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LONDON MUSEUM CATALOGUES: No. 2

THE CHEAPSIDE HOARD  
OF ELIZABETHAN AND  
JACOBEAN JEWELLERY

LANCASTER HOUSE, SAINT JAMES'S, S.W. 1

1928

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Chains. (See pages 15, 16.)



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*S. Siikankas*  
*Cdr USN June 1953*

THE CHEAPSIDE HOARD  
OF ELIZABETHAN AND  
JACOBEOAN JEWELLERY

*by*  
*R.E. Mortimer Wheeler*

LANCASTER HOUSE, SAINT JAMES'S, S.W. 1

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## PREFACE

THE hoard of jewellery which forms the subject of the present catalogue was buried under a house in Cheapside probably soon after the year 1600, and was salved in 1912 largely through the efforts of Mr. G. F. Lawrence. It is of outstanding importance for more than one reason. In bulk alone, it exceeds any other collection of the kind in Great Britain; and it is equally distinguished by the comprehensiveness of its range both in type and in material. The elaborate jewellery affected by the noblesse of the period is already illustrated to some extent by contemporary portraits and by the jewels which have here and there survived as heirlooms or in public and private collections. The craftsmanship and wealth thus represented, however, are often of an unusually high order and are typical only of one section of the social and artistic life of the time. The Cheapside hoard also includes a few objects of outstanding value, notably the watch set in a large emerald. But to a considerable extent it consists of objects of moderate intrinsic worth, such as may be supposed to have fitted the purse of the successful merchant-class, and it may be regarded, therefore, as an exceptionally complete and intimate index of the bourgeois culture of Elizabethan and Jacobean London.

From this point of view the constitution of the hoard is of interest in detail, and its significance is not materially affected by the probability that it represents a jeweller's stock rather than the property of a single household. A certain proportion of it, notably the chains of enamelled roses and daisies, may perhaps be regarded as native English in inspiration no less than in execution. Somewhat similar motifs, however, were used also by the jewellers of southern Europe, and many pieces in the hoard, including most of the gems, are

certainly of Italian or Italianate workmanship, based in some cases on antique models. Indeed eight or more of the gems are actually of classical or Byzantine origin, in three instances re-mounted in 16th- or 17th-century settings. These antique gems well illustrate the catholicity (or indiscriminateness) of the Renaissance taste in this country. One is seemingly a good, though not first-class, example of Greek gem-cutting of the Hellenistic era; another is efficient Romano-Egyptian work, possibly of the Augustan period; whilst others are of Roman origin and, for the most part, of poor quality. It is not impossible that one or two of the latter had actually been found in the soil of London. Of greater interest, however, are the two Christian cameos; one of the later Byzantine period, and the other perhaps as early as the 6th century, although a later date is not impossible. Alongside these genuine antiques are other gems which may be of similar antiquity but may, on the other hand, be the forerunners of those copies or adaptations which were to prevail in the 18th century. The frequently poor craftsmanship alike of the later antiques and of the earlier copies sometimes renders distinction difficult.

The cult of the antique, however, had in no way stultified the creative ability of the contemporary craftsman. In spite of the evident abundance of precious or semi-precious stones at his command, his use of them can rarely, if ever, be condemned as meretricious, and his grouping of them (for example, in the pomander) often shows a just, and even original, appreciation of their colour-values. No less successful is his lavish use of enamel, particularly on the small locket (such as that which enshrines one of the Byzantine cameos), where the somewhat intricate pattern is framed and enhanced by plain enamelled surfaces. In a period of general over-elaboration and extravagance, he has retained something of the sense of proportion and the essential



freshness which likewise shine through the artificiality and pedantry of the minor Jacobean literature.

From more technical standpoints, the hoard may justly be said to constitute a new landmark in the history of the jeweller's craft. The materials used—emerald from Colombia, topaz and Amazon-stone probably from Brazil, chrysoberyl cat's-eyes, spinel and iolite from Ceylon, Indian rubies and diamonds, lapis lazuli and turquoise from Persia, peridot from St. John's Island in the Red Sea, as well as amethysts, garnets, opals and other stones from nearer home—show a surprisingly wide range, and reflect the precocious expansiveness of European commerce at the beginning of the 17th century. Of equal, though less romantic, interest are the variety and skill of some of the gem-cutting represented in the hoard. The oval or squared cabochon stones, the table- and trap-cut and even some of the fancy-cut gems call for little comment save, in certain cases, by reason of their perfection. But the rose-cut and certain of the elaborately fancy-cut or star-cut gems (as Fig. 1, 6) are something of a revelation at so early a date. In the identification and description of the stones the Assistant Keeper and I have received invaluable help from Professor W. T. Gordon, D.Sc., of King's College, London, and to Mr. Charles W. Mathews.

The illustrations, unless otherwise stated, are life-size. In addition to a descriptive list of the major portion of the hoard, now preserved in the London Museum, the catalogue contains in an appendix a summary of the representative series which have been distributed amongst the Guildhall, British, and Victoria and Albert Museums.

R. E. MORTIMER WHEELER,  
*Keeper and Secretary.*

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# THE CHEAPSIDE HOARD

## I. GENERAL

During the Middle Ages, the possession of jewellery had been confined largely to the rich noblesse and the treasuries of the Church. The Wars of the Roses, however, caused most of the lay jewellery to be melted down or sold abroad, and the Reformation similarly disposed of the ecclesiastical treasures. The way was thus drastically prepared for the secular revival of the 16th century. Increased wealth and the inordinate love of jewellery shown by Henry VIII and Queen Elizabeth made, indeed, that century one of the most prolific in our history. The description of Henry VIII by the Venetian Ambassador has been quoted in this connection :

“He wore a cap of crimson velvet, in the French fashion, and the brim was hooped up all round with lacets and gold enamelled tags. . . . Very close round his neck he had a gold collar, from which there hung a rough-cut diamond, the size of the largest walnut I ever saw, and to this was suspended a most beautiful and very large round pearl. . . . This mantle was girt in front like a gown, with a thick gold cord, from which there hung large golden acorns like a very handsome gold collar, with a pendant St. George entirely of diamonds. Beneath the mantle he wore a pouch of cloth of gold, which covered a dagger ; and his fingers were one mass of jewelled rings.”\*

Better known is Walpole's caricature of Queen Elizabeth as

“an Indian idol totally composed of hands and necklaces, pale Roman nose, a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster fardingale, a bushel of pearls of the size of beans.”

In the 16th century, jewellery was for the most part solid and even heavy in design, elaborate and richly decorated. It did not, however, depend entirely on

\* J. S. Brewer, *Henry VIII*, I, 10 ; cited by H. Clifford Smith. *Jewellery*, 206.

precious stones for its effect. Enamel, opaque or translucent blue, green, red and sometimes black, was its chief characteristic, large surfaces being treated in the *champlevé* process; and the variously coloured gems were inserted, generally singly, to bring out and enhance the colour-scheme of the whole composition. The gems were sometimes set as a "point" or "en cabochon," but were often table-cut or even "fancy-cut" (*i.e.* with multiple facets). They were generally set by rubbing the edges of the collet over the setting edges of the stone, although the "claw" setting was also used. In the case of cabochon or table-cut gems, the colours of the stones were not properly thrown up; beneath the gem, therefore, was frequently placed a foil or "paillon."

The best known examples of 16th-century jewellery are the Penruddock Jewel, the Darnley Jewel at Windsor Castle, the Armada Jewel,\* and the Phœnix Jewel in the British Museum; but most of our knowledge of English jewellery of the earlier part of this period is based on the designs of Hans Holbein, who entered the service of Henry VIII in 1536. Many of the Tudor jewellers, such as John Angell, John Freeman, William Davy, Partridge, and Nicolas Herrick (father of the poet), were English, but all their work had a strong French influence; and the large majority of the royal jewellers bear French names.

During the later years of Queen Elizabeth the full effect of the economic changes incidental to the Renaissance began to be felt. The upper and middle classes became richer and the use of jewellery more widespread; and at the same time a great change supervened in the designing of jewellery. Primitive forms of "fancy-cutting" had been practised occasionally by gem-carvers throughout the Middle Ages, but it was only now that the craftsmen

\* Pierpoint Morgan Collection; bought at Messrs. Christie's in 1902 for £5,250.



began to multiply the facets on their stones into elaborate and ingenious systems, culminating in the invention of the "rose-cut," based upon a hexagon subdivided into equilateral triangles (Fig. 1, 8). Although the famous Lyte jewel (not later than 1611) is rose-cut, and a ring sold in 1604 by George Heriot to Anne of Denmark was set with a diamond "cut in the form of a rosse,"\* it has been considered that rose-cutting did not come fully into vogue until about 1641, when Dutch lapidaries, encouraged by Cardinal Mazarin, began to make much use of this cut. The present hoard, however, contains, alongside numerous and often skilful examples of fancy-cutting, many instances of rose-cutting, which imply

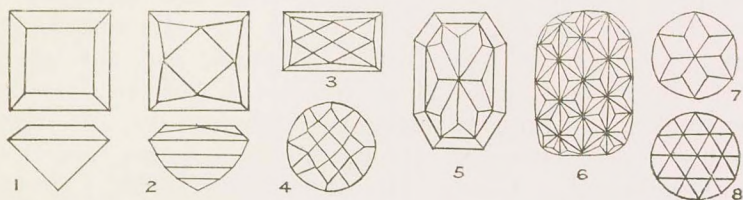


FIG. 1.—Representative types of gem-cutting used in the hoard. 1, table-cut; 2, fancy-cut (above) and trap-cut (below); 3-7, fancy-cut (5-7 sometimes described also as "star-cut"); 8, rose-cut.

that the process was already familiar to the contemporaries of Heriot. It is reasonably certain, therefore, that this type of cutting was practised as early as the second half of the 16th century.

The development of multiple facetting, by emphasising the natural colours of the stone, gradually did away with the necessity for the foil, although this did not disappear completely until the perfection of "brilliant-cutting" (a double cone with its top truncated to form a flat eight-sided "table," the upper and lower slopes

\* *Calendar of State Papers—Domestic, James I*; cited by Joan Evans, *English Jewellery*, 112.

cut into a series of triangular facets) by the Venetian, Vincenzo Peruzzi, at the end of the 17th century.\*

Examples of 17th-century jewellery are again rare. Just as the Wars of the Roses and the Reformation destroyed the treasures of the Middle Ages, so the Civil War destroyed those of the Renaissance. Much of our knowledge comes from the designs of men like Arnold Lulls,† a Dutchman (c.1605), and Gilles Légaré (1663),‡ who was jeweller to Louis XIV. Many fine pendant miniature-cases or locket, which were still generally worked in *champlevé* enamel, still exist. The jewel from the Marlborough Collection, now in the British Museum, and a good example of the peapod design of Jean Toutin of Chateaudun (1619), the Lyte Jewel referred to above, given by James I to Thomas Lyte and now also in the British Museum, and the onyx "George" of Charles II at Windsor Castle are famous examples. In England during the 17th century, although a few foreign jewellers are known, the native jeweller predominated. George Heriot followed James I from Edinburgh, and other well-known names are William Herrick (uncle of the poet), John Spilman and John Aston.

## 2. THE DATE OF THE HOARD

In 1912, while digging on the site of Wakefield House, at the corner of Friday Street and Cheapside, the property of the Lord Mayor of that year, a workman put his pick through a box which lay, it is said, below a chalk floor. The box was much decayed, but was

\* The original invention of brilliant-cutting has, however, been ascribed to Louis de Berquem or Berghem, of Bruges, who in 1475 cut some large diamonds sent to him for that purpose by Charles the Bold. Louis de Berquem taught his methods of cutting to many pupils who settled later in Antwerp and Amsterdam.

† Victoria and Albert Museum.

‡ *Livre des ouvrages d'orfèvrerie.*



thought to have been fitted with trays. It contained a large collection of jewellery, most of which is now exhibited in the Museum.\* The date of this collection, which is unique of its kind, is difficult to determine; indeed, it is clear at once that many widely separated dates are represented, particularly amongst the gems. Two of the rings, themselves unquestionably of 16th- or 17th-century date, are set with antique Roman intaglios (p. 18), and at least four of the unset intaglios are probably of similar or even greater antiquity (p. 28). One of the unset cameos is of Romano-Egyptian origin (p. 30), and two others are of the 6th-12th century A.D. (pp. 20, 30). Most of the gems, however, are of the Renaissance and may be ascribed to a period ranging from the end of the 15th to the 17th century. Thus, one of the intaglios, representing the Annunciation (p. 28), although summary in execution, seems to reflect an Italian prototype of *c.* 1500, whilst one of the cameos (p. 31) is a reproduction of a medal by Antonio Abondio (1538-96). Several others directly or indirectly represent similar works or traditions of the 16th century; for example, the portraits of Christ (pp. 19, 30) belong to an extensive series which has been derived from a prototype evolved in northern Italy under the influence of Leonardo da Vinci.

Of the remainder of the hoard, with the exception of a small bowl which may be of classical origin (Pl. XIV, 1), perhaps the earliest specimens are the crystal vessels intended for religious use. These are not likely to be later than the 16th century and may be as early as the reign of Queen Mary. The cameo of Queen Elizabeth dates itself, and both of the watches (one now in the Guildhall) were made probably during the same reign. The pendants in the form of grape-clusters, etc., are known from portraits (Pl. VIII) to have been worn in the

\* Other portions of the same collection can be seen in the Guildhall Museum, the British Museum and the Victoria and Albert Museum (see below, pp. 33 ff.)

hair during the latter half of the 16th century, and had passed out of fashion by the time of Charles I. On the other hand, the larger part of the collection might equally belong to the time of the earlier Stuarts. The use of the white enamel which is represented abundantly on the chains, fan-holders and pendants, began in the latter part of Queen Elizabeth's reign and seems to have increased in popularity during the first generation of the 17th century. Whether any piece could be assigned to a period as late as the Restoration is very doubtful. The cameo representing a cherub's head (p. 30) might in itself be as late as the beginning of the 18th century, but its gaucheness, verging upon the grotesque, is perhaps an early feature.

On all grounds it is thus permissible to regard 1600 as the central date for the hoard, although the certainty that some pieces are considerably earlier and the possibility that a few may be rather later must not be forgotten.

The circumstances leading to the burial of the box containing this collection can only be guessed. The great quantity of jewellery of constant design or type, combined with the smaller series of gems often unset and even unfinished, and of very varying quality, suggests the stock-in-trade of a jeweller or money-lender (or both). The vicissitudes of the Civil War, the incidence of the plagues, the Great Fire of 1666, readily suggest themselves as possible causes for the concealment of a hoard in the 17th century. But all these events seem to be far too late for the date indicated by the jewellery, and the problem will remain unsolved.

### 3. DESCRIPTION

#### (a) CHAINS

During the earlier Middle Ages the ancient custom of wearing necklaces or neck-chains, especially for women, had fallen into abeyance, and it did not come into prominence again until the 15th century, when the





A 14251



A 14101



A 14194



A 14252



A 14204



A 14108



A 14074

Chains. (See pages 15, 16.)





“carcanet”—a name at first given to all necklaces\* and afterwards extended to jewelled bands and other ornaments worn in the hair—became fashionable. The 16th century brought an abundance of these chains. Heavy, made generally of gold links, sometimes enamelled, sometimes inset with cabochon gems, they were worn as neck-chains, collars and girdles by men and women. With the full development of the Renaissance in the reign of Queen Elizabeth, the chains became lighter and more delicate in design, precious stones were used more abundantly, and they were worn as necklets, long neck-chains sometimes wound several times round the neck, hair-chains, and cap-chains. They continued thus until the middle of the 17th century, disappeared with the coming of the Protectorate, and did not re-appear to any extent till the 19th century.

- A 14006. Gold chain, enamelled white and blue, and set with table-cut topaz.
- A 14069. Gold chain of flowers, enamelled white and set with table-cut diamonds. (Pl. I.)
- A 14070. Gold chain, alternate flowers and bows joined by double rings enamelled white and green. (Pl. I.)
- A 14071. Gold chain originally set with pearls and divided by small enamelled flowers.
- A 14072. Gold chain, alternate roses and bows, divided by leaves and enamelled white and green. (Pl. I.)
- A 14073. Gold chain, alternate roses and leaves, enamelled white and green. (Pl. I.)
- A 14101. Gold chain, enamelled, and set with cabochon and trap-cut emeralds. (Pl. II.)
- A 14108. Gold chain, with alternate barrel-shaped and fancy-cut amethysts and fancy-cut crystals, divided by enamelled flowers. (Pl. II.)
- A 14172. Gold chain, alternate flowers and leaves, enamelled white and green. (Pl. I.)
- A 14194. Gold chain, enamelled white and set with garnets, with fancy-cut fronts and trap-cut backs. (Pl. II.)
- A 14195. Gold chain, alternate large-petalled flowers and daisies enamelled green and white and set with turquoises. (Pl. I.)

\* “A rich chain to wear about the neck,” Ladies’ Dictionary, 1694; cited by Planché, *Cyclopædia of Costume*, s.v. “Carcanet.”

- A 14196. Similar to A 14172.  
 A 14197. Gold chain, alternate quatrefoils and daisies, enamelled in blue and white.  
 A 14251. Gold chain, enamelled and set with trap-cut emeralds. (Pl. II.)  
 A 14252. Gold chain, enamelled and set with amethysts, with fancy-cutting on the front and trap-cutting on the back. (Pl. II.)  
 X 2. Gold chain, enamelled white and set with lapis lazuli.

#### (b) CHAINS OR BRACELETS

Bracelets of metal or glass were much worn in antiquity, but, owing to the custom of wearing long sleeves falling over the hands, they were rarely worn during the Middle Ages and the 16th century. During the 17th century the custom was revived, but to no large extent, and it is with great hesitancy that the jewels below are classified under this heading. They are more likely to be parts of neck-chains. Known examples of bracelets of the 17th century are generally of openwork set with gems, like the chains.

- A 14074. Bracelet (?) of rings of fancy-cut amethyst, divided by rose-cut crystals set in gold. (Pl. II.)  
 A 14202. Gold bracelet (?), with alternate flowers and bows, enamelled and set with turquoises and table-cut diamonds. (Pl. I.)  
 A 14203. Gold bracelet (?), of flowers enamelled and set with alternate table-cut diamonds and trap-cut emeralds. (Pl. I.)  
 A 14204. Gold bracelet (?), enamelled and set with pearls and trap-cut rubies. (Pl. II.)

#### (c) FINGER-RINGS

The finger rings of medieval Europe were generally worn on the thumb and one finger, but during and for some time after the Renaissance they were worn in profusion on every finger and often on every joint, over and under the gloves, the latter sometimes being split so as to show the bezel of the ring through them.

- A 14210. Gold ring, with white enamel at the back, and set with seven cabochon emeralds.



PLATE III



A 14215



A 14214



A 14220



A 14222



A 14224



A 14233



A 14237



A 14228



A 14230



A 14232



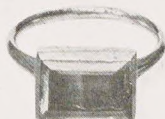
A 14238



A 14240



A 14244



A 14245



A 14246



A 14249



A 14243



X 5



A 14241



A 14242

Finger-rings. (See pp. 17, 18.)





- A 14216. Similar.  
 A 14220. Similar.  
 A 14224. Similar, but with squared cabochon in the centre. (Pl. III.)  
 A 14225. Similar to A 14210.  
 A 14227. Similar.  
 A 14214. Gold ring, with white enamel at back, and set with nine cabochon emeralds, the central stone squared. (Pl. III.)  
 A 14215. Similar, but with round centre. (Pl. III.)  
 A 14222. Similar to A 14214. (Pl. III.)  
 A 14346. Bezel of a gold ring, set with seven cabochon emeralds.

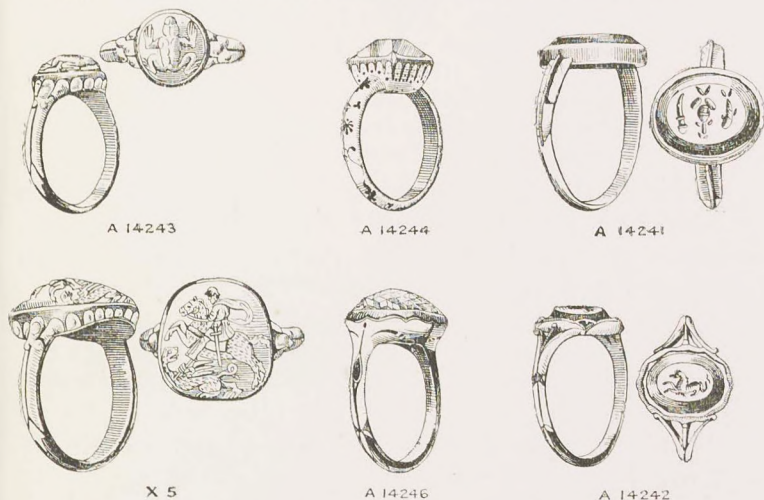


FIG. 2.—Finger-rings, the two on the right set with antique intaglios.

The above rings are of a simple type which lasted from the 16th to the beginning of the 18th century.

- A 14228. Gold ring, enamelled and set with trap-cut amethyst in claw. (Pl. III.)  
 A 14230. Gold ring, enamelled and set with table-cut garnet. (Pl. III.)  
 A 14232. Gold ring, enamelled and set with five table-cut rubies. (Pl. III.)  
 A 14233. Gold ring, enamelled and set with central rose-cut iolites or water-sapphires, and seven star-cut garnets. (Pl. III.)  
 A 14236. Gold ring, with white and green enamel and set with seven star-cut garnets.

- A 14237. Gold ring, enamelled and set with seven star-cut garnets. (Pl. III.)
- A 14238. Gold ring, with traces of white enamel and set with a quartz cat's-eye. (Pl. III.)
- A 14240. Gold ring, enamelled and set with a quartz cat's-eye. (Pl. III.)
- A 14243. Gold ring, enamelled and set with cameo of a toad, probably chalcedony. (Pl. III and Fig. 2.)
- A 14244. Gold ring, enamelled and set with large table-cut diamond. (Pl. III.)
- A 14245. Gold ring set with a fancy-cut sapphire. (Plate III.)
- A 14246. Gold ring, enamelled and set with fancy star-cut iolite or water-sapphire. (Pl. III and Fig. 2.)
- A 14249. Gold ring, set with a large fancy star-cut iolite or water-sapphire. (Pl. III.)
- A 14253. Ring of impure chalcedony. (Pl. X, 2.)
- X 5. Gold ring, with white enamel and set with a large opal cut to represent St. George and the Dragon. (Pl. III and Fig. 2.)

Most of the above rings are probably of the 16th or early 17th century. Special attention may be drawn to the very fine facetting of A 14246 and A 14249 (compare Fig. 1, 6).

- A 14241. Gold ring set with an antique Roman paste intaglio showing an uncertain object (? thyrsus) flanked by a knife and a fish.
- A 14242. Gold ring set with an antique Roman paste intaglio bearing the figure of a sea-horse.

These two rings (Pl. III and Fig. 2) are noteworthy as being set with antique gems.

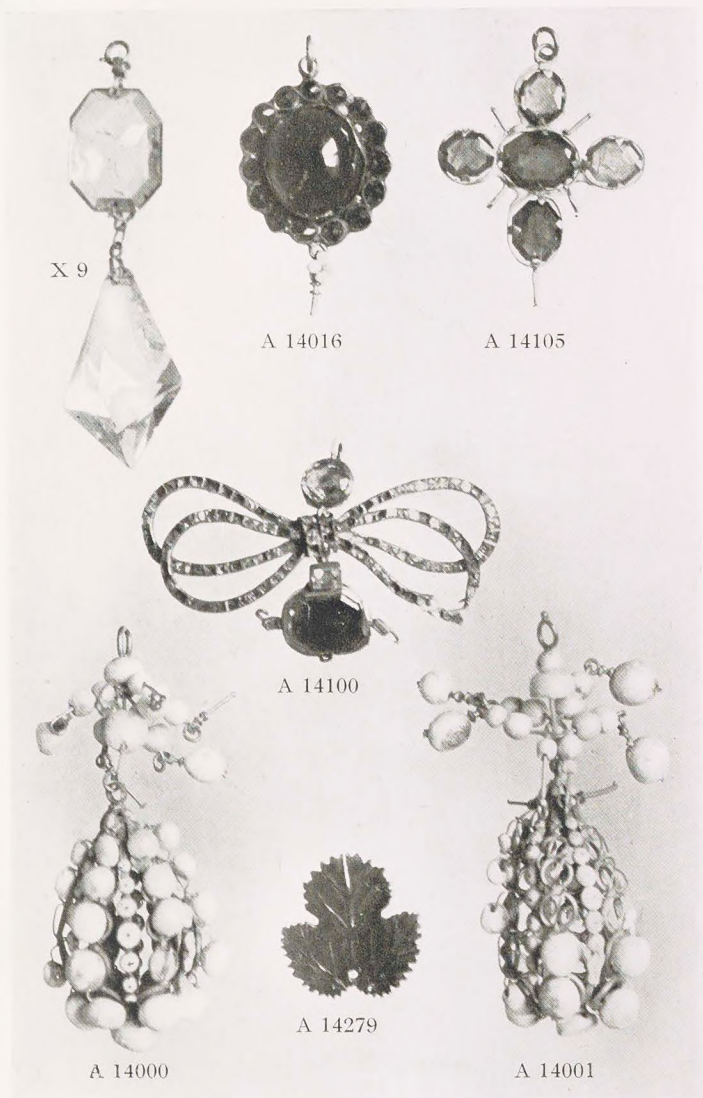
#### (d) PENDANTS AND EAR-RINGS

Ear-rings were worn in Roman and Anglo-Saxon England, but by the Norman Conquest the habit had declined. Probably owing to the custom of wearing the hair over the ears, ear-rings were apparently little used during the Middle Ages, although in the 13th century mention is made of them in the "Roman de la Rose."

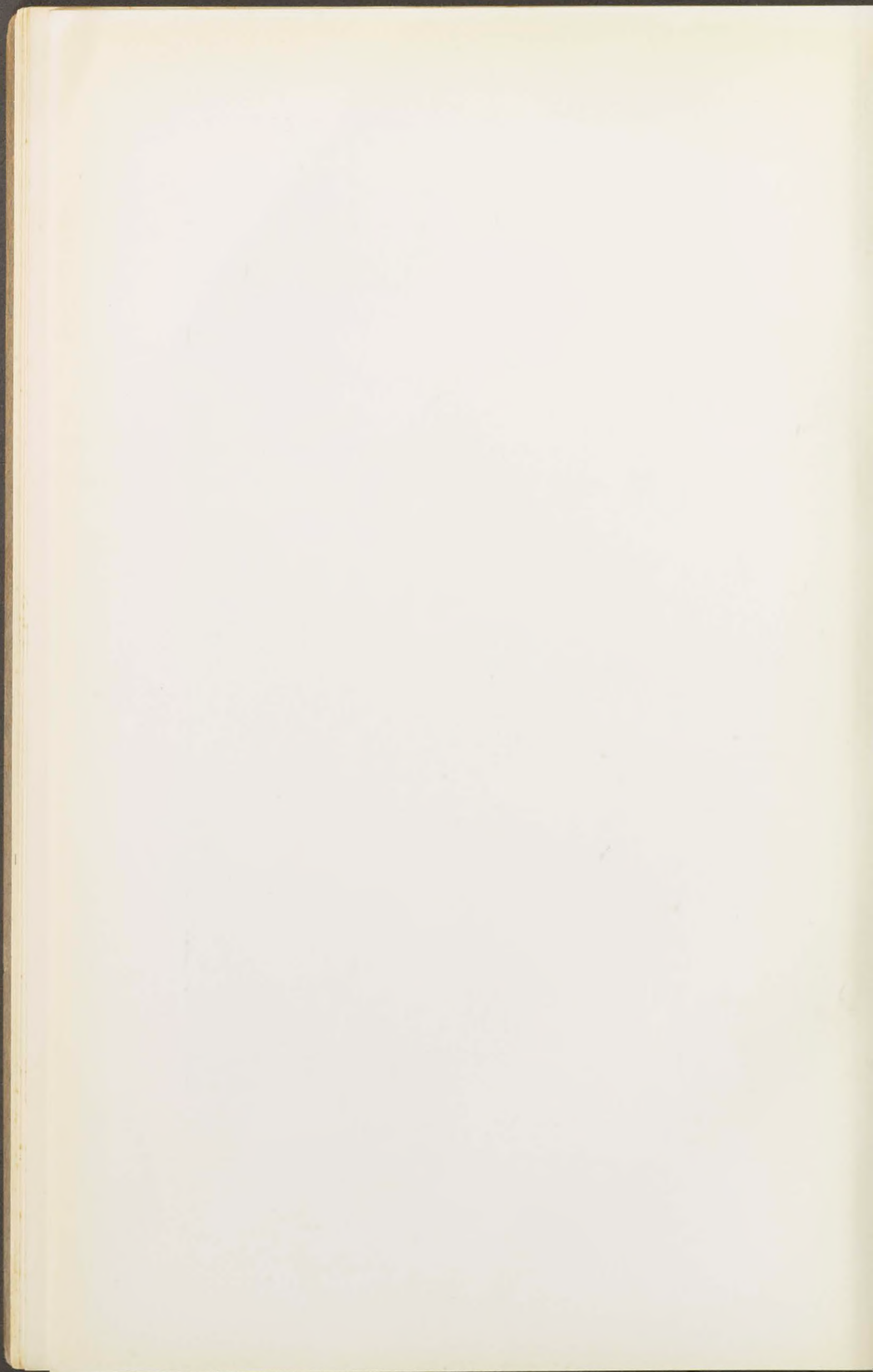
In the 16th century they returned, and the use of them gradually increased, again probably owing to the altered fashion of wearing the hair. They were now also worn by men, generally in one ear, a custom followed



PLATE IV



Pendants. (See pp. 19, 20, 22.)





by Charles I, even on the scaffold; but men ceased to wear them after the Restoration.

Some of the objects catalogued in this section may have been used as ear-rings, but it is difficult or impossible to distinguish them from pendants worn in other ways, as on neck-chains or in the hair. Neck-pendants in early times were often objects with religious or magical properties, and the medieval pendant or pentacol was nearly always a religious emblem or a cross. With the coming of the Renaissance the pendant, often called a "flower," became more varied and elaborate, and in the reign of Queen Elizabeth women sometimes attached them by a ribbon to the left breast.

- A 14018. Gold ear-ring (?), enamelled at back in black and white and set with crystals with very fine pyramidal cutting, surrounded by small opals.
- A 14109. Gold ear-ring (?), enamelled at back in black and white and set with small cabochon emeralds and three trap-cut pink topaz, with a fancy-cut drop of pink quartz.
- X 9. Ear-ring (?), consisting of two fancy-cut amethysts with gold links. (Pl. IV.) For the upper stone, compare Fig. 1, 5.
- A 14011. Oval reliquary of bloodstones set in gold, and surrounded by a band of white enamel bearing the emblems of the Passion. On one side a portrait of Our Saviour, inscribed *EGO SUM VIA VERITAS ET VITA*; on the other side a portrait of the Virgin, inscribed *MATER JESU CHRISTI*. The loops are set with table-cut diamonds. This type of Christ was widely prevalent, especially on medals, in the 16th century, and has been derived, on insufficient evidence, from Leonardo da Vinci. See G. F. Hill, *Medallic Portraits of Christ*, 43 ff. (Pl. XII.)
- A 14015. Gold pendant, enamelled at the back in white and green and set with a cabochon carbuncle, foiled. (Fig. 3.)
- A14016. Gold pendant, enamelled at back and set with a hollow cabochon garnet surrounded by fifteen star-cut garnets. (Pl. IV.)
- A 14076. Framework of a gold pendant, with one mother-of-pearl plaque left in position.
- A 14093. Gold reliquary in the form of a cross, with white, green and violet enamel. (Pl. VI.)
- A 14095. Gold reliquary in the form of a cross, with white and green enamel. (Pl. V, 1.)

- A 14102. Rhine-stone, or crystal artificially cracked and coloured, set as a pendant.
- A 14103. Rough cabochon ruby set in white-enamelled gold.
- A 14104. Three-drop pendant in gold frame; first, a sapphire with fancy-cut front and trap-cut back; second, a sapphire with modified rose-cut front and trap-cut back; third, a rough-polished spinel. (Fig. 3.)
- A 14105. Cross of enamelled gold, set with five iolites or water-sapphires, with flat rose-cut fronts and trap-cut backs, and with a pendant spinel, rough-polished. (Pl. IV., but with spinel omitted.)
- A 14157. Gold cross, enamelled at back and set with foiled and trap-cut light-coloured amethysts, bordered by table-cut diamonds and cabochon emeralds. (Pl. VI.)
- A 14158. Gold pear-shaped pendant of *c.* 1600, enamelled on the back with a rose, etc., in white and green and hung from a large pearl. Set face-inwards in the pendant is a crystal cameo of Byzantine or early medieval date, representing the Incredulity of Thomas. Both sides of the cameo have been cut subsequently with the resultant mutilation of the Greek inscription, of which remains are visible on other parts of the stone.

Above the figures are the letters

IC X  
--- ΛΑΨΗ

Behind St. Thomas are the letters

Φ  
Η  
C  
I  
C  
T  
O

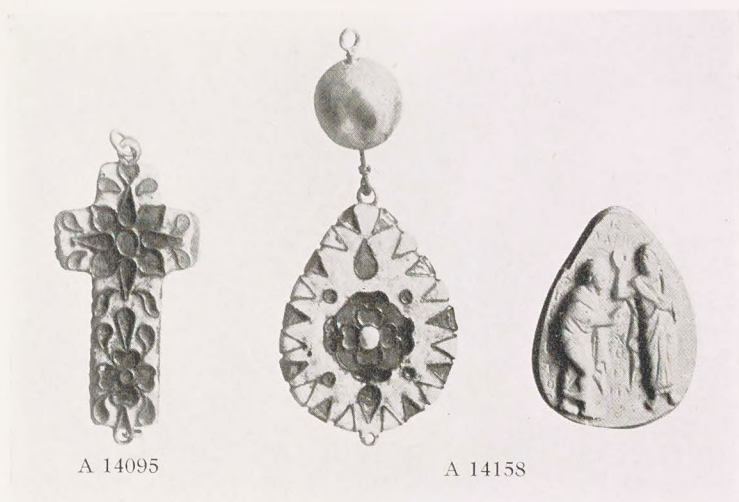
and between the figures are

X  
Θ  
Ω  
MA

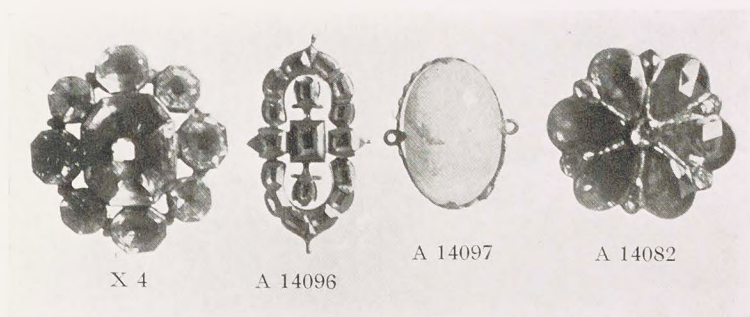
The first letters (signifying Jesus Christ) and the last (Thoma) are sufficiently intelligible, but no satisfactory completion or explanation of the others has yet been offered. (Pl. V, 1.)



PLATE V



1. Cruciform and pear-shaped pendants, and cast of Byzantine cameo contained by latter. (See pp. 19, 20.)



2. Hat-ornaments. (See p. 24.)





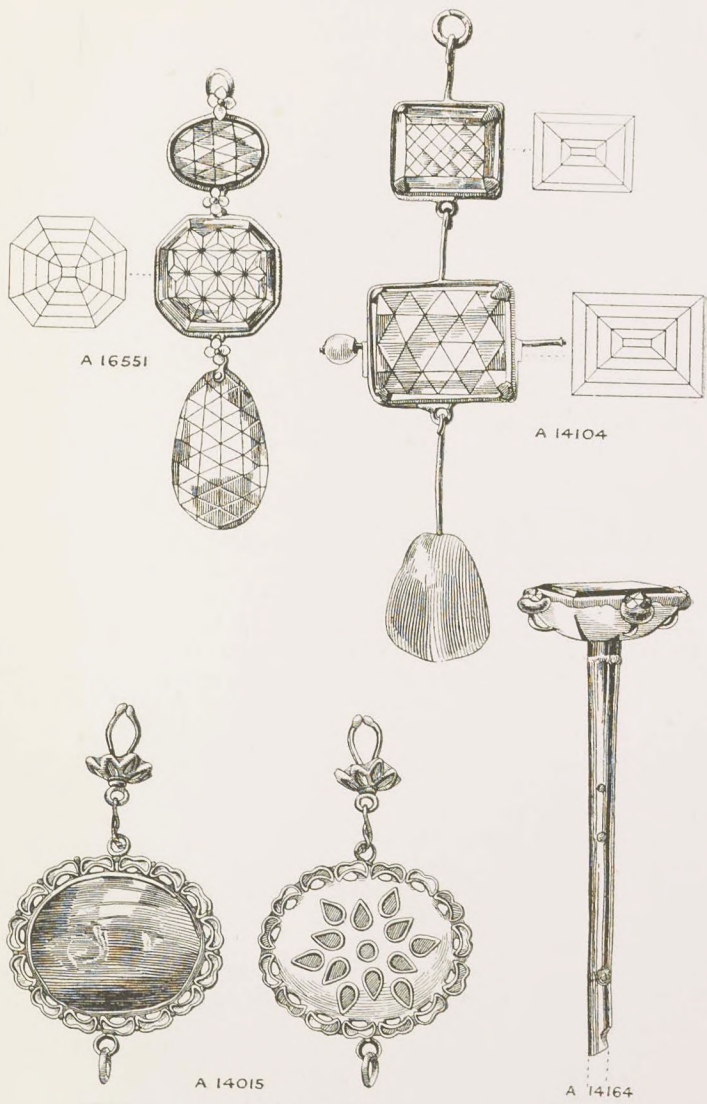


FIG. 3. Pendants and hair-pin. (See pp. 19, 20, 22, 25.)

In a carving on this small scale the problem of date is liable to present unusual difficulty, and something can be said for ascribing the cameo alternatively to the 6th or the 10th-12th century A.D. Ivories of both periods offer analogy to the cameo; for example, the 6th-century panel representing the Baptism, now in the British Museum (*Cat. of Early Christian and Byzantine Antiquities*, No. 294), presents a figure closely similar in style to the St. Thomas of the cameo, whilst other panels of the 10th century in the same collection (*e.g.*, those of the Valley of Dry Bones, and the Archangel Michael, *Catalogue* Nos. 299 and 302) also contain somewhat analogous figures. Perhaps the inclination of the evidence is towards the earlier date.

- A 14279. Pendant in the form of a strawberry leaf, made of bloodstone. (Pl. IV.)
- A 16551. Three-drop pendant of blue-enamelled gold with crystals cut as follows: first, rose-cut front and back; second, fancy-cut front and trap-cut back; third, modified rose-cut front and back (briolette). (Fig. 3.)
- A 14100. Gold pendant in the form of a bow, set with fancy-cut and trap-cut rubies and table-cut diamonds. (Pl. IV.) This pendant was probably worn attached to the left breast by a ribbon (see above, p. 19).
- A 14175-14182. Gold pendants, with white enamel and rose-cut amethyst drops (briolettes).
- A 14188-14190. Similar.
- A 14348-14350. Similar. (Pl. VII.)
- A 14191-2. Similar, but with emerald drops.
- A 14000. Gold pendant, pear-shaped, and set with pearls. (Pl. IV.)
- A 14001-3. Similar. (Pl. IV.)
- A 14012-14. Similar.
- A 14063. Pendant of amethyst, set in gold, and carved in the form of a bunch of grapes.
- A 14064. Similar. (Pl. VII.)
- A 14112. Pendant of emerald, set in gold, and carved in the form of a bunch of grapes. (Pl. VII.)
- A 14120-2. Pendant of white enamelled gold, set with rose-cut garnet drops. (Pl. VII.)
- A 14184. Similar to A 14063.





A 14167



A 14160



A 14165



A 14169



A 14159



A 14157



A 14093



A 14125



A 14118

Fan-holders, pendants and hat-ornaments.

(See pages 19, 20, 23, 24.)





The above (A 14000—A 14184) are classified under the heading of pendants with all reserve. It is more probable that they were pendants worn in the hair (carcanets) as shown in the portrait by Moroni (Pl. VIII)—“Curled hairs hung full of sparkling carcanets.”\* The portrait is of *c.* 1560; it is in the Ryks Museum at Amsterdam, and is here reproduced by kind permission of Director Schmidt-Degener, who drew attention to the resemblance of the ornaments.

(e) FAN-HOLDERS

The custom of carrying a fan came from Italy to England via France early in the reign of Queen Elizabeth. The fans were made of feathers, and were worn hanging from the point of the stomacher by a gold or silver chain.† They often contained a small mirror. The handles were composed of gold, silver, or ivory, often studded with jewels,‡ and of elaborate workmanship. Falstaff's hint to Pistol in *The Merry Wives* § indicates their value.

- A 14118. Fan-holder of gold, enamelled in light and dark green and made in the form of a lotus flower. (Pl. VI.)
- A 14159. Fan-holder of gold, enamelled in white, green, and amber, and made in the form of a caduceus. (Pl. VI.)
- A 14160. Fan-holder of white-enamelled gold, set with cabochon garnets, table-cut diamonds, pearls, and squared cabochon emeralds. (Pl. VI.)
- A 14161. Fan-holder of white-enamelled gold, set with rose-cut crystals, probably foiled.
- A 14165. Fan-holder of white-enamelled gold, set with star-cut amethysts and rose-cut crystals. (Pl. VI.)
- A 14167. Fan-holder of enamelled gold. (Pl. VI.)
- A 14169. Fan-holder of enamelled gold, set with cabochon emeralds. (Pl. VI.)
- A 14171. Fan-holder of enamelled gold, set with star-cut garnets.

\* Marston's "Antonio and Thellida."

† See portrait of Lady of Quality in Hollar's "Ornatus Muliebris," 1640, and shown in Planché's *Cyclopaedia of Costume*.

‡ Portrait of Elizabeth at Hardwick Hall.

§ II, ii, 12-14.

(f) HAT-ORNAMENTS

During the Middle Ages, small badges or "pilgrim's signs" of lead bearing the effigy or sign of a saint were sold at shrines throughout Europe, and were worn by pilgrims in their hats. It may have been this custom that, towards the end of the 15th century, encouraged the wearing also of secular hat-ornaments or "enseignes," which outlasted the pilgrim signs, and often either bore the badge of the wearer or became purely ornamental.

- X 4. Hat ornament, white-enamelled at back, and set with foiled amethysts, flat and rose-cut. (Pl. V, 2.)
- A 14082. Hat ornament, white-enamelled at back, and set with six foiled and rose-cut amethysts and seven diamonds, the central rose-cut and the others modified rose-cut. (Pl. V, 2.)
- A 14096. Hat ornament, set with table-cut diamonds. (Pl. V, 2.)
- A 14097. Hat ornament with enamelled gold rim, mounting an opal. (Pl. V, 2.)
- A 14099. Hat ornament of gold, enamelled in white and green, and set with a rose-cut garnet, probably foiled. (Fig. 4.)
- A 14125. Hat ornament in the form of a salamander. It is made of gold, enamelled, and set with cabochon emeralds and small table-cut diamonds. (Pl. VI.)

(g) WATCH

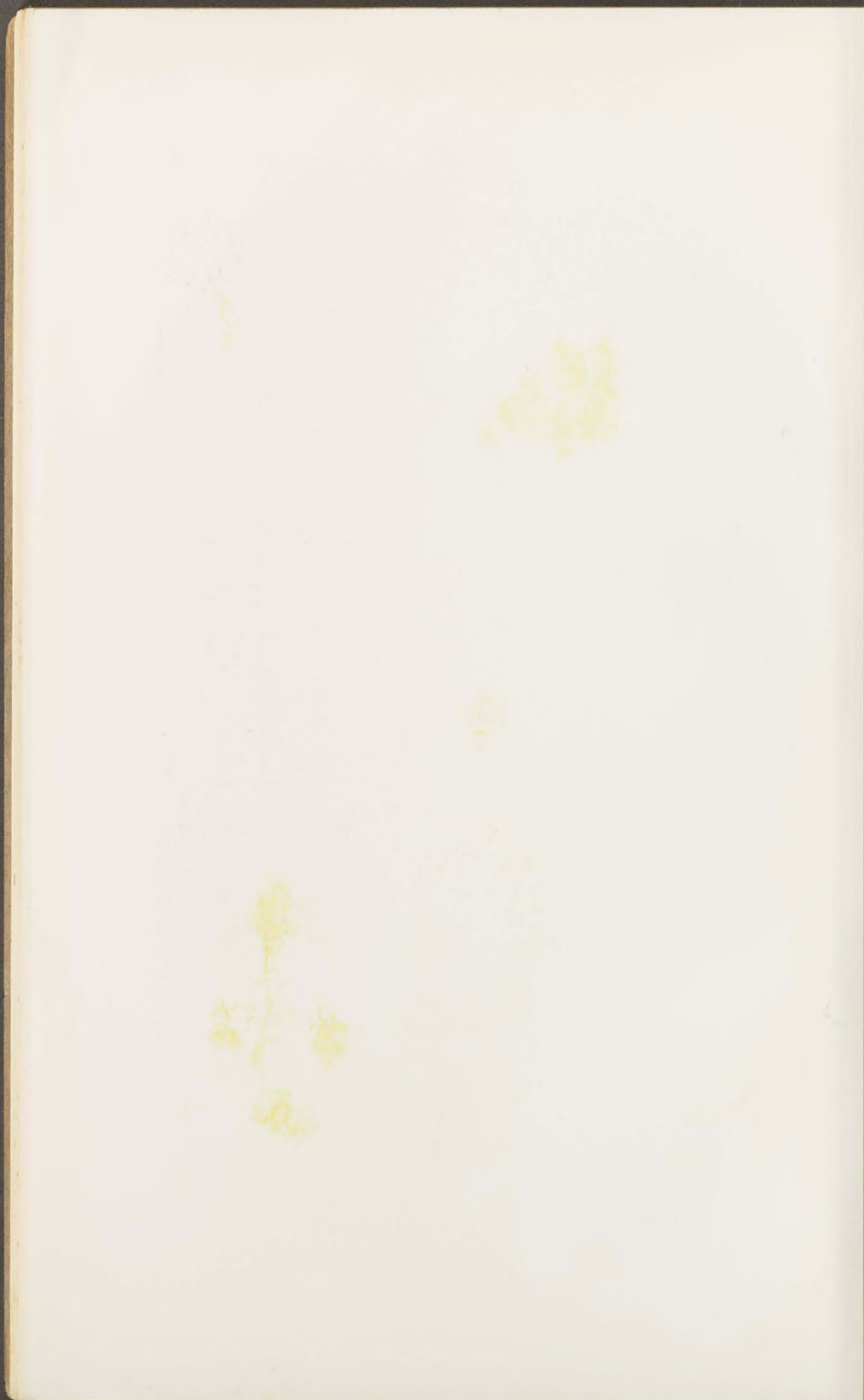
The watch was invented in Germany towards the end of the 15th century, probably by Peter Henlein of Nuremberg, but was not used in England till about 1540. Stow records the gift of one by Henry VIII to Catherine Howard. The early German watches were really small clocks with mainsprings and, being made of globular shape, were later called "Nuremberg Eggs." In the 16th century they were enclosed in finely carved cases and took the form of octagonal jewels, crosses, purses, books, etc. Though sometimes worn round the neck (for Lord Leicester gave Queen Elizabeth a long chain set with diamonds and "hanging thereat a rounde clocke fullie garnished with dyamondes"),\* they were generally worn hanging to the girdle.

\* H. Clifford Smith, *Jewellery*, 274.





Pendants, watch, hair-pin and pomander.  
(See pages 22, 25.)

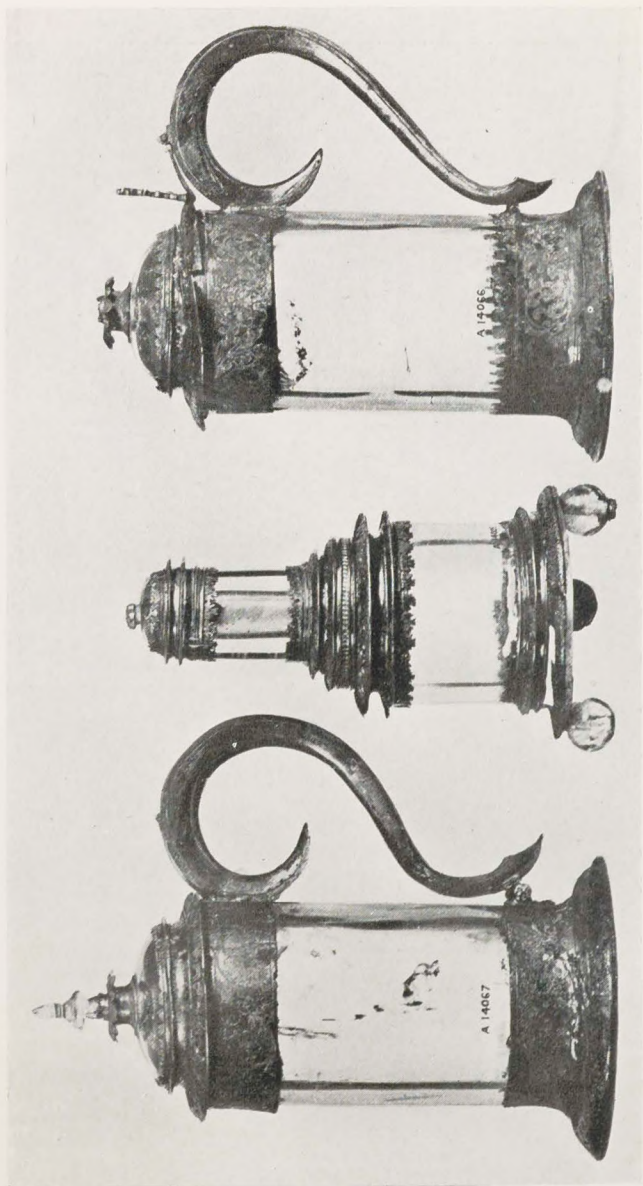






Portrait of a lady, by Moroni, *c.* 1560. Showing carcanets or hair-ornaments similar to those on Plate VII. (See p. 23.)

PLATE IX



Tankards (A 14066-7) and a salt (A 14005) of crystal and silver-gilt. *Half-size.* (See p. 27.)



- A 14162. Watch set in a single large emerald of hexagonal shape, perhaps from the famous Muzo mine in Colombia; the loop is also set with small emeralds and with white enamel, and the face enamelled green. (Pl. VII.) Dated by Mr. Percy Webster, Master of the Worshipful Company of Clock Makers (1927), to *c.* 1600.

For another watch from the present hoard, see below, p. 33, and Pl. XIV, 2.

#### (b) HAIR-PINS

In the 16th century, hair-pins (called bodkins) like other jewellery, showed a great variety in design. The shaft of the pin was generally flat and often enamelled, the heads elaborately ornamented.

- A 14124. Gold hair-pin in the form of a shepherd's crook, enamelled, the head set with table-cut rubies and diamonds. (Pl. VIII.)  
A 14164. Gold hair-pin, enamelled, the head set with a large table-cut topaz surrounded by four rose-cut diamonds. (Fig. 3.)

#### (i) POMANDER

Scent-cases or pomanders were in general use from the 14th century to the middle of the 17th century. Made to protect the wearer against infection and the offensive smells then prevalent, they originally took the form of an apple or pear; hence the name pomander (pomme d'ambre). They were worn by men on the neck-chain or hung from the finger, and by women generally attached to the girdle. Later, with the Renaissance, the shape of the pomander became more varied. The perfumes were generally mixed together into a ball, but were sometimes kept separate, the scent-case opening out into several compartments. Similar containers were also used for cosmetics.

- A 14156. Pomander of enamelled gold, with opaline chalcedony plaques, and mounted with table-cut and trap-cut rubies, topazes and diamonds. (Pl. VII.)

### (j) BUTTONS

The earliest allusion to buttons is probably in a MS. poem not later than 1300 :

“ Botones azur'd wor ilk ane  
From his elboth to his hand.”

And in the 14th century we find in the “ Romance of Sir Degrevant ” that “ To tell her botennes was toore ” (*i.e.*, dure, or hard).\* In the 16th century they were only occasionally used as actual buttons to close the garments or hold a sleeve, as these functions were normally performed by aglets or tags ; but they were often used ornamentally, jewelled, and sewn in rows all over the dress.† Mary Queen of Scots had “ quatre vingtz boutons dor esmaillez de blanc et noir garniz de chacune une perle ”‡ ; and Arnold Lulls was paid £1,550 for a diamond jewel and two dozen buttons by James I, who gave them to the Queen.§

- A 14007. Gold button, enamelled in white, blue and green. (Fig. 4.)  
A 14010. Gold button, similar, but different arrangement of colours.  
A 14126. Set of nineteen gold buttons, enamelled in white, blue and green, and set with table-cut rubies and diamonds. (Fig. 4.)

### (k) OBJECTS OF CRYSTAL AND GLASS

Rock crystal or transparent quartz was used in ancient Egypt and Crete and throughout the classical world. In England, except by the Anglo-Saxons, it appears to have been used rarely before the 16th century, though a mace or sceptre of the Lord Mayor of London is of crystal and gold, the head dating from the 15th century, the mounts of the shaft being somewhat earlier.|| The carving of rock-crystal became popular in the 16th

\* Cited by Planché, *Cyclopaedia*, 67.

† See portrait of the Archduke Albrecht by Rubens, *c.* 1600, in the National Gallery.

‡ Quoted by H. Clifford Smith in *Jewellery*, p. 268.

§ Devon (F), Issues of the Exchequer, James I, Pell Record, p. 49.

|| Jewitt and Hope, *Corporation Plate*, II, 95.





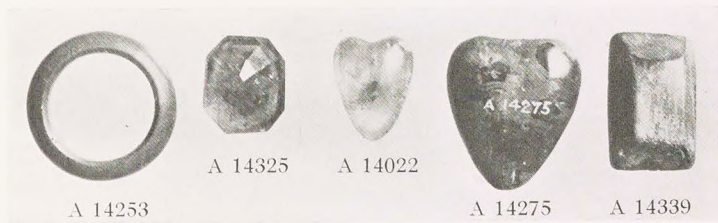
A 14065

A 14061

A 14024

A 9384

1. Crystal chalice and parts of other crystal vessels. *Half-size.*  
(See p. 27.)



A 14253

A 14325

A 14022

A 14275

A 14339

2. Chalcedony ring, faceted and heart-shaped amethysts, and heart-shaped and table-cut malachite. (See pp. 18, 32, 33.)





century,\* first in Italy, where it was much used by Cellini and other great masters, and later in Prague, until the industry was destroyed there by the 'Thirty Years' War.

- A 9384. Crystal base, stem and spirally-fluted knob of a chalice. (Pl. X, 1.)
- A 14005. Crystal salt, mounted in decorated silver-gilt. (Pl. IX.)
- A 14024. Part of a crystal vase. (Pl. X, 1.)
- A 14061. Part of a crystal vase, cut with leaf pattern. (Pl. X, 1.)
- A 14065. Crystal chalice with faceted bowl. (Pl. X, 1.)
- A 14066. Crystal tankard, mounted in silver gilt, decorated with flower pattern. (Pl. IX.)
- A 14067. Similar (Pl. IX.)
- A 14077. Crystal handle.
- A 14207. Glass tube.
- A 14208. Similar.

#### (D) UNSET GEMS

Bearing out the possibility that this collection was part of a jeweller's stock, there are many items, such as intaglios, cameos, etc., which are unset (or even unfinished) and were evidently waiting to be used by the jeweller.

##### (i) INTAGLIOS (Pl. XI, 1, and Fig. 4.)

Gem-cutting had been practised in this country during the Roman period, and Roman seal-stones were widely used here. During the Middle Ages, however, the craft had been confined primarily to the Eastern Empire, and it was not until the latter part of the 15th century that the Renaissance revived it in Western Europe.

Two 16th- or 17th-century rings set with antique Roman intaglios (A 14241-2) have been described above (p. 18). Of the following six unset intaglios, all are possibly antique except A 14255, representing an "Annunciation," which is probably of Italian origin

\* The Bowes Cup (hall-mark 1554), the property of the Goldsmiths' Company, and the crystal jug (c. 1570), the property of Lord Swaythling, are fine examples.

and early 16th-century date. It is possible, however, that certain of the apparently antique examples are in reality 16th- or 17th-century imitations of classical types. This doubt applies especially to the two heads, A 14257 and 14269. If these are imitations, they are of interest as early instances of a fashion which culminated in the 18th century with the production of innumerable and skilful copies or adaptations of antique intaglios.

- A 14020. Amethyst. Eagle and Snake. Probably antique (Roman).  
A 14062. Triangular agate with bevelled edges. Vase bearing a shrub. 16th-17th century. (Fig. 4.)  
A 14255. Moonstone. The Annunciation. Probably 16th century (Italian). (Fig. 4.)  
A 14257. Amethyst. Wreathed head possibly intended for that of Domitian. Roughly scratched beside the head are the letters VIIIX or the like, perhaps by a later hand. Possibly antique, but more probably a 16th century imitation.  
A 14267. Carnelian. Bearded man with staff (? thyrsus) and youth with cantharus. Probably a Greek gem of the 3rd century B.C., or later,  
A 14269. Carnelian. Bearded head. Possibly antique (Roman), but more probably a 16th-century imitation.  
A 14270. Carnelian. Figure possibly of Minerva, but blindfolded and holding bough; helmet and shield on ground, right; a star in exergue. Probably antique (debased Roman).  
\*A 14321. Carnelian. Lozenge containing swan and surmounted by coronet.

## (ii) CAMEOS

Although the cameo (gem-carving in relief) was of much earlier origin, it did not really develop until the 4th century B.C., in Greece, and did not attain its highest degree of excellence and popularity until the early years of the Roman Empire. It waned towards the end of the 4th century A.D. and, although the art was not altogether lost under the Byzantine Empire, it did not fully recover until the Renaissance. In the 16th century the cameos rival those of antiquity in beauty and are sometimes





1. Intaglios and impressions. (See p. 28.)



2. Cameos: Romano-Egyptian, Byzantine (and cast), and Elizabethan.  
(See p. 30.)





indistinguishable, although the stone used is often a guide, and the habit of undercutting, which was then introduced, did not obtain in classical times.

Amongst the cameos in the present collection, the most striking are two which long antedate the general period of the hoard. One of them (A 14271), a "Cleopatra," is a good example of late Egyptian workmanship, dating probably from the 1st or 2nd century

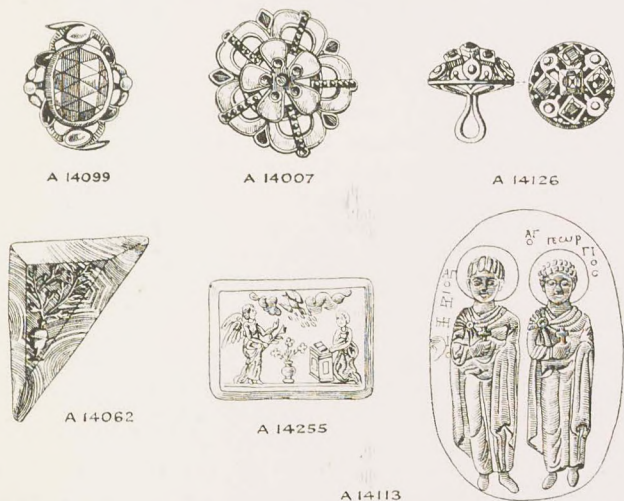


FIG. 4.—Hat-ornament, buttons, agate and crystal intaglios, and Byzantine cameo (cf. Pl. X, 2.) The last nearly  $\frac{3}{4}$ . (See pp. 24, 26, 28, 30.)

A.D. The other (A 14113) is of Byzantine character and perhaps of the 9th or 10th century. Reference may here be made to the Byzantine or Romanesque cameo remounted in a setting of *c.* 1600 and described above, p. 20. Attention may also be drawn to five large paste-cameos which are probably all reproductions of Renaissance medals. One (A 14278) has been identified by Mr. G. F. Hill as a reproduction of a medal by Antonio Abondio (1538-96). The portraits of Christ belong to a widespread 16th-

century series which has been ascribed, with doubtful correctness, to the influence of Leonardo da Vinci.

- A 14019. Chalcedony finely carved as a human head in relief. The bald head was presumably covered by a headdress in some different material. Probably 16th century. (Pl. XII.)
- A 14022. Onyx carved with a bearded bust. 16th or 17th century. (Pl. XII.)
- A 14063. Onyx carved with bust of Queen Elizabeth. (Pl. XI, 2.) Cameos such as this, set either in enamelled scrollwork or in a ring, were a favourite gift of the Queen; e.g., the "Essex" ring, lately in the Michelham Collection and now in Westminster Abbey.
- A 14113. Amethyst carved with two saints, each with an incised halo and holding a cross against the breast. Faintly scratched beside the left-hand figure is **ΑΓΟ ΔΗΜΗ[ΤΡ]ΙΟΣ** and beside the right-hand figure is **ΑΓΟ ΓΕΩΡΓΙΟΣ**, but whether the military saints Demetrios and George were originally intended by these peaceful cloaked figures may be questioned. The gem is not likely to be later than the 11th century, and may be earlier. (Pl. XI, 2, and Fig. 4.)
- A 14259. Moonstone carved with the head of a cherub. 17th century. (Pl. XII.)
- A 14261. Onyx carved with the head of Christ. Probably a late 16th-century example of the medal-series multiplied during that century in Italy, Germany and elsewhere. (Pl. XII.) See G. F. Hill, *Medallic Portraits of Christ*, 43 ff.
- A 14262. Onyx. On one side, St. George and the Dragon; on the other, a female saint kneeling in the wilderness. 16th-17th century. (Pl. XII.)
- A 14276. Onyx. Diana and her nymphs surprised by Actaeon. 16th-17th century. (Pl. XII.)
- A 14266. Onyx. The fable of the dog and the reflection. Probably early 17th century. (Pl. XII.)
- A 14268. Chalcedony. Part of a female bust. Perhaps of antique workmanship. (Pl. XII.)
- A 14271. Onyx. Head of "Cleopatra." Egyptian work, possibly of the Augustan period. (Pl. XI, 2.)
- A 14263. Onyx. Mars and Venus. 16th or 17th century. (Pl. XII.)
- The following five gems of paste are probably all reproductions of 16th-century Italian medals. (Pl. XIII.)
- A 14254. Blue paste, damaged. Head of Christ with rayed nimbus. A common medal-type of late 15th or 16th century date (see above, p. 29).





A 14011



A 11261



A 14019



A 14259



A 14263



A 14022



A 14276  
A 14276



A 14266



A 14262



A 14268

Reliquary and cameos. (See pp. 19, 29, 30.)

PLATE XIII



A 14254



A 14256



A 14258



A 14277



A 14278



A 14315

Paste medallions and amber fragment. (See pp. 30, 31.)



- A 14256. Amethyst paste. St. George and the Dragon.  
 A 14258. Blue paste. Figure reading from open book.  
 A 14277. Blue paste. Figure with book and pen; in the background an eagle.  
 A 14278. Blue paste. Reproduction of a medal by Antonio Abondio (1538-96). See G. F. Hill, *Medallic Portraits of Christ*, 68, Fig. 4I.  
 A 14315. Amber. Fragment of vesica-shaped ornament, decorated with incised rays.

### (iii) OTHER JEWELS

Like the pendants of grapes carved in emerald (above, p. 22), there are gems in the collection carved



FIG. 5.—Ship of gold and pearl, cat's-eye ape, carnelian squirrel, and emerald parrot.

completely in the round. How the jeweller was going to use them it is difficult to say; possibly as hair ornaments or as the heads of pins.

- A 14205. Blister-pearl in the form of a ship with gold mast and rigging.\* (Fig. 5.)  
 A 14260. Chrysoberyl cat's-eye. An ape. (Fig. 5.)  
 A 14272. Carnelian. A squirrel. (Fig. 5.)  
 A 14273. Emerald. A parrot. (Fig. 5.)

\*"A juell, being a ship of mother-of-perle, garnished with small rubys," is mentioned, with other ship-pendants, in the royal inventories of Elizabeth. See Nichols, *Progresses of Elizabeth*, II, 397; H. Clifford Smith, *Jewellery*, 253; Joan Evans, *English Jewellery*, 95.

(m) MISCELLANEOUS

The hoard includes a number of small bowls, an eye-cup, and spoon-bowls; and several amethysts, moonstones, turquoise, cabochon carbuncles, crystals, chalcedony beads, sapphires, opals, lapis lazuli, bloodstones, carnelian, amber, malachite, rubies and, curiously enough, several fossilized fish-teeth (*Lepidotus maximus*) awaiting use.

The following are representative:—

A 14022. Amethyst in the form of a heart. (Pl. X, 2.)

A 14079. Spoon-bowl made of agate.

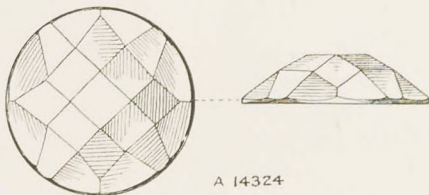


FIG. 6.—Unset crystals, the upper table-cut and the lower fancy-cut.

A 14080. Similar.

A 14083. Knife-handle of jade.

A 14084. Small eye-bowl made of carbuncle. (Pl. XIV, 1.)

A 14206. Bowl made of agate. Possibly of classical workmanship. (Pl. XIV, 1.)

A 14264. Spoon-bowl made of garnet.

A 14275. Heart, of malachite and azurite. (Pl. X, 2.)

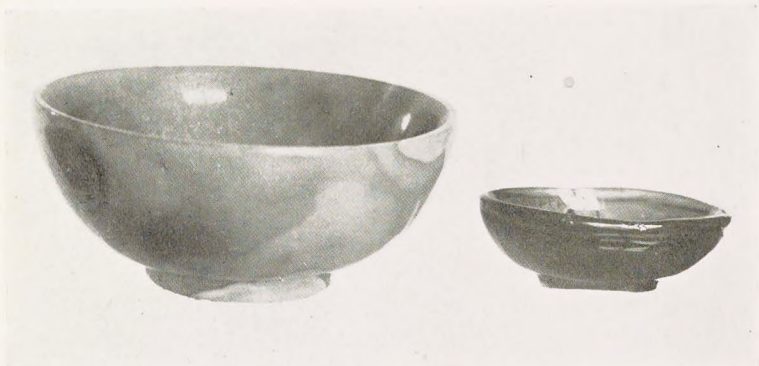
A 14318. Malachite.

A 14324. Unpolished glass disc with multiple facets. (Fig. 6.)

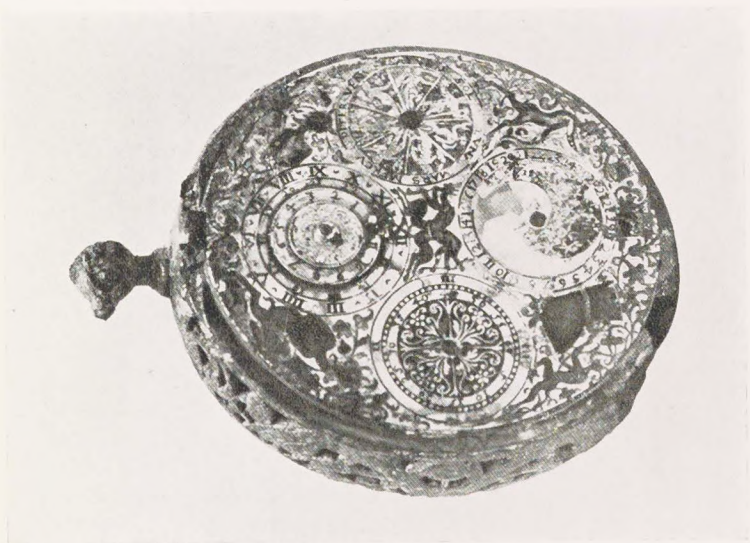
A 14336. Amazonite, probably from Brazil.

A 14338. Facetted amethyst. (Pl. X, 2.)



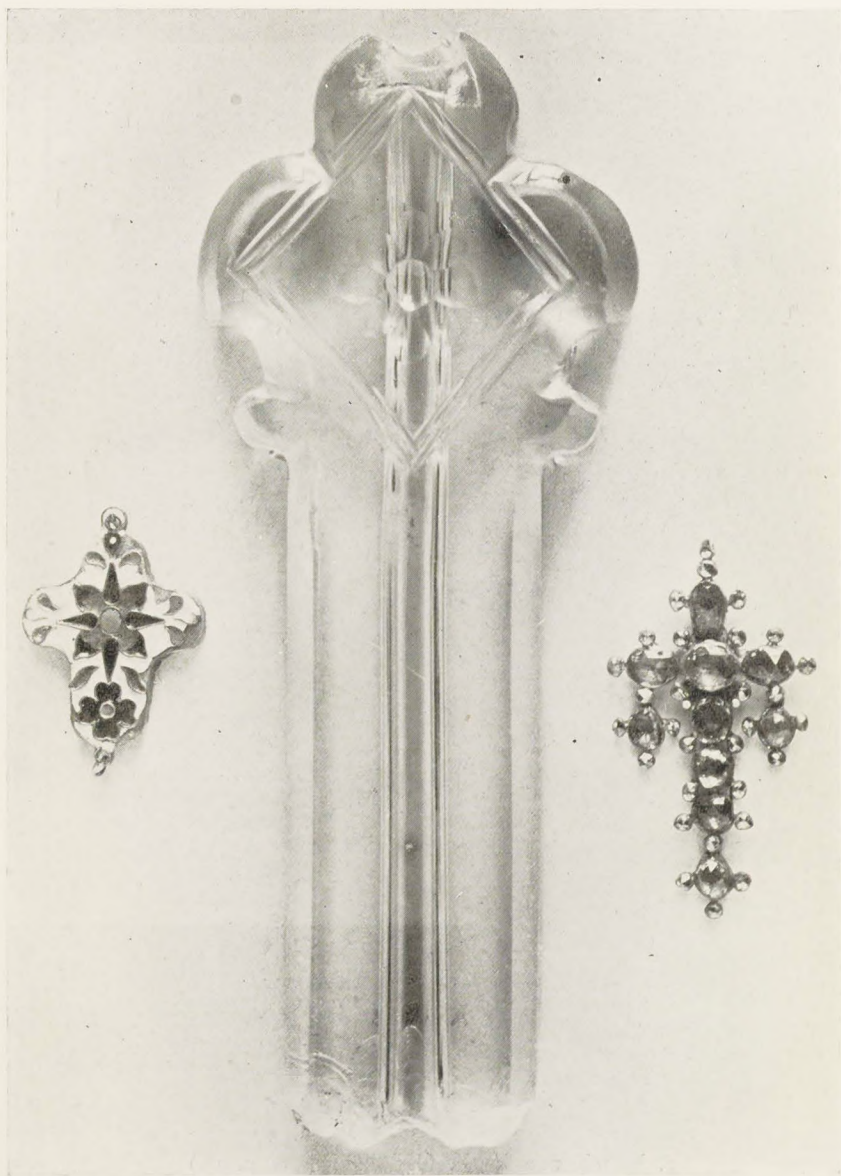


1. Agate bowl (A 14206) and eye-cup of carbuncle (A 14084).  
(See p. 32.)



2. Watch, now in the Guildhall. (See p. 33.)

PLATE XV



Enamelled and jewelled crosses and crystal fragment, now in the Guildhall.  
(See pp. 33. 34.)



- A 14339. Table-cut malachite. (Pl. X, 2.)  
 A 14345. Soapstone bowl.  
 A 14351-3. Rose-cut crystal drops (briolettes).  
 A 14354-5. Peridot from St. John's Island in the Red Sea.  
 A 19208. Table-cut crystal. (Fig. 6.)

#### APPENDIX

Portions of the same hoard are preserved in the Guildhall Museum, the British Museum and the Victoria and Albert Museum, and are briefly described here for completeness.

##### (i) *In the Guildhall*

1. Oval watch of latten decorated at the sides with pierced work; the face is enamelled. Contains striker. Dated to *c.* 1580 by Mr. Percy Webster, Master of the Worshipful Company of Clockmakers. (Pl. XIV, 2.)
2. Gold ring, enamelled and set with a moonstone.
3. Gold ring, set with a cat's-eye.
- 4-9. Six gold rings, enamelled white and set with seven cabochon emeralds, similar to A 14210, etc.
10. Gold ring, set with a water-sapphire (iolite), elaborately fancy-cut (compare Fig. 1, 6).
11. Gold ring, set with fancy-cut water-sapphire (iolite).
12. Gold ring, enamelled and set with three fancy-cut amethysts.
13. Gold ring, enamelled and set with seven star-cut garnets.
14. Gold chain, similar to A 14194.
15. Gold chain, similar to A 14101.
16. Gold chain, similar to A 14072.
17. Gold chain, similar to A 14073.
18. Gold chain, set with lapis lazuli divided by daisies, enamelled white.
19. Gold chain, alternate quatrefoils and daisies, enamelled blue and white.
20. Gold chain, similar to A 14195.
21. Gold chain, similar to A 14202.
22. Gold framework of pendant.
23. Gold pendant, enamelled and hung with rose-cut emerald drops (briolettes).
24. Pendant of rough-polished spinel, with loop of white-enamelled gold.
25. Reliquary in form of a cross, enamelled, similar to A 14093. (Pl. XV, left.)

26. Pendant, mother-of-pearl set in gold.
  27. Gold pendant, similar to A 14000.
  - 28-29. Gold pendants, similar to A 14348.
  30. Gold pendant, similar to A 14064.
  31. Gold pendant, similar to A 14112.
  32. Gold pendant, similar to A 14016.
  33. Gold pendant in form of a cross, enamelled at back and set with light-coloured rose-cut amethysts. (Pl. XV, right.)
  34. Fan-holder of gold, enamelled in white, green and yellow and set with table-cut amethysts.
  35. Fan-holder, similar to A 14118.
  36. Fan-holder, similar to A 14159.
  37. Fan-holder of gold, enamelled white and set with cabochon garnets.
  38. Gold button, similar to A 14007.
  39. Set of six gold buttons, similar to A 14126.
  40. Rock crystal, probably the limb of a cross. (Pl. XV.)
  41. Glass tube.
  - 42-3. Spoon-bowls of agate.
  44. Plaque of bloodstone.
  45. Gold hair-pin in the form of a shepherd's crook, enamelled, the head set with turquoises.
  46. Part of a knife-handle of agate.
- Also two fancy-cut sapphires, seven bloodstones, carbuncles, etc.

(ii) *In the British Museum*

- 1-2. Gold rings, enamelled at back and set with seven cabochon emeralds.
3. Gold ring, enamelled at back and set with a table-cut emerald surrounded by eight cabochon emeralds.
- 4-5. Gold rings, enamelled at back and set with nine cabochon emeralds.
- 6-7. Gold rings, enamelled at back and set with seven fancy-cut garnets.
8. Gold ring, set with six fancy-cut sapphires and a central pearl.
9. Fan-holder, similar to A 14118.
10. Fan-holder, similar to A 14159.
11. Fan-holder, similar to A 14169.
12. Gold ring, set with a cat's-eye.
13. Four buttons, similar to A 14126.
14. Gold button, similar to A 14007.
15. Gold pendant, similar to A 14064.
- 16-17. Gold pendants, similar to A 14348.
- 18-19. Gold pendants, similar to A 14000.



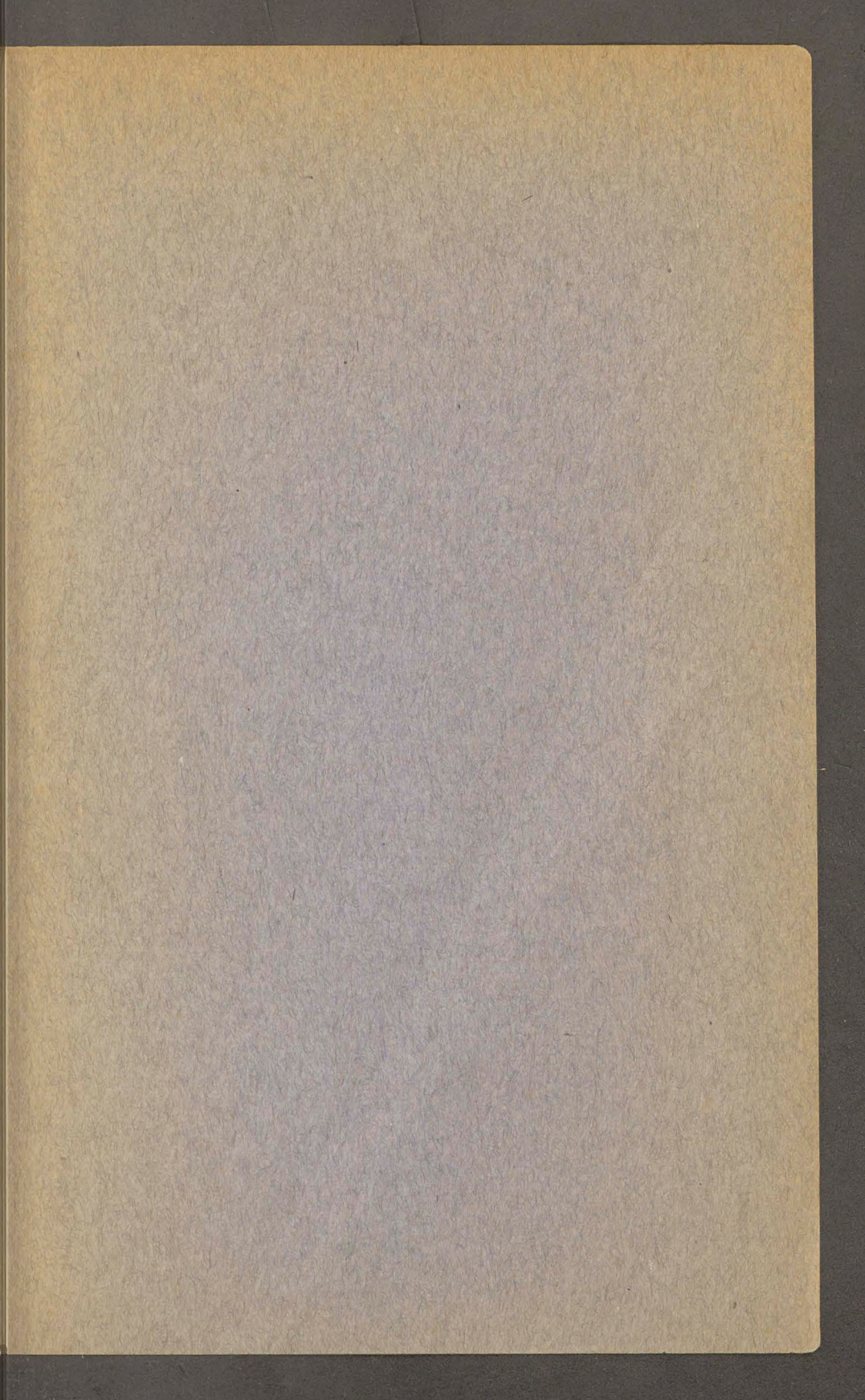
20. Gold pendant with white enamel, set with a cabochon garnet and having a pendant water-sapphire (iolite) rough-polished.
21. Gold chain, similar to A 14172.
22. Gold chain of alternate quatrefoils and double rings enamelled white and green.

(iii) *In the Victoria and Albert Museum*

1. Gold chain, similar to A 14073.
2. Gold chain, similar to A 14172.
3. Gold chain, similar to A 14101.
4. Gold chain of scroll-work, set with turquoises and table-cut diamonds. Variant of A 14202.
5. Gold chain of knots, enamelled white, and interlacing links.
6. Gold pendant, similar to A 14348.
7. Gold pendant, similar to A 14064.









# THE LONDON MUSEUM, SAINT JAMES'S, S.W. 1

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April 1st to October 31st .. .. 10 a.m.—6 p.m.

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*Admission fees.*—Tuesdays, 1s. ; Wednesdays and Thursdays, 6d.

On Fridays, Saturdays, Sundays and Mondays the Museum is free to the Public.

Schools and Children under fourteen years of age admitted free on all days except Tuesdays.

The Museum is closed on Friday and Sunday Mornings, opening to the Public at 2 p.m.

## PUBLICATIONS

### *Short Guides.*

1. Short Guide to the Collections, 1926 (illustrated), price 3d.

2-5. Short Guides to the Prehistoric, Roman, Anglo-Saxon and Medieval rooms, 1924, price 3d. each.

### *Catalogues.*

1. London and the Vikings, 1927 (illustrated), price 1s.

2. The Cheapside Hoard of Elizabethan and Jacobean Jewellery, 1928 (illustrated), price ..

Picture postcards include the following sets, each of twelve cards, price 1s. the set :—Prehistoric, Roman, Anglo-Saxon, Medieval, Tudor and Stuart periods.