414a (colour pl. 23).

*Bibl.* Hull Grundy 1959f.

The maker's mark may be that described by Nocq (1931, p. 211) which is identified as Barthélémy Cabaille, who entered his mark in 1775 and is not recorded after 1792.

J.H.P. Pouget, in his *Traité des Pierres Précieuses* (Paris, 1762), illustrates a design for a similar chatelaine (pl. 56), which he describes as representing the symbolic attributes of Love, several of which occur in the design of the Hull Grundy chatelaine and watch (439 and 440); the basket of flowers symbolises Knowledge, Youth and Beauty; the music trophy, with two torches and fruit, symbolises the Senses; the hat covering the trophy of love symbolises Mystery; the two billing doves crowned by flowers symbolise Joy.

The wearing of a chatelaine of this type, hooked into the belt, is illustrated in the portrait of Miss Mary Edwards of 1742 by William Hogarth (1697–1764) in the Frick Collection, New York. The sitter, Mary Edwards (1705–43), was the daughter of Francis Edwards of Welham Grove, Leicestershire. The chatelaine appears to be in gold with relief ornament, with triangular hook-plate and three chains joined by a cartouche from which hang a watch and watch-key (see Fig. 33a, detail of portrait, and 33b, detail of chatelaine).

**440 WATCH**, suspended from the above chatelaine (439). The case in four-colour gold, ornamented with a trophy of doves and bow and arrows, symbols of love. The dial,

inscribed *Gregson H<sup>GER</sup> DU ROY*, enamelled in white with white-gold hands set with rose-cut diamonds. Fully marked inside the case with the Paris date-letter for 1775–6; charge-mark for the *sous-fermier*, Jean-Baptiste Fouache; and a case-maker's mark DM surmounted by a star; on the suspension loop the 'monkey's head' discharge mark (Nocq 1931, p. 238). The vertical edge of the dial-plate engraved GREGSON and the movement signed *Gregson Hger du Roy A PARIS No 597*, for Jean Gregson, Clock-maker to Louis XVI, with cylinder escapement, 'dumb' quarter-repeating, the hammers 'à toc' (i.e. striking the sides of the case, not a bell).

French, 1775–6. D 4.1 cm (case). Mark nos 728B & 38. HG 414b (colour pl. 23).

Jean Gregson is recorded in 1776 as 'Horologer du roi, Rue Dauphine, Paris' (see Tardy 1971, where a further reference to this maker in 1787 is quoted).

**441 WATCH** The case in chased three-colour gold, in the form of a wreath of roses surrounding an enamelled miniature in diamond-set border surmounted by a diamond-set crown, possibly intended to be a representation of Marie Antoinette. The bezel set with diamonds and the dial enamelled white, winding-hole in the dial, gold hands; a maker's mark inside the case, HD crowned and the serial no. 3408. The movement, key-wound with a verge escapement, has a balance-bridge and a silver regulator dial, and is inscribed *Ageron à Paris*, for François Agéron, working in Paris, 1736–83. The case is marked on the catch with the French 'owl' import mark (Rosenberg 1922–8, no. 5910).

French, probably c. 1770–80. Watch: D 4 cm; key: L 4.5 cm. Mark nos 8A & 77. HG 522.

*Bibl.* Hull Grundy 1959f.

François Agéron is recorded as signing his watches with the words *Ageron à Paris* (see Tardy 1971, who quotes four distinct addresses for this maker from 1736 to 1783).

**442 WATCH** The case of chased four-colour gold, two female figures paying homage to Love standing on an altar; the dial, with winding-hole, enamelled white; key-wound movement with verge escapement; marked on the loop with the gold charge-mark for Aix-en-Provence, 1780–91 (Rosenberg 1922–8, no. 5968). Inside of case stamped 1147 and 4104.

French, late 18th century. Watch: D 4.3 cm; key: L 3 cm. HG 523 (colour pl. 23).

**443 WATCH AND PAIR-CASE** The outer case in chased three-colour gold, a retriever-dog and birds in foliage; on the inner case of plain gold, a maker's mark PR; the dial enamelled in white; the movement, with a verge escapement and an English-style balance-cock, falsely inscribed *Graham London*.

Swiss, late 18th century. D 3.3 cm (watch). Mark no. 72A. HG 422b.

George Graham (1673?–1751) was a celebrated English watch-maker, the partner from 1711 of Thomas Tompion; from 1713,



when he took over Tompion's workshop, he was a leading watchmaker in London. There are many instances of watches being falsely inscribed with his name, but to the modern expert a true Graham movement is easily distinguishable. This was not the case in the past, and the use, in a Swiss movement, of an English-style balance-cock suggests a deliberate attempt to deceive which would have had every chance of success. The importance of George Graham's experimental work – his development of the cylinder escapement introduced a new type of watch – ensured that his name was almost as well known on the Continent as it was in his native country.

Scenes with hunting dogs attacking water- and game-birds are quite commonly found on gold boxes in the second half of the eighteenth century. A series of designs for these subjects was drawn by Viriclix in Paris in the mid-century, entitled *Divers Sujets de Chasse* (see Snowman 1966, pls 47 and 306). See also 489.

**444** MINIATURE-CASE OR 'FAUSSE MONTRE' Chased three-colour gold in the form of flowers and leaves set with rubies and bordered with pearls. The case opens to reveal two painted miniatures, one of a man and one of a baby; the case is marked on the suspension loop with the Paris 'cock's head' warranty mark in use from 1798–1809 (Rosenberg 1922–8, no. 6582).

French, c.1800–9. D 5.3 cm. HG 711 (colour pl. 23).

The mechanism for opening this case, similar to that of a watch of the period, suggests that it was made by a watch-maker. During the last years of the eighteenth century and the early years of the nineteenth century it was fashionable to wear two watch-cases, one containing a watch mechanism, the other a *fausse montre* (false watch) empty of any mechanism but which was sometimes used to contain miniatures or hair. This fashion first made its appearance in the 1770s; Mrs Lybbe Powys writes in her *Diaries* in 1777: 'Lord Villiers had a different and still finer dress, buttons and buckles quite in ton, viz., large to an excess, all the very fine men wear two watches' (*Passages from the Diaries of Mrs Philip Lybbe Powys*, edited 1899, p. 189). One of these was usually a *fausse montre*. Contemporary receipts reveal that while a gentleman's gold watch might cost 16 guineas in 1778, a *fausse montre* would be only 4½ guineas (see Willett Cunningham 1957, p. 263). The 'macaroni' or hookless chatelaine which had a watch at each end, one of them a *fausse montre*, came into fashion at the end of the eighteenth century. By 1788 the *Ipswich Journal* noted of men's fashions: 'Very few with two watches. This fashion the gentlemen have now given up to the ladies' (quoted in Willett Cunningham 1957, p. 264). As late as 1806 *La Belle Assemblée* (vol. 1) was reporting on the current Paris fashions: 'Instead of a watch, the gentlemen wear a *fausse montre*, formed of a serpent, which bites its tail, which makes a circle.'

**445** MINIATURE-CASE, OR 'FAUSSE MONTRE' (see 444 above) Chased three-colour gold in the form of a butterfly on a basket of flowers on one side, and a trophy of musical instruments with an open page of musical notation which is both legible and harmonious on the other, both sides set with turquoises, rubies and emeralds.

Swiss (?), c.1815. D 4.4 cm. HG 712 (colour pl. 23).

**446** WATCH The case in chased three-colour gold set with turquoises, rubies and garnets, with applied relief

ornament of flowers and fruit. Engine-turned gold dial-plate; the dial is set eccentrically and is visible through an aperture in front cover of the case. Key-wound movement with verge escapement. The suspension loop is engraved with the initials EIJ and marked with the Paris 'ram's head' warranty mark in use 1819–38 (Rosenberg 1922–8, no. 6591).

French, c. 1820–30. D 4 cm (case). HG 524b (colour pl. 23).

For similar watches with applied gold floral decoration set with gems, see Vever 1908–12 I, p. 119. Examples also survive of English watch-cases in this style.

**447** BELT-HOOK Chased three-colour gold in the form of a hand holding a forget-me-not spray, set with a garnet to simulate a ring.

French or Swiss (?), c.1820–30. L 6.4 cm (max). HG 524a (colour pl. 23).

The gem-set coloured goldwork compares closely with the French and Swiss watches and miniature-cases, 444–446.

**448** BUCKLE Gold with two-colour gold foliate ornament. Fully hallmarked on the reverse, London 1827, 18 carat, with the maker's initials FD, incuse, on the chape.

English, 1827. H 6.6 cm. Mark no. 56. HG 42.

The maker's mark FD was used by François Dubois, who entered his mark at Goldsmiths' Hall on 25 May 1826 (see Grimwade 1976, p. 360).

**449** CHATELAINE ORNAMENT Gold, in the form of a lyre, with enamelled frame enclosing an embossed scene of a warrior before a king. Suspended from four chains with a pendant pearl on a fifth chain. The reverse inscribed TOUT ARRIVE À LUI QUI SAIT ATTENDRE, A HÉLÈNE MA CHÉRIE FÊTE DE NOËL, HOWARD (Everything comes to him who waits; To Hélène, my dear, Christmas Day, Howard).

French or Swiss, early 19th century. H 9.3 cm (including chain and rings). HG 146.

The central gold relief scene appears to be a later addition, perhaps replacing a discarded watch. Compare a similar lyre-shaped ornament framing a watch, of enamelled gold with chains and a suspension ring, in the Victoria and Albert Museum (235–1876), described as 'French, c.1820' (Bury 1982, p. 25: Case 4, Board H, no. 64).

**450** WATCH The case of chased, engine-turned three-colour gold, the dial set eccentrically beneath a glazed opening in the front cover, which may be opened by pressing a catch in the case band. When opened the winding and the 'hand-set' holes are revealed on the engine-turned dial-plate. Between the two holes, a rectangular enamelled label (damaged), which indicates the hole for winding and the hole for setting the hands. The back of the watch-case similarly decorated to the front with a roundel, with an applied gold rose, matching in position the dial on the front. The movement with cylinder escapement, quarter-repeating on two gongs, the repeater operated by pushing the pendant. On the cuvette, the inscription *Constantin & Roch A GENEVE N° 376*. The

inside of the back cover stamped LH. The front cover catch struck and overstruck with the French 'owl' import mark (Rosenberg 1922–8, no. 5910) in use after 1893, and the suspension ring bears defaced initials, possibly K-?.

Swiss, c.1830. D 3.85 cm. HG 525.

A number of Geneva watch-makers named Constantin are recorded since 1790; the firm of Roch & Cie was established in 1828; this watch may be the product of a brief unrecorded partnership soon after that date.

**451 QUIZZING GLASS** Chased three-colour gold, stem and frame with acanthus and floral ornament. On the loop, 'ram's head' warranty mark for Paris 1819–38 (Rosenberg 1922–8, no. 6591), together with a partly legible maker's mark, the second letter G, in a lozenge.

French, c.1820. L 7.9 cm. Mark no. 64. HG 167.

Quizzing glasses of this type were worn on a long neck chain which enabled them to be used without being detached. The chain was often looped into the belt or waistband in order to prevent the glass from being damaged by swinging forward on the long chain. Similar quizzing glasses of the early nineteenth century are illustrated in Vever 1908–12 (I, p. 20). See also Corson 1967 (pp. 79–85).

**452 MINIATURE SPY-GLASS OR PROSPECT GLASS** (known in French as *lorgnette*) Four-colour gold, constructed in six collapsible sections with suspension ring. The case and outer ring are ornamented with flowers and leaves in four-colour gold on a finely tooled ground and set with turquoises on both suspension ring and body.

French or Swiss, c.1820. L 3.5 cm (when extended); D 3.1 cm. HG 630 (colour pl. 22).

*Bibl.* Hull Grundy 1959h.

Miniature telescopes or prospect glasses were highly fashionable at the opera and theatre in the eighteenth century. Until about 1760 prospect glasses consisted of a single tube; the tube then became larger at one end and smaller at the other. Eventually the inner, sliding tube was divided into a number of collapsible sections so that the glass could fold into a compact, pocket-sized form. The loop on this example, which is no larger than a pocket watch, may have been added so that it could also hang from a chatelaine. During the 1820s the single lens was replaced by the double opera glass, developed in Paris in 1823 and resulting in the decline of the single lens glass. During the Napoleonic period however, these miniature spy-glasses were still enormously popular. English spy-glasses are rarely as elaborate as this example, suggesting a French or Swiss origin. The coloured-gold reliefwork set with turquoises is close to the group of French and Swiss watches and miniature-cases, **444–446**. For the history of spy-glasses, see Corson 1967 (pp. 85–110).

**453 WATCH-KEY** Chased three-colour gold, with a large citrine in an oval frame with floral ornament, on a swivel setting formed of two rams' heads with foliate and scrollwork ornament. Marked with the 'ram's head' warranty mark for Paris, 1819–38 (Rosenberg 1922–8, no. 6591).

French, 1820–30. H 6.4 cm (including ring). Transferred from the Victoria and Albert Museum.

For similar large French gem-set watch-keys of this Restoration period, see Vever 1908–12, (I, p. 115).

The watch-ribbon or chain hung outside the watch-pocket and an ornamental watch-key was suspended from it. With the key there might also be a number of engraved seals in ornamental settings. This is an interesting example of a design combining an ornamental watch-key with a seal, though the stone is not engraved. In a period when men wore hardly any gem-set jewellery except for a signet-ring, the ornamental watch, watch-key, chain and fob-seals remained the only acceptable type of gold or jewelled adornment. Small fob-seals set with stones engraved with sentimental inscriptions or punning devices (i.e. the forget-me-not flower or the pansy for *pensées* or 'thoughts') were usually intended for women, to be worn on a watch-chatelaine or *nécessaire* at the waist, or suspended from the belt (see **454–458**). More rarely they were worn on a long neck-chain with a quizzing glass (see **451**).

**454 FOB-SEAL** Three-colour gold, in the form of a basket of fruit, the base set with a flat-cut amethyst, unengraved. English, early 19th century. H 2.6 cm (including loop). HG 364.

**455 FOB-SEAL** Three-colour gold decorated with flowers and leaves surmounted by a butterfly, the base set with a flat-cut amethyst engraved with the words FORGET ME NOT and a representation of the flower.

English, early 19th century. H 2.8 cm (including loop). HG 365.

*Bibl.* Hull Grundy 1959f.

**456 FOB-SEAL** Two-colour gold ornamented with fruiting vines, the base set with a seal-stone of white chalcedony engraved with the words PRENEZ GARDE and a representation of a mouse and mouse-trap.

Probably English, early 19th century. H 3.2 cm. (including loops). HG 366.

**457 FOB-SEAL** Two-colour gold decorated with turquoise-set flowers and leaves, the base set with a flat-cut amethyst, unengraved.

English, early 19th century. H 3 cm (including loop). HG 367.

**458 FOB-SEAL** Two-colour gold in the form of a bird of prey landing on a rock to attack a snake, with seal-stone of pale blue agate engraved with a monogram AG.

English, early 19th century. H 2.4 cm (including loop). HG 368.

*Bibl.* Hull Grundy 1959f.

**459 WATCH-KEY** Gold, in the form of a bird of prey on a branch.

English, 19th century. L 3.1 cm (including rings). HG 361.

**460 WATCH-KEY** Gold, in the form of a horse's head, incorporating an unengraved cornelian seal-stone.

English, 19th century. W 2.7 cm (head). HG 362.



**461 WATCH-KEY** Gold, in the form of a hand holding an axe, on the wrist a bracelet set with a ruby.

English, 19th century. L3.5 cm (axe). HG 363.

**462 VINAIGRETTE** Three-colour gold and silver, in the form of an urn with applied swags and two rams' heads with pendant rings.

Danish (?), early 19th century. W2.2 cm. HG 568.

The use of mixed metals and the engraved swags on this example have parallels with fully-marked Danish urn-shaped vinaigrettes, but Danish silver was strongly influenced by French and English taste at this date; this may be an unusually fragile English vinaigrette in the neo-classical style.

The Danish urn-shaped vinaigrette or *hovedvandsaeg* was so fashionable in the period 1790–1840 that several Danish goldsmiths are identifiable by their *hovedvandsaeg* alone; the word itself is of relatively recent origin, ie. nineteenth century. Most of the urn-shaped examples were produced in Tønder (see Schoubye 1961, pp.234–42, figs 310–33).

**463 SCENT-BOTTLE**, suspended from a belt-hook. Chased three-colour gold floral ornament on a chased ground on both scent-bottle and belt-hook, hinged stopper to bottle and initials DER engraved on the base.

English or French, early 19th century. L9 cm (including hook); H4.6 cm (bottle). HG 586.

**464 SCENT-BOTTLE** Chased three-colour gold, with hinged stopper, suspended from a ring on a double chain, with flowers in *cannetille* work framed by a band of 'crimped' gold, which is used again to form the neck.

French (?), early 19th century. L4.8 cm (including ring). Transferred from the Victoria and Albert Museum.

Similar coloured-gold and *cannetille* work is illustrated in Vever 1908–12 (I, pp.93 and 117).

**465 SCENT-BOTTLE** Chased gold, set with turquoises, in the form of a ginger-jar with two small handles. On each side, a cartouche with a bird of paradise in the Oriental style amongst fruiting vines, in applied gold on a textured ground.

English, c.1840, in the mid-18th century style. H3.25 cm. HG 763.

This may have been intended for smelling salts rather than scent. It is an interesting example of the revival of chinoiserie ornament in the nineteenth century.

**466 THIMBLE** Gold, with floral garland in three-colour gold around the base and plain shield on the body.

French or English, c.1830–40. H2.2 cm. HG 166.

*Bibl.* Hull Grundy 1960e.

For similar thimbles described as French see Holmes 1976 (pl. 16, no. 9 and pl. 30). According to Holmes, the hallmarking of French thimbles dates from about 1838, so the lack of hallmarks does not disprove a French origin. Thimbles of the first half of the nineteenth century are rarely marked and precise attribution remains difficult.

**467 THIMBLE** Gold, with fruiting branch forming a broad ornamental band in chased three-colour gold.

Probably English, c.1840. H2.5 cm. HG 762.

*Bibl.* Hull Grundy 1960e.

The chased coloured goldwork relates closely to **424** and other English pieces discussed in Chapter 8. See **466**.

**468 NOTEBOOK COVER** Chased two-colour gold, set with turquoises; on both sides, a central flower, bordered with a floral wreath, the decoration continued on the spine and clasp.

English, c.1840. H3 cm. HG 661.

The chased goldwork set with turquoises relates closely to the turquoise-set jewellery discussed in Chapter 8, **613–629**.

**469 NOTEBOOK CASE** Gold, the hinged front decorated with an oval repoussé medallion with the scene of 'La Bergère surprise', set on an engine-turned ground; inside is an unused paper notebook, possibly a later addition. Pendant loop at top bears French ET import mark for the period 1864–93 (Rosenberg 1922–8, no. 6614).

Austrian or Swiss (?), 19th century. H6.8 cm (including ring). HG 777.

The scene of 'La Bergère surprise' is copied from an engraving by Gilles Demarteau l'Ainé (1729–76) after François Boucher (1703–70). See Jean-Richard 1978 (no. 685). The urn on a pedestal and the classical ruins are an addition; the Boucher print depicts only the central figure-group.

**470 WATCH** The case in chased two-colour gold, with a swan amidst flowers and leaves in relief, the dial engraved with flowers, insect, bird and rococo scrolls; key-wound going-barrel movement with cylinder escapement; serial no. 5826 punched on the inner back of the case and inside the cuvette; signed on the dial GUIGNARD A GENÈVE. The pendant, ring and bezel are also decorated with chased foliate ornament.

Swiss, c.1850. D4.35 cm. HG 526.

No maker of this name is recorded in Geneva in any of the standard reference books.

**471 AUTOMATON PENDANT** Gold and enamel, in the form of a butterfly; on the reverse, the wings naturalistically coloured with translucent enamels and set with seed-pearls; the other side enamelled with trellis-work and inset with the automaton scene, which is animated by watchwork, under glass. The scene represents Cupid with a dog at a water-pump in four-colour relief goldwork, set in front of an enamelled landscape background. When the automaton is switched on, Cupid works the pump which disgorges water. A slit has been made in the landscape background, from the pump spout to the trough, and an engraved silver disc revolves behind to produce the effect of falling water. The antennae are set with seed-pearls; a pendant pearl set in gold with diamonds hangs from the base, with a double chain and loop for suspension. Marked inside with the initials PC crowned and the number 6662.

On the antennae, the French ET import mark in use from 1893 (Rosenberg 1922–8, no. 6614).

Swiss, mid-19th century. W 5.9 cm (wingspan). HG 344 (colour pl. 24).

*Bibl.* Hull Grundy 1961c.

A similar butterfly automaton in the Musée d'Horlogerie at Château des Monts, Le Locle, Switzerland, also bears the initials PC crowned and the number 6664, suggesting that the two pieces are closely related, if not by the same hand (see Sandoz Collection n.d., no. 63, ill.).

**472 WATCH** The case, glazed on both front and back, is chased three-colour gold in the form of flowers and leaves set with turquoises, pearls, an opal and emeralds (?); marked on the rim with a defaced maker's mark in a lozenge. The dial of three-colour and engine-turned gold; the movement with a cylinder escapement; on the cuvette, signed *Dd. Bouvier N° 9090*.

Probably Swiss, second quarter of the 19th century. D 4.3 cm. HG 421b.

This maker is not recorded in the standard reference books, but the movement, with its going-barrel, is typical of Swiss standardisation at this period.

Because the richly ornamented back of the case is protected under glass, it was not possible to verify the gemstones.

**473 CHATELAINE**, for a watch. Chased three-colour gold and silver with a scene on the hook-plate of '*L'Offrande à l'Amour*', a young girl worshipping before the altar of Love. Three suspension hooks, one for a watch, one with a watch-key incorporating a vinaigrette and the third with a small case in the form of a padlock. The chains are ornamented with faceted steel nail-heads. Marked on the hook with the initials PP flanking crossed arrows (?) in a lozenge, and the Paris 'boar's head' warranty mark in use from 1838 (Rosenberg 1922–8, no. 6597).

French. L 13 cm (including watch-key); W 3.15 cm (hook-plate). Mark no. 124. HG 422a.

The scene on the hook-plate is after the painting known as *L'Offrande à l'Amour* (The Votive Offering to Cupid) by Jean-Baptiste Greuze (1725–1805) exhibited at the Paris Salon of 1769, though probably painted in 1767 (Brookner 1972, p. 112 and pl. 47). The painting is now in the Wallace Collection, London (Watson 1968, inv. no. P. 441). The scene on the chatelaine has been simplified and reversed, suggesting that it was copied from a well-known engraving such as the version by C. P. Macret of 1778. The mid-nineteenth century saw a revival of interest in Greuze's paintings of prayers and sacrifices.

**474 CHATELAINE** Engraved and chased four-colour gold, bouquets of flowers in three shaped panels, marked on the silver-gilt belt-hook with a defaced maker's mark in a lozenge and the Paris 'boar's head' warranty mark, in use from 1838 (Rosenberg 1922–8, no. 6597).

French, c. 1880. L 8.5 cm (including watch-clip). HG 421a.

The vivid coloured goldwork, together with the shaped panels, suggests a date in the later nineteenth century.

**475 BUCKLE** Gold with four oval panels of four-colour gold ornament on a bloomed ground.

English or French, c. 1880. H 7.9 cm. HG 98a.

Comparable floral ornament in chased gold occurs on French buckles of about 1850 (see Vever 1908–12, I, p. 352), but the elongated and flared shape suggests a date in the late nineteenth century.

**476 BROOCH** Gold with applied coloured gold and platinum chased foliate ornament on a tooled ground, in the form of a monogram EC. Pin-hook marked with Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and defaced maker's mark.

French, c. 1880. H 3 cm. Transferred from the Victoria and Albert Museum.

Closely similar designs for monogram brooches appear in the French jewellers' pattern-book *L'Art de la Bijouterie*, published in Paris, for the year 1880 (see Figs 34a–c).

**477 NÉCESSAIRE** Silver-gilt, containing: a folding ivory paper-cutter, a silver-gilt snuff spoon, a silver-gilt bodkin, a silver-gilt pencil holder, and a folding knife with a silver-gilt handle; there is one empty compartment which probably contained scissors. The base is in the form of a seal, but is not engraved. The case, which has a hinged lid with push-button opening, is attached by a triple chain to a belt-hook. The case, the hook-plate and the knife handle are decorated with engraved designs against a ring-punched background: the engraving on the case incorporates masks, cherub heads, strapwork and rows of rosettes; the hook has a cherub head and scrolling foliage; the knife handle has scrolling foliage. Marked on the case and every piece except the paper-cutter with a swan in an oval, the Paris import mark, as used after 1893 (Rosenberg 1922–8, no. 6616).

German or Austrian (?), late 19th century. H 9.5 cm (case, excluding attachment). HG 90 (case) & 91 (contents).

The fashion for *nécessaires* continued until the end of the nineteenth century. In Germany and Austria particularly the popularity of Louis XIV style designs of the 1870s and 1880s is well illustrated in jewellers' and goldsmiths' periodicals and pattern-books produced in Stuttgart, Munich, Vienna and elsewhere. For example, the *Zeitschrift des Kunstgewerbevereins*, Munich, for the year 1878 illustrates designs for étuis and *nécessaires* with similar foliate ornament, cherubs' heads and masks. In the absence of any marks indicating a date of manufacture, the dating of this piece remains uncertain.

**478 SCENT-BOTTLE** Suspended from two iron chains attached to a finger-ring, with engraved gold decoration of flowers and leaves and a border of scrollwork, inlaid with a black resinous substance. The ring is gold and the hoop is inset with plaited hair. The neck and lid of the bottle silver, with the French 'rabbit's head' silver warranty mark in use 1819–38 (Rosenberg 1922–8, no. 6594).

French, 1819–38. D 3.9 cm (bottle). HG 109.

*Bibl.* Tait & Gere 1978, pl. 15.



Scientific analysis has shown that the black substance is organic, probably a resin.

Scent-bottles, watches, etc. with similar floral decoration in what appears to be engraved gold on a dark ground, described as enamelled gold, are illustrated in Vever 1908–12 (I, p. 137), as Restoration period, i.e. 1815–30.

## Hardstone and shell

(479–483)

**479 CASE** Agate, oval, the top and bottom convex, set in hinged silver-gilt mounts with a 'ropework' rim.

Origin uncertain. L 4.1 cm; W 3.4 cm; depth 1.9 cm (max). HG 235.

The form is unusual and the simple mounts provide little evidence of its origin; the workmanship is indicative of a workshop in the Germanic tradition of the seventeenth century.

**480 BOX** Circular, agate, with gold mounts and, on the hinged lid, a gold relief with a hunter, with dog, horn, and gun, in a landscape.

German (Dresden), mid-18th century. D 5.4 cm; depth 2.8 cm (at centre). HG 785.

A box in similar style is illustrated by Snowman 1966 (no. 517).

**481 CROSS** Gold and various polished hardstones; cylindrical in form, the four arms of the cross are divided into small areas set with different kinds of coloured hardstones; each piece is cut, polished and given a curving convex surface, except for the four circular flat pieces of lapis lazuli at the ends of the arms of the cross.

Probably made by Neuber of Dresden or in a similar workshop in Dresden (Saxony) or in Vienna (Austria); late 18th century. H 10 cm (incl. gold pendant loop); W 5.7 cm. HG 273 (colour pl. 25).

*Bibl.* Tait & Gere 1978, p. 12, pl. 11.

In the absence of maker's marks, hallmarks or signatures, this cross cannot be firmly attributed to any particular workshop but the technical skills of both Taddel and Neuber, who excelled at this combined art of the lapidary and the goldsmith, made Dresden famous for this type of work in the second half of the eighteenth century. Their gold boxes set with similarly varied hardstones, often creating 'mosaic-like' pictures or landscapes, are a veritable *tour de force*. Less ambitious boxes of this genre were made in Austria in the late eighteenth century and two examples from Vienna are preserved in the Victoria and Albert Museum (see Bury 1982, p. 32: Case 5, Board J, nos 74, 78); one of these two bears the Vienna hallmark for 1796 and has some twenty varieties of hardstone set in gold in a manner similar to this cross. However, the boldness of design and the excellence of skill in the execution of this cross make the attribution of this piece to the workshop of Neuber of Dresden seem probable, even though the demand for this type of gold object covered with multi-coloured polished hardstones continued into the nineteenth century.

**482 SCENT-BOTTLE** Labradorite, with hinged stopper, decorated with a bunch of flowers set on stalks in bloomed and chased gold.

English, second quarter of the 19th century. D 4.9 cm. HG 164 (colour pl. 22).

Labradorite, a variety of feldspar, is noted for the brilliant flashes of iridescent blue and green when the polished grey surface catches the light. Yellow is also shown, as in this example where the properties of the stone are particularly well exploited. Known to the Eskimos as 'fire rock', labradorite is found extensively in Labrador, from where it takes its name, in other parts of America and in the USSR. Labradorite was first introduced into Europe by Moravian missionaries in 1770 (see Sinkankas 1959).

**483 BOX**, of *Conus* shell, with silver mounts and hinge. The mount on one side engraved *Robt Lisle, NEWCASTLE*, with the crest of a lion passant guardant, and a swag of foliage. There are traces of *Esq* after *Robt Lisle*, but this appears to have been deliberately erased.

English, late 18th century. L 10.1 cm; depth 4.6 cm (max). HG 1033.

The shell is of the genus *Conus* of the family of *Conidae* of gastropods; *Conus* shells were frequently set in boxes in the eighteenth century.

The Robert Lisle of the inscription was perhaps the army officer of that name (1769–1843), or his father (d. 1797) of Elyhaugh, Northumberland. The crest of a lion passant guardant is attributed by Fairbairn 1905 to families bearing the name De Lisle.

## Boxes: gold, silver and tortoiseshell

(484–495)

**484 BOX** Gold; the lid, which has a high-quality integral hinge, is chased with cupids playing in a garden on a stippled ground, within an elaborate border with birds and music-making winged cupids. The base is engraved with a contemporary monogram, JB.

English, c. 1720–30. L 7.1 cm; W 5.4 cm; depth 1.3 cm. HG 759 (colour pl. 26).

*Bibl.* Tait & Gere 1978, p. 12, col. pl. iv.

**485 BOX** Gold, hinged, one side set with domed mother-of-pearl, the other consisting of a smaller piece of mother-of-pearl in a broad gold border chased with two landscape scenes with strapwork, a scene of a dog chasing water fowl, and one of a dog chasing a stag.

Attributed to an English goldsmith working in the French style, c. 1730. L 7 cm; W 4.7 cm; depth 2.6 cm (max). HG 158 (colour pl. 26).

*Bibl.* Tait & Gere 1978, p. 12, pl. 11.

The shape is most unusual and the style of the decoration is similar to some early boxes attributed to German workshops, but the evidence for a German attribution in this case remains inconclusive.

**486 BOX** Gold, rectangular, with chamfered corners, the hinged lid chased with a landscape with ruins and Cupid fishing. The base engraved with a crest, a demi-lion rampant holding a pheon.

English, c.1740–50. L6.6 cm; W5.3 cm; depth 2.2 cm. HG 760 (colour pl. 26).

*Bibl.* Tait & Gere 1978, p. 12, col. pl. IV.

The crest is not recorded in Fairbairn 1905, nor in the records of the College of Arms.

**487 DOUBLE MINIATURE-CASE** Gold and mother-of-pearl. The outer covers are mother-of-pearl, set in gold and overlaid with pierced and chased-gold openwork, with on one side a soldier with a banner and a female figure with a spear holding hands, on the other a female figure with a dog and a spear; both scenes include weapons and ornamental strapwork and are surrounded by almost identical strapwork borders incorporating huntsmen with barking dogs and birds. Opens on both sides to reveal a central division with two oval compartments for miniatures, glazed, and bordered with a band of chased-gold foliage. The reverse sides of the outer covers are lined with corded white silk.

German (?), mid-18th century. H5.9 cm. HG 758 (colour pl. 26).

*Bibl.* Tait & Gere 1978, p. 12, col. pl. IV.

The style of decoration originated in France during the *Régence* and was quickly adopted in England and Germany.

**488 RELIEF** Gold, oval, chased with four cupids, two making music, two carrying a large ewer; now set in a green and red enamelled gold openwork border, and backed with orange fabric under glass.

The relief French, mid-18th century; converted into a combined pendant/brooch with the addition of the enamelled border and appropriate fittings in England, c.1850. H4.2 cm; L5.2 cm. HG 473.

The gold relief was probably originally set in the lid of a gold box.

**489 RELIEF** Chased gold, rectangular, with a scene of a dog chasing birds from their nest in very low relief, in the manner of Oudry or Desportes. Set in a narrow frame of dark blue enamel. Later converted into a brooch.

French, early 19th century. W4.8 cm. HG 472.

This subtly executed panel was probably designed to be set into the lid of a box. The lid of a rectangular gold box in the Musée du Louvre in Paris contains a central panel with a finely chased scene representing the American colonies and bordered with a similar frame of blue enamel. The box bears French marks for the period 1809–19 (see Nocq & Dreyfus 1930, no. 149; Grandjean 1981, no. 340). A similar repoussé gold plaque of rectangular shape with two cherubs is set into the lid of an oval tortoiseshell box with gold mounts and gold *piqué* ornament belonging to the Worshipful Company of Goldsmiths, London. Although the maker's marks are illegible, the box is inscribed on the rim, *Vachette à Paris*, and is dated to the early nineteenth century (Le Corbeiller 1966, pl. 639).

Jean-Baptiste Oudry (1686–1755) and François Desportes (1661–1743) were the most celebrated animal painters of the eighteenth century and engraved designs after their paintings were widely used as sources for decorative work. Similar engraved rectangular hunting scenes suitable for boxes by Viriclix, Paris, mid-eighteenth century, are illustrated by Snowman (1966, pl. 47). Scenes of dogs attacking birds were also engraved by Gilles Demarteau (1729–76) after Charles Dagommer (d. 1768); for an illustration of one of these scenes see Grandjean 1981 (no. 138).

**490 BOX** Silver, undecorated except for mouldings on the edge of the lid and the base, the interior gilt; the hinged lid is set with five memorial ovals and one in the form of a heart, on corded silk under faceted rock-crystal. One has an enamelled reclining skeleton and MEM·MOR (*Memento mori*: 'remember that you must die'); the other five consist of monograms in gold wire.

English, the memorials probably late 17th or early 18th century, the box probably 18th century. L7.6 cm; W5.4 cm, depth 1.4 cm. HG 242.

For memorials of this type set in the bezel of finger-rings dating between c.1690 and c.1720, see Dalton 1912 (nos 1495–1527). The setting of these six memorial 'jewels' on the lid of a silver box is most exceptional and, no doubt, the whim of a particular owner. The form and construction of the box suggests an eighteenth-century English origin.

**491 BOX** Silver, oval, the hinged lid with a repoussé scene of Venus taking Cupid's bow away from him. Marked with an indistinct maker's mark, possibly 'is'.

English, mid-18th century. L5 cm; W3.6 cm; depth 1.4 cm. Mark no. 84. HG 236.

**492 BOX** Silver-gilt, set with two oval agate panels in the lid and base, with integral hinge. The lid mount is bordered by gilded relief ornament of foliage and scrolls on a tooled silver ground. The sides, of silver, are ornamented with dogs and birds amongst trees in gilded relief on a reserved silver ground, with panels of trellis-work at the angles. The interior is gilded.

Probably German, c.1730–40. L7.5 cm; W5.7 cm; depth 2.7 cm. HG 629.

This box appears to be a product of the traditional use in Germany of polished hardstones. The trellis-work panels are also typical of German ornament. The box emanates perhaps from a provincial centre rather than a court workshop.

**493 BOX** Silver, oval, with a small thumb-piece and bands of simple engraved decoration around the sides; the lid set with a cornelian intaglio, engraved (in reverse intaglio) with a coat-of-arms: 1 & 4: argent a fess gules between three holly leaves; 2 & 3: or on a cross sable a cross patriarchal; crest: a gauntlet clasping a thistle; motto DUM MEMOR IPSE MEI.

Irish (Dublin ?), first half of the 19th century. L4.8 cm; W3.9 cm; depth 1.7 cm. HG 628.

The arms, crest and motto are those of the Irvine family of Co. Fermanagh, Ireland, quartering Vesey.



**494 TOBACCO BOX** Oval, tortoiseshell, with silver-gilt mounts, the lid set with a mother-of-pearl carving of the 'Death of Meleager'. Partial London hallmarks. Hallmarked (on the mounts): lion passant (struck three times), head of George III (in use 1786–1820) and the maker's mark RN (struck three times), perhaps for Robert Nash, who entered five similar marks between 1782 and 1800 (see Grimwade 1976, no. 2381). No date letter has been struck.

The mounts, English, after 1786; the mother-of-pearl carving, perhaps Continental (Dutch?), of slightly earlier date. L 9.6 cm; w 7.3 cm; depth 5.7 cm (max). Mark no. 135. HG 781.

The scene is after the painting by Charles le Brun (1619–90) now in the Louvre (inv. 2900), which was engraved for B. Picart, Amsterdam, 1714 (Fig. 35). The style of this tortoiseshell box is more in keeping with the taste of the earlier decades of the eighteenth century and it seems probable that the box was remounted around 1800.

**495 BOX** Tortoiseshell, with plain gold rims, the lid set with a painted miniature under glass of Lord North, 2nd Earl of Guilford (1732–92, knighted 1772), wearing the ribbon and star of the Order of the Garter.

English, 1772–92. D 8.8 cm; depth 2.9 cm. HG 309 (colour pl. 18).

*Bibl.* Hull Grundy 1959c; Hull Grundy 1961b.

The miniature is probably painted on paper but as it is under glass, this cannot be confirmed.

The miniature is presumably after the portrait of Lord North in Garter Robes by Nathaniel Dance of c. 1773 (National Portrait Gallery, no. 3627; see also exhibition catalogue *Nathaniel Dance*, London, 1977, no. 36) which was engraved by T. Burke in 1775, though in the painting Lord North is not depicted wearing the Garter Star. Frederick, Lord North, active in Parliament from 1754 when he became an MP until two years before his death in 1792, was appointed Chancellor of the Exchequer in 1767, becoming leader of the House of Commons in 1768, and Prime Minister from 1770 to 1782. He played a leading part in the campaign against the libertarian John Wilkes in 1768–9, but met with strong opposition as the agent of George III when Prime Minister, while the loss of the American colonies eventually led to his downfall in 1782. The latter years of his life were spent in opposition to William Pitt. For a recent reappraisal and bibliography, see Cannon 1970.

## The art of *piqué*

(496–517)

**496 BOX** Carved ivory, cartouche-shaped, with gold *piqué-posé* reliefwork and *piqué-point*. The hinged lid is carved in low relief with a landscape dominated by the sun with rays executed in gold *piqué-posé* on the horizon, with clouds carved in relief behind. In the centre of the landscape is a stag, with a stork, a fox, a dog, a rabbit, a sheep or goat and a second stag, amongst trees and shrubs, with five birds flying above, all executed in gold relief *piqué-posé*. A line of closely-spaced nail-heads outlines

the scene. The carved relief landscape continues round the sides of both lid and base with carved scrollwork and trees, framing dogs chasing rabbits and foxes amongst further trees, the animals and trees in gold relief *piqué-posé*, as on the lid. The base is carved with a shell design of alternate long and short 'tongues' in relief, each bearing a row of graduated nail-heads *piqué d'or* terminating in, alternately, an elongated fleur-de-lis motif in *foules point d'or* and foliate motifs *foules point d'or* inhabited, in the centre, by two dogs, flanked by a rabbit on the left and a fox on the right, with a bird on a branch at each side. On the inside of the box, there is evidence that the 19-lug hinge may be a replacement for an earlier hinge which had two attachment rivets instead of three.

French (?), early 18th century. L 9.4 cm (lid, max), 9.15 cm (base, max); H 1.7 cm (at hinge), 1.55 cm (at front). HG 776 (colour pl. 26).

*Bibl.* Tait & Gere 1978, p. 11, col. pl. IV; Snowman 1966, pl. 720.

The suggestion has been made that the sun shining on a peaceful landscape with animals and birds may have been designed as an allusion to the Sun King and the court of Louis XIV, but this is incapable of proof, especially as the symbolism is less explicit than on the medals of the period. Ambiguously, the designer of this box has not indicated whether it is a rising or a setting sun. However, the box is exceptional in many ways, not least for the quality of the carving in low relief and the integration of the *piqué-posé* relief and the *piqué-point* into the overall design. No other example of an ivory carved box set with *piqué-posé* has been recorded and this type of box with its 'shell' motif so elegantly ornamenting the base epitomises the taste of the French court at the beginning of the eighteenth century.

The 'shell' motif with leaf or tongue-shaped elements inhabited by foliage and figures is not uncommon in *piqué* boxes of the early eighteenth century. A tortoiseshell and silver *piqué* box with curved outline and 'shell' motif incorporating birds and putti is in the Metropolitan Museum, New York (see Le Corbeiller, 1966, pl. 616). Clare Le Corbeiller also illustrates a tortoiseshell *piqué* box with a shell design on the lid, incorporating *piqué-posé* panels and *piqué-point* floral ornament, containing a signed English miniature by Lawrence Crosse, dated by the author to c. 1720 (1966, pls 619, 620, 621). This latter type of shell design is closer to designs produced by Paul Decker in Nuremberg in the first decade of the eighteenth century (see Snowman 1966, pl. 25). However, none of the recorded designs or boxes bear 'shell' motifs containing running dogs, foxes and rabbits. A further example of the use of an inhabited 'shell' motif is the gold double split snuff-box, made for James Brydges, Duke of Chandos (1675–1744), after the Decker design (Snowman 1966, pl. 440, in the Walters Art Gallery, Baltimore). The outline shape and the shallow form are very reminiscent of the ivory box under discussion.

The form and decoration are typical of the style of the *Régence* (1715–1723), but in the absence of any surviving truly comparable boxes in ivory, it must remain an open question whether this box is of French origin or a product of one of the court workshops under strong French influence.

**497 BOX** Tortoiseshell lid and base, circular, with silver mounts, the detachable lid ornamented with engraved silver *piqué-posé* depicting the Chastisement of Cupid, a central figure standing on a pedestal about to strike Cupid

with a whip, flanked by Venus tied to a column surmounted by a flaming heart on the right and Diana with bow and arrows on the left. The figures are framed by strapwork and foliate scrolls with birds and hanging drapery. In the lower centre, a roundel with monogram JT (?) or possibly a more elaborate combination.

French or Dutch (?), late 17th or early 18th century. D8.9 cm; depth 2.7 cm. HG 231.

**498 BOX** Tortoiseshell, rectangular, the hinged lid ornamented with engraved mother-of-pearl *piqué-posé* and *foules point d'or*. Hercules and Omphale are seated with Hercules spinning, while Omphale holds his club and wears what is perhaps intended to be the lion skin round her shoulders. To the left, Cupid holding an arrow stands on a plinth from which sprouts a flowering tree, the whole disposed on an 'island'. In the distance, a ruined colonnaded building before which are two kneeling figures also on an 'island'. The figures, buildings and 'islands' are all executed in engraved mother-of-pearl with details such as the club, the spindle, the capitals of the columns and the finials of the balustrade above, plants and a flying bird executed in gold *piqué-posé*. Further plants *foules point d'or* sprout from the island, an insect *piqué d'or* hovers above, and the 'islands' are surrounded by 'pools' *foules point d'or* bordered by a double outline of closely-spaced nails. A pair of simple projecting hinges in silver, each of three lugs; **499** and **500** appear to have been fitted originally with hinges of this type.

Italian (?), date uncertain (late 17th or early 18th century?). L 8 cm; H 1.5 cm; W 5.8 cm. HG 755 (colour pl. 27).

*Bibl.* Tait & Gere 1978, pp. 11–12, col. pl. iv.

When Hercules was enslaved to Omphale, Queen of Lydia, he became enamoured of her and he is said to have spun wool and worn female garments, while she wore his lion's skin.

Figures and buildings standing on 'islands' in *piqué-posé* surrounded by 'pools' or 'shadows' of *piqué-point* (see **499** and **500**) occur on a group of tortoiseshell trays, also *piqué* in gold and mother-of-pearl, two of which are at Waddesdon Manor and have been catalogued as 'French or Italian, late 17th or early 18th century', though none of the group is signed or dated (see De Bellaigue 1974, II, nos 231 and 232, for a full discussion of the problems of date and attribution). Although these trays are far more elaborate in design, the plants sprouting from the islands and the use of a single or double wavy line to indicate the contours are closely similar in technique, and it seems reasonable to suggest that this box was produced in a related workshop. Another comparable piece at Waddesdon Manor is the inkstand composed of three containers and a bell (De Bellaigue 1974, no. 237) of tortoiseshell *piqué* in gold. The decoration comprises similar figures, partly engraved, standing on 'islands' of *piqué-posé*, surrounded by pools *foules point d'or*, with similar plants and insects but framed by scrolls and drapery swags which do not occur on the boxes under discussion. The inkstand tray is signed *Turris F. Neap*, presumably the Latin rendering of della Torre, an unidentified Neapolitan craftsman, perhaps from Torre del Greco, where the *piqué* industry is thought to have been centred. For references to documentary pieces of Neapolitan *piqué*, see Introduction to this chapter.

**499 BOX** Tortoiseshell, rectangular with chamfered corners, hinged lid decorated with engraved silver *piqué-posé* scene of the Idolatry of Solomon (1 Kings XI, 8) with the King and three of his wives sacrificing before a pagan altar on an 'island' with a flying bird and an insect above. The 'island' is surrounded by a 'pool' of silver *piqué-point* outlined with closely-spaced nails. Plants, *piqué-point* and *clouté*, grow on the island while the scene is bordered by a row of closely-spaced nail-heads. The base is decorated with a building in engraved silver *piqué-posé* surrounded by a *piqué-point* island with plants, outlined with closely spaced nail-heads and a line of nail-heads around the edge, as on the lid. Both lid and base have silver rim-mounts, incorporating a thumb-piece and a hinge with five wide lugs along the length of the box.

Italian (?), date uncertain (late 17th or early 18th century?). L 7.7 cm; W 5.6 cm; depth 1.9 cm (max). HG 752 (see *Plates*, p. 147 and colour pl. 27).

*Bibl.* Tait & Gere 1978, p. 11–12, col. pl. iv; Hull Grundy 1959f.

For discussion of similar *piqué-work*, see **498** above.

**500 BOX** Tortoiseshell, rectangular, hinged lid decorated with engraved silver *piqué-posé* and *piqué-point* decoration, with a scene of Jupiter standing on a cloud with his eagle, brandishing his club at a group of monkeys standing on an 'island' with trees and plants, and a tent in the distance, all in *piqué-posé*. Surrounding foliage, an insect and border to the scene are executed in silver *piqué-point*. On the base, a bridge with a bird and plants in the Oriental style, and framing line in silver *piqué-point*. The silver hinge, which runs the length of the box and is riveted on, appears to be a later addition, as depressions on the interior of the box suggest that the original hinge was a simple double projecting hinge similar to that on **498**.

French (?), date uncertain (late 17th or early 18th century?). L 7.9 cm; W 5.8 cm; depth 1.75 cm (max). HG 753.

*Bibl.* Hull Grundy 1959f.

*Singeries* subjects were popularised in engraved designs in Holland and France, from the late seventeenth century, and were frequently incorporated into chinoiserie designs with the birds and insects of Cathay (see Roscoe 1981).

**501 BOX** Blonde tortoiseshell, oval with straight back, *bombé* base, mounted in gold and ornamented with gold *piqué-posé* in chased relief of a hunter and his dog, surrounded by strapwork, scrolls and festoons with a pair of cornucopias above, and a pair of birds below. Two simple protruding hinges of three lugs each and gold thumb-piece.

German (?), in the manner of the second quarter of the 18th century. L 7.3 cm; W 5.35 cm (without hinges); depth 3.4 cm (max). HG 49.

The composition with its central scene surrounded by bold symmetrical strapwork inhabited by birds suggests a German origin, though the framework for such compositions was probably derived from designs in the *Régence* taste of the first decade of the eighteenth century. The strapwork designs with scrolling



foliage, festoons, birds and interlace motifs illustrated by Snowman (1966, figs 19, 20 and 20B) have a lighter and livelier quality.

**502 BOX** Tortoiseshell, circular, the hinged lid ornamented with a silver *piqué-posé* scene in chased low relief of 'The Fox and the Crow' from Aesop's *Fables*, with classical ruins in the background and a border of 'fruit' and 'shell' motifs entwined with snakes. Silver thumb-piece and silver hinge with 'shell' motif on both lid and base. Inside the lid is a hinged silver-gilt medallion engraved with the scene of a hunter and his dog chasing rabbits.

English (?), late 18th–19th century. D 7.1 cm; depth 3.4 cm. HG 773.

*Bibl.* Hull Grundy 1959f.

Subjects taken from Aesop's *Fables* were popular throughout the eighteenth century. The major source for the compositions of these subjects in England is Ogilby's folio edition of 1665 published by Thomas Rycroft, with engravings after Francis Barlow, Wenceslaus Hollar and others. However, the composition of this subject – the crow holding the cheese desired and eventually obtained by the fox – does not appear in Ogilby or in Samuel Croxall's popular edition of 1722 with woodblock illustrations; furthermore, it does not occur in the *Fables* of La Fontaine, illustrated by Oudry, published in Paris in 1765–9. Since *piqué* boxes with scenes from Aesop's *Fables* are not uncommon, it is likely that the compositions derive from a common source. The sporting scene engraved on the inside appears to be a later insertion, as the rim is crudely cut and finished, while the hinge is not centred, though the style of the engraving seems to conform with late eighteenth-century English material. It is difficult to establish the purpose of this additional hinged and engraved medallion, since the compartment beneath is extremely shallow and would house little more than a miniature.

**503 TEA-CANISTER** Tortoiseshell, with engraved silver mounts, the detachable lid ornamented with a thread *piqué* design in silver of a building with trees, an insect and flying birds. The mounts at the top and base of the canister are riveted to the tortoiseshell.

Probably English, second half of the 17th century. H 6.05 cm; W 4.8 cm. HG 782.

*Bibl.* Hull Grundy 1959e.

Two similar canisters are illustrated as 'English, 18th century' by Dent (1923, pl. xx), but Dent's attributions are made without supporting evidence and are thus inconclusive. Oriental motifs such as insects and flying birds are common in *piqué*-work (see 504–506), but apparently no example can be precisely dated before the French gold lacquer box by Jean Ducrollay, Paris, 1754–5 (see Snowman 1966, pl. 297). However, two London watches in the British Museum, dating from 1675–80, have cases of tortoiseshell bearing thread *piqué* and *piqué-posé* decoration (see Tait 1983, p. 53, colour pl. 58). One of these cases (Fig. 36) is also ornamented with an English coat-of-arms in engraved silver *piqué-posé*, surmounted by a crest and flanked by leaves executed in silver thread *piqué*. The arms are a variant of Ithell quartering Delwood; the Ithell family are recorded in Lincolnshire (Harleian Society 41, p. 92), Cambridgeshire and Leicestershire. The quartering goes back to the sixteenth century. The case contains a watch by Charles Gretton of London (working 1672–1733), which was made only a few years earlier

than the second with its movement by Tompion. Rarely can watches be so exactly dated. Similar thread *piqué*-work occurs on boxes of late seventeenth- or early eighteenth-century date. Two boxes are illustrated by Dent (1923, pl. xx) as 'English, 18th century' but again no reason is given. Evidence in support of an English origin is provided, however, by two related tortoiseshell boxes in the Fitzwilliam Museum, Cambridge. The first of these is decorated with a stag hunt in silver thread *piqué*, while the base bears a painted coat-of-arms which may be identifiable as Warmouth of Newcastle, but the box can only be dated on stylistic grounds (Fitzwilliam Museum, M. 86–1961; L 9.7 cm, H 2.7 cm; Fig. 37). The second, which can be dated to the early eighteenth century, bears an inscription in French: L'UNION CONSERVE TOUT, with a rose and thistle issuing from a crown, the Union Jack and Cupid blowing a trumpet, all executed in silver *piqué* threads (M. 85–1961; L 8 cm; H 2 cm; Fig. 38). This box commemorates the Act of Union of England and Scotland in 1707 and is indicative of a Scottish or English origin, presumably soon after the Act was passed. The presence of a French inscription on a box of English or Scottish origin would not have been in the least unusual at any time throughout the eighteenth century.

**504 BOX** Tortoiseshell, with gold mounts to rim and base of box, gold rim and lining to lid. On the lid, *piqué* chinoiserie decoration *foules point d'or* and *clouté d'or* of a crested bird climbing the steps of an Oriental building set in a landscape of trees, rocks and a river, with an insect above. On the base, a dragon in the Chinese style in gold *piqué-point*; the sides also ornamented in gold *piqué-point* with floral motifs. Stand-away hinge with five lugs. Inside the lid, a painted enamel half-length portrait of Sir Sidney Godolphin KG (1645–1712), statesman and financier, in Garter robes, carrying the white wand of the Lord High Treasurer, signed *C. Boit*.

English, c 1705–10. L 8.6 cm; W 6.6 cm (including hinge); depth 1.9 cm (at centre). HG 780 (colour pls 18 and 27).

*Bibl.* Tait & Gere 1978, p. II, col. pl. II.

Sidney Godolphin, created 1st Earl of Godolphin in 1706, served in Parliament under Charles II, becoming a lord of the Treasury in 1679. One of James II's last adherents, he recovered the post after the Revolution of 1688 and became Lord High Treasurer on the accession of Queen Anne in 1702. As Marlborough's chief ally, he remained virtually the leading minister until he was dismissed by Anne in 1710 when the war party fell.

The painted enamel is by Charles Boit, miniaturist, who was born in Stockholm 1663, died in Paris 1727 and was working in England during the reign of Queen Anne. The source of the enamel portrait is the well-known portrait type originated by Sir Godfrey Kneller (c. 1646–1723) probably not long after the sitter's installation as Knight of the Garter (1704) and before his retirement from the office of Lord High Treasurer (1710). The National Portrait Gallery holds a half-length oval copy of this type (see Piper 1963, no. 1800), while whole-length seated versions are at Blenheim and at Marlborough House (ex. Duke of Leeds collection).

The box is a fine example of *piqué*-work in *foules point d'or* (see also 505 and 506). The chinoiserie motifs common to early *piqué*-work were frequently derived from pattern-books such as *A Treatise of Japanning and Varnishing*, published in 1688 (see Stalker & Parker 1960). The influence of Chinese and Japanese lacquer-work in Europe is discussed in Impey 1977. The first wave of chinoiserie in England appeared in the 1680s, when the

Stalker and Parker treatise was published (see Oman 1970, pp. 15–16). The fashion was then revived in the early eighteenth century and it is to this second wave of chinoiserie that this box belongs.

It is most interesting that this box contains a closely datable portrait of an eminent English sitter by an artist working for the English court, providing evidence that this type of *piqué*-work was being practised in England in the first decade of the eighteenth century. The miniature appears to be integral to the mounting of the interior and there is no evidence in the construction to suggest that it might be a later addition. A similar oval tortoiseshell *piqué* box is illustrated in le Corbeiller 1966 (pl. 621), with the arms of Affleck in *foules point d'or* on the base and, inside the lid, a portrait miniature of a woman by Lawrence Crosse (c.1654–1724).

The flat, oval shape with stand-away hinge is characteristic of English boxes of the early eighteenth century (cf. 382, silver and tortoiseshell, the lid set with a medal of George I, and 387, silver set with a pressed tortoiseshell portrait of Cromwell). Despite the English evidence, however, it must be stated that the flat oval box form with stand-away hinge of this type is not exclusively English. A tortoiseshell *piqué* box of similar shape and construction with plants in a landscape and flying insects executed in *foules points d'or* (see Snowman 1966, pls 234–236) is inscribed on the flange *George à Paris* for Jean George and dated by Snowman to 'c.1752 or later'.

Mrs Hull Grundy has recently added to this group of related *piqué* boxes (see also 505, 506) a silver box of flat, oval shape with tortoiseshell lid and base (HG 1116), the lid ornamented with trees in a landscape and a flying insect, the base with a flower, all in silver *piqué*, *foules point* and *clouté*. The hinge is also of stand-away type, but shaped, suggesting perhaps a slightly later date, and there is a scrolling thumb-piece, which does not occur on the catalogued boxes. Unfortunately this very fine piece was received too late to be included in this Catalogue.

**505 BOX** Gold, oval, with tortoiseshell lid and base, the lid decorated in gold *piqué*, *foules point d'or* and *clouté d'or* with a basket of fruit on which a parrot is perched while a crested bird picks at a bunch of cherries. The basket and bird stand on a rocky landscape. Above is a dragonfly *piqué d'or*; a similar insect decorates the base of the box. Stand-away hinge with five lugs.

Probably English, early 18th century. L 7.2 cm; W 5.45 cm (including hinge). HG 757 (colour pl. 27).

*Bibl.* Tait & Gere 1978, p. 11, col. pl. IV.

Chinoiserie decoration with the insects and birds of Cathay is typical of much early *piqué* (see 504).

**506 BOX** Gold, oval, tortoiseshell lid and base, the hinged lid with gold *piqué* decoration *foules point d'or* and *clouté d'or* of a basket with flowers, leaves and grasses surrounded by a garland of leaves and a border of large nail-heads alternating with groups of five small heads. The base is decorated with a dragonfly *piqué d'or*.

Probably English, early 18th century. L 8.35 cm; W 6.45 cm (including hinge); depth 1.7 cm (max). HG 756 (colour pl. 27).

*Bibl.* Tait & Gere 1978, p. 11, col. pl. XIV; Hull Grundy 1959f.

See 504 and 505.

**507 BOX** *Blonde* tortoiseshell, rectangular with shaped corners, the hinged lid decorated in gold *piqué*, *foules point d'or* and *clouté d'or* with a flower-basket and hovering insect, surrounded by strapwork, cagework and foliate scrolls with border of alternate large and small nail-heads. The base is decorated with an interlace motif *foules point d'or* and *clouté d'or* and a border of four rows of closely-spaced nail-heads. Gold mounts with eleven-lug hinge attached by two screws. The thumb-piece and upper rim are decorated with a scrollwork pattern in green, red, white and blue translucent enamel on a tooled ground.

Probably French, c.1720. L 8.1 cm; W 6.35 cm; depth 1.5 cm. HG 50 (colour pl. 28).

*Bibl.* Tait & Gere 1978, p. 12, col. pl. III.

While in the tradition of designs for boxes by Claude Bérain of 1704, with their delicate strapwork and scrolls covering the entire surface (see Snowman 1966, figs 18A, 18B, 18C), the composition of the design on the box is perhaps closer to designs by Jean du Viviers of 1719 and 1720 (Snowman 1966, fig. 33) with their shaped outlines and panels of cagework. For a marked *piqué* box with similar enamelled scrollwork on the gold mounts, see Snowman 1974 (no. 2), a box in the Ortiz-Patiño collection with *décharge* mark of Etienne Bouges (1717–22). See also Introduction to this chapter.

**508 CASE** Tortoiseshell, cylindrical in shape, decorated with plants, birds and insects in gold *piqué-point*, with 'running scroll' motif round join of lid and body. Gold rims and gold lining to interior of body.

English or French (?), second half of the 18th century. L 10.7 cm. HG 754.

*Bibl.* Hull Grundy 1959f.

**509 CASE** Ivory, cylindrical in shape, with gold mounts and gold and silver *piqué-point* floral scroll ornament. Lid opens with spring catch.

English or French (?), second half of the 18th century. H 9.1 cm. HG 165 (colour pl. 22).

**510 NÉCESSAIRE** Ivory, rectangular tapering case, mounted and lined with gold, ornamented on both sides with a fruiting branch in gold *piqué-point*. The top of lid bears a gold plaque with the initials MAB. The hinged lid, lined with red velvet, opens with spring catch to reveal seven compartments, two of which are now empty. The five remaining objects are a two-leaved ivory tablet, a gold pencil holder, a gold cylindrical case, scissors with gilded handles and a gold ear-scoop.

French (?), late 18th century. H 8.1 cm. HG 800.

*Bibl.* Tait & Gere 1978, p. 12, pl. 11; Hull Grundy 1961b.

**511 BOÎTE-À-MOUCHES OR PATCH-BOX** *Blonde* tortoiseshell, rectangular, the hinged lid ornamented with engraved gold *piqué-posé* in the form of a central medallion portrait of Louis XVI (r. 1774–93) in low relief flanked by fleurs-de-lis. Further fleurs-de-lis in gold *piqué-posé* contained in a gold *piqué-posé* frame ornament the base, with gold *piqué* studs round the sides. The interior is fitted with



three compartments, the two smaller sections have hinged lids ornamented with flies in gold *piqué* thread-work, designed to hold *mouches* or patches.

French, late 18th century. L 5.7 cm; W 4.3 cm; depth 2.55 cm. HG 1031 (colour pl. 28).

Snowman (1966, pp. 39–41) describes various types of patch-box and discusses the ‘language’ of patches together with contemporary literary references. Patches of gummed taffeta were worn by both men and women as facial ornaments throughout the seventeenth and eighteenth centuries. Patch-boxes were usually smaller and flatter than snuff-boxes with shallow compartments to hold the patches, the lid frequently lined with a mirror. The solid rectangular form of this box, with its two covered compartments and a free space running the length of the box, probably designed to hold a small brush, suggests that this may be a *boîte-à-rouge et à mouches*, designed to contain both patches and rouge. Snowman suggests that although these awkwardly deep-lidded sections are traditionally believed to have contained patches, it seems more likely that they were used for rouge on one side and for some cream or salve on the other. The *Livre-Journal de Lazare Duvaux 1748–1758*, court jeweller and supplier, records a ‘boîte a mouches et a rouge, tournée’ supplied to Madame de Pompadour in 1755. Patches were designed in a wide variety of shapes including animals, insects and human figures. The *piqué* flies on the lids of the compartments thus provide a particularly appropriate play on the French word *mouche*, or ‘fly’, which was also used to mean ‘patch’. Given the difficulty of dating or attributing a country of origin to *piqué*-work, the medallion portrait of Louis XVI, suggesting a late eighteenth-century date and a French origin, is of rare significance.

**512 BOX** Shagreen on wood, rectangular, the hinged lid ornamented with a silver *piqué-point* design of a flower-spray using large nail-heads surrounded by twisted wire to represent flowers, mounted in silver; double hinge, each with three lugs and two attachment rivets, with a pair of hook and catch fasteners.

Probably English, late 18th century. L 7.1 cm; W 5.3 cm; depth 1.6 cm. HG 799.

As early as the late seventeenth and early eighteenth centuries, the term ‘shagreen’ was applied to sharkskin and to the skin of a rayfish, but the two materials are completely different in appearance. Sharkskin has a surface pattern of small lozenge-shaped raised and spined scales which are difficult to see without magnification. Rayskin, on the other hand, was treated from the early eighteenth century, by means of grinding the surface flat and smooth, leaving a pattern of small adjacent circles, clearly visible on this example. When the material is then dyed from the flesh side, the dye does not touch the thin circles of calcified material, but affects the epidermis, where it can be seen between the circles. This is the material commonly known as shagreen, which was frequently used for covering boxes, watch-cases and other small items. The collection of watches in the Department of Medieval and Later Antiquities of the British Museum includes a watch by Isaac Rogers of London (CA1/54) in a silver-mounted shagreen case, hallmarked London 1795, with similar decoration of *piqué* studs bordered with twisted wire.

**513 BOX** Ivory, with chamfered corners, the lid ornamented with gold *piqué-point*, including the date 1791, with four agates, in gold settings, and a central glass cast,

possibly by James Tassie, of an engraved gem signed by Nathaniel Marchant (1739–1816) representing Fortuna. Concealed in a secret compartment in the base, revealed by a sliding panel, are four silver papal coins of Clement XII (1758–69), all dated 1761. The coins are contained in fitted depressions.

English, 1791. L 8.6 cm; W 3.5 cm; depth 1.3 cm. HG 48.

The subject of the Marchant cast is copied from the painting of Fortuna by Guido Reni in the Vatican Picture Gallery in Rome. The original cornelian intaglio from which the cast was taken was probably engraved by Marchant while he was working in Rome, 1772–88, and is listed with its source in his catalogue (1792, no. XC). For engraved gems by Marchant, see 831–833. For the coins, *mezzo-grosso* 1761, Rome Mint, see Mentoni 1973 (IV, p. 9, no. 30a). The coins do not appear to be a special issue, but they seem to have had little circulation and so may have been souvenirs of some kind, especially as the box was made for them thirty years after they were struck. It is possible that they had been given to an English visitor to Rome in 1761 and had been kept as souvenirs. It is not clear why it should have been necessary to conceal them in a hidden compartment.

**514 NOTEBOOK** Ivory, the covers and six ivory leaves are fastened to a swivel hinge, the front cover ornamented with a silver *piqué-point* inscription *forget me not*, the back cover with silver *piqué-point* star pattern; it also forms the hollow spine for the pencil, now missing. Gold fastening clasp, back half missing.

English, probably mid-19th century. L 8.8 cm. HG 588.

*Bibl.* Hull Grundy 1959j; Hull Grundy 1961b.

Other examples of Victorian sentimental jewellery and accessories are discussed in Chapter 7.

**515 BROOCH** Tortoiseshell, in the form of a butterfly with gold *piqué-posé* decoration, applied gold filigree on the wings and forming the body; pendant filigree rosette with central pearl, gem-set eyes and proboscis.

Probably English, mid-19th century. W 5.7 cm (wingspan). HG 203 (colour pl. 24).

For discussion see 516. This is perhaps an early or mid-nineteenth-century piece, before the introduction of mass-produced *piqué*-work around 1870.

**516 BROOCH** Horn, in the form of a butterfly ornamented with engraved gold and silver *piqué-posé* and *piqué* thread-work with two gold-wire antennae. Reverse inlaid with the initials JS in silver.

English (probably Sheffield), second half of the 19th century. W 5.6 cm (wingspan). Mark no. 96. HG 202 (colour pl. 24).

Both Birmingham and Sheffield were centres of *piqué*-work in tortoiseshell and horn in the nineteenth century. The initials JS occur on several *piqué* brooches of this type and are possibly identifiable as John Stevens, who is listed in the Sheffield directories from 1871 as a ‘buffalo horn scale cutter and presser and manufacturer of horn brooches and ornaments’. His premises were at 108 Arundel Lane and he is known to have employed about thirty girls for the specialist *piqué*-work (see Hardwick 1981, p. 82). Tortoiseshell and horn *piqué*-work was also widely

popular in America (see Gere 1975, pp.114–15, and Hinks 1975, p.56 for a description of the technical process used in the United States).

The distinction between horn and tortoiseshell is frequently not discernible, partly because dyed horn often successfully imitates tortoiseshell and partly because the pressing process, when applied to tortoiseshell, can remove the characteristic surface markings of the tortoiseshell.

**517 BROOCH** Tortoiseshell, in the form of a butterfly, ornamented with engraved gold and silver *piqué-posé* and *piqué* thread-work.

English (probably Sheffield), second half of the 19th century. w 4.8 cm (wingspan). HG 509 (colour pl.24).

For discussion see **516**. Probably from the same workshop as **516**.



# 7. Tokens of Sentiment and Mourning, 18th–19th centuries

## Introduction

This chapter draws together jewellery expressing a variety of sentiments in many different forms, from tokens of love and friendship to inscribed memorial rings and lockets. The taste for wearing objects in miniature, such as tiny ‘purses’ or ‘books’, is as much part of the sentimentality of the first half of the nineteenth century as the use of ornamental hair-work, a late eighteenth-century fashion in origin, which became so popular in the mid- to late nineteenth century that it was practised both professionally and at home (see 582). An instruction manual of 1871 urges the necessity of becoming one’s own hair artist in order to avoid dishonest traders who substituted pre-worked hair for the hair of the dear departed (*The Lock of Hair*, Alexanna Speight, p. 84).

The chapter opens with a group of doves and hearts *pavé*-set with turquoises, characteristic of English taste, c.1840 (518–521). The group of ‘miniature’ pieces includes lockets to contain miniature portraits, tiny pendants in the form of purses, books, baskets, cornucopias, etc., some set with turquoises in the form of forget-me-not flowers, most of them opening to reveal vinaigrettes (compartments for scented sponges or smelling salts) or compartments for hair; all are described as personal or sentimental tokens because of their diminutive size (523–547). One of these ‘miniatures’ is in the form of a butterfly – denoting the soul – with an enamelled sentimental inscription inside one of the wings and a third compartment in the base (539). Two of them are examples of ‘regard’ jewels, set with gems, the initials of which spell the word ‘regard’ (530 and 532; see also 589). Both the pendant and brooch in the form of a lyre contain vinaigrettes or hair compartments (541, 543). A ‘lyre’ pendant set with turquoises but without a compartment will be found in Chapter 8 (611). Finally, in this group of small pieces, are two marriage brooches, in the form of bows and arrows (542 and 547; see also 623). For vinaigrettes attached to rings see 605 and 606. Vinaigrettes were widely popular as a social necessity: the heat of the candles in a crowded room was often the cause of faintness. Some of the jewels discussed above bear French marks or are thought to be French in taste and technique.

The group of seventeen doves bearing messages of love (549–565) are probably of English origin, from the evidence of the inscription on one of them (549), together with the cased example by Barber of Cheapside (566). Many have minute coils or braids of hair in compartments on the reverse.

The ornamental hair-work (568–582) is carried out in a variety of techniques including laid strands of hair forming a minutely depicted scene (568), strands of hair glued into strips and then cut into shapes (569), embroidered hair (572), curled locks of hair together with cut shapes (582), and finally plaited hair, which can occur in two colours indicating the hair of two different people. Included in this hair-work group are pieces with commemorative inscriptions; two of these identify the hair of Marie Antoinette (579) and Napoleon I (580). For further memorial inscriptions, see 578, 581, 582, and 583, a memorial finger-ring for the Duke of Northumberland. The Victorian fashion for creating three-dimensional forms out of braided hair to form the ornament is illustrated by the bracelet of braided hair set with a coin (380). The Hull Grundy Gift to the Norwich Castle Museum includes a pair of ‘heart’ pendants of braided hair in the original box labelled *A. Forrer, Artiste en Cheveux, 136 Regent Street, London* (inv.no.407.596.1.978). Forrer exhibited hair-work jewellery at the 1862 London Exhibition (*Art Journal Illustrated Catalogue*, p. 173).

The motif of a snake biting its tail, signifying ‘eternity’, occurs in mourning jewellery and in love tokens alike (581 and 586; also 589, a brooch in the form of a snake with a heart-shaped ‘regard’ pendant which also contains hair; see also 81). The love tokens include inscriptions (587, 588), hands holding pansies (592) or a heart and key (593), brooches in the form of padlocks (595–597) or in the form of keys with hair compartments, and ‘heart’ pendants (598, 599). The ‘Maltese’ crosses all contain vinaigrettes or hair compartments (600–603). The intention of some sentimental pieces is not always clear, for example, the brooch with a glass ‘eye’ may have amuletic associations (591). This is certainly true of the pendant containing a caul (577).

The chapter closes with the ‘Whitelands’ Cross (607), based on a design by Arthur Severn of 1884 in response to a request from John Ruskin for the ‘Queen of the May’ ceremony, instituted in 1881 at Whitelands College, Chelsea. The cross, appropriately, is in the form of flowering hawthorn branches and was awarded to the most popular student chosen by her fellow students.

Similar examples of sentimental and mourning jewellery are discussed and fully illustrated in Zick 1980, while Victorian sentimentality and mourning etiquette are discussed in Morley 1971. For illustrated dated examples of eighteenth- and nineteenth-century hair-work jewellery see de Maillé 1963.

**518–520 THREE DOVE BROOCHES** Birds with pendant hearts; silver-gilt, *pavé*-set with turquoises, with compartments for hair in the back of the hearts; **519** is inscribed *George & Eliza* on the reverse.

English, c.1840. **518** W 3.8 cm (wingspan). HG 380 (colour pl. 31); **519** L 2.4 cm (beak to tail). HG 843a; **520** L 2.6 cm (beak to tail). HG 843b.

The bridesmaids who attended Queen Victoria at her marriage to Prince Albert in 1840 were presented with brooches in the form of doves carrying hearts *pavé*-set with turquoises, which were designed by the bridegroom; the fashion for these bird brooches can be dated in that period.

The painted miniature illustrated in Fig. 39 (H 6.1 cm; sold Sotheby's, 14 December 1981, lot 154, where it is dated c.1845) provides a rare depiction in a portrait of this type of sentimental jewellery. The sitter wears a heart-shaped pendant on a black ribbon round her neck (see **521**), while a bird with a pendant heart in its beak is pinned at the opening of her bodice. Both jewels are painted dark blue, which may be intended to represent enamel rather than gems. The miniature is signed by Guglielmo Faija (b. Palermo 1803, d. after 1861), active in London from 1837/8, working for the Royal Family and exhibiting at the Royal Academy 1838–48.

**521 HEART-SHAPED PENDANT** Gold, the centre *pavé*-set with turquoises and encircled by a gold snake, in the reverse a compartment with hair.

English, c.1840. H 3.35 cm (max). HG 649 (colour pl. 31).

**522 PENDANT MINIATURE-CASE** Bloomed and chased two-colour gold with a spray of turquoise-set forget-me-nots, bordered with twelve cabochon turquoises alternating with *cannetille* rays.

English, c.1840. H 5 cm (including loop). HG 381.

See **527** for a brooch of similar design.

**523 PENDANT VINAIGRETTE** Chased three-colour gold on an engine-turned ground, opening to reveal a compartment with a pierced gold cover in the form of a trophy of flaming hearts, arrows and a quiver.

French (?), c.1840. D 2.9 cm. HG 647.

**524 PENDANT VINAIGRETTE** Chased two-colour gold, set with turquoises and a small ruby on a bloomed gold ground, opening to reveal a compartment with a pierced gold cover in the form of a trophy.

English (?), c.1840. H 3.8 cm (including loop). HG 658.

**525 CIRCULAR LOCKET** Bloomed and chased two-colour gold, set with turquoises and a small diamond, miniature-compartment in the reverse, now containing a photograph.

English, c.1840. H 3.5 cm (including loop). HG 659.

**526 HEART-SHAPED LOCKET** Chased two-colour gold, set with turquoises on a bloomed ground, compartment with hair in the reverse.

English, c.1830. H 2.9 cm (including loop). Transferred from the Victoria and Albert Museum (see *Plates*, p. 151).

**527 CIRCULAR BROOCH** Bloomed and chased gold with a spray of turquoise-set forget-me-nots, bordered with twelve cabochon turquoises alternating with *cannetille* rays, in the reverse a glass-covered compartment for hair.

English, c.1840. D 2.6 cm. Transferred from the Victoria and Albert Museum (see *Plates*, p. 151).

**528, 529 TWO PENDANT VINAIGRETTES** Three-colour gold, set with turquoises on a bloomed ground, in the form of books enclosing compartments for smelling salts.

English, 1840–50. **528** W 2.9 cm. HG 660; **529** L 1.75 cm (book). HG 662.

**530 PENDANT 'REGARD' LOCKET** Chased two-colour gold in the form of a basket of flowers, set with 'regard' gems on the lid of the basket as well as rubies and turquoises.

English, c.1830. H 3.8 cm (including rings). Transferred from the Victoria and Albert Museum (see *Plates*, p. 151).

The initial letters of the gems spell the word 'regard', i.e. ruby, emerald, garnet, amethyst, ruby, diamond.

**531 BROOCH** Chased two-colour gold, set with rubies, emeralds and pearls, in the form of a butterfly, with hair compartment in the reverse.

English, c.1830. W 2.8 cm (wingspan). HG 852.

**532 'REGARD' BROOCH** Two-colour gold set with gems on a ground of gold grainwork in the form of an oblong compartment for hair with a hinged lid. The reverse is engraved with three monograms: FCD, AGD and AMD.

English, c.1840. W 2.5 cm. Transferred from the Victoria and Albert Museum (see *Plates*, p. 151).

The initial letters of the gems spell the word 'regard', i.e. ruby, emerald, garnet, amethyst, ruby, diamond.

The three monograms on the reverse of this brooch suggest that it may have been passed to a second wife.

**533 PENDANT VINAIGRETTE** Chased two-colour gold, set with amethysts, garnets and turquoises, in the form of a sleeping dog, the vinaigrette compartment in the reverse with a pierced gold cover in the form of a trophy; defaced mark on the pendant loop, possibly the Paris 'rabbit's head' warranty mark in use 1819–38 (Rosenberg 1922–8, no. 6594).

French, c.1820. H 2.6 cm (including rings). HG 569.

**534 PENDANT HAIR LOCKET** Two-colour gold set with rubies, emeralds, turquoises and three pendant pearls in the form of a reticule, or drawstring purse of a type in use in the first half of the 19th century, with a glass-covered compartment containing hair.

English (?), c.1820. H 5.7 cm (max, including ring). HG 156.

**535 PENDANT HAIR LOCKET** Four-colour gold, set with turquoises, in the form of a reticule, a glass-covered hair compartment lined with silk in the reverse.

English (?), c.1820. H 3 cm (including ring). HG 565.



**536 PENDANT HAIR LOCKET** Bloomed and chased gold, set with turquoises, in the form of a reticule with handle, containing a glass-covered hair compartment.

English (?), c.1820. H2.7 cm (including loop). HG 566.

**537, 538 TWO HAIR LOCKETS** Two-colour gold, set with turquoises, in the form of envelope-shaped pocket books, with hinged flaps, opening to reveal a flat glass-covered compartment for miniatures or hair.

English (?), c.1830. **537** W1.7 cm. HG 663; **538** W1.7 cm. HG 177.

**539 PENDANT VINAIGRETTE AND CACHOU CASE** Two-colour gold set with turquoises, in the form of a butterfly, denoting the soul. The wings of the insect are hinged and lift up to reveal two tiny compartments, the inside of one enamelled with the inscription *Tu m'as Fixé*. The vinaigrette compartment is in the reverse, which bears the Paris 'cock's head' mark for small goldwork in use from 1809–19 (Rosenberg 1922–8, no. 5868).

French, c.1810. H2.5 cm (including rings). HG 570.

**540 BROOCH VINAIGRETTE** Three-colour gold and silver, set with turquoises and a small ruby, in the form of a hand holding a spray of forget-me-nots. The cuff at the base of the hand contains the vinaigrette compartment.

English, c.1850. L6.05 cm. HG 927 (see *Plates*, pp. 154 and 189).

**541 PENDANT VINAIGRETTE** Three-colour gold, set with turquoises, in the form of a lyre. The vinaigrette compartment is in the foot.

French, c.1780. H3.8 cm (including rings). HG 567.

**542 MARRIAGE BROOCH** Gold, set with a heart-shaped yellow agate, in the form of a bow and arrow.

English (?), c.1800. L4 cm (arrow). HG 888.

**543 BROOCH** Gold filigrain, set with citrines, in the form of a lyre surmounted by a heart, with a compartment for hair in the base.

Italian (?), c.1810. H3.3 cm. HG 469.

**544–546 THREE PENDANT HAIR LOCKETS** Two- and three-colour gold, set with turquoises, in the form of cornucopias (signifying 'plenty').

French, 1800–10. **544** L2.5 cm (max). HG 564; **545** L3.25 cm (max). HG 563 (colour pl. 29); **546** with chain. L3.15 cm (max). HG 178 (colour pl. 29).

**547 PENDANT HAIR LOCKET** Three-colour gold, set with turquoises; a bow and crossed quivers, the traditional form of a marriage brooch, with a compartment for hair in the reverse.

French, c.1800–10. L2.6 cm (quiver). HG 657 (colour pl. 29).

**548 BROOCH** Two-colour gold, set with turquoises; applied enamelled ladybird, compartment in the reverse containing four different curled locks of hair.

English, c.1850. H3.25 cm. HG 555.

**549–565 SEVENTEEN BROOCHES**, in the form of doves bearing messages of love in their beaks, the messages in the form of forget-me-not sprays, a letter or wedding-rings.

English, c.1850.

**549** Chased two-colour gold, bearing a white enamelled envelope; cabochon ruby eyes, the underside of the tail inscribed *Louisa 18 March 1850*. W3.5 cm (wingspan). HG 862.

The inscription confirms the dating of these brooches to the mid-nineteenth century.

**550** Chased two-colour gold, bearing a gold ring; the wings set with a row of turquoises along the outer edge, the tail feathers set with turquoises on the tips and five turquoises in the centre of the tail. W5.3 cm (wingspan). HG 863.

**551** Chased two-colour gold, bearing a gold ring, with small cabochon rubies for the eyes. W2.7 cm (wingspan). HG 901.

**552** Chased two-colour gold, bearing a turquoise-set forget-me-not; the wings and tail each set with six turquoises, cabochon ruby eyes. Compartment with hair in the reverse of the body. W3.5 cm (wingspan). HG 866a.

**553** Chased two-colour gold, bearing a turquoise-set forget-me-not; the wings set with a double row of five turquoises, the tail set with six turquoises, cabochon ruby eyes. W3.4 cm (wingspan). HG 953a.

**554** Chased two-colour gold, bearing a turquoise-set forget-me-not. Cabochon ruby eyes; hair compartment in the reverse of the body. W4.3 cm (wingspan). HG 929.

**555** Chased two-colour gold, bearing a turquoise-set forget-me-not; the wings set with a row of turquoises along the outer edge, the tail set with six turquoises, cabochon ruby eyes. The wings are applied separately. W3.4 cm. (wingspan). HG 866b.

**556** Chased two-colour gold, bearing a forget-me-not set with turquoises; cabochon ruby eyes. Compartment with hair in reverse of flower-head. W3.6 cm (wingspan). HG 880.

**557** Chased two-colour gold, bearing a forget-me-not; the flower-head enamelled blue and white, cabochon ruby eyes. Oval compartment with plaited hair in reverse of body (see detail). W4.5 cm (wingspan). HG 879.

**558** Chased two-colour gold, bearing a turquoise-set forget-me-not; the wings each set with five turquoises, the tail set with six turquoises. The underside of the flower-head has a small round hair compartment. W3.3 cm (wingspan). HG 925b.

**559** Chased two-colour gold, bearing a turquoise-set forget-me-not with a central seed-pearl; cabochon ruby

eyes. Hair-filled compartment on underside of flower-head (see detail, *Plates*, p. 154). W 3.5 cm (wingspan). HG 925a.

**560** Chased two-colour gold, bearing a turquoise-set forget-me-not; the wings set with a row of turquoises along the outer edge, and five turquoises on the tail. Hair compartment in the reverse of the body, the wings applied separately. W 3.6 cm (wingspan). HG 953b.

**561** Chased two-colour gold, bearing a turquoise-set forget-me-not. Cabochon ruby eyes; hair compartment in reverse of body. W 4.1 cm (wingspan). HG 940a.

**562** Chased two-colour gold, bearing a turquoise-set forget-me-not; cabochon ruby eyes, the wings and tail each set with five turquoises. W 4 cm (wingspan). HG 940b.

**563** Chased two-colour gold, bearing a turquoise-set forget-me-not; cabochon ruby eyes, the wings and tail each set with five turquoises. Hair compartment in reverse of body is missing. W 3.9 cm (wingspan). HG 902.

**564** Miniature dove, chased two-colour gold, bearing a turquoise-set forget-me-not. Cabochon ruby eyes; hair compartment in reverse of body. W 2.2 cm (wingspan). HG 873.

**565** Miniature dove, chased two-colour gold, bearing a turquoise-set forget-me-not; cabochon ruby eyes. W 2.2 cm (wingspan). HG 869.

These brooches are similar enough in technique to come from a single workshop, possibly Barber of Cheapside (see **566** below). However, two of the birds have applied wings, which might suggest a separate source (**555** and **560**). Ten of the brooches have hair compartments in the reverse, which suggests that their purpose was as a gift or pledge of affection, a purpose implied by the message of the flowers, the wedding-ring and the letter.

**566** BROOCH Turquoise-set coloured gold, in the form of a dove with cabochon ruby eyes, a heart-shaped pendant hanging from its beak, compartments with hair in the reverse of the bird and the pendant, in the original case labelled on the base *Barber Jeweller, 56 Cheapside*.

English, c.1850. W 4.6 cm (wingspan). HG 1015 (colour pl. 31).

Abraham Barber occupied these premises from 1835–60.

**567** BROOCH Chased three-colour gold, in the form of a cartouche with an applied spring-mounted dove.

English, c.1830. H 3.35 cm. HG 914.

**568** HAIR-WORK BROOCH Laid strands of hair on a white ground, bordered with colourless pastes set in silver. Marriage brooch showing a couple proceeding from a church to a distant house in a landscape, under glass; inscription on the reverse *Usher'd to and from the Temple by Debberation who is so high in the good Esteem that Hymen is barely known to give his Benediction at the conclusion of the Ceremony to any couple who are not usher'd into his presence by this venerable office*.

English, late 18th century. W 2.8 cm. HG 721.

**569** HAIR-WORK BROOCH Strands of hair glued into strips and cut into shapes, with laid hair on a mother-of-pearl ground. Rocky landscape scene, under glass, in a cast gold setting.

German or Swiss, mid-19th century. W 4.3 cm. Transferred from the Victoria and Albert Museum.

**570** CRAVAT-PIN A wheatsheaf of hair-work with a bow-tied ribbon of silver set with diamonds under glass; bordered with diamonds set in silver.

English, c.1800. L 6.85 cm (including pin); H 1.9 cm (pin-head). HG 749.

**571** LACE-PIN A wheatsheaf; glass reversed intaglio bordered with seed-pearls and amethysts set in gold.

English, c.1800. H 2.3 cm. HG 704.

The compartment in the back of this brooch probably once contained plaited hair.

**572** FINGER-RING Gold; bezel contains oval piece of silk embroidered with hair to imitate a moss-agate; bordered with sapphires.

English, c.1800. W 1.7 cm (bezel). HG 212.

*Bibl.* Gere 1981, pl. 273.

**573–576** FOUR BROOCHES Gold, *pavé*-set with seed-pearls with glass-covered compartments containing plaited hair, two in the form of birds, two in the form of conch shells.

English, c.1800.

**573** In the form of a bird, with a garnet eye. W 2.9 cm (wingspan). HG 456.

**574** In the form of a swan, with a garnet eye. W 2.5 cm. HG 457.

**575** In the form of a shell. L 3.6 cm. HG 458.

**576** Seed-pearls and garnets, in the form of a shell. L 3.7 cm. HG 655.

**577** PENDANT Gold, opaline glass over engraved gold enclosing a compartment containing plaited hair; in the reverse a caul preserved under glass.

English, early 19th century. D 4.6 cm. HG 793.

It was believed that a caul had amuletic properties and that wearing a 'caul' pendant could preserve the owner from death by drowning; hence they were often worn by mariners.

**578** PENDANT Marquise-shaped locket; enamelled gold bordered with *calibré*-cut pastes, enclosing laid hair under an ornamental device of a gold shield with applied lock of hair, palms and swags of leaves; inscribed on the reverse: *Mary Hardyman ob. 24 May 1784. The gift of Henry and Charlotte Colyer*.

English, late 18th century. H 4.3 cm. HG 84.

See **581** for abbreviated Latin forms.



**579 HEART-SHAPED PENDANT HAIR LOCKET** Gold set in a filigree frame; inside a card reads: *A lock of hair of MARIE ANTOINETTE, Queen of FRANCE given by her to Lady Abercrombie, by whom it was given to her sister Lady Julia Lockwood, whose daughter Lady Napier gave it to W.S. 1853.*

The setting probably English, late 18th century. w4.65 cm. Transferred from the Victoria and Albert Museum.

If this blonde lock of hair is indeed that of Marie Antoinette it must have been presented before the abortive flight to Varennes in 1791, when the King and Queen tried to escape from France. Marie Antoinette's hair went white overnight, and on her return to Paris she presented a ring to the Princesse de Lamballe containing a lock of her hair which was inscribed *Blanchis par la douleur* (whitened by sorrow; see de Campan 1833). The ring is now in the Musée Carnavalet, Paris.

**580 BROOCH** Coloured gold, inset with a compartment containing knotted hair, inscribed on the reverse: *Hair of Napoleon Bonaparte given to Mrs. Henry by Genl. Count Montholon 1 July 1821.*

English, 1821. w2.8 cm. Transferred from the Victoria and Albert Museum.

Napoleon died on 5 May 1821. Montholon was one of his executors, and had been with him for the six years of his exile on St Helena. Mrs Henry was the wife of the garrison doctor, Walter Henry; both men were present at the post-mortem examination of the Emperor.

**581 MEMORIAL FINGER-RING** The hoop of blue and white enamelled gold, the bezel in the form of a diamond-set snake encircling a compartment with plaited hair, inscribed on the reverse: *Mary Attwood ob. 13 Apl. 1823. æt. 38. Deeply lamented.* Hallmarked for London 1823, maker's marks ET above IK, for Ebenezer Taylor and John Kennard, mark entered 1821 (Grimwade 1976, p. 360).

English, 1823. H1.4 cm (bezel). Mark no. 50. HG 214.

The inscription on the ring follows the usual practice at this date of using the abbreviated Latin forms, *ob* for *obit* (died), *aet* for *aetat* (aged).

**582 MOURNING LOCKET** Gold case, enclosing an ornamental motif executed in curled hair-work with seed-pearls and gold wire, on a blue background. The pendant loop and border with flowers and leaves in chased gold relief. The reverse decorated with engine-turning and, in the centre, an oval panel bordered with chased gold flowers and leaves with the inscription: *Harriet Bower was born July 8th 1809 died March 15th 1826, Caroline Sophia Bower was born June 23rd 1812 died Jan 9th 1826.* In the original oval leather case, labelled on the base: *JOHN WILKINSON Jeweller & Silversmith, LEEDS. Watches Made Cleaned and Repair'd MOURNING RINGS expeditiously [sic] made.*

English, 1826. H7.45 cm (including loop). HG 974.

The lock of hair arranged in a single or double curl and combined with cut hair-work in this manner was popular for at least three-quarters of the century. Hair-work was practised both professionally and at home, as indicated by contemporary pattern-books

and instructions (see 'Hair Work' in *The Ladies' Companion*, vol. 2, June-December 1850, pp. 44-46, 61-63, and Halford & Young, *The Jewellers' Book of Patterns in Hair Work*, London, 1864). *The Lock of Hair*, published by Alexanna Speight in 1871, is probably the most comprehensive instruction manual, and illustrates the continued fashion for these hair-work motifs, which appear in dated pieces from the early years of the century.

**583 MEMORIAL FINGER-RING** Gold; bezel enamelled with ducal coronet and the device of the Duke of Northumberland; the hoop inscribed IN MEMORY OF, the back of the bezel inscribed *Hugh Duke of Northumberland*, the inside of the hoop inscribed *Aet 61, Obt 11th Feb. 1847.* Hallmarked for London 1846/7, maker's mark T.E for Thomas Eady, gold worker of 26 Red Lion Street, Clerkenwell, mark entered 30 October 1846.

English, 1847. H1.4 cm (bezel). Mark no. 144. HG 811.

*Bibl.* Gere 1981, pl. 297.

A similar memorial ring in gold and black enamel with a shield-shaped bezel and scrollwork ornament on the shoulders is illustrated in Zick 1980 (pl. 51 left; Private Collection). The inscription is dated 1844 and the hoop bears London hallmarks and the maker's mark WE, possibly for William Eady, who is first recorded in 1821 at the same address as Thomas Eady; William entered his second mark in 1837. These two rings may thus emanate from the same workshop. See **581** for abbreviated Latin forms.

**584 MEMORIAL BROOCH**, in the form of a dog. Gold enamelled in black with a diamond eye, the dog seated on an oval compartment containing plaited hair. From the dog's collar hang two small gold hearts on gold chains.

English, c.1820. H2.1 cm. HG 464.

Probably converted to a brooch from a cravat-pin.

**585 HERALDIC BROOCH** Chased gold in the form of an heraldic crest, a fox sejant upon a 'chapeau'. The fox holds in his mouth a chain with pendant heart-shaped compartment for hair.

English, c.1820. H2.4 cm. HG 465.

Probably converted to a brooch from a cravat-pin. The crest has been used by various families; see Fairbairn 1905 (pl. 32, no. 12).

**586 FINGER-RING** Chased gold, in the form of entwined snakes, set with pearls and green pastes; pendant gold heart with a compartment for hair.

English c.1840. W1.7 cm (bezel). Transferred from the Victoria and Albert Museum.

**587 FINGER-RING** Bezel in the form of a heart-shaped sapphire bordered with diamonds; on the hoop an inscription in gold on white enamel: FIDELITE MERITE AMOUR.

English, c.1760. H1 cm (bezel). HG 211.

**588 BROOCH** Gold with black and gold *verre eglomisé* pansies, inscribed on the reverse *Celles écloses comme Celles qui naissent sont a ce que j'aime.* 'Owl' and ET, two

French import marks in use after 1893 (Rosenberg 1922–8, nos 5910, 5909).

Bohemian (?), 18th century. H 3.3 cm. HG 984.

The inscription means ‘Those in bloom as well as those in bud belong to the one I love’. Small panels of *verre églomisé* with sentimental inscriptions are found in rings and fob-ornaments in French jewellery dating from the late eighteenth century. Similar pendants with *verre églomisé* panels of about 1800 are illustrated in Vever 1908–12 (I, p. 11).

**589 BROOCH** Gold set with pearls and gems, in the form of a snake, with a heart-shaped ‘regard’ pendant, set with a ruby, emerald, garnet, amethyst, ruby and diamond, hanging from its mouth; in the centre of the pendant a glass-covered cell containing hair.

English, early 19th century. H 3.2 cm (including ring). HG 618 (colour pl. 31).

For other ‘regard’ jewellery see **530** and **532**.

**590 PENDANT HAIR-LOCKET** Crystal compartment for hair, mounted in gold with emeralds and diamonds.

English, late 18th century. H 2.1 cm (including ring). HG 617.

**591 BROOCH** Glass ‘eye’ set in gold.

English, early 19th century. W 2.35 cm. HG 209.

*Bibl.* Hull Grundy 1961a.

The very realistic ‘eye’ is made by the same method as the glass marble. Unlike the popular sentimental brooches set with a painted ‘eye’ miniature this brooch seems to be a recreation of the talismanic agate ‘eye’ which is found in Roman jewellery of the classical period.

**592 BROOCH** Enamelled and chased gold, in the form of a hand holding a spray of pansies.

English, c. 1820. W 3.8 cm. HG 886.

**593 BROOCH** Gold, in the form of a hand holding a pearl-bordered heart inset with a compartment containing hair, gold *cannetille* ‘key’ pendant.

English, early 19th century. W 2.6 cm (max). HG 890.

**594 BROOCH** Gold, set with pearls and pink topazes, with ‘heart’, ‘padlock’ and ‘key’ pendants.

English, early 19th century. W 2.5 cm (brooch). HG 459.

**595–597 THREE BROOCHES**, in the form of padlocks.

English, c. 1800.

**595** Gold, set with diamonds with suspension chain and pendant heart and key. L 5.3 cm (including suspension hook and ‘key’ pendant). HG 175.

**596** Gold, set with diamonds enclosing a glass compartment containing hair, and pendant ring. H 3.9 cm (including loop). HG 616.

**597** Gold, set with pearls, the centre enamelled dark blue. H 3.3 cm. HG 720.

**598 BROOCH** Gold, set with diamonds, in the form of a key with a hair compartment in the bow of the key and a chain, from which hang two ‘heart’ pendants set with a ruby and a turquoise.

English, c. 1800. W 3.4 cm. HG 610.

The amuletic significance of gemstones has conditioned their choice in jewellery of sentiment since the time of Pliny, and the powers ascribed to the stones alter little in later periods. The ruby stands for exalted love and the turquoise is a protection from danger. The combination of ruby and turquoise is found in jewels which commemorate a pledge of love since the Middle Ages, when there was a revival of interest in the virtues or powers of precious stones, based on early medieval lapidaries, particularly that written by Marbode, Bishop of Rennes 1067–81. The will of John Baret, a prosperous merchant of Bury Saint Edmunds, dated 1463, records a gold double ring set with a ruby and a turquoise left by him to Dame Margaret Spurdance as a remembrance of old love virtuously directed at all times to the pleasure of God (see Cherry 1981, p. 59).

**599 BROOCH** Gold, set with diamonds, in the form of a key with a hair compartment in the bow of the key and a chain from which hangs a ‘heart’ pendant set with a ruby.

English, c. 1800. W 3.5 cm. HG 611.

It is possible that this brooch was originally intended to have a turquoise-set ‘heart’ pendant as well (see **598**).

**600–603 FOUR PENDANT ‘MALTESE’ CROSSES**, with hair or vinaigrette compartments in the reverse.

English, c. 1805–30.

**600** White chalcedony in a setting of four-colour gold, in the centre an emerald bordered with pearls. L 6 cm (including loop). Transferred from the Victoria and Albert Museum (colour pl. 30).

**601** Cornelian in a setting of four-colour gold, in the centre a chased gold basket of flowers. L 4.4 cm (including loop). HG 378 (colour pl. 30).

**602** White chalcedony in setting of three-colour gold; forget-me-not flowers with turquoise-set petals. W 4.7 cm. HG 490.

**603** White chalcedony in a setting of three-colour gold and turquoises; in the centre a glass-covered compartment for hair, bordered with pearls. W 4 cm. HG 491 (colour pl. 30).

Examples of these crosses survive with inscriptions dating from the 1820s but a cross in cornelian and pearls is described and illustrated in the fashion magazine *La Belle Assemblée* for May 1809.

**604 DEMI-PARURE**, brooch and ear-rings. Chalcedony mounted in turquoise-set coloured gold, the brooch in the form of a ‘Maltese’ cross; in the original leather case. English, 1820–30. Brooch: L 6.2 cm (including loop); ear-rings: L 6.9 cm. HG 937 (colour pl. 30).



**605 FINGER-RING AND VINAIGRETTE** Gold, opening to reveal a pierced cover for the vinaigrette compartment, engraved with an asymmetrical design in the rococo style; the ring and vinaigrette united by a gold chain.

English, c.1840. L 8.3 cm (chain); w 2 cm (vinaigrette). HG 377.

*Bibl.* Gere 1981, pl. 294.

Queen Victoria owned a French finger-ring with a vinaigrette attached by a chain which she was given in 1841 (see Flower 1951, pl. 96a).

**606 FINGER-RING AND VINAIGRETTE** The ring in the form of a gold snake, the vinaigrette case made up from the enamelled link of a Swiss early 19th-century chatelaine; the lid opens to reveal a pierced, hinged panel engraved with scrolling foliage, the back is engraved with scrolls and flowers. In the original case labelled, *Mortimer & Hunt, Jewellers and Goldsmiths to the Queen and Royal Family, 156 New Bond Street*.

The setting and the ring are English, c.1840. w 3.2 cm (vinaigrette). HG 138.

**607 THE 'WHITELANDS' CROSS** Gold, in the form of flowering branches of hawthorn. Designed by Arthur Severn at the request of John Ruskin for the 'Queen of the May' ceremony at Whitelands College, Chelsea; in the original maker's case, labelled: LONDON & RYDER, 17. NEW BOND ST, CORNER OF CLIFFORD ST.

English, 1884–99. H 7.75 cm (including ring). HG 1060.

*Bibl.* Gere 1980, p. 36.

Whitelands College was founded in the 1840s by the High Anglican National Society to provide teachers for the Society's schools, and the ceremony of selecting a 'Queen of the May', who was to be the most popular student chosen by the votes of her fellow students, was instituted by Ruskin with the enthusiastic co-operation of John Faunthorpe, the principal of the College, in 1881 (see Gere 1972, pp. 154–61). The design of the first cross was entrusted by John Ruskin to Arthur Severn, husband of Ruskin's cousin and devoted companion Joan. This simple cross of gold with applied sprays of hawthorn blossom was used in 1881 and 1882 (see Fig. 40, *centre*; preserved in Whitelands College). In 1883 a new design was produced by the painter Edward Burne-Jones, after immense labours involving, by his own admission, more than fifty drawings (see Gere 1972, pl. 77). The cross from Burne-Jones's final design (Fig. 41), still in its original London & Ryder case, is generously deposited on loan by the descendants of Mrs Godfrey (née Edith Martindale), the May Queen of 1883 and can be seen on public display beside the Hull Grundy version (607).

The 1883 design was, however, used on only one occasion, and in 1884 Ruskin approached Arthur Severn for yet another design. This new design, with very minor variations each year, was apparently used at the College from 1884 until Ruskin's death in 1901. Six crosses conforming to this version are preserved at Whitelands College, but only one is dated. It is inscribed MARGARET 1887–8. One of the undated examples is illustrated in Fig. 40 (*left*). The 1887 version was illustrated in the *Pall Mall Gazette* in 1887 and was again reproduced in Ruskin's *Collected Works* (ed. Cook & Wedderburn, *Library Edition*, xxx, 1903–12, p. 336).

The Hull Grundy cross cannot be precisely dated, though its close resemblance to the 1887 cross suggests that it was made about that time. All these crosses had to be made without exceeding the cost stipulated by Ruskin for his gift, that is 'ten or twelve pounds.'

In 1885 Miss Martin, formerly a governess at Whitelands, started a similar ceremony at the High School for Girls at Cork, southern Ireland, where she had been appointed headmistress. This was the Rose Queen Festival, which took place in June instead of May. A gold cross was presented each year by Ruskin, formed of branches of flowering wild roses, again designed by Arthur Severn. One of these gold crosses presented to the Rose Queen has been generously deposited on loan to the British Museum (Fig. 42; H 6 cm, w 4 cm. Private Collection) and can be seen on public display beside the Hull Grundy May Queen cross (607).

Other crosses preserved at Whitelands College illustrate the change in form introduced after Ruskin's death in 1901; one example (see Fig. 40, *right*) was used in 1906. Also illustrated is one of the gold rings, decorated with an English rose for remembrance, bearing an inscription dated 1884 and given by the students to the retiring May Queen. For a full account of the history of the May Queen Festival at Whitelands College, see Cole 1981.

London & Ryder, whose name appears inside at least two of the original leather cases, took over the premises at 17 New Bond Street in 1859, succeeding Thomas Hancock who had been in business at that address since 1830.

# 8. The ‘Naturalistic Style’ in 19th-century Jewellery

## Introduction

The popularity of forget-me-not sprays, dove brooches, fruiting vines and flower bouquets as manifestations of the Romantic movement and the naturalistic style in jewellery lasted throughout the nineteenth century. The donors made this collection especially to demonstrate the taste at all levels of society, from the modest forget-me-not sprays set with flowers of cabochon turquoises, to the ostentatiously large mixed bouquets or flower-sprays with chrysoberyls and diamonds combined with the use of trembler springs for added effect (705, 712). A notable feature of many of the pieces, both simple and elaborate, is the skill with which the gold is coloured and textured, by chasing, engraving and blooming, to suggest leaves or fruit – the fruiting peach and pear (654, 655) and the earrings with strawberries in pink-red gold (680) are among the most accomplished. The fashion for much naturalistic jewellery was long-lived and dating with any precision is frequently impossible. Jewellery with inscriptions of sentiment or mourning, often incorporating a date, is discussed in Chapter 7, but not one of the pieces in this chapter bears an inscription. In this context, it is of especial value to have a number of items in their original cases, some of which can be attributed to a relatively short span from the addresses given on the case labels (630, 636, 644, 645).

The interest in naturalism stimulated by the artists of the Romantic movement was contemporary with an enthusiasm for plant collecting, together with the importing and cultivation of new species. In the 1850s John Ruskin wrote a series of lectures on the use of natural ornament in the design of decorative arts (see Gere 1972, p.149). Botanical jewellery of the Romantic period often has a specific message. A complex system of meanings attached to different flowers was used as a half-secret code in the early nineteenth century, to convey a message of love or affection. Although interest in plant symbolism can be traced back to ancient Greece, the language of flowers was much studied in the eighteenth and nineteenth centuries. Lady Mary Wortley Montagu (1689–1763) claimed in the early eighteenth century that no flower was without sentimental value (see Powell 1977, pp.13–14), while a number of books on the subject appeared in the nineteenth century, mostly derived from Madame de la Tour’s *Le Langage des Fleurs*, such as Leigh Hunt’s *Love Letters Made of Flowers*, published in 1837, Mrs L. Burke’s *The Illustrated Language of Flowers*, 1856 and Kate Greenaway’s later but widely popular illustrated book *The Language of Flowers*, of 1884. The meanings of the flowers are there-

fore given although it is not always evident that such symbolism was intended. For a recent, comprehensive list of plants and their symbolism, see Powell 1977.

The chapter opens with a group of jewellery set predominantly with turquoises, dating from the early nineteenth century and the Romantic period (608–635), including a variety of pieces set with forget-me-not flowers (615–635). The significance of the forget-me-not seems obvious, but the meaning in fact was ‘true love’. Other flowers, fruit and plants which may have intended meanings represented in this chapter include lilies of the valley (the return of happiness: 636–643); wheat-ears (prosperity: 643); currants (you please all: 656–659); a plane twig (genius: 665); black mulberry (I will not survive you: 664); convolvulus (bonds, extinguished hope and night: 666, 668–670, 721, 733); pink convolvulus (worth sustained by judicious and tender affection: 716); red rosebuds (you are young and beautiful: 672); bluebells (constancy: 674); orange-blossom (chastity, or your purity equals your loveliness: 687, 718–719, 722, 731); violets (you occupy my thoughts, and modesty: 714); pansies (a play on the French word *pensées* or ‘thoughts’, an alternative meaning was ‘you occupy my thoughts’: 735–738); ivy (friendship, fidelity and matrimony: 746). Flower and plant symbolism is a feature of jewellery of the early to mid-nineteenth century, particularly in England, and does not normally apply to jewellery of the later nineteenth century.

The shape of the forget-me-not and the lily of the valley was especially appropriate for use as ornamental mounts for hair-combs. These rarely survive in their original state and were often converted to brooches as fashions changed (616–620, 637–642, 645–647, 663, 716). An exception is provided by the pair of original combs with mounts in the form of lilies of the valley, cased by Rundell, Bridge & Co., between 1833 and 1837 (636). Of equal documentary interest are the comb-mounts converted to brooches and cased by Hancock, Burbrook & Co., c.1866–8, presumably at the time of the conversion (645). These comb-mounts are in the form of trembler birds on leafy branches, a characteristic motif (see also 644, an original comb with this motif cased by Kitching & Abud between 1833 and 1854; and 646 and 647, where the branch is set with gemstones whose initial letters spell the word ‘dearest’, i.e. diamond, emerald, amethyst, ruby, emerald, sapphire, turquoise). The five large birds on trembler springs mounted on oval plates were probably designed to be worn on the shoulder (648–652).

The various flowers and plants are executed in a variety



of ways, from simple cabochon stones to carved amethyst and chalcedony (664, 666, 673, 674), carved and tinted ivory (713–715) and shell (716–733). A rare use of porcelain is provided by the orange-blossom spray of c.1845 (687), while clusters of threaded seed-pearls were favoured for fruiting vines (609, 688, 689–692; see also 630, 631–635, 660–663, 682–683 for fruiting vines in a variety of materials). The ‘humming-bird’ brooch (686) is a unique example in the Gift of the use of feathers and is probably of American origin, while the technique of mixing chased gold and ‘oxidised’ silver seems to be characteristic of French jewellery of the 1880s (708, cased by Dumoret of Paris, and 709–711). The group of brooches in the form of butterflies (747–750) illustrates the use of stained hardstones with markings or inclusions to suggest the natural patterns of butterfly wings. The tiara by Carlo and Arthur Giuliano of c.1900 (753), in its delicacy and simplicity, is a more permanent form of the wreaths of real flowers and leaves worn by unmarried girls, from the very beginning of the nineteenth century until well into the twentieth century.

**608 TIARA**, converted from a frontlet ornament. Three-colour gold, swags of leaves and flowers, surmounted by a row of large flowers formed of clusters of turquoises surrounded by *cannetille* work with a small diamond in the centre. French import mark for the period since 1864 (Rosenberg 1922–8, no. 6614), and DEPOSE on the hinged loop at each end of the tiara.

The frontlet French, c.1805; altered by the addition or substitution of the gold turquoise-set flowers, possibly in Italy, c.1830. W 17.3 cm (max). HG 24.

The frontlet ornament or lower part of the tiara is in the style of Simon Petiteau, Parisian jeweller of the early nineteenth century (see Vever 1908–12, 1, p. 229).

**609 FRONTLET ORNAMENT** Gold twisted wirework and filigree, set with turquoises, garnets and drilled pearls secured by threads, in the form of a fruiting vine. This appears to be the central element from the decorative mount of an early 19th-century frontlet or large comb.

Italian, 1800–10. W 8.9 cm. Transferred from the Victoria and Albert Museum (see *Plates*, p. 178).

For a group of frontlet ornaments in their original form see Butler 1968 (p. 287, pl. 7).

**610 BROOCH**, in the form of a harp. Gold filigree, set with turquoises and rubies.

English, c.1810. L 3.3 cm (max). HG 1036.

**611 PENDANT**, in the form of a lyre. Gold filigree, set with turquoises.

English, c.1810. H 3.2 cm (including ring). Transferred from the Victoria and Albert Museum.

**611A BELT-HOOK** in the form of a hand, chased gold set with a turquoise ‘ring’ on the index finger and a ‘bracelet’ of two amethysts and a turquoise.

English, c.1830. L 5.4 cm. Transferred from the Victoria and Albert Museum.

See also 447.

**612 PENDANT** Gold and filigree, set with pearls, turquoises and a ruby, in the form of a heart surmounted by a butterfly, emblematic of the heart and soul, on a gold mesh chain.

English, c.1820. H 3 cm (pendant). HG 153b.

**612A BELT-HOOK** in the form of a butterfly perched on flowers and leaves, in chased three-colour gold, the butterfly wings in gold filigree set with two rows of alternating rubies and turquoises.

English, c.1820. H 2.7 cm (ornamental panel). HG 408.

For the combined use of rubies and turquoises, see 598; see also 612 for a similar filigree butterfly.

**613 NECKLACE** Six oval medallions of chased two-colour gold, set with turquoises, united by a woven mesh chain.

English, c.1850. L 39.5 cm; W 3.1 cm (central medallion). HG 153a (colour pl. 29).

**614, 615 TWO CRAVAT-PINS** Bloomed and chased gold, set with turquoises.

English, c.1830.

**614** Ornamented with a butterfly. L 6.4 cm. HG 557.

**615** With a forget-me-not spray. L 7.4 cm. HG 693.

**616–620 FIVE COMB-MOUNTS** Chased two-colour gold, set with turquoises, in the form of forget-me-not sprays.

English, c.1830.

**616** L 7.9 cm (max). HG 849.

**617** L 9.3 cm (max). HG 921a.

**618** L 8.9 cm (max). HG 921b.

**619** L 8.3 cm (max). HG 941a.

**620** L 8.5 cm (max). HG 941b.

In the language of flowers the forget-me-not meant ‘true love’.

**621 BROOCH** Gold, set with turquoises, in the form of a wreath of forget-me-nots.

English, c.1840. W 3.3 cm. HG 554.

**622 DEMI-PARURE**, brooch and ear-rings. Gold, set with turquoises and small diamonds, in the form of forget-me-not sprays.

English, c.1840. Brooch: H 11.1 cm (max); ear-rings: L 5.45 cm. HG 926.

**623 PENDANT** Two-colour gold, set with turquoises, in the form of a forget-me-not spray with a bow and crossed arrows, a traditional form of marriage brooch.

English(?), c.1830. H 3.6 cm. HG 932b.

**624 BROOCH** Gold, set with turquoises, in the form of a forget-me-not spray.

English, c.1830. H 3.7 cm. HG 932a.

**625 BROOCH** Gold, set with turquoises, in the form of a forget-me-not spray.

English, c.1830. H 3.5 cm. HG 889.

**626 DEMI-PARURE**, brooch and ear-rings. Gold, set with turquoises, the brooch with a bird on a spray of forget-me-nots and the ear-rings in the form of forget-me-not sprays.

English, c.1830. Brooch: L 3.4 cm; ear-rings: H 2.8 cm (including hooks). HG 938a & b.

**627 A PAIR OF BROOCHES** Chased gold, forget-me-not sprays set with turquoises; one with hair compartment.

English, c.1840. L 4.9 cm (each). HG 897 & 900 (see *Plates*, p. 174).

**628 BROOCH** Two-colour gold, set with turquoises, in form of a ribbon-tied spray of forget-me-nots. Each flower of carved turquoise, set with a small central diamond.

English, 1840–50. H 4.3 cm. HG 892 (see *Plates*, p. 189).

**629 BROOCH** Chased gold, set with turquoises, in the form of a forget-me-not spray.

English, 1840–50. L 4.8 cm. HG 885.

**630 PARURE**, necklace, brooch, bracelet and ear-rings. Flat gold link chains and bloomed and chased three-colour gold, set with turquoises, in the form of fruiting vines mingled with forget-me-not flowers. In the original leather case with a paper label stuck to the silk lining of the lid which reads: MORTIMER & HUNT, LATE STORR & MORTIMER, JEWELLERS & GOLDSMITHS, TO THE QUEEN, 156, NEW BOND STREET.

English, 1837–46. Necklace: L 39.5 cm; brooch: W 3.7 cm; bracelet: L 16.5 cm; ear-rings: L 7 cm (including hooks). HG 29 (colour pl. 29).

This firm became Hunt & Roskell in 1846. The firm of Storr & Mortimer was founded in 1823, when Paul Storr, who had left Rundell & Bridge in 1819, went into partnership with John Mortimer.

**631–635 FIVE BROOCHES** Flowers and vines in chased and coloured gold.

English, mid-19th century.

**631** Two-colour gold, set with turquoises and rubies. H 5.1 cm. HG 829 (see *Plates*, p. 184).

**632** Chased gold, set with turquoises. L 4.5 cm (max). HG 854 (see *Plates*, p. 184).

**633** Bloomed and chased gold, set with turquoises. L 6.5 cm. HG 844.

**634** Bloomed and chased gold, set with turquoises. L 5.3 cm (max). HG 826 (see *Plates*, p. 168).

**635** Chased gold, set with turquoises, demantoid (green) garnets and tiny diamonds; enamelled buds. H 5.4 cm. HG 903 (see *Plates*, p. 189).

The brooch set with demantoid garnets (**635**) must date from after 1864, when these stones were first discovered in Russia.

**636 PAIR OF COMBS** Tortoiseshell with chased two-colour gold mounts, set with chrysoberyls and rubies in the form of sprays of lily of the valley. In the original heart-shaped leather case labelled on the silk lining of the lid: *RUNDELL, BRIDGE & COMPY, Jewellers & Goldsmiths to their Majesties AND ALL THE ROYAL FAMILY, 32, Ludgate Hill, LONDON.*

English, c.1833–7. L 8 cm (comb-mount). HG 683.

The 'Majesties' referred to on this label are King William IV and his Queen, Adelaide; therefore, it should be dated during his brief reign, 1830–7. The Royal Goldsmiths Rundell, Bridge & Rundell traded as Rundell, Bridge & Co. from 1833; see **390**.

In the language of flowers the lily of the valley symbolised 'the return of happiness'.

**637, 638 TWO COMB-MOUNTS** Chased gold, set with turquoises, in the form of lily of the valley sprays.

English, c.1830. L 9.4 cm (each). HG 855 & 858.

**639 COMB-MOUNT** Chased gold, set with turquoises, in the form of a lily of the valley spray.

English, c.1830. L 4.9 cm. HG 851.

**640, 641 TWO COMB-MOUNTS** Chased gold, set with pearls and emeralds, in the form of lily of the valley sprays.

English, c.1830. **640** L 5.5 cm. HG 845a; **641** L 7.65 cm. HG 845b.

**642 COMB-MOUNT** Chased gold, set with turquoises, in the form of a hyacinth.

English, c.1840. L 8.5 cm (max). HG 850 (see *Plates*, p. 168).

The six comb-mounts above (**637–642**) show evidence of having once been mounted on hair-combs and later converted to brooches. The boxed lily of the valley spray, **643** (below), seems always to have been a brooch, but the pair of sprays cased by Rundell & Bridge (**636**) with the original combs show that these closely related designs were used either for combs or brooches.



**643 BROOCH**, in bloomed and chased two-colour gold. Set with emeralds and pearls; a spray of lily of the valley and wheat-ears, tied with a ribbon-bow. In the original leather case labelled on the silk lining of the lid: H.M. EMANUEL & SONS, GOLDSMITHS, 12 & 13 ORDNANCE ROW, PORTSEA.

English, mid-19th century. H 6.75 cm. HG 741.

In the language of flowers the lily of the valley symbolised 'the return of happiness' and wheat stood for 'prosperity'.

**644 COMB** Tortoiseshell with a bloomed and chased two-colour gold mount, set with cabochon-cut rubies, in the form of a spray of leaves and flowers surmounted by a bird mounted on a trembler spring. The reverse of the comb is incised PEIROF DALTON, presumably the comb-makers. In the original leather case labelled on the silk lining of the lid KITCHING AND ABUD, JEWELLERS TO THE QUEEN, 46, CONDUIT ST.

English, c.1840. W 8.9 cm (comb only). HG 142.

This firm remained at this address from 1833 to 1854, when it was renamed Abud & Collingwood.

**645 COMB-MOUNTS**, converted to brooches. Two-colour bloomed and chased gold, set with turquoises, in the form of oak leaves and twigs surmounted by birds on trembler springs. In the leather case supplied at the time of the conversion, labelled on the silk lining of the lid HANCOCK, BURBROOK & CO (LIMITED), 37, CONDUIT STREET, BOND STREET, LONDON W.

English, c.1830; altered to brooches and cased by Hancock, Burbrook & Co., 1866–8. L 10.3 cm (each, max). HG 954a & b.

The firm occupied these premises from 1866 to 1869. In 1868 they were joined by Edwin Streeter, who became sole owner in the following year.

**646 PAIR OF COMB-MOUNTS** Chased three-colour gold, in the form of leafy twigs with doves on trembler springs, the eyes set with small diamonds.

English, c.1840. L 9.5 cm (each). HG 947.

**647 COMB-MOUNT** Two-colour gold with a leafy twig and a bird mounted on trembler springs; the branch set with gemstones whose initial letters spell the word 'dearest' (i.e. diamond, emerald, amethyst, ruby, emerald, sapphire, turquoise). Hair compartment in reverse of bird.

English, c.1830. L 8.9 cm. HG 822.

**648 DEMI-PARURE**, brooch and ear-rings. Bloomed and chased three-colour gold, set with turquoises, pearls and rubies; the brooch in the form of a single bird on a trembler spring, mounted on an oval gold plate; the ear-rings in the form of stems of leaves and flowers surmounted by birds on trembler springs. In the original leather case labelled on the silk lining of the lid J TURNER, JEWELLER TO THE QUEEN AND ROYAL FAMILY, 58 & 59 NEW BOND STREET, LONDON.

English, c.1850. Brooch: H 5.1 cm; ear-rings: L 8 cm (including hooks). HG 1040.

The firm was at this address from 1841 to 1886. In 1866 they received an appointment to the Prince and Princess of Wales, which suggests that this set was boxed before that date.

**649–652 FOUR BROOCHES** Chased two-colour gold, in the form of doves in flight.

English, c.1850.

**649** Set with turquoises, the wings hinged to tremble when worn. W 5.5 cm (wingspan). HG 939.

**650** Set with tiny rubies and mounted on a trembler spring. L 4.6 cm (beak to tail). HG 951a.

**651** Set with tiny rubies and turquoises, holding a spray of forget-me-nots, and mounted on a trembler spring. L 5.1 cm (including spray). HG 951b.

**652** Set with rubies and diamonds. L 5.9 cm (beak to tail). HG 936.

The oval plates on which the trembler springs are mounted suggest that these brooches were designed to be worn on the shoulder (see also **648**). Although they were fashionable in the mid-nineteenth century (see **141** and **142**), an illustration in *The Queen* for 15 February 1890 shows that they were still worn in this manner nearly half a century later.

**653 BROOCH** Three-colour gold in the form of a bird on a leafy spray.

English (?), c.1830. L 4.8 cm. HG 948.

**654 BROOCH** Three-colour gold; a fruiting peach-spray with a dove mounted on a trembler spring.

English(?), c.1850. W 5.3 cm. HG 928 (colour pl. 32).

**655 BROOCH** Three-colour gold; a pear and leaves on a twig.

English(?), c.1850. H 3.3 cm. HG 945 (colour pl. 32).

**656, 657 TWO BROOCHES** Bloomed and chased two-colour gold, in the form of white-currant sprays, with the fruit of white chalcedony beads.

Austrian(?), c.1840. **656** H 4.9 cm (max). HG 930a (colour pl. 33); **657** H 6.25 cm (max); HG 930b (colour pl. 33).

The currant fruit means 'You please all' in the language of flowers. See **658** and **659**.

**658, 659 TWO BROOCHES** Bloomed and chased two-colour gold, in the form of red-currant sprays, with the fruit of cornelian beads.

Austrian(?), c.1840. **658** H 5.5 cm (max). HG 944a (colour pl. 33); **659** H 5.3 cm (max). HG 944b (colour pl. 33).

Brooches of exactly this type are shown worn in the hair in a portrait of a lady by Friedrich Wassmann dated 1840 and painted in the Austrian Tyrol (see Fig. 43a and b; Bremen, Kunsthalle no. 171). The lady in the portrait is wearing one white and one

red stone brooch; it is possible that they were made in two-colour pairs like this and that there is some significance in this combination.

**660 BROOCH** Gold, set with cabochon-cut amethysts, in the form of a fruiting vine-spray with a bird perched on the stem.

English(?), c.1840. H5.25 cm. HG934.

**661, 662 TWO BROOCHES** Chased two-colour gold, set with cabochon-cut chrysoprases, in the form of fruiting vines.

English, c.1840. **661** H5 cm. HG952a; **662** H5.7 cm. HG952b.

**663 COMB-MOUNT** Chased gold, set with cabochon-cut chrysoprases, in the form of a fruiting vine.

English, c.1840. L6.55 cm (max). HG911.

**664 BROOCH** Chased two-colour gold and amethysts, carved in the form of a fruiting mulberry, with an enamelled gold ladybird on one leaf.

English, c.1840. W5 cm (max). HG894 (see *Plates*, p. 176 and colour pl. 33).

Black mulberry means 'I will not survive you'. The use of amethyst may have a significance beyond the purely natural; because the purple colour of the stone was closer to black than most other gemstones, the wearing of amethyst was permitted in the later stages of mourning (see Morley 1971, p. 67). The use of amethyst may thus confirm the mulberry's message of mourning. See **666**.

**665 BROOCH** Chased two-colour gold, set with cabochon amethysts, in the form of a plane-twig.

English, c.1850. H3.5 cm. HG821.

The plane tree is symbolic of genius.

**666 BROOCH** Chased two-colour gold, set with a carved amethyst, in the form of a convolvulus plant.

English, mid-19th century. W2.7 cm (max). HG875.

The convolvulus flower has several symbolic meanings: 'bonds', 'extinguished hope', and 'night', which in the eighteenth and nineteenth centuries could sometimes stand for mourning a death. See also **664** for the use of amethyst, and **668–670**, **716**, **721** and **733** for use of the 'convolvulus' motif.

**667 EAR-RINGS** Chased-gold leaves with pendant drop-shaped amethysts.

English, mid-19th century. L5.3 cm. HG881a&b.

**668–670 THREE BROOCHES**, in the form of convolvulus sprays, chased and polished two-colour gold.

English, c.1840.

**668** Ribbon-tied spray of convolvulus and forget-me-nots, set with rubies and turquoises. H5.8 cm. HG834a (see *Plates*, p. 165).

**669** Set with rubies. H5.2 cm. HG876 (see *Plates*, p. 165).

**670** Ribbon-tied spray of convolvulus and forget-me-nots, set with a ruby and turquoises. H5 cm. HG834b.

**671 BROOCH** Chased two-colour gold, set with a cabochon chrysoprase, in the form of an acorn and leaves on a twig.

French(?), c.1880. H4.7 cm. HG950.

**672 BROOCH** Chased two-colour gold, set with rubies, in the form of a spray of rosebuds.

English, c.1840. H5.7 cm. HG949 (see *Plates*, p. 184).

Red rosebuds mean 'You are young and beautiful'.

**673 BROOCH** Chased gold, in the form of a gentian flower, the bloom formed of carved and stained chalcedony.

English, c.1850. H5.9 cm. Transferred from the Victoria and Albert Museum.

**674 BROOCH** Chased two-colour gold, a spray of bluebells, the flower-heads formed of carved amethysts.

English, c.1850. H5.1 cm (max). HG896.

The bluebell is symbolic of constancy.

**675 EAR-RINGS** Three-colour gold and enamel in the form of trophies of gardening tools and straw hats; defaced maker's mark on the reverse.

French, c.1800. L4.9 cm (including hooks). HG345 (colour pl. 32).

**676 EAR-RINGS** Chased gold, trophies of arrows and quivers with swags of flowers.

French, c.1830. L5.2 cm (including hooks). HG37 (colour pl. 32).

**677 BROOCH** Chased gold, set with pearls, in the form of a flower-filled openwork basket.

French, c.1820. W3.5 cm (max). HG180 (colour pl. 32).

**678 PENDANT** Chased gold, set with pearls, in the form of a flower-filled hat, the pendant loop formed of a bow-tied ribbon of gold.

French, c.1810. W3.2 cm. HG182 (colour pl. 32).

**679 BROOCH** White chalcedony with applied strawberries of enamelled gold, in a setting of gold bloomed and chased leaves.

English, c.1830. W3.6 cm. HG181 (colour pl. 32).

**680 EAR-RINGS** Chased three-colour gold, in the form of strawberry fruits and leaves.

English(?), c.1840. L3.1 cm (including hooks). HG864 (colour pl. 32).



**681** EAR-RINGS Chased and polished gold, in the form of acorns and leaves.

English, c.1840. L4 cm (including hooks). HG916 (colour pl. 32).

**682** EAR-RINGS Bloomed gold with *cannetille* work, in the form of fruiting vines.

Italian, c.1810. L6.7 cm (including hooks). HG836a & b.

**683** EAR-RINGS Chased and polished gold, in the form of fruiting vines.

English(?), c.1840. L5 cm (including hooks). HG846a & b.

**684** EAR-RINGS Gold wirework, in the form of baskets.

French (?), early 19th century. H2.1 cm (including chain and ring). HG871a & b (colour pl. 32).

**685** LOCKET-CASE Gold, applied nesting birds with pearl 'eggs' and enamelled forget-me-not flowers.

English, c.1870. H5.8 cm (including pendant loop). HG513.

This locket-case comes from the same workshop as the set of brooch and ear-rings in the Victoria and Albert Museum (see Bury 1982, p. 120: Case 20, Board A, no. 13, ill. on p. 130).

**686** BROOCH Bloomed and chased two-colour gold, set with turquoises, in the form of a forget-me-not spray, with a tropical bird made of brightly coloured humming-bird feathers perched on the stem.

American (?), c.1860. L9.2 cm (including feathers). HG922 (see *Plates*, p. 196 and colour pl. 34).

Brooches and ear-rings made in this form, of birds executed from humming-bird feathers, were popular in America in the second half of the nineteenth century.

**687** BROOCH Enamelled gold with porcelain, in the form of a spray of orange-blossom. In the original leather case labelled on the silk lining of the lid *HUNT & ROSKELL (LATE STORR, MORTIMER & HUNT) Jewellers & Goldsmiths to the Queen AND ROYAL FAMILY, 156 New Bond Street*.

English, c.1845. W6.7 cm (brooch). Transferred from the Victoria and Albert Museum (colour pl. 33).

*Bibl.* Tait & Gere 1978, pl. 19.

This brooch is related in design and technique (notably in the rare use of porcelain for the flowers) to a set of jewellery given to Queen Victoria by Prince Albert in 1845 (see Gere 1972, pp. 22–3). The set was said by Queen Victoria, in a letter dated February 1846, to have been designed by her husband, but the watercolour by the Queen herself (Fig. 44; Royal Library, Windsor Castle) suggests that she had some part in it. The watercolour is taken from the scrapbook assembled by G. Whitford, who worked for Messrs Garrard from 1857 to 1891, and is labelled below: *Painted by the Queen Victoria*.

The commission for this set went to Garrards, who had succeeded Rundell & Bridge as royal jewellers in 1843, and it seems certain that the royal set would have been made in their workshop. Hunt & Roskell may have acted simply as retailers of this

brooch. They traded under this name from 1846, but the relationship between this brooch and Queen Victoria's set is so close as to suggest the same workshop. Orange-blossom was chosen for wedding wreaths and bouquets as it means 'chastity' or 'your purity equals your loveliness'. For orange-blossom sprays with shell petals see 718, 719, 722 and 731.

**688** PARURE, necklace, brooch and ear-rings. Bloomed and chased gold, set with clusters of seed-pearls, in the form of vine-leaves and bunches of grapes. In the original leather case, lined with blue velvet.

Italian (?), c.1840. Necklace: L39 cm; ear-rings: L5.2 cm (including hooks); brooch W7.9 cm. HG30.

*Bibl.* Tait & Gere 1978, pl. 18.

**689–692** FOUR BROOCHES Bloomed and chased three-colour gold, set with pearls, in the form of fruiting vines. English, 1840–60.

**689** W7.35 cm. HG848a (colour pl. 34).

**690** W7.2 cm. HG848b.

**691** W5.1 cm. HG848c.

**692** W5 cm. HG848d.

Brooches of this type were shown at the Great Exhibition in London in 1851, as 'a new and ingenious [*sic*] brooch by Messrs Benson of 63 Cornhill' (*Art Journal Illustrated Catalogue*, p. 95).

**693** BROOCH Chased four-colour gold, in the form of a bird nesting in a branch of ivy leaves and flowers.

English, c.1830. W7.5 cm. HG831.

**694** BROOCH Chased four-colour gold, set with rubies and emeralds, in the form of a spray of flowers.

English, c.1830. H5 cm. HG370.

**695** BROOCH Chased two-colour gold, set with garnets, foiled crystals and a turquoise, in the form of a spray of flowers with a bird.

English, c.1830. H4.8 cm. HG910.

**696** BROOCH Chased four-colour gold, set with rubies, a topaz, turquoises and an opal, in the form of a flower-spray, with a butterfly on a trembler spring.

English, c.1830. H3.6 cm. HG918.

**697** BROOCH Tooled gold and silver, set with diamonds and a ruby, in the form of a flower-spray with a salamander; a butterfly with carved opal wings and a diamond and ruby body is mounted on a trembler spring on the stem.

French, c.1880. L6.6 cm. Transferred from the Victoria and Albert Museum.

**698 BROOCH** Chased two-colour gold with gold *cannetille* work, set with rubies and pearls, in the form of a peacock with a spread tail.

English (?), c.1830. H3.5 cm. HG 179.

**699 TIARA** Bloomed and chased two-colour gold, set with round and leaf-shaped cabochon garnets, in the form of a half-circlet of flowers and leaves.

English, c.1850. W 14.4 cm; H 6 cm (at centre). HG 25.

**700 HAIR ORNAMENT** Gold, set with *briolette*-cut garnet drops and pearls.

Austrian or Bohemian, c.1830. H 6.7 cm. Transferred from the Victoria and Albert Museum.

*Bibl.* Hull Grundy 1959k.

**701–703 THREE BROOCHES** Chased two-colour gold, in the form of flower-sprays.

English, c.1860.

**701** Set with almandine and demantoid garnets. H 3.7 cm. HG 853 (colour pl. 34).

**702** Set with almandine garnets and pearls. L 4.3 cm (max). HG 859a.

**703** Set with almandine garnets and chrysoberyls. L 3.7 cm (max). HG 859b.

**704 BROOCH** Chased two-colour gold with gold filigree, set with pendant pearls in the form of a lily of the valley.

French, c.1830. L 5.3 cm. HG 521.

Close in style to brooches advertised by Maison Ouizille et Lemoine illustrated in *La Mode*, February 1833 (see Vever 1908–12, I, p. 290).

**705 BROOCH** Bloomed and chased four-colour gold, set with diamonds, in the form of a large spray of mixed flowers, including roses, pansies and forget-me-nots, with a diamond-set butterfly mounted on a trembler spring.

French, c.1860. H 9.4 cm. HG 956 (colour pl. 33).

An outstanding example of the technique of using coloured gold, notably the use of a range of colours within an individual element. For instance, one petal of a pansy flower is striped in two or three colours of gold to suggest the veins and variations of colour that occur in nature.

The Empress Eugénie, who married Napoleon III in 1853, was responsible for the revival of interest in the taste and techniques of the eighteenth century. This brooch follows the type of design found in mid-eighteenth century French pattern-books with remarkable fidelity, but neither the *pavé*-settings of the diamonds nor the shaded colouring of the gold would have been used at that date. The detailed knowledge of eighteenth-century forms shown by French jewellery designers at this date is explained by the fact that a collection of ornament prints by the eighteenth-century jewellers Maria and Babel was kept in the library of the Chambre Syndicale de la Bijouterie in Paris.

**706 BROOCH** Chased two-colour gold, set with pearls, in the form of a spray of flowers backed by scrolls; maker's mark EM in a lozenge on the pin and Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596).

French, c.1880. L 5.9 cm. Mark no. 45. HG 383.

**707 DEMI-PARURE**, brooch and ear-rings in chased two-colour gold, set with pearls, in the form of flower-sprays.

French, c.1880. Brooch: H 5.8 cm; ear-rings: L 3.3 cm (including hooks). HG 706.

The 'baroque' pearl pendant in a gold cagework setting on the brooch may be a later addition.

**708 BROOCH** Chased two-colour gold and silver in the form of a moss-rose. In the original leather case labelled on the silk lining of the lid *DUMORET/JOAILLER/BIJOUTIER/ORFEVRE/5, rue de la PAIX, 5, PARIS*. Marked on the pin with the 'eagle's head' warranty mark for Paris (Rosenberg 1922–8, no. 6596).

French, c.1890. H 5.3 cm. HG 906b.

**709 DEMI-PARURE**, brooch and ear-rings. Chased two-colour gold and silver in the form of moss-roses.

French, c.1880. Brooch: L 8.7 cm. HG 906a; ear-rings: L 2.1 cm (including hooks). HG 847a & b.

**710, 711 TWO BROOCHES** Chased three-colour gold and silver in the form of a daisy (**710**) and sunflower (**711**).

French, c.1880. **710** W 3.6 cm. HG 912 (colour pl. 56); **711** H 7.1 cm. Transferred from the Victoria and Albert Museum (colour pl. 56).

Brooches of similar forms in this technique and combination of materials are illustrated in the French trade pattern-book *Le Bijou* in the 1880s.

**712 BROOCH** Chased gold, *pavé*-set with chrysoberyls, in the form of a spray of dog-roses, the largest bloom mounted on a trembler spring.

French, c.1880. H 8.8 cm. HG 943 (colour pl. 34).

Although this bouquet brooch is inspired by eighteenth-century rococo taste, the style and more particularly the technique relate it to designs published in *Le Bijou* in the 1880s.

**713 BROOCH** Chased gold, in the form of a rose-spray, the flowers of finely carved and tinted ivory.

English (?), c.1860. H 9 cm. HG 872 (colour pl. 35).

The ivory work of this brooch is of unusually high quality, demonstrating a concern for naturalistic accuracy rather than any interest in intrinsic value.

**714 DEMI-PARURE**, brooch and ear-rings. Bloomed and chased gold, in the form of sprays of violets with tinted ivory flowers. In the original leather case, labelled inside the silk lining of the lid: MARTIN, BASKETT & MARTIN, CHELTENHAM, GOLDSMITHS TO HER MAJESTY.



English, c.1850. Brooch: L4.9 cm (max); ear-rings: L6.5 cm (including hooks). HG 874 (see *Plates*, p. 188 and colour pl. 35).

This firm of retail jewellers was founded in 1806 and received the Royal Warrant in 1838. They are still at the same address in Cheltenham. Violets have several meanings, depending on the colour: 'you occupy my thoughts' and 'modesty'; the wild violet means 'love in idleness'.

**715 DEMI-PARURE**, brooch and ear-rings. Bloomed gold with tinted ivory flower-heads, in the form of fuchsias.

English, c.1850. Brooch: H5.6 cm. HG 877; ear-rings: L7.4 cm (max). HG 868a.

**716 COMB-MOUNT** Bloomed and chased gold with pink shell, in the form of convolvulus branches.

English, c.1830. L8.9 cm. HG 883 (colour pl. 35).

In the language of flowers pink convolvulus means 'worth sustained by judicious and tender affection'.

**717-733 SEVENTEEN FLOWER-SPRAY BROOCHES** Bloomed and chased coloured gold, all with separate shell petals, except **726-729**.

English, mid-19th century.

**717** Double wild rose, set with a garnet, with a bird, partly silver, on the stem. H4.2 cm. HG 374.

**718** Orange-blossom spray. L5.2 cm. HG 882 (colour pl. 35).

**719** Orange-blossom spray. L4.7 cm. HG 143.

**720** Spray of single wild roses. L8.4 cm. HG 905b.

**721** Convolvulus spray. L5.2 cm. HG 694.

**722** Orange-blossom spray. L4.6 cm. HG 867.

**723** Double wild rose, tinted pink, set with a garnet, with a bird, partly silver, on the stem. L4.2 cm. Transferred from the Victoria and Albert Museum.

**724** Double wild rose, with a bird on the stem and set with a garnet. L3.7 cm. HG 375.

**725** Spray of flowers with pointed leaves. L5.7 cm. HG 556 (colour pl. 35).

**726** Wild rose carved in relief out of one piece of shell. L4.4 cm. HG 870a.

**727** Wild rose carved in relief out of one piece of shell. L4.1 cm. HG 870b.

**728** Wild rose carved in relief out of one piece of shell, set with turquoises carved to form forget-me-nots with diamond centres; the rose and a bird are mounted on trembler springs. L4.6 cm. HG 924 (see *Plates*, p. 189).

**729** Wild rose carved in relief out of one piece of shell. L3 cm. HG 376.

**730** Rose flower and bud. L3.9 cm. Transferred from the Victoria and Albert Museum.

**731** Orange-blossom spray. L5.7 cm. HG 878.

**732** Wild rose spray. L6.9 cm. HG 905a.

**733** Small convolvulus spray. L4.9 cm. HG 884.

For the meaning of orange-blossom and convolvulus see **687** and **666**.

**734 BROOCH** Chased gold, carved coral and carved turquoise with a small diamond, in the form of a spray of flowers.

English, c.1840. L3.4 cm. HG 372.

**735-737 THREE BROOCHES** Chased gold in the form of pansy flowers.

English, 1840-50.

**735** Set with amethysts and citrines, the flower-head set on a trembler spring. H4.7 cm. HG 933 (colour pl. 34).

**736** Two-colour chased gold, set with amethyst, topazes and a turquoise. H2.9 cm. HG 887.

**737** Two-colour gold, set with amethysts, topazes, a pearl and a turquoise. H3.7 cm. HG 899.

In the language of flowers, the pansy flower stands for '*pensées*' (thoughts), a play on words, and it is often found in association with French inscriptions on English pieces. An alternative meaning was 'you occupy my thoughts'. The pansy flower was popular in jewellery in the mid-nineteenth century as this was the period when successful experiments in the cultivation of large species from the native *viola* produced the flower that we know today. The first blotched variety was grown in 1830, and the richly coloured velvety pansy was produced in 1861 (see **738** below).

**738 BROOCH** Gold, enamelled naturalistically in the form of a single pansy flower, the centre set with a diamond.

French, c.1870. H5.5 cm. HG 505 (colour pl. 56).

Pansy-flower brooches of this type are to be found in French jewellers' trade magazines in the 1870s and 1880s, and in the drawings preserved in the archives of the Maison Fouquet (now in the Musée des Arts Décoratifs, Paris) dating from c.1860-70.

**739-745 SEVEN BROOCHES** Gold gem-set flower-sprays. English, mid-19th century.

**739** Gold and silver convolvulus flower, set with four cabochon amethysts and a pearl. H4.1 cm. HG 827 (see *Plates*, p. 185).

**740** Two-colour gold, set with a green paste and a turquoise, with four wide chased gold leaves and curling tendrils. H4.5 cm. HG 907.

**741** Two-colour gold, set with two flowers and a bud of flat-cut garnets. H3 cm. HG 904.

**742** Chased gold, set with clusters of pearls encircling central garnets. H3.1 cm. HG 891.

**743** Two-colour gold, set with a topaz and an emerald, with five-pointed leaves. H4.3 cm. HG 373.

**744** Two colour gold, set with amethysts and a pearl, in the form of a single flower. H 3.8 cm. HG 919.

**745** Two-colour gold, set with a flower of moonstones, a central turquoise and a moonstone bud. H 4 cm. HG 913.

**746 BROOCH** Two-colour chased gold, in the form of a sprig of ivy with a leaf of green jasper.

English, c.1850. W 3.8 cm. HG 920.

Ivy is symbolic of friendship, fidelity and matrimony.

**747–750 FOUR BROOCHES**, in the form of butterflies. Hardstones with colouring enhanced by staining.

Probably from Idar-Oberstein in Germany.

**747** Gold, set with brown and grey banded agate, the settings ornamented with gold beads; c.1830. W 5.5 cm. HG 461.

**748** Gold, set with green and orange moss-agates, the settings ornamented with gold beads; c.1830. W 5.2 cm. HG 460.

**749** Gold, set with brown and white banded agates, the settings ornamented with gold beads; c.1830. W 4.5 cm. HG 462 (colour pl. 24).

**750** Gold, set with white and green stained chalcedony and a garnet; c.1820. W 3.3 cm. HG 206 (colour pl. 24).

The colour-staining of hardstones, usually the local agates, was the speciality of the town of Idar-Oberstein in Germany. Agates with pronounced markings or mossy inclusions were much sought after in the first half of the nineteenth century, following a popular interest in geology, stimulated by the founding of the Geological Society of London in 1807, the first in the world.

**751, 752 TWO BROOCHES**, in the form of butterflies.

**751** Engraved gold, set with cabochon-cut moonstones and a turquoise.

English, c.1840. W 2.7 cm. HG 860.

**752** Silver, set with jasper, agate and bloodstone.

Scottish, c.1850. W 3.4 cm. Transferred from the Victoria and Albert Museum.

**753 TIARA** Enamelled gold ivy leaves alternating with clusters of chrysoberyl-set berries, marked on the terminal loops C & AG for Carlo and Arthur Giuliano. In the original leather case, labelled on the silk lining of the lid C & A. GIULIANO 115, PICCADILLY LONDON.

English, c.1900. H 4.3 cm (at centre); W 15.5 cm (max). Mark no. 26. HG 23.

*Bibl.* Tait & Gere 1978, pl. 16.

The two sons of Carlo Giuliano inherited the business in 1895; they remained at this address until 1912, moving to 48 Knightsbridge until 1914, when the business closed down.

A particularly successful example of exact realism in the naturalistic style, the ivy leaves are executed in gold, chased and engraved with veins and coloured with translucent enamel of deep green. The berries are set with cabochon chrysoberyls carefully chosen for their appropriate colour.



# 9. 'Novelties' and Jewellery with Sporting and Wildlife Themes

## Introduction

The taste for playful or humorous designs in jewellery (754–783) dates from the eighteenth century when these amusing novelties and 'toys' were the speciality of the Birmingham silversmiths, cut-steel workers and small-workers. By the nineteenth century they had become such an established area of popular fashion that they were frequently made of precious metals and set with gemstones. Their popularity led to the need to protect the best or most amusing ideas by patenting them, and the elucidation of the letters and numbers on the patent marks provides valuable information about tastes and technology, as they give an exact date even down to the month and day of registration.

Vever remarks that the taste for these novelties was at its height after 1865 and lists amongst other absurd designs for ear-rings: windmills, scales and watering-cans (1908–12, II, p.96). The taste is exemplified equally in sporting jewellery (784–825) identified by Vever as a particularly English fashion cultivated by chic Parisians and especially in favour under Napoleon III, who had spent the years of his exile before 1848 in London:

'il était *fashionable* de suivre les modes anglaises en toutes choses, non seulement pour le vêtement, pour les voitures, mais aussi pour l'orfèvrerie: cela passait pour être du meilleur goût et conférait un brevet incontesté d'élégance et de chic. Cet exemple – ou cette manie – est d'ailleurs continué de nos jours par nos *snobs*. Il était donc tout naturel que le bijou "genre anglais" fût en faveur sous Napoléon III qui, du reste, après les années d'exil à Londres, avait réalisé, dès le début de son règne, ce rêve d'une alliance anglaise longtemps caressé. D'autre part, le goût très vif de nos voisins d'outre Manche pour les sports et, à cette époque, pour les courses de chevaux, avait donné naissance au bijou sportif, au bijou hippique.' (Vever 1908–12, II, pp.269–70).

For an outstanding example of a French sporting fob-chain by the designer Nevillé see 786. The demand for sporting jewellery on the Continent may explain how reversed crystal intaglios (see below), which seem to have been produced exclusively in England, were set in France and Belgium (818–825). By the end of the century, the taste had spread to Germany and a number of German firms specialised in jewellery associated with stag-hunting and game sports (805, 806).

The close ties between Britain and India and the long years of trading between the two countries ensured the popularity of jewellery made either in India or in the Indian taste, particularly after Queen Victoria was made Empress of India in 1878. Souvenirs of Indian sporting

expeditions include tiger-claws and vulture-claws set as jewellery (796, 797, 825); indeed, the victim of a tiger-hunt may be portrayed in the crystal intaglio surrounded by four tiger-claws (825). The taste for this type of jewellery was further encouraged by the opening up of the African continent and the passion for big-game hunting.

Painted reversed crystal intaglios (818–825) were produced by carving deeply into the dome-shaped stones from the back and then finishing them by colouring in oil-colours, painting in reverse with the highlights first and the background last. They seem to have been produced mainly in the last four decades of the nineteenth century, but although there is a marked decline in quality they continued to be in great demand throughout the first half of the twentieth century. Several names are associated with the production of these naturalistically painted intaglios. Thomas Cook of Clerkenwell, a seal-engraver, was reputedly the originator of the idea, and by the mid-1850s the technique was fully evolved. It seems probable that the pendant (819) which shows 'The Christmas Carol Singer', would have been made soon after the appearance of the print of this subject in 1858. The crystal (820) showing the head of a Pomeranian dog has a memorial inscription dated 1862. At this same date Lambert & Co., of 10 & 11 Coventry Street, were exhibiting crystal intaglios at the International Exhibition in London. They are described in the *Jewellers', Goldsmiths' and Watchmakers' Magazine* (1862, pp.115–18).

The most sophisticated example of this technique can be seen in the goldfish ear-rings (818) which are completely reversible. These were made during the short period when W.J. Thomas, the retailers who cased the ear-rings, occupied their premises at 136 Oxford Street, from 1866–71.

Ernest William Pradier began to specialise in the production of painted crystals in the late 1870s. Born in 1855, the son of a French jeweller and diamond-setter, he sold much of his early work through his father in Paris. His son Ernest Marius (b. 1881) followed in his father's footsteps, and worked latterly from his house in Luton, until his death in the middle of the present century.

The Bean family, starting with Thomas Bean, who was a pupil of Cook, started a workshop for the production of crystals. Thomas was succeeded by his son Edmund and his grandson Edgar, who died as recently as 1954; they supplied Hancock & Co., who made a speciality of sporting jewellery set with these crystals, for many years.

J. and A.B. Wyon of 237 Regent Street, London, both seal-engravers and medallists, made reversed crystal in-

taglios in the 1870s and 1880s. The name of the enameller William Essex has also been associated with the production of reversed crystals, to such an extent that they became known as 'Essex' crystals. The quality of his sporting enamels is not high, and no signed crystal has yet appeared to support this theory.

For reversed crystal intaglios with Japanese subjects mounted by Tiffany & Co., see **1063**. For useful accounts of the history and technique of reversed crystal intaglios see Carr 1974 and W. Davenport 1978.

## Nineteenth-century 'novelties' and registered designs

(754–783)

**754 DEMI-PARURE**, brooch and ear-rings. Silver-gilt in the form of nesting birds, the birds *pavé*-set with turquoises; the wirework nests containing pearl 'eggs'.

French, 1850–60. Brooch: L 7 cm (max); ear-rings: L 5.5 cm (including hooks). HG 895.

This set of brooch and ear-rings is closely related to a drawing in the archive of the Maison Auguste Blender (1850–70) now in the Musée des Arts Décoratifs in Paris (Fig. 45). For a short time in 1866 Auguste Blender published a monthly selection of designs called 'Bijouterie pour tous', styling himself 'Dessinateur en Joaillerie et Bijouterie, Spécialiste pour la pièce de commande'.

**755 DEMI-PARURE**, brooch and ear-rings. Enamelled and chased gold and gold wirework, birds nesting in bulrushes, marked on the brooch-pin and ear-ring loops with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596), maker's mark CT in a lozenge.

French, c.1870. Brooch: W 5.4 cm; ear-rings: L 4.4 cm (including hook). Mark no. 32. HG 824a, b & c.

**756 PAIR OF EAR-RINGS** Chased gold in the form of bunches of bulrushes and leaves, the heads *pavé*-set with turquoises. English, c.1860. L 7.7 cm (including loops). HG 837a & b.

See **757**.

**757 THREE BROOCHES** Chased gold, in the form of bunches of bulrushes and leaves, the heads *pavé*-set with turquoises, in the original red leather case, apparently part of a set with the ear-rings **756** above. A label pinned to the inside of the lid reads *E.A. Brownrigg from her mother Mrs J. Tottenham* and appears to be in a 19th-century hand.

English, c.1860. Smaller brooch: L 7 cm (max). HG 1118a; larger brooches: L 9.3 cm (max). HG 1118b & c.

Depressions in the case interior indicate that the two larger brooches were originally intended as comb-mounts and have been reset as brooches. Comb-mounts were frequently altered to brooches during the second half of the nineteenth century as fashions changed; a number are included in Chapter 8 (**616–620**, **636–642**, **644–647**, **663**, **716**). The set has been kept in its original case, despite the alteration; see **645** for an example of the recasing of comb-mounts converted to brooches, which can be

dated to within two years. The bows on the ear-ring loops do not conform to the rest of the set, and as the loops do not fit the depressions in the case, they are presumably replacements.

**758 BROOCH** Three-colour gold and mother-of-pearl.

English, c.1870. W 4.4 cm. HG 578 (colour pl. 56).

The natural formation of the pearl has been used to simulate a hand which appears to hold a bulrush of gold.

**759 PAIR OF EAR-RINGS** Three-colour gold, in the form of a vine spray entwined with enamelled gold snakes.

French (?), c.1860. L 5.2 cm (max). HG 841.

Ear-rings of this type, with entwined enamelled snakes, are to be found among the drawings in the archive of the Maison Fouquet (now in the Musée des Arts Décoratifs, Paris) dating from the period 1858–68.

**760 PAIR OF EAR-RINGS** Chased gold, in the form of a triangle of twigs, with frogs amongst enamelled gold bulrushes sitting at the base.

English, c.1870. L 4.2 cm (including hooks). Transferred from the Victoria and Albert Museum.

**761 BROOCH** Bloomed and chased three-colour gold, in the form of a vine-leaf, with a butterfly set with pearls, rubies and emeralds perched on the left-hand edge.

English, mid-19th century. L 4.1 cm (max). HG 909.

**762 BROOCH** Bloomed and chased two-colour gold, in the form of a beetle crawling on a three-leaved ivy branch; the beetle set with garnets, the larger leaf set with three diamonds, one of which, in the form of a *briolette* to simulate a drop of water, hangs from a small loop on the surface of the leaf.

Probably English, c.1890. W 4.2 cm. HG 923.

The taste for minute details of plant and insect life is characteristic of naturalistic jewellery of the later nineteenth century, shown here in the subtle use of diamonds, in particular the pendant diamond, to indicate glistening dew drops.

**763 BROOCH** Enamelled gold in the form of a picture on an easel; on the reverse a Design Registry mark entered by Green, Cadbury & Richards of Birmingham, 11 September 1880.

English, 1880. H 4 cm. HG 336.

**764 BROOCH-PENDANT** Enamelled gold in the form of a 'willow-pattern' dish, on the reverse a Design Registry mark entered by Parkhouse & Wyatt, 6 November 1878.

English, 1878. W 3.6 cm. HG 471.

**765 CRAVAT-PIN** Chased gold in the form of a log split by a woodman's axe, on the reverse a Design Registry mark in mirror-image for 29 November 1879.

English, c.1880. L 7 cm. HG 467.

This piece does not correspond with any of the patent designs entered on 29 November 1879.



**766 CRAVAT-PIN** Enamelled gold, the head in the form of a bee on a cross, the four arms of the cross bear the letters D, O, N, T; making the message 'Don't be(e) cross'.

English, c.1870. L9 cm. Transferred from the Victoria and Albert Museum.

Jewellery incorporating 'bee' motifs was very fashionable at this period (see also **797A**).

**767 CRAVAT-PIN** Enamelled gold, the head in the form of a mouse evading a trap; inscribed NOT FOR JOSEPH.

English, c.1850. L7.5 cm. HG466.

The phrase 'Not for Joseph' was in common use, particularly in the West Country from about 1820, meaning 'not if I know it' (Partridge 1977). Partridge speculates that the phrase is associated with St Joseph, who is traditionally supposed to have been a maker of mousetraps; the association seems to be confirmed in the design of the cravat-pin. For a discussion of the symbolism of the mousetrap, with reference to the Mérode altarpiece by the Master of Flémalle in the Metropolitan Museum, New York, see Schapiro 1945, and subsequent specialist articles.

**768 PENDANT** Enamelled gold and silver, set with diamonds, in the form of a duck suspended within an oval hoop which is inscribed on one side TOI SEUL, and on the reverse 'Little one'.

English, c.1860. L2.3 cm (including ring). HG218.

**769 BROOCH** Enamelled gold, in the form of a chamberstick and snuffer, with a mouse on the rim. The candle is enamelled in white.

English, c.1870. D3.2 cm. HG561.

**770 PENDANT** Chased and enamelled gold, in the form of a robin sitting on a branch; the bird opens to reveal a heart-shaped compartment containing hair.

English, c.1860. H3 cm. HG519.

**771 BRACELET CHARM** Chased gold, in the form of a log entwined with a spray of ivy in three-colour gold.

English, c.1880. L2.1 cm (max). Transferred from the Victoria and Albert Museum.

**772 BROOCH** Chased gold in the form of a poodle dog.

French (?), c.1870. L3.5 cm (max). HG190.

**773 BROOCH** Chased gold in the form of a chick.

French (?), c.1870. L2 cm. HG191.

**774 BOX** Three-colour gold in the form of a miniature trunk with a hinged lid.

English (?), c.1860. L2.3 cm. HG648.

**775 BROOCH** Chased gold, set with pearls, in the form of two children leaning on a fence, marked with the 'winged head' export mark for the French provinces, in use after 1879 (Rosenberg 1922–8, no. 5915).

French, c.1880. W3.4 cm. HG193.

**776 BROOCH** Chased gold, in the form of a pierrot with a troop of performing dogs, marked with the French 'owl' import mark in use after 1893 (Rosenberg 1922–8, no. 5910).

Austrian (?), c.1890. W4.5 cm. HG192.

**777 PURSE** Openwork floral design of three-colour chased gold. The hinged overlapping panels open and close by means of a 'drawstring' formed of a gold chain ending in gold 'tassels' and passing through a suspension loop. Each panel bears an applied 'shell' motif in alternate red and green gold, while the central rosette on the base is also in coloured gold. The suspension loop bears an illegible mark, possibly a defaced French maker's lozenge. The purse contains a brass imitation George III 'spade' half-guinea, with the inscription on the reverse IN MEMORY OF THE GOOD OLD DAYS 1788.

The purse French, c.1830. D4.2 cm. HG631.

Imitation guineas and half-guineas of George III issued between 1787 and 1800, nicknamed 'spade' guineas from the shape of the shield on the reverse, were used as playing-card counters in the early nineteenth century and numerous examples survive. The inscription on the reverse is frequently found on imitation spade guineas and bears no relation to the inscription on George III coins. For spade guineas see Grueber 1899 (nos 847–848).

**778 BRACELET** Gold overlapping flexible links, set with turquoises, in the form of a lizard. In the original velvet case labelled on the silk lining of the lid M<sup>r</sup> STREETER, DIAMOND MERCHANT, GOLDSMITH & C. TO THE ROYAL FAMILY, 18, NEW BOND STREET, LONDON, INTRODUCER TO MACHINE MADE WATCHES AND 18<sup>th</sup> GOLD AND GEM JEWELLERY.

English, c.1880. L17.3 cm (including clasp). Transferred from the Victoria and Albert Museum (colour pl. 37).

E.W. Streeter was at this address from 1878 to 1904, having taken over the premises from H. Emanuel. For other objects by E.W. Streeter see Index.

**779–783 GROUP OF MINIATURE JEWELLERY** Demonstration pieces, probably intended for mannequin dolls of the type used to display fashions in the 19th century. These are not gimcrack toys but exact reduced versions of real jewellery.

English, mid-19th century.

**779 BRACELET** Gold, double chain, set with a garnet surrounded by small pearls. W0.9 cm (clasp). Transferred from the Victoria and Albert Museum.

**780 BRACELET** Gold, with flexible band, set with a turquoise surrounded by diamonds. H0.9 cm (clasp). HG215.

**781 BRACELET** Enamelled gold, articulated links, set with diamonds and rubies, in the form of a snake. W2.5 cm. HG216.

**782 FLOWER-SPRAY** Gold set with seed-pearls and turquoises. H3.9 cm. HG898.

**783 BROOCH**, in the form of a padlock and key. Gold, set with diamonds and a sapphire. L1.4 cm (key). HG612.

## Jewellery with sporting and wildlife themes

(784–817)

**784 BROOCH** Chased gold, set with emeralds and rubies, in the form of an archery trophy, awarded as a Royal Archery prize to Lady Vaughan in about 1821.

English, c.1820. L4.5 cm (bow). HG 520.

**785 PAIR OF BROOCHES** Openwork three-colour gold, set with diamonds, in the form of fishing and hunting trophies.

French, c.1780, in later gold rims. D2.9 cm. HG 572 & 573.

The trophies in the manner of T. Bertren, whose pattern-books date from the 1760s, were probably designed as buttons, and converted to brooches in the nineteenth century.

**786 WATCH-CHAIN, WATCH-KEY AND FOB-SEAL** Silver and gold, the links formed as twigs and leaves with horsemen and running hounds pursuing a stag, the fob and watch-key with rabbits and game fowl. Paris 'boar's head' silver warranty mark (Rosenberg 1922–8, no. 6597), maker's mark LP in a lozenge.

French, c.1845. L35.2 cm (chain), 2.25 cm (seal matrix). Mark no. 105. HG 1079.

One of a group of stag- and boar-hunting fob-chains designed by Nevillé for Morel et Duponchel (see Vever 1908–12, I, pp. 266 and 276; Janson 1971, no. 35). Mrs Janson has pointed out that the inspiration for the design of these chains seems to come from the silver hunting ring dating from about 1570 from the W. Clemens Collection now in the Historisches Museum der Stadt Köln in Cologne, which shows a boar hunt. In her recent publication (1980) Yvonne Hackenbroch reproduces this ring in association with a fragment of silver and silver-gilt chain showing a stag hunt allegedly dating from about 1560 (pls 384 and 386); the design of the chain shows a close similarity to the Nevillé chain even in such minute details as the tails of the hounds and the form of the chased links. If it does indeed date from the middle of the sixteenth century it must be regarded as the source from which Nevillé drew the inspiration for his design, but if it dates from the nineteenth century, it is probably yet another example from this group of sporting fobs. Without knowing the dimensions of the piece or the quality of the workmanship it is impossible to make any speculation about the date.

For a marked piece by Nevillé, see **1020**.

**787, 788 TWO CRAVAT-PINS** Chased gold, the heads in the form of sporting dogs, a pointer and two greyhounds.

French, c.1850. **787** L8.1 cm. HG 558; **788** L8.5 cm. HG 559.

Possibly modelled by Hubert Obry (1808–53), see Vever 1908–12 (I, pp. 313–16).

**789 BROOCH** Cast and chased gold, in the form of an eagle fighting a snake; the snake *pavé*-set with turquoises, with cabochon ruby eyes.

French, c.1860. W6.9 cm (wingspan). HG 189 (colour pl. 36).

Close in style to the work of the Maison Robin, Paris, in the 1860s. See Vever 1908–12 (II, pp. 248 and 253).

**790 BROOCH** Two-colour gold and silver, in the form of a vulture fighting with a snake twined round a branch; both vulture and snake *pavé*-set with turquoises and pearls, with eyes of cabochon rubies.

French, c.1860. W5.9 cm (max). HG 840 (colour pl. 36).

Drawings for brooches of this type in the archives of the Maison Auguste Blender, dating from the 1860s, are preserved in the Musée des Arts Décoratifs in Paris (see Fig. 45, illustrated with **754**).

**791 BROOCH** Chased gold, in the form of a tiger standing on a branch, marked with the French import mark in use from 1863–92 (Rosenberg 1922–8, no. 6614).

German (?), c.1880. W5 cm (max). HG 488.

**792 BROOCH** Three-colour gold; a tiger with ruby eyes amidst jungle vegetation of chased gold on a polished gold background.

Probably made in Calcutta, c.1880. W4.6 cm. HG 825 (colour pl. 36).

See **793**.

**793 BROOCH** Two-colour gold; applied scene of long-billed storks standing by a stream, the birds *pavé*-set with turquoises and pearls, a compartment for hair in the reverse. In the original leather case labelled on the silk inside the lid BY APPOINTMENT JEWELLERS AND WATCH-MAKERS, COOKE & KELVEY, CALCUTTA & SIMLA.

Probably made in Calcutta, c.1880. W4.8 cm. HG 155 (colour pl. 36).

**794 BROOCH** Bloomed and chased three-colour gold, an emu amidst ferns and leaves, applied to a polished gold background.

Possibly made in Australia or for the Australian market, c.1880. W4.8 cm (max). HG 823 (colour pl. 36).

**795 FINGER-RING** Bloomed and chased gold, the bezel in the form of an emu.

Probably made in Australia, c.1880. L1.9 cm (bezel). HG 707 (see *Plates*, p. 197).

**796 NECKLACE** Woven silver chain with eight pendants, vulture's claws set in engraved silver, in the original blue velvet case labelled on the silk inside the lid: *FIRST CLASS PARIS MEDAL 1867, 1855 PARIS FIRST CLASS AND LONDON PRIZE MEDALS 1851 JOHN BROGDEN Goldsmith MANUFACTORY, 16 Henrietta St. Covent Garden LONDON*.

English, c.1870. L4.6 cm (central claw, including ring). Transferred from the Victoria and Albert Museum.



**797 EAR-RINGS** Tiger-claws set in gold, applied wire-work and beads, marked JB in an oval label, the trademark of John Brogden, in a leather case, labelled inside the lid: *FIRST CLASS PARIS MEDAL 1867, 1855 PARIS FIRST CLASS AND LONDON PRIZE MEDALS 1851, JOHN BROGDEN, Goldsmith MANUFACTORY, 16, Henrietta St. Covent Garden, LONDON.*

English or Indian made for the English market, c.1870. L 5.6 cm (including hooks). Mark no. 88. Transferred from the Victoria and Albert Museum.

**797A PAIR OF LAPEL-STUDS** Gold with enamel decoration, in the form of a bee, the tail and legs in black enamel, the wings applied and enamelled in white, the body of each bee set with an amethyst, with small green or yellow gemstones for the eyes. In the original leather case, labelled in gold on the silk lining of the lid *C. Giuliano, 115 Piccadilly, London.*

English, c.1885–90. D 2 cm (each stud). HG 1110 (see *Plates*, p. 197).

**798, 799 TWO CRAVAT-PINS**, the heads in the form of enamelled miniatures of dogs' heads, set in gold.

**798** A great dane, inscribed on the reverse W.B. FORD 1876. English, 1876. L 8.8 cm; D 2.25 cm (enamel). HG 623.

**799** A pug dog, inscribed on the reverse W.B. FORD 1882. English, 1882. L 8.4 cm; D 2.5 cm (enamel). Transferred from the Victoria and Albert Museum.

William Bishop Ford, painter of enamel miniatures (1832–1922), was a pupil of the miniaturist William B. Essex, whom he assisted at the studio at 3 Osnaburgh Street, Regent's Park in the 1850s and 1860s. He exhibited at the Royal Academy from 1854 for over forty years. See Foskett 1972, p. 275.

**800 BROOCH** Gold, in the form of a spur with a revolving rowel, and a buckle and strap, with an enamelled miniature of a fox's head, inscribed on the reverse G.W. BAILEY 187 (?).

English, c.1875. D 2 cm (enamel). HG 290.

G.W. Bailey, working at the same date as Ford, was also a pupil of W.B. Essex.

**801 TIE-PIN** Gold, with a gold-set enamelled miniature of a bulldog. In a retailer's case, together with the cuff-links **802** (below), the case labelled AT THE BLUE BOAR WITHIN ALDGATE, 1720, HARVEY & GORE, 4, BURLINGTON GARDENS, LONDON W.

English, 19th or 20th century. W 4.4 cm. HG 136

**802 CUFF-LINKS** Gold, painted with heads of bulldogs. English, 19th or 20th century. H 1.9 cm (each medallion). HG 136.

**803 BROOCH** Bronze head of a mastiff, in a chased-gold setting which is in the form of a collar and lead. Paris 'eagle's head' warranty mark, defaced maker's mark, and

'owl' import mark on the pin and clasp (Rosenberg 1908–12, nos 6596, 5910). On the reverse a glass-covered compartment for hair.

French, c.1890. H 4.8 cm (max). HG 742.

**804 BROOCH** Chased gold and platinum, set with a pearl, in the form of a squirrel sitting on a branch; with cabochon ruby eyes. In the original leather case labelled on the silk inside the lid JW BENSON 25 OLD BOND ST. LONDON.

English, c.1890. W 3.6 cm. HG 150.

J.W. Benson, clock- and watchmakers, became retail jewellers in 1874 and merged in 1897 with Alfred Benson and Henry Webb, who had acquired Hunt & Roskell's premises at 156 New Bond Street.

**805 BRACELET** Two-colour chased gold, in the form of a wreath of oak leaves and twigs, set with the fragments of a stag's teeth(?).

German, c.1890. W 6.5 cm. HG 512.

Sporting jewellery of this type was made in Germany in the late nineteenth century by firms like Gebrüder Kraus and E. Wohler of Schwäbisch Gmünd (see *Kunstgewerbeblatt*, Leipzig, 1896, facing p. 121). Both these firms showed similar pieces at the Stuttgart Exhibition in 1896.

**806 BROOCH** Chased gold, set with opals, in the form of a game bird with cabochon garnet eyes in a triangle of twigs and leaves; maker's mark Y in a triangle on the reverse for C.M. Weishaupt Söhne, Hanau.

German, c.1890. W 4 cm. Mark no. 169. HG 489.

For the mark see von Hase 1977 (p. 420). The firm was founded in 1803.

**807 BROOCH** Chased gold, in the form of a clinker-built sculling punt.

English, c.1880. L 6.5 cm. HG 562.

**808 BROOCH OR SCARF-PIN** Chased gold in the form of a fishing rod and line with a creel, the lid hinged to open; inside is a minute goldfish on a chain. Marked on the reverse 14 and a trident (the latter being Gorham & Company's date symbol for 1897).

American, 1897. L 6.7 cm. Mark no. 168. HG 560.

For the marks used by Gorham & Company, Providence, Rhode Island, see Rainwater 1975. Although this piece does not bear the complete Gorham marks, they are the only company known to use the trident as a date symbol, and the warranty mark 14 also indicates an American origin.

**809–814 SIX BROOCHES** Cast and chased gold, in the form of birds of prey.

Probably all French, late 19th century and later.

**809** On the pin, 'horse's head' warranty mark for the French provinces, in use from 1838 (Rosenberg 1922–8, no. 5879), partially legible mark with a pair of scales in a lozenge; on the reverse, engraved retailer's mark, *A. J. SIMEY 18 ct.* W 8.3 cm (wingspan). Mark nos. 173 & 10. HG 487.

**810** Eagle, set with a diamond. Marked on the pin with a maker's lozenge VG, possibly for Veuve Godivin, 119 rue du Temple, Paris, mark in use 1904–11. w 5 cm (wing-span). Mark no. 157a. HG 485.

For other pieces with the same maker's mark, see **1043**, **1051**.

**811** Eagle, set with a colourless paste. w 5.7 cm (wing-span). HG 484.

**812** Eagle, set with a diamond. w 3.75 cm (wingspan). HG 486.

**813** Eagle. w 7.7 cm (wingspan). HG 261.

**814** Eagle. w 5.2 cm (wingspan). HG 262.

**813** is very similar to an eagle brooch illustrated in 'Le Bijou en 1903' in *La Revue de la Bijouterie* (IV, 1903, p. 232) as made by the Maison André Rambour. Sporting jewellery in the form of similar birds of prey was also popular in Germany at the end of the nineteenth century (see Hegemann 1962, pl. 18), and the fashion continued in France into the 1920s, as illustrated in the trade catalogue produced by the jewellers' syndicate 'Oria' in 1922 (see Fig. 107, *Plates*, p. 282).

**815** CRAVAT-PIN Chased gold, in the form of a sparrowhawk with cabochon ruby eyes. Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and maker's mark IP or JP in a lozenge on the pin for Jules Ponce, 2 rue des Quatre Fils, Paris. Mark in use 1906–23.

French, 1906–23. L 7.9 cm; H 2.7 cm (bird). Mark no. 83. HG 1003.

**816** BROOCH Cast and chased gold, in the form of two fighting cocks. Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) on the pin, together with maker's mark H&C<sup>IE</sup>, with a sitting cat in a lozenge, for Maison Hartz & Compagnie, 90 Bvd Sébastopol, successors to Maison Plisson & Hartz (1898–1904), mark registered in 1906.

French, after 1906. w 4.9 cm (max). Mark no. 76. HG 1021.

M. Hartz continued to run the firm alone after the death of Plisson in 1904 (see Vever 1908–12 III, p. 563). For a cast and chased gold ring marked PH with a sitting cat for Plisson & Hartz see **1121**. A design for a similar brooch with affronted cocks appears in the Parisian jewellers' pattern-book *L'Art de la Bijouterie* for 1880 (Fig. 46). This brooch illustrates the continuing use of popular designs.

**817** BROOCH Sand-cast gold and gold tubing, in the form of a spider carrying a gold nugget in its mouth.

Probably hand-made by a goldfield worker in South Africa or South America, late 19th or 20th century. w 8 cm. HG 791.

The body of the spider may have been cast from life in a sand mould.

## Jewellery set with reversed crystal intaglios

(**818–825**)

**818** PAIR OF EAR-RINGS Double reversed crystal intaglios, set in gold, depicting goldfish in round bowls, set in gold as a pair of ear-rings. In the original case labelled W.J. THOMAS. JEWELLER & SILVERSMITH, 136, OXFORD ST. LONDON.

English, c. 1870. L 3 cm (including hooks). HG 148 (colour pl. 37).

*Bibl.* Tait & Gere 1978, col. pl. XIV.

William James Thomas occupied these premises from 1866 to 1871 before moving to Bond Street. These remarkable goldfish-bowl ear-rings are made from two crystals carved in accurate opposition to one another and set back to back; the join is hidden by the gold collet setting.

**819** PENDANT A robin in a snowy landscape, backed with gold, in a gold mount; the reverse with a compartment containing a tinted photograph of a bearded man in a gold locket-case.

English, c. 1860. H 5.9 cm (including loop). Transferred from the Victoria and Albert Museum (colour pl. 37).

*Bibl.* Tait & Gere 1978, col. pl. XIV.

The subject is taken from a colour print by William Wier, entitled *The Christmas Carol Singer*, published in 1858.

**820** BROOCH Head of a Pomeranian dog, backed with gold, on the reverse an inscription *FAITHFUL & TRUE/ MUFF Obit Nov. 24th 1862 at Dinapore, Aged 8 Years & 6 Months*, and a compartment containing hair, in a gold collet setting.

English, 1862. D 3.3 cm. HG 201 (colour pl. 37).

*Bibl.* Tait & Gere 1978, col. pl. XIV; Zick 1980, pl. 54.

**821** BROOCH Head of a Welsh collie, backed with clear glass, in a gold setting; inscribed on the reverse ED. VANDENHOVE & FILS. BRUX.

The crystal probably English, mounted in Belgium, c. 1880. D 2.65 cm. Mark no. 52. HG 1054.

Characteristic of the work of the Pradier family, who made a speciality of domestic animals. These crystals were always widely popular and were retailed in the United States as well as on the Continent. Examples survive mounted by both Tiffany of New York and Cartier of Paris.

**822** BROOCH Bee with a gold backing, set in gold rope-work and beading, the reverse set with a compartment for hair.

English, c. 1870. D 3 cm. HG 452 (colour pl. 37).

*Bibl.* Tait & Gere 1978, col. pl. XIV.



**823** PAIR OF BROOCHES Cock pheasant and a partridge, amidst ferns and grasses, set in gold mounts with an applied gold ivy leaf in each corner; marked with the initials JB for John Brogden in an applied gold trade label. English, c.1870. w 2.2 cm. Mark no. 88. HG 818a&b (colour pl. 37).

*Bibl.* Tait & Gere 1978, col. pl. xiv.

The ivy leaf is a recurring decorative motif in Brogden's work (see also the cameo mount **926**).

**824** BROOCH Two pheasants in a landscape, backed with mother-of-pearl, in a gold collet setting.

English, late 19th century. w 3.4 cm. HG 451 (colour pl. 37).

*Bibl.* Tait & Gere 1978, col. pl. xiv.

**825** BROOCH-PENDANT Tiger's head; gold setting incorporating four tiger-claws. Marked on the reverse JM in an applied gold trade label.

English, c.1870. w 7.2 cm. Mark no. 93. HG 450 (colour pl. 37).

*Bibl.* Tait & Gere 1978, col. pl. xiv.

As the mark JM is a trade label, it has not been possible to identify these initials with certainty; there were three gold-workers bearing these initials who were active in London during the second half of the nineteenth century, having entered their marks between 1856 and 1865: James Money, John Meyer and John Monteith. The mark may alternatively have been used by a jeweller working outside London, or possibly an English jeweller working in India. The tiger's head may be a portrait of the animal whose claws are incorporated.

# 10. Intaglios and Cameos

## Introduction

This large section, dealing with engraved gems and their imitations, is arranged to conform with the scheme adopted by O.M. Dalton for his *Catalogue of the Engraved Gems of the Post-Classical Periods in the British Museum* (1915), but taking intaglios first, and then dealing with cameo techniques, in chronological order as far as possible. Nearly all the engravers represented in this catalogue are recorded by Dalton or in Forrer's *Biographical Dictionary of Medallists* (1902–30, and supplements). These remain the main sources of biographical information, but where other sources have been used, they are cited in the individual catalogue entries.

This collection of the works of gem-engravers of the late eighteenth and the nineteenth centuries is a valuable addition to the British Museum's post-Roman collection, which hitherto lacked many examples of this late period. The taste in the neo-classical period (i.e. nineteenth century) falls into two phases: the period of collecting for a cabinet of gems and the period of the use of engraved gems as jewellery. The Gift is unusually rich in engraved gems set as jewellery, some in fine examples of goldsmith's work by identified makers such as Castellani (922). A number of the engraved gems are signed or are identifiable from documentary sources and so it has become possible, through the comparison of style and craftsmanship, to distinguish between many of the engravers of this period who bear the same surname and use a similar form of signature. For discussion of the signatures used by Giovanni and Luigi Pichler, see 834, 835 and 867; for Giuseppe Girometti and his son Pietro, see 871; for Nicolo Morelli and his contemporary of the same name, Gioacchino, see 869. The problem of the varying forms of the Mastini or Amastini signature has proved difficult to resolve satisfactorily (870, 903).

The quality of the actual engraving is, in general, very high, notably in the work of Berini (878) and Pazzaglia (868). In this context a rare signed example of the work of Calabresi (902) led to the Museum's recent purchase of another cameo by this exceptional artist, which is both well documented and one of the finest examples of neo-classical virtuoso cameo-cutting (see Fig. 53, *Plates*, p. 225).

Engraved gems with identified portraits provide an historical interest of double importance to the Museum with its significant collection of historical and personal relics. A major addition is the double-sided intaglio by John De Veaux, with portrait heads of the Duke of Wellington and Sir Robert Peel (847); not only is it a

technical masterpiece, but it is also of documentary value as it was recorded in the possession of King William IV in 1837. (See also 831, 832, 845, 861, 862, 864–866, 876, 891, 897–899, 927, 929.) The engraved gems made for the Polish Prince Poniatowski, while he was living in Italy in the early years of the nineteenth century, provide an important document in the history of faked antique gems. The taste for gem-collecting inevitably attracted unscrupulous dealers, who sold the work of the Pichler family, Pistrucci and many others to collectors of antiquities, notably Prince Poniatowski (see 836, 837, and 839).

The dramatic quality of mid-nineteenth-century gem-cutting is also well illustrated. Taste for large stones, cut in very high relief and displaying a strong contrast of two colours, frequently black and white, introduced a bold sculptural style which is exemplified at its most evolved in the work of the Saulini family of Rome (913 and 919, for example). Vever records the taste for sharply contrasted black and white in the cameos of the early nineteenth century. This was due to the discovery of a method of rendering the permeable layer of onyx densely black by immersion in a solution of boiling sugar for several days and then steeping it in concentrated sulphuric acid (see 426A). The cameo head of the 'Apollo Belvedere' by Paul Lebas illustrates the use of sharply contrasting layers of onyx in France in the mid-nineteenth century (905). Vever claims that the interest in colour effects of several layers came back only towards the end of the century (Vever 1908–12, II, p. 94). The double portrait cameo in jasper-agate of Henri IV and Marie de Médicis (927), previously attributed tentatively to Georges Bissinger, has been closely studied and compared with three signed examples of Bissinger's work in England, and can now be positively attributed to Bissinger and dated to c. 1878, so with pieces like this Bissinger cameo and the opal cameo set by Giuliano (928, see colour pl. 56), the Hull Grundy Collection of engraved gems illustrates the story up to the last decades of the nineteenth century, and thus almost to the end of this particular period of revived interest in the art of gem-engraving.

The refinements of shell cameo-cutting are also particularly well documented, with a small but choice group of material ranging from the remarkable sixteenth-century Marlborough 'Bacchic' cameo (856) to the late nineteenth-century self-portrait of G. G. Adams, the medallist (929). Shell is very easy to work with the simplest equipment. Various types of shell present the necessary contrasting strata needed by the engraver for his work, the most



widely used being the large helmet shell. The two varieties which have the best contrast of colour combined with the depth needed to carve the image in relief are the *Cassus rufus* which has a white- and a pink-toned layer, and the *Cassus madagascariensis* which has a brown-toned layer of varying intensity with the white. The giant or Queen conch shell is also used but the pink tone of the contrasting layer in this shell tends to fade when exposed to light. The hardest shell used for this work is the cowrie or *Cypraea*, the layers being a dense opaque white contrasting with a purple tone of varying intensity. This shell is the most suitable for carving fine detail, and the least susceptible to wear, this being the greatest drawback to the use of helmet and conch shells for relief engraving. The much-used pure white shell, which is usually backed with a coloured compound to provide the contrasting colours, has been identified as either a type of oyster or a scallop shell. Once the material has been carved, it is difficult to identify the type of shell used with complete accuracy. By the mid-seventeenth century the distribution of tropical shells was very wide and the variety of shell used seems to have no significance in determining either the date or the place of origin of the engraving. The main trade in shell cameo-work was in Italy, at Torre del Greco in the south, but other centres which specialised in miniature carving added the engraving of shells to the traditional crafts of boxwood and ivory-carving. Therefore, in compiling the following entries the suggestions as to date and place of origin are made on stylistic grounds and do not relate to the use of a particular type of material. In addition to the gem and shell-carving there is an unusually comprehensive representation of 'cameo' and 'intaglio' imitations and substitutes, ranging from the well-known casts in glass paste by James and William Tassie (861 for example) to the much rarer resin and wax casts developed in the early nineteenth century (892, 893), as well as ceramic examples (863, 864) and modelled wax (865).

Three pieces set with unsigned cameos in settings by Castellani and Giuliano are discussed with the 'archaeological style' jewellery in Chapter 11 because the settings are derived from identifiable ancient sources (954, 964, 986), while 967, a pendant in the 'archaeological style', incorporates an intaglio with a false signature in Greek characters for the ancient gem-engraver Skylax. Three medals by gem-engravers represented in the Gift have been included alongside the gem-engraver's work, to facilitate comparison between the two different media as practised by the same artist. These comprise a silver Coronation medal of George IV, of 1821, by Pistrucci (844), alongside an intaglio portrait of the king, also cut in 1821 (845), together with medals by P. Girometti (911) and G. G. Adams (930).

Engraved gems, being primarily regarded as works of art, are frequently reset, often ending up in simple gold finger-rings or collet settings, which are impossible to date with any precision. Where the rings or settings are thought to be contemporary or datable, this has been stated.

## Intaglios

(826–850)

**826** INTAGLIO Male standing figure. Agate, set in a heavy gold finger-ring.

The intaglio Roman, 1st or 2nd century AD; the setting 19th century. H 1 cm (intaglio). HG 761.

Several of the antique and Renaissance engraved gems as well as the precious stones from the Townshend Bequest to the Victoria and Albert Museum (1869) are set in heavy gold finger-rings of identical form, one of the patterns which Townshend devised for the setting of his gem collection. It is therefore possible that this ring has a Townshend provenance, but was disposed of before his death.

**827** INTAGLIO Eros standing holding a branch. Green chalcedony, set in a gold finger-ring; applied ornament of flowers and leaves in three-colour bloomed and chased gold added to the shoulders.

The intaglio Roman, 1st or 2nd century AD; the setting French (?), c.1830. H 1.1 cm (bezel). HG 369.

**828** INTAGLIO A deeply cut representation of 'Sirius' the dog-star, engraved on the collar with the Greek characters in reverse L. NATTH [..] Π (L. NATTER EP., L. Natter made me), for Johann Lorenz Natter (1705–63). The L is incorrectly written in Roman script. Hessonite garnet, set in a gold finger-ring.

The intaglio English, before 1754. H 2.2 cm (bezel). HG 1069.

Copied by Natter from an antique gem signed ΓΑΙΟC, formerly in the Bessborough collection, no.40 in the catalogue of that collection (1761) where it is illustrated, which was compiled by Natter himself. In his *Traité de la Méthode Antique de Graver en Pierres Fines . . .* (1754) where the gem is also illustrated (see Fig. 47), Natter describes his experiments to achieve the depth of cutting while retaining the minute details of the original and writes: ' . . . J'y passablement bien reussi moi-même en l'imitant'. Another version of this gem was engraved by Natter in a topaz and is recorded in the Marlborough gem sale catalogue (Christie's, 28 June 1875, lot 270) as being in St Petersburg (presumably in a private collection). The antique gem from the Bessborough collection (acquired by Bessborough from Lord Chesterfield) went to the Duke of Marlborough with the rest of the Bessborough gems in the eighteenth century; the Marlborough collection was catalogued and put up for sale in 1875, but bought *en bloc* by David Bromilow for £35,000. The same catalogue was used unaltered nearly twenty-five years later when the collection again came up for sale in 1899 (Christie's, 26 June). The 'Sirius' gem was lot 270; it fetched £110, being among the more expensive of the lots sold. It is now in the Museum of Fine Arts in Boston, bought by them with the rest of the Lewes House collection (no. 14) formed by Edward Perry Warren, who also owned the Albani 'Tears of Achilles' (see 903). The antique gem (but not the copy by Natter) was cast by Tassie (see Raspe 1791, no. 3251). Natter died in St Petersburg in 1763 and his collection went to Prince Paul Petrovich. For full biography and catalogue of Natter's works, see Nau 1966.

**829** INTAGLIO Seated Hercules, based on the famous Roman marble torso known as the 'Belvedere Hercules',

engraved BURCH F (Edward Burch RA, 1730–1814). Yellow citrine, the intaglio deeply carved to provide the impression in high relief, the base cut in parallel facets, probably intended to be set in a gold mount as a desk- or fob-seal, now set in a gold brooch setting.

The intaglio English, before 1771; the setting modern. H2.6 cm (intaglio). HG 1083.

In 1771 Burch was made a Royal Academician and incorporated the title in his signature from this date (see 830). He exhibited several versions of this subject at the Royal Academy, the first in 1793 (entitled 'Reposing Hercules'). A plaster-cast of a 'Reposing Hercules', which is not quite identical with this gem, is no. 85 in the set of casts which Burch issued in 1795 to accompany his catalogue of a hundred gems; it is described in the catalogue as a chalcedony intaglio 'not disposed of'. A similar 'Reposing Hercules' by William Brown was cast by Tassie (Raspe 1791, no. 5975); see 833.

King Stanislaus Augustus of Poland (1732–98), uncle of Prince Poniatowski and the collector who formed the nucleus of the celebrated – even notorious – Poniatowski collection, owned an identical intaglio of 'Hercules Reposing' signed BURCH (see Neverov 1981, p. 182, no. 10). The 'Belvedere Hercules' (now in the Vatican Museum; Haskell & Penny 1981a, no. 80, fig. 165, pp. 311–14) seems also to have inspired a Renaissance gem in the Orsini collection (see Neverov 1982, no. 86) depicting a full-length figure of the seated Hercules identical to Burch's Hercules. Casts of the Orsini gems were owned by Catherine II of Russia and would have been known to King Stanislas Augustus, who may have commissioned this subject from Burch. As well as fine antique gems the King included in his collection the work of contemporary gem-engravers whom he particularly admired, such as Burch, Marchant and Giovanni Pichler. The other gems by Burch owned by the King were examples of the historical portraits, for example, Newton and Shakespeare, in which Burch specialised, although in deference to the taste of the time he made a number of copies after the antique, mainly from plaster casts.

For engraved gems owned by Prince Poniatowski (1754–1833) see 836–839.

**830** INTAGLIO Hercules with the dying Hippolyta, engraved BURCH. R.A. (Edward Burch RA, 1730–1814). Cornelian, set in a contemporary gold mount as a fob-seal with a swivelling bezel.

The intaglio English, 1771–80, the setting contemporary. H2.4 cm (intaglio), 5.6 cm (fob-seal, closed). HG 1029.

A wax model of this subject was exhibited at the Royal Academy by Burch in 1780. A cast of an identical group from a sardonyx intaglio cut by Burch for Lord Barrington was included by Burch in his set of casts; it is no. 89 in his catalogue and is entitled 'Hercules and Menalype'. Giovanni Pichler had earlier cut an identical group in intaglio (see Lippold 1922, pl. CXXXIV, no. 7), and another version is to be found on an unsigned gem in the Correr Museum in Venice (see Dorigato 1974, pp. 34, 63). This is believed to be a copy of the Pichler gem but Burch claimed in his catalogue that the design, though taken from an antique, was altered for his own model. The prototype of all three must be the so-called antique gem of Hercules supporting the dying Amazon, which belonged to a Mr Boyd in the eighteenth century and was issued as a glass paste cast by Tassie (see Raspe 1791, no. 5775). According to Raspe, the gem was bought by Mr Boyd in Rome for £300.

Edward Burch, who started his life as a water-man on the

Thames, became one of the most celebrated of the English gem-engravers of the late eighteenth century. He became an Associate of the Royal Academy in 1770 and a full Academician in 1771, a distinction which he celebrated by signing his work thereafter BURCH RA. He was employed by James Tassie and several of his gems are listed in the Raspe catalogue (see 862); he also worked for Josiah Wedgwood, for whom he made a series of models of horses after designs by George Stubbs.

**831** INTAGLIO Profile portrait head of George John, 2nd Earl Spencer, engraved MARCHANT (Nathaniel Marchant, 1739–1816). Cornelian, set in a gold finger-ring.

The intaglio English, assumed to be 1781; the setting probably contemporary. H2.4 cm (intaglio). HG 817.

*Bibl.* Gere 1981, pl. 256.

Exhibited at the Royal Academy in 1791. This portrait of the 2nd Earl is said by family tradition to have been commissioned from Marchant by the Spencer family at the time of the marriage of the 2nd Earl Spencer to Lavinia, eldest daughter of Charles, 1st Earl of Lucan, in 1781. Marchant made portrait intaglios of both Lord and Lady Lucan at about this date. Nathaniel Marchant was described by King (1872) as a pupil of Edward Burch (p. 447). He spent the period from 1772 to 1788 working in Rome. He exhibited at the Royal Academy from 1781 to 1811 and was elected an ARA in 1791. He was named 'Sculptor of Gems' to HRH Prince of Wales in 1789 and 'Chief Engraver to His Majesty' in 1799. In 1792 he issued his catalogue of a hundred of his gems, accompanied by a set of casts. A full account of the life and work of Nathaniel Marchant is to be published by Gertrud Seidmann (*forthcoming*); some material from this projected work has already been published in the catalogue of the exhibition, 'The Most Beautiful Statues' (see Seidmann in Haskell & Penny 1981b, pp. 59–61).

**832** INTAGLIO Profile portrait head of the Rt Hon. William Windham (1750–1810), engraved MARCHANT (Nathaniel Marchant, 1739–1816). Cornelian, set in a gold finger-ring.

The intaglio English, 1794; the setting probably contemporary. H2.6 cm (intaglio). HG 1039.

Exhibited by Marchant at the Royal Academy in 1795. An entry in the 2nd Earl Spencer's account book dated 21 December 1794 reads: 'Paid £50.0.0 for this to Marchant for Windham's head'. This quite substantial sum confirms Marchant's reputation as having become one of the most financially successful of the gem-engravers of the period (Forrer 1904–30 III, p. 560). In 1794 both Windham and Lord Spencer became members of William Pitt's cabinet, Windham as Secretary for War and Spencer as First Lord of the Admiralty; both resigned with Pitt in 1801. Marchant subsequently exhibited a portrait of Pitt in 1811.

**833** SIX INTAGLIOS, set in a necklace together with a cameo. The intaglios are as follows from left to right (see details): **a**) Jupiter with his eagle; cornelian. H1.6 cm; **b**) a helmeted head in profile; agate, the intaglio cut into a shallow pale layer over a dark ground appears in silhouette; this type of agate is popularly known as a 'niccolo'. H1.9 cm; **c**) a head of 'Clytie' after the marble bust from the Townley collection, engraved MARCHANT (Nathaniel Marchant, 1739–1816); cornelian. H2.6 cm; **e**) a dancing nymph inspired by the wall decoration at Herculaneum, engraved



BROWN (William Brown, 1748–1825); cornelian. H2.7 cm; **f**) cast intaglio, seated Hercules, engraved BROWN INV.; green glass paste. H2.2 cm; **g**) laureate female profile head, engraved BROWN; cornelian. H2.9 cm. All in reeded gold settings united by festoons of fine gold chain to form a necklace which has as its centre-piece a sardonyx cameo (detail **d**) of a helmeted head in profile.

The gems **c**, **e**, **f** and **g** all English, late 18th century; **a**, **b** and **d** English or Italian, late 18th century; the settings Italian, c.1805. L20 cm (necklace). HG 1067 (colour pl. 38).

These gems form a group which seems to have been assembled in the late eighteenth century. The Marchant head of Clytie is a version of the model included in his catalogue of a hundred gems in 1792 as 'Isis' (no. XXII). It is taken from the marble bust which was then in the collection of Charles Townley (see 919, for another version of this subject by Luigi Saulini), but Raspe, who calls the subject 'Clytie' rather than 'Isis' in his description of the Tassie cast of Marchant's gem (no. 3011 in Raspe 1791) states that Marchant cut the intaglio in Rome from a plaster-cast of the bust. The glass-paste cast of the 'Reposing Hercules' signed by William or Charles Brown is no. 5975 in the Raspe-Tassie catalogue, and the engraver is given simply as 'Brown', but this and the two intaglios in the necklace which are also signed BROWN are probably the work of William, as this form of signature is usually identified as his. These gems are similar to those cut for Catherine the Great of Russia in the 1780s and it is interesting to note from the bills of sale preserved in the Hermitage in Leningrad that a dancing nymph in intaglio, intended for a seal, seems to have cost the Empress £15 (see Kagan 1976, p. 63).

**834** INTAGLIO Head of Brutus with a dagger, engraved with the Greek characters for ΠΙΧΛΕΡ (Giovanni Pichler, 1734–1791). Sardonyx, set in a gold finger-ring.

The intaglio Italian, late 18th century. H2.4 cm (bezel). HG 1078.

Giovanni Pichler was the son of the gem-engraver Anton Pichler, and was trained by his father in Rome. This form of signature was used by both Giovanni and his half-brother Luigi. The style of the intaglio suggests a late eighteenth-century date, and an attribution to Giovanni is consistent with other gems from his hand, but Luigi was taught by his half-brother and took over his unfinished work in 1791. Dalton says of Giovanni: '... they can be very much alike ... when ... Luigi Pichler copied one of Giovanni's gems and signed in the same way as his brother, it is difficult to be sure which of the two was actually the artist.' Rollett (1874) lists only two intaglios of this subject, both as by Giovanni (nos 54 and 55), so it seems safe to assume that this gem was cut by him. An account of Giovanni Pichler's life was published in Rome the year after his death (see de Rossi 1792).

**835** INTAGLIO Profile head of a helmeted warrior, engraved Α.ΠΙΧΛΕΡ in Greek characters (Luigi Pichler, 1773–1854). Cornelian, set in a gold finger-ring.

The intaglio Italian (Rome), early 19th century. H3.1 cm (bezel). HG 444.

The descriptions of the engraved gems in Rollett's lists are not sufficiently detailed to identify this intaglio. Luigi Pichler came from a family of gem-engravers. He was the son of Anton Pichler and the half-brother of Giovanni, who taught him to engrave gems. He worked for Franz I in Vienna and in Rome for

Pius VII and Leo XII, and is reputed to be the author of many of the gems supplied to Prince Poniatowski. Luigi Pichler is recorded in Vienna from 1808, as a member of the Vienna Academy, becoming Professor of medal- and gem-cutting in 1818, a post which he held until 1850. For full bibliography, see entry on Luigi Pichler by Distelberger (1979).

**836** TWO INTAGLIOS, set in the base and lid of a box. On the lid a group of deities: Jupiter, Mars, Mercury and Neptune, bordered with the signs of the Zodiac; on the base, Hercules shouldering the celestial globe and draped with the skin of the Nemean lion, kneeling behind Atlas, inscribed with the faked Greek signature ΔΙΟΚΚΟΥΡΙΑΟΥ. Both are cornelian and subsequently were set in a gold box with engine-turned decoration.

The intaglios Italian, c.1800; the box English (?), second half of the 19th century. W5.5 cm (box); depth 2.1 cm. HG 784.

The signed intaglio on the base of the box may tentatively be identified with the one that was recorded in the collection of Prince Stanislas Poniatowski (1754–1833), nephew and heir of the King of Poland, who made a large collection of 'antique' gems when he was living in Rome and Florence in the early years of the nineteenth century. The Poniatowski collection was celebrated during his lifetime and many examples of his so-called 'Greek' intaglios feature in the cast collections of the period. With hindsight it is possible to see that such consistent similarity of style is impossible where a wide range of different engravers' work is supposedly represented, but doubts about the authenticity of the gems were not publicly expressed until after Prince Poniatowski's death. This cornelian intaglio, with the incorrect form of the signature of the great classical engraver Dioscorides, featured as lot no. 1336 in the sale of the collection held at Christie's in London on 29 April 1839. It subsequently passed into the collection of John Tyrrell, who bought approximately 1200 of the Poniatowski gems (the collection numbered 2601 in all) and it is illustrated in the two-volume catalogue of selected gems from that collection (Prendeville 1857, no. 375).

Since the time of the Christie's sale in 1839, when the gems were already widely recognised as modern pastiches, there have been numerous publications devoted to speculating on their authorship. Busiri Vici (1971) cites two articles said to have been published in 1840 and 1841 which claim that the gems were produced by Luigi Pichler, a suggestion which has frequently been adopted since and is substantiated by Anna Somers Cocks's observations (1976, pp. 366–76). Tyrrell replied to the articles with a furious refutation of this theory in a pamphlet entitled *Remarks exposing the unworthy motives and fallacious opinions of the writer of the critiques on the Poniatowski Gems*, which appeared in March 1842. However, subsequent discussions of the gems have always assumed them to be of modern date, and other names associated with their manufacture include Dies, Sirletti, Cerbara, Giuseppe Girometti and Odelli; the last named was allegedly responsible for the faked Greek signatures. One of the dealers from whom Poniatowski purchased a number of his engraved gems was the notorious Ignazio Vescovalli, whose premises were in the Piazza di Spagna in Rome, and who also supplied the collectors Demidoff and Blacas, and employed the young Benedetto Pistrucchi.

The collections made by Prince Stanislas Poniatowski and his uncle King Stanislas Augustus of Poland are discussed in detail by Neverov (1981).

The subject of the intaglio on the lid of the box is the same as the circular so-called 'Olympus' gem from the French royal

collection, published by Mariette in his *Traité des Pierres Gravées* (1750, pl.1), and alleged by Mariette to be based on a composition by Raphael. The design of the 'Olympus' gem is, in fact, based rather freely on the roundel at the top of the so-called '*Quos Ego*' engraving by Marcantonio Raimondi after Raphael, but it has been very much altered in the grouping of the figures and the substitution in the arched compartment at the bottom of a figure of Neptune for the eagle of Jupiter that appears in the engraving (Fig. 48; British Museum, Department of Prints and Drawings, 1900, 2-12, 340). This gem, which differs from the 'Olympus' gem only in shape, does not appear to be included in either the catalogue of Poniatowski's collection prepared by the Prince himself in the last two years of his life (*Catalogue des Pierres Gravées Antiques de S.A. le Prince Stanislas Poniatowski*, published in Florence in 1832-3) nor in Christie's 1839 sale catalogue, but the descriptions are not detailed enough to be certain. It is unlikely to have been in the Tyrrell collection – it is not illustrated in the catalogue – as even a collector as gullible as he seems to have been would not have believed this exact copy of a famous gem to be antique. An identical version of this intaglio exists, signed by Luigi Pichler (information kindly provided by Malcolm Carr). The signature is on the very edge of the gem and would be hidden if the gem was set. The example here, set in a box, may be similarly signed, and the gold rim of the box lid may be hiding the inscription.

**837** INTAGLIO, showing a scene of combat between a charioteer and a warrior; a dead soldier lies on the ground. Inscribed with a faked Greek signature ΑΠΟΛΛΩΝΙΑΕC. Cornelian, in a chased gold setting with milled rim, the border ornamented with anthemion leaves in relief on a tooled ground.

The intaglio Italian, early 19th century; the setting Italian (possibly Rome), contemporary with the gem. w 3.8 cm (intaglio). HG 445.

Made for Prince Stanislas Poniatowski, and tentatively identifiable as the gem described thus: 'Hector standing over the dead body of Aretus is about to attack with his spear Automedon in order to obtain the horses of Achilles which Automedon in his chariot is urging on' (see Christie's sale catalogue, 29 April 1839, lot no. 1115). Other gems from the Poniatowski collection survive in similar settings, made for the Prince in Rome. As the gems came on the market in the nineteenth century, after having been thoroughly discredited as works of antiquity, they were often bought for the value of the gold alone, so many of the settings were destroyed.

It is surely no coincidence that the composition and style of this gem are very close to the line engravings by Piroli, after designs by John Flaxman for the illustrations to the *Iliad* (1793), notably in this instance the scene of *Achilles dragging the body of Hector around the walls of Troy* (pl. 32). Many of the Poniatowski gems have obvious affinities with contemporary neo-classical sculpture, particularly the work of Canova, but Poniatowski disingenuously explained this by suggesting that his gems had provided Canova with the subjects for his sculptures. Hartmann has demonstrated the connection between Thorwaldsen's circular relief of *Hercules and Hebe* (1807-10) and one of the gems from the Poniatowski collection, comparing it as well with the same subject treated on a gem, now lost, by Guiseppa Girometti (see Hartmann 1979, p. 130, pl. 75), which seems to substantiate the tradition that Girometti was responsible for providing some of the faked gems in the Poniatowski collection.

**838** INTAGLIO A scene of combat between a Lapith and a centaur, engraved CARELLI. Cornelian, mounted as a brooch in a plain gold collet setting.

The intaglio Italian, early 19th century. w 3.6 cm (including setting). HG 1101.

This style of this intaglio corresponds very closely with a group of gems from the Poniatowski collection. It seems probable that this engraver was one of the artists responsible for providing the faked Greek-style gems which the Prince collected, possibly including the 'Hector and Automedon' gem, **837** (above). The cutting of the hands, which are distinctly crude, is very close in both examples and the composition shows the same use of strong diagonals in the disposition of the limbs, a compositional device borrowed from Flaxman's *Iliad* engravings. Carelli is a Neapolitan name and this gem may well have been cut by the collector and dealer, Cavaliere Carelli of Naples. It is quite usual at this date to find collectors who were skilful gem-engravers and dealers who made faked antique gems. Lippold (1922) reproduces a cast of an unsigned version of this intaglio (pl. CXLVII, 4) without giving a source, but it may have come, like many of his examples, from the Poniatowski collection.

The Victoria and Albert Museum has a cameo set into the lid of a French gold box with a signature very similar to the one on this intaglio. It has been read as GARELLI and the engraver is identified as Giovanni Garelli (1782-1834). The gems are very different in character, one being an intaglio and the other a cameo cut in bold relief, so stylistic comparison is not possible. No other examples of the work of either Carelli or Garelli have been traced, but both were active at the time when Poniatowski was making his collection. The similarity in the signatures is in part due to the fact that both are executed in capital letters. There seems no question that the initial letter of the name on the British Museum's intaglio is c, on the other hand the initial letter of the signature on the Victoria and Albert cameo is somewhat ambiguous, being in the form of a c with a dot inside the letter, which can be interpreted as a G (c.f. Bury 1982, p. 22: Case 4, Board c, no. 23).

**839** INTAGLIO Neptune, shouldering his trident, rides a hippocamp. Chalcedony, set in a gold finger-ring.

The intaglio Italian, 18th century (?) or early 19th century. w 1.7 cm (intaglio). HG 728.

*Provenance* Formerly in the Poniatowski and Ionides collections.

*Bibl.* Lippold 1922, pl. v, no. 6 (as 'Roman'); Ionides Collection Handlist, no. 37 (Boardman 1968, p. 103); Boardman 1968, p. 49 and pl. 82.

This intaglio may be identifiable as no. 131, in Classe I in Prince Poniatowski's catalogue of his collection (1832), '*Neptune avec dauphin et trident*'. This gem is unusual in the context of the Poniatowski collection in belonging to the group of small intaglios which show a much more serious attempt to forge the antique. Many of these small signed stones were included in the series of casts issued in the early nineteenth century by Tommaso Cades in Rome, among them another small oval gem which is almost identical to this one, showing Eros riding a hippocamp, in the section devoted to '*maniera Greca, seconda epoca*' (no. 178). Without the evidence of the introduction to his catalogue it would be hard to believe that Poniatowski ever had any serious faith in the genuineness of the majority of his 'antique' intaglios, which finally numbered over two thousand, nearly all so stylistically similar as to be easily recognisable.



**840** INTAGLIO Aesculapius (?): a lightly bearded youth draped with a cloak leans against a pillar, in his hand a wand with an entwined snake; engraved with the Greek characters for CVTPATOV. Garnet, set in a gold finger-ring with a swivelling bezel.

The intaglio Italian, late 18th century (?), the setting contemporary. H 1.8 cm (intaglio). HG 727.

*Provenance* Formerly in the Rosareno and Ionides collections.

*Bibl.* Boardman 1968, pl. 80.

Three other gems in the British Museum bear versions of this signature, the name of the celebrated Sostratus, gem-engraver of the Augustan Period (c.f. Dalton 1915, nos 133, 189 and 770), two cameos and one intaglio, identified respectively as sixteenth century (the two cameos, Dalton nos 133, 189) and early eighteenth century (the intaglio, Dalton no. 770). The present intaglio is close in style to others in the group of small-sized Greek-manner gems executed for the Prince Poniatowski which are included in the series of casts issued by Cades (see also **839** above), and it may therefore date from the period around 1800. If it is a pastiche of an antique gem this would explain the misunderstanding of the Greek signature which is unlikely to have been used in this form – BY SOSTRATUS – on a genuine work of antiquity.

The South American collector, Rosareno, about whom little is known, reputedly bought gems which had once been in the Poniatowski collection when they came on the market in the second half of the nineteenth century.

**840A** INTAGLIO, laureate bust in profile. Square green chalcedony in a gold swivel-setting.

The intaglio Italian (?), early 19th century. H 1.7 cm. HG 246.

**841** INTAGLIO Draped head of a woman in the classical Roman style. Cornelian, set in a massive gold finger-ring.

The intaglio English (?), early 19th century. H 1.3 cm (intaglio). HG 247.

This type of veiled head was used by the Romans in depictions of the Goddess Vesta.

**842** INTAGLIO Head of Medusa. Cornelian, set in a gold finger-ring.

The intaglio English (?), early 19th century. H 1.9 cm (intaglio). HG 248.

Copied from the so-called antique gem, signed CΩCOAE in Greek characters (Stosch 1724, pl. LXV), possibly intended for the name of the antique gem-engraver Sosos, included by Cades in his set of casts, no. 366, as 'maniera Greca, seconda epoca'. The gem is now in the British Museum, catalogued by Dalton as eighteenth century (Dalton 1915, no. 792).

**843** INTAGLIO Profile head of Apollo, imitating the Roman Republican coin types of c. 90 BC. Cornelian, set in a gold finger-ring.

The intaglio Italian (?), 19th century. L 1 cm (intaglio, including setting). HG 732.

*Provenance* Formerly in the Ionides collection.

*Bibl.* Boardman 1968, no. 108.

For the use of coin types in antiquity see Middleton 1891.

**844** MEDAL Struck in silver. Obverse: profile portrait head of George IV wearing a wreath of laurel, with the initials B.P. for Benedetto Pistrucci (1784–1855). Reverse: the King crowned by a winged goddess and attended by an angel and three helmeted figures; the inscription reads PROPRIO – JAM – JURE – ANIMO – PATERNO and INAUGURATUS DIE JULII XIX ANNO MDCCCXXI.

English, 1821. D 3.5 cm. Mark no. 22. HG 979.

Designed by Benedetto Pistrucci for the coronation of George IV. See **845** for an intaglio of the same subject. The close relationship between Pistrucci's coins and medals and his engraved gems was demonstrated in the exhibition 'Mostri di Benedetto Pistrucci' (Rome, 1955). This medal is catalogued here for comparison with the intaglio. For full discussion of the Coronation medals of George IV see **361**.

**845** INTAGLIO Profile portrait of George IV, probably by Benedetto Pistrucci (1784–1855); on the reverse the inscription GEORGIUS IV DEI GRATIA BRITANNIAE REX MDCCCXXI. Cornelian, mounted in a massive gold finger-ring, set on each shoulder with one diamond and two turquoises.

English, 1821. H 2.6 cm (intaglio). HG 393 (colour pl. 38).

*Bibl.* Gere 1981, pl. 284.

The setting probably by the court jewellers, Rundell, Bridge & Rundell. Cut to celebrate the coronation of George IV, which took place on 19 July 1821. A similar intaglio portrait of George IV, identically inscribed and set in a plain gold finger-ring of the same form, from the collection of Sir John Evans, was given to the British Museum by Dame Joan Evans (see Fig. 49; Department of Medieval and later Antiquities, 1965, 4–2, 1), with a manuscript note stating that her father believed it to be the work of Pistrucci, an attribution which is accepted by Forrer (1904–30, IV, p. 615). It should be noted that Sir John Evans was already thirty-one years old at the time of Pistrucci's death, and was a serious antiquary throughout the whole of his life. It is instructive to compare the image with that on the signed medal by Pistrucci, **844** above, and with the cameo of the same subject, **899**. For Rundell, Bridge & Rundell see **390**.

**846** INTAGLIO A man on horseback by a chasm from which flames are issuing, a distant landscape with a castle; engraved BELTRAMI (Giovanni Beltrami of Cremona, 1777–1854). Banded agate, set in gold as a pendant and encased in a square chased and engraved gold miniature-frame with a border of palmettes and flowers in relief on a tooled ground.

The intaglio Italian, early 19th century; the frame probably contemporary. H 6.5 cm (frame). HG 1100.

The subject seems to be the celebrated Leap of Marcus Curtius, although the populace of Rome who are the onlookers in most representations of this subject are not included. Beltrami was a pupil of Giovanni Pichler and worked in Rome. For settings of similar chased and engraved gold with relief scrollwork see **837** and **931**.

**847 DOUBLE-SIDED INTAGLIO** Obverse: profile portrait head of the Duke of Wellington, engraved I.J. DE VEAUX SCT; reverse: profile portrait head of Sir Robert Peel, engraved *De Veaux Sct* in cursive lettering. Cornelian engraved on both sides in intaglio, in a heavy gold collet setting.

English, c.1835. H4.8cm (intaglio); thickness 0.9cm (max). HG 154.

*Provenance* In the possession of William IV in 1837, by descent through the Duke of Connaught (?) to Lady Patricia Ramsay; in her sale at Christie's, 22 October 1974, lot 113.

In order to avoid penetrating the stone at the points of deep cutting, the engraver has reversed the head on the underside of the stone so that the cheeks of the two faces do not coincide. Gemmological examination has confirmed that this is a single stone and not two similar stones whose join is hidden by the setting.

John De Veaux (b. 1796?, fl. 1821–after 1837) was a seal-engraver and wax-modeller of Irish origin. He worked in Dublin before becoming a pupil of George Brown, seal-engraver by Royal Appointment to George IV. He became George Brown's partner, and succeeded to his business, and to the Royal Appointment as 'Seal and Gem-engraver to His Majesty' in 1831. He first exhibited his work in 1821 and showed at the Royal Academy from 1832 to 1834 (see Pyke 1973, and Strickland 1913). His address in London was 21 New Bond Street. He continued as Royal Seal and Gem-engraver after the death of William IV, with an appointment to the young Queen Victoria. The two portrait heads engraved on this gem can be dated about 1835, as they are after marble portrait busts by Sir Francis Chantrey which were made at the request of William IV and are dated 1835. This gem was also cut for the King, and is recorded as being in his collection in 1837. De Veaux's portrait of Peel was engraved for a print by Freebairn and published by John Murray in 1837 (see Fig. 50; National Portrait Gallery). The text beneath the print reads 'Robert Peel, From a Gem in the Collection of His Majesty, Engraved by De Veaux after the bust by Chantrey', the description on this illustration records both the authorship of the gem and the ownership of William IV; (see also O'Donoghue 1912 III, no. 1: Sir Robert Peel).

The Duke of Wellington (1769–1852) was godfather to the Duke of Connaught, third son of Queen Victoria; it is possibly for this reason that the gem left the Royal Collection and entered that of the Connaught family. In 1834 the Duke of Wellington was Foreign Secretary in Sir Robert Peel's first ministry. Peel (1788–1850) and Wellington had been associated since 1828, and in April 1835 both resigned office and joined the Opposition. It therefore seems probable that the Chantrey busts and the gem were commissioned before they both left the ruling party. Neither held office with the ruling party again during the reign of William IV.

In the British Museum's collection there is a cast in wax of this intaglio portrait of the Duke of Wellington (1909, 2–6, 1 & 2; see Fig. 51). It is mounted under glass in a damaged, velvet-lined case, with its lid missing. The case is of a common nineteenth-century type, similar to the leather cases used by De Veaux to display gems and casts. It is mounted with another cast, of a gem carved in higher relief, also a profile portrait which appears to be of Lord Anglesey (Henry William Paget, 1st Marquis 1768–1854), who served with distinction in the army during the Peninsular War and at the Battle of Waterloo, and is thus a fitting companion for Wellington. The waxes may

have been mounted in this way for exhibition by De Veaux himself.

**848 INTAGLIO** Male profile portrait. Cornelian in a gold brooch setting ornamented with filigree.

The intaglio Italian (?), c.1840; the setting probably contemporary with the intaglio. H3.1cm (intaglio). HG 1068.

**849 INTAGLIO** Head of a youth with flowing hair, engraved BACON (Charles Bacon 1821–85). Cornelian, set in a gold cravat-pin.

English, 1842–6. H2.8cm (intaglio, including setting); L10.1cm (including pin). HG 958.

The engraver Charles Bacon exhibited gems at the Royal Academy between 1842 and 1846, before entering the Royal Academy Schools to study sculpture. These gems were based on classical subjects sculpted by E. H. Baily RA, a distinguished artist who designed for the royal goldsmiths Rundell, Bridge & Co. This one may be the head of Paris, of whom there was a bust by Baily in the collection of Elkanah Bicknell which was in the sale of his gallery at Herne Hill in 1857 (see Gunnis 1953).

**850 INTAGLIO** Profile head of a tonsured man, engraved on the reverse with a monogram of two Cs back to back. Green chalcedony, set in a contemporary gold cravat-pin marked with the crossed Cs monogram for Castellani of Rome and Naples.

Italian, c.1860. H1.3cm (intaglio). L8.6cm (including pin). Mark no. 23. Transferred from the Victoria and Albert Museum.

Duffield Osborne (1908) gives the name of one gem-engraver who worked for Castellani as Gaetano Trabacchi, about whom nothing else is known and whose signature is unrecorded. It should be noted that the monogram of the two back-to-back Cs, engraved on the reverse of this gem, is also to be found on a number of other engraved gems, both cameos and intaglios, in settings marked by the Castellani firm (c.f. Chapter 11, 954 and 986). Even when the subjects are the same, as with the series of twelve Caesars, which was used more than once, the cutting is of widely differing quality. It would therefore seem that the mark denotes the Castellani workshop rather than the identity of an engraver.



## Cameos

(851–930)

**851** CAMEO Front-facing head of a man. Garnet, set in a later gold finger-ring.

The cameo Hellenistic Greek, 2nd century BC. L1.2 cm (bezel). HG 395.

**852** CAMEO A stag raising a rear leg to scratch its belly. Sardonyx, set in a later gold finger-ring.

The cameo Roman, 1st or 2nd century AD. W1.1 cm (cameo). HG 731.

*Provenance* Formerly in the Robinson and Ionides collections.

*Bibl.* Boardman 1968, no. 118.

Exhibited at the Burlington Fine Arts Club 'Exhibition of Greek Art' (1904). This cameo is a version of an intaglio (Boardman 1968, no. 11) which also came from the Robinson collection.

**853** CAMEO Fortuna holding a cornucopia. Onyx, in a later plain gold collet setting.

The cameo Roman, 1st century AD. H4.7 cm (cameo). HG 391.

*Bibl.* Hull Grundy 1961b.

**854** CAMEO Front-facing bust of a man: Demosthenes (?). Onyx, set in a gold finger-ring, a hinged glass cover opens over the bezel.

The cameo Italian, 16th century; the setting English, 18th century. H1.4 cm (cameo). HG 729.

*Provenance* Formerly in the collection of the 2nd Duke of Wellington (1807–84).

*Bibl.* Scarisbrick 1978, no. 165.

The identification of this portrait as Demosthenes is proposed in the catalogue of the exhibition of the Wellington gems held at S. J. Phillips in 1978.

**855** CAMEO A seated cherub holding a mask. Agate, set in a gold finger-ring.

The cameo, Italian, late 16th century; the setting 16th century, with signs of later alteration. W1.7 cm (cameo). HG 730.

**856** CAMEO, depicting the Triumph of Bacchus: Bacchus, holding a wine jug, is drawn in a triumphal car surrounded by numerous figures. Cowrie-shell (*Cypraea*) in a later gold setting with an undecorated closed gold back; pendant loop and pendant pearl.

German, late 16th century. W5.1 cm (including setting). HG 782a (colour pl. 39).

*Provenance* Sotheby's, 15 December 1958, lot 36. Formerly in the Marlborough collection, sold by Christie's 28 June 1875 and bought *en bloc* by David Bromilow; the

collection was resold and dispersed in 1899; this cameo was lot no. 201 in the Marlborough sales of 1875 and 1899, and it fetched £20 in 1899. It was catalogued identically in both sales as having come from the Arundel collection. It is described as follows: 'A Large Shell Cameo, of fine Renaissance work, representing a procession of Bacchus. The design and grouping of the multitudinous figures is as skilful as the execution of them is minute, exact and spirited. There are no fewer than thirty-three figures, including two oxen that draw the car of Bacchus and a lion that marches at its wheel. Thirty revellers are thus depicted on the convex shell of 2 inches in length and 1¼ inches in width. It was an Arundel gem (Cat. Thec. D, no. 12). Tentatively identified with the above-mentioned entry in the inventory of the famous Earl of Arundel (who died in 1646) where a cameo is described as 'Bacchi triumphus in conchyglia coperta d'oro, opus immensi laboris'.

*Bibl.* Hull Grundy 1960d.

This cameo belongs stylistically to a group of ten shell cameos in the Kunsthistorisches Museum in Vienna, one of which bears the monogram of the German engraver HSR (Eichler & Kris 1927, no. 395); it depicts a similarly crowded scene and was recorded in the Matthias Inventory of the Hapsburg collections which dates from 1619. Another example, the 'Battle of Constantine' shell cameo (in the Cabinet des Médailles, Bibliothèque National, Paris) was seized from the Comte Caylus's family in 1793 (see Babelon 1897, no. 645). Many of the principal figures and compositional elements (like the oxen pulling the triumphal car) on the Marlborough cameo are identical, though differently arranged, with those carved on yet another shell cameo in Vienna (Eichler & Kris 1927, no. 192), which can be studied in the Hull Grundy collection in the turquoise glass reproduction (857, below). This Vienna shell cameo (Eichler & Kris no. 192) is such a close variant of the Marlborough example that there can be little doubt that both were made in the same workshop.

Although more than twelve shell cameos of this type have survived, only one bears a signature (see Eichler & Kris 1927, no. 395, where the monogram, HSR, is attributed to a German craftsman of the sixteenth century). The ten shell cameos in Vienna were all listed in the Matthias Inventory of 1619 in one sequence (nos 2272–2281). However, when the Eichler & Kris catalogue was published in 1927, the group was divided between those attributed to the German engraver HSR (Eichler & Kris 1927, nos 395–7) and those attributed to an unidentified Italian workshop of the sixteenth century (Eichler & Kris 1927, nos 186–192). The lack of evidence in support of the latter identification leaves the question of the origin of the Marlborough cameo open. The very striking similarities in style and execution which characterise the whole group, especially the ten listed in the Matthias Inventory of 1619, make it unlikely that some should have come from a different workshop, let alone from a different country. The attribution to Italy has, therefore, not been followed in this catalogue, although it is recognised that more than one hand can be detected in this group.

**857** PENDANT Gold mount, set with a glass 'cameo' of a Triumph of Bacchus. Drawn in a triumphal car surrounded by numerous figures engaged in revelry, Bacchus holds a cornucopia, and a wreath is held above his head by an attendant female.

Origin uncertain, early 19th century (?). W 5 cm (including setting). HG 537.

Cast in turquoise-coloured glass from the shell cameo preserved in the Kunsthistorisches Museum in Vienna (see Eichler & Kris 1927, no. 192). The measurements correspond exactly; all the minute details of the exceptionally crowded scene are reproduced without alteration. Another turquoise glass cameo cast from one of the ten Vienna shell cameos was sold at Sotheby's, 17 December 1979 (lot no. 76; for the cameo in Vienna see Eichler & Kris 1927, no. 186). It appears from an examination of x-ray fluorescence that this cameo is made of lead-glass and owes the colour to the presence of copper; this suggests a date no earlier than the eighteenth century, and indeed these glass reproductions presumably date from the programme of casting of the Imperial collection of engraved gems carried out by Luigi Pichler during the period of his service under Emperor Franz I in the early nineteenth century. Luigi Pichler is known to have executed glass casts of five hundred of the best gems from the Imperial collections, which were brought as a present from Emperor Franz I to Pope Pius VII in Rome in 1821. According to the records, Pichler's casts faithfully copied the colour of the original stones (see entry on L. Pichler in Distelberger 1979), but the delicate contrasts of the cowrie-shell of the original cameo would have been very difficult to copy and may account for Pichler's use of a uniform turquoise colour. Alternatively, these turquoise coloured reproductions may have been made at a later date by another craftsman who had access to Pichler's moulds. For biographical details on Pichler and his dates in Vienna as Professor at the Vienna Academy see 835. An example of a turquoise glass cast of this type depicting the Rape of Proserpine and set as a ring, is illustrated in Beresford Ryley 1913 (pl. xxii), where it is described as 'Italian, 18th century'. Another example in the British Museum (Department of Medieval and Later Antiquities, 1909, 12-1, 373) depicts a snake-drawn triumphal car and bears the signature Α.ΠΙΧΛΕΡ in Greek characters; it is a turquoise glass version of the original Pichler gem, a cast of which is illustrated in Lippold 1922 (pl. cxviii, no. 10).

**858 CAMEO** Three profile heads: the Magi. Helmet shell, mounted on a gold slide with flat loops on the reverse for threading onto a neck- or bracelet-ribbon.

The cameo German, 16th century; the setting English (?), 17th century. H 2.5 cm (cameo). HG 339 (colour pl. 39).

*Bibl.* Hull Grundy 1960d.

Probably carved by the same hand as the large shell cameo with two facing groups of three profile heads in the Waddesdon Bequest, ascribed by Dalton (1915, no. 434) to the sixteenth century. The three strata of this type of shell with the dark middle layer were often utilised in this way for depictions of the three Magi; two other similar small-sized shell cameos with triple profile heads are catalogued by Dalton (1915, nos 435 and 436) as sixteenth century; there is a strong probability that all four cameos have a German origin. Dalton nos 435 and 436 both come from the Sloane collection, formed during the first half of the eighteenth century by Sir Hans Sloane; they entered the British Museum in 1753.

**859 CAMEO** 'Vulcan's Forge', after Algardi. White shell, unmounted, perhaps intended for a box-lid.

German, 17th century. W 7.6 cm. HG 710.

Dr Jennifer Montagu has pointed out that this composition is

taken from a lost relief by Alessandro Algardi (1598–1654), now known from a nearly contemporary inventory description dated 1686. The relief seems to have been widely known; its appearance is recorded in a still-life painting (by Christoforo Munari, now in the Museo del Opificio delle Pietre Dure in Florence), where it is shown as a cast. Later versions than this cameo are known, for example, a rare Wedgwood plaque in black basalt (Sotheby's, 7 July 1969, lot 18, ill.). In spite of the Italian origin of the composition there is no reason to doubt the German workmanship of the cameo. A long tradition of shell-carving existed in Germany, going back to the sixteenth century (see 856 and 858). The cameos were used for the decoration of boxes, caskets, cabinets, ornamental dishes and standing cups for the *Kunstammer*, or treasure house, the assembling of which was a peculiarly German taste. There are a number of parallels for this sculptural and vigorous style of shell-engraving, notably the group from the Hull Grundy Gift to Kenwood (see Hull Grundy (Kenwood House) 1976) which are described as 'Possibly Neapolitan, 19th century', but are almost certainly of a contemporary date to this 'Vulcan's Forge', and possibly from the same place of origin.

**860 FIFTEEN CAMEOS** Half-length representations of the Electors of Saxony and other German princes, with abbreviated inscriptions identifying the portraits (e.g. CHRISTIAN DUX SAX EL, on the ring). The inscriptions on the cameos which are now mounted in the necklace are as follows (starting from the clasp and then following a clockwise direction):

- 1 ERNEST DU/X SAX ELEC
- 2 FRIDER DUX SAX ELEC
- 3 CHRIS/TIA. II DS ET
- 4 FRIDER II GRAVIS. LANT
- 5 OTTO DIV/ES M/MIS
- 6 PR.DEDO CO/M. WET IN ET. MER
- 7 HENRICUS DUX SAX
- 8 FRIDER STREN LANDG
- 9 DIE TG REMPR. ESAV
- 10 TIMO STREN M [       ] M
- 11 FRIDE PR. SAXON
- 12 MAVRIT ES DUX SAX. ELECT
- 13 WIDIRIND M REX SAX
- 14 CONRATMET PI MARC

Cowrie-shell (*Cypraea*), one cameo set in a modern gold finger-ring, the remaining fourteen in gold collet settings united by chains of shaped gold links to form a necklace.

The cameos German, mid-18th century in the 17th-century style; the setting probably French, late 18th or early 19th century. L 20 cm (necklace); H 2 cm (each cameo, including setting). HG 313.

A similar series of shell portrait cameos of the same size of the princes of the Holy Roman Empire (and thus ancestors of Marie Antoinette), the latest dated 1692, is set in the rim of an enamelled dish, now in the Louvre in Paris; this came into their possession with other objects which had once been owned by Marie Antoinette. There is no provenance for the dish before



the last owner, but it is thought to have come into the Royal Family at the time of Marie Antoinette's marriage, as part of her dowry from her mother, the Empress of Austria (information kindly communicated by M. Serge Grandjean of the Musée du Louvre). One of the cameos has been lost from this dish and it is therefore possible to see that some red-coloured compound, possibly wax, has been used to intensify the background colour of the shells.

**861 MEMORIAL FINGER-RING** Gold, set with a glass 'cameo' portrait of Frederick, Prince of Wales. Glass paste by James Tassie (1735–99), after a cameo by Johann Lorenz Natter (1703–63), under glass in a contemporary gold setting, the hoop enamelled in black with scrolling ornament and inscribed F.P. OF WALES. DIED MAR 1750 AGED 44. English, 1750. H1.4 cm (bezel). Transferred from the Victoria and Albert Museum.

For the Tassie cast see Raspe 1791 (no. 14059).

Frederick was the son of George II and the father of George III. Natter was a distinguished portrait engraver. The British Museum has an onyx intaglio profile of Lady Caroline Duncannon (later Lady Bessborough), the wife of Natter's patron (Department of Medieval and Later Antiquities, 1923, 6–7, 11). See also 828.

**862 FINGER-RING** Gold, set with a glass 'cameo' portrait of Frederick Augustus, Duke of York (1763–1827). Glass paste, by James Tassie (1735–1799) after an intaglio by Edward Burch RA.

English, late 18th century. H2.8 cm (bezel). Transferred from the Victoria and Albert Museum.

The intaglio is no. 20 in Burch 1795. For the Tassie cast see Raspe 1791 (no. 14085). It is instructive to compare this portrait with the Wedgwood portrait medallion after a wax by J.C. Lochée, dating from 1787. Burch may well have used this for a model though both appear to have been made in the same year. His own portrait of the Duke of York for Wedgwood is facing right.

**863 FOB-SEAL** Gold, set with a ceramic 'intaglio', two profile classical heads. Black basalt, stamped on the reverse *Wedgwood & Bentley 115*; made at Etruria in Staffordshire.

English, 1773–80. H1.9 cm (intaglio, including setting). HG691.

The partnership between Wedgwood and Bentley lasted from 1769 to 1780. The first catalogue of their stock of ornamental ware was published in 1773 and went through several editions after 1780. This seal is no. 115 in section II, 'Catalogue of Intaglios', and the subject is identified as 'Julius Caesar and Livia'. The seals were priced from 5s to 10s6d.

**864 PENDANT** Gold, with a foliate border of cut rock-crystals set in silver, with a porcelain 'cameo', a three-quarter facing portrait bust of King Don Pedro of Portugal, wearing a laurel wreath and, on his breast, a pendant 'Order of Christ' cross. Lisbon porcelain 'cameo', white on black in low relief. The gold pendant setting is stamped on the reverse with 1) the Lisbon 'dog's head' warranty

mark for mixed gold and silver; 2) the Lisbon 'cock's head' warranty mark for jewellery; 3) an unidentified, partly legible mark with a star.

The porcelain Portuguese (Lisbon), c.1780–5; the setting French (?). H4.4 cm (including loop). Mark no. 170. HG38.

For the Lisbon marks, see Tardy 1981, p. 264.

The Lisbon Porcelain Manufactory was in existence from 1773. King Don Pedro III was the brother of Joseph I of Portugal, and succeeded him after marrying Joseph's daughter, Maria, by special dispensation from the Pope, in 1760. Lisbon porcelain 'cameos' of Maria I and Don Pedro in the British Museum (Franks Collection) are dated respectively 1782 and 1783 and were modelled by Joao Figueireido. The 'Maria' cameo, was used later (1787) by John Flaxman as a basis for his model for Josiah Wedgwood. An example of a Wedgwood portrait medallion of Maria I in white on a black ground is in the British Museum's collections (see Hobson 1903, I.39 and Reilly & Savage 1973, p. 228, ill).

**865 BROOCH** Silver, set with a profile portrait bust of William Eden, 1st Baron Auckland (1744–1814). Wax relief on a black ground, under glass, bordered with diamonds and set as a brooch with a vertical pin.

English, c. 1789. H3.7 cm. HG 140.

Sir William Eden MP, statesman and diplomat, was created Baron Auckland in the Irish peerage in 1789. He served as Postmaster General under Pitt and Addington from 1798 to 1804. This is a version of the profile portrait issued by Josiah Wedgwood as a jasperware medallion, dating from 1789 (Fig. 52; see Hobson 1903, no. I.43). A large-scale wax portrait was modelled for Wedgwood by Eley George Mountstephen (fl. 1781–91), illustrated in Reilly & Savage 1973 (appendix III, pl. II). Lord Auckland wrote to Wedgwood in February 1789 to say how pleased he was with the wax: 'The Model which Mr Mountstephens made of me is certainly very like'; and he writes further: 'I have the pleasure to tell you that Mr Mountstephens seems to have succeeded as to both the models & very particularly as to mine:— I have employed Him to make some for me in wax, but I understand this will not occasion any delay respecting you:— & I believe that Lady Auckland will afterwards employ Him to reduce mine to a Ring . . .' (Josiah Wedgwood & Sons, documents deposited at Keele University). This brooch may well be one of the small waxes made by Mountstephen at Lord Auckland's request.

**866 PENDANT** Gold mount, set with a glass 'cameo' of a male profile portrait bust. Cast glass in two layers, backed with white chalk or gypsum, the pendant loop in the form of a crown, inscribed on the reverse *James, Duke of Monmouth*, in an eighteenth-century hand.

English (?), late 18th century. H4.6 cm (cameo). HG 385.

The profile head, despite the inscription, is a version of the famous seventeenth-century cameo of Louis XIV, now in the Cabinet des Médailles in Paris (see Babelon 1897, no. 923).

**867 CAMEO** Classical head in profile, engraved ΠΙΧΑΕΡ, in Greek characters, probably by Giovanni Pichler (1734–91). Sardonyx, set in gold as a pendant.

The cameo Italian (Rome), late 18th century; the setting probably modern. H2.8 cm (cameo). HG 1081.

Both Giovanni and Luigi Pichler used this form of signature, and Dalton emphasises the difficulty of distinguishing between their work at the period when they were working together (see **834**). Stylistically it seems to point to a date earlier than Luigi's entry into Giovanni's workshop in 1791.

**868** CAMEO Profile head of a Bacchante, engraved ΠΑΖΑΛΙΑΣ in Greek characters (Antonio Pazzaglia, c. 1736–1815). Sardonyx, set in gold as a brooch.

The cameo Italian (Rome), late 18th century; the setting probably modern. H 3.5 cm (cameo). HG 1070.

The four layers of the stone are used with great skill to simulate the wreath, the hair, the face and the background. The form of signature is identified as that of Antonio Pazzaglia by Antonio Giuliano (1970) in his article on the Pazzaglias, father, Stephano, and son, Antonio.

**869** CAMEO Profile head of Bacchus, engraved signature MORELI. Onyx, in a gold pendant setting.

The cameo Italian, late 18th century; the setting probably Italian, early 19th century. H 3 cm (cameo). HG 254 (colour pl. 40).

*Bibl.* Tait & Gere 1978, col. pl. xi.

The end of the signature is confused with the hair of Bacchus, but it is probably for Nicolo Morelli (1771–1838), a Roman gem-engraver patronised by Napoleon I, or for his near contemporary and fellow Roman, Gioacchino Morelli (1785–1844?). The signatures of these two engravers are very slightly different, and the styles of cutting are fairly distinctive. A cameo head of Alexander the Great in the Kunsthistorisches Museum in Vienna (Eichler & Kris 1927, no. 610) is signed in full N. MORELLI, but the others are all signed simply MORELLI. The British Museum's collection now contains three gems with this signature, c.f. also Dalton 1915, nos 71 and 98, and both versions of the signature are represented. In the Milton Weil catalogue Ernst Kris illustrates two cameos side by side, both signed MORELLI, which seem to be by different hands (Kris 1932a, nos 89 and 90).

**870** CAMEO Profile bust of Psyche, engraved signature A-MASTINI (Angelo Amastini, 1754 – after 1815). Onyx, in a gold collet setting.

The cameo Italian, late 18th century. H 4.1 cm (including setting). HG 253.

This signature has been tentatively ascribed to Angelo Amastini since there seems to be no record of a gem-engraver named 'Mastini'. Ernst Kris described the cameo in the Milton Weil collection (Metropolitan Museum) which is signed simply *Mastini* as being by an 'Italian engraver of the first half of the nineteenth century' (Kris 1932a, no. 85). He had previously suggested that this signature might have been used by Angelo Amastini, who was born in Fossombrone and worked in Rome in the late eighteenth century (Eichler & Kris 1927, no. 596). A cameo of an antique male head in the Hermitage (Kagan 1975, no. 77) signed A.T. AMSTINI is ascribed to Angelo Amastini. It has been in that collection since 1830.

Other variants of this signature which may also be ascribed to Angelo Amastini are A. MASTINI (a very similar form to the above cameo) on a portrait of Napoleon Bonaparte in the Cabinet des Médailles in Paris (Babelon 1897, no. 936); and AMASTINI (also in the Kunsthistorisches Museum; Eichler & Kris 1927, no.

597). Kris ascribes this example to Niccolo, but it seems to fit better, stylistically, with the work of Angelo. The versions of this name bearing the initial N may be those used by Angelo's son, the gem-engraver Niccolo Amastini (see below, **903**). The styles of the father and son are quite distinct, but it is not possible to say definitely that the version using simply the name MASTINI was used only by Angelo without having a larger number of examples to compare. The gem signed with the name AMASTINI in the Milton Weil collection (Kris 1932a, no. 84) is difficult to ascribe since it does not fit very well with the work of either the father or the son, and this may suggest the existence of yet another gem-engraver of this name in the family.

**871** CAMEO Profile head of Bacchus, engraved GIROMETTI (Giuseppe Girometti, 1779–1851). Sardonyx, in a gold brooch setting of thick gold strands held by four engraved gold scrolls.

The cameo Italian, early 19th century; the setting probably English, 1840–50. H 2.8 cm (cameo). HG 249 (colour pl. 40).

*Bibl.* Tait & Gere 1978, col. pl. xi.

The three layers of the stone are used to show a wreath of vines in contrast to the pale head. Both Giuseppe Girometti and his son Pietro (1811–59) were gem-engravers and both used the form GIROMETTI without identifying initials to sign their works. This signature differs from that used on the 'Athena' and 'Antinous' cameos (**909, 910**). It is the same as that on five other cameos in the British Museum's collection, all identified by Dalton as the work of Giuseppe (Dalton 1915, nos 102, 194, 424–6). One further variant of the signature is recorded, the name ΓΙΡΟΜΕΤΤΟΥ, in Greek characters, on a cameo (destroyed in the Blitz of 1941), which came to the Museum from the Payne Knight collection in 1824 and must therefore have been used by Giuseppe (Dalton 1915, no. 500). An account of Giuseppe Girometti's life and work is given by Visconti 1836.

**872** CAMEO A goat standing on a thyrsus, in the antique manner. Sardonyx, set into the lid of an oblong tortoise-shell box with gold mounts, within a chased-gold oval border with a blue enamel rim. The box is fully marked on the gold rim with the Paris assay mark for small goldwork for 1789, the charge mark A for the *régisseur-général* Jean-François Kalendrin, in use from February 1789, together with the 'eye' discharge mark and the maker's mark AV with crown and cockerel (defaced) for Adrien-Jean-Maximilien Vachette (see Nocq 1931 IV, pp. 76, 200 and 242).

The cameo Italian (?), late 18th century; the box French, 1789. Box: L 10 cm; W 4.1 cm; depth 2.5 cm. HG 769.

Vachette (1746–1839) was one of the most celebrated French box-makers of the late eighteenth and early nineteenth century. The collections of this Department include a documented gold and enamel box by Vachette of slightly later date, set with an antique cameo of a satyr seated on a goat, given by Pope Pius VI to the Emperor Napoleon I. The box was presented by Napoleon to Lady Holland who bequeathed it to the Museum in 1846 (1846, 1–24, 1). The border of chased-gold reliefwork with blue enamel rim, similar to that on the Hull Grundy box, is characteristic of French box-mounts of the period.



**873** CAMEO A scene of combat between two groups of helmeted warriors armed with spears and shields. Cornelian, set in a gold rim in the lid of a gold-mounted tortoiseshell box.

Italian, early 19th century. Box: w 8.4 cm; depth 2.2 cm. HG 783.

The shape of the box is typically Italian of the first quarter of the nineteenth century.

**874** CAMEO Profile portrait head in the classical style, said to be Lord Nelson, engraved ΠΕΓΑ in Greek characters (Filippo Rega, 1761–1833?). Onyx, in a gold brooch setting bordered with pearls.

The cameo Italian (Naples), c.1798; the setting probably English, early 19th century. H 2.7 cm (cameo). HG 816 (colour pl. 40).

*Bibl.* Tait & Gere 1978, col. pl. XI.

The dark layer of stone from which the wreath is cut appears to have been artificially coloured. If this is an idealised portrait of Nelson, it was presumably executed at the time when he was staying with the British Consul, Sir William Hamilton, during the Napoleonic campaign in Italy, 1798–1800.

**875** CAMEO Classical head in profile, engraved signature ΠΕΓΑ in Greek characters (Filippo Rega, 1761–1833?). Onyx, in a brooch setting of chased gold scrolls.

The cameo Italian (Naples), c.1800; the setting English (?), early 19th century. H 2.5 cm (cameo). HG 447 (colour pl. 40).

*Bibl.* Tait & Gere 1978, col. pl. XI.

**876** CAMEO Profile portrait head of Napoleon Bonaparte, engraved BERINI on the truncation (Antonio Berini, 1770–1830). Sardonyx, set later in gold as a brooch.

The cameo Italian (Milan), c.1805. H 3.7 cm (cameo). HG 998 (colour pl. 38).

The Milanese Count Caprara commissioned a portrait of Napoleon from Berini to celebrate the Emperor's coronation as King of Italy in 1805. Berini studied with Giovanni Pichler in Rome before going to Milan, where he worked for Count Caprara and the famous patron and collector Count Sommariva.

**877** CAMEO Profile portrait head of a classical type, Alexander the Great (?), engraved BERINI (Antonio Berini, 1770–1830). Onyx, in an enamelled gold brooch setting, bordered with diamonds and pearls. Marked with a defaced maker's lozenge mark and a Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596).

The cameo Italian, c.1800; the setting French, 19th century. H 2.9 cm (cameo). HG 590 (colour pl. 40).

*Bibl.* Tait & Gere 1978, col. pl. XI.

**878** CAMEO Profile portrait head of a man, engraved BERINI (Antonio Berini, 1770–1830). Sardonyx, in a bloomed and chased gold brooch setting with scrolls and leaves in relief.

The cameo Italian (Milan?), early 19th century; the setting probably English, c.1830. H 3.7 cm (cameo). HG 272 (colour pl. 40).

*Bibl.* Tait & Gere 1978, col. pl. XI.

One of the finest examples in the collection of the use of four layers of stone to simulate hair and garments.

**879** CAMEO Bust in profile of a helmeted warrior, engraved on the truncation WHITLEY F for W. Whitley of New Bond Street, English medallist and gem-engraver working in the late 18th century. Agate, set in engraved gold as a brooch.

The cameo English, 1780–90; the setting English, c.1840. H 4.2 cm (cameo). HG 1093.

**880** CAMEO Bust in profile after the so-called 'Apollo Belvedere', engraved HECKER beneath the truncation, for Christian Friedrich Hecker, German gem-engraver working in Rome from 1784, where he died in 1795. Onyx, set in a modern plain gold collet as a brooch.

Italian, c.1790. H 4.15 cm (cameo, including setting). HG 1099.

See also **905** for a later use of the same subject. Hecker was born in Tyrol. One of his patrons was the writer Goethe, whose portrait he cut; it is now in the Goethe Museum in Weimar with other works by Hecker. An account of Goethe's collecting activities in this field is given in Femmel & Heres 1981.

**881** CAMEO Profile head of Omphale covered by the skin of the Nemean lion, engraved WALTHER F, for Johann Thomas Walther, active c.1780 in Coburg, or his son Johann Ludwig Walther. Sardonyx, the red layer formed of a concentration of red spot 'bloodstone' inclusions, set in a plain gold finger-ring.

The cameo German, late 18th century. H 2.9 cm (bezel). HG 1109.

A cameo of a male portrait bust with this signature engraved in a different form (i.e. in cursive Roman lettering) is in the Kunsthistorisches Museum in Vienna (Eichler & Kris 1927, no. 583). Another version of this name is recorded, scratched in Greek characters, on a cameo of a profile head in the British Museum's collections (Dalton 1915, no. 420). The collection of the Hermitage Museum in Leningrad includes four cameos with variants of the signature in Roman capitals. Two are portraits of Catherine the Great and one is of Paul I of Russia, who succeeded Catherine II as Emperor from 1796 to 1801, confirming the activity of these engravers in the late eighteenth century.

A recent addition to the Gift provides a fourth variant of the signature, hitherto apparently unrecorded. Unfortunately it was not possible to catalogue separately or illustrate this documentary cameo, representing the standing figure of the much-copied 'Apollo Belvedere', and engraved on the reverse in Greek characters, ΟΥΑΛΘΕΡ ΕΠΟΙΕΙ ΚΟΒΟΥΡΓ, (HG 1115; set in gold as a cravat-pin; H 2.3 cm (cameo)). This piece does not relate stylistically to the head of Omphale or to the two male portrait heads.

With four different forms of the signature and two possible engravers using it, it is difficult to know whether to ascribe this

cameo of Omphale, or any of the other cameos, to the father or the son. It may be significant that the cameo of Paul I in the Hermitage signed I. WALTHER. FEC. seems to be the only recorded version of the signature to use an initial, but since both engravers bear the same first name the initial may or may not be an indication of authorship. An unsigned cameo in the Victoria and Albert Museum (inv. no. 1799–1869) which makes the same use of a concentration of red flaws in the stone seems from the type of head to date from the very end of the eighteenth century. The head of Omphale itself is a conventional depiction of the subject; a very similar image appears on an intaglio by Luigi Pichler in the British Museum's collection (Dalton 1915, no. 690).

**882** CAMEO Profile head of Diana with small crescent moon, engraved TERESA. TALANI. F. Onyx, set in a gold finger-ring.

The cameo Italian (Naples), c.1800. H3.1 cm (cameo). HG 442.

For Talani see **883** below.

**883** CAMEO Seated satyr facing an altar, engraved TERESA TALANI. F. (Teresa Talani, born and trained in Rome, working in Naples in the late 18th and early 19th century). Onyx, set in a gold finger-ring.

The cameo Italian (Naples), c.1800. W2.1 cm (bezel). HG 443.

The subject is taken from an antique cameo in the Cabinet des Médailles in Paris (cf. Babelon 1897, no. 99).

**884** CAMEO A Roman woman seated in front of an altar to love. Shell, backed with pitch or shellac, mounted behind glass in a gold locket-case.

The cameo Italian (?), late 18th century; the setting uncertain, English (?), c.1800. H3.9 cm (cameo). HG 260.

The subject has been identified variously as a Vestal Virgin (Stosch 1724), as 'Polyhymnia, Muse of Epic poetry, holding the plectrum and contemplating the tomb of the hero whom she celebrates' (King 1885, pl. XLIX) or 'Calpurnia foreseeing the Death of Caesar' (Mariette 1750, CIV, p. 104).

The source for this subject is a Hellenistic intaglio in the Cabinet des Médailles in Paris. It was cast by Tassie and is no. 11016 in Raspe 1791 as 'Calpurnia'. The use of black compound on the underside of the white shell to define the image is found as early as the seventeenth century (see Dalton 1915, no. 291, which belonged to Sir Hans Sloane and came to the Museum in 1753), and may well have been devised at an even earlier date.

**885, 886** TWO CAMEOS

Origin uncertain, early 19th century.

**885** 'Vulcan's Forge'; shell in a modern gold collet brooch setting. W4.8 cm (including setting). HG 955a.

**886** 'A sacrificial procession', after the Renaissance intaglio ascribed to Valerio Belli (1468–1546); shell, in a modern gold collet brooch setting. W4.8 cm (including setting). HG 955b.

For the Renaissance gem by Valerio Belli see Lippold 1922 (pl. CXLVII, no. 2). Innumerable later versions of this gem exist (**886**); see also **892**. The original intaglio was in the Colonna collection in the eighteenth century and it was issued as a cast by Tassie (Raspe 1791, no. 8435). There is a long tradition in Germany of carving cameos in white shell (see **859**), but these do not seem to be German in style or technique.

**887** TEN CAMEOS, set in a necklace. Mythological scenes, episodes in the story of Venus and one scene from the history of the Trojan War. Shell backed with red-stained gypsum to imitate pink quartz, in gold collet settings united by fine chains to form a necklace, probably contemporary.

Italian, early 19th century. L44 cm (necklace); W2.7 cm (central cameo, including setting). Transferred from the Victoria and Albert Museum (colour pl. 39).

The central cameo shows Andromache attempting to restrain Hector before his encounter with Achilles, after an intaglio by Luigi Pichler; this subject was also executed as a cameo by Girometti.

**888** TWENTY-NINE CAMEOS Animals, birds and cupids in the antique manner. Shell, in contemporary gold, turned wirework settings, bordered with seed-pearls threaded on gold wire, and united by gold links to form a miniature-necklace; in the original case, which at one time also contained a pair of ear-rings.

Italian (Neapolitan ?), c.1800. L40.5 cm (necklace); W1.3 cm (largest cameo, including setting). HG 152.

**889** SIX CAMEOS, set in a necklace: Jupiter (on the clasp), then from left to right: Demeter, Diana, Bacchus, Pollux and Juno. Shell in gold collet settings united by fine chains.

Italian, first half of the 19th century. L42 cm (necklace); H4.9 cm (central cameo, including setting). HG 124.

The cameo of Pollux is after an intaglio in the Grimani collection, which went to the Republic of Venice after Grimani's death in 1523 and is now in the Museo Archeologico. This gem was often copied in the nineteenth century, and is no. 11 in Marchant's 1792 catalogue of casts from his own gems; the source is given as the head from a colossal statue of Pollux, which was mistakenly believed to have been recovered with its companion statue of Castor from the excavations of the Baths of Constantine. The two statues stand in the Piazza del Quirinale and are now known as representations of Alexander and Bucephalus (see Haskell & Penny 1981a, pp. 136–7).

**890** NECKLACE Ornamental links with a ceramic Wedgwood-style 'cameo', cherubs playing blind man's buff; the 'cameo' in a frame of polished and chased gold, possibly intended to be set in the lid of a box; the gold necklace-links marked with a defaced warranty mark and 18k.

The 'cameo' French (?), early 19th century; the setting German or Swedish (?), mid-19th century. W6 cm (cameo, without setting). HG 69.

Imitations of Wedgwood jasperware medallions in hard-paste porcelain were made in France, notably at Sèvres and in Germany principally at the Meissen factory.



**891 BROOCH** Gold, set with a resin 'cameo', a full-length portrait of William Shakespeare holding a scroll and leaning on a column. Cast resin in white with a pink ground, under glass; bordered with garnets in a closed-back contemporary gold setting. Inscribed on the reverse *In mem... Robert & Bethia Brown 1815*.

English, c.1815. H2.8 cm. HG 703.

Though usually described as waxes these 'cameos' are cast from an intaglio in a flexible type of resin with an admixture of wax capable of being coloured; the casting appears to be done in two layers, the engraved section of the stone being cast in a colourless material and the coloured layer welded onto the back.

Resin casts of this type exist of a number of famous intaglios, both antiquities and the work of the neo-classical gem-engravers. The range is very much smaller than that found in plaster casts, but many of the chosen gems are the same. These resin casts seem to be of English origin, and date from the first quarter of the nineteenth century. This subject is the figure of Shakespeare by the eighteenth-century sculptor Peeter Gaspar Scheemakers II on Shakespeare's monument erected in 1740 in Westminster Abbey.

**892 BROOCH** Gold, set with a resin 'cameo', a sacrificial procession taken from an intaglio ascribed to Valerio Belli (Raspe 1791, no. 8435). Cast resin 'cameo' under glass, bordered with two rows of pearls in a gold closed-back setting.

English, c.1810. W3.6 cm. HG 207.

Cast in resin from an intaglio. See also **886**.

**893 BROOCH** Gold, set with a resin 'cameo', a bacchic revel, after the so-called 'Cachet de Michelange' (Michelangelo's seal) engraved by Pier Maria da Pescia and now in the Cabinet des Médailles in Paris. Cast resin 'cameo' under glass in a gold enamelled setting.

English, c.1810. W2.45 cm. Transferred from the Victoria and Albert Museum.

A paste copy of the intaglio was made by James Tassie (1735–99), Raspe 1791, no. 4373 and this gem is included repeatedly in collections of plaster casts.

**894 BROOCH** Gilt-metal, set with a sulphide 'cameo' of a coach and horses in a hilly landscape with a setting sun. Sulphide 'cameo' encased in flint glass on a carved black ground, in a closed-back gilt-metal brooch setting.

English, c.1840. W2.8 cm. HG 255.

The patent for this relief process, known as 'Crystallo-Ceramic' by the inventor, the glassmaker Apsley Pellatt, was taken out in 1831. Jewellery set with small-scale sulphides was a popular fashion in the 1830s and 1840s.

**895 FINGER-RING** Silver, set with a sulphide 'cameo', Orpheus with a winged cupid and a butterfly, inscribed c. BROWN. Sulphide encased in flint-glass on a blue ground set in silver.

The cameo English, c.1840; the setting probably contemporary. H2.8 cm (bezel). HG 973.

After an intaglio by Charles Brown (1749–95), English gem-engraver who, with his brother William, worked for Catherine the Great. He exhibited at the Royal Academy in London.

**896 BROOCH** Silver, set with a sulphide 'cameo' profile head of Medusa, after the Graeco-Roman gem known as the 'Strozzi Medusa' now in the British Museum. Sulphide encased in flint-glass on a purple silk ground, closed-back silver setting.

English, c.1840. H3.6 cm. HG 256.

Compare with **894** and **895** above for similar sulphides set as brooches.

For the 'Strozzi Medusa' see Walters 1926 (no. 1829). The signature of the gem-engraver Solon is also discussed by Zazoff (1981, pp. 363–78).

**897 CAMEO** Profile portrait head of George III, engraved signature PISTRUCCI (Benedetto Pistrucchi, 1784–1855). Sardonyx, in a later plain gold pendant setting.

The cameo English, 1816. H3.1 cm (cameo). HG 392 (colour pl. 40).

*Bibl.* Tait & Gere 1978, col. pl. XI.

The three layers of the stone have been skilfully used to suggest the hair and the toga. A version of this cameo was used as a model for the 1816 gold guinea cut for the Royal Mint by Thomas Wyon the Younger. Pistrucchi's own account of his life and career is given in Billing 1875 (pp. 135–211).

**898 CAMEO** Profile portrait of a Roman emperor, identified as the young Augustus, engraved signature PISTRUCCI (Benedetto Pistrucchi, 1784–1855). Agate, in an enamelled and chased gold setting.

The cameo English, c.1830; the setting probably English, 1830–40. H5 cm (including setting). HG 1084.

This head is taken from the sardonyx cameo head of Augustus which was in the Strozzi collection, published by Mariette (1750 II, section II, pl. 50), and in the Blacas collection, before being acquired by the British Museum in 1867 (see Walters 1926, no. 3578). The portrait type dates from after 27 BC when Augustus would have been thirty-four, though he was only eighteen when he became Emperor.

**899 CAMEO** Profile portrait head of George IV, engraved on the reverse GEORGIUS IV D.G. BRIT REX MDCCCXXI. Onyx, set in a massive gold finger-ring.

English, c.1821. H2.9 cm (cameo). Transferred from the Victoria and Albert Museum (colour pl. 38).

*Bibl.* Gere 1981, pl. 285.

Possibly by Benedetto Pistrucchi, who cut a portrait of George IV to celebrate the coronation in 1821 (see also **845**).

**900 CAMEO** Profile portrait bust of a female with an elaborate hairstyle in the Roman manner, inscribed SAB.HAD. Chalcedony cut in a shallow relief, in a gold ropework pendant setting stamped with Paris import mark in use 1819–38 (Rosenberg 1922–8, no. 6612).

The cameo Italian (?), c.1820. H5.1 cm (cameo). HG 355.

Based on late Roman Imperial portrait cameos, the subject is Sabina Hadriana, wife of the Emperor Hadrian (AD 76–138).

**901** CAMEO 'Night', a winged female figure bearing two sleeping children. Malachite, set later as a gold brooch.

The cameo Italian, 1820–30. H 5.1 cm (cameo). HG 708.

This composition is taken from the marble relief by Bertel Thorwaldsen executed in 1815 during his stay in Rome, and now in the Thorwaldsen Museum, Copenhagen. A cast of the circular gem cut by Luigi Pichler after this relief is included in Paoletti's set of casts of gems using subjects taken from Thorwaldsen's works as no. 215. It remained a favourite subject for cameos throughout the nineteenth century. For further discussion of Paoletti's casts after gems see Pirzio Biroli Stefanelli 1978–80.

**902** CAMEO 'Vulcan's Forge'. The group shows Vulcan with his wife Venus, her lover Mars, Cupid and two doves, engraved signature ΓΑΛΑΒΡΗΣΙ in Greek characters with the letter Β rendered in Roman, presumably in error (Domenico Calabresi, working the first half of the 19th century). Sardonyx, in a later gold pendant setting.

The cameo Italian, after 1814, the setting early 19th century. W 3.7 cm (cameo). HG 632.

Only three other gems bearing this signature are known at present, all of which are, or have been, described as sixteenth century. The identity of this engraver was first discussed by C.W. King in 1872, in connection with a remarkable cameo executed in an agate of seven layers showing Vulcan casting his net over Mars and Venus, signed D. CALABRESI [FECE IN] ROMA. This cameo, now in the British Museum's collection (Fig. 53a & b; Department of Medieval and Later Antiquities 1981, 3–4, 1; W 4.1 cm.) was in the collection of Prince Anatoly Nikolaevitch Demidoff, set in the lid of a gold box. It was sold in Paris in 1863, and the catalogue contains no mention of the story which King was to publish in the third edition of his *Antique Gems and Rings* (1872, p. 428), which tells of Calabresi cutting this cameo for Pope Gregory XIII to secure his release from perpetual imprisonment (there is no mention of the cameo in the first two editions of *Antique Gems and Rings* of 1860 and 1866). In spite of the fact that King subsequently entertained serious doubts about the authenticity of this story and altered the description of the gem and the author in the second edition of his *Handbook of Engraved Gems* (1885 pp. 224–5), where Calabresi is identified as a Roman engraver of the early nineteenth century, and the date of the cameo is given as 1830 (it is illustrated as 'modern' on plate XL), all subsequent publications on engraved gems – for instance Babelon 1894, Forrer 1904–30, Dalton 1915, Bulgari 1958, and the sale catalogue of the Desmoni collection – repeat King's earlier text. The 'Vulcan's Forge' cameo is typical of this gem-engraver's work in the very minutely detailed carving of the three layers of stone. The source of this subject is a marble relief by the Danish sculptor Bertel Thorwaldsen, which was completed in 1814 in Rome (Fig. 54), now in the Thorwaldsen Museum, Copenhagen. The final composition of the relief was engraved on a gem by Luigi Pichler with slight alterations; for example, Mars is wearing his helmet instead of resting it by his left foot. This cameo follows the intaglio exactly and may well be based on a cast of Pichler's stone. Casts of the gems after Thorwaldsen's sculptures were issued by Paoletti in Rome in about 1830. The 'Vulcan's Forge' is no. 206, and is in an oblong frame as is the example by Pichler. There are many versions of this composition, mostly in shell, where the fine detail was

easier to carve. This confirms King's dating of the present gem and, by extension, of the three other examples signed by this engraver. J.B. Hartmann (1979) has demonstrated that the 'Vulcan's Forge' relief is not taken from a single antique source which might have been known to a Renaissance gem-engraver, but is made up of a number of free quotations from Roman sculptures (p. 166).

**903** CAMEO 'Achilles Mourning for Patroclus', engraved signature N: MASTINI (Niccolo Amastini, 1780–1851). Sardonyx in an enamelled gold pendant, with French provincial warranty mark for 1809–19 (Beuque 1925–8, no. 667).

The cameo Italian, early 19th century; the setting French, 1809–19. H 2.5 cm (cameo). HG 633.

According to Winckelmann 1767 (p. 170), the source of this subject is a gem, once in the collection of the Baron Stosch, which was cut for him by the Florentine gem-engraver, Bernabé, who in his turn was using an older, fragmentary gem, then believed to be antique. This fragment had once been in the possession of Cardinal Albani; he had acquired it from a peasant who said that he had found it buried in the Campagna. Albani gave the fragment to the Contessa Cheroffini, and while it was in her possession a cast was taken by Tassie (see Raspe 1791, no. 9237). In order to complete the composition Bernabé added two figures to his gem, taken from a relief of this subject in the Palazzo Mattei, and subsequent copies of this famous gem retain, with minor alterations, these two figures. Winckelmann demonstrated in his *Monumenti antichi inediti* how the combination of the separate elements was achieved by illustrating the two sources side-by-side (1767, pls 129, 130). The Albani-Cheroffini gem is now in the Museum of Fine Arts in Boston.

A version of this subject cut in intaglio by Nathaniel Marchant was in the British Museum (Dalton 1915, no. 817): it was destroyed in the Blitz in 1941, but it had already been catalogued by Dalton, who gives the Mattei relief as the source for the whole composition. The gem is recorded in Marchant's *Catalogue of Casts* issued in 1792 (no. 54), and it can be seen that the two are not alike, but that Marchant's gem corresponds to the version cut for Stosch by Bernabé. In his *Catalogue*, Marchant gives the Albani-Cheroffini gem as his source and suggests that he supplied the additional figures himself. A number of other copies exist, notably one cut by Siriès, now in the Cabinet des Médailles in Paris (Babelon 1894, pp. 156–7, where the source is discussed). A cast of the Marchant intaglio was made by Tassie (see Raspe 1791, no. 9238), and the later copies are probably taken either from this or from Marchant's own cast in his *Catalogue*.

The signature has been tentatively identified as that of Niccolo Amastini, the son of the Roman gem-engraver, Angelo Amastini (see above, 870). Maximova was in no doubt that the cameo in the Hermitage signed N.T. MASTINI was the work of Niccolo Amastini (Maximova 1926, pl. 1 and p. 32; Kagan 1975, no. 95). This cameo has been in the Hermitage since 1813, which supports the date given for his birth (1780) by Maximova, though Righetti gives a date of 1816, supported by a document (Righetti 1952, p. 63). He seems to have been working as a gem-engraver by 1806, as G.A. Guattani, in his *Memorie enciclopediche romane*, (1806 I.), speaks of the 'Young Mastini' as being the son of the engraver, Angelo. It seems most improbable that there should be two families of gem-engravers with such similar names, and in the absence of any evidence to the contrary it is tempting to state that 'Mastini' was definitely used as a shortening of the name 'Amastini'. The variants of this signature using the initial N include N. AMASTINI (on this example); N. AMASTINY (Kris 1932a, no. 83); N.T. MASTINI. F (in the Hermitage; Kagan 1975, no. 95).



**904** CAMEO Profile portrait bust of Queen Victoria, engraved P. LEBAS on the truncation, for Paul Victor Lebas (exhibiting 1852–1876). Sardonyx, mounted in gold as a brooch.

The cameo French, c.1855; the setting probably modern. H2.8 cm. HG 1080.

This head is based very closely on the ‘Gothic’ crown piece first issued in the English coinage in 1841. The Victoria and Albert Museum has a remarkable ‘comesso’ cameo portrait of Queen Victoria by Lebas, dated 1851, taken from a painting by Thomas Sully of 1838 (see Somers Cocks 1980, H.2; Bury 1982, p. 122: Case 20, Board D, no. 2).

**905** CAMEO Head of Apollo taken from the ‘Apollo Belvedere’, engraved on the truncation P.LEBAS for Paul Victor Lebas (exhibiting 1852–1876). Onyx, mounted in a gold brooch setting, the pin marked with a maker’s mark C&P in a lozenge with bird and heart, for Caillot & Peck, 20 rue des Moulins, Paris, mark in use 1856–75 (?).

The cameo French, c.1860. H4.8 cm (cameo). Mark no. 31. HG 1065.

This head is taken from the famous ‘Apollo Belvedere’, which was displayed from the early sixteenth century in the statue court of the Belvedere, and was much copied as a gem in the eighteenth and nineteenth centuries. Tassie cast four versions of it. The statue was ceded to Napoleon at the time of the Treaty of Tolentino and went to Paris in 1798 where it remained until 1815 when it was returned to Rome (see Haskell & Penny 1981a, p. 148). See also **880**.

**906** CAMEO Profile head of a helmeted warrior, Mars (?); engraved signature CATENACCI. Onyx set in a twisted gold wirework border as a brooch.

The cameo Italian, first half of the 19th century. H5.1 cm (including setting). HG 292 (colour pl. 40).

*Bibl.* Tait & Gere 1978, col. pl. XI.

Vincenzo Catenacci was active in northern Italy in the first half of the nineteenth century, principally as a medallist and occasional gem-engraver.

**907** CAMEO Profile head of Mars, engraved L. ROSI. Agate, inscribed on the reverse *Luigi Rosi, Roma, Piazza di Spagna, 86*, in a modern gold brooch setting.

The cameo Italian (Rome), mid-19th century. H3.5 cm (including setting). HG 1049.

Another cameo by Luigi Rosi in the Milton Weil collection, Metropolitan Museum, New York (Kris 1932a, fig. 95) is similarly inscribed but with a different address, i.e. *Roma, Via Rasella no. 143*; Rosi is recorded at this address in 1867. A belt of damascened steel made by Cortelazzo of Vicenza, c. 1871, is set with cameos by Luigi Rosi (see Bury 1982, p. 129: Case 20, Board K, no. 6).

**908** CAMEO Three-quarter bust of a Red-Indian girl. Onyx, *habillé* with diamonds forming a feather hair ornament and a necklace.

French, c.1850. H4.3 cm. Transferred from the Victoria and Albert Museum (colour pl. 56).

Louis Philippe invited the American artist, George Catlin, to exhibit his famous ‘Indian Gallery’ at the Louvre in 1846. It seems possible that this cameo was inspired by the exhibition.

**909** CAMEO Profile head of a bacchic youth, Antinous Vertumnus, engraved GIROMETTI in bold capitals for Giuseppe Girometti (1779–1851) or Pietro Girometti (1811–59). Onyx, in a modern gold collet setting.

The cameo Italian, first half of the 19th century. H6.1 cm (including setting). HG 815.

The subject is taken from the marble relief portrait of Antinous, which was discovered in the garden of Hadrian’s Villa on the outskirts of Rome in 1735, and first published as early as 1736 from the collection of Cardinal Albani in Venuti’s *Collectanea Antiquitarum Romanorum* (see Fig. 55, engraving after Pompeo Batoni, and Haskell & Penny 1981a, pp. 144–5). Another version of this subject engraved by Giuseppe Girometti is in the Vatican Museum in Rome (Righetti 1952, pl. v, no. 6) but this cameo, large in scale and with the cutting in high relief, seems to belong to the taste of a later date, and may be the work of Giuseppe’s son, Pietro. The signature differs from Giuseppe’s, which may be established from that on a cameo in the Metropolitan Museum’s catalogue of the Milton Weil collection (Kris 1932a, no. 94); the gem is recorded by Giuseppe’s biographer, Visconti (1836 VIII). Ernst Kris (1932a) has noted the existence of the two signatures, but he does not suggest that one of them may have been used by Pietro.

**910** CAMEO Helmeted female warrior, the Minerva of Aspasios, engraved GIROMETTI. Sardonyx in an engraved and enamelled gold brooch setting, the frame surmounted by a bow. Stamped with French ‘owl’ import mark in use after 1893 (Rosenberg 1922–8, no. 5910).

Italian, first half of the 19th century. H4.4 cm (cameo). HG 591 (colour pl. 40).

*Bibl.* Tait & Gere 1978, col. pl. XI.

Probably by Pietro Girometti (1811–59). Pietro Girometti exhibited some of his work in Paris and a group of his cameos was shown at the Exposition Universelle in 1867, after his death. According to the *Artistical Directory* (1856), Pietro Girometti’s workshop in Rome was at 49 via del Quirinale. The signature on this cameo is the same as that on the ‘Antinous’ (**909** above) and the ‘Hercules’ in the Milton Weil collection in the Metropolitan Museum (Kris 1932a, fig. 92). The subject is taken from the famous head of Minerva or Athena engraved on a gem by the Greek, Aspasios, and thought to represent the ‘Athena Parthenos’ of Phidias. It was first published in 1669, then again in 1724 by Baron Stosch while still in the collection of Cardinal Ottoboni. It was acquired by Stosch and then passed to the Imperial collection in Vienna (see Furtwängler 1900 III, pl. XLIX, no. 12), and was frequently copied in the late eighteenth and nineteenth centuries. Tassie issued several versions as casts (see Raspe 1791, nos 1537–1544).

**911** MEDAL Struck in bronze, bust of a man wearing a ruff, inscribed MARCUS ANTONIUS COLUMNA (Marcantonio Colonna), signed P.GIROMETTI F.; reverse inscribed ROMANORUM BELLICA. VIRTUTE REVOCATA IN. IMPIOUS. HOSTES SANCTE ADHIBITA (The warlike virtue of the Romans recalled is turned in holy spirit against the impious enemy), within a wreath.

Italian, mid-19th century. D4.1 cm. Mark no. 120. HG 1008.

Marcantonio Colonna (d. 1584) directed the Papal forces against the Turks at the Battle of Lepanto in 1571. Designed by Pietro Girometti (1811–59, son of Giuseppe Girometti), gem-engraver and medallist, and, from 1849, director of the Rome Mint; he collaborated with Nicolo Cerbara in executing a series of portrait medals begun in 1841 of celebrated Italians through the ages, of which this medal is an example. (See Righetti 1955, pp. 89–93.)

**912 CAMEO** A charioteer drawn by four horses, possibly a representation of Aurora, scratch-signed *T. Saulini F.* in the lower right-hand corner (Tommaso Saulini, 1793–1864, Roman engraver of hardstones and shells). Shell, cut from an oblong panel designed to be set in an ornamental mount of a hair-comb, in a contemporary (?) leather case.

Italian, c.1840. W9.4 cm (cameo). HG 1098.

**913 THREE CAMEOS**, set in a contemporary gold bracelet. The largest central cameo a head of Medusa, engraved *T. SAULINI F.*, flanked by two other classical heads, possibly Apollo and Diana, probably all by Tommaso Saulini (1793–1864). Onyx, in a heavy 'archaeological-style' gold setting typical of Roman workmanship with applied scrolls of filigree on the bracelet clasp, the cameos separated by hinged vertical rods, with beading and corded wire on the rods and the cameo borders.

Italian (Rome), c.1850. L18.9 cm (bracelet); H3.75 cm (central stone). HG288 (colour pl.43).

*Bibl.* Tait & Gere 1978, pl. 22.

The pattern of circles of wirework, in this case both plain and twisted wire, interspersed with beads, occurs with enamel inlay on the 'Aurora' cameo (**916**). For further Roman goldwork in the 'archaeological style' see **918** and Chapter 11, especially **952**, **954** and **958**.

**914 CAMEO** Profile portrait head of a young man, engraved *T. Saulini F.* Shell, in an engraved gold brooch setting.

The cameo Italian (Rome), c.1850; the setting probably English, mid-19th century. H4.7 cm (cameo). HG 34.

**915 CAMEO** Male profile portrait, engraved *T. Saulini F.* Shell, in a plain gold brooch setting.

The cameo Italian (Rome), c.1850; the setting probably English, mid-19th century. H4.7 cm (cameo). HG 449.

Whereas the signature on **914** is fluent and assured, this is much more tentative and seems to be by a different hand. The differences show particularly in the articulation of the letters. Many shell cameos are signed simply *Saulini F.* and these have been described as 'Saulini workshop'. In spite of the addition of the identifying initial, these uncharacteristic signatures (see also **920**) may indicate the hand of a workshop assistant.

**916 CAMEO** 'Dawn' (Aurora driving her biga), engraved signature *Saulini*. Shell, in a gold brooch setting, with border motif in 'filigree' enamel (i.e. set in twisted wire cells) and beads, the twisted-wire circles inlaid with white

enamel, each containing a small plain wire circle of dark blue enamel.

The cameo Italian (Rome), c.1860; the setting Italian (?) or Italian workmanship, c.1862. W4.8 cm (cameo). HG 293 (colour pl. 41).

*Bibl.* Tait & Gere 1978, col. pl. x.

For a discussion of this type of enamelled setting see **967**. A three-layer stone cameo of this subject, signed by Tommaso Saulini, was exhibited in London in 1862 with the 'Roma' cameo (**917** below), and this shell cameo was probably bought at the exhibition from the stand occupied by the Saulini workshop (see Carr 1975, pp. 170–81). The subject of Aurora was certainly popular among English visitors to Rome, according to a cartoon in *Punch* for June 1859, satirising the 'archaeological-style' jewellery purchased at the Castellani shop by a gullible young lady (see Chapter 11, Introduction and Fig. 63, *Plates*, p. 240) who wears, amongst a plethora of weighty ornaments, a large oval cameo of Aurora driving her biga.

**917 CAMEO** 'Roma' (Minerva); possibly from the Saulini workshop. Shell, in a gold 'archaeological-style' setting, bordered with corded wire and beading; marked on the reverse with a trade label in the form of backed ps flanking the Prince of Wales's feathers, for Robert Phillips of 23 Cockspur Street, London.

The cameo Italian (Rome), c.1860; the setting English (?), c.1862. H4.7 cm (cameo). Mark no. 117. HG 589 (colour pl. 41).

*Bibl.* Tait & Gere 1978, col. pl. x.

A stone cameo of this subject was exhibited by Tommaso Saulini at the International Exhibition in London in 1862. Versions of the exhibited cameos, executed in shell, were sold at the exhibition (see also **916** for another shell cameo of a Saulini exhibit); see Carr 1975. It is difficult to say whether this cameo was set by Phillips or simply marked by him in his capacity as a retailer.

**918 CAMEO** Profile portrait head of a bearded man, engraved *L. SAULINI.F.* Onyx, in a massive gold 'archaeological-style' setting with multiple corded wire strands, wirework scrolls and beading.

Italian (Rome), c.1850. H9.9 cm (including setting and pendant loop). HG 634 (colour pl. 41).

*Bibl.* Tait & Gere 1978, col. pl. x.

Luigi Saulini (1819–83), the son of Tommaso Saulini, worked with his father in the family workshop in the via Babuino in Rome, carrying on the successful specialisation in portraiture, for which both men were particularly renowned. The style of the setting is similar to that of the bracelet, **913**. See also Chapter 11, especially **954** and **958**.

**919 CAMEO** Bust of a young girl, known as 'Clytie', engraved *L. SAULINI.F.* (Luigi Saulini, 1819–83). Sardonyx, in a silver-gilt setting, ornamented with corded wire and ovals of wirework containing deep blue enamel.

The cameo Italian (Rome), c.1855; the setting probably English, mid-19th century. H3.7 cm (cameo). HG 448 (colour pl. 41).

*Bibl.* Tait & Gere 1978, col. pl. x.



The source for this bust is the Roman marble sculpture, wrongly identified in the eighteenth century as Clytie, the nymph who fell in love with the sun and was turned into a flower. The bust is now thought to represent Antonia (36BC–AD38), daughter of Mark Antony and Octavia and mother of the Emperor Claudius. The bust belonged to the collector Charles Townley, and many artists saw it at his house before it came to the British Museum, where it now is and has been since Townley's death in 1805 (Fig. 56. See also Smith 1892–1904, no. 1874; B. Cook 1977, pp. 34–79). There has been considerable discussion in recent years on the authenticity of the bust itself. See Jucker 1981 (pp. 64–7) reviewed by Daltrop (1964–6, pp. 247–68); Eberhard 1981 (pp. 76–102).

This cameo uses exactly the same view of the subject as the engraved gem by Nathaniel Marchant, known to have been taken from a plaster cast of the bust which was in Rome during his stay there in the late eighteenth century (see 833). Marchant's intaglio version of the bust was issued as a cast with his catalogue of a hundred of his intaglios in 1792, and the present cameo may be taken from this cast rather than from the bust itself, or the plaster cast of the bust which Marchant used. Having been a widely popular image in the late eighteenth century, it is apparent that interest once again focused on the 'Clytie' bust in the mid-nineteenth century, as it was copied by the sculptor H. Delpech and issued as a Parian 'Statuary Porcelain' bust by Copeland's for the Art Union in 1855 and was one of the most popular of these sculptural models. The workmanship of the silver-gilt setting is much simpler and heavier than the stylistically similar enamelled borders of 916 and 925, and for this reason has been tentatively described as English workmanship.

**920** CAMEO Profile portrait head of a man, engraved *L. Saulini F.* by Luigi Saulini (1819–83). Shell in a brooch setting of massive hollow gold links.

The cameo Italian (Rome), c.1870; the setting probably English, c.1870. H 5.4 cm (cameo). Transferred from the Victoria and Albert Museum.

The formation of the letters in this signature is close to that on 915, tentatively described as a workshop product.

**921** CAMEO Female profile portrait bust, possibly Aphrodite. Sardonyx, in a gold pendant setting, delicately bordered in corded wirework in the 'archaeological style' with twisted wire circles on the pendant loop, the setting open at the back; marked on the reverse inside the rim with the crossed CS monogram in applied gold wire for Castellani of Rome and Naples.

Italian (Rome), c.1860. H 3.9 cm (cameo). Mark no. 23. HG 635 (colour pl. 41).

*Bibl.* Tait & Gere 1978, col. pl. x.

The cameo is close in style to the Saulini workshop; see also the group by or attributed to the Saulinis in the Milton Weil collection, Metropolitan Museum (Kris 1932a, figs 113–119; Gere 1972, pl. 39). Possibly after a Roman portrait sculpture in the Villa Albani.

For other engraved gems in Castellani settings see 850, 922, 954 and 986. As early as 1843 Murray's *Handbook for Travellers in Central Italy* lists as a jeweller: 'Castellani, in the Corso, a good mounter of cameos'.

**922** CAMEO Profile portrait head of Dante Alighieri, the Florentine poet. Onyx, in a gold brooch setting with corded wire, the border of black enamel lettered in gold Lombardic script TU: SEI: LO: MIO: MAESTRO: E: L: MIO: AUTORE (You are my master and my author); marked on the reverse with the crossed CS monogram on an applied four-petalled shield, for Castellani of Rome and Naples.

Italian (Rome), c.1865. D 4.2 cm. Mark no. 24. HG 446 (colour pl. 41).

*Bibl.* Tait & Gere 1978, col. pl. x.

The inscription on the mount is from Dante's *Inferno*, 1, 85, spoken by Dante to Virgil. This cameo may have been cut in the year of the six-hundredth anniversary of Dante's birth, which was celebrated with a great *fiesta* in Florence in 1865. According to the *Dizionario biografico degli Italiani*, the Castellani family adopted Dante during the Risorgimento (1831–70) as a symbol of the struggle for the unification of Italy. Mosaic representations of Dante are a recurring theme in Castellani jewellery (see sale catalogue, Christie's, Geneva, 15 November 1972, lot. 408), while the use of Lombardic script in the medieval style is particularly appropriate.

**923** CAMEO Female portrait bust in the Renaissance style. Sardonyx, now in a gold pendant setting ornamented with ovals of wire and minute beads, marked on the rim PIERRET stamped in relief on an applied label.

The cameo French (?), mid-19th century; the setting Italian (Rome), c.1860. H 3.3 cm (cameo). Mark no. 121. HG 423 (colour pl. 41).

*Bibl.* Tait & Gere 1978, col. pl. x.

This cameo has been tentatively described as French because of the use of a Renaissance-style portrait and a marked difference in handling from the documented Roman group.

Ernesto Pierret was working in Rome from about 1845 until after 1870. The pattern of wirework ovals and beads is a characteristic border motif for cameo settings. The same motif, set with mosaic-work, occurs on the coin-set pendant by Pierret which is more obviously in the 'archaeological style' (376). See also Chapter 11, 957, 984.

**924** CAMEO 'Roma' (Athena type). Onyx, mounted as a pendant, in enamelled gold, set with four cabochon amethysts and four emeralds, in the style of Castellani or Civilotti of Rome.

Italian (Rome?), c.1860. H 3.9 cm (cameo). HG 636 (colour pl. 41).

*Bibl.* Tait & Gere 1978, col. pl. x.

This cameo shows the strong contrast between the image and the background which is characteristic of the work of Tommaso and Luigi Saulini.

For a cameo mounted in an enamelled and gem-set pendant by Civilotti of Rome see Hinks 1975 (pl. F).

**925 CAMEO** Profile bust of a helmeted warrior. Onyx, in a gold 'archaeological-style' setting, bordered with ovals of white enamel and beaded and corded wire.

The cameo Italian, mid-19th century; the setting probably Italian workmanship, mid-19th century. H4.8 cm (cameo). HG 356 (colour pl. 41).

*Bibl.* Tait & Gere 1978, col. pl. x.

Although the carving of this cameo is elaborate in detail and less sculptural than examples from the Saulini workshop, the style is still Roman of the mid- to late nineteenth century.

This style of enamelled gold setting, which seems to have been devised in the Roman workshops in the mid-nineteenth century, was also popular in England; see **919**.

**926 CAMEO** Cupid and Psyche. Shell, in a gold pendant setting with applied ivy-leaf ornament, stamped maker's mark on the reverse, JB in an oval, for John Brogden of 16 Henrietta Street, London.

The cameo Italian, mid-19th century; the setting English, c.1860. H5.7 cm (cameo). Mark no. 87. Transferred from the Victoria and Albert Museum.

**927 CAMEO** Double portrait, profile heads of Henri IV and Marie de Médici. Jasper-agate, in an openwork enamelled gold setting. Stamped with Paris warranty mark (Rosenberg 1922–8, no. 6596).

The cameo French, c.1878; the setting French, c.1880. H2.5 cm (cameo). HG 250 (colour pl. 38).

This cameo is a copy of the double portrait cameo executed in 1607, now in the Cabinet des Médailles in Paris (Babelon 1897, no. 789). It probably formed part of the series of 112 gems, many copied from originals in the Cabinet des Médailles, exhibited by Georges Bissinger at the Exposition Universelle in Paris in 1878. The setting is close in style to the work of Emile Froment Meurice. This cameo relates to a group of cameos signed by Bissinger, both from the point of view of style and workmanship. See Introduction to this chapter and Somers Cocks 1980, no. H 9, for an onyx cameo in a Giuliano setting, in the Victoria and Albert Museum. The second signed example of Bissinger's work in the Victoria and Albert Museum is a cornelian cameo of a bacchante, mounted as a brooch-pendant in gold set with diamonds (Bury 1982, p. 124; Case 20, Board F, no. 12). See also *Fine Jewels* (sale catalogue, Sotheby, Parke Bernet, Geneva, 11–13 November 1981, lot 933), for a signed cameo of Queen Elizabeth I.

Apart from the 1878 Paris Exhibition (see Babelon 1902, pp. 235–6), Bissinger had exhibited previously at the 1867 Exposition Universelle in Paris (see *Art Journal* 1868, p. 38) and at the Weltausstellung in Vienna in 1873 (see *L'Esposizione Universale di Vienna Illustrata*, Milan, 1873, p. 586, with illustrations of seven cameo subjects by Bissinger).

**928 CAMEO** Profile head of a helmeted warrior. Opal, set in enamelled gold with a border of dots and a pattern of fretwork in white on blue enamel round the sides of the cameo mount, flanked by silver leaves set with diamonds. Marked on the reverse C&AG in an applied label, for Carlo and Arthur Giuliano. In the original case labelled C. & A. GIULIANO, 115 PICCADILLY, LONDON.

The cameo English, c.1900. H2 cm (cameo). Mark no. 26. HG 747 (colour pl. 56).

Carlo and Arthur Giuliano, sons of Carlo Giuliano (d. 1895), took over the family business at the time of their father's death. The Giulianos moved to premises at 48 Knightsbridge in 1912. This brooch therefore dates from the years between 1896 and 1912. The opal is of the type that comes from Queensland in Australia, first discovered in the 1870s; the opal image is silhouetted against a Limonitic matrix ground.

**929 CAMEO** Portrait of a man, full-face, engraved on the truncation G.G.A., probably for George Gammon Adams (1821–98), sculptor, medallist and amateur gem-engraver. Shell mounted in gold, set with turquoises, as a brooch which is convertible to a bracelet (later brooch-pin), in the original leather case.

English, c.1880. H6.9 cm (including setting). HG 1002.

By family tradition said to be a self-portrait.

**930 MEDAL** Bronze. Obverse: portrait head inscribed HRH PRINCE ALBERT VICTOR EDWARD OF WALES, BORN JANUARY 8<sup>TH</sup> 1864, and G.G. ADAMS SC, reverse: a scene depicting the granting of the Freedom of the City of London to the Prince with the City of London coat-of-arms, inscribed G.G. ADAMS D.F.; dated on the rim RECEIVING THE FREEDOM OF THE CITY OF LONDON JUNE 29<sup>TH</sup> 1885. In the original leather case embossed in gold on the lid *IN COMMEMORATION OF THE VISIT OF H.R.H. Prince Albert Victor of Wales. KG TO THE CITY OF LONDON. 29<sup>th</sup> JUNE 1885. The Rt. Hon. Robert Nicholas Fowler M.P. LORD MAYOR. JAMES WHITEHEAD ESQ. ALD. GEORGE FAUDEL PHILLIPS ESQ. SHERIFFS. RICHARD CLARENCE HALSE ESQ. CHAIRMAN OF THE COMMITTEE*; stamped on the satin inside the lid *G.G. Adams, Sculptor, London*.

English, 1885. D7.6 cm. Mark nos 68a & b. HG 1011.

**930A RING** Gold, the bezel set with a moonstone cameo portrait of Benjamin Disraeli (1804–81), surrounded by foliate ornament with a coronet above; set with diamonds, emeralds and sapphires.

English, c.1876–81. H1.5 cm (bezel). HG 1111.

The coronet suggests that the ring dates from the period after Disraeli was created Earl of Beaconsfield in 1876. He was Prime Minister from 1874 until 1880.



# II. The 'Archaeological Style' in 19th-century Jewellery

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## Introduction

The richness of design and technique illustrated in this chapter is an important stimulus to the study of conscious antiquarianism in nineteenth-century jewellery design. Much of the 'archaeological-style' jewellery relates closely to material in other departments of the British Museum, which was itself a valuable source of inspiration for the decorative arts in the nineteenth century. Although several pieces in this chapter are derived from prototypes in other collections, some have been copied directly from antiquities that have been in the Museum since the mid-nineteenth century (950, 985).

The 1840s saw the discovery, by an Englishman, of a culture that was hitherto virtually unknown. The Assyrian sculpture brought back by Sir Austen Henry Layard and installed at the British Museum drew crowds of visitors and inspired a wealth of 'Assyrian-style' objects, such as the gold brooch (950) with its central scene copied directly from one of the Nineveh Palace reliefs. Excavations in Egypt and the opening of the Suez Canal in the late 1860s inspired 'Egyptian-style' jewellery (949). Finds nearer home in Ireland were equally rapidly assimilated. The finding of the 'Tara' brooch in 1850 initiated a range of Celtic brooch copies popularised at the Great Exhibition of 1851 (989–993). This was the first of a series of international exhibitions held throughout Europe and America, which played an important part in disseminating 'revival' jewellery of all styles to a wider public. By creating a demand for continual novelty, these exhibitions fostered the interest in recent archaeological discoveries. The gold bracelet by Tiffany of New York (978) produced for the Paris Exposition of 1878 was copied directly from a piece in the so-called Curium Treasure found in Cyprus by General Cesnola in 1875. Jewellers also turned their attention to earlier discoveries, a notable example being the copy by Phillips of London of the seventh-century cross of St Cuthbert discovered when the saint's tomb in Durham Cathedral was opened in 1827 (988). Thus, when the Italian firm of Castellani exhibited their adaptations of ancient sources ranging from Etruscan to medieval at the International Exhibition in London 1862, they found a public already attuned to the idea of an 'archaeological style' in jewellery.

The discoveries at Pompeii and Herculaneum in the eighteenth century stimulated the use of archaeological sources in decorative art, but it was not until the early nineteenth century that these were applied particularly to jewellery. This fashion was encouraged by the leaders of

society. In true Napoleonic style, Caroline Murat (1782–1839), sister of Napoleon I, and wife of General Joachim Murat, created King of Naples in 1808, wore ancient pieces excavated at Pompeii during her reign in Naples, while the Princess of Canino, wife of Lucien Bonaparte, dazzled Roman society of the 1830s with genuine Etruscan jewellery found on her estates (see Hamilton Gray 1839, p. 272).

The excavation in the 1830s of Etruscan tombs in areas near Rome uncovered, for the first time, large quantities of Etruscan goldwork with its minute detail executed in wirework and granulation. The Castellani family, Fortunato Pio and his sons Alessandro and Augusto, goldsmiths and antiquarians of Rome (and for a short period, c. 1860–70, in Naples), determined to discover the lost secret of granulation and to produce adaptations of their national cultural heritage. This led them to draw on sources as diverse as Lombardic seventh-century enamelwork and Early Christian mosaics, which might be combined in one and the same piece (985). Collections of Etruscan jewellery and other antiquities were amassed by members of the Italian nobility; the cabinet of the Marchese di Campana in Rome was much visited by English visitors such as Mrs Hamilton Gray, who describes it in *Sepulchres of Ancient Etruria* of 1839. By the late 1850s, the Castellani workshop in Rome was an equal attraction for visitors such as Elizabeth Barrett Browning in 1859 (see Gere 1972, pp. 127–9) and its gullible English patrons were cruelly satirised in a cartoon published by *Punch* in June 1859. The cartoon depicts a delicate girl weighed down with a bulla, a fringe necklace with acorn pendants, a large oval cameo of Aurora driving her chariot, a laurel-leaf diadem, ear-rings in the form of winged Victories, exaggerated hair-pins, chains, bracelets, etc. (Fig. 63; *Plates*, p. 240). The cartoon is captioned 'A Young lady on the High Classical School of Ornament' and is accompanied by an imaginary letter from 'Mabel' to her mother: '... Imogen's jewel-casket contains two or three handsome bullas... all with those charming devices in raised gold letters, AEL, PAX, LUX, etc. Also an immensely thick and massive gold circlet for the throat, in exact imitation of the cord round the neck of the dying gladiator. Etruscan armlets and fibulae of every possible pattern and device, and as for Greek daggers and Roman pins for hair, they are innumerable!' For discussion of jewellery by Castellani bearing Latin and Greek inscriptions, see 952. For an example of a shell cameo of Aurora or Dawn driving her chariot see 916.

The interest in Castellani copies continued into the

1880s and later. When Lady Paget was in Rome during 1881 she recorded the gift from her visiting companion of 'a pair of ear-rings, which Castellani had copied from the Merovingian treasure in Paris' (Walburga, Lady Paget, *The Linings of Life*, vol. II, p. 325). This is a particularly interesting reference, as copies by Castellani of Merovingian prototypes in Paris have not so far been traced and published. The Castellani family took their inspiration from major finds as far apart as South Russia, Assyria (see Fig. 59b, *Plates*, p. 237), and all over Italy including Sardinia (a copy of a so-called 'bracelet' from Tharros, excavated in the mid-nineteenth century, was acquired by the Museum für Angewandte Kunst in Vienna in 1877).

Copies of ancient jewellery were also produced in Naples from the early years of the nineteenth century. One such copy was acquired by the British Museum in 1906 (illustrated in Gere 1972, pl. 43), at which time it was said to have been 'made by a Neapolitan goldsmith about forty years ago'. It is copied from an elaborate Etruscan fringe necklace in the Museo Archeologico in Naples (Siviero 1954, pl. 34) and bears a defaced Naples mark which may be that in use from 1809 to 1823 and is certainly prior to 1832. It consists of a plaited band with hollow-stamped pendant satyr heads, palmettes and acorns, but lacks entirely the granulated decoration of the original. A version of this necklace was also produced by Castellani and exhibited at the Paris Exposition of 1878 (*Art Journal Illustrated Catalogue* 1878, p. 166; see Fig. 79, with 964). This same necklace in the Naples Museum was chosen by Edward Oldfield as a basis for a coin-set necklace made by Phillips for Lady Layard in 1872; the palmette and acorn motifs are discussed in Oldfield's correspondence with Layard (see Introduction to Chapter 5 and Fig. 15, *Plates*, p. 92). The most important Neapolitan 'archaeological-style' piece in the Gift is the gold bracelet with masterly granulation by Giacinto Melillo (959), who took over the Castellani workshop in Naples from 1870. Derived from 'Etruscan bracelets' in the Campana collection, this piece is one of the best illustrations of the interpretation of ancient sources in the nineteenth century. Other Italian jewellers working in the 'archaeological-style' who are represented in the Gift include Pierret, Carli, Roccheggiani, Fiorentini and Knight.

Despite the popularity of the 'archaeological style', it is surprisingly rare to find jewellery in this style depicted in portraits. However, an example with an 'aesthetic-style' background (sold Sotheby's, 15 June 1982, lot 74; see Fig. 64a, *Plates*, p. 241) illustrates the wearing of heavy 'archaeological-style' jewellery of the type produced by Castellani and Pierret. The portrait, signed lower left with the monogram KC for Kate Carr, was shown at the opening exhibition of the Grosvenor Gallery in 1877 (see Christopher Wood Gallery, *Realism and Romance*, London 1982, no. 34) and is identified as the wife of the American artist George Henry Boughton (1833–1905), a noted aesthete who settled in London in 1862. The jewellery consists of a large gold circular pendant with heavy loop in the manner of an ancient bulla, worn on a ribbon (Fig. 64c), with circular ear-rings to match (Fig. 64b),

both set with, in the case of ear-rings, identifiable Greek coins, painted in grey with white highlights (see 376, 377 and *Plates*, pp. 90, 241). The coin set in the ear-ring, representing a bull butting to the right, is a common type of the fourth century BC used mainly by the Greek town of Thurium, southern Italy. The coin in the pendant appears to depict a standing figure advancing to the right bearing a trident, possibly Poseidonia.

A remarkably clear depiction of an 'archaeological' jewel is to be found in the portrait of Caroline Norton, Lady Stirling-Maxwell (1808–78), by William Etty (1787–1849), now in Pollok House Museum, Glasgow (Fig. 61a; *Plates*, p. 238). This is a large gold bar-brooch with the inscription SALVE and five pendants, the central pendant possibly set with a scarab. Jewellery with similar Latin or Greek inscriptions was frequently acquired by English visitors to Italy, popularised in particular by the Castellani firm (see 952). Caroline Norton visited Naples on a number of occasions in the 1830s and later. In the painting she does not look older than her forties, the hairstyle would appear to be about 1840 and since the style is that of Etty's later works, it would seem reasonable to date the painting to c. 1840–45. It thus becomes an early document depicting the wearing of a recognisable 'archaeological-style' jewel.

The design of Caroline Norton's brooch almost exactly matches a gold brooch set with scarabs and the inscription *Salve* exhibited by the Parisian jeweller, Jules Wièse (see Chapter 12), at the Paris Exposition of 1867 (*Art Journal Illustrated Catalogue*, p. 24). Wièse was probably inspired by his Italian contemporaries, for example, Castellani, who had produced a similar design but with the same inscription in Greek. Wièse is known to have executed a variety of pieces in the 'archaeological style', including a gold bracelet now in a private collection in New York, copied from a Greek bracelet in the Naples Museum, and versions of Merovingian disc-brooches from grave-groups excavated in the first half of the nineteenth century and now preserved in the museum at St Germain-en-Laye (Munn 1978, p. 230). However, the copies rarely correspond to the prototypes with any accuracy. In 1861 the Louvre purchased the famous Campana collection of ancient jewellery, which created a tremendous impact on contemporary jewellery in France; the *genre étrusque* was popularised by Fontenay, but despite the availability of ancient source material French jewellers rarely attempted the slavish copying practised in Italy and elsewhere. French 'archaeological-style' jewellery is represented in the Gift by the gold fringe necklace cased by Boucheron (982), together with one of the most lavish creations of the 'revival' style, the gold necklace with enamel medallions by Eugène Fontenay (983).

Interpretations of the 'archaeological style' from Denmark and Austria are also included. Scandinavian-style ornaments were shown by a number of Danish firms throughout the 1860s and 1870s at International Exhibitions and were copied by Phillips among others. The brooch by Borgen (994) illustrates the work of a Danish firm established in London. The necklace and tiara by Josef Bacher of Vienna (973, 974) indicates the range of



sources adapted by this hitherto little-known Austrian firm, whose monogram JB had previously eluded identification and had been confused with the mark of John Brogden of London.

The copying in a number of countries of major finds of national importance, together with the copying of the same spectacular originals throughout Europe, reaffirms the idea of the 'archaeological style' as a European phenomenon.

Many technical features characteristic of the 'archaeological-style' occur throughout the classical, Byzantine and early medieval world, and cannot be termed specifically 'Etruscan' or 'Roman', etc. Nevertheless, the style differs totally from contemporary nineteenth-century engraved goldwork, with its heavy scrolls and foliate ornament. Recurring 'archaeological-style' technical features adapted to functional nineteenth-century jewellery include corded wire ropework, applied wirework, beading and grainwork, woven chains forming a flat band or a circular-section cord, and s-loop fastenings for necklaces. Certain technical features may suggest particular workshops – for example, small wire loops at the back to retain gems, coins or mosaic plaques were used notably by the related firms of Castellani (850, 921, 922, 985, 986) and Giuliano (964), and on the coin-set *demi-parure* attributable to Castellani or Pierret (377). The Castellani workshop also seems to have favoured a characteristic pin-hinge formed of coiled wire surmounted by a horizontal wire loop to prevent the pin from losing its spring (952, 953, 954, 922). It also occurs on 377 (unmarked). Two pieces, one of which is unmarked, may perhaps be related on account of the same detachable pendant fitting on both pieces (967 and 984, by Fiorentini). Both these pieces also use cone-shaped pin-catches (see 377); these do not occur on any of the marked Castellani pieces in this collection. The Castellani setting of the Dante cameo (922) uses a 'cagework' pin-catch, the only example in the Gift.

'Archaeological-style' jewellery set with coins is discussed with other coin-set jewellery in Chapter 5 (376, 377, 378). 'Archaeological-style' jewellery set with cameos is discussed with the group of documentary Roman cameos of the mid-nineteenth century, signed by or attributed to the Saulini workshop, in Chapter 10 (913, 916, 917, 918, 921, 922, 925), except for three pieces by Castellani and Giuliano set with unsigned cameos, which are included in this chapter, as the settings in each case have probable ancient sources (954, 964, 986).

The chapter opens with jewellery incorporating panels of miniature mosaic-work – a technique derived from the ancient world and therefore included here, although micromosaics are an eighteenth-century development. These mosaics were all produced in Rome and form a closely related group, including a signed piece by Gioacchino Barberi among those in 'archaeological-style' settings (933). For examples of mosaics in the Early Christian style, see 984 and 985, the former depicting the Dove of the Holy Spirit. It is interesting to note that the portrait of Elizabeth Browning, painted by M. Giordigiani in 1858 (National Portrait Gallery, no. 1899) shows her wearing a

gold brooch set with a dove on a blue ground, which was probably executed in mosaic (see 984).

The use of pictorial micromosaics set into boxes, jewellery and furniture was a popular Roman speciality in the eighteenth and nineteenth centuries. These small and intensely detailed mosaic plaques were executed with minute cubes, or tesserae, cut from spun threads of glass, or *smalti filati*, coloured with minerals. The tesserae were laid on a base of stucco, sometimes as many as 1400 per square inch. The invention of the *smalti filati* is attributed to Giacomo Raffaelli of Rome (1743–1836), who exhibited works in this medium in 1775. In the early nineteenth century Antonio Aguatti improved the *smalti filati*, increasing the number of shapes and adding more shades of colour in the same strip. The Vatican Factory and School, established in 1576 in order to carry out the large-scale mosaic decoration of the Basilica of St Peter's, was revived on a permanent basis in 1727; it was from this source that most of the best-quality miniature work emanated. The names of a number of Roman mosaic workshops are recorded in the nineteenth century, notably in the *Murray's Handbooks to Rome*, from the 1840s onwards, and in *The Artistical Directory or Guide to the Studios of the Italian or Foreign Painters and Sculptors Resident in Rome, to which are added the principal Mosaicists and Shell Engravers* (1856).

Florentine mosaic-work, also known as *pietra dura*, presents a very different appearance, being executed not from glass but from shaped hardstones and other materials such as coral and mother-of-pearl inlaid into a black marble background. Both methods, if skilfully carried out, could produce very naturalistic images, the finest examples in this group being the Roman mosaic of a seated hound (931) and the bunch of pansies in Florentine *pietra dura* where the natural colouring of the stone has been used with great subtlety to suggest the petals of the flowers (940, colour pl. 43).

For further discussion and illustration of a wide variety of comparable pieces see Gonzales Palacios 1977; Petochi 1981 and Gere 1975, pp. 126–8.

For a general survey of 'archaeological-style' jewellery, see Gere 1972 and 1975, while a particularly relevant publication is Munn 1983. Full biographies of the Castellani family are to be found in the entries in the *Dizionario biografico degli Italiani*, Rome, 1980, by G. Bordenache Battaglia.

## Jewellery and boxes set with Roman and Florentine mosaics of the mid-19th century

(931–940)

**931 BOX** Tortoiseshell, the lid inset with a glass mosaic panel of a seated hound, on a deep blue background, with millefiori tesserae forming the red, white and blue border. The mosaic set in a tooled gold frame of foliate scrollwork in relief. The base stamped with Austrian warranty mark and the date 1805 (Rosenberg 1922–8, no. 7871/2).

The mosaic Italian (Rome), late 18th or early 19th century. D 8.4 cm; depth 2.25 cm (at edge). HG 770 (colour pl. 22).

In the millefiori technique the spun threads of glass are fused together and then sliced into cubes to produce patterned tesserae. A mosaic plaque with an almost identical dog is set into a circular gold box with shaped hardstone panels in the Gilbert Collection in Los Angeles. The box is described as 'late 18th century, in the manner of C.G. Stiehl of Dresden', a contemporary of Neuber, and the mosaic as 'close to works produced in the studio of Giacomo Raffaelli' (Gonzales Palacios 1977, no. 23). This particular seated dog was clearly a popular subject produced in a number of workshops, but this example is of extremely high quality (see also Petochi 1981, pp. 100–1).

For similar tooled-gold frames, but containing engraved gems, see **837** and **846**, both of Italian workmanship, and **872**, the latter by Vachette of Paris. The Empress Marie-Louise (1791–1847) owned a suite of gold jewellery set with mosaics of the 'Ruins of Rome' (see **938**, **939**) on blue glass backgrounds, all mounted in oval or rectangular frames of chased gold with enamel rims characteristic of French gold boxes of the early nineteenth century (see Grandjean 1976, colour pl. B).

**932 PATCH-BOX** Silver-gilt, engine-turned decoration on base and sides, the lid inset with a Roman mosaic panel of a bouquet of flowers and lined inside with mirror glass. Incompletely hallmarked on the base with lion and letter M, probably London 1827, and the maker's initials IJ.

The mosaic panel Italian, early 19th century, the box English, probably 1827. L 8.1 cm; depth 1.1 cm. Mark no. 80. HG 587 (colour pl. 42).

The maker's initials IJ are probably those of John Jones III who entered his mark in 1824 (Grimwade 1976, no. 1438). Horizontal floral compositions were typical of work produced by the Vatican factory in the first half of the nineteenth century (see Gonzales Palacios 1977, no. 60).

**933 BROOCH** Gold with raised border of ivy leaves and pellets, set with a glass mosaic panel of fruit and leaves in merging shades of green, orange, pink and purple inlaid into a white opaline glass background. On the reverse is scratched *G. Barberi, Piazza di Spagna*.

Italian (Rome), c.1850. D 5.2 cm. HG 510 (colour pl. 42).

Gioacchino Barberi was born in Rome in 1783 and died on 27 January 1857; his studio was at Piazza di Spagna, 99 (see Petochi 1981, p. 45). Despite the coincidence of names, he has no connection with the Cavaliere Michelangelo Barberi, who was the

most famous mosaicist of the Roman School in the mid-nineteenth century. In 1867, Luigi Barberi, son of Gioacchino, also jeweller and gem-engraver, is listed in Murray's *Handbook to Rome* at the same address; his shop is described as 'one of the best for the ordinary class of mosaic ornaments'. He last appears in the *Handbooks* in 1881.

Both this panel and the 'Fox and Grapes' (**934**) are executed in the minutest tesserae. This mosaic is notable for its use of tesserae with up to four different tones in a single tessera (see **934**), especially successful in suggesting the roundness of the fruit in the central bunch of grapes, where each grape is indicated by a single round tessera with three shades of green, orange or brown and a white highlight. The surface of the inlay is so smooth that it is almost impossible to detect some of the smaller tesserae without magnification, owing to the subtle shading.

**934 BROOCH** Gold, set with a glass mosaic panel of 'The Fox and the Grapes', from Aesop's *Fables*, inlaid into a black glass background.

Italian (Rome), 1830–50. W 5.6 cm. HG 511.

This mosaic is notable for the competent shading and texture of the fox's fur. A plaque with a fox devouring a pheasant in the Hermitage Museum is attributed to Raffaelli (see Efimova 1968, no. 56), but the style seems closer to the work of Antonio Aguatti, active in Rome during the first half of the nineteenth century and noted for his mosaics of animals. His improvements to the *smalti filati* included the combination of more than one shade in a single thread, so that a single piece could suggest the texture and movement of hair (see Gonzalez Palacios, 1977, no. 35).

**935 BROOCH** Two-colour gold border of flowers set with a glass mosaic panel of a bowl of flowers with a blue glass rim. The mosaic is edged with millefiori tesserae forming circles.

The mosaic Italian (Rome), the setting probably French, c.1830–50. W 3.5 cm. HG 507.

The Gilbert Collection contains a set of mosaic jewellery in similar gold mounts with chased flowers, bearing Paris warranty marks for 1819–38 (see Gonzales Palacios 1977, no. 59). For a similar flower mosaic signed M·L, thought to be the mark of Luigi Moglia, who exhibited at the 1851 Exhibition in London, see Petochi 1981 (p. 189).

**936 BROOCH** Chased-gold scrollwork set with a glass mosaic panel of a dog bordered with blue glass.

Rome, c.1830–50. W 2.5 cm. HG 722.

See **937**.

**937 BROOCH** Openwork gold scrollwork, set with a rectangular glass mosaic panel of a spaniel inlaid into a black glass background.

Rome, c.1830–40. W 4.2 cm. HG 506.

Petochi (1981) dates similar mosaics as first half of the nineteenth century (pp. 116–17 and p. 183).

**938 PENDANT** Gold, set with a double-sided glass mosaic panel. On one side a view of the Pantheon in Rome, on the other, a dog with a butterfly edged with millefiori tesserae, both bordered with blue glass.

Italian (Rome), c.1830–50. W 4.2 cm. HG 508.



**939 BROOCH** Gold, ornamented with gold wirework, beading and twisted wire, set with a glass mosaic panel of the Pantheon in Rome, bordered with blue glass.

Italian (Rome), c.1830–50. D 3.4 cm. Transferred from the Victoria and Albert Museum.

**940 BROOCH-PENDANT** Gold, set with an oval panel of hardstone inlay or *pietra dura* depicting a bunch of pansies. Gold ropework border in the 'archaeological style' with a single thread of twisted wire decorating the detachable pendant loop. Hinged glass-covered compartment in reverse.

Italian (Florence), c.1850–70. H 7.3 cm (including loop). HG 585 (colour pl. 42).

The design is executed in shaped hardstone inlaid into a dark marble ground; this type of work was the speciality of Florence in the nineteenth century (see Pampaloni Martelli 1975). Mrs Jameson's comments in *Diary of an Ennuyée*, London, 1826, p. 104, highlight the esteem in which the local *pietra dura* work was held, although her view is none too complimentary: 'At the Pietra Dura, notwithstanding the beauty and durability of some of the objects manufactured, the results seemed to me scarce worth the incredible time, patience and labour required in the work. Par exemple, six months' hard labour spent upon a butterfly in the lid of a snuffbox seems a most disproportionate waste of time. Thirty workmen are employed here at the Grand Duke's expense; for this manufacture, like the Gobelins at Paris, is exclusively carried out for the sovereign.' 'Florentine mosaics' with floral designs in *pietra dura* set as brooches were exhibited by Montelatici of Florence at the Paris Universal Exhibition of 1867 (*Art Journal Illustrated Catalogue*, 1867, p. 303).

## Jewellery of ancient or possibly ancient origin

(941–948)

**941 PENDANT** Amber (fossilised pine resin), drop-shaped, with trapped insect, mounted in a gold swivel setting as jewellery.

Origin uncertain, probably mounted in the 19th century. L 5.8 cm (including loop). HG 960.

The nineteenth-century interest in prehistoric archaeology stimulated the interest in amber, particularly in pieces with insects trapped during the formation of the amber in the pre-Ice Age. The resin exuding from the pine trees enclosed the insects before fossilisation.

**942 PENDANT** Amber, of three-cornered bulbous shape, with two trapped insects. Mounted in gold with swivel setting.

Origin uncertain, probably mounted in the 19th century. W 3.2 cm. HG 961.

See 941.

**943 BRACELET** Gold, twisted hoop formed of two thick gold wires with solid cast lions' head terminals. The

collars are cast in one piece with the heads and have been tooled to suggest applied twisted wirework. The heads are engraved and stippled to suggest fur, visible particularly on the underside. The upper surfaces of the heads are extremely worn, but the stippling is still visible. A small gold ring is soldered to the mouth of one of the lions.

Origin uncertain, probably 4th century BC. W 8.1 cm. HG 401.

This bracelet is in the tradition of the Hellenistic type of the fourth century BC with twisted hoops and terminals in the form of animals' heads bearing rings in their mouths. While individual features can be paralleled, an example which combines all these features has not yet been brought to our knowledge. The appearance of a ring in only one of the lions' mouths is puzzling, and there is no trace of solder in the empty mouth. However, this may simply be the result of wear and both mouths may originally have held rings. The wear on the lions' heads makes comment on the workmanship difficult, though considerable care has been taken in the suggestion of the fur by engraving and stippling.

**944 PAIR OF EAR-RINGS** Gold, loops of spirally twisted wire terminating in lions' heads, the end of the loop passing into a hole in the lion's mouth, the neck decorated with a ring of pointed leaves.

Hellenistic Greek, late fourth or third century BC. W 1.5 cm (max). HG 397.

For ear-rings of a similar type see F. Marshall 1911 (nos 1728–1766).

**945 EAR-RING** Gold, a loop of twisted wire to which is soldered a figure of Eros with legs turned back following the loop; the hands are placed on the hips and a cord decorated with pellets passes across the body. Soldered to the loop above the head is a small green glass paste in a gold setting.

Hellenistic Greek, second century BC; the wings are possibly a later replacement. H 1.8 cm (figure). HG 396.

For ear-rings of a similar type see F. Marshall 1911 (nos 1711–1720).

**946 PAIR OF EAR-RINGS** Gold, solid, in the form of figures of Eros holding a cup in the left hand and a bunch of grapes in the raised right hand. Wings soldered to the back, as is the loop which hooks into a ring.

In the Hellenistic style (3rd or 2nd century BC), probably Italian, 19th century. H 2.4 cm (figures). HG 399.

For ear-rings of comparable type, from the fourth century BC to the Roman period, see F. Marshall 1911 (nos 1858–1915). Although some of these are solid in construction, they are rarely as heavy as these examples, which may be nineteenth-century copies.

**947 PAIR OF ORNAMENTS** Gold, hollow leech-shaped, with twisted wire fastenings.

Nabatean (?), 3rd century BC–1st century AD. W 1.7 cm (max). HG 398.

Similar ornaments are illustrated in the exhibition catalogue *Die Nabatäer* (Munich 1970, pl. 17). The Nabateans, a people of Arabian origin whose capital was at Petra, occupied an area on the north-west part of the Arabian peninsular until their overthrow during the Mohammedan Conquest.

**948 PAIR OF EAR-RINGS** Gold, convex discs from which depend four hollow spheres with applied grainwork, twisted wire loops at back.

Late Roman or Near Eastern, 3rd century AD. L 3.8 cm (including loops). HG 400.

For ear-rings of comparable type, see Segall 1938 (no. 132, pl. 34).

## Jewellery in the 'Egyptian' and 'Assyrian' styles

(949–951)

**949 BROOCH** Gold, die-stamped (?), the raised centre with a representation in relief of an Egyptian dung-beetle Khepri, the personification of Ra, the Sun-God. The dished border ornamented with twisted wire and applied wirework leaves alternating with 'rod and bead' motifs. On the reverse, an applied gold label with *E.W.S 18<sup>ct</sup>*, for Edwin William Streeter (1834–1923).

English, c. 1870. D 4.4 cm. Mark no. 53. HG 44.

*Bibl.* Tait & Gere 1978, pl. 23.

The following information about Streeter's life has been compiled from a combination of published sources and personal communication. For a printed biography see *Leading Men of London, A Collection of Biographical Sketches*, published by the British Biographical Company in 1895, p. 422. (We are grateful to E.W. Streeter's great-grandson, Patrick T. Streeter, for this reference.) E.W. Streeter is said to have become buyer at the age of nineteen (i.e. 1853) to Messrs Howell & James, who popularised the 'Holbeinesque style' at the 1851 Exhibition, and to have entered the business of Harry Emanuel, of Hanover Square, five years later. Kelly's London Directories record that in 1868, Streeter joined the firm of Hancock, Burbrook & Co., established 1865–6 at 37 Conduit Street, becoming sole owner of these premises in 1869. However, an advertisement in the *Girl of the Period Miscellany* for April 1869 (listing 'Etruscan' and 'Nineveh' brooches and 'ram's head suites') gives the Conduit Street address and describes Streeter as 'Late Hancock and Company', while his *Catalogue of Diamond Ornaments and Machine-Made Jewellery*, undated but bearing the same address, describes him as 'Successor to Hancock & Co.'. Both these publications appear to be in error as there is no evidence, either in the Kelly's Directories or in the archives of Hancock & Co., that Streeter was ever attached to the firm of C. F. Hancock of Bruton Street (the Hancock & Co. records were kindly checked by Malcolm Carr). Streeter remained at Conduit Street until 1878, when he moved to 18 New Bond Street. According to *Leading Men of London*, these premises were formerly owned by Harry Emanuel, who retired in 1873. Streeter's Bond Street premises closed down in 1904. Messrs Kirkby & Bunn seem to have taken over some of Streeter's remaining stock (see 252).

Egyptian-style jewellery was especially popular in the late 1860s with the opening of the Suez Canal, the styles ranging from the lavish diamond-set pieces by Parisian jewellers, such as

Fontenay and Lemonnier (Vever 1908–12, II, pp. 159, 322, 315) to the more 'archaeological' pieces by Emile Froment Meurice for the 1867 Paris Exhibition (Vever 1908–12, II, p. 279). An important stimulus had been provided by the Egyptian antiquities from the Cairo Museum shown at the 1862 Exhibition in London, which included jewellery from the tomb of Queen Ah-hotep, discovered by the French Egyptologist Auguste Mariette in 1859. English jewellers known to have worked in the Egyptian style include John Brogden (*Art Journal Illustrated Catalogue*, 1867, p. 159), Robert Phillips and T. & J. Bragg of Birmingham (*Art Journal Illustrated Catalogue*, 1871, p. 18). For a rare example by Giuliano see Munn 1975, p. 160. Streeter's machine-made jewels are not concerned with archaeological accuracy, though the brooches illustrated in his *Catalogue of Diamond Ornaments and Machine-Made Jewellery* (published between 1868 and 1878, pp. 17–18,) are described as 'Etruscan' with similar decorative motifs to those executed in beading and applied wirework on the Hull Grundy brooch. The jewellery exhibited by Hancock & Co. at the London International Exhibition of 1871 (*Art Journal Illustrated Catalogue*, 1871, p. 84) includes the same motifs of palmettes, wirework and beading, as the brooches in the Streeter catalogue. This suggests that Streeter may have been supplying Hancock & Co. at this date. For a die-stamped brooch and ear-rings with an Egyptian head in relief see Hinks 1975 (pl. 65d). No mark is recorded for these pieces, but they are very close in taste and technique to the work of E.W. Streeter.

For a discussion of the influence of Egypt on Victorian decorative arts, see Conner 1983.

**950 BROOCH** Gold, set with an applied and engraved relief, King Ashurnasirpal pouring out a libation over a dead lion, surmounted by a winged lion's head. The reverse is set with a compartment containing hair.

English, c. 1850. W 5.3 cm. HG 62.

*Bibl.* Tait & Gere 1978, pl. 23; Rudoe 1980; Scarisbrick 1981, pl. 9.

The 'Assyrian' scene is copied almost exactly from two companion reliefs of the ninth century BC from the throne room of Ashurnasirpal in the great palace at Nimrud, discovered by Sir Austen Henry Layard and displayed at the British Museum in the late 1840s. Line drawings of the sculptured reliefs at Nineveh were published by Layard in *Monuments of Nineveh* of 1849 (see Fig. 58) and subsequently circulated in a number of popular publications. The libation scene occurs in both *The Buried City of the East – Nineveh* (National Illustrated Library, London, 1851) and *Nineveh and Persepolis* (W.S.W. Vaux, London, 1850). Curiously, it does not occur in Layard's *Nineveh and its Remains* (London, 1849), which had the widest circulation. The two libation reliefs differ slightly in the arrangement of the figures and one shows a bull while the other depicts a lion. Although the brooch shows a lion, the figure group is taken from the scene with the bull, suggesting that the jeweller was acquainted with both versions. A gold bracelet by John Brogden with a libation scene from Ashurbanipal's lion-hunt reliefs at Nineveh, found in 1844–5, is in the Victoria and Albert Museum (see Bury 1982, p. 128: Case 20, Board J, no. 2 and Evans 1970, pl. 192). See also 951, a pair of 'Assyrian-style' studs by Brogden.

In 1976 the British Museum acquired a documented piece of 'Assyrian-style' metalwork, the silver-gilt casket presented to Layard in 1854 with the Freedom of the City of London (Department of Medieval and Later Antiquities 1976, 9–3, 1; L 15.7 cm. H 6.8 cm. See Fig. 59a). The casket was given to the Museum by Layard's great-granddaughter and bears the maker's mark of



John S. Hunt of Hunt & Roskell. The casket was designed by Alfred Brown (exhibited at the Royal Academy 1845–55) and depicts relief scenes taken from the Nineveh sculptures, flanked by Assyrian bulls. The lid (Fig. 59b) depicts a winged warrior in a sun-disc, a frequent motif in the Nineveh reliefs, interpreted variously as the god Ashur, the highest Assyrian deity, or the sun-god, Shamash. It is perhaps mere coincidence that this same motif provided the inspiration for a rare ‘Assyrian-style’ gold brooch produced by the Castellani workshop, and currently displayed in the Museo Nazionale di Villa Giulia in Rome (Fig. 60). The use of a sculptural prototype, an unusual feature in Castellani jewellery, combined with the appearance of an Assyrian motif, suggests that this piece may have been made to commission.

The ‘Assyrian-style’ suite of jewellery commissioned by Layard for his wife in 1869 from Robert Phillips is discussed with 979.

The fashion for ‘Assyrian-style’ jewellery in England continued for at least twenty years; Edwin Streeter was advertising 18-carat ‘Nineveh brooches’ and ‘Nineveh ear-rings’ among his machine-made jewellery in *The Englishwoman’s Domestic Magazine* for 1869 for £3 and £1 10s respectively, while Bright & Sons of Scarborough were among those still exhibiting ‘Assyrian-style’ jewellery at the London International Exhibition of 1872.

**951 PAIR OF DRESS- OR LAPEL-STUDS** Gold, engraved with an Assyrian winged bull and two Assyrian soldiers, one stamped inside the lower disc with the letters JB in an oval, for John Brogden. In the original leather case labelled inside the lid *JOHN BROGDEN, Goldsmith, PRIZE MEDAL, MANUFACTORY, 16 Henrietta St. Covent Garden, LONDON.*

English, c.1852–5. D1.4cm (each upper disc). Mark no. 87. HG 1000.

Brogden first won a prize medal at the Great Exhibition in 1851. As he collected further medals these were recorded on this label stamp, and the next prize was won in Paris in 1855. He did not set up independently until 1864, but it seems possible that as the manufacturer he was sometimes able to case his pieces under his own name and not that of the firm, Watherston & Brogden, in which he was still a partner at this date.

The stamped mark, JB in an oval, was entered at Goldsmiths’ Hall in 1848.

## Jewellery of classical inspiration – Etruscan, Greek and Roman styles

(952–983)

**952 BROOCH** Gold, set with a circular mosaic panel in the form of an inscription in Greek characters EΥΓΕ (an interjection meaning ‘Well done’ or ‘Bravo’), surrounded by a wreath of fruiting vines with gold wire tendrils, the leaves and fruit outlined with gold wire strips or cloisons. The central medallion is bordered with beading and flanked by two hinge-like projections terminating in hollow cones covered with gold wire circles. On the reverse, an applied four-petaled shield with the crossed C monogram and two grains, for Castellani of Rome and Naples.

Italian (Rome), c.1860. W5.4cm. Mark no.24. HG403 (colour pl. 42).

*Bibl.* Tait & Gere 1978, col. pl. vi; Scarisbrick 1981, pl. 6.

Although there is no obvious archaeological prototype for this piece, the design may have been suggested by a type of Byzantine bracelet of the sixth and seventh centuries, usually in carved openwork gold, constructed of a heavy hoop with central hinged medallion, the heads of the hinge-pins frequently in the form of decorated spheres or pine-cones. The most closely related examples of this type of bracelet are later nineteenth- or twentieth-century finds; there does not seem to be a traceable example which would have been known to the Castellani family in the mid-nineteenth century. Nevertheless, the idea of a bracelet with large elements separated by vertical hinge-pins with decorated heads was current among Roman jewellers of the mid-nineteenth century – see, for example, 913, set with cameos by Saulini in an ‘archaeological-style’ setting which may derive from an antique source.

Like most Castellani designs which were not produced to special commission, this brooch is not unique. A brooch with an exactly similar mosaic inscription and vine wreath, but flanked by two ‘hinge-pins’ with acorn-shaped terminals, from the collection of Alfredo Castellani (son of Augusto), was sold by the Rome auction house of P & P. Santamaria, after Alfredo’s death, 15 December 1930 (lot 178).

The use of gold cloisons for the mosaic is a recurrent feature of the Castellani workshop. The technique was also practised by other Roman workshops producing mosaic jewellery (see 966), but rarely to such a high standard. The technique is almost certainly intended to imitate cloisonné enamel. An example of the direct substitution of cloisonné mosaic for cloisonné enamel is to be found in the copy by Castellani in the Museo Nazionale di Villa Giulia, Rome, of a gold brooch in the Campana collection (now in the Musée de Cluny, Paris, illustrated in Hughes 1972, p.189) with a winged beast in cloisonné enamel. The Castellani copy reproduces the same design and colours in mosaic instead of enamel. The Castellani workshop rarely produced examples of cloisonné enamel, relying far more heavily on their excellent mosaicists (see also 985). Unfortunately, few of the specialist workmen are named in the surviving records. Augusto Castellani, however, noted their deaths in his diary, but in only one case is the name of a mosaicist indicated. This was Luigi Podio, who died in 1888 and is described as head of the mosaic studio from 1851 (see *Dizionario biografico degli Italiani*, s.v. Castellani, p. 601).

The collection of jewellery made by the Castellani firm in the Museo di Villa Giulia, Rome, demonstrates the firm’s frequent use of Latin and Greek inscriptions with some thirty to forty different examples. A number are religious, of Early Christian or Byzantine derivation (see 984), several are good luck wishes or amatory mottoes such as UBI AMOR IBI ANIMA (where my love is, there is my soul) on a bracelet designed by Augusto Castellani and illustrated in Fig. 65 with 955. In view of the political affiliations of the family, surprisingly few seem to be imbued with any specifically patriotic significance: NON RELINQUAM is perhaps one of them. The inspiration for many of these inscriptions seems to have come from Michelangelo Caetani, Duke of Sermoneta (1804–86), whose patronage of the Castellani firm brought them clients among the Roman nobility. Caetani’s drawings and sketchbooks in the Palazzo Caetani archive in Rome abound in designs for jewellery incorporating inscriptions. Several were clearly carried out and the jewels exist in the Museo di Villa Giulia, including one of the few examples of literary derivation: LATET ANGUIS IN HERBA (the snake hides in the grass) from Virgil’s *Eclagues* 3, line 93, for which both design

and brooch survive, and ADES O HYMENAE HYMEN (come hither, oh marriage of marriages) from Catullus's poem 62. See also **922**, a cameo portrait of Dante (adopted as a symbol of the Risorgimento by the Castellani firm) with an inscription from the *Inferno*. Unfortunately EYTE is not among the Caetani designs.

Many such inscribed pieces may have been made for English visitors keen to show off their knowledge of Latin and Greek. The young lady satirised by *Punch* in 1859 wears a bulla with AEI (Greek, 'for ever'; see Introduction to this chapter and Fig. 63, *Plates*, p. 240). Apart from this cartoon, depictions of inscribed 'archaeological-style' jewellery in portraits are rare. The portrait of Caroline Norton by William Etty, of c.1840–45, depicting an 'archaeological-style' brooch inscribed SALVE (Latin, 'hail'), thus provides important evidence of the wearing of such pieces (see Introduction to this chapter and Fig. 61, *Plates*, p. 238). The Castellani firm produced a brooch of similar design bearing the same motto in Greek XAIPE (sold Christie's, Geneva, 15 November 1972, lot 392).

**953 BROOCH** Gold, a 'Helios' or sun-god, the mask cast in relief with pierced holes for the eyes, the hair indicated by single rows of fine granulation, the surrounding 'rays' bordered by twisted wire. Marked on the reverse with the crossed Cs monogram in applied gold wire, for Castellani of Rome and Naples.

Italian, c.1860–70. D 3.25 cm. Mark no. 23. HG 734 (colour pl. 45).

*Bibl.* Tait & Gere 1978, pl. 21; Munn 1978, p. 233.

The design of this brooch is based on two similar Hellenistic prototypes from the Campana collection, now in the Musée du Louvre in Paris (Fig. 62a and b; see also Clément 1862, nos 353 and 357; De Ridder 1924, nos 962 and 963). The originals (D 3.7 cm and 3.8 cm) are stamped out of thin sheet gold with a repoussé mask, which is applied so that the fly-clips attaching the brooch-pin are concealed beneath it. The Castellani copy has been slightly reduced in size and highly stylised in order to make it wearable, with the addition of the granulation for the hair, absent on the original; it is a fine example of line-work in granulation in the Etruscan manner. The Museo di Villa Giulia in Rome possesses two variants of the 'Helios' brooch, both of which show the hair in circles instead of granulation.

The collection of the Marchese di Campana, numbering 929 pieces in all, was the largest collection of ancient jewellery in Rome. Not only did the Castellani family gain first-hand knowledge of the collection by acting as agents in the sale of the collection to the Musée Napoleon III, which later became the Louvre, having already been involved in the acquisition and restoration of the collection, but they also made plaster casts of every jewel, enabling them to produce variations of the Campana jewels once the collection had left Italy. The export of the Campana collection is further discussed by Munn (1981, p. 129).

Among the jewels from the Campana collection illustrated by Fontenay (1887) is a piece resembling the two 'Helios' brooches, described as a 'plaque de collier grecque' (p. 153). In addition to the double border of rays, the mask itself is surrounded by rays. Since there is no piece corresponding to this illustration in either Clément 1862 or De Ridder 1924, it appears to be a misunderstanding on the part of Fontenay. Although there seems no reason to doubt that the brooch-fittings on the two Campana 'Helios' pieces are original, it is interesting that Fontenay should describe the piece as part of a necklace. He may have been familiar with the necklaces composed of six-rayed stars, bordered with beaded wire, in the Castellani collection of ancient jewellery,

one of which entered the British Museum in 1872 (F. Marshall 1911, no. 1980; this has a triple flower of eight rays in the centre). There are nineteenth-century copies of it by the Castellani firm in the Museo di Villa Giulia in Rome.

The 'Helios' brooch is the only example in the Hull Grundy Gift of line-work granulation by Castellani, but the mastery by the Castellani workshop of line-work, as distinct from pattern and fieldwork, is indicated by the fibula in the Museo di Villa Giulia, which is a direct copy of the Etruscan fibula from the Campana collection with an inscription in double rows of granulation (Clément 1862, no. 282; De Ridder 1924, no. 816). The oblong plaque in the Victoria and Albert Museum (Department of Metalwork, M.636–1884), acquired from the posthumous sale in Paris of jewellery owned by Alessandro Castellani (Castellani 1884, no. 848), again demonstrates their skill in this technique.

**954 BROOCH** Gold, in the centre a sapphire cameo head of Medusa engraved on the reverse with the crossed Cs monogram for Castellani, in a heavy ropework setting bordered with pearls, each pinned to a stem decorated with ropework, the gold pins through the holes of the pearls are stopped at the outer edge with minute cabochon rubies. The setting is marked on the reverse, at the base of the pin-hinge, below the wire loop which prevents the pin from losing its spring, with the crossed Cs monogram in applied wirework, for Castellani of Rome and Naples.

Italian, c.1870. H 3.3 cm. Mark no. 23. HG 733 (colour pl. 47).

The setting of engraved gems in gold rims (usually plain) surrounded by smaller gems is a characteristic of late antique and Byzantine jewellery that was adopted in the Carolingian 'revival' of the ninth century. The Castellani family probably had access to late antique and Byzantine examples, but they are also likely to have seen the surviving fragment of the so-called 'Esclain de Charlemagne' or shrine of Charlemagne in the Cabinet des Médailles in Paris. The latter is set with a large antique intaglio, a first-century portrait of Julia, daughter of the Emperor Titus, by the Greek engraver Evodus, which was frequently copied in the eighteenth and nineteenth centuries. The intaglio is surrounded by smaller stones in gold rims, each set with a pearl pinned at the top to a claw-setting below (see Lasko 1972, pl. 24, pp. 24–6). Such a well-known and historic piece may have suggested the use of the pearl border for the cameo in this brooch.

For other engraved gems signed with the Castellani monogram see **850** and **986**, and for cameos in Castellani settings see **921** and **922**.

**955 BROOCH** Gold, a cast-gold Eros figure amidst flower-heads attached to the base by stalks. Stamped with Rome 'papal keys' mark (Rosenberg 1922–8, no. 7436) on pin.

Italian (Rome), c.1860. D 2.4 cm. HG 128.

Marked versions of this design exist by Castellani of Rome and Naples (see *Castellani and Giuliano*, sale catalogue, Christie's, Geneva, 15 November 1972, lots 385–88; Gere 1975, pl. 32). The Museo di Villa Giulia in Rome contains a number of pieces by Castellani incorporating this motif with and without the Eros figure, including a much larger version which may correspond with one of the pieces exhibited by Castellani at the 1862 International Exhibition in London and described, in *The Jewellers', Goldsmiths', Silversmiths' and Watchmakers' Monthly*



*Magazine* (1862, p. 155), as follows: 'a large circular fibula for the shoulder, from a Toscanella model, is without doubt one of the finest and most perfect works of the jeweller that has ever been produced in any age. This is a sweeping assertion, but we do not hesitate to make it. . . It is entirely of gold, neither stones, pearls, or enamel being introduced. The design consists of a mass of minute foliage regularly and orderly gathering round a centre. The leaves are wrought with exquisite distinctness, and stand out in striking relief. Yet the whole is solid, smooth, and bossy, and there is nothing which can by any possibility catch the lightest filament, or be injured by ordinary contact.'

The collections of designs for jewellery in the Cooper Hewitt Museum of Art and Design in New York include a design by A. Castellani of c. 1870 (attributed to Augusto) for a bracelet made up of similar elements – it may be that this brooch was intended as a bracelet element and is hence unmarked (see Fig. 65, and Gere 1972, p. 124 where a bracelet marked by Castellani is also illustrated). Both brothers seem to have produced designs for jewellery, but Alessandro was unlikely to have been a practising goldsmith, having lost his left arm in a hunting accident in his youth. The Castellani firm was founded in 1814 by Fortunato Pio (1794–1865), the father of Alessandro (1824–83) and Augusto (1829–1914). According to a contemporary article by A. Sartirana (1870, pp. 60–2), both sons entered the workshop, but Alessandro lost his arm in 1837 and could henceforth only design. From 1853–8 Alessandro was imprisoned for his political activities and took no part in the business; he was then exiled from Rome and opened the Naples workshop in the early 1860s. When Fortunato died in 1865, the Rome studio became the sole property of Augusto who had already directed it for more than ten years. Sartirana discusses works which he describes as 'invented and designed by Augusto'. The question of the division of activity between the two brothers has also been discussed by Shirley Bury (1975, p. 667). Further evidence that Augusto was the goldsmith and administrator of the Rome workshop and Alessandro the business contact seems to be provided by a letter in the Caetani archive from Michelangelo Caetani to Alessandro of 21 July 1860 discussing a commission: 'Se poi fra tante sue belle osservazione e studii, che à modo di fare corti, Ella vorrà mandare alcuna sua cosa disegnata per la riproduzione, ne dia pure incarico che trà me ed il Sig<sup>l</sup> Augusto Sapremo darle esecuzione.' (If among all your beautiful observations and studies, in order to speed the process, you would be so kind as to send one of your things designed for reproduction, would you also be willing to entrust myself and Sig<sup>l</sup> Augusto with putting it into execution?) However, this may only apply during the early part of Alessandro's exile from Rome, and may not be true of the later period and the Naples workshop.

The motif of massed flower-heads and leaves was repeated, with rams' heads in the centre, by Castellani (see 956) and by Pierret (957); nevertheless, the attribution of this brooch to the Castellani workshop is tentatively proposed on technical and stylistic grounds.

**956 A SET OF THREE DRESS-STUDS** Gold, rams' heads amidst clusters of flowers attached on individual stalks passing through holes in the base-plate, bordered with ropework. Stamped on the reverse with the Rome 'Papal keys' warranty mark in use during the 18th and 19th centuries (Rosenberg 1922–8, no. 7436); in a leather case labelled *The Goldsmiths' and Silversmiths' Company Limited, 112 Regent Street, London*.

Italian (Rome), c. 1850–60. D 2.2 cm (each stud). HG 1043. The box is embossed on the lid with the monogram FA (probably

the original owner) and the words CASTELLANI, ROME. It is apparent that the name 'Castellani' was originally mis-spelt and then corrected. The Goldsmiths' and Silversmiths' Company was established in 1884, and these studs must have been cased after that date, though they could have been purchased earlier. The wording on the lid of the case suggests that they were thought to be by Castellani, and it is possible that they are early productions of the Castellani workshop, as the crossed cs monogram, according to Signora Battaglia, is thought to have been adopted by Alessandro and Augusto when the Castellani firm first exhibited in Florence in 1861, while the elder Castellani, Fortunato Pio (1794–1865), is known to have used the 'Papal keys' mark of Rome.

**957 BROOCH** Gold, in the centre a hollow-cast ram's head amidst flower-heads, attached on individual stalks passing through holes in the base-plate, and surrounded by ropework and gold tubing. From a loop in the ram's mouth hangs a hollow barrel-shaped link, decorated with twisted wire, to which is attached a pendant set with a banded agate intaglio representing a mythological subject of a winged sea-beast with lion's head, facing a ram's head. The setting of the intaglio, with its alternate large and small triangles of pattern grainwork, is flanked by two four-petalled motifs and ends in three graduated grains. Marked on the pin-fitting at the back with the applied gold trade label PIERRET F for Ernesto Pierret.

Italian (Rome), c. 1860–70. D 4.7 cm. Mark no. 121A. HG 204 (colour pl. 43).

*Bibl.* Tait & Gere 1978, pl. 20.

Ernesto Pierret was born in Paris in 1824 and worked in Rome from about 1845 to about 1898. Pierret is first recorded as a working jeweller, of 55 via Borgogna, though no initial is given, in Murray's *Handbook for Central Italy and Rome* of 1850. By the 1853 edition, his address, still with no initial, is given as 31 Piazza di Firenze, with the comment that he is 'now one of the first artists in Rome for Etruscan jewellery, and is more moderate in his charges than Castellani'. The *Libro Per Tutti*, an artistic and commercial guide to Rome of 1866, records Ernesto Pierret at 36 via dell' Umiltà, but the Murray *Handbook to Rome* of 1867 records Pierret at 20 Piazza di Spagna and describes him as 'only second to Castellani'. He remained at this address until the late 1890s when he no longer appears in the guidebooks or directories. At some point prior to 1884, however, the business appears to have been taken over by Luigi Pierret, presumably a son, who exhibited 'archaeological-style' jewellery at the Turin exhibition of 1884, together with jewellery set with cameos by Amastini, Morelli, Girometti and Pichler (see also 376 and 984).

The construction of this brooch is unusual; the barrel-shaped link attached to the intaglio is the type of link through which one would expect a chain to be threaded. The loop from which it swings, which passes into the loop in the ram's mouth, has been soldered to the top of the barrel-link, suggesting that the whole pendant may be an addition, and the ram's head originally intended as a circular brooch.

**958 BRACELET** Gold, with ram's head terminal, hollow-cast, the hair and horns finely chased, with bands of ropework around the neck, the hoop decorated on the outer surface with a scrollwork design of twisted wire enclosing applied and chased flowers and leaves, with beading and pattern grainwork. The inner surface of the

hoop is plain and the bracelet is hinged on one side with a spring catch on the other.

Probably Italian, c.1870. D 8.4 cm (max, at hinge). HG 1050.

A number of similar bracelets are known to exist, though not all of such fine quality. Another elaborate example is the gold bracelet in the Victoria and Albert Museum (Department of Metalwork (M.13–1956), see Flower 1951, pl. 88A, Evans 1970, pl. 192 and Bury 1982, p. 127: Case 20, Board H, no. 15). In Bury 1982 it is described as having been given to the Museum in 1956 'by Miss H. M. Jenkins, a friend of the Novissimo family, who ascribed it to Pasquale Novissimo'. Pasquale Novissimo was chief designer to the firm of Giuliano in London from 1874 to 1914. The workmanship is Italian in taste and it seems more likely that these bracelets were produced in Italy. For this reason, the Victoria and Albert Museum example is described as 'Italian or English, c. 1860–70', (see Bury 1982). For another published example, see the catalogue of the 'Historismus' exhibition held by the Museum of Decorative Arts in Prague in 1975, which included a bracelet bearing Austrian import marks for the period after 1872 (see Brožová 1975, no. 69).

There is no obvious prototype for this design, though it is possible that the bracelets derive from a common type of Hellenistic ear-ring in the form of lions' heads ending in coiled and pointed tails (see 944).

**959 BRACELET** Gold, seven square hinged plaques with two semicircular end plaques, each decorated with elaborate motifs in the Etruscan style executed in fine granulation and wirework with applied florettes, the hinge of 'pin-and-slot' type. The reverse of each plaque decorated with a four-petal motif in applied wirework, with the letters GM in applied wirework on one of the semicircular end plaques (see detail b, *Plates*, p. 244). In the original velvet-lined wood case, labelled inside the lid GIACINTO MELILLO NAPOLI.

Italian (Naples), c.1870. L 19.6 cm; W 2 cm (of square plaques). Mark no. 71. HG 144 (colour pl. 45).

*Bibl.* Munn 1977, pp. 20–2; Rudoe 1980.

Giacinto Melillo (1846–1915) took over the management of the Castellani workshop in Naples in 1870, when Alessandro Castellani returned to Rome, from which city he had been exiled since 1858. After he had travelled to London and Paris in 1861 and 1862, Alessandro had settled in Naples and founded a school of goldsmiths which, by 1865, was being run by Melillo (*Dizionario biografico*, p. 592) and it is assumed that the Naples workshop of Alessandro Castellani was established at the same time. Melillo was clearly a pupil of outstanding ability, directing a goldsmiths' school when he was only nineteen and running a workshop at twenty-four, by which time he was also exhibiting under his own name, at the Workmen's International Exhibition in London in 1870, where he won a silver medal.

The *Annuario Napoletano* for 1880 records his address as 286 Riviera di Chiaia. Melillo took part in fifteen international exhibitions between 1870 and 1900, receiving gold medals at five of them, including Paris in 1878 and 1889. (For full biographical details see Gianelli 1916, pp. 656–9.) Apart from his jewellery in the 'archaeological style', Melillo also produced silver copies of Roman treasures (see *The Art Collection of Mrs Henry Walters*, Parke Bernet sale, 25 April 1941, nos 1140–66, and Gianelli 1916 for a description of copies by Melillo of the contents of a Roman lady's jewel casket in the Naples Museum).

This bracelet is a version of one exhibited by Castellani in the International Exhibition of 1862 in London and described by *The Jewellers', Goldsmiths', Silversmiths' and Watchmakers' Monthly Magazine* for 1862 (p. 156) as 'a bracelet, composed of seven quadrangular compartments of the most exquisite gold work'. Two similar bracelets were acquired by the South Kensington Museum from the posthumous sale of Alessandro Castellani's effects in Paris in 1884 (see Fig. 71: Victoria and Albert Museum, M.634, 635–1884: L 18.5 cm (each); W 2.05 cm. See also Castellani 1884, nos 846, 847; Bury 1975, pls 50–2; Munn 1977, pl. 1). There are no fewer than six examples by the Castellani firm in the Museo Nazionale di Villa Giulia in Rome, while further examples are known from private collections (Munn 1981, pl. 15). In the second, enlarged, edition of his pamphlet *Antique Jewellery and its Revival*, published to accompany the Philadelphia Exhibition of 1876, Alessandro Castellani claimed to have solved the mystery of granulation. The ambiguous wording of the earlier edition of this pamphlet, published to accompany the 1862 exhibition, and the tentative experiments in granulation discussed in Alessandro's paper to the Archaeological Institute in 1861 (Castellani 1861, pp. 365–8) suggest that the detailed granulation work on most of the known examples does not predate this publication. The bracelet in a private collection (illustrated in Munn 1981, pl. 15) is a simpler version using the same motifs but with little grainwork, and may, therefore, predate the complex versions of this design. Significantly, the *Jewellers' Monthly Magazine* describes the bracelet shown in 1862 as illustrating 'exquisite granulated work' (p. 156), but there appears to be no contemporary illustration of such a bracelet. The example illustrated in Waring 1863 (pl. 212) is formed of five simple plaques with a central scarab.

It is interesting that one of the Victoria and Albert Museum bracelets bears an A straddling crossed Cs on the reverse (Bury 1975, pl. 52 and Bury 1982, p. 126: Case 20, Board G, no. 8, where it is described as being 'by Alessandro Castellani, c. 1870'). According to the *Dizionario biografico*, this mark refers to Alessandro's own designs and was used for pieces which he sold abroad, to distinguish his designs from those of Augusto. At the Philadelphia Exhibition of 1876 Alessandro exhibited on his own and showed jewellery from the Naples workshop under his own name, while at Paris in 1878 he sold pieces made by Melillo and marked with the crossed Cs monogram. Melillo's GM mark may have been in use by 1870 when he exhibited in London, but, as he continued to produce the same designs for the rest of his working life, and as none of them can be precisely dated, it is impossible to be certain when this mark GM was first introduced.

The design of this bracelet illustrates a significant feature of 'archaeological-style' jewellery, that is the use of prototypes which are not entirely authentic. In this instance the prototypes can be shown to have been assembled as bracelets from several Etruscan ear-rings. The catalogue of the Campana collection published by the Louvre in 1862 includes three ornaments formed of hinged square plaques of granulation work and described as 'Etruscan bracelets' (Fig. 67; De Ridder 1924, nos 987, 988 and 989; see also Clément 1862, nos 344, 351 and 352 and Fontenay 1887, p. 275, where two of these 'bracelets étrusques' were illustrated). The width of the square plaques is approximately 1.7 cm. Two of the 'bracelets' consist of nine plaques (De Ridder 1924, no. 987, L 17.2 cm and 989, L 17 cm), while the third consists of thirteen square plaques and two semicircular plaques at the ends (De Ridder 1924, no. 988, L 26.8 cm), and is far too long to have been practical as a bracelet. The copies by Castellani and Melillo consist of seven slightly larger square plaques with two semicircular end plaques. Most of the motifs



used in the Melillo bracelet, including the end plaques, occur in the 'Etruscan bracelets', with minor variations such as the central motif of nine boxes each containing a granulated sphere; on the prototypes the granulated spheres alternate with plain ones. The exceptions are the floral motif at one end (see detail a, *Plates*, p. 244) which appears to be a nineteenth-century creation, and the motif at the other end with a border of applied four-petalled flowers, which appears to be a modification of an Etruscan motif.

However, the Melillo and Castellani versions are composed of complex plaques only, while the 'Etruscan bracelets' are composed of alternating complex and simple plaques, corresponding with the front and back of an Etruscan *a baule* (from the Italian 'bag' or 'purse') or 'box'-type ear-ring. (Fig. 69 shows the front and back of a pair of Etruscan ear-rings in the Department of Greek and Roman Antiquities, F. Marshall 1911, nos 1299–1300: L1.5 cm.) Furthermore, the plaques of all the Campana 'bracelets' are curved (see detail of side view of one of them, Fig. 68) and, since there appear to be no parallels in Etruscan jewellery for bracelets of such construction, there seems little reason to doubt that the Campana 'bracelets' are made up of fragments of Etruscan ear-rings, partially flattened and hinged together. A number of other features confirm this interpretation, as can be demonstrated by reference to Etruscan ear-rings from the Department of Greek and Roman Antiquities, illustrated in Figs 66, 69, 70, 72. The types shown are all represented in the Campana collection or in the Castellani collection of ancient jewellery acquired by the British Museum in 1872. The semicircular end plaques on the longer Campana 'bracelet' occur on *a baule* ear-rings as a means of masking the loop that goes through the ear (Fig. 70; F. Marshall 1911, no. 1305: L2 cm.) However, *a baule* ear-rings are formed of one cylindrical piece including the masking plate, which is not hinged, as on the bracelet. It is only the suspension loops that are hinged on Etruscan ear-rings. On the two smaller Campana 'bracelets', the masking plates are in one piece with the adjacent complex plaque, corresponding to the front of an ear-ring; this is clear when examined from the back. By contrast, the semicircular masking plates on the longer 'bracelet' have been separated and hinged to plain plaques corresponding to the back of an ear-ring.

The circular motifs that usually form the closed end of *a baule* ear-rings are also included in the Campana 'bracelets' and copied by Castellani and Melillo in a modified form: see detail c of the Melillo bracelet; two of the Campana 'bracelets' (Fig. 67, *top* and *bottom*: De Ridder 1924, nos 989 and 987); and an ear-ring (Fig. 66, F. Marshall 1911, no. 1293: L1.8 cm), which illustrates the usual form of this circular rosette motif. When inserting these circular motifs, the spaces were filled in with twisted wire decoration, which, under magnification, is shown to be drawn wire, and thus not Etruscan; it is so coarse as to suggest that the Campana 'bracelets' were unlikely to have been assembled by the Castellani family, even though they handled the Campana collection before its sale to the Louvre (see 953). Twisted wire scrollwork was also added to the plain plaques which formed the backs of the Etruscan ear-rings. The coarseness of these additions is visible, even at a scale of 2/1, see Fig. 73 (De Ridder 989) and Fig. 74 (De Ridder 988).

A manuscript catalogue of the Campana collection in the Department of Greek and Roman Antiquities records one of the bracelets as from Tarquinia (an Etruscan city north-west of Rome). The catalogue is undated, but was compiled when the collection was exhibited in the Campana Museum in Rome, probably during the 1850s. The 'bracelet', which may be identified as De Ridder 988, is described as follows: 'Ce bracelet, remarquable à cause de sa largeur, il est formé par treize morceaux carrés. Ces morceaux sont très solides, et ont des ornements en

relief d'une exécution fort soignée; les fermoirs sont aux deux bouts.' It can thus be assumed that the 'bracelets' were assembled in their present form before they entered the possession of the Castellani family in 1860.

The Melillo bracelet is heavier than the Castellani versions, owing to the addition of back-plates to the plaques. The simple four-petal motif in applied wire on the back-plates of the Melillo bracelet (detail b) is derived from a motif that occurs frequently on the backs of *a baule* ear-rings (see F. Marshall 1911, pl. XVI, nos 1291–1292 from the Castellani collection acquired by the British Museum in 1872).

Neither Castellani, Melillo or Giuliano appears to have achieved the colloidal hard soldering used in antiquity. They used silver solder to attach the grains on high quality gold and when examined under magnification the granulation on the Melillo bracelet is found to be clogged with solder. The grains on the Melillo bracelet average from 0.1 mm to 0.2 mm in diameter, while Etruscan granules are frequently smaller than 0.1 mm and much less regular; detail d of the Melillo bracelet shows one of the square plaques enlarged 3/1 together with an Etruscan ear-ring of the same design, Fig. 72 (F. Marshall 1911, no. 1305). Geoffrey Munn has suggested that the nineteenth-century use of silver solder on high-quality gold would have resulted in a colour change of the metal; this was disguised by gilding to achieve the yellow colour of ancient gold (Munn 1981, p. 130). It is generally accepted that the ancient method of granulation, which relied upon the capillary action of heated gold at melting point without the use of solder, was not revived successfully until the twentieth century by Littledale, Blackband and others including Elizabeth von Treskow and Philip Oberle in Germany (see Lotz 1926 and Wolters 1983). For a discussion of Littledale's methods and granulation using copper salt see Goldsmiths' Company 1936; Maryon 1936. The Birmingham goldsmith W. T. Blackband wrote about his work in *The Illustrated London News*, 'My Rediscovery of the Etruscan Art of Granulation' (1934). He also published a series of articles on 'Etruscan Gold-work' in *The Jeweller and Metalworker* (Blackband 1950). See also M. Jackson 1974, which includes discussion of the Castellani bracelets in the Victoria and Albert Museum, and also Carroll 1974.

The question of whether Castellani and Melillo realised that the Campana 'bracelets' were made up from Etruscan ear-rings is perhaps answered by the evidence within the Castellani jewellery in the Museo Nazionale di Villa Giulia; it includes copies of *a baule* ear-rings together with square plaques made up as brooches and pendants. Signora Battaglia has suggested that the Castellani workshop produced the single elements as models, which were then assembled in whatever form was desired by the customer. An example of the interchangeability of motifs characteristic of the Castellani and Melillo workshops is the use of a simplified square plaque as the pendant loop of a bulla or circular locket (see Christie's, Geneva, 15 November 1972, lot 391).

The Melillo bracelet design was copied by both Giuliano and Phillips, though in a much simplified form. *The Art Journal Illustrated Catalogue of the Paris Exhibition of 1867* (p. 44) illustrates a bracelet by Phillips formed of square plaques all with the same simplified version of the 'nine boxes' motif and described as 'a modification of an Etruscan model' (Fig. 76). At the London Exhibition of 1871 Hunt & Roskell exhibited a bracelet formed of seven plaques, each of different design, but clearly derived from Castellani or Melillo, together with designs for ear-rings using two differing plaques (*Art Journal Illustrated Catalogue*, 1871, p. 55. See Fig. 75a and b). There is no reference, however, to an Etruscan model. Giuliano also adopted this design, as shown by a bracelet marked with the Giuliano trade label and

sold by Christie's, 12 June 1979, lot 196 (Fig. 77). It seems probable that Giuliano produced the bracelet exhibited by Hunt & Roskell in 1871 as it is known that they were among the London retailers that Giuliano was supplying before he established his Piccadilly premises in 1874 and, equally, it is known that he never exhibited under his own name.

Melillo and Castellani do not seem to have produced these simplified versions. An example by Melillo, sold at Sotheby's, 22 April 1982 (lot 155), contains further variations of the motifs with the addition of cloisonné enamel in green, blue, red and white, together with motifs derived from other jewels in the Campana collection which had also been copied by Castellani. Among the jewels by Castellani listed in the *Jewellers', Goldsmiths', Silversmiths' and Modellers' Journal of Art Manufacture* (1863, p. 8), under the heading 'The Present from Rome to the Princess of Wales', is a 'very beautiful and chaste gold bracelet, in nine compartments, each of different design, a facsimile of one of the treasures of the Marchese Campana's Etruscan Museum'. Princess Alexandra (1844–1925) was married in 1863 to the future Edward VII; unfortunately, no record of the bracelet's present whereabouts can be traced.

There is, as yet, no evidence to indicate that makers like Melillo created these elaborately ornamented bracelets for purposes other than for wearing, despite their unusual length.

**960 BOX** Gold, oval in shape with applied beading and wirework decoration, the handles in the form of winged Eros figures standing on flower-filled cornucopias. Each Eros figure lifts a cup to his mouth and holds an amphora in the other hand, the hair is represented entirely in granulation, while the cornucopias are decorated with triangles of pattern grainwork and the petals of the flower-heads are bordered with twisted wire. In the base, two small rivets attaching on the inside a small oval plate of brass, in the centre of which is a metal (? brass) stand in the form of two C-scrolls supporting a horizontal bar; on the top a three-part hinge, to the upper surface of which has been attached a coiled spring within which are two chain links set vertically above each other and attached to the spring, supporting an enamelled gold dove. The dove is covered in a white enamel painted in mottled mauve and holding in its beak an olive branch in gold, the leaves set with four tiny green gemstones; the enamel on the head of the dove and on the tips of the wings is damaged due to contact with the lid when closed. The hinged element serves no function in its present context.

Italian (probably Naples), c. 1870–80. w 7.1 cm (including figures); depth 2.8 cm (box). HG 405.

*Bibl.* Tait & Gere 1978, pl. 20.

The Eros figure on a cornucopia was a favourite motif of Giacinto Melillo and closely similar versions cased by Melillo exist, and were used for the decoration of brooches and stick-pins (see Munn 1977, pp. 20–2). It is thus likely that the box is an unsigned piece by Melillo, a product of his workshop in Naples. See also 961. It is difficult to establish what, if any, of the interior fittings are contemporary with the box.

**961 BROOCH** Gold, hollow cast, in the form of an Etruscan leech fibula, with a winged Eros figure sitting astride the shaft, which terminates in a lion's head. Both bow and shaft are ornamented with triangles of pattern grainwork on the upper and lower edge with clusters of grains in the

centre. A line of beads ornaments the top of the shaft and runs round the centre of the bow, which is outlined with ropework and decorated at each end with a rosette, the petals of which are bordered with twisted wire. The hair of the Eros figure is rendered entirely with granulation.

Italian (probably Naples), c. 1870–80. L 6 cm. HG 121.

*Bibl.* Tait & Gere 1978, pl. 20; Rudoe 1980, pl. 4.

The Eros figure is never found on Etruscan fibulae but, in other respects, the closest prototypes are a group of three Etruscan fibulae of the sixth to fifth centuries BC in the Museo Nazionale in Naples (Siviero 1954, nos 20–22, pls 19–24), which were found in the 1830s and are known to have inspired copies. One such example is illustrated in Gerlach 1906 (pl. 20) and described as 'a copy of an ancient original in the Naples Museum'. The copy in the Hull Grundy Gift is closest to Siviero 1954, no. 21 but differs in several minor details such as the lion's head instead of a ram's head terminal, the central division of the bow, the rosettes at the ends of the bow and the addition of the clusters of grainwork. The coiled pin-hinge, surprisingly, is accurately reproduced.

On the other hand, is the winged figure of Eros astride the shaft is derived, like the Eros figures on the gold box 960 (above), from Greek ear-rings of the fourth century BC to the Roman period. This brooch serves to illustrate a characteristic of the 'archaeological style', namely the arbitrary combination of two elements, in this case a Greek ear-ring and an Etruscan fibula. Similarly, there are examples with a secondary pin at the top of the bow to keep the fibula in position, a characteristic nineteenth-century attempt to increase the wearability of a design that must have seemed totally at variance with much contemporary taste.

At the Weltausstellung in Vienna in 1873, Castellani exhibited a fibula without an Eros figure, which is closely based on one of the Naples examples (Siviero 1954, no. 20. See also von Lützow 1875, p. 324). Copies of Etruscan fibulae also found favour with Parisian designers who were much looser in their interpretations of the originals, as illustrated by designs for two fibulae from the design-books of the Maison Auguste Blender, probably dating from the last quarter of the nineteenth century (Fig. 78; Musée des Arts Décoratifs, Paris).

**962 BROOCH** Gold, a circular disc with beaded rim, ornamented with concentric bands of decoration, an outer row of compartments each containing a flower formed of a bead surrounded by coiled wire and a central dished flower with a double row of petals, bordered by twisted wire.

Italian (Rome or Naples), c. 1870–80. D 3.4 cm. Transferred from the Victoria and Albert Museum.

The design appears to be taken from Etruscan prototypes in the form of gold discs or buttons. According to Gerlach (1906) the 'modern copy' illustrated on pl. 20 is after a gold disc from Caere in the Naples Museum. In fact, the Gerlach illustration is a copy of a well-known Campana piece (De Ridder 1924, no. 47) known to have been copied by Castellani. The Castellani firm made many versions of these circular ornamental discs from antique prototypes, some of which are buttons (see F. Marshall 1911, nos 1414–1426); Castellani's examples exhibited at the Paris Exposition Universelle of 1878 are illustrated in the *Art Journal Illustrated Catalogue* (p. 166; see Fig. 79). This brooch is close in style and execution to surviving examples from the Castellani workshop now in the Museo di Villa Giulia in Rome; not all of



them are marked with the firm's monogram and, consequently, the Hull Grundy example may be attributed to the Castellani workshop.

**963 BRACELET** Gold, six cast masks united by links, the central mask a Medusa head set with three diamonds, with a second, smaller Medusa head and four masks of satyrs and old men. Each mask stamped on the reverse KNIGHT for Giuseppe Knight of Naples.

Italian (Naples), c. 1880 or later. L 20.5 cm (central mask); W 3.05 cm (including ring). Mark no. 99. HG 170.

Giuseppe Knight & Son is recorded in the *Annuario Napoletano* for 1880 at 11 via Bisignano. At the Turin exhibition of 1884, he exhibited a diadem of diamonds and enamel. The masks of satyrs and old men are inspired by Greek theatre masks. Jewellery made in Naples with cast-gold reliefs derived from classical theatre and mythology was still popular around 1900 and examples by Vincenzo Miranda of Naples are illustrated in *La Revue de la Bijouterie* for 1902 (published in Paris, p. 196).

**964 NECKLACE** Woven gold chain of circular section, with five pendants on barrel-links set with coral cameos, alternating with four rod and bead pendants, the beads of coral, each pendant with a coral bead spacer. The fastening is in the form of an s-loop. The coral cameos are carved in high relief with female heads of the seasons, the gold settings flanked by a single gold bead with a triangle of grainwork below. At the back, the cameo is held in place by a series of gold wire loops and the central pendant bears the applied stamped gold trade label, C.G. in an oval, for Carlo Giuliano (1831–95).

The cameos Italian, c. 1860–80; the setting Italian or English (London), c. 1870–8. L 40 cm (chain); H 4.2 cm (central pendant including loop). Mark no. 29. HG 427 (colour pl. 47).

*Bibl.* Tait & Gere 1978, col. pl. XII.

The Neapolitan jeweller, Giuliano, was established in London at Castellani's expense some time before 1860, the date at which Giuliano is first recorded in a workshop at 13 Frith Street, Soho. Giuliano registered his own mark with Goldsmiths' Hall in 1863 and consequently was manufacturing by then, but it is not known when the trade label that occurs on this piece was first used. He acquired his own premises at 115 Piccadilly in 1874 and is known to have supplied other retailers before this date, and there is evidence to suggest that he and others imported jewellery from Italy for resale in England. He never exhibited under his own name and it is therefore not surprising to find designs known to have been produced by Giuliano in the exhibition displays of other firms. Although the use of the small loops holding the cameos in place at the back is a recurring feature of the Castellani workshop (see 921, 922, 985, and 986), it was certainly adopted by other workshops.

An exactly similar necklace was exhibited by Castellani at the Paris Exposition Universelle of 1878 and is illustrated in the *Art Journal Illustrated Catalogue*, p. 166 (Fig. 79). Another version of this necklace with intaglios instead of cameos was shown by Castellani at the Weltausstellung in Vienna in 1873 and is illustrated in *L'Esposizione Universale di Vienna illustrata* (1873, p. 336).

This type of necklace derives from fringe necklaces of the classical world set with gems or scarabs in similar twisted-wire

settings with triangles of grainwork; the Castellani family owned examples in their collection of ancient jewellery (see F. Marshall 1911, no. 2273, for a scarab necklace acquired in 1872 from the Castellani collection, with comparable settings. See also 965, 957).

**965 NECKLACE AND PENDANT** Woven gold 'Milanese' chain of hollow, elliptical section with three carved jasper and two carved agate scarab pendants in gold settings bordered with ropework and triangles of beading. On the box-clasp, a representation of a frog in relief.

Italian, second half of the nineteenth century. L 36.5 cm (chain); H 3.7 cm (central scarab, including ring). HG 964.

The settings of the scarabs, with their triangles of grainwork, are similar to those on the coral cameo necklace (964) and the brooch by Pierret (957). The frog in relief appears as a motif on the terminals of chains in Greek jewellery. It was adopted in the nineteenth century for 'archaeological-style' designs, notably on work by Giacinto Melillo; for example, on the terminals of his signed necklace with scarabs hung from palmettes, in the Walters Art Gallery, Baltimore (see *Jewelry, Ancient to Modern*, exhibition catalogue, Baltimore, 1979, no. 679). Melillo may have derived the idea from a necklace in the Museo Archeologico in Naples with frogs in relief decorating the terminals (Siviero 1954, no. 85).

The so-called 'Milanese' chain is a type of traditional hand-made chain found in peasant jewellery and still produced in Italy today. It is unusual to find hand-made Milanese chains used on 'archaeological-style' jewellery; one would normally expect machine-made versions of the classical loop-in-loop chain of cylindrical section (964, 966) or the flat-woven band (968, 970, 987). For a discussion of the classical loop-in-loop chain and its manufacture see Ogden 1982.

**966 NECKLACE** Gold, woven chain of circular section, with nine graduated banner-shaped pendants alternating with eight rod-and-disc pendants, all set with black and white mosaics in the 'Pompeian' style except for two pendants flanking the clasp, with dolphins in blue water (the only coloured mosaic). The other subjects are Eros figures, dancing maenads and possibly a representation of the goddess Hera in the centre. The discs contain masks and dolphins, with mosaic 'star' motifs along the rods. The mosaic panels all bear outline decoration in gold strips forming cloisons. The pendants are held in place on the chain with small gold pins and the chain is fastened by an s-clasp with central bead. In the original leather case labelled on the satin inside the lid C. ROCCHEGGIANI, MANUFACTURE de mosaïques, RUE CONDOTTI, 13, ROME.

Italian (Rome), second half of the nineteenth century. W 21.5 cm (box); L 5.1 cm (central mosaic panel). HG 31 (colour pl. 46).

*Bibl.* Tait & Gere 1978, col. pl. VII.

Cesare Roccheggiani is presumably the member of the family of mosaicists whose name is recorded in the lid of the case (see Petochi 1981, p. 69), since he is the only member with the initial 'c'. The only published document referring to Cesare is dated 1859, when he is mentioned in a bill of payment in the archives of the Vatican Mosaic Factory at St Peter's. He was probably related to Lorenzo and Nicola Roccheggiani, mosaicists of

the eighteenth and early nineteenth centuries, and Antonio Roccheggiani, who gained medals at the London exhibition of 1851 and the Paris exhibition of 1855. According to the *Artistical Directory*, Rome, 1856, Antonio's shop was at 7 Piazza di Spagna. The 1874 *Guida Monaci* lists C. Roccheggiani at 14–15 via Condotti, whereas Murray's *Handbook to Rome* of 1875 lists Roccheggiani with no initial under 'Mosaicists' as at 14 via Condotti. In the 1888 edition 'Roccheggiani' is described as selling also 'gold ornaments from antique patterns', while the *Guida Commerciale di Roma* of 1900 shows that the Roccheggiani premises had expanded to nos 12–15 via Condotti. Since the case is labelled in French, it seems likely that the necklace was sent for sale in Paris; however, it is not known when Roccheggiani first occupied 13 via Condotti.

The mosaic subjects are loosely derived from the wall-paintings at Herculaneum. For the use of 'cloisonné' mosaic, see 952.

**967 BROOCH-PENDANT** Gold, ornamented with 'filigree' enamel (i.e. set in twisted-wire 'cells'); in the centre, an oval jasper intaglio of a laureate male head in profile inscribed with the Greek characters ΚΥΛ (SKYL), with a border of ropework and roundels of blue enamel surrounded by palmettes of black enamel. The rectangular frame is ornamented with alternate roundels of blue and white enamel, while the four surrounding lobes are ornamented with 'filigree' enamel palmettes and scrolls. The pendant loop is decorated on the front with twisted-wire circles containing blue and white enamel, on a black enamel ground, each circle with clusters of seven grains applied to the enamel, forming a layered effect. At the back, a large oval hair compartment and a cone-shaped pin-catch. The pendant-fitting is attached to a hollow tube which slides on and off the brooch-pin to convert the piece to a brooch or pendant as required.

Italian or possibly English (London), c.1860–70. L 6.4 cm (including loop). HG 57 (colour pl. 44).

*Bibl.* Tait & Gere 1978, col. pl. ix.

The signature on the intaglio is presumably in imitation of the Greek gem-engraver Skylax, one of the antique gem-engravers of the Augustan or later Imperial period whose names and signatures were frequently copied on nineteenth-century engraved gems.

This piece is close in style and technique to a privately owned necklace in a box labelled WHITE & CAMPBELL, 133 NEW BOND ST. LONDON, T. WHITE FROM HUNT & ROSKELL LATE STORR & MORTIMER, which is also set with intaglios and 'filigree' enamel (Fig. 80a–c). Possibly imported from Italy and retailed by White & Campbell, this necklace may, nevertheless, have been manufactured in England and enamelled by craftsmen of Italian origin. Similar layered 'filigree' enamel mounts occur on settings of Italian cameos (see 916, a shell cameo of Aurora by Saulini), and on the borders of a number of pieces by Castellani in the Museo di Villa Giulia in Rome. The detachable pendant-fitting and cone-shaped pin-catch are comparable to those on the pendant by Fiorentini (987), which is certainly of Italian manufacture; the cone-shaped pin-catch is found on jewellery manufactured in Rome, while the pendant-fitting, although less common, is known to occur on other Italian pieces.

**968 BRACELET** Gold, flat band of woven gold mesh with five graduated gemstone intaglios in gold ropework settings, linked by pairs of flower-heads; from left to right,

sapphire, cornelian, amethyst, bloodstone and chalcedony, all engraved with heads in the neo-classical style including two helmeted heads and Hercules (second to right). The gold box-clasp with applied wirework and beading with granulation in the centre. Each length of chain ends in a box with five loops of twisted wire.

Probably Italian, c.1870. D 1.2 cm (central intaglio without setting); W 6.7 cm (over five stones including rings). HG 127.

The head of Hercules is a copy after the antique gem by the Greek gem-engraver Gnaios, much copied in the eighteenth and nineteenth centuries (Walters 1926, no. 1892). The boxed terminals are inspired by Greek and Roman jewellery, where they are a recurring feature. The decoration on the circular box-clasp may be compared with the necklace clasp illustrated in Fig. 80c and discussed with 967 above.

**969 PENDANT** Gold, in the form of a Roman lamp with wirework decoration, central cross and palmette. Marked on the reverse with an applied gold label CARLI, for Antonio Carli (1830–after 1868).

Italian (Rome), c.1870. L 3.5 cm (including loop). Mark no. 27. HG 126.

Antonio Carli was apprenticed to Adriano Fabbri, becoming a master goldsmith of Rome in 1856. From 1857 to 1866 his workshop was at 76 Piazza S. Silvestro, and he is recorded in the *Libro Per Tutti* for Rome of 1869 at 158 via Babuino. Bulgari (1958) does not record the continuation of the workshop after 1868, but the name of Carli appears in the Murray *Handbooks* from 1871 until at least the mid-1880s; by 1888 the name no longer appears in the Murray guides.

**970 BELL PENDANT** Gold, suspended on a chain of woven gold mesh forming a flat band with boxed hook-and-eye clasp, the bell engraved with a two-line inscription in Greek characters, divided between each face of the bell, the lines ending in palmettes:

TOI MAC IN  
YOO TET AI

Italian, probably Rome, last quarter of the nineteenth century. L 17.7 cm (chain); 1.6 cm (pendant, including fixed loop). HG 129.

The bell appears to be a reduced copy of a gold bell measuring 2.78 cm, found on the Esquiline Hill in Rome in 1873, which had entered the Castellani collection of ancient jewellery by 1877, when it was exhibited in New York (see *Catalogue of the Castellani Collection*, exhibition catalogue, New York, 1877, p. 32); the inscription, which was inaccurately recorded, was described as a charm or *jettatura* to ward off the 'evil eye'. The bell was then sold in the Castellani sale in Paris in 1884 (Castellani 1884, p. 15, no. 129) and has since disappeared without trace. Surprisingly, there is no copy by Castellani in the Museo di Villa Giulia; this copy may have been made by a Roman jeweller before the bell entered the Castellani collection or after it had been sold in 1884.

The bell aroused considerable interest at the time of its finding on account of the magical inscription, which, literally translated, means 'I am subordinate to the eyes'. The bell was first published and illustrated by Luigi Bruzza (1881, p. 290). It then became the subject of a lengthy paper by Rossignol (1883), who refuted its authenticity although he had never seen the original.



Recently a silver copy of this bell has been noted by Geoffrey Munn (*Newsletter of the Society of Jewellery Historians*, vol. 2, no. 3, March 1982, pp. 16–18).

**971 BROOCH** Chased and enamelled gold, in the form of doves drinking at a fountain, the water indicated by a panel of glass over a compartment containing green velvet, with a bow at the base of the fountain. At the back, a glass-covered compartment containing plaited hair.

Italian or French, c.1860. W 3.5 cm. HG 915a.

The motif of doves drinking at a fountain was known in the nineteenth century as the 'Doves of Pliny', after Pliny the Elder's description of this theme; the best-known and most frequently reproduced representation in the nineteenth century was the mosaic of doves drinking at a fountain found in 1737 during the excavation of Hadrian's villa and now in the Capitoline Museum in Rome. See also **210**.

**972 BROOCH** Chased and engraved gold, in the form of doves drinking at a fountain, set on a plinth.

Italian or French, c.1860. W 3.7 cm. HG 915b.

See **971**.

**973 NECKLACE** Gold, made up of alternate oblong and circular links, with five pendant amphorae, both links and amphorae ornamented with wirework and beading. At the back the links have cagework frames through which the attachment loops pass. Marked on the reverse of one of the links with the monogram JB in applied wire, for Josef Bacher & Sohn of Vienna and, on the clasp, the Austrian 'fox's head' warranty mark for gold for the period after 1872 (Neuwirth 1976–7, pl. 7, no. 15).

Austrian, c.1878. L 40 cm; H 4.15 cm (central pendant, including circular link). Mark no. 85. HG 1073.

A similar, though more elaborate, necklace with pendant amphorae was acquired by the Österreichisches Museum für Angewandte Kunst in 1878, directly from the firm of Josef Bacher of Vienna (Museum für Angewandte Kunst, Bi 521. See Fig. 82). In this case the JB monogram is stamped on each clasp, rather than executed in applied wirework – for a documentary example of the wirework mark see **979**. It is not without relevance that among the Castellani exhibits in the 1873 Vienna exhibition (von Lützow 1875, p. 324) was a copy of a Greek fringe necklace from Melos of the fourth century BC in the Castellani collection of ancient jewellery that had been acquired by the British Museum in 1872 (F. Marshall 1911, no. 1947). It is from this necklace that the design of the more elaborate Bacher necklace and, ultimately, the example under discussion is probably derived (see Fig. 81 for the copy of the Greek necklace by Castellani from *L'Esposizione Universale di Vienna Illustrata*, Milan, 1873, p. 336). In the simpler version by Bacher the pendant amphorae are graded in size and the central pendant bears slightly different wirework motifs.

Further comparative material is provided by a page of designs in the *Pattern Book for Jewellers* published by A. Fischer in London, c.1880 (Fig. 83). The page includes a design for a necklace which is closely related to the example by Bacher in the Museum für Angewandte Kunst, but incorporates lobe-shaped pendants as well as amphorae and palmettes. The page also shows a tiara similar in shape and decoration to **974**. Although this page of designs is not titled, it seems reasonable to assume

that the pieces illustrated are by Bacher, perhaps those shown at the Paris Exposition of 1878.

The Jury Reports of the Paris Exposition Universelle of 1878 (Group 14, Class 39, p. 29) list J. Bacher of Vienna as exhibiting jewellery in the 'archaeological style'. According to Neuwirth (1976–7), Josef Bacher (1823–86) was at 49 Mariahilferstrasse from 1865 to 1878, then at 11 Lindengasse from 1881 to 1882. He first exhibited in the 'Weihnachtsausstellung 1874–5 des Österreichischen Museums für Kunst und Industrie' and won a gold medal in Paris in 1878. From 1883 to 1889 the firm was known as J. Bacher & Sohn and continued at the same address, specialising in Etruscan-style jewellery. They exhibited at a number of exhibitions in the later nineteenth century including Trieste 1882, Nuremberg 1885, and they also took part in the Exhibition 'Arbeiten der österreichischen Kunst Industrie aus den Jahren 1868–93' (Vienna, 1893), and the 'Ausstellung von Arbeiten der österreichischen Kunst Industrie 1850–1914' (Vienna, 1914), both held by the K.K. Österreichisches Museum für Kunst und Industrie, now known as the Österreichisches Museum für Angewandte Kunst. Among more recent exhibitions including works by this firm are '100 Jahre Österreichisches Museum für Angewandte Kunst' (Vienna, 1964–5) and 'Historismus' (Prague, 1975), in which no. 64 is a gold necklace with a pendant Achelous head which also bears the JB monogram in applied wire on the reverse. This pendant is a direct copy of an Etruscan-style 'Achelous head' pendant exhibited by Castellani at the Vienna Weltausstellung of 1873 (see von Lützow 1875, p. 233), which was acquired, with other examples of Castellani jewellery, by the Museum für Angewandte Kunst, providing Bacher with the opportunity of studying it first hand.

**974 TIARA** Gold, with applied wirework and beading in the form of flower and scroll motifs. In the centre, a floral motif in a sunken setting formed of flowers and heart-shaped leaves on individual stalks and bordered with twisted wire, with a central granulated bead. At each end of the tiara is a loop for attachment. Marked on the reverse of the central flower with the monogram JB in applied wire for Josef Bacher & Sohn of Vienna.

Austrian, c.1880. H 4.05 cm (at centre). Mark no. 85. Transferred from the Victoria and Albert Museum.

For discussion see **973**.

**975 BRACELET** 'Oxidised' silver and gold, with applied gold wirework scrolls and beading, the terminals in the form of two cast and chased silver rams' heads, with silver-gilt horns. The bracelet is hinged at one side of the hoop with press-button release on the opposite side of the hoop.

Austrian (?), c.1870–80. W 6.4 cm (max). HG 1001.

The use of cast and chased 'oxidised' silver with applied decoration in silver-gilt is characteristic of Austrian jewellery; see **1034** and **1035** (Chapter 12) by known Viennese makers. A design for a similarly constructed bracelet with applied wirework and beading and a lion's head terminal is illustrated in the jewellers' pattern-book *Die Perle* (Jahrgang 1880, Blatt 20, no. 217) issued by M. Gerlach in Vienna. This page of designs, which also shows jewellery incorporating rams' heads, is untitled, unlike some of the pages which are attributed to German or French designers; the unattributed designs are probably Viennese. See also **976**.

**976 BAR-BROOCH** Silver and gold, two curved bars with applied gold wirework and two cast and chased silver rams' head terminals with silver-gilt horns.

Austrian (?), c.1870–80. W 7.1 cm. HG 122.

Presumably by the same workshop or firm as **975**, judging by the similarity of the rams' heads and the applied wirework decoration.

**977 BROOCH**, in the form of a gold ram's head riveted to a circular disc of polished jet.

English, c.1870–80. D 3.4 cm. HG 61.

An example of the use of the 'ram's head' motif in English 'archaeological-style' jewellery, the jet suggesting English manufacture. Brooches with rams' heads described as 'Etruscan-style brooches' are illustrated in the *Catalogue of Diamond Ornaments and Machine-made Jewellery*, published by Edwin Streeter, c.1868–78.

**978 BRACELET** Gold, a hollow tube with terminals in the form of cast and chased gold lions' heads with applied beading at the back of the heads and pattern wirework on the collar. Stamped inside two of the loops TIFFANY & CO 18. The bracelet is fitted with an ingenious invisible spring hinge in the centre of the hoop which is activated by moving the terminals in parallel but opposite directions.

American (New York), c.1878. W 7.4 cm (max), 0.9 cm (tube). Mark no. 150. HG 997.

This is a direct copy of a gold bracelet from the so-called Curium Treasure discovered by General Luigi Palma di Cesnola in Cyprus in 1875 and acquired soon after by the Metropolitan Museum of Art in New York, which had already purchased most of Cesnola's earlier finds from Cyprus. Cesnola was American Consul in Cyprus from 1865 to 1876. A full account of the mysterious finding of the Curium Treasure is to be found in his own publication (1877, chapter XI), while a definitive, fully illustrated, publication appeared some years later (Cesnola 1903; for the bracelet see vol. III, pl. I). For a critical discussion of Cesnola's excavations in Cyprus, see the introduction to Myres 1914. See also McFadden 1971.

Although the Tiffany bracelet is faithful in detail, the shape of the tube has been stylised and the copy differs in technique in that the original, measuring 7.9 cm across, is of gold-plated bronze with embossed gold terminals (Fig. 84). Furthermore, the fangs are applied and the fur does not cover the heads as on the copy.

In 1877 Cesnola accepted a place on the Board of Trustees of the Metropolitan Museum, which was followed in 1879 by the post of Director. He lost no time in turning the gold jewellery from Curium to every possible advantage, by commissioning the New York firm of Tiffany to make gold replicas, supposedly for museums in Europe, of his newly acquired treasure which included 7161 pieces, 511 of gold, 272 of silver and 440 of bronze and other metals (see McFadden 1971, p. 170). Several pieces of jewellery were sent to Tiffany's for duplication and great care was taken that the facsimiles were entirely accurate. According to a privately printed history of Tiffany's (Purtell 1972), Cesnola wrote in a letter to Charles Tiffany, who was then director of the firm, 'If it were not for your name stamped upon the ones you have made, I believe it would be almost impossible to decide which are the originals. They are so faithfully reproduced, they must prove most useful.'

Further unpublished archival material is held by the Department of Greek and Roman Art in the Metropolitan Museum and has been kindly communicated by Joan Mertens. This includes the agreement between the Museum and Tiffany to have the copies made, lists of Cesnola pieces sent to Tiffany's and information relating to the facsimiles of the two most famous pieces of Curium jewellery – the solid gold armlets inscribed with the name of King Eteandros. These armlets were made from two brass rods stamped with facsimiles of the Cypriot inscriptions, apparently made by Charles Balliard by copying each character on a separate die with which the rods were stamped. Moulds were taken from the rods, from which the solid gold replica rod was cast and then bent into shape. This method may have been employed when making the Hull Grundy bracelet. The importance of the replicas was fully realised ten years later, in 1887, when the Eteandros armlets were stolen, and Tiffany's were able to produce electrotypes from the moulds taken in 1877.

The Metropolitan Museum had been associated with Tiffany's from the early days of the Museum, since Charles Lewis Tiffany, the founder of the firm, was on the Museum's Board of Trustees. Tiffany's began as a retailer's shop in 1837; the firm started to manufacture its own jewellery around 1848 and became known as Tiffany & Co. in 1853. They obtained a merit at the Paris Exposition of 1867 and exhibited again at the Philadelphia Centennial Exhibition of 1876, but it was not until the Paris Exposition of 1878 that they won their first gold medal for jewellery and exhibited the newly made Curium replicas, along with their celebrated jewellery in the 'Japanese taste' (see Chapter 13).

The *List of United States exhibitors at the Paris Exposition* (1878) contains a lengthy entry on Tiffany & Co. with specific mention of the 'exact reproductions in gold of the Curium treasures, Cesnola collection, and reproductions in all metals of museum articles'. The *American Fine Arts Commission Reports* on the same exhibition contain the following passage:

Repoussé chasings.

In engraving, laminated metals, repoussé work, niello, and chasing, Messrs Tiffany & Co. eminently distinguished themselves, and for the admirable work they display justly received three *grandes médailles*... The copies of the gold ornaments of the Cesnola collection were wonderful specimens of elaborate and almost deceptive imitation of the antique originals, even to their defects and imperfections.

By contrast, the *Artisan Reports by the Society of Arts*, published in London in 1879, expressed a surprising indifference: 'Of the American jewellery exhibited Mr Tiffany furnishes the most interesting collection. In it are comprised two very distinct styles; one being copies of antiquities found by an Italian nobleman in the Island of Cyprus, and made in dead gold, but constituting a kind of work only suitable for a museum, or for the study of an archaeologist.'

The idea that the replicas should be acquired by a museum was echoed, though with more enthusiasm, by the eminent English journalist and author, George Augustus Sala. In discussing America's place at the Paris Exposition of 1878, he writes: 'Of more peculiar interest to the English spectator will be the reproduction in gold and gems of the collection of precious objects discovered in the Curium of the island of Cyprus by General di Cesnola. These art-treasures surpass anything that Castellani has rescued from the bed of the Tiber, or from the ruined villas of old Rome. They equal in richness and symmetry the rarest of Dr Schliemann's discoveries in the Troad or at Mycenae; they rival even the marvels of the famous Kertch Museum, in the Hermitage at St Petersburg. The original collection of General di Cesnola is now in the possession of the



Metropolitan Museum of Art, New York; but too much praise cannot be bestowed on Messrs Tiffany for the reproduction of these rare and curious ornaments. They are indeed triumphs of imitative goldsmith's art... There can be little doubt that our South Kensington Museum should possess these admirable reproductions; but whether authority will empower South Kensington to disburse sufficient money to acquire a marvelously faithful replica of the Cypriote treasure is quite another matter.' (Sala 1880, pp. 81–2.)

According to a letter of 1923 in the Department of Greek and Roman Art in the Metropolitan Museum, sets of Tiffany/Cesnola reproductions were sold to museums in Europe, but the South Kensington Museum was not among the purchasers and research so far has not brought any of these sets to light.

**979 BRACELET** Gold, with lion's head terminals, a ring of beading at the neck, and collar ornamented with a palmette design in applied wirework and triangles of pattern grainwork. The imitation twisted hoop has applied twisted wire on the outer surface only. A pair of concealed hinges on each arm of the bracelet allow the terminals to open outwards. Marked on the inside with the trade label bearing the Prince of Wales's feathers and the backed PS monogram for Robert Phillips of Cockspur Street, London.

English, c.1869–81. W 6.7 cm (max). Mark no. 117. HG 980.

*Bibl.* Rudoe 1980; Munn 1977, pp. 38–41; Scarisbrick 1981, pl. 2.

The design of this bracelet is based on a Scythian prototype in the Heritage Museum, Leningrad, found in 1869 in the fourth-century BC tumulus of Temir-Gora, near Kertch, South Russia (inv. no. TG.6; D9.2 cm). Although unpublished, this prototype became widely known through the electrotype copy made by Elkington & Co. of Birmingham in 1884 (see Fig. 89). The electrotype copy is one of a number of Elkington electrotypes of jewellery and silver in the Hermitage, exhibited at the Victoria and Albert Museum in 1884 and still in that museum (Department of Metalwork, 1884–1917; D3.5 inches). In the Phillips copy the shape of the bracelet has been stylised and various details are not entirely accurate; for example, the band of scalloped wirework at the base of the lions' heads has been omitted. Phillips had already exhibited a variety of jewellery in the 'archaeological style' at the Paris Exposition of 1867, but the question which remains as yet unanswered is how soon Phillips could have known about the 1869 find, since he had already been dead for three years before Elkington's produced their electrotype.

Although bracelets of this type had been found in earlier spectacular excavations at Kertch in the 1860s and at Kul Oba in the 1830s (see Artamonov 1969, pl. 263), they appear not to have been illustrated in the publications on these finds which appeared in Russian, French and English during the period c.1840–80.

However, contemporary Russian jewellers were interested in these Scythian lion's head bracelets, and were making copies in St Petersburg, for example, in the workshop of Erik Kollin, one of Carl Fabergé's workmasters. Kollin opened his workshop in 1870, when the excavations were still causing excitement, and he is known to have exhibited copies of the Kertch treasures at Nuremberg in 1885. A version by Kollin of one of a pair of unpublished bracelets found at Kertch in 1867 (Hermitage Museum, inv. no. P.1867. 13–14) is shown in Fig. 88.

These Scythian lion's head bracelets were also known to the

Viennese firm of Josef Bacher (see 973, 974), certainly by 1879, when the Museum für Angewandte Kunst in Vienna acquired a bracelet (Bi 535) with lion's head terminals and wirework decoration on the collars, but with a plain hollow hoop (see Figs 90a and b). The bracelet hinges at the centre of the hoop and when open the applied JB monogram of the firm is revealed.

Unless it can be established that Phillips actually visited Leningrad, it seems more likely that he was familiar with the Scythian bracelets through contemporary Continental copies, for which the earliest dates remain uncertain.

Bracelets with lion's head terminals, but differing in other respects, occur widely in the ancient world and, as early as 1869, Phillips himself had been concerned with the production of an 'Assyrian-style' lion's head bracelet. It is now in the British Museum's Department of Western Asiatic Antiquities, as part of a suite of jewellery made for Lady Layard and bequeathed by her to the Museum in 1912 (WAA 115656, Fig. 86; see also Barnet 1978, pp. 172–9 and Gere 1972, pp. 108–9). The suite, comprising Assyrian and Babylonian cylinder seals mounted in gold in the 'archaeological style' was devised by Sir A.H. Layard and commissioned from Phillips as a wedding present for his wife in 1869; the bracelet is recorded as a gift by Lady Layard in that year. It is in the form of a large seal, the famous 'signet of Esarhaddon', held by two large lions' heads tapering at the neck into a narrow hollow gold hoop, the shape presumably deriving from the armlets worn in the Ashurbanipal lion-hunt reliefs (see also 950 and 951 for jewellery inspired by Assyrian sculpture). It is possible that this commission stimulated Phillips to study recently excavated examples including the Scythian bracelets from Kertch.

The necklace and ear-rings in the suite are now known to have been completed by 1870, the date of the portrait of Lady Layard (wearing the entire suite), acquired by the Museum in December 1981. The necklace and ear-rings were later recorded in July 1873, when Lady Layard comments in her diary on the admiration aroused by the necklace and bracelet at dinner with Queen Victoria (Barnet 1978, p. 172). The portrait (Fig. 85a), was painted by Vincente Gonzalez Y Palmaroli (1834–96) while Lady Layard was accompanying her husband as British Consul in Madrid. The seals are all mounted in gold caps with zigzag wirework ornament on the rims and applied wirework loops at each end (see detail of necklace, Fig. 87). The ear-rings are set with lions' heads at the top and pine cones below, while the seals forming the necklace are separated by a 'double lotus flower' motif with three lions' heads above the three central pendants. The necklace is marked on the reverse of the clasp with the Phillips trade label, which also appears inside the bracelet hoop. For another use of the lotus motif see 982, a French gold fringe necklace cased by Boucheron. For discussion of a necklace set with coins also commissioned by Layard from Phillips, see Introduction to Chapter 5 and Fig. 15, *Plates*, p. 90.

Robert Phillips died in 1881 and the running of the business was taken over in 1884 by his son Alfred, whose work is in a completely different style to that produced during his father's lifetime and who does not seem to have been interested in the archaeological revival. It is unlikely that new designs in the 'archaeological style' would have been originated after Robert Phillips's death in 1881, in the three years before Alfred took over the business, though production of existing models may have continued. For the earlier history of the firm of Robert Phillips see 1007.

**980 BRACELET** Gold, thick hollow gold band ornamented with wirework ovals and beading, bordered above and below with a row of large gold beads on short spokes. Marked on the upper rim with the trade label bearing the

Prince of Wales's feathers and backed ps for Robert Phillips of Cockspur Street, London.

English, c.1870. W 7.3 cm. Mark no. 117. HG 735.

Although a precise antique source is lacking, the design of this bracelet may derive, albeit distantly, from the group of bracelets found at Pompeii, now in the Naples Archaeological Museum, formed of two rows of hollow gold hemispheres with simple linking loops, all dated 1st century BC – 1st century AD (Siviero 1954, nos 242–251). Broad hollow bracelets with beaded borders were fashionable in the 1870s. See Flower 1951, figs 87 and 88.

**981 RING** Gold, set with a banded agate intaglio with a standing figure of Hercules wearing the lion's skin, the shoulders ornamented, on the outer surface only, with ropework and triangles of pattern grainwork. The ring stamped on the inside MRS N in a rectangle for Mrs Newman (working 1870–1910).

English, c.1870–80. H 1.65 cm (bezel). Mark no. 113. HG 1102.

The intaglio, probably Italian contemporary work, represents a fairly convincing attempt to imitate antique figure style and the Etruscan use of banded agate. Mrs Philip Newman was a pupil of and assistant to John Brogden, exhibiting with him in Paris in 1867 and 1878, and specialising in archaeological and historical styles. For further biographical information see Gere 1975, p. 212.

**982 FRINGE NECKLACE** Gold, in the form of cast alternating lotus flowers and buds, surmounted by a rectangular link. The flowers are joined by an oval link surrounded by a band of applied twisted wire. The petals are outlined with applied twisted wire and decorated with grains framed by twisted wire. The cast elements are undecorated and flat on the reverse. Stamped on the hook of the clasp with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and an illegible maker's mark, the first letter of which is possibly an A in a lozenge. In the original blue velvet case labelled on the satin inside the lid 'F<sup>e</sup> BOUCHERON, MÉDAILLE D'OR PARIS 1867. G<sup>2</sup> DIPLÔME VIENNE 1873. MÉDAILLE PHILADELPHIE 1876. GRAND-PRIX PARIS 1878. JOAILLIER, PALAIS ROYAL.

French, c.1880. L 44 cm, 2.8 cm (pendant flowers, including top bead). Transferred from the Victoria and Albert Museum.

This necklace does not seem to be derived directly from an ancient prototype. The free interpretation of ancient sources is characteristic of French taste in 'archaeological-style' jewellery (see Introduction to this chapter). An explanation may perhaps be found in the existence of pattern-books by important designers which seem to have provided the basis for the design of much French jewellery, as opposed to the originals themselves. Despite the acquisition by the Louvre in 1861 of the Campana collection of Etruscan, Greek and Roman jewellery, it is rare to find an exact copy in the Castellani manner; those produced by French jewellers tend to be freer and to incorporate gemstones. Many French jewellers probably knew the Castellani copies of the Campana jewellery exhibited in Paris with great acclaim in 1867 and in 1878, rather than the ancient originals and yet, according to Vever, the designer Eugène Julienne issued twenty lithographed

plates of jewellery from the Campana collection entitled *Musée Napoléon III: Collection Campana*. No date is given for the publication, but it appears to have been produced very soon after 1861. Julienne's influential pattern-book *La Pandore* had been issued in 1855, and the Campana lithographs must have had an equally wide circulation (Vever 1908–12, II, p. 252). In spite of this publicity, French designs for jewellery in the 'archaeological style' seem to show a second-hand derivation, for example, the Etruscan-style fibulae illustrated with 961 (Fig. 78) from the design-books of the Maison Auguste Blender (now in the Musée des Arts Décoratifs, Paris). The same design-books include necklaces similar to this one, incorporating lotus flower elements (Fig. 91a and b). One of these (Fig. 91a) is formed of similar alternating large and small elements constructed in the same way as the Hull Grundy necklace, each ending in a rectangular link and joined by a smaller link. Fontenay also designed a lotus flower *parure*, which is very similar, although described by Vever as 'style égyptien' (Vever 1908–12, II, p. 175).

For another use of the 'lotus flower' motif, see the 'Assyrian-style' necklace made for Lady Layard of c.1869–72 by Robert Phillips, discussed with 979 (Fig. 87; *Plates*, p. 258).

**983 NECKLACE**, with five circular pendants decorated in the 'Pompeian' style with polychrome scenes with nymphs and cupids; the gold mounts and chain-loops set with diamonds. On a gold chain of woven circular section are threaded gold tube-links alternating with eighteen triangular links with drop-shaped pendants with flattened backs and decorated with applied wirework; hung from the tube-links extending round the back are thirteen cast and chased gold butterflies surmounted by flower-heads. Stamped on the clasp with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and a partly legible maker's mark, EF in a lozenge, for Eugène Fontenay (1823–87). In the original case, labelled on the satin inside the lid: *BOUCHERON, MÉDAILLE D'OR 1867 Galerie de Valois, 152 et 153 PALAIS-ROYAL PARIS*; on the exterior of the lid, the large impressed initials S.L., presumably for the first owner.

French, c.1870. D 2.95 cm (central circular pendant). Mark no. 43. HG 314 (colour pl. 47).

*Bibl.* Tait & Gere 1978, col. pl. VIII; Scarisbrick 1981, pl. 8.

Cased between 1867 and 1873, the period during which Boucheron occupied two *arcades* in the Palais Royal. In 1873 he acquired two further *arcades*, and in 1878 he won three *grandes prix* at the Exposition Universelle, two facts that would certainly have been recorded on the box label.

Fontenay's mark on this necklace can be compared with the more legible mark on the ear-rings with jade amphorae exhibited by Fontenay in Paris in 1867 and now in the Musée des Arts Décoratifs (see the exhibition catalogue, *L'Art en France sous le Second Empire*, Paris, 1979, no. 95).

The attribution to Fontenay as designer and maker is confirmed by the pendant in an exactly similar style and technique which is illustrated in Vever 1908–12 (III, p. 342), and by photographs of similar necklaces included in an album of photographs of jewellery by Fontenay in the Bibliothèque des Arts Décoratifs, *Bijoux par Fontenay* (1882). According to Vever, Fontenay introduced into his jewellery 'de charmants émaux mats et doux comme une fresque pompéienne' (1908–12, II, p. 176). His technique of matt fired decoration seems to be in



the tradition of Wedgwood's encaustic painting on ceramics (c.1770), an invention by which coloured pigments are fired onto the surface but without vitrification or any glassy appearance. Consequently, this type of matt decoration cannot be termed enamelling in the more usual sense of the word. In these five circular pendants Fontenay has introduced onto the surface, above the matt fired colours, many flecks of gold, which are almost invisible to the naked eye; this addition may have required a second firing. These particular 'Pompeiiian' scenes were executed by a pupil of Thomas Couture, the genre- and portrait-painter Eugène Richet, who made his *début* at the Salon in 1861. He made a speciality of painting portraits in enamel.

While the beaded borders of the pendants and the circle of square compartments (but not the use of diamonds) derive loosely from the concentric circles of ornament on Etruscan disc-brooches (see 962), the drop-shaped pendants and butterflies are derived equally loosely from elements in Greek fringe necklaces; this free interpretation is characteristic of the French attitude to the 'archaeological style'.

Eugène Fontenay was one of the most interesting of the French goldsmiths of the nineteenth century, being both highly technically accomplished as well as profoundly knowledgeable in the history of his craft. His interest in antique jewellery was stimulated, as for so many others, by the acquisition of the Campana collection, which came to the Louvre through the agency of the Castellani family in 1861, a characteristic piece of enlightened buying on the part of the Emperor Napoleon III. In deciding to train as a goldsmith and jeweller Fontenay followed in the steps of both his father and grandfather. He was apprenticed in the workshop of Marchand aîné (the elder) at an early age and spent some time with another Parisian jeweller, Dutreih, before setting up on his own account in 1847. His professional career is discussed in some detail by Vever (1908–12, II, pp. 157–80). *Les bijoux anciens et modernes*, Fontenay's book on the history of jewellery, was published in 1887, the year of his death.

This Fontenay necklace is an exceptionally well-preserved *tour-de-force*, though unfortunately the *en suite* brooch-pendant is now lost; its design can only be conjectured from the marks in the centre of the case, where it had been specially accommodated.

## Jewellery of Early Christian, Byzantine and Medieval inspiration

(984–987)

**984 CRUCIFORM PENDANT** Gold, the central medallion set with glass mosaic depicting the Dove of the Holy Spirit in white on a blue ground with a gold halo, the four arms set with white mosaic, each inlaid with a single letter in gold forming the word NIKΑ (an abbreviation of the Greek ΧΡΙΣΤΟΣ ΝΙΚΑ, Christ is victorious), together with a single beaded-wire flower, and bordered with beading and twisted wire. At the back, a circular compartment for hair and the applied trade label PIERRET for Ernesto Pierret.

Italian (Rome), c.1860. W4.65 cm. Mark no. 121. HG 58 (colour pl. 43).

*Bibl.* Tait & Gere 1978, pl. 22.

For Pierret see 957 and Chapter 5, 376. Although the nature of Pierret's training is not recorded, there is every indication that he was trained in the Castellani workshop, since a number of technical features are common to both workshops, such as the

idea of an inscription in mosaic-work and the use of gold strip inlay (see 952).

**985 BROOCH** Gold, enamel and mosaic, in the centre a circular mosaic panel depicting the Lamb of God on a green ground with gold halo, against a diapered background of red, blue and grey. The dished border is ornamented in a type of cloisonné enamel with circles containing a lozenge with incurved sides which can also be read as a four-petal motif in green, on a pale blue ground, with small circles of red enamel in the centre of each lozenge and white enamel circles in each 'spandrel'. The enamel is contained in gold cells as in the cloisonné technique, but as the cells of the circles and lozenges are not filled up to the rim with enamel the cells form a relief pattern. The central panel is held in place at the back by a series of wire loops. Marked on the reverse in the centre and on the border with the crossed CS monogram in an applied four-petalled shield with two grains, above and below, for Castellani of Rome and Naples.

Italian (Rome), c.1860. D 5.3 cm. Mark no. 24. HG 407 (see *Plates*, p. 233 and colour pl. 42).

*Bibl.* Tait & Gere 1978, col. pl. VI; Rudoe 1980; Scarisbrick 1981, pl. 5.

The Early Christian and Byzantine mosaics of Rome provided the Castellani firm with numerous sources for their mosaic jewellery. The entry on Castellani in the *Dizionario biografico degli Italiani*, Rome, 1980, cites a number of these sources, including the church of San Clemente, where the twelfth-century apse mosaic of the Lamb of God seems to be very close, but a number of other Roman churches bear similar mosaics of the Lamb of God and the representation on the brooch is too stylised to permit a more accurate identification of the source. The border design, however, appears to be derived directly from a piece of jewellery that was in the collection of the Castellani family until it was purchased by the British Museum from Alessandro Castellani in 1865. The gold and enamel 'Castellani brooch' (Fig. 57, *Plates* p. 233, Department of Medieval and Later Antiquities, 65, 7–2, 1; D6 cm), and it has been known ever since, with its central portrait bust in cloisonné enamel, was found at Canosa in southern Italy and is thought to be Lombardic, seventh century AD.

Although the colours in the nineteenth-century piece are not exactly the same (the original design is in red, blue, green and yellow enamel), the small circles at the centre of the petals and at the edges are retained. This border motif was repeated by the Castellani firm, but with a different mosaic subject in the centre, in a brooch with a bird and a Chi-Rho monogram in the Museo Nazionale di Villa Giulia.

**986 BRACELET** Six openwork square gold links comprising nine circular compartments, set with cabochon emeralds, rubies and gold beads, alternating with six chalcedony cameos in milled circular settings, showing profile heads of Roman emperors: from left to right, Julius Caesar, Augustus, Tiberius, Caligula, Claudius and Nero, each engraved with a monogram of backed CS and held in place at the back by oval loops of gold wire. The central bracelet link is marked on the reverse with the crossed CS monogram in applied wirework for Castellani of Rome and Naples.

Italian (Rome), c.1860. L22 cm (bracelet); D2.4 cm (cameo links). Mark no. 23. HG426 (see *Plates*, p.248 and colour pl.47).

*Bibl.* Tait & Gere 1978, col. pl. XII; Scarisbrick 1981, pl. 7.

This bracelet is one of a pair; see Peter 1970 (pl. 5), where it is shown combined as a necklace, the two bracelets together depicting the heads of the first twelve Roman emperors, the remaining six being Galba, Otho, Vitellius, Vespasian, Titus and Domitian. The Castellani firm is known to have produced variants of this design in the form of a single bracelet with a double row of cameos of the first twelve emperors, six above and six below, interspersed by gems and pearls (sold Christie's, New York, 28 May 1981, lot 228, col. ill.). Bracelet and necklace designs with similar gem-set motifs were drawn for the Castellani firm by Michaelangelo Caetani (see Gere 1972, pp. 120–7, pl. 53; Gere 1975, pl. 32). Caetani's role in providing an artistic and intellectual stimulus to the Castellani style is discussed with 952.

It has also been suggested that the design is derived from a supposedly late-Roman or Byzantine bracelet of the fourth century AD from Viterbo in the Castellani firm's collection of ancient jewellery (see Fontenay 1887, p. 282, now in the Museo di Villa Giulia, Rome). According to Fontenay the bracelet is formed of square links made up of nine circular elements, the four corners set with emeralds or sapphires, with separating links in the form of a variety of square or rectangular-cut gemstones in gold settings. However, in their present form as displayed in the Villa Giulia, the emeralds, sapphires and gold beads forming the 'square links' are simply strung together and there is no evidence that they originally formed a bracelet, though they were clearly known to Fontenay in this form in 1887 and may have been arranged in this way when they entered the Castellani collection.

Another example of this type of confusion should be quoted. Among the antiquities in the Castellani collection which were wrongly assembled either by themselves or before entering the family possession is the necklace acquired by the British Museum with the Castellani collection of 1872 (F. Marshall 1911, no. 2714, pl. LVIII). This so-called Roman necklace is formed of festoons of s-shaped gold beads and garnets, and was copied, in this unparalleled form, in the necklace made as part of a *parure* for the Countess of Crawford, with pearls replacing the garnets (Victoria and Albert Museum, M.62–1921; Flower 1951, fig. 60b).

In 1860, while Alessandro Castellani was in Paris, he was invited to show a selection of his jewels to Napoleon III and he describes this event in a letter of 11 December to his father in Rome. Among the pieces chosen by the Emperor for himself were two bracelets with the twelve Caesars, 'i due [braccialetti] coi dodici Cesari'. As Napoleon lifted one of them, Alessandro records him as saying: 'Voilà mes Césars! ... Mr Castellani permettez moi de me retirer, sans quoi je vous acheterai tout.' (Quoted Francisci-Osti 1981, p. 637.) Unfortunately there is no indication as to whether these bracelets were set with cameos or with coins – the latter is assumed by Francisci-Osti, with reference to a pair of bracelets set with coins of Roman emperors in the Museo di Villa Giulia.

For a discussion of the use of the backed cs monogram on engraved gems, see 850.

**987 NECKLACE AND BROOCH-PENDANT** Flat woven gold chain with oval box-clasp ornamented with applied wirework and beading. Gold pendant, an equal-armed cross with trefoil ends set on a circle with a small rosette at the

base of the pendant loop, all with applied wirework and beading. In the centre of the cross, a large cabochon garnet; at the back, a circular compartment for hair. Cone-shaped pin-catch and detachable pendant-fitting, as on 967. Marked on the reverse of the pendant with an applied label FIORENTINI.

Italian (Rome), c.1870. Pendant: w4.7 cm. Mark no. 59. HG 56 (colour pl. 44. For reverse see *Plates*, p. 254).

*Bibl.* Tait & Gere 1978, col. pl. IX.

A casket of gilded and painted carved wood in the neo-Gothic style by 'Fiorentini of Rome' is illustrated by Waring 1862 (I, pl. 61). The *Guida Commerciale di Roma* for 1900 lists three firms by the name of Fiorentini, two in the section on 'Arredi di chiesa in metallo', and a third in the jewellers' section. Without an initial it is impossible to be more specific about the identification.

Crosses with trefoil ends occur in Castellani jewellery of Byzantine and medieval inspiration; a Castellani brooch of 'wheel-cross' form in the Museo di Villa Giulia bears a Latin inscription referring to good fortune. The box-clasp and the boxed ends of the chain are recurring features of 'archaeological-style' jewellery (see 968, 969), but as the chain is not marked, it cannot be established that it originated in the same workshop as the brooch-pendant.

## Copies of Anglo-Saxon, Celtic and Viking ornament

(988–994)

**988 CRUCIFORM PENDANT** Gold, the equal arms are curved in outline and are ornamented with deep red cloisonné enamel, the centre set with a flat-cut garnet surrounded by four flat-cut amethysts in the angles of the arms. Both central roundel and arms bordered with ropework and dog-tooth ornament, the outer edge decorated with gold beads. At the back is a circular compartment for hair with a hinged lid and the hinged pendant loop is marked on the reverse with the applied diamond-shaped trade label with backed ps and Prince of Wales's feathers for Robert Phillips. In the original green leather case, labelled PHILLIPS, 23 COCKSPUR STREET, LONDON.

English, c.1860–80. w6.3 cm (cross). Mark no. 117. HG 1066 (colour pl. 45)

*Bibl.* Munn 1979, pl. 3.

This is a direct copy of the seventh-century pectoral cross of St Cuthbert, now in Durham Cathedral Library (Fig. 92), discovered when St Cuthbert's tomb in Durham Cathedral was opened officially in 1827 for the first time since the Reformation (there is evidence of a number of openings between the burial of the saint in 687 and his translation in 1104). The publication of the opening of the tomb (Raine 1828) contains a poor line-drawing of the cross, which was not published fully until 1937 (Kendrick 1937) and again in 1956 (Bruce-Mitford 1956, pp. 308–25).

A number of features have been modified or misunderstood. The original is of thin gold, hollow built, while the copy, although hollow, is cast and uses red cloisonné enamel as a substitute for cloisonné garnets. The use of amethyst is also a



nineteenth-century modification. The sizes are almost the same, the original being 6 cm in width, but the heart-shaped filigree motifs on the suspension loop have been interpreted as an engraved design. Since the heart-shaped motifs (Bruce-Mitford 1956, p. 311, fig. 1) are only visible from the top and not when the cross is viewed straight on, this may be an indication that the jeweller was working from photographs or colour lithographs. Durham Cathedral Library houses two modern copies of the cross, but the makers are not known.

The substitution of cloisonné enamel for cloisonné garnets was also practised by the Castellani firm, as can be seen on their radiate brooch in the Museo di Villa Giulia in Rome, which copies the late fourth to fifth-century Ostrogothic original, acquired by the British Museum with the Castellani collection in 1872 (see exhibition catalogue, *Romans and Barbarians*, Boston, 1976, no. 153).

**989 SHAWL-PIN** Silver and silver-gilt, a cast and reduced version of the front of the 'Tara' brooch, with panels of interlace and animal ornament in relief, the pin-head with broad loop at the back allowing the pin to move freely along the ring. The pin-catch, on the reverse of the protruding piece on the right, is fitted with a sprung lever to keep the brooch in place. Stamped on the reverse WATERHOUSE DUBLIN in two rectangular shields. In original leather case labelled *WATERHOUSE & COMPANY, The Queen's Jewellers, DUBLIN*.

Irish (Dublin), after 1851. D 6.4 cm (without protrusions); box: W 12.5 cm. Mark no. 160. Transferred from the Victoria and Albert Museum.

*Bibl.* Tait & Gere 1978, pl. 25.

The early eighth-century gilt-bronze Irish ring-brooch known as the 'Tara' brooch is richly ornamented on both front and back; it is now in the National Museum of Ireland, Dublin (Fig. 93a and b: D of ring 11.6 cm; see Mahr & Raftery 1932 (pls 13–15). The finding of the brooch in 1850 is fully discussed by Whitfield (1974). There seems no reason to refute the account published by Waterhouse & Co. in *Ornamental Irish Antiquities by Waterhouse & Company* (1852), which reads as follows: 'On 24th August, 1850, a poor woman, who stated that her children had picked it up on the sea shore, offered it for sale to the proprietor of an old iron shop in Drogheda, who refused to purchase so light and insignificant an article; it was subsequently bought by a watchmaker in the town, who, after cleaning and examining it, proceeded to Dublin, and disposed of it to us, for nearly as many pounds sterling, as he had given pence for it...' Waterhouse & Co. thus owned the 'Tara' brooch in 1850 giving them ample time to produce copies for the International Exhibition in 1851. (The misleading reference to Tara in the title of the brooch is entirely due to Waterhouse, who liked to give romantic names to the brooches of which they sold replicas.)

George Waterhouse & Co. had premises in Dame Street, Dublin, from 1842–1960. Waterhouse had started making copies of brooches in the Royal Irish Academy as early as 1842. When this example fell into their own hands, they gave it as much publicity as possible. On 9 December 1850 it was displayed at the Royal Irish Academy (see Petrie 1850), and on 20 December 1850, it was submitted at Windsor to Queen Victoria who then acquired two copies, after which it became known as the 'Royal Tara Brooch'. It was sent to the Great Exhibition in London in 1851 (*Art Journal Illustrated Catalogue*, 1851, p. 20), displayed at the Great Industrial Exhibition in Dublin in 1853 (*Art Journal*

*Illustrated Catalogue*, 1853, p. 39), seen in London by Castellani in 1863 (Whitfield 1974, p. 132) and even sent to Paris.

When advertising the replicas, Waterhouse stressed their adaptation to modern use: 'The original measures 3½ inches, and the copies 2½ inches in diameter' (Waterhouse & Co. 1852, p. 14). It is normally assumed that these shawl-pins or cloak fasteners, as they were also advertised, were used to fasten shawls crossing over at the front. The *Englishwoman's Domestic Magazine* for January 1870, however, shows the wearing of long tartan sashes slung over the hip and fastened by a Celtic pin at the side, as part of skating costume (Fig. 96). The copies were available at prices ranging from two to seven guineas, presumably depending on whether they were in gold, silver-gilt or silver, double-sided like the original, or single-sided with plain backs, in which case they might reproduce either the front (Fig. 93a), as on this example, or the back of the original (Fig. 93b, see 990).

When describing the original, Waterhouse writes that 'the gold wire of which the inlaid designs in the front are made and mounted on flat plates, has defied the best filigree workers of the present day.' The Waterhouse copies are all cast in one piece and vary considerably in quality depending on the elaborateness of the reproduction. Waterhouse also reproduced the pin on its own and adapted the filled-in part of the ring to produce what they called the 'Tara bracelet' (see Sheehy 1980, pl. 76 for an example in the Ulster Museum, Belfast, to which Mrs Hull Grundy has given a large collection of Celtic brooch copies). It seems that Waterhouse did not ever attempt a faithful full-scale reproduction of the original. However, this was attempted by another Dublin firm, Joseph Johnson of Grafton Street, who produced the life-size copy in the Victoria and Albert Museum (M.230–1881) complete with hinged cord; the filigree motifs on the front panels, although still cast, were made separately and then applied, while amber and blue glass have been used for the insets in the studs on the front (the studs on the original are inlaid with amber and enamel). Waterhouse made no attempt to reproduce the studs accurately; they are either cast in one piece with the brooch, or set with Irish freshwater pearls and other hardstones. Unlike the Waterhouse copies, the Johnson version in the Victoria and Albert Museum attempts to reproduce the cloisonné enamel insets in the discs on the reverse. All the Waterhouse copies are secured with ordinary pin-catches on the reverse, although the large visible pin is kept mobile on the ring.

Perhaps the most interesting aspect of the copies is that they reproduce the brooch in the condition in which it entered Waterhouse's possession. The wood-engravings of the brooch published by Waterhouse in 1852 show that the brooch was complete apart from one missing panel at the top of the ring on the front (Fig. 94a). To complete the 'Tara' brooch replicas, Waterhouse filled the missing panel with a motif of two animals face-to-face which occurs on the back of the Kilmainham brooch, of which Waterhouse also produced replicas from 1849. The photograph of the brooch as it is now, however, shows a number of missing panels (Fig. 93a). The brooch remained in Waterhouse's possession until it was acquired by the Royal Irish Academy in 1868 and it seems likely that the losses occurred before 1878, when a photograph was published by the Royal Irish Academy showing that the panels were missing by then. For full comparison of the Waterhouse replicas and wood-engravings with the original, see Whitfield 1976.

**990 SHAWL-PIN** Silver, a cast and reduced version of the reverse of the 'Tara' brooch, with panels of animal interlace and scrolls in relief, with movable pin as on **989** and similar pin-catch with sprung lever. Stamped on the reverse WATERHOUSE & CO, DUBLIN in raised letters.

Irish (Dublin) after 1851. D 6.4 cm (without animal heads). Mark no. 160a. Transferred from the Victoria and Albert Museum.

*Bibl.* Tait & Gere 1978, pl. 25; Scarisbrick 1981, pl. 10.

This is a version of the reverse of the eighth-century Irish ring-brooch known as the 'Tara' brooch, cast to imitate the engraved design on the original (see **989** for full discussion). The pin-head is the same on **990** and **989**. A further stylisation is introduced in this example, the protruding part which holds the cord on the original being omitted.

**991 SHAWL-PIN** Silver, a hollow-stamped and reduced version of the 'Queen's' brooch. Decorated with two trefoil bosses on the ring and one forming the pin-head, with animal heads and interlace ornament. The pin is in one piece with the ring, with an ordinary brooch-fitting at the back. The reverse stamped with two animal heads with gaping mouths and tongues, with a secondary pin at the bottom to keep the brooch in place. Stamped WEST & SON, COLLEGE GREEN, DUBLIN FEC<sup>T</sup>, AND REGISTERED DEC<sup>R</sup> 17<sup>th</sup> 1849. In the original leather case labelled BY APPOINTMENT, WEST & SON, COLLEGE GREEN, DUBLIN.

Irish (Dublin), after 1849. D 5.35 cm (without protrusions). Mark no. 162. HG 695.

*Bibl.* Tait & Gere 1978, pl. 25.

The silver-gilt Irish ring-brooch of c.800 AD known as the 'Queen's' brooch, because a copy was presented to Queen Victoria, was found in Co. Cavan and is now in the National Museum of Ireland, Dublin (Fig. 95; D 11.3 cm (ring), see Mahr & Raftery 1932, pl. 22 : 1). Copies were exhibited by West & Son in the Great Exhibition of 1851 (see *Art Journal Illustrated Catalogue*, 1851, p. 282). West & Son, a family business from 1827 to about 1960, were established in College Green from 1848 to 1900.

There is no attempt to reproduce the movable pin of the original, as the pin is soldered to the ring in a fixed position. The filigree-work insets on the bosses of the original are not repeated, though examples are known set with Irish freshwater pearls, coral and other hardstones. The animal heads on the reverse are also a nineteenth-century modification as they do not occur on the original.

The collection of nineteenth-century Irish jewellery given to the Ulster Museum, Belfast, by Mrs Hull Grundy includes stick-pins, the heads of which are small copies of the 'Queen's' brooch.

**992 SHAWL-PIN** Silver, a hollow-stamped and reduced version of the 'Queen's' brooch, exactly similar to **991** above. Stamped on the reverse, WEST & SON, COLLEGE GREEN; DUBLIN, FEC<sup>T</sup>, REGISTERED. DEC<sup>R</sup> 17<sup>th</sup> 1849, with fixed pin, brooch-fitting at back and secondary pin below.

Irish (Dublin), after 1849. D 5.3 cm (without protrusions). Mark no. 162. HG 528.

For a cased example and discussion see **991**.

**993 SHAWL-PIN** Silver, cast, in the form of an Irish ring-brooch of 'open' design with rotating pin, with two panels of interlace decoration and four bosses on each panel. On the reverse, a diamond-pattern Design Registry mark, registered by Messrs Joseph Johnson of 23 Wellington Quay, Dublin, in 1849.

Irish (Dublin), after 1849. D 5.7 cm. HG 529.

This is a free copy of a ninth-century silver penannular ring-brooch with an Ogham inscription on the reverse, found near Virginia in Co. Cavan, and now in the National Museum of Ireland, Dublin (Fig. 97; D 11.1 cm (ring); see Mahr & Raftery 1932, pl. 39:1).

Versions of this brooch were also registered by Waterhouse in 1849, when the original belonged to the Royal Dublin Society. Waterhouse called one version the 'Ogham pin,' owing to the Ogham inscription on the back, and a second the 'Clarendon Shawl Brooch', after the Countess of Clarendon, the Viceroy's wife, who first patronised it. Waterhouse produced copies in silver and silver-gilt inlaid with Irish bog oak, 'Irish diamonds', Irish amethyst and malachite, and in gold with Irish pearls (Waterhouse & Co. 1852, p. 16). Both the Waterhouse and the Johnson copies have simplified the animal interlace and have left out the heads and other details of the animals on the original, while the Hull Grundy version does not bear the Ogham inscription on the reverse. Waterhouse exhibited their copies at the Great Exhibition in 1851 (*Art Journal Illustrated Catalogue*, 1851, p. 20), while Edmond Johnson, who took over the firm when his father, Joseph Johnson, died in 1870, was still exhibiting versions at the World's Fair in Chicago in 1893 (see *Description of the Reproductions of Antique Irish Art Metalwork Specially Manufactured by Edmond Johnson Dublin for exhibition at the World's Fair Chicago 1893*).

**993A BROOCH** Engraved silver inlaid with shaped panels of variegated grey agate and set with cabochon citrines, in the form of a Celtic ring-brooch. The pin is fixed and the ring has a standard brooch-fitting, as on **991–993**. On the reverse, a Design Registry mark entered on 29 March 1873 by James Fenton of Birmingham.

English, after 1873. L 6.7 cm (pin). Transferred from the Victoria and Albert Museum.

James Fenton's marks (varying versions of JF in a shield) are recorded from April 1852 to November 1911 (see Crisp Jones 1981, p. 350). This brooch is part of the widespread production throughout the latter part of the nineteenth century and later of the Celtic-style ornaments first popularised by Dublin firms at the 1851 Exhibition (see **989–993**).

The combination of the Celtic style with the use of shaped hardstones is characteristic of much Scottish jewellery of the 1860s and later, exploiting both the Celtic heritage of Scotland and the supplies of local hardstones (see Gere 1975, p. 26). At the 1862 Exhibition in London Messrs Muirhead of Glasgow exhibited jewellery inlaid with various hardstones, while Messrs Rettie of Aberdeen showed ornaments employing the local granite (*Art Journal Illustrated Catalogue*, 1862, p. 228 and p. 66). The best-known Edinburgh firm working in this technique was Mackay, Cunningham, who exhibited in the 1871 International Exhibition in London (*Art Journal Illustrated Catalogue*, 1871, p. 45). The use of local stones spread to other regions; Ellis & Son of Exeter produced similar jewellery inlaid with agates, possibly of local origin (see Gere 1975, p. 84).



**994 BROOCH** Gold, openwork ornamented with twisted wire and pattern grainwork in the form of a central cross with four 'shields' surrounded by interlace, the grainwork and wirework applied to a domed gold base, the interlace bands 'bound' together at the back. Marked on the reverse with an applied gold trade label A. BORGES and 18 ct with an applied gold oval with a device of the Prince of Wales's feathers, for A. Borgen & Co., Royal Danish Art Galleries, 137 New Bond Street, London.

English, 1878–9. D4.3 cm. Mark no. 4. HG 1055.

A. Borgen & Co., importers of Danish manufactures and works of art, and 'the sole agents in England to the Royal Porcelain Manufactory, Copenhagen', were established at 142 New Bond Street in 1869. In 1878 they moved to 137 New Bond Street and in the same year became 'manufacturers of 18-carat gold jewellery in Old Norse patterns'. By 1880 the firm was closed down. They are recorded as being 'under the immediate patronage of Her Royal Highness the Princess of Wales', which would explain the use of the device of the Prince of Wales's feathers with their mark.

The design is derived from Viking ornaments of ninth- to tenth-century date in the so-called 'Borre' style. Pieces of similar design were found in Denmark in the late 1850s as part of Viking hoards such as Vester Vedsted and Sejrø (see Skovmand 1942, figs 14 and 22). However, none of these pieces is exactly similar to the Borgen copy, which has been stylised and is of domed, openwork construction, while the originals are flatter, with a solid base-plate.

Brooches of comparable design were exhibited by Dahl of Copenhagen at the 1862 International Exhibition in London (*Art Journal Illustrated Catalogue*, 1862, p.162; see Fig.98), while Christesen of Copenhagen showed the same design at Paris in 1867. His exhibits at London in 1871, Vienna in 1873 and Paris in 1878 illustrate the popularity of Scandinavian-style jewellery throughout the 1870s. The central 'cross' motif on the brooches by Borgen and Christesen has square arms, while the brooch by Dahl is closer to the prototypes in that the central cross has incurved sides.

The *Art Journal Illustrated Catalogues* would imply that Christesen of Copenhagen dominated the market in Scandinavian reproductions; the existence of a Danish firm established in London and supplying 'jewellery in Old Norse patterns' is an indication of the demand in this country. The exhibition pieces shown by Christesen suggest a considerable range of patterns, while the Museum für Angewandte Kunst in Vienna acquired from Christesen suites of gold and silver jewellery illustrating yet further variations. The gold jewellery is derived from earlier Scandinavian ornament, the bracelet and necklace in the form of torques. The silver suite illustrates a simplified interlace motif, related to the Borgen piece, but without the central cross (Fig. 100; Museum für Angewandte Kunst, Vienna, Bi 536). The suite also comprises a bracelet; both brooch and bracelet are inscribed CHRISTESEN on the reverse. The same museum acquired in 1873, from the Vienna Exhibition, a gold brooch with matching ear-rings (Bi 128) exactly similar to the Borgen piece, stamped on the reverse with the maker's mark vb in a square shield and 14K, perhaps one of the manufacturers working for Christesen, or the mark of another Danish firm. Scandinavian-style jewellery was also made for A. Michelsen of Copenhagen (see 1115). In Lassen & Wanscher 1941 (pp.34–36) reference is made to a set of jewellery 'in the Old Norse style' produced by the firm of Michelsen as a gift to Princess Alexandra from the Count of Hesse in 1862. Princess Alexandra, the daughter of Christian x of Denmark, married the future Edward VII of England in 1863.

The Borgen design was copied in England by Robert Phillips of London and made up into sets of matching brooch and ear-rings. The set illustrated in Fig.99 (Department of Medieval and Later Antiquities, 1980, 10–6,1) is marked on the reverse with Phillips's applied trade label (Mark no. 117); the brooch is considerably smaller than the Borgen example, and the pattern grainwork uses smaller grains. Since the design is closer to the Dahl brooch, it is likely that Phillips was inspired by the 1862 Exhibition pieces; he was certainly working in the Scandinavian style by 1867 when he exhibited brooches described as 'reproductions of Runic Art' in the Paris Universal Exhibition of that year.

# 12. The Neo-Gothic and Neo-Renaissance Styles in 19th-century Jewellery

## Introduction

The neo-Gothic style in jewellery received its impetus above all from developments in architecture, and the repertoire of motifs is derived from architectural sculpture as much as from decorative objects of the medieval period. Pioneer buildings in the Gothic style such as Strawberry Hill, built for Horace Walpole over a period of thirty years from 1753, the castle at Wörlitz in Germany (1786/7) and Fonthill Abbey (1796–1817) built for William Beckford by James Wyatt, who, significantly, also restored Salisbury, Durham and Hereford Cathedrals, paved the way for a return to the Gothic in Europe in the Romantic period. In Germany, the Liberation monument designed in cast iron by the architect Karl Friedrich Schinkel (1781–1841) and made by the Berlin firm of Geiss in 1818, served as a model for the early neo-Gothic style. The style was then adopted in the iron jewellery which had become popular during the Napoleonic wars (see Chapter 2). It was the ironwork models that inspired the use of ‘oxidised’ silver, with its dead, almost black colour, for neo-Gothic and neo-Renaissance jewellery.

The beginnings of revival jewellery in France owed much to the influence of Charles Wagner (1799–1841), who came to Paris from Berlin around 1830 and continued to design jewellery in the neo-Gothic and neo-Renaissance styles which were already established in Germany. One of Wagner’s most devoted disciples was François-Désiré Froment Meurice (1802–55), the most important name in the field of Romantic jewellery in France. The necklace and pendant by Froment Meurice with its Romantic central scene of a crusader taking leave of his lady (996), set against an elaborate framework reminiscent of Gothic tracery and stained glass, is characteristic of the ‘*style troubadour*’ in French painting and stage decor of the 1830s and 1840s.

The 1840s in France saw not only the vast programme of cathedral and church restoration carried out by the architect Viollet-le-Duc, together with his publication on Gothic architecture, but also the opening in 1844, of the greatest monument to the Middle Ages, the Musée de Cluny, created out of the collections formed by Alexandre du Sommerard. Another vital influence on contemporary art and the public alike was the medieval statues and tombs in the Musée des Monuments Français, opened initially in 1795 and recorded in two volumes of engravings, the *Vues pittoresques et perspectives des salles du Musée des Monuments français* of 1821. The collection was transferred to the Louvre and installed in the new Galerie

d’Angoulême which opened in 1824. In the following year, the Louvre acquired the Durand collection which included a large group of medieval enamels, while the Revoil collection of enamels, ivories, tapestries, and so on, was purchased in 1829–30. The *Recueil de décorations intérieures comprenant tout ce qui a rapport à l’ameublement*, published by Jacob Petit (Paris, 1831), includes designs for ecclesiastical metalwork with Romantic scenes and figures set in canopied niches with pinnacles and quatre-foil motifs (see exhibition catalogue *Le ‘Gothique’ retrouvé*, Paris, 1979, no. 358, ill. p. 155), which must have influenced the work of Froment Meurice and the designer of the gold and enamel bracelet, 995.

In England, the architect A.W.N. Pugin (1812–52) had written on the Gothic style from 1821 and his buildings coincided with and influenced the work of Viollet-le-Duc. The suite of marriage jewellery designed by Pugin (now in the Victoria and Albert Museum) and exhibited at the Great Exhibition of 1851 initiated the style in English jewellery (see Bury 1969, pp. 85–96).

The work of another major architect of the neo-Gothic style, William Burges (1827–81), is represented in the Gift by the pectoral cross and chain (1001), designed by Burges, possibly for himself, c.1860. The Gothic style continued to be used into the twentieth century, especially for ecclesiastical and commemorative work; the latest example in the Gift is the waist-girdle by Omar Ramsden of 1926 (1005).

Alongside the international exhibitions of contemporary art and industry, exhibitions which included medieval and Renaissance paintings stimulated the use of pictorial sources in jewellery design. The clarity with which ornamental detail is depicted by Tudor and early Renaissance artists, combined with the rarity, especially in England, of existing Tudor jewellery and metalwork, made paintings a particularly rich source of inspiration for the ‘Tudor-style’ jewellery of the 1860s and 1870s. The Gift includes four examples of jewels derived from portraits, three by Robert Phillips, one after a painting in the National Gallery (1002) and two after a portrait in the Royal Collection, then attributed to Holbein, first publicly shown in 1857 (1006 and 1007). An unusual example of the use of a pictorial source in Italy is the pendant jewel made by Marchi of Bologna and copied from the jewel worn by St Cecilia in the painting by Raphael (1018).

The fashion for neo-Renaissance jewellery, developed in France at the same time as the shorter-lived Gothic style, was still popular in the 1890s and later, in the work of Louis Wièse (1021–1026). The Renaissance-style de-



signs of Froment Meurice of the 1840s are represented in the Gift by the 'Harmony' pendant (1019), and it can be seen, even in the architectural frame of the Romantic pendant (996) with its columns, scrollwork and pedestal base, that Froment Meurice had developed a style that is as much Renaissance as Gothic in inspiration. It is interesting to note the ease with which neo-Renaissance jewellery by a celebrated designer could lose its identity. A ring in 'oxidised' silver and gold designed by Froment Meurice in 1844 and illustrated in Vever 1908–12 (I, p. 180) was bought by Lord Londesborough in Paris in 1852 as a sixteenth-century piece. In the Londesborough catalogue of 1853 (no. 211) its authenticity was already doubted and when it entered the British Museum with the Franks Bequest of 1897, it was described as 'modern French' (Department of Medieval and Later Antiquities AF 2578). The ring has been discussed and illustrated by Charlotte Gere (1981, no. 288).

The revival of painted enamel in the Limoges manner of the sixteenth century is illustrated by the gold and diamond-set brooch by Wièse of c. 1880 (1026). The reprinting of pattern-books of engraved ornament of the Renaissance in the later nineteenth century further extended the life-span of the neo-Renaissance style, especially in Germany and Austria. For example, the Goldsmiths' School at Hanau was still producing enamelled neo-Renaissance-style jewellery in the period 1895–1910 (see Hegemann 1962, pl. 24). Austria is represented in the Gift by the work, again in 'oxidised' silver, of two related Viennese firms, Markowitsch & Scheid and G. A. Scheid (1034 and 1035), which can be dated around 1870.

Contemporary portraits depicting the wearing of jewellery in the neo-Gothic and neo-Renaissance styles are even harder to find than those depicting jewellery in the 'archaeological style'. The portraits by the Italian artist Francesco Hayez (1791–1882) show wide 'architectural' bracelets of the 1840s. Mrs Bischoffsheim, in the portrait by J. E. Millais of 1873 in the Tate Gallery, wears a heavy Renaissance-style pendant (see Gere 1975, pl. 55). The portrait of the Empress Frederick, Queen Victoria's eldest daughter, the Princess Royal, by H. von Angeli of 1882 in the Wallace Collection (illustrated in Gregoriotti 1969, p. 267) depicts an elaborate Renaissance-style *parure* with 'carcanet' or choker, necklace and a heavy pendant which appears to have the sculptured figures on a gem-set frame with pendant pearls characteristic of a Renaissance jewel.

For a general survey of historical taste in nineteenth-century jewellery see Gere 1972. The growth of the neo-Gothic style in France is fully charted in the exhibition catalogue *Le 'Gothique' retrouvé* (Paris, 1979). Three recent exhibitions on the subject of *Historicism*, with comprehensive catalogues including decorative arts and jewellery, have been held in Berlin, Hamburg and Prague (see Mundt 1973; Jedding 1977 and Brožová 1975). For a study of the historical-style work of the Cologne goldsmiths in the late nineteenth century see Schäfke 1980. An essay on 'The Renaissance in the 19th century' was written by Shirley Bury for the exhibition 'Princely Magnificence', held at the Victoria and Albert Museum in 1980 (Somers Cocks 1980, pp. 41–5, nos H.1–H.22).

## Gothic revival in France and England

(995–1005)

**995 BRACELET** Gold, cast and chased, with enamel, the central element in the form of a three-dimensional canopied niche in which stands a figure of a female saint in cast gold against a background of matt blue enamel. The niche is flanked by two elements with foliated pinnacles each containing a panel of dark blue cloisonné enamel. The next pair of links with elaborate foliate ornament and central flower with a dark blue cloisonné-enamel boss which is repeated in the centre of a quatrefoil motif on the remaining links and on the clasp.

Probably French, c. 1845. L 18.7 cm. HG 1051 (colour pl. 50).

A 'bracelet gothique' of similar architectural form by Morel and Duponchel is illustrated in Vever 1908–12 (I, p. 281). The association between Morel and Duponchel lasted from 1842 to 1848 when Morel established himself in London. This form of Gothic-style bracelet developed out of the elaborate designs of the 1840s, such as the bracelet centre-piece in the Musée des Arts Décoratifs (see Janson 1971, no. 65, fig. 33), combined with ecclesiastical metalwork with 'architectural' motifs (see Introduction to this chapter).

**996 NECKLACE AND PENDANT** 'Oxidised' silver and gold, the central figure-group in cast gold of a crusader taking leave of his lady with two page-boys, set in a silver architectural frame with arcading backed by two blue glass 'windows'. Chain of silver quatrefoil links interspersed with four larger quatrefoil lozenge elements in gold containing sculptural heads. Chain marked with 'boar's head' silver warranty mark for Paris (Rosenberg 1922–8, no. 6597) and a lozenge maker's mark FL flanking a pair of scales.

French, after 1851. w 6 cm (pendant). Mark no. 60. HG 725 (colour pl. 48).

*Bibl.* Tait & Gere 1978, col. pl. XIII; Scarisbrick 1981, pl. 3.

Designed by François-Désiré Froment Meurice.

This pendant is related to the chatelaine with the same subject exhibited by Froment Meurice at the Great Exhibition of 1851 and described by Vever (1908–12, I, p. 175) as 'une chatelaine de style gothique'. A version of this chatelaine is in the Musée des Arts Décoratifs in Paris, while an exactly similar necklace and pendant is included in the Hull Grundy Gift to the City Museum and Art Gallery, Glasgow, illustrating the duplication of this subject. An earlier variant on this chatelaine design by Froment Meurice, of 1839, is illustrated in Vever 1908–12 (I, p. 179), as is the Gothic-style bracelet with scenes from the life of St Louis (p. 154), designed by Froment Meurice in 1842, also shown at the 1851 Exhibition (*Art Journal Illustrated Catalogue*, p. 130).

**997 BROOCH** Cast openwork gold, a bust of a woman in a quatrefoil flanked by foliate finials in the Gothic style. Stamped on the reverse WIESE, with the lozenge mark used by Louis Wièse 1890–1923.

French, after 1890. w 3.9 cm. Mark nos 163 & 164. HG 550.

Designed probably c. 1865 by Jules Wièse, it should be compared with the ornamental links in the necklace designed by

Froment Meurice (996 above), one of which contains a similar female head within a quatrefoil. Jules Wièse (1818–90) entered the workshop of Froment Meurice as an assistant in 1839. In 1845 he established an independent workshop with twenty-five workmen in the rue Jean Pain-Molet, still working exclusively for his former employer. In 1849 he was awarded a medal as a collaborator with Froment Meurice at the Exposition Industrielle. Further awards were won in 1855 and 1862. He ran the Froment Meurice workshop after the latter's death in 1855, before setting up entirely on his own in 1865 (see Vever 1908–12, II, pp.208–11). His son, Louis Wièse (1852–1923), took over the business at 90 rue Richelieu in 1890, registering his mark, WIESE with a star above and below, on 1 September of that year. The mark used by Jules Wièse, JW with a star above and below, was registered in 1858 and cancelled on 1 September 1890, the year of his death. This mark is rarely found, but is recorded on a coin-set brooch in the 'archaeological style' in the Musée des Arts Décoratifs, Paris.

**998 BROOCH** Cast and chased openwork gold in the form of a grotesque beast in a trefoil with foliage and animal masks. Stamped on the reverse WIESE together with the lozenge mark used by Louis Wièse 1890–1923 and the Paris 'eagle's head' warranty mark (Rosenberg 1908–12, no. 6596).

French, after 1890. w 3.9 cm (max). Mark nos 163 & 164. HG 551 (colour pl. 48).

*Bibl.* Tait & Gere 1978, col. pl. XIII.

Interest in this type of Gothic sculptural ornament was stimulated by the work of Viollet-le-Duc on the restoration of Notre Dame and other French cathedrals in the 1840s; this brooch was probably designed by Jules Wièse during the next two decades.

**999 PENDANT** Cast and enamelled gold, with a bust of the Virgin in high relief, set in a quatrefoil with a halo of amber-coloured enamel, the quatrefoil green, the spandrels red. Stamped on the back and on the rim WIESE, together with the lozenge mark used by Louis Wièse 1890–1923.

French, after 1890. D 4.1 cm. Mark nos 163 & 164. HG 264 (colour pl. 48).

*Bibl.* Tait & Gere 1978, col. pl. XIII.

**1000 PENDANT** Cast gold, a relief head of the Virgin in a quatrefoil, the rim bordered with sapphires and pearls. Stamped on the reverse WIESE, with an illegible maker's lozenge; the later pendant loop bears the French 'owl' import mark in use after 1893 (Rosenberg 1922–8, no. 5910).

French, second half of the 19th century. H 2.6 cm (including loop). Mark no. 163. HG 993.

**1001 PECTORAL CROSS AND CHAIN** Gold, openwork, double-sided, in the Gothic style, the arms ending in quatrefoils set with emeralds and sapphires, with a central ruby, with pierced ornament in the form of a Latin inscription in Lombardic script PER CRUCEM AD LUCEM (through the cross to light). The reverse is decorated with exactly the same stones and beaded ornament. At the top, a lion's head holds a trefoil link in its mouth.

English, c. 1860. w 6.5 cm (cross); depth (of arms) 1 cm (at ends and at centre), depth (of cross) 0.4 cm. HG 963 (colour pl. 49).

*Bibl.* Tait & Gere 1978, col. pl. XII; exhibition catalogue *The Strange Genius of William Burges*, Cardiff and London, 1981, no. C35; Mordaunt Crook 1981, pl. 248.

Designed by the architect William Burges (1827–81). The design of this cross is preserved amongst a page of designs for crosses in one of Burges's sketchbooks, now in the Victoria and Albert Museum (Department of Prints and Drawings, 93.E.9. See Fig. 102). Both cross and chain have been executed virtually as designed – an extra link has been added to the short length of chain between the cross and the large dividing link, while the chain itself has extra loops linking the elements. The four-petalled floral motif in the bead-shaped links of the drawing has been simplified in the execution of the chain. Burges made a large number of designs for jewellery, very little of which has so far come to light. (See *The Strange Genius of William Burges*, Cardiff and London, 1981, nos C57 & C68.) Curiously, with such a precious object, the intended recipient of this cross still eludes research in Burges's records. Professor Mordaunt Crook has suggested in conversation that it may have been made for Burges's own use as a member of the Rosicrucians. However, it is not certain that the symbolism of the cross can be definitely associated with the Rosicrucian movement. The *Societas Rosicruciana in Anglia* was founded in 1866 by R. W. Little, with whom Burges might have had contact through their common membership of the Freemasons. Burges was elected to the Westminster and Keystone Lodge in 1866, as is recorded in the archives at Freemasons Hall (information kindly supplied by John Groves) but, as yet, there is no published record of Burges's membership of the masonic Rosicrucians.

Burges had a taste for jewelled and precious objects, which enriched the already exotic rooms of his Gothic 'palace' in Melbury Road, many of them in use for mundane domestic purposes. The following letter was written to Edmund Gosse by Austin Dobson, who had known Burges well, even before he moved from his rooms in Buckingham Gate, at the time of the architect's early death in 1881: 'He used to give the quaintest little tea-parties in his bare bachelor chambers, all very dowdy, but the meal served in beaten gold, the cream poured out of a single onyx, and the tea strictured in its descent on account of real rubies inside the pot. He was much blinder than any near-sighted man I ever knew, and once, when with me in the country, mistook a peacock seen *en face* for a man. His work was really more jewel-work than architecture, just because he was so blind, but he had real genius I am sure.' The Department of Medieval and Later Antiquities of the British Museum has recently acquired a standing bowl and cover (1981.6–3.1) fully documented in his daybooks, which he had made for his own use.

As with all his metalwork designs, the choice of sources for the jewellery designs is eclectic; Burges rarely used a direct prototype, though the design for the Gothic-style coroneted brooch for Lady Bute is based fairly closely on the coroneted pendant worn by Lady Jane Grey in the portrait by Master John (National Portrait Gallery, no. 4451; see Gere 1972, pp. 50–1).

**1002 PENDANT CROSS** Openwork gold with applied gold beads, set with a cabochon ruby and four pearls in the centre, with a double row of oval cabochon sapphires along the arms which terminate in a stylised fruit. In the reverse, a square compartment for hair, set with a glass paste.



English, c.1875. H10.6cm (including pendant loop). HG 1027 (colour pl. 50).

The design of this pendant is taken from the cross surmounting the globe held by the blessing Christ in the painting of Christ and the Virgin attributed to Quentin Massys in the 1864 inventory of the National Gallery in London (see Fig. 101; now described as 'after Massys'; Davies 1968, no. 295). The motif running along the centre of the arms of the cross in the painting has been substantially altered by the designer of the jewel, but the details are otherwise faithful. John Brogden made more than one version of this cross (see Gere 1974, pl. 150). Another is recorded by G. A. Sala in his comments on the Paris Exhibition of 1878: 'an exquisitely tasteful cross of sapphire and pearls, taken from Queen Massys' "Salvator Mundi" in the National Gallery. This beautiful object has been purchased by H.R.H. Prince Leopold' (Sala 1882, p. 358).

Another possible maker of these crosses is Robert Phillips of Cockspur Street who sold several versions of this model; a closely related example sold by Sotheby's, 29 September 1977, lot 198, was contained in the original fitted case labelled *Phillips of Cockspur Street*. Mrs Haweis in *The Art of Beauty*, London 1878, writes of a visit to Phillips's shop: 'Under the direction of Messrs Phillips, the most perfect models are sought for the ornaments they furnish. Museums and picture galleries are ransacked for the devices of necklaces, earrings and pendants. I there observed an elegant cross copied from a picture by Quentin Matsys [*sic*] in the National Gallery . . .' For other jewels by Phillips copied from paintings, see **1006** and **1007**.

**1003** PENDANT CROSS Cast and chased gold, in the form of a Russian Orthodox cross. On the reverse JB in an applied gold oval label, the trademark of John Brogden. In the original blue velvet case, labelled on the satin inside the lid *FIRST CLASS PARIS MEDAL 1867, PARIS FIRST CLASS & LONDON PRIZE MEDALS 1855, 1851, JOHN BROGDEN, Goldsmith, MANUFACTORY, 16 Henrietta St, Covent Garden, LONDON*.

English, c.1870. L7.5cm (cross, including loop). Mark no. 88. HG 22.

*Bibl.* Tait & Gere 1978, pl. 24.

The design is derived from a common type of Russian cross of the sixteenth or seventeenth century (see Khanenko Collection 1869, no. 159, for a similar cross). Brogden exhibited a different design of Russian cross at the International Exhibition in London in 1871 (see *Art Journal Illustrated Catalogue*, p. 61), also closely copied from a Russian seventeenth-century example (see Khanenko Collection 1869, no. 162).

**1004** FINGER-RING Chased gold, set with a cabochon sapphire, the bezel encircled with raised lettering ARCHIBALDI EPI EXON, the outside of the hoop engraved with the inscription ESTO GREGI [S] CHRISTI PASTOR NON LUPUS (Be thou the pastor of the flock of Christ, not a wolf), the shoulders engraved with the crossed keys of St Peter and three wolves' heads within shields. Marked inside the hoop with the maker's mark of Ramsden & Carr and London hallmarks for 1903, engraved OMAR RAMSDEN ET ALWYN CARR ME FECERUNT 1903.

English, 1903, H1.9cm (bezel). Mark nos 131 & 116B. HG 406 (colour pl. 50).

Made for the Bishop of Exeter, Archibald Robertson, who became Bishop in 1903 and retired in 1916.

The partnership between Omar Ramsden (1873–1939) and Alwyn Carr (1872–1940) lasted from 1898 until 1918. Both partners worked independently after that date.

The design is perhaps loosely derived from a common type of medieval ecclesiastical ring with large cabochon sapphires in claw-settings with ornamental shoulders and inscribed hoops.

**1005** WAIST-GIRDLE Silver, parcel-gilt, in the form of eighteen shields with heraldic devices, linked by ropework knots; in the centre is a figure of St Christopher carrying the infant Christ within a Gothic-style niche. From this depends a hanging silver piece with four further shields terminating in another niche with the figure of St Thomas à Becket, inscribed on the reverse OMAR RAMSDEN – ME FECIT MCMXVI–MCMXXVI. The eighteen shields are inscribed on the reverse with the names of places in Hampshire, Surrey and Kent, together with two episcopal sees, as follows: *Canterbury, Christ Church, Maidstone, Tonbridge, Winchester See, Dorking, Boxhill, Reigate, Caterham, Oxted, Aylesford, Allington Castle, Charing, Canterbury See, Winchester, Hitchensoak [sic], Arlesford, Watershed, Chawton, Alton, Farnham and Guildford*.

English, c. 1926. H35.5cm (terminal pendant); L104.2cm. Mark no. 116A. HG 168.

*Provenance* Sold Sotheby's, 31 September 1975, lot 226, where it was suggested that the girdle was made for Ramsden's second wife, Annie Emily Downes Butcher, whom he married after the death of her husband in 1926.

The place-names inscribed on the reverses of the shields are all to be found more or less along the well-known route called the 'Pilgrim's Way' between Winchester and Canterbury. *Hitchensoak* is presumably a misrendering of the village of Itchen Stoke.

The form of this girdle, with its hanging section, is loosely based on medieval prototypes though it is most exceptional to find the hanging piece not gilded when the rest of the girdle has been gilded.

Ramsden's second wife, whom he married in 1926, had been closely associated with his workshop since the end of the First World War and, consequently, there may be some foundation in the oral tradition that this was a personal gift from Omar Ramsden, as a souvenir of times spent on this famous walk in the years 1916–26.

## ‘Tudor style’ in England

(1006–1017)

**1006 CRUCIFORM PENDANT** Chased and enamelled gold, the central ‘cross’ motif in gold with black enamelled sides, on a ground of floral motifs enamelled white, surrounded by interlaced ropework. Set with four oval cabochon sapphires at the centre and three pearl pendants. The reverse ornamented with engraving and set with a glass-covered compartment for hair. Marked on the chain-loop with the backed ps monogram with the Prince of Wales’s feathers on a gold label, the trademark of Robert Phillips of Cockspur Street.

English, after 1857. L 7.3 cm (max, including loop). Mark no. 117. HG 411 (colour pl. 51).

*Bibl.* Tait & Gere 1978, pl. 24; Munn 1979. See also Gere 1972, pl. 18; Scarisbrick 1981, pl. 2.

The model for this design is the pendant jewel worn by the sitter in the anonymous portrait from the Royal Collection (Fig. 103, see Millar 1963, no. 46) of the young Queen Elizabeth I and once attributed to Holbein, which was first exhibited in the Manchester Art Treasures Exhibition in 1857 and the National Portrait Exhibition in London in 1866.

This version is closer to the jewel in the painting than **1007**, where the pendant pearls are substituted by onyx drops. The cross in the portrait is painted black, perhaps intended to represent diamonds, in gold foliate settings. The use of black and white enamel is a nineteenth-century adaptation.

**1007 CRUCIFORM PENDANT** Chased and enamelled gold with central black enamel ‘cross’ motif surrounded by interlaced gold ropework, with three onyx drop-shaped pendants, the reverse ornamented with engraving and set with a small glass-covered compartment containing hair. Marked on the reverse RP on an applied gold label, the trademark of Robert Phillips of Cockspur Street, London.

English, after 1857. L 10.7 cm (max, including loop). Mark no. 137. HG 410 (colour pl. 51).

*Bibl.* Tait & Gere 1978, pl. 24; Scarisbrick 1981, pl. 2.

This trade label is perhaps the firm’s mark in use before the adoption of the other trade label incorporating the Prince of Wales’s feathers.

For the source of this design see **1006** above. Phillips Brothers were at 31 Cockspur Street from 1846 to 1855, when they moved to no. 23 in the same street. In 1869 the firm traded as Phillips Brothers & Son; Alfred Phillips, the son of Robert Phillips, took over in 1884 the running of the firm from William Sturgess who was Phillips’s associate in the later years and who seems to have taken over the business temporarily after the death of the elder Phillips in 1881.

**1008 BROOCH** Enamelled gold in the form of five Tudor Roses, each enamelled in red and white with beaded centres and green enamelled leaves on a triple gold stem. At the back, a pendant loop. Marked on the reverse with the applied trade label with backed ps and the Prince of Wales’s feathers of Robert Phillips of Cockspur Street, London.

English, c.1875. W 3.5 cm (max). Mark no. 117. HG 531 (colour pl. 51).

*Bibl.* Munn 1979, p. 38; Gere 1975, pl. 214.

This design probably derives from the same source as the bracelet seen by Mrs Haweis in Phillips’s shop in Cockspur Street and described in *The Art of Beauty* (1878, p. 104) as taken from the Tudor Roses and leaves ornamenting the tomb of Henry VII by Torrigiani in Westminster Abbey: ‘a bracelet of enamel and gold, whose delicate traceries, with the Tudor roses and *fleur de lis*, are adapted from a fine frieze beneath the tomb of Henry VII in Westminster Abbey’.

**1009 NECKLACE** Enamelled gold links in the form of four-petalled necked flower-heads in the early seventeenth-century style. The flower-heads in blue enamel streaked with white, with black enamel dots in the centre. Marked on the reverse of the central link with the applied trade label with backed ps and the Prince of Wales’s feathers, for Robert Phillips of Cockspur Street.

English, c.1870. L 43.8 cm (including s-clasp); H 1 cm (one link). Mark no. 117. HG 125 (colour pl. 51).

A necklace of similar design with flowers in red enamel decorated with white dots was sold at Sotheby’s, New York, 27/28 October 1981 (lot 17), in its original case labelled *F & F Giuliano, Art Goldsmith, 47 Howland St, London W*. Federico and Ferdinando Giuliano (members of the same family as Carlo Giuliano) opened their own workshop as manufacturing jewellers in 1882 at 24 Howland Street, moving to 47 Howland Street in 1886–7, where they remained until 1903. Delicate ‘layered’ enamelling with strapwork and ‘dot’ motifs in different colours built up on an enamelled ground became characteristic of Carlo Giuliano’s later work. For a marked piece in this style by C. & A. Giuliano, see the enamelled setting in white on blue of the opal cameo (**928**); reference may also be made to the enamelled pendant discussed in Chapter 4 (**265**), with a scene of the Brazen Serpent set in a delicately enamelled mount and elaborate suspension loop (see enlarged detail, *Plates*, p. 67) which may be attributable to the Giuliano workshop.

**1010 SET OF SIX BUTTONS** Cast and chased silver, in the form of Tudor Roses, in the original wooden case labelled on the satin inside the lid *OMAR RAMSDEN, Artist Goldsmith, London, England*.

English, c.1919–1939. D 2.7 cm (button). HG 726.

Presumably made after the dissolution of the partnership with Alwyn Carr, between 1919 and Ramsden’s death in 1939.

**1011 PENDANT** Gold, enamelled *en ronde bosse* in opaque white in the form of a boy riding a swan, the chain set with half-pearls.

English (?), c.1880 or later. H 5.3 cm (including chain and rings). HG 252.

Enamelled jewellery in the neo-Renaissance taste was widely popular throughout Europe. Although the quality of the enamelling is not high, the solid construction of this piece suggests an English origin, as does the use of half-pearls in the chain; compare **1014**.

**1012 CRUCIFORM PENDANT** Gold, enamelled orange and set with pearls with applied gold beads. Marked on the



reverse C.G. on an applied gold label, the trademark of Carlo Giuliano; in the original blue velvet case labelled on the satin inside the lid C. GIULIANO. 115 PICCADILLY, LONDON.

English, c.1880. L4.7 cm (including loop). Mark no. 29. HG 736.

*Bibl.* Tait & Gere 1978, col. pl. XII.

Giuliano occupied these premises from 1874 until his death in 1895 when they were taken over by his two sons. A number of versions of this design exist.

**1013 BROOCH** Chased gold, in the form of a caduceus, the wand carried by Mercury, messenger of the Gods, marked on the reverse C.G. on an oval applied gold label, the trademark of Carlo Giuliano (working in London, c.1860–95).

English, c.1870. H5.9 cm. Mark no. 29. HG 740.

**1014 BROOCH** Enamelled gold, in the form of a caduceus, set with half-pearls and small cabochon rubies.

English, c.1890. H4 cm. HG 739.

See **1011**. A gold enamelled caduceus brooch set with half-pearls in a private collection is in its original box, labelled by Federico and Ferdinando Giuliano, c.1890 (personal communication from Geoffrey Munn).

**1015 FINGER-RING** Gold, the hoop and shoulders decorated with black and white enamel, the bezel set with a garnet.

English, c.1880. H0.7 cm (bezel). HG 1024.

The design is in the so-called 'Holbein' style, revived in the 1860s and 1870s, characterised by polychrome enamel interspersed with gems, with strapwork, interlace or floral motifs derived loosely from Renaissance ornament, though not based directly on designs by Holbein. Jewellery in this style was exhibited by Hancock & Co., Howell & James and London & Ryder at the London International Exhibition of 1862 (*Art Journal Illustrated Catalogue*, pp. 3, 32 and 92). As early as 1856 Hancocks & Co. had been responsible for the design of the Devonshire *parure*, made for Countess Granville to wear in Moscow at the Coronation of Tsar Alexander II, and comprising an elaborate suite of jewellery set with ancient engraved gems from the Devonshire collection with gold enamelled mounts in the 'Holbein' style (see Scarisbrick 1979a; Scarisbrick 1979b).

**1016 CRUCIFORM BROOCH** Enamelled gold with five open-backed claw-set coloured gemstones, a central garnet surrounded by a citrine, an amethyst, a smoky quartz and a peridot, with a wreath enamelled in white and green round the central stone.

English, c.1880. W3.9 cm. HG 123.

**1017 BROOCH** Gold, in the form of three shields, enamelled with coats-of-arms, with a rose in the centre and three flowers in chased gold. Pendant-hook on the reverse. Marked on the rim with the London hallmarks for 1902 and the maker's mark T&S.

English, c.1902. D2.3 cm. Mark no. 153. Transferred from the Victoria and Albert Museum (colour pl. 50).

The upper shield represents the arms of Sir Marcus Samuel, Lord Mayor of London in 1902–3. The lower shields are those of Sir George Wyatt-Truscott (*left*) and Sir Thomas Henry Brooke-Hitching (*right*), who were sheriffs of London in the same year. The brooch was perhaps made for one of their wives, or for presentation to commemorate the mayoral year.

The maker's mark T&S is for Arthur Edmund Turner & Sons, Gold Workers, 7 Middelton Street, Clerkenwell. Mark entered on 10 September 1902.

## Neo-Renaissance

(1018–1035)

**1018 PENDANT** Enamelled gold, set with pearls, in the form of a quatrefoil with a central blue-stained chalcedony surrounded by four lobes of red enamel on a tooled-gold ground with scalloped border. The reverse decorated with red and blue champlevé enamel and the inscription, in reserved gold letters in bands of enamel, RAPHAEL CÆCILIAE CÆCILIA TIBI:QV. (As Raphael to Cecilia, so Cecilia [gives] to you). Marked on the pendant loop MARCHI BOLOGNA ÆMILIA ARS (The Emilian art of Marchi, Bologna).

Italian (Bologna), c.1860. H7.6 cm (including loop). Mark no. 109. HG 1095 (colour pl. 52).

This pendant is a copy of the jewel worn by St Cecilia in the painting by Raphael of *La Sacra Conversazione*, showing St Cecilia with SS Paul, John the Evangelist, Augustine and Mary Magdalene, painted for the Pucci chapel dedicated to Saint Cecilia in S. Giovanni al Monte in Bologna and installed in 1514. The picture was taken to Paris by Napoleon in 1798, but returned to Bologna in 1815; it has hung since then in the Pinacoteca Nazionale (Fig. 104). The pendant has been faithfully copied, even to the details of the engraved ornament under the translucent enamel in the four lobes on the front. The inscription on the reverse suggests a special commission for a donor whose name was also Cecilia. This is a rare example of Italian historicism and the use of pictorial sources in the design of jewellery, an established practice in England, notably in the work of Robert Phillips (see **1002**, **1006**, **1007**).

Luigi Marchi (1824–1906), goldsmith of Bologna, is known to have run his workshop from 1854 to 1888. His son, Raffaele Angelo (b. 1855), who is recorded as working with him, died in 1909 (see Bulgari 1958–74, pt.4).

**1019 PENDANT** Silver-gilt, enamelled and set with a pearl at the base, and diamonds and sapphires in the columns above, with central three-dimensional figure-group of Music or Harmony flanked by two winged cherubs in a niche with a 'shell' motif at the base, and a domed canopy surmounted by a cupola, with a background of blue enamel. Designed by F-D. Froment Meurice, c.1847.

French, c.1850. H5.7 cm (including loop). HG 999 (colour pl. 53).

This is a simplified version of the celebrated 'broche renaissance' of 1847 illustrated in Vever 1908–12 (I, p. 158; see Fig. 105). It was a popular model with the firm and modified versions are

used also as a bracelet centre-piece as in the example in the Musée des Arts Décoratifs in Paris, with just the central figure of an angel playing a viol beneath a Gothic-style niche in a Gothic-style mandorla (see Gere 1972, pl.166). This same modification occurs also as a brooch (Fig.106; Victoria and Albert Museum, Department of Metalwork, M.12-1964), while a similar domed shell-niche with a figure-group of Venus and Cupid was exhibited as a bracelet centre-piece at the Great Exhibition of 1851 (*Art Journal Illustrated Catalogue*, p.131).

**1020 BROOCH** 'Oxidised' silver and gold, of lozenge shape, cast and chased with design of foliage in the Renaissance style; in the centre, a silver medallion of Neptune riding a dolphin in a gold-backed setting. Stamped on the silver pin-hook and on the gold pin with the signature NEVILLE in a lozenge, together with the Paris 'eagle's head' and 'boar's head' warranty marks (Rosenberg 1922-8, nos 6596, 6597).

French, c.1880. w4.4cm. Mark no. 116. HG1113.

Biographical material on Nevillé is scarce, as are examples of his work (see also 786). He is mentioned in Vever 1908-12 (I, p.266) as a collaborator of Morel, during the latter's stay in London, from 1848 to 1852. He is described foremost as a designer. After his association with Morel and Duponchel he worked for the cabinet-maker Fourdinois. Since the watch-fob (786), designed while he was working for Morel, does not bear the lozenge mark *Nevillé*, it is likely that he established himself independently later on, and that this piece is contemporary with the comparable Renaissance-style pieces by Wièse of the later nineteenth century.

**1021 NECKLACE AND PENDANT** Cast and chased gold in high relief, the pendant of a cherub's head flanked by two peacocks in the neo-Renaissance style, the chain with six pierced ornamented links. Stamped on the reverse WIESE with the lozenge mark used by Louis Wièse 1890-1923.

French, after 1890. w4.65cm (pendant). Mark nos 163 & 164. HG553 (colour pl.53).

Possibly designed c.1860-70 by Jules Wièse.

**1022 PENDANT** Cast and chased openwork gold, a female mask surmounting a cherub term with arms outstretched, flanked by foliate scrolls. Stamped on the reverse WIESE, together with the lozenge mark used by Louis Wièse 1890-1923 and the Paris 'eagle's head' warranty mark (Rosenberg 1922-8, no.6596).

French, after 1890. H4.9cm. Mark nos 163 & 164. HG982.

**1023 BROOCH** Cast and chased openwork gold, a helmeted head amidst scrolling foliate ornament. Stamped on the reverse WIESE, together with the lozenge mark used by Louis Wièse 1890-1923 on the pin.

French, c.1895. w3.9cm. Mark nos 163 & 164. HG549.

An exact duplicate of this brooch in the Musée des Arts Décoratifs, Paris, is part of a donation of jewellery which had been made by Louis Wièse between 1893 and 1923 for Madame Jean Eugène Chevalier (née Emilie Marthe Hill). It has been suggested by Brigitte Marquardt that pieces such as this, cast in low relief with flat backs, are among the later designs of the firm, as distinct from the high-relief sculpting of the 'dragon' brooch, 998.

**1024 BROOCH** Cast and chased gold in the form of a haloed and winged cherub's head. Stamped on the reverse WIESE, together with the lozenge mark used by Louis Wièse 1890-1923 and the Paris 'eagle's head' warranty mark (Rosenberg 1922-8, no.6596) on the pin.

French, after 1890. w3.1cm. Mark nos 163 & 164. HG548.

**1025 PENDANT** Cast and chased openwork gold, circular, with a female term holding an arrow amidst foliate scrolls. Stamped on the reverse with the lozenge mark used by Louis Wièse 1890-1923, and the Paris 'eagle's head' warranty mark on the pin (Rosenberg 1902-8, no.6596).

French, after 1890. D3.2cm. Mark no.164. HG552.

**1026 BROOCH** Gold, enamel and diamonds, set with a circular painted enamel copper(?) plaque showing Fortuna with a cornucopia in one hand and showering gold with the other, bordered with a circle of diamonds set in silver and a band of cast and chased openwork gold foliate scrollwork. Stamped on the reverse WIESE, together with the lozenge mark, used by Louis Wièse 1890-1923, and the Paris 'eagle's head' warranty mark (Rosenberg 1922-8, no.6596) on the pin.

French, after 1890. D3.2cm. Mark nos 163 & 164. HG1018 (colour pl.52).

*Bibl.* Scarisbrick 1981, pl.4.

Jewellery set with painted enamel plaques in the manner of Limoges enamels of the sixteenth century was fashionable in France in the second half of the nineteenth century, studios being set up in Limoges itself and at Sèvres. Circular brooches such as this were inspired by the Renaissance hat-badge or *enseigne* and are discussed as such by Vever (1908-12, III, p.498), although there were few sixteenth-century prototypes to copy. Figural Renaissance jewels are normally of enamelled gold worked in relief, *émail en ronde bosse*. The nineteenth-century jewels, set with Limoges-style painted enamel plaques, may be the result of a misunderstanding of jewels shown in portraits. Similar circular brooches with 'Limoges'-enamel portrait heads are illustrated in the Parisian jewellers' pattern-book *Le Bijou* for 1884, while an enamelled *enseigne* in the Musée des Arts Décoratifs in Paris, signed by Alfred André and dated 1901, is fitted with three loops for sewing to a garment, in the Renaissance manner.

The Limoges technique is a form of painted enamel, often executed *en grisaille* on a blue or black ground, the shaded white image being built up in successive layers by repeated firing until the desired highlights are achieved, the shading consisting of the dark ground showing through the thinner layers. Alfred Meyer and Claudius Popelin were both associated with the 'Limoges' revival and both claimed to have initiated it. While Vever is disappointingly uninformative on this issue, the enameller Henry Cunynghame (1906, pp.168-70) discusses the controversy in full, besides having received lessons from Meyer. Cunynghame concludes that Meyer originated the methods as the recipes given for making enamels in Popelin's writings are impossible in practice. Meyer was employed in various municipal schools of decorative arts in France to give instruction in the technique. It is known that Popelin produced enamels for the Maison Vever (an enamel portrait signed by Popelin in the Musée des Arts Décoratifs in Paris is engraved VEVER on the reverse), but no enameller can be securely linked with the firm of Wièse.



**1027 BRACELET** Cast and chased four-colour gold with an openwork design in relief of a female term reclining amidst foliate scrolls and drapery swags. The flower-heads are executed in white gold, as is the necklace worn by the female figure. Stamped on the clasp with the French 'owl' import mark in use after 1893 (Rosenberg 1922–8, no. 5910).

German or Austrian (?), c.1880. H3.7 cm (at centre); I.1 cm (at back of hoop). HG 141.

Stylistically and technically, this bracelet is very close to French work of the 1880s. Similar cast and chased gold jewellery with figures amongst foliate scrollwork was produced by the Maison Menu, Paris (see Vever 1908–12, III, pp. 445, 447). However, since the bracelet bears the French import mark only, it would appear not to be French in origin, but rather an illustration of the strong French influence on German and Austrian jewellery of the period. The jewellers' pattern book *Die Perle*, issued by Martin Gerlach in Vienna, 1880–4, includes several neo-Renaissance designs with scrolling foliage incorporating terms, masks, grotesques, and so on. Since some of the designs are attributed to German or French designers, it is reasonable to assume that the unattributed designs are Austrian. *Die Perle* also illustrates designs for bracelets of similar shape, expanding to a lozenge-shape in the centre, by Franz Gack of Oberstein (III Jahrgang, Blatt 15, nos 1122, 1123).

**1028 NECKLACE AND PENDANT** Cast and chased openwork gold, set with diamonds and a pendant pearl, the central element with male and female terms with tails of foliate scrolls flanking a central diamond. The chains are detachable and the original brooch-fitting has been removed. Stamped on the reverse of the central element DEPOSE (French Design Registry Mark in use from the early 19th century), together with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and a partly legible maker's lozenge on the chain.

French, c.1880. W4.8 cm (pendant). Mark no. 1. HG 351.

*Bibl.* Tait & Gere 1978, pl. 26.

Close in style to the work of the Maison Menu, Paris. See Vever 1908–12 (II, p. 447), for an illustration of neo-Renaissance pendants of this type.

**1029 BROOCH** Cast and chased silver in the form of a winged cherub's head.

French, c.1845–50. W5.6 cm. HG 331.

A brooch of similar design is illustrated in Vever 1908–12 (I, p. 330), as 'late Louis-Philippe'.

**1030 BROOCH** Gold, oval, with a dancing cherub in relief on a chased ground. Glass-covered compartment in the reverse.

Probably French, c.1880. H2.1 cm. HG 60.

Similar figures of playing cherubs occur on boxes, cane handles, *nécessaires*, etc. produced by the Maison G. Jacta, Paris, sometimes on oval reliefs forming a central motif (see Vever 1908–12 III, p. 544–8).

**1031 BROOCH** Cast and chased gold figure of Cupid with arrows, holding a four-colour gold articulated garland of roses, terminating in a pendant pearl topped with a small diamond.

Probably French, c.1880. L7.3 cm (max.) HG 965.

**1032 BROOCH** Cast and chased four-colour gold in the form of a grotesque mask amidst swags of flowers and foliate scrolls. Stamped on the reverse HOWARD & CO. 18K.

American, c.1880. L5.2 cm. Mark no. 78. HG 986.

Howard & Company, Goldsmiths and Silversmiths, of New York, were established in 1866 and closed down c.1922.

**1033 DEMI-PARURE** pendant and pair of ear-rings in 'oxidised' silver and gold. The pendant with full-relief figure of a drinking cupid, seated in front of a shell-niche, bordered with beading and wirework and pierced scrollwork ornament; the ear-rings with cupids seated on swings with 'shell' motifs and pendant beads. French ET import mark in use after 1893 stamped on pendant and ear-rings; in the original satin-covered case, labelled on the satin inside the lid MARCHESINI, FIRENZE-ROMA.

Italian, c.1870. Pendant: H6.3 cm (including loop); ear-rings: L6.3 cm (including hooks). Transferred from the Victoria and Albert Museum (colour pl. 53).

The firm of Niccola Marchesini had branches in Rome and in Florence. According to the *Annuario Commerciale e Industriale* for Florence of 1869, they had shops at 9 via de Tornabuoni and at 8–9 Ponte Vecchio. The Murray Guides to Rome record them as 'Court Jewellers' at 138 Corso in 1875 and they were still flourishing in 1900.

**1034 BRACELET** Openwork 'oxidised' silver band, with eighteen applied and gilded lions' masks, the bands bordered with gilded beads on both edges. Stamped on the rim of the band with the letter A in a square (in use after 1866) and the profile head with crescent (in use after 1872), both official silver control marks for Vienna (see Neuwirth 1976–7, p. 60, no. 12 and p. 61, no. 4), together with the maker's mark M&S stamped on the clasp, for Markowitsch & Scheid of Vienna.

Austrian, c.1875. H1.8 cm (band). Mark no. 114. Transferred from the Victoria and Albert Museum.

The firm of Markowitsch & Scheid was founded in 1848 by M. Markowitsch who went into partnership with G.A. Scheid in 1862. The firm is recorded at 8 Sandwirthgasse from 1864 to 1881. They exhibited in the Vienna Weltausstellung of 1873, the Philadelphia Exhibition in 1876 and in the Paris Exposition of 1878 where they received a silver medal and were highly praised for their Renaissance-style jewellery in 'oxidised' silver with gilded and enamel decoration. According to the *Illustrierte Katalog der Pariser Welt-Ausstellung von 1878*, Leipzig, 1880, examples of this type of jewellery were bought as models by the Kunstgewerbe-Schule in Dresden and the Gewerbemuseum in Schwäbisch-Gmünd (see also Neuwirth 1976–7, pp. 49–51). The relationship between the two firms Markowitsch & Scheid and Georg Adam Scheid (see **1035**) is clearly visible in the similarity of design and technique in the production of 'oxidised' silver jewellery in the Renaissance style.

**1035 BROOCH** Cast and chased 'oxidised' silver, of octagonal form, the openwork border set with eight square-cut garnets, with a grotesque mask surrounded by foliage in the centre. Stamped on the brooch clasp with the letter A in a square, the official mark of the Vienna assay office in use after 1866 (Neuwirth 1976–7, p. 60, no. 12) and GAS for George Adam Scheid.

Austrian, c. 1870. H 4.6 cm. Mark no. 65. HG 259.

The firm of Georg Adam Scheid, goldsmith and silversmith, was founded in 1862 (see **1034**), specialising in silver jewellery and plate, and is recorded at 17 Hofmühlgasse in 1876 and at 85 Gumpendorferstrasse from 1882 to 1903. The firm took part in a number of exhibitions in Vienna, including the *Ausstellung von Arbeiten der österreichischen Kunstindustrie* 1850–1914 (nos 242–246), and the Paris Universal Exhibition of 1900.

A jewel of similar octagonal design with stones in square settings and central relief motif, illustrated in Neuwirth 1976–7 (p. 181), is described as designed by J. Storck and made by G.A. Scheid.

## 'Broches-chimères'

(1036–1051)

According to Vever, brooches in the form of winged dragons or '*broches-chimères*' as he describes them, were introduced by the Maison Plisson & Hartz, a partnership which lasted from 1898 to 1904. (The firm was previously run by Plisson alone, 1886–98. After Plisson's death in 1904, the firm continued as Hartz & Compagnie, see **1121** and **816**.) The brooches illustrated by Vever from this firm are more compact in design than the examples in this group, none of which appear to be by Plisson & Hartz (Vever 1908–12, III, p. 566). Although Vever does not mention Alphonse Fouquet, the archives of the Maison Fouquet reveal the importance of his designs for '*broches-chimères*', made in the 1870s and 1880s in association with his famous series of '*bijoux renaissances*'. Many of these designs are to be included in the forthcoming exhibition devoted to the work of the Maison Fouquet, to be held at the Musée des Arts Décoratifs in Paris in 1984 and which will be accompanied by a fully illustrated catalogue.

Vever remarks that, despite their initial cool reception, these '*broches-chimères*' became immensely fashionable and were produced in Germany as well as France. Evidence of their popularity well into the twentieth century is provided by a page of closely related designs from the trade catalogue produced by the Parisian jewellers' syndicate 'Oria' in 1922 (Fig. 107). See also **810–814**.

**1036 BROOCH-PENDANT** Cast and chased gold, two dragons back to back, with entwined tails, set with a cabochon sapphire. Stamped on the reverse with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and a maker's lozenge JP flanking an eel for Veuve J. Pinard & Compagnie, 3 rue Chapon, Paris, mark in use 1869–72.

French. H 6.1 cm. Mark no. 94. HG 352.

*Bibl.* Tait & Gere 1978, pl. 27.

**1037 BROOCH-PENDANT** Cast and chased gold, in the form of a winged dragon entwined with an open-mouthed snake, the dragon grasping a diamond in its mouth, with a long pendant pearl. Stamped on the reverse with the 'horse's head' warranty mark, in use in the French provinces 1838–1919 (Rosenberg 1922–8, no. 5879).

French. W 3.8 cm (max). HG 263.

*Bibl.* Tait & Gere 1978, pl. 27.

**1038 PENDANT** Cast and chased gold, in the form of a winged dragon, set with a pearl in the dragon's mouth and an emerald for the eye. Stamped on the reverse with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and a maker's lozenge GS.

French. W 4.1 cm. Mark no. 73A. HG 709.

**1039 BROOCH-PENDANT** Cast and chased gold, in the form of a winged dragon. Stamped on one of the pendant loops with the French 'owl' import mark (Rosenberg 1922–8, no. 5910) in use after 1893.

German (?). W 4.8 cm. HG 353.

**1040 BROOCH** Cast and chased gold, in the form of a winged dragon, set with a diamond in the dragon's mouth and a pendant pearl. Stamped on the pin-clasp with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and a maker's lozenge RB flanking an eel or a snake.

French. H 5 cm (including pearl). Mark no. 130. HG 483.

The maker's lozenge is identifiable as that used by René Boivin, Maison Boivin, 4 Avenue de l'Opéra, Paris, established in 1892 and still at this address. For a piece by the Maison Boivin with the name in full see **1183**.

**1041 BROOCH OR 'CROCHET DE MONTRE'** (to suspend a watch). Cast and chased gold, with long hook on reverse at base. Stamped on the reverse with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and a defaced maker's lozenge.

French. W 3.5 cm (wingspan). Transferred from the Victoria and Albert Museum.

**1042 BROOCH-PENDANT** Cast and chased gold, in the form of a winged dragon, set with a diamond in the dragon's mouth. Marked on the pendant loop with the French 'owl' import mark (Rosenberg 1922–8, no. 5910) in use after 1893.

German (?). W 3 cm (max). HG 354.

**1043 BROOCH-PENDANT** Cast and chased gold, in the form of a winged dragon. Stamped on the reverse with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and a maker's lozenge V<sup>VE</sup>G.

French. W 5.3 cm (wingspan). Mark no. 157. HG 675.

The maker's mark V<sup>VE</sup>G is possibly that used by Veuve Godivin, 119 rue du Temple, Paris, mark in use 1904–11 (see **810** and **1051**).



**1044 BROOCH-PENDANT** Cast and chased gold, in the form of a winged dragon, set with a diamond in the dragon's mouth. Stamped on the pin-clasp with a maker's lozenge AG flanking a whip, for Gross, Langouland & Compagnie, 72 rue du Temple, Paris, mark in use 1884–1907.

French. w 5.5 cm (wingspan). Mark no. 8. HG 681.

The same mark is used by the present-day firm of A. Gross & Compagnie, 79 rue du Temple, Paris. See *Dictionnaire des Poinçons* (1973).

**1045 BROOCH-PENDANT** Cast and chased gold, in the form of a winged dragon, set with a diamond in the dragon's mouth. Stamped on the reverse with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and a maker's lozenge PV.

French. w 5 cm (max). Mark no. 127. HG 680.

The maker's mark is possibly that used by Paul Vever, Maison Vever, Paris. The symbol in the centre could be interpreted as an anchor. Ernst Vever, who established his business in Paris at 19 rue de la Paix in 1871, is recorded by Vever as using a mark with his initials flanking an anchor; this mark is registered at the Garantie des Métaux Précieux as in use 1875–1912. He was succeeded in the business by his son Paul in 1881.

**1046 BROOCH-PENDANT** Cast and chased gold, with green patina, in the form of a winged dragon. Stamped on the pin with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and a maker's lozenge ET flanking a key, for Emile Touchard, 58 rue Vieille du Temple, Paris, mark in use 1903–32.

French. w 7 cm (wingspan). Mark no. 49. HG 676.

**1047 BROOCH-PENDANT** Cast and chased gold, in the form of a winged dragon, set with a pearl in the dragon's mouth. Stamped on the pin with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596).

French. w 6.2 cm (wingspan). HG 679.

**1048 BROOCH** Cast and chased gold in the form of a winged dragon. Stamped on the reverse with a maker's mark GG flanking a bird in a lozenge, for Georges Grimperelle, 73 rue de Turbigo, Paris, mark in use 1882–1930.

French. w 4.3 cm (wingspan). Mark no. 67. HG 674.

**1049 BROOCH** Cast and chased gold in the form of a winged dragon, set with a pearl in the dragon's mouth. Stamped on the pin-clasp with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and a maker's lozenge EL flanking a pipe, for Emile Lengelle, 30 rue Greneta, Paris, mark in use 1869–75.

French. w 4.4 cm. Mark no. 44. HG 682.

**1050 BROOCH** Cast and chased gold, in the form of a winged dragon, set with a diamond in the dragon's mouth

and a pendant pearl. Stamped on the reverse with the number 27091, the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) on the pin and a defaced maker's lozenge.

French. w 3.7 cm (max). HG 678.

**1051 BROOCH-PENDANT** Cast and chased gold, in the form of a winged dragon with a diamond in its mouth. Stamped on the reverse with the numbers 880 and 192, the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and a maker's lozenge v<sup>ve</sup>G.

French. w 3.5 cm (max). Mark no. 157. HG 677.

The maker's mark v<sup>ve</sup>G is possibly that used by Veuve Godovin, 119 rue du Temple, Paris, mark in use 1904–11 (see **810** and **1043**).

## 'Persian style'

(**1052–1052A**)

**1052 BROOCH-CHATELAINE** Cast and chased gold, with openwork floral ornament in the 'Persian style', in two parts hinged together, with three suspension chains ending in spring-clips. At the back, a brooch-pin.

Probably French, c.1870–1900. w 4.7 cm (upper section). HG 976.

The daybooks of the Maison Cartier in Paris of the early 1870s show 'châtelaine' brooches of similar design (see Munn 1978, p. 234), while a scrapbook of French jewellery designs of the second half of the nineteenth century in the Metropolitan Museum of Art, New York (Department of Prints and Photographs 67.576, p. 15) includes a drawing for a 'Persian-style' châtelaine with closely similar floral motifs. The construction is, however, unusual, and the function of the central hinge is unclear. A number of pattern-books of oriental ornament were published in Paris in the second half of the nineteenth century. One of the earliest was the *Recueil de dessins pour l'art et l'industrie* first published in 1859 by E. Collinot and A. de Beaumont, and reprinted in 1871–83 as the *Encyclopédie des arts décoratifs de l'Orient*, including sections on China, Persia, North Africa, India, Russia and Japan. 'Persian-style' motifs were also favoured by Lucien Falize in the 1880s. Following the revival of cloisonné enamel in the Japanese taste by his father, Alexis Falize, Lucien Falize used a variety of enamel techniques and sources for his designs. These include the necklace with 'Persian' motifs illustrated in Vever 1908–12 (III, p. 493), and other 'Persian-style' enamel ornaments (see sale catalogue *Jewels for the Collector*, Sotheby's, 22 April 1982, lots 127 and 128). The popularity of the 'Persian style' continued into the Art Nouveau period.

**1052A HAIR-COMB** Horn, with an openwork chased gold mount, in the form of a 'Persian-style' floral motif. Stamped on the reverse WIESE together with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596), and the lozenge mark used by Louis Wièse 1890–1923.

French, 1890–1900. L 11.3 cm. Mark nos 163 & 164. HG 26.

For other works produced by Louis Wièse see **997–1000** and

**1021–1026.** A silver waist-clasp in the Musée des Arts Décoratifs in Paris is made up of two of the same ‘Persian’ motifs turned on their sides. It is from a collection of pieces made by Louis Wièse dating from the end of the nineteenth century and the first quarter of the twentieth century (see **1023**). The ‘Persian’ motif may have been taken from the album *Ornements de la Perse* (pl. 38), issued in Paris by Collinot and Beaumont as part of their *Encyclopédie des arts décoratifs de l’Orient*, 1871–83 (see **1052**).



# 13. Jewellery in the 'Japanese Taste'

## Introduction

Many excellent accounts exist of the interest in Japanese art which influenced European taste and techniques in the second half of the nineteenth century. For a recent, comprehensive study see Wichmann 1981. Sporadic interest in Japan in the first half of the nineteenth century received a major impetus with the opening up of the closed trading ports of Japan in the late 1850s and popular interest was stimulated by the exhibition of collections of Japanese art, objects and prints, notably that arranged by Sir Rutherford Alcock in London for the 1862 Exhibition. In 1875 Arthur Lasenby Liberty opened up his Anglo-Japanese warehouse in London and there was tremendous fascination for the painted fans, lacquer ashtrays and boxes, folding screens, and so on with birds perched on flowering branches, solitary cranes amongst bamboo and other motifs reproduced time and again in 'Japanese-style' jewellery.

The following group of jewellery in the 'Japanese taste,' with the fine pieces from Tiffany & Co. (1060–1066) as well as French and English work, gives a good idea of the range and quality available. The locket-case by Falize is an outstanding example of enamelling in the cloisonné technique (1053). It is instructive to compare this with the brooch retailed by Manoah Rhodes of Bradford, which was probably made in England (1070) where the enamelling is so much less ambitious.

Many of the models may well be taken from E. Collinot and A. de Beaumont's *Recueil de dessins pour l'art et l'industrie*, a large assemblage of Japanese source material, which first appeared in 1859, and was reissued in an enlarged form in six volumes between 1871 and 1883 retitled *Encyclopédie des arts décoratifs de l'Orient*. Some of the 'water-bird' motifs are recorded as being from lacquer panels and boxes, but Martin Eidelberg has demonstrated that they all have print sources, mainly from the volumes of the *Manga* of Hokusai (see Eidelberg 1981, pp. 221–7).

The import of Japanese articles coincided with a crucial event in Japan itself – the banning of the wearing of the Samurai sword in 1876, with the result that the unemployed metalworkers who had made the beautifully decorated sword-furniture turned to supplying the newly opened Western market with small pieces of decorative metalwork in the same techniques, mounted in Europe as jewellery.

1088–1093 are examples of Japanese *shibuichi* or *shakudo* work, the inlaying of gold, silver and copper, together

with a range of coloured alloys, into a dark base which is either a silver alloy (*shibuichi*), as in these examples, or a copper alloy (*shakudo*) which is usually very black in appearance. The range of colours achieved by the Japanese craftsmen was far greater than that known in European work of any period. The technique was developed by the Samurai sword-makers for the decoration of the sword-mounts and guards, but the same type of work was also found on purse-mounts and pouches (see 1092). The other pieces are entirely European in taste and shape, and were marketed in the West as popular curiosities in the late nineteenth century.

## French

(1053–1059)

**1053** LOCKET-CASE Gold decorated with cloisonné enamels, in the Japanese style. On the front a cock, in the reverse an enamelled compartment with a hinged glass lid covering a depiction of a Japanese-style vase of flowers. Marked with the initials AF flanking a watch fusee-chain hook in a lozenge for Alexis Falize (1811–98), mark in use 1863–75.

French (Paris), c. 1869. H 5.4 cm (including loop). Mark no. 7. HG 470 (colour pl. 55).

*Bibl.* Tait & Gere 1978, colour pl. xv.

The enamelling of this piece was almost certainly executed by Antoine Tard, who had already worked on the enamelling of the pieces exhibited by Christofle in the Exposition Internationale in Paris in 1867. Falize exhibited Japanese-style cloisonné jewellery in 1869 at the Union Centrale des Arts Décoratifs; photographs of many of the pieces were taken at the time (Fig. 108a; Bibliothèque des Arts Décoratifs, Paris) and they are similar in style to this locket-case, including one with a cock of this same type (Fig. 108b). The Cleveland Museum of Art recently acquired a similar cloisonné locket marked by Falize, which was sold by Tiffany's in New York from an address which they occupied only until 1870 (Hawley 1979).

The exact date at which the Falize workshop first made cloisonné enamels is still a matter of dispute as the evidence is conflicting. Lucien Falize, son of Alexis, states that they were not produced before 1868 (see exhibition catalogue, *L'Art en France sous le Second Empire*, Paris, 1979, p. 193). Vever's account of the career of Lucien Falize (1838–97) confirms the collaboration with the enameller Tard, but his discussion is ambiguous about the year in which cloisonné-enamel jewellery was first produced (Vever 1908–12, III, pp. 491–2). In an earlier passage, however, concerning painted enamels in the Chinese

style produced by Fontana for the 1867 Exposition, Vever claims that Alexis Falize did not produce cloisonné enamels until 1868 (Vever 1908–12, II, pp. 312–13, see **1068**, **1069**). Falize is not listed as an exhibitor in the *Official Catalogue of the 1867 Paris Exposition*, nor is he mentioned in the *Reports of the Jury*. Nevertheless, displays were changed during the exhibition and the cloisonné-enamel pieces shown by the firm of Christoffe created such an overriding impression that the omission of other cloisonné enamels from the *Reports* would be understandable. Evidence that Falize did exhibit cloisonné enamels in 1867 is provided by the necklace and ear-rings in the Ashmolean Museum (see *L'Art en France sous le Second Empire*, Paris, 1979 no. 94) which, according to the donors, were acquired by their grandfather, Henry Francis Makins, for his wife Kezia Elizabeth, daughter of John Hunt of Hunt & Roskell, the London goldsmiths. The donors, Misses M. D. and B. P. Legge, have recently confirmed the family tradition that the necklace was purchased at the 1867 Paris Exposition. Furthermore, Philippe Burty (1868) illustrates a pair of ear-rings by Falize similar to those in the Ashmolean Museum, proving that the Falize workshop must have begun producing cloisonné enamels before 1868. A related necklace by Falize in the Victoria and Albert Museum (Bury 1982, p. 135: Case 21, Board C, no. 2) was acquired at the London International Exhibition of 1871. Cloisonné-enamel jewellery continued to be produced by the Falize workshop throughout the 1870s and later by the firm of Bapst and Falize (Germain Bapst and Lucien Falize), which lasted from 1880 to 1892.

**1054–1058 FIVE BROOCH-PENDANTS** Cast and chased gold, in the form of water-birds.

French, c.1880–90 or later.

**1054** With a pearl in its beak. Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596), and maker's mark BF in a lozenge. W6.5 cm (wingspan). Mark no. 19. HG637.

**1055** W3.9 cm (wingspan). HG641.

**1056** Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and maker's mark P FRES in a lozenge for the Maison Piel Frères, 31 rue Meslay, Paris, mark in use 1905–25. W5.75 cm (wingspan). Mark no. 119. HG638.

**1057** With a pearl in its beak. Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and maker's mark BF in a lozenge. W4.7 cm. Mark no. 19. HG639.

**1058** Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and maker's mark AC in a lozenge. L5.3 cm (wingspan). Mark no. 5. HG640.

The maker's mark on two of the water-birds (**1054** and **1057**) appear to conform to the description of a maker's mark, BF flanking a ring and a pearl, recorded at the Garantie des Métaux Précieux as the mark of Lucien Falize registered in 1892, but since the initials are BF it might also have been used in the preceding period, when Lucien Falize was in partnership with Germain Bapst, from 1880 to 1892; unfortunately, their mark does not appear to be recorded.

The shallow relief of these birds suggests that they are taken from the black and gold lacquerwork rather than from Japanese metalwork sources. The popularity of these water-birds lasted well into the twentieth century. They were still being produced in 1922 by the jewellers' syndicate 'Oria' (see Fig. 107, *Plates*, p. 282).

**1059 BROOCH** Cast and chased gold in the form of a bird of paradise on a branch, from which hangs a pendant with a diamond and a pearl; Paris 'eagle's head' warranty mark on the reverse (Rosenberg 1908–12, no. 6596).

French, c.1890. H5.4 cm. HG642.

*Bibl.* Tait & Gere 1978, pl. 28.

## American

(**1060–1067**)

**1060 PAIR OF BRACELETS** Engraved gold with applied foliate ornament in two-colour gold and platinum, engraved with a monogram SLF and dated inscriptions on the interior of both bracelets: *Sarah Lindley Fox 1873* and *Fanny A Logan June 20 1882*. Both interiors marked *TIFFANY & C<sup>o</sup>. New York* on a circular applied gold label. In the original leather and velvet case labelled inside the lid *TIFFANY & CO. NEW YORK*.

American, 1873. L6.9 cm (bracelet, max); W1.9 cm (hoop). Mark no. 147. HG 1074 (colour pl. 55).

Tiffany's first became known for jewellery and silverwork in the Japanese style at the time of the Philadelphia Centennial Exhibition in 1876. In 1878 they were awarded a gold medal at the Paris Exposition and their work in the Japanese style was particularly commended in the jury reports. The date of the 1873 inscription is surprisingly early for an example of this type of work but the monogram confirms that they were nonetheless made for the earlier owner. The firm was established as early as 1841, but only embarked on the manufacture of jewellery in about 1848. A brief account of the firm will be found in Gere 1975 (pp. 222–4). A fuller account was privately printed by Tiffany & Co. in 1893 (see Stoddard 1893). See also **978**.

**1061 BROOCH** Hammered gold (*martelé*) with applied three-colour gold ornament, a butterfly with trailing plants, in the form of a Japanese fan; marked on the reverse with the monogram TCO and 18K for Tiffany & Co., New York.

American, c.1880. H4.9 cm. Mark no. 149. HG 714 (colour pl. 54).

*Bibl.* Tait & Gere 1976, col. pl. xv.

**1062 CRAVAT-PIN** Three-colour gold, in the form of a Japanese fan, with applied flowers and leaves and a butterfly; marked on the reverse with the monogram TCO, 18K for Tiffany & Co., New York.

American, c.1880. L8.3 cm. Mark no. 149. HG 571.

The monogram TCO, which appears on this piece and the fan brooch (**1061**), may have been used by Tiffany & Co. However, it is not listed among the marks used on Tiffany silver (see Rainwater 1975). Although different marks may have been used on jewellery, the monogram TCO is closely related to the monogram used by the firm of Thiery & Co, Newark, New Jersey, listed as jewellers in the *Jewelers' Circular* and out of business by 1909 (see Rainwater 1975). Many of Tiffany's wares, including jewellery, were made in Newark, a centre for the manufacture of commercial jewellery where, eventually, Tiffany's established their own factory.



**1063 PAIR OF DRESS- OR LAPEL-STUDS** Cut-corner triangles of engraved gold, set with reversed crystal intaglios of Japanese figures, one reading from a scroll, the other drinking; impressed mark on the reverse, TIFFANY & CO.

American, c.1880. w 3 cm (stud, max). Mark no. 148. HG 1108 (colour pl. 54).

The subject-matter of these crystals is so atypical (compare with **818–825**) as to suggest that they were specially made for Tiffany's range of Japanese-style jewellery. At least one crystal-carver is known to have worked in the United States. Both Tiffany's and Black, Ball & Frost used these crystals in their jewellery and must therefore have had access to a ready source of supply.

**1064 DRESS OR LAPEL-STUD** Four-colour gold, in the form of a cut-corner triangle with an applied heron standing by water, marked on the reverse TIFFANY & CO 18K.

American (New York), c.1880. H2.2 cm. Mark no. 148. HG 187 (colour pl. 54).

**1065 DEMI-PARURE**, brooch and ear-rings. Four-colour gold, scallop shells with applied scenes of herons standing in water.

American, c.1880. Brooch: w 6.5 cm; ear-rings H 2.3 cm. HG 185 & 186 (colour pl. 54).

*Bibl.* Tait & Gere 1978, col. pl. xv.

Probably by Tiffany & Co., New York. The workmanship and design of this set compares closely with the lapel-stud (**1064**) which is marked by Tiffany & Co.

**1066 FRINGE NECKLACE** Openwork gold plaques, ornamented with applied three-colour gold exotic birds and flowers.

American, c.1880. L 34 cm; w 1.4 cm (central plaque, across bottom). HG 713 (colour pl. 54).

*Bibl.* Tait & Gere 1978, col. pl. xv.

Probably by Tiffany & Co., New York. The attribution to Tiffany, which is widely accepted, is based by the donor on a marked piece by the firm using a similar technique of twisted wire bars with applied coloured-gold ornament to form the openwork element (see Gere 1975, pl. 195).

**1067 BRACELET-SLIDE OR NECK-RIBBON ORNAMENT** Cast and chased gold, in the form of a pheasant amidst flowers, stamped on the reverse with an anchor in an oval.

American, c.1880. w 3.7 cm (max). Mark no. 167. HG 317.

*Bibl.* Tait & Gere 1978, pl. 28.

Possibly by Gorham & Company. According to Rainwater (1975), the Gorham trademark of a lion, anchor and date letter G was adopted for silver in 1868, but it is not known how systematically the marks were used on small goldwork.

## English

(1068–1083)

**1068, 1069 BROOCH AND PENDANT** Gold, set with enamelled miniatures in the 'Japanese taste' each showing a figure in a garden, the gold settings bordered with emeralds, sapphires, rubies, opals and pearls. Marked on the reverse E.W.S. 18 (Edwin W. Streeter, working c. 1850–1904), in the original leather cases labelled M<sup>rs</sup> STREETER, DIAMOND MERCHANT, GOLDSMITH & C. TO THE ROYAL FAMILY, 18, NEW BOND STREET, LONDON, INTRODUCER OF MACHINE MADE WATCHES AND 18<sup>CT</sup> GOLD AND GEM JEWELLERY.

English, c.1880. Brooch: H 2.5 cm; pendant: L 4.6 cm. Mark no. 53. HG 1090 & 1091 (colour pl. 56).

Streeter moved to these premises in 1878 and remained at this address until 1904. The Japanese style of these pieces is not typical of Streeter's work, and does not feature in his catalogue or his advertisements (see **949**). It is probable that the enamels came from an outside source, possibly from France; a drawing of the figure set in the brooch is preserved in the Metropolitan Museum in New York where it is part of a book of designs for jewellery catalogued as French (67/576, p. 18b. See Fig. 109). According to Vever (1908–12, II, pp. 312–13) jewellery in the 'Chinese' style was designed by Laisne and executed for the Paris Exposition of 1867. Vever comments on the difference in the style of these jewels from the contemporary 'Etruscan'- and 'Egyptian'-style pieces and notes their lack of success, which he attributes to the use of painted rather than cloisonné enamel. Since the jewels were not a success, there may have been a stock of unset enamels which were sold or dispersed and perhaps acquired by Streeter. In 1878 Streeter mounted an exhibition of Japanese works of art at his premises in Bond Street, accompanied by a selection of English-made jewellery (see *Illustrated London News*, 15 June 1878, p. 551). For a biography of Streeter see **949**.

**1070 BROOCH** Chased gold and cloisonné enamel, two angled panels with a flying bird, clouds and flowers. The two enamel panels pierced by a gold bamboo cane; in the retailers' original leather case labelled on the satin inside the lid MANOAH RHODES & SONS LTD, GOLDSMITHS, BRADFORD.

English, after 1881. L 6.9 cm. HG 1064 (colour pl. 56).

Manoah Rhodes (1810–81) settled in Bradford in 1822 and by 1845 had established his own business at 138 Westgate. In 1877 the firm moved to new premises in Kirkgate (see obituary of Manoah Rhodes in the *Bradford Observer*, 21 March 1881). After the death of Manoah Rhodes the firm became a limited company with his son T. A. Rhodes, as manager. According to the *Industries of York Guide* (c. 1888), the firm had premises in Bank Street and Queensgate.

**1071 BROOCH** Enamelled silver in the form of a fan decorated with a spray of flowers and a butterfly, marked on the reverse with the Birmingham hallmarks for 1879, maker's mark E·U for Edwin Umfreville, 119 Jermyn St, London, and a Design Registry mark entered by Edwin Umfreville, 21 April 1879.

English, c.1879. w 4.1 cm. Mark no. 51. HG 497 (colour pl. 56).

## Japanese workmanship

(1084–1093)

**1084 CLOAK OR SHAWL-PIN** Engraved and chased silver, in the form of a writhing dragon in the Japanese style; on the reverse a maker's mark, possibly T.H.

Japanese or European, c.1890. L 12.2 cm. Mark no. 145. HG 316.

**1085 PENDANT LOCKET-CASE** Engraved silver and gold, in the form of an owl, with a hinged lid opening to reveal compartments for hair.

Japanese work for the European market, c.1880. H 3.7 cm (including rings). HG 501.

*Bibl.* Hull Grundy 1960e.

**1086, 1087 TWO PENDANT LOCKET-CASES**, in the form of winged insects. Engraved in silver and gold, with hinged lids opening to reveal compartments for hair.

Japanese work for the European market, c.1880.

**1086** Stamped with the Japanese characters for 'pure silver'. H 4.2 cm (including ring). HG 574.

**1087** H 3.1 cm (including ring). HG 500.

*Bibl.* Hull Grundy 1960e.

**1088–1093 JAPANESE SHIBUICHI WORK** A dark-coloured silver alloy inlaid with gold, silver and copper, in gold European settings.

See Introduction to this chapter.

**1088 PAIR OF CIRCULAR BROOCHES** A scene with a fisherman on a lake, and a hut in a mountainous landscape, both in European gold settings with compartments for hair in the reverse.

Japanese, probably mounted in England, c.1870. D 3.3 cm (max). HG 1041 & 1042.

Pairs of brooches were fashionable in the second half of the nineteenth century (cf. 785) and it seems probable that they were intended to be worn on the lapels of a jacket.

**1089 RECTANGULAR BROOCH** Birds and flowers in a mountainous landscape, set in gold simulating bamboo.

Japanese, the setting English, c.1870. W 4.8 cm. HG 297.

**1090 LOZENGE-SHAPED BROOCH** Birds and leaves in a gold collet setting.

Japanese, the setting probably English, c.1870. W 6.4 cm. HG 298.

**1091 FAN-SHAPED PENDANT** Birds and flowers, gold handle and loop.

Japanese, made for the European market, late 19th century. H 3.25 cm (including rings). HG 723.

**1072 BROOCH** Four-colour gold with engraved ornament, in the form of a Japanese fan.

English, 1870–90. H 4.9 cm. HG 183.

**1073 BROOCH** Engraved silver in the form of two conjoined Japanese fans, hair compartment in the reverse.

English, 1870–90. W 5.2 cm. HG 499.

**1074 BROOCH** Oval, three-colour gold with engraved and applied ornament.

English, 1870–90. W 4.3 cm. HG 184.

**1075 BROOCH** Engraved silver, parcel gilt, in the form of an open book, engraved initials TE and TY.

English, c.1870. W 4.7 cm. HG 575.

**1076 BROOCH** Engraved silver, with applied ornament in two-colour gold, in the form of an open book.

English, c.1880. W 5 cm. HG 576.

**1077 BROOCH** Three-colour gold, applied raised gold scene of a heron in a pond.

English, c.1880. W 3.7 cm. HG 502.

**1078 BROOCH** Three-colour gold, engraved and applied raised gold scene of a bird and dragonflies.

English, c.1880. W 4.4 cm. HG 296.

**1079 BRACELET** Three-colour gold, with engraved and applied ornament in the Japanese style.

English, c.1880. H 2.7 cm; L 6.2 cm. HG 295.

**1080 BRACELET** Engraved silver, parcel gilt, with Japanese-style ornament.

English, c.1880. H 3.2 cm; L 6.3 cm. Transferred from the Victoria and Albert Museum.

**1081 BROOCH** Chased two-colour gold, set with garnets for eyes, in the form of a butterfly with spread wings.

English (?), c.1870. W 6.1 cm. HG 865.

**1082 BROOCH** Chased gold, in the form of a butterfly with folded wings.

English (?), c.1870. H 3.7 cm. HG 504.

**1083 BROOCH** Silver, with applied coloured-gold ornament in the Japanese style.

English, c.1880. D 3.1 cm. HG 650.

The execution of the coloured goldwork in this brooch is much closer in quality to real Japanese metalworking than most popular English work of the period, but the form of the brooch is so typically English that it may suggest a Japanese craftsman working in England.



**1092** RECTANGULAR BROOCH A stag-beetle attacking a butterfly, in high relief; brooch-pin and rim in gold.

Japanese, nineteenth century, set later as a brooch. w 3.2 cm (max). HG 503.

Probably made for use on a Japanese purse or pouch-fitting.

**1093** DOUBLE-FAN BROOCH Gold brooch-pin and claw-setting.

Japanese, made for the European market. w 3.8 cm (max). HG 577.

# 14. From Art Nouveau to the mid-20th century

## Introduction

In 1964 Robert Schmutzler published *Art Nouveau*, which was the first comprehensive work to examine this artistic phenomenon in breadth. His lavishly illustrated book had been preceded by *The Sources of Art Nouveau* by S. Tschudi Madsen, a pioneering study full of interesting ideas and insights into the movement (1956), and *The Sources of Modern Art*, by J. Cassou, E. Langui and N. Pevsner (published in 1962, but based on the catalogue of an exhibition with the same title held in Paris in 1960–1), a wide-ranging investigation of the roots of the artistic styles at the turn of the century. These were to be succeeded by *L'Objet 1900*, by Maurice Rheims (1965) and Tschudi Madsen's *Art Nouveau* (1967), early intimations of what was to become a flood of publications on this subject. Subsequently many of the individual artists and craftsmen associated with the Art Nouveau style have been the subject of full-scale studies of their own, notably a comprehensive account of the work of René Lalique (Barten 1981).

Most of these books deal with the subject as a whole, illustrating the work of English designers beside that of the French, the Belgians or the Germans, and relating the work of Alfonse Mucha and the Dutchman, Toorop, to that of Mackintosh and the Glasgow School artists. While this serves to show the work in the context of the period, and to point up the similarities in the sources of inspiration, it does lose sight of the great ideological differences which separated the Art Nouveau artists on the Continent from the Craft Revivalists in Britain. This is here particularly well demonstrated by contrasting the work of the medallist Frédéric Vernon, represented by a work in a quintessentially 'Art Nouveau' vein (the *nécessaire*, **1143**), with that of Harold and Phoebe Stabler, whose important silver and enamelled pectoral cross (**1171**) exemplifies the best of English work from the Arts and Crafts circle. The range of nationalities among the artists represented in this section of the Gift is particularly valuable in assessing the spread and date span of the Art Nouveau style. As well as the obligatory French contribution, Spain and Switzerland are both represented by important signed works, the 'Leda and the Swan' necklace by Jacot-Guillarmod of Geneva (**1132**) and two documented waist-buckles by the Spanish sculptor Gustave Obiols (**1133** and **1134**). These three pieces are outstanding examples of the use of parcel-gilding using more than one colour gold.

Another example of the use of coloured-gold on silver is to be seen on the buckle ornamented with violets (**1138**)

which is close in style to the work of the Maison Vever. The inspiration for this piece may well have come from Japanese art, notably from the Japanese *tsuba*, or sword-guard. These sword-guards were usually of circular or oval shape, pierced openwork forming the design, and ornamented with metals of different colours. Siegfried Wichmann has demonstrated how these were adapted to Art Nouveau buckles and clasps (Wichmann 1981, pp. 178–87).

The technique particularly associated with this period and style is enamelling, specifically the *plique-à-jour* or open-backed method, which was the speciality of Eugène Feuillâtre (see **1105** and **1106**). His work in this medium is of central importance to the development of Art Nouveau and the silver box made by him is a brilliant illustration of this technique (colour pl. 61). A variation of the technique of *plique-à-jour* enamelling, known in France as *émail translucide cabochonné à haut-relief* as distinct from *émail translucide cloisonné*, can be found on the medallic pendant of the Virgin by Frédéric Vernon (**1153**).

Other methods of introducing colour in Art Nouveau jewellery are illustrated by the waist-clasp executed in the medium of glazed porcelain, designed by Christian Thomsen for the Royal Porcelain Factory in Copenhagen and mounted in silver by Michelsen & Co. in 1902 (**1115**), and by the brooch, in the form of a female head, in chased gold with coral, mother-of-pearl, rubies and diamonds. This illustrates the revival of the pictorial use of varied materials in the manner of Renaissance jewellery (**1109**).

Although the polychrome Art Nouveau jewellery represents the style at its most characteristic, the sculptural style is of almost equal importance because it employed the talents of many distinguished sculptors of the period, for example, Edmond-Henri Becker (**1130**, **1131**), Vincenzo Gemito (**1161**) and Gustav Obiols (**1133**, **1134**).

Characteristic of taste in jewellery during this period is the setting of medallic plaques as brooches, buttons, studs and cravat- or scarf-pins (**1152–1170**). Although they were already widely popular in the 1890s, it is apparent from dated trade catalogues that these jewels were still worn well into the present century. Meanwhile a new style of boldly sculptural medals or plaques had been evolved by artists like Pierre Turin and M.R.G. Thénot.

The Art Nouveau style can be seen as a culmination of the experiments with styles and techniques from the past which obsessed nineteenth-century designers. Uniting as it does motifs from the Renaissance, from the art of the Far East and from a Romantic vision of nature, the jewellery of the turn of the century utilised the experience



of a host of mid-century designers and craftsmen, many of whom are included in this catalogue, notably F-D. Froment Meurice, a pioneer of the neo-Renaissance style in jewellery, William Burges, the outstanding neo-Gothic architect (see **1001**, colour pl. 49), and Falize, whose work in the Japanese style is a superb example of the assimilation of an alien culture in both style and technique (**1053**, colour pl. 55). The threads which were drawn together to produce this distinctive style were so diverse that Art Nouveau was seen by many critics to be unacceptably eclectic, and the succeeding years in the post-war period saw a sharp reaction. The jewellery of these decades is marked by a regard for immaculate technique in the form of precise lapidary work and heavy simple shapes in metalwork; the Asprey dress-clip set with perfectly graduated *calibré*-cut rubies is a most stylish example of this taste at its best (**1186**, colour pl. 62).

This spare and elegant style did not survive the austerity of the war years after 1939; the late 1940s and 1950s saw a return to the taste for exotic materials and complex Renaissance-inspired designs, as exemplified by the work of one of the most outstanding of modern jewellers, the Duca di Verdura, who is represented by a beautiful fantasy in the form of a swan conjured out of a jewel-encrusted 'baroque' pearl (**1188**, colour pl. 63).

## Horn and tortoiseshell, 1890–1914

(**1094–1098**)

**1094 HAT-PIN** Gold, set with a carved and tinted horn grasshopper; incised LALIQUE on the pin, for the firm of René Lalique.

French, c.1900. W 5.1 cm (grasshopper). Mark no. 101. HG 28 (colour pl. 57).

For a detailed and comprehensive account of Lalique's career as a jeweller see Barten 1981. A drawing for a two-pronged hat-pin surmounted by a grasshopper is illustrated by Barten (no. 129) as c.1902–3, but there is no indication as to the intended materials.

**1095 PLAQUE-DE-COU** Carved horn, set with opals in gold collets in the form of sycamore 'keys'; converted to a hair-slide.

French, c.1900. W 8 cm. HG 27 (colour pl. 57).

Probably designed by René Lalique (1860–1945). Traditionally said to have been bought from Lalique's shop in Paris (information from the donor).

**1096 HAIR-COMB** Carved horn, set with four drop-shaped green amazon stones, incised on the reverse PARTRIDGE, for Frederick Partridge (born in Barnstaple, Devon, 1877, working 1900–42), probably before 1914.

English, c.1900–14. W 10.5 cm. Mark no. 118. Transferred from the Victoria and Albert Museum.

F. Partridge was one of the few English jewellery designers of this period to be influenced by contemporary French work in unusual materials. In 1905 *The Studio* illustrated a number of

pieces, including horn hair-combs which show clearly the influence of Lalique (vol. 35, pp. 72–74).

Partridge studied at the Birmingham Municipal School of Art from 1899 to 1901. He designed for the Barnstaple Guild of Metalworkers before joining Ashbee's Guild of Handicraft in 1902. With his wife, the enamellist May Hart, whom he married in 1906, he set up a workshop in Soho in London and supplied jewellery to Liberty, among others. The fashion for wearing ornamental combs in the hair diminished greatly during the First World War when many women wore their hair short.

**1097 HAIR-COMB** Tortoiseshell, with an ornamental mount of moonstones set in gold, in the original leather case, labelled on the satin lining of the lid *Watherston & Co. 12 Pall Mall East. London.*

English, c.1900. L 8.5 cm (max). Transferred from the Victoria and Albert Museum.

These premises were occupied by Watherston & Co. from 1864, when the partnership with John Brogden came to an end, until 1902, when the business was transferred to 6 Vigo Street.

**1098 HAIR-COMB** Dyed ox-horn or tortoiseshell, set with pearls in gold collets, in the original leather case labelled on the satin inside the lid LIBERTY & CO. LTD. REGENT STREET, LONDON.

English, c.1905. L 9.2 cm (max). Transferred from the Victoria and Albert Museum.

## Continental jewellery with enamel, shell and porcelain, 1890–1914

(**1099–1115**)

**1099 BROOCH** A web of pierced and chased gold with *plique-à-jour* and translucent enamels, set with a glass 'citrine', incised on the rim LALIQUE; for the firm of René Lalique, now in a case labelled *Henri Téterger Fils, 250 Rue de Rivoli, Paris. Maison à Trouville.*

French, c.1902. D 4.5 cm (max). Mark no. 101. HG 294 (colour pl. 58).

*Bibl.* Tait & Gere 1978, pl. 29.

According to Dora Jane Janson, the use of muted gold and brown colours in the enamels is characteristic of Lalique's work at the turn of the century. This is unusually regular in shape for an Art Nouveau brooch. A series of drawings in the archive of the Maison Fouquet of the same date (now in the Musée des Arts Décoratifs, Paris) for precisely similar pieces is annotated 'têtes d'épingles'. It is possible that this piece was originally the head of a hat-pin and was subsequently converted to a brooch.

**1100 BROOCH** Gold in the form of a peony flower ornamented with *ombré* enamels (translucent enamels with merging colours) on a background of *plique-à-jour* enamel; French maker's mark, partially legible, possibly EC in a lozenge, 'horse's head' warranty mark for the French provinces, in use 1838–1919 (Rosenberg 1922–8, no. 5879).

French, 1900–10. W 3.8 cm. Mark no. 40. HG 646 (colour pl. 58).

**1101 BROOCH** Gold, in the form of cow-parsley flowers ornamented with enamel and set with diamonds and a pendant pearl. Incised on the reverse **F<sup>®</sup> BOUCHERON PARIS** for Frédéric Boucheron (1830–1902), with Paris ‘eagle’s head’ warranty mark (Rosenberg 1922–8, no. 6596) on the pin and pin-catch and a partly legible maker’s mark, the second letter F with a cross in a lozenge.

French, late 19th century. H5.3cm (including pendant pearl). Mark nos 55 & 54. HG318 (colour pl. 58).

*Bibl.* Tait & Gere 1978, pl. 28.

The mark is possibly GF with cross of Lorraine for Gabriel Falguières, 23 rue Notre Dame de Lorette, Paris, mark in use 1888–1922.

**1102 BROOCH** Gold lily flower on a *plique-à-jour* enamel background, pendant pearl; French ‘owl’ import mark in use after 1893 (Rosenberg 1922–8, no. 5910).

Probably German, c.1900. W4.6cm. HG319.

**1103 BROOCH** Gold, in the form of sprigs of holly leaves and berries; *plique-à-jour* enamel and tiny cabochon hessonite garnets; on the reverse an engraved monogram GD, the Paris ‘eagle’s head’ warranty mark (Rosenberg 1922–8, no. 6596) and a maker’s mark, JB flanking a helmet in a lozenge.

French, 1900–10. W4.7cm. Mark nos 66 & 86. HG463 (colour pl. 58).

Maker’s mark, possibly for Maison J. Bataille.

**1104 WAIST-BUCKLE** Gold, in the form of a wreath of mistletoe in gold, *ombré* enamel and pearls, on a ground of *plique-à-jour* enamel; stamped on the reverse with the Paris ‘eagle’s head’ warranty mark (Rosenberg 1922–8, no. 6596) and the initials AC in a lozenge, for Albert Chamblin, 11 rue de Turbigo, Paris, mark in use 1893–1922.

French, 1900–10. H5.9cm. Mark no. 6. HG197 (colour pl. 58).

*Bibl.* Tait & Gere 1978, pl. 29.

**1105 SILVER BOX** The slightly domed lid of *plique-à-jour* enamel in the form of butterflies drinking pollen from stylised flowers, centring on a large facet-cut oval amethyst, claw-set. The tapered sides applied with stylised lily pads in deep red champlevé enamel. Marked with the ‘boar’s head’ silver warranty mark (Rosenberg 1922–8, no. 6597) and indistinctly stamped FEUILLATRE on the base for Eugène Feuillâtre (1870–1916).

French, c.1902. H5cm; W16cm. Mark no. 57. HG1112 (colour pl. 61).

The butterfly ornament of this box places it with the group of large-scale silver and *plique-à-jour* enamel *objets de vertu* executed by Feuillâtre just after the turn of the century, and shown by him at the Turin exhibition in 1902. Several pieces incorporating this motif are illustrated in Pénicaud 1902. Feuillâtre began his career in the workshops of René Lalique, and was responsible for much of the enamelwork for that firm in

the years before he set up his own studio in 1889. He exhibited widely, notably at the Centennial Exposition in Paris in 1900. He had exhibited his work in London in 1898 at the New Gallery with Lalique and Georges Fouquet. In 1899 he became a member of the Libre Esthétique and exhibited with them until 1910. He is rightly regarded as one of the leading exponents of the art of *plique-à-jour* enamelling, and the greater part of his career was devoted to experiments designed to perfect his technique in combining the enamels with such metals as silver and platinum, all of which were crowned with success. One of the most ambitious of his large-scale *plique-à-jour* pieces is the ring-tray, formerly in the Handley Read collection, which is now in the Victoria and Albert Museum (see Bury 1982, p. 27: Case 4, Board O, no. 102).

**1106 CHAIN-LINK** Double-sided enamelled gold swan against a background of *plique-à-jour* enamel.

French, c.1902. H2.3cm (including loops). Transferred from the Victoria and Albert Museum.

*Bibl.* Vever 1908–12, III, p. 641 (ill.) shows the complete chain, including this link.

Designed and made by Eugène Feuillâtre (1870–1916), for a long neck-chain. This chain-link is a greatly reduced version of Feuillâtre’s ‘Swan’ pendant, illustrated in *La Revue de la Bijouterie* in 1902 (see Bertrand 1902, p. 371).

**1107 BROOCH** Gold, in the form of a female head with flowing hair, a halo of gold and *plique-à-jour* enamel, pendant pearl; engraved monogram on the reverse JD for Emmanuel Jules Joë Descomps (b. 1872), stamped on the pin with the Paris ‘eagle’s head’ warranty mark (Rosenberg 1922–8, no. 6596) and the maker’s mark LG flanking a horn in a lozenge, for Léon Gariod, 29 rue St Augustin, Paris, mark registered in 1884.

French, 1900–10. H4.2cm (including pendant pearl). Mark nos 89 & 103. HG479 (colour pl. 58).

For Léon Gariod see Vever 1908–12 (III, pp. 617–18). A brooch with female head in the Hessisches Landesmuseum, Darmstadt, signed *J. Descomps*, bears what appears to be the same maker’s mark. Although the G is defaced, the L and the horn are legible (see Bott 1965, no. 128, inv. no. Kg 63:C11, and illustration p. 143).

**1108 BROOCH** Gold, cast in the form of a pansy flower, enamelled, with a gold figure in low relief of Joan of Arc in the centre; on the drapery J DESCOMPS (in relief), for Emmanuel Jules Joë Descomps (b. 1872). The pin bears the Paris ‘eagle’s head’ warranty mark (Rosenberg 1922–8, no. 6596).

French, 1900–10. H3cm. Mark no. 90. HG 199.

**1109 BROOCH** Engraved gold, set with rubies and diamonds; profile head, the hair in chased gold, the face of coral and a cap of mother-of-pearl. Engraved on the reverse with a monogram RB, and stamped with the Paris ‘eagle’s head’ warranty mark (Rosenberg 1922–8, no. 6596) and a maker’s mark CD in a lozenge.

French, 1900–10. W5.2cm. Mark nos 129 & 28. HG644 (colour pl. 59).



Possibly by René Beaudouin, this piece is similar in style and technique to a pendant, 'Modestie', ascribed to Beaudouin which is illustrated in Becker 1980 (pl. 41). Another version of this pendant is in the Schmuckmuseum at Pforzheim, and is catalogued as Maison Beaudouin (see Falk 1971, no. 184, inv. no. KV 1404).

**III0 BROOCH** Gold, in the form of a female profile head with flowing hair, a halo of abalone shell bordered with diamonds; stamped with the 'owl' and the 'swan' French import marks in use after 1893 (Rosenberg 1922–8, nos 5910 & 5911).

Origin uncertain, probably 20th century. W 4.7 cm. HG 481.

Cast from a model by René Lalique (see Janson 1971, no. 160, where it is dated c. 1895).

**III1 BROOCH-PENDANT** Gold, in the form of a pelican with outstretched wings, set with *plique-à-jour* enamel, standing on a 'baroque' pearl.

Spanish (?), c. 1900. W 9.5 cm. HG 188.

The closest comparison in style and technique is to be found in the work of Luis Masriera of Barcelona (1872–1958). The brooch-pins of both this piece and the following winged figure (**III2**) are removable, with screws with the head in the form of a flower (see illustration, *Plates*, p. 300).

**III2 BROOCH-PENDANT** Gold, in the form of a partially draped female figure, with dragonfly wings of *plique-à-jour* enamel bordered with diamonds; stamped on one of the pendant loops that forms part of the body of the jewel, and on the detachable brooch-fitting, with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596). The reverse bears an engraved monogram GL (?), possibly for Gaston Lafitte, Paris.

French, 1903 or earlier. W 6 cm. Mark no. 69. HG 480 (colour pl. 58).

For a version of this design by Lafitte published in 1903 see Hoffmann 1903 (vi, pl. 10). Other versions of the same draped figure survive, one with the same designer's monogram but without a maker's mark, and one with an 'eagle's head' warranty mark for Paris (one in the trade 1981, the other sold by Sotheby's, New York, 27 October 1981, lot 345). Gaston Lafitte used a closely related version of the draped female figure for a pendant with butterfly wings in *plique-à-jour* enamel illustrated in 'Les Bijoux aux Salons de 1904' (*La Revue de la Bijouterie*, 1904, p. 114).

A drawing for a very similar winged lady from the archives of Masriera & Carreras of Barcelona was illustrated next to a pendant of this subject with wings in *plique-à-jour* enamel, which was sold by Christie's, Geneva, 15 May 1980, lot 531. After seeing the Centennial Exhibition in Paris in 1900, Masriera made a number of designs based on French models which were used by the firm for many years.

**III3 WAIST-BUCKLE** Cast and chased gold in the form of conjoined leopards, set with cabochon cornelian in the leopard's mouths and a green cast glass lion's mask. Made by the Maison Boucheron.

French, 1900. H 7.8 cm. HG 645 (colour pl. 59).

*Bibl.* Tait & Gere 1978, col. pl. xvi.

The Maison Boucheron showed a version of this buckle at the Centennial Exhibition in Paris in 1900 (see Vever 1908–12, III, p. 434). The buckle shown at the 1900 Exhibition had a carved emerald lion's mask executed by H.A. Burdy, a celebrated gem-engraver, who won the second prize in the *concours* for the Prix de Rome in 1863, see Vever 1908–22 (III, p. 460). The cast-glass lion's mask in the Hull Grundy buckle was probably supplied by René Lalique, who may have originated the design.

**III4 SCENT-BOTTLE** Press-moulded glass in the form of an ammonite, mottled red and grey on one side, deep blue on the other, mounted in chased gold, incised on the gold mount surrounding the stopper, F<sup>ls</sup> BOUCHERON, for the Maison Boucheron, Paris. Maker's mark LM in a lozenge together with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) stamped on the gold foliate mount.

French, 1900–10. H 4.7 cm. Mark nos 55 & 104. HG 627 (colour pl. 59).

*Bibl.* Tait & Gere 1978, pl. 26.

**III5 WAIST-CLASP** Porcelain set in silver, decorated in a very shallow relief with four dragonflies in blue and green underglaze colours with gold lining to define the edges; marked on the reverse with three wavy lines in underglaze blue for the Royal Copenhagen Porcelain Co., and an underglaze impressed monogram CT for Christian Thomsen (1860–1921). Stamped on the silver mount, the Copenhagen silver mark for the year 1902, a crowned M for the retailers A. Michelsen, Copenhagen and the monogram SG for Simon Groth, Assayer 1863–1904; in the original leather case with the Copenhagen porcelain factory mark stamped on the satin inside the lid.

Danish (Copenhagen), 1902. L 11.4 cm (max). Mark nos 108 & 139A. Transferred from the Victoria and Albert Museum (colour pl. 57).

*Bibl.* Tait & Gere 1978, col. pl. xvi.

According to the archives of the Royal Copenhagen Porcelain factory, Christian Thomsen designed six waist-clasps in 1901, four of which were double like this example. All were mounted in silver for Michelsen by at least two different silversmiths, but the names of the silversmiths are not recorded in the Michelsen archives nor by the Royal Copenhagen Porcelain factory. The factory model numbers for the buckles by Thomsen are 333–338, and they seem, on the evidence of the silver marks, to have been issued annually, though factory records show that one clasp was issued in 1908 and two others in 1922. The factory has no record of the actual numbers of each design that were made; they are not unique pieces, but the quantities were unlikely to have been large as the waist-clasps were rather expensive.

The present-day firm of A. Michelsen, Royal Danish Court Jewellers, Copenhagen, was founded in 1841 by Anton Michelsen who was succeeded by his son Carl in 1877.

## Continental cast and chased metalwork in the Art Nouveau style

(1116–1143)

**1116 BROOCH** Openwork chased gold, in the form of an orchid flower; two defaced marks on the pin and pin-catch, probably both the Paris ‘eagle’s head’ warranty mark (Rosenberg 1922–8, no. 6596) together with a maker’s mark AR in a lozenge.

French, c.1900. H2.9 cm. Mark no. 15. Transferred from the Victoria and Albert Museum.

Probably made for the Maison Robin, Paris. The design archives of the Maison Robin (now deposited in the Musée des Arts Décoratifs) include a drawing closely resembling this brooch (Fig. 110). Closely similar openwork orchid brooches by the Maison Rouzé are illustrated in *La Revue de la Bijouterie* (11, 1900, p. 70). It may thus be possible to link the maker’s mark AR with the Maison Rouzé.

**1117 BROOCH** Openwork chased gold, in the form of a lizard; Paris ‘eagle’s head’ warranty mark on pin and pin-catch (Rosenberg 1922–8, no. 6596) and maker’s mark PR within a fan in a lozenge, for Paul Robin, Maison Robin, 161 rue Montmartre, Paris, mark in use 1880–1914.

French, c.1900. H2.2 cm. Mark no. 125. HG 1062.

*Bibl.* Vever 1908–12, III, pp. 522–3 (ill.).

**1118 WAIST-BUCKLE** Cast and chased gold, in the form of a winged dragon; on the chape, an unidentified circular stamp, together with another defaced mark.

Austrian (?), c.1880. H6.9 cm. Mark no. 175. HG 482.

*Bibl.* Tait & Gere 1978, col. pl. XVI.

The idea of a winged dragon incorporating a female torso is characteristic of the neo-Renaissance designs of Alphonse Fouquet, dating from the 1880s, which are preserved in the Fouquet archive, now in the Musée des Arts Décoratifs in Paris.

This buckle provides a link between the ‘*broches-chimères*’, which had been fashionable in France since the 1870s (see Chapter 12), and the development of an identifiable Art Nouveau style. *La Chimère & l’Animal, et leur application ornementale à l’Art du Bijou*, which was issued about 1899, provided a corpus of 630 designs which were clearly the inspiration for much of the goldsmiths’ and silversmiths’ work of the period. The existence of this elaborate pattern-book suggests that the style was widely influential.

**1119 OVAL RELIEF** Cast and chased gold, in the form of a neo-classical sculptural group, showing a nymph being crowned with flowers by a bearded term and accompanied by a winged cupid. Faulty casting has resulted in a hole in the background at the right.

French, late 19th century. H4.4 cm. HG 45.

This cast gold figure group in the manner of A. Carrier-de-Belleuse, was probably designed to be set as jewellery, but not used because the cast was faulty. Stylistically it relates to the group of rings, **1121–1124**.

**1120 BROOCH** Cast and chased gold, in the form of a sculptural group of a naked female with a winged cupid riding on a bat, possibly a representation of ‘Night’.

French (?), late 19th century. H3.3 cm (max). HG 315.

**1121–1124 FOUR FINGER-RINGS** Cast and chased gold.

French, 1900–10.

**1121** Entwined lovers. Stamped on the exterior at the back of the hoop with the Paris ‘eagle’s head’ warranty mark (Rosenberg 1922–8, no. 6596) and the maker’s mark PH flanking a cat, for the Maison Plisson & Hartz, 90 Bvd Sébastopol, Paris, mark in use 1898–1904. H1.5 cm (bezel). Mark no. 120A. HG 666.

For Plisson & Hartz see **816** and Chapter 12, ‘*Broches-chimères*’, p. 171.

**1122** A nude female bathing in a stream. H2.2 cm (bezel). HG 643.

*Bibl.* Gere 1981, pl. 301.

**1123** A floating nymph. H1.4 cm (bezel, max). HG 382.

**1124** A lion’s mask set with a diamond. Inside the hoop, the maker’s mark AG in a lozenge. H2.1 cm (bezel). Mark no. 8. HG 478.

The mark on **1124** is probably that used by Gross, Langouland & Compagnie Paris, mark in use 1884–1907. However, the same mark is used by the present-day firm of A. Gross & Compagnie, 79 rue du Temple, Paris. See also **1044** for a piece with the same maker’s mark.

These men’s rings, fashionable in the period 1890–1910, were a speciality of Lalique, G. Dabault and Georges Debazeille in France and V. Miranda of Naples in Italy (see ‘Les Bijoux étrangers’ in *La Revue de la Bijouterie* 1902–3, p. 196). Similar models were used well into the post-war period, notably of the lion’s mask type, which is included in a catalogue dated 1926 issued by the Société Anonyme ‘Oria’, a syndicate of Parisian jewellers.

**1125 BROOCH** Pierced and chased gold, in the form of two lovers surmounted by winged cupids amidst a wreath of apple boughs; the reverse engraved H. PERRAUL [T], the last letter defaced.

Probably French, 1900–10. H7.3 cm. Mark no. 79. HG 665 (see *Plates*, p. 297).

The later, detachable brooch-pin bears a defaced maker’s lozenge mark on the catch and another defaced mark. So far no comparable pieces have come to light, nor has the identity of the artist been established, though Bénézit lists an artist of this name as a painter of portrait and genre subjects and an exhibitor at the Salon in the 1890s.

**1126 WAIST-BUCKLE** Cast and chased three-colour gold, a standing female with flowing draperies touching a lion’s head; stamped on the reverse with the Paris ‘eagle’s head’ warranty mark (Rosenberg 1922–8, no. 6596) and a maker’s mark, AB with a brig in a lozenge, for Antoine Bricteux, 29 rue des Petits Champs, Paris, mark in use 1866–1917. French, 1900–10. H7.6 cm (max). Mark no. 2. HG 477.

*Bibl.* Tait & Gere 1978, col. pl. XVI.



The designer is possibly G. Landois. The figure is said to represent the circus performer Claire Héliot, known as 'La fiancée des lions'. For Claire Héliot see Thétard 1947 (p. 231).

All the above information was kindly communicated by Karel Citroën of the Hague, Holland, from whom the buckle was purchased. For another buckle designed by Landois for Bricteux in 1899 see Veve 1908–12 (III, p. 638).

**1127 PLAQUE-DE-COU** Central ornament for a 'dog-collar' necklace, chased gold, set with pearls.

Probably French, 1900–10. W 7.6 cm (max). HG 809.

*Bibl.* Tait & Gere 1978, col. pl. xvi.

In the style of Maison Veve.

**1128 REPRODUCTION OF A DESIGN BY LALIQUE** Cast bronze, a peacock with stylised tail, inscribed R. LALIQUE.

English, 20th century. L 11.4 cm. Transferred from the Victoria and Albert Museum.

Probably cast by Fairchild, Deane & Adams Mint. The cast is after an original design for an openwork corsage ornament by René Lalique (1860–1945). Both the design and the ornament itself, executed in gold, enamel, opals and diamonds, are in the Calouste Gulbenkian Museum, Lisbon. The ornament was acquired by Gulbenkian from Lalique in 1900 (Fig. 111, ornament: H 19 cm, Fig. 112, drawing). See also Gomes Ferreira 1971 and Barten 1981 (no. 988) for further bibliography.

An exactly similar bronze reproduction is in the Hull Grundy Gift to Doncaster marked on the reverse *Fairchild, Deane & Adams Mint London, England* © Reg beneath a crest (Doncaster Museum 133.82), while another marked example is in the Hull Grundy Gift to Norwich Castle Museum. The reverse of the British Museum's example appears to have originally had a mark which has been erased. Lalique's work was twice shown in London in the early years of this century, at the New Gallery in 1903 and at Agnews in 1905. The reproductions may have been produced at this time or later. As it has not been possible to trace Fairchild, Deane & Adams in the London directories or in the Patent Office Archives, this piece awaits a more precise dating.

**1129 BRACELET** Nine cast and chased-gold links, the central oval link ornamented with dancing nymphs; incised on the rim LALIQUE for the firm of René Lalique.

French, c. 1900. L 18.7 cm (max). Mark no. 101. HG 169.

*Bibl.* Tait & Gere 1978, pl. 30.

This is a version of the gold bracelet made by Lalique for Calouste Gulbenkian, c. 1900, now in the Gulbenkian Foundation in Lisbon (Barten 1977, no. 1249).

**1130 BROOCH**, with a watch-hook (*crochet de montre*) on the reverse. Cast and chased gold, two haloed heads flanked by folded wings, with the words PSYCHE and AMOUR. The pin bears the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and a partially legible maker's mark, the second letter an M in a lozenge.

French, c. 1900. W 3.8 cm. Mark no. 107. HG 1034.

Designed by Edmond-Henri Becker (b. 1871), with chasing by P.E. Richard. A version designed by Becker and made by Ferdinand Verger with chasing by Richard was shown in the Salon in 1899 (see *Revue des Arts Décoratifs*, February 1900).

**1131 WAIST-CLASP** Cast and chased 'oxidised' silver, partly openwork, with a design in low relief of two girls' heads, inscribed on the left-hand section CHANT SACRE and chased with a banner of musical notation, and on the right-hand section CHANT PROFANE, also with a band of musical notation. Signature in raised letters E. BECKER; Paris 'boar's head' silver warranty mark (Rosenberg 1922–8, no. 6597) and maker's mark EP in a lozenge, possibly for E. Prévost, rue d'Amsterdam, Paris. In the original leather case labelled *V<sup>VE</sup> GOVERNORE & FILS, 41 Rue de Turbigo, Paris* JOAILLERIE BIJOUTERIE on the satin lining inside the lid.

French, 1898–1901. W 12.1 cm. Mark nos 39 & 46. Transferred from the Victoria and Albert Museum.

*Bibl.* *Art et Décoration* IX, 1901, p. 119; Tait & Gere 1978, pl. 30.

Designed by Edmond-Henri Becker as an entry in the prize competition organised by the Chambre Syndicale de la Bijouterie, de la Joaillerie et de L'Orfèvrerie in 1898. The competition specified a design in actual size for 'une boucle ou agrafe de ceinture pour être exécutée en or ou argent sans aucun motif de pierre'. Becker's waist-clasp won the first prize, which was announced, with an illustration of the drawing, in *Art et Décoration* (III, 1898, p. 156; see Fig. 113). Later the piece itself was illustrated in the same periodical, in 1901. See also 1142 for a piece bearing the same maker's mark, EP in a lozenge.

**1132 NECKLACE AND PENDANT**, 'Leda and the Swan'. 'Oxidised' silver with two-colour gilding, set with diamonds, rubies and an emerald, pendant pearl; inscribed on the reverse A. JACOT-GUILLARMOD GENÈVE, for Alfred Jacot-Guillarmod of Jacot-Guillarmod Frères, medallists and watch-case engravers of Le Locle and Geneva.

Swiss, c. 1905. Pendant: w 8.5 cm (max). Mark no. 9. HG 274 (colour pl. 60).

*Bibl.* Tait & Gere 1978, pl. 31.

Alfred Jacot-Guillarmod experimented briefly with jewellery in the Art Nouveau style in the early years of the present century (see Forrer 1904–30, III, p. 47; VII, p. 475).

**1133 WAIST-CLASP** Pierced and chased silver, parcel-gilt, in the form of a female profile head with flowing hair; stamped on the reverse G. OBIOLS 17, together with the maker's mark B [?]W below with a horn in a lozenge, for Benjamin Wollès, 13 rue Beaubourg, Paris, mark in use 1892–1921.

French, 1900. H 8.6 cm (including pin). Mark nos 72, 159A. HG 278b.

*Bibl.* 'Boucles de Ceinture par Obiols' in *Art et Décoration* VII, 1900, p. 118.

Gustave Obiols, a sculptor of Spanish origin, was born in Barcelona and studied sculpture there before working in Paris at the end of the century (see supplement to Forrer). See also 1134.

**1134 WAIST-CLASP** Pierced and chased silver, parcel gilt, in the form of a female profile with flowing hair in a frame of chestnut branches. Stamped on the reverse G. OBIOLS 22, together with the maker's mark B [?]W with a horn, in a

lozenge, for Benjamin Wollès, 13 rue Beaubourg, Paris, mark in use 1892–1921.

French, 1900. H8.3 cm. Mark nos 72, 159A. HG 1072.

*Bibl.* 'Boucles de Ceinture par Obiols' in *Art et Décoration* VII, 1900, p. 118.

The same maker's mark occurs on **1133**.

**1135** WAIST-CLASP Openwork cast and chased silver, a female profile head smelling a carnation, with *E. Dropsy*, for the designer, Jean-Baptiste-Emile Dropsy (1858–1923); stamped on the reverse with the Paris 'boar's head' silver warranty mark (Rosenberg 1922–8, no. 6597) and a lozenge with A SAVARD with two stars and a crescent, for the Maison A. Savard, 22 rue St Gilles, Paris, mark in use 1883–1905.

French, c. 1900. W 5.8 cm. Mark nos 42 & 16. HG 226.

A number of versions of this design were made by the Maison Savard (see Janson 1971, no. 135) and it was illustrated in a catalogue of their products (Library of the Chambre Syndicale de la Bijouterie in Paris). In 1900 the Maison Savard exhibited a series of *broches-médailles* by famous sculptors.

**1136** PENDANT Pierced and chased silver, parcel-gilt, in the form of a standing female figure with flowing draperies.

Swiss (?), 1900–5. H9.2 cm. HG 279.

This piece is not marked in any way, which suggests that it may not be French, although the design is in the mainstream of French Art Nouveau. The workmanship is similar to that of the 'Leda and the Swan' necklace (**1132**), made by the Geneva firm of Jacot-Guillarmod, even in the use of parcel-gilding and engraved decoration. There are other similarities of design and execution with the Geneva-made jewellery illustrated in 1902 in 'Les Bijoux étrangers' (*Revue de la Bijouterie*, pp. 194, 198).

**1137** WAIST-CLASP Chased silver, parcel-gilt, set with a silver medal showing a female profile. French maker's mark VB with two stars and a crescent in a lozenge, and the 'Minerva head' export mark used after 1884 (Rosenberg 1922–8, no. 5880).

French, 1900–10. H7.1 cm. Mark no. 154. HG 278a.

*Bibl.* Tait & Gere 1978, pl. 29.

According to the *Dictionnaire des Poinçons, Orfèvrerie* (Paris, 1970), this mark is used by Boivin (Ravinet d'Enfert Successeurs) 83 rue du Temple, Paris. The goldsmiths' firm of Ravinet d'Enfert have confirmed that they received models from Boivin.

**1138** BUCKLE Pierced and chased silver, parcel-gilt, in the form of a wreath of violets. The reverse of the buckle bears the Paris 'boar's head' warranty mark (Rosenberg 1922–8, no. 6597).

French, 1900–10. H7 cm (excluding chape). HG 277.

*Bibl.* Tait & Gere 1978, pl. 29.

In the style of Maison Vever. The chape of this buckle is made separately and hinged onto the face of the buckle at the top. It clips into a groove at the base to allow a fabric belt to be threaded through the back; thus the prongs of the buckle do not show at

the front. The same type of chape is used for **1133**, **1134** and **1142**.

**1139** FOB-CHAIN ORNAMENT Cast and chased silver, in the form of a naked, blindfolded female emerging from a cornucopia, applied label inscribed CENTONZE (i.e. one hundred and eleven).

French, late 19th century. L6.7 cm (including rings). HG 280.

This probably served as an entry badge to some club or cabaret, the number one hundred and eleven being that of the premises in question.

**1140** BROOCH A female head in openwork cast silver, stamped on the pin-catch with the Paris 'boar's head' warranty mark (Rosenberg 1922–8, no. 6597), and on the reverse DEPOSE, a French design registry mark used during the 19th and 20th centuries.

French, c. 1900. W 2.7 cm. HG 227.

Probably made by Piel Frères, Paris. Piel Frères showed a larger version of the same model in the Exposition of 1900 and in the Salon in 1901 (illustrated in 'La Bijouterie à l'Exposition de 1900', *La Revue de la Bijouterie*, 1900, p. 69, and in the *Revue des Arts Décoratifs*, September 1901, p. 281).

**1141** WAIST-CLASP Chased metal plated with silver and gold, in the form of a girl in profile playing a harp; stamped on the reverse with the initials P FRES flanking a sword, for Piel Frères, fabricant de médailles, 31 rue Meslay, Paris, mark in use 1905–25.

French, c. 1905–25. H5.4 cm. Mark no. 119. Transferred from the Victoria and Albert Museum.

*Bibl.* Tait & Gere 1978, pl. 30.

This design seems to have been inspired by Rasumny's 'Music' medal (see **1150**) which dates from c. 1895. The design may have been by Gabriel Stalin (see **1175**), a sculptor employed by Piel Frères, and the author of their most renowned model, the 'peacock feather' waist-clasp (see *La Revue de la Bijouterie*, 1900, p. 68).

**1142** WAIST-CLASP Cast and chased openwork silver-gilt, a mourning female head backed by a lyre amongst leaves, stamped on the reverse with the 'boar's head' silver warranty mark (Rosenberg 1922–8, no. 6597) and a maker's mark EP in a lozenge, probably for E. Prévost, rue d'Amsterdam, Paris. In the original retailer's cardboard case labelled on the base LEGAL-DUBAY, JOAILLERIE, OBJETS D'ART, ARGENTERIE, NICE, AIX-LES-BAINS, CAUTERETS, BIARRITZ.

French, 1900–10. H7.3 cm. Mark no. 46. HG 1097.

For another piece bearing the same maker's mark E.P. see the 'Chant sacre, chant profane' waist-clasp designed by Edmond Becker (**1131**).

**1143** NÉCESSAIRE Needlecase, scissors and thimble. Silver-gilt, the blades of the scissors in steel. The needlecase and scissors cast and chased with three different designs on each side in shallow relief of girls shown engaged in



various needleworking activities, the thimble decorated all round with waist-length figures; all bearing the name VERNON, with maker's mark JD flanking a twig of mistletoe in a lozenge for Julien Duval and the Paris 'boar's head' silver warranty mark (Rosenberg 1922–8, no. 6597). In the original leather case labelled MAISON ODIOT, FAB<sup>QUE</sup> D'ORFÈVRERIE, PARIS, 24 OCTOBRE 1912 (on the satin inside the lid), and embossed on the lid with two figures of women sewing, the words LABOR and F. VERNON; the owner's initials M.V.B are stamped.

French, 1900–12. Case: W14.2 cm; thimble: H2.5 cm. Mark nos 156 & 91. HG 1082.

Frédéric-Charles-Victor de Vernon (1858–1912), medallist and sculptor, studied at the Ecole des Arts Décoratifs with J.C. Chaplain, having previously worked at die-sinking with Paulin Tasset. He won the Grand Prix de Rome in 1887. In the 1890s he began making designs for his friend and contemporary from the Ecole des Arts Décoratifs, Julien Duval, who made both the *nécessaire* and the 'Gallia' medal (1152) in this collection. See Vever 1908–12 (III, p. 559) and Forrer 1904–30.

The thimble in this set was designed at the request of President Krüger to celebrate the marriage of the young Queen Wilhelmina of Holland in 1900; it is fully discussed and illustrated by Vever (1908–12, III, p. 560; see Fig. 114). It was known as the thimble 'de la Reine'; the same title was given to the needlecase. The thimble cost frs. 25 and the needlecase frs. 40. The scissors and needlecase were not designed until later and are illustrated in *La Revue de la Bijouterie* (1903, III, pp. 266–7). See also Vever 1908–12 (III, p. 560, ill.); *Art & Decoration*, February 1903, suppl. p. 6; *La Revue de la Bijouterie*, 1901, III, pp. 166–8, & 1903, VI, p. 263.

## English gold and silverwork 1900–1914

(1144–1149)

**1144 WAIST-CLASP** Cast and chased silver, two parrots on branches, incised RAULT; hallmarked for Birmingham, 1902–3, maker's mark S&B in a lozenge.

English, 1902–3. W11.9 cm (max). Mark nos 128 & 139. HG 1107.

Made in England; for Louis Armand Rault (1847–1903) see 1158 and 1159. The maker's mark S&B is that of Smith & Bartlam, Jewellers, of 94 Spencer Street, Birmingham. Mark first entered 7 August 1901, cancelled 15 January 1903, and a new mark S&B<sup>M</sup> registered.

**1145 BUCKLE** Cast silver in the form of a female head with flowing hair, hallmarked Birmingham, 1900–1, maker's mark A&J.Z.

English, 1900–1. H6.1 cm. Mark no. 11. HG 223.

This mark is identified as that of A. & J. Zimmerman, with a date of registration for May 1885. This mark was cancelled in 1913.

**1146 WAIST-BUCKLE** Cast silver-gilt, a nymph amongst water-lilies; stamped with maker's initials W.C for William Comyns and the London hallmarks for 1903–4.

English, 1903–4. H6.3 cm. Mark no. 161. HG 719.

William Comyns, silversmith, was apprenticed from 1849 to 1856 with George J. Richards of Clerkenwell. He registered his mark on 26 January 1859 and is recorded as a plateworker, of 2 Carlyle Street, Soho Square. From 1869, he was at 1 Percy Mews, Rathbone Place; from 1878 at 16 Silver Street, Golden Square, and from 1888 at 41 Beak Street. Three sons are recorded and they succeeded to the business at the time of his death. A new mark was registered in 1912 and the business remained in the family until 1953.

**1147 WAIST-CLASP** Cast openwork silver, five flowers in bloom. Stamped with maker's initials W.C for William Comyns and the London hallmarks for 1903. Design Registry no. 382556 for 1903.

English, 1903. W8.5 cm (max). Mark no. 161. Transferred from the Victoria and Albert Museum.

See 1146.

**1148 BROOCH**, in the form of leaves within a triangular framework. Gold set with opals and mother-of-pearl, in a silk case labelled *Liberty & Co Ltd Regent Street London*, on the silk.

English, c.1905. H3.8 cm (including pendant). HG 746.

Unmarked, but probably by Liberty & Co. The Liberty jewellery venture is discussed in detail in the exhibition catalogue, *Liberty's: 1875–1975* (London, Victoria and Albert Museum, 1980).

**1149 HAT-PIN** Gold, set with a pear-shaped turquoise, stamped with the monogram *MBCo.* for Murrle, Bennett & Co., of 13 Charterhouse Street, London.

English, before 1915. H4 cm (turquoise-set mount). Mark no. 110. Transferred from the Victoria and Albert Museum.

The firm of Murrle, Bennett & Co. was founded in 1884. In 1915 the founder Ernst Mürrle, a German jeweller who was born in Pforzheim, was interned, and in 1916 the firm was confiscated by the British Government. A detailed account of the firm is given by Becker (1980, pp. 255–7).

## Works by medallic artists active in England and on the Continent, 1895–1931

(1150–1170)

**1150 MEDAL** Struck in silvered bronze. Obverse: a girl playing a harp; reverse: a trophy of musical instruments, and on both sides, *F Rasumny* for Félix Rasumny (1869–1940).

French, c.1895. D5 cm. Mark nos 61A & 61B. HG 1013.

This composition may have inspired the Piel Frères waist-clasp (1141). It was designed as a general award for music competitions and the precise details of each could be added to the blank space on the reverse (see also 1154). Rasumny (born in Sebastopol, Russia), was a pupil of Millet, Gauthier and Tasset in Paris. He exhibited in the Salon from 1889 and obtained a silver medal at the Universal Exhibition of 1900. He was a member of the

Société des Artistes français from 1907, from 1911 he was a member of the Société nationale des Beaux-Arts, and was awarded a silver medal in that year. Forrer (1912) records that Rasumny's medals were made by the Paris firm of A. Duseaux & Co. A medal by Rasumny in the Hull Grundy Gift to Norwich Castle Museum (297.33.979) bears the maker's mark of this firm, which is still in existence at 22 rue Réaumur, but as this example is unmarked it remains an open question whether this medal was made by another firm.

**1151 TWO PLAQUETTES** Struck in silver. i) 'La Source', with the monogram of interlaced Ds on the obverse and DANIEL-DUPUIS on both sides; and ii) 'Le Nid', with D. DUPUIS DEL (in relief) on the obverse and DANIEL-DUPUIS on the reverse, for Jean-Baptiste Daniel Dupuis (1849–99).

French, c.1898. H6.6cm. Mark nos (i) 34 & 36; (ii) 35 & 36. Transferred from the Victoria and Albert Museum.

*Bibl.* Tait & Gere 1978, pl. 30.

Both plaquettes struck for the Paris Mint in 1898 and shown posthumously at the Paris Centennial Exposition in 1900.

Dupuis studied sculpture and medal-engraving at the Ecole des Beaux-Arts, exhibited at the Salon from 1877 and won first prize in the Concours for the Prix de Rome in 1872. The subject of 'La Source' was first worked out by Dupuis as a bas-relief in the mid-1870s. Entitled *Chloë à la vasque*, it was executed while Dupuis was in Rome and was one of the works of art sent back to Paris during his stay at the French Academy in Rome. He later reduced the subject to a plaquette, and an edition was issued by the Paris Mint. It is often paired with 'Le Nid' as in this example. A similar pair of plaquettes with the same subjects, in bronze, is in the Department of Coins and Medals (see M. Jones, 1979, no. 328a and b).

A complete set of medallic works by Dupuis is preserved in his native town of Blois (see Mazerolle 1898; *Art et Décoration* XVI, 1904, pp. 87–94).

**1152 BROOCH** Medal, struck in gold, with female helmeted head and GALLIA (the personification of France). On the reverse a rising sun seen through a dolmen with the French flag and the Latin words EXIIT.AD.COELUM. RAMIS.FELICIBUS.ARBOS ('the joyful branches of the tree stretched to the heavens'). On the obverse, F. VERNON, for Frédéric-Charles-Victor de Vernon, with the maker's mark JD in a lozenge for Julien Duval; marked on the pin with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596).

French, 1897. D2.4cm. Mark nos 62 & 91. HG 738.

*Bibl.* *La Revue des Arts Décoratifs*, Paris, 1901, p. 71; Vever 1908–12, III, p. 558.

Frédéric de Vernon (1858–1912), who won the Grand Prix de Rome in 1887, was a pupil at the Ecole des Arts Décoratifs with Julien Duval (b. 1856). Duval set up as a jeweller specialising in the issuing of editions of artists' and sculptors' medals in 1885. He approached Vernon to supply medallic designs for his firm in the 1890s and the first was issued in 1896. See **1143** for another Vernon–Duval collaboration.

**1153 PENDANT** Struck (?) in gold, with a bust of the Virgin; the background cut to form the tracery of a window filled with *plique-à-jour* enamels. On the lower left of the bust, F. VERNON, for Frédéric-Charles-Victor de Vernon

(1858–1912). The separate gold frame with pendant loop attached by three gold rivets.

French, c.1900. H4.8cm (including loop). Mark no.62. HG 996 (colour pl. 52).

This variation of the technique of *plique-à-jour* enamelling is called *émail translucide cabochonné à haut-relief* because the enamel in each 'cell' is polished into a domed or cabochon form within the sloping walls of each 'cell'. This technique was evolved at the turn of the century by Comte Suau de la Croix (see Clifford Smith 1908, pl. LII, which illustrates a pendant by Suau de la Croix with 'open-work translucent enamel in high relief'). Pendant medallions with the head of the Virgin were given as first communion presents in the nineteenth century. Duval issued a 'Virgin' designed by Vernon in 1898, possibly to follow up the success of his popular 'Virgin of the Catacombs', one of his first medallic pendants, which dates from 1891 (Vever 1908–12, III, p. 562). Other versions of this model known as *L'Immaculée* are illustrated in *La Revue de la Bijouterie*, 1903, pp. 267 and 269.

**1154 MEDALLION** Struck in silvered bronze. Obverse: a representation of 'Horticulture'; reverse: a garden with a well and numerous gardening implements. On the obverse F. VERNON for Frédéric-Charles-Victor de Vernon (1858–1912).

French, c.1900. D4cm. Mark no. 62. HG 1009.

This medal was designed as a horticultural competition prize, and could be inscribed in the space which has been left blank for this purpose on the reverse. See also **1150**.

**1155 PLAQUETTE** Struck in bronze. Obverse: a naked female figure representing Eve; reverse: the serpent entwined in the Tree of Knowledge. On the obverse, F. VERNON for Frédéric-Charles-Victor de Vernon (1858–1912).

French, c.1890–1900. H7.9cm. Mark no.62. HG 1004.

**1156 BROOCH**, with a foliate motif on either side of a hollow medallion, struck in gold, with a female profile head, the hair set with three small diamonds and around the neck five small diamonds, with F. VERNON for Frédéric-Charles-Victor de Vernon; a defaced maker's mark on the pin.

French, c.1900. W3.4cm. Mark no.62. HG 819.

**1157 FOB-ORNAMENT** Struck in gold; the undecorated swivel panel is set in an arched frame with a pendant loop; scenes in shallow relief on each side. Obverse: St George and the Dragon; reverse: a ship on a rough sea, perhaps Christ calming the storm on the Sea of Galilee. On the obverse E. REVILLON and J. DUVAL. Marked on the pendant loop with the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and maker's mark JD flanking a twig of mistletoe in a lozenge for the Maison J. Duval.

French, c.1900. H3.5cm. Mark nos 48, 92 & 91. HG 198.

Ernest Révillon, the sculptor, was exhibiting at the Salon 1882–1920; for Julien Duval see **1143** and **1152**.



**1158 CRAVAT-PIN** Medallion struck in gold with a female profile, originally set with three diamonds (one missing), and the monogram LR for Louis Armand Rault (1847–1903), medallist and sculptor. Marked on the pin with the ‘horse’s head’ warranty mark for the French provinces (Rosenberg 1922–8, no. 5879), and a partly legible maker’s mark in a lozenge.

French, c.1900. L 6.6 cm; D 1.4 cm (medallion). Mark nos 106 & 172. HG 1053.

Louis Rault worked for the Maison Boucheron for twenty-five years.

It is apparent that this Art Nouveau style of medallion remained popular for many years; cravat-pins and brooches like **1159**, **1160** and **1162** are still included in the catalogue dated 1926 which was issued in Paris by the Syndicat ‘Oria’ (see Fig. 115).

**1159 BROOCH** Struck in gold, hollow, with a profile head of Minerva, set with three diamonds on the helmet and four diamonds set in silver as a choker around the neck. Monogram LR for Louis Rault. Stamped on both pin and catch with the Paris ‘eagle’s head’ warranty mark (Rosenberg 1922–8, no. 6596) and a partly legible maker’s mark the first letter perhaps a T.

French, c.1900. D 2.5 cm. Mark no. 106. HG 1014.

See **1158**.

**1160 BROOCH** Two-colour gold scrolls and leaves flanking a shaped medallion, struck in gold, with a female profile head.

French (?), c.1900. W 3.7 cm. HG 971.

**1161 CIRCULAR PLAQUETTE** Gold, *repoussé* and chased, with a profile head of Alexander the Great, in relief; engraved signature V. GEMITO, for Vincenzo Gemito (1852–1929).

Probably made in France, c.1900. D 6.7 cm. Mark no. 158. HG 35.

Gemito, the Italian sculptor, exhibited in the Paris Salon and in the Centennial Exposition in 1900. This plaquette is a version in two-dimensional form of Gemito’s bust of Alexander the Great. A wax version of the plaquette is preserved in the Museo dell’Arte Moderna in Rome.

**1162 BROOCH** Struck in silver, a crowned female head with a castle in the background, framed with flowering branches with three birds.

German (?), c.1900. W 3.1 cm. HG 332.

**1163 BROOCH** Struck in silver, with a female profile head. English, c.1900. W 3 cm. HG 1052.

After a medallion design by Fritz Wolber (1867–1952). Other versions of this brooch exist, one in gold at the Schmuckmuseum, Pforzheim (von Hase 1977, p. 294, no. 586) which was exhibited at St Louis, USA, in 1904 and another in silver marked by Murrle, Bennett & Co. (in a private collection).

**1164 BROOCH** Struck in silver, with a mother and child; stamped on the reverse MB & Co for Murrle, Bennett & Co., London.

English, c.1903. W 3.9 cm. Mark no. 111. HG 276.

After a medallion design by Adolf Schmid, who worked in Pforzheim and Karlsruhe. A version of this composition, where the figure of the mother is shown three-quarter length, is illustrated by von Hase (1977, p. 259, no. 427). See also **1149**.

**1165 BROOCH** Silver, enamelled and set with turquoises, the centre a female profile head, cast and chased in shallow relief, fully hallmarked by the Chester Assay Office 1903. Maker’s mark CH for Charles Horner of Halifax.

English, 1903. H 2.7 cm. Mark no. 30. HG 1058.

A rare example of the use of a medallion shallow-relief image in the jewellery from this firm. The designs are usually abstract linear motifs in the same style as Liberty & Co. The firm of Charles Henry Horner, founded in the second half of the nineteenth century, were pioneers of machine production. Most of the articles produced in the Horner workshop were assayed and marked at Chester. For discussion of jewellery by Charles Horner see Klaber 1975.

**1166–1168 THREE MEDALLIONS**, by Pierre Turin (1891–1968).

**1166** ‘*La Porteuse des Fleurs*’, struck in bronze, with a half-length female figure carrying flowers; on the octagonal border P. Turin.

French, c.1925. H 5 cm. Mark no. 126. HG 224 (colour pl. 62).

Bibl. Tait & Gere 1978, pl. 32.

**1167** ‘*La Porteuse des Fleurs*’, struck in silvered bronze, and on the octagonal border of the obverse P. Turin.

French, c.1925. H 3.8 cm. Mark no. 126. HG 225.

This is a reduced version of **1166**.

**1168** Profile head of a young child, struck in bronze, with a brooch-pin on the reverse; on the octagonal border of the obverse P. Turin.

French, 1935. H 2.5 cm. Mark no. 126. HG 1005.

This medallion shows the obverse only of a medal struck for the Brussels Exposition in 1935. For the reverse see the example illustrated in M. Jones 1978 (no. 113). Pierre Turin, sculptor and medallist, studied at the Ecole des Beaux-Arts in Paris, was a pupil of Coutan, Vernon and Roty, a member of the Société des Artistes Françaises from 1911, and won the medallion Grand Prix de Rome in 1920. He engraved the official commemorative medal for the Paris Exposition in 1925. Further medals by P. Turin are illustrated in M. Jones 1979 (nos 421, 422a, 422b, 424).

**1169 MEDALLION** Struck in silvered bronze, the youthful Pan with a young antelope, and MRG THÉNOT (the initials in monogram form) for Maurice R.G. Thénot (d. 1963); brooch-fitting on the reverse.

French, c.1930. D 5 cm. Mark no. 113A. HG 744.

Bibl. Tait & Gere 1978, pl. 30.

For an identification of the signature, see *Catalogue Général Illustré des Editions de la Monnaie de Paris*, (3, n.d., p.372). Maurice Thénot, a pupil of Patey, exhibited at the Salon des Artistes français, where he obtained a bronze medal in 1927 and a silver medal in 1936.

**1170 MEDALLION** Octagonal, struck in silver depicting 'Numismatics'. The female figure of History holds in her right hand a medallion with a temple, and in her left hand an unrolled parchment scroll. Behind her, an olive tree and ruins of ionic columns, with, on the left, the monogram AG (for André Galtié) and the date 1931. The back is plain.

French (Paris), 1931. W 2.9cm. Mark no. 7A. HG 1022.

André Galtié (b.1908) studied steel engraving at the Ecole Boule, becoming a pupil of Patey and Henri Dropsy at the Ecole nationale supérieure des Beaux-Arts. He also studied at the Ecole normale supérieure de L'Enseignement technique before becoming professor of drawing at the Ecole Boule.

For the reverse of the medal, which bears the name of the artist together with various coins, see *Catalogue Général Illustré des Editions de la Monnaie de Paris* (3, n.d., p. 190).

## The later 20th-century styles

(1171–1188)

**1171 PECTORAL CROSS** Silver, with the symbols of the Evangelists in relief, one at the terminal of each arm; a cloisonné enamel of the Lamb of God at the centre. Inscribed on the reverse: IN GRATITUDE FOR EMBER DAYS 1899–1914. S.M.K. 6. I. 15; with a shield showing three fish and the letter R beneath. Impressed mark STABLER for Harold and Phoebe Stabler.

English, 1915. H 14.2cm (including loop). Mark no. 141. HG 1061 (colour pl. 64).

Harold and Phoebe Stabler collaborated in the design and execution of jewellery, silverwork and pottery, made in their Chelsea Studio and workshop. In 1914 they exhibited a group of cloisonné enamels in Paris at the Exposition des Arts Décoratifs de la Grand Bretagne et d'Irlande. For biography of Harold Stabler (1872–1945) see Anscombe & Gere 1978 (p. 118). The initials S.M.K. in conjunction with the date must refer to Samuel Mumford Taylor (1859–1929) who was consecrated Suffragan Bishop of Kingston-on-Thames on 6 January 1915. Strictly speaking a suffragan bishop's signature does not include his episcopal title (the letter K refers to Kingston); this seems not to have been known to the donors, but the identification is confirmed by the coat-of-arms which are those of the Borough of Kingston – three salmon naiant in pale. Dr Taylor was Examining Chaplain to the Bishops of Rochester from 1898 onwards and the reference in the inscription to Ember Days, the traditional time for ordination, suggests that the cross was presented to him by a group of clergymen who had been ordained in those years in the diocese of Rochester, to which the R beneath the shield presumably refers.

**1172 CIGARETTE CASE** Gold, engraved with a knight in armour on horseback approaching a castle through a fanciful landscape, via a narrow gorge beyond which ordeals of fire and water lie. Inside, engraved initials MAT. Stamped 14K TIFFANY & CO.

American, c.1920. H 7.8cm. Mark no. 150. HG 36.

Bibl. Tait & Gere 1978, pl. 32.

**1173 CIGARETTE CASE** Three-colour gold forming a continuous geometric pattern over the entire box, the invisible hinge activated by depressing the sides of the box at the opposite end. Engraved inside the case, *Laclouche frères, Paris* and stamped with gold warranty mark (Rosenberg 1922–8, no. 5885) and French maker's mark M & C<sup>IE</sup> in a lozenge. English importer's mark GS for George Stockwell of Stockwell & Co. Ltd, with the London Assay Office import mark and date letter for 1927.

French, 1927. H 9.9cm, depth 1.1cm. Mark nos 100, 112 & 73. HG 151 (colour pl. 62).

The firm of Laclouche Frères was founded in 1897 by the four brothers Fernand, Jules, Léopold and Jacques. From the early years of this century Laclouche had premises in London. In 1927 their address was 2 Old Bond Street, W1. The firm is still active in Paris at 8 Place Vendôme. Stockwell & Co. Ltd., Importers of Gold and Silver Watch Cases, of 16–18 Finsbury Street EC and 8 & 10 Beak Street, W, entered their mark on 2 January 1925.

**1174 PENDANT** Glass, etched with a reversed intaglio of a female head in profile.

French (?), c.1910. H 5.45cm (including ring). HG 983.

Cast and etched glass ornaments of this type were made by the Cristallerie Baccarat, Lunéville, Lorraine, in the early years of the twentieth century.

**1175 PENDANT** Cast iridescent glass with a dancing nymph with 'signature' G. STALIN. Gold setting, pendant pearl.

French, c.1914. H 5cm (including pendant and loop). HG 1057.

Although Gabriel Stalin, the French sculptor, was employed as their chief designer by the Maison Piel Frères, it is unlikely that this piece was made by the firm. The sculptor specialised in the production of small cast-glass ornaments, probably based on an antique (Roman) formula, in imitation of the contemporary works in *pâte de verre*, also based on a Roman glass-making technique. They were used for jewellery and for the decoration of small toilet boxes.

**1176 PENDANT** Mother-of-pearl carved with the head of a baby, bordered with pearls and sapphires; incised *Lubary*; inscribed on the reverse *Victura te Salutat MSM, 16-1-1918*.

French (?), 1918. H 4cm (including ring). HG 1035.

This same technique was used by Vernon; a number of mother-of-pearl pieces signed by him survive. So far it has not been possible to find other works by Lubary or biographical details for him.



**1177 BROOCH** Cast and foiled purple-coloured glass, in the form of two of crouching female figures; incised on the setting LALIQUE, for the firm of René Lalique, in a collet setting.

French, c.1925. W 5.5 cm. Mark no. 101. Transferred from the Victoria and Albert Museum (colour pl. 62).

**1178 BROOCH**, in the form of a 'bonsai' tree in a pot. White gold, enamelled and set with diamonds, carved jade and minute onyx beads; in the original leather case labelled on the silk inside the lid *Ernst Paltscho, Wien I, Spiegelgasse 15, Karlsbad – Alte Wiese*.

Austrian, c.1920. H 3.2 cm (max). HG 1019 (colour pl. 63).

According to Neuwirth (1977) the firm of Ernst Paltscho is recorded at this address from 1914 to 1922. Ernst Paltscho (1858–1929) founded the firm in 1899. He was appointed jeweller to the Greek Royal House and worked for many of the Austro-Hungarian aristocracy. The business was continued by his son Erwin, who joined the firm in 1918.

**1179 BROOCH** White gold set with diamonds and a minute onyx bead, in the form of a deer; stamped on the reverse with a maker's mark KF, 585 and a 'crayfish' (French silver import mark in use after 1893; Rosenberg 1922–8, no. 5907).

Austrian (?), c.1925. W 4.4 cm (max). Mark no. 97. HG 1020 (colour pl. 63).

The maker's mark KF can tentatively be identified as that of Karl Fialla, who is recorded from March 1921 at Gfönergasse 7, Vienna (Neuwirth 1977). The use of white metal, either platinum or white gold, for gem-set jewellery became fashionable in the post-war period, about 1920.

**1180 PIN** Cast and chased gold, in the form of a locust on a stalk of wheat, on the reverse stamped 5091, BOIVIN. PARIS for the Maison René Boivin, with the Paris 'eagle's head' warranty mark on the pin-clasp (Rosenberg 1922–8, no. 6596) and the maker's mark RB flanking an eel in a lozenge.

French, 1925. L 10.5 cm. Mark nos 20 & 130. HG 1037.

The number engraved on this piece indicates the date, which was recorded in the archive of the Maison Boivin in Paris, founded in 1892, 4 Avenue de l'Opéra, Paris. When René Boivin died in 1917 the firm was carried on by his widow, Jeanne Poiret, sister of the couturier Paul Poiret.

**1181 BROOCH** Platinum double ring set with diamonds and a 'baroque' pearl, stamped on the reverse with a partially legible maker's mark and P1950.

Probably German, c.1930. D 3.6 cm. Mark no. 174. Transferred from the Victoria and Albert Museum (colour pl. 63).

**1182 BROOCH** Stained chalcedony and nephrite, mounted in white gold, set with diamonds, in the form of a morning glory flower; defaced maker's mark, date letter B.

German (?), c.1930. H 7.1 cm. HG 1063 (colour pl. 62).

**1183 PENDANT** Scarab-beetle carved in lapis-lazuli mounted in white gold, set with diamonds and rubies, stamped 18ct and 48062.

English (?), c.1930. H 5.3 cm (including ring). Transferred from the Victoria and Albert Museum (colour pl. 63).

**1184 PENDANT AND CHAIN WITH MATCHING FINGER-RING** Platinum, set with diamonds and square-cut blood-red fire-opals. In the original case, labelled LIBERTY, LONDON PARIS, BY SPECIAL APPOINTMENT.

English, c.1930. Pendant: L 5.85 cm; ring: H 1.6 cm (bezel). HG 957 (colour pl. 63).

**1185 BRACELET** Heavy gold links, set with cabochon amethysts, one of the settings bears the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596), together with partly legible maker's mark, probably GL with a bird's wing in a lozenge.

French, after 1935. W 1.7 cm (large link). Mark no. 70. Transferred from the Victoria and Albert Museum.

Said by the donor to have been retailed by the Maison Boucheron, Paris. The mark may be that of G. Lenfant, 47 rue des Petits Champs, Paris, GL flanking a bird's wing below a dice.

**1186 DRESS-CLIP** Gold, set with fourteen *calibré*-cut rubies.

English, 1939. H 3.7 cm. Transferred from the Victoria and Albert Museum (colour pl. 62).

According to the donor, designed for and sold by Asprey, London, from whom it was bought in 1939. The severe design of this clip emphasises the immaculate *calibré*-cutting and setting of the stones.

**1187 BROOCH** Platinum oval set with diamonds, two drop-shaped pearl pendants.

English, 1948. W 2.2 cm. Transferred from the Victoria and Albert Museum.

Made for the donor by Mappin & Webb, London.

**1188 BROOCH** Gold, in the form of a swan, the body a 'baroque' pearl, set with diamonds and sapphires for the neck, with an enamelled beak and feet and a black pendant pearl. Marked on the reverse VERDURA PARIS, for Fulco, Duca di Verdura (1898–1978), made in his Paris studio established in 1947; on the pin, the Paris 'eagle's head' warranty mark (Rosenberg 1922–8, no. 6596) and the maker's mark RD in a lozenge for Raymond Drouet, currently at 6 rue Villedo, Paris.

French, c.1950. H 3.1 cm (including pendant). Mark nos 155 & 132. HG 1010 (colour pl. 63).

Born in Palermo, Verdura started to design jewellery with semi-precious stones and enamel in the 1930s. In 1937 he started work in America, opening his New York shop in Fifth Avenue in 1939, and in 1947 opened his Paris shop in the rue Boissy d'Anglas. A similar brooch using 'baroque' pearls and diamonds, in the form of a stag with gold coronet round its neck, is illustrated in Hughes 1963 (pl. 283). Verdura is noted for his individual pieces of the highest quality, using lavish materials.

# Bibliography

Exhibition catalogues which have been referred to in the text are also listed separately at the end of the Bibliography (pp. 199–200) under the town where the exhibition was held.

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## A Select List of Nineteenth-Century Jewellers' Trade Journals, Pattern-Books and Specialist Periodicals

The following were found to be especially useful for the study of the material included in the Gift.

- Art et Décoration*, Paris, 1897–1905.
- L'Art Décoratif aux Expositions des Beaux-Arts: Salons, Société des Artistes Français, Société Nationale des Beaux-Arts, Expositions particulières*, Paris, 1902 (other volumes certainly published), published by Armand Guérinet.
- L'Art de la Bijouterie*, Paris, 1879–82.
- La Belle Assemblée*, London, 1806–31.
- Le Bijou*, Paris, 1874–90.
- Blätter für Kunstgewerbe*, Vienna, 1872–98.
- La Chimère et L'Animal et leur Application Ornementale à L'Art du Bijou*, Paris, n.d. [c.1900], designs by B. Krieger.
- The Englishwoman's Domestic Magazine*, London, 1852–81.
- Gewerhalle*, Stuttgart, 1863–93.
- The Jewellers' Book of Patterns in Hairwork*, London, 1864, published by W. Halford and S. Young.
- Jewellers', Goldsmiths', Silversmiths' and Modellers' Journal of Art Manufacture*, London, 1863.

*The Jewellers', Goldsmiths', Silversmiths' and Watchmakers' Monthly Magazine*, London, vols 1–9, 1862–3.

*Journal der Goldschmiedekunst*, Leipzig, from 1881 (*Die Goldschmiedekunst* from 1910).

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*Kunstgewerbeblatt für das Gold- Silber- und Feinmetallgewerbe*, Fachzeitschrift des Kunstgewerbevereins Pforzheim, des Gewerbemuseums zu Schwäbisch-Gmünd, des Kunstgewerbevereins zu Hanau, der Freien Vereinigung des Gold- und Silberwarengewerbes zu Berlin, Leipzig, 1894–1901.

*The Ladies Companion*, 2 vols, London, 1849–50.

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*Pattern Book for Jewellers, Gold- and Silversmiths*, London, n.d. [c.1880], published by A. Fischer.

*Die Perle, Eine reiche Sammlung mustergiltiger Vorlagen für Juwelire, Gold- und Silberarbeiter, sowie Graveure*, Vienna, 1880–4, ed. M. Gerlach.

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# A Select Glossary of Terms

This select glossary does not include any of the terms used in this Catalogue to describe:

1. gemstones; the reader is recommended to refer to: Webster, R. 1978. *Gems, Their Sources, Descriptions and Identifications*, London, 3rd edn;
2. heraldic devices; the reader is recommended to refer to: *A Glossary of the terms used in Heraldry*, Oxford and London (James Parker), 1894;
3. horological features; the reader is recommended to refer to: Britten, F.J. 1978. *Britten's Watch & Clock Handbook, Dictionary and Guide*, London, 16th edn revised by R. Good.

## Abalone

A salt-water shellfish with highly coloured blue and green iridescent shell, a univalve belonging to the family of *Haliotis*, exceptionally termed Paua shells in New Zealand; abalones are also found in Australian and American waters. They seem to be used in jewellery from the later years of the nineteenth century.

## Aide-mémoire

The term is here used to denote a small portable notebook with pencil, with ivory tablets or leaves, mounted within covers of gold, often enamelled and gem-set. Such notebooks were fashionable during the eighteenth and nineteenth centuries: they are often described today as  *carnets-de-bal*  (a slim version used to record the names of partners for each dance at a ball), but since the precise use is not always clear, the latter term has not been adopted in this Catalogue. See also *étui* and *nécessaire*.

## Aigrette

(French, 'a tuft of feathers'), a hat or hair ornament, either in the form of jewelled feathers or a brooch to support a feather, in use in Renaissance Western Europe and apparently derived from Oriental fashions. During the eighteenth century aigrettes developed a variety of forms, including flower bouquets or crescent sprays, and were worn by ladies as hair or corsage ornaments, often with *trembler* (q.v.) elements, such as birds and insects on long stalks. The fashion for aigrettes continued throughout the nineteenth and early twentieth centuries. The word 'aigrette' had become an accepted term to describe a jewelled ornament of this type by the mid-eighteenth century; for example in the *Traité des Pierres Précieuses* of 1762 by J.H.P. Pouget.

## Assay mark

Assaying is the process carried out by the Assay Office to determine the proportion of precious metal contained in a piece of gold or silver. If the assay shows the piece to be of the required standard, it is then stamped with the appropriate assay mark, which thus becomes a guarantee of quality. In England assay marks are usually referred to as *hallmarks* (q.v.); the term 'assay mark' has been used in this Catalogue to denote marks stamped by Assay Offices outside England.

## 'Baroque' pearl

A large and irregularly formed pearl, usually of fantastic shape. Any mollusc, whether of the bivalve or the univalve type, which possesses a nacreous shell can produce pearls, though the most productive are the 'pearl-oyster' and the 'pearl-mussel'. The shape and appearance of a pearl depends on the position in which the intruding substance comes to rest within the shell and hence on the evenness with which the successive layers of secretion occur within the mollusc, for each mollusc of this type has the property of secreting calcium carbonate and concholin to neutralise the irritant matter. See also *mother-of-pearl*.

## Basse-taille enamelling

See *enamel* (3).

## Beading

The visual effect of beading is achieved in more than one way:

1. Beaded wire, a feature of much goldsmiths' work from the ancient world, was made by placing the wire between two blocks in a groove cut with hemispherical depressions. The blocks were hammered while the wire was turned, thereby taking on the impression of the patterned grooves. Much of the solid beaded wire used on nineteenth-century jewellery in the 'archaeological style' was machine-made, probably using a type of rolling mill.
2. Single solid gold grains, arranged in lines to form a border, often using grains of graduated sizes.

## 'Berlin' iron jewellery

The term is used to denote jewellery made from cast- or wrought-iron, the centre of production being Berlin, though factories are also recorded in France and Vienna and probably existed in other European countries. The surface is normally blackened. For a further discussion of its history, see Introduction to Chapter 2, p.28.

## Bezel

The use of the term 'bezel' has been carefully defined in respect of finger-rings by O.M. Dalton (1912, p.xviii), as follows: 'The setting, including the stone, is generally known as the bezel (der. Sp. bisel; cf. French, biseau), literally, the basil edge, or ledge retaining the jewel in the cavity ... the word "bezel" has now a meaning far wider than that suggested by its etymology. It generally signifies the salient or characteristic part of a ring; thus the part of the signet engraved with the device is commonly called its bezel, though there may be no cavity or stone; the word is similarly used in the case of rings which have no gem.'

In this Catalogue, the term 'bezel' is also used to denote the metal rim of a watch-case cover, usually holding a glass or rock-crystal in position.

## Blooming

Widely practised by English jewellers in the first half of the nineteenth century, this technique is used to obtain a matt or

finely pitted surface over selected areas of the goldwork by immersing the gold in an acid solution. The recipe for this solution was not known outside England before the mid-century (see Vever 1908–12, II, pp. 256–62), at which time the French Maison Robin sent a representative to London to learn the secrets of the process. This technique was skilfully applied to objects combining several different coloured golds.

### **Boîte-à-mouches**

A patch-box, for containing patches of gummed taffeta worn by both men and women as facial ornaments throughout the seventeenth and eighteenth centuries. The French word *mouche* (fly) was used to mean patch. An early use of the term occurs in English in 1676 but more explicitly in *The Ladies Dressing-Room*, London, 1690 (by John or Mary Evelyn) where the term '*mouches*' is defined in the appendix entitled *The Fop-Dictionary* as 'Flies, or, Black Patches, by the Vulgar' and, again, in the text the term is used to describe patches 'for pushes, to be sure, from Paris the *tre-fine* procure'.

### **Bombé**

A bulging curvilinear form, much used in the design of gold boxes of the second and third quarters of the eighteenth century; makers of boxes in other materials adapted this bulging convexed form.

### **Box-clasp**

In this Catalogue box-clasp is used to denote a type of clasp introduced in the eighteenth century which was popular on necklaces and bracelets of the second half of the nineteenth century made in the 'archaeological style'. The clasp (usually with snap-catch fastener), is in the form of a flat, hollow compartment of circular or rectangular shape, often decorated with applied wirework or **beading** (q.v.), and frequently occurs with a flat machine-woven band, imitating the classical **loop-in-loop chain** (q.v.), the ends of which are 'boxed' or contained in a similarly decorated rectangular compartment, in the Etruscan or Hellenistic manner.

### **Boxed ends**

See **box-clasp**.

### **Brilliant-cut**

In general use by the nineteenth century, mainly for diamonds, this cut has 58 facets, of which 33 are on the top part of the stone and 25 on the lower part.

### **Briolette**

A drop-shaped stone faceted all over with triangular (or occasionally rectangular) facets.

### **Buckle**

In this Catalogue all the examples are made of metal and, although designed as attachments for securing a belt or strap, not all can be related to a particular part of the dress. The fashion for ornamental buckles in England was revived with the Restoration and during the eighteenth century all types of buckle were worn by both men and women, including shoebuckles, breeches-buckles, garter-buckles and a variety of dress buckles. Small buckles were worn to fasten velvet bracelets or **chokers** (q.v.) and gloves; for example, in 1755 Madame de Pompadour was supplied with a 'Collier de velours avec plaque, anneau, boucle et grelots d'or' (*Livre Journal de Lazare Duvoux*, no. 2149). During the nineteenth century waist-buckles were particularly fashionable with the stiff wide belts of the 1830s and again in the Art Nouveau period.

### **Bulla**

A gold pendant of Etruscan origin, worn as an amulet, usually consisting of a hollow convex gold disc which was often large in size. The bulla was worn round the neck on a broad loop.

### **Cabochon**

A precious or semi-precious stone which is merely polished, without being cut into facets. In the nineteenth century the use of the cabochon was revived and the stones have a pronounced domed shape.

### **Cachou-case**

A small box used to carry cachous or pastilles for sweetening the breath. The *Ladies Dressing-Room* (by John or Mary Evelyn) of 1690 describes 'Pastillo di Boeca' in the appendix as 'Perfum'd Lozenges to improve the breath'. In the verses the following passage occurs: '*Pastillios de Bocca [sic] we/In box of beaten Gold do see,/Inchas'd with Diamonds.*'

### **Calibré-cut**

A stone cut in a specific shape to fit the setting exactly. The most accomplished *calibré*-cutting, developed in the second half of the eighteenth century, uses stones cut to graded sizes with minute variations in the faceting to achieve a subtle gradation. The *calibré*-cut was perfected with experiments in the cutting of **glass paste** (q.v.), which was softer than gemstones.

### **Cameo**

A hardstone on which a design is cut in relief. The cameo-carver often made use of contrasting colours which occur naturally in the strata of the stone: in agate (white on pale buff) and in sardonyx (white on brown and reddish brown). While the neo-classical cameos of the late eighteenth century are usually simple images in two contrasting layers, the nineteenth century saw a conscious development of technical virtuosity, using stones of four layers or more to produce naturalistic effects of hair colour and costume. When onyx cameos have strongly contrasting colours, the colours have probably been artificially produced: the stone will have been boiled in sugar for several days and then steeped in concentrated sulphuric acid, penetrating the porous layer which becomes black; the white layer, being non-porous, remains unaffected.

### **Cameo 'habillé'**

A French term used to describe the technique for drilling and setting a hardstone cameo with small gemstones and pearls. The term more generally in use in France in the nineteenth century was '*incrusté*' but '*habillé*' has since come into common use in English and French in the present century (see Vever 1908–12, II, p. 320).

### **Cannetille**

A type of fine gold decoration consisting of coiled wire forming circles or rosettes, especially surrounding pyramids or flattened gold beads. Jewellery of the classical world employed a similar technique of coiled wire arranged in small circles to form floral ornament; this technique, which continued in 'peasant' jewellery, was to become fashionable in the nineteenth century, when this term comes into use.

### **Carat**

Used either to denote a measure of fineness for gold or a unit of weight for precious stones and pearls. The gold standard is divided into 24 parts, hence 24-carat gold is pure metal; to make gold more workable, it is alloyed for strength with base metals to produce a variety of standards. In Britain, the present-day



standards are 22-carat, 18-carat, 14-carat and 9-carat; the latter is the lowest standard legally acceptable as gold, but most fine jewellery of the past is made of 14-carat or above.

### **Carbuncle**

A large red stone polished *en cabochon*, usually a garnet, but sometimes a ruby.

### **Carcan or Carcanet**

A necklace, too short to encircle the neck, tied with ribbons passed through loops at both ends. See **choker necklace**.

### **Carnet-de-bal**

See *aide-mémoire*.

### **Carton bouilli**

A form of papier-mâché used particularly for boxes from the mid-eighteenth century. According to Le Français de Lalande in his *Art du Cartonier* of 1762, the process was invented c.1740 by Martin L'ainé, who perfected the coloured lacquering and varnishing technique known as *vernis martin*. Unlike papier-mâché, *carton bouilli* is built up over a period of days by applying successive layers of paper round a wooden core of the required shape. The *carton* for the lid and base of the box is built up separately and then applied to the core, the edges being folded down and secured by further layers of paper round the side of the lid or base. The wooden core with its layers of paper is heated until dry and the core is then removed. The final process is the removal of defects by turning on a lathe. The box can then be decorated to imitate engine-turned decoration. The lid and the box are pressed into separate moulds while being plunged into boiling water, hence *carton bouilli* (boiled card). The heated *carton bouilli* could be inlaid with *piqué* decoration (q.v.) in a similar manner to tortoiseshell.

### **Cartouche**

An area, often roughly shield-shaped and contained within a frame of fanciful design. The area is occasionally found blank but more often decorated with armorial devices, initials, trophies and scenes.

### **Champlevé enamelling**

See **enamel** (2).

### **Chape**

Used in this Catalogue to denote the fittings of a buckle, consisting of a central vertical bar with hinged prongs and supporting loop with which the belt or the shoe-straps were fastened. The chape was concealed when the strap was in place, so that only the decorated part of the buckle remained visible.

### **Charge and discharge marks**

The duty marks struck on French goldsmiths' work from the late seventeenth century to the Revolution by the Assay Office official in control of collecting the taxes, to denote the commitment to pay the duty when the piece had been finished, and to indicate its town of origin. The charge mark was struck after the maker's mark and the **warden's mark** (q.v.), while the gold or silver was still in the rough. The discharge mark was struck by the same office when the duty had been paid. The controlling officials or *fermiers* are recorded under various names including *fermier-général*, *sous-fermier*, *régisseur-général*, *adjuticaire* (see Nocq 1931, pp.220–42).

### **Chasing**

A technique of working metal from the front so that the pattern is indented in the surface; in the more elaborate examples, the resulting surface treatment can be very complex.

### **Chatelaine**

A mid-nineteenth century term denoting the elaborate chains suspended from the waist, on which were hung small objects, such as watches, watch-keys, **étuis** (q.v.), seals (see **fob-seal**) **nécessaires** (q.v.), and small implements. There is no evidence that this term was in use in the eighteenth century, when it was customary to refer to watch-chains, *crochets* and, even, equipage (see Evans 1970, p.160).

### **Chinoiserie**

A term denoting the artistic expression of Western European painters and craftsmen, especially in the period from the late seventeenth to the middle of the eighteenth century, in which the Chinese are depicted as a curious and exotic people inhabiting a fantastic world of Cathay, a remote arcadia with quaint and bizarre customs. The vast repertoire of chinoiserie was a creation of fertile imaginations and made no attempt to relate to the real China, as it was then known to Europeans from the accounts of early travellers. Some of the decorative elements found in chinoiserie may not be of Chinese origin but taken from Japanese sources, though at the time they were probably not recognised as such.

### **Choker necklace**

A term used in this Catalogue to denote a close-fitting necklace or collar. During the eighteenth century chokers in a variety of materials were worn – velvet, ribbon, rows of pearls threaded into a metal clasp, diamonds, paste, cut-steel or marcasite, sometimes with central pendants. See also **carcan**. For 'dog-collar' necklaces of the Art Nouveau period, see **plaque-de-cou**.

### **Claw-setting**

A setting in which the stone is gripped by projecting metal claws attached to the bezel of a finger-ring or the frame of a piece of jewellery.

### **Cloisonné enamelling**

See **enamel** (1).

### **Cloisonné mosaic**

Used in this Catalogue to denote the use of gold wire strips or cloisons in **micromosaic** (q.v.). The gold cloisons are used to contain different areas of colour or as an outline to certain elements of the design. The technique is related to **cloisonné enamel** (q.v.) where gold strips are soldered to the base to form cells used to contain different colours of enamel, but in cloisonné mosaic the gold strips are ornamental rather than functional, as they are not necessary in the building up of the mosaic design. The cloisonné-mosaic technique seems to have been developed by the Castellani firm in Italy in the mid-nineteenth century, in imitation of the cloisonné-enamel technique, and its use then spread to other Italian jewellers working in the 'archaeological style'.

### **Closed-back setting**

A technique used in gem-set jewellery in which the lower part of the gemstone is entirely encased in the setting, leaving only the upper part of the stone visible. The setting might be flat-backed, fluted or dished in shape. See also **open-back setting**.

**Closed-link chain**

Used to denote a chain of closely-set links which cannot open out when the chain is stretched. The links, in the form of a rectangular band with flat sides, are set alternately in a vertical and horizontal plane, forming a square section chain.

**Colloidal hard soldering**

A process patented by H.P. Littledale in 1933 for use particularly in **granulation** (q.v.) in gold or silver, by which the grains are joined to the surface without the use of solder. It is thought that a similar process was used in ancient granulation where no solder is visible and the joins appear to have been achieved by relying on the capillary action of the heated gold at melting-point. The colloidal hard soldering process depends on the fact that the melting-point of gold (or silver) and copper when these two metals are in contact is lower than the melting-point of either metal separately. The pieces to be joined are fixed in place with a mixture of glue and ground-up copper salt. They are then heated, which results in changes to the metals as they reach specific temperatures. At 100 C the copper salt changes to copper oxide; at 600 C the glue changes to carbon. At about 850 C the carbon absorbs the oxygen from the copper oxide and vapourises as carbon dioxide, leaving a thin layer of copper between the parts to be joined. At 890 C the copper and the gold melt and a clean join is made before the melting-point of pure gold is reached.

**Coloured gold**

Alloys of gold with different metals produce red, green, yellow and white gold. Red gold was obtained by increasing the copper content, green gold by adding silver (and later cadmium). Yellow gold was obtained with a charcoal, iron and gold alloy, and white gold by adding silver (later platinum and nickel were used). Each detail in a different colour of gold was added separately to the surface of the object, prior to chasing. The technique was developed by the mid-eighteenth century; in 1755 Madame de Pompadour was supplied with 'un anneau d'or de couleur' for a velvet necklace (Lazare Duvaux, no. 2099).

**Counter-enamel**

See **enamel** (7).

**Crochet de montre**

Used in this Catalogue to denote a brooch with a hook at the back from which a watch was suspended. The term, introduced at the end of the nineteenth century, was used in contemporary periodicals and, also, by Vever (1908–12).

**Cross-hatching**

See **hatching**.

**Cut-down setting**

A type of setting developed in the eighteenth century intended to be almost invisible, thereby revealing the entire stone. The metal was carefully worked up round the edge of the stone into a smooth wall, reinforced at intervals with narrow vertical ridges of metal. The cut-down setting was a result of the development of **calibré-cut** (q.v.) stones which required the setting to be as unobtrusive as possible. Cut-down settings replaced the simple rub-over setting which tended to obscure the edge of the stone.

**Cut-steel jewellery**

Jewellery set with studs of faceted steel. The complex faceting of eighteenth-century cut-steel imitated the brilliance of diamonds; the studs were individually faceted and then riveted to

base-plates, which might be built up in layers in the more elaborate designs. When standards declined in the nineteenth century, the faceting of the studs became far more simple and designs were stamped in one piece, rather than the individual riveting of each stud. The best of the English work was highly prized. In 1755 Madame de Pompadour was supplied with 'Deux chaînes d'acier d'Angleterre, à cinq porte-mousquetons & crochet' (Lazare Duvaux no. 2227).

**Damascening**

A term of imprecise usage describing various techniques ultimately of Islamic origin for decorating the surface of objects made of base metal, particularly iron or steel, with gold and silver. See p. 31.

**Date letter**

See **warden's mark**.

**Décharge mark**

See **charge** and **discharge marks**.

**Demi-parure**

A set of matching jewellery comprising fewer items than a **parure** (q.v.); in this Catalogue used to describe a set consisting of a brooch and a pair of ear-rings.

**Design Registry Mark**

The mark used by the Patent Office to identify ornamental designs protected by a Patent since 1842. From 1884 the previous categories into which the designs had been divided were amalgamated; articles were registered in a single numerical series and the protection extended from three years to five years. The diamond-pattern registration marks that occur on a number of pieces in this Catalogue were used from 1842 to 1883. The class group (i.e. metalwork, glass, earthenware, etc.) is indicated at the top of the diamond. In the four corners of the diamond-mark a system of letters and numbers indicate the year, month, day and bundle; for a key to the codes see Public Record Office Leaflet 15, *Design and Trade Marks: Registers and Representations*.

**Diaper**

An ornamental pattern of diamonds or lozenges formed by diagonal lines.

**Die-stamped**

See **stamped**.

**Discharge mark**

See **charge and discharge marks**.

**Dog-collar**

See **plaque-de-cou**.

**Electroplating**

The process of depositing a layer of gold, silver or other metal onto an object by means of an electrical current. The object to be plated is connected to the negative terminal (the cathode) and a sheet or bar of the plating material is connected to the positive terminal (the anode). Both are immersed in a plating tank containing acid and a solution of the plating metal. When an electric current is passed through, ions of the plating metal are attracted to the negative terminal and are deposited on the article to be plated. The length of immersion is regulated to give the required thickness of deposit on the articles. Experiments in electroplating were made at the end of the eighteenth century, but the first



satisfactory results were achieved by Elkington of Birmingham, c.1840.

### Electrotyping

A method of reproducing a piece of gold, silver or other metal by the electro-deposition of these metals into or onto a mould, following a patent taken out by Elkington of Birmingham in 1841. In this way an exact replica of an object is produced; an impression is taken of the object to produce a mould and the surface of the mould coated with an electrically conductive substance. The mould is then immersed in a plating bath and coated with metal by ordinary **electroplating** (q.v.) methods. When this layer is removed from the mould the surface which has been in contact with it is a replica of the original. In the late nineteenth century, Elkingtons produced electrotype copies of various works of art from a number of museums, which were then sold in the Victoria and Albert Museum.

### Émail en ronde bosse

See **enamel** (5).

### Émail translucide cloisonné

See **enamel** (9).

### Émail translucide cabochonné à haut-relief

See **enamel** (10).

### Embossing

The English equivalent of the French term *repoussé*, a technique of working sheet-metal from behind with punches to raise the pattern, which stands out in relief on the front.

### Enamel

A coloured glass, or a combination of vitreous glazes, fused onto a metallic surface. The general term, enamels, is often applied to that class of objects heavily decorated with some form of enamelling:

1. **cloisonné**: this technique requires thin strips of metal to be bent and curved to follow the outline of a decorative pattern or picture; they are then attached, usually soldered, to the surface of the metal object, forming a series of miniature walls that meet and so create little cells (or cloisons) between them. Into these cells the enamel in powdered form is laid and fused. After it has cooled, the surface of the enamel can be polished to remove imperfections. The cloisonné technique is particularly suited to objects made of gold, especially jewellery, and may have been the first form of enamelling evolved (c.1400BC).

2. **champlevé**: this technique is the opposite to cloisonné because the surface is gouged away, not built up. By creating troughs and channels in the metal, each separated by a thin ridge of metal, the different coloured enamels in powdered form can be laid in the troughs and fused onto the metal, with the ridges forming the outlines of the design, drapery, folds, etc. This technique requires a thick metal sheet and so copper or other base metals are ideal; its earliest use dates back to pre-Roman Celtic societies.

3. **basse-taille**: this technique is a more sophisticated version of the champlevé method and was probably only evolved in the late thirteenth century AD, perhaps in Italy. It requires the use of translucent enamels so that the patterns and scenes engraved and chased in the metal can be looked at through the coloured enamels. Within the area that has been cut away to receive the enamel, a design or scene is chased in low relief. Because the highest point of relief is below the level of the surrounding metal, the translucent enamel will 'flood' all the chased work and its upper surface will be smoothed off so that it is level with

the surrounding metal. Consequently, the enamel lies over the chased work in varying thicknesses; where the engraving and chasing is at its deepest, the enamel will be at its thickest. Because the metal used with this technique is normally silver or gold, light is reflected back through the translucent enamel in varying degrees, being at its most brilliant in the thinnest part, and at its most rich in tone where the enamel is deepest. The rich tonal effects that could be obtained with this technique gave, for the first time, an impression of three-dimensional modelling to the figural scenes executed with *basse-taille* enamelling.

4. **plique-à-jour**: this technique again depends on the use of translucent enamels but as it is designed to produce an effect of a stained-glass window in miniature, there is no metal base-plate. The method is similar to the cloisonné technique, except that the strips of metal forming the cells are not soldered to a metal base, though they may be temporarily attached to a metal sheet, perhaps aluminium-bronze, onto which the enamels will not stick; then, with a few light taps, the metal sheet can be removed after the firing, leaving a network of metal strips filled with enamel 'windows', ready for careful and delicate polishing to enhance their brilliance.

5. **émail en ronde bosse**: this technique, best translated as 'encrusted enamelling' is concerned to cover the surfaces of small objects or figures fashioned in the round or in very high relief. Both translucent and opaque enamels could be applied to these miniature sculptures, usually executed in gold, but the greatest problems occur during the firings of the enamels, especially with the technical difficulties of supporting and protecting them at high temperatures, whether the coloured enamels are applied in a paste form or whether the heated gold object is introduced into the molten vitreous glazes.

6. **painted enamel**: this technique, evolved during the fifteenth century, revolutionised the art of enamelling to create pictorial scenes, as if produced on a canvas. It was not, however, achieved by using the paint-brush of the artist. The metal, usually copper, would be cut from a thin sheet and slightly domed; the first layer of enamel, applied in its wet, powdered state and fired over both front and back provided the basis on which to apply further layers and to delineate the composition, often by drawing with a needle through a layer of wet enamel. Successive applications of white (mixed with water, turpentine and spike oil of lavender) would build up the light areas of the design whilst other colours would be applied little by little to avoid one running into the other and thereby blurring the outlines between them. To heighten the effect, silver or coloured foils might be laid in small areas to be covered by a translucent enamel, and, within those areas covered by an opaque enamel, the details could be picked out with touches of gold, often painted in thin lines, like a cross-hatching, and then, in the final firing, these details in gold would become fixed to the enamel and less likely to be rubbed off.

7. **counter-enamel**: the English equivalent of *contre-émail*, this term refers to the layer of enamel applied to the reverse side of the metal sheet. It is a precautionary measure used by some enamellers, especially those making painted enamels, because it helps to avoid the stresses that often occur during cooling because of the differences between the coefficients of expansion and contraction of enamel and metals (like copper).

8. **enamel miniature-painting**: this technique evolved in France in the second quarter of the seventeenth century and had its roots in the Renaissance technique of painted enamels. The metal, often gold, would be covered by a white or light-coloured enamel, often on both sides, and onto this smooth, canvas-like surface the enameller would apply coloured enamels, using such techniques of the miniaturist as stipple-painting; when fired, these miniatures were often more delicate and, of course, more permanent, than the miniature painted on card or ivory.

9. **email translucide cloisonné**: a late nineteenth-century French term for *plique-à-jour* (q.v.).

10. **email translucide cabochonné à haut-relief**: a late nineteenth-century French term for a variation of open-backed enamelling, known in England as *plique-à-jour* (q.v.). The principal distinction is the treatment of the enamel in each cell which is polished into a domed or cabochon form. Furthermore, the cell walls usually form a slightly projecting ridge with sloping sides.

11. **ombré enamelling**: a late nineteenth-century term, used in this Catalogue to describe the 'shaded' enamelled decoration in which the colours intermingle to achieve subtle naturalistic effects.

12. **filigree enamelling**: this technique is similar to **cloisonné** (q.v.) except that the cells are formed by the filigree (i.e. twisted gold wire) and the enamel does not form a smooth flat surface level with the filigree. In this Catalogue, this technique is to be found in works by nineteenth-century jewellers working in the 'archaeological style'.

### Enamel miniature-painting

See **enamel** (8).

### Engine-turning

A method of mechanical engraving on metalwork developed in the eighteenth century to produce a multiplicity of symmetrical linear patterns executed with precision. An early manual on the subject, *L'Art de Tourner*, written by Charles Plumier, was published in Lyons in 1701. The French term for engine-turned decoration is *guilloché* (q.v.).

### Engraving

A technique used on metal (and other materials) to produce a linear surface decoration by cutting away part of the surface with a burin or 'graver' (a v-shaped steel tool).

### En tremblant

See **trembler**.

### Étui

A term used loosely to describe a variety of small, portable containers, usually small ornamental cases for tiny implements. References in England (with a variety of spellings) occur from 1611. Diderot, in his *Encyclopédie* of 1756, records étuis in a variety of materials for tooth-picks, pins and needles. In 1751 Lazare Duvaux supplied Madame de Pompadour with 'un étui de pieces d'agate avec ses pièces, garni en or' (no. 806). Other examples recorded by Lazare Duvaux contained magnifying glasses, scent-bottles and so on. Some étuis were worn from the belt with a chain and hook; in 1752 Lazare Duvaux supplied Madame de Pompadour with 'une chaine d'étui de pièces d'agate, les plaques d'or, le crochet de metal' (Lazare Duvaux, no. 1279). See also **nécessaire**.

### Faceting

The process of cutting a gemstone or paste so as to have its surface completely covered with facets, or plane surfaces, of varying shapes and sizes arranged in different ways according to the type of cut, e.g. **table-cut** (q.v.), **rose-cut** (q.v.), **brilliant-cut** (q.v.). The purpose of faceting is to produce greater brilliance by reducing the amount of refracted light that escapes. Diamonds seem to have been the first stones to be faceted and references to the cutting of diamonds are recorded from the late fourteenth century.

### Fausse-montre

A miniature-case, resembling a watch-case but without a watch-mechanism, worn as a pair to a watch on a belt or chain. See p. 86.

### Fermier-général

See **charge and discharge marks**.

### Fibula

A brooch of safety-pin form.

### Fichu-pin

A small gem-set brooch, used from the late eighteenth century to fasten the fashionable triangular lace or lawn collar or scarf. In the late nineteenth century the shape of the brooch was altered to a horizontal pin with a small gem-set motif in the centre.

### Filigrain

In this Catalogue, the term has been used to describe a type of gold decoration consisting of grains and **filigree** (q.v.).

### Filigree

A decorative pattern made of wires, sometimes soldered to a background but often left as openwork.

### 'Filigree' enamelling

See **enamel** (12).

### Flat-cut

The simplest and earliest cut used in the fashioning of gemstones. It was still being used in the eighteenth century for garnets, the flat surface giving a good display of the deep red colour. The lower part of the stone is not faceted, as in the **table-cut** (q.v.).

### Fob

A small ornament suspended from a watch-chain. Originally the word 'fob' referred to the small pocket in a man's trousers just below the waistband, in which a pocket watch could be carried, but when it became the custom to wear a watch on a chain, the word became associated with the chain itself, and subsequently it denoted an ornament suspended from that chain.

### Fob-seal

A small seal hung from a fob-chain, the seal being mounted in a shank with suspension ring. Fob-seals were also suspended on watch-chains (see **chatelaine**).

### Foil-backing

A thin leaf of plain or coloured metal foil placed beneath the stone in a **closed-back setting** (q.v.) to enhance its brilliance. The foiling of precious stones was common practice in the Renaissance. The constituents for coloured foils (given by Cellini in his *Treatises*) were gold, silver and copper in varying proportions. In the eighteenth century foil-backing was particularly common in paste-set jewellery. Coloured foils were used to strengthen the tones of coloured pastes. The small black dot which was often painted on the base of either pastes or diamonds to increase the appearance of depth, when combined with foil, was reflected in each facet of the pavillion or lower part of the stone. Foil-backing continued into the nineteenth century and was also used for coloured gemstones.

### Foiled setting

See **foil-backing**.



### **Fool's gold**

Iron-pyrites, a mineral which in its natural state has a brassy yellow colour and can resemble a gold vein. See **marcasite**.

### **Gem-engraving**

A technique by which hardstones are fashioned, either in **cameo** (q.v.) or in **intaglio** (q.v.), by using a drill, often bronze or iron, charged with diamond-powder or corundum, mixed in oil. The process is, therefore, essentially one of abrasion, though final details may be executed in free-hand diamond-point. See **shell cameo**.

### **Gilding**

The application of gold to the surface of an object made of another material. There are three main techniques of gilding metal:

1. **leaf-gilding**: the application of gold leaf to the surface of an object, usually fixed with an adhesive or by burnishing.
2. **amalgam gilding**: the mixture of gold with another substance, particularly mercury, and the application of the resulting compound to the object; when heated the mercury or other admixture is given off and the gold is deposited on the surface. Mercury gilding was the main form of gilding used on European metal artefacts from late Roman times until the mid-nineteenth century.
3. **electro-gilding**: the application of a layer of gold to a metal object by placing it in a solution containing metallic salts and passing an electric current through; the object acts as the cathode to which positively charged gold ions are attracted so that they form a gold layer on the surface. The techniques of **electro-plating** (q.v.) were developed by Elkington & Co. of Birmingham around 1840, and rapidly superseded the traditional methods of plating and gilding.

### **Glass paste**

See **paste**.

### **Grainwork**

See **pattern grainwork**.

### **Granulation**

Decoration consisting of minute spherical grains of metal soldered to a background. This technique was practised throughout antiquity, with a particularly high degree of skill by the Etruscans. The technique could be used with silver, but most surviving examples are of gold. The most popular method for making the grains described by Pliny and Cellini is as follows: small pieces or filings of gold were placed in a clay crucible in alternating layers with powdered charcoal. The crucible was then heated till the gold melted into spheres. After cooling, the charcoal was washed away and the grains sorted into sizes over a mesh. In the mid-nineteenth century the Castellani family of Roman goldsmiths tried to revive the technique. Although the granulation work practised by the Castellani firm resembles ancient work to the naked eye and was undoubtedly a major achievement, the surface of a Castellani piece is always flooded with solder when examined under a microscope. The ancient method of producing a clean joint between the grain and the surface of the gold was not rediscovered until the twentieth century. See **colloidal hard soldering**.

### **Greek cross**

A cross with arms of equal length.

### **Guilloché**

The French term for a surface decorated with **engine-turning** (q.v.). The term has become widely accepted in England, largely because so many eighteenth-century gold boxes are decorated with this technique, often enriched by a translucent enamel. The *Manuel du Tourneur*, published by P. Hamelin-Bergeron in 1816, describes and illustrates the *tour à guillocher* and a number of patterns.

### **Hallmark**

In this Catalogue this term has been used to denote marks stamped by Assay Offices in the British Isles on gold and silver objects after they have been assayed and found to contain the minimum proportions of precious metal required by law. A complete set of hallmarks came to include the Assay Office mark denoting the office at which the piece was marked, the standard mark (see **carat** for gold standards; silver has two standards, Sterling and Britannia), the date-letter denoting the year in which the piece was marked and, finally, the maker's mark. This system was evolved in London where the Goldsmiths' Company was the main authority for its implementation from the year 1300. Because gold and silver objects had to be taken to the Hall of the Goldsmiths' Company of London for assaying, the term 'hallmarking', came to be the general accepted term. See also **assay mark**.

### **Hatching**

The shading or marking of a surface with closely-spaced engraved or drawn parallel lines. Cross-hatching is the use of two such sets of parallel lines crossing each other.

### **Hinge**

See **integral hinge** and **stand-away hinge**.

### **House-altar**

The English equivalent of the German term describing a small portable devotional item, in the form of a church altar, intended for personal use in a private chapel, oratory or room. These house-altars are a particular feature of princely households in the Renaissance.

### **Intaglio**

A sunk pattern or a design cut into a flat surface, usually metal or a hardstone; i.e. for a seal, the device would be executed in reverse, from which an impression could be taken.

### **Integral hinge**

In this Catalogue, a term used to describe the invisible hinge found on high-quality boxes, particularly those made in France in the eighteenth century. A finely rolled hinged cylinder with a traverse pin was soldered so as to be flush with the walls of the box and thus invisible when the box was closed. See also **stand-away hinge**.

### **Lace-pin**

See **fichu-pin**.

### **Latin cross**

A cross in which the lower arm is longer than the other three arms.

### **Leech-fibula**

A type of ancient **fibula** (q.v.), in which the bow or arched part takes the form of a leech, occurring throughout the Etruscan and the Hellenistic periods.

**Locket**

A term widely used to denote a type of oval pendant with a lidded compartment, hinged and fastened with a small catch or 'loket'. The word was used in the seventeenth century to describe the small-sized lock with bolt and catch, and gradually came to be applied to the pendant with a closed compartment. These early 'lockets' usually contained hair. The term was revived in the mid-nineteenth century with the English fashion for wearing a similarly shaped, but much weightier, type of pendant of gold or silver, worn on a chain of massive links or from a wide velvet ribbon. Speaking of this English mode, Fontenay (1887) comments: 'Peut-être doit-on à leur initiative la mode de porter le pendant de cou, qui fit sa réapparition au commencement du second empire, sous la dénomination préférée de *loket*, et qui dura chez nous pendant l'espace de trente années' (p. 244).

**Loop-in-loop chain**

A type of chain used in the classical world, found in varying degrees of complexity. In simple loop-in-loop, the links are compressed to an elliptical shape, folded in half, and threaded through the looped ends of the previous link. Double loop-in-loop chain is made by threading each link through the looped ends of the two preceding links. Double loop-in-loop chain can then be cross-linked – not plaited – to form a chain of up to eight sides with a characteristic herringbone pattern. For fuller description and illustration (see Higgins 1980, pp. 14–16, and Ogden 1982, pp. 57–8).

**Maltese cross**

A type of cross having four equal arms that widen as they extend from the centre, with indented ends, resulting in eight points. The Maltese cross was a popular motif in English jewellery of the early nineteenth century and later, and the term is often used to embrace crosses with flared arms which do not have indented ends, for example the 'Maltese' mourning crosses in carved chalcedony which nearly always have flat-ended arms. A fully documented diamond-set Maltese cross with indented ends is recorded in *La Belle Assemblée* for October 1806, as worn by the Duchess of Roxborough. In a fashion plate for May 1809, the same journal illustrates a cross with flat-ended flared arms, described as a 'Maltese cross of cornelian and pearls', providing evidence that the term 'Maltese' was already loosely used in the early nineteenth century.

**Marcasite**

The popular name for the mineral iron-pyrites, which has a brassy yellow colour and a high metallic lustre. Most cut marcasite comes from the Jura mountains on the borders of France and Switzerland. Marcasite is also sometimes known as **fool's gold** (q.v.).

**Marquise**

A nineteenth-century term used to describe the pointed oval shape so often found in jewellery (e.g. in a brooch, pendant, or the bezel of a finger-ring).

**Martelé**

An indented surface texture obtained by hammering; this term was adopted as a trade name by the Gorham Manufacturing Company of Providence, Rhode Island, in the late nineteenth century to describe their range of Art Nouveau designs, whose distinguishing feature was a hammered finish.

**Matted**

See **ring-matting**.

**Memento mori**

A Latin phrase 'Remember that you must die'; used as a noun to describe objects incorporating emblems of mortality designed to remind the onlooker of the inevitability of death; such objects were particularly in fashion from the fifteenth to the seventeenth centuries.

**Milanese chain**

In this Catalogue, a term used to describe a chain consisting of interwoven rows of small links forming a circular- or oval-section hollow mesh.

**Milled edge**

The marking of the edge of a coin or other piece of metal with flutings or other regular indentations.

**Micromosaic**

The term used to describe miniature mosaic pictures executed with tiny glass cubes or tesserae, cut from spun threads of glass or *smalti filati* (see p. 142). Millefiori tesserae are produced when rods or threads of glass of different colours are fused together and then cut into slices across the section to give a patterned tessera.

**Millefiori**

See **micromosaic**.

**Mosaic**

See **micromosaic**.

**Mother-of-pearl**

The nacreous lining of the shell of a mollusc, in which the alternate layers are composed of concholin and calcium carbonate, the latter being in the crystallised form known as aragonite. The mother-of-pearl lining is of the same consistency as a pearl, but may be somewhat more transparent.

**Nécessaire**

A container for household implements for sewing, writing, etc. In this Catalogue most examples are small and designed to be worn from the belt or carried in the pocket. The term was certainly in use by the mid-eighteenth century. Diderot (1756, *Orfèvre-Bijoutier*, Planche IV, no. 11) illustrates a 'nécessaire enrichi d'or & d'argent de diverses couleurs'; it is of rectangular shape tapering towards the base, ornamented with an applied trophy of crossed bow and arrows with flaming torch, surmounted by billing doves. Diderot does not explain the construction of his piece, but the upper part appears to form a hinged lid. *Nécessaires* of flat rectangular shape with hinged lid frequently contained writing implements, among other utensils, including ivory plaques or *tablettes*. Such containers are also known as *éuis à tablettes*, or as *souvenirs*, deriving from the words often inscribed on the outside. The words *souvenir* or *souvenir d'amitié* also occur on notebooks containing ivory *tablettes* (see **aide-mémoire**). It is not always clear from eighteenth-century references to *souvenirs* (e.g. in the *Livre-Journal de Lazare Duvaux*) whether they are of notebook or *nécessaire* form.

**Niello**

A compound of silver, lead, copper and sulphur, the composition varying considerably. Niello is fusible at a low temperature and applied to metal (usually silver) in much the same way as enamel, though it is not vitreous in substance.



### **Open-back setting**

A type of setting in which the gemstone or paste is held by a closely-fitting cell with no back, allowing light into the stone and used especially for translucent faceted stones. The open-back setting was made possible by the introduction of the more accurate and secure **cut-down setting** (q.v.), c.1800. See also **closed-back setting**.

### **'Oxidised' silver**

The term commonly used to describe silver that has been coloured black or dark grey, a characteristic decorative technique in nineteenth-century jewellery. The method used is a chemical process by which the surface of the metal undergoes a chemical change. Silver can be coloured black by immersion in a potassium sulphide solution. Dark grey is obtained by taking the article out of the solution before the colour becomes too deep and rinsing immediately in water. The dark grey or black colour has led to the use of the term 'oxidised', but oxidation (the process by which an element or compound unites with oxygen to form an oxide) is not involved. 'Oxidised' silver is coloured chemically and is not to be confused with oxidation or tarnish.

### **Paillettes**

Steel 'sequins' or small thin discs pierced by hand, most commonly used to decorate steel meshwork and attached by means of fine wire loops. See Introduction to Chapter 2, p. 28.

### **Painted enamel**

See **enamel** (6).

### **Pair-case**

A nineteenth-century term, much used nowadays to describe the outer case of a watch, even those of seventeenth- or eighteenth-century date. The outer case was usually made of metal, often gold or silver, and richly decorated.

### **Parcel-gilt**

A term used in England since the late medieval period to describe silver objects which have been partly enriched with **gilding** (q.v.). Because of the expense of gilding, it was a common practice to limit the application of gilding to particular parts of a silver object.

### **Parure**

A matching set of jewellery, usually consisting of a necklace, ear-rings, brooch and bracelet. See also **demi-parure**.

### **Paste**

The term used to denote the substitute for precious stones made from a form of glass compound. The alternative name, 'strass' or 'stras' commemorates the inventor of eighteenth-century glass paste, Georges Frédéric Strass (see p. 19) but a form of glass paste, used as a substitute for coloured precious stones was used in antiquity. The most deceptive glass paste is that which is used to imitate coloured gemstones, particularly the 'cornelian' type used by James and William Tassie to cast 'intaglio' gems. The **calibré-cutting** (q.v.) of glass pastes reached a high degree of sophistication at the end of the eighteenth century.

### **Pattern grainwork**

A term used in this Catalogue to denote surface decoration in gold on nineteenth-century jewellery in the 'archaeological style', executed with groups of grains forming a pattern, which should not be described as **granulation** (q.v.) because of the larger size of the grains or the method by which they are attached. In some cases, the grains appear to be soldered to a

gold base-plate cut to the required shape, which is then attached to the object.

### **Pavé-set**

A method of setting in which a whole area of metal is covered or paved with groups of small **cabochon** (q.v.) stones placed close together in groups of depressions in the metal. The method was developed during the first half of the nineteenth century.

### **Penannular brooch**

A brooch in the shape of a ring but incomplete or, more exactly, discontinuous, and therefore with two terminals.

### **Pietra dura**

A technique of inlaying shaped hardstones and other materials into a hardstone or marble background, often creating a pictorial effect; in England also known as Florentine mosaics (see p. 142, 144).

### **Piqué**

The decoration of tortoiseshell, horn or ivory with gold or silver inlay, in the form of pin-heads, wire or cut-out shapes. The technique is performed when the material has been heated and made malleable so that on cooling the base material contracts and holds the metal in place. The following categories occur in this Catalogue:

1. **piqué-point**: comprises small pin-heads, sometimes of shaped forms (stars, crosses, etc.) inserted in the surface.
2. **foules point**: a surface area covered with a multitude of small pin-heads.
3. **clouté d'or**: a pattern composed of larger pin-heads or nails more widely spaced.
4. **piqué-posé**: comprises gold or silver wire, flat strips or shaped plaques, sometimes decorated in relief. An inlaid design of shaped plaques is also termed *incrusté*, and the method used in the decoration of tortoiseshell boxes is described in the *Manuel du Tourneur*, by P. Hamelin-Bergeron (2nd edn, 1816).

### **Plaque-de-cou**

The central element, usually in the form of a slightly curved oblong, of the 'dog-collar' necklace. The 'dog-collar' was made up of many strands of pearls, and was popular at the end of the nineteenth century and in the early years of the present century.

### **Plique-à-jour enamelling**

See **enamel** (4).

### **Pomander**

Originally a mixture of spices or perfume rolled into a ball. The name derives from the French *pomme d'ambre*, a 'perfume apple' or 'musk ball'. Substances used included musk, ambergris, civet or, exceptionally, gum benzoin. Early pomanders were enclosed in simple cases, usually spherical, opening midway and perforated to allow the scent to escape. A variety of shapes was developed, including apples and pears. The term is also used to describe containers constructed with separate compartments for the different substances. The pomander was common from the fifteenth to the eighteenth centuries.

### **Porringer**

Originally a small cup or bowl for porridge or pottage; generally applied, rather loosely, to the small two-handled cups of the second half of the seventeenth and first half of the eighteenth century, which are a characteristically English form of vessel.

**Putto**

An Italian word for a little boy, applied to the naked or semi-naked child figures, extensively used in European art and decoration from the Renaissance onwards.

**'Regard' jewel**

A piece of jewellery incorporating seven adjacent gemstones, the initial letters of which spell the word 'regard', i.e. ruby, emerald, garnet, amethyst, ruby, diamond. 'Regard' jewels were especially popular from the early nineteenth century and throughout the Victorian period, frequently occurring on jewellery with other sentimental associations (i.e. compartment for hair, heart-shaped pendant, etc.)

**Reliquary**

A container of any sort designed to hold religious relics.

**Repoussé**

See **embossing**.

**Reticule**

A small work-bag or purse with a drawstring closure. Contemporary references are recorded from the 1820s.

**Reversed crystal intaglio**

A dome-shaped rock-crystal, deeply engraved from the back with an image which is then painted with minute naturalism in reverse, i.e. starting with the highlights and working backwards (see Introduction to Chapter 9, pp. 114–15).

**Ring-matting**

The term used to describe a form of matt surface decoration produced by means of a tool with a concave circular tip, resulting in an overall pattern of small circles.

**Rose-cut**

Developed before the **brilliant-cut** (q.v.), for use with diamonds, the rose-cut could have 24 triangular facets on a flat base (known as a single- or half-rose) or 48 triangular facets, 24 on each face (known as a double-rose). This cut was superseded by the brilliant, which had much superior refractive qualities, but was never entirely abandoned as the wastage of stone was very much less than with the brilliant-cut. With the revival of interest in the styles of the eighteenth century in the second half of the nineteenth century, the rose-cut was once again widely used.

**Schraubmedaille**

A container more or less in the form of a medal which unscrews to reveal portraits or roundels with erotic, historical or similar scenes. *Schraubmedaillen* and *Schraubtaler* (imitation coins which open in the same way) were made particularly in South Germany from the sixteenth century onwards.

**Shakudo**

A black copper alloy inlaid with coloured metals, used by Japanese metalworkers, originally for the decoration of the *tsuba* or sword-guard, adapted in the later nineteenth century to the production of small ornaments for the Western market; see p. 174.

**Shell cameo**

Several types of shell provide the contrasting layers which are required for the carving of a cameo, i.e. the conch family, the helmet shells, *Cassus madagascariensis* and *Cassus rufa*, and the *Cypraea* or cowrie shell (see Introduction to Chapter 10, p. 121–2). The material was easy to work, being cut with a point or

sharp-edged tool, and not drilled like hardstone cameos. In the Renaissance shell was used for virtuoso carving with a wealth of minute detail. In nineteenth-century Rome shell portrait-cameos were the speciality of the Saulini family among others. They were rapidly and cheaply executed, often from photographs, but the quality remained high well into the present century. See also **cameo**.

**Shibuichi**

A dark grey or silver alloy used, like *shakudo* (q.v.) in Japanese metalworking; see p. 174.

**Slide**

A gem-set or enamelled element, usually rectangular or oval, in the form of a single link, with two flat loops on the reverse; designed to slide onto a ribbon, and worn at the neck or on the wrist as a bracelet. Pairs of bracelet slides were fashionable in the seventeenth and eighteenth centuries.

**Smalti-filati**

See **micromosaic**.

**Soldering**

See **colloidal hard soldering**.

**Sous-fermier**

See **charge** and **discharge marks**.

**Stamped**

In this Catalogue, the term is used chiefly to describe the method by which metal objects have been impressed with designs, marks, etc. by means of punches or dies.

**Stand-away hinge**

A visible hinge applied to the rim of a box, usually of three or five lugs, the standard type of hinge of the seventeenth century, continuing in use into the eighteenth century. See also **integral hinge**.

**Strass**

See **paste**.

**Struck**

In this Catalogue, the term is used chiefly to describe coins and medals made by striking with a die or between two dies.

**Sulphide 'cameo'**

The term normally used to describe a 'cameo' embedded in glass. The technique patented in 1831 by Apsley Pellatt at his Southwark glassworks incorporated a 'cameo' formed of a hard china clay composition which fused at a higher temperature than the white flint glass in which it was encased. The heated 'cameo' was inserted into a cylindrical pocket of glass and the air was then extracted, instead of blown, so that the glass collapsed, enclosing the cameo as a homogeneous object. The refraction of light through the glass gave the cameo a metallic silvery sheen, hence the term 'sulphide'. Apsley Pellatt called the process *cristallo-ceramic*. Other English glassmakers simplified the process by making pressed glass 'intaglios' and filling the hollows with plaster; from the other side these looked like real glass incrustations. They were frequently backed with a coloured ground of textured silk or foil to achieve a metallic appearance. Sulphides were also made in France, especially in Paris and at the Cristalleries Baccarat, and in other parts of Europe.



### Swag

A hanging curved element, often composed of wheat-ears or garlands of flowers and fruit.

### Table-cut

One of the earliest styles of gem-cutting, based on the natural octahedron, one of the forms in which diamond crystals occur; the tip of the octahedron was ground off to leave a flat surface, with the pointed half of the octahedron below. The table-cut has a large rectangular facet surrounded by a bevelled edge or a series of small facets and is used for both diamonds and coloured stones. The pavilion or lower part of the stone is also faceted, unlike the **flat-cut** (q.v.).

### Taler (or Thaler)

The most widely-used of the large silver coins of the Germanic world from the sixteenth to eighteenth centuries.

### Term

A statue or bust like those of the god Terminus, consisting of the upper part of the body, often without arms, ending below in a pillar or pedestal.

### Trade label

See *Index of Signatures and Makers' Marks in Metal*.

### Trembler

An ornament or part of an ornament, usually gem-set, developed in the mid-eighteenth century and fitted with a spring to allow it to vibrate. The springs were sometimes in the form of coiled wire, usually a flat strip, arranged in a spiralling coil, so that the element stands away from the rest of the ornament (see *Plates*, p. 11). This was the usual method for a weighty element. An alternative method, frequently used for small elements, such as flying birds or insects on a flower-spray, was to attach the trembler element on a straight or curved spring of flat wire strip, which slots into a small tube at the base (see *Plates*, p. 17). Trembler elements were also designed to be detachable, so that they could be slotted into an alternative frame; each element ended at the base in a spring in the form of a long thin snap-fastener, each of which slotted into a separate compartment at the back (usually hidden by a bow-tied ribbon or other ornament at the front). To release the element, the snap-spring is depressed (see *Plates*, p. 12).

The idea of a trembler ornament developed out of jewels with pendant elements which also moved, but the trembler is associated with the eighteenth-century fashion for naturalistic effects. Contemporary descriptions do not appear to use the word 'trembler' or '*en tremblant*'. In her description of Lady Spencer's wedding costume of 1756, Mrs Delany remarks on the 'shaking sprigs of brilliants for her hair' (Mrs Delany, *Autobiography and Correspondence*, vol. 11, ed. Lady Llanover, 1861–2, p. 147). It is not known precisely when the coiled spring or trembler wire was introduced. The revived interest in the naturalistic style in the nineteenth century created a new fashion for trembler ornaments, i.e. the shoulder-brooches in the form of birds or butterflies, where the spring is mounted on a shaped gold plate (see *Plates*, pp. 30 and 175). Bouquets with trembler elements in the eighteenth-century style were also popular (colour pls 33 and 34).

### Trophy

In this Catalogue the word is used to describe a group of objects arranged cross-wise like a military trophy but often composed of items associated with gardening, music, love, archery, etc.

### 'Vauxhall' pastes

Glass pastes with mirror-backing in place of foil or polished metal. The double image gave the illusion that the surface facets were repeated on the base although the pastes were completely flat. See p. 24.

### Verre eglomisé

In this Catalogue the term, which was coined in the eighteenth century after a Paris picture-framer and artist, J.B. Glomy, has been used to describe the brooch (588) decorated in a simplified form of the technique by which gold leaf was applied on the reverse of the glass and the design was traced with a point and the whole ground painted a dark colour.

### Vernicle

The cloth with which, according to medieval texts, St Veronica wiped the face of Christ on his way to Calvary, and which took on the impression of Christ's face.

### Vinaigrette

A small box popular in the eighteenth and nineteenth centuries, opening to reveal a compartment covered by a decoratively pierced lid, designed to contain a sponge soaked in vinegar or some other restorative liquid, carried as a specific against faintness or nausea. A vinaigrette, owing to its distinctive construction, is one of the few types of box whose function can be identified with precision.

### Warden's mark

Used in France, the Warden's mark, or date-letter, is the equivalent of an **assay mark** (q.v.). The mark was struck when the gold or silver was still in a rough state by the Wardens of the Goldsmiths' Guild of each town. The system of date-letters was discontinued in 1789.

### Warranty mark (restricted warranty mark)

A mark introduced in France after the Revolution, used as a guarantee that precious metals were above the minimum required standard. Although commonly described as a warranty mark, the correct term is restricted warranty mark.

### Wove paper

Paper which is made in a mould of closely woven wire, and does not show the horizontal chain lines and vertical wire marks of 'laid' paper. Wove paper was not commercially made before the late eighteenth century.

# Index of Signatures and Makers' Marks in Metal, including Manufacturers' and Retailers' Marks

In this index the marks are illustrated by enlarged photographic reproductions wherever possible, but where photography was unsatisfactory, owing to the position or state of the mark, the Department's illustrators, Miss M. O. Miller and David Goodger, have drawn the marks. The drawings represent only what is clearly legible; to avoid the risk of distorting the evidence no attempt has been made to interpret unclear letters or symbols. Totally illegible or defaced marks are mentioned in the Catalogue entries, but are not included in the Index unless they are large enough and suitable for photographic reproduction. Where the French lozenge marks are described in the Catalogue entries as 'partially legible', at least one letter could be read and so the mark has been reproduced in the Index. The French lozenge marks have been drawn under magnification at a scale of 20/1.

The marks are listed under the first legible letter. This rule has been meticulously followed because of the many unidentified marks where the correct order of the letters cannot be established.

English makers' marks and hallmarking practices are fully discussed in Jackson 1921, Grimwade 1976 and Hare 1978 (see below for a list of books). Foreign wares sold in England (1173) are required by law to bear an importer's registered mark and an Assay Office hallmark (Hare 1978, p. 19). The importer may also be the retailer, but not necessarily so.

Following the Hallmarking Act of 1973, the maker's mark and the manufacturer's mark became known as the 'sponsor's mark'. However, as none of the items in the Gift date from the post-1973 period, the term has not been used, though there is a tendency for the term to be used by some authorities when describing earlier pieces which bear a mark that cannot be precisely interpreted as a 'maker's mark', a 'manufacturer's mark', or an 'importer's mark'. Thus the silver waist-clasp (1144) in the Gift bears a complete set of Birmingham hallmarks for 1902-3 together with the mark registered by the firm of Smith and Bartlam. It has been included in this Index of Makers' Marks and described as a 'maker's mark' in the Catalogue entry, although there is at the moment no satisfactory explanation for the presence of a French designer's name, Louis Rault, on this piece, especially as it bears no obvious connection with the known designs of this Frenchman. In this instance – and many others – the presence of a so-called 'maker's mark' denotes nothing more than the identity of the person (or firm) submitting the object for assay.

In England applied trade labels were not registered and could therefore be used by manufacturers and retailers alike, providing no guarantee that the piece was made by that particular firm. Some manufacturers were also retailers; for example, John Brogden used both a stamped maker's mark registered at Goldsmiths' Hall and an applied trade label with his initials in an identical form. According to an unpublished letter in the archives of Goldsmiths' Hall, written by Sir Walter Prideaux, Clerk of the Goldsmiths' Company, in the late nineteenth century, it was not considered necessary for jewellery to be marked at Goldsmiths' Hall in the same way as plate. As a result many jewellers did not register a mark (personal communication from Susan

Hare). Trade labels seem to have been adopted by not only those jewellers who did not have a registered mark at Goldsmiths' Hall, but also by those, such as Brogden, who did.

The use of trade labels on the Continent is a little-studied subject. The Gift includes examples used by Italian firms, by Tiffany of New York, and by a Danish firm established in London as 'importers and manufacturers' (994). The use of monograms in relief is represented by the Italian firm of Castellani and the Viennese firm of J. Bacher & Sohn who also had a stamped maker's mark (see 973).

The French hallmarking system up to the Revolution is fully described in Nocq 1931 and others (see list of books); for the French Assay Office terms used in this Catalogue, see Glossary. Several early nineteenth-century makers are recorded in Beuque and Frapsauce 1929, but for the period after about 1840 there are no published records of French makers' marks until the publication by Paris Bijoux S.A. of the *Dictionnaire des Poinçons de Bijouterie* in 1973 and the *Dictionnaire des Poinçons d'Orfèvrerie* in 1970, both of which list currently active goldsmiths and jewellers, with full discussion of marking regulations.

The maker's mark in the form of a lozenge, *poinçon de fabricant*, was introduced after the Revolution, replacing the *poinçon de maître* (i.e. master goldsmith) and is still in use; the lozenge normally contains the maker's initials and a symbol. Some of the lozenge marks in this index are listed in the two above-mentioned *Dictionnaires* but the majority have had to be identified by consulting the unpublished Registers of the Garantie des Métaux Précieux (the Paris Assay Office). In these Registers the marks are entered in date order, giving the maker's address and his speciality (i.e. *bijoutier, fantaisie*, etc.), with a description of the initials (or name) and the symbol, but no illustration of the mark. The identifications are therefore based on these descriptions and have only been made where the symbol and the initials are clearly legible. The registers also record the '*date de biffage*' (i.e. cancellation date), though not in every case. Consequently there are some marks in the Registers which have an entry date only. Where a mark has not yet been traced in the Registers of the Garantie, no attempt has been made to estimate when it was in use, though the object on which it appears has been dated approximately on stylistic grounds.

Each entry in the Marks Index concludes with the name of the country where the mark was added to the object; for the object's place of origin, see the Catalogue entry. Biographical information about the jewellers and designers in this Index is given in a summary form; for a fuller account of the medallists, see Forrer 1904-30, for the French jewellers and designers, see Vevev 1908-12. Reference is made to these two works wherever applicable in the Index.

For further information on makers and makers' marks, the following books were consulted in connection with the material in the Gift and those which do not appear in the Bibliography are listed in full below:

Babelon, J. 1948.

Bénézit, E. 1960. *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*. 8 vols. Librairie Gründ.



- Beuque, E. 1925–8.  
 Beuque, E. and Frapsauce, M. 1929. *Dictionnaire des Poinçons de Maîtres-Orfèvres Français du XVIe siècle à 1838*, Paris.  
 Boivin, J. 1925. *Les Anciens Orfèvres Français et leurs poinçons*, Paris.  
 Bott, G. 1965.  
 Bulgari, C. G. 1958–74.  
 Carré, L. 1928. *Les Poinçons de L'Orfèvrerie Française du quatorzième siècle jusqu'au début du dix-neuvième siècle*, Paris.  
*Catalogue Général Illustré des Editions de la Monnaie de Paris*, 3.  
 Crisp Jones, K. (ed). 1981.  
 Gere, C. 1972 and 1974.  
 Grimwade, A. G. 1976.  
 Hare, S. 1978. *Touching Gold and Silver, 500 Years of Hallmarks*, exhibition catalogue, Goldsmiths' Hall, London.  
 Hase, U. von 1977.  
 Helft, J. 1968.  
 Hughes, G. 1963.  
 Jackson, C. J. 1921.  
 Knies, K. 1896. *Die Punzierung in Oesterreich*, Vienna.  
 Marx, R. 1897.  
 Neuwirth, W. 1976–7.  
 Nocq, H. 1931.  
 Pyke, E. J. 1973–81.  
 Rainwater, D. T. 1975.  
 Rosenberg, M. 1922–8.  
 Snowman, A. K. 1966.  
 Tardy, 1981. *Les Poinçons de Garantie Internationaux pour L'Or, Le Platine, Le Palladium*, Paris, 10th edn.  
 Tardy, 1981. *Les Poinçons de Garantie Internationaux pour L'Argent*, Paris, 10th edn. (Also available in English, *International Hallmarks on Silver, collected by Tardy.*)

## Index of Makers' Marks and Medallionic Signatures

1. **A** stamped  
 Second letter illegible



Unidentified  
 French. 1028

2. **AB** stamped  
 Symbol: a brig



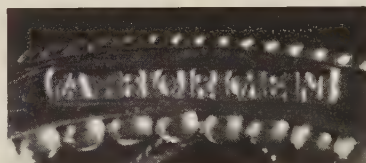
Antoine Bricteux  *fils*, *bijoutier*, 49 rue Ernest Roche, Paris.  
 Mark registered on 16 November 1866. In 1882 the firm moved to 21 rue des Petits Champs, as Antoine Bricteux; the same mark was re-registered and used until 8 February 1917.  
 French. 1126

3. **Bargas** struck



Armand Bargas, medallist, Paris.  
 Exhibited from 1899 until after 1921.  
 French. 372

4. **A. BORGEN** applied label (in relief)  
 Second applied oval label with Prince of Wales's feathers



A. Borgen & Co., importers of Danish manufactures, London.  
 In 1869 established at 142 New Bond Street, moving to 137 New Bond Street in 1878.  
 By 1880 the firm had closed down.  
 English. 994

5. **A C** stamped



Unidentified  
 French. 1058

6. **A C** stamped  
 Symbol: a clover leaf



Albert Chambin, *bijoutier*, 11 rue de Turbigo, Paris.  
 Mark registered on 18 April 1893 and used until 19 July 1922. See Vever 1908–12, III.  
 French. 1104

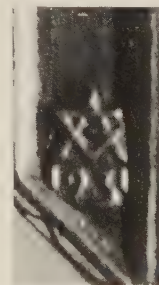
**ADAMS, G. G.** see Mark no. 68a, b

7. **AF** stamped  
 Symbol: a watch fusee-chain hook



Alexis Falize (1811–98), *fantaisie*, 6 rue Montesquieu, Paris.  
 Mark registered 4 June 1841 and used until 12 March 1875. The firm was previously at Galerie des Valois, Palais Royal, from 1838, and at 167 Palais Royal from 1850. In 1875 the firm was continued as Falize ainé et fils at 55 avenue de l'Opéra, and a new mark was registered on 13 March, with the initials AF and a cross of St Andrew. In 1876 Alexis Falize retired. See Vever 1908–12.  
 French. 1053

7A. **AG** (monogram) struck



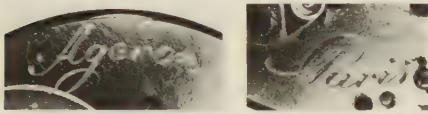
André Galtié, medallist (b. 1908), Paris.  
 French. 1170

8. **A G** stamped  
Symbol: a coach whip



Gross, Langoulant & Compagnie, *bijoutier*, 72 rue du Temple, Paris.  
The firm was founded by Auguste Gross in 1860. This mark was registered on 12 June 1884 and used until 13 December 1907.  
The same mark was used until 1979 by the firm of A. Gross & Compagnie, at the same address. For Gross, Langoulant & Cie, see *Revue de la Bijouterie*, vol. v, 1904, pp. 378ff. French. 1044, 1124

- 8A. *Ageron à Paris* incised



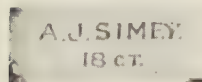
François Agéron, watch-maker.  
Working in Paris 1736–83.  
French. 441

9. **A. JACOT-GUILLARMOD GENÈVE** incised



Alfred Jacot-Guillarmod of Jacot-Guillarmod Frères, medallists and watch-case engravers of Le Locle and Geneva. Medallic productions are recorded from 1888 to 1912. See Forrer 1904–30. Swiss. 1132

10. **A. J. SIMEY** incised



French (?). 809

11. **A & J. Z** stamped



A. & J. Zimmerman, Jewellers, Regent Place, Birmingham.

Mark entered 6 May 1885. A similar mark, in a rectangle without clipped corners, was entered in January 1903; both marks were cancelled in 1913. In 1928 the business was acquired by S. Blanckensee & Son Ltd. English. 1145

12. **ALVAREZ** stamped



Mariano Alvarez & Company, metalworkers. Exhibited decorated ironwork in 1878. Second half of the 19th century. Spanish. 178

13. **AN** (monogram) struck



Bertrand Andrieu (1761–1822), medallist. Working in Paris from 1786. See Forrer 1904–30. French. 359

14. **A P** stamped  
Symbol: a bird



Unidentified  
French. 9

15. **A R** stamped  
Symbol: a cross of Lorraine



Unidentified  
French. 1116

16. **A SAVARD** stamped  
Symbol: a crescent on its side and two stars

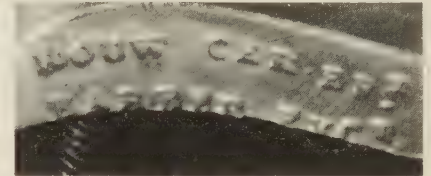


Maison A. Savard, *bijoutier*, 22 rue St Gilles, Paris.

Mark entered 16 June 1883 and used until 4 August 1905, when a new mark was entered, *Savard et Cie* with the same symbols. From January 1907 to April 1912 a similar mark is recorded for Savard et Fils and for Madame Savard et Fils. From 1912 to 1917 the firm continued as Savard et Fils. French. 1135

- BACHER, J.** see Mark no. 85

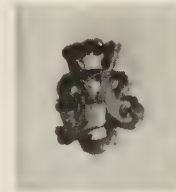
17. **BARBER FEC<sup>T</sup>** (in relief)



J. Barber, medallist, London.  
Recorded medals dated from 1814 to 1841. See Forrer 1904–30. English. 390

- BARGAS, A.** see Mark no. 3

18. **B C** flanking a sheaf of corn, stamped  
(*poignon de maître*)  
Above: fleur-de-lis crowned and two grains



Barthélémy Cabaille, Paris.  
Mark entered 1775. Not recorded after 1792. French. 439

- BECKER, E.** see Mark no. 39

19. **B F** stamped  
Symbol: a ring and a pearl (?)



Probably for Bapst & Falize, Paris; Germain Bapst and Lucien Falize, in partnership from 1880 to 1892.

On 21 September 1892 the letters BF with a ring and a pearl were registered by Lucien Falize, 6 rue d'Antin, suggesting that he may have retained the mark used during his association with Bapst, though no mark for Bapst & Falize is recorded. See Vever 1908–12. French. 1054, 1057



20. **BOIVIN, PARIS** stamped



Maison Boivin, Paris.  
In 1892 established by René Boivin,  
4 avenue de l'Opéra. See also Mark nos  
130, 154.  
French. 1180.

**BORGEN, A.** see Mark no. 4

21. **BOTTÉE** struck



Louis-Alexandre Bottée (1852–1941),  
medallist, Paris.  
Working in Rome 1880–2. See Forrer  
1904–30.  
French. 367

**BOUCHERON, F.** see Mark no. 55

**BOUVIER, D.** see **D<sup>d</sup> Bouvier**

22. **B. P.** struck



Benedetto Pistrucci (1784–1855), medallist  
and gem-engraver.  
Born in Rome, Pistrucci settled in London  
in 1814. He worked at the Mint from 1817,  
and was Chief Medallist from 1828 to 1849.  
English. 361, 844

**BROGDEN, J.** see Mark nos 86, 87

23. **Backed cs** applied wirework



Castellani of Rome and Naples.  
The firm was founded by Fortunato Pio  
(1794–1865). From 1853 the business was  
run by two of his sons, Alessandro (1824–83)  
and Augusto (1829–1914). After his death  
the Rome studio was managed by Augusto,  
while in the early 1860s Alessandro opened  
the Naples workshop, which he ran until his  
return to Rome in 1870 (see Mark no. 71).  
After the death of Augusto the Rome studio  
was run by his son Alfredo (1856–1930)  
until the latter's death, when the firm closed  
down.  
The firm was at 174 Corso until 1854, when  
they moved to 88 via Poli, moving to 86  
Piazza de Trevi in c. 1870. It is thought that  
the mark may have been adopted when the

firm first exhibited in Florence in 1861.  
Italian. 850, 921, 953, 954, 986.

24. **Backed cs** applied label (in relief)



Castellani of Rome and Naples.  
Mark in use from c. 1861. See also Mark  
no. 23.  
Italian. 922, 952, 985

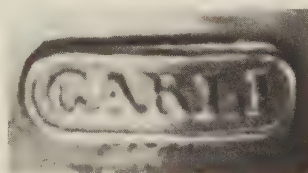
25. Not allocated

26. **C & AG** applied label (in relief)



Carlo and Arthur Giuliano, London.  
In 1895 they inherited the business at  
115 Piccadilly on the death of their father,  
Carlo Giuliano. In 1912 they moved to  
48 Knightsbridge, and in 1914 the firm  
closed down. See also Mark no. 29.  
English. 753, 928

27. **CARLI** applied label (in relief)



Antonio Carli (1830–70), Rome.  
Carli was at 76 Piazza S. Silvestro from  
1857 to 1866, and by 1869 he is recorded at  
158 via Babuino. According to Murray's  
*Handbooks to Rome*, the firm continued  
after Antonio's death, into the 1880s.  
Italian. 969

**CASTELLANI** see Mark nos 23, 24

28. **CD** stamped  
Symbol: a circle



Unidentified  
French. 1109

29. **C. G.** applied label (in relief)



Carlo Giuliano (d. 1895).  
Born in Naples, Giuliano was working in  
London from c. 1860, when he is recorded  
in a workshop at 13 Frith Street, Soho. He  
established his own premises in 1874 at 115  
Piccadilly. For another applied label used  
by Carlo Giuliano, similar to the Castellani  
label, Mark no. 24, see Munn 1981. See also  
Mark no. 26.  
English. 964, 1012, 1013

30. **CH** stamped



Charles Horner, manufacturing silversmiths,  
Halifax, Yorkshire.  
Products assayed and marked at Chester,  
second half of the 19th century to the middle  
of this century.  
English. 1165

**COMYNS, W.** see Mark no. 161

**Constantin & Roch**

For illustration see *Plates*, p. 132.

Constantin & Roch, watch-makers, Geneva.  
450.

31. **C & P** stamped

Symbol: the dove of the holy spirit above, a  
heart below



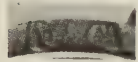
Caillot & Peck, *joaillier*.  
Mark registered on 5 July 1856 (Caillot Père  
et fils, et Peck), 32 rue de la Grande  
Truanderie, Paris, and used until  
3 December 1867. On 5 December 1867 the  
same mark was registered under Caillot et  
Peck, 20 rue des Moulins, and used until  
16 July 1875 (or 1877, the last figure is  
illegible), after which the firm is not  
recorded.  
French. 905

32. **CT** stamped  
Symbol: illegible



Unidentified  
French. 755

33. **D&CQ** stamped



Edward Henry Durban, trading as Durban & Co (?), of 51 Northampton Street, Birmingham, from 1889. Assayed at Chester 1897–8. Mark registered 9 February 1888, when the firm was in Augusta Street. A new mark was entered in September 1897 and in 1919 the firm moved to 41 Frederick Street. English. 365

34. **Backed Ds** struck



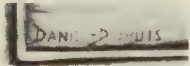
Jean-Baptiste Daniel Dupuis (1849–99), medallist. Working in Rome and Paris. See Forrer 1904–30. See also Mark nos 35, 36. French. 1151

35. **DANIEL DUPUIS** struck (in raised letters)



Jean-Baptiste Daniel Dupuis (1849–99), medallist. See also Mark nos 34, 36. French. 1151

36. **DANIEL-DUPUIS** struck



Jean-Baptiste Daniel Dupuis (1849–99), medallist. See also Mark nos 34, 35. French. 1151

- DESCOMPS, J.D.** see Mark nos 89, 90

### *D<sup>r</sup> Bouvier*

For illustration see *Plates*, p. 135.

David Bouvier, watch-makers. 472.

37. **Devaranne Ac. Künstl. à Berlin** cast  
*Devaranne Ac. Künstl. à Berlin*

Siméon Pierre Devaranne (1789–1859), Berlin. Mark used in this form from 1850, when Devaranne was awarded the title of *Academischer Künstler*. German. 177

38. **DM** surmounted by a star, stamped



Unidentified, with Paris date letter for 1775–6. French. 440

- DROPSY, E.** see Mark no. 42

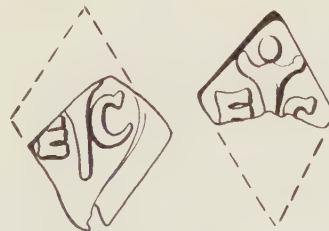
- DUVAL, J.** see Mark nos 91, 92

39. **E. BECKER** cast from a model with engraved signature



Edmond-Henri Becker, sculptor, Paris. Faulty casting of the initial has resulted in the loss of the central bar of the E. Becker worked for Boucheron among others, exhibited in the Paris Exposition of 1900 and the Salon of 1906. See Forrer 1904–30 and Vever 1908–12. French. 1131

40. **EC** stamped twice  
Symbol: two open hands (?) or a figure with open arms



Unidentified  
French. 1100

41. **E&C<sup>o</sup>** stamped



Elkington & Co., Newhall Street, Birmingham. The firm was founded in 1824 and continued until the 1960s. Marks recorded as Elkington & Co. from 1843. English. 349

42. **E. Dropsy** cast from a model with engraved signature



Jean-Baptiste Emile Dropsy (1858–1923), medallist, Paris. Exhibited at the Paris Salon 1890–1913. See Forrer 1904–30. French. 1135

43. **EF** stamped  
Symbol: a 'fontaine à thé' (tea-urn)



Eugène Fontenay, *fantaisie*. His workshop was established in 1847 at 2 rue Favart, Paris. This mark was registered 24 July 1863, when Fontenay was at 19 rue du Marché St Honoré, and used until 11 July 1882, the year in which Fontenay retired. See Vever 1908–12. French. 983

44. **EL** stamped  
Symbol: a pipe



Emile Lengelle, *fantaisie*, 30 rue Greneta, Paris. Mark registered 25 January 1869 and used until 10 June 1875. French. 1049

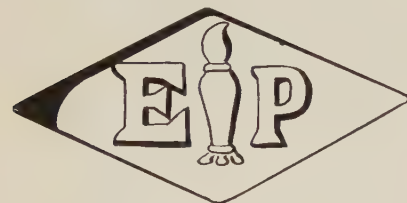


45. **EM** stamped  
Symbol: unidentified



Unidentified.  
French. 706

46. **EP** stamped  
Symbol: a gas flame



Probably E. Prévost, currently at 72 rue d'Amsterdam, Paris.  
French. 1131, 1142

47. **ER** stamped  
Symbol: a fleur-de-lis



Emile Rousseaux, *bijoutier*, 23 rue du Gravillier, Paris.  
Mark registered 8 September 1909.  
French. 372

48. **E. REVILLON** struck

**E. REVILLON**

Ernest Révillon, sculptor and medallist, Paris.  
Exhibited at the Salon from 1882 until after 1920. See Forrer 1904-30  
French. 1157

49. **ET** stamped  
Symbol: a key



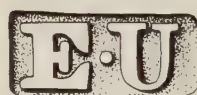
Emile Touchard, *bijoutier*, 58 rue Vieille du Temple, Paris.  
Mark registered on 20 November 1903 and used until 12 February 1932.  
French. 1046

50. **ET IK** stamped



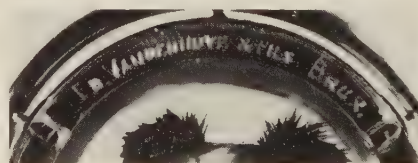
Ebenezer Taylor and John Kennard, London.  
Mark entered 1821.  
English. 581

51. **E·U** stamped



Edwin Umfreville, goldworker, 119 Jermyn Street, London.  
Mark entered 24 April 1879. Edwin Umfreville had a manufactory at 42 Frederick Street, Birmingham, hence the Birmingham hallmarks on this piece.  
English. 1071

52. **ED. VANDENHOVE & FILS BRUX.** incised



Ed. Vandenhove & Fils, Brussels.  
Belgian. 821

53. **E. W. S** applied label (in relief)



Edwin William Streeter (1834-1923), London.  
Streeter was at 37 Conduit Street from 1869 to 1878, and at 18 New Bond Street from 1878 to 1904. Streeter also entered the letters EWS in a rectangle as a maker's mark at Goldsmiths' Hall in 1873 and again in 1878 with the New Bond Street address. In 1882 and 1898 he entered a small incuse

ews mark, and in July 1899 the firm was re-registered as Streeter & Company Ltd with an entirely different shield-shaped mark.  
English. 949, 1068, 1069

54. ... **F** stamped  
First letter illegible  
Symbol: a cross of Lorraine (?)



Gabriel Falguières, *bijoutier*, 23 rue Notre Dame de Lorette, Paris.  
Mark entered 23 March 1888 and used until 10 November 1922.  
French. 1101

**FALIZE, A. F.** see Mark no. 7

**FALIZE, L.** See Mark no. 19

55. **FIC BOUCHERON** incised



Frédéric Boucheron (1830-1902), Paris; Maison Boucheron, Galerie des Valois, Palais Royal.  
In 1858 Boucheron acquired one *arcade* in the Palais Royal, a second was added in 1867, the third and fourth in 1873. In 1893 the firm moved to 26 Place Vendôme. See Verdier 1964 and Vever 1908-12, 111.  
French. 1101, 1114

56. **FD** stamped



François Dubois, London  
Mark entered 1826.  
English. 448

57. **FEUILLATRE** stamped  
Partially legible



Eugène Feuillâtre (1870-1916), Paris. Trained in Lalique workshops. In 1889 he established his own studio. See Vever 1908-12.  
French. 1105

58. **F. GILBAULT** struck

Ferdinand Gilbault (1837–1926), medallist, Paris.  
Exhibited at the Salon 1892–1920. See Forrer 1904–30.  
French. 369

59. **FIORENTINI** applied label (in relief)

Fiorentini, probably Rome, late 19th century.  
Italian. 987

60. **FL** stamped

Symbol: a pair of scales



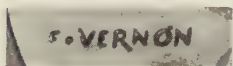
Unidentified  
French. 996

**FONTENAY, E.** see Mark no. 4361a. **F. Rasumny** struck

Félix Rasumny (born in Russia 1869), medallist.  
Worked in Paris, exhibiting at the Salon from 1887 to 1915. See Forrer 1904–30.  
French. 1150 (obverse)

61b. **F. Rasumny** struck

Félix Rasumny (b. 1869); see Mark no. 61a.  
French. 1150 (reverse)

62. **F. VERNON** struck

Frédéric-Charles-Victor de Vernon (1858–1912), medallist, Paris.  
Vernon designed for Julien Duval from the 1890s. See Forrer 1904–30 and Vever 1908–12, III. See also Mark no. 156.  
French. 1152, 1153, 1154, 1155, 1156

63. **F. WEST No. 2 ST JAMES'S ST** with VR flanking a crown, stamped

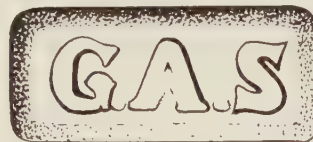
Fitzmaurice West, cutlery and dressing-case manufacturers, London.  
In 1844 the firm was at 1 St James's Street. It then moved in 1877 to 2 St James's Street, and in 1883 to 9 King Street.  
English. 166

64. ... **G** stamped

First letter and symbol illegible.



Unidentified, early 19th century  
French. 451

**GALTIE, A.** See Mark no. 7A65. **GAS** stamped

Georg Adam Scheid, Vienna.  
The firm was founded in 1862, and in 1876 is recorded at 17 Hofmühlgasse. From 1882 to 1903 it was at 85 Gumpendorferstrasse.  
Austrian. 1035

66. **GD** (monogram) incised

Unidentified  
French. 1103

**GEMITO, V.** see Mark no. 15867. **GG** stamped

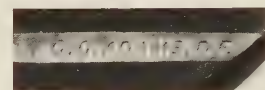
Symbol: a tree-creeper or climbing bird (*grimpercau* in French).



Georges Grimperelle, *bijoutier*, 73 rue de Turbigo, Paris.  
Mark entered 20 December 1882 and used until 2 May 1930.  
French. 1048

68a. **G. G. ADAMS. S<sup>c</sup>** struck

George Gammon Adams (1821–98), medallist and gem-engraver.  
Apprenticed to William Wyon at Royal Mint in 1837, Adams studied sculpture at the Royal Academy Schools. He left the Mint in 1842 to concentrate on medal-engraving. See Forrer 1904–30. See also Mark no. 68b.  
English. 930

68b. **G. G. ADAMS. D. F.** struck

George Gammon Adams (1821–98).  
See Mark no. 68a.  
English. 930

**GILBAULT, F.** see Mark no. 58**GILES, M.M.** see Mark no. 112A**GIROMETTI, P.** see Mark no. 120**GIULIANO, C. & A.G.** see Mark no. 26**GIULIANO, C.G.** see Mark no. 2969. **GL** (monogram) incised

Gaston Lafitte (?), Paris.  
French. 1112



70. **GL** stamped  
Symbol: a bird's wing



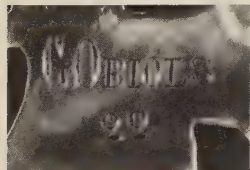
G. Lenfant, 47 rue des Petits Champs, Paris.  
Mark entered 15 March 1935.  
French. **1185**

71. **GM** applied wirework



Giacinto Melillo (1846–1915), Naples.  
Active c.1865–1915. In 1870 Melillo took  
over the Castellani workshop in Naples. By  
1880 he had established his own workshop  
at 286 Riviera di Chiaia.  
Italian. **959**

72. **G.OBIOLS** stamped



Gustave Obiols, sculptor, born in Barcelona.  
Exhibited at the Paris Salon in 1891. See  
Forrer 1904–30.  
Spanish. **1133, 1134**

72A. **Graham London** incised



A false inscription for George Graham  
(1673?–1751), watch-maker, London.  
Swiss. **443**

72B. **Gregson Hger du Roy A Paris**  
(on movement) and **GREGSON** (on case)  
incised



Jean Gregson, clockmaker to Louis XVI,  
Paris.  
Gregson's address is recorded in 1776 as  
rue Dauphine, and he is recorded again in  
1787.  
French. **440**

73. **GS** stamped



George Stockwell of Stockwell & Co. Ltd,  
Importers of Gold and Silver Watch Cases,  
16–18 Finsbury Street and 8–10 Beak Street  
London.  
Mark entered 1925.  
English. **1173**

73A **GS** stamped  
Symbol: an arrow or spearhead



Unidentified  
French. **1038**

74. **HB** (conjoined) stamped



Unidentified, 17th century  
German or Dutch. **279**

75. **HB** stamped



Henry Beesley, London.  
After 1691.  
English. **386**

76. **H&CIE** stamped  
Symbol: a seated cat



Maison Hartz & Compagnie, *bijoutier*,  
90 Boulevard Sébastopol, Paris.  
Mark registered 17 January 1906. According  
to Vever, Hartz & Cie succeeded Plisson &

Hartz in 1904. See also Mark no. 120A  
French. **816**

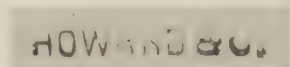
77. **HD** (crowned) stamped  
The first letter is unevenly stamped.



Unidentified watch-case maker, c.1770–80.  
French. **441**

**HORNER. C.** see Mark no. 30

78. **HOWARD & CO** stamped



Howard & Co., goldsmiths and silversmiths,  
New York, 1866–c.1922.  
American. **1032**

79. **H. Perraul** [t] incised



Unidentified  
Probably French. **1125**

80. **IJ** stamped



John Jones III (?), London.  
Mark entered 1824.  
English. **932**

81. **IK** stamped

For illustration see Mark no. 50.

John Kennard  
English. **581**

82. **I [or T?] P F** stamped



Unidentified, c.1817.  
See Mark no. 151.  
English. **391**

83. **IP [JP ?]** stamped  
Symbol: a bottle of champagne



Jules Ponce, *bijoutier*, 2 rue des Quatre Fils, Paris.  
Mark registered 26 February 1906 and used until 16 January 1923.  
French. **815**

84. **IS** stamped



Unidentified, mid-18th century.  
English. **491**

**JACOT-GUILLARMOD, A.** see Mark no. 9

85. **JB** (monogram) applied wirework



Josef Bacher (1823–86), Vienna.  
From 1865 to 1878 Bacher was at 49 Mariahilferstrasse. From 1881–2 the firm is recorded at 11 Lindengasse, remaining at this address until at least 1903. From 1883 to 1889 the firm was known as J. Bacher & Sohn, continuing as Carl Bacher until the firm closed down.  
Austrian. **973, 974**

86. **JB** stamped  
Symbol: a helmet (?)



Possibly Maison J. Bataille, Paris.  
French. **1103**

87. **JB** stamped



John Brogden, London.  
Mark entered as a goldworker 16 December 1848. From 1842 to 1864 Brogden was in partnership with Watherston at 16 Henrietta Street, Covent Garden. In 1864 he

established his own business, and was at the same address until 1880. From 1881 to 1885 he is listed as 'art goldsmith' at Grand Hotel Buildings, Charing Cross.  
English. **926, 951**

88. **JB** applied label (in relief)



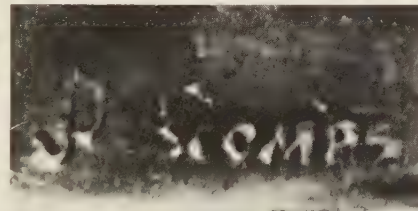
John Brogden; see Mark no. 87.  
Mark probably used after 1864.  
English. **361, 797, 823, 1003**

89. **JD** (monogram) stamped



Emmanuel Jules Joë Descomps (b. 1872), Paris.  
See Vever 1908–12, III.  
French. **1107**

90. **J DESCOMPS** cast from a model with engraved signature.  
The J and the D are in monogram form.



Emmanuel Jules Joë Descomps (b. 1872), Paris.  
See Mark no. 89.  
French. **1108**

91. **JD** stamped  
Symbol: a twig of mistletoe



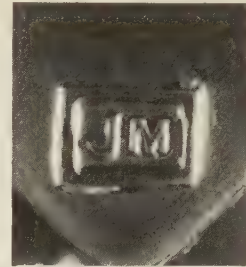
Julien Duval, *bijoutier*, 47 rue du Louvre, Paris.  
Mark in use 1893–1925.  
See Vever 1908–12, III.  
French. **1143, 1152, 1157**

92. **J. DUVAL** struck



Julien Duval (b. 1856); see Mark no. 91.  
French. **1157**

93. **JM** applied label



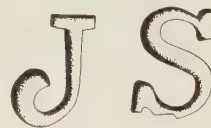
Unidentified, third quarter of the 19th century.  
English. **825**

94. **JP** stamped  
Symbol: an eel



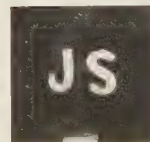
Veuve J. Pinard & Compagnie, *fantaisie*, 3 rue Chapon, Paris.  
Mark entered 3 May 1869 and used until 18 October 1872. After 1872 the initials change to CP for Claude Pinard & Cie. In 1886 the firm moved to 4 rue des Quatre Fils.  
French. **1036**

95. **JS** incised



Unidentified, late 18th century.  
English. **151**

96. **JS** stamped silver letters inlaid in tortoiseshell



Possibly John Stevens, Sheffield.  
Second half of 19th century.  
English. **516**

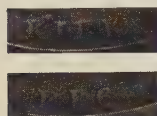


97. **KF** stamped



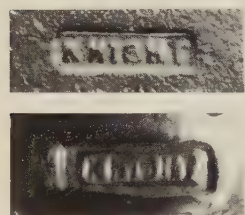
Karl Fialla, 7 Gfornergasse, Vienna.  
Mark in use from 1921.  
Austrian. **1179**

98. **KIRK FEC.** struck



John Kirk (1724–76), medallist and gem-engraver, London.  
See Forrer 1904–30.  
English. **357**

99. **KNIGHT** stamped or applied label (in relief)



Giuseppe Knight, Naples.  
Recorded in 1880 at 11 via Bisignano.  
Italian. **963**

100. **Lacloche frères, Paris** engraved



Lacloche Frères, 8 Place Vendôme, Paris.  
Founded in 1897 and currently at the same address.  
French. **1173**

101. **LALIQUE** struck (370) and incised



René Lalique (1860–1945), Paris.  
In 1884 Lalique set up an independent workshop. From c.1910 his interest was in glasswork rather than jewellery. See Barten 1981 and Vever 1908–12, III. See also Mark no. 134.  
French. **370, 1094, 1099, 1129, 1177**

102. **L FRES & CIE** stamped  
Symbol: a female head



Lambert Frères & Compagnie, currently at 46 Bd de l'Hôpital, Paris. Mark used 1902–68.  
French. **368**

103. **L G** stamped  
Symbol: a horn (?)



Léon Gariod, *bijoutier*, 29 rue St Augustin, Paris.  
Mark entered 3 September 1884.  
French. **1107**

104. **L M** stamped  
Symbol: a bust (?)



Unidentified  
French. **1114**

105. **L P** stamped  
Symbol: a chalice



Unidentified  
French. **786**

106. **LR** (monogram) struck



Louis Armand Rault (1847–1903), sculptor, Paris.  
Worked as a chaser for Boucheron from 1868 to 1875. Exhibited in Paris from 1884

until his death. See Forrer 1904–30 and Vever 1908–12. See also Mark no. 128.  
French. **1158, 1159**

107. ... **M** stamped  
First letter and symbol illegible



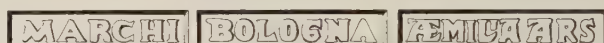
Unidentified  
French. **1130**

108. **M** (crowned) stamped



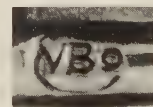
A. Michelsen, Copenhagen, Royal Danish Court Jewellers.  
Founded 1841 by Anton Michelsen.  
Currently at 11 Bredgade, Copenhagen.  
Danish. **1115**

109. **MARCHI BOLOGNA ÆMILIA ARS** stamped



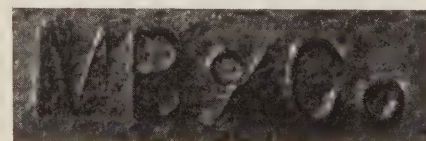
Luigi Marchi (1824–1906), Bologna.  
Marchi established his workshop in 1854.  
After 1888 the workshop was run by his son Raffaele Angelo (1855–1909).  
Italian. **1018**

110. **MB Co** (monogram) stamped



Murre, Bennett & Co. (1884–1915), 13 Charterhouse Street, London.  
English. **1149**

111. **MB & Co** stamped



Murre, Bennett & Co. (1884–1915), 13 Charterhouse Street, London.  
See also Mark no. 110.  
English. **1164**

112. **M & C<sup>IE</sup>** stamped  
Symbol: a branch of mistletoe (?)



Tentatively identified as the mark of Moquet & Compagnie, *bijoutier et fabricant de métal plaqué, argenté*, 4 bis, rue Froment, Paris.  
Mark entered 19 November 1927.  
French. 1173

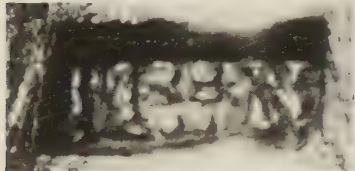
**MELILLO, G.** see Mark no. 71

112A. **M·M·G** struck



Margaret M. Giles, sculptor and medallist, London.  
Exhibited at Royal Academy and the Arts and Crafts Exhibitions Society from 1884 to 1909. Member of the Society of Medallists.  
English. 366

113. **MRS N** stamped



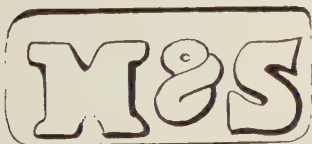
Mrs Philip Newman, London.  
Working 1870–1910. With John Brogden until 1885, when she established her own premises at 10 Savile Row.  
English. 981

113A. **MRG THÉNOT** struck  
The initials are in monogram form



Maurice R. G. Thénot, medallist (d. 1963), Paris.  
Exhibited at the Salon des Artistes Français in 1927 and 1936. See also Mark no. 133.  
French. 1169

114. **M&S** stamped



Markowitsch & Scheid, Vienna.

The firm was founded by Markowitsch in 1848. In 1862 he went into partnership with G. A. Scheid. From 1864 to 1881 the firm was at 8 Sandwirthgasse.  
Austrian. 1034

115. **N** with Parthenope head, stamped



Naples Assay Mark, in use under the Assay Master Gennaro Mannara, from 1832 to 1863. Mark described in Catello 1973, but not illustrated. The N has a bar.  
Italian. 246, 251, 258

115a. **N** with Parthenope head, stamped



Naples Assay Mark, 1832–72.  
Mark described in Catello 1973, but not illustrated. See also Mark no. 115.  
Italian. 233

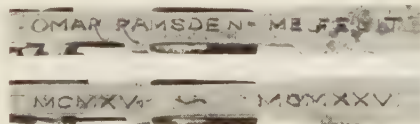
116. **NEVILLE** stamped



Néவில் (Christian name unknown), Paris, 19th century.  
French. 1020

**NEWMAN, MRS N.** see Mark no. 113

116A. **OMAR RAMSDEN – ME FECIT MCMXVI – MCMXXVI** incised



Omar Ramsden (1873–1939), London.  
Ramsden was born in Sheffield and was working in London from 1898.  
English. 1005

116B. **OMAR RAMSDEN ET ALWYN CARR ME FECERUNT 1903** incised.  
The illustration shows a detail



Omar Ramsden (1873–1939) and Alwyn Carr (1872–1940), London.  
Both Ramsden and Carr studied at the Sheffield School of Art and were in partnership in London from 1898 to 1918. See also Mark no. 131.  
English. 1004

117. **Backed Ps** with the Prince of Wales's feathers, applied label (in relief)



Robert Phillips, of the firm of Phillips Brothers, London.  
The firm was at 31 Cockspur Street from 1846 to 1855. It then moved to 23 Cockspur Street and became known as Phillips Bros & Son from 1869, by which time this trade label was certainly in use (see 979). It may have been adopted earlier in the 1860s (see 917) and was probably still in use after the death in 1881 of Robert Phillips, until 1884, when his son Alfred took over the business and registered his own maker's mark (used until 1902). See also Mark no. 137.  
English. 917, 979, 980, 988, 1006, 1008, 1009

118. **PARTRIDGE** incised



Frederick Partridge (1877–1942).  
Worked for Barnstaple Guild of Handicraft, London, from 1902. In 1906 he set up a workshop in Soho with his wife, the enameller May Hart.  
English. 1096

**PASSE, S.** see *Simon Pass*

**PERRAUL [T] H.** see Mark no. 79

119. **P FRES** stamped  
Symbol: a sword



Piel Frères, *fabricant de médailles*, 31 rue Meslay, Paris.  
Mark registered in 1905; re-entered as Paul



Piel et fils in 1925. The mark on **1141** is in a square shield; square marks were used for plated or gilded metal. See Vever 1908-12, III.  
French. **1056, 1141**

120. **P·GIROMETTI F** struck



Pietro Girometti (1811-59), son of Giuseppe.  
From 1849, director of the Rome Mint.  
Italian. **911**

120A. **PH** stamped  
Symbol: a seated cat



Plisson & Hartz, *bijoutier*, 90 Boulevard Sébastopol, Paris.  
According to Vever, the partnership between Plisson and Hartz lasted from 1898 to 1904. Previously Edouard Plisson had an independent workshop at the same address, the mark EP and seated cat is recorded for 1885-98; from 1874 to 1885 Plisson was in partnership with Bottentuit at 106 rue Vieille du Temple, using the same symbol with initials BP.  
French. **1121**

**PHILLIPS, R.** see Mark nos 117, 137

121. **PIERRET** applied label (in relief)



Ernesto Pierret (1824-c.1898), Rome.  
According to the Murray's *Handbooks*, Pierret was at 55 via Borgogna in 1850; then in 1853 he was at 31 Piazza di Firenze, and in 1866 at 36 via dell' Umiltà. In 1867 he was at 20 Piazza di Spagna, where he remained until the late 1890s.  
Italian. **923, 984**

121a. **PIERRET F** applied label (in relief)



Ernesto Pierret (1824-c.1898), Rome.  
See Mark no. 121.  
Italian. **957**

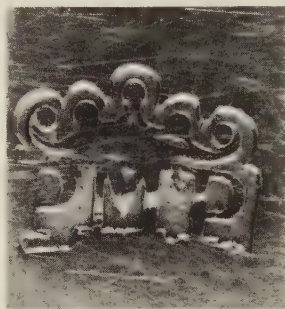
122. **PIERRET ROMA** applied label (in relief)



Ernesto Pierret (1824-c.1898), Rome.  
See Mark no. 121.  
Italian. **376**

**PISTRUCCI, B.** see Mark no. 22

123. **PMP** crowned, stamped



Unidentified, second half of the 18th century  
Origin uncertain. **438**

124. **PP** stamped  
Symbol: crossed arrows (?)



Unidentified.  
French. **473**

125. **PR** stamped  
Symbol: a fan



Paul Robin, *joaillier*, 160 rue Montmartre, Paris  
Mark registered 10 April 1880 and used until 11 March 1914. In September 1881 the address changed to 161 rue Montmartre.

The Maison Robin was founded in 1824 in the Palais Royal by Jean-Paul Robin, who died in 1869. The firm was then run by his two sons Paul and Edouard at 5 Passage des Panoramas, Galerie de la Bourse, before moving to rue Montmartre in 1878. After the death of Edouard in 1880 the firm was continued by his brother Prosper-Paul. See Vever 1908-12, II & III.  
French. **1117**

126. **P. Turin** struck



Pierre Turin (1891-1968), sculptor and medallist, Paris.  
French. **1166, 1167, 1168**

127. **PV** stamped  
Symbol: an anchor (?)



Possibly Paul Vever (1851-1914).  
Paul Vever succeeded his father Ernest in 1881 at 19 rue de la Paix, where the firm was established in 1871. The mark EV with an anchor is registered for Ernest Vever from 28 September 1875 to 27 March 1912. According to Henri Vever, Paul Vever used the same symbol. See Vever 1908-12, III.  
French. **1045**

**RAMSDEN, O.** see Mark nos 116A, 116B, 131

**RASUMNY, F.** see Mark no. 61a, b.

128. **RAULT** struck



Louis Armand Rault (1847-1903), sculptor, Paris.  
See also Mark no. 106.  
French. **1144**

129. **RB** engraved



Perhaps René Beaudoin, Paris.  
French. **1109**

130. **RB** stamped  
Symbol: an eel



René Boivin; Maison Boivin, Paris.  
The Maison Boivin was at 4 avenue de l'Opéra from 1892 (see Mark no. 20). The mark continued to be used after René Boivin's death in 1917, when the firm was carried on by his widow, and is still in use. French. **1040, 1180**

131. **R<sup>N</sup> & C<sup>R</sup>** stamped



Omar Ramsden (1873–1939) and Alwyn Carr (1872–1940), London.  
Mark in use 1898–1918. See also Mark no. 116B. English. **1004**

132. **RD** stamped  
Symbol: an ace of clubs



Raymond Drouet, at 6 rue Villedo, Paris.  
Mark entered in 1929. French. **1188**

133. **RF[?] THÉNOT**

The initials (in monogram form) appear to read RF, but have been identified in the standard work on the subject as M.R.G. Thénot, the only recorded medallist of this name. See Mark no. 113A

**REVILLON, E.** see Mark no. 48

134. **R. LALIQUE** struck (371) or stamped (373)



René Lalique (1860–1945), Paris.  
See Mark no. 101. French. **371, 373**

135. **RN** stamped



Probably Robert Nash, London.  
Five similar marks were entered by Robert Nash, between 1782 and 1800. English. **494**

**ROBIN, P.** see Mark no. 125

136. **ROUW CER. EFT** (in relief)

For illustration see Mark no. 17.

Peter Rouw (1770–1852), a Flemish sculptor and wax-modeller working in London.  
Rouw's signature occurs on several portrait medals engraved by other artists. See Pyke 1973–81. English. **390**

137. **RP** applied label (in relief)



Robert Phillips, of Phillips Brothers, London.  
Founded in 1839, the firm was at 31 Cockspur Street from 1846 to 1855. From 1855 it was at 23 Cockspur Street. See Mark no. 117 for another trade label used by this firm. The initials RP were entered at Goldsmiths' Hall as a silver mark in 1851. The use of the trade label bearing these initials may predate the adoption of the trade label with the Prince of Wales's feathers (Mark no. 117) indicating the firm's patronage by the Prince of Wales, which is recorded on their writing-paper from at least 1872, but was not officially confirmed by the Lord Chamberlain's Office. English. **1007**

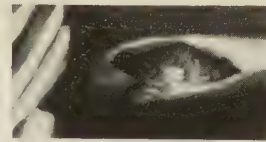
138. **RS** stamped  
Symbol: unidentified



Unidentified  
French. **367**

**SAVARD, A.** see Mark no. 16

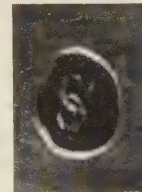
139. **S&B** stamped



Smith and Bartlam, Jewellers, 94 Spencer Street, Birmingham.  
Mark in use from 1901 until 1903, when a new mark was registered. It is not known when the company ceased trading. English. **1144**

**SCHEID, G. A.** see Mark nos 65, 114

139A. **SG** (monogram) stamped



Simon Groth, Assayer, Copenhagen, 1863–1904. Not illustrated in the standard reference works. Danish. **1115**

**Simon Pass fecit London.** and variants (*Si. Pas. fe., SP fe*)

For illustration see *Plates*, pp. 102–3.

Simon de Passe, engraver, working in London c. 1616–24. **393–395**. For a discussion of the method of production see Introduction to Chapter 6.

140. **SP** stamped



Samuel Pemberton & Son, Birmingham; probably Samuel Pemberton VI (1771–1836). English. **384**

141. **STABLER** stamped



Harold Stabler (1872–1945) and his wife Phoebe, Chelsea, London.  
English. **1171**



142. **STEINER** struck



Possibly C. L. Steiner (1853–99), sculptor, Paris. French. **368**

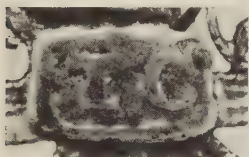
**STREETEER, E. W.** see Mark no. 53

**SUAVIUS**

For illustration see *Plates*, p. 101.

Lambert Suavius, goldsmith (c.1510–c.1574/6), of Liège. **392**

143. **TO** (in relief)



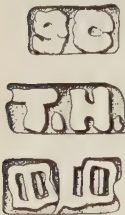
Unidentified English. **305**

144. **T.E** stamped



Thomas Eady, 26 Red Lion Street, London. Mark entered 1846. English. **583**

145. **T.H.** stamped



Unidentified Origin uncertain. **1084**

**THENOT M.R.G.** see Mark no. 113A

146. **THORNHILL LONDON** with VR flanking a crown, stamped



John James Thornhill & Co., cutlers, 144 New Bond Street, London. The firm was established in 1734, and traded until at least 1878. English. **165**

147. **TIFFANY & CO** applied label (letters indented, not in relief)



Tiffany & Co., New York. In 1837 Charles Lewis Tiffany opened a shop on Broadway, and from c.1848 was producing jewellery. The firm has been known as Tiffany & Co. from 1853. In 1854 the firm was at 550 Broadway, and in 1870 moved to Union Street and 15th Street. Tiffany's are currently in Fifth Avenue. American. **1060**

148. **TIFFANY & CO** stamped



Tiffany & Co., New York. See Mark no. 147. American. **1063, 1064**

149. **TCO** (monogram) stamped



Either Tiffany & Co., New York, or possibly Thiery & Co., Newark, New Jersey. See Mark no. 147. American. **1061, 1062**

150. **TIFFANY & CO** stamped



Tiffany & Co., New York. See Mark no. 147. American. **978, 1172**

151. **T[orIP]PF** stamped

For illustration see Mark no. 82

Unidentified. See Mark no. 82. English. **391**

152. **T&P** stamped



Taylor & Perry, Newhall Street, Birmingham. Mark entered 1829. English. **425**

153. **T&S** stamped



Arthur Edmund Turner & Sons, 7 Myddelton Street, Clerkenwell, London. Mark entered 1902. English. **1017**

**TURIN, P.** see Mark no. 126

**VANDENHOVE, ED., & FILS** see Mark no. 52

154. **VB** stamped

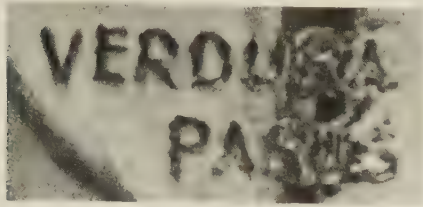
Symbol: a crescent and two stars



Boivin (Ravinet d'Enfert *successeurs*), 83 rue du Temple, Paris. Although the firm established by René Boivin in 1892 is still at 4 avenue de l'Opéra (see Mark nos 20 and 130), this exact mark is recorded in the *Dictionnaire des Poinçons d'Orfèvrerie*, Paris, 1973. Apparently Ravinet d'Enfert acquired models from the

firm of Boivin, to which this mark may refer.  
French. **1137**

155. **VERDURA PARIS** incised



Fulco, Duca di Verdura (1898–1978).  
Born in Palermo, Sicily, Verdura worked in America and France. In 1939 he established his New York shop, in 1947 his Paris studio.  
French. **1188**

156. **VERNON** cast



Frédéric-Charles-Victor de Vernon (1858–1912), medallist, Paris.  
See also Mark no. 62.  
French. **1143**

157. **V<sup>VE</sup>G** stamped  
Symbol: a graver's burin (?)



Possibly Veuve Godivin, *bijoutier*, 119 rue du Temple, Paris.  
Mark registered 28 March 1904 and used until 16 February 1911.  
French. **1043, 1051**

157a. **V<sup>VE</sup>G** stamped



Possibly Veuve Godivin, Paris.  
Variant of Mark no. 157  
French. **810**

**VEVER, P.** see Mark no. 127

158. **V. GEMITO** engraved



Vincenzo Gemito (1852–1929), sculptor.  
Exhibiting in Paris from 1879. See Forrer 1904–30.  
Italian. **1161**

159. **V T** stamped  
Symbol: a cross in a circle



Unidentified  
French. **675**

159A. **B [?] W** stamped  
Symbol: a hunting horn



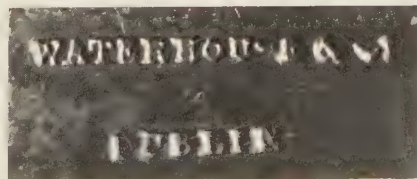
Benjamin Wollès, *bijoutier*, 13 rue Beaubourg, Paris.  
Mark registered 12 February 1892 and used until 23 May 1921.  
French. **1133, 1134**

160. **WATERHOUSE DUBLIN** stamped



Waterhouse & Co., Dame Street, Dublin, 1842–1960.  
See also Mark no. 160a.  
Irish. **989**

160a. **WATERHOUSE & Co DUBLIN** stamped



Variant of Mark no. 160  
Irish. **990**

161. **W. C** stamped



William Comyns, London.  
Mark entered in 1859 when Comyns was at 2 Carlisle Street, Soho Square. In 1869 he was at 1 Percy Mews, Rathbone Place. In 1878 he moved to 16 Silver Street, Golden Square, and in 1888 to 41 Beak Street. A new mark was registered in 1912, and the business was run by the family until 1953.  
English. **1146, 1147**

162. **WEST & SON COLLEGE GREEN DUBLIN FECT** stamped



West & Son, Dublin.  
The firm was established in 1827 and traded until c. 1960. The firm was in College Green from 1848 until 1900.  
Irish. **991, 992**

**WEST, F.** see Mark no. 63

163. **WIESE** stamped



Jules (1818–90) and Louis Wièse (1852–1923), *bijoux artistiques*.  
In 1845 Jules Wièse is recorded at rue Jean Pain-Molet, Paris, though still working for Froment Meurice. In 1865 he set up his own workshop, but had previously registered his mark, JW with a star above and below, on 24 March 1858 at 48 rue de l'Arbre Sec. The mark was used until 1 September 1890, the year of his death, when his son Louis took over the business (see Mark no. 164). See Vever 1908–12.  
French. **997, 998, 999, 1000, 1021, 1022, 1023, 1024, 1026, 1052A**

164. **WIESE** stamped (in a lozenge)  
Symbol: two stars



Louis Wièse, *bijoutier* (1852–1923), 90 rue Richelieu, Paris.  
Mark registered 1 September 1890 (see



Mark no. 163). See Vever 1908–12.  
French. **997, 998, 999, 1021, 1022, 1023, 1024, 1025, 1026, 1052A**

165. **WP** stamped

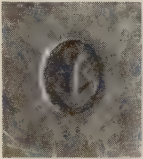


William Parkyn (?), London, early 19th century.  
English. **423**

## Symbols and partially legible marks

166. Not allocated

167. **An anchor** stamped



Probably Gorham Manufacturing Co., Providence, Rhode Island.  
The firm has traded from 1831 to the present day and was known as Gorham Manufacturing Company from 1865 to 1961.  
American. **1067**

168. **A trident** stamped



Gorham Manufacturing Co. date symbol.  
See Mark no. 167.  
American. **808**

169. **A triangle with interlaced v** stamped



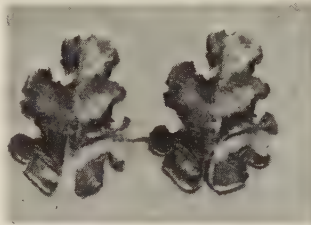
C. M. Weishaupt & Söhne, Hanau.  
The firm was founded in 1803.  
German. **806**

170. **A star (?)** stamped



Unidentified, late 18th or early 19th century.  
Probably Portuguese. **864**

171. **An oak leaf** stamped



Unidentified  
Second half of the 18th century.  
Origin uncertain. **438**

172. Partially legible, French lozenge including the letters **a** and **v** (?), stamped



Unidentified, c. 1900.  
French. **1158**

173. Partially legible, stamped mark  
Symbol: a pair of scales



Unidentified  
French. **809**

174. Perhaps a letter **M** (combined with a platinum standard mark), stamped



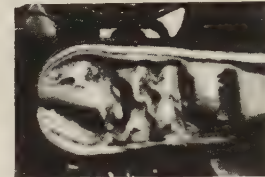
Unidentified, 20th century.  
German (?). **1181**

175. Cross-hatched circle, stamped



Unidentified  
Austrian (?). **1118**

176. Illegible, stamped



Unidentified  
Dutch (?). **402**

# Index of Signatures (excluding those in metal) and of non-medallic Inscriptions

An asterisk beside the catalogue number denotes a detailed illustration in the volume of plates.

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### 2. In Roman characters

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<i>Amour aime la nuit</i>	261*
BEATI PACIFICI	394*
BON SOUVENIR DE MON AMITIE	420*
<i>Celles écloses comme Celles qui naissent sont a ceque j'aime</i>	588*



CHANT SACRE CHANT PROFANE	1131*	TOI SEUL	768*
<i>dem Säenden ū nicht Mähenden</i>	418	TOUT ARRIVE À LUI QUI SAIT ATTENDRE, A HÉLÈNE MA CHÉRIE FÊTE DE NOËL, HOWARD	449
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D O N T	766*	<i>Tu m'as Fixé.</i>	539*
DUM MEMOR IPSE MEI ( <i>in reverse</i> )	493*	TU: SEI: LO: MIO: MAESTRO: E: L: MIO: AUTORE	922*
FIDELITE MERITE AMOUR	587*	( <i>see colour pl. 41</i> )	
	( <i>detail</i> )		
FOR OUR COUNTRY	335*	UNIS A JAMAIS	306*
	( <i>see colour pl. 21</i> )	( <i>detail</i> )	
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<i>George &amp; Eliza</i>	519	<i>is so high in the good Esteem that Hymen is barely</i>	
HEAVENS LIGHT OUR GUIDE	346*	<i>known to give his Benediction at the conclusion of</i>	
HONI . SOIT . QUI . MAL . Y . PENSE	340*, 341*	<i>the Ceremony to any couple who are not usher'd</i>	
HONOUR THE REWARD OF VIRTUE	336*, 337*	<i>into his presence by this venerable office.</i>	
	( <i>see colour pl. 4</i> )		
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PER CRUCEM AD LUCEM	1001*	( <i>see colour pl. 43</i> )	
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PRETIUM LABORUM NON VILE	342*	<b>2. In Cyrillic characters</b>	
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PSYCHE AMOUR	1130*	<b>Commemorative and Personalities</b>	
QVI . LEO . DE . IVDA . EST / ET . FLOS . DE . IESSE . LEONES / PROTEGAT ÉT FLORES / ELIZABETHA TVOS	393*	ALBERT	352*
RAPHAEL CÆCILIAE CÆCILIA TIBI : QV .	1018*	<i>A lock of Hair of MARIE ANTOINETTE</i>	579*
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<i>se mio dole ... piaci</i>	320	<i>Abercrombie, by whom it was given to her sister</i>	
SOUS LE MASQUE LA VERITE	307*	<i>Lady Julia Lockwood, whose daughter Lady</i>	
	( <i>detail</i> )	<i>Napier gave it to W.S. 1853.</i>	
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		CHRIS/TIA . II DS ET	860*

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