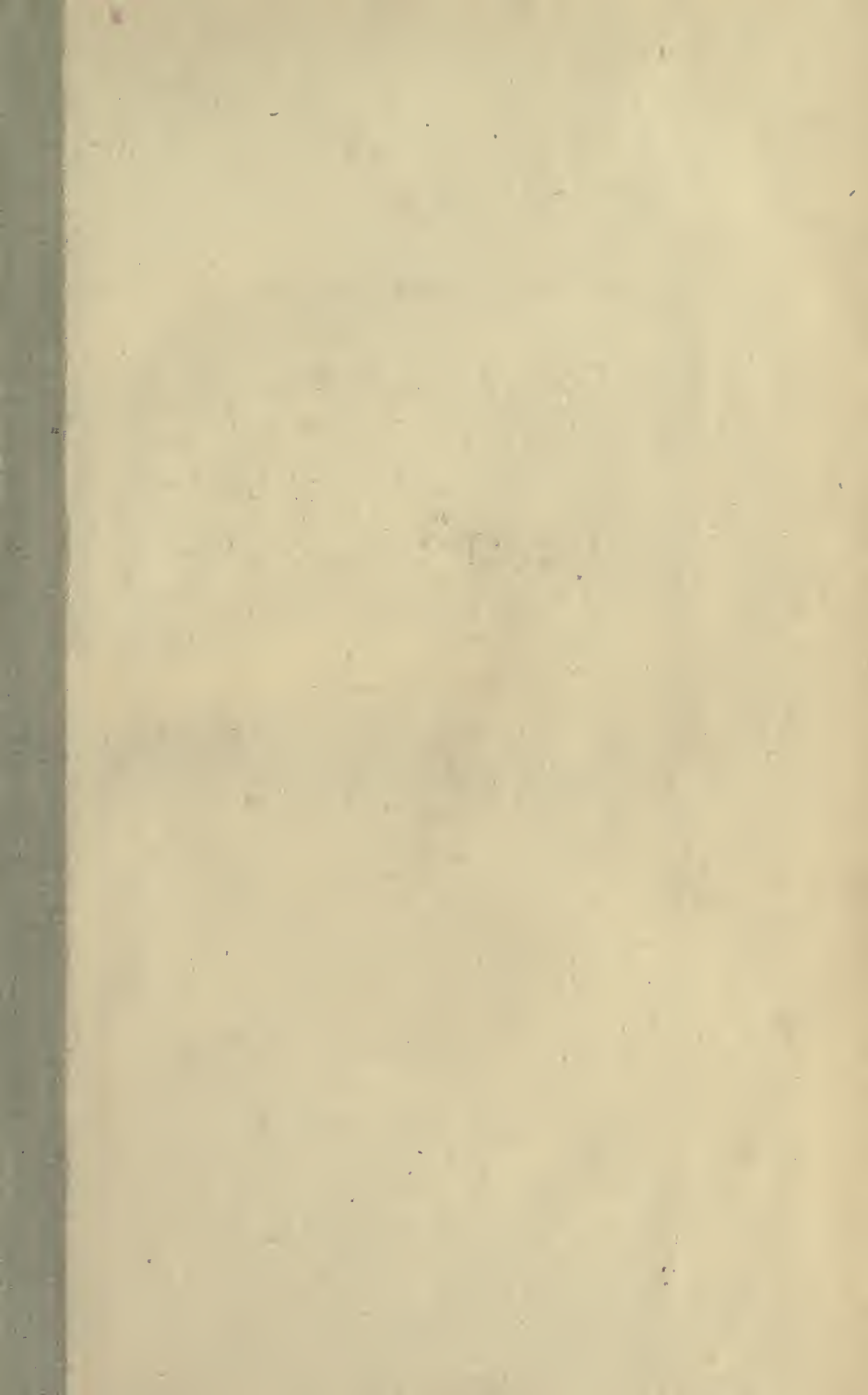


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ANTIQUE JEWELLERY AND  
TRINKETS

THE HOME CONNOISSEUR SERIES

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ANTIQUÉ FURNITURE.

F. W. BURGESS.

OLD POTTERY AND PORCELAIN.

F. W. BURGESS.

ANTIQUÉ JEWELLERY AND  
TRINKETS.

F. W. BURGESS.

SILVER : PEWTER : SHEFFIELD  
PLATE.

*In preparation.*

Other Volumes to follow.

1000



FIG. 1.—SHRINE OF ST. PATRICK'S BELL.

*In the Royal Irish Academy Collection  
in the National Museum, Dublin.*

THE HOME CONNOISSEUR SERIES

# ANTIQUÉ JEWELLERY AND TRINKETS

BY

FRED. W. BURGESS

AUTHOR OF "ANTIQUÉ FURNITURE," "OLD POTTERY AND PORCELAIN," "CHATS ON OLD COPPER  
AND BRASS," ETC.

WITH 142 ILLUSTRATIONS

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## PREFACE

THE favourable reception accorded to the two first volumes of the "Home Connoisseur" Series—*Antique Furniture*, and *Old Pottery and Porcelain*—assures me that there are many who will welcome this volume, which treats upon a subject which is interesting to every home connoisseur. There is a peculiar charm about the jewellery of former generations, those things men and women have treasured and worn, or fondly handled as having had personal touch with those who died long ago.

Many of the curios displayed in drawing-room and in cabinets are relics of the prehistoric dead; objects which although not jewels as we understand them, were the ornaments they wore and the things they revered. There is a touch of sadness about the thought of rifling the tombs of past ages, and of looted palaces and homes destroyed; yet all these factors have contributed to the supply of antique jewellery and trinkets now treasured in the modern home.

It is in the old jewel-box, however, that there are found the relics of more recent times, and many of the pieces of gold and silver jewellery, and flashing stones in their quaint settings, can be worn to-day—for now is the day of replicas and the reproduction of the antiques of all ages. Happy indeed are those who possess genuine antiques!

Careful examination of museum exhibits, the varied assortment of antique jewels in dealers' stocks, and those that have fallen under the hammer from time to time, has enabled me to gather much useful information about these curios so varied, the work of man in past ages and of almost every civilised nation in more recent times.

My thanks are due to all those who have so kindly placed their treasures at my disposal. I am especially indebted to the Director of the Victoria and Albert Museum, at South Kensington, for descriptions of many of the exhibits, and permission to illustrate some of the splendid examples of old jewellery in the collection; to the Librarian of the Guildhall, for permission to examine and photograph some of the exhibits in the Guildhall Museum; to the Curator of the Hull Museums for permission to make use of his descriptions of Roman *fibulae* found in the neighbourhood, and to illustrate some of them; to the Keeper of the Ashmolean Museum, Oxford, for illustrations and particulars of the famous "Alfred Jewel"; and to the Curator of the Saffron Walden Museum for particulars of jewellery taken from Saxon graves.

The Council of the Society of Antiquaries of Scotland kindly accords permission to reproduce illustrations of Celtic and Old Scotch Jewellery in their collection on view in the National Museum of Antiquities in Edinburgh; and the Acting-Director of the National Museum of Ireland, in Dublin, grants facilities for describing the Celtic gold and other treasures now in the Museum, and supplies photographs of some of the leading antiques, with permission to reproduce them in this work.

My thanks are due to Dr. Hammond, the Librarian of Freemasons' Hall for information about the treasures on view in the Hall. Mr. Edward Good, of New Oxford Street, loans some of his interesting old jewellery for illustration. To all these and others who have assisted in this work I tender my grateful appreciation of their courtesy.

I would like to add that in my researches I have had opportunities of studying the works of many experts, and a few of the most telling points are extracted (and duly acknowledged) in several chapters of this volume. As it is written for the "home connoisseur," and not for the specialist, *Antique Jewellery and Trinkets* is by no means exhaustive, and those who desire to specialise,

or to dip deeper into any one or more of the branches of this interesting subject, are advised to supplement the information given here by careful perusal of those specialistic books to which reference has been made.

The scope of the enquiry into those things found in greater or lesser quantities in the home widens as the subject is pursued, and although those matters treated upon already in the "Home Connoisseur Series" are of great importance, there are others under consideration, providing material for future volumes—some of which are in preparation.

FRED. W. BURGESS.

LONDON, 1919.





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ANTIQUE JEWELLERY AND  
TRINKETS



# Antique Jewellery & Trinkets.

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## CHAPTER I.

---

### IN THE BEGINNING.

#### THE EARLY WEARING OF JEWELLERY—THE EVOLUTION OF THE CRAFT—SOME INFLUENCES AT WORK.

WE are apt to speak glibly of the "dawn of civilisation" and of the "cradle of art" as the farthest points away back in the dim past to which man can reach in his research after the beginning of things tangible and realistic—as the most distant specks to which our imagination can reach in our conception of the surroundings of the germs from which sprang the civilisation of to-day, and the many beautiful objects by which we are environed. Yet these times although so far distant, are recent compared with the periods during which the earth was in the making, and those substances from which even modern jewellery is produced were being prepared by the Creator of all things.

Many people have lately been brought face to face with chaos, the result of great upheavals; terrific explosions which have in a moment altered the face of the ground where they have occurred. They have seen fair lands changed to seas of mud, and craters as of volcanic eruption have appeared before their eyes in places where a few moments before have been level plains and fertile valleys, and the entire country has undergone rapid

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change. Yet with these visions fresh in the mind's eye it is difficult to realise the far greater power of Nature which kept this world of ours in ferment, and by the united action of many forces and chemical constituents created the sparkling gems which were hidden for untold years in their matrices, and which caused the pure gold and other precious metals to run in molten streams in fissures of rock, and imbedded in clays of later formations, to await the "dawn of civilisation" and the period in which was to be found the "cradle of art."

There can be no crafts so closely connected with the beginning of all things realistic, and no occupation so dependable upon these early provisions of Nature, as those of the artists who fashion jewellery and work in precious metals, and cut and polish the hardest gems.

### THE EARLY WEARING OF JEWELLERY.

Jewellers have gained much experience in their art since the first beginnings; an examination of modern jewellery however shows that there is still close affinity to the earliest attempts at shaping metal and setting stones. It may be that this is due somewhat to the unchanging constituents and properties of the materials on which they work. It is possibly due to some extent to the fact that the objects and uses of jewellery are much the same now as they were years ago, for although the forms of garments are constantly changing there has been a steady progress in the evolution of wearing apparel rather than any sudden alteration, and the root purposes which inspired the early wearers of jewellery are the same to-day as in olden time.

It is interesting to trace, briefly, the objects of those early wearers of artistic productions which served a double purpose. There seems to have been an inborn



love of wealth ; and the wealth of the earliest races was represented by gold and rare metals and jewels then as now. Nature provided the world with these symbols of prosperity and has never altered the main factors symbolic of wealth. Gold and precious stones are still the most tangible possessions—they are still the reserves against which paper money and other securities are issued.

The possession of great wealth would be an incumbrance to early man, and its display or retention on the person would be the easiest way of keeping it safe. The savage goes on multiplying his bangles of gold, and in earlier days of bronze, until his worldly possessions become too great a burden to be borne on the person, then he is forced to seek concealment. It is those hidden treasures which serve us now, for the buried wealth of the past nations and peoples are the rarest possessions of the antiquarian.

From the mere bestowal of jewellery about the person for the purpose of its preservation and retention would come the love of its display, enhanced by the comparative wealth shown. Envy would soon take possession of the minds of those who had less ; and perhaps the wealth of others did good in that it stimulated men to greater research and enterprise.

The wealth of early peoples consisted in the bulk of the possessions they were able to show ; and the formation of the bangles, armlets and rings was the outcome of convenience. There soon came a time when the attraction of display was enhanced by the more graceful formation of the "jewels," and the gradual ornamentation of these objects which first aimed at utility. The love of the beautiful was a cultivated acquirement no doubt, but although the process might have been slow, as measured by our time, it came, and art inspired the early metal workers, and their simple bands of metal became jewels, and they looked about them for stones

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and other things with which to ornament their symbols of wealth.

The two-fold purpose of the safety of possessions which signified wealth, and the cultivation and admiration of art in its primitive forms, may be taken to have been the primary objects which inspired the workers in metals and the wearers of the first jewels, which have been preserved for the admiration and envy of highly trained and cultivated races. The skilled artist respects the savage who suggested to him the forms of many of the best known ornaments of to-day. It has been said that the savage gained his love of art and the beauty of the crude things he fashioned and wore from his surroundings, for form and beauty of colouring are learned in Nature's school; nothing fashioned by man as the result of his own design can equal the graceful shapes and delicate tints of natural objects. The metal with iridescent hues, and the gems with their flashing fires and hidden beauties, known to the earliest races, gave them their first lessons in art; and it is these natural instincts which we have inherited, and made use of in the higher attainments, which are the results of greater knowledge of natural things and of Nature's secrets, rather than any human additions to artistic rendering.

The love of the beautiful has it would seem been ever a present quality in women, and to please their "lady friends" would sustain the patient labour of the men who worked with primitive tools upon the gold and silver, and the mixing of metals and the making of bronze from which to fashion simple jewellery, and in a somewhat later time to scratch, and then engrave and ornament with inlays of coloured materials those objects they had made.

Convenience has been shown to be the inspiration of forms which were no doubt copied from surrounding

objects, and the relative ductability of certain metals and materials gave preference in the selection in the workshops of the early metal workers. The objects mostly in fashion were armlets, anklets, earrings and even rings for the nose.

It is probable that feminine love of adornment was a natural gift, and its expression was found in the chains of shells and seeds with which women covered themselves. In times when savages came in touch with civilised races they loved to barter their possessions for beads of glass with which they cunningly wrought bangles and waist-belts and necklets with which to deck their persons. The primitive chains of seeds and shells—Nature's models—became chains of gold and stones.

The colour schemes of some of the earliest necklaces would not shame the most artistic efforts of to-day—that is probably due to the appreciation of the beautiful in natural objects, the colouring of which man has never succeeded in improving. Colour has always had great attractions for men and women in all ages, and the finds from prehistoric graves confirm the opinion that these are qualities inherited from the earliest days—improved or made less crude by cultivation of the arts and by better understanding of the blending effects which can be secured by selection, a matter of importance in the use of jewels.

An inquiry into the beginning of art in jewellery leads us to observe the relative beauty of certain gems which sparkle although uncut, and of others which are vastly improved by simple rubbing. The hidden beauty of such stones was no doubt soon discovered, for in the finds from early burying places many partially polished stones and other substances show that the appearance of these stones was appreciated, and that the natural gem was early "improved" by man.

The discovery of some water-rubbed stone which



presented an appearance of unusual beauty would suggest the possibility of giving this polish to other stones ; and the accidental removal of the incrustation would show the brilliance of the stone, and perhaps some matrix broken open would reveal the gem lying there, and suggest the search for others in similar places. Mining started early, of this there is abundant evidence. The possession of precious stones uncut, and partly polished, added a new wealth to the races who were already burdened with metal upon their persons, and hidden away as they would bury their stores of ivory, which a few years later they would value still more as a material becoming less easy to obtain.

The metal worker gave place to the jeweller, or the latter was the outcome of the advance made in the knowledge of the former. It is readily conceivable that the ductile metals wrought into bangles, armlets and rings suggested a suitable way of keeping the small and easily lost stones. Metal was a fit setting, and with some very primitive method of fastening the stones would be inset. We shall presently see brooches and other forms of jewellery becoming of real use when the dawn of civilisation had set in. When stones and the smaller gems were understood, and their rarity appreciated, to armlets were added finger rings, a convenient setting for those little objects. Of the very early stones set in metal there are few remaining, no doubt the difficulties in the way of mechanical work were many, and the evolution from the metal worker to the man who handled small stones and thus became a jeweller would be slow, and much of the work would be defective and soon perish, as may be understood from the numerous fragments of jewellery which have been found compared with the lesser number of perfect specimens.

It has been suggested that the wearing of jewellery was the outcome of superstition rather than the love of

possession and display of jewels. There is no doubt that the rings of metal in the first instance represented wealth, and there is no reason to doubt that when the intrinsic value of precious stones was realised and appraised they would take their place in the wealth of the people—they have always remained an emblem of wealth, and many have preferred to invest in them rather than in less tangible securities. It is also true that from the earliest records available stones and gems of great beauty were associated with some form of worship, and that gradually their symbolised meaning would lead to superstitious uses. (See Chapter XXXIII., "*Amulets and Charms.*")

The early jewellery would in time become associated with religious rites, for gifts of gold and jewels for the maintenance of worship and in return for personal benefits derived began early, and led to fictitious powers being attributed to them. The people who wore their possessions might choose those they displayed and select the form of their fashioning according to their beliefs in their efficacy as charms, and thus to effect a double purpose in their wear became common. It is worthy of note that gold and gems of various kinds come from all parts of the globe, and that the wearing of such things was evidently universal, pointing to a common desire to possess and wear them. Curiously enough some of the popular legends about the special benefits of certain stones are general, and show a wide belief in similar virtues. Symbolic prevention of evil was early a cardinal point in the belief of our ancestors. Beads were worn with the idea of propitiating good and evil spirits alike. It is probable that the belief in the magic powers of such symbols of good and evil accounts for the common practice of wearing beads and other adornments, although the clothing was the most scanty. The magic power of crystals was recognised by Greeks and barbarians alike in those days when



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culture and ignorance were so curiously intermixed. The belief in the evils attending the wear of certain stones, and some forms of jewellery, has even yet an influence on the craft, and prevents the full appreciation of some very beautiful stones and several exquisite forms which are very appropriate for the purpose of jewellery adornment. As an instance there is the opal, looked upon askance and regarded as an omen of ill luck although its beauty is envied. A glance in the jewellers' shops to-day shows that the forms of many of the common objects are the same as in olden time, and that in this branch of art the truism of the proverb "There is nothing new under the Sun" is as clear now as it was when Solomon, who was familiar with gold and precious stones and the treasures of the earth, wrote it.

### THE EVOLUTION OF THE CRAFT.

The shops are full of jewellery bright and new—new in style, design and finish. Yet all these things are but replicas or developments of far older objects, the originals from which they in their turn sprang. It is probable that there have been fewer radical changes in any manufacturing trade than in that of the craftsman who works in gold, silver and precious stones, for the purposes for which he works are the same that have prevailed throughout the Ages. The love of personal adornment is lost in antiquity, and the very nature of the opportunities for personal display are limited, in that most of the articles worn by men and women as personal ornament or as indications of wealth are but replicas of prehistoric objects, all of them the outcome of slow evolution resulting from greater knowledge of how best to take advantage of human possibilities. It is true that as the greater use of dress came into vogue the ankle bracelets fell into disuse, but

these are still worn by the few races in a savage state, and by the men and women of barbaric peoples who have not yet become accustomed to the usages of more civilised nations.

The novelty of production and the difference in modern art and that of the primitive peoples who set such a fine example of constructive genius and the power of utilisation of the things with which Nature had provided them is the result of the greater knowledge of man, as he slowly and yet surely unravelled the mysteries of science and applied the greater knowledge to production. Applied art, and applied science, are the two great factors in modern commerce. They are the gradual substitution of mechanical means in production for manual labour, and the application of scientific treatment of materials in course of manufacture into finished products. The skill of the metallurgist has been growing rapidly lately, but in jewellery as seen to-day, there does not appear much change, the result is only seen in the different materials introduced to supplement the older known metals, in the duplication of patterns, and the regularity of design.

To fully appreciate the story of production of jewellery it is necessary to go to the different places where the manufacture of such things is carried on, but that only gives us an insight into the manufacture of to-day. In succeeding chapters the jewellers' art as represented by their works is unfolded, for it is by the works of men of different periods, working under varied conditions and amidst different surroundings, that the evolution can be traced. It is clear that jewellery even among barbaric nations has been generally used and worn, and there does not appear to have been any serious break in the chain. That accounts for the fact that all through the evolution of the craft there has been continuity of purpose, and the same articles have been repeated again and again, the

only difference being change in design. Thus there have always been brooches and pins, a succession of bracelets and armlets, and rings and chains. The same old metals have been employed, and in bronze and alloys at different periods the basic metals have been gold, silver, copper and tin. The stones have not varied, for the ancients quickly found out the different gems available and made use of them—their story will be told in another chapter.

#### SOME INFLUENCES AT WORK.

It is curious how it can always be found that some strong influences have been at work when any radical changes have been made in society and those things favoured by it. Man is content to go on in the same old way, and to make and wear and use the same things without much alteration in style and ornament unless outside influence is brought to bear upon him. It has always been so, and when any great change is met with in the work of olden time it may be inferred that some change in dynasty, or strong influence from other nations has interfered with the even tenor of the ways of the people of that time.

Thus it is that to understand the jewellery of all periods and of different peoples we must try to understand their surroundings and the influences which were brought to bear upon them. The prehistoric races were living in close touch with Nature, and thus they copied Nature, and their art thus gained, although crude, is vastly superior to anything they made when they deviated from their greater teacher, and for which they had no pattern in form, shape and colour. Much splendour was observed in the courts of the Eastern monarchs and by peoples of more modern times who have lived under similar conditions.



In the palaces of Egyptian kings there was an absence of that luxury which most people to-day consider necessary to their comfort. The cold white walls needed colour, and they sought it in rugs and carpets of vivid hues which by contrast gave the appearance of warmth. The paintings on their walls were done with a similar object; and in the jewellery of the Egyptians we have colour and the use of rare enamels and artistic rendering which was in keeping with the decoration of the period; the writings and the methods of embalming their dead and decorating their temples and tombs, in which some of the jewellery made was to rest for thousands of years and keep its colour, tell of former association with the white walls of palace and temple. The white marble and rough granite, and the garments of those ancient ladies by whom the Egyptian jewellery was worn, would be suitable setting for the jewels in gorgeous colours, and by contrast, it would take off any appearance of crude form and colour. Some of their decorations would be gaudy in our eyes, but to their owners they would be welcome relief.

Again, picture the Roman villas with their columns of great architectural beauty. Roman mosaic jewellery would be in keeping with the surroundings, and be but miniature reproductions of the scenes and architecture with which their wearers would be familiar. The surroundings of the women of Anglo-Saxon England were very rough, and yet they wore jewelled apparel and some very attractive gold ornaments. It has been contended that they knew no other homes, and that they were contented. Their place in the home was subservient to their lords who enjoyed rough sport, and yet at times employed the humble craftsman to fashion cunning works of art. Alfred the Great wore a beautiful jewel, as the inscription suggests (*see* page 130), made to his

order. In Mediæval England the people were satisfied with the semblance of luxury as represented by gorgeous apparel and jewelled girdles and ornaments of gold, cunningly wrought by clever workers who had learned from the craftsmen of other races with whom they had come in contact.

The altered surroundings of the Middle Ages, and then Tudor encouragement of the arts, tell the tale as the jewels of these periods are inspected. Again, when Cromwellian influence was at work the Puritanical style was in vogue in all things ; and the frivolity of the court of the Stuarts and its gold and jewels and other baubles were scrapped in the melting pot.

A tour through one of the larger museums where things made and used during the various periods of life in this and other countries tells at once a story of the changes and of the influences which caused them. Furniture, paintings, and metal work convey great historical truths and clear away any uncertainty about the story of art, and the way it has been applied during the several well defined periods of modern history.

It has been thought that the changes in contemporary art are most clearly traceable to the alteration of creeds, and the corresponding changes made in religious thought. This, no doubt, is true in a very marked degree, for we come to gaps in the smooth run of evolution from one style to another, and now and then a sudden break or lapse into some former style, or the adoption of a foreign element. The student seeks to bridge the gaps, and he finds the cause to be some great social, religious or political upheaval, causing a gap which could never have existed had it not been for those extraordinary influences which had been at work. Sometimes those influences were abrupt and imperative, at others the quiet working of some influence which worked unseen. From whatever cause it



is evident that the change in thought and faith gave the artist new inspirations, and sometimes he was forced against his will to adopt new styles—designs which were at times repugnant to his own feelings. The art of those periods was sometimes of long duration and thus became adopted as a national idea, at others it was short and spasmodic and passed away when the influence was gone and there was a return to a former, or a reversion to a new order of things. It is also worth noting that when these influences are very widespread it is not always easy to fix the date of any object from the style adopted by the worker, for they moved slowly at times and in some places, as for instance the Renaissance which spread gradually from country to country, and was later felt in England than in Italy and France.

The change of thought and religious feeling, the result of the splendid piles of architectural buildings and the furnishings of the abbeys and cathedrals, had a marked influence on gold and silver ornament, and also on the selection of coloured stones and their settings. Other influences followed in quick succession, thus there were the periods of luxury at the courts of the Tudors, and under the Stuarts, and then the gap in progress during the Puritan regime, and afterwards the new forms of Carolean art at the Restoration. The Dutch influence on English art was very marked during the reigns of William and Mary and Queen Anne. Then a decadence of art, and the newer influence of modern style drawn from many places until a fresh style in art was founded. Art to-day is, however, very cosmopolitan and largely founded upon the work of former generations.

## CHAPTER II.

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### GOLD, SILVER, AND OTHER METALS.

HAPPY HUNTING GROUNDS—THE SOURCE OF MODERN  
SUPPLY—HALL-MARKING, A GUARANTEE OF QUALITY—  
SILVER—SOME ALLOYS.

It is only reasonable that we should feel interested in the origin of the metals used in the manufacture of jewellery, and in the various compound alloys which go towards supplying craftsmen with the materials from which to produce such beautiful works of art. Gold has ever been the chief metal from which the artist has created objects which might serve the double purpose of indicating wealth and giving pleasure in its possession. There can be little or no delight in owning bar gold or any form of bullion, except perhaps to the miser who hoards his wealth and takes care that none shall know of its possession. This wonderful substance—gold—has been discovered in many places, and is indeed very widely distributed. It is chiefly found in alluvial deposits and in rock fissures. The nuggets found in clays and sands vary in size, some being very tiny, mere specks of dust, others the digger or prospector has been delighted to discover have been large nuggets which have represented immense wealth. Gold is obtained by washing, an early form of securing the precious metal, and by more extensive mining operations involving the use of costly plant and machinery. In the early days the miners of California and other places carried on the washing in a

very simple way, and performed the entire operations themselves or in company with chums who joined in the claim. It was under those rough conditions that some of the fortunes were built up, and large nuggets found. In modern days gold is mined on more scientific and sounder commercial lines.

#### HAPPY HUNTING GROUNDS.

We should all like to know of hunting grounds yet unexplored, where gold—pure gold—could be found. Alas! the places where the precious metals and the rare stones and gems are to be found are well known, but they are all in the hands of accredited owners. There are few places left where there is likely to be a rush for the “diggings,” as in years gone by. Many readers will remember Klondike, where gold was discovered and men rushed off to the unknown land to find the gold which had been seen there in such quantities. Klondike to-day is a big town and the mining of gold is worked there just as it is in California, on the Rand and in Australia, all of which localities in their turn were “discovered” as places where gold had been deposited by Nature in the ages long gone by.

In the past some of the beautiful gold bracelets and bangles of Eastern workmanship, and jewels of Oriental splendour like those worn in Egypt in the days of the Pharaohs—jewels some of which were taken by the Israelites as part payment for their long servitude when they left for the Promised Land—were made of gold mined in Africa. Egyptian records tell of the vast treasures in gold which were paid annually in tribute by kings of the surrounding nations. Some of this gold is said to have come from mines now long since exhausted, probably those in the Bishari desert which are known to



have been worked by Arabs at a very early period. Many examples of jewellery made from this gold and possessed by Egyptian kings and their courtiers are preserved; they have come to us from the tombs of the kings so safely guarded in the pyramids for many centuries. Pliny has much to say about the gold of the ancients, and he says that it came from Africa. The Lydian kings had great wealth of gold, and the wealth of Cræsus has become proverbial.

The deposits of the Gold Coast and Abyssinia are well known. The Ural Mountains too, supplied gold for the ancient peoples who no doubt procured most of their supplies from those places mentioned.

The gold in Britain although comparatively of small amount was enough for the Celtic races who wrought so many beautiful gold ornaments, and showed their appreciation of art in the jewels they made, some of which have been recovered after having been buried for centuries. We can quite understand that gold when discovered would appeal to the ancients who had used hard stones and strung shells and beads for necklaces, for it was easily worked. The soft metal would be readily pierced and its use for the making of new "jewels" for the women would be welcomed. Gold in nugget form and in shaped lumps would gradually suggest the further development of the art, resulting in the formation of a setting for stones, and later for enamels.

#### THE SOURCE OF MODERN SUPPLY.

In modern times the world's supply of gold has been drawn from more prolific grounds, the result of research by discoverers and prospectors. Most of the great discoveries have been made as the result of accident. In the middle of the nineteenth century there came the

news that many large nuggets of gold had been found in Australia, and in those gold fields the early settlers in the Australian colonies became rich.

That was a year or two after the rush for California. The mining of gold and silver for some time was the chief industry in the district—there are other occupations and trades there now. The romance of the gold fields has been told often, and the same feverish excitement has prevailed at all these early mining centres in the days when they attracted so many who were on the look-out for adventure and wealth.

The discovery of gold in the Transvaal was made in 1854. At first the mining was carried on in a very desultory way, but ere long the rolling veldt became the centre of mining works and an enormous commercial enterprise was founded, resulting in the exportation of millions of pounds worth of pure gold annually—that however is the supply for modern trade, and the present day jeweller and his work has little interest for the home connoisseur who prefers old and antique specimens to the choicest work of the modern maker.

Half a century elapsed between the discovery of the great goldfields of the Victorian era and that which produced the rush for Klondike.

The purity of gold as a metal has been a gain to the jeweller, and the regulations which have been in force for many years have tended to maintain the standard of purity and serve as a guarantee of quality. In days gone by the reliability of the standard of the currency induced many who required a small quantity of gold for the making of jewellery to melt down sovereigns, but that is not the custom now, for jewellery is made in larger quantities and seldom by small working jewellers.

The colour of gold is somewhat deceptive to the amateur, for it varies considerably, as may be seen by comparing



current coins of the same standard. The Australian gold as minted at Perth is much redder in colour than the coins minted in London at The Mint. Years ago the gold obtained from the Guinea Coast was used for the minting of "guineas," the name of the place of origin giving the common name to the coin—guineas were not struck after the reign of George III. It may be pointed out that gold coins have been frequently worn as articles of jewellery, and many still hang from watch chains. Eastern women have always shown a preference for small gold and silver coins and have worn many of them in chains on their foreheads and as bracelets. To convert old coins into jewellery has often been adopted as a means of their preservation, although the numismatist looks upon the practice as an act of vandalism, and points out the destruction of the coin when pierced or otherwise injured in the mounting.

#### HALL-MARKING—A GUARANTEE OF QUALITY.

The hall-marking of gold and silver plate and of jewellery comprised all or in part of those metals calls for some mention, although the subject is too large to be fully dealt with in a work of this kind. The good work of the Goldsmiths' Company (more fully referred to in Chapter v., "*Guilds, and the Influence they Exercised*") was based upon the maintenance of the standard quality of the materials used, as well as the quality of the work performed. When the Worshipful Company had the larger monopoly the jewellery made in Birmingham had to be sent to London to be tested and marked—that was prior to 1773. There were, however, several provincial towns of assay where plate and in some instances articles of jewellery were marked. It may save confusion to mention that it was never compulsory for some of the

smaller pieces to be marked, but the buying public gradually became aware of the value of this guarantee of quality, and now rings and many of the objects made from standard qualities of gold and from pure silver are assayed and hall-marked.

Many of the *older* relics and curios were made from *pure* gold hence their fragile character, for the metal in its pure state is too soft for useful wear. In England the nominal division of gold is into 24 carats; two carats are allowed for alloy, thus the best quality employed for commercial uses is 22 carat, and of this quality few things other than wedding rings are now made. The manufacture of gold plate of less than the standard named is of comparatively recent dates, for it was not until 1798 that 18 carat gold was employed for jewellery of the best quality, in more recent times standards of 15, 12 and 9 have been adopted.

The test upon which trial the hall-mark is impressed is carried out in London by the Goldsmiths' Company. The other chief assay offices are at Birmingham, Sheffield, Chester, Dublin, Edinburgh and Glasgow. There are other and older assay offices chiefly engaged in marking silver plate.

The marks, briefly, are the maker's mark, the date letter and the mark of the town of assay. In addition there is the duty mark—the sovereign's head—which was in force from 1784 to 1890, a sure guide to the approximate age of the jewellery so marked within that period.

In the order mentioned above the following reference to the marks of the different towns of assay are worth noting. London has been distinguished from quite early times by the use of the leopard's head as the Government or crown mark for gold and silver. In the sixteenth century the lion-passant was introduced as a mark on articles of both metals, and was used in addition to the

hall-mark. The date-letter was first used in 1436, but the variations of the letters employed in the different towns of assay make it too difficult to detail them here, as they can only be understood by charts giving the different letters, and types of letters, in use in all the towns of assay at the different period, for the same date letters were never used concurrently in all or several of the assay offices. The duty mark introduced in 1784 was used at *all* the assay offices during the period it was employed. After 1798 "18" was stamped on gold of that standard, and later the lower standards were indicated in a similar way, the initial letter "C" (carat) being added. From 1823 onward the leopard's head has been uncrowned.

In Birmingham the hall-mark is an anchor. The Sheffield office was opened in 1773, the same year as that at Birmingham, and the hall-mark is a crown—this office has been used chiefly for assaying silver goods. Chester is a very old office and at one time jewellery from many small towns was taken there to be tried and approved, the hall-mark being originally three lions rampant, impaled with three garbs. Since 1704 the mark has been a sword between three wheat sheaves, the city arms.

A great deal of gold and silver plate was hall-marked in Dublin, but very little jewellery. The figure of Hibernia was the mark, the standard of the 22 carat gold being the Irish harp, crowned. The standard gold mark is the leopard's head, crowned; and that of silver a crowned harp.

Scotch plate is marked at Edinburgh and Glasgow. In Edinburgh the thistle is the standard mark of both metals, the hall-mark being a castle of three turrets. In Glasgow the town arms, the tree with fish and bell, is the hall-mark, the standard mark for both gold and silver being



a lion rampant. The older and partly obsolete towns of assay, the most important being Exeter and York, will not trouble the connoisseur of old jewellery much. As it has been stated many of the smaller pieces of jewellery were not marked at all. For some years however it has been customary to hall-mark rings and some other articles, and there has been considerable demand for hall-marked silver ; to meet the requirements of customers jewellers have bought their goods stamped with this guarantee of quality, but the absence of any hall-mark, either on old or new articles of jewellery is no indication that the quality of the metal or of the workmanship is inferior to other articles which are so marked.

#### SILVER.

Silver has been used for ornamental work and for jewellery from very early times. Like gold, pure silver is very easily hammered into almost any intricate shape or form. In times gone by the silversmiths were exceedingly cunning in the way in which they manipulated filigree ornament, and not only jewellery but trinkets—now curios—were wrought of delicate lace-like filigree, and some have been preserved.

A great wealth of labour was expended upon shrines, reliquaries and crosses, and some very beautiful works for Church and State were made in the days when the splendour and pomp of civic and royal show was at its height. Much of the famous old plate, the work of the silversmiths of old, was unfortunately melted down in times of emergency, and jewellery shared the same fate.

The whole of the silver work was formerly done by hand, now, however, the silversmiths of London, Birmingham and Sheffield use dies and presses and machines for most of their small work, as well as for larger objects.

## 22 ANTIQUE JEWELLERY AND TRINKETS.

Many small articles too are cast, some being afterwards chased by hand and various ornaments and enamels added.

Silver is a white metal, soft and very pliable, but its texture and commercial value can be altered by the use of alloys. Silver coins are hardened by alloys, the quality of the material for jewellery as for plate, however, is kept up to a required standard, and that is assayed and the article stamped, thereby imparting a guarantee of quality.

Many articles of modern jewellery are "oxidised," a result produced by immersion in sulphite of sodium solution.

Silver is, of course, obtained from mines in many countries in small quantities ; the chief places where the metal is now obtained in bulk are Australia and South America.

Silver has been much used for jewellery of late years, and in the eighteenth century the working jewellers used it for such things as buckles, which were at first small, but in the reign of George IV. they attained a ridiculous size. Jewelled silver work was at one time much in vogue, and many curious brooches and pendants are obtainable. In the large Scotch jewellery in which the pebbles are inserted, silver has always been a favourite metal. It was used too, for the jewelled hilts of the "dirks," and the ornamental silver work for which Scotland is famous. (See Chapter XXXVI., "*Miniatures.*")

### SOME ALLOYS.

As tin forms such an important part of the composition of the early bronze of which so much of the ancient jewellery was formed, it is not uninteresting to allude to the place where it was mined and from whence it found its way to Rome and other countries where the

metal could not be procured, but was eagerly sought in these far-off Isles.

It may almost be claimed that the chief attraction of these islands to traders in olden times was the metals which were so highly valued. Many stories are told of the trade carried on in tin and copper by the Phœnician traders, and of how they met the early Britons in islands off the coast of Cornwall, long keeping from the world the secret of where they secured these precious cargoes. No doubt many of the tales are legendary, but it is a matter of history that tin was thus exported from Cornwall at a very early date. There were no underground workings, simply open cuttings from whence the ore was easily obtained, extracted, melted, and run into cubes. The Ictus or port to which the tanners carried their metal is said by some to have been St. Michael's Mount where the Phœnicians landed and made their deal.

By the admixture of tin with copper in varied proportions bronze was produced hard enough for cutting tools and for the making of smaller articles of domestic use and ornament.

Many objects were made, and numerous bangles and rings have been discovered. There were mirrors, too, for the ladies of those ancient peoples, and some of them were so beautifully made that they may be appropriately classed as trinkets, nearly approaching jewellery, for they were decorative, as well as highly polished.

There is reason to believe that British tin and copper and perhaps gold found its way to the near East, and some reached Jewish cities, and no doubt formed part of the materials from which some of the Hebrew jewels mentioned in Scripture were made. In Ezekiel xxvii., 12, it is written:—"Tarshish was thy merchant by reason of the multitude of all kinds of riches : with silver, iron, tin, and lead, they traded in thy fairs."



Many remains of Roman miners have been found in the old workings in Cornwall, and it was from those mines that they obtained much of the native metal which they used in coining "brass," and in making many useful and ornamental articles so many of which have been preserved to us in the "Guildhall," "British" and other Museums. Here again we have tin and copper used as the metals from which the old Roman and Saxon artists fashioned their "jewellery."

## CHAPTER III.

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### THE JEWELLER'S ART.

A JEWELLER—MATERIALS OF WHICH JEWELLERY IS COMPOSED—NATIVE ART—CULTIVATED TASTES—DISTINCTIVE PERIODS OF PRODUCTION—SEATS OF THE INDUSTRY.

IN the previous chapter the review of the precious metals and the methods adopted to secure them suggest the common names of the workers in these metals, and also give the familiar phrase, "gold and silver plate." These workers, however, operated larger things and many objects of utility, as well as fashioning the more important works of art which have given such prominence to the goldsmiths and silversmiths of all ages. Here we must consider their smaller and yet equally as artistic and costly works which come under the head of "jewellery." At first sight it seems difficult to differentiate between a goldsmith or silversmith and a jeweller. This difference is, however, easily distinguishable when the two essential elements of the crafts are considered. The goldsmith works in gold and shapes and fashions it, as the silversmith hammers and chases silver; but when either of these workers in precious metals take up jewels and design or execute a frame or setting for the stones they have selected, or use precious stones for the embellishment of the silver or gold work they have in hand, then they become jewellers. The art of the jeweller has been apparent at all times, and under almost every condition of civilisation the art has been practised. In this chapter

it is intended to show the product and skill of the artist, rather than the craftsman as a worker; he must be considered from a different standpoint.

#### A JEWELLER.

A jeweller then is a man who works in precious stones and upon other objects which he embellishes with a beautiful setting, and thus securely combines the pleasing effects of the sparkling gems and the pure gold or silver, and in earlier days bronze, for we must never forget that the jewellery of prehistoric peoples and of the more cultivated Greeks and Romans was chiefly of bronze, a compound metal in which tin from Britain was employed.

The jeweller must be an artist and a designer before he can excel in his work; and the work performed in the past often shows the characteristics of the jeweller, who stamps upon his handiwork his mark—the mark of his skill and of the peculiar treatment he was wont to impart to the work he had undertaken. The designer and the artist are inseparable. Either the one makes the pattern for the other, or the artist in metal work first makes the design and then executes it. It is only the very crudest design that can be evolved as the work proceeds.

In the making of jewellery in which so much costly material is involved the artist has to take every care of the stones with which he is entrusted, and he has to economise the amount of gold or other metal required in their employment. Jewellery has to be of sufficient strength to withstand the wear and tear of many years, and the artist who makes it must know all about the relative strength and wear of the materials he employs and also of the strain likely to be put upon the different objects when worn.

The jeweller prefers gold, as in most cases it renders him the best results, and is more effective as a setting for jewels rare and beautiful; its ductability too, is in its favour.

Precious stones are of different colours, and used in many settings, some of which are more effective in silver than in gold; and the different effects should be understood by the jeweller who works to produce the best possible results, rather than merely to obtain payment for his work. The credit of doing good work was one of the delights of the craftsman of olden time, in the days before commercial jewellery was made by "the dozen" on stereotyped lines and by machines which duplicated the objects with provoking exactitude. In olden time the work of the goldsmith and the silversmith were more closely allied than they are now, and the jeweller worked in both metals, often the same craftsman operating both metals with equal ease—it is only in modern days that the workman has been confined to limitations, and his range of work limited to set grooves, with the result that evenness and regularity and the following of approved styles have spoiled the natural art of the craftsman of former days, who was then rather an artist than a workman.

In this volume of the "Home Connoisseur Series," ancient domestic plate—silver and gold, and silver overlaid with gold—is not dealt with, only the work of the goldsmith and the silversmith as applied to jewellery and trinkets.

#### THE MATERIALS OF WHICH JEWELLERY IS MADE.

It has already been shown that the jeweller is a departure from the simple craftsman who worked in gold or silver without the additional stones or other materials



of which jewellery is composed. A collection of old jewellery, however, reveals many materials employed in the manufacture of the ornamental and decorative jewellery of past days. Gold it is true has at times been almost exclusively used without stones or gems, as in the case of the Greek jewellery which consisted chiefly of beaten gold. In the Greek goldsmiths' work, however, there was a distinct type of decoration, in that the beaten form was covered with much decorative work made of fine wire wrought into delicate patterns.

Filigree work has been wrought in many countries, and especially in India, by native workers. It is of course jewellery without jewels, just as is some of the beautiful lace-like filigree work in silver which is so much admired; the skill of the worker is fully demonstrated in metal without gems. In earlier days bronze was used. Copper has been the foundation of much jewellery that has been plated over. The alloy of cheap gold, generally used, is some form of brass of which, of course, copper is the base.

Sometimes rarer metals, some of which like platinum are more costly to procure, are used either in conjunction with gold and silver or alone. Some of the early rings were massive and consisted of copper only. The materials from which the frames of jewels are made are sometimes composite like the backs of brooches in which are cameos, stones, porcelain gems, mosaics and enamels. This last named material has been very popular during the past few years, although it is but a revival of a much earlier art.

The collector is often at a loss to make quite sure about the substances of which the objects he admires or possesses are made, or the gems set therein, it is therefore well to be familiar with the materials. This is not always easy when the gems are of a somewhat unusual colour or shape, a little practice, however, trains the eye



to recognise the stones more commonly met with in old jewellery. There are the diamond, ruby, emerald, garnet, and so on. Then pearls which cannot be mistaken for any other gem (except imitations of the genuine which have been brought to such perfection). There are tests which can be applied to metals to ascertain their purity, for pure gold, because of its soft nature, is seldom employed without alloy to make it firm and lasting. The jewellery of the savage, of the prehistoric Briton, and of the more cultivated Saxon and other early peoples who wore jewellery before they received their tuition from the Eastern races, was made of ductile metals only, and much of the gold used was pure, hence its softness. It answered the purpose of these early artists because it could be hammered into shape, first by stones and afterwards by hammers of bronze.

The plates of gold and pieces of metal used by Anglo-Saxon jewellers typified the simple combination of two well understood materials used in conjunction, the one forming a setting for the other, and by contrast enhancing the effect of the article, which if it had been made from one material alone would have been without style or appearance. Throughout the ages the materials employed have been the same with but slight variations; the introduction of some new material as a setting, or with a view to improving the effect of the simpler combinations. The chief difference between ancient and modern art lies in the craftsmanship, and in the tools the workers were able to bring to bear upon the raw materials, together with the addition of science in the finish of the product.

#### NATIVE ART.

When we speak of native art it is understood to mean the simple natural productions which man has at all

times been able to accomplish without any trained instruction, and without that knowledge of production which comes from serving an apprenticeship to one who has already learned the mysteries of the craft he practised from some one who has in his turn added to the earlier forms of art. The native art of men untutored in either art or craftsmanship is intuitive and inborn, it is man using the powers within him for the first time, struggling still on the first rungs of the ladder of art and knowledge.

The natives of many early races worked in the materials which came to hand and accomplished much without the aid of tools. We can form some idea of the work of a man untaught when the amateur tries for the first time to handle simple tools and aims at copying some old piece of jewellery. He finds his chief success in copying the handiwork of the prehistoric savage.

Englishmen have from time to time had opportunities of seeing native workers in precious metals accomplish much from simple tools and a few materials, but these have generally been the picked workers of the tribe and therefore their work is above the average of the race to which they belong. Those who have visited the great industrial exhibitions which have been held in London during recent years have lingered long before the stands of native jewellers from India, Ceylon and Eastern countries. They have seen these people cunningly fashion with very primitive tools gold and silver jewellery and inset precious stones just in the same way the ancients did.

African natives have shown us how they can twist and work metal wires into bangles and rings and how they are able to use their fingers in this delicate work. Travellers from some of our Colonies, and from South America, tell of their visits to the shops of jewellers where they have seen them working just the same as

their ancestors did hundreds and even thousand of years ago, fashioning much the same works of art. Visitors to the East tell too of the way in which they have been defrauded, for now and then they have come across makers of so-called antiques ; forgeries of simple objects which can be copied so easily are being made to-day to satisfy the craving for relics and for mementoes of those ancient peoples who lived in Egypt and other places of interest, full at one time, if not now, of relics of the past—links with former generations.

Just as those who live where once ancient civilisations dwelt the natives of many islands and out of the way places work to reproduce copies of the past—native art following with a curious exactness the same arts practised long ago. As an instance the natives of Manilla are great workers in gold and silver, their women making most of the jewellery and trinkets they sell. They are adepts at making necklaces of coral ; some of the coral rosaries and strings of beads being enriched by pendants of pearls and filigree gold. The native gold they use is a deep yellow colour, and this they carve and often set with jewels. A clever piece of work is the fashioning of ropes of gold made in imitation of manilla rope or cord. These and other natives are adepts at colour work, and have some “ trade secrets ” in the preparation of enamels.

In copying native works the amateur and the copyist of antiques is at an advantage in that he has beautifully made tools—steel hammers, plyers, drills, and the like. Most of these tools, however, have their prototypes in the simpler tools of the ancients, and from them they reached the same results, but by much more laborious methods. Instead of using gauges and measuring rules the old workers used to work by “ rule of thumb,” and depended upon their sight and touch to duplicate their objects and to make some uniformity in their work. These facts



are worth noting, for without their recognition it would be sometimes difficult to distinguish between genuine antiques and those forgeries with which the market is flooded.

#### CULTURED TASTES.

When considering the art jewellery of different peoples it is well to note that when native craftsmen learned from those better skilled in the use of tools than they were, they were able to produce greater fineness of detail in their work than hitherto, and as the tastes of their patrons became more cultured and refined there was a change in style, and a departure from the barbaric effects formerly prevailing. The degrees of culture which different nations have reached cannot be measured by time nor by their association with other peoples, yet whatever form their culture took it is reflected in the art of the period. The art of ancient Greece has never been excelled, for at that time the cutting of intaglios and cameos reached a high pitch. To examine some of those beautiful gems which are to be seen in the National Galleries, and in lesser numbers in private collections, reveals skill truly marvellous. To have been able to produce such minute replicas of statuary and larger works of art shows an appreciation of detail in a great degree.

The Eastern peoples who loved coloured textiles and rare jewels coated with bright coloured enamels had a taste quite different from the Greeks. Then again the Celtic jewellery was artistic in a way, but it did not show much culture or taste in ornament. Later the Saxons had much beautiful gold, and the ornament was delicate and chased in much more refined taste. There is culture in the Indian ornament, but different again. Look at the



Indian wood carvings and tracery and then at the gold jewellery, and in the perfection of the latter there is an evident attempt to follow the art which the wearers of jewellery would appreciate and understand. There have been times when the cultured "upper ten" in England have been very loud in their tastes, and a superabundance of jewellery has been popular, it is, however, at the periods in this country's art when culture was most marked that the best jewellery was made. These periods must be traced separately, but as showing the jeweller's art as represented by his works accomplished during given periods, these special times may be given here.

#### DISTINCTIVE PERIODS.

The changes in a nation's taste are generally brought about by some dynastic changes or by great upheavals, even wars of great magnitude and lasting a long time have a strong influence on fashion and style and in the quality of art work as well as on its design. To explain the way in which these changes are brought about it will be sufficient to refer to the craftsmanship of this country. The crude art of the early Briton was changed by the long occupation of Britain by the Romans. Roman art became the taste, and its style dominated the earlier art of the natives who were taught a different way of working metals.

We admire the Celtic jewellery which is so distinctly designed after the art which is seen in the runes and carvings on the old crosses and ornaments of that period. The art then practised gradually developed into the Mediæval. It was then that jewellery followed the designs and colourings of the furnishings of the ecclesiastical buildings which culminated in the Gothic. Then the goldsmith wrought wonderful jewelled ornaments

for abbey and cathedral, and the domestic plate and jewellery followed the same lines.

Tudor influence has already been referred to. When James VI. of Scotland ascended the English throne it is not surprising that the thistle and all that appertained to Scotch ornament was introduced into the design and decoration of jewellery worn at the Court. The style developed during the Stuarts. Then came the break when Puritanical ideas prevailed. Jewels and plate—those not melted down in the Royalist cause—were put away to be remade or altered into the florid style of the Restoration art.

Not only did fashion in jewellery alter according to prevailing styles in architecture and art, but the taste for wearing jewels was encouraged or discouraged by leading ecclesiastics and crowned heads according to their fancy. There was a great revival during the reign of Henry VIII. and the two Queens, his daughters; and at the Court of Elizabeth the wearing of jewels was carried to excess, the costume of the Virgin Queen was a blaze of diamonds and other precious jewels. (*See Chapter xxxiv., "Royal and Ecclesiastical Jewels."*)

#### SEATS OF THE INDUSTRY.

The manufacture of native jewellery was of course common in most countries even at an early date. Peasant jewellery, as it is often called, was to be met with everywhere before any special centres of the industry had been founded. Yet even in olden time certain places became famous for the making of jewellery, their fame spreading as intercourse between countries extended. The Egyptians were clever in their day, and their hammered work became notorious. The jewellery of ancient Troy, and later of Italian cities was distinctive.

The wonderful examples of Etruscan jewellery which have been discovered show that there was an art developed there to a great extent. Russian and Spanish jewellery at a much later date were well defined, and showed an established industry in those countries. In more modern days Vienna and Paris have been leading European markets from which noted jewellery has been obtained.

As already indicated much English jewellery was, and is made in London, chiefly in Clerkenwell, a district where foreign workmen settled after the Revocation of the Edict of Nantes. It is said that at one time nearly two thousand persons found employment in this neighbourhood in making jewellery, and in more recent times processes in which the use of machinery has been employed have been in vogue, intervening to prevent that individuality of workmanship observable in the older work.

The great centre of the jewellery trade now is Birmingham, where not only cheap articles but much fine work is made.

The city of Birmingham has been so closely associated with the manufacture of many of the things which are classed as trinkets, as well as jewellery itself—both cheap and of better quality—that it seems fitting in a work of this kind that some direct reference should be made to the productions of that town which has so often been dubbed “Brummagem,” in slang parlance. Birmingham gradually became one of the great workshops of this country, and at a more remote period, when only a village, it was held to be the “toy-shop” of the world. In strictly trade terms the manufacture of “steel toys” was carried on very extensively. But to the dealer in hardware the “steel toys” meant something very different from nursery toys. It was the trade expression meaning steel and iron oddments, mostly highly wrought and polished, which were added to buckles and chains and



trinkets, besides distinctive jewellery. There were many things turned out of the small cottage workshops of the heaths and the villages round about Birmingham doing great credit to the village craftsmen ; among these were chased oddments which were attached to the chatelaines of the wives of the eighteenth century and the early years of the nineteenth. Things which are regarded with delight by their granddaughters and great granddaughters in the present day. These things are among the treasures of the home connoisseur.

It is difficult now to realise the quaint old town with its black and white timber built houses, and the picturesque scenes which were enacted at holiday times and on feast days. The men and women of that early manufacturing town were rough but good hearted, and their sports too, were on the true old English type. Such pleasures as bull-baiting and cock-fighting are recalled by place names like the " Bull Ring," now a thoroughfare in that busy city.

Birmingham was chiefly noted for so many small articles that it is wonderful how it prospered ; even when much of its business was confined to buckles, buttons and the like, the trade grew, and the steel " toys " for which Birmingham had become famous were in great request. Buckles were made in every possible quality, and following the fashion of the day they were large ; they were of steel and silver, and some were of plated metals like shining gold, although not actually made of the precious metal.

The buckle as an article of dress—or dress ornament—was in use as early as the fifteenth century. Then for a time buckles fell into disuse, to be revived in the eighteenth century, when they were worn on shoes ; the size was increased until the fashion became extravagant, and some very ridiculous buckles adorned the shoes. Again the



metals of which these later buckles were made, varied, for in the closing years of the eighteenth century several new alloys were introduced. One of these was known as "Tutania," called after its inventor Tutin. Buckles are used to-day, in moderation, and not a few ladies are wearing old buckles of almost priceless value, wearing again choice antiques.

It is probable that no one article has been made in such countless numbers, or in such great variety of size and form, as the modest button. When we think of the different colours, and the varied materials of which buttons are still made, and then look back upon the altering fashions which brought a demand for some new class of button it is not to be wondered at that an assembly of buttons of all kinds would be a very extensive collection, if not a particular fascinating or "brainy" pursuit.

Birmingham was responsible for many of the early buttons mostly of metal, used in such quantities. It must be remembered that there was once a time when every person of note employed servants and flunkeys, dressing them in liveries adorned with shining buttons. Some of the gilt varieties were very ornamental and not a few were decorated with the arms or crests of their owners. These too, came from the great "toy shop."

Perhaps one of the best known factories in Birmingham in the eighteenth century was that of Matthew Boulton of Soho Works; it was there that many important objects were made, and there too, that the "Mint" was set up, producing so many medals and souvenirs. Referring to these old works, in *Old and New Birmingham*, it is said, "Matthew Boulton established himself on Snow Hill as a manufacturer of 'toys,' buckles, clasps, chains, and other trinkets, which exhibited good workmanship joined to artistic design, worked out by the best men he could procure. It has been said of him that he could buy any

man's brains, and in this lay the great secret of his success." Here then we have the term "toys" explained, and also learn that among other notable men of Birmingham Matthew Boulton did not despise the making of small things, for in his great workshops he turned out "steel toys" of every known variety.

Birmingham and the Black Country continue to turn out trinkets in countless numbers, but the trade of that great manufacturing area is far-reaching, and the manufactures of the district include immense works of iron and steel for which this country has become famous. Very different indeed is that large manufacturing district from what it was when men worked exclusively in their own little workshops. In those days families became specialists, and the peculiar skill they attained was handed on to succeeding generations. Some would be able to inlay, others to engrave, and some to cleverly fashion those fanciful ornaments which were so evident in the large brooches then in vogue, and which are now worn once again—as souvenirs of the past.

In other parts of England there have been localities where noted objects have been made. Mr. Wallis, in *British Manufacturing Industries*, treating upon "Jewellery," mentions some special things made at Derby. These, he says, consisted of "neatly designed pins, studs, brooches, and rings of a peculiar style of setting, still known among the seniors of the jewellery trade as the 'Derby style.'" That was in the seventies, and the style is now almost forgotten. Some of the old traders' catalogues mention these goods, and several trade cards and bill heads of the eighteenth century mention "Derby" jewellery.

As an instance of the light thrown upon the sales of that day a large trade card or bill of George Dean of the "Corner of the Monument Yard, on Fish Street Hill, in

London," records some of the trinkets which came from Birmingham and other centres of production early in the nineteenth century. Among other things mentioned are "Gold and Silver Jewellery of all sorts, Buckles, Buttons, Combs, Key Swivels, Etwees, Watch Keys and Seals, and various other articles." John Moore of "Air Street in Piccadilly," on his card dated 1789, announced that he made "Silver and Steel Cockspurs, and Buckles, in the neatest manner." On a bill, dated 1790, George Smith of Huggin Lane announced that he was a "Buckle, Spoon, and Tea-Tongue Maker"—and thus examples could be multiplied indefinitely.

Of the minor local industries mention may be made of the famous jet jewellery of Whitby, sold as souvenirs of visits to those parts of England then less accessible than now. Jet jewellery was also much worn at one time with mourning. Most of the jet ornaments and jewellery of Whitby were, however, made in Birmingham and only ornamented at the place where the material was found in abundance.

## CHAPTER IV.

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### CRAFTSMANSHIP.

EARLY ASPIRATIONS — SOME TECHNICALITIES — COMMON PRACTICE — AMATEUR REPAIRS — SIMPLE TOOLS — THE RESULT.

THE foreign workers who settled in London, their descendants who became Britishers, the sturdy men of Birmingham, and the best artists who have been reckoned among the cleverest craftsmen of their day, have all attained proficiency after years of hard work. There seems to have been implanted in man a desire to succeed, and in whatever sphere of labour he finds himself he tries to do his best ; if not there must be something wrong about the man himself, for there is a natural competitiveness about the human race which prevents a perpetual standing still. There is something within man which compels him to move forward ; and in the race some go ahead of their fellows, others lag behind, the nation as a whole, however, goes on towards its destiny : if on the up grade to a glorious future, if on the down grade to disastrous failure. We have seen this continually in nations, and it has been observed in trade and commerce. Art enters the world of production in almost all cases, and this has been very noticeable in the art of the craftsmanship which has produced so much and so varied jewellery, representing every race from the dawn of civilisation onwards.



## EARLY ASPIRATIONS.

The early craftsmen gradually acquired proficiency in the arts they practised after much painstaking labour, and, no doubt, many failures. They groped their way towards that perfection which the true artist deems his goal, but which he rarely if ever reaches. In the days when primitive craftsmen were making and fashioning bronze and pure unalloyed metals they worked without any past on which to build, simply trying to shape the article of jewellery or other object they were making so as to combine convenient wear and that degree of beauty to which their aspirations soared, or endeavouring to reach the goal towards which they moved either unconsciously or goaded on by those for whom the jewels were intended. Perhaps even in those early days they were sometimes urged on by competition, which in its nobler form has always been helpful in the betterment of craftsmanship.

Collectors and wearers of antique jewellery rarely concern themselves with the way in which it was made, yet the methods adopted by different races and by men influenced by various surroundings have had much to do with the results achieved and the lasting effect of their work. Some native work, although very crude, has a simple dignity about it which appeals to the connoisseur of art, for the true admirer of art looks rather to the motive and the aim and the aspirations which have actuated the worker than the actual result, when compared with art produced under more favourable circumstances.

The success which attended the craftsmanship of the primitive peoples as evidenced by the relics which come to us from prehistoric tombs, from savage races, and from the untutored natives of the islands of the seas

shows that art inspires the worker, and that independent of competition and the tendency to copy the true artist aims at originality, and that in whatever grade he is found success is assured, for native art carries with it that which can never belong to machine-made jewellery however attractive it is.

The same ambition which fired the first workers in metals who attempted the making of jewellery makes the best artists of to-day enthusiastic, and hence it is that the patron of art who has the means and is willing to fully recompense the artist can secure original beauty to-day. Such works of art—the triumphs of the goldsmiths and workers in precious metals and gems are to us what the simple objects of antique jewellery, which are to-day treasured rather because of their antiquity than their beauty, were to the first wearers of those ancient gems.

The apprentice who in Mediæval days had got over the drudgery of his apprenticeship and was allowed by the master craftsman to work in the precious metals was watched very closely, for before he could become a master hand he would have to fulfil the requirements of the Guild by whom the work of his craft was controlled. He, too, would have early aspirations. He would see in his master's workshop many very beautiful things, the result of experience and practice, for both these attributes are necessary to success. Experience teaches the way to do work, and it gives the confidence which is essential when working in valuable materials.

Practice enables the workman to accomplish his mission, and the two in combination make it easy to carry through any great work which is entrusted to the craftsman. It must be remembered that in the Middle Ages there were comparatively few workers in any one art craft. The ecclesiastical support given to art enabled many of the

best jewellers, or goldsmiths as they were more generally called, to undertake large and costly works of art in which many rare gems were cut and polished and set in appropriate framework, and what is perhaps of more importance adapted to some real use either in civic or church purposes. The wealthy nobles have in all ages, and in all countries, been the patrons of art—art as they understood it to be—and to the moneyed class is due the success achieved by the men with aspirations and abilities, but with little capital of their own to become possessed with the materials on which to work.

#### SOME TECHNICALITIES.

There was a beginning to all arts, and although it may not always be very clear where the commencement of any given period can be placed, it is generally found that while native jewellery is always crude, and at times barbaric, it is seldom that we are able to get down to the rock bottom. The jewellery found in the graves of the earliest period of the Bronze Age shows signs of some degree of proficiency, and must therefore have found a beginning at an earlier period—and perhaps all the first efforts have perished. Modern jewellers work with a lens, and with its help they discover imperfections not visible to the naked eye, or observable by the home connoisseur who is less familiar with the technicalities of the craft. The difference between hand work and machine-made goods is, however, easily understood, and does not require an expert to point out. Quite an ordinary collector will note the suggestion of original work seen in all hand-made goods where tools have been given latitude and the operator has imparted something of his own personality to the object he fashioned.

The maker of cheap jewellery aims at effect rather than



quality of workmanship, whereas the older worker preferred to merit the approval of his patron for quality and stability rather than for appearance. The old worker would take the gem in his hand and work round it a suitable setting, he would labour to give the jewel the setting best adapted to its size, shape and quality. Many modern artists, however, in contrast take a framework of gold or silver shaped according to a standard pattern, and select a stone the nearest they can to fill the setting, or to cover up the shoddy workmanship which needs something to hide the defects or the loose way in which joints and frames are made and held together.

The setting of gems is referred to at some length in another chapter, suffice it to say here that the gem should be set in harmony with colour, size, beauty and lustre ; and when the golden frame is the first consideration, which it must often be in the making of important works for special purposes, then the stones selected for its enrichment ought to be of the most suitable obtainable, and the matching complete ; even then the gems to suit the design ought to be chosen before the setting is formed, for stones are not things to be cut and spoiled in order to make " them fit."

For many long years the work of the jeweller was the exposition of the man, of the interpretation he conceived of his art, and of his personal views of what was proper and fitting. The ideals of the craftsman showed clearly in the handicraft he followed, and especially in the work he accomplished. It was a craft in which great individuality was observable, although in quite early jewellery there was a well established rule of form and size. Take, for instance, the *fibulæ* of the Romans ; in a small collection there is much sameness, but although there is a well defined pattern the worker was allowed full freedom in his interpretation of the model, and as many of the tools



he used were of his own fashioning the articles he produced by their use would be slightly different from those of others who would use tools varying in form, and giving different effects although used in a similar way. The engraver handles his tool according to the formation of the graver, and he uses certain tools with which he is most familiar, and produces better results than if he used those of different forms or sizes ; in this way then some of the technicalities of craftsmanship are explained.

Modern machinery has altered the results secured by simple tools worked by the craftsman who exercised his judgment as to the way he worked them. For years past the technicalities of trade have been growing narrower, and the use of machinery and modern tools of standard patterns and weights has brought about standardised goods, robbed the craftsman of much of his freedom, and lessened the value of the artist who one time free must now, except under rare conditions, follow the lines laid down by his employers.

#### COMMON PRACTICE.

What is called common practice in trade is that guiding principle which insists upon a common basis of production, following an established rule. This is seen the more clearly in the present-day, but it existed nevertheless in olden time. In Chapter v., "*Guilds, and the Influence they Exercised,*" it is shown that the guilds exercised a strong influence upon the workman and ensured his adherence to "common practice" in the past as to-day. Indeed the goldsmiths and others were bound down by regulations in the past even more than individual makers and their employés are now.

It may be thought that this is not a matter of much importance to the collector. It is, however, in that its

realisation leads to understanding the similarity between many of the trinkets and jewellery made in very remote periods, and also helps to make us understand how it is that there was never any very great divergence between the makers throughout long periods of time. The making of jewellery is but the story of the evolution of art, for there are very few striking novelties or original departures from the common practice of the day. The difference lies in the quality of finish, in the freedom allowed in decoration, the difference in the metals used, and the way in which they were manipulated.

The common practice is seen in barbaric jewellery, in the arts of early peoples of all ages, and in the art of those who worked for uncivilised races. Many of the beautiful jewels of Oriental peoples, very crude in their formation, and made, possibly, to impart a sense of splendour, an attribute of Oriental pride, were fashioned with that object in view. It does not follow, however, that the workmanship of all the jewels which have been preserved or that were made at any one time, and by or for any one people, was the very best the workman could turn out. To-day the workshops of Birmingham and other manufacturing places do not produce all their goods of one standard quality. Far from it, as art advances there are more patterns and a greater variety of wares to suit the tastes of everybody and to fit their pockets too. Thus in line with the markets catered for, the maker produces his wares; he tries rather to please the tastes of his customers than to follow his own ideals, and he works accordingly.

When art passed out of the hands of the amateur it went into the hands of a maker who, for money or as in earlier times barter, produced goods according to the buyer's needs. It is a well established fact that in the days of the Stone Age there were workers in flints who

supplied many fighters and hunters, and even the needs of a settlement in domestic flints. Entire workshops, and the refuse such workings would produce, have been discovered. If there were craftsmen and traders in the limited supplies of those far-off days then we may be sure when jewellery was first worn the amateur would soon surrender his occupation to those who by practice or skill were better able to carry it on. The achievement of the trade under the guidance of their guilds, and the results secured by some of the best artists who have worked in metals and in the cutting and setting of gems are of considerable interest; the common practice of the earlier times is, however, of more interest to the collector, in that the collector who understands something of the methods of production of the objects he admires and collects is better able to appreciate his treasures, and far better able to secure bargains, for he is independent of his agent and able to assess the value of his curios from the standpoint of the worker and artist, as well as by their scarcity and rareness and their curio worth.

There have been times when production has been very prolific, and there have been times when it would have been impossible for much wealth in jewels to be accumulated. The peoples in some countries had access to materials which were denied to others. We have heard of the plentiful supplies of pure gold which once were to be had by a few simple mining operations in this country; and in some parts of Central Africa the natives, although perhaps possessing no other wealth, had all the gold they required to make for themselves bracelets and armlets and rings of the pure metal, the material costing little, and the workmanship a mere trifle, if the wearers were not the actual makers of those objects which they were so proud to wear.



## AMATEUR REPAIRS.

The home connoisseur is not an admirer of modern art when it is far removed from the antique. The collector from the very bent of his mind and "the place wherein his heart is set" must have some preference for "old style," and often for that which is farthest removed from his own modern surroundings. As will be seen in other parts of this work the collector of jewellery, and those who delight in the contents of the old jewel box which has come down to them as a heirloom, must of necessity be better acquainted with Georgian or early Victorian jewellery than with ancient Roman or Celtic art. When, however, the amateur worker in precious metals and fashioner of jewellery begins to copy the antique he generally takes as his model the objects which were made by man in the days before he was very far advanced from amateur home working. Many of the oldest works of art are really very beautiful and can be copied without difficulty by the present-day amateur; and what to the collector is, perhaps, of more importance, they can be repaired when broken.

A knowledge of craftsmanship, even if only that of an amateur worker in metals is useful to the collector in the pursuit of his hobby. It enables him to buy oddments with some slight blemish which can be repaired without difficulty by those who have learned the use of simple tools. To take such repairs to a professional is to ensure their repair on the lines of modern craftsmanship, which almost invariably shows their restoration.

The amateur repairer follows the lines of the older and less skilled man who was content with a cruder finish. He is careful not to remove the marks of age, but lovingly deals with such indications; in short he combines the



skill of an amateur craftsman with the veneration of the antiquarian. Many bargains have been acquired in this way and not a few choice objects have been secured in a damaged state, and then repaired; in olden time and at the hands of Eastern workers rare jewels were often given indifferent settings, causing them to be put on one side as damaged after a few years wear.

Some very remarkable jewellery has come to us from the East; and among the barbaric jewellery of nations outside the reach of modern machine-using peoples there is still much interesting native art. Races which were but a short time ago in a state of savagery possess beautiful jewels which they set in gold and other metals in primitive styles, and at the auction room such objects—needing only a little repair—often change hands at prices which should satisfy the most economic collector.

The older jewellery is hammered; wrought by "hammer and hand," and the wires by which it is sometimes linked were often beaten together. The smith of early days had strong faith in the value of welding, and he laboured to produce a true weld without the use of modern tools, drills, rivets and screws. The jeweller in like manner operated the more costly metals and achieved his more delicate craft in a similar way.

Some of the old jewellery is remarkable for its great simplicity; necklaces were formed of delicate hollow cubes of gold, beads of stone and pottery, glass, and perhaps a few pearls, the entire ornament, gracefully fashioned, having a simple wire loop or hook by which it was fastened.

The study of a few objects of contemporary art makes it easy to form the right ornament which may be missing. It may be a lozenge or a cube or some other elementary object, for necklaces and strings of beads were seldom formed of the same ornament often repeated. There

was variety of shape, but always symmetrical in the artist's conception of primitive beauty; thus it is that what is sometimes termed "natural" art is much admired—and rightly too when it is remembered that simple objects shaped by man in early days were copies, although perhaps crude, of models provided by Nature, and between Nature and Art there is a close affinity.

Bead necklaces are very often in need of repair. Fine strong silk is best for threading beads, although hair is sometimes employed, and occasionally fine wire, but the latter is not flexible enough for beads which are to be worn round the neck. A bead needle is an instrument easily procured and is useful for the purpose, as it will thread the finest pearls or seed beads—it is long and thin being the same thickness all its length. Most bead necklaces are fastened by small gold clasps, which in many of the older necklaces are much worn. It is not worth while trying to repair these, or having them repaired by a workman; modern clasps are on the same pattern and can be obtained almost identical with those made a century or more ago.

When repairing bracelets and supplying parts missing the amateur is apt to forget the usual sizes, and liable to make them too large.

Brooches are often out of repair, but a new pin will generally make them "as good as new." Pins ready fashioned with and without plates with hinge complete can be bought from a working jeweller, and may be attached by the amateur who will leave the work not quite as new looking as the usual repairer of such things, but wearable. The decorative ornament of antique brooches frequently needs a little touching up to make the article presentable—and so the story of much needed repairs which a capable amateur can carry out could be extended. When once the collector learns that it is

comparatively easy to keep old jewellery in fairly good order the owner—he or she—is not likely to be satisfied with imperfect articles to wear, or to hand on to posterity as relics of the past!

### SIMPLE TOOLS.

The tools required by the amateur are those which were used by the early artists who fashioned the antique jewellery under repair, and they are similarly made. That of course refers to the later works of antiquity and not to prehistoric objects when the patience of the workman must have been sorely tried, although perhaps he had not learned the value or measurement of time!

The tools procurable now are no doubt better in form and finish than those used in olden time, for they are fashioned by machinery and turned out in quantity. In the hands of the amateur, however, these better tools will not enable him to turn out better work than the makers of the jewellery undergoing repair, they may, however, be some little compensation for the shortage of experience. One or two hammers are essential for operating the chasing tools and the gravers, which can be bought in a variety of forms, and slightly different in shapes. Files are very useful, and several of the makers of amateurs' tools are selling very handy sets of small files. A bench stake is necessary—it can be fitted into an old table and removed at will. Shears for cutting the metal are needed, a few chisels and a drill for fine work. A jeweller's saw frame and saws will come in handy, and of course a sand bag, the latter to hold the work in place. The amateur metal worker should take a few lessons, for the workshop practice of a working jeweller is much too big a subject to be handled in this chapter.



A little sheet silver and some wire are materials needed. Gold or amalgam wire will be helpful in repairing chains and links which a pair of plyers will shape to supply deficiencies. Incidentally it may be mentioned that repaired parts can be burnished to the condition of the old and a good polish given where needed by the use of Tripoli powder. In resetting old stones or when matching them a small piece of tin-foil at the back acts as a reflector, some use black paper behind opals, as will be seen when examining the setting of an old piece when it is necessary to repair the frame of the stone or to fit a new stone in the old setting. Care should be taken to fit the stone in tight, that is to say inlay it, and then with a small burnisher or similar tool smooth over the edges until they hold the stone firmly. If such edges exist and the stone has to be put into the old frame, then open out the rim until the stone is put in tight, and packed if needed.

#### THE RESULT.

The result of a smattering of knowledge of craftsmanship, as gained from careful observation and from actual practice is that in a collection of old jewellery the best effects will be secured. There will be no imperfect and meaningless pieces, the real use of which is not observable because parts are missing; and there will be no necklaces without clasps or bracelets unstrung or partly defective. There is much to interest in the possession of the antique, but perfect specimens in every branch of collection are aimed at. In jewellery, however, it has been shown that it is not always possible to secure perfect examples, and that when bargains are going it is because there is something deficient, perhaps only a trifle which the art of the amateur craftsman can put right.



## CHAPTER V.

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### GUILDS, AND THE INFLUENCE THEY EXERCISED.

LONDON GUILDS—SCOTCH AND IRISH GUILDS—MEN OF MARK—SOME RETAIL JEWELLERS.

THERE is something very clannish about workmen, a kinship and fellow feeling which has been apparent in all ages. There are few records extant, it is true, but there is abundant evidence that in very early days workers in the same metals, and those who produced similar objects, consorted together, and often dwelt in the same streets and thoroughfares for protection, and, as trade developed, for the better pursuance of their business. This fellow sympathy between men practising the same arts is seen in almost every trade. At the dawn of the Christian era the silversmiths of Damascus had a common cause, and a leader in Demetrius. The workers in gold and silver have generally been among the most prominent craftsmen, and that is as it should be, for the metals from the very earliest times represented the wealth of nations, not only in bullion and coined money but in jewellery and plate.

In another chapter the beauty and clever working of gold in prehistoric times, and in the days when the world was young, is more fully dealt with, the connoisseur must, however, remember that the precious metals in some form or other represented the world's wealth, and that

those possessions which were in kind were made attractive by the genius of man, who gained proficiency in his craft as the knowledge of the art became better known. The furtherance of that object and the retention of the skill acquired, together with a growing desire to conserve the trade of a town or district brought about the formation of guilds—a form of trade protection which in time exerted such a widespread influence upon craftsmanship and art.

Such guilds as those connected with the art of the goldsmith and the jeweller have been met with in many countries, and some of them can trace their origin to very early times. In England there are many old guilds, but most of them have now lost much of their original value, although in more recent years there has been an attempt to revive guilds, federations and associations of traders for mutual protection, and in some instances for the better and purer practice of the craft with which they are associated.

#### LONDON GUILDS.

It is not surprising that among the numerous guilds which have been formed in the metropolis the workers in precious metals have played a prominent part. Very early the workers in gold banded themselves together, and the Goldsmiths' Company soon became one of the wealthiest and most important guilds. The Worshipful Company of Goldsmiths was no sinecure, for it acted beneficially upon the craft and instituted a system of purity of the metal used and fixed a standard by which the quality of the wares wrought by the members could be gauged and known.

The same Company has like a few others retained its beneficial influence on the trade, and still at its Hall marks

the plate produced within its jurisdiction, thus performing a useful function in the State, taking part in the regulation of its trade and commerce. It may be mentioned that the purity of the coin of this realm has also been under the control of the Goldsmiths' Company, for the historic trial of the Pyx is one of its functions, and the assay of the currency to ascertain its quality is entrusted to it.

The records of the earliest happenings of the Guild are lost, but in its magnificent Hall there are many rare relics of its former usefulness, of the works its members produced, and of the more modern treasures in the making of which the goldsmiths of recent times have well maintained the high reputation which their predecessors in the craft enjoyed. The Company was active as far back as the twelfth century, and like many of the older guilds was of a semi-religious order, mainly caring for the maintenance of the standard of quality of materials used and of the work turned out. The Goldsmiths were craftsmen, and cunning workers they were too, as the rare pieces of early make still extant show. The ancient mystery had its patron saint, and St. Dunstan was honoured in that he was himself a worker of metals. There is a legend that Edward I. possessed a ring of gold in which was set a famous sapphire, the ring being the handiwork of the Saint. St. Dunstan's day was formerly kept as a gala day by the members, and bells were rung and prayers said for the souls of deceased members of the craft.

According to ancient charter Edward III. granted the goldsmiths special privileges, and ordered that the Company should exercise an oversight over all the goldsmiths, most of whom had their shops in the High Street of Chepe. Perhaps one of the most important duties associated with the manufacture of jewellery in those days was the thorough way in which the Company scrutinised

all the articles which had then to be sold either in Cheap-side or in the Exchange. Cheap jewellery was made even then, for we are told that the practice was to cover tin with gold so cleverly that it was easy to deceive the public and to palm off false goods, and in addition to cheapen the production of jewels by using counterfeit stones.

It is interesting to note that the first Hall of this powerful guild was erected in 1350, a more important one followed, but alas! it was destroyed in the Great Fire. The present magnificent Hall on the original site was not built until 1835, it is therefore comparatively modern, and is very handsome and decorative. It contains much plate and many objects of great value which will be more fully referred to in a future volume of this series dealing with gold and silver plate, for jewellery is but a minor part of the work of the members of the craft.

Among the smaller companies in London the Girdlers' Company claims to be one of the oldest. It carries us back to the days when girdles of silk were worn, and to those times before pockets were in common use. The origin of this Company is said to be found in some lay brethren of the Order of St. Lawrence supporting themselves by the manufacture of girdles. The guild, however, dates from the time of Edward III., and it gained many subsequent charters. In the reign of Elizabeth the Girdlers joined the Pinners and Wyreworkers. For many years they prospered, and made many jewelled girdles and supplied those charming belts from which were suspended so many oddments, and which served to keep close at hand chatelaine instruments and the numerous trinkets which the orderly and careful housewife thought necessary to possess and carry. (*See Chapter XXVII., "Chatelaines, Chains and Pendants."*)



## SCOTCH AND IRISH GUILDS.

Some interesting particulars about old Scotch and Irish plate are given in Mr. Cripps' standard work on *Old English Plate*, but those metal workers were chiefly devoted to the manufacture of plate as separate from jewellery. The trade as a whole was conserved with the same care in Scotland and Ireland as in England, and the Guilds established in the two countries acted in their respective spheres much as did the Goldsmiths' Company in England. Mr. Cripps says "Then came the letters patent of King James VI., granted in 1596, and ratified by parliament in the following year, to the deacon and masters of the Goldsmiths' craft in Edinburgh, which gave further effect to these statutes by empowering that body to search for gold and silver work, and to try whether it were of the fineness required by law, and to seize all that should appear deficient; this gave them a monopoly of their trade and the entire regulation of it, separating them finally from all association with the 'hammermen' or common smiths." The assay office was then in Edinburgh, the Glasgow office being established at a much later date.

The Irish goldsmiths were banded together under the title of the Goldsmiths of Dublin, and had duties to perform in order to keep up the standard and quality of the work made in Ireland, at any rate within their immediate jurisdiction. Mr. Cripps mentions a Company of Goldsmiths in Cork who "marked their plate with a galleon and a castle with a flagstaff."

Scotch jewellery has always had characteristic symbolic designs, and the stones which have been used, together with the jewellery representing the clans, have given the gold and silver work of the northern part of Great Britain

a distinctive style. Ireland, however, has during modern times shown no particular preference, other perhaps than the form of the Irish harp, which together with the shamrock incorporated in modern jewellery has distinguished it; it is in the early jewellery of Ireland that collectors find the greatest interest. In Chapter x., "*Celtic Gold*," several pieces of this quaint and rare gold and silver work are described. In the making of this, however, no guild exercised any control, although in the very earliest forms there does appear to have been concerted action, and a definite plan of ornamentation and form carefully carried out by those early workers in the precious metals, although they may have unconsciously followed their own bent, which was narrowed by the limited knowledge of art as then understood, and in its limitations preserved the purity of style and of metals used without any formal recognition of control.

It should be mentioned too, that foreign trade influence has at all times exercised considerable control over craftsmanship in this country, and in all the trade and commerce which have brought to our doors commodities, especially those in which art is seen.

#### MEN OF MARK.

The functions of the goldsmiths of London became more extensive as time went on. These traders lent money and bullion to the King and nation, and in many instances provided for the country's needs in time of war. The Jews too, in early days were great traders and financiers. They congregated in Old Jewry which still retains the name of their location; they were, however, banished in the thirteenth century. Then came the Lombards, who settled in what is now Lombard Street, and there they hung out their signs and traded in gold, and became

merchants, importing goods from foreign parts, eventually founding those great banking houses which have played such an important part in the nation's finance.

The goldsmiths of Lombard Street had among their number many men of mark. It was there that Sir Thomas Gresham traded at the sign of the "Grasshopper"; and when he built the first Exchange, thus providing merchants with a meeting place, and consolidating the commerce of the country, earned the esteem of his fellow citizens. In the same thoroughfare lived Sir Martin Bowes, a goldsmith, in the reign of Henry VIII.; and at the sign of the "Unicorn" was the shop of Edward Blackwell. It is recorded too, that Sir Robert Vyner carried on the business of a goldsmith in Lombard Street, and he it was who made the new crown for Charles II., after the Restoration.

Many of these old goldsmiths, and in some smaller degree jewellers, were broadminded men who gave much of their time to public affairs and sought in one way or another to improve their city. One of these men of note was Richard Myddleton, whose name is still perpetuated in Myddleton Square, Clerkenwell, near the site of the culmination of the great achievement of his public career. Born in Denbigh Richard Myddleton became apprenticed to the Goldsmiths' Company, and in due time commenced business on his own account in London. He seems to have been a very successful trader and craftsman, for in 1597 he represented his native town, Denbigh, in Parliament. Royal patronage was of great value then, and indeed carried with it support and often financial aid. King James I. made him "royal jeweller," and often visited his shop. When Myddleton evolved his great scheme for supplying the Metropolis with pure water from Hertfordshire the King joined in the enterprise. It was successful, and in course of time the New River



brought a plentiful supply to the New River Head, then in the fields between Islington and London.

The goldsmiths of the past continued to trade in smaller things, and many had small shops, although in a quiet way they were lending money and founding the great banking houses, some of which are yet extant. The work of these goldsmiths is not likely to be met with among the jewellery of the "home connoisseur," but these men of note are worthy of veneration, for they showed how in those days it was possible for simple craftsmen to serve their country as artists of a rare order, as well as building up great businesses as merchants, which were surely, if slowly, laying the foundations of Britain's trade all over the world, and forging the golden chain of commerce which has been her bulwark, and enabled her to resist her enemies and hold her own as she moved on in the growth of empire.

#### SOME RETAIL JEWELLERS.

The craft of more modern days seems to have been divided between those who made jewellery and sold it in their shops, and those who were content with buying from others and retailing it. The business of the present day is dual too, although the larger manufacturing concerns are distinct from the shops in which jewellery of various kinds is offered to the public. It is not easy to disassociate the craftsman from the thing he has created when his personality is known, and it was especially so in olden time when each object was stamped with the impress of the maker, and often bore marks of his individuality. In the following chapters, however, for various reasons, the objects of art representing the crafts of many nations, and created at different periods, must be reviewed either according to the period and style in which they were





FIG. 2.—OLD TRADE CARD OF ELLIS GAMBLE, GOLDSMITH.

*In the Author's Collection.*



*One Gold watch & Gold key  
 with the Expressing of the Duke of Wellington*

*T. P. O.*  
*P. 3. 0*

*October 16<sup>th</sup> 1813*

FIG. 3.—ORIGINAL BILL OF WATCH SUPPLIED BY T. HAWLEY, GOLDSMITH, TO THE DUKE OF WELLINGTON.

*In the Author's Collection.*

made, or the particular object or purpose of the jewellery, and not with reference to the artist or retailer. We may, however, indulge for a moment in picturing the conditions under which some of the old jewellery was sold in the past.

Cheapside was the chief market—"Chepe" of olden time—and it was in Goldsmiths' Row that the goldsmiths plied their trade; in like manner the silversmiths worked and sold their wares in Silver Street, near the market of "Chepe." As we have seen the Lombards and goldsmiths hung out their signs, and some adopted the sign of the "three golden balls" still associated with those who combine the retailing of jewellery and the lending of money. The old taverns, often connected with traders' shops, not infrequently adopted emblems of the craftsmen by whom they were chiefly supported. A study of the old trade stationery of retailers of more than a hundred years ago often throws some light upon the way in which they did business, and also tells of their patrons; and their bills, perchance, tell of their customers and of the goods they sold to them.

The "Golden Angel," alone or in combination, was a common sign in the eighteenth century. It was adopted by Ellis Gamble, a goldsmith of Cranbourn Alley, who was evidently proud of the sign, and had a very large trade card (*see* Figure 2) on which it appears—it is an unusually fine card, and records the trader's status, and the work he carried on. Ellis Gamble of the "Golden Angel" entered his mark at the Goldsmiths' Hall in 1696. He appears to have been a silversmith of some notoriety too, and was the son of William Gamble, who had traded in Foster Lane at an earlier date. It was to Ellis Gamble that in 1712 Hogarth was apprenticed, and there learned the art of engraving metal. Hogarth in after years engraved several trade cards, one being for his former

employer. Gamble, according to his card, made, bought and sold "all sorts of plate, rings and jewells."

The old styles of engraving and of the designs then prevalent in decoration are reflected on many of the trade cards and in the catalogues of traders. The "Angel" was a favourite sign, for Smith, in "ye Great Old Bailey," who had a pretty card in "Chippendale" style, used it, as well as others. Chalmers and Robinson were jewellers at the sign of the "Golden Spectacles" in Sidney's Alley, their cards were in "Chippendale" and pictorial styles. At the sign of the "Golden Ball" in Pantom Street, Johnston & Geddes were said to "sell all sorts of jewellers' work."

The bill head, shown in Figure 3, is doubly interesting, for not only does it represent a quaint style of stationery, on which is exhibited on a shield of arms of the period the style and name of the retailer—T. Hawley—but it gives the details of the whereabouts in Strand where the shop was situated, "three doors from the Adelphi." This is the original invoice of a gold watch made for the Duke of Wellington (then Marquis of Wellington) in 1813, two years before the battle of Waterloo—perchance the watch he wore on that great day. The description of the watch reads "Small gold watch and gold key, with the engraving of the Marquis of Wellington." The price named is £8 3s. 0*d.* Wonderfully interesting are these old trade cards and shop bills of a century or more ago!



## CHAPTER VI.

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### THE ENGRAVER.

THE MANNER OF ORNAMENTATION—HISTORY OF THE ART  
—SOME EXAMPLES—TECHNICAL POINTS.

It is well to be acquainted with the different artists by whom objects of art are worked. The engraver is one who practices the art of ornamentation and generally works upon some object already fashioned. His scheme of ornamentation is dependent upon the article he embellishes, and he is frequently compelled to work according to the purpose for which the object is to be used; moreover he often finds it necessary to adapt some given style of pattern so as to make it conform to the shape or size of the piece of metal or other material upon which he operates. The art as applied to the jewellery trade is of course only one branch of engraving; it is the decorative side, and includes that of fanciful ornament and rigid pattern, also embracing the engraving of legends and inscriptions, especially so in the case of presentation ornaments. It is applied to a much larger extent upon gold and silver plate which is so often engraved; but trinkets—like snuff-boxes—have often been engraved with inscriptions and short sentimental sentences, and in some instances the engraver has almost covered the surface of the object with monograms and names. The art as applied to metal is very ancient, and although much of the so-called engraving is more in the form of chasing, the graver's tool has long been known and applied for the adornment of jewellery.

## THE MANNER OF ORNAMENTATION.

The manner of ornamenting and embellishing jewellery does not trouble the collector of old jewellery overmuch—he rather judges the effect of the craftsmanship than the methods by which the results have been achieved. In order to fully appreciate the finished article it is, however, well to understand something about the technique of ornament. Moulding, casting, hammering and putting into shape are some of the first processes by which the maker of old jewellery produced the rough object. To-day machinery plays an important part not only in producing the article, but in finishing off the details and finally polishing, and if necessary cutting and engraving the ornament. The hand work which meant much time and labour is now only reserved for the more costly work, and for inscriptions and minute strokes of the graver. In olden time before machines in which such delicate things as small pieces of jewellery could be operated were known, the artist fondly handled the article and gradually by graver and other tool added little by little to the decoration, until a finished article lay on his table—made, engraved and polished by hand.

Some of the methods of craftsmanship have already been referred to, and some of them have been employed without interruption from the very earliest times. Among these the engraver, working with quite simple tools, has been the most prominent artist.

The engraver, as it has been stated, in more recent times has worked almost independently of the jeweller, and has carried on his work at the beck and call of the maker. His functions have been two-fold, for he has provided the engraved gem for its setting, as well as engraving the gold and silver setting and ornamenting

the metal object which is frequently without stones or other additions. The gem engraved with signet or seal, as apart from the work of the lapidary and polisher, has contributed much to the beauty of the metal setting. In olden time, perhaps, the engravers of stones and gems made their setting, and it is well known that many skilful jewellers have made and engraved, and sometimes inscribed jewellery and fancy trinkets, carrying through the whole process. Now, as it has been stated, engraving is only one of the branches of applied metal art.

Although engaged at times upon fashionable replicas, and copying the styles of former periods, the engraver has generally followed the prevailing taste or style of the period in which he worked, and his work has taken the form of emblem, device or letters in the gold or other metal operated upon, or in decorating a plain surface and making it a picture in low relief, as distinct from the raised or moulded ornament in which so much of the old gold jewellery is so rich.

In some instances the effect of relief is much enhanced by the additional cutting to which the ring, brooch or other object has been subjected. Larger pieces of plate, especially silver plate, are frequently engraved with shield, monogram or inscription; and quite small objects are likewise engraved with legends and sentimental mottoes—as in posy rings. (*See page 238.*)

#### HISTORY OF THE ART.

From early examples the use of the graver (the tool by which engraving is effected) was known to the ancients who operated on precious metals as well as on stones and gems. How far back this art was known it is now difficult to ascertain, writers are usually content with Biblical proof, and about the use of the graver the story

of the Jews is quite clear. An often repeated reference is that mentioned in Exodus of the plate of pure gold on which was engraved "Holy to the Lord," that being an instance of the engraving of letters or characters, the plate being still further enriched by ornament. In this early mention of engraving the art is brought down to the equally early mention of jewellery and gems of which the setting of precious stones in Aaron's breastplate is sufficient evidence. It is very interesting to know from such an authentic source that the craft was followed by skilled workmen, the name of one at least being recorded. In the furnishing of the Temple the Israelites called to their aid men skilled in all the crafts; and in Exodus special mention is made of Bezalel, who appears to have been a master craftsman, well skilled and cunning "to work in gold, and in silver and brass, and in the cutting of stones for setting." In this work he was associated with Choloab who was evidently another ancient Jewish worker in the precious metals and gems.

It may be assumed that the Jews learned this art of making jewellery and engraving it from the Egyptians, whose still earlier work is evidenced by the discoveries in their tombs, and confirmed by Scriptural mention of the treasures given to the Israelites by the Egyptians when they "asked of the Egyptians jewels of silver and jewels of gold . . . . And they spoiled the Egyptians."

The graver's tool was well understood in the land of the Israelites, so much so that it was used as a symbol of higher things. In Zechariah iii., 9, we read, "For behold the stone that I have set before Joshua: upon one stone are seven eyes, behold I will engrave the graving thereof, saith the Lord of Hosts."

The wealth of gold vessels and scarce objects made for the Jewish ceremonial cannot be estimated from the brief records given in Holy Writ—all these priceless



treasures have long since gone, and the world is the poorer. What would a collector give for a piece of ancient Jewish jewellery? The worship of the God of the Hebrews involved no burial of relics—but contemporary and even earlier Egyptian tombs have yielded treasures of this art as then practised, and we must be content with them as mementoes of those days when the East was in the ascendant, and the Western world practically unknown.

#### SOME EXAMPLES.

The Egyptian rooms of the British Museum are full of examples of early engravings. Gold rings are covered with inscriptions, most of the bezels being symbolical, and some cleverly executed although very minute: to take an instance there is one on which is a man-headed lion crushing a prostrate foe with his paw, on the other side being an inscription which means "Beautiful god, conqueror of all lands, Men-kheper-Ra." On another ring, on the bezel, is the figure of a goddess seated in a boat under a canopy. (For further mention of inscribed Egyptian rings and jewellery, see Chapter VIII., "*Egyptian and Assyrian Jewellery.*")

The large amount of Celtic gold jewellery found in Ireland shows that British goldsmiths were no mean craftsmen. There is little to tell in what way the early British benefited by their close touch with Roman craftsmen during the first four centuries of the Christian era, though there is evidence that when left to their own resources they still pursued the art—for Briton and Roman were merged in one nation.

In Saxon times jewellers continued to work in the precious metals, but few personal relics have been preserved to us—and few indeed are the inscribed jewels from which their owners are known. One rare example,

often quoted and described, is the famous relic of Alfred the Great now in safe custody in the Ashmolean Museum at Oxford. This rare treasure was taken by the King on his retreat to the Isle of Athelney where it was found. It appears to be crudely fashioned but in reality exhibits considerable skill in manufacture and in the art of engraving. (See figure 10). (For further reference, see Chapter XII., "*Anglo-Saxon Gold and Silver.*")

#### TECHNICAL POINTS.

Crest, monogram and inscription are common enough on domestic plate, and in some instances they occur on jewellery and trinkets. As a familiar instance snuff-boxes may be mentioned. The engraver has often cut monograms on signet rings and in more modern days worked elaborate monograms on lockets and pendants. Coats of arms are of course more restricted in their use, but they are not infrequently found on old trinkets which have changed hands many times, now finding a home in the possession of those who are in no way associated with the arms or crests engraved upon them, or persons who are now entitled to use or exhibit them. It is always interesting to understand the various engravers' marks, which in heraldry mean so much. A knowledge of some of these may be useful, although the great differences in crests and symbols made by a few strokes of the graving tool cannot be given here at any length. Colour in heraldry is important, denoting different blazonry. The principal colours and their heraldic names are as follows:—gold (*or*), also denoted by yellow; silver (*argent*); black (*sable*); blue (*azure*); red (*gules*); green (*vert*); and purple (*purpure*).

In the sixteenth century the engraver on metal began to denote the heraldic colours of his patron's shield by

lines and dots, which became the method of denoting colours then generally accepted. Taking these in the order already mentioned, the dots and lines used, which may be clearly seen on heraldic engraving on curios and trinkets, are as follows:—gold, *dots*; silver, *plain ground*; black, *crossed vertical and horizontal lines*; blue, *horizontal lines*; red, *perpendicular lines*; green, *lines from right to left*, and purple, *lines from left to right*. By using these key notes the true colours of the common armorial bearings and shields can be ascertained.

## CHAPTER VII.

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### PREHISTORIC ORNAMENTS.

PREHISTORIC RACES IN BRITAIN—CIVILISATION BEFORE WRITTEN HISTORY—OPENING THE GRAVES—SOME TYPICAL EXAMPLES OF JEWELLERY.

MANY writers have classed together the handiwork of the ancient peoples who inhabited Britain in the earliest times and the Celts, who in after years came over from Europe and dominated the older races, gradually squeezing them out of existence, and little by little driving those who did not become part of the newer civilisation into the more remote parts of these islands. There appears to be, however, such a vast chasm between the prehistoric races of the Stone Age and the Bronze Age, and the Celts, that it seems only right to draw attention to their arts separately, although there must of necessity be a period when the overlapping of race and era cannot be divided by any sharp line. Geologists tell of the earlier Stone Age, of the Neolithic period when man had advanced somewhat, and of the Bronze Age when flint was gradually giving way to bronze. It is of the peoples who were inhabiting these islands during that vast space of time, ending perhaps two or three centuries before the birth of Christ, of which we learn by the graves which have been opened, and the relics found therein.

### PREHISTORIC RACES IN BRITAIN.

The legendary myths about the origin of British man who worked in stone and flint in the Stone Age, raising



great monolithic stones, and a few such temples of stone as are typified in the great examples still to be seen on Salisbury Plain at Stonehenge and at Avebury, may be dismissed as of no importance to the collector of jewellery. The little we know is derived from their works. In like manner the higher skill of the men of the Bronze Age can be judged only from the metallic remains found in the early barrows. The men of those times, that is of the period before the Celts overran these islands, had advanced from the primeval savage of a very much earlier period, for the art of these casters of bronze is of no mean order, and as we can gather from the contemporary records of Eastern peoples who had means of transmitting their histories when the men of these northern regions were prehistoric, they had a very advanced civilisation and knowledge of the arts. The native tribes were not much behind those they preceded, and in their tastes they showed some character and love of the beautiful. Their relics are of no tawdry character. Jewellery it is true has been valued by uncivilised races and even savages, but much of the gold and the earlier bronze has been found to be far from barbaric, and it reveals a knowledge of geometry and clever handling of tools, besides skilful mixture of metals and some knowledge of chemistry.

#### CIVILISATION BEFORE WRITTEN HISTORY.

The peoples of the bronze period left no written account of their doings, and the remains found in their graves are scanty. There must, however, have been a widespread use of the earlier materials, flint and stone, and the newer bronze. From some discovered remains it is evident that these men chipped many of their flints for domestic purposes and for ornament as well as utility. Collectors

of flint implements try to distinguish between the work of the peoples who inhabited different parts of England and Ireland. Suffolk is a county very prolific in flints; the Thames Valley too, has yielded up innumerable relics, all of which have been classified. The rarer discoveries are the beautifully chipped arrow heads and pigmy weapons. Some have puzzled over the differences in size in complete sets of flints, and have tried to frame a reason for the larger and smaller objects of almost identical form. The tiny flints look as if they had been used by a race of pigmies such as legends have pictured. The existence of a real race of pigmies using these small and often beautifully worked flints has been proved to the satisfaction of many, and it is contended that driven farther West by the advancing races these diminutive people took their last stand in Cornwall, where for a time at least they existed as a separate race until the Celts came and dominated the earlier inhabitants, small and large. If that were so doubtless the pigmies lived in the forests and woods and disported themselves by the woodland streams and in the glades. Here certainly is abundant material on which to found the fables and myths about the fairies and the pixies which are so common in Cornwall, and still believed by some country folk elsewhere. Perhaps the charming little arrow heads with their wicked barbs were the veritable weapons of the fairies and pixies! The collector of jewellery now and then comes across one of these little flints mounted in more modern times as a charm; thus it is that the memory of the pixies lingers and all that once belonged to their race is treasured and valued, and often unnatural powers are attributed to them.

Without giving undue credence to myths and legends about peoples and the things around which a halo of mystery has clustered, it is well to remember that all

legends can be traced to an early origin. It is well known that history unwritten in olden time was handed on verbally, and although it may sometimes have been added to in the course of transmission many of these ancient tales have been found to have some truth attached to them, and to point to a real origin, although in their telling they have lost some facts which would explain their true meaning, and have gained mystery by the supernatural attributed to unexplained events and doings. Many of the legends are only true tales about early peoples who inhabited this country, and who lived and died under such vastly different conditions to those which now prevail. The stories of their lives, told in brief, once understood, now appear strange and unnatural, most of them, however, are not inconsistent with the researches of antiquarians and others. The discoveries in barrows and old burying places have in many instances confirmed legend and myth, and have proved that some old chieftain was actually buried where tradition had long placed the location of his tomb, in which he was interred perhaps after some great fight.

Of the industries of these workers in flint and bronze the remains of their enterprises are few. Their mounds and hill forts once covered the land, and they worked in the mines of Cornwall, perhaps securing tin and copper for their bronze long before the source of their wealth became known to the Celts, who came after them, and the Phœnecian traders who eventually set up a continuous traffic with the people of the West.

The Palæolithic or Old Stone Age passed away, and the progress of man in his culture as shown in the flints he worked advanced when the Neolithic or Newer Stone Age came, although slowly as measured by our standard. Then came a period when copper was discovered and its uses recognised, it was a brief Age of Copper, a mere



prelude to the longer and more important Age of Bronze. It is here that the interest to the collector begins. The graves of the older races yield worked and curious ornaments and beads, and a few trinkets which may have been worn for personal adornment. The purpose of the objects of the Bronze Age are, however, much clearer, and we cannot mistake their meaning. There are armlets and rings, pins and brooches. The brooch is an indication of the costume. The wrap or cloak was fastened across the shoulders with a large brooch. The women folk wore bracelets and necklaces, and used pins for their hair.

In the remains of the lake dwellings in Switzerland have been found earrings as well as bracelets. There are many little objects which may have been worn as ornaments or as charms for the prevention of evil. (See Chapter XXXIII., "*Amulets and Charms.*") It has been surmised by some that from the number of odd objects found in the bottom of lakes they were votive offerings to the spirits supposed to dwell therein. Many were the attempts to propitiate the spirits which have at times been believed to control the destinies of man. Faith in a superior power has always been implanted in the human breast, and all through the ages the metal worker has devoted much of his skill to the production of things which would be acceptable to superhuman spirits or their priests and delegates.

#### OPENING THE GRAVES.

Respect for the dead has not prevented the curiosity of man, and his cupidity for knowledge and even plunder, in this era, from desecrating the graves of those great prehistoric chieftains whose followers, and the races by whom this country was occupied and peopled for very many centuries, respected. There are few if any barrows



unopened, it is useless therefore to do more than accept the relics found therein as mementos of races long forgotten and to preserve them for all time in order that the story of primitive man may be made as complete as possible and demonstrated by the things he made and left behind.

In the barrows scattered at one time very generally over hill and moor there must have been graves dating back thousands of years before the Celtic period, and others which were the burial places of some who lived in the later period of British life just before the Romans came. In the earlier graves the jewellery so-called consisted chiefly of beads and some tiny flints which may have served as ornaments. Some time ago one of the leading scientific societies viewed a few flints and inspected the position in which they were found; and from their size and other indications it was decided that they had once been a necklet worn by a girl or quite young person.

It was at one time customary to dismiss the early races as "prehistoric" and to leave the fanciful to weave legends and myths about their doings—in short to class them as savages. Now we take the actual relics found in the barrows and discovered under authentic conditions as the base on which to build the structure of nationality, occupations and pursuits. From their remains, with a knowledge of why certain things were preserved in their burying places, the habits and degree of civilisation they reached is ascertained. The relics of jewellery found, often far from complete, as parts have perished, take us back in thought to the days of the men of Britain who were buried with pomp and ceremony in those barrows.

Some years ago there was a very thorough search of the barrows found in Wiltshire resulting in the discovery of a large number of personal relics. Details of many of the finds are given in Hoare's *Ancient Wiltshire*.

Most of the finds came from barrows which had never been disturbed, and not a few from the neighbourhood of Stonehenge. The pedestrian can yet ramble for miles upon the Plain and see for himself these monuments of a past race; the treasures they contained have been taken away, but the barrows remain—some long and others round. Many of the relics found in these barrows are in the Blackmore Museum at Salisbury, and are arranged in groups according to the mounds from which they were taken. Thus the contents of a single grave can be inspected, and the “jewellery” of one grave compared with that of another. Staffordshire, Derbyshire, Yorkshire, and other parts of England have yielded up long buried treasures, among which are jewellery and trinkets.

The one great truth is revealed in every direction—a belief in the Spirit world. It matters little for the purpose of research whether this ancient jewellery was found in cists, barrows, or, as in the north of England, in cairns, everywhere the same facts, and apparently similar beliefs are revealed—the necessity of providing the dead with replicas of what they required in this material world.

Many of the small bell-shaped barrows have yielded the best finds in jewellery, from which it has been argued that they were the graves of women. The burials in such barrows must have been those of people slightly above the common herd, who could not have all received the same formality of burial in separate barrows. It cannot be too clearly understood that there was, probably, then as now a wide difference in mode of living, clothing, and personal jewellery between the chieftains and their dames, and the common people who were then perhaps under worse conditions than the serfs of Roman and Saxon days.

It is not necessary to go into the divided views upon

the differences in the sizes and shapes of barrows. It is possible that the larger ones were not the graves of chieftains entitled to special burial, for instance one large barrow when opened was found to contain the bones of a number of quite young children. Perhaps some tragedy was attached to that burial! In that barrow were stones and beads and a few trinkets or playthings, and there were charming little food vessels for the use of the children in the Spirit world, just as in many of the larger graves, in which were only one or two interments, have been found incense vessels and food cups.

#### TYPICAL EXAMPLES OF JEWELLERY.

There is a great sameness in the jewellery of these prehistoric peoples who lived in Britain and in other parts of Europe before the Celts came and settled along with the original inhabitants of these parts. Some of the exhibits in the British Museum are of special interest, in that they are labelled from so many different places, and the finds from barrows widely apart can be inspected and compared. Many local museums too, are rich in local finds. In an ancient barrow opened some years ago at Cross Stones, near Todmorden, along with several pieces of ornamental pottery, were brooches and a necklace. Necklaces of beads are very common everywhere; one described by the finder was of different colours, the stones of which it was composed being carefully selected. Amber beads are often found in the graves. Some have cut and banded patterns round them, indeed many of the trinkets, especially those made of easily worked materials like amber, are ornamented. The gold ornaments in *early* graves are very few, and it is not easy to tell whether these really belong to the Bronze Age or to a somewhat

later period when the Celts had arrived. One earring found, however, in an early barrow was of gold and ornamented with a checkered pattern, attached to it was a small chain cleverly wrought.

Although there are doubts as to the extent of the trading with this country carried on by the Phœnicians it is generally admitted that these traders visited these islands at a very early period and if they rarely landed on the shores of Britain they at any rate reached the outlying headlands of Cornwall, and carried on some form of barter for the tin and copper which they had learned to appreciate so highly. A thousand years or more before the Christian era bronze articles of jewellery were made in Britain. In Ireland some of the finds have been very extensive and hoards which appear to represent a maker's stock, and his entire workshop, and the remains of the craft he carried on, have been brought to light. The common form of brooch—that article of useful wear—is represented among the finds of the earliest periods. Some of these of ring-like form are wonderfully shaped and have transverse perforations through which a pin could be inserted. Shields, many of them finely embossed, are scarcely articles of jewellery, but they represented some of the best applied art in that on them their owners or the makers of such things lavished a great deal of skill and showed that they could, and probably did, enrich their jewellery with ornament, much of which has perished.



## CHAPTER VIII.

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### EGYPTIAN AND ASSYRIAN JEWELLERY.

#### THE SEARCH FOR RELICS—EGYPTIAN ORNAMENT—COLLECTIONS AND EXHIBITS—ASSYRIAN GOLD.

THE graves which in England tell of a race or races of people little advanced in the arts, using bronze and crudely fashioning simple articles of jewellery, are but earth mounds. The finds therein as we have seen are but few; they consist only of pottery, a few beads and little articles which show us the primitive lives these people lived before the Celts raised them to a somewhat higher level. But when Britain was thus only feeling its way towards that higher destiny which would come in the future, Egypt and Assyria were cultured nations and possessed wonderful buildings and a wealth of decorative metal work, as well as sculptured stones. Centuries before the Celts came to Britain the older races of the world were practising the fine arts, and gold beaters were hammering the pure metal and making jewellery of great value. Strange that within the last few months British soldiers have passed as victorious conquerors through those lands, and seen the scanty remains of proud Ninevah and the places where the Assyrian kings once ruled. There is something very attractive about all that is associated with the Bible stories of those great nations now no more, and doubly interesting in that discoveries during recent years have brought to light so many rich treasures confirming Biblical history.

## THE SEARCH FOR RELICS.

Eastern lands have been explored for half-a-century or more, and the relics found have been deposited in museums for safety. The Museum at Cairo is rich in all these finds, and the British Museum is particularly rich in the larger works which were found many years ago through the arduous labours of Mr. Layard, who brought to light the remains of ancient Ninevah (now Mosul).

The search in the tombs of Egypt has resulted in vast numbers of mummies being discovered, and many that have been unwrapped have disclosed jewels, and gold, which precious metal was also freely used in temple decoration. Gold beaten into thin plates was a favourite form of Egyptian ornament. The ductability of the metal is one of its peculiarities, and the Egyptians were not slow to recognise this useful quality. Homer mentions the remarkable thin plates of beaten gold used in mummy decoration. The overlaying of gold was an art much practised by the ancients, for Pliny also remarks on the skill of the gold beaters who were able to produce from one ounce of pure gold seven hundred and fifty leaves, three inches square. Curiously enough this art was known to other ancient races, for it is evident that the Incas of Peru coated their temple walls with thin plates of beaten gold.

The search for jewels rare and unique has gone on in Egypt in every place where the ancients were likely to have stored it. In the royal tombs the searchers have been rewarded. In the Cairo Museum are the rare jewels which came from the tomb of the Queen of Zer. There too, can be seen the golden ornaments found at Thebes in the tomb of Queen Aah-hetep, the mother of Aahmes the first King of the 18th Dynasty. These jewels are

of rare forms and include a breastplate of gold enriched with inlaid enamels. The Egyptians were clever enamellers as well as goldbeaters and craftsmen, and many of our choicest ancient enamels were found in the tombs of Egypt.

#### EGYPTIAN ORNAMENT.

There are some familiar ornaments in Egyptian design which cannot be misunderstood and are easily recognised wherever they are met with. The enamels have a strange beauty, differing from any other enamels, although there is some similarity between the enamels of Egypt and the older cloisonné enamels of China. To many the beauty of the later "New Empire" is seen to perfection in the gold and jewellery found in the tombs of that period. Some rare pieces well representing the best features of the later time of old Egyptian art came from the tomb of the Queen already mentioned; among those relics was the breastplate of gold ornamented with jewels.

The lotus flower is introduced very freely, but it is the scarab that seems to be of such great importance. The scarabæus of the Egyptians is of the family of *Lamellicornia*, technically described as a variety having the apex of the antennæ provided with lamelliform plates. The scarab of ornament was carved or cut to imitate this beetle on the upper part, the underside being flat and engraved with hieroglyphic symbols or characters. The materials of which these ornaments or gems were made varied, soft stone that yielded easily to the cutter's tool was often used, the hard gems were evidently cut by a sharp tool of simple design. In this the Egyptians differed from the Assyrians, who had drills. The green variety of jasper was much favoured for scarabs, although others were made of porcelain and some of glass. Such scarabs

were mounted as rings and worked into gold settings in varied forms. The scarab has, of course, been repeated by succeeding generations, so that the form of the ornament is no guide to age.

The Egyptian language consisted of signs and symbols, and many of these besides the lotus flower were introduced in ornament; the same forms of ornament being seen in architecture, sculpture, paintings and metal work. The scarab which represented so much, and was itself symbolical, was in its initial uses but a seal on which the real symbols were engraved.

Many of the scarabs were worn as amulets by the living; they were also deposited with the dead. It may be remarked that these sacrabei were good representations in detail of the actual beetle. What are termed scarabæoids are an inferior form of ornament, although convenient as seals and for engraving upon; they were not very good copies, although the general form was the same, and sufficiently distinct to admit of no doubt as to the object they symbolised.

The double and single frets, forming the basis of the Greek "key pattern" were used in Egyptian decoration as in Persian, and this type of ornament is met with in the jewels and decorations of the tombs, and upon the jewels of the mummies.

The scarabei warding off the Evil Eye were deemed a protection alike for living and dead—those on the mummies being much inferior in quality to the real gems and scarab rings worn by the living.

The eye of Horus was a favourite emblem, and the lion was also an emblem of the same deity. The frog, the cat, and the hand of Nut are little objects commonly met with as emblems. The hawk, an emblem of the soul, was also a symbol often represented. (*See Chapter xxxiii., "Amulets and Charms."*)



## COLLECTIONS AND EXHIBITS.

The best way to realise what Egyptian curios are like is to visit museums where there are representative collections, and there compare the different objects which have been recovered from the tombs, the shifting sands and found amidst the partially uncovered ruins of once populous cities.

Visitors to Egypt have brought away with them many interesting curios and little pieces of jewellery and charms which have been offered to them. No doubt the Arabs have found many genuine pieces; they have on the other hand secured for sale countless objects which are merely replicas of original jewels. As it has been stated whilst many exquisite gems were cut and engraved and mounted in gold in Old Egypt the jewellery of the mummies often appears to be cheap copies of more costly gems. It is the tombs and mummies which have been robbed to such an extent; therefore many of the jewels in the museums as well as those sold as curios in the bazaars are of the cheaper class. Again, there are very many forgeries—modern reproductions—many very cleverly imitating genuine pieces. These things “just discovered in one of the royal tombs,” as the vendor will unblushingly affirm, are palmed off upon visitors; and some eventually find their way into good collections, hence the necessity of caution and accepting even some museum exhibits and the labels upon them with “a grain of salt.” These objects cover such a vast period of time that there is a marked difference between the jewels of the earlier dynasties and those of the later Empire.

The best collections are in Cairo and in the British Museum. The Cairo Museum contains a marvellous assortment of early bead necklaces. Some are glazed

with blue enamel and are shaped after the usual emblems of the gods. Various pastes and enamels were used in their manufacture, and in the scarab ornaments several kinds of steatite were selected. The best engraved scarabs are inscribed with the names of priests and the gods. (See Chapter XXII., "*Rings.*")

Cairo Museum of Antiquities contains some rare, almost unique, specimens of the jewellery of the earlier dynasties. The pectoral, hung by a chain round the neck, lying upon the breast, was often a piece of jewellery of great beauty; embedded in the centre may generally be seen a beautifully cut scarab. Mention has already been made of the rare gold pectoral or breastplate of Queen Aah-hetep in the Cairo Museum. There is also a wonderful group of rings, earrings and other jewels of priceless value in the collection fitly assembled in that important Egyptian museum. Very attractive too are the enamelled objects, rendered so varied and rich by the free use of emerald, jasper, lapis lazuli and gold.

The French Museum of the Louvre contains some choice Egyptian jewels. The British Museum, however, so easily accessible, has all that the student or connoisseur needs for the purposes of reference. There are abundant objects of wear, and a fine collection of trinkets, not the least interesting being toilet articles including combs, hair-pins, tweezers, and little boxes for unguents and lip and eye salves.

Some of the cases in the British Museum are full of gold curios, many of special rarity. In one there is a gold heart bequeathed by Dr. J. Anthony, and a necklace of gold beads, described in the Museum catalogue as with "pendants indicating millions of years." Some of the bracelets of the Ptolemaic period are exceedingly massive; the "heart scarabs" are in some instances furnished with heavy gold collars by which they were attached to

the necks of the dead. Gold bangles of great beauty are to be seen ; one very interesting bangle consists of charms and animals alternately.

Many of the smaller objects of jewellery are obviously amulets (*see* Chapter XXXIII., "*Amulets and Charms*"), others, however, have been used as brooches or fibulæ, and some little curios are heads of pins in gold and enamel. The British Museum possesses a great collection of Egyptian rings, some of gold wire, others like snake rings, and many with bezels covered with inscriptions, the scarabæi of course varying in materials, colours and inscriptions.

Finds of Egyptian jewels usually include many plaques and enamels which have been used for inlaying ; doubtless many of the jewels now discovered are but fragments or broken parts of more important objects from which settings and ornament have disappeared.

#### ASSYRIAN GOLD.

It has been shown that gold was very generally used by the ancients for decorative purposes and worn by the wealthy. Some of the rare gold ornaments from Assyria now in the British Museum indicate the perfection of the art then achieved, for the designs so truly characteristic of Assyrian art are chased and carved with great mastery over the graver's tool. There is, too, in the Museum corroborative evidence that the Assyrians wore such jewellery, for the great sculptures which are there show in their marvellous chiselling the details of jewellery as well as clothing. When those ancient sculptures were brought over to this country as the result of the researches and discoveries of Mr. Layard, nearly three-quarters of a century ago, they revealed much that had been lost, and



confirmed the records of the Assyrians given to the world for all time in the Bible.

Naturally much interest attaches to the jewellery worn by the then most cultured people in the world, whose art was so long buried, and only brought to light in comparatively recent times. By the discovery of the "stones" *in situ* much of the doubt which had existed as to the nature and character of the ornament of that day in personal adornment, clothing and art, was set at rest, for the sculptures so varied give accurate detail not only of the objects but of the way in which they were worn. Mr. Smirke reviewing these relics in the "fifties" affirmed that from his close investigation the love of ornament which had distinguished all Eastern nations up to the time he wrote had evidently prevailed among the ancient peoples of Assyria. In these sculptures, as Mr. Smirke points out, very few female figures occur but that all the figures of priests or warriors have large earrings, and many of them are represented wearing bracelets and armlets.

It is very curious that in the Assyrian sculptures there are no rings on the fingers; yet rings are mentioned in many old records and in Biblical accounts of Eastern jewellery, so that it is more than probable that most of the rings mentioned refer to armlets and bangles rather than finger rings, the wearing of which appears to have been an exception and by no means a regular practice. Much of the ornament on the jewellery of this ancient people is after the manner of Egyptian design, but the Assyrian artists evidently treated the conventional ornaments with greater freedom. The fir-cone, the lotus, and the rosette are there in many varied forms and undoubtedly were the chief ideals of the artists who used them in every possible way and varied the treatment and the mixture. One very interesting bas relief in the British Museum indicates a fortified town. The King is



a prominent figure and his raiment is very handsome and his armour decorative. He wears long pendant ear-drops, and bracelets on his wrists, the ornament most in evidence being the rosette. Some of the King's body-guard are also represented wearing earrings with triple-lobed terminals.

The coins of the ancients are useful for the purposes of research, and the jewellery the monarchs wore is often in evidence. The Persian jewellery is also noticeable on many of the coins, so numerous in fine preservation. It is interesting to note that the Persian kings wore a head dress or head covering from which was suspended numerous gold coins; it differed somewhat from the tiara which was in common use. The wearing of coins has always been a favourite method of personal adornment.

## CHAPTER IX.

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### GREEK : ETRUSCAN : PHœNICIAN.

#### GREEK ART—FROM ETRUSCAN TOMBS—PHœNICIAN JEWELLERY.

THE ornament of Ancient Greece is repeated in Etruscan jewellery, although in this latter there is distinctive design and some quite original methods of working. The Phœnicians who are often regarded as traders and merchants more than producers, while possessing an art somewhat different from the Greeks and Etruscans, were influenced to a great extent by the older ornaments of Greece and of those islands with which they were so closely connected commercially. It is, therefore, convenient for the collector to consider these three classes of ancient jewellery together. There are points of difference which can be understood when specimens of the jewellery from the tombs of the Etruscans—unrifled for centuries—are examined side by side with the jewels of the Phœnicians. Ancient ornaments from Greece too, when pure in style, are recognised as the basis on which some of the designs of the Etruscan and Phœnician work were founded.

#### GREEK ART.

There is something very attractive about the metal work of Ancient Greece, that land where in older times art in architecture and sculpture had reached such a high degree of perfection. The painter, sculptor, and metal



FIG. 4.—GOLD GREEK PENDANT FROM A DIADEM.

*In the Victoria and Albert Museum.*



FIG. 5.—NECKLACE OF GRANULATED GOLD HUNG WITH  
A HEAD OF ACHELOUS.

*In the Victoria and Albert Museum.*



worker of every succeeding generation, and in all lands, have drawn their inspirations from the models left them by masters of Grecian art. To realise the beauty of the gems, cut and engraved with such consummate skill, and to appreciate their appropriate setting when jewels with their mounts complete are examined, a little study of Grecian art in other branches of craftsmanship is desirable.

The human form in its perfection, the result of a high degree of training and athletic culture was the model ever kept in view by the artists of ancient Greece. Many of the sculptures in the British Museum are typical of the human form in the fulness of the enjoyment of health and manly grace such as would be admired in Greece. The classic figures of women, draped and nude, as represented by the painters and artists of Greece are still used by the best modern exponents of the higher ideals of life. Greek bronzes are delicately shaped and finely chiselled; and the pottery too, painted with full knowledge of these attributes, was copied by gem cutters, some of whom of course designed special figures and groups for their wonderful microscopic work.

Greece cannot be treated from an artistic point of view as persisting in a fixed style as representing the national ideal, although Greek ornament and design show a well grounded model which gradually evolved as time went on. The arts of Greece changed somewhat as the influence of other countries was felt; for even in Greece, as in other nations, contact with other peoples brought about changes in art as in all manner of work and production.

The artist of the Archaic period of Ancient Greece had even in those early days attained such a high degree of skill in gem-cutting and jewellery making, that although changes were made in later periods, and the influence of contact with other nations became apparent, the

handiwork of the older era largely dominated style and design. The artists in metal were not behind the gem cutters in their proficiency, for discoveries of jewellery dating from very early periods show that they were very far advanced in the art of hammering gold, fashioning it into artistic shapes, and making appropriate settings for precious stones—both in a rough uncut state and highly polished. They were, of course, most frequently engaged in making rings and other pieces of jewellery in which to set intaglios and cut or inscribed gems.

When the relics of Ancient Greece are mentioned it is understood that those finds in the islands of the Græcian archipelago which were in early times peopled by refined Greeks are included. In Greece itself, in the neighbourhood of Athens, many rare jewels have been found among the débris of ruined palaces, often at a great depth below the present surface. Rare Archaic gems have been found in Mycenæ where numerous intaglios in onyx, agate and other stones have been discovered.

The gold gems and the ornaments include crosses—made centuries before the Christian era—and many necklets and rings in varied forms. Then again our national collections are rich in gold plates used for sepulchral purposes, some of them coming from Rhodes and Cyprus. Most of the jewellery representing Ancient Græcian art is entirely of gold, some objects, however, are set with precious stones. In the preceding chapter stress is laid upon the difference in quality between the jewels in actual use by the Egyptians and those more flimsy copies which were intended for sepulchral purposes. The same distinction is noticeable in some of the earlier finds in Greece, in that the Greeks too, placed jewellery in the tombs of their dead.

The discovery of Greek jewels, although mainly made in those islands under the dominion of Greece, is not

entirely confined to those localities. The Phœnician traders no doubt sold Greek jewels, and others copied the Greek models, so that scattered all over Europe pieces of jewellery made in correct style—now difficult to distinguish from original Greek models—have been found. The Romans and others brought them to this country, and English nobles bought them when travelling abroad—and perhaps in time lost them—so that it is not unusual for finds to be made of original and genuine Greek rings and other jewellery in most unexpected places. One such find is mentioned in the *Victoria History of Warwickshire*, where it is recorded that a Greek ring of bronze was found near Rugby in 1848, upon it was the inscription, “Esynepa Eynaicxe.”

The jewellery of early periods used by highly refined and luxurious peoples is found among the Græcian relics, to this must be added amulets and sepulchral ornaments from the tombs. Mr. H. Clifford Smith, in his comprehensive work on *Jewellery*, mentions the gold crowns from Mycenæ, part of the treasure discovered in 1876, and now in the National Museum at Athens. He calls attention to the spiral decoration which is similar to that seen on Celtic ornaments, a similarity observed by many writers on the subject. Gold dress ornaments, in the form of plates, such as may be seen at the British Museum are also ornamented with the same spiral patterns. Diadems and various head ornaments, some with enormous droppers, have been found. Pins used to fasten the coils of hair worn by the Greek maidens are met with in large finds of contemporary jewellery. Necklaces were often made of gold wire, and some are very delicately fashioned. Embossing was a form of ornament much practised by the early artists, and some excellent repoussé work was also carried out. Earrings are particularly varied, and some of the large droppers represent little



figures, among which the Greek Cupid is frequently seen.

The British Museum is the great storehouse of authentic relics of many nations, and the jewellery of Ancient Greece is well represented there. The private collector and home connoisseur are less likely to possess genuine relics of Ancient Greece than of Egyptian jewels, some of which can occasionally be secured when travelling in the East. The majority of collectors must, however, be content with admiring, if not coveting, those treasures the possession of which is a national delight.

The Greek rooms in the British Museum, with their vast stores of sculpture, statues, busts, terra-cotta, pottery and bronzes are all delightful; but there is something especially attractive about the jewels, many of them reminiscent of the personality of the original owners, their occupations, costumes and habits. The gold ornaments of the Mycenæan period include cups, a kneeling figure of a Cretan goat, and many ornaments suggestive of Egyptian influence, like a gold hawk from Crete. From Cyprus have come rings, brooches, bracelets, and numerous ornaments. There is a mirror handle, officially described as representing on one side an armed warrior, according to Greek legend an Arimasps, in combat with a Gryphon; on the other side there is a clever representation of a bull attacking a lion. The Greek dress-plates of gold are numerous, especially interesting are those which have been ornamented by having been pressed into stone moulds.

A somewhat unusual pin in the British Museum, fashioned like a column with bull head ornament, is surmounted by a large pearl. In one display-case there are terra-cotta jewellery and emblems overlaid with gold, evidently intended for burial purposes. These are but a few items from the collection so varied and extensive which must be seen to be fully appreciated.



In the Victoria and Albert Museum there are many very fine examples of Greek art, some of them modern reproductions from antiques. Figure 4 is one of a pair of pendants after the original Greek ornaments found in the larger of two tumuli called the "Blitznitsi," on the island of Taman, in Southern Russia, and now in the Museum of the Hermitage at Petrograd. The pendant now at South Kensington was reproduced by Signor Alessandro Castellani. It is a remarkable gold disc representing Thetis riding a sea-horse and carrying the cuirass of Achilles, surrounded by a border of foliage in applied filigree. The lower half of the rim is ornamented with raised flowerets and studs, and from it depend twelve plaited chains traversing one another, with flowerets at the points of junction, and five rows of pear-shaped pendants of three different designs. The length of this remarkable piece is  $6\frac{1}{4}$  inches, and its diameter is 3 inches. It was acquired by the Victoria and Albert Museum in the Castellani collection, which was purchased some years ago.

Brief reference must be made to Greek silver work, most of which is chased like the cups and vases from Rhodes and elsewhere. There is a rare pin of silver in the British Museum which was found in Argolis and is dedicated to the goddess Hera; the inscription upon it, which is in Archaic Greek, has been interpreted to read "I am Hera's."

The variety of rings is almost bewildering, and to understand them fully Greek history and mythology should be studied, for most of the figures and groups, cut with such marvellous skill, have some reference to the national faiths or legendary myths. The subjects engraved upon the gems are often indicative of the period when these gems and intaglios were cut, for in the earlier types Egyptian and Assyrian subjects appear, then these

gradually give place to deities, followed by subjects drawn from heroic legends, in which athletes are represented; and then, later, Roman influence is noticed, for Zeus Athene, Apollo, and other deities give place to Greek characters; Roman attributes and even triumphs were chosen by Greek artists settled in the Imperial city. Many Greek artists settled in Rome and executed gems for the Emperors; thus the heads of Julius Cæsar and Augustus are seen upon gems evidently cut by Greek gem-cutters, for some of the ornament is of typical Greek character. The setting of these gems is generally subordinate to the gem, the ring of gold, however, is always interesting in its style, and a collection like that at the British Museum can be studied with much interest, for among so many there is great variety of form and size.

Further reference is made to Greek gems, and rings in which intaglios are set, in Chapter XXII., "*Rings.*"

#### FROM ETRUSCAN TOMBS.

The tombs of the Etruscan dead, buried hundreds of years before the Christian era, have yielded most of the remarkable artistic relics of that almost unknown people—for their history is forgotten.

Of the ancient arts of the Etruscans it may be said that they worked iron from the island of Elba and were clever workers in gold and silver, their vases being of special interest. Their artists were skilled gem-cutters too, and in many directions they rivalled the artists of Ancient Greece. Their gold objects are rare relics of an old race; the name of the Etruscans has, however, been perpetuated in modern Tuscany and in this country, in the Staffordshire Potteries, at Etruria near Burslem, where the great Josiah Wedgwood built his works and

named them after the people whose art pottery he loved to imitate and strove to excel.

Writers differ in their views about the origin of the race who inhabited Etruria, although nearly all are agreed upon their close connection with the Greeks, and their commercial intercourse with the Phœnicians, especially during the later part of their day as a separate race. Like the Egyptians and other early peoples the Etruscans believed in a Spirit world, and in urns and tombs provided their dead with those vessels of pottery and gold, and ornaments and jewels, with which they had been familiar when alive. The people of Etruria had settled in Italy fully a thousand years before the Empire of Rome was established, and in the earlier period of their occupation Etruria stretched from the Macra to the Tiber. These people had many well built houses and towns, the location of which is now in most instances lost ; those best remembered are Mantua and what is now Bologna, both of which were well known to Pliny as Etruscan towns. It is said that in the time of the Roman Emperor Claudius the Etruscans were remembered and their doings were well known to the Emperor who wrote an account of their history. The downfall of the race had been accomplished by Sulla many years before.

The remains discovered on the sites of the cities of the Etruscans show that they were a people possessing ample means and great ability. Much of the engineering skill of the Romans came from those Etruscans whose arts they admired. Even the religions of the older race were in part handed on, and some of the mysteries and beliefs that influenced the conquerors of nearly all the then known world had at an earlier date been held by the Etruscans.

Some of the works of art and bronzes of the Etruscans served as models for later generations, and no doubt



Etruscan jewellery was admired by Romans and Greeks alike. Fortunately for twentieth century collectors bronzes, gold, and jewels have been found on the sites of long forgotten towns and taken from tombs, and Museums and art collections have been enriched. Etruria is no longer apart from Italy, although Napoleon I. sought to revive its memory as a kingdom in 1801, and again in the establishment of the Grand Duchy of Tuscany in 1809. Austria secured it in 1850, but it was added to Sardinia in 1860. It matters little to the collector whether the ancient Etruscans were allied to the Rætian people inhabiting the Alps in days long ago, or whether they came from the same stock as the Ancient Greeks, they are now a dead nation and their country is merged in modern Italy. Their gold and silver still found occasionally remind us of their existence, and of the arts they practised thousands of years ago.

The necklace illustrated in Figure 5 is a very fine reproduction of a bronze original in the British Museum. It was made by the late Signor Carlo Giuliano and acquired by the Victoria and Albert Museum where it may now be seen. It is of fine granulated gold with a pendant head of Achelous after the Etruscan manner. The necklace consists of twenty-four beads enriched with large and small granulations, with rings between strung on a plaited chain; the tapering finials are joined by a double hook. The head of Achelous has two horns, the hair, beard and moustache being represented by granulations and applied threads; the necklace presenting a very beautiful and chaste appearance.

#### PHŒNICIAN JEWELLERY.

The Phœnicians, ever a connecting link between the peoples of the old world possessing traditions reaching



back into the past, and arts which had been practised for long periods of time, and the Isles of the West where gold and silver and tin were mined, had an art of their own. It may have been, and probably was, greatly influenced by the traders' connection with many peoples, but there were some characteristics which showed that the Phœnicians had an individuality, stamping upon their productions their mark, as well as upon their commerce. The jewellery they made in Phœnicia was of gold and silver, and stones like onyx and carnelian were frequently used. There are many fine examples in the British Museum, and among them are necklaces almost entirely of glass, a material in the making of which the Phœnicians had attained great proficiency.

Necklaces seem to have been worn by the women in profusion, and there are numerous massive earrings and finger rings. Gold granulation was practised by their workmen at an early date, and they excelled in this art. The forms of their jewels as well as their decoration, were, as it has been stated, influenced by the Egyptians, Greeks, Celts and many different peoples with whom they traded. From all these they bought, and sold them goods, and as with modern makers they made, probably, special designs for the markets for which they were preparing their wares. These astute traders were the pioneers of commerce in varied markets and were not slow to supply them with acceptable jewellery as other goods. Specimens of their handicraft have been discovered all along the shores of the Mediterranean.

In the British Museum there are several objects from Cyprus, and some from the Phœnician town of Tharros, in Sardinia, described in the catalogue as "free imitations of Egyptian work." One of these trinkets is a silver girdle from Cyprus: there is also some jewellery from Amathus, in Cyprus, part of Miss Turner's bequest.

Many of the Etruscan objects are beautifully granulated with tiny globules of gold ; others, however, are covered with fine gold thread producing wonderfully wrought filigree decoration. The ornament in which Greek and Etruscan styles are intermixed with the Egyptian or Assyrian and other influences makes it difficult to locate the specimens so decorated, in many instances however, the place and circumstances where, and in which, they have been found help to decide their nationality. In this connection it may be pointed out that the collector has often to exercise the same caution when buying in order to assure himself of the authenticity and genuineness of curios—especially of antiques said to have been found in Cyprus and in other places bordering upon the shores of the Mediterranean.

## CHAPTER X.

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### CELTIC GOLD.

A VISION OF GOLD—IMPORTANT CHARACTERISTICS—EXAMPLES FROM ENGLISH COUNTIES—IRISH CELTIC JEWELLERY  
—SCOTCH EXAMPLES.

THE British Isles have on many occasions been subject to invasions, and in the days before the supremacy of the British fleet was established marauders came, and in some cases settled on the coast on which they landed, and were received by friendly natives. At other times more formidable incursions were undertaken, and even armies came and conquered. The very cosmopolitan origin of the race which now inhabits this country is due to the settlement of enemies and friendly fugitives, for England has ever been an asylum for refugees, many of whom have brought with them skilled knowledge of the fine arts.

It does not appear that the existing race has at any time been driven out altogether; the peoples who came over from Europe in days gone by became associated with those they overcame, and they intermarried with them. Thus Englishmen can claim kinship with the Ancient Britons of the Bronze Age, Celts who swarmed over many parts of Europe and partly colonised Britain, also with the Danes and Saxons, and the Romans who lived here for close upon four hundred years. The Celts who were strongly entrenched when the Romans came, are supposed to have migrated from Central Asia; they

were of Aryan race, gradually occupying a large portion of Europe. Some of them overcame the Etruscans of Italy and settled there, others spread into Gaul, and in course of time the Celts came to Britain.

The arts of the Celts show that they possessed great skill as metal workers. They understood the use of Cornish tin and mixed it with copper for their inferior work—but most of their metal work showed great refinement of taste. This race of Eastern conquerors wore armour, and they had excellent swords. Naturally their armourers used their knowledge of the fine arts in decorating their arms. Many richly decorated sword hilts have been discovered. Mr. J. Romilly Allen in his excellent work entitled *Celtic Art in Pagan and Christian Times*, speaking of the sword hilt of the Celts says “they were encrusted with ivory and amber, and ornamented with gold leaf.”

The clothing of the Celts was well shaped, and over their tunics they wore plaids like the Scotchmen of the Highlands, and to fasten these they made clasps or brooches of gold; they also wore armlets of gold and of bronze, many of which have been found on the Continent of Europe, as well as in Ireland and in a lesser degree in this country. Mr. Allen in his book illustrates some which were found in the ancient cemeteries of the Marne, relics of the La Tène period. From the same locality too come fibulæ of the safety-pin type which, as Mr. Allen points out, have “the tail-end bent backwards,” as in the later specimens of Celtic art found in England.

#### A VISION OF GOLD.

The visitor to the “Gem” room at the British Museum is filled with surprise at the vast wealth of gems and objects in pure gold crowded into a few cases. There



appears to be enough treasures there to fill a vast hall, and in the exhibits to which special interest is attached there is enough material for many romantic dreams. Where did they come from? To whom did they belong? and Where have they lain hidden for so long? are all questions which arise to the mind; but they cannot all be answered. Yet many of these beautiful objects are personal relics of men and women, some of whose names are known and whose surroundings can be imagined.

This vast assemblage of gold and precious jewels represents many periods and covers a wide area, telling too, of altered tastes and customs, and of the changes which have come and gone in art. It points too, to a sequence in the evolution of art as it can be traced through the different countries through which it has filtered, as tribes moved on and races immigrated. These jewels which date from the earliest times include some of the rarest gems, some of them unique. Foremost among the objects on view is the celebrated Portland vase, which although not of gold is a gem unique and widely known. It represents a lost art. Found in a marble sarcophagus in the Monte del Grano, in Italy, the treasure was formerly in the Barberini Palace in Rome. It is a wonderful example of cameo cutting as practised by the Ancient Greeks. The base is of blue glass and the surface into which the Greek figures are cut is of opaque white glass. It is indeed suggestive of a state of culture of the ancients little imagined by those who do not study the remains of peoples whose very history has been lost.

In the collection of gold there are pieces from Ancient Greece and Rome and from the tombs of the Ancient Britons, and from those of the Celts whose gold jewellery and ornaments are wonderful indeed. The chief attraction to the home connoisseur in the "Gem" room are those pieces of jewellery worn as personal adornment by

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the peoples of the different countries whose art is represented. There are gold pendants, brooches, earrings, rings, and hair-pins. There are many things from Crete, and ornaments in the Egyptian style. The Greek gold is of the best workmanship, much of it being made during the period 420-280 B.C. The rare figures made by pressing the gold into stone moulds, and the filigree work of the ancients have already been referred to. Here too, was once deposited the numerous pieces of Celtic gold, which, after some litigation in the Law Courts as it had been discovered in Ireland, was found to be treasure trove, and was handed over to the safe keeping of the Royal Irish Academy, and is now on view in the National Museum in Dublin. (*See page 108.*)

### IMPORTANT CHARACTERISTICS.

The characteristics of Celtic jewellery as represented by the finds in Great Britain are very marked, although their production was spread over a considerable time. The gold ornaments which are dubbed "Celtic" are not all of one period as counted by historical dates, because even the Iron Age lasted longer in some places than others, and in Ireland Celtic art was followed closely until late Mediaeval times.

The principal clue to the true interpretation of Celtic characters and ornament is found in the monuments of stone, many of which stand where they were upreared and patiently and laboriously carved long, long ago. The earliest form of ornament is probably the spirals used by metal workers and sculptors in the Bronze Age. They were approved of and continued in the Iron Age, and incorporated in most of the designs of the Celts throughout their long domination of British art.

These spirals, the ornament of the older pieces of gold

jewellery, as well as the dots (rows of which may be seen upon Early British and Saxon coins of undoubted authenticity) are prominent in many designs. Diagonal lines too, were freely used by the Celts, and they were also a form of ornament derived from earlier workers.

It is clear that the art of the goldsmith has been practised by both barbaric and cultured races, but the refinement of the craftsmanship of the latter stamps their works with something which all must admire. Surrounding influences have ever been at work, and it is not always easy to connect the characteristic ornaments of the Celts with their varied locations, even in the British Isles. The early records of jewellery given in the Bible and mentioned on Egyptian tablets give a clue to the arts of the Celts who were in touch with Eastern countries through the Phœnicians who visited Cornwall and the Scilly Isles, and they also inherited designs which they had learned in the East before they migrated to Europe.

Celtic gold has a beauty all its own, comprising all the elements of so-called barbaric jewellery and a well defined method of ornament. The treatment of the work varies, indicating that while many attempted to fashion beaten gold into handsome ornaments there were some who far excelled their compeers in craftsmanship and the delicate handling of the crude and simple tools they used. Some of the pieces are very pure in style, the Hunterston brooch has been considered by some to be one of the finest examples of Celtic art in its pure style. (For description see page 351.)

Undoubtedly the rare gold ornaments found in Ireland and in a few other places testify to the advanced civilisation of the Celts, especially during the Later Celtic period, when Christian influences were felt. The influence of religion on art is nowhere better seen than in the gradual although slow development of design from the Pagan



to the Christian. It is seen too, in the art of the periods during which the Celts lapsed back from Christianity to Paganism; the change back to Christianity being doubly apparent in the earlier days of Mediæval splendour, when the influence of cultivated arts as practised by the monks and ecclesiastics made itself felt in metal-work of every kind. It was when the Church became the patron of art that the richness of enamelling and metal work became almost excessive.

It is very interesting to trace the origin of national design through those peoples and other nations with whom contact has been great. In many instances England is peculiarly an example of a country where this outside influence has been felt, for many outsiders have been grafted on the national tree.

Scandinavian influence upon Celtic art is very pronounced in the objects and remains of monuments found in the northern counties of England, in Scotland and especially in the Orkneys. Chains and rings in design are often observed in the relics found in those parts; the animals carved in stone and engraved in gold are "scaled," and these and other subjects of more elaborate ornament are evidently drawn from Scandinavian mythology.

The differences in design in what grew into stereotyped patterns of national use are ably explained in *Celtic Art of the Pagan and Christian Times*, in which the author says, "animal forms are used in Celtic art of the Christian period in three different ways, namely pictorially, symbolically and decoratively." These zoomorphic designs are sometimes incorporated with spirals and key patterns. Anthromorphic designs occur occasionally, human heads being introduced in ornament.

The types of jewellery at this early date were few. Brooches predominated, indeed apart from the larger and more important gold pieces found in Ireland the



personal relics of the men and women other than high personages and chieftains—for we must consider the owners of these rare jewels as such—are few in number and variety.

The Celtic brooch was chiefly pennanular, that is a pin with a large head which closed down and thus formed an ornamental clasp, the pin which was worn pointing upwards being kept in position by a spring-like joint. It has been observed by several experts that the principal characteristics of the pennanular brooch made by different peoples widely scattered was the same, pointing to a common origin, in the East, probably. The general use of the same type of brooch, the same method of fastening it, and probably its use on identical lines, did not prevent change in decoration and ornament, such changes being apparent in a collection of these brooches coming from finds in several distinct localities. No doubt these early jewellers followed the common ornament of their day and race, just as the Celts in Britain used spirals at a time when spirals were the national ornament on stones and other decorated work—wood carving, if any, has perished.

#### EXAMPLES FROM ENGLISH COUNTIES.

It may be useful to refer briefly to a few of the well known examples of Celtic jewellery which have been discovered in Britain (Scotch Celtic jewellery is treated separately. See Chapter xxxv., "*Scotch Jewellery.*")

The objects other than the rich finds of massive gold ornament consist of personal jewellery such as were commonly worn by the Celts and those peoples with whom they came in contact. There are many rings of gold (disjointed) frequently called "ring-money." Torques of twisted gold, shaped as neck ornaments, are highly characteristic of Celtic jewellery. There are crescent-

shaped ornaments too, which are supposed to have been worn on the head (*see* Figure 8). Smaller objects consist of brooches, bracelets, and pins. In the British Museum there is a fine gold piece not unlike those usually found in Ireland, which was discovered at Beachy Head some time ago. It has been pointed out that the workmanship of this piece is exceptionally fine and the ring part delicately formed.

Many pennanular brooches have been found, and some heart-shaped varieties. The rarity of the pennanular armlet is referred to in the *Victoria History of Essex*, in which one of these, found in a hoard which was presented to the Essex Archæological Society by Lord Rookwood, on whose estate it was discovered, is illustrated. This interesting piece is now to be seen along with other local finds in the Colchester Museum.

In the Reading Museum there is a very interesting silver seal of Celtic design from Silchester, strengthening the theory that Silchester was an old Celtic town before the Romans came and made it one of their chief cities in Britain.

Some local museums other than the larger museums in London possess many specimens of Celtic art, and it is pleasing to find that some of them are very representative in character. In the Hull Museum there are many fine examples of early fibulæ and some Celtic jewellery which forms a prelude to the more important group of Roman remains which are the chief attraction in that section of the Museum. It is clear that as changes were made in the people who ruled, and fresh migrations occurred, there was an alteration in dress and mode of living, and new designs if not new adornments were created.

Among the older objects are those curious trumpet-like jewels which have been found in Kent. There are many of these in the Maidstone Museum including *armillæ*

fashioned from fine gold, hammered by hand, tapering towards the ends, which were welded. Several of these early pieces came from Canterbury. Other examples of gold bracelets with crudely shaped trumpet-like ends were found at Bexley as well as pennanular bracelets discovered in a gravel pit in 1906—they are now in the British Museum.

Sir Richard Colt Hoare, giving an account of his discoveries on Salisbury Race Course, made in 1821, mentions among other ancient objects found there several rings of silver wire and one of gold. He also lays stress on two curious ornamental pieces which he took to be portions of a bracelet; the foundation was of bronze, on which were many garnets effectively set in white enamel. The treatment of enamel in early times was very simple; just a little colouring matter (metallic oxides) worked into a flux of silica, fused together, then when set it was ground to powder and inserted in the space provided, then heated in a furnace and when cool polished.

There are many interesting examples of Celtic silver work. The silver chain attached to the Tara brooch (see Figure 9) is a fine piece of work, and illustrates chain jewellery, a method of ornament used later by the Romans and at an earlier date by the Etruscans.

Wales was a late stronghold of the Celts in Britain, and from remains found it is evident they made good use of the discovery of Welsh gold. A fine breastplate or gorget of gold was discovered many years ago in a cairn near Mold, that also, is in the British Museum.

#### IRISH CELTIC JEWELLERY.

Ireland is indeed fortunate in possessing one of the finest collections of relics of the Celts. Many have been the finds of these remarkable objects, some of which are



peculiar to the country, but much of this priceless gold was, in former years, sold for metal value. From the number of pieces still extant, and the probability of some undiscovered relics, the Celts who inhabited Ireland, especially in Christian times, must have used a considerable quantity of gold, and the "jewellers" must have been clever craftsmen. Reference has been made to the large find in the neighbourhood of Lough Foyle, which was bought by the authorities of the British Museum, eventually claimed by the Crown, and after a lengthy lawsuit, declared to be Treasure Trove. These golden treasures of considerable importance, as representing the late Celtic period in Ireland, were subsequently handed over to the custody of the Royal Irish Academy.

Visitors to the Dublin Museum, where the Academy's treasures are deposited, are well rewarded, for the arrangement of the Celtic antiquities, chiefly of the Christian period, is excellent, and by the aid of the *Guide*, by Mr. George Coffey, from whose delightful work, by permission of the Acting-Director of the National Museum, some of the Celtic remains there exhibited are here described, they may be systematically examined.

The often-times mentioned Tara brooch (illustrated in Figure 9) which was found near Drogheda has panels of gold filigree work; its ornament of interlaced work is fine and richly decorative, its beauty being enhanced by enamels and amber and glass "jewels." All the characteristics of Late Celtic ornament are there, for spirals, animal forms and human heads are introduced into the work; both back and front are highly decorative, the former having a scroll-and-trumpet-like pattern. The enamels on the back are in blue and red; granulated ornament after the manner of the ancient Greek, is seen upon this wonderful brooch, as well as filigree of very fine wire. The chain is an attachment of what is generally



known as Trichinopoly-work, and although unusual is the counterpart of chains found attached to Celtic brooches in other places, especially in finds of Late Celtic art.

A very interesting silver brooch found at Killamery is inscribed "OR AR CHIRMAC" (A prayer for Kerwick). Some of the Irish silver work has evidently been gilt, notably a brooch found in Cavan, referred to in the Museum catalogue as the "Queen's brooch," in that it was presented to Queen Victoria. Other brooches of bronze have been silvered, but the thin coating of metal has in most cases perished.

Very many bronze pins have been found in Ireland, most of them being ascribed to a late period—perhaps the tenth century. The pin heads are of different forms and usually very ornate; some with ring-like heads are better described as brooch-pins. The pins have been found in crannogs, and among sand hills once inhabited by Celtic tribes.

There was a very important find of jewellery at Ardagh in 1868, when among others a splendid example of Celtic art was discovered—a chalice of gold, silver and bronze, inside of which were brooches of extreme beauty. One of these brooches is remarkable with its bird ornament, the birds' wings being covered with spiral work; the extreme length of this beautiful specimen is  $13\frac{1}{2}$  inches, and its width  $5\frac{3}{4}$  inches. Other brooches in the same find were smaller.

Figures 6 and 7 represent several pieces of typical Celtic gold reproduced by permission of the Royal Irish Academy to whom they belong, and in whose collection in the National Dublin Museum they may be examined. One of them is a valuable and very perfect gold torque beautifully twisted showing much care and no little skill in its manufacture. The two gold lunettes illustrated in Figure 8 are also in the same collection.

Many early Christian relics, other than personal jewellery have been found in Ireland and are now in the Dublin Museum. There are fragments of enamels and plaques on which are figures representing the Crucifixion. Many croziers, crosses and golden ornaments and decorative objects have been gathered together in the interesting collection belonging to the Royal Irish Academy, not the least interesting being the wonderful shrines, among which is that of St. Patrick's bell. The shrine dates from the eleventh century, and is composed of bronze plates, the handle being of silver, the whole enriched by enamels; in the centre is a large crystal, and around it in compartments are many red stones—the bell is said to have belonged to St. Patrick and to have been buried with him in his grave, from which it was removed by St. Colomicille. (See Figure 1—*Frontispiece.*)

## CHAPTER XI.

### ROMAN ART.

ENGLAND UNDER ROMAN INFLUENCE—HUNTING GROUNDS FOR ROMAN REMAINS—LONDON GUILDHALL COLLECTIONS—NOTED PROVINCIAL RELICS—OTHER ROMAN JEWELLERY.

IN considering the Roman period of occupation of Britain we are apt to look upon it as entirely one during which the conquerors dominated the servile Britons and governed them as a people of a conquered Province—the conquerors dwelling apart and having villas, cities and encampments altogether distinct from the British who lived in some degree of slavery. And if that condition improved as time went on it was quite separate from the higher civilisation of the Romans who governed their Province with a rod of iron, although unbending at times they might condescend to improve and instruct their serfs in the arts in which they were proficient. That is altogether an erroneous view, for Britain became a Province of Rome—a part of that great Empire, and her people gradually intermixed and were assimilated to those educated Roman citizens who came and made their homes in this country.

#### ENGLAND UNDER ROMAN INFLUENCE.

It must be remembered that the Roman occupation of Britain lasted four hundred years, during which there was ample time for the differences between the Britons

and the Romans to disappear, so that towards the end of the rule in Britain the towns were inhabited by one people speaking the Latin tongue; although in some country districts where the peasant classes remained mostly Celtic the Latin tongue would be little known, and possibly the natives would remain ignorant of the arts in which the bulk of the people of this country had become proficient.

It must be remembered that art in Britain had become very pronounced, and that the Celtic peoples had an art in which there were many characteristics, and as it has been shown in another chapter the Celtic influence died out very slowly, indeed in some parts of the country, especially in Ireland, it survived the Roman.

Under the Roman rule the style or design and general characteristics of ornament and art never attained the heights they had reached in Rome. In Britain the art as exemplified by typical examples was, from a Roman standpoint, provincial. There is nothing remarkable in this, for it is noticeable in every country, and in none more so than in England, where in London and a few of the larger cities there is something almost undefinable which separates the taste and style of the people and the arts, their practice and patronage from the provincial.

The very widely scattered and almost general discoveries of Roman remains in Britain show that the Province was peopled, and towns were established in every direction, many of them built upon the model of Roman cities and villas. In these places there have been evidences of art of advanced degrees, and some of the jewellery of so-called Roman type was undoubtedly the art of England—a Province of the great Empire of Rome—the country having become settled under a new government, with a fixed degree of commerce and art during the third and fourth centuries of the Christian era.



## HUNTING GROUNDS FOR ROMAN REMAINS.

The collector is a hunter, all the instincts of the discoverer of big things are to be found in his nature. Even the "home connoisseur" searches his old family records and examines boxes of oddments put away, perchance he may find some trinket which has been overlooked, or something which in the light of more knowledge and greater interest in such things may prove of value. The collector who can search shops where oddments are to be sold will often be rewarded with finds which, if not very rare or particularly valuable, are of great interest.

The old Bronze brooches of the Romans found in so many towns and during excavations are not uncommon; indeed the hunting grounds for Roman remains are much more accessible than the graves of the Ancient Britons and the cemeteries of the Anglo-Saxons. It is a well known fact that Celtic jewellery was made in many instances during the domination of Roman art in the cities, and even centuries after the Romans had left; there is, however, something quite distinct about the Roman jewels of gold and bronze, and as they are often found in association with other relics distinctly Roman they cannot very well be mistaken for the Celtic types. These relics are found not so much in burying places as in places where the Romans lived. They are discovered on the sites of camps and towns, and even in the cliffs of our shores, for some of the best finds have been found in cliffs which are being gradually washed away, spots which were in Roman times inland, for the seas have changed some of our coast lines during the fifteen hundred years or so which have elapsed since the Romans left their one time famous Province.

## LONDON GUILDHALL COLLECTIONS.

In the Guildhall Museum there are many examples of the earlier periods when England was in its infancy and art was almost unknown. The exhibits there are specimens which have been found in London, or which have had some connection with the Metropolis, where they have been used and perhaps brought over from foreign countries, and after having been in the possession of the residents in the capital have been lost, or scrapped after having served their day. This wonderful collection represents so many periods that it is possible to compare the different objects which have been used for similar purposes at different times and under very varied conditions. In this delightful home of the antique there is a fine collection of Roman antiquities, and among them a very complete group of "jewellery." As it has been pointed out not only did the Romans use the most precious metals which were then obtainable in this country but they also made common use of bronze, that amalgam which was so much appreciated by the Romans for many purposes.

In the eyes of wearers and admirers of jewellery to-day these objects of bronze, some of which are corroded and time worn, look rather commonplace, but they served their purpose well, and were in harmony with the trappings and weapons and household appointments then in use.

These curios have been found on the sites of old Roman buildings, often far below the level of the present city, but their discovery has been so authentic that there is a feeling of satisfaction when inspecting the objects in this museum, in that they can be relied upon as genuine, for not only has every care been taken when excavations have been in progress in the city, but the best experts

have in nearly every instance examined them and pronounced them "right," before they have been permitted to find a place in the Civic collection.

The bronze ornaments in this Museum do not begin with the Roman, for as we have seen in a previous chapter bronze jewellery of much earlier date has been found in London and is now in the Guildhall Museum.

The Roman period is perhaps the most interesting of any era in art, for in it we find that which was favoured by the all-conquering race who for many centuries held sway throughout the larger part of the civilised world. For this reason we may assume that not only did the Romans possess many treasures from the countries they conquered but their craftsmen benefitted by the experience they gained in their intercourse with other nations, and the technique which appeared good to them, judged from their standard of severe ornament, would be adopted in some measure.

The most commonly met with articles of jewellery are the brooches or fibulæ of which there are many in the Museum; some having been dredged from the Thames and others found among the *débris* of Roman London, the Londinium of that day, walled and protected from foe by gates and barriers. These brooches are all of bronze, but some show traces of gilding. The common form is a cross-bar; some have enamelled ornamental plates, others have the cross-bars pierced. The "duck-bill" form is a feature in design, others are plain but grooved, and there are some which have evidently been inlaid with silver. A variety of the fibulæ has been designated "ring-brooches," and of both these varieties there are specimens on view in the Guildhall Museum.

Very interesting are the hair-pins which are to be seen there, several very ornamental; one, found at Southwark, is described in the catalogue as being in the form of a



hand holding fruit, another is like a fir-cone, and one remarkable hair-pin of bronze is ornamented with a bead of green glass. Bronze is not the only material of which these early hair-pins were made, for there are specimens of jet and iron. Iron jewellery has been in vogue at different times but the Romans seem to have been the first to have made use of the material for ornamental objects. Brooches such as these must have been used by Roman maidens whose hair was very carefully dressed by slaves. The toilet was never neglected by Roman ladies, and special care was taken to make the most of their natural adornment, "the glory of woman." It is said that the Greeks and Romans had much in common in the mode of dress, and of dressing the hair, which was braided and intertwined and hair-pins used in fastening the coils in "fashionable" style. Historians say that after the Germanic wars in which the Romans fought with the barbarians a blond colour became the fashion and hair dye was commonly used.

The dress of the Roman matron was enriched by such jewellery as wreaths and armlets, and earrings were generally worn. After intercourse with the Britons and the Gauls the torque of twisted gold cord round the neck was much favoured. Jewels and stones of various kinds were worn, but the setting was not very elaborate. In the Guildhall Museum there is a pendant of blue enamel framed in bronze in the shape of a flower, and another charming pendant fashioned like a basket of flowers. The armlets in the collection include some of silver. The rings are numerous, and are more particularly referred to in Chapter XXII., "*Rings.*"

#### NOTED PROVINCIAL RELICS.

It is well known that the coast line is ever changing, especially so on the coast along the south-eastern counties



and farther north towards the Wash. In the neighbourhood of South Ferriby, in North Lincolnshire, there have been many evidences of the once populous lands that have now passed under the sea. In Roman times there was a very important settlement, some portion of which has been long washed by the sea, near South Ferriby, but the cliffs show that some of its site is still on dry ground. At times the sea washes the cliffs and forces a landslip and otherwise removes portions so that many important finds have been made. These include Roman jewellery and many relics of the continued occupation of that part of the county by the Romans. Some years ago there were many finds, and even during the last few years relics have been obtained. Most of them through the energy and enterprise of the curator, Mr. Thomas Sheppard, have been secured for the Hull Museum, where they are carefully arranged and classified. As it has been seen there is some overlapping in the jewels made during the period when the Romans dominated this country, in that Celtic art was practised contemporary with that more distinctly Roman. At South Ferriby it is evident that the settlement was essentially one in which Roman influence predominated, and from the number of finds in several of the wells near by it is thought that the relics include many votive offerings. Mr. Sheppard, in his admirable introduction to the catalogue of the Museum exhibits, says that "South Ferriby is within quite a short distance of Winteringham, which was the point on the south bank of the Humber at which the Roman soldiers, on their way from Lincoln to York, along Ermine Street, embarked for Brough, the landing place on the Yorkshire side."

This wonderful hunting ground has been the site of many discoveries, including brooches upon which are still to be seen makers' names. The very representative

groups of Roman fibulæ and other objects shown in Figures 14, 15, 16, 17, by the courtesy of the Curator of the Hull Museum, show the types of fibulæ discovered. Some of the designs appear to have derived their inspirations from Etruscan models, and are of types found on the Continent of Europe and in places where Roman artists had settled. Many of these brooches in the museum are stamped with the name "AVCISSA," and Mr. Sheppard considers that the balance of evidence is in favour of the opinion that these brooches so named were made in Gaul, or at least copied from a Gaulish model. Two fine examples of these were found at South Ferriby.

There are many examples of enamelled brooches in the Hull Museum, some of which have been jewelled, others are curious and uncommon, of fish-like forms, some of which have been found in other parts of England.

Among the finds in Lincolnshire are brooches which are evidently of an older date—those of the pennanular types are early Celtic and may be contemporary with the Roman period or even earlier. Then again there are examples of later types of the Anglo-Saxon period. The finds at South Ferriby, and in the neighbourhood, include many objects other than those which can be classed as "jewels." Among these are very interesting buckles of bronze, tweezers, small bells, ear-picks, styli, thimbles and pins. (For further mention of objects found in this neighbourhood *see* pages 120 and 121.)

#### OTHER ROMAN JEWELLERY.

The finds of Roman remains in England have been so numerous, and in so many instances a few pieces of bronze and gold jewellery have been included that it is difficult to select these for mention. No doubt the greatest interest is felt in those objects found on noted

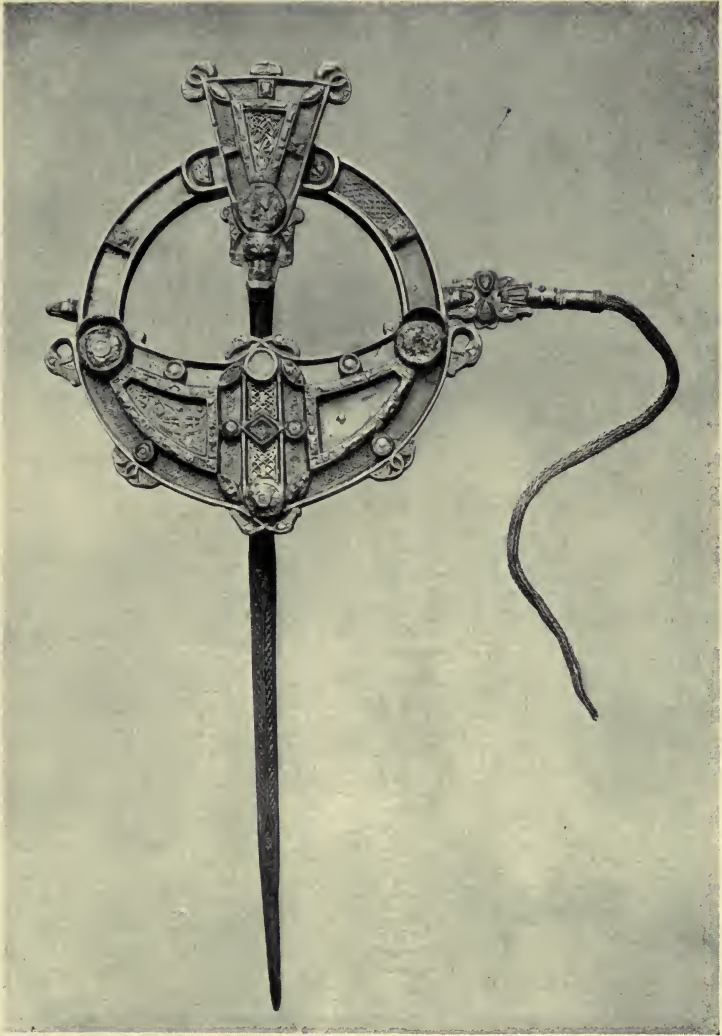


FIG. 9.—THE CELEBRATED TARA BROOCH, FOUND NEAR DROGHEDA.

*In the National Museum, Dublin.*



FIGS. 10 AND 10A.—ALFRED THE GREAT'S JEWEL, FOUND IN NEWTON PARK, SOMERSET, IN 1693.

*In the Asmolean Museum, Oxford*

FIG. 11.—GOLD SCENT BOTTLE.

FIGS. 12 AND 13.—GOLD JEWEL, A "MEMENTO MORI."

*In the Victoria and Albert Museum.*



sites, and in the neighbourhood of the best known ancient roads with which the Romans connected the chief cities in the Province. In Warwickshire there have been some capital finds. Not far from the Fosse Way, at Bascote, some remarkably well preserved jewels were found, one of these of enamel or garnet cell work is mentioned in the *Victoria History of Warwickshire* as "quite distinct from the common saucer brooch." Another is said to have been of "common form, flat disc with a swastika in open work." This emblematic device so often repeated in modern jewellery has been regarded with awe by many peoples, and according to the writer in the account referred to "is generally regarded as a sign of the god Thor," and was probably worn by some adherent to the old faith.

On the site of Watling Street near Cesterover many brooches, clasps, and buckles have been found; a very remarkable jewel found near Rugby, possibly a brooch, is circular and is set with a carbuncle. The carbuncle form seems to have been very often used by the Roman jewellers who employed glass paste almost as often as stones, these were set in both gold and bronze.

Many Roman remains have been found in Hampshire, including rings and fibulæ. The very general discovery of fibulæ wherever there have been Roman remains point to the common use of the brooch for many purposes, and to its use by both sexes. (See Chapter XXIV., "*Brooches or Fibulæ.*")

Before describing the examples illustrated in this chapter it may be well to point out that Roman art was more severe than the Celtic in style, and although there was some deviation from the stricter Latin types of ornament adopted by the workmen of Rome the general characteristics were carried out in Britain as in other Roman Provinces. The style was not unlike Greek in the best workmanship, but rings and brooches were heavier

and more massive, and there was not the same free use of cut cameos and gems, although many examples are known in which the gems were cut by Greek artists and are quite as fine in detail as in the best period of Greek art.

The fillet or band of gold was worn by Roman matrons ; in their hair were pins which were jewelled, and their head dresses sparkled with many gems. Earrings of pearl were not uncommon and were favoured and much worn.

Bracelets were made like necklets and worn loose on the arm or wrists ; others were stiff and hinged or clasped upon the arm.

The examples shown in Figures 14, 15, 16, 17, are all on view in the Hull Museum. Special interest is attached to the heavy brooches of the more elaborate type. In Figure 14 some of these are seen : Figures 14<sup>1</sup>, 14<sup>2</sup> and 14<sup>3</sup> consist of straight pieces of bronze hammered so as to form a massive straight hinge with pin and catch. Figure 14<sup>2</sup> is unusual in that it has an additional lozenge-shaped piece added. Figure 14<sup>1</sup> is made of iron and was evidently a similar ornament, part of which has disappeared. Figure 14<sup>4</sup> is of iron and was once silvered over, traces of the silver remaining, moreover there is provision for a jewelled or metal ornament in the centre. The other illustrations comprised in group Figure 14 are less distinctive, but they are interesting examples of Roman fibulæ.

The fibulæ shown in Figure 15 are of an early type, those numbered Figure 15<sup>1</sup>, 15<sup>2</sup>, 15<sup>3</sup>, 15<sup>4</sup>, 15<sup>5</sup>, and 15<sup>6</sup> are simple circular fibulæ with pin attachments of the penannular or buckle type. Others are made out of one piece of bronze wrought and twisted in the centre to form the spring and flattened and bent over at the opposite end to receive the point of the acus. Special attention is called to 15<sup>9</sup>, which is a well preserved brooch of the safety-pin type.

The very fine examples shown in Figure 16 date, probably, from the first half of the second century, some are of bronze, others are of iron, a few being of the distinctive harp-shaped variety, having the acus or pin working loosely on a short hinge. There are also excellent examples of the T-shaped variety illustrated in Figures 16<sup>1</sup>, 16<sup>2</sup>, 16<sup>3</sup>, 16<sup>4</sup>, and 16<sup>6</sup>.

The last group of these very interesting Roman fibulæ and remains of jewellery, reproduced by the kind permission of Mr. T. Sheppard, F.G.S., the Curator of the Hull Museum, and author of the descriptive publications of the *Transactions of the Hull Scientific and Field Naturalists' Club*, in which these relics of Roman remains found at South Ferriby are referred to at some length, are of special interest. There are several rings in the group, Figure 17<sup>1</sup> being a thumb ring, the oval portion forming the signet in which is set a small piece of silver. Figure 17<sup>2</sup> is also a signet ring, oval in form, the ornamentation having once consisted of yellow, red, and blue enamel. Figures 17<sup>3</sup> and 17<sup>3a</sup> show a bronze ring in which a stone has been set. Another bronze ring shown in Figures 17<sup>4</sup> and 17<sup>4a</sup>, rectangular in form, has figures engraved upon it: this interesting ring was submitted to Mr. R. A. Smith of the British Museum who suggested that these engraved characters represented, probably, the dove and the olive branch, evidence of Christian influence. Figures 17<sup>5</sup> and 17<sup>5a</sup> represents a ring of pure gold to which has been attached an oval seal or stone setting, the bezel still showing traces of palmette ornamentation.

There is some doubt as to the original purpose of Figures 17<sup>10</sup>, 17<sup>11</sup> and 17<sup>16</sup> which may have been earrings. The two large objects Figures 17<sup>13</sup> and 17<sup>14</sup> are bracelets, and the portions of ornaments shown in the group have also belonged to bracelets or similar ornaments. Mr. Sheppard considers that Figure 17<sup>22</sup> is older than Roman, probably



belonging to the Celtic La Tène period. Hull is fortunate in having such a fine collection so well classified and accurately described.

It may be convenient here to refer briefly to Byzantine jewellery, that is the later Roman Empire jewellery in which Eastern art had entered after the city of Constantine (Constantinople or Byzantium) had become the chief centre of art. The jewellery formed to some extent the basis on which the splendour of the Mediæval was to be founded. After the adoption of Christianity by Constantine its chief symbol "the cross" was conspicuous in art. There are many fine examples of Byzantine art in the Victoria and Albert Museum at South Kensington.

There were changes in Byzantium art as time went on, but the Oriental taste continued to exercise a strong influence over the art of the craftsmen of the Empire of Rome. Constantine the Great came and went. Roman influence waned in Britain and the arts of the Anglo-Saxons took the place of the jewellery worn by the nation who had intermixed with the Celts and older tribes of Britain for four centuries. The earlier Byzantine art came to a standstill in the sixth century but its influence was again to be felt in this country when in the Middle Ages the arts of the Continent spread to the countries farther north. Under the Emperor Basil there was a time of prosperity in the Eastern Empire of Rome, the new art engendered by commercial development was fostered by the growth of Christianity, and the Gothic influence was felt through the Middle Ages in Britain as elsewhere.





FIG. 14.—ROMAN FIBULÆ OF BRONZE AND IRON, MOSTLY OF THE RARE T-SHAPED TYPE.  
*In the Hull Museum.*

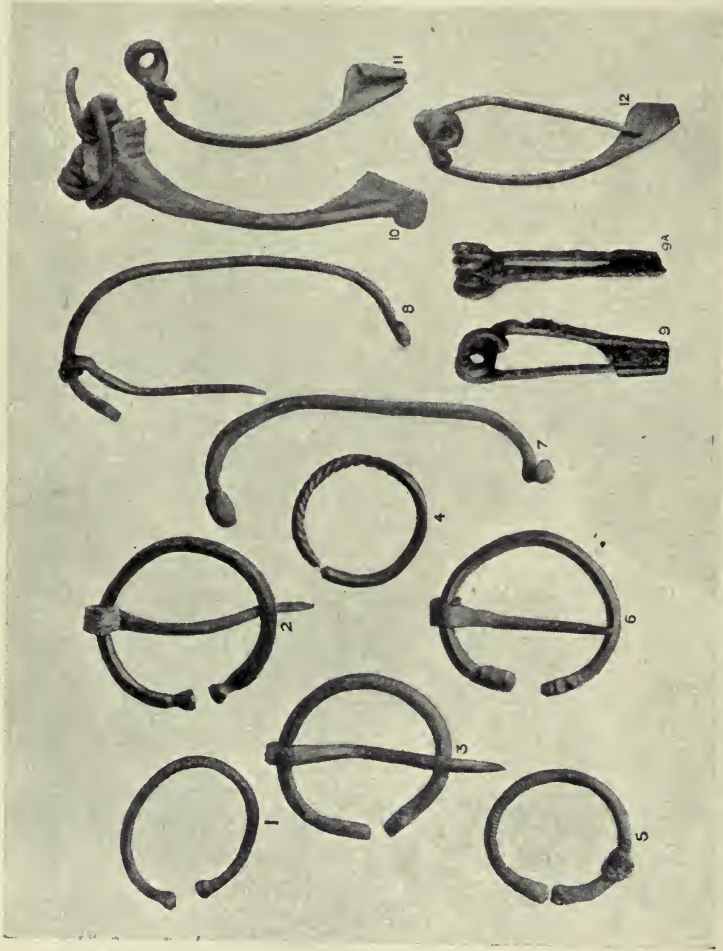


FIG. 15.—ROMAN FIBULÆ OF THE CIRCULAR TYPE, WITH PIN ATTACHMENTS.  
 SOME OF THE SAFETY PIN FORM.

*In the Hull Museum.*

## CHAPTER XII.

### ANGLO-SAXON GOLD AND SILVER.

SAXON ENCOURAGEMENT OF THE ARTS—THE YIELD OF THE GRAVES—SOME REMARKABLE EXAMPLES—THE TINKLING BELL.

WHEN the Angles and the Saxons, and the Vikings of Scandinavia came to these shores in their ships and settled in Britain they were more accustomed to the wassail bowl than to the practice of the fine arts ; and their sword, and mace (Thor's hammer) were more to the mind of the craftsmen than the fashioning of fine gold ornaments. It is not surprising, therefore, that some of the objects which have been discovered are the sword hilts and weapons which seem to have been ornamented with especial care. Yet notwithstanding this, jewellery was worn by high born maidens, and jewels glistened in the crowns of the Saxon monarchs.

The Angles and the Saxons who invaded this country and eventually were incorporated in the race of Britishers are sometimes regarded as coming from Saxony. Baron J. de Baye, an authority on the subject, in *Industrial Arts of the Anglo-Saxons*, says " Seeing that the tribes which formed the league of nations known as the Saxons were settled to the south of the Cimbri, we must look for primitive Saxony in Holstein, Anglia ; the territory of the Anglo-Saxons situated between Flensburg and Schleswig, marks, probably, the limit of its extension northwards." He further says " The united tribes which

bore the name of Saxons included not only the Saxons of Ptolemy, but also, probably, the Frisians, the Angles and the Jutes."

#### SAXON ENCOURAGEMENT OF THE ARTS.

During the reign of the earlier Saxon monarchs there were many disturbances, and the Celts who formed the greater part of the population after the Romans left these shores naturally resented the settlers who came from over the water, and they caused much trouble before they were forced to retire to the fastnesses of Wales and to the inaccessible parts of Cornwall. It must not be supposed that they were entirely driven away, for many Celts would assimilate themselves to the Saxon rule, and as more peaceful times gave opportunity for the pursuance of the arts the skill of the older inhabitants and the newer invaders would become intermixed. It is clear, however, that the arts practised in Britain then were strongly impregnated with Scandinavian ideas, drawn from the myths of the Norsemen and the legends of their beliefs.

The Jutes came to England in the fifth century, and many of their graves have been found in Kent, where they settled. After that the Anglo-Saxons came. At first no doubt the invaders—small tribes—were exclusive in their location. For instance some of the Angles who eventually became incorporated in our cosmopolitan race, settled in Norfolk, and then another party settled in Suffolk, thus we have the derivation of the county distinctions—the North folk and the South folk.

Then came the Danes and invasions began again. Unfortunately the Anglo-Saxons had neglected their navy, but at that time Alfred the Great was on the throne, and he caused ships to be built and established the supremacy of Naval England. In the *Comprehensive History of*



*England*, written more than half a century ago, it is recorded that the first flotilla was "small and contemptible": but that the navy beat the enemy and the Danish chiefs sued for peace, and in concluding it as was their custom they "swore by their golden bracelets—with them a solemn oath." We are told that King Alfred insisted that they should bind themselves to the treaty by swearing on Christian relics, and so to satisfy him they swore by both *relics* and *bracelets*. The Danes broke their oath, and Alfred the Great strengthened his navy and under him Britain laid claim to the mastery of the seas. Such bracelets as were worn by chieftains then as insignia of rank were very ornamental, and those that have come down to us show that the chiefs of Scandinavia and the Saxon Kings and earls were well acquainted with the beauty of the arts of peace although their stern lives made them still more familiar with the arts of war.

The few remaining relics of domestic life in the days of the Saxons show that among the wealthy nobles (not the serfs) there was a high degree of culture. Their women were skilled in needlework and wrought many beautiful things in silver and gold thread. Their household appointments were in some instances costly, and their trinkets included mirrors of silver and delicately chased silver bells.

The chief defensive weapons of the Anglo-Saxons were their shields, and these like their sword hilts, were richly ornamented. The enamelled bosses of the shields resemble brooches, many being jewels of great beauty. It is recorded in history that the Saxon shield-wrights were numerous, and especially so in the days of Ethelred.

The enamels were mostly the work of artists of the Late Saxon period, when the era of Mediæval art was dawning, and the influence of ecclesiastical vestments and ornament would be felt by metal workers and artists of all kinds.

Speaking of this early enamelled work Baron de Baye, who calls it *cloisonné*, says "the first æsthetic manifestations of the Gothic nations" was found in it. He considers that it was a new art based upon the earlier arts of the barbarian tribes. That may be so, but it is so essentially Eastern in many of its earlier characteristics that it was probably strongly influenced by Eastern tradition and intercourse.

The story of the introduction of Christianity in Britain concerns this work only in so far as it has any bearing upon the emblems used by jewellers and upon the methods of burial which changed somewhat as the country accepted the faith of the Christian missionaries and abandoned that of Pagan worship. Augustine settled in Canterbury, and the East Angles accepted his teaching in 604. From Kent the "new teachings" spread. The King of Essex married a daughter of the King of Kent—that had an effect on the spread of Christianity; and in time it was passed on to the West Saxons and the East Angles, and thus it spread, although slowly, for it was not until 681 that the men of Sussex gave up their old beliefs.

#### THE YIELD OF THE GRAVES.

Careful investigation, and the discoveries which have been made on the sites of early and later Saxon cemeteries show that the Saxons at first practised cremation but that they abandoned it later. Their graves are generally found in groups suggestive of well planned cemeteries and not in isolated burials. The graves are sometimes very far apart, for mounds were not infrequently raised over the graves, and doubtless with much ceremonial the work was finished, especially when the departed dead was some great chieftain whose body and the relics of his greatness had been first deposited under the mound.

Some graves by their close proximity to one another, could not have been covered with mounds. Nearly all the cemeteries, however, are found on hills or sloping ground, and generally in proximity to a town. In the light of modern association with the churchyard where close by a sacred fane the dead have been buried for centuries (until in more recent years cemeteries have been opened away from towns and parish churches), it is interesting to note that when Christianity overcame Paganism the new church was frequently built near to the old Pagan cemetery.

It must be remembered that most of the relics of Roman England have been found in ancient cities and towns like London, York, Colchester, Chester and other well known places where there has been a continuous occupation. The rubbish which has collected has covered up the dèbris and ruins; the remains of the Romans are often some twenty feet or more below the present street levels. The relics of the Anglo-Saxons are, however, mostly found in graves, where jewels were buried with the dead.

Very many graves were opened a century or more ago and it is probable that only in very rare instances will any further large finds be made. Kent has yielded the antiquarian many choice specimens of Saxon art. The search for such relics has been carried out very thoroughly by competent authorities, and every care has been exercised in the preservation of the finds and their safe custody in local museums. Writers have told of the intense interest felt by those who witnessed the opening up of these ancient graves which had been closed for so many centuries. Eye witnesses have testified to the discoveries of coffins and skeletons and to the way in which the jewels they desired were found in positions indicating how they had been worn by their original owners, and pointing out



not only the sex but the rank of the interred, whose bones and jewels and some pottery were found.

There is a particularly interesting account of the discoveries given in the *Victoria History of Kent*, in which county Anglo-Saxon remains have been frequently found. Some of the mounds were intact, and others had been ploughed over and levelled, the actual interment was, however, in most cases deep enough to prevent any injury from the disturbing hand of the agriculturist. The systematic search for the remains of the Anglo-Saxon and earlier periods has extended over fully two hundred years—before that, probably, although some graves were plundered, the dead were mostly respected, and their tombs left undisturbed.

The finds in the Kentish graves have varied, in some the skeletons were found in oaken coffins, in others there was no trace of wood. In almost every instance there were a few relics which time had not destroyed. Men appear to have been provided with spears, swords and sometimes shields, and these seem to have been their own favourite weapons, not mere replicas (such as were provided for the dead in the Spirit world in earlier interments of the ancient Britons). Many of these weapons were ornamented with gold, and some of the later ones were enamelled and even jewelled. Women were buried with their cherished jewellery. It is stated in the *Victoria History of Kent* that in the vicinity of the village of Sarre, between Canterbury and Ramsgate, there have been prolific finds of jewels. In 1860 there was a rich find in which was a jewelled brooch  $2\frac{3}{4}$  inches across, and many other remarkable examples of early Saxon art.

Summarised, the jewels from the Kentish graves of the Anglo-Saxon period are earrings, circular pendants, brooches, shield bosses, beads, rings, jewelled sword hilts,



buckles, some ornamental horse trappings, discs or escutcheons, and pendant crosses. The materials employed in their manufacture were bronze, gold, silver and enamels. The designs and ornament show frequent use of Christian symbols, although the earlier examples are of purely Pagan types. Indeed Celtic design is fairly common among Anglo-Saxon jewellery, and sometimes the Swastika form is evident. The Scandinavian type has been recognised by the heads of animals added to other characteristic features of Northern ornament. The great beauty of workmanship during the Earlier or Pagan period is evident when a representative collection—named and located—is examined. The later period of Anglo-Saxon art was rendered conspicuous by its enamels which became such a marked feature in the work of the jeweller, it did not, however, overshadow the skill of the goldsmith who continued to fashion beautiful objects in gold and silver unadorned with enamels and colouring.

#### SOME REMARKABLE EXAMPLES.

It is clear that Anglo-Saxon art was not confined to the settlers in any one locality, examples have been found in the graves of those people who lived on the East coast of England, among the remains of the Saxons in Wessex, in the Northern counties and in some of the Midland districts. Ancient coins represent the Kings of England wearing jewelled crowns and holding sceptres and insignia of office and authority. It would appear too, that the nobles and their sovereigns encouraged the production of art objects.

Chief among the most remarkable examples of Anglo-Saxon art is the famous jewel which belonged to Alfred the Great, found at Newton Park, Somerset, in 1693, now

in the Ashmolean Museum. It was evidently intended to be suspended as a badge, a relic, or worn as a pendant ornament. On one side is an effigy supposed to be our Saviour or by some St. Cuthbert. In its workmanship this jewel combines the arts of the jeweller, the enameller and the engraver. The inscription on the reverse is exceedingly quaint and touching. It reads "AELFRED ME HAET GEWRCAN" (Alfred had me wrought). It has been said that if the effigy is that of St. Cuthbert the connection between the saint and the Saxon King is explained by the record of Malmesbury, who says that St. Cuthbert appeared to Alfred during his stay in Athelney—hence perhaps the jewel. (See Figure 10.)

Such jewels as that found in Athelney are rare, for most of the Saxon jewels seem to have had a useful purpose such as brooches and buckles, of which there are many of gold, silver and ivory, some of them richly jewelled. Armlets, sword belts, hilts, and shields are fairly plentiful.

Rings were at first regarded as indications of wealth and position, but there are many examples of common types indicating their more general use in the later period. (See Chapter XXII., "*Rings.*")

Very interesting discoveries were made in the neighbourhood of Saffron Walden some years ago. One of the more remarkable specimens taken from a grave during excavations there was a necklet composed of carnelian, crystal, silver and glass beads to which had been attached two bronze pendants covered with an interlaced pattern which appears to have been derived from the Scandinavian zoomorphic ornament. Attached to the beads was a plain bronze disc, pierced with small holes, in a cruciform design. There were also some bronze rings of cabled, and other decorative designs which evidently fastened with stud and clasp. There have been many speculative

opinions about the original purpose of these relics. Some have thought that they formed part of a large belt or girdle, the position in the grave in which they were found lending colour to the idea. The present Curator of the Museum is of the opinion that they simply represent bangles and ornamental jewellery such as a girl might have worn. Here, perhaps, we have the personal property of some young Princess or lady of note who with her jewellery and other personal belongings was buried with some pomp and state in Saxon times. It is to the long continued custom of burying personal relics and in older times necessary vessels that so many of the ancient curios we now cherish have been preserved, whereas so much that would have been doubly interesting made in more recent times has perished.

Many writers refer to the Little Wilbraham cemetery in Cambridgeshire where so many bronze brooches have been found. In one find in the county upwards of one hundred fibulæ were discovered, among them a few—but only a few—of the rare S-shaped pattern.

It may be mentioned that crosses have been met with in the jewellery of early Eastern nations, the cruciform type, however, first made its appearance in England after the adoption of Christianity among the Anglo-Saxons.

A silver openwork brooch found in 1814 at Cuxtone, now in the British Museum, is described in the *Victoria History of Kent* among Anglo-Saxon antiquities. In the centre of this brooch is an excellent representation of a dragon; the legend after the manner of the inscription on the celebrated Alfred jewel, on the border of the ornament reads "A LFIVV ME AH (Aelfgivu owns me). It has been suggested that the brooch belonged to Emma, wife of Aethelred the Unready.

Many exceptional specimens of Anglo-Saxon jewellery have been found in the county of Durham, very prominent



among them being a number of beautiful gold armlets and hollow gold rings, some of which have been cunningly made of thin plates neatly joined together and turned over the ring. Some interesting accounts of local discovery are recorded in the *Victoria History of Durham*. In these finds there have been discovered jewels made of various materials, one of the favourite being lignite. (See Chapter xxx., "*Pinchbeck and other Sham Jewellery.*") In the earlier graves were found amber beads and in still earlier burials necklaces of shells are sometimes met with. Many of the brooches found in Durham show traces of gilding. A brooch shown in the Newcastle-on-Tyne Museum of Antiquities, taken, it is stated, from a rock tomb at East Bolton near Sunderland, the ground work is on bronze, which is enriched with bosses of gold in which are set polished garnets. In the *Victoria History of Durham* there is illustrated a very fine brooch found at Darlington. In the same neighbourhood were found some small buckles.

The most interesting ecclesiastical relic of the Anglo-Saxons is probably the shrine of St. Cuthbert who died in Farne Island in A.D. 687. In the coffin were several relics which are now carefully preserved in the Durham Cathedral, the most interesting being a cross of gold which was found with the skeleton. It is in excellent preservation and bears testimony to the beauty and artistic work of the seventh century jewellers. There are stones in the angles of the cross; some of the work is better described as mosaic with enamels. A deep coloured red stone (said in some accounts to be of glass) covers a small receptacle for a relic.

The county of Essex has been the seat of the discoveries of some rare finds chiefly of jewels of gold and silver, although many fine bronze brooches have been met with. Some years ago a very fine gold jewel of Saxon origin



was found at Clifton-on-Dunsmore, in Warwickshire, along with other relics of that period. Many hair ornaments have been found in the county, some at Forest Gate. One of these was a hair-pin of gold the head having four faces set with garnets and blue glass—a fine example of cell-work. Hair-pins have been found in other places, indicating that the Saxon women used many such pins in fastening their hair. (See Chapter xxxi., "*Toilet and Perfumery.*") The custom of wearing a girdle from which many objects of use and ornament could be hung is a very ancient one, and many relics from Saxon graves show that it was a common practice then. Occasionally bunches of keys have been found, these, it is evident, have been suspended from a girdle. Necklaces of beads are fairly common and some of the beads are beautifully wrought. (See Chapter xxiii., "*Beads and Necklaces.*")

#### THE TINKLING BELL.

The story of the bell, although one of great fascination, does not come within the scope of this work, other than to refer to a few of the relics in which bells have played an important part. The most notable bell of Anglo-Saxon times is that contained in the shrine of St. Patrick's bell, already mentioned in Chapter x. (See Figure 1.) There are bells of silver and bronze which could very appropriately be classed as "gems" if not "jewels." The little vesper bell sounded in many a small oratory, calling the monks to prayer long before the louder sounding bells of bronze were hung in high towers and steeples, when bells were needed to call worshippers from a distance over hill and dale. Some of these beautiful little bells, still retaining their musical notes and tinkle, are to be seen in museums, where also may be examined many rare Saxon processional crosses and richly jewelled book

covers and other relics of the early Christian Church in England and Ireland.

The ancient churches of England have preserved for us many relics of a bye-gone age. That glorious Gothic pile—the Abbey of Westminster—covers and enshrouds the remains of the earlier and less imposing Abbey raised by Edward the Confessor, the Saxon monarch whose tomb it contains. Not very many years ago the ancient Chapel of the Pyx was opened to the public, and there the treasure chest of the nation once reposed. This quaint spot where the coins which were to be tested as a guarantee of the maintenance of the standard of purity were once kept, was long the safe storing place for the crown jewels. It is the connecting link between to-day and Saxon England. In that vault were stored the crown jewels of Edward, also gems and relics which came one by one into the possession of the early sovereigns of England. Alas! these ancient gems have mostly gone. The crown jewels are now jealously guarded in the Jewel House of the Tower, among them are a few jewels once deposited in the Chapel of the Pyx. The dark vault held the regalia of England until 1303. There, we are told, were Saxon circlets of gold, St. Neot's cross, the sceptre of England, the Black cross of Holyrood, and the jewelled sword of King Athelstan. Among the authentic (?) jewels once there, still extant, is the sapphire now in the crown of England which was taken from the tomb of Edward the Confessor.

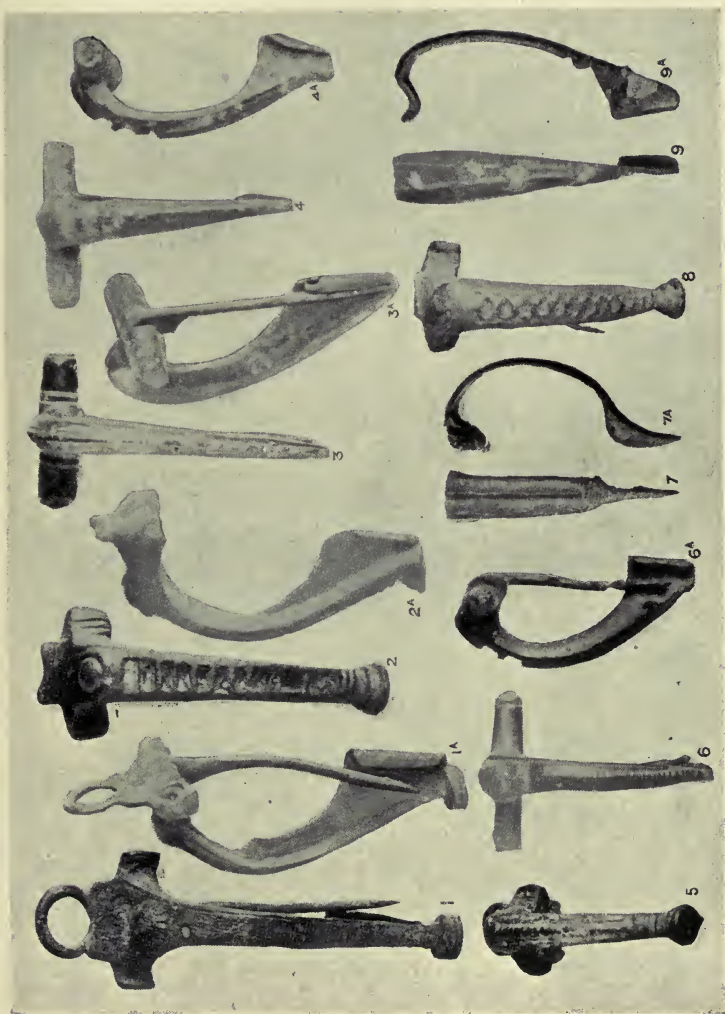


FIG. 16.—ROMAN FIBULÆ OF T-SHAPE AND HARP-SHAPE VARIETIES.

*In the Hull Museum.*

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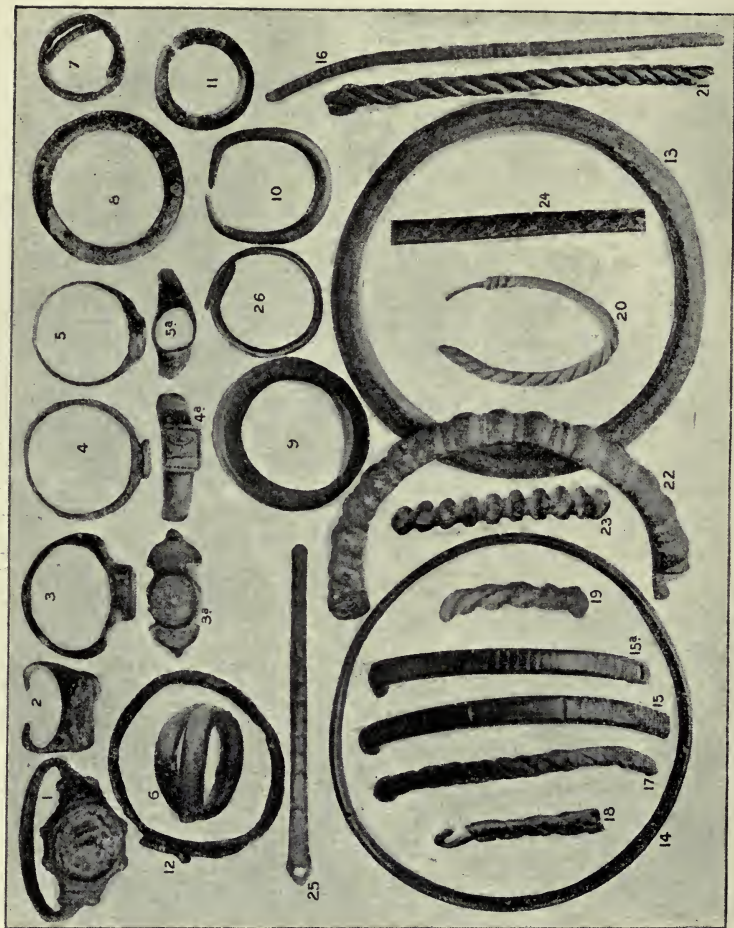


FIG. 17.—ROMAN AND CELTIC BRACELETS, FIBULÆ AND EARRINGS.  
*In the Hull Museum.*



## CHAPTER XIII.

### MEDIÆVAL ART.

NORMAN ENGLAND—ECCLESIASTICAL AND CONVENTIONAL DESIGN—ROYAL FAVOUR—THE RENAISSANCE—SOME SPECIFIC EXAMPLES—A PERIOD OF DECADENCE.

IN this chapter the period under review extends from the close of Saxon England to the Late Renaissance—a period during which there were many events which tended to consolidate the various peoples, and often isolated settlements of men and women of different birth and upbringing, into one nation. These influences worked slowly through the Middle Ages, and it was long after the great Renaissance of art began on the Continent of Europe that the art of England could be classified as distinct from that of contemporary nations. Indeed in considering Mediæval art it is difficult to confine the review to any one country, and collectors generally refer to jewellery of that period simply as “Mediæval,” or “of the Renaissance,” whether the article is of Italian, French or English make.

#### NORMAN ENGLAND.

The rough days of war, and of the subjection of the turbulent people to the powerful barons, left little time for the pursuit of the fine arts in Norman England. Yet the wealth of the country was found in gold, but not all of it in coined money or bullion, for the history

of that period has several references to gold jewellery and precious stones. There was the royal regalia in the vault of the Pyx Chapel at Westminster, and at other places there were jewels of value belonging to the Anglo-Saxons. These stores must have been added to during the reign of William the Norman, for we are told that upon the death of the Conqueror his son, William Rufus, hastened to Winchester, after having secured the castles of Dover, Pevensey and Hastings, and received at the hands of William de Pont-de-l'Arche, the treasurer of the Royal household, gold, silver, and many jewels. The name of Otto, a goldsmith, has been handed down as the man to whom was entrusted the fashioning of the ornaments for the Conqueror's tomb, some of the metal work used being that received from the Winchester store of gems and jewels.

#### ECCLESIASTICAL AND CONVENTIONAL DESIGN.

Perhaps the strongest influence of all upon art, at any period, has been that of the church. Ecclesiastical and religious thought, and the conception of what was fit and proper as decoration and ornament for churches, has exercised a very strong influence upon artists. In the early days of the Christian church the art of the people of Byzantium was directed towards the enrichment of the churches they were building. It was the same in a greater degree when the great Gothic piles were being erected, and the furnishing of the cathedrals and churches on the Continent and in England was under consideration. Art in every direction was turned towards suitable designs for such buildings.

The best artists in metal were the monks and those they taught, and it is only natural that the aspirations of these men led them to do their best for their church,

and in the work they did for their patrons in private life to follow the same line of design, and as it were to pay a tribute to the beauty of art as shown in church adornment. The workers were deeply religious, and every effort was made to give of their best for the glory of God. In decorating churches and enriching them with jewelled ornament the conventional forms with accepted symbolic meanings were adopted, and strictly followed, hence the founding of the Gothic art and typical designs expressive of that art. The thoughts, ideas, and aspirations which filled the souls of the architects, builders, painters, and other artists were the same as those of the goldsmiths and workers in precious stones.

The plate used in sacred worship has always been an object of special decoration. The recognised symbols, and the conventional patterns and colours of stones and their setting, have synchronised with those of the sculptor and the painter. The wealthy gave of their means to enrich the cathedrals and religious houses; and they visited those places and were familiar with the ornament employed in decoration, and with the jewels and other things they used. In fact the lay people incorporated the art of the ecclesiastic in their ideas of perfect beauty and cultured art, and as a natural consequence when they began to use similar things in their castles and houses, their cups and plates resembled the chalices and patens of the church in style and decoration. Thus it is that some of the objects which have been preserved and are known to have been put to domestic use strongly resemble the church plate of contemporary dates.

The art which was employed and copied in household goods became the standard for finer work, such as jewellery. For a long time the jewellery that was worn on the person was made by the goldsmiths and silversmiths who made family and church plate; it was not until later times

that the jewellers separated from the goldsmiths, then some divergence of style in art was observable, but in Mediæval England personal jewels reflected the art of the jewels given for the use of the church, as they had earlier when jewels were lavished at the Pagan shrine, and in more remote times in the ornament of the worship of Jehovah by the Jews.

This idea of sequence in the surroundings of the home and the church in Mediæval days may be carried further, for it is seen in every branch of art. Surely there is some connection between the woodwork of the cathedral and the parish church and that of the home! The same oak panels, the same stalls and chairs, and the same plate. In the churches were paintings over the altar and on the walls, and rich embroideries and vestments; in the castle the ladies wrought tapestry and ornamented blank spaces with pictures in needlework, they thus enlivened the dull walls, and as time went on used rugs upon the floors as they had seen the priests place costly rugs before the altar and in the chancel. The raiment of the ladies became gorgeous on state occasions and sparkled with jewels as did the vestments of the clergy.

We are apt to think of great ladies in olden time as dressed in stiff and formal robes of state, embroidered with silk and gold thread. They were not always thus dressed; when superintending the work of their maidens they donned plainer garb and wore few jewels, but the steel chains from which their keys were hung shone with much polish, and their girdles carried many trinkets of use. It has been pointed out that even those articles and the mode of wearing them were borrowed from the warder and janitor who in like manner carried keys and other implements from their steel and leathern girdles!

There was a fitness of things in olden time and more uniformity than in the present day, when conflicting



influences are at work, causing greater variance in the habits of the peoples of different ranks, and in the similarity between objects used for church purposes and those common in the daily lives of the people.

#### ROYAL FAVOUR.

Continental goldsmiths and silversmiths exercised great influence upon art in the sixteenth century. The Augsburg jewellers were especially clever, and they began to make jewellery according to regular designs which they adopted after much practice, their work, however, retaining in its finish that individuality of touch and style which imparts such a charm to much of the quaint art of that day. Foreign influence has often been at work, and English workmen have felt its pinch many times, they have even had to suffer the indignity of the importation of foreign workmen, regarded by those in authority as superior in their craftsmanship. This was much in evidence in the reign of Henry VIII. who favoured Italian and other foreign workmen. Royal favour through the instrumentality of Holbein, who had much influence at Court, came to a foreign worker in precious metals and jewels—one Hans of Antwerp—who became the “King’s jeweller” and it is assumed that he was the artist who fashioned or designed much of the jewellery pictured in the paintings of Holbein.

King Henry VIII. was a frequent buyer of costly jewellery, one of his famous purchases being a magnificent pendant which he secured from Charles the Bold, of Burgundy.

It is regrettable that most of the jewellery has gone, the designs on which it was fashioned are, however, known, not only from the paintings of the wearers by the famous artist but from a book of drawings of jewellery by Holbein, a rare treasure which was secured by Sir Hans Sloane, and through him it came into the hands of the British Museum.

The portraits of the sixteenth century representing Queen Elizabeth and many titled ladies wearing elaborate costumes on which flash rare jewels testify to the popularity of the Court jeweller and his handiwork.

#### THE RENAISSANCE.

The days of the Renaissance were prolific in giving to the world many examples of the goldsmith's art. Albrecht Durer was chief among many expert craftsmen of that age. Wonderful indeed were the more important art treasures then made. Diamonds were often used in the decoration of fine gold work, and in the great revival there were numerous objects enriched by enamels. There were many figure subjects, and classical as well as scriptural designs. Some of the old paintings by the great masters show very clearly the types and patterns of the jewels then in use. This method of identification has been referred to by some writers as "picture jewellery" and from noted pictures many examples have been chosen for special reproduction. The picture galleries of some old families, and the galleries of the national collections, are veritable records of the patterns of olden time, especially of the period when the great masters were painting so many portraits.

The art of the goldsmith seems to have reached its height in the sixteenth century under the skilful work of Benvenuto Cellini, who manipulated gold settings of the most minute kind, and wrought such delicate pendants and chains. The cross was then, as it has ever been since the early days of Christianity, one of the favourite objects on which to expend the artist's skill.

The pendants of the Renaissance are particularly attractive. They were varied too in style and ornament; although figure subjects were very prominent. The

workers had ample scope to give play to their fancy, although confining themselves to the same principle of design. The figures were drawn from many sources, but the artists favoured scriptural or classical design. Nature too provided models for the fishes, birds and in some instances fabulous creatures they fashioned, although the latter were often far from being true to Nature in form.

In fashioning such jewellery gold, enamels and precious stones were used ; pearls, however, were a great feature in pendant droppers. Some of the pendants were semi-ecclesiastic in style, the figure subject often being enclosed in a panel frame or niche. Most of the subjects would be familiar to their owners, and it is not difficult still to recognise them, although the way of presenting the picture varies. Often enough St. George is seen slaying the Dragon ; in such pendants large pearls frequently figure. Continental artists were particularly fond of Biblical subjects, and especially of the chief events in the death and burial of Our Lord. The Victoria and Albert Museum contains many examples of these types. There, too, may be seen the frequent introduction of the ship in design—Naval jewellery has had many patrons.

#### SOME SPECIFIC EXAMPLES.

There are some objects which during the Middle Ages and the period of later Gothic art assumed such notable characteristics, and were used for such distinctive purposes, that they call for special treatment. These objects, among which are included pilgrims' signs, armlets, royal jewels, ecclesiastical ornaments and jewelled costumes, are dealt with in separate chapters and can only be lightly touched upon here, they cannot be omitted altogether, however, in this chapter in which Mediæval art is specially classified.



During the long period covered new names came into being, and in inventories we read of "nouches," which were a form of brooch. A kind of clasp was much used and went under the name of "morse." Inventories record "crowns and circlets" in the possession of the nobles, and there were diadems of fine gold. Head ornaments and bands were much jewelled. Pendants were worn, but many of them were the receptacles for relics. The "pectoral" was a kind of brooch which took its rise in Mediæval days; it was sometimes sewn on garments and at others fastened with a pin like a brooch. Its use is doubtful, for it appears to have been worn chiefly as an ornament.

In the earlier part of the Middle Ages the crusaders acquired a taste for a new kind of jewellery, and the precious stones they brought back with them were set according to the style they had seen in the East. These have all gone, but they are to be traced on monuments and brasses and in illuminated books and the stained glass windows of the Gothic cathedrals and churches.

In the Middle Ages there were some emblems worn as brooches, and in other ways attached to the clothing, which were of a religious character, chiefly affected by the pilgrims who then so often made long journeys to the shrines of saints or to other places where ecclesiastical attributes were met with. One of the most notable shrines was that of Thomas à Becket, at Canterbury. Such emblems were appropriately designed, frequently cast in lead, at other times engraved. Various representations of Our Lord were worn, such badges being not infrequently engraved with some suitable legend, such as "GLORIA IN EXCELSIS." The head of Christ within a nimbus with more or less ornamental accompaniment was common. The cross was used, and it has always been a favourite emblem in articles of jewellery—it is



worn to-day as of old. Among early fourteenth century relics many of the pilgrims' signs were representations of the Virgin Mary, often in conjunction with the infant Saviour. In like manner the emblems of the Patriarchs and the Apostles are met with. John the Baptist is seen in many forms. St Peter too, is one of the designs which have been found on the route by which the pilgrims travelled.

The effigies or emblems indicating St. Thomas à Becket were said to have been sold in Canterbury to the pilgrims who visited the shrine and who always took back with them some memento of their visit. Many of these have been recovered from the bed of the river Thames where they were lost on the return of the pilgrims; sometimes these relics are broken, but occasionally they are found in very good condition with the brooch pins intact.

Badges of various kinds were once very common. Sometimes they were in the form of emblems which were selected by their owners, at others such badges were worn by retainers and were suitable to their positions, often, but not always, all or part of the crest of the overlord or baron to whom they owed servitude or fealty.

Mediæval jewellery is represented in the Guildhall Museum, as are the earlier periods. As the prevailing ornament during the Roman and Saxon periods, except in the case of rare gold jewellery, chiefly possessed by royal owners, the brooch, as the *fibulæ* was afterwards called, prevailed among the personal relics which have been handed down, or have been preserved in Mother Earth, to be found and recovered at a later time. The brooch it may be pointed out is a very important ornament which for centuries took precedence of all other jewels; it was a convenient form of fastening used alike by Highland clansmen and the followers and retainers of Norman barons and Tudor lords, and in the more ornamental

forms by chieftains and barons. In modern days the brooch has been worn according to changes in fashion by ladies, but it was once much favoured by Englishmen as it has always been by Scotch lairds—men and women alike have made use of the brooch. Ben Jonson wrote :—

“ Honor’s a good *brooch* to wear in a man’s hat.”

Scotch and other varieties of brooches are described in Chapter XXIV., “*Brooches or Fibulæ*,” here, however, reference must be made to some of the brooches which have been preserved as mementos of Mediæval England of which there are so many in the Guildhall Museum, in London. In those days bronze was still used in the making of jewellery, although an amalgam, which is better described as brass, came into vogue a little later.

In Mediæval England glass, paste and enamel were used for decorations. Ring brooches were the most popular form. Some of those in the Guildhall Museum are inscribed, one very fine piece, dating from about the fourteenth century is inscribed “ O MATER DEI MEMENTOR MEI ORA,” it is in good condition and has a pin attached. Most of the Tudor types are of pewter.

There are small objects of special interest like rings, of which there are many varieties. Most of these are of bronze, although there are some of gold. The engravings, usually deeply cut, are often incised. Mediæval hair-pins are numerous, some of silver and others of bronze, also some very small pins which have very pretty acorn heads, of these there are several fine examples in the Guildhall Museum.

Silver bodkins are trinkets of some value ; they were an article of regular use in the Middle Ages, and indeed were in use until Victorian days. In the Guildhall collection there are some of brass which have been silver-plated, as well as examples in steel and silver. One early piece



FIG. 20.—CROSS OF SILVER-GILT SET WITH GARNETS AND PEARLS.

FIG. 21.—PENDANT ORNAMENT OF GOLD.

FIG. 22.—RELIQUARY IN SILVER-GILT WITH CAMEO.

FIG. 23.—CROSS OF ENAMELLED GOLD.

*In the Victoria and Albert Museum.*



FIG. 18.—JEWEL OF ENAMELLED GOLD.

FIG. 19.—JEWEL OF BAROQUE PEARL, AND GOLD

*In the Victoria and Albert Museum.*



is accompanied by an ear-pick, and is ornamented with engraved flowers, among which the Tudor rose is prominent.

It is useful to remember that the common metal of the Middle Ages was *laten* or brass, which was a mixture of copper and zinc. In this it differed from the earlier Roman metal which was bronze composed of copper and tin. Mr. King in his excellent work on the subject says "Bronze when polished has somewhat of a brownish tint with the hardness of forged iron; brass on the contrary, more resembles gold in colour, and is much softer than bronze."

The illustrations shown here, chosen to represent some of the characteristics of the work of this period, are taken from examples in the Victoria and Albert Museum, by the permission of the authorities. Figures 12 and 13 represent a gold enamelled jewel, a "Memento mori" in the form of a coffin with scrolls and arabesques on black ground; round the sides is the inscription "Through the Resurrection of Christe we be all sanctified," within the coffin is an enamelled skeleton. This curious and yet typical piece was found at Tor Abbey in Devonshire and is of English make—truly a remarkable jewel.

Figure 18 represents the back of a jewel of enamelled gold, a very fine piece. Figure 19 is a jewel of baroque pearl and enamelled gold, it was bequeathed to the Museum by the late Mr. George Salting who was such a lavish donor to the store of the nation's art. It is an example of sixteenth century Italian workmanship.

As it has been pointed out much of the work of the goldsmiths of this period was of a sacred character, and many of the finest works of art came from Italy or were made by Italian workmen. Figure 22 is Italian, made about 1560: it is a reliquary in silver-gilt, set with a sardonyx cameo representing the Virgin and Child. Figure 23 is also Italian, and probably a little earlier in

style ; it is a cross of enamelled gold. Figure 20 is another cross, in silver-gilt, set with garnets and pearls, also of Continental make. Another rare piece is shown in Figure 21 : this appears to be a badge or pendant ornament, in silver-gilt open-work, the subject of its decoration being the Coronation of the Virgin (the little scent bottle shown along with the "Memento mori" jewel is of eighteenth century make. See Figure 11).

Possibly the most attractive piece shown as representing this period is the very fine gold necklace illustrated in Figure 24 ; it was found in the Castle of Ambras, in the Tyrol, and is supposed to have been made about 1600 ; the decoration consists of pearls and enamels with diamonds in the pendant.

#### A PERIOD OF DECADENCE.

The long period during which the arts of mediæval England flourished ended with a time of decadence, until political and social events once more caused a revival of trade, and with it a search after the arts of previous days which, sad to say, had been allowed to fall into disuse.

The events which had led to a distaste for all that was beautiful and which added to the pleasures of living, were many and varied. Their influences were not confined to this country, for they began their disturbance on the continent of Europe. There had been the thirty years' war in Germany ; the Reformation had been carried through, and had brought with it sterner ideals. The Civil War in England had changed opinions, and the arts of the goldsmiths were not encouraged—the crown jewels had gone into the melting pot, and much of the valuable plate once belonging to the great cathedrals which were demolished had been sacrificed. Jewellery and plate were of no account, except for their intrinsic

value, and for the money they would realise for a common cause, and for personal aggrandisement in monetary wealth.

The era of colonisation had set in, and the founding of British colonies was not heralded in by the creation of rich plate and jewels. The commercial expansion of the country found a use for money which had been locked up in bullion, plate and jewels. It is true that after the Great Fire of London in which so much of the valuable relics of the city companies and the city churches perished, there was a new inspiration among architects, and Sir Christopher Wren was busy building new churches and public buildings, but the solidity of those fabrics does not point to any great revival in the arts with which the jeweller's craft was associated.

William III. added the new wing and front to Hampton Court, and as some would say, spoiled, the fine old Tudor palace. When these added rooms were furnished their furniture was in keeping with the spirit of the times, and with Dutch influence on art, which was not conducive to the artistic refinement of jewels and golden setting. The Court jewellers of the days of Charles I. had for a time at least lost their patrons. In Italy too, there was a decadence of art. It would appear that the art of the metal worker suffered most, and the jeweller had to change his occupation and to wait for a revival of art, and perhaps for his initiation into a new style.

There were signs, however, of a coming future, for in consequence of the Revocation of the Edict of Nantes many clever French artists came over to this country, and settled in Clerkenwell, thus founding the industry in that part of London which has so long been a noted place for such work. The jewellery trade had made progress in France, notwithstanding the levies made on

private property for the conduct of war ; indeed so many were the workers in the craft that an edict was promulgated by Louis XIII. limiting the number of jewellers in Paris to three hundred. In Germany there were some jewellers of note, and it is recorded that Russian jewellery was first heard of at that time. Here then were the germs from which was to spring a revival of arts when the newer conditions of things promised success for the craft, and the higher appreciation of art would make the manufacture of the ornate and beautiful profitable. It is thus that we are led to the early days of the eighteenth century.



## CHAPTER XIV.

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### EIGHTEENTH CENTURY JEWELLERY.

#### THE TASTE OF THE PERIOD—ECCENTRICITIES OF JEWELLERY —MORE BRILLIANT ILLUMINATION.

THE modern period of the goldsmith's and jeweller's art, dating from the beginning of the eighteenth century, is of special interest to home connoisseurs because it brings them in touch with their own possessions. Pieces of gold jewellery representing most of the more important changes in habit, costume, and influences of recent years are to be found in many English homes. Such jewellery has been stowed away because it is unwearable and yet quaint; it is reminiscent of the ancestors who either wore it or secured it from a still earlier generation.

There are many exceptional pieces, of course, but much of this one time popular jewellery is quite valueless. Even the gold of which some of it is made, and in which the paste and stones are so solidly set, is not always of any real value. Much that was interesting and that recorded the taste of a former generation has of course been sold for old gold, and new jewellery bought in its place. Some few years ago, before any special antiquarian interest was taken in such things by the ordinary person there was quite a rage for clearing out what was then regarded as rubbish, and thus many old things perished. Far-seeing traders held on to what they deemed curios, and when they bought old gold they generally selected some of the articles for re-sale, thus many really delightfully quaint

jewels, now much appreciated, have been preserved and change hands at prices much beyond those at which they were sold by their owners who had inherited them from relatives deceased.

#### THE TASTE OF THE PERIOD.

During the century under review the influence of constant contact with people from other countries was very strong. Royal patronage of art too, had some bearing upon the taste of the period, especially was this so towards the close of the century, when French jewellery and art trinkets were much sought after. The taste of the period in furniture and furnishings influenced jewellery in a marked degree.

Let it be made very clear that the prevailing style of the period in every household adornment was reflected in dress and in jewellery. Now, to appreciate, and to locate some of the pieces of jewellery lying at the bottom of the jewel box, the events which influenced those periods, and are clearly defined in history, should be reviewed. Then even more than now French art set the fashion in England. When the eighteenth century dawned Louis XIV. was still on the throne of France: Boulle cabinets were the rage, and the art that great craftsman had introduced, and his metal and enamelled decorations of furniture, were reflected in smaller trinkets and in the designs applied to jewellery. Some of the furniture made by French *ebenistes* was covered with inlays of marble, porphyry, lapis lazuli and other stones. Imagine some of these effects produced in miniature and then jewellery following the style is apparent. Louis XIV. was a patron of many arts. He it was who had raised the Gobelin factory to such importance, and there, were woven many of those marvellous blue tapestries with which furniture was upholstered.

The greater part of the eighteenth century was, however, lived, in France, under the sceptre of Louis xv. Furniture and art took a different form under the Regency which preceded the actual reign of the young King. Phillippe de Bourbon was fond of luxury, and as Regent the Court was accustomed to the fashion of rouge and powder, laces and curls. These and many other extravagant characteristics were seen in the commodes and other ornamental furniture almost covered with metal work and richly gilt, the designs of which were followed by goldsmiths and jewellers. The very patterns of the silks and tapestries suggested the baskets of flowers and other jewelled pendants of that day. Gilded furniture meant golden ornaments and appropriate jewels over the handsome dresses of the Court.

Later on came the paintings and varnishes of Vernis Martin, whose screens and decorations again supplied the subjects for miniature scenes and ornament. It was then that enamelled woods were in vogue, and the scenes painted under the glaze were repeated in the miniature paintings which were set in gold jewellery, the lids of snuff boxes, the jewelled knobs of canes, and in ladies' fans.

Towards the close of the century the brother of Madame de Pompadour, one of the favourites of Louis xvi., went to Italy and there cultivated a taste for the style of art found in the ruins of Pompeii and other places where monuments of ancient Roman art were standing. In the mosaic jewellery of Italy there is a glimpse of the style of art which gradually influenced French decoration and gave the severe taste in art lines which for some years prevailed in strong contrast to the styles which had previously been popular. Egypt, that is Egypt as it was under the Cæsars, gave the gay French capital a new style in all kinds of art, including plate and jewellery,



which was not altogether in accord with the conditions prevailing in Paris, so different from those which actuated the artists of Egypt in later times, that is during the days of Imperial Rome.

Then, and for many years, French art work was brought to this country, and practised here without much alteration, because Continental artists were then very commonly employed in London.

Concurrent with the influences of Continental cities, of which Paris was only one, although of the greatest importance, there were styles quite English in character; styles springing out of contact with French goldsmiths, but given an English interpretation by the makers.

The dominating influences on art in England during the century were the styles introduced respectively by Thomas Chippendale and Thomas Sheraton. The former was a maker and created many wonderful pieces of furniture according to his style which underwent several changes in its development, and the latter gave many cabinet-makers patterns which they could use and adapt according to their individual tastes. The "Chippendale" style prevailed during the major part of the last half of the eighteenth century, varied towards the close by the furniture of Sheraton and Hepplewhite, and by the Adams style which was architectural as well as applied to smaller things. All these strongly pronounced characteristics were reflected in metal work, the art and decoration of the goldsmith and the silversmith, and also that of the jeweller. It should be remembered too, that not only were these styles in woodwork, found in decorative brass and copper, and gilt and painted ornamentation, but wrought iron smith's work and the ornamental castings in such alloys as ormolu had a very great influence in style, for many of the workers in metals had pronounced ideas; and those who worked in the more precious metals



and used jewels and rare stones and other materials were always open to receive inspirations, and nearly always followed prevailing styles in kindred arts. The qualification *nearly* covers the influence exercised by church art among other crafts and upon secular use of similar objects and the materials for their manufacture. In the same way the prevailing style in needlework influenced the manufacturers of jewellery and they supplied patrons of that particular style with ornaments of similar designs in metal to those worked in silks and wools, such jewels as pendants being similar in design.

#### ECCENTRICITIES OF JEWELLERY.

At no period of the English jewellery trade has there been so many whimsical fashions as during the luxurious times of the last half of the eighteenth century. The oddments in collections which belong to that century are curious, foolishly extravagant sometimes, and unmistakably point to the eccentricities of the age. At a time when society was overloaded with grandeur, with gambling propensities and with class distinction notwithstanding the low associates and questionable friendships of some devotees of fashion, no bauble came amiss. If the jeweller liked to set the fashion of wearing some new trinket, and provided some fresh bauble or toy for the lady love of an enamoured swain, then he found patrons, and if the attraction was great enough to find favour a new fashion with many followers was set up for a season.

The eighteenth century was famous for its enamels; and watches, snuff-boxes, patch boxes and other oddments were enamelled. The most popular self-colour was dark blue, and lockets for miniatures and lockets filled with locks of hair and fanciful souvenirs were made of gold or gold alloy, some part of the frame being enamelled blue.

## 154 ANTIQUE JEWELLERY AND TRINKETS.

It was in the eighteenth century that the Battersea works were opened and so many trinkets composed of copper overlaid with enamels, painted and gilded were made. These little objects were sometimes, but not always, made up into jewellery.

Perhaps the most attractive trinkets used up in the fashioning of jewellery were the Wedgwood cameos of which there are many extant (*see* page 213). The plaques and medallions which Wedgwood made were of course too large for jewellery, but many of the smaller objects were set as brooches, scarf-pins, and earrings. Some of the necklets consisted of as many as twenty different pieces fastened together by gold chains; the subjects were mostly classical and the selection for necklets and other ornaments was not always made with any idea of fitness or grouping of subject. There were many opportunities for utilising these charming little cameos, and bracelets were made to match the brooch and necklet, and thus sets which might be worn to many different costumes and on different occasions were completed.

What is sometimes called memorial jewellery is a special feature which was introduced late in the eighteenth century. Some of this was very beautifully made, following the style of the art in which urns and broken columns were introduced. These larger objects were copied by the jewellers in miniature, painted on glass or on enamel, real hair being inserted. The principal objects made in this memorial work were lockets, pendants, rings, bracelets and pins. The fashion of wearing ponderous chains and necklets of jet as an indication of mourning became rampant a little later.

### MORE BRILLIANT ILLUMINATION.

It was towards the close of the century that Matthew Boulton and others in Birmingham began to make such



FIG. 24. --NECKLACE OF GOLD. *Circa 1600.*

*In the Victoria and Albert Museum.*



FIGS. 25, 26, 27.—NECKLET OF TWELVE LINKS OF SCROLL, OPENWORK  
IN TINTED GOLD; AND A PAIR OF EARRINGS TO MATCH.

*In the Victoria and Albert Museum.*



charming jewellery of cut steel, and to intermix with it many large crystals. Silver jewellery and buckles were much worn and many of the leading jewellers mounted diamonds and paste in both silver and steel. It seems, however, as if fanciful and fickle changes of fashion must be explained by decided changes in public opinion and in the guiding influences on art. Thus it has been pointed out by several that with the introduction of superior candles and lamps and the use of those massive cut glass chandeliers and brackets which became popular towards the close of the century diamonds and silver jewellery were found to accord with the better lighted rooms and the brighter lights, and therefore their popularity steadily increased, until diamonds with very little setting became the fashion. With the cut crystals they would be in harmony with the cut glass displayed, and the then bright lights of the ball room—although they must have been feeble and subdued compared with the greater brilliance of the electric lighting of the twentieth century.

The story of the jewellery of the eighteenth century must include some reference to rings—although they are separately treated on in another chapter—for they were much worn at that time. It was then that marquise rings came into vogue, and that type of ring afforded the jeweller an opportunity to set in the bezel large cameos, Wedgwood jasper gems, and many rare clusters of diamonds arranged in oval, oblong and other forms.

The memorial jewellery included rings, and many of them were so choice that they were worn by their owners long after the occasion had passed for their wearing, and after the memory of the person commemorated had faded away.

A good deal of moss-agate jewellery was at that time fashionable. Some of it was very ugly and the setting was often inferior, although not always so. Tiny bits

of selected stones were fitted in rings and in the quaint setting of the eighteenth century looked very pretty.

There is still much of the jewellery which was made in the eighteenth century which can be worn to-day, and many are "gems" the setting of which has served its purpose and they require remounting. Much of the modern jewellery of the twentieth century is quaintly beautiful, and is an honest attempt to make wearable replicas of old style jewellery.

The collection of old jewellery is of course a pastime of the wealthy, but many can in a small way follow the example of those who are better able to pick up choice pieces.

The examples taken for illustration in this chapter are jewellery from the extensive collections in the Victoria and Albert Museum. The eighteenth century necklet, Figure 25—made between 1760-1780—is of Italian workmanship. It consists of twelve links of scroll open-work in tinted gold, with birds and flowerettes in coloured enamel. Figures 26 and 27 identical in style represent a pair of earrings to match the necklet.

The very handsome piece illustrated in Figure 28 is of a different style altogether and represents a breast ornament of gold, enamelled; it is of Spanish origin and may possibly date back into the end of the seventeenth century, the enamelled flowers set with emeralds are particularly beautiful.

Figure 29 is a fine cameo necklet. (*See page 212*).

## CHAPTER XV.

### VICTORIAN JEWELLERY.

EARLY VICTORIAN DAYS—CONTINENTAL JEWELLERY—  
GREAT EXHIBITIONS—LATER TIMES.

AFTER the close of the eighteenth century there was a period when art remained stagnant, and there were few alterations in habits and customs, and the changes which were to come later had not shown any indication of their presence. When the nineteenth century began the Georgian style of architecture, furniture and metal work was the accepted ornament, and all art, including jewellery, was founded upon it. For some years there was little change. During the Regency of the Prince of Wales design and ornament were based on some model in which Corinthian columns prevailed, or the decoration was founded on fluted designs after the manner of the French taste. The beautiful designs, stiff and formal, of the Brothers Adam were in vogue, but the style was not suitable for jewellery. The silversmith was still imbued with Georgian ribands and wreaths, and urn ornament; script engraving was in vogue, although there was a change in lettering early in the century, as may be noticed on the spoons and silver plate engraved with monograms and initials at that time. The brooches and other jewellery were often ornamented with pearls and jewels like the style of bead engraving and ornament upon silver, and in some instances the rows of pearls and turquoises looked very well. Undoubtedly the jewellery



of the first quarter of the century was much the same as it had been during the later days of the previous century.

#### EARLY VICTORIAN DAYS.

It is natural to look upon the jewellery of the nineteenth century as comparatively modern, and equally so to class it all as Victorian. To a very large extent it was, in that all the changes in style were made during the reign of that Queen whom so many still remember, and whose life was wrapt up in the fortunes of the Empire for so long a time. . There are many who can look back to the days of their youth when the efforts which brought about such changes in art were being made, and further most of the old jewellery lying still in the jewel box of the home connoisseur was first worn by some one who lived in the days when Victoria was Queen.

It is not unnatural that a long reign like that of Queen Victoria, influenced in later years by the growth of the Empire and the great countries and peoples brought under her sceptre, should present many differences towards its close, so that it may well be divided into two parts—Early Victorian and Late Victorian. The young Queen did not ascend the throne until 1837 and it was some years later—indeed after her marriage with the Prince Consort, and her little family had become the first scions of the future “House of Windsor”—that any real effort was made to introduce a love of art to this country’s craftsmen. The early days of the period were those in which a change was gradually coming over furniture, and the decorative woodwork of the Georgian age as influenced by French ornament was giving way to the carved mahogany which was destined to become so stiff and inartistic a few years later when the true furniture of the early Victorian age was made, and art as we understand it now was at a low ebb.



It must not be supposed that there were no inventive geniuses at that time, for several new fashions were brought out quite early in the Queen's reign, indeed some of them began earlier. There was an attempt to revive Gothic art and some of the makers of jewellery approved of the style and with more or less successful attempts introduced it. There was a fashion in hair jewellery, that is chains made of hair, mounted in gold ; and even decorative ornaments were made in the same way. Mourning jewellery was much worn, and the preponderance of jet ornament in chains, earrings and brooches added to the mournful appearance of those who were regretting the loss of friend or relative. The use of lockets favoured the retention of locks of hair, and some of the mourning jewellery in which were paintings of urns and tombs were very sad looking objects. One of the most regrettable facts in association with jewellery of this period is the poor quality of so many of the articles. We are apt to class strength and solidity as emblematical of the possessions of the early days of Queen Victoria and to regard quality as one of the attributes of the commodities made during her reign. It was not always so in jewellery for much that was sham and poor in quality was made at that time, as reference to the remains of the trinket box will show.

#### CONTINENTAL JEWELLERY.

The manufacturers on the Continent of Europe were busy during the reign of Queen Victoria, and they exercised a strong influence on the craftsmanship of this country ; some regret that there was so much continental art brought over and so little local talent displayed. Perhaps, however, that long period of competitive trading had a beneficial influence in that it educated the makers of this country in some of the things in which they were

lacking, and by familiarity with the goods of other nations they were able to evolve a national style, and later to show to the world that the British people had the power to provide for the wants of the Empire, and to bring to bear the results of their long familiarity with the arts of other nations upon their products.

At the beginning of the century there were wars between Britain and continental nations, and there were wars on the Continent in which Britain took part on the side of her allies. Some of those wars were fought out between continental nations alone. Their internal strifes had a bearing on the trade of the nations, and in some instances upon the jewellery trade.

Some interest has been taken in the beautiful ironwork made in Prussia during the war in which most of the gold jewellery was given up. This iron jewellery very delicate in its formation, was presented by the Prussian Government to the people about 1811 in return for the gold jewels surrendered. One of the bracelets of that period is illustrated in Figure 136. The iron jewels some of which in years later found their way into England consisted of brooches, earrings, bracelets and necklaces—they are dull black in finish and look very well when worn over lace or light material.

It is truly marvellous how effective jewellery made of iron and steel is when properly used and worn over suitable fabrics. Late in the eighteenth century many beautiful cut steel buttons and buckles were made in Birmingham, these fell into disuse, and it is said makers had stocks on hand for years, until in the earlier Victorian days there was a revival in their use and they were sold again. To-day these little bits of ornament and jewellery are found, and if not rusted with age and damp are ready for use once more, for there is to-day a rage for anything old, even a steel brooch or lace-pin is welcomed.

When the facilities of railways and steamboats afforded many people an opportunity of visiting the Continent of Europe they were attracted by the so-called peasant jewellery which in some of the continental towns and country districts is of such a distinctive form. Some have made a special feature of the collection of this class of jewellery, and have made some interesting discoveries. They find that although the peasant jewellery is local there is much which points in its style either to a common origin or to the influence of peoples and arts long fallen into disuse with which the nation can have no longer any connection. It has been suggested that much of the similarity of these locally-made peasant ornaments is due to an intuitive taste for the same styles, and the same forms which in the first instance were drawn from Nature, or inspired by the same ideals taught them by some connecting link with the same Eastern influences from which they must have been severed many years.

#### GREAT EXHIBITIONS.

The great culminating stroke in the education of this people in continental ideas, and in affording them opportunities of comparing the arts of many nations was the Great Exhibition which was held in Sir Joseph Paxton's great Palace of Glass erected in Hyde Park in 1851.

The memory of that exhibition lingered long and its influence was far-reaching. It did good in many ways for it brought many people together and did something towards breaking down that rural isolation which had existed so long. It brought together the arts of the Empire in some measure, and the competitive exhibits of Continental nations inspired the makers of this country to go forward—it was the beginning of art productions in Great Britain, and from that time onward there was



## 162 ANTIQUE JEWELLERY AND TRINKETS.

a marked improvement in the art of the silversmith and of the jeweller. The arts of the nations attracted traders and patrons of art from all parts of Great Britain. It was but the beginning of a long series of exhibitions until such trade marts became a regular institution.

The next exhibition to follow the Great Exhibition of 1851 was held two years later in Ireland. It was fitly called a Great Industrial Exhibition and was supported and patronised by Queen Victoria who lent many interesting objects of art and jewellery. Among the exhibits loaned were some beautiful treasure which had been presented to the Queen by the East India Company (who had then not surrendered the control of India to the Crown); they included a powder horn richly set with jewels, a shoulder belt, and three small bullet boxes edged with gold work and set with jewels. There was a charming little gold kettle-drum beautifully ornamented with gold and precious stones. Many of the gold ornaments which had been shown by the Queen at the Great Exhibition in London were loaned to the Committee of the Irish Exhibition. There were some exhibits of royal jewels and some jewellery which had been presented by European sovereigns to different noted persons. There was a set of costly jewels belonging to the then Marquis of Londonderry, among them the "George" given by the Prince Regent to the Marquis, it had previously been worn by the Duke of Marlborough. The Ribbon of the Order shown with it was historic too, for it was worn by the Duke of Wellington. Other jewels exhibited by the Marquis of Londonderry were a plain garter in gold given by Queen Victoria, and a jewelled garter presented by the Marchioness of Londonderry to her husband. There were four brooches which had been given by the Tzar of Russia. Local jewels were shown, among them much old jewellery and Celtic gold, but not the least



interesting were some then modern objects which must now be classed with old jewellery of the Victorian period. In this class were shown Irish gems in silver-gilt, bog oak brooches, bracelets and gold jewellery, some of it encrusted with precious stones.

One very interesting exhibit at that exhibition was typical of the arts and trinkets of the day, it consisted of specimens of rare flowers modelled in wax, and of wool work intermixed with rare silver jewels and china figures arranged in a basket of coral under a glass shade.

#### LATER TIMES.

The later days of Queen Victoria were not celebrated for art productions. The styles in vogue were cosmopolitan and rarely any of the jewellery could be said to be artistic, and it certainly fell short of the older jewellery, much of which was then being worn in preference to that which was being made by the jewellers of London and elsewhere. Sad to say much of the best work was Continental, and the French artists were doing a good trade in London with the retail shops. Such jewellery does not call for special notice—it is not attractive. Fortunately there is still much fine old jewellery to be had, for the stocks of such jewels seem to be inexhaustible.

The question of price sometimes troubles buyers of old jewels, but there is little to guide them except experience. It is indeed difficult to convey any adequate idea of the true value of jewellery. It is useless—indeed worse than useless—to attempt to give any idea of value, for it is misleading to quote high prices such as those paid in some of the London sale rooms for exceptional gems as in any way indicating the average value of similar jewels. The rare matchings and wondrous lustre of some of the ropes of pearls, or jewelled chains, creates competition in

the sale room, and the prices realised sometimes cause surprise even to the most experienced dealers. Then again when a famous collection is being dispersed, or the jewels of some once wealthy titled family pass under the hammer there is keen competition for historic treasures, and they change hands at fabulous prices. Without accurate knowledge of the relative worth of such things, and of the cumulative value of an assemblage of rare gems, it is difficult to understand the cost of jewels which do not appear to possess more than ordinary brilliance or richness of cutting and setting. It is useless to tell the home connoisseur that a "brilliant and pearl chain composed of thirty-five brilliants and six pearls" realised £600, or that "a fine oval sapphire scarf-ring sold for £350." Catalogue descriptions and sale room records of auctions at well known galleries tell us that "Four large pearls mounted as sleeve links" sold for £1250, and that an "emerald ring" sold for £150. Such records are meaningless to those who possess far more modest jewellery; although to them the family pearls and emerald ring worn by one of their ancestors a hundred years ago have far greater interest—apart from their money worth.

It may be added by way of encouragement that there are many rare treasures among even the oddments left by an ancestor who thought them worthless. Some time ago a lady left to her old shepherd a cupboard in which she said in her will there were "many oddments included in the gift." Among these oddments were some miniatures which realised over £2000—and that is not the only gift that has turned out a gold mine to the lucky recipient.

## CHAPTER XVI.

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### GEMS AND PRECIOUS STONES.

UNCUT STONES—SUPERSTITIOUS BELIEFS—FAMOUS JEWELS  
—SOME PRECIOUS STONES.

THERE is so much to say about the wondrous stones and gems which have been used by the jeweller, cut into many shapes and given many facets by the lapidary, and chiselled by the engraver, that the story of their origin must be told, briefly, before describing the jewels separately. The term "gem" is often used indiscriminately by the owners of precious stones and valuable jewellery and art treasures; but a gem, correctly so-called, is engraved with some design. Precious stones, cut and polished, assume a beautiful appearance and sparkle with great brilliance, but they are not gems in the right sense of the word.

Each of the stones from which gems are cut, and which are employed by the jeweller are distinct, and their several properties and attributed qualities are of interest to the collector. The precious stones are by some authorities restricted to very few varieties. According to Mr. Street, the well known authority on the subject, they are diamond, ruby, sapphire, spinel, emerald, chrysoberyl, alexandrite, opal and turquoise. In the dim past these beautiful objects were formed by Nature's power, and through the long eras of chaos, when rocks and mountains were being fashioned, they were deposited. Now they are found embedded in matrices of hard stone, frequently

covered from sight and not easily detected by the amateur. Gravels and old river beds sometimes yield many beautiful stones; and even on the sea shore some of the less important, yet very beautiful, pebbles can be picked up—water worn and washed from their first homes where they were formed; awaiting the lapidary, who in his varied operations produces such a different result from that dull-looking pebble. This is especially so in the case of the less reflective stones, which when cut and engraved become “gems.”

#### UNCUT STONES.

Although the labour of gem-cutters produces such a difference upon precious stones, there are some of them which in their almost barbaric beauty are better worn as they are found. Charming strings of uncut garnets have been worn as necklaces and as bracelets by savage races and by the most cultured women alike, and with equally good effect. Garnets and rubies, uncut, look wonderfully well on lace and on light-coloured fabrics.

Many of the best precious stones have been known for centuries, indeed the stones of greatest brilliance when polished were early discovered, and their use has been recorded in well authenticated manuscripts and parchments. Some of the precious stones most valued to-day were known to the prehistoric races who buried them with their dead. The Egyptians have passed on to the modern world some rare gems, identical with those precious stones now known; and in several instances their names have been so accurately described that there can be no mistaking their identity.

Many precious stones were familiar to the Israelites who no doubt heard of them from the Egyptians whom they spoiled, and from the Chaldeans with whom they



had dealings at a much earlier date. In the Bible there are Jewish records of the diamond, beryl, onyx, jasper, sapphire, emerald, carbuncle, topaz and other stones. There has been some speculation as to the identity of several of the stones mentioned in the Bible, and called by similar names in the writings of early Greek authors. Translators in the past were not always happy in their definition of such things as precious stones with which they were not very familiar, and it is probable that some of those stones were misnamed—it is possible too, that the early races by whom these jewels were first worn were unable to distinguish their differences, for their chemical or mineral properties by which modern experts now distinguish them, would not be recognised.

It is difficult now to tell where the ancients secured their most prized jewels. The almost legendary stories about the African mines, spoken of by writers in different countries, however, tell of a common origin from whence these early nations drew their supplies of uncut stones. As it has been pointed out there are some stones that cannot even when polished be called jewels or gems, but they are very beautiful when carved or polished and used in the manufacture of jewellery, often with equally good effect. Some of these stones are found in large pieces and are made up into larger ornaments than jewellery, although smaller pieces of the same substances are mounted, set and worn as jewels. The artists of China and Old Japan were very clever in executing such work. They would take a piece of fluor-spar and fashion it as a flower vase, embellishing it with all kinds of ornament carved in deep relief. Sometimes they so cleverly understood the tints of the spar that they were able to make use of the different layers of colouring to give relief and effect to the design, and even to add to the beauty of the object by taking advantage of reflective lights ingeniously thrown

upon the right spots. One of these pieces in the form of a vase is arranged to show three distinct colours, light purple, green and amethyst, which when viewed in certain lights present many shades. A vase of amethyst quartz is carved in such a manner that by taking advantage of the layers of colour a dragon in quite a different tint is made to coil itself about the vase and form a handle.

Light and shade have much to do with the different effects of cut and polished stones, and when viewed in different lights the result is often strikingly varied. Light too, affects the colour of stones, and in some instances exposure should be avoided. The cause of this influence of light has not been very satisfactorily explained, although many theories have been advanced by scientists who have much to say about the chemical reaction of light. Rubies are said to be affected by exposure to light, one very important ruby which had been exposed in a shop window for a couple of years or so was found to be gradually losing its colour and becoming lighter in tint. In a similar way emeralds and sapphires change colour by exposure, and generally assume lighter tints. A curious contrast is reported in reference to the topaz and garnet, the topaz becoming dull when exposed, the latter retaining its brilliance and becoming lighter in colour.

#### SUPERSTITIOUS BELIEFS.

In prehistoric times, although we have no written documents recording the facts, there is little doubt that superstition in every possible way was rampant—it has been so with the untutored savage in quite recent times—and the bright and shining stones, each giving a different coloured ray, would be associated with one or other of the great powers for good or evil. Wicked spirits believed to cause so much suffering to humanity would be strongly

in evidence in the evil they were supposed to have wrought, and the stones would be associated with them, and the habit of giving certain votive offerings in jewellery which grew apace, to obtain the goodwill of supernatural powers, would be early in evidence.

As it has been suggested in a previous chapter the object of much of the Egyptian jewellery was preventative—that is it was worn to prevent illness, misfortune, and disaster—so the artist who in Egypt was a professional craftsman well skilled in his trade repeated his designs without much variation, and duplicated them to an unlimited degree. No doubt he traded upon the superstition of his clients, and reproduced again and again those “charms” he found to sell. From the number of the same objects found in many different localities it is obvious that there was a widespread belief in the efficacy of these articles of jewellery and precious stones—some of which were engraved and inscribed.

There is great similarity of design or ornament in the form of the object, and that is due to the popularity of those particular symbols indicated by their shapes or by their engraving. In some of these emblems very special advantages were held to exist. The sacred beetle, the emblem of eternity, was much loved, and countless scarabs which have been found (and much copied by modern Eastern craftsmen) show how much these little objects were valued, if not actually worshipped. The gems were cut in beetle-like form, but long use and much practice gave the artist a stereotyped touch until many of the commoner scarabs—made of inferior materials or crudely shaped from stone—were very unlike the living beetle portrayed in the costlier gems.

Precious stones and gems have always had a strong influence on mankind, religious and superstitious. Eastern art is peculiar for the preponderance of stones



and gems, and it would appear that Eastern ideas, which alter slowly, have ever been attached to stones rather than to the chiselling of gold which in modern days forms the chief part in the ornament of jewellery.

The frequent use of certain stones for sacred and other special uses early surrounded them with symbolic meanings. In the Bible some of these symbols then commonly understood are alluded to, and their meaning mentioned. It is not difficult to understand that stones accredited with special symbolic meaning would soon have ascribed to them more than their natural qualities and properties. Some were credited with possessing curative value, others with occult powers, as for instance the beryl in the reflective facets of which many professed to be able to see pictures of the future.

The employment of stones for occult purposes is also of great antiquity. The magic mirror of crystal has imposed upon many credulous persons. Curiously enough many famous scientists and those who have dipped deeply into mysterious researches have regarded stones as powerful agents, assisting them in their studies. Not very long ago the world was reminded of a once famous Elizabethan sorcerer who had used the "Magical Speculum of Kennell Cole." It was among the curiosities in Horace Walpole's collection at Strawberry Hill, and had been in the possession of the Earl of Peterborough, in whose catalogue it was said to have been the "black stone into which Dr. Dee used to call his spirits." It recently changed hands at Messrs. Christie's sale rooms.

#### FAMOUS JEWELS.

Many of the most famous jewels are noted because of their unusual size, their peculiar cutting, or their exceptional brilliance. Others are deemed especially valuable either because of their purity or their unusual composition.



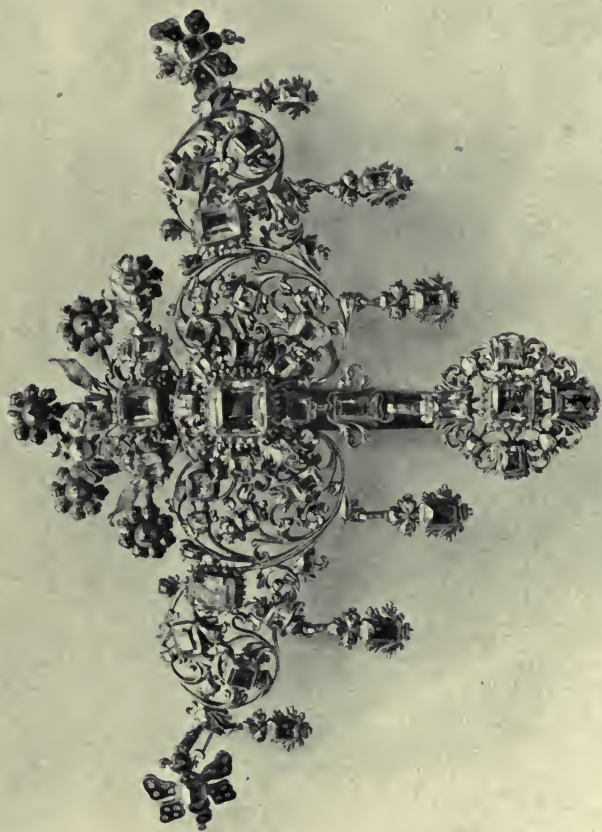


FIG. 28.—BREAST ORNAMENT OF GOLD AND ENAMELLED FLOWERS.  
SEVENTEENTH CENTURY.



FIG. 29.— FINE NECKLET OF WEDGWOOD CAMEOS SET IN GOLD.

*In the Collection of Mr. Edward Good.*

Some, of course, have become famous on account of their associations, or the historical personages to whom they once belonged.

Most of these famous jewels are of great age and have been handed down for many generations—some are precious heir-looms. Some are traced to older races and come from peoples now forgotten. Several wealthy Indian Princes possess jewels of great worth; some are uncut, others show traces of having been cut by unskilled and even barbaric races. Many of the best stones have been recut in order to bring out their beauty—as an instance the Koh-i-nor, first shown in this country at the Great Exhibition in 1851, was in the first instance badly cut, but was afterwards recut in London by Mr. Coster of Amsterdam.

The Koh-i-nor, the mountain of light, was given to Queen Victoria in 1850 by the East India Company; it had formerly been in the possession of the Great Moguls. When it came into the hands of Shah Jehan in 1640 it was uncut, and even then had a history attached to its finding in the mines of Golconda. Shah Jehan had it cut by a Venetian cutter who, however, did his work very unsatisfactorily. In course of time this noted stone passed into the hands of the Khan of Cabul. It was seized by Runjeet Singh, of Lahore, and mounted in an armlet in which were other jewels of great value. This priceless stone eventually came into the hands of the East India Company by conquest, along with other spoils, and now reposes among the crown jewels of England and is worn on special occasions by Her Majesty the Queen.

One of the most brilliant stones in the world is the Regent diamond which came originally from Kistna, and after changing hands several times was bought by Mr. Pitt, the governor of Fort St. George, by whom it was sold in 1717 to the Regent of France for £135,000.

It may be here pointed out that the use of jewels is very varied. Primarily they were retained as an indication of wealth, afterwards for their beauty, enhanced by cutting and mounting, and in more recent times precious stones have been employed for all manner of costly decorative work. Many wonderful caskets have been so ornamented. Snuff-boxes have been encrusted with precious gems, miniatures have been framed in jewels, and larger pieces of precious stone, like jade, have been used for fashioning many different objects for household ornament. The most noteworthy objects in which the chief decorations are stones are the "holy things" for church use.

Sword handles and regalia of every kind are enriched by gems, and thus in every direction there seems to be a use for the stones which, whether cut and polished, or engraved, are in themselves so beautiful, helping to add to the ornament of the object on which they are inlaid or set.

Among the more prosaic uses to which stones have been put is the ornamentation of furniture; the use of stones in its manufacture was at one time so common that this feature cannot be overlooked. Some of the cabinets of the best period of the French decorative cabinet work were made gorgeous by the use of precious stones. Special forms of ornament have at different times attracted the furniture makers, but perhaps the nearest approach to the same use of stones as that associated with the jeweller's art was the method of inlay adopted by Boulle, whose coloured inlays of enamel and of other materials closely resembled Eastern art as seen in the making of jewellery. The furniture maker sometimes overlaid his finished work with gold, and by the addition of jewels gave the things he made the appearance of costly jewels of gold and precious stones.



## SOME PRECIOUS STONES.

The following brief accounts of the most important precious stones used by jewellers will, it is hoped, be of some assistance in identifying stones in old jewellery :—

**AGATE** :—Agate is one of the forms of chalcedony, and is peculiar for its great hardness, being harder than steel (for that reason it is the stone selected for the centres of scales and for the pinions and some of the balances of clocks and watches). The marvellous effects and colourings are due to the presence of impurities in the clear silica ; that is especially so in the better kinds known as “ moss ” agate. The stones which are influenced by oxides of iron are of brown or yellow shades, and sometimes quite red.

The chief source of supply is Brazil, although much of the older jewellery was made from stones brought over to this country from Hungary. Modern Scotch jewellery, referred to in another chapter in this volume, consists of the free use of stones mostly locally obtained, and among the pebbles used there are many varieties of agate, found chiefly in Ayrshire and near Montrose.

**AMETHYST** :—The amethyst is a quartz which takes its beautiful tints from the presence of peroxide of iron or manganese ; the rarer stones being the Oriental variety of corundrum of violet tints. The amethyst is found in Siberia, Ceylon, Australia and Brazil.

The ancients regarded the amethyst as preventative of drunkenness. There are several legends which may have given rise to this belief, one being that Bacchus gave the stone the colour of wine. Perhaps the prettiest story is that Amethyst, a mythological youth, was turned by Diana into a stone of great beauty.

**AQUAMARINE** :—This is one of the varieties of the beryl. It is of several tints, usually pale sea-green, sometimes with a slightly darker bluish shade. It is found in the Ural Mountains and also in Brazil.

**BERYL** :—This stone, a silicate of aluminium, is a hexagonal crystal. Its colour is green, somewhat tinged with yellow. The common beryl is not of any great value. The emerald is the “gem” of the family. (See also “Aquamarine.”)

**CARBUNCLE** :—The name applied to the better varieties of the precious garnet, which in large pieces is cut *en cabochon*, that is with rounded top, highly polished, for which purpose the dark rich tints are chosen.

Some fine stones have been known, one of the best historic carbuncles is that which was worn by Mary Queen of Scots.

**CARNELIAN** :—This stone, sometimes called cornelian, is a bright red-coloured chalcedony owing its tints, which vary, to the presence of oxide of iron. It is found in many places, and some very good varieties have been found in this country, also in Scotland. The best varieties come from the East.

Carnelian has been much used for seals and signets. In the Middle Ages the stone was regarded as the symbol of St. Bartholomew.

The sard of deep red colour, is a variety of carnelian.

**CHRYSOPTASE** :—This stone is a variety of chalcedony of apple-green tint, due to the presence of oxide of nickel. It is rather brittle, but is capable of giving a brilliant ray when highly polished. It is found principally in Silesia.

Chrysoprase is used for rings, and also for making small charms; indeed it is worn with some degree of belief in the virtue of its power for good over the person who wears jewellery made of this stone. In the Middle Ages much importance was attached to it, in that it was mentioned in the Book of Revelations as one of the stones of the "New Jerusalem."

To the artist chrysoprase presents many opportunities. As a strong colour it was copied by the artists of Mediæval days who imitated its tints on canvas and in the beautiful stained glass windows of some of the early cathedrals. In China it was the stone kept in view when producing those marvellous tints of "green aventurine" on porcelain. Many beautiful altar sets in chrysoprase have been found among relics of past ages.

**DIAMOND** :—The diamond is accredited with being the hardest of the precious stones, and will easily scratch others, even of the same class. It is a form of carbon and takes the shape of an octohedron crystal.

The diamond is dull enough before cutting and polishing, and is typical of many precious stones, the beauty of which is hidden. Scientific research shows that there is still much to learn, for different opinions are put forward about the origin of the deposits of pure carbon in that peculiar form of crystallisation in which the diamond is found. The reflective powers of the stone are high, some diamonds will shine in the dark after having been exposed to a strong light. Another property of the diamond is that it will often shine after having been rubbed vigorously, although this property in a greater or lesser degree is attached to all crystals.

The South African mines, India and Brazil have furnished the supplies of the stones for many years past. Some of the older stones are of uncertain origin, indeed



many of the larger ones which have been worn for centuries have come from mines now unknown, and some, of course, have acquired legendary histories.

The diamond was named by the Greeks "Adamas," because it was unconquerable, its hardness preventing those early artists from cutting it with the same facility with which other stones and gems were cut and worked. According to legend Adamas, an attendant upon Zeus in his infancy, had been translated to the stars and turned into a shining stone of unusual brilliance.

Reference has already been made to some of the large stones of great value among them the Koh-i-nor, or "Mountain of light," as its Indian name denotes. The "Beau Sancy" diamond which once belonged to Charles the Bold, is thought by Mr. Streeter to have been the work of an Indian lapidary. Various large stones have from time to time been discovered, one of the most important discovered within recent years is the famous Cullinan diamond, so called after the chairman of the Transvaal Diamond Mining Company, which was discovered in 1905, and was presented to King Edward—a bright gem for the British crown now worn on State occasions by the Queen.

Fanciful names have been given to many stones, and these sometimes have reference to their origin, and at others to their peculiar colour. Fashion changes even in the popularity of certain kinds of diamonds as well as in their cutting and setting. Yellow diamonds have at times been much fancied by leaders of fashion. There are diamonds the tints of which are red, green and blue. Of the latter type was the "Hope" diamond which carried ill-luck with it, and was eventually lost at sea.

Experts judge the value of diamonds from their cutting as well as their size and lustre and their rarity



of colour. The art of diamond-cutting was discovered in 1456, and has in the past been chiefly carried on in Antwerp and Amsterdam. There is much skill required in the cutting of the diamond, the methods adopted being followed closely by all cutters, the varieties being principally the "brilliant" and the "rose" cuttings. The "brilliant" are composed of fifty-eight facets, the different parts being known respectively as the crown (the top), the pavilion (the lower part), and the girdle (the edge). There are also single cut brilliants with only thirty-eight facets. The "rose" is the cutting which was adopted in the seventeenth century. At one time it was very popular and some of the crown jewels of several countries are cut in that way. Cardinal Mazarin is said to have studied the subject of diamond cutting and the polishing of precious gems, as well as their appropriate settings, and he personally directed the cutting of twelve rose-cut diamonds which were set in the French crown.

**EMERALD** :—The bright green colour of the emerald is said to be due to chromium sesquioxide which is one of its constituents. Its crystals are six-sided; it is hard, but is at first brittle, gaining greater hardness and tenacity by long exposure to the air.

In olden time the emerald came from several localities, the best known being Queen Cleopatra's famous mines in Egypt. In modern times the emerald has been obtained from Columbia, Siberia, India and New South Wales.

Emeralds were well known to the ancients and were frequently mentioned by old writers. The stone was formerly sliced, the flat pieces being then mounted without any further cutting. The Greeks cut their emeralds flat too, one of their favourite uses for the jewels

being to ornament the heads of their walking sticks, as one old writer has it "to dazzle the eye,"

Heroditus records the ring of Polycrates in which was a shining emerald. Plato, too, mentions emeralds and jasper. Medicinal qualities were once attributed to the stones.

Of emeralds, which are of the corundum family, there are several varieties. The Oriental emerald, however, is the most valuable and is the variety mostly used. The pale stones of bluish-green tints are generally found to be aquamarines. There is also a green garnet which may be taken for an emerald.

**GARNET:**—Garnets, which crystalise in cubic form, are found in limestone, granite and other formations. They are very plentiful, but the better varieties come from Brazil, Ceylon, Burma and from Saxony. The common colour is dark red, others are green and some are almost blue. These stones are often mounted rough and uncut, although generally polished. They make excellent necklaces and bracelets, and in that form were worn by the ancients, for many have been found in pre-historic tombs.

**JADE:**—Jade or jadeite, takes prominence among the rarer stones (not technically "precious") and in its scarcer tints is costly, but not of jewel form. It is a stone of mineral properties and contains sodium, it is also fusible. It is notable for the different shades and colourings which afford the artist so many opportunities of cutting it into fantastic shapes and carving it with grotesque figures in relief. It is chiefly found in Asia, and is a favourite material in China and Japan.

It has been noticed that smoky quartz is very adaptable in fashioning pictures, trees being made to stand out in

relief. Like the effects produced from quartz those evolved from jade of the cloudy tints are the most beautiful. "Mutton fat" is one of the tints much appreciated by connoisseurs. Although there are fine objects made entirely of jade it is very often used in conjunction with metal. There is a beautiful little gold trinket box made many years ago in China, which has a lid of jade on which is carved cranes on a clouded ground. Another fine box of old gilding has for its cover the figure of a sage in jade, his garments showing up in relief by the clever use of different shades in pink. A very charming set of implements for the writing table made of green jade, might have been seen in a London auction room not long ago. It was described in the catalogue of the sale as "consisting of a pi-tong, a shallow inkstone, a tiny water vessel, a circular box for sealing wax, a small cylindrical koro with open-work lid, a small vase carved with bats, a *wang chih* in open-work, and a tiny paper weight shaped as a boy with a lotus leaf."

Green jade is especially a favourite material for small trinkets, little boxes, charms, and for some jewellery. Of such objects there are many varieties. The possibilities of ornamental decoration are endless. Flowers are carved readily, many standing out in bold relief. The variety of tint makes jade very suitable for relief work, some pieces of green, for instance, shading from quite dark green to pale sea-green. Large pieces in flat panels deeply recessed are set in wood frames, some of the scenes carved upon them being very effective. These larger carvings, especially flat pieces of jade capable of scenic relief, are very beautiful, many of them representing the old legends of China, as on porcelain; in the same way the carvings of the sculptor help to hand on the ancient myths. Alas, oftentimes these mystic scenes fall into unbelieving hands some of whom miss

much of the value of their curios by omitting to search for the meaning of these pictures, for few of them are mere creations of the artist's brain. One pretty little screen is carved with Gama Sennin and Li Tieh Kwai crossing a river mounted upon a toad, and a gourd respectively—typical of many such pictures in stones.

Some of the small trinkets in jade are very curious, as an instance there are jade pebbles on which can be seen incised lotus plants in colours differing from the remainder of the pieces. Another piece of smoky quartz represents a stag, together with various emblems of the sages.

**LAPIS-LAZULI** :—This stone is a silicate of alumina and contains soda and lime. It is found in large pieces and is much used for ornamental purposes ; in smaller selected pieces it is used for jewellery. Persia, China, and Siberia are named as places where the stone is chiefly found. Its beautiful blue tints were much prized by the ancient Egyptians by whom it was frequently used.

**MALACHITE** :—Malachite is green hydracated carbonate of copper, distinct from the blue carbonate or azurite.

Malachite is found in large quantities in Siberia and in some parts of Australia.

**ONYX** :—A variety of agate, amorpheus silica. Its colours and tints are in bands or stripes ; there are many shades of red, green, yellow, and black and white are also in evidence.

Some very fine examples are found in the British Isles, chiefly in Perthshire and Skye. Arabia is one of the most important places from which large supplies come.



OPAL :—Opal is a non-crystalline mineral, a hydrated variety of silica. Its chief charm lies in its opalescence which is said to be due to minute cracks in its composition. It is very brittle, but with care it is lasting and is much favoured as a gem for rings and ornamental jewellery. There are several varieties, the best known being the so-called precious opal which gives forth such bright rays of flashing light. It has been spoken of as “the flashing, fiery opal” which contrasts with the dull and yet at times lurid colours of the other varieties. The fire-opal is full of red fiery reflections, and the semi-opal, which is dull and opaque, is by no means to be despised. The stones are all found in a matrix or bed of stone coming from veins or cavities in rocky fissures.

Many fine specimens come from Queensland and New South Wales. Some precious opals are found in South America. The wood opal has the appearance of petrified wood and shows a wood-like grain.

The opal is perhaps feared by its owner as much as it is admired for its beauty. Many wear their opal rings with dread of some unknown evil consequences. Perhaps no stone has been held in greater fear and uncertainty than the opal with which traditional stories of ill-luck are associated. Many have, in consequence refused gifts of beautiful opals, the fire of which seems like liquid living lurid flame when the sun-light dances upon the gem.

PEARLS :—Pearls are precious objects differing in their properties and constituents from the stones which owe their beautiful tints to the presence of minerals and metallic oxides. The pearl secreted by the mollusc gives rise to important fisheries. Its formation is caused by some foreign substance entering the pearl-producing mollusc which then coats over the substance and thus

forms the pearl which is possibly at first very tiny, growing in its pearly coat of increased thickness as time goes on. Loose in the shell the pearl assumes a globular form, around which the substance is secreted layer upon layer.

The small globular pearls set by the jeweller in rings and used for ornamenting many articles of jewellery differ from the larger pear-shaped pearls which are mounted as pins and ear-droppers and form the pendants of other jewellery. The jeweller speaks of the "skin" of the pearl, and distinguishes between the dull opaque and the more lustrous gem of much greater value, and there are many minor differences observed by the expert who from them assesses the value of the gem.

The pearl fisheries afford abundant interest and romance, far more exciting than the hunt for precious stones. The marine pearl-bearing oyster is the *Meleagrina margaritifera*; the fresh water *Unionidæ* also rewarding the searcher. At one time the river fisheries of Britain yielded good results. In the days when the Romans lived here they found many pearls. In modern times the pearl fisheries are chiefly carried on in the Gulf of Manar in Ceylon, in Australia, and in Lower California.

Mother-of-pearl must not be confused with the true pearl, although some pieces of the former are full of beauty and are much used for ornamental purposes and jewellery. Mother-of-pearl is the lining of the shell of the mollusc.

Curious properties are ascribed to pearls, and now and then in some mysterious way they appear to be attacked by a disease and quickly perish. Some people simply cannot wear pearls for they crumble away. There is a story that the Empress Elizabeth of Austria was attacked by fever after wearing a string of pearls, and then the pearls begin to fade and perish, being eventually put in the sea to "recover." There are many who have full

faith in the restorative power of the sea-water, and now and then when opportunity occurs place their pearl rings and other jewellery in the sea. The jewels when removed should not be rubbed, but the salt water allowed to dry upon them.

**RUBY** :—The ruby is of the corundum family, and is of the same group as the sapphire. Corundum is the generic name applied to several varieties, chief among which distinctions are the Oriental ruby, which is rhombohedral, and the spinel. The Oriental ruby, a rich lustrous stone, is seldom of large size, and is much more valuable than the spinel and the garnet. When heated it changes to a greenish shade, but regains its red tints when cooled. It is dichroic, differing from the spinel which crystalises in cubic form.

The ruby was known to the ancients who obtained it from India and other places. Burma has long been noted as possessing the most famous mines. The King of Burma took a heavy toll upon the more important stones discovered. Vast quantities of these rubies are still to be seen in the crown jewels of Burma, which are in the Indian Museum at South Kensington where they have been safely housed for many years. Many excellent rubies are found in Ceylon, Siam and in Afghanistan. The Australian mines have also yielded many specimens of these stones, and especially of the commoner varieties of corundum.

It may be pointed out that in assessing the value of stones colour is not always a true guide to value. Generally speaking, however, the spinel ruby is scarlet, whereas the true ruby is blood-red; the balas ruby, which is rose-red, is a minor variety. The mining industries are regularly worked now as in ancient days, and there is a plentiful supply of good stones, but large and perfect stones

are rare and the really valuable gems do not often come into the market. The mines of Burma are worked by a well organised commercial company and yield a very good supply. (For reference to artificial stones see Chapter XIX., "*Pastes and Artificial Gems.*")

The ruby is thought to have been the stone described as "Jasper" in the Bible. The ancients knew it as "carbunculus" and deemed that it possessed self-luminosity. Pliny referred to it under the name of "lychnis."

Among other rubies of note is one of great size which was presented by Gustavus III. of Sweden to the Emperor of Russia when on a visit to Petrograd (then St. Petersburg).

The ruby is one of the stones set in episcopal rings where it is used in uncut form as indicating "glory." (See Chapter XXXIV., "*Royal and Ecclesiastical Jewels.*")

Rubies have figured among the notable precious stones of many countries. One of the most important in Great Britain is the historical ruby set in the State crown of England, commonly known as the "Black Prince" ruby. This beautiful stone is, however, declared by many experts to be a spinel. It was given by Don Pedro the Cruel, of Castile, in 1367, to the Black Prince. It was afterwards worn by Henry V. on the field of the battle of Agincourt—kings and field marshals do not wear such gems on the battlefields of Europe to-day! This historic stone rests still in the crown of England, set in the Maltese cross which surmounts it.

**SAPPHIRE:**—The sapphire is a variety of corundum, and is in every way of the nature of the ruby except in its colour. The blue tint of this precious stone is probably due to oxide of cobalt. Some varieties are known as "star" sapphires.



The principal mines are in Burma, Ceylon, Australia, Borneo, and in some parts of India. The European varieties of the sapphire have been chiefly found in the Rhine Valley.

The sapphire, unlike so many stones was not named from any special properties it possesses, but from the Greek *Sapheiros*. It was Pope Innocent III. who ordained that the sapphire should be set in a bishop's ring. According to legend this stone possesses special properties, and conduces to the fulfilment of prayers. It was much revered by the ancients.

**TOPAZ** :—This stone is a silicate of aluminium and fluorine spar. The colours of topaz are widely different, including blue, green, red and yellow with a great variety of minor shades.

Siberia, Brazil and the Ural Mountains are the principal places from which supplies come. There is a small supply of topaz stones in Scotland and Ireland.

**TURQUOISE** :—This stone is a hydrated phosphate of alumina. Its colour varies from sky-blue to a greenish tinge the former shades being the most valuable. It is apt to lose colour by exposure to the light and it ought not to be brought into too high a temperature.

Turquoise is found in veins and comes chiefly from Persia and Arabia ; it is also found in Russia and to some extent in India. Other varieties come from South America and North America.

Some influences seem to act injuriously upon the turquoise, indeed worn by some people good blue stones deteriorate and turn green. There is no doubt that exposure to an atmosphere in which there are certain chemical properties has a bad effect upon all metallic gems.

## CHAPTER XVII.

### GEM-CUTTING.

INTAGLIOS—ENGRAVED DEVICES—THE ATTRIBUTES OF THE GODS—GEMS IN WORSHIP.

THE engraving of stones was much practised by all Eastern nations, but in the work of some of the countries possessing early civilisations the form of the gems seems to have assimilated to the designs and types then in vogue in other branches of ornament. The designs too, in most cases followed the national tendencies. In Babylon and in Assyria many of the intaglio gems were cylindrical, and the smaller ones were suitably mounted in gold as rings, necklets and armlets. Many of these gems were given special names and were worn as charms; others, however, seem to have been created purely as ornaments and were worn as jewellery for personal adornment.

#### INTAGLIOS.

It is, of course, clearly understood that the two methods of gem-cutting are intaglio and cameo. The intaglio—an incision into the stone—was quite distinct from the cameo which was a gem in relief. The choice of stones suitable for engraving must have been very difficult, especially when those available were limited and the tools by which elaborate gem-cutting could be performed were simple.

The purpose of the intaglio is important because it would naturally have some bearing upon the designs selected, and also upon the choice of stones which had to be suitable for the use to which intaglios were put. The primary and chief use was, of course, that of a seal, worn for convenience, from quite early times, as a ring; not always so, however, for there is Scriptural evidence that the signet was worn upon "the hand" or wrist as a bracelet. The insignia brought to David upon the death of Saul were his diadem and his *bracelet*. Upon nearly all these ancient ornamental insignia beautiful emblems were engraved. Those who have studied this subject have always marvelled at the way in which the minute details of the design were carried out. The desire of the engravers has always been to produce mystic signs and symbolical emblems which would be appreciated by patrons, and act as indicating the seal of authority when they were impressed upon wax or other medium attached to the document sealed by them. Most of the older intaglios are quite small, and their subjects refer chiefly to the older beliefs. The gem portraits of Ancient Greece are especially noteworthy; many of the intaglios, however, are merely fanciful representations of the gods. This is in accord with Grecian idealisation. The era of true portraiture is found, as we should expect to find it, in the gems of Imperial Rome.

From Northern Africa some rare old Phœnician gems have been obtained, in most cases the designs showing traces of early Greek influence. The Etruscans too, had many rare gems in bronze.

Modern critics have had something to say about the style and finish of old gems. Viewed in the light of modern appreciation of art there is not enough margin on the stone, the subject usually occupying the whole of the field; indeed it seems as if the artist had altered

his design, and even in portraits had sometimes distorted the picture, in order to fill up all the available space, this is especially so in groups and mythological figures.

The way in which ancient gems are mounted is of some importance to the collector. The Rev. C. W. King, in his excellent work "*Antique Gems and Rings*" points out that ancient intaglios are usually mounted with their rough backs uncut, although rubbed down upon a slab of emery. In this he says they differ from modern gems which are cut and polished "upon a revolving metal plate coated with emery powder and oil, which gives them a perfectly smooth and even surface."

For centuries the intaglio gems were a useful necessary possession, and then there came a time when their use waned as writing and reading became better understood. The seal was, however, for a time revived in the eighteenth century. The engravers of that day sought to design fresh devices, but they often followed the ancient seals and copied some of the mystic signs they found on old gems. Crests and monograms came into vogue, and letters were sealed with signet rings. The use of these things is no more, and the collector and the home connoisseur wear old rings and mount cut and engraved gems in various forms as articles of jewellery; and they treasure them for their peculiar forms and for their beauty and intrinsic worth, rather than for any magic signs upon them or for their ancient associations.

#### ENGRAVED DEVICES.

The commonest devices among ancient gems are those cut in scarab form. Visitors to the East, and especially to Egypt, have brought back many such gems; and some of their relics have, of course, been modern forgeries. It is a fact, however, that the Arabs have from time to



time secured many genuine gems which time has uncovered and the weather has left bare after a storm. These old Egyptian gems and scarabs are mounted and worn as jewels, and the larger amulets from Egyptian tombs are worn also. The Arabs have rifled tombs and they have *made copies of many engraved stones* for unsuspecting travellers.

The subjects on ancient gems may be divided and classified as historical, mythological, and symbolical. In later days the first-named became the ancestral, the second religious, and the latter heraldic.

Many of the Greek heads were symbolical of victory, good fortune and the like ; some were designed merely to show the attributes of the personified subjects. These designs in time became emblematic, and were commonly used by engravers ; on the later engraved seals were many heads of the Pagan deities.

In the present day the emblems of the different Pagan deities and those of mythological characters are almost forgotten, and are seldom made of much account, it must be remembered, however, that when the old intaglio gems were cut they were very real to those who wore them. It is of course very interesting to know what these emblems are intended to represent, even if they do not create sufficient interest to warrant research into the mythology attached to the different subjects.

#### THE ATTRIBUTES OF THE GODS.

The attributes of the Greek figures—Pagan gods and goddesses and mythological characters—found on intaglios, cameos and plaques are numerous, and many of the best known deities, so-called, are represented in a variety of forms, and are often indicated by symbols.

The following are a few of the figures and symbols met with on coins, sculpture and gems :—

ABUNDANCE, wheat ears and inverted cornucopia.

ACRATUS, the Genius of Bacchus, as a winged Pan.

ADONIS, represented wearing a hunter's dress, commonly seen in association with Venus ; his attributes are a dead boar and a dog.

ÆOLUS, seen guiding Bacchus to Ariadne, a bearded figure and generally winged.

ÆSCULANUS, more frequently met with on coins as a goddess of the mint ; her attributes are scales, money and a cornucopia.

AMYCUS, the son of Neptune is seen bound to a tree by Pollux, Castor associated with him being distinguished by the bracelet he wears.

APOLLO has many attributes—the thunderbolt is one of the commoner ; as Apollo Conservator he is always seated, and as Apollo Sol the deity has a radiated head.

APRIL, a youth dancing before the statue of Venus, to whom the month of April was consecrated.

ARIADNE, with head partly veiled is crowned with vine or ivy leaves.

ATLAS, a nude, bearded figure is seated on a mountain.

CERES is crowned with wheat ears, and often shown in a car drawn by serpents.

CHARON, as an old man steers his bark across the Styx.

CONCORDIA as a civic emblem holds an olive branch ; in military garb, she stands between two standards.

DIOSCURI, The, (Castor and Pollux) wear oval bonnets, and have a star as their attribute—they are usually mounted on horses.

ENDYMION, asleep on a rock, or in the arms of Morpheus, often in conjunction with Diana preceded by Love holding a torch.

ENEAS is shown carrying Anchises, leading Ascanius.

FORTUNE is seen with various attributes ; with sun and crescent she presides over the fortunes of men ; with two cornucopia dispersing the good things of this world ; with a helm she rules the Universe ; and with one foot on the prow of a vessel the goddess presides over land and sea. As Fortuna Manes she holds the bridle of a horse.

HECTOR is shown with Andromache, or as driving a quadriga.

JANUS, the two-headed deity, looking backward and forward.

JUSTICE with scales and sword is a well known figure.

LEANDER, the common form of representing this hero is partly immersed in water, at other times he is shown swimming. Two dolphins and the crescent moon are attributes of Leander, the latter attribute indicating his night attempts.

MEDEA is shown with Jason plighting his troth near the Dragon who guarded the Golden Fleece.

MENELAUS is seen with Agamemnon who wears the regal bandeau.

MUSES, The, are always draped and are distinguished from the Nymphs in that their busts are draped and they wear long tunics : the distinguishable attributes of the Muses are, respectively, Eurania a sphere at her feet ; Polymnia, a roll, and her robe drawn up below her girdle ; Thalia wears a mask and carries a pastoral crook ; Terpsichore plays the lyre ; Calliope wears a mantle folded round her waist ; Clio is frequently represented carrying two thongs with which she chastises one of the Pierides ; and Melpomene carries a poniard and wears a mask.

NARCISSUS stands by a fountain near a cupid.

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NESTOR is an old man with a large beard, usually carrying a shield and a buckler.

PEACE represented as a goddess carrying the infant Plutus stands, usually, before an altar on which is but the single limb of a victim, explained by old writers as showing that Peace desires no cruel sacrifice : the goddess is sometimes represented burning or destroying the arms of war.

PIETY is veiled, holding a cornucopia, at her feet a stork, sometimes a temple model or sacrificial instruments are shown.

POMONA carries a basket of fruit, often holding apples and a branch of the tree.

PROVIDENCE, a female figure, leans upon a column and has an inverted cornucopia.

PRUDENCE was symbolised by the Egyptians by a three-headed serpent : Prudence has also been shown as a Janus with young and old faces, applying the attribute in that she acquired the habit of looking back and gazing, gaining from past experience, and therefore was better able to judge of the future.

SATYR, The, is represented in various ways, generally with the horns, face and legs of a goat : one beautiful gem exhibits a creature snapping his fingers in token of joy, as in ancient Italian dances.

SCYLLA is a mermaid with dogs issuing from her girdle.

SILENUS is seen in many forms, usually with his ass.

Among other symbols seen on ancient intaglios and cameos are trophies. There is a torch borne alike by Diana, Hecate and Love : the thunderbolt of Jupiter, and emblem of sovereign power : half prostrate figures indicating rivers, as the Tiber personified : the peacock of Juno : the fowl of Minerva : the nimbus, at first associated with Phœbus : the lion skin the symbol of



Vulcan : hands joined together the symbol of Concord : and a butterfly, the emblem of the soul.

## GEMS IN WORSHIP.

It has been pointed out that the engraving of gems served a double purpose. It gave the wearers beautiful objects with which to adorn themselves, and it provided them with mystic charms and protective jewels. Further, the religious found in precious stones—engraved and uncut—objects worthy of devoting to the service of the deities they wished to propitiate and to adore. It would appear that the use of precious stones in worship was customary among Eastern nations from very early times, hence it is no doubt that mysterious powers were soon attached to certain gems and when cut and engraved in an approved form, and endowed with mystic and sacred symbols were used by the Jews, by the Pagans and then by the early Christians.

The old emblems of gods and goddesses as understood by Greeks and Romans, and the myths of their beliefs as typified in the emblems on engraved gems indicated by the foregoing list, are a dream of the past ; they are relics of a Pagan world, and of men and women who feared what they could not see or understand. In vain they sought protection from evil spirits by casting votive offerings at the shrine of some "unknown god." Priests profited by these superstitions—but not all, for it is a well established fact that many votive offerings have remained where they were thrown in Roman times until recent years. An instance of how these objects of gold, silver and bronze have remained in so-called sacred wells for centuries and have only by accident been brought to light has already been given.

The emblems and symbols of Greece and Rome came and went, and their gods are no more. The Pagan deities

of Britain are now laughed to scorn, but there is an emblem which has taken their place in worship and has been duplicated countless times in all costly metals and in precious stones and gems. The Cross which became the popular emblem of pilgrims and saints in Anglo-Saxon times in Britain is still revered. All through Mediæval days it was copied, and the cross, the crucifix, and the crozier, so many of which are to be seen in the South Kensington Museum, are art treasures testifying to the power and love of Jesus and of God the Father. Such jewels are used for similar purposes still. While holding no magic power they are rightly pressed into the service of the Church.

Precious stones shone in the breastplate of the High Priest in the Jewish ceremonial worship of Jehovah; they shine still with greater glory as the noon-day sun pours through the windows of cathedral and church upon the jewelled Cross on the twentieth century altar, typifying the worship of the same God, and of his Christ.

## CHAPTER XVIII.

### THE LAPIDARY.

#### PREPARING THE STONES—SOME DIFFERENCES IN GEM-CUTTING.

THE name by which the cutter and polisher of stones is called is derived from *lapis*, a stone, but it is generally understood to mean one who includes in his work the art of engraving small stones and thus creating them "gems" for the use of the jeweller. Obviously the stones which in their rough state, although in crystalline forms usually coated over with an incrustation, must be prepared before they are ready for the jeweller or setter of precious stones. The incrustation has to be removed before the worth of the stone can be ascertained, for then when cleared of its outer coating, flaws, should any exist, are revealed. The uncut gem presents a very different appearance from the stone rendered lustrous by facets cut upon its surface, and the shining reflections cleverly contrived.

Many ancient craftsmen were, probably, workers in precious stones and in metal, and operated upon both substances. Others were gem-cutters rightly so-called for they confined their labours to engraving stones and investing them with that peculiar charm which is attached to anything on which are mystic characters or symbols which the common people rarely understand. Many of these ancient artists cut for their patrons stones which

had been obtained from various sources, and engraved them according to their instructions, and then returned them to be afterwards set by other craftsmen.

#### PREPARING THE STONES.

In the preceding chapter the story of the precious stones has been told—their formation, discovery, and the way into which they have been pressed into the service of man—and used in worship in Pagan and in Christian times. In its natural state as taken from its matrix the stone may and has been used for artistic purposes as well as jewellery, but the jeweller prefers to make use of the precious stone after it has passed through the hands of the lapidary, who cuts, polishes or engraves it according to his fancy or that of his clients.

The term or craft-name, lapidary, is applied to all cutters of stones—precious, and of commoner kinds. The lapidary is one skilled in the cutting and polishing of stones. The tools of this artist are few in number, the principal being a lathe or wheel necessary for grinding or polishing. The engraver's tools are varied, but very fine and delicate. It is true much beautiful work has been done by hand with scarcely any mechanical aid; when we examine the fine work done by ancient craftsmen with few opportunities it is difficult to understand how they achieved such marvels.

Eastern artists, however, have always been famous for their wonderful handiwork with few tools and very primitive apparatus. Their skill in the present day has been seen in Eastern bazaars and in exhibitions in this country where Oriental natives have given demonstrations of their ability. Drills were known as far back as 725 B.C. The Etruscans used the drill and quite early the Greek artists understood its use as well as that of



fine engraving tools. There was a fraternity of gem-cutters in 1373, in Nuremberg, where a trade guild was in existence and even then exercised a beneficial influence upon the craft. Apprentices were not allowed to trade or work on their own account for six years, during which time they were expected to become proficient, and to be able to undertake the ordinary work of gem-cutting.

In a previous chapter reference has been made to the different facets of the diamond; of the brilliant and of the rose diamond, which it may be mentioned was so named because it was supposed to resemble a rose when cut; it does not flash like the brilliant, and is therefore not now so much in favour.

#### SOME DIFFERENCES IN GEM-CUTTING.

It may be well to make clear some of the differences in the work of the lapidary, and in the methods adopted to ensure the best results. There are many quite ordinary stones in small slabs, cut and polished, which are used in jewellery. They have little or no reflective powers, but are in themselves beautiful, and for their rich colourings and tints are chosen for mounting in gold and silver. In Scotch jewellery the agates and the cairngorms are attractive and need no added beauty other than their setting. The veins of the green malachite are enough for the artist without any engraving.

Such stones as the amethyst and the topaz need no chiselling, other than simple facets to set off the flat surface of the top of the stone. Diamonds, rubies, and emeralds, and such precious stones, are carefully cut by the lapidary according to the approved style which gives the greatest brilliance to that particular stone.

Very different, however, is the work on which the engraver is engaged. The subject selected after having

been scratched with a fine tool upon the surface (the polish having been removed) is cut either intaglio or as a cameo. Most of the ancient gems were cut intaglio, that is the design was cut into the stone, and shown up below the surface which was usually polished flat. The effect of intaglio gem-cutting is of course the opposite of cameo which is cut into the surface in order to throw up the pattern or design. Seals and signets are almost invariably cut intaglio, and when impressed upon soft wax or other substance reverse the effect of the intaglio and show impressed the clever cutting of the experienced artist. The early Greek intaglios cut into hard gems are indeed marvels of skill and patience, and show the rare ability to transfer in miniature quite small details of sculpture—the intaglios of Ancient Greece showing the human form and deities personified are among the priceless gems of the art of a far-off race of artists.

## CHAPTER XIX.

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### PASTES AND ARTIFICIAL GEMS.

#### RARE ANTIQUE PASTES—METHODS OF PRODUCING PASTES —OTHER IMITATIONS.

THE study of old jewellery soon brings the enquirer face to face with the somewhat startling fact that many of the old jewels are “only paste.” It may be well to disabuse the mind of any prejudice which that discovery creates, for some of the old pastes are just what they purport to be—neither more nor less. They are not fraudulent imitations, only very good substitutes for substances which either could not be procured or were too costly for the purpose for which the gems were intended.

It is true that in modern days much of the made stone has been very inferior, and even that which has been good has been spoiled in the setting. In olden time pastes, enamels and similar compositions were looked upon with greater favour and were thought worthy of the most costly settings. In some of the later revivals of pastes and imitation jewellery the guilds, by which trades were regulated, placed restrictions upon the use of pastes in gold and silver settings and consequently many of the gems were rendered valueless after the newness of the inferior setting had worn off.

The custom of the ancients to use large gems in many cases made it impossible to obtain genuine stones, and fostered the manufacture of imitation jewellery. The use of paste is common to all ages—in most cases it was an accepted substitute, not an inferior copy.

## RARE ANTIQUE PASTES.

There are many wonderful pastes among Egyptian curios. The paste beads of which necklaces were formed, and the blue paste scarabs, some so well imitating lapis lazuli, have been found in countless numbers. Some of the jewels in the Cairo Museum which came from the tomb of the Queen Aah-hetep are enriched by the free use of lapis lazuli blue pastes. In the British Museum there are Egyptian amulets of red paste, some of them representing the "buckle" of the girdle of Isis.

The Romans understood the art of making pastes, and probably transmitted the secrets of the mixtures they used to the barbaric races whom they conquered.

Some very interesting examples of old paste are noticeable among the numerous relics from Saxon graves. Many of the bronze-gilt rings and *fibulæ* from Saxon cemeteries have paste ornaments, intermixed with genuine stones.

The Greeks were not unacquainted with imitation stones. In the Gem Room at the British Museum there are many remarkably fine cameos and intaglios—of pastes made in Ancient Greece. The Greeks also used imitation small stones for the jewelled embroideries for which they were famous.

In Mediæval days many very large jewels were employed in ecclesiastical ornaments, and in imitation "jewelled" book covers and shrines.

From time to time men have been exceptionally successful in producing good imitations of ancient gems, and many have tried to supply the demand which has at all times been greater than the supply. One of the most successful fabricators of old pastes and of gems was James Tassie, who was born in Glasgow in 1735. Tassie perfected the discoveries he had made, and settled in London,



where after a time he won considerable fame. His greatest achievement was the execution of a commission from the Empress of Russia for a cabinet of about fifteen thousand examples, to produce which he had to obtain specimens from the best known collections all over the world. An important record of Tassie's works, many of which are represented in the collection in the British Museum, is a catalogue which he published in 1791, fully illustrated. Tassie also made some very fine medallions from a white paste. The business which Tassie had created was carried on after his death, in 1799, by his nephew William Tassie, who lived until 1860, when by his bequest a large collection of the gems which had been produced by his uncle and himself came into the hands of The Edinburgh Board of Manufacturers.

For a century or more the pastes and imitation jewellery which have been manufactured have been common, and most of it is obviously tawdry, both in the quality of the imitation stones and in their setting, which is for the most part of base metal. Time has not improved the appearance of these comparatively modern pastes and mounts, so that the difference between the quality of more recent pastes and those of the ancients is the more conspicuous.

This inferiority of later pastes has now been overcome, but the prejudice against them lingers. Greater knowledge of chemistry enables present-day artists to secure excellent results—for it is no secret that imitation stones are still produced—and worn.

#### METHODS OF PRODUCING PASTES.

Artificial gems are produced by using pastes composed of identical materials to those properties and chemical and mineral formations in the real gems they imitate.

## 202 ANTIQUE JEWELLERY AND TRINKETS.

Then again there are pastes which give similar results although the materials of which they are composed are quite different. Real stones are sometimes "faked," in that the surface of the gem proper is very thin—a mere slice—backed by the same or similar substance, as already suggested.

It is not necessary to describe at any length the methods adopted in modern production. In principle they are the same as older pastes, but doubtless very different in the shop practice of their manufacture. Diamonds have been much imitated, and "old paste" jewellery is highly valued, for although there may not be the same brilliant fire the gems are very effective. It is well known that the diamond is but crystallised carbon, and many more or less successful attempts have been made to produce good imitations from the same product. Old paste, however, is a glass-like substance with high refractivity but without the true fire. Other stones have been copied, but the imitations are almost invariably of glass-like paste, coloured.

Experiments have been tried by which tests could be established. The hardness of the precious stones is a good test—for the diamond, ruby, emerald, and sapphire are much harder than any paste. A test which has been applied with almost certain results is mentioned by Mr. A. Beresford Ryley, in his exhaustive work on *Old Paste*, in which he says "Recently a test, supposed to be infallible, has been discovered in the shape of an aluminium pencil, the points of which when drawn across paste leaves a shiny, silvery line on the surface, while no similar effect occurs with a natural stone."

### OTHER IMITATIONS.

Glass or paste has been made to give better results by backing with foil or tinsel. Again a thin layer of

genuine stone is often backed with paste which is given the required colour to produce the correct tint of a stone of unusual depth of colour. In some cases three layers are used, the middle one being of glass : such deceptions when suitably mounted are difficult to detect, and deceive the unwary.

Another class of "precious stone" is made up of inferior stones cut and fashioned like the best gems. In the eighteenth century quartz crystal, oftentimes cut with great care, produced excellent "diamonds." Most people are familiar with "Cornish diamonds" found in the tin mines and used in cheap jewellery. Such quartz crystals flash in the sunlight and also in a strong artificial glare, but they are rarely very brilliant, and are short of the true fire.

Pearls have been much imitated, and in their production the scales of certain fish are sometimes utilised. Artificial pearls were at one time produced by the Chinese by inserting some small foreign substance in a fresh-water mussel, such substances being in time coated over by the fish thereby producing thinly coated pearls.

It is only necessary to make a tour of the jewellery shops in London and the larger cities and towns in this and other countries to realise what an immense number of "sham" pearls are made and, from the supply, evidently worn.

There is, undoubtedly, much to be said in favour of good imitation jewellery, so much less in cost than that made up of rare gems. It is true that some shops are delusive, in that their stocks and their displays are much mixed, and the amateur cannot always distinguish between the old and the "modern antique." On the other hand there are some dealers who very wisely confine themselves to the sale of genuine antiques—pastes and stones, and of such articles of wear and of ornament there is no lack !

## CHAPTER XX.

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### CAMEOS.

MATERIALS EMPLOYED—EARLY EXAMPLES—MEDIÆVAL  
CAMEOS — MODERN REVIVAL — WEDGWOOD CAMEOS —  
PATRONS OF THE ART.

GEM-CUTTING in relief dates back to the days of the Etruscans and the Phœnicians, and possibly had its rise in an earlier form of ornament; it is, however, not so old as the intaglios of Ancient Greece. So beautiful was the effect of gem-cutting in relief, in almost any material that when once its fame was established its continued popularity was assured. It is true that the career of the cameo has been somewhat fitful, at times even intermittent. The earlier cameos were almost forgotten when the Romans revived their popularity. Some wonderfully good gems were cut in the earlier days of Roman supremacy, probably by Greek gem-cutters who cut so many of the best intaglios. Portrait gems of the emperors were much favoured in Imperial Rome. The generals and officers of the army brought the cameo to Britain, and when the Romans settled in this country for their long stay the cameo was one of the ornaments worn. Cameo cutting, it is assumed became a lost art here in the centuries which followed the return of the Romans to Italy. Cameos were, however, made and worn in the East, and when the crusaders went to the Holy Land they brought back with them some of those gems.





FIGS. 30, 31, 32, 33 AND 34.—GROUP OF RARE CAMEOS.

*In the Collection of Mr. Edward Good.*



FIGS. 35, 36, 37, 38, 39 AND 40.—RARE CAMEOS.

*In the Collection of Mr. Edward Good.*

There was a Mediæval revival, and a later time of popularity for the cameo, in this latter instance cut from shells, in the Victorian age.

Some articles of old jewellery lose their charms because they become worn and lose their freshness. Not so, however, with the engraved gem or the gem in relief, for unless actually broken even cameos are generally in very good condition. Some of the very early cameos and gems in the British Museum, and in other collections, are in such splendid condition, that we are tempted to believe that they must only just have left the engraver's hands, and the amateur may well doubt their authenticity. If any possess gems about which they are in doubt they ought always to inspect carefully the national collections, where there are gems representing every period and style of art; many have been thus assured, and have often discovered that they, too, have some excellent examples of ancient art; and on the other hand some are unfortunately obliged to admit that their gems are but worthless imitations.

It cannot be made too clear that each style of art has its own peculiar charm and beauty, and thus in gems there are many varieties, and even in cameos there are some cut from the most precious stones, some from paste, and others from shells. Some of these materials add to the intrinsic worth of the article, others have in themselves no monetary value, the entire value lying in the appreciation of the skill of the artist by whom the gem has been fashioned. Some cameos are sharp and clearly cut, but shell cameos have a peculiar softness of finish which must be noticed by comparison in order that the difference can be fully appreciated. It is possible that some home connoisseurs regard the large shell cameo brooches as representing the extreme size of cameos. That assumption is, however, a mistake for there are

many fine cameos cut from precious stones and from artificial materials of very large size. According to Mr. Cyril Davenport, the well known authority on the subject, the largest cameo known is in Paris, its size being .13 inches by 11 inches.

The purposes to which cameos are put are of some interest to the collector who tries to obtain cameos made up in various forms of art jewellery to which they have been made use of. In such a collection their are plaques, portrait groups, mythological groups, and the more useful forms of mounted gems, among which are brooches, bracelets, pins, necklets and rings. Cameos, too, have been used to adorn the exteriors of jewel boxes, snuff-boxes, and even furniture.

The setting of the cameo is not without interest. Many of the ancient cameos were set in gold and silver, and even in bronze. The Mediæval jewellery of the wealthy was of gold and richly jewelled, the cameo being frequently introduced. When large shell cameos came into general use in Victorian days bright gold—not always of the best quality—was used for the somewhat gaudy setting which in many instances detracted rather than added to the charm of the cameo. Commoner cameos were worn freely, and “Pinchbeck” frames were very common. The tiny cameos set in rings are very beautiful, and some of those rings are a tribute to the good taste of the goldsmith by whom they were fashioned.

#### MATERIALS EMPLOYED.

The cutter of cameos worked with the picture ever growing before him, in which he differed from the cutter of intaglios who had but an inverted representation of the gem which when finished could only be seen in its full beauty when reproduced upon some plastic material.



The aim of the cameo cutter was to work in relief, that is to produce a miniature sculpture which showed up well by contrast. For that purpose he chose a material composed of layers of different colours or shades, generally of the same material of solidified substance, although not always so. He found the agate and the onyx stones best adapted to his purpose. The onyx was probably the chief stone used, more precious stones were, however, used, for many of the best ancient cameos are cut from the emerald, the beryl, and the chrysoprase. Garnet and jasper are met with, but rarely a true ruby. Of the blue stones the lapis lazuli and the topaz have been cut as cameos, and there are many precious stones which have been so cut, but the onyx with its variety of tints and its many layers, is by far the best for the purpose, and the ancients as well as those who followed the art they had so well exemplified, took advantage of the beauty of the relief the onyx gave when cut.

Real stones have not always served, for there have been attempts to "improve" upon the natural stone. Mr. Davenport tells of the way in which cameos have been coloured for cameo cutters. He mentions in his book on "*Cameos*" Oberstein, in Oldenburg, as the place where this work of preparation was chiefly carried on. He says "These stones were found in great quantities in the neighbourhood of this town (Oldenburg), and the works were originally established for the cutting and preparing of the native stones; but of late years the natural supply has considerably diminished, so that the greater part of the work now done at Oldenburg consists of the cutting, staining, and polishing of rough onyxes sent there for that purpose from all parts of the world." The stones selected are, therefore, those possessing two or more distinct shades, and in some instances these are coloured or their effect heightened by artificial means.

The sardonyx often used by the ancients came from India and other Eastern countries. The turquoise was a favourite stone in Mediæval days, and much favoured by Queen Elizabeth.

The shell used in later days was the East Indian *Cassia rufus*, and it was chiefly chosen because it has a sub-strata not unlike the sardonyx.

There seems to be no limitation to the materials from which cameos may be cut, so long as the relief effect is produced, and the relief is shown up by different colours or tints, although that is not absolutely necessary as some of the cameos are like the pearl shells of Damascus little more than relief work from the same substance. Pastes have already been mentioned as materials from which many fine cameos have been cut. Even ostrich eggs have been made the subject of skilful cameo cutting, giving excellent results in two shades. Some of these are of ancient origin, others the work of more modern artists who must have spent many days in producing beautiful pictures in relief on the shells.

The shape of a cameo is of no importance, indeed some are cut from irregularly shaped stones without any attempt to reduce them to any geometrical form. The size and contour of the stone or shell is selected more on account of its colouring than its shape. Such stones are filled as far as possible with the intended design, which in order to fill the space is often altered and embellished with additional devices. Thus in the Greek cameos it is obvious many of them have been filled with additional attributes of the gods and goddesses portrayed, and of the characters personified or scenes depicted.

#### EARLY EXAMPLES.

In the very early cameos the lives and habits of the peoples who made and wore them are reflected.

When the Greek artists cut their stones and fashioned their gems, and the Etruscans worked so laboriously with simple tools, the subjects chosen were the Pagan beliefs and the myths of those early times; they were not representing something almost forgotten and little understood, but depicting very cleverly the religions in which they had faith, and carving in stone the incidents relating to those religions which they saw enacted daily around them, and in which they in all probability took part. The oldest examples of Greek cameos are probably of the Myceneæn period, of these there are many fine examples in the British Museum, among them a wonderful piece which every one admires, a lion cut in amethyst, a remarkably fine piece in excellent condition.

Cameos found favour among the ladies of Greece and Rome, they wore them in their hair and mounted as clasps used them as fastenings for their flowing robes and for their cloaks. Military men wore them too, as shoulder fasteners just as they were worn in later times by the Crusaders. Roman art declined after the death of Severus and then cameo cutting fell into disuse. There was, however, a revival later, and many of the old cameos show traces of the changes in religion after Constantine the Great had adopted the Christian faith and discarded the Pagan beliefs. The later emperors inherited and acquired many examples of the early arts of Rome, and some of them have been well preserved and have been handed on with additional historic interest. A very remarkable sardonyx was among the jewels pledged by Baldwin II. of Constantinople to Louis of France. The central part of this piece represents Germanicus returning from his expedition to Germany when he was received by the Emperor Tiberius.

Many of Wedgwood's famous cameos, designed by Flaxman, were portraits of the older Roman Emperors,



and of course the gem of all cameos (not carved in stone) is the Barbarini vase.

#### MEDIAEVAL CAMEOS.

The Renaissance of art affected almost every craft, and it caused a revival of many lost and neglected arts; its influence made the curio hunter of that day look up many of the rare cameos which the artists of ancient Rome and Greece had wrought. The renewed interest in all things beautiful caused the Mediæval jewellers to seek the help of gem-cutters, and they began to cut stones like their fellow craftsmen had cut in the days of old; they also chose similar materials, although not always the same, for they were accustomed to work in a somewhat different way to the older artists, and possibly to use more advanced tools.

The great revival of cameo cutting commenced in the fifteenth century, and the material selected as best for the purpose was German agate. There is another difference of some interest to artists and collectors who are trying to locate their specimens, in that whereas the Greeks cut their cameos in relief leaving one side quite flat, the cutters of the fifteenth century and later hollowed the underside and generally worked in higher relief than the ancients. The subjects worked by the Mediæval artists do not help much in the way of identification, for they chose classic gems as examples, and often copied very closely the ancient gems to which they had access. It is said that the best guide in distinguishing the cameos of the Renaissance is to note that in the later periods of the art Oriental stones were seldom used. Turquoise was much employed in the days of Queen Elizabeth, who had very many gems from this material cut by a cameo-cutter whom she employed.



The cutting of cameos on pearl shells has been carried on in Damascus since the sixteenth century, the shell being the *Meleagrina margaritifera*.

#### MODERN REVIVAL.

The modern revival of cameos as articles of jewellery must be taken with a double meaning. The wearing of cameos as brooches and pins had always been favoured by those who were fortunate enough to possess genuine antiques. It was, however, in the first half of the nineteenth century that there was a serious attempt to revive the art as an industry. The late Queen Victoria was very fond of cameos and she encouraged the wearing of cameo jewellery. The materials employed were chiefly shells, and many very fine cameos were cut. Again the artists found that they could not improve upon the old designs of the early gem-cutters. There is, however, a modern rendering of the Pagan deities and of the attributes of the deities and other figures represented, and it is not always of the happiest, in that it is very difficult indeed to combine the ancient and introduce modern tastes without in some way or other spoiling the results. Some artists, however, were very successful, one of these was Lamont who cut many cameos in the early years of the nineteenth century when the "new" art was beginning to be fashionable.

The second phase of modern revival is that which has come into vogue during the last few years. There has been quite a hunt in the old Victorian jewel boxes, and many cameos once thought almost worthless are found to be veritable gems of the cutter's art, although their setting is inferior. Along with this mass of old cameo jewellery brought to light there have been many worthless things, some only common paste and others mere

glass imitations. The hunter after cameos marvels at the quantity of these gems found here and there. The finest collection anywhere perhaps is that which has been got together by Mr. Edward Good of "Cameo Corner," New Oxford Street, London. The very fine necklet formerly in the collection of the Duke of Marlborough, shown in Figure 29, is one of the pieces he has secured. Other examples taken from his cabinets are represented in the illustrations of ancient cameo gems shown in Figures 30, 31, 32, 33, 34, 35, 37, 38, 39 and 40.

The collector wonders whether the art of the cameo cutter will ever be revived. There are some who are very optimistic and believe that there is still a bright future for the art, not merely for shell cameos but for the precious stones cut in cameo form. It is believed that among English craftsmen there are some quite capable of working as well as the ancient artists of old. The matter of price might be some deterrent to the common use of gem cameos for jewellery, but the work of the present day could and would be facilitated by the use of drills and fine cutting tools which would enable the cutter to perform the work, which at one time must have been very slow and laborious, at a reasonable pace. It is a beautiful art, and one which ought to receive every encouragement should it again be taken up. In the meantime the collector has an ample selection of fine old gems left us by the ancient artists, and also by the shell cutter of Victorian days.

#### WEDGWOOD'S CAMEO JEWELLERY.

It would be difficult to find anything more beautiful than the marvellously cut and chiselled cameos in delightful colours which the great Josiah Wedgwood executed

from designs of ancient art. In reference to these wares in *Old Pottery and Porcelain* (a volume of the HOME CONNOISSEUR series) it is said "The love of detailed miniature work led Wedgwood to devote much time to the production of fine cameos, so many of which represented classic subjects, and in the excellence of their workmanship rivalled almost the ancient cutters of gems and cameos from which they were taken. Many of these gem-like cameos were mounted in gold and set in various ways."

In museums where collections of these small objects are shown much of their real beauty is lost, because of the way in which they are shown, instead of being arranged in rows they ought to be shown in suitable settings as was the intention of the great artist who made them. In the chapter on this subject in the catalogue of the Wedgwood Works Museum there is a quotation from an article by Professor Church who says "So also one would like to see in a public gallery illustrations of the way in which Wedgwood adapted his productions at the arts of the jeweller. . . . Nor can the artistic effect of Wedgwood's small and delicate jasper cameos be properly seen when these choice gems are fixed in formal rows upon a museum tablet, instead of being framed in cut steel, in gold, in silver, or in ivory, or set in bonbonieres, tea caddies, and patch-boxes."

These little objects are much sought after and may be seen in shops to-day set in gold and silver. There are modern replicas too, but they lack the sharpness of the originals.

#### PATRONS OF THE ART.

It has been said that cameos are coming into their own again. That, however, refers to the wearing of

cameo jewellery and to the revival of the art rather than to the delights of the possession of cameos as a pleasurable collection of gems and articles of vertu. There have been patrons of the goldsmith's art and of gem-cutting who have probably combined the delights of wearing such gems and of their possession. Many patrons of art in the past have ultimately become collectors in the fullest sense of the word. Whether it will ever become the rage for persons to collect cameos to any extent like that wonderful collection belonging to Mr. Edward Good remains to be seen.

There have been collectors in the past, and some of them have been influential patrons. It has already been mentioned that Queen Elizabeth was a patron of the art and possessed many fine gems. Queen Victoria also had many wonderful cameos, especially shell cameos. The Emperor Charles v. gathered together many fine cameos and employed one of the best cutters of his day to cut portraits of himself and his Empress. Charles I. of France was also a patron of the art. The Duke of Marlborough's collection has often been alluded to on the subject. The nucleus of that famous collection was made by the Earl of Bessborough, in the middle of the eighteenth century, and was afterwards acquired by the Duke of Marlborough. The late Duke of Devonshire was an admirer of art, and possessed many fine cameos. In the British Museum there is a very important cameo vase formerly in the collection of the Duke of Devonshire, but subsequently in that of the late Baron Ferdinand Rothschild, by whom it was bequeathed to the nation.

Another very interesting group of cameos is to be seen in the Soan Museum in Lincoln's Inn Fields where the house of Sir John Soan is still kept, almost as it was when the great architect lived there. Most of the best pieces were formerly in the collection of the Archbishop



of Tarentum. These gems are mostly of onyx and sardonyx, the subjects including a Bacchante, the head of Medusa, and some dancing nymphs. Another interesting case of jewels in the same museum contains many fine gems gathered together by Sir John during his tours in Italy.

## CHAPTER XXI.

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### ENAMELS.

VERY EARLY SPECIMENS—ART REVIVALS—LIMOGE  
ENAMELS—SOME MUSEUM EXHIBITS—MORE RECENT  
ENAMELS.

THE enamelling of metals has been applied to many articles of jewellery, and used in the decorative treatment of trinkets. It is not exclusively confined to metals, but most of the things associated with jewellery—objects of wear or ornament—to which enamels have been applied, are based on métal. The more precious metals as well as those of a baser sort have been coated with some form of enamel, the leading idea prevailing in all ages being, it appears, to give colour, and by contrast relieve the one colour tint of the metal, and in combination to produce better and richer effects.

The use of enamels can be traced to an age when the processes which produced such remarkable results cannot be discovered, such works have to be judged by results rather than from the methods of production.

#### VERY EARLY SPECIMENS.

From very early specimens practical artists can ascertain the materials used by the ancients, and follow the different processes which gave improved results as time went on, and as certain peoples advanced in their knowledge of the art of enamelling. Although traced back

to a very early date the process of enamelling must have followed the invention of glass-making, for enamels are of a vitreous nature. It is well known that glass-making was understood by the Egyptians, and from their tombs come specimens of enamelling, showing that even then they had made considerable proficiency in the art. Although the work when finished is often elaborate the principle of the art is simple in that it consists in fusing a silicate of glass, to which is added metallic oxides, reduced to powder, to produce the desired colours. This powder is placed in the cells of the prepared framework arranged according to the preconceived design, and then fused until the enamel adheres or becomes embedded in the metal work. In the finer works of art gold and silver are used, copper has, however, been very generally employed by enamellers.

It must be understood that whereas true enamelling is a metallic art the term is frequently applied to the glazing or "enamelling" of porcelain, and to painted substances not fused, although sometimes heated for drying purposes. Thus much of the Arabian pottery is enamelled, and some of the finer porcelain of Japan is thus treated. Some of the European pottery was composed of a coating of tin enamel, as the early Delft ware. In recent times the term "enamel" has been more extensively widened, until it embraces many of the finer paints and varnish finishes for wood; and of course vitreous enamel subjected to great heat is applied to metal culinary utensils of iron, which after being dipped in metallic oxides are fired and thus enamelled.

These common objects of every-day use are, however, far removed from the fine arts of the jeweller, who early learned the craft from Eastern peoples, by whom it appears to have been first discovered. It was from the East that the Greeks derived their knowledge, which in

time passed to the Romans, many of whose artists were Greeks ; and then it was carried throughout Europe and to the Isle of Britain by the Romans, although the Celts probably gained their knowledge more direct.

The Chinese were early acquainted with enamelling, and adopted the very distinctive form known as cloisonné, a peculiar process of enamelling which was continued throughout many centuries, and is still practised by the Chinese and Japanese. In more modern processes of enamelling much of the hand finish of early times has been done away with, and enamelling is done more cheaply for present-day markets. The older cloisonné trinkets, jewels, incense vases and the like were fashioned with many wonderful designs. The variety of colours introduced in the delicate little cloisons or cells gave scope to much fine detail and elaboration of design.

The pattern in this peculiar form of enamelling is made up by numerous cells or divisions, usually of brass, securely brazed or otherwise fastened on to the metal frame ; then each cloison is filled with the requisite colour or shade of the material carefully placed, the object being then ready for the firing. It is noteworthy that in the finer work the metal frames of the cloisons serve a secondary purpose in that they often provide additional ornamentation, not infrequently giving the appearance of fine metallic pencilling in the coloured portions, helping to make them more realistic, as for instance the cloisons in a floral design are often arranged to form the veins of leaves. In the older work these cell outlines in jewellery and in finer works of art were often gilded, or composed of metal containing gold and other alloys producing most effective setting to the coloured enamels.

The vitreous materials already stated to be used in cloisonné and other similar processes did not always constitute the method adopted. An equally ancient plan,



and possibly one antedating the other process, was to inset in the cells, or to afterwards surround them, small pieces of glass or paste which had first been appropriately coloured. This kind of work is more correctly described as mosaic (for fuller reference to "mosaic jewellery" see Chapter xxxix.).

The reproduction of older works has as a matter of labour-saving economy been effected by simpler plans than the older method of producing a glossy surface by rubbing down by hand. The rough and irregular surface of the early enamels and inlays required much reduction and polishing; of later years more accurate adjustment of the materials and better flux causes the vitreous materials to run smoothly and form a well-finished surface without any of the older hand polishing.

#### ART REVIVALS.

The enamelling practised in England by the Anglo-Saxons was doubtless derived from the Celts and the Romans. The art has already been referred to in Chapter XII., where some of the best known specimens of Anglo-Saxon jewellery extant are described. Many discoveries of late Celtic and Roman enamels have been found buried in this country. In the account of historic caves in Britain and the objects taken from them it is recorded in the *Encyclopædia Britannica*, in reference to several ornaments "deserving of special notice," that the "enamel composed of red, blue and yellow has been treated so as to form a close union with it." In the same volume there is a quotation from Philostratus, a Greek classic writer, who marvelled at the enamels of the British which the Romans had found existing in Britain. He wrote "It is said that the barbarians living in the ocean pour these colours (those of horse trappings) on heated

bronze, and that these adhere, grow hard as stone, and preserve the designs that are made in them." Here then is the simple description of British enamelling which after having fallen somewhat into disuse was again revived in late Saxon times. The celebrated jewel of King Alfred, and the Minster Lovell jewel are examples of this well known revival. In the *Summary Guide to the Ashmolean Museum* at Oxford (where the Alfred jewel can be seen), a descriptive work of extreme interest, full of concise statements from authentic sources, it is stated in reference to the enamel work of these jewels that they are undoubtedly "products of Early Christian art." According to one view mentioned "we may see in them a revival of the art of enamelling which had flourished in Britain in late Celtic times and was introduced anew by missionaries from Ireland, where the art had been preserved."

As it has been stated in an earlier chapter the art of enamelling became general in the Middle Ages, when under the guiding influence of the ecclesiastics, who were great patrons of art, rich enamels were produced for vestments, ceremonial use and altar decoration. During this and later periods the older processes of enamelling were worked and in some instances improved upon. Some of the best results have been obtained by the Champlévé process, which, briefly described, is the enamelling of solid metal by cutting away those portions to be filled in with coloured substances—paste or enamels. In this way gold, silver, bronze and copper have been worked and the cuts or indents filled with fusible enamels.

#### LIMOGES ENAMELS.

The enamelling practised in the sixteenth century in Limoges was so distinct that it calls for special mention. Some of the small pieces are art trinkets of extreme

beauty and full of the finest detail ; most of this enamel is, however, of a somewhat larger size than jewellery, although every piece large or small is a priceless "gem." The older style of producing the picture effects seen on Limoges enamels was by cutting the design, to be afterwards filled up, into the metal ground of brass or copper. In this a metal ridge appears to have been worked up to divide the colours or shades, thus preventing running when fired. A new style, introduced in the art work of Limoges during the second half of the sixteenth century is usually designated "surface painted enamelling," the painting which is generally in white being put on a coloured ground. The designs in the larger pieces were taken from well known paintings or engravings. This art afforded scope for the miniature painter who produced many valuable pieces of Limoges treasured in collections, although not classed as jewellery.

#### SOME MUSEUM EXHIBITS.

The Victoria and Albert Museum is particularly rich in enamelled jewellery of the later periods when ecclesiastical art had reached its greatest heights. The loan exhibits in the Museum galleries too, are full of such treasures in gold, enamels and precious stones set in combination.

Many persons, however, find in the collections in the British Museum even greater interest, because there they can see classified according to periods the art of enamelling from the very earliest times. There are some fine examples of cell-enamelled brooches, the best being the Dowgate Hill brooch, closely allied in style and formation to the Alfred jewel.

The Middle Ages are well represented in the British Museum collection. In the catalogue to the exhibits it is

pointed out that while the monks were the chief craftsmen in course of time some of them had shops of their own. Thus it was that the trade was established ; and gradually the goldsmith and jeweller had lay patrons whose commissions they would receive for many articles, among which would be personal belongings like jewellery.

During the French Revolution many small trinkets—snuff-boxes, brooches and the like—were made of Limoges enamel. The enameller soon found many uses for his art, not the least being the enamelling of watch dials and cases. Some of these are very fine examples of miniature paintings.

#### MORE RECENT ENAMELS.

The revival of old arts including that of enamelling has been frequent in recent times. In many instances when such revivals have taken place some quite new and distinctive style has been introduced. An instance of such a new introduction is found in the important works opened by Stephen Jansson, in 1750, at Battersea, the enamelling being worked chiefly on copper foundations. Many very beautiful little articles were decoratively enamelled, although few of them could correctly be termed jewellery ; but most of the enamels made at Battersea were undoubtedly trinkets. The work was well executed and vied with the enamels of Lille and other French enamels of more recent years.

Art enamelling became very popular in the eighteenth century and there were many small makers who produced very excellent workmanship, one of these was Toussaint, a Soho jeweller, who enamelled many fine and delicately painted scenes and portraits—some of his best work being miniatures.

Some interest has been shown in what is termed peasant jewellery, especially that of Russian make, some of the



enamelled objects being rich in colours and distinctly bearing traces of old Byzantine influence. The effect of this jewellery is peculiar for the enamelling is carried out within cells of twisted wire, but these jewels have been often repeated and most of those articles met with now are modern replicas.

Eastern enamels of quite recent date have a quaint if not an ancient appearance. They come from all Oriental countries and flood the market, so much so that collectors while recognising their great beauty and attractive "old look" are wary, for the collector of the antique rarely likes to include modern replicas, however well executed, in his cabinet. The jewel case in common use can, however, with propriety contain a few examples of Eastern enamels whether original in design, or following old styles, for they are often very appropriate adornment when worn with the more artistic costumes and embroideries of the present day modistes.

## CHAPTER XXII.

### RINGS.

PREHISTORIC, GREEK AND ROMAN — ANGLO-SAXON AND  
MEDIÆVAL—SEALS AND SIGNETS—STONE RINGS—BE-  
TROTHAL AND WEDDING RINGS—HISTORICAL AND RELIC  
RINGS.

ALTHOUGH not perhaps the most ancient object worn by man as an adornment of the person the ring is, *par excellence*, the article of jewellery around which centres tradition, antiquity, utility, and symbolic meaning of the greatest reverential character. It has been cut, forged and hammered out of many metals and other materials, and worn by all peoples—civilised and barbaric—from the earliest periods. It is associated with magic rites and ancient beliefs, and it is given and worn as commemorative of the closest ties of friendship. The circlet of gold has throughout the ages been the emblem of trust, respect, and dignity; and the ring unadorned by stones or gems is still the symbol of fidelity given to the blushing bride in her marriage ceremony.

Long forgotten rites have been associated with the ring which symbolises Eternity, and the ancient stone circles, druidical temples, and mounds surrounding the dwellings of prehistoric races tell of the power of the faith and belief in the symbol of the circle. The worshippers of the Sun god knew the form of the disc they venerated; it gave them warmth, shelter and protection; its form then was one to be admired, copied, and made

use of as a symbol of all the attributes of virtue with which they were familiar.

Is it strange then that rings of bronze and gold are found in the barrows and mounds of prehistoric peoples in this and other countries? The ring was an emblem of the protective power of the supernatural. There is a lingering trace of the Sun and Moon as objects to be worshipped in many things appertaining to the common habits of people to-day. Until quite recent years, and perhaps still, in Russia the bridegroom wears a ring of gold as an emblem of the Sun, and the bride a ring of silver as an emblem of the Moon.

Rings worn by the common folk everywhere have had a religious meaning in them, and they have often been given, worn and used in accordance with the prevailing faith of the nation. Thus in earlier times in Christian England the rings were inscribed with suitable emblems, the most frequently met with being that of the cross. Then there were the decade rings, with ten projections at intervals round the hoop; these served the same purpose as the *Aves*, a larger projection in the centre of the ring reminding the wearer of the *Paternoster* he was enjoined to repeat; in some cases the little knobs were separated by three tiny beads or dots symbolical of the Trinity.

There are rings of gold and silver, of bronze and iron, of stone and jet. Some are quite plain, others are ornamented by the engraver and are made for use as seals and signets, others are enriched with cameos and with precious stones, the setting of which adds to the beauty of the gems. There are rings, every part of which bear some symbolic meaning, and carried weight and perhaps position to the wearer; and there are some which convey symbolic meanings to those who see them, and which have at times caused hearts to quake and limbs to tremble. Such collections as that in the British Museum is full

of the deepest interest, and cannot be too closely examined, for there are examples which come from afar, many possessing great historic interest. There, too, can be seen practically every example or difference mentioned in this chapter, in most cases the best possible examples of every style and period.

#### PREHISTORIC, GREEK AND ROMAN.

From the graves of the prehistoric peoples in this and other countries have been recovered many rings of metal, of stone and of jet. The simple rings, often called "ring money" found in Ireland and in some parts of Scotland are thought by many to have formed a kind of currency, as do the armlets and rings of barbaric peoples to-day. In like manner many rings of bronze have been found on the sites of the Lake dwellings in Switzerland. Curious rings with transverse perforations come from Ireland, but although they are now without pins it is more than probable they were originally worn as the ancient brooches with pins which have perished.

The rings which can with certainty be classed as finger rings, are perhaps of a less ancient date to those rings of metal found in crannogs and barrows. The Etruscans and the Greeks possessed many gems, and their rings were numerous. At a still earlier time the Egyptians had set their engraved scarabs in ring form. The beetle which was regarded as so sacred a symbol by the ancient Egyptians was the emblem of Kheper, the source of creative power. The idea was favoured by the Etruscans and Greeks who followed the device in their engraved rings. At a later time in Greek art the influence of the scarab waned, and the myths of Pagan Greece took a greater place in artistic symbolism.



In the rings of Roman origin and of the later period of Greece the subjects were somewhat intermixed, and the work was performed mostly by Greek artists.

It has been suggested that the greater use of rings as time went on was the outcome of convenience, in that faith in the curative powers of stones and the protective powers attributed to some of them, induced their owners to carry them about their persons, and this they could the better do by wearing them set in circlets of gold, silver or bronze, on their fingers. The old Roman rings were hand forged and solid. There were others, however, of common metal, gold cased. Some too, were quite hollow, which probably gave the idea to the first makers of rings containing secret poison, of which type many were carried in Rome in those days of uncertainty and unknown intrigue.

The Romans wore rings of iron and of bronze ; gold rings could only be used by persons possessing property worth, at least, it is said, in our money about £4,000 : freed men also had the right to wear rings of gold. There were fashions then which were strictly observed in the wearing of rings. Plain signets and bronze rings were worn on either hand, but rings set with stones worn by the men were so worn on the left hand, in that it was considered effeminate to wear them on the right. Pliny says that such rings were worn on the fourth finger by Greeks and Romans, but he adds that the Gauls and Britons wore their rings on their middle fingers only. Wealthy Romans had rings for special occasions and seasons ; in winter they wore rings of bronze of heavy weight, but in summer they wore much lighter ones. Among special rings was the birthday ring (often a gift from some friend), worn on the natal day, known as the *annulus natalitus* ; the *annulus sponsionis* was the Roman pledge ring.

## 228 ANTIQUE JEWELLERY AND TRINKETS.

The Roman matron wore a ring to which was attached a small key, symbolising her authority and the right to carry the keys of the house. (*See Chapter XXVII., "Chatelaines, Chains and Pendants."*)

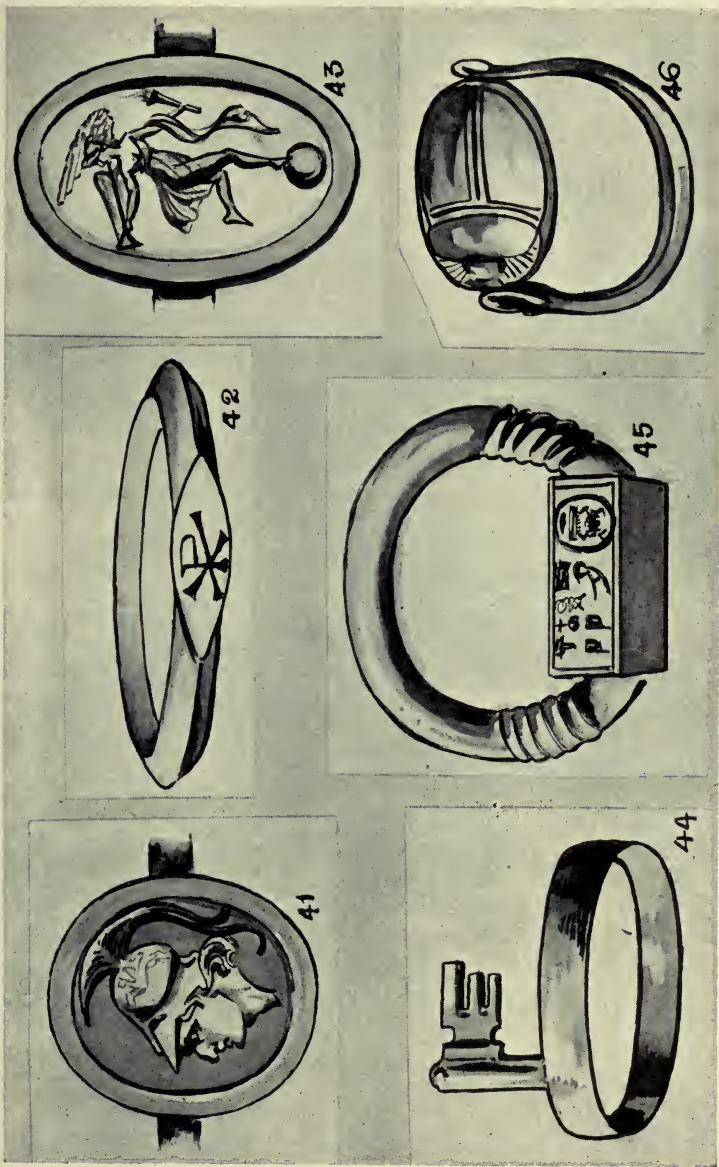
### ANGLO-SAXON AND MEDÆVAL.

In the days when England was free from the Roman control, and in the Middle Ages which followed, many rings were worn doubtless, but most of them have perished, although some very notable examples have been found in Saxon burial grounds and in some of the places where ancient British towns were located. Finger rings were made of bronze, gold and silver during those periods. Some of them dating from the days before the Norman conquest were of brass and deeply incised, there are several such rings in the London Guildhall Museum.

Rings of silver have been found, in every case the fashioning of the ring being hammered by hand, for the drawing of wire was not known until the fourteenth century. The silver in those early days was cut into strips from the sheet or plate, and then rounded up and welded into a perfect ring. In the Guildhall Museum there are some set with finely chiselled intaglios in jasper; green glass is in some cases used for the bezel.

In Anglo-Saxon days rings of gold were worn as badges of nobility, indicating the position of the wearer, such rings being generally worn on the third finger of the right hand, which finger became known as the "gold finger."

Some very interesting old rings have been found in Scotland, and most of them are now deposited in the National Museum of Antiquities in Edinburgh. Among the collection may be seen some rings on which are inscribed old runes, several of which were found in Cramond



FIGS. 41 TO 46.—EXAMPLES OF EARLY GREEK, ROMAN, AND EGYPTIAN RINGS FROM VARIOUS COLLECTIONS. [ENLARGED]. For description see page 237.

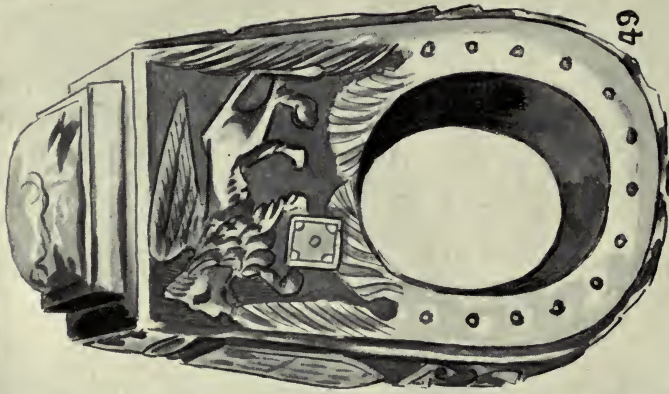




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FIGS. 47 TO 51.—PONTIFICAL, ECCLESIASTIC AND ROYAL RINGS, FROM VARIOUS COLLECTIONS.  
[ENLARGED.]  
For descriptions see pages 237 to 238.



churchyard. A curious prayer ring of bone was found in Inveresk, and one of bronze at Duffus. Perhaps one of the best in the collection is described in the Museum catalogue as "a finger ring of gold, with the signet part divided into two hexagonal panels, containing in one a figure of the Virgin and Child, in the other an ecclesiastical blessing, the sacramental cup, the outlines and background with black enamel": this was found in or near Melrose.

There were many well engraved rings worn in the fourteenth century both in this country and in France, these often bore the arms of their owners, and sometimes their emblems or crests. There were both gold and silver gem rings, some very massive. The rings in the Victoria and Albert Museum, at South Kensington, include many fine and rare examples of Mediæval art, one of these, of fifteenth century make, is of bronze and set with a green chalcedony engraved in representation of the lion of St. Mark.

In later days there have been more distinctive styles, and the purposes for which rings have been used and worn have been more clearly defined, admitting of better classification—a grouping according to purpose rather than period, giving the collector who specialises on rings some opportunity of sub-dividing his curios. Such classification is adhered to in the following paragraphs.

There are a number of rings of modern types which need not be described here, other than to point out that the older examples, either for their quaint workmanship, or the gems which are set in them, are worthy of a very prominent place in a cabinet of old jewellery. Among these are the beautiful *giardinetti* rings so prettily ornamented with baskets of flowers in gold and precious stones: and the marquise rings, many of which date from the earlier years of the eighteenth century.

## SEALS AND SIGNETS.

The seal or signet set in a ring dates from very early times. Such rings were used in Rome during the days of the Emperors, and from that time onward appear to have been in common use. Their first inception began with the employment of parchment documents, and then written letters—oftentimes the work of the professional scribe—to which was affixed the writer's seal in wax. For the better preservation and privacy of the seal and for the convenience of it being always at hand the ring was the best adapted.

Signet rings were used by Roman matrons for the sealing of wine jars and many such relics of Roman residence in England have been found at Colchester and other places. At Silchester there was a fine gold ring found some years ago. It is described in the *Victoria History of Hampshire* as being ornamented with a "rudely incised head with 'VENVS' round it": it is supposed to be of late Roman make, for also engraved upon it is the Christian legend "VIVAS IN DEO." Many Roman rings have been found in Hampshire, a county where the Romans dwelt in considerable numbers.

Seals in ring form were used until more modern days when there were other means of keeping the seal, set in a suitable frame, from wrongful use. Various metals were employed for the manufacture of old seal rings but the engravers rarely used gold, a metal which was always a regal privilege, the possession of a "bulla" in gold being a distinction. Curiously enough the permission to use silver seals was a greater honour, and such seals are rare.

The signet ring was common in Italy in Mediæval days, and in England too, but armorial signets were seldom met with in this country before the sixteenth century,

although they had been used in Italy and in some parts of the Continent more than a century before that time. Stones were often engraved with coats of arms and with monograms and crests, and in that form the wearers of seal rings employed them throughout the eighteenth century, during which period written letters were generally closed with a wax impression of the arms of the sender. The seal on all deeds of importance continued longer; and although the sealing of a document is still continued in form, it is only a legal fiction, for the ancient security given by the use of the seal is no longer any advantage.

Visitors to Rome find in the Gregorian Museum a fine collection of ancient rings; there too, may be seen a collection of old Etruscan jewellery. Much of it is arranged in a marvellous revolving cabinet, a mass of shining gold and precious stones. There are beautiful breast-plates, chains, head-dresses, brooches and bracelets. A special feature is the collection of laurel crowns of gold, such as the ancient Etruscan warriors received as the result of their success.

#### STONE RINGS.

Stone rings—that is rings cut from the solid stone—are by no means uncommon among ancient gems. The Romans were fond of amber and jasper rings. Some of these were worn primarily as amulets, just as stone rings were worn by the Egyptians at an early date. The Romans of the Lower Empire were very fond of solid stone rings and appear to have had a great variety of them.

In our own country many early stone curios have been discovered, and in Ireland, among the prehistoric relics, are very many rings of stone and jet. Some very remarkable jet rings were found many years ago during excavations on Castle Law Fort, near Abernethy, and some well formed bracelets of the same material.



## BETROTHAL AND WEDDING RINGS.

A halo of romance surrounds the sentimental rings—that is rings which have been given as emblems of friendship, affection and love. Such rings have been common enough at all times, although the seventeenth and eighteenth centuries were prolific in the production of “posy” rings and love tokens. Many of these were engraved on the inside with sentimental mottoes; sometimes the rings were quite plain at others they were set with stones, each one being chosen as symbolic of some special meaning or attributed with the possession of some charm. Sentimental words were spelled by the stones chosen, the initials of the *Ruby*, *Emerald*, *Garnet*, *Amethyst*, *Ruby*, and *Diamond* spelling “REGARD,” a common form of setting. Another variety of more modern type is a ring set with *Lapis lazuli*, *Opal*, *Verde antique*, and *Emerald*, spelling “LOVE.”

Many of the inscriptions on the posy rings were quaint, especially those made in the Middle Ages. It may be explained that the “posy” comes from the French *poesie* and is expressive of poetry or verse in which the sentiment conveyed in the ring was couched. Flowers often accompanied the gift. The inscriptions were not all sentimental, however, for many religious phrases were engraved on rings given in token of friendship and regard. Birthdays were chosen as appropriate times for gifts from friend to friend. St. Valentine’s fame has waned, but there was once a time, not very long ago, when such gifts were bestowed in honour of the day. It was a custom of long standing, for Sam Pepys wrote in his famous Diary, “My wife has increased her stock of jewels by the ring she had made as my Valentine’s Day gift this year, a Turkey-stone set with diamonds.”



In some countries the betrothal ceremony is accompanied by the formal gift of a ring. The Jewish ring was a very imposing affair shaped like the roof of the Jewish Temple, on the inside of the ring being inscribed such legends as "Joy be with you." Although the use of such ceremonial rings in token of betrothal goes back to an early date few of those still preserved are earlier than the sixteenth century.

The betrothal in Anglo-Saxon times was also followed by the gift of a ring, which was blessed by the early Christian priest and worn until the time of marriage. The gift of rings to be worn by both parties to the contract was at one time common; so-called "gemmel" or twin rings until separated presented an unbroken appearance. Shakespeare, alluding to the custom of plighting troth by "breaking" the ring—one half to be kept by each party until the day of marriage, when they were to be put together as proof of agreement says:—

"A ring of pure gold she for her finger took."

Some "gemmel" rings of the seventeenth century are in the form of two rings united by clasped hands. The engraved rings used as betrothal gifts often bore such sentiments as "Hearts united live contented": others breathe constancy, as "I will be yours, while breath endures"; and some are of a deeply religious character as "God's blessing be on me and thee." Engagement rings with fancy settings and various stones took the place of posy rings, and in more modern times pearls and diamonds have been popular; the half-hoop diamond ring being still in vogue.

The plain hoop, the simple and enduring ring of gold, is the one worn by the matron signifying the complete union of man and wife as it is declared in the marriage service "Until death do us part." The ring of gold, the

circle regarded by ancient man as the emblem of Eternity, is a fitting gift for the bride who receives it from the husband on her wedding morn. It was not always plain, for fancy rings were once worn.

The ring of gold too, has another significance, for it is but following the ancient practice instituted by the Egyptians who placed a ring on the finger of the woman as a sign that the man trusted her with the custody of his house. To-day the man declares, as he places the ring of gold on the third finger of the left hand, "With all my worldly goods I thee endow."

The gift of rings commemorative of the marriage has been at times observed by the wealthy. When Queen Victoria was married no less than six dozen rings bearing the royal likeness, in profile, engraved, and so delicately chased that the features of the young Queen were only distinguishable by the aid of a magnifying glass, were distributed among distinguished ladies of the Court.

#### HISTORICAL AND RELIC RINGS.

In the past there was a close connection between the Church and State, and many of the ecclesiastical prelates held almost royal powers. They used similar symbols of authority, and their signet rings were employed in much the same way as the royal signet. The great cardinals wore rings which were at once massive and indicative by their form and setting of the position held by the wearer. Bishops to-day wear rings in which are set large stones of special form and setting—they are, however, small compared with the great Pontifical rings of the Popes and the ecclesiastics of the Middle Ages.

One of the best known symbolic rings indicating office and power is the "Fisherman's" ring given to the Pope on his election. This wonderful ring is of pure gold, and is engraved with the symbol of a boat in which St. Peter

is represented seated. The sapphire was the stone chosen to be set in the episcopal rings for bishops and archbishops as indicative of perpetual chastity. Both amethysts and sapphires were worn by the prelates of the fourteenth century. Such rings are rare, but a few ancient examples are known, one of the earliest being the ring of Ahelstan, Bishop of Sherborne Minster, whose name was engraved upon it. Some rings were engraved with the names of patron saints, and were no doubt worn with a superstitious belief in the protective power of the emblem.

There have been gifts to the church by kings and nobles ; in the deeds conveying such gifts rings have been mentioned. William de Belmeis gave certain lands to St. Paul's Cathedral in his will, or deed of gift, directing that his "gold ring set with a ruby should, together with his seal" be affixed to the charter for ever.

A ring which is said was once worn by the Vicar-General of the Spanish Inquisition was sold in London a few years ago. It is thought to have been brought over to this country at the time of the Spanish Armada, and was for many years preserved in the family of Captain William Neville, who commanded one of the vessels which guarded these shores from invasion. The ring, which is of gold, is enamelled and ornamented with strap-work in niello, and in it is set a large emerald engraved with a shield of arms.

As amulets and charms many rings have been worn. Charles v. of France had great faith in the curative and protective powers of rings, and is said to have had rings and amulets in all his "trunks." He placed great reliance in certain stones which were reputed to prevent infection against the Plague: other stones were chosen by the royal monarch as protections against almost all then known diseases.



The royal signet, the seal of office, has frequently passed from one to another in token of friendship, and as conveying royal favour. The kingly ring was an ancient emblem of office, inseparable from the regalia of crowned heads. Such rings were carefully preserved by Assyrian, Egyptian, and Jewish kings. There are many touches of real human frailty in the pomp and glory ascribed to the wearers of rings by Jewish kings, prophets and priests in their records of sovereign power which they fully understood.

There are many historic rings in the British Museum, and among them one formerly belonging to Mary, Queen of Scots, which is engraved with the arms of Scotland, and the monograms of Mary of Scotland and Francis II. of France. The fate of Mary of Scotland was similar to that of Charles I., who on the morning of his execution gave his ring to Bishop Juxon.

The faithful representation of rings in portraits painted by the great masters has on more than one occasion led to the identification of the portrait, for even coats of arms and signets have been clearly shown. The ill-fated Stuarts were long remembered, and memorial rings of the lost kings and their descendants were made. Such souvenirs, held sacred by the Jacobites, were engraved with portraits of Charles I. and the Pretenders—father and son. Some were set in black enamels and were not unlike the memorial rings which were much worn last century.

Relic rings have often been popular after some great event. At the present time many small souvenirs of the War are being worn, set in rings and as other "jewels." Relic and mourning rings were frequently given as keepsakes. Anne of Cleves who survived Henry VIII. left in her will a large quantity of mourning rings for distribution among her friends and dependants. "Mortuary"



rings were often ghoully souvenirs, for the chief emblems were the "death's head and cross bones." Rings—memorials of the Holy Sepulchre—modern, of course, are sold to visitors at Jerusalem. Many years ago they were mostly of silver, although they are now frequently of gold or gold-plated; on them are Hebrew characters.

Much more might be said about rings, of which there are countless varieties. Those illustrated are but a few sketches of different types taken at random from several museums—some in the British Museum, others at South Kensington, and a few are types from private collections. Many of them are by no means unique, for such styles are not infrequently met with, for although there were no machine-made replicas "dumped" on the market in olden time jewellers and engravers got into the habit of duplicating their designs—indeed the rings of those days, even the engraving of monograms and mottoes, were frequently duplicated. Figure 41 is one of many on which are Greek heads such as have been repeated in many forms, most of the Pagan deities being honoured by the engraver. Figure 42 is a late Roman ring on which is the familiar Christian symbol which was adopted by Constantine and placed on his standard, it is in good condition and is of almost pure gold. Figure 43 is another common form of ornament, for Mercury has been much favoured by the gem-cutter and engraver. Roman matrons and others wore a key ring symbolic of their position, like the one illustrated in Figure 44. Figure 45 is a fine ring now in the British Museum, and is typical of many engraved bezels like this one on which are Egyptian emblems. Figure 46 is also an Egyptian ring, the bezel of which is of scaraboid form.

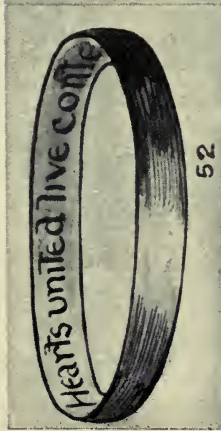
Memorial rings have been mentioned, the one shown in Figure 47 having, it is said, belonged to the unfortunate Charles I. The decade ring illustrated in Figure 48 has

two projecting pieces round the sides, and one large one to remind the wearer of the Paternoster which he should repeat. The large Pontifical ring shown in Figure 49 is massive and its emblems are deeply cut, it is of fifteenth century make the emblem on the side being the winged lion of St. Mark, a very fine green chalcedony in the centre. In Figure 50 may be seen an ecclesiastical ring of the usual type in which are three saints. Figure 51 is another ring on which are the sacred initials.

Figure 52 represents one of the commonest forms of posy ring such as were worn in the sixteenth and seventeenth centuries, on them were many mottoes in line with the one engraved on this ring which reads "HEARTS UNITED LIVE CONTENTED." Figure 53 represents a marriage ring now in the South Kensington Museum. Figure 54 is a sixteenth century ring of silver, also in the South Kensington Museum, and is typical of many betrothal rings of the period. Figure 55 is a ring of another type, one such as might have been worn by a merchant man of the sixteenth century. A very imposing ring is shewn in Figure 56, a Jewish betrothal ring, on the top of which is a representation of the Temple and the engraving round the sides has upon it the legend "JOY BE WITH YOU." The last illustration Figure 57 is a beautiful seventeenth century ring with jewelled setting.

Just as there must always have been a great sameness in the general appearance of the Egyptian rings, the bezels of which were always the inevitable scarab, so the jewellery of the Middle Ages and of later days showed little real novelty. That explains the similarity often observed in museum collections.

The jewels worn by ladies of fashion at all times have shown a remarkable similarity and paucity of variety. Although some additions have been made, and some are



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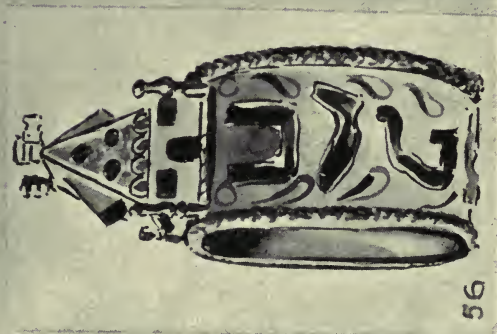
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FIGS 52 TO 57.—POSY, JEWISH, AND SIGNET RINGS. [ENLARGED.] For description see page 238.  
In the Victoria and Albert and other Museums.



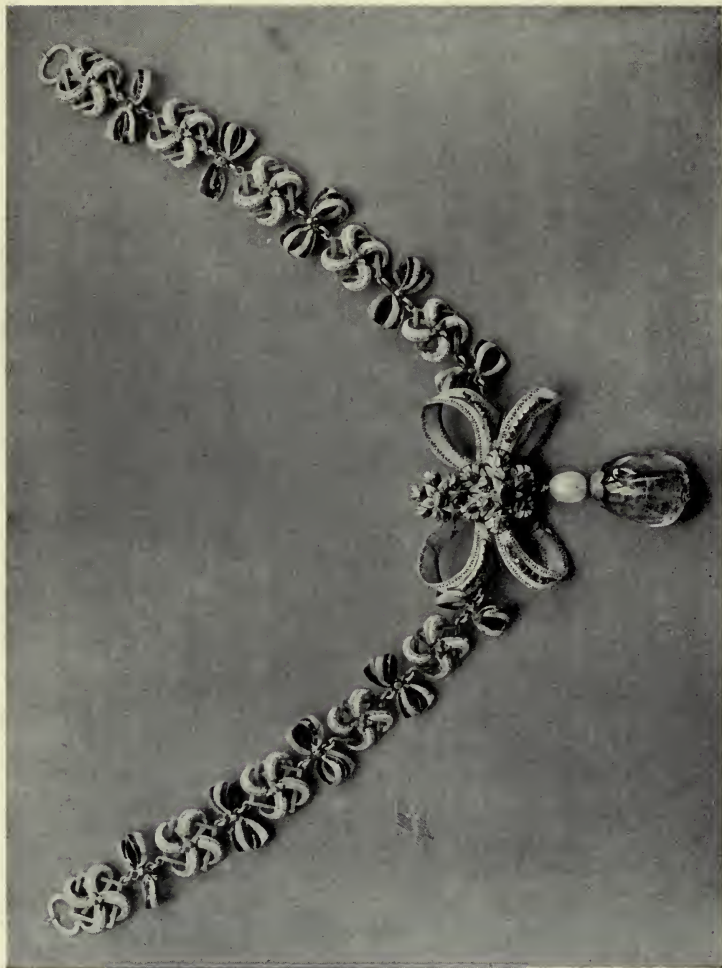


FIG. 58.—NECKLACE OF ENAMELLED GOLD SET WITH DIAMONDS.  
SEVENTEENTH CENTURY. FRENCH.  
*In the Victoria and Albert Museum.*



less popular, the description of the jewellery of the early days of the seventeenth century given in a pastoral acted in Norwich in 1631 is not far removed from what would still be an appropriate statement. The description of the requirements of a lady of fashion ran thus:—

“Chains, coronets, pendants, bracelets, and earrings:  
Pins, girdles, spangles, embroideries, and *rings*.”

## CHAPTER XXIII.

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### BEADS AND NECKLACES.

BEADS OF STONE AND CLAY—THE MAKING OF BEADS—NECKLACES OF BEADS—VERY EARLY EXAMPLES—NECKLACES OF THE MIDDLE AGES—ROPES OF PEARLS, AND DIAMOND NECKLACES.

It is fitting to associate beads and necklaces, for they may well be bracketed together, in that the one is to a large extent the foundation from which the other is constructed. Necklaces are formed of links, beads or some small objects strung or otherwise fastened together and secured by clasp or other form of fastening, so that they can be worn round the neck. By using separate pieces in its formation the flexibility of the necklace is secured. Other methods of construction are adopted, but not only primitive but modern necklaces are chiefly made of beads and precious stones, with simple mounts, like the ropes of pearls, often of great value, or made more decorative by the admixture of golden ornament.

If we turn to a dictionary or an encyclopædia the definition is somewhat disappointing to the antiquarian who has in mind the more ancient jewels and stones or perhaps only scraps of pottery from some prehistoric grave—the remains of an ancient necklace. A bead, the authorities say, is “a little ball of glass, perforated for the convenience of threading.” That doubtless is the modern conception of the bead which has been made in countless thousands for present-day use. Such beads,

although made in Venice or at home in Birmingham, may be worn round the neck in single, double or treble rows, but they scarcely constitute "jewellery." There are many uses to which the beads of glass of early days and of the present have been put, but it is only with the beads which have been worn as jewellery, or substitutes for it, in which the collector or home connoisseur of jewellery is interested.

#### BEADS OF STONE AND CLAY.

The simple beads of prehistoric man were made of stone and clay. Such beads were worked by hand and laboriously rubbed or chipped into shape. Many of those found in prehistoric graves were burned after having been shaped from natural clay. Sometimes the different earths were taken advantage of in order to secure variety of colour, and thus produce some form of ornament by inlaying the materials, or by colouring some portions before baking in a primitive oven. It is evident that there was some use of beads as isolated ornaments, but their use when strung together was very general, and was early adopted by most primitive peoples.

Beads have been found in the graves of the Ancient Britons in many parts of England. They have been found on the Continent of Europe in many countries, and especially among the remains of the Lake dwellings in Switzerland. Beads of stone, of jet, and of clay have been frequently met with in the northern counties of England. In Scotland many interesting finds too, have been recorded. In the National Museum of Scotland, in Edinburgh, there are some very pleasing beads of green paste with an enrichment of enamelled yellow spirals. In the Sturrock Collection there are some of triangular form made of brown paste and ornamented with spirals of yellow

tint. There are beads of jet and cannel coal there too, the dark coloured lignite beads being found in Arran, in East Lothian, and in Peebleshire.

The early examples of ornamented beads which have been found in Egypt are indicative of an advanced art, even when beads were the chief ornament. The glass beads from the tombs are frequently highly coloured, and some of them are carved in conventional forms.

In like manner the prehistoric bead ornaments found in British barrows differ, and represent degrees of skill in their manufacture. Some have evidently been shaped by hand, and a pattern has been inscribed with a simple tool of flint or stone. Others have been moulded or shaped when the clay has been in a plastic state, and then artificially hardened. In the barrows on the downs, and at varying depths below the present surface there have been finds of beads of clay, stone, amber, bone, ivory, jet, tin (sometimes notched or tooled) and clay burned and afterwards painted or impressed with a pattern.

#### THE MAKING OF BEADS.

Many of the beads made and worn in Mediæval days are really very beautiful, and on that account have, no doubt, been preserved among the odds and ends of the jewel box for centuries. From such sources it is possible to collect old beads and make them up into chains and necklaces. The beads of clay, stone and glass of olden time were of course hand-made. Those of glass were manipulated when the glass was in a semi-fluid state, and often coloured before the "metal" was removed from the furnace.

Some few of the beads met with in old collections date, probably, from Roman times. It is said that years ago before the barrows and graves of the ancient dead were



fully explored many little trinkets were brought to light when mounds were ploughed over, and such relics of no intrinsic value were kept by the labourers and cottagers as souvenirs, and perhaps as charms. One collector says that his best finds of glass beads of Mediæval and earlier times have been among the old bobbins which are still used by the lacemakers of Buckinghamshire. Many of the bobbins of wood, ivory, bone, and metal are very decorative and are cut and carved in a remarkable manner. At the end of each bobbin there is a small group or string of beads of odd shapes and colours by which the lacemakers distinguish the bobbins and threads they are using. These bobbin beads are very varied; some are certainly hand-made and of considerable age, quite different to others of modern types used in conjunction with them—these ancient beads together with the bobbins are the heirlooms of the cottager, and may be classed with the spinning wheel and other household curios of former times—now much treasured, even if once only cottagers' property.

In modern times the making of glass beads has become an important industry centering in several towns now noted for their manufacture. Among Continental towns Venice is the best known seat of the bead-making industry. Countless numbers of glass beads have been made there, and sold to the public, mostly threaded in strings or ropes. So skilled were the women of Venice in this business that it is said that with needle and silk a woman worker could thread as many as two millions a day. The manufacture of glass of which Venetian beads is composed is very interesting. To describe the process of glass-making—of which the production of beads is only a small part—would be outside the scope of this work, which only touches upon glass in so far as glass becomes a part of jewellery.

Glass is but one of the many materials of which beads have been made. Chains of precious stones have been shaped as beads, and ivory and other substances have been used up in fashioning beads for necklaces and bracelets. For mourning, jet necklaces were once very fashionable, and they were cut and shaped in all manner of cubes and diamond-shaped oblong pieces. Carved wood beads are sometimes met with, in several instances beads of cherry stones and hard woods are covered with miniature carvings, each one often being an object of great beauty and a marvel of the patient skill of the carver.

It would not be right to pass over entirely the beads which have in the past, even more than in the present, been made and sold in this country for other than purely ornamental purposes. Many changes have taken place in London, the Metropolis of the Empire, during the last few years, and still more so within the last two or three centuries; and yet memories of former occupations, of trading centres, and of the needs of the people of former days remain, and many of them are perpetuated by the names of streets and famous byways. There are few better known streets of minor importance as thoroughfares than Paternoster Row, where in Mediæval days the makers of beads and paternosters dwelt. Off that street, so high on the hill upon which stands St. Paul's Cathedral, in Panyer's Alley, near by Paternoster Row, there was, years ago, a stone placed in the centre which was engraved as follows:—

“When you have sought the city round,  
Yet still this is the highest ground.”—

*August 27th, 1688.*

In this high and healthy locality—Paternoster Row, Ave Maria Lane and Amen Corner, paternosters, aves, and glorias were made; each of the beads of which they

were composed was placed in the chain with a purpose, and were "told" with a deeply religious motive and purport. Some of the beads were turned in a lathe, others were wrought by hand. There were beads of jet, coral, amber, bone, silver, gold, and wood. It was a busy industry, like most of old London trades centering in one locality. Upon the manufacture of some of these beads much time was expended, for there were buyers then as now of beads of more than ordinary beauty. Indeed, some of the beads were elaborately carved, many of the rosaries having pendants carved as fruit and otherwise ornamented, and the more costly of the beads were enriched with gold and silver, and some were jewelled and enamelled.

#### NECKLACES OF BEADS.

The beads however decorative, engraved or polished, whether of precious stones and gold, or merely of glass, serve no useful purpose until made up into some form of ornament or piece of jewellery which can be worn. Such ornamental "jewels" are mostly met with as bracelets and necklets. It is with the latter, more commonly known as necklaces, that beads for personal adornment are chiefly associated. Very many necklaces of early types have been found complete, threaded and fully showing their purpose. In a still greater number of cases among early remains have been found beads which undoubtedly formed entire, or parts of, necklaces when worn. In the relics of prehistoric races as seen in their graves, or when the mounds which have covered their interments have been opened, the position of the beads on the skeleton has frequently shown that they were deposited on the body as a complete necklace, but the material on which they were threaded having perished

the beads only remain. In such cases there is presumptive evidence of their use, which is confirmed by better preserved examples of similar types.

The different beads of which necklaces were formed have been described. Their arrangement has seldom been haphazard, for in most cases some well understood plan of gradation has been adopted. The general principle seems to have been a system of graduated size from the middle to the ends, terminating with clasps or some form of fasten or tie. This method of arrangement is noticeable in the beads found in Anglo-Saxon graves. In most cases the larger bead was in the centre, and from this often protruded or was suspended some form of dropper or pendant, which as time went on became more imposing and of even greater importance than the beads of which the necklace was formed.

Referring once again to the isolated specimens found in some of the British barrows, and the few beads discovered together in some of the later burials, it would seem that the fair possessor of the beads was proud of the few collected, but had not acquired enough for a complete necklace. The collection of stones and glass beads in early days was probably as difficult as the collection of pearls of great beauty and uniform quality in more recent years. In other interments the beads show great uniformity in size and colour, and perhaps indicate that the "prehistoric lady" bought by barter a necklet of beads wrought and fashioned by some noted bead-maker. Can we imagine the savage at work with bits of flint, scraping, rubbing and polishing beads of stone and jet into shapely forms, and then laboriously drilling them with some equally primitive borer? Perhaps his fair customer was looking on as the necklace slowly evolved under the skilful hand of the patient stone-cutter, who for ought we can tell had his axe or his spear handy in case some



one else coveted the necklace before he had parted with it, or perchance before he had presented it to the maiden he admired.

The necklace of beads was the first kind of chain for the neck, afterwards golden chains and many wonderful pendants were wrought. With the primitive necklace, however, some of the romance of production vanishes. It may be useful to note that the wearing of jewellery has had freak fashions at times. Rings which we associate with the finger have now and then been worn round the neck. Mr. H. Clifford Smith, in *Jewellery* tells of the use of charm rings in early times, and of other rings which enclosed small trifles. He says "rings so used seem for the most part to have been worn attached by a ribbon or chain to the neck and not on the finger."

Necklaces of all kinds went out of fashion in the seventeenth century, and ribbon was worn often without any adornment or jewellery. Then came the vogue of little miniatures and afterwards pendants which began to be worn from a ribbon or chain. From that time onward there have been many changes in fashion, but necklaces and pendants and ropes of pearls continue to have a fascination for their fair wearers—and, some would add, for their admirers.

#### VERY EARLY EXAMPLES.

Reference has been made to the beads found in the barrows and other prehistoric graves in this country. Other races almost forgotten have left necklaces from which some of their handiwork can be valued and assessed. The necklaces of the Etruscan women, many of which have been found in Italian tombs were very beautiful, their chief charm, however, lay in the pendant which they had adopted at that very early period. The Etruscan

pendant was often made of hollow concave plates between which was a relic charm, or some object held in veneration as a charm, cure or preventative of evil or danger. Greek necklaces were of gold wire plaited and frequently terminated with a pendant or dropper of richly coloured enamel and chased gold.

The Phœnician jewels, as it has been pointed out, had a distinct Egyptian and Oriental character; so the Phœnician beads of carnelian, onyx and of gold were cut and shaped and even ornamented in accord with Egyptian tradition. There are many fine examples of that period in the British Museum, especially of glass beads in the manufacture of which the Phœnicians excelled.

The gold torque of the Celts is a form of necklet of great beauty and much interest (*see page 109*). The torque was not exactly a necklace, in that a necklace, correctly so-called, is made of beads or some flexible chain; it is, however, an ornament serving a similar purpose but quite unique in its way, and is a form of neck ornament which has no other counterpart in modern jewellery.

The Romans were very fond of beads, and most of the necklaces of that period during which they occupied Britain were composed of beads of some form. They used beads of gold, of bronze and of glass, those of blue glass, striped and variegated being the most frequently found. Jet beads are common among the remains of the Roman jewellery as well as being found in the more ancient barrows of the Celts and even earlier races. In the North of England near the site of the great Roman Wall many interesting relics have been found, among them are necklaces which were formed of current or earlier coins. Coins have always been popular as articles of jewellery, mounted and strung in chains by the aid of holes drilled in them.

Passing on for a few centuries the Roman remains are intermixed with relics of the so-called Anglo-Saxon period. In this latter time terra-cotta beads were common and seem to a large extent to have taken the place of glass beads which were more generally used in Roman days. The terra-cotta beads are often rendered attractive by coloured ornament and sometimes by incised design filled in with some colouring material, probably before baking. Amber and garnets are common to both periods, but amber is very frequently found among the remains of Anglo-Saxon civilisation. Quartz and amethyst are found in Saxon graves, and some crystal droppers seem to have been used. Summed up, the beads with which necklaces are formed appear in the Anglo-Saxon period to have been chiefly of terra-cotta, amethyst, amber, quartz, and common glass. There are a few of gold, but beads of this metal are rare. The setting of such beads of metal and stone varies, some is of the plainest type, others quite ornamental, exhibiting some skill in design and in working the metal and cutting the stones. The Anglo-Saxon jewellery of cut garnets is often very decorative, large stones being used as droppers or pendants, suspended from the necklace of beads or of gold. The arts of the period usually reflect Byzantine inspirations, and the more ornate Anglo-Saxon pendants are distinctly Byzantine or late Roman in style, although the art has a local interpretation.

#### NECKLACES OF THE MIDDLE AGES.

As time went on the revival of art in this country and on the Continent of Europe, chiefly due to the greater use of chains and ornament for civic pomp and to the richness of ecclesiastical ornament, and to some extent regal splendour, brought with it a change in the style

of necklaces. Beads were no longer thought to be sufficient, and the goldsmith wrought much fine work which when linked together made necklaces for the women and collars of gold and enamels and many rare jewels for men and women of all positions. Some of the jewels set as necklaces were very large and cumbersome; many of the enamelled ornaments were clumsy although very rich in workmanship and in the colouring of the enamels. These were then worn high up close round the neck. In this way double rows of pearls and necklets and chains of pearls and jewels were worn in profusion. The pictures of the Middle Ages show the grandeur of the ladies of the Court in the days of the Tudors, and especially during the Elizabethan period.

The very fine example shown in Figure 58 is of course of more recent date than the Middle Ages, it dates, however, from the middle of the seventeenth century. It is a necklace of enamelled gold, set with table-cut diamonds, hung with a sapphire and a pearl. This charming necklace now in the Victoria and Albert Museum at South Kensington was bequeathed by the late Lady Alma Tadema.

#### ROPES OF PEARLS AND DIAMOND NECKLACES.

The ladies of the twentieth century are familiar with the blaze of diamonds worn upon the corsage and the ropes of pearls and necklaces of diamonds some ladies possess. There have been many famous necklaces including matchless pearls which have taken years to collect, for the selection of pearls is an art few possess and the difference noticeable only to an expert has a material influence upon the market value of famous necklaces, when brought under the hammer.

Stories have been told of historic necklaces and of their



making. The story of the diamond necklace made for the Countess Dubarry has often been written, and it is worth repeating. This wonderful necklace was made by the order of Louis xv., in 1774. The King died before the necklace was complete, for like many other costly things it had taken long to procure, and court intrigues resulted in consequence of the adventuress Lamotte endeavouring to get possession of it through enlisting the offices of Cardinal Rohan, on behalf of Queen Marie Antoinette—so it was said. The plot was successful in that the necklace was secured and taken to England, where the stones were separately disposed of. Madame Lamotte was traced and was imprisoned, but afterwards escaped. The necklace caused much trouble for the unfortunate Queen who was thought by many to have shared in the “robbery” in which the jeweller, who made and owned the necklace, and the Cardinal, were duped.

Although preference is given by many to necklaces of diamonds and pearls there are some who favour necklaces made up of less costly materials. The necklace of cameos illustrated in Figure 29 is one now in the collection of Mr. Good, to which reference has already been made. It is a rare example of a cameo necklet and was formerly in the possession of the late Duke of Marlborough.

## CHAPTER XXIV.

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### BROOCHES OR *FIBULÆ*.

FROM PIN TO BROOCH—ROMAN AND CELTIC BROOCHES—  
TYPES SHOWING EASTERN INFLUENCE—EARLY ENGLISH  
JEWELLERY—LATER TYPES OF BROOCHES.

THE brooch appears to have always been the most useful article of jewellery, for it emanated from the necessity which had come into being when man first took to wearing something more than a loin cloth and a girdle. To accommodate the skin of an animal to the shape of the human form, and with it to make some kind of covering for the shoulders there must have been some primitive fastening. The thorn or some other plant probably supplied the first pin, a simple article which was easily shaped and made artificially; and from that foundation the evolution of pin to brooch was not an unnatural step, indeed it was the beginning of invention as applied to wearing apparel; and thus the brooch became the most necessary article, one which rich and poor, young and old, male and female, required. There must have been universal demand for the early brooch, and the craft of the brooch or the *fibula* as the Romans taught the people of this country and of other countries to call it, became the useful article which all possessed, and which was generally found buried with the remains of warrior and chieftain.

The *fibulæ*, called by their Latin name, are so varied that the collector discovers many varieties of all the

periods into which he divides his collection. The lover of the antique specialising on *fibulæ* very naturally confines himself to early specimens, for the brooches of modern times are different, and although such articles of jewellery are often large and very handsome, they come under another heading.

The climax of size was reached by the Scotch jewellers who made many wonderful brooches with which to fasten their plaids, and the more important museums have many examples of such clasps and jewelled brooches. The brooch beginning with utility has perhaps more than any other ornament retained its first use to the present day. It is true some brooches are used for ornamental purposes rather than any real use, but even when they are so worn there is some pretence at preserving the original intent. According to an old Latin dictionary a *fibula* is "any thing by which two things are joined or fastened together, a clasp, buckle or button." In the narrower sense in which the term is regarded a *fibula* is a brooch or some similar kind of fasten used for holding together the folds or ends of some garment when worn about the person. A *fibula* fastened the Roman tunic which in later years had sleeves secured from the shoulder to the wrist, so that one side of the tunic lay at rest on the left shoulder the other falling over the arm. It is mentioned by early writers that *fibulæ* were used to fasten the veils of the Vestal Virgins.

#### FROM PIN TO BROOCH.

The *spina*, described as "a thorn or anything like a thorn," became a pin when used by the early Romans, and made of metal was the *spina ferrea* used as an instrument for fastening clothing or such like materials, or for similar purposes; in due course when embellished and

ornamented and its use was further extended the pin which began with being a spine from a common thorn developed into a very ornamental and elaborate piece of jewellery, known to the ancients as a *fibula*, and to the modern world as a brooch.

The course of evolution is traceable when a large collection of old *fibulae* is examined. To follow the stages through which this simple little object of metal, the pin, passed into a brooch for a variety of purposes it is well to pay no attention to the ornament which developed too, but to watch closely the differences which were introduced as time went on in its construction, and in the way in which it was used. Practically all the later types which have been discovered are in principle brooches, it is only the very early examples that show the plan of development, the outcome of invention slowly making itself felt in the mind of man. It would be difficult to find anything more clearly shown in the advance of manufacture in the ancient races than in the march of progress from pin to brooch; the landmarks, although few, are clearly defined.

The cave dwellers of the later part of the Palæolithic Age left behind them a few relics of early civilisation, and indications that art was dawning, and that the love of finery was even then inborn in human nature. In the British Museum among the relics of that period coming from the remains of some of the cave dwellings in France is an ancient necklace of periwinkle shells from a cave at Cro-Magnon. There are some small instruments among these early remains which may have served as pins for fastening the rough skins with which some of these people must have protected themselves.

In the Palæolithic Age Britain was joined to the Continent of Europe, there was no English Channel to protect these shores, and many animals roamed about, the skins



of which would be useful, and in their use pins would be welcome. That was in the Stone Age, and we can only look for flint pins to supplement the thorn pricks in the "family jewel chest" which was then forming. The men and women of the Neolithic Age advanced somewhat, and had pins of flint finely worked. Man had then learned to spin and weave materials which they grew for the purpose, and their clothing was better formed; their cloaks needed fastens, and the time was coming when an advance on the pin was to be made.

The Bronze Age dawned, and brought with it the use of metal, making many things possible, and pins of bronze soon came into common use, and as the Age advanced the pin became the brooch. Most of the examples to be found in museums are of the earlier part of the Celtic period, that is the period before the Romans came, although some of the examples met with are of the Romano-British period or late Celtic. The pennanular brooch, a ring on the pin, became very large, even at quite an early date. At first simple in construction it was enlarged, and the ring became broader and more ornamental. Among Roman remains there are ring-divided brooches which many liken to buckles in their form and use. The principle of the brooch as a completed article of use, and ornamented, having been settled it remained but a matter of artistic taste to improve its appearance and so establish its fame.

#### ROMAN AND CELTIC BROOCHES.

Most of the illustrations of early brooches shown (*see* Figures 14, 15 and 16) are taken from examples in the Hull Museum, where may be seen a very fine collection, many of them secured from finds at South Ferriby, in North Lincolnshire. They include the three best known types of

early Roman brooches or fibulæ, the safety-pin type, those with disc-shaped heads, and the cruciform brooches which are perhaps later than some of the others. The safety-pin type evolved from the simple pin by using the pin and bending it up for convenience. The point was doubtless soon caught up, and the spring-like hinge which held it in shape would soon suggest itself to those early "jewellers." The pins with disc tops became very common in the later Celtic period, and with little change have been adopted throughout succeeding ages. The pennanular type differs from the ring type, in that it has an opening or cut in the ring, through which the pin can pass, and then with a slight turn be held in position.

The varieties of head used in the Roman and Celtic periods can be best understood from reference to the illustrations in Chapter XI.

Many very interesting finds of Roman jewellery have been made in different parts of England, although none have given the collector a better or so varied examples of the different types in common use as the finds from which the Hull Museums have derived their treasures. In London there have been some notable finds. Some years ago when the foundations were being got out for the National Safe Deposit Company's premises many old *fibulæ* were found, one of them was heart-shaped and not unlike some of the examples found in Scotland. There were also many examples of a later type, although distinctly Celtic in form. In the same find there were hairpins, earpicks and finger rings of bronze.

Of early brooches of curious types mention should be made of the so-called "spectacle" brooches from Denmark. These made on the safety-pin principle closely resemble a pair of spectacles, only that instead of glass in the circular discs metal ornament is in evidence. In the Guildhall Museum in London there are many of the

safety-pin type of Roman *fibulæ*, some decorated and seemingly inlaid with silver. There are a good number of cruciform shapes too. Ring brooches are well represented, all the examples having been found in London.

#### TYPES SHOWING EASTERN INFLUENCE.

The conditions of Europe at the time when Anglo-Saxon art was being practised and a "style" formed were responsible for the influence brought to bear upon the art of the then civilised world. Eastern art was making itself felt, and throughout the later years of the Roman Empire Oriental taste was gradually permeating the habits and desires of the people of Europe, and that was in a few years to spread farther West. Byzantine influence was strong, and the Oriental taste for colour, in jewellery produced by means of bright and rich enamels, soon became apparent in the brooches and other objects made in Britain and in Ireland. Brooches would be the best articles upon which the art of the East could be shown, for in the large frames or flat rings, the brooches which had now developed from mere rings lent themselves to the full display of the use of enamels.

The restless movements of the barbaric tribes caused art and all other traditions associated with their race to spread quicker than at any other period of time. The great Roman power had waned and no longer restrained the introduction of Eastern influence, and therefore in manufacture and other things the art of the Eastern jeweller became popular and was copied by artists in other countries. It has been pointed out that the path by which the new art travelled was quite natural, for it followed trade routes and also emigration. This artistic ornament and rich inlay of colours came from Persia, and along the Black Sea route entered Italy, passed



through Spain and entered Gaul by way of Denmark, and through the Saxons it came to Britain. It may, according to some authorities, have reached Ireland by a more direct route. In any case the fact remains that many finds of jewellery which show every evidence of having been the art of the period in this country and in Ireland in what may have been the late Celtic or the Anglo-Saxon periods are distinctly Byzantine in character.

It is astonishing what can be accomplished by using coils and twists of fine wire—units made by the aid of small pliers or some similar tool effecting the same purpose. The Byzantine work was made up of such little coils of which there were hundreds, creating great possibilities in combination. That characteristic is considered the test of pure Byzantine art of the sixth to the tenth centuries, which although in some instances combining the coloured inlays constitutes an advance on the early types which were more barbaric in structure.

Some very remarkable finds of brooches of the early Christian period have been made, showing the very great advance in the fifth and sixth centuries in art jewellery, in some cases illustrating the influence of Eastern or Byzantine art and the superadded effect of the adoption of Christianity which brought with it the addition of symbols and inscriptions, many of a deeply religious character. In her book on *Brooches of Many Nations* Miss Heaton tells of the discovery of a silver casket in 1793, in Rome. This fifth century treasure contained a "buckle, ten *fibulæ*, two hair pins, ornamented with figures of Venus: several pairs of earrings, two signet rings, a hand inscribed 'BYZAN,' a hand holding a torch, a mouse, a scarf-pin, a frog, and a leopard with a fish's tail." The casket, Miss Heaton tells us, was richly embossed and chased with figures resembling those found in the sarcophagi of the fifth century. "On the



front of the lid are the words 'SECVNDE ET PROIECTA VIVATO IN CHRIS (TO)'—'May you live in Christ, etc.' On the top of the lid are portraits of the bride and bridegroom encircled within a wreath supported by two cupids. A roll in the hand of the lady probably represents the marriage contract. A palace crowned with cupolas the residence of the bride and bridegroom is beautifully portrayed on the back of the casket. Three figures bearing mystic presents are represented surrounded by attendants, one of whom holds a mirror, and another a torch." That indeed is a wonderful masterpiece of the art of the fifth century but it shows clearly the height to which the craft had attained, and makes it easy to accept as jewellery representing the art of the period the examples of brooches which have been preserved, and those which have been found from time to time.

The Anglo-Saxon art of England shows how well the craftsmen of this country had learned their trade, and to what an extent they had benefitted by their touch with the outer world and by the spell of Oriental influence to which they were subjected by their dealings with the Phœnicians and others who came to these shores, and brought Oriental products and bought other goods and materials in return. As it has been pointed out the use of enamels in Ireland began in the La Tène period in France, and was practised right on for some time during the Christian era which began very early in Ireland, for St. Patrick landed on those shores in the fifth century. Some of the Celtic brooches found in Ireland have already been mentioned.

In the *Guide to the Celtic Antiquities of the Christian Period preserved in the National Museum in Dublin*, by Mr. George Coffey, there are some admirable descriptions of the brooches in that Museum. He tells of the large silver brooch found at Killamery, county Kilkenny, on

which there is a small letter inscription on the back. The inscription is a pious wish "OR AR CHIRMAC," "a prayer for Kerwick." This brooch, and one called the "Ballyspellan" brooch, are said to be the only examples known of any indication of former ownership.

There has ever been changes in fashion, although it is not always known by whom such innovations were made. Mr. Coffey tells of the special kind of brooches with cross and bulbous heads which have been found in Lancashire, Yorkshire and in the Isle of Man, as well as in some parts of Ireland, having enormous pins of great length. They were for the most part ornamented with a kind of thistle ornament, and in principle were pennanular. So dangerous were these pins that by the Brehon laws men were compelled to shorten their length.

The size of the brooch itself rapidly increased in the seventh century, and then commenced the period of the more ornate decoration, during which amber and enamels were freely used. Some of these masterpieces which are still recorded in old illuminated manuscripts and on sculptures have perished, and probably the few examples which have been preserved do not include the best pieces of workmanship. It is recorded that some beautiful jewels were once in the ancient churches in Ireland but that raids made by the Vikings caused their loss. The way in which these great brooches were wont to be worn is open to no manner of doubt, for there are well authenticated sculptures still extant on which they are shown, notably the High Crosses at Clonmacnois and at Kells.

#### EARLY ENGLISH JEWELLERY.

Turning from the examples of brooches found in Ireland, representative of the early Christian period, we find

another kind of ornament in the remains of the Anglo-Saxon graves. There, may frequently be seen the saucer-like *fibulæ* so many of which have been found in Gloucestershire, Buckinghamshire, and Oxfordshire, a particular style which was peculiar to the jewellery of the West Saxons. They are generally of copper-gilt, the ornament of the otherwise plain shield on the top being interlaced.

In the Isle of Wight and in Kent the brooches found are nearly always circular; some have jewels and are much chased, others are enamelled. One of the finest examples in the British Museum is the brooch found at Sarre, near Canterbury, in 1860. It measures  $2\frac{3}{4}$  inches across and is a very fine example of the work of the Kentish Saxons; its chief ornament is a large central boss of pearl, surrounded by four smaller bosses. In the Asmolean Museum in Oxford there is the fine "Abingdon" brooch which has many garnets and turquoises set in it, and much fine decorative work in its ornamentation, another peculiarity being the introduction of ivory and horn bosses.

There is a special interest in the cruciform brooches peculiar to this early period in English art. They are of bronze-gilt, and are found mostly in the North of England, the decoration not unnaturally showing traces of Scandinavian influence.

It is interesting to note here that the trade of the jeweller not only received special attention and was preserved with more than usual care during the Middle Ages, but it was under the patronage and practice of the Church, then a fast growing influence for good upon art. The monks were by no means the idle men they afterwards became, for they were busy building and adorning those great cathedrals which took so many centuries to uprear. Every monk learned some useful craft, and



there were lay brethren very skilled craftsmen in the fine arts. There were noted jewellers among them. Mr. H. Clifford Smith, in his instructive work on *Jewellery* says, "Many monks became excellent goldsmiths. St. Dunstan like St. Eloi of France, at once a goldsmith and a royal minister, himself worked in the precious metals ; and he appears to have been a jeweller as well." He adds "The artistic traditions of the old Saxon jewellers became almost the sole property of the clergy ; and the Venerable Bede, writing at the commencement of the eighth century alluding to the monastic jewellers of his day, describes how 'a skilled gold-worker, wishing to do some admirable work, collects wherever he can, remarkable and precious stones to be placed among the gold and silver, as well as to show his skill as for the beauty of the work.'"

It is curious to note the retention of the art of the Anglo-Saxons in later times. It would appear that the arts of that early period were from time to time revived. In the Hull Museum there is a very interesting brooch which was found at Faxfleet near Staddlethrope. It is undoubtedly of fourteenth century workmanship and is in a fine state of preservation. It is especially interesting in that it is a survival of the style and ornament of the Celtic and Saxon crafts. It has too, a distinct Scottish style about it.

#### LATER TYPES OF BROOCHES.

The change in dress which took place in the Middle Ages lessened the use of the brooch as a cloak fastening. The brooch, however, continued in use as an ornamental piece of jewellery. Pictures show the large hats worn in Tudor days and their jewelled ornaments—a new use for the brooch. This love of ornament which grew apace became ridiculous in that little brooches were pinned on



the dress or sewn upon sleeves. Countless pictures of Queen Elizabeth and her courtiers have been painted, and close scrutiny reveals little brooches worn for no other purpose than fantastic ornament. It looks as if there was a want of some new ornament to serve as a jewelled decoration, for the brooch was not in all cases appropriate, although it served.

The little decorative brooches worn in the hat and sometimes in the hair were called *enseignes*—a mark or sign. They are not all as brooches with pins, some are more like badges, of which many were worn in the Middle Ages, and were sewn on by loops fixed on the back of the ornament. The cap ornaments worn by men at that period are also known as “nowches.” The way in which all these ornaments were worn is best understood by reference to a portrait gallery of contemporary paintings.

The chief styles of jewellery of the eighteenth century may be ascertained by reference to traders' old pattern books and engraved designs, many of which may be seen at the library of the Victoria and Albert Museum, at South Kensington.

These designs are suggestive, and were like the designs of furniture by Chippendale and Sheraton not necessarily patterns of actual things produced. They are, however, sufficiently accurate to indicate the prevailing fashion. Brooches during this later period—the period from which the home connoisseur draws his or her earliest examples were varied. They were all built upon the safety-pin type of fashion and were strictly utilitarian. The larger ones were necessary and held together cloak, shawl, or dress collar. Smaller brooches served as lace pins and were required to secure the finery then much affected. There are brooches of gold, of silver, and of “pinchbeck.” The stones are not always valuable, and even glass of inferior cutting and colouring met with

approval. The big topaz, emerald or amethyst (which has been regarded as a jewel of value) has often proved disappointing when a bequest has been appraised and the expert has called it "glass." The value of old jewellery lies too often in its associations, although that does not apply to the brooch of diamonds and fine gold setting, and pearls of large size often surrounding a stone of good colour and purity although perhaps not of any great rarity. In short there are many objects of considerable interest among old brooches worn seventy or eighty years ago—and it is quite possible that some of them were old even then, for the mixed styles of the later years of the eighteenth century, and those of the early nineteenth century are very deceptive—and family tradition is very unreliable.

## CHAPTER XXV.

### BRACELETS AND ARMLETS.

ANCIENT BRACELETS—WHEN THE ROMANS CAME—A PAUSE  
IN THE USE OF BRACELETS—LATER STYLES.

THE bracelet and the armlet are inseparable, for both are worn on the arm, and although there are different shapes and forms, and many varieties of metal and other substances of which they have been made, they are of equal antiquity. The names by which these ornaments have been known have come down to us from Roman times, and are almost synonymous; the bracelet derived from the Latin *brachium*, the arm, appears to have been mostly worn on the wrist; the armlet is so named from *armilla*, and is defined in dictionary terms as “a circular ornament of gold (or other material) for the arm.” These ornaments and evidences of wealth have been worn by most savage races. They were early favoured in the East, and the ancient peoples “with great pasts” have records of their common use; moreover many ancient bracelets and armlets have been found in Egypt and elsewhere, confirming Scriptural mention of their use.

Some of the references to bracelets in the Bible referred, no doubt, to armlets which were then much worn by men and women, the former sometimes regarded them as some sort of protection to the arm in battle attack. The bracelet was a symbol of authority—and it will be remembered that the bracelet of gold from King Saul was brought to David. In Exodus xxxv. 22 (Revised Version) in reference to “the Lord’s offering” rendered by the Children of Israel, it is written, “they brought brooches

and earrings, and signet rings, and *armlets*, all jewels of gold." When Abraham sent his servant out of the city of Nahor, in Mesopotamia to seek a wife for his son, among the gifts he carried with him were "two bracelets of gold, ten shekels in weight." It was these Laban saw on his sister's arm when he received Abraham's servant, who afterwards produced "jewels of silver, and jewels of gold." One more reference will serve to show the common use of such jewels by the Hebrews; it is found in Ezekiel xvi. 11, in which the Prophet, speaking of Jerusalem as God commanded him said, "I decked thee also with ornaments and I put *bracelets* upon thy hands, and a chain on thy neck. And I will put a ring upon thy nose, and earrings in thine ears and a beautiful crown upon thine head." Such symbolic utterances to have been understood must have referred to things in common use.

Persian kings are represented in sculpture as wearing armlets and bracelets. Indeed there are many indications in ancient writings that this form of jewellery was favoured as evidence of possessions, and worn as symbolic of power.

Savage races have adopted armlets and bracelets as a method of "wearing" their possessions for personal custody, and others have used the same means of displaying their wealth.

Many writers have referred to the ancient regalia of the Mogul Emperors of India in which one of the chief features was a pair of bracelets of wonderful workmanship, set with diamonds and precious stones. Men and women have expended their money upon jewelled bracelets of many forms—women are now the principal wearers of these ornaments, many of which, fashioned according to modern art, are rare and costly examples of the jeweller's craft.



## ANCIENT BRACELETS.

Mention has been made of the bracelets of Eastern peoples, of those who dwelt in Mesopotamia, and later of the jewellery of the descendants of Abraham before and after the Israelites came under Egyptian influence. There seems to have been some confusion, owing, probably, to similarity of name and purpose, between the torques and necklets and armlets of gold and silver by the translators of the Authorised Version of the Bible, for several of the mentions which were originally given as bracelets are in the Revised Version named as necklets. In Britain necklets and armlets were commonly worn at an early date. The Celts made many wonderful pieces of jewellery, and the torque of gold for the neck was duplicated in smaller sizes for the arm. Spirally-twisted bangles showed considerable skill in production and were worn by many. The most ancient bracelets which have been preserved for the present generation to admire, like other articles of jewellery of past ages, come from the graves and burial places of races and peoples whose inner life can only be guessed, fortunately for us they left them in a way that ensured the preservation of their possessions for a later generation to discover.

The bracelets from the Bronze Age are either of gold or bronze ; they are of two kinds, pennisular and with trumpet-like ends, the opening admitting of their being pressed on to the wrist or arm upon which they then rest. Most of the ancient gold bracelets and armlets of this period are plain and seldom ornamented, those of bronze, however, are decorated, occasionally with geometrical patterns. Some very early bracelets have been enamelled, although in many instances the enamel has disappeared.

Many of the bracelets worn in ancient Egypt, and by

the Hebrews, were enamelled in colours, and are mostly of gold and silver.

The earlier bracelets worn by the Celts in the Northern part of England were chiefly of bronze, some of them consisting entirely of spirally-twisted metal, although some portion of the ornamentation was often enamelled. Silver was used by the Norsemen in preference to bronze, and many of their ancient bracelets were of that metal.

#### WHEN THE ROMANS CAME.

A most stirring event in English history, surpassing the inroads and emigrations of the Celts, must have been the landing upon these shores of the Roman legions. Many tales of that great and powerful nation, whose armies had made their way into many countries of Europe, had been told; and the British must have waited their attack with dogged determination and pluck. They had their war chariots on the sides of which were scythes of bronze, and the British chieftains put on their "war paint," and some of them wore their jewels, especially their bracelets of bronze, which to a certain extent were some protection to the arm. Golden *armillæ* were among the trophies of war taken with torques and neck ornaments from the British Queen Boadicea by her Roman conquerors.

The British chiefly used bronze, but these now dull and unattractive objects were often gilt and would look very different then, for they were exceedingly massive; and enamelled ornament was freely used on bracelets at that time. The Roman *armillæ* were worn on the arm near the wrist, many of them being what would now be termed bracelets from their form and size; others, however, were probably worn on the arm itself. The *spinther* was a bracelet or armlet worn by Roman women above

the left elbow. The Germans, with whom their Roman conquerors intermixed, wore bracelets; and they in common with some other European peoples gave bracelets as awards for bravery, such honours being given to warriors on their victorious return from battle.

As the world grew bigger, or rather the peopled portion became more populous, an interchange of ideas tended to introduce greater variety of styles and to amend older ones. At all periods, however, there was some distinctive feature by which forms and periods can be identified. The serpent has had great fascination for women—and men too—since the days of our first parents in the Garden of Eden. Snake-like bracelets have been common at all periods. They have been found in the Etruscan tombs, they were made by Roman goldsmiths, and Greek artists fashioned them—and they are still made by jewellers. It is a strange taste to wear emblems of a creature symbolical of all that is evil; yet on the principle that “like cures like” the serpent has been worn and figured, and some of the most ancient temples are built or surrounded according to the twisted form of the coil of the snake. Many Roman bracelets, copied it is said from the Greeks, terminated in serpents’ heads; and the golden snake coiled itself upon the arm of many a fair Eastern maiden in days of old as it does on the arms of British girls, and on the fingers of men to-day.

There is nothing more instructive to the lover of the old and curious than a visit to one of the best collections of the objects specially admired. The Guildhall (London) collection of Roman armlets is very interesting, for they are exceptionally varied in type. There is an armlet of bronze composed of a flat band with snake-like ends; another of bronze with fluted bands and hook and eye fastenings. Other armlets are quite simple in construction being formed of twisted wires; one found in the



Old Steelyard is described in the Guildhall Museum catalogue as "ornamented with incised transverse lines," and two others found in the same locality have a herring-bone pattern and dots. It is interesting to note the varying sizes of these old armlets, which range from  $2\frac{1}{8}$  inches to  $2\frac{7}{8}$  inches in diameter. These Roman bracelets must have been worn on the wrist, for the diameter is small compared with the massive armlets in the Scotch Museum found on the Links of Drumside, Belhelvie, which measure  $4\frac{1}{2}$  inches internal diameter—these were evidently worn on the arm in the Celtic period to which they belong. A remarkably fine jointed armlet of late Celtic type was found near Plunton Castle, Kirkeudbrightshire.

The bracelets of the Roman and slightly earlier Celtic period, shown in the Hull Museum with the antiquities found in the neighbourhood, are all of bronze. Several of them have incised lines; a thin flattened bronze bracelet, ornamented on the outside with an impressed scallop is an interesting specimen. Many of the bracelets found in that locality are broken, and some are only "pieces," but even scraps of such ancient jewellery are of great interest and often reveal traces of different ideas in the minds of their makers—germs of future development in style and design.

The Dublin Museum is rich in ancient bracelets found in Ireland; there are gold and silver bracelets and armlets—mostly twisted bangles. In the same collection there are some ancient silver bracelets—and torques from which the origin of types which afterwards became more general in this country can be traced.

Later Roman art became more decorative and altered the taste for heavy bronze jewellery. When Oriental art was adopted in the Eastern Empire of Rome during the so-called Byzantine period a new art in jewellery of gold was introduced. The style was peculiarly adapted



to larger pieces such as bracelets. It is astonishing what can be accomplished by simple coils and twists of fine wire—units made by the aid of small pliers or similar tools. The Byzantine work was made up of such little coils—of which there are hundreds of varieties, creating innumerable possibilities in combination. The taste for Byzantine art increased and permeated Europe, dominating the craftsmen of many nations between the sixth and tenth centuries.

#### A PAUSE IN THE USE OF BRACELETS.

Although Eastern nations have worn bracelets from the earliest times, almost without intermission, bracelets were not much worn in Europe after the fall of Byzantine power and influence. Many jewels of great beauty were made for the abbeys of the Middle Ages, but the monks who were clever goldsmiths and silversmiths had little use for bracelets—the bracelet an Eastern sign for regal state was not worn for such a purpose in Europe then, and the bracelets worn by women were probably of a very simple kind. Men discarded the ornament as effeminate, and the bracelet was no longer found among emblems of greatness like rings, chains, pendants, sceptres and crowns.

The absence of bracelets of the Middle Ages in the chief museums points to their rarity, indeed there are few examples of these early periods in the British Museum which is so full of most of the objects used and worn then. The collection at South Kensington while including many fine examples of the art of the Renaissance has few examples of the earlier period of English jewellery. In the fine collection of jewellery of Mediæval times in the Guildhall Museum (London) there are many brooches, rings and pins, but no bracelets. Yet among the older

jewellery, that of Londoners in Roman times, there are many examples of armlets in silver, bronze and jet, confirming the opinion that the bracelet was seldom worn in the Middle Ages, although common earlier and again later.

It has been suggested that it is not fair to judge of the relative uses of jewels in the Middle Ages in comparison with those of earlier times in that the customs of that day and the conditions affecting their preservation are not equal. That is explained to some extent by the fact that for several centuries after the beginning of the Christian era—indeed until the ninth century—personal jewels were buried with the dead. This was the case with prehistoric interments, but the burial of jewels and other objects then was according to Pagan belief and from superstitious motives. Many treasures were, however, buried in early Christian tombs out of regard for their owners. These tombs have been opened and jewels of great value have been recovered after having been preserved from prying eyes for centuries by the fear of desecrating the tomb of an ancestor.

During Mediæval times, however, much that was of rare beauty and of some artistic merit perished or was cast into the melting pot. Treasures of gold and precious jewels have been preserved in the great cathedrals—although, alas! many have been robbed and officially plundered. With the personal jewellery it has been different. It is probable that few bracelets were worn by the women during those times, for other forms of jewellery, referred to in other chapters, became more popular, and of those few a still smaller number remain.

In the great Renaissance of art fresh impetus was given to the work of the goldsmith, but bracelets continued to play an unimportant part in the jewels worn by the ladies of the period—and men had entirely

discarded them. (There were a few exceptions: see Chapter xxxiv., "*Royal Jewels.*")

Many of the noble families whose heirlooms had been given up during the Civil War, and whose possessions had been subjected to rough usage began afterwards to acquire jewels and plate from foreign and other sources. Many of the family jewels now existent date from the Restoration, a time when much money was expended in acquiring new plate and jewels. Some, however, were fortunate in having been able to retain their possessions; many bequests and mentions in deeds enable present-day owners to identify rare pieces of historic and old family interest.

About the time of the Spanish Armada much Spanish wealth came into this country, and some of these relics escaped the general casting into the melting pot. Mr. Clifford Smith in *Jewellery* mentions a very interesting bracelet, a family heirloom preserved at Berkeley Castle, a piece which may have had Spanish origin. He tells us that amongst the heirlooms bequeathed by George Carey, Lord Hunsdon, who died in 1603, was a bracelet "composed of crystal and gold,  $3\frac{3}{4}$  inches in diameter. The crystal, a complete circlet overlaid with open-work gold is encrusted all round with rubies around a sapphire." This, according to Mr. Smith, shows traces of Oriental influence in the setting of the stones.

In the Victoria and Albert Museum there are many examples of jewellery of the Renaissance period and some of foreign art which came into the possession of old English families at an earlier date. These delightful relics of the jeweller's art must be seen to be properly appreciated; mere written descriptions such as are found in catalogues and pen sketches cannot convey an adequate idea of their full beauty and appearance. All interested in "old gold" should visit that Museum so



full of the Nation's treasures and loan exhibits of rare objects, and thus gain knowledge, and carry away delightful reminiscences of Mediæval art, and of the art of the later periods, those times immediately preceding our own.

#### LATER STYLES.

From the seventeenth century onwards the style of bracelets is in keeping with the forms of other jewellery. Many bracelets are composed of medallions, cameos, and stones fastened together by rings, chains and links. In similar styles bracelets have large medallions in cut steel ornament. Steel jewellery was made extensively in Birmingham in the eighteenth century. Wedgwood cameos have been made up in bracelets and necklets, and in modern times too, old jewels have been mounted and have been adapted to the present-day requirements of the fair wearers of jewellery.

Bands of velvet with jewelled or cameo buckles have often been worn. Coral, jet, steel, lava, and other materials have not infrequently been introduced. Indeed the bracelet has ever given many opportunities to the artist and the craftsman, the gem-cutter and the enameller, and many relics of old time taste remain. Some are inappropriate to modern requirements—others are adaptable. It has been sagely remarked that careful inspection of a few of the display windows and cases of a modern jeweller shows very clearly that most of the brooches, earrings, rings, pendants, hair ornaments and the like are copies of the antique, or that their designers have been influenced or inspired by jewellers of olden time; modern bracelets, however, are in the following of a new or recent art—style and pattern—and although some favour barbaric design few are good copies of the strictly antique, or pure adaptations of ancient art.



## CHAPTER XXVI.

### EARRINGS.

EASTERN JEWELLERY—GREEK AND ROMAN EARRINGS—  
EARRINGS WENT OUT OF FASHION—POPULAR ONCE MORE.

It is elementary knowledge to point out that an earring is worn from the ear, usually droppers or rings in suspension. The mode of wearing the pendant was for many years by a hook passed through a hole drilled in the lobe of the ear—a somewhat barbarous practice which is now largely superseded by a patent screw attachment which holds the pendant in position on the lobe of the ear without the necessity of piercing it.

Single rings have been worn as nose rings, and by Oriental races in one ear only. The common practice of civilised nations has been, and still is when earrings are worn, to use them in pairs—two identical droppers. The use of such ornaments has always been general; the idea having apparently occurred to early peoples, other than prehistoric races, among the remains of whom the traces of earrings are seldom if ever found, far apart, independently.

The earring has like all other ornamental jewellery been subject to current ideas and prevailing designs and decoration; it has been subjected to the same influences and partaken of the same style of ornament, material and colouring. The earring attained high popularity among all Eastern nations, and from the remains of their

former grandeur, as illustrated by their sculptures, many of these rings were of considerable size and weight.

#### EASTERN JEWELLERY.

As in many other instances we turn for actual proof of the conditions of life and society among Eastern nations at an early period, to the Bible, so we must look to the same source for definite records of the wearing of earrings. It is curious that earrings should have been chosen as objects which by their wear conduced to the safety of the wearer, acting as charms and amulets.

Rebekah, Jacob's mother, had received golden bracelets from the servant of Abraham. Her son Jacob had acquired jewels of gold in the land to which he had fled, but he had taken into his household those who had made idols, and their earrings had been worn by them as amulets, in which they had put faith instead of placing all their reliance in Jehovah: thus it was that when Jacob was ordered to make an altar to God in Beth-el "they [his family] gave unto Jacob all their strange gods which were in their hands, and the rings which were in their ears" (Gen. xxxv., 4) and he buried them under an oak. Many years afterwards, when Jacob's sons had founded a tribe of great numbers, and had left the land of their adoption owing to the oppression of the Egyptians, some of their wealth was to be found in the earrings they wore—some of which would, according to Scriptural record, be of Egyptian design and make. It has been surmised that the Hebrews had still a lingering belief in the potency of the earring as an amulet, for it was these jewels they cast into the melting pot when Aaron, from the rings in their ears, fashioned a golden calf and said, "This is thy god, O Israel," a derisive cry to which the people responded—they lost their amulets—and many their lives.



FIG. 59.—PAIR OF EARRINGS OF GOLD, GRANULATED AFTER THE ANCIENT ETRUSCAN MANNER.

*In the Victoria and Albert Museum.*



FIG. 60.—PAIR OF GOLD EARRINGS CONSISTING OF THREE OPENWORK PANELS, HINGED TOGETHER.

THE WORK OF THE LATE SIGNOR CARLO GIULIANO.

*In the Victoria and Albert Museum.*



FIG. 61.—NECKLACE OF JET BEADS, FROM BALCALK, FORFAR.

*In the National Museum of Antiquities of Scotland, Edinburgh.*



When the Israelites warred against the Mideonites they defeated them with very great slaughter and took much booty, the golden ornaments taken from them proving their possession of objects which like earrings were commonly worn by Eastern peoples. The share of booty ordained as "the Lord's oblation" was "jewels of gold, ankle chains and bracelets, signet rings, earrings and armlets." (See Numbers xxxi., 50.) One more Biblical mention in reference to ancient possessions and customs, and perchance a rooted faith in the potency of the protective power of an amulet which had been handed down from the days of the Patriarchs, must suffice. In Job XLII. 11, it is written, "every man gave him [Job] a piece of money, and every one a ring," in the Authorised Version, "an earring of gold." Thus when his prosperity came back two-fold Job's former critics gave him of their wealth—that was in the "land of Uz."

#### GREEK AND ROMAN EARRINGS.

The women of Greece and Rome wore earrings, and even contemporary statues and bronzes show that female divinities were given such jewels; a noted example is the famous Venus de Medici, the ears of the statue being bored, presumedly for the insertion of jewelled rings.

Among the remains of Roman occupation in this country earrings have been found, although by no means common like the *fibulae*. In the Guildhall (London) collection there is only one, a bronze earring, oval in form, although finger rings, *fibulae* and hair ornaments are numerous. Greek women wore earrings, and there may at that time have been some remaining belief in the earring as an amulet, for tiny cupids were often suspended from the ring as droppers.

The very fine examples illustrated here are from examples in the Victoria and Albert Museum, at South Kensington. They are reproductions of the antique, and were given to the Museum by Messrs. C. & A. Giuliano. Figure 60 are earrings of gold, each earring consisting of three open-work panels hinged together; the centre panel is square and contains a large quatrefoil, the two smaller, above and below, are oblong and each contains two quatrefoils; beads are set between the leaves, in the centre, and at the corners of the quatrefoils. At the bottom are five pendants in the form of inverted pinnacles, and the whole hangs by a triangular plaque enriched with beadwork from a flower attached to the front of the hook. The second pair shown in Figure 59, which together with those illustrated in Figure 61 were made by Signor Carlo Giuliano, are of gold and after the Etruscan manner. Each is in the form of a flower with granulated centre set round with beads.

#### EARRINGS WENT OUT OF FASHION.

When we examine the remains of Anglo-Saxon jewellery the earring is found to be remarkably small and plain, often just a simple ring of twisted wire; the practice of wearing a small jewel or bead as a dropper, or close to the lobe of the ear, was apparently a fashion followed at that time. It seems to indicate a lessened popularity, and to have marked a decline in the fashion which had been introduced into the West from Eastern countries.

In the periods which followed earrings were not much worn, they seldom occur in Byzantine jewellery except in crescent form, and in the pictures of women in Mediæval England few are seen wearing earrings. It has been surmised that the way in which the hair was then worn did not tend to encourage the use of earrings, which were for a time under a cloud.

## POPULAR ONCE MORE.

Jewelled costume and the grandeur of the Elizabethan period favoured earrings once more, and paintings and miniatures of the ladies of that age show them wearing many jewels.

Pearl earrings were much worn in the time of the Stuarts. They were fashionable at the Court of the French kings, and many pear-shaped pearls were used in their manufacture. Indeed there were many varieties of earrings worn during the sixteenth and seventeenth centuries in this country, and on the Continent; where in Spain and Portugal some distinctive characteristics were observable; large stones of somewhat bright colours were chosen, and the open gold lace-like setting was very effective, although somewhat gaudy.

Some of the old makers' pattern books which were published on the Continent in the early years of the eighteenth century show very many designs of large earrings, one by a French designer representing exceptionally large specimens with what must have been very weighty stones. It is often stated that portraits by the old masters are excellent guides to the prevailing fashions of the day in which they were painted, and many such paintings are to be seen in the National Portrait Gallery and in private collections, and among the family portraits of the nobility. Such "guides" to fashions must be taken with caution, for it is obvious that many of those portraits indicate that the lady sitters were not only specially posed but even over dressed for the occasion, and they seldom give a true picture of domestic life, or of the every-day costumes of the ladies of the eighteenth century.

The popularity of earrings, however, steadily gained ground, and became a practice of much extravagance in



the nineteenth century, when many of the earrings were massive and very ugly.

Earrings were worn by the ladies of the Court of Queen Victoria, who herself wore long pendant droppers. Portraits of the young Queen on the early postage stamps of the British Colonies show Her Majesty wearing her jewelled crown or coronet, necklet, and earrings of large size—in a few instances extremely large. Ladies were not content with precious stones set in long pear-shaped setting, but fancied rather unwieldy ornaments of jet, and tortoise-shell inlaid with gold. They favoured large cameo earrings, some too, made up of Wedgwood cameo ware, a small cameo near the ear, and a large cameo pendant on which were Grecian figures or some mythological device in the pear-shaped pendant dropper.

The earrings of the present day are mostly small, very pretty, and not obtrusive. They are generally fastened by a patent screw and therefore do not require the boring of the ear—a somewhat barbarous practice. Many antique earrings are adaptable, and it is not uncommon to meet with a pair of old earrings modernised, and once more setting off the beauty of the natural ear—Nature's ornament!



## CHAPTER XXVII.

### CHATELAINES, CHAINS AND PENDANTS.

#### CHATELAINES—CHAINS—PENDANTS—BADGES.

THE grouping of what are jewels of varied purpose in this chapter may be deemed somewhat erratic, but these three decorations, ornaments and objects of utility have a common bond in that they are all suspended, and have for the most part chain connections. The chatelaine worn at the girdle in olden time was in later years suspended from the belt or held by a chain or band passed round the waist. The chain itself worn as an ornament round the neck, sometimes like the girdle or waist belt or chain, served a useful purpose, and from it often hung locket, miniature or watch attachment, or as a chain of office carried some badge or other decoration. The pendant was sometimes subservient to the chain, acting as a decoration or finish; at times the pendant was the jewel of importance, the chain holding it in position or safeguarding it.

#### CHATELAINES.

The chatelaine, correctly described, is a brooch or clasp from which are suspended trinkets, keys and the like, generally hung by short chains. This clasp or brooch fastened at the waist took its name from the authority it symbolises, in that the lady chatelaine or wife of the castellan was mistress of the château or castle.

The clasp in some of the larger specimens is very imposing, and from it dangled many chatelaine chains,

its use at one time becoming very extravagant. Although the chatelaines as represented by examples in museum collections are chiefly of eighteenth century make their counterparts are found in very early times. The Roman remains in the Guildhall Museum contain some very interesting examples of early chatelaines. One of these is described in the Museum catalogue as a "chatelaine in bronze, the upper portion with flattened circular expansion above; the shaft is ribbed horizontally, the lower portion terminating in a snake's head, the mouth of which forms the swivel, to this is attached a square pendant with an embossed face at each corner, from which depends three chains of figure-of-eight links."

The key hanging from the girdle as a symbol of authority and indicative of position is traceable to Roman times, and it may well have originated in Egypt, in which country small keys made for that purpose have been found. The Egyptians were in possession of a variety of locks, one of which, although primitive in construction, was made on a principle which has survived to this day.

Roman keys have been found in large numbers; the status of the housewife was not assured until, when as a bride she entered her new home, and as a Roman matron was presented with the keys of the household, one of which she attached to her girdle. Some wore keys as finger rings, and several of these which could on occasion be suspended from a chatelaine have been found in the ruins of Silchester and other Roman stations in England and elsewhere—in connection with keys as chatelaine pendants it may be interesting to recall that the warder and jailer in olden time carried keys from their girdles, and in pictures of ancient costumes the key frequently figures as a symbol of office. The custodian of the key has often gained notoriety!

From Anglo-Saxon graves come little objects which

have evidently been worn at the girdle; occasionally keys are found in bunches, some quite small keys with other trinkets being found in Kentish graves. Very interesting notes on the chatelaines or girdle hangers of the Saxon women are given by Baron de Baye in *The Industries of the Anglo-Saxons*. The remains of these things, it is said, are generally found near the waist in graves, and the metal frames, engraved on one side only, are frequently associated with little trinkets in ivory or objects much decayed, which have evidently once been attached to the frame which it is surmised was suspended from the girdle.

There seems little doubt that the chatelaine is but a continuation of the girdle, once of stout leather, from which hung many objects, varying from the dagger for self-preservation and attack to the domestic knife and keys of the larder. Presentation keys in modern days have been wonderfully ornate, and many which once hung from the chatelaine of the girdle were exceedingly handsome. The Renaissance of art on the Continent of Europe stirred up British craftsmen, and at that time some of the locksmiths made very beautiful key-bows which were trinkets of value, not only from their beauty of workmanship but for their usefulness. Queen Elizabeth favoured the locksmith and had many splendid keys wrought in gold and silver and jewelled bows which along with jewellery hung from her girdle.

In Mediæval days the chatelaine became cumbersome and its extended frame must have been very inconvenient. From this, among an ever increasing variety of trinkets most of the objects served some really useful purpose. For instance the tiny silver nutmeg grater must have been very useful in the days when the bowl of punch was a common beverage. These graters or nutmeg boxes were quite small and unscrewed in the middle, holding



one nutmeg and sometimes only half-a-nut. Now and then a tiny corkscrew was an accompaniment of the box. The little curios are generally hall-marked and dated between 1790 and 1810, the years during which they appear to have been made in large quantities and sold everywhere. Then when punch lost its popularity the nutmeg grater was no longer carried ; indeed the chatelaine had then began to wane, for the housewife no longer thought it necessary to carry the oddments which symbolised her position as head of the household, and, incidentally, as custodian of the keys which marked her right to rule the household and to control its expenditure.

Scissors, knives and little instruments which would be very useful in housewifery, the sewing room, and at the toilet table took the place of larger objects. Some of these oddments were novel but many of them survivors of far more ancient instruments, among such are silver bodkins, many of which are so beautifully chased. In the Middle Ages the bodkin was the name given to a small dagger, but as a useful household instrument when tapes and ribbons were used instead of hooks and patent fasteners, the bodkin was a necessity. Silver bodkins have been discovered in Herculaneum, and they have been found with oddments of the chatelaine and of the work-box of the Middle Ages and of succeeding periods.

Old silver bodkins have been put to curious uses now and then. In Victorian days fortune-telling picture cards were drawn, and under petals of roses and in the flowers painted and laid on some sentimental forecast of the future was often written. A silver bodkin was attached by a silken cord, and with it the seeker after occult knowledge hesitatingly pointed to the leaf or petal of his or her choice under which was found the answer to the timid enquiry.

As it has already been stated toilet instruments once



hung from the chatelaine. In the books of designs for jewellery and trinkets, several of which were published towards the close of the eighteenth century, these chatelaines and their accessories were illustrated.

The use of ear-picks seems to have originated years before such instruments were worn at the chatelaine, for there are many ancient specimens in the Guildhall Museum dating from Roman times. Some are of silver but most of them of bronze—many have been found in the neighbourhood of London Wall in the City. When chatelaines were worn ear-picks were in common use, some very ornate and decorative. It is said that Queen Elizabeth had one of gold always at hand; she had another with a gold handle ornamented with pearls and rubies, it was a very smart affair and may have been used on special occasions only. That such picks were then and much later put to practical use may be gathered from the fact that in 1690 mention is made of a new magnetic ear-pick guaranteed to have been painless in its use.

Tweezers, tongue-scrapers, and tooth-picks were arranged in rows upon the chatelaine in conjunction with needle-books, thimble-cases and other objects, not the least formidable being lancets and knives.

The chatelaine served its day but it is no longer needed in modern society. It is not necessary now to carry such things as once hung in suspension from the girdle about the person, for present-day domestic arrangements are quite different, and houses are furnished with convenient receptacles for all the oddments which might once have been lost had they not been tethered to the person of the owner. The girdle and chatelaine, and great pockets which once contained so many things which served a useful purpose in their day, are gone or put away, but many of their contents are preserved as valued mementoes of a former generation by collectors of curios.

Figure 62 is a fine example of a chatelaine from the collection in the Victoria and Albert Museum at South Kensington. It is a chatelaine hung with *etui*, thimble-case, and vinaigrette. It is made of gilt-metal, chased and repoussé with figures of Apollo and Minerva, and very decorative flowers, foliage, and scrollwork. The *etui* contains a tooth-pick and scissors, and has places for other instruments. This interesting example is covered with shagreen and is of eighteenth century make : it forms part of a collection given by Miss Edith J. Hipkins in memory of her parents.

#### CHAINS.

The chain is of very ancient origin—link by link it has been laboriously forged by hand, twisted and coiled in many ways. There are chains of iron and steel which have held great weights, and chains which have made secure dangerous criminals and which have tormented persons whose only crime has been fast adherence to principles and creeds they held dear ; chains too, have held in captivity men loyal to their country and their Sovereign. Chains have held priceless books to their desks and preserved intact ancient tomes in cathedral and church libraries.

Symbolical of power and honour men have been decorated with chains of gold ; the statues of Pagan goddesses have been wreathed with floral chains, and they have received votive offerings of chains of more costly materials. It is no new thing to hang a chain of gold about the newly-elected mayor or alderman, symbolic of the honour conferred upon him. In Daniel v., Belshazzar promised to any of the wise men of Babylon who could read the writing on the wall “ a chain of gold about his neck,” and it was Daniel who received the chain.

Years before that, down in Egypt, "Pharaoh took off his signet ring from his hand and put it upon Joseph's hand, and arrayed him in vestures of fine linen, and put a gold chain about his neck . . . and he set him over the land of Egypt." Genesis XLII., 43.

By these references the antiquity of the chain is established, confirmed by the rare examples of Egyptian chains which have been recovered.

The chain was at first decorated by gradations of ornamental beads, by settings of precious stones, and eventually by the addition of ornamental pendants.

Some of the golden Celtic ornaments found in Ireland and elsewhere are better described as chains. The Phœnicians had chains of gold and used chains with which to suspend from the fillets of gold they wore other ornaments or droppers.

In the Middle Ages the badge or pendant was in the ascendant, and the chain seems to have been worn chiefly as a badge of office or in connection with a badge. It appeared in heraldic design and was emblazoned with much ornament and decoration.

Many of the necklaces might more correctly be described as chains, but as personal jewels the purpose for which they were worn—as a necklace—rather than the form of ornament predominates. It was in the nineteenth century that there was a great revival in the chain as an independent ornament, and jewellers were busy fashioning chains for pendants, and for watches, eyeglasses and seals. These long chains have lain at the bottom of the jewel box for many years, but some are worn again in the modern revival of jewellery of Victorian art. The present-day idea is that a pendant is a jewel of minor importance—merely a decoration. At times a beautiful necklace is still further enriched by an equally handsome pendant, but it is the latter that claims chief attention. No doubt



at first the pendant was but a small ornament—a finish to the more important work. Then came a time when superstitious beliefs suggested wearing charms or amulets as pendants for necklaces, and eventually the pendant became of greater value to the owner than the necklace.

#### PENDANTS.

The Victoria and Albert Museum is rich in rare pendants of many periods, those selected for illustration, although very fine examples give but a very poor idea of the wealth of beauty in the collection. Figures 63, 64, 65, and 66 are four splendid jewel pendants of enamelled gold, set with precious stones and hung with pearls. They are either Spanish or Italian, and were made in the sixteenth or seventeenth centuries. Many fine pendant jewels of enamelled gold also set with pearls and precious stones and enamelled.

As it has already been pointed out many of the pendants of the seventeenth century took the form of crosses. In Figures 67, 68, 69, and 70 are four remarkable examples of these rare works of art. Figure 68 is a silver-gilt pectoral cross, ornamented on one side with cloisonné green enamel and aquamarine stones; on the other side is a silver-gilt crucifix set with garnets and ornamented with a suspensory bead. Figure 70 is a silver-gilt cross partially oxidised, ornamented on one side with inscriptions, on the other side with the Cross of Our Lord and the sacred monogram—it is in Russian. Another silver-gilt cross is shown in Figure 69, on either side being the Cross of Our Lord and the sacred monogram, that also is Russian. The last example Figure 67 is a pectoral cross, the ends prolonged and curved to meet each other and terminating with small knobs—there are inscriptions on the face of the cross; this example is probably earlier, and may be of sixteenth century work.



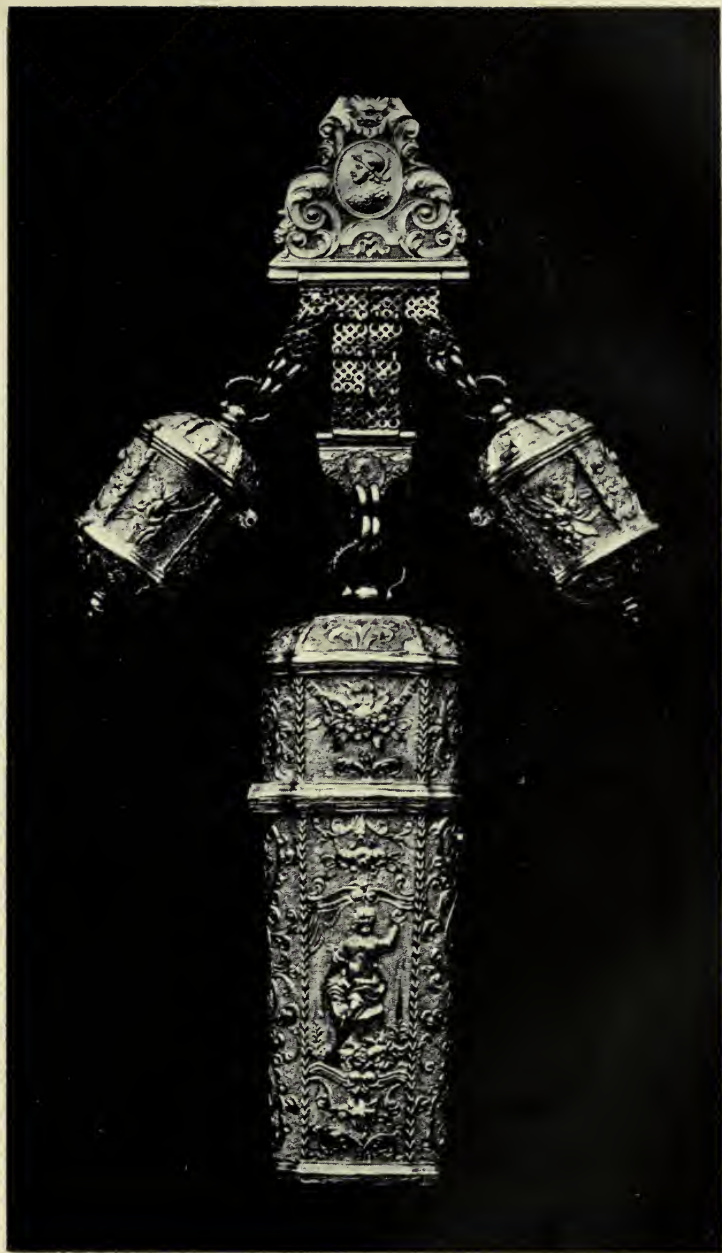
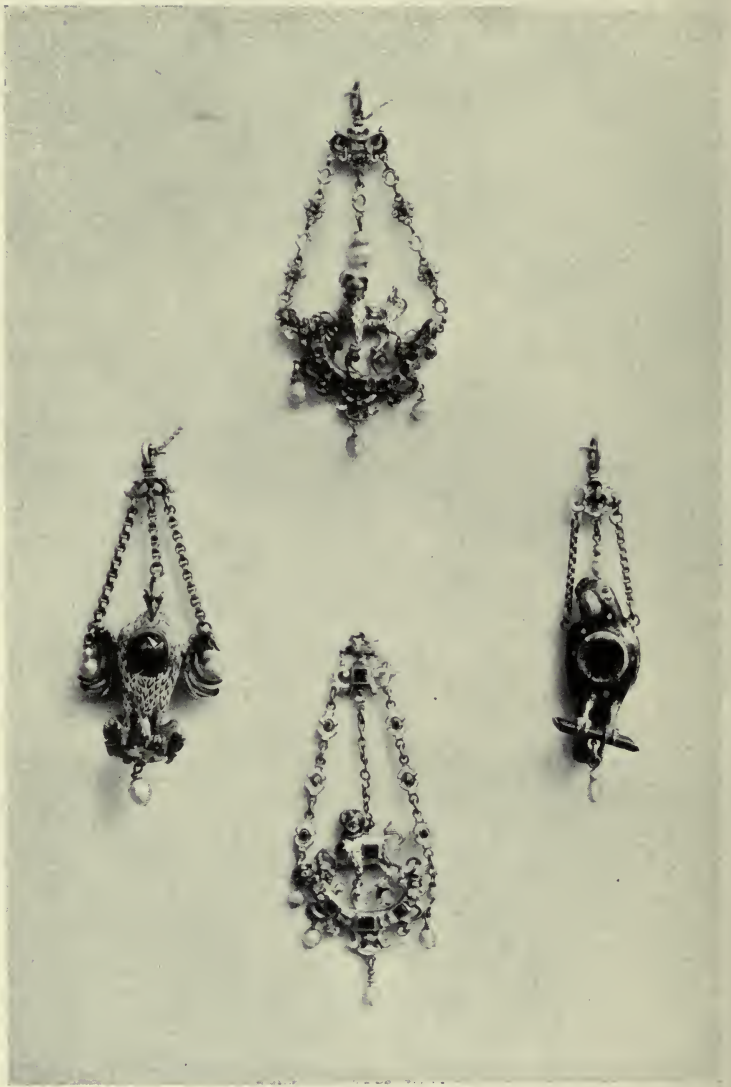


FIG. 62.—CHATELAINE HUNG WITH *Etui*, THIMBLE-CASE, AND VINAIGRETTE, OF "PINCHBECK" METAL.

*In the Victoria and Albert Museum.*



FIGS. 63 TO 66.—FOUR RARE PENDANTS IN THE FORM OF DOGS, BIRDS, ETC., AND SET WITH PEARLS.

*In the Victoria and Albert Museum.*

As it has been mentioned the collection at South Kensington includes many very early examples, some dating from Saxon times, which like the Alfred Jewel were made suspensory. Some of these early jewels of garnets and enamels were worn from equally beautiful chains, and during recent years have been recovered from tombs and graveyards in excellent preservation. In the sixteenth century, during which so much jewellery was made, Flemish craftsmen were at work and executed many grotesque pendants in which uncanny figures were introduced, and in their ornamentation large pearls prevailed. As will be noticed in the descriptions of the pendants and other jewels illustrated, Spanish, Russian and Italian goldsmiths were busy and produced many marvellous pieces.

In later years the pendant was not so strikingly distinctive in form; the shape, design, and outline as well as the ornament being more clearly allied to the chain or other jewellery which was to be worn with it; indeed in most cases the pendant was simply a decorative finish to the chain. In the nineteenth century when many objects which in themselves were not necessarily jewels were made the chain was actually a setting for the jewel. Thus the pendant of Wedgwood cameos, miniature paintings, Italian mosaics, mourning lockets and jewels, and fancifully designed pendants in memory of special events, and made for the purpose of preserving the object of veneration, like an ancient gold coin, were specially designed to add and not to detract from the beauty of the pendant.

#### BADGES.

It may be convenient here to refer to badges such as have been worn as jewellery, mostly in suspension, although not always so. Badges like the jewelled Orders

of Chivalry are referred to in another chapter. Of the lesser badges perhaps none have created greater interest than the old pilgrims' badges many of which have been found in London.

It has sometimes been a matter of conjecture about the mode of carrying or wearing pilgrims' signs when travelling. As early as the twelfth century it is recorded that pilgrims wore them in their hats, at other times as brooches in their cloaks, indeed many of the signs or badges are fitted with brooch pins so that they could be so worn. The pilgrims returning from Canterbury were wont to wear the badges, denoting their pilgrimage, which they had obtained in the Cathedral city, round their necks. Some seem to have regarded merit as lying in the number of badges they wore ; for Erasmus, referring to pilgrimages, told of the pilgrims from Canterbury being covered over with badges. If this were so then it is no wonder that many were lost or stolen when the pilgrims returned to London. It is said that the place where the most extensive finds have been made is near London Bridge, many having been dredged up out of the river in that locality. Chaucer in his *Canterbury Tales*, speaking of pilgrims arriving at Canterbury, says :—

“ Each man set his silver in such things as he liked,  
And in the meantime, the matter had y-piked  
His bosom full of Canterbury brooches.”

There were several objects in wearing these badges, one being the superstitious belief in their efficacy to protect the wearer from harm and disease, the other as a proof of the wearer having performed the pilgrimage to Becket's tomb. Horses were also so decorated, and were given small bells, many of which have been found buried in places on the route, and dredged up from the Thames.



Many of the older parishes possess articles of jewellery and badges connected with their official standing and worn on special occasions by their officials. One of these curiosities is a badge of silver—very large in size—owned by the ancient parish church of Cripplegate where so many old relics of civic and religious use are to be seen. This badge was formerly worn by the parish beadle when beating the bounds of the parish on All Saints' Day, a custom which dates in that parish from the year 1693. There are many such badges in London parishes and provincial towns.

## CHAPTER XXVIII.

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### JEWELLED COSTUMES.

NOTABLE COSTUMES—DRESS CONSIDERATIONS—ENGLISH DRESS—SERVICEABLE JEWELLERY—MODERN COSTUMES.

IN many an English home there is a treasured store of "old clothes." In an oaken coffer, an old clothes box, or the bottom drawer of an ancient chest are to be found bits of stiff brocades, scraps of lace, perchance a Tudor stomacher or an Elizabethan ruff, evidences of good birth or ancient lineage. Here and there are a few pieces of jewelled silks, taffetas, brocades, and laces, sufficient to indicate the one-time gorgeous, rich and costly apparel of the well-to-do ancestor.

No good housewife or well informed matron imagines that such relics of a past generation are typical of the every-day costume of her grandmother or great grandmother; she knows intuitively that these fabrics—often-times mere scraps—were treasured for something more than their actual worth. No doubt they were worn on some very special occasion, and the jewellery worn with them has gone; although in some rare instances a gorgeous gown has been preserved entire, and even the jewelled stomacher, although faded is still studded with the actual jewels or the paste imitations then worn.

#### NOTABLE COSTUMES.

To form an accurate idea of the costumes of different periods, and of the way in which jewellery was at that

time worn, it is necessary to visit some authentic collection where the actual costumes worn by well known personages, during certain periods, are to be seen. The best collections on view to the general public are those in the Victoria and Albert Museum, at South Kensington, and in the gallery of costumes in the London Museum (Lancaster House). Those collections are very representative of all periods since quite early times, mostly costumes worn by English ladies, although there are a few notable exceptions. These costumes carry us back a long way, and visitors marvel at the freshness of some of the exhibits, which it may be pointed out have very probably been carefully packed away for many years before they were brought out to be exhibited to the public.

The pictures in the portrait galleries, painted by the old masters have been referred to as evidences of the costumes of the periods they represented. They have also been carefully examined so that the jewellery of the times could be better understood, for some of the clever painters who made those wonderful portraits from the Tudor period down to the more recent times were very careful to paint correctly the personal belongings of their patrons. Such pictures may be taken as representing the best examples of jewelled costumes, because most of these portraits were painted to idealise and enrich the sitter rather than to give natural poses and the actual every-day costumes of those who sat to the most famous portrait painters.

#### DRESS CONSIDERATIONS.

Although not strictly within the limits of the story of the history of jewelled costumes it may be useful to review, briefly, some of the leading characteristics of dress, in as far as they apply to the wearing of jewellery.

Women's attire, and at some periods the costumes of men, were seldom complete without some piece of jewellery, however plain—for most of the simpler forms, although decorative, have an underlying utilitarian purpose. There are evidences of man at an early stage in his existence adopting some form of clothing—skins, leaves, or grass which gave rise to the use of the thorn or pin from which *fibulæ* and the like sprang. It is immaterial where originated the human race. It may have been in the traditional Garden of Eden which has been located, and from thence the developing and growing race possibly migrated to Africa; vast hordes as time went on traversing continents, gradually through long periods becoming accustomed to new conditions that necessitated more clothing. It is sufficient for us to know that prehistoric man lived in the Stone Age in Europe, also that when the Age of Bronze, and later that of Iron, came, he wore clothing which suggested the use of pins and *fibulæ*: that women, if not men, adorned themselves with necklaces, and that remains of those far-off periods have revealed the fact that some knowledge of constructive art, the outcome of necessity sprang from the enforced use of clothes.

In the East in Egypt and Assyria, about 1650 B.C., skins of the leopard were worn, loin cloths followed, and then caps of leather and sandals. An Egyptian king wore a shirt and a sash, and a crown. At this period although the costumes of the people were scanty armlets, bracelets, anklets and rings were worn; the women, however, had girdles, and jewelled ornaments upon cloth over their breasts. Linen was worn in Egypt, and in Assyria at a slightly later date, and rich embroidery was not uncommon.

The royal and ecclesiastical apparel of the Hebrews was enriched with gold and jewels. Much purple and



fine linen was worn. The Jewish women as well as the Egyptians wore embroidered garments worked with gold thread and silver wire. They had many under and outer garments in those days, and their cloaks and mantles were fastened by jewelled clasps, and over their garments they wore embroideries of fine linen and gold and jewels.

As a sidelight upon the conditions of wearing apparel among the Jewish people in ancient times, in Isaiah CXL., 18, the Prophet in recording his vision of the captivity of the Jews says, "In that day the Lord will take away the bravery of their anklets, and the networks of their crescents, the pendants, and the bracelets, and the mufflers, the head tires, and the ankle chains, and the sashes and the perfume boxes, and the amulets; the rings and the nose jewels; the festive robes and the mantles and the shawls and the satchels; the hand mirrors, and the fine linen, and the turbans, and the veils."

The costume of the ancient Greek women is well known; the female dress consisted chiefly of the *chiton* a garment of sack-like form, open at the top and bottom, girt about the breasts by a girdle which admitted of much ornamentation. The garment was caught about the shoulders by *fibulæ*. The *himation* was an over-garment worn by men and women and was often embroidered and decorated with jewels of thin plates of beaten gold which were attached (stitched) in place like heavy bead trimming in modern times. Hair-pins fastened the rich coils of hair of the Grecian maidens, some of whom wore pins of ivory and gold.

#### ENGLISH DRESS.

As most of the jewelled fabrics of which there are any traces in the wardrobes of British "home connoisseurs" come from wearers in this country it is

commonly assumed that they are of English make and embroidery. That view is not always correct for many of the richer fabrics worn in this country in Mediæval, and even in much later times, were from Continental countries, where noted industries were carried on in silks, lace and embroideries.

The remains of jewellery of quite early peoples have already been described; their clothing although held together by *fibulæ* and pins was certainly not jewelled, and the crude ornaments they wore other than those of strict utility adorned their persons and not their dress.

The Anglo-Saxon women were very clever with their needles, and there are many accounts of the marvellous embroidery of gold and silver threads, and of the jewels and pearls they sewed on their vestments. The girdle was worn by women in those days, and it was enriched by embroideries of gold, and was eventually jewelled. Men wore girdles in Anglo-Saxon days; but the girdle was then of leather, often of white leather, and served many purposes, chiefly that of supporting the sword, the hilt of which in later days was lavishly encrusted with gold, silver and with jewels. It is not an uncommon thing to look upon the men of Mediæval England as dressed in armour and continually wearing their "war paint." That must be rather an erroneous idea, for there were many who never donned armour, and even the great fighters, whose chief recreation was found in the tilting yard, had costumes for everyday wear of much simpler and less burthensome type. Moreover their costumes of dignity were rich and sometimes jewelled, although they had then discarded the twisted torques of the Anglo-Saxons.

It is said that the Norman nobles wore rich dresses and displayed their personal jewels. They had costly furs and chains of gold. In the days of Henry II. a

crimson Jalmatic, on which were golden ornaments and embroideries, was worn. There were golden spurs and jewelled gloves. Some of the gloves were much embroidered, and at one time richly decorated garters and gloves were given away as presents at weddings. It was such gloves that were worn by the knights in their helmets as favours. It is said that at the battle of Agincourt the sons of the nobles and of the knights all wore either ladies' jewelled garters or gloves. In the reign of Edward III. gold and silver garters were worn by the ladies, some being heavily embroidered and covered with enamels and jewels. The badge of England's most Noble Order of Mediæval chivalry suggests such a garter: the story of the creation of the Order is well known. Even boots were jewelled in those days. Isabella, Queen of Edward II., was very extravagant and is said to have worn habitually dresses of gold and jewelled clothing, setting a most expensive fashion in dress, the materials of which were costly and not always easy to obtain.

In Mediæval England royal personages and their personal attendants wore costumes emblazoned with heraldic devices worked in gold and in coloured silks, often jewelled. The present-day evidences of the costumes of that period are to be seen in the state dress of the King's heralds and other court functionaries, who still wear Mediæval and Tudor vestments.

Among old craftsmen as still represented by existing guilds are the Tapissers or Tapestry-makers and the Broderers, now merged in one Guild. They fostered the love of rich clothing and dress and wrought much fine work for the English Court and for wealthy ecclesiastics and nobles.

The needleworker has at all times grasped the heightened beauty given by the introduction of coloured stones as well as gold and silver threads, to which must be added



beads, paste and pearls. The textile industries although far removed from the worker in metal have, however, contributed to the use of jewels and especially to their heraldic blazonry.

Jewelled robes were much worn in Elizabethan days when costumes became ultra-extravagant, and stomachers were all ablaze with jewels—they were gorgeous in the extreme although the taste that prompted them was very questionable. Colour schemes of clothing have been in constant use of late years, but jewels have not been so freely used, although they have been chosen by the wearer in conjunction with the garment upon which they were to be worn. Again, blonde and brunette wear different jewels, for they know what will heighten or detract from the respective types of beauty.

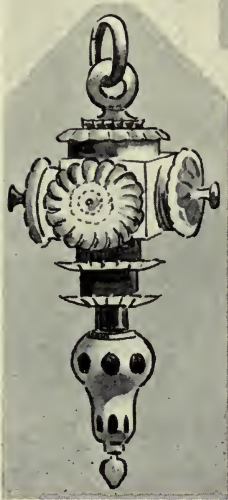
#### SERVICEABLE JEWELLERY.

Old pictures and engravings of costumes show the usefulness of certain jewels. The girdle or belt from which was suspended chains, keys and dagger was essentially useful, besides holding garments in place round the waist. Jewelled garters were useful enough although their adornment was unnecessary. The use of brooches, clasps and buckles can be readily understood, and when buttons became articles of regular use, taking the place of cords and tapes, they would suggest decorative treatment. In the time of Edward VI. the cassock was a garment worn over the doublet; it was often of velvet, embroidered, and fastened with loops of gold. The buttons of gold and precious jewels stitched on the front were for ornament only. It has been thus ever since, for quite as many buttons worn to-day are as decorative as they are useful.





FIGS. 67 TO 70.—CROSSES OF SILVER-GILT. SEVENTEENTH CENTURY.  
 For description see page 288. In the Victoria and Albert Museum.



FIGS. 71 TO 75.—POMANDER BOXES.  
 For descriptions see pages 312 and 313.

## MODERN COSTUMES.

Modern costumes—that is relatively modern wearing apparel—excepting dress worn on very state occasions, is dignified, enriched and rendered more attractive by the free display of jewels, but it is not so commonly plastered with jewels stitched on to the fabric. Much gold lace was used in the Georgian period, especially upon men's hats which were small and three-cornered. The high head dressing of that day (the eighteenth century) enabled women to show much jewellery in their hair. Towards the close of the eighteenth century knee-breeches were worn, and stockings were caught up by small silver and steel buckles, some of which were jewelled.

In the old jewel box there are many small jewels of gold and of good old paste which are not of sufficient importance to set in modern jewellery, of modern types. Many of these, however, can be worn on the corsage with good effect, but it has become the fashion to use them up in making pendants. Some jewellers show in their windows an excellent selection of the adaptation of jewels such as once figured on costumes as necklaces and pendants, and those who possess such trinkets might with advantage study the different forms of jewelled ornaments into which they can be made up.

## CHAPTER XXIX.

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### FANS.

#### TRADITIONAL SPLENDOUR—BRITISH FANMAKERS.

THE question may well be asked, Is a fan a piece of jewellery? The answer, judged by the ordinary fan, or even by one of those beautiful painted and carved works of art which the wealthy alone possess, is that it is not. When, however, we realise that not infrequently the precious metals have been employed in the manufacture of fans, and that many of the rarer antiques are enriched with precious stones and are wonderful examples of the goldsmiths' and silversmiths' art, then such fans may justly claim a place in a collection of antique jewels, and come within the purview of this enquiry.

It is well known that a sceptre is an emblem of sovereignty, and is usually something most precious in its construction—a gem of the metal-worker's art. Someone has written about the fan and called it "the sceptre of woman." It is indeed a queenly sceptre and has been carried in the hands of many royal ladies, who by the mere movement of their fans have signified their royal pleasure.

#### TRADITIONAL SPLENDOURS.

Coming to us from the East the fan brings with it traditions of Oriental splendour, and of the magnificent



fans of gold ablaze with sparkling gems ; of feather fans, some of the larger ones of peacock's feathers tipped with jewels and gold. It had been claimed that the folding fan, that is the hand fan, wafted to and fro by the fair owner, was the invention of the Japanese in the eighth century. Very remarkable have been historic Eastern fans often regarded as emblems of sovereignty ; jewelled fans and the earlier fans of natural palm leaves were used in Egypt, Persia and many Eastern countries, and their use passed on to the peoples farther West.

Some wonderful fans were made in Italy in the Middle Ages, and here we find the touch with the metal-worker, for many of the fans of feathers and silks and other rare textures, had handles of the rarest metals, encrusted with diamonds and other precious stones. Again, the fan for personal use, apart from the larger fans used by slaves and servants for cooling purposes, has claims among the treasures of the goldsmiths' art, for such fans were frequently suspended from the waist by chains of gold and silver.

The fashion of the fan came in England about the time of Queen Elizabeth, who it is said left among her personal jewels upwards of thirty examples of the fanmaker's art. In her collection were many which had been given her by her courtiers, one with a gold and jewelled handle was presented by Sir Francis Drake.

Shakespeare mentions the fan, when in *Romeo and Juliet*, the nurse calls to an attendant Peter for a fan.

Like the chivalry of old which led to the institution of the Order of the Garter the use of the fan by ladies gave rise to an Order of Chivalry, which, it may be pointed out, was appropriately intended to be held by women. It was the Order of the Fan, instituted by the Queen of Sweden in 1744, at first only ladies were installed, but later gentlemen of the Court were admitted to the Order.

The home connoisseur is sure to possess some pretty fans, although they may not be painted after the French style and decorated with charming Vernis Martin paintings and varnishes, or inlaid with pearl and gaudy in their ornament after the Eastern manner. There are many fans, however, although by no means rare, which can well be considered jewels of value. In a shop window in London, quite recently, might have been seen many old fans. Some were of rare filigree silver-gilt, others had silver handles, and some were of carved ivory, but with gold ornament and attached to gold chains; one was gold filigree of rare beauty, another was jewelled and painted with a little scene which gave it the right to be classed under the head of historical fans, for there were scenes painted telling of the chief historical events in the lives of sovereigns of many nations. Especially were such fans made in France during the Empire period. The change of Government when a Republic was declared had a close bearing upon the art of France, and in a lesser degree upon the art of this country, and a change was evident in the styles adopted by British fanmakers.

#### BRITISH FANMAKERS.

In England there is the Fanmakers' Company, one of the most recently founded of the city guilds. The grant of a charter to the fanmakers was not made until the reign of Queen Anne, who reigned at a time when the industry seems to have best flourished, and much needed the salutary control of a Guild. This Company like all other city guilds gradually lost control and even touch of the trade it originally represented. The Worshipful Company of Fanmakers, however, has done good service in modern times in bringing to light many rare fans of antiquarian interest which had been lost sight of. They

inaugurated an exhibition of old fans in 1878, when many choice examples were on view ; then in 1890, and afterwards in 1897, similar exhibitions were held under their auspices. The Company has in recent years encouraged the craft and on several occasions has undertaken to produce fans for special gifts appropriate to national events of importance. One of these functions performed by this Company was the presentation of a splendid fan to Queen Victoria on her Diamond Jubilee ; another was given to Queen Alexandra on the occasion of her Coronation. The treasures of the Fanmakers' Company, besides many choice fans, include a rare silver snuff-box, and a gold chain which is worn by the Master on state occasions.

There have been many presentations of fans at royal weddings and other important celebrations, besides those made by the Worshipful Company. One of these was a fan made by Mr. W. J. Thomas, a court jeweller of Oxford Street, for the Duchess of Hamilton, by whom it was given to Princess Mary of Cambridge, the mother of the Queen, on her marriage to the Duke of Teck. This beautiful fan was of gold arabesque work, enriched with diamonds, rubies and emeralds. The meshes were of pearl inlaid with flowers wrought in pure gold.

Like all traders in olden time the fanmakers hung out their signs, and one of these emporiums, the *Golden Fan* in Leicester Square, was a noted resort in its day. Fan-making is still a flourishing craft, and many fine examples of jewelled fans are made every year.

## CHAPTER XXX.

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### PINCHBECK AND OTHER SHAM JEWELLERY.

A STRIKING DISPLAY—PINCHBECK JEWELLERY—OLD GILT  
—TINSEL JEWELS—THE FORGER AT WORK.

THERE are many tinsel ornaments which, judged from the view point of the trinkets in which "paste," or other sham jewels, flash when exposed to bright lights reflecting upon their shiny surfaces, are tawdry. Some, however, are full of hidden beauty, for although only shams, they are of exquisite workmanship and finish.

Much of the old paste is good, and the "stones" are cut and polished with great care, so that their facets reflect the light; other imitations give off coloured rays which sometimes deceive experts, who see in them striking resemblance, if not identical effects, to those produced by real gems.

At one time there was a rage for large stones, and when colour effect such as might be given by emerald or ruby, paste of the necessary colour or tint was introduced when the cost of real stones desired was prohibitive, or it was impossible to secure them in that size. Many of these false "stones" were used in conjunction with real stones, much of the old Mediæval jewellery being set with jewels and paste, side by side. It has been pointed out that probably writers in olden time were so accustomed to the sight of imitations, and the use of both genuine and imitation together was so general, that no difference was made in describing them. Ancient history



tells of the eye-glass of emerald used by Nero, which experts suggest was of glass of emerald hue.

#### A STRIKING DISPLAY.

One of the most striking displays of paste gems on view to the public is that in the Gem Room at the British Museum where these treasures are so suitably arranged in a window where the sunlight shines upon the backs of the ancient paste; and the figures stand out clearly. It is explained in the Museum catalogue that these pastes are casts in glass of favourite and well known gems. One of the best known makers of paste was of course James Tassie, a series of whose gems are also shown in the gallery; his casts were taken from the most noted examples in famous collections.

There is nothing tawdry about these gems, they are what they purport to be, ingeniously contrived replicas of ancient examples, made from artificial materials, comparatively easy to work, and capable of producing like effects to those produced by the ancients, who cut the hard stones with such patient labour.

#### PINCHBECK JEWELLERY.

The name of "Pinchbeck" became associated with all that was false or sham in jewellery, until, quite unfairly to the inventor of the process by which a cheap metal was produced, much opprobrium was attached to such jewellery. Before the days of the process by which inferior metal could be coated over with a deposit of silver or gold a metal alloy of fairly good appearance must have been a boon to those who could not afford to buy gold jewellery. The metal was the invention of Christopher Pinchbeck, who worked during the early years of the

eighteenth century, and appears to have been followed in business by his son Edward who continued to make jewellery from the "pinchbeck" metal after his father's death in 1732. Pinchbeck metal, we are told by experts, was an alloy of copper and zinc, in which were nine parts of zinc to forty-eight parts of copper.

Among the many articles to which this metal was peculiarly suitable were chains, brooches, earrings, buckles, necklaces, watches, keys and fob-seals. Many of the articles were well made and finished, and the same care was shown in their manufacture as that accorded by workers in the more precious metals. Such jewellery has been preserved, and in many instances when carefully cleaned still presents an attractive appearance—like the modern "substitutes," for gold "pinchbeck" could be worn without fear of detection when exposed in candlelight or seen at a little distance.

Pinchbeck jewellery is not made much account by dealers now, and there are many quite interesting odds and ends to be secured in the "trays" of traders in second-hand jewellery.

#### OLD GILT.

There is a famous proverb "All is not gold that glitters," that is alas, true enough of much of the old jewellery made in the days when the public were caught by the glitter of false jewels and flash gold. Buttons were wrought for the waistcoats of the wealthy young bucks, and as it has ever been since, others less wealthy tried to follow their example. To them it would come as a boon when in 1818, the art of gilding brass buttons had gained such proficiency that it is said that three-penny worth of gold covered a dozen buttons, giving them all the appearance of fine gold—for a time.

Before the modern process of electro-plating had been invented there were many attempts to coat inferior metals with gold and silver, some very successful. What is now known as "old gilt" was well covered with 18-carat gold, and many charming trinkets and drawing-room ornaments were made of this gold-like metal, and enriched with false jewels. Those articles which have been cared for are still in excellent preservation, and although when bought in a curio shop they may be dirty-looking they will wash with soap and water and come up almost as new. There are jewel-caskets, scent-cases, trinket-trays, watch-stands, and card-trays. Many of the "pretty" ornaments are made of pearl shells mounted in this gilded metal, the stands and frames being jewelled; sometimes little porcelain figures and flowers were introduced with good effect. The process by which all these things were gilded was effected by boiling gold in quicksilver and forming an amalgam by which the gold adhered to the inferior metal; the "jewels," often very effective paste rubies and emeralds—were in claw settings and have lasted well.

#### TINSEL JEWELS.

The "cap and bells" of the fool of olden time recalls the jingle of cheap jewellery and tawdry ornament worn by play actors in those old world sports which gave rise to nursery rhymes and fables of later days. The festivities of May Day and Spring rejoicings and bufoonery tell of the wearing of rings and the tinkling of bells of silver and gold. Robin Hood and Maid Marian figured in the Old English frolics of the "Morris-dancers" or "Mooresque danice," and with them was Friar Tuck and one mounted on a hobby horse. These sportive youths and maidens wore, according to nursery rhyme, "rings on their fingers



and bells on their toes." These "bellys" (bells) according to extracts from parish registers were paid for as part of the cost of these entertainments got up for the merriment of the people on all festive occasions. Such games were often made a source of profit to the church around which they were played, until suppressed by Bishop Bonner.

Modern actors and actresses often possess jewels of great value, and wear on the stage many priceless gems, some of them rare antiques; others are selected because of their suitability to the play in which they are to be worn. It is well known, however, that the make-up of the stage is deceptive, and under the glare of the flash lights and the stage scenery actresses may wear with excellent effect dresses and jewellery which would not bear close inspection.

Business is still done in tinsel jewels, and crowns and jewelled daggers, ropes of pearls and fiery gems of paste, gilt and glass are worn—such oddments are scarcely real enough to deceive the veriest amateur and should any of this sham jewellery come into the hands of the collector or home connoisseur it will no doubt be quickly ejected.

#### THE FORGER AT WORK.

The manufacture of forged curios has gone on from very early times. It is said that the flint "napper" is no more, although in Sussex until quite recently flints have been chipped as they were in prehistoric times. Many stories have been told of "Flint Jack" of Salisbury who forged arrow heads and sold them to unsuspecting hunters after curios, some of whom perhaps had them mounted in gold as amulets after the ancient fashion. The gems of Ancient Greece have been forged throughout the centuries, the copies generally falling far short of the



originals. There have been numerous "faked" Egyptian antiquities in bronze and metal. Pilgrims' badges have been made and buried, and re-dug up, or have been dipped in acids and given an antique appearance, like the ancient patina. Many of the so-called fibulæ of Roman days dredged from the River Thames were made not many years ago, and the finds from "Saxon graves" were found in the back gardens of the forgers who gave them "earth" until suitably encrusted. To impart an antique finish to forged gems and jewels is an acquired art, and modern science does in a few months what Nature would have taken centuries to perform.

To reiterate such forgeries done for a purpose is unnecessary. Indeed, the mere mention of forgery and fakes tending to detract from the value of genuine antiques is necessary only as a warning to the unwary, and as a deterrent to the business of the illicit trader.

Beware of anything that varies from the rule of the antique, or appears to combine the style of two periods in one, for forgers often overreach themselves in their attempts to provide pleasing "antiques" for unsuspecting customers.

## CHAPTER XXXI.

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### TOILET AND PERFUMERY.

PERFUME BALLS AND SCENT CASES—PATCH BOXES—HAIR  
ORNAMENTS—COMBS OF IVORY AND METAL.

To penetrate the mysteries of the toilet table is to bring to light secrets once jealously guarded ; it may remind some too, that the use of scents, cosmetics and lip and eye salves has not altogether passed into oblivion. The tasteful displays in the shop windows of present day perfumers show that there are still many who delight in the use of costly scents ; and it is needless to say that little sundries of the toilet table and hair-dressing requisites are still made in the most expensive materials, and their display reveals a wealth of beauty and decoration. Combs and brushes, mirrors and jewel caskets, are among the best achievements of the silversmith. Flashing jewels and diamonds adorn the hair, and many expensive trinkets are to be found in the dressing-case of the lady of fashion.

The instruments and toilet outfits of former years were not so varied as they are now, but they included all the then essential appliances ; and some of the little objects preserved in museums and in private collections were receptacles of many mysteries which have their counterparts in the modern toilet outfits and sets. The manicure set of steel or of ivory and silver and gold-plated instruments to-day represent the less imposing things with which ladies formerly trimmed their nails and performed

delicate toilet operations. There are some articles once carried at the chatelaine which have lost their use in the improved conditions of modern society and habits, and like tongue-scrapers, ear-picks and the like they belong to a former age.

#### PERFUME BALLS AND SCENT CASES.

There is a vast difference in hygienic conditions now and when back scratchers were used in polite society; and the conditions of houses, streets and public buildings are different now to those existing when it was necessary to carry in the hand or to wear as a pendant a perfume ball. The pomander had its real use in the days of the Tudors, and even later. Cardinal Wolsey carried an orange loaded with scents to disguise the foul odours he encountered, and he was not alone in recognising the value of refreshing essences. There were several varieties of these cases or boxes, but the pomander is the chief curio of the essential perfume receptacles of the sixteenth century.

These scent balls were so called from a corruption of the full name—the “*pomme d'ambre*” which explains how the “apple of amber” was used to scent or disinfect. Such pomanders charged with disinfectants were of many sizes, and in later times took very curious shapes; the smaller ones were worn round the neck as pendants, and the larger balls were carried in the hand or suspended from the girdle. Kings and nobles had need of them, for many castles and palaces were then unsavory places; their use dates, probably, from much earlier days than Mediæval times, in historical accounts of which mention is made of a “musk ball” of gold among the jewels of Henry v., and at that time many nobles owned perforated pomanders of silver.

Some of the pomanders of the time of Henry VIII. were very elaborate in their interior arrangements, being divided into segments after the manner of an orange, each section being filled with perfumes ; the case was generally made in two halves, and hinged or joined by a pin fasten, which was rather clumsy judged from the hinges on some of the specimens in the Victoria and Albert Museum and in other collections. Apparently the use of perfumes revived in Europe in the Middle Ages, was no new thing, for there are accounts of ancient perfume boxes and of the free use of scented unguents by Greeks and Romans, who also burned lamps under receptacles in which were aromatic scents.

The curios of later days include Spanish and Dutch ornamental scent cases and bottles, and other objects the work of English and French goldsmiths in the eighteenth century. Among the larger trinkets are rose-water sprinklers and perfume stands ; pendants and scent cases are, however, the most interesting and are generally better finished and more attractive art curios. Needless to say throughout the eighteenth century the style followed in France, in England, and in other European countries was that of contemporary decoration in the country of manufacture.

In Victorian days when the real need for perfume balls and scent cases had passed, the trinkets took different forms, the favourite being the little vinaigrette of silver and gold in which was an inner lid or perforated gold plate beneath which was a sponge charged with aromatic scent, which escaped through the perforations when the outer lid was lifted.

The examples given in this chapter are taken from the collections at the Victoria and Albert Museum, at South Kensington. Figure 72 is a pomander of silver fitted with a quirt and four compartments for perfumes. This



beautiful piece, which is of English make, of the seventeenth century, consists of a square body set round with rosettes forming covers to compartments. At the top is a loop and ring forming the handle of the quirt, the nozzle of which passes through an acorn-shaped finial, filled with cotton wool and perforated. Figure 73 is a silver pomander or scent case of circular form opening at both sides, the covers ornamented with chased engravings of a shepherd and shepherdess, the ground being perforated. Inside there are six divisions for scents; it dates from about 1640. Another silver-gilt pomander or scent case is shown in Figure 71, it is of late seventeenth century make. Figures 74 and 75 are also rare pieces, the former being similar to Figure 72.

#### PATCH BOXES.

Many remarkable enamelled patch boxes were made at Battersea by Jensson in the eighteenth century; they were so called from the patches which were kept in such receptacles, although they came in handy for many purposes and held all kinds of little trinkets. They were used side by side with similar boxes made at Lillé and in Holland.

The use of patch boxes became popular in France in the days of Louis xv., and in England it was fashionable in the days of Mr. Samuel Pepys, who wrote in his famous Diary that his wife had received his permission to wear black patches. But patches had then been used for many years in Court circles. In the days of the Stuarts they were very grotesque, and it seems strange that they should ever have been thought to add to the beauty of fair women, although it is true that the fashion has been revived in modern times in the use of veils on which have been woven similar emblems to those of the patches.

The patches actually worn in the sixteenth century

were of black taffeta cut to all manner of shapes such as stars, crescents and odd-shaped forms, the most extravagant of which seems to have been the "coach and horses," a design covering nearly the whole of one cheek.

There was much patching and painting in the days preceding the Commonwealth, when the practice was put down, to be revived again after the Restoration, when in addition to wearing patches the ladies painted in high tints. But patching and painting had probably much earlier beginnings and were fancied by the fair ones. In the *Book of Days* there is mention of an extract from the pen of a writer who in 1828, describing the toilet of a Roman lady said "It looks nearly like that of our modern belles all loaded with jewels, bodkins, false hair, fillets, ribbands, washes, and patch boxes." In the same volume we are reminded that painting was of much earlier date for "Jezebel painted her face and tired her hair and looked out at a window." The description of a Roman maiden's outfit is not unlike that of a Grecian lady as recorded by a former Earl of Aberdeen who when writing about two curious marbles found at Amyclæ in Laconia said "they picture the toilet implements of a Grecian lady and include combs, pins, bodkins, perfume boxes, bottles, mirrors, paint boxes, tooth picks and rollers."

In the eighteenth century women carried about with them cosmetics and patches, and their admirers sought to provide them with costly boxes on which they took the opportunity to give vent to their feelings in sentimental mottoes and love scenes painted and inscribed thereon.

#### HAIR ORNAMENTS.

Women tired their hair in olden time, and for the purposes of their toilet used pins, so many of which interesting relics have been found with oddments of the household. Roman hair-pins are to be seen in great

numbers in the Guildhall Museum and in other collections. The Etruscans and the Romans wore beautiful wreaths of gold, and many hair-pins with ornamental heads have been found, some very fantastic in form.

The *amphix*, another very beautiful ornament, was a gold chain or band with which to bind the hair on the forehead, and was much favoured by the Romans, and by the British maidens, and later by the Anglo-Saxons. Another Saxon ornament was a fillet of gold, often set with gems. Curiously enough many of the fashions in hair-dressing and in costume were repeated in the trappings of the charger who was provided with similar chains of gold as head gear; many examples of such trappings have been found and are to be seen in the London museums. The Anglo-Saxon jewellery found in the graves have included quite a number of sundry head ornaments, some of them being beautifully made jewelled flies set with small-cut precious stones, and furnished with pins for holding the hair. These and other pins in bronze, gold and iron have been found in ancient cemeteries.

In several notable collections there are fine examples of all the varieties of hair-pins mentioned, and many little jewelled ornaments which have probably formed the heads of such pins or of horse-trappings.

#### COMBS OF IVORY AND METAL.

It would appear that the comb was from very early days considered an essential article of toilet use and one specially ornamented. The earlier examples are either Roman or Grecian, the comb being introduced into this country by the Romans, but apparently little used by the common people, for we are told that up to the time of the invasion of the Danes the people near the coast had their hair unkempt, but the Danes following their usual practice used combs and taught the natives with



whom they fraternised to comb their hair every day, and history records to "wash themselves at least once a week." Combs have been made of many materials, although bone and ivory seem to have been the most generally employed wherever those materials were available. In the seventeenth century leaden combs were very much used, owing to the then popular belief that by so doing the colour of the hair was preserved and darkened.

It is interesting to note that decorative combs are very noticeable among the curios of Old Japan. Like other art objects in Japan and China the carving and enrichment of these articles of the toilet either pictured the mystic faiths of the older religions or were fashioned like the emblems so generally employed in Japanese decoration. To the wearers of combs and hair-pins the flowers by which they were surrounded constituted their favourite decoration, and the chrysanthemum so often used, typified enjoyment and pleasure, and a comb or other toilet trinket or jewel so ornamented when given to a fair recipient would express the "best of wishes."

In Japan hair-pins often took the form of the iris or the plum. The iris was a preventative against evil and was placed at the door of the house to ward off harm. For similar reasons a branch of plum blossom decorates every room in Japan, as it too, wards off evil spirits and demons who it is thought would otherwise invade the sanctity of the home and of those who dwell therein—surely then what could be a more appropriate emblem for the artists of old to make use of when fashioning such an object of daily use!

Figure 76 is a head ornament in the Victoria and Albert Museum: it is of white jade, with rubies, emeralds and crystals set in gold and a pendant pearl. Other hair jewelled ornaments are referred to in Chapter xxxviii.





FIG. 76.—HEAD ORNAMENT OF WHITE JADE, SET WITH RUBIES,  
EMERALDS, AND CRYSTALS IN GOLD.

*In the Victoria and Albert Museum.*



FIG. 77.—THE "LUCK JEWEL" FROM A LAMAIST ALTAR.

FIG. 78.—LAMAIST ORNAMENT.

*In the Victoria and Albert Museum.*

## CHAPTER XXXII.

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### OLD WATCHES AND SEALS.

#### WATCHMAKERS OF OLD—ELABORATE ORNAMENTATION— WATCH KEYS—SEALS.

THOSE who desire to study the evolution of the watch and to trace the varied stages in its progress from a clock to a watch are advised to examine the remarkable collection of clocks and watches in the possession of the Worshipful Company of Clockmakers, exhibited in the library of the Guildhall Museum. There may be seen watches with serviceable works made in the seventeenth century and yet capable of "going" to-day. The pioneers of the trade of making pocket watches had curious ideas about the suitability of ornament, and lavished much care upon the engraving and ornamenting of cases, and even of the so-called "watch-clocks" inside the cases. Their ornamental decoration was often very extravagant and only equalled in its odd style by the quaint shapes of many of the earlier watches.

#### WATCHMAKERS OF OLD.

The Worshipful Company of Clockmakers, in whose hands lay the study of horology and its development on modern mechanical lines, was founded by Charter in 1631, granted to "the Master, Wardens, and Fellowship of the Art or Mystery of Clockmaking in the City of London." Before their time "blacksmiths" had made

clocks, but when small time-pieces such as could be hung from a girdle or otherwise carried about the person were contrived, these metal-workers who wielded the hammer and tongs were no longer able to cope with the trade. The Clockmakers' Company have indeed secured a marvellous collection of antique watches, complete in almost every type of old watch, key and seal. The dials of many are beautifully ornamented with miniature paintings, enamels and jewels. Many of the jewellers who are now content to sell watches produced in quantity according to stereotyped patterns, interchangeable in their parts, were wont to make the watches they sold, and before the days of machine-made parts were able to compete with the larger firms. Country watchmakers were expert craftsmen and put much originality into their work both in cases and in the fitting and finish of the works. From the trade cards and billheads of that day it is evident that many watches were country-made, although the "parts" were, doubtless, mostly procured from wholesale manufacturers. The names of local makers are often found in the old watches just as they are seen on the larger "grandfather" and other clocks.

#### ELABORATE ORNAMENTATION.

The collectors of old jewellery find on the cases of watches much elaborate ornamentation. A variety of metals were employed; some watches were of gold of pure quality, others were alloyed with harder metals. "Pinchbeck" cases were much in vogue for cheaper watches, although silver was a favourite metal. Many of the older watches were in cases (loose cases) for their preservation, and these cases were of silver or base metal, some perforated and others engraved in low relief. Leather cases, some in shagreen, were very popular, a common form of ornamentation being what was known



as pin-prick decoration, the tiny points forming the outline of the design being filled in with silver or gold.

Enamels were much in favour in French ornament prevailing in the time of Louis XIV. and his successors, much of the work being painted classic scenes, in brilliant colours. During the Dutch influence on art in this country the same ideals were kept in view by the painter and enameller of watch-backs and dials. These were changed when other artistic influences prevailed—indeed the ornament of the watches and watch cases has at all times been in accord with the prevailing style in jewellery. There were eccentricities of ornament just as there have been odd fancies and fashions in size and shape.

Many of the earlier watches were of odd forms, oval, oblong and square ; some very tiny, until it would appear as if not only the works but the style of ornament must have suffered. Some years ago a watchmaker in Zurich had on view in his window a watch so small that a magnifying glass was needed to read the dial plate ; this curious watch was shaped like a rose, and it was beautifully engraved and decorated. In one of the Continental museums there is (or was) another small watch, measuring only one-and-a-quarter inches in diameter ; the numerals on the dial plate are in Arabic, the ornaments consist of red enamels and diamonds. Now and then watches in cruciform shape are met with in museums, but they are chiefly early specimens.

Curious watches have been made for fanciful patrons, one notable watch with four dials—hours, minutes, seconds, and half-seconds—was made for the Emperor of China in 1773. It was a musical watch too, and played many tunes. Many of the old watches chimed and repeated the hours and minutes. The watchmakers of Amsterdam were very clever, several rare watches made by them being now in the Victoria and Albert Museum.

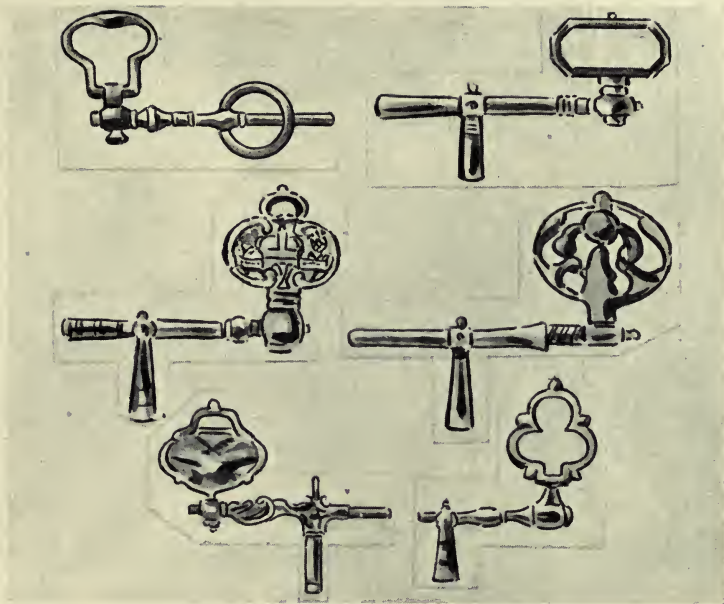
A collectors' side line is the beautiful little watch papers printed in the eighteenth century and placed in the backs of watch cases ; an attractive advertisement, on which were engraved the portraits of famous actresses, classic designs, and painted scenes.

The mode of wearing watches has altered as fashion changed. They were worn as bracelets in the reign of Queen Elizabeth—and in the twentieth century wristlet watches are again popular. A common practice in the sixteenth century seems to have been to wear them like the pendants then much worn round the neck or on the breast, attached to a ribbon. Men soon began to carry watches in the pocket, and found the fob seal attachment convenient. The custom brought with it another use, for the chain and a small adaptation of the chatelaine for seals, watch-keys and other oddments were worn to the swivel ring or attached to the fob by small chains. But of seals there is more to be said ; the first trinket of importance in connection with the watch is, naturally, the watch-key—then a necessary attachment.

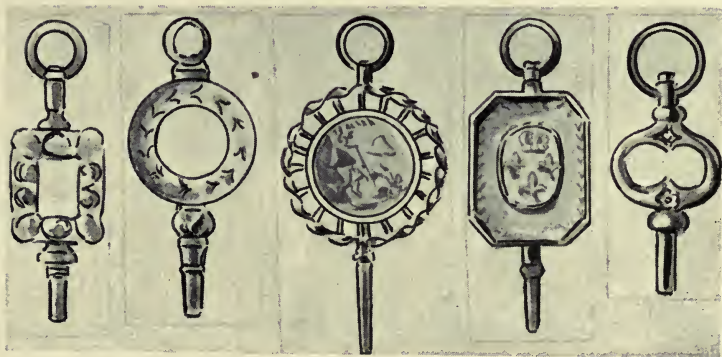
#### WATCH KEYS.

Early watches were made after the manner of clocks, and the form of the watch-key required for the daily wind was then based upon the crank-key in use for the grandfather clock.

Among the minor articles of jewellery and trifling collectable curios, and the little objects in which the designer found opportunity for introducing the different decorations then in vogue, none are so suitable for an inexpensive collection as watch-keys. The accompanying illustrations have been specially drawn from representative keys in our National Museums and in notable collections. Many of these keys were made on stereotyped lines, and with a



FIGS. 79 TO 84.—EARLY CRANK WATCH KEYS.



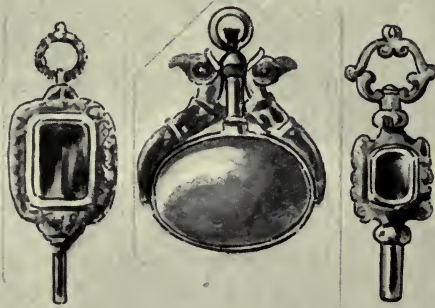
FIGS. 85 TO 89.—" PINCHBECK " FOB KEYS.

*From Various Collections.*





95



97



98

99

100

101

102

FIGS. 90 TO 94.—CHATELAINE KEYS.

FIGS. 95, 96, 97.—FOB KEYS WITH STONES.

FIGS. 98 TO 102.—RATCHET AND EMBLEM KEYS.

*In the Author's Collection.*

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few minor differences it is quite possible to meet with some of these identical patterns in collections, and to come across them among the oddments of the jewel box. They vary from the crank-keys to "Pinchbeck" and gilt-jewelled keys of the middle of the nineteenth century; some few are set with pearls and precious stones, and some are enamelled. There are gold and silver, steel and copper, representing most of the styles met with in the days before self-winding watches came into vogue—some it will be noticed have two pipes, one for setting the hands the other for winding.

The crank keys shown in Figures 79, 80, 81 and 82 are of several well known designs and types; they are of metal-gilt and steel. The next group, Figures 85 to 89, are mostly "Pinchbeck" fob-keys, two of them are enamelled, one is set with small stones, another is enamelled with a gold centre bearing the French arms. Figure 90 represents a key attached to a pendant in the Victoria and Albert Museum. It is a remarkable work of art, on the panel enclosed within a frame of small pearls, corresponding to a similar painting on the back of the watch to which it belonged, the subject chosen for the decoration was symbolical of "Painting," and the key was enamelled to correspond. Figure 91 is a gold key taken from a bunch of old seals, the initials of the names of the stones in it, *ruby, emerald, garnet, amethyst, ruby, diamond*, forming the word "REGARD." Figure 92 has a small Wedgwood jasper cameo in the centre. Figure 93 is studded all over with pearls and belonged to a watch the back of which was decorated in a similar manner. Figure 94 is another chatelaine key. Figures 95 and 97 are old "Pinchbeck" keys set with "blood-stone," and Figure 96 is set with an amethyst. The keys shown in Figures 98 to 103 are emblematical designs, some being ratchet keys.

## SEALS.

The cutting of the gem of emblematic and useful purpose, practised by the ancients, was continued after the invention of watches, and the convenient wearing of a fob to which seals could be attached encouraged the art of the engraver of seals. It is true the signet ring and the handled seal were most generally used for sealing documents and for closing ordinary correspondence, until the advent of the gummed envelope which followed the introduction of the penny postage and the adhesive stamp. But the seals cut and engraved began to be worn as ornaments, and fob seals—so-called—were made of semi-precious stones for decoration, their beauty was found chiefly in the setting which became much larger than necessary. Such seals were reduced in size when in later years they were worn with "Albert" chains. There is much to admire, however, in the old fob seals, many of which were "Pinchbeck," although some were of good gold. They are still very plentiful, and with a little money a large and varied collection can be quickly got together, for jewellers and others who sell second-hand jewellery seem to experience no limitation to the supply.

## CHAPTER XXXIII.

### AMULETS AND CHARMS.

DEFINITION OF SYMBOLS—EASTERN AMULETS—THE CHRISTIAN SYMBOL, THE CROSS—A FEW MASCOTS.

It is said that the wearing of jewels is traceable to superstitious faith in their efficacy as preventatives against evil—the extent of which was unknown. It is clear from written evidence of early times, and from oral tradition which lingers long and may still be found among the deep-rooted beliefs of rural England, that many common articles of jewellery were first worn as charms.

#### DEFINITION OF SYMBOLS.

The two terms—amulet and charm—are used in conjunction because they are closely allied, but they have not quite the same meaning. The amulet which in most cases represents the pieces of jewellery worn as a charm is primarily the receptacle or the jewel which contains the charm; or in the more accepted sense the object which can be handled, symbolic in its meaning or representation, and worn as a charm, in that it is held to influence in some way or other for good or evil the power which dominates and controls the mystery, witchcraft or adverse motive by which the wearer may be assailed. In a few instances the amulet is worn as a bringer of prosperity. It is true different meanings are given to

the word amulet ; according to the definition in the Guide to the Egyptian Rooms in the British Museum *amulet* is derived from the Arabic, and strictly defined means "that which is worn," and that is the generally accepted meaning of the amulet, which may be complete in itself or merely the casket containing the charm.

A charm is dual in its operation, in that it is supposed to influence in some magic way ills and diseases ; it may also effect marvellous results by incantation or spell. Of course these magic influences are absurd and recall days of ignorance and superstition ; some, however, have a semblance of truth in that the charms may have an influence, one, however, which science can explain and which is attributed to chemical, mineral, electrical or some other natural causes. Cabalistic writings and mystic characters on scraps of parchment were often enclosed in jewelled amulets and worn as charms. Sometimes the so-called charm owed its origin to want of knowledge of the object, thus many beautifully chipped flint arrowheads of the Neolithic Age have been enclosed in golden frames and worn as charms, because in days gone by these little relics of primeval man—perhaps of a race of pigmies—were thought to have been "thunderbolts" hurled to Earth ages ago by Jupiter and his satellites.

#### EASTERN AMULETS.

The gods of Greece and Rome and the divinities of Ancient Egypt were symbolised, and their protecting power sought in the past. It is said that the prevalence of bead necklaces, and of beads found in abundance in the shifting sands near the Pyramids, is due to the idea that by wearing them some evil spirit was propitiated. Egyptian charms and amulets, many of which were worn



mounted in gold and suspended round the neck by chains, included the Eye of Horos, which symbolised Eternity, the sacred hawk, the hand of the goddess Nut, and two characters or emblems—the Ankh and the Nefer. From Egyptian tombs comes the Ankh, the emblem of long life, the symbol of the goddess Hathor on whose shrine it is painted. Some say that the Ankh symbolises the oldest wish, that of “long life.” The Nefer was a very popular emblem portraying “good luck,” and prosperity.

Perhaps the oldest Egyptian amulet is the “sistrum,” a protection against evil. It is said that there is something especially interesting about the older Egyptian amulets and charms because they represent a long lost religion, although, as it is stated in the Guide of the British Museum collection of Egyptian antiques, we have in the writings and records of that people now so fully known some idea of the way in which these beliefs would influence the wearers of amulets, and how they would regard the curative power and value of the emblems: In Old Egypt special value was attached to certain stones which were chiefly used for amulets, but to make doubly sure of the beneficial effects of these talismen they were engraved, and the names of the gods are to be seen upon them. In the British Museum catalogue the attributes of some of these pieces are given, thus we learn that the amulet of the papyrus sceptre gave youthful vigour, the snake’s head would prevent the wearer from being bitten by snakes, and the “Tet” or buckle of Isis gave strength to the wearer and prevented all kinds of evil. The buckle of Isis, conveying goodwill, is supplemented by the Ab or two-handled urn which is supposed to represent the heart, the centre of life. There were many fanciful beliefs, one of them being that the amulet of the fly with a human head gave the wearer the power to ascend up to heaven.

Some have sought to trace the origin of the amulet ; the early beginnings of a belief in these things is lost in obscurity, it is clear that from the earliest times amulets were wrapped up in mummies as guardians or protectors of the dead ; it is thought that the potency of the original faith in these symbols which was fully believed led to a general use of similar emblems for the protection of the living, who it might well be argued needed protection in this life just as the dead in the spirit world.

No doubt the use of amulets by the Egyptians and other ancient peoples led to their general use, and eventually to the fashioning of jewellery for personal adornment like the charms used for specific purposes. In modern times many of the old symbols have been repeated, although it is hard to say to what extent the wearing of those particular emblems is attributable to belief in their efficacy.

The swastika, which has been reproduced many times recently as a favourite among emblematic jewellery, is an emblem of good luck. There have been many legendary stories of the origin of this emblem. It came into being at least three thousand years ago ; it was known in Troy, at an early date, and is frequently seen marked upon ancient Grecian pottery. It was commonly worn in China, and the symbol is seen on the breasts of the idols of Buddha. In the eighth century of the Christian era the symbol was in China ordered to be put in the centre of all representations of the Sun. In Europe in the Dark Ages the swastika turned up associated with the Norse god Thor. And to-day it is worn. Why, few can tell or surmise !

Goodwill and good luck seem to have been always favourite expressions and have been symbolised many times, one of the most curious emblems of good wishes being the gourd so often used in China.

## THE CHRISTIAN SYMBOL—THE CROSS.

There were many Pagan emblems worn as charms during the early days of Christianity ; it is not surprising therefore that emblems were adopted by the believers in the " new " religion. In course of time the Cross was accepted as an object of veneration, and crosses symbolic of the great tragedy which formed the connecting link between the man Christ Jesus and the risen Lord—the Saviour of the World—became the favourite substitute for the older Pagan amulets. It superseded too, the ancient talismans of the Jews. The Cross has ever been the chosen emblem of Christian peoples, and many articles of jewellery have been fashioned to be carried, worn and revered, emblems of the Divine power as a protection against evil.

Many beautiful crosses are to be seen in museum collections. They include altar crosses, processional crosses, and pendant crosses. These latter, jewelled and plain, are worn to-day just as they were in the Middle Ages and throughout subsequent periods, even when there was a change in the religion of the land, for the Cross is equally revered by Roman Catholic and by Protestant.

The Cross too, symbolises the highest honours of Civil and Military distinction. The Crosses of St. George, St. Patrick and St. Andrew form the flag of Union which belongs to the whole of the British Empire. The Victoria Cross, inscribed " For Valour," the Military Cross and many other distinctions have been awarded lately, and in tens of thousands medals and crosses bearing the magic emblem of Christianity are and will in the future be proudly worn by Britishers and their Allies in the Great War. There is no emblem so sacred and no emblem so revered as the Cross, it is small wonder then that stories



founded on ancient traditions have been formulated of the numerous miracles said to have been performed by the symbolic use of the Cross; chips from the sacred tree have been revered as relics, and to touch such wood was thought, not unreasonably, to bring reward. In recent days the legends have been revived, and "Touch-wood" has been fashioned. Many a modern maiden carries such an emblem among her many trinkets, but not all associate the virtue of "touching wood" with its true source.

Precious jewels have been worn with superstitious faith in their curative properties, and sometimes in fear of their injurious influence. The gems which shone in the breastplate of Aaron recall the traditions of Egypt and the way in which new teachings did not always crush older beliefs, but rather made use of them. The Jewish religion was made clear by symbols, and jewels of gold and precious stones were used in fashioning the ark, the golden candlesticks and other furniture of the tabernacle. The breastplate of Aaron was a wonderful piece of the jeweller's art: it was to be "the work of a very cunning workman." In Exodus xxviii. 17, it is written "And thou shalt set in it settings of stones, four rows of stones: a row of sardius, topaz, and carbuncle shall be the first row: and the second row an emerald, a sapphire, and a diamond: and the third row a jacinth, an agate and an amethyst: and the fourth row a beryl, and an onyx, and a jasper: they shall be enclosed in gold in their settings"; then follows particulars as to the manner in which the breastplate was to be worn, and finally come the directions to the engraver, who inscribed it "HOLY TO THE LORD"; upon it was to be worn other symbols, chief of which were the Urim and the Thummim. That breastplate was indeed a priceless jewel consecrated to the Lord. It has gone, and there



are no modern replicas, but its memory remains as one of the earliest and probably the greatest amulet ever worn.

#### A FEW MASCOTS.

In modern days there is a lingering faith in emblems of good luck seen chiefly in the trinkets given by friends one to another and in the so-called mascots carried on motor cars and placed in prominent positions in the home, like the Japanese display their household symbols. It was no uncommon thing years ago to see the lucky horseshoe nailed on the door or shown as a sign of welcome ; lucky horseshoes have been worn as brooches and pins and accepted by rich and poor as of some value as charms. Here again tradition comes in and connects the horseshoe with the crescent, a relic of the days of the Crusaders who learned the symbol in Eastern countries. Some like precious stones as mascots, others the heart of amber or the curiously shaped piece of Maori greenstone. The bell was long thought to have some value as a mascot. In the mountain districts of the Tyrol the peasantry think that the tiny cattle bells are proof against the fascination of the evil eye.

Crosses made of bits of shell, bullets which have missed their mark, and many symbols fashioned on the battle-field are among the trinkets or mascots of the future. Some cling to old world groups and like the tiny models of Faith, Hope and Charity, as represented by their emblems. Others like homely figures and rural emblems and are content with the lucky pig or even a bean. Scotch and Irish respectively prefer their national emblems and wear as talismans the thistle and the shamrock. In North Wales it was once customary to hang up the carved wood love spoons as emblems of luck, and in days of old the

glass rolling-pin tied with ribband was slung over the fireplace. At festive seasons good wishes are passed round, and when the plum pudding is cut at Christmas time there is the usual search for the emblems placed there—one gets the thimble, another a piece of money and the very lucky one a ring, emblematic of an early wedding day when the finder hopes to receive the choicest of all jewels—a plain circlet of gold, the most sacred emblem of all jewellery worn by civilised peoples.

## CHAPTER XXXIV.

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### ROYAL AND ECCLESIASTICAL JEWELS.

CROWNS AND EMBLEMS OF SOVEREIGNTY—PERSONAL JEWELS OF SOVEREIGNS—ORDERS OF KNIGHTHOOD—CORPORATION JEWELS—THE CROSS, A CHRISTIAN SYMBOL—IDOLS OF GOLD AND SILVER.

THERE are many jewels which have a national importance in that they have belonged to rulers and have been used in years gone by in great functions, and worn on state occasions by royalties and by those in authority. In olden time many of the powerful nobles exercised almost royal state, and on some occasions wielded powers which would be impossible for any subject now to exercise. When towns and entire districts were cut off from the capital and want of transit facilities prevented frequent communications with the places where kings set up their governments local magnates made great show of their authority, and often wore emblems of office to impress those who were subordinate to them; indeed there was a real usefulness in emblems of authority in the days when such "tinsel" was held in veneration and respect.

The dignitaries of the church also employed emblems of office and insignia of rank to drive home the proposition of their particular creeds and the prestige of their doctrines. For all these varied kingships, and civic and ecclesiastical positions, suitable emblems and insignia were selected. The real use of many of these things has gone, and some of the meanings of the emblems chosen

are almost forgotten. The skeleton of the emblems used with such pomp remains, however, in many instances, and on rare occasions these symbols are brought out, but their real need is no more. Kings and nobles still own crowns and coronets, and there are sceptres and other regalia, but kings no longer sit constantly on thrones holding their sceptres in their hands, neither do church dignitaries regularly wear their full vestments and their mitres, nor do they make overmuch show of their crosses and croziers. Such things are in attendance, however, on great occasions, and the very nature of their symbolic teaching makes them none the less real than in olden time, only they are stripped of the superstitious beliefs by which they were once surrounded, and regarded only as emblems and insignia of office.

Museums are the resting places of much that was once used with pomp and state, but many of the rarest treasures are either preserved in the custody of the State—like the Crown jewels—or retained in cathedral and abbey as relics of former splendour and the reverential awe with which they were once regarded.

The number of lost jewels must be considerable. It is the historical jewels with their associations which are chiefly regretted, because they can never be replaced. They were the links in the chain of history which could be admired, and the ancient rites associated with them better understood. When the Civil War ended in favour of the Parliament the Crown jewels went into the melting pot. Those now remaining are mostly replicas of the ancient insignia, made after the Restoration, some being fresh creations in which the old and the new blend, not always with any regard to correct style and ancient historic design. It is regrettable that the ancient jewels dating from the time of Edward the Confessor—which had for so many centuries been preserved with care and



veneration in the Abbey of Westminster—were lost or disposed of. There were rich vestments, a golden crown, sceptre and spurs, all of them worn at the coronation ceremonies of the sovereign, until the break in the royal rule by the execution of Charles I. at Whitehall.

#### CROWNS AND EMBLEMS OF SOVEREIGNTY.

Crowns and circlets of gold have been associated with royalty from the very earliest times. There are historical records of crowns in most countries, and even barbaric monarchs have deemed it necessary to wear them. Royal crowns were worn by Jewish kings, they were worn by the Greeks, for Alexander the Great and subsequent rulers habitually wore them. The crowns of Egypt were very plain. The Romans had many crowns, and they favoured this means of honouring rulers and victors.

To Englishmen the crowns of royalty are symbolised by those still in existence, and which may be seen in the Jewel House of the Tower. It is sad that most of the crowns of the Saxon monarchs and of the earlier kings of England have perished. The Norman crowns were of gold and were decorated with pearls, and later crowns have had many jewels with which to make them flash.

The Chapel of the Pyx, in Westminster Abbey, was long the resting place of the earlier Crown jewels, and even when some of the more important jewels were removed to the Tower the ancient crown of Edward the Confessor was retained at Westminster. It is recorded in history that Henry III. had the Crown jewels safely deposited in the Tower, and although many went at the Civil War into the melting pot there is still a fair number of jewels on view in the Jewel House, although most of them are of later date, and mark the beginning of a new order of things after the Restoration.

Briefly enumerated the chief attractions in the Tower include the so-called Crown of St. Edward which was remade for Charles II., and a crown or circlet made for the Queen of James II.

For many years the chief central figure in the Jewel House was the Imperial Crown of Queen Victoria, since her death the crown has been worn by Edward VII. and His Majesty King George V. : there are lesser crowns for royal consorts, and in all these royal crowns are many flashing jewels, including the historic ruby which figured in the crown of Edward III., and is still retained in the Crown of England.

Among the other insignia of office shown in the Tower are the royal sceptre surmounted with the cross, the rod of equity on which is the dove, and several sceptres belonging to former kings and queens. The orb is another famous symbol of power, and among those shown at the Tower are the orbs of William and Mary. The sword of Justice is conspicuous, also the golden spurs, the coronation bracelets, the ampulla for the holy oil, and the golden spoon which it is claimed is the original spoon included in the very ancient crown jewels.

The merging of the crowns of England and Scotland brought a double set of crown jewels, and there are still many of the old Scottish jewels remaining in Edinburgh, among them a crown worn by David II. in 1329.

There are many historic crowns worn on state occasions at coronations by European sovereigns which are interesting if only for their ancient associations and for the legends connected with them. The Iron Crown of Lombardy is worn by the King of Italy at his crowning. Tradition has it that the iron band inside the crown was made from a nail used in the Crucifixion of Our Lord. It was afterwards covered with a crown of jewels and gold and is the original given by Pope Gregory to Queen

Theodolinda under whose rule the Lombards changed their faith from the Arian belief to that of the Catholic. It was the crown with which the great Charlemagne was crowned. Then it passed to the Austrians, by whom it was restored to the King of Italy in 1866.

The crown of St. Stephen (the Hungarian crown) is richly jewelled and enamelled, the decoration representing the Archangels Michael and Gabriel, and Saints Come, Damien, George and Demetrius; in the centre is the figure of Christ. The crown was given to the Duke of Hungary in the eleventh century by the Emperor of the Eastern Empire.

The crown of Charlemagne, Emperor of the West, is another jewelled crown of rare beauty. It is enriched with Byzantine enamels representing our Saviour, and Kings David and Solomon and several of the Prophets, round it the inscription reads "I.H.S. NAZARENUS REX JUDEORUM."

Crowns are not always enriched with jewels, neither are they always of gold or of precious relics of ecclesiastical or classic value. The one worn when Prince Charles of Rumania was made King of the united provinces of Moldavia and Wallachia was made from the guns taken at Plevna, where the Rumanian army and the Russians were victorious.

The royal jewels in this country—other than our National insignia—include some interesting and valuable treasures which have once been parts of the regalia of peoples now included in this great Empire. Among such curious relics of old kingdoms are the crown jewels of the Kings of Burmah, in the Indian Museum, at South Kensington. They are covered with rubies and emeralds, the setting being in barbaric taste; there are crowns and sceptres and, very conspicuous in the group, an historic chariot once used on state occasions by King Thebaw;

it is studded with mosaics and thickly plated with gold, and it is said that when used the chariot was drawn by dusky maidens dressed in white.

#### PERSONAL JEWELS OF SOVEREIGNS.

Most of the early records of jewellery belonging to kings and queens mention crown jewels and emblems of state, but few are explicit in the personal jewellery worn by monarchs in private life, or of those things which might be regarded as their private property. In later days we know that the private jewel chests of sovereigns have contained many priceless gems ; and in the past too, there must have been much stores from which the gifts once lavished so freely on personal friends were drawn, as well as the jewels in constant use.

History tells of gifts to sovereigns, a custom which grew to great extremes in the reign of Queen Elizabeth. One of the earliest records of jewellery, and almost vain display by sovereigns is given in old accounts of Queen Isabella, consort of Edward II. Her expenditure is recorded in the Cottonian manuscripts in the British Museum, some extracts from which were presented to the Society of Antiquaries by Mr. E. A. Bond, many years ago. From that report are culled the following interesting data. The Queen's extravagance appears from the expenditure of about £1400 in personal jewellery, a large sum in those days. Her English jewellers were John de Louthe and William de Berkinge, of London ; she bought a chaplet of gold in which were rubies, sapphires, emeralds, diamonds, and pearls, and many ornaments of gold and precious stones. The Queen had also a girdle of silk studded with silver. One interesting entry relates to unmounted stones which shows the comparative small value of money and its buying power



then. Among the stones bought Mr. Bond says were "300 rubies at 20pence a hundred, 1800 pearls at 2pence each."

King John lost his jewels in the Wash, and many other kings and queens have suffered losses and perhaps robberies of their personal property. Charles the Bold of Burgundy lost much treasure in 1476, but some few years ago several things were recovered, among them a ring discovered at Neuchatel which was believed to have been part of the jewels he lost.

The Tudor Sovereigns were famous for the display of personal jewels given by royal members of the household and courtiers. Henry VIII. had a fairly large jewel box; in it were twenty bracelets of gold, many of them jewelled with diamonds and precious stones.

It was, however, Queen Elizabeth who enriched herself with jewels acquired out of her private purse and by the generosity of her courtiers, who took that way of obtaining royal favour. Many stories have been told of the gifts of jewelled treasures requisitioned by the Virgin Queen. The jewelled pendants of the Renaissance and the larger ornamental pieces in the form of ships were popular then. Such "boats" were given in numbers, many being models of historic importance. One was a model of the *Golden Hind*, the ship of Sir Francis Drake, a wonderful jewel with masts and rigging and much jewelled decoration.

Gifts from one member of the royal family to another, and princely gifts of jewels from courtier to sovereign have been made in recent years, but in the time of Queen Elizabeth the custom of giving presents appears to have been carried to excess. New Year's gifts were then much in favour, and on every special occasion such gifts were given. The Queen loved jewellery and took kindly to the growing custom. Every year seems to have brought more costly gifts. There were caskets of

gold, often filled with bracelets and necklaces. It was thus that Queen Elizabeth's jewel box grew. From the highest to the lowest contributions came, even the dustman sent his gift. The most curious thing about the affair is that none were refused and all were encouraged, and that the Queen returned other gifts to those who offered their donations to their royal mistress, and in many instances the gifts she made in return were of even greater value than those she received.

Queen Elizabeth had jewelled portraits, among them many of herself and of her immediate predecessors. Some years ago some of these royal jewels were sold by auction in London, one was a pendant locket, on one side was a bust of the Queen jewelled, modelled in relief, enamelled a translucent blue, and dated 1580, in it was a miniature supposed to have been the work of Nicholas Hillard. In the Victoria and Albert Museum there is a small prayer book the cover of which is richly jewelled; it was made in 1574, and was carried by Queen Elizabeth.

The royal relics of Charles I. are numerous, and those worn during the last days of the unfortunate king, and given by him on the day of his execution are historic. The jewel given to Bishop Juxon has often been mentioned. A tooth-pick used by the King was a lesser memento handed on the scaffold to Colonel Tomlinson, who was in charge of King Charles during his imprisonment in the Tower. There is a delightful relic in the Sloan Museum in Lincoln's Inn Fields, which it is said was found with the royal baggage after the battle of Naseby—a charming enamelled jewel.

Some have tried to trace the evolution of wearing apparel and of jewellery from coins, and in later years from pictures of royalty, and even on the postage stamps of more recent days. From ancient coins the head-dress and the crown can be seen in its changes from the curious



FIG. 103.—FINE PECTORAL CROSS OF SILVER-GILT.  
*Russian. SEVENTEENTH CENTURY.*

*In the Victoria and Albert Museum.*



FIG. 104.—THE CROSS OF CONG.  
IN THE POSSESSION OF THE ROYAL IRISH ACADEMY.

*National Museum, Dublin.*



Saxon crowns and the Norman head-dress to the more stately Imperial crown worn on State occasions to-day. The battle axe and the mace which were once of real use have become the emblematic sceptre. Stamp collectors are familiar with the early portraits of Queen Victoria and of the long earrings of that day, the wearing of which can be confirmed by the old jewellery still to be seen in antique shops.

From old clothing there is much to learn. It was once customary to expose for many years costumes of the dead, just as it had been in earlier times to place their armour and their helmets on or over their tombs, and in still earlier days to bury spears and jewels in the coffins. Visitors to Windsor have gazed in awe at the splendid carvings and the richness of ornament in St. George's Chapel, some, doubtless, have admired a monumental pair of wrought iron gates shown between two embattled towers. These once enclosed the tomb of Edward IV., on which, and suspended from these gates, were his coat of mail and surcoat of crimson velvet which was embroidered with rubies, pearls and gold. It remained there until after the defeat of the royalist party, and the subsequent execution of Charles I.

The collection of arms and armour at Windsor Castle is rich in jewelled pieces. Many of the pistols are covered with gold and encrusted with gems. One of the most remarkable treasures in the Armoury is a peacock whose tail is set with all manner of precious stones; this triumph of the Eastern jeweller's art was taken from Tippoo Sahib at the storming of Seringapatam. There is also the tiger's head of gold, with teeth of crystal, and a beaten gold tongue—another Eastern relic. In the Vandyck room at Windsor Castle there is a famous painting of Henrietta Maria, the Queen Consort of Charles I., by Vandyck, represented as wearing a gown of white satin

with a belt or chain of jewels thrown over her shoulder.

There are many stories of the wealth of Eastern kings and princes. The peacock throne of the Shah of Persia is one of the wonders of the East. This luxurious couch is covered with precious stones, and on the floor of the throne is a carpet wrought so thickly with pearls that the texture is scarcely visible.

A king of Siam wished to present his bride with a thimble, and Parisian jewellers were commissioned to make it. It is of gold, shaped like a lotus flower on the petals of which are the initials of the king. There is also the date of his marriage engraved thereon.

Lastly, among royal gems many strange things have been worn. Carmen Sylva, the talented Queen of Roumania, when a child was a wild rose in her native forests, and she then regarded glowworms as her choicest gems, these "jewels" it is said used frequently to sparkle in her hair when she crossed the lawn after dark.

#### ORDERS OF KNIGHTHOOD.

The jewels and insignia of the Orders of Chivalry and Honour which have been worn by famous men in the past, and which are still worn on state occasions by holders of these honours, are relics of a bygone age, when some actual badge or description was deemed necessary to mark the rank of the owner. Yet when any new Order is instituted, fresh badges and decorations are found, in that these honours are indeed worthy of some material and outward sign, to show that those who claim to have won and wear them are truly entitled to their possession. Among the heirlooms of many families are such badges, although several of the more important badges are surrendered when the owner is no longer entitled to their possession, or at the death of the

owner, for few such honours are hereditary. Of these a brief description of the most famous must suffice :—

**ORDER OF THE GARTER.**—There are civil and military honours, and some which can be worn and bestowed for general service rendered to the Crown and to the State. The most Noble of all the Orders of Knighthood is the Garter, which was founded at Windsor by Edward III. in 1350. The insignia consists of the Garter of dark blue, with border buckle and pendant of gold, on which in golden letters, is the legend “HONI SOIT QVI MAL Y PENSE” ; it is worn on the left leg. The collar is of gold, enamelled, each of the twelve sections being ornamented with a Tudor rose ; from this collar hangs the George or badge, in the centre is a representation of St. George slaying the Dragon, surrounded by a garter ornament on which is the motto. The star was added by Charles I., and is a very handsome decoration of sparkling jewels. There is also the lesser George, an oval ornament worn on the right side with the blue ribbon over the left shoulder. Many of the jewelled ornaments of this Order are very richly jewelled, and have been presented to their owners at great cost.

The **ORDER OF THE BATH** is a very ancient Order, revived in later years ; there are different classes and provision for Knights Grand Cross, Knights Commanders, and for Companions ; in this Order many members are military and naval. The badge is a cross, enamelled white, worn with the collar of the Order. There are minor badges for the different classes, on all is the motto “TRIA, JVNCTA, IN UNO”—“Three united in one.”

The **ORDER OF ST. MICHAEL AND ST. GEORGE**, the **ORDER OF THE STAR OF INDIA**, and more recently instituted Orders, have all their several badges. The military crosses and medals which have been so widely distributed, and so nobly won in large numbers during the War, include the



much coveted VICTORIA CROSS inscribed "FOR VALOUR" and the MILITARY CROSS. These and many other Orders of Merit in this country and in foreign States have their badges and jewelled emblems, many literally covered with brilliant gems. Many of the different badges of knighthood and the rewards of duty and devotion to Crown and Country, all coveted treasures, are carefully retained by those who have won them, and by those into whose hands they pass as heirlooms.

#### CORPORATION JEWELS.

The City of London and most of the more important cities and towns have their Corporation plate, and in some instances jewels. These latter are chiefly insignia of office richly decorated. These consist principally of mayoral chains and the badges attached; they are sometimes very costly and are ornamented with jewels. Their designs are, of course, mostly emblematic, and the arms of the city or town, and sometimes the crests and monograms of the holder of office or donor, are inscribed thereon or incorporated in the pattern. Collars of office have been given, and in many instances the chains have been "converted," like the mayoral chain at Kingston-on-Thames, which it is said was once a herald's collar to which has been added the seal or pendant of the borough; the links of this chain have also been utilised as a record of the holders of the civic dignity, for each mayor uses a link on which to inscribe his name, thus adding to the "roll of honour."

The mace is not strictly a jewel, although many of the older maces are very ornate and sometimes jewelled. These, like the other symbols of authority, have been derived from weapons of defence and perhaps from clubs and maces with which to make way for the great folk



as they marched through the crowd on some gala day. There are maces for the towns and oar-maces for some of the ports. These symbols of authority are now treasured as they should be as links with former times, and the jewels they contain valued at far beyond their intrinsic worth.

#### THE CROSS—A CHRISTIAN EMBLEM.

The cross has been worn as a jewel more than any other emblem. Its use is widespread and extends far beyond that of church purposes or as an emblem for employment in the church or by ecclesiastics. The cross takes different forms, that known as the cross calvary is the commonest of all and is taken from the generally accepted form of the cross used at the Crucifixion: the Maltese cross with its extended arms at their extremes is also a very common form, another variety having ornamental ends. The circular enclosure of the arms as seen on the Celtic cross, as in Iona, is another form often used in jewellery.

The pectoral cross is the highly ornamental form worn by ecclesiastics suspended round the neck, resting on the breast, and in this form many of the more costly jewels are made. A fine example is shown in Figure 103.

Many remarkable relics of olden time, and worn by saints and others who have been venerated, which have now become curiosities of value and interest take the form of crosses. One of the most noted of these old relics is the cross found in the tomb of St. Cuthbert, who died at Farne Island in A.D. 687. In the coffin were several other relics, but most prominent of all was the cross on his breast. It is still preserved at Durham, and is in excellent preservation, bearing testimony to the quality of the work of the goldsmiths of the seventh century. A deep red stone (said by some to be of glass) is in the front,

under it a cavity for a relic. There are other stones in the angles of the cross, the general ornamentation being better described as "mosaics with enamels."

Worship of the purest type has often been found at the shrines of some of the early saints who did much to place the religion of this country on a sure foundation.

It is not surprising that in a superstitious age miraculous powers were attributed to the remains of these men. Even the common things they possessed have been venerated, and the objects, in themselves of small worth, which they used, have become relics of considerable value to be enshrined in costly caskets. One of the most famous relics of this type is the shrine of Saint Patrick's bell which is illustrated in Figure 1 (*Frontispiece*). This remarkable shrine is fourteen hundred years old and still in excellent preservation. It is described in the catalogue of the Celtic Antiquities of the Christian Period, preserved in the National Museum in Dublin as follows:—

"The framework of the shrine is formed of bronze plates, to which the decorated portions are secured by rivets. The upper portion of the shrine is of silver, and deserves special attention as an example of decorative treatment. At the top is a setting of enamel with a cloisonné centre. The back of the handle portion of the shrine is treated with great freedom; the lower portion is divided into a semicircle, in each half of which is a conventionalised figure of a bird somewhat like a peacock, surrounded with interlaced lines. The upper portion is decorated with scroll-work in silver. The front of the shrine is composed of thirty-one compartments. A crystal set in a frame-work of silver, of later work than the rest of the shrine, occupies the centre. Below this, on the left, is an oval crystal with a late setting. Seventeen compartments retain their original decorations of gold filigree and interlaced work. Round the four cabuchon settings

of red stones, originally eight, they may be doubted as having formed part of the original design. On each side above and below the circle which surrounds the handles are ornaments representing serpents interlaced, their eyes formed of glass. The handles are composed of a knob and ring for suspension. The interacements within the rings are heavily plated with gold. The back of the shrine is overlaid with a silver plate cut through in a cruciform pattern." The translation of the inscription on this remarkable relic shrine is, according to the Museum Guide, as follows:—"Pray for Domnall Ua Lachlainn, by whom this bell (shrine) was made, and for Domnall, successor of Patrick, by whom it was made, and for Cathalan Ua Maelchallannn, the keeper of the bell, and for Cudulig Ua Inmainen with his sons who fashioned it."

In the Dublin Museum there are other Irish shrines of great interest, including the shrine of St. Moedoc and the shrine of St. Lachtin's arm. There are many beautiful crosses too, of quaint and rare workmanship, one of these illustrated in Figure 103 is the cross of Cong (front view). It was made in A.D. 1123 for Turlogh O'Conor, King of Connaught and Ireland, and is justly held to be one of the most important treasures in the collection of the Royal Irish Academy Museum. It is recorded that the cross was made to contain a portion of the true cross presented by the Pope in that year. Originally made for the church at Tuam it was transferred to the Augustine Abbey of Cong. It is indeed a wonderful piece of work measuring 2 feet 6 inches in height, its breadth being 1 foot 6 $\frac{3}{4}$  inches: it is described in the Museum catalogue as being "of oak, encased with copper plates, enriched with ornaments or gilt bronze: the sides are of silver, the whole being held together by nails ornamented with little heads of animals." There is much interlaced



work in the decoration of the panels and the entire cross is a very attractive piece of ancient silversmiths' and jewellers' work. The relic was acquired from the last abbot of the Augustinian Order in Connaught, and presented to the Royal Irish Academy in 1839.

Many cathedrals and churches in Great Britain possess rare relics of ecclesiastical plate and some of them jewels, but the subject is much too large to be dealt with here—a further and more comprehensive account of church ornament and plate is contemplated in another volume of the "HOME CONNOISSEUR" Series:

#### IDOLS OF GOLD AND SILVER.

It is a moot point whether idols can be termed either jewellery or trinkets, but in that many of the first named group are made of precious metals and often richly jewelled, and many of the smaller idols are now regarded as trinkets by their present owners, some reference must be made to them, and they cannot well be overlooked in this chapter.

The collection of idols is a curious hobby, and the mere gathering together of a miscellaneous group of figures is without interest unless their names and the peculiar fetish attached to them is understood. The study of ancient religions is a cult well adapted to the reflective mind which delights in discovering in the mystic symbols of ancient religions, and in the idols of silver and gold, some trace of a common origin. Even the savage races of to-day, happily few in number, have their crude conception of a god, and the worship of an "unknown god" by millions still is made clearer by the tangible symbol or object we term an "idol."

It seems a pity that so many of the old temples of India, China and elsewhere have in the past been looted.



Better still that their idols should have been destroyed than that they should be passed on as mere museum specimens or curios. Of these common objects in silver and gold, large and small, many have come into the hands of collectors. Let them remain as they are, and together with charms and amulets become relics of forgotten faiths and mere emblems of religions; shadows of the past, of a reality!

Of these curious objects there are many varieties. Now and then collections or isolated idols come into the market. A very interesting group of Lamaistic figures or deities changed hands in one of the London auction rooms recently. Among them was a seated figure of Amitayas wearing a jewelled collar, a figure with the eye of wisdom on her forehead and an eye in the palm of each hand, wearing jewelled anklets and necklace; also a bronze figure of Kuvera with head-dress and necklace jewelled.

Idols of all ages are met with. Some come from the tombs of Egypt, and these objects include not only figures but images of the sacred hawk in gold, perhaps two thousand years old, and little amulets which once were models of deities worshipped.

Strange discoveries of rare antiques are found in unlikely places. When Mashonaland was being opened up to trade travellers were surprised to meet with many pieces of old jewellery of barbaric types, and with them European jewels well made, evidently Venetian pieces of the sixteenth century, some representing the figure of St. Mark. It is indeed curious how some of the relics found in out-of-the-way places have been carried to their present hiding places.

## CHAPTER XXXV.

### SCOTCH JEWELLERY.

STRONG CHARACTERISTICS—OLD MUSEUM RELICS—BADGES  
OR CHARMS—RECENT SCOTCH ORNAMENTS.

THE ancient Celtic jewellery found in Ireland and in a lesser quantity in Scotland has been mentioned in the chapter in which the jewellery of that early period is dealt with. The conditions under which customs were observed, and the isolation of the Highland clans from their Southern neighbours, fostered the retention of old habits and the long continued use of brooches and other jewels on the patterns that had been in use from ancient times. It is desirable therefore to review Scotch jewels separately from those of other parts of Great Britain used during contemporary periods.

#### STRONG CHARACTERISTICS.

A collection of Scotch jewellery, such as may be seen in the Edinburgh Museum strikes the visitor at once with its strongly marked local and national character. There is the same idea prevailing throughout a long period, based, perhaps, upon the peculiar retention and continuity of dress used in the Highlands.

The ancient costume of the Britons was the foundation upon which was fashioned the Highland costume of later years. The climate of the Scottish Highlands had probably fostered the continuance of the old form of

dress ; and plaids of home-spun wool, rendered in later years more picturesque and grandiloquent by the varied tartans of the clans held together and enriched by jewellery based upon antique ideals.

The jewellery is based upon early examples in which Scandinavian influence is seen in the designs. The inscriptions on the earlier pieces followed in their treatment the runes which in the Northern part of Britain attained well defined forms, and such cryptographic writings were engraved on jewellery and inscribed on records and monuments in quite recent times—some of the old stone monuments covered with runic inscriptions remain, and their resemblance to the runes on ancient jewellery is easily traced. In more recent years the ornamentation of jewellery still followed runic lines, but it is evident that in many instances the engravers had lost touch with the cryptic writings, and the designs based on runic characters were meaningless.

#### OLD MUSEUM RELICS.

In the National Museum of Antiquities of Scotland there are many rare pieces of old Scotch jewellery, many dating from prehistoric times. There, may be seen the different forms that have been adopted, and the varieties of ornament peculiar to Scotland. The bronze examples with Celtic ornamentation include some exceptionally fine pieces, one armlet from Bunnanoch, in Perthshire is very large and the spiral ornament is well executed. There are several armlets with flat expanding ends from Aberdeenshire. The silver brooches, of which there are many, have chiefly interlaced ornament, some being gold-plated, one having an engraved face in relief upon it. Some of the brooches are very large indeed, for instance there are pennanular brooches with interlaced

ornament measuring as much as four inches across and some ornamented with gold filigree work are further enriched by amber settings. Similar brooches in silver are also enriched with amber. Silver chains are not uncommon. When digging the Caledonian Canal, near Inverness, a chain of double rings of silver weighing no less than 95 ounces was found, and was with other finds claimed as Treasure Trove.

In the days when the Vikings came and went no doubt much jewellery and arms were lost. In their graves too, many discoveries have been made. Among the relics of this period in the Edinburgh Museum are oval-shaped brooches similar to those often found in Norway, there is also the hoard of silver ornaments found in the sand-hills near Rin, among them pennanular brooches as large as eight inches across, arm-rings of twisted wire and other brooches of peculiar shapes. Brooches are very conspicuous among the Edinburgh Museum exhibits; very interesting are those which came from the round towers or "brooches," A fine brooch now in the British Museum was found in Scotland in Loch Bay, it is of silver and is a massive cloak or shawl fastening; according to repute this noted piece was made from silver from the Isle of Mull, its inscribed back stating that it was made by a "tinker in the fifteenth century."

The accompanying illustrations from examples in the Edinburgh Museum are reproduced from the catalogue of the Museum by permission, they are truly fine pieces of the most interesting periods. Figure 105 is a brooch of silver with bird's head ornament, a find from Rogart. Figure 106 is a brooch of brass  $4\frac{3}{4}$  inches in diameter, decorated on the obverse with interlaced work, foliage, and two nondescript ornaments. Figures 107 to 110 are examples of quite a different class, they are Luckenbooth brooches with Scotch emblems, Figure 107 is a





FIG. 105.—FINE SILVER-GILT BROOCH WITH BIRD'S HEAD ORNAMENT.  
 FIG. 106.—BROOCH OF BRASS WITH INTERLACED ORNAMENT.  
 4  $\frac{3}{4}$  INCHES DIAMETER.

*In the National Museum of Antiquities Edinburgh.*



FIGS. 107 TO 110.—LUCKENBOOTH BROOCHES.

FIG. 111.—LATE CELTIC ARMLET.

*In the National Museum of Antiquities, Edinburgh.*

large brooch of silver ornamented with engraved patterns and set with stones. Figure 108 is another Luckenbooth brooch of silver; Figure 110 is a harp-shaped brooch found in Perthshire. In Figure 111 is shown a fine armlet of the late Celtic type found near Plunton Castle, Kirkcudbrightshire in 1859. Among other remarkable brooches found in Scotland and now in the National Museum of Antiquities of Scotland, is a silver-gilt brooch with amber setting and panels of interlaced work and with runic inscriptions on the back, it was found at Hunterston, in Ayrshire.

#### BADGES OR CHARMS.

The collection of badges is one of special local interest. It is a hobby that may be practised in Scotland where there are many relics of olden time when a badge or symbol was a common mark of distinction. Every clan had its own tartan and there were many peculiar markings and emblems in jewellery by which their owners could be identified. There are some interesting military badges in the Edinburgh Museum, especially those associated with the old volunteer regiments.

Much might be said about the use of charms and amulets in Scotland. Amber beads were at one time much worn in the belief that they were remedial in cases of bad eyesight. Charms to cure toothache seem to have been very generally held to be beneficial, and some of these curious parchments written in fine script were carried about in little silver boxes or mounted in frames and worn like pendants or in locket. The term locket, it may be noticed in passing, generally understood to mean a closed receptacle for hair, a portrait, or some relic, was primarily applied to the "locket" or spring fasten by which a necklet was fastened—of such old

fastens there are many varieties, some very quaint in style and workmanship.

#### RECENT SCOTCH ORNAMENT.

The Scotch jewellery of more recent days embraces replicas of silver jewellery set with stones of local repute, many of them being peculiar to the clans by whom they were favoured. The cairngorm quartz—a variety of yellow and brown shades—takes its name from Cairngorm, one of the summits of the Grampians. Similar stones come from Arran, and occur again in Ireland in the Mourne Mountains.

There are many beautiful varieties of Cairngorm much used in Scotch jewellery, some varieties originate through the introduction of iron oxides in the quartz. These beautiful rock crystals are set in the handles of dirks, in the jewelled ornaments peculiar to Scottish clansmen, and especially in the brooches of large size worn by men and women as clasps for their plaids and cloaks, and in the jewels and emblems of their bonnets. The dress of the Highlander is but a natural development of the *lin croich* costume of early date. The Scottish Highlanders wore the kilt, and from their belts hung their dirks and their oft-times jewelled snuff-mull. Many of the seventeenth century clasps are still worn, and in the small brooches and other Scotch jewellery are traceable replicas in miniature of the large brooches of ancient Celtic types.



## CHAPTER XXXVI.

### MINIATURES.

MANY FAMOUS COLLECTIONS—ANCIENT MINIATURES—  
MORE MODERN MINIATURES.

THE painter of miniatures follows an art quite distinct from that of the jeweller, and his handiwork is closely akin to that of the portrait painter in oils, although in that fine work there is not the freedom and scope of the bolder work. The art of the miniature painter must be examined under a lens to understand the full beauty of the small and delicate touches which are necessary to produce those marvellous effects which some of the earlier miniature painters were able to impart to their work. The art of the miniature painter and enameller of jewellery requires long patient training of eye and hand, and comparatively few have attained any great proficiency in the art.

Pictures interest the collector of jewellery only in so far as the portraits or miniature scenes have been framed in gold or silver, or have been enriched with jewels and enamels, thus bringing the finished product in touch with the art of the craftsman who works in the rarer metals and beautifies his work with jewels. It is for this reason that some of the miniatures which have been secured by the collector of jewellery are daubs not worthy

of a place in an art gallery ; many, indeed, when examined by a critic are pronounced modern fakes, or the work of some apprentice, only a learner in times gone by. Their value, however, was appraised by the owner for the time being, who valued them because of their historic or family associations rather than from their artistic merit, and had lavished upon them frames out of all proportion to their real worth.

#### MANY FAMOUS COLLECTIONS.

There are many famous collections of miniatures, and some beautiful examples can be seen in the Wallace Collection, at Hertford House, in the Victoria and Albert Museum, at South Kensington, and in the London Museum, at Lancaster House, and of course there are many private collections and semi-public galleries of paintings where miniatures can be seen. The miniature collector would scorn any interest in the frame and look upon that as merely secondary ; so perhaps the collector of old jewellery if not an enthusiastic artist would buy a miniature for its frame, caring little for its value as a painting, or for the portrait of someone, probably unknown.

#### ANCIENT MINIATURES.

As a guide to the age of ancient miniatures in their original frames it may be pointed out that the art of miniature painting is very much older than that of the artist who first framed a picture. Some of the ancient illuminated missals contain exquisite paintings, their vivid colours making them very attractive.

The older illuminations are rich in such miniatures, and many of the vellums are painted with Celtic ornament, interspersed with beautiful miniatures in brilliant colours ;

some of these books in richly jewelled covers are fit settings for the miniature gems they contain.

The *Book of Kells*, in Trinity College, Dublin, and rare illuminated books in the British Museum, are full of choice "bits." The collection at Hertford House, already referred to, is rich in miniatures, and some of these shown as framed pictures have been taken from old vellum books, for in such volumes are often seen little illuminations and even initial letters surrounding tiny pictures and portraits, although many of them fanciful designs. Such illuminations are themselves often jewelled, in that many are wrought in gold and silver. Enamelled miniatures are sometimes framed and coloured in a similar way. Ivory paintings are often very fitly framed in jewels and gold.

Portrait painters in the days of the Tudors and the Stuarts effected some wonderful works of art, and the carved frames of wood were often gilded and jewelled. Some very beautiful miniatures in their old frames are to be seen at Windsor Castle and at Buckingham Palace.

There have been many special exhibitions of framed miniatures held at South Kensington and at other places, one of the most recent was that of the famous collection of miniatures loaned by the Duke of Buccleugh, shown in the Victoria and Albert Museum, a remarkable collection formed by the fifth Duke of Buccleugh. Some of the examples in that collection were originally in the possession of the Duke of Montagu, among them being miniatures which at an earlier date had belonged to Charles I., and some were once owned by Horace Walpole. Very few of these were in jewelled frames, one very curious picture, however, of a lady unknown, looked very striking in its jewelled frame of rare beauty, the portrait was said to have been the work of Nicholas Dixon, who worked from 1667 to 1708.

## MORE MODERN MINIATURES.

Modern miniatures have been framed in gold, and not a few old ones have been made up into brooches, worn in lockets, and mounted as pendants. Many of the backs of such jewels have been made beautiful by inlays and coloured enamels and by settings in paste and real stones.

In the eighteenth century "Pinchbeck" metal was much used for the frames of miniatures; another popular style of ornament being the French taste, much of which was flimsy and not very durable for miniatures which were often exposed. Miniatures have been worn in many ways, although brooches, bracelets and pendants have been the most popular. The rococo style became very extravagant, until the setting of framed miniatures was much too large for the subject, and the beauty of the miniature portrait was often overshadowed by the frame—that, however, was to the metal worker a time of opportunity, and he was not slow to take advantage of it.

The fashion of wearing paintings, and afterwards coloured photos, in the time of Queen Victoria, in lockets, afforded the jeweller an opportunity for making another kind of frame, and the work expended on lockets was considerable. Some of the more costly lockets were of gold and often jewelled.

Small miniatures in simple gold frames are now in fashion and many very pretty pictures in their simple frames of gold are to be seen in every day wear.



## CHAPTER XXXVII.

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### MASONIC JEWELS.

FREEMASONRY—SIGNS AND SYMBOLS—A FINE  
COLLECTION.

AN account of jewellery would not be complete without some reference to the jewels which form part of the symbolic ornaments of freemasonry. The collection of such jewels is of course limited, and those who have formed collections have generally, if not always, been members of the craft, and often active workers in its affairs. It would be presumptuous to put forward an explanation of the masonic order, or to try to trace the origin of the symbols found upon all kinds of masonic apparel, jewellery, cups, bowls and masonic china so decorated. Such objects have been made for the delectation of masons, and many of the artists of olden time worked with loving hands to provide their patrons with objects on which were the correct emblems, signifying something very real to them and to those who had been admitted into the mysteries of the craft.

### FREEMASONRY.

The rolls of charges of the older lodges tell of the beliefs and the motives which actuated members, and also remind us of the very real brotherhood which existed in quite early times among masons. Early in the eighteenth century the lodges in London, then few in number, united

under one Grand Master, and met together at several of the old taverns where such meetings were then almost invariably held. *The Goose and Gridiron*, in St. Paul's Churchyard, was one of the best known meeting places. *The Apple Tree Tavern*, in Covent Garden, was another place where masons assembled. A Grand Lodge was formed in Ireland, and another in Scotland, and thus from these a new order of masonic lodges was founded. The old necessity for the institution of a trade guild was gone, but a new idea of brotherhood—a secret society of a new order based on the old—was brought about, and masons flourished.

#### SIGNS AND SYMBOLS.

The signs and symbols adopted long ago were based upon religious teaching, and upon the affinity of the guild in its first initiation to the craft of which the Great Builder of the Universe is the typical head. The masonic jewel found among the effects of some member of the Order will of course have upon it one or more of these symbols, and its shape may indicate its purpose and mean much to those who understand its original significance. The masonic symbols are no secret, their meaning has often been given, although their true purpose may be explained differently by students of the mysteries they represent. Throughout the whole system there is the one great idea of constructive building, and of the close connection between the building work of man and the great creative power of the Creator, and that idea is symbolised by some of the signs.

In the jewels of the Archmason is the Sun, which symbolises the Creator, the interlaced triangles so often introduced mean fire and water, the two great elements in the creation of this world ; these are encircled by a ring

which indicates completeness—an eternity without end. Wisdom, strength and beauty are symbolised by the three columns of different types, with their varied capitols the three great historic ornaments of Doric, Ionic, and Corinthian. The craftsman's tools which are used as symbols are the gavel and chisel, which are said to show efficiency; the two-foot rule, divided into twenty-four parts, indicates the complete day, each hour of which is given its appointed use, and finds occupation for many. The square indicates morality, the compass the heavenly, and the level indicates uprightness of purpose. The mosaic pavement on which many of these emblems are made to rest shows the varied and comprehensive character of creation.

Masonic jewels and objects emblematic of masonry are seldom seen together in any quantity, for they are mostly in isolated pieces among the treasured possessions of their original owner or of the descendants of someone who had a right to use them; some, however, have acquired quite important collections.

#### A FINE COLLECTION.

The finest and most complete collection of masonic jewels is appropriately at Freemasons' Hall, in London, where, under the superintendence of the curator and librarian, Dr. W. Hammond, F.S.A., they are cared for and properly housed and displayed. In the cases of the Library of the Hall there are many objects which have been worn by noted masons, and a number of presentation swords and pieces of plate. The masonic emblems adorn much beautiful glass, and quite a number of valuable pieces of pottery and porcelain, all in some way or other representing the masonic order, in the different periods in which these pieces were made—mostly during the last

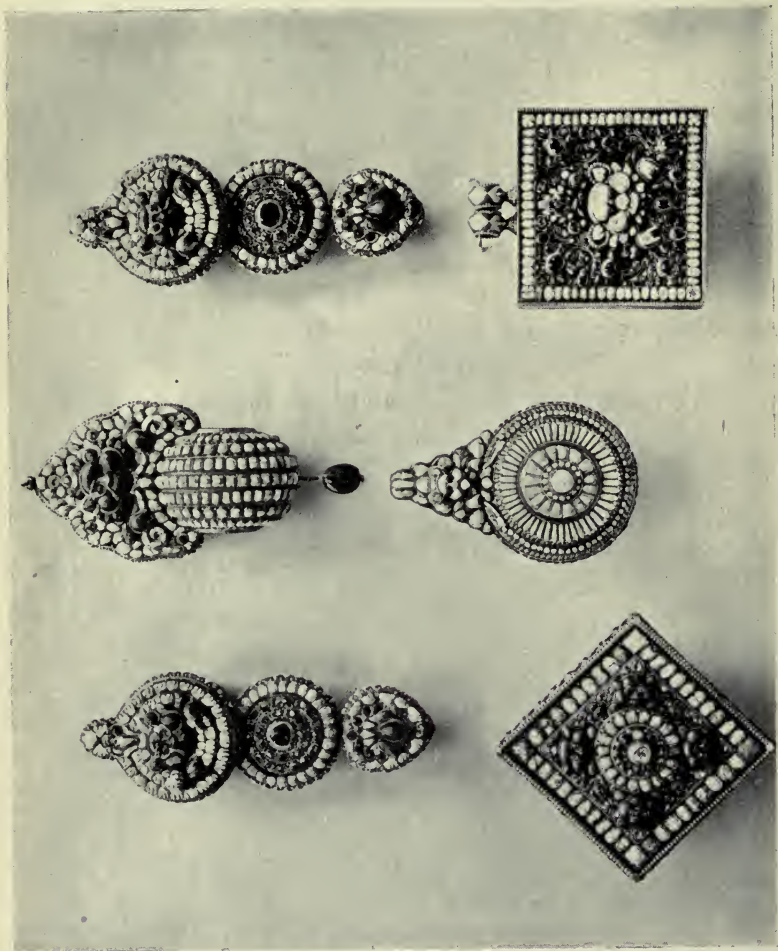
half of the eighteenth century—are on view. There are jewelled orders and many beautiful examples of the goldsmiths' and silversmiths' crafts, and not a few richly ornamented with emblems in diamonds. There are some charming miniatures of noted masons suitably framed in gold and enriched by the addition of jewels. Golden ornament is there in profusion, and much that is delightful in small personal jewels. To those specially interested in masonic jewellery the descriptive catalogue of the treasures in Freemasons' Hall, entitled *Masonic Emblems and Jewels*, so ably written by Dr. Hammond, is recommended, its perusal will assist those searching after the minor secrets of masonic symbolism.





FIGS. 112 AND 113.—TWO NECKLACES OF SILVER-GILT, JEWELLED.  
FROM IDOLS.

*In the Victoria and Albert Museum.*



FIGS. 114, 115, 116.—TIBETAN JEWELLERY SET WITH STONES.  
*In the Victoria and Albert Museum.*

## CHAPTER XXXVIII.

### ORIENTAL JEWELLERY.

#### INDIAN JEWELLERY—CHINESE ART—JAPANESE METALWORK.

IT has been shown in preceding chapters that many of the inspirations which have influenced changes in the art of the jeweller, and which have led to the creation of new jewels for ornament and wear, have come from the East. In their passage from East to West some of the designs have lost their real meanings and have undergone modifications, so that when compared with jewels made in Eastern countries, at a somewhat earlier period, they have lost their original forms and have been stripped of the Oriental characteristics which made them beautiful.

#### INDIAN JEWELLERY.

Not very long ago the working jeweller of India travelled from place to place, operating gold supplied by his patrons, and setting and resetting ancient jewels in their possession. In such work there is seen an inherited instinct which supplied the motive, the harmonious blending of colour, and the marvellous skill in fashioning the precious metal, giving it that curious similarity and yet varied treatment observable in all Eastern and barbaric jewellery. Just as in the manufacture of peasant jewellery in Europe there is a scheme or motive in Eastern jewellery, difficult to explain yet apparent in all the works created by natives of any country.

## 362 ANTIQUE JEWELLERY AND TRINKETS.

The jewellery of Indian artists has been brought over to this country on many occasions. During the Indian Mutiny there was much looting, and many valuable relics were lost, and family hoards scattered. Indian and other Eastern jewellery has been much copied, and many objects now offered for sale are of course but modern replicas, or new jewellery fashioned on stereotyped lines laid down many years ago, the outcome, in many instances, of ancient religious inspirations.

### CHINESE ART.

The Empire of China has been subjected to many raids and disturbances during which many of the palaces and temples of that ancient land have been robbed of some of their choicest relics. No doubt there are still many rare pieces of old metal work safeguarded with care in palace and temple. It is, however, from those almost inexhaustible supplies of genuine antiques which are to be found in national collections, in this country and in many European and American galleries, and the frequency of sales of such curios, that we can judge of the patient industry of those ancient craftsmen who laboured so laboriously upon those rare objects of porcelain, ivory, metal and jewels.

The collector is amazed at the diversity of object and at the same attention to minute detail in large and small curios. The skill of the Chinese is seen in their clever carvings, and in the mounting of jewels so as to give the best effect to the stones by combination of metal and gem. The same skill is exhibited in the cutting of beads in deep relief, in pictures of ivory, and in the setting of precious stones, and inlaying of pearls and enamels. To instance the familiar bead—the basis of the necklace and other ornaments—take a string of old Chinese beads ;



to describe them as a "rosary" is perhaps a misnomer; there are, however, such strings obviously associated with worship, and the different "beads" are arranged on a well understood plan, signifying certain "stages." Thus in a string of Chinese beads of one hundred and thirty-two there are usually seven larger ones, and a distinctive bead with tassel. One such string of beads beautifully coloured is divided at intervals by large agate beads (seven in number) and by another of violet-coloured glass in the centre of the chain from which a tassel hung.

The bracelet of carved beads illustrated in Figure 132 must be seen to understand the carving of each one, the details in picture form suggesting a story or myth in which fabulous animals, birds, and priests are curiously intermixed.

The Chinese are wonderfully clever chemists and know how to mix the commoner metals with silver and gold, and impart to them properties unknown in the metals used by art jewellers in the West. A collection of old Chinese "cash" is interesting, for among the coins even yet in circulation may be found very ancient pieces, and from these the Chinese metal-worker with intuitive skill will select coins which from their dates and colour, and possibly from their appearance will, he knows, work up into jewellery, and by applying decorations in gold and added jewels produce rare combinations of colour.

According to legend some of the coins, so-called "cash," dating back to the Kang-Hi period, contain a proportion of gold. Tradition says that when they were made the reigning Emperor conceived a contempt for the Buddhist priests, and on one occasion ordered a set of Lohan images, representing the eighteen attendants of Buddha to be melted down and made into "cash." The metal of which they were made contained a large amount of gold, hence their value for jewellery, which added to their

“sacred” interest makes them much sought after, and their use an added attraction—indeed more than ordinary merit is attributed to such jewellery, as to wear such pieces will, it is believed, bring special advantages to the owner, because of the one time sacred use of the metal.

The very remarkable examples of old Chinese art shown in Figures 112 to 120 are now in the Victoria and Albert Museum at South Kensington. Their descriptions, briefly, are as follows :—

Figures 112 and 113 are handsome necklets of gold which have been taken from idols in years gone by. This rich loot is typical of the votive offerings made at such shrines by former worshippers. The gold and silver foundation is jewelled with turquoises and other gems. They are Tibetan, and like Figures 114, 115 and 116 of similar design are typical of the art of Tibet.

Figures 117 and 118 are groups of rare pieces of Chinese jewellery. They are mostly hair ornaments ; one curious piece is a beautiful chatelaine with numerous pendants—seven silver-gilt implements for the toilet. There is also a silver filigree open-work head-dress for a bride, with applied ornament in the form of a temple with dragons, and ho-ho decorations.

Figure 119 is a Chinese silver-gilt neck ornament with an oval-shaped pendant, repoussé, pierced and decorated with translucent enamel. Figures 120 and 121 form a pair of hairpins of silver-gilt, the heads in the form of dragons decorated with kingfishers’ feathers, from which depend strings of pearls. All these rare pieces were originally shown at the Amsterdam Exhibition in 1883.

The jewellery of ancient China is very interesting indeed, so also is that of Old Japan.

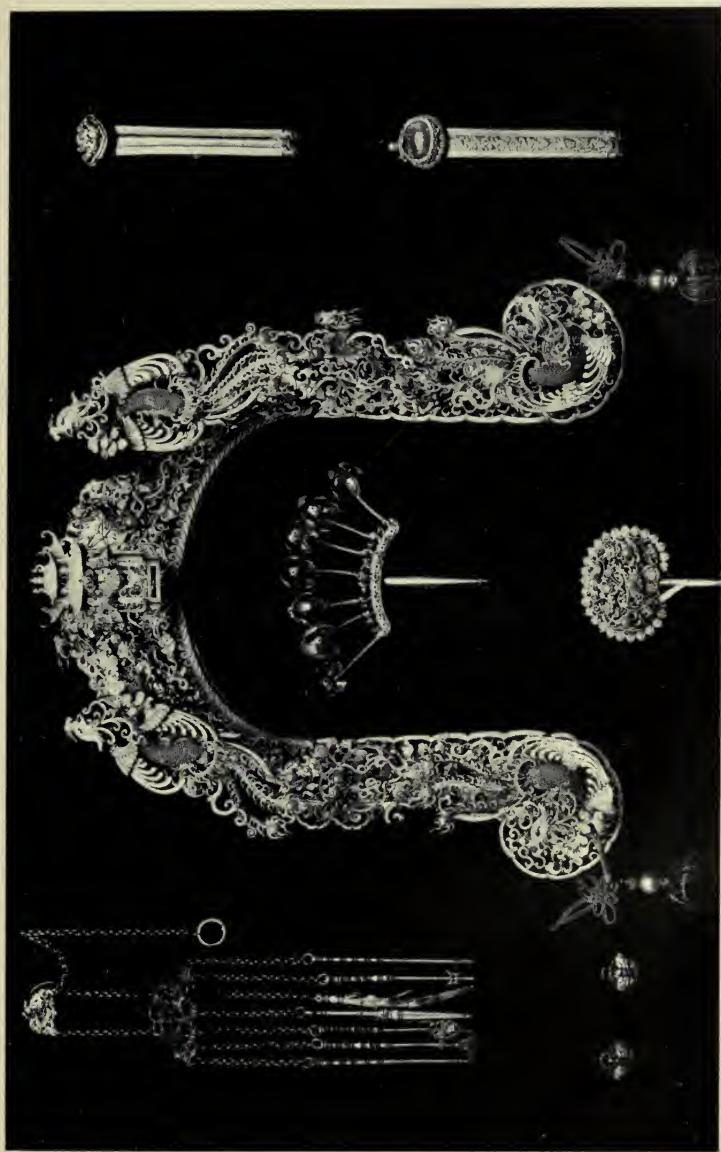


FIG. 117.—COLLECTION OF CHINESE JEWELLERY.  
*In the Victoria and Albert Museum.*

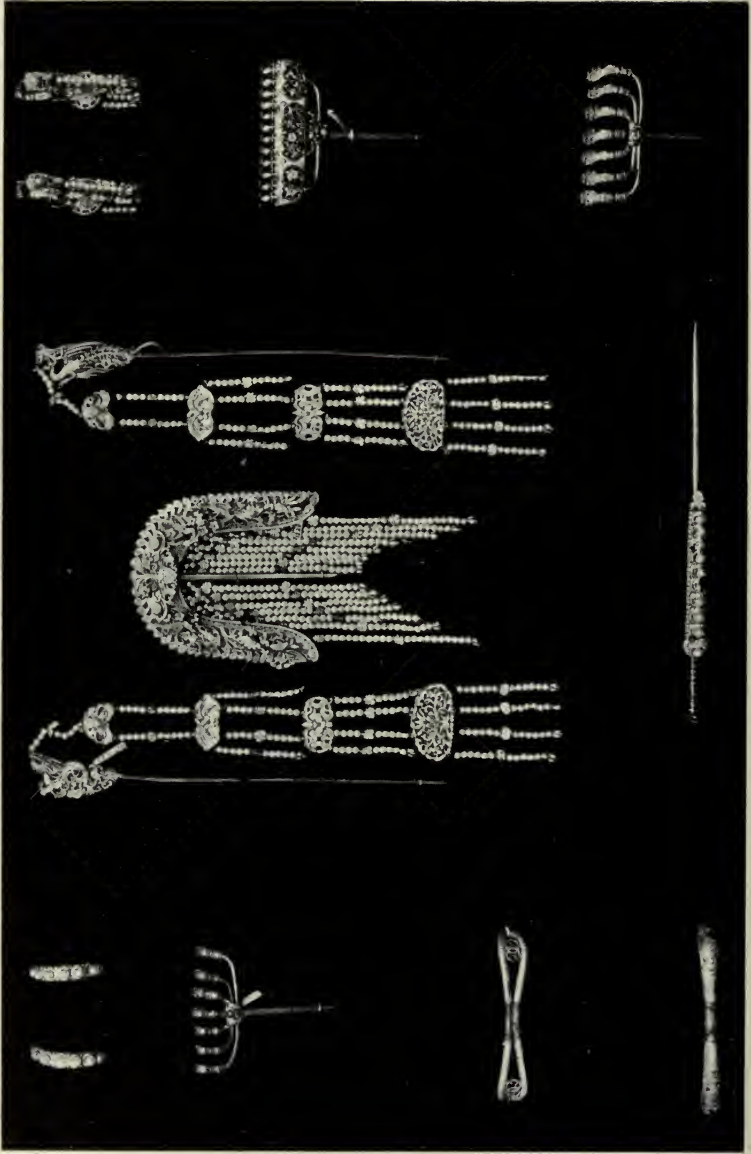


FIG. 118. CHINESE JEWELLERY.  
*In the Victoria and Albert Museum.*



## JAPANESE METALWORK.

Japanese jewellery of ancient date was the handicraft of many skilled workers in precious metals, some of the most beautiful effects, however, being produced by the free use of gold and alloys inlaid in what would otherwise have been quite common metal work. Japanese iron-work has from very early times been richly ornamented with gold and the insertion of precious stones.

The arms and armour of the Samurii were frequently damascened with gold, until the design or picture pattern upon them almost effaced the foundation of iron or other metal. This damascened work must not be confused with inlays and enamels like the cloisonné work, for it enriched the iron by the introduction of fine lines of gold without in any way attempting to cover it.

The sword hilt was chosen as the object which although small could be rendered beautiful and would be appreciated by its owner. Strictly defined, Japanese gold damascene consists in designs in gold beaten into the iron foundation, which by cross-hatching and other processes had been prepared to receive it.

Modern Japanese damascened ornament is, of course, a commercial adaptation of the old process, and most of the modern works of art, although very beautiful can be distinguished, when closely examined, by the absence of that minute hand chiselling and other details which must have taken long periods to achieve. The modern jewellery from Japan made on this principle consists of bracelets, fob-chains, hair-slides, necklaces, bangles and the like, some of the finest work being the very handsome caskets and jewelled boxes damascened in gold and silver. Such caskets, although modern, are not unfitting receptacles for ancient jewellery of Eastern manufacture.

Many of the caskets perpetuate the mystic symbols and the legends of Old Japan which are so closely associated with the older curios which were so wonderfully worked. For instance several of these boxes, a commercial development of the older handicraft, are quite interesting by their designs so beautifully executed. One handsome casket shows a view of Itsukushima on the doors, on the back being the two elders of Takasago. Another casket with butterflies on the sides is ornamented with Sennin Shiyei on the horned carp in relief on the lid. Others have legendary characters on the sides, and dragons and temple guardians as supports. Some of these caskets are models of ancient temples richly damascened in such designs as Benten holding a biwa and standing on a dragon.

Many private collections of Oriental curios have been dispersed during the last few years. One of the most important was that of the late Mr. Walter Behrens, of Manchester. In that collection were many small objects, some rightly coming under the head of trinkets, and not a few of them representative of the Japanese trinkets likely to be met with in lesser quantities in the house of the "home connoisseur." Just as such a private collection ought to be, that of Mr. Behrens had been carefully selected, and each piece was of special interest and indicated some of the best work, although the object of the piece might have been of the most trivial import. Very special were the inros or medicine boxes, of different metals, which were at one time carried at the girdle.

Another important collection dispersed some years ago was that of the late Mr. Edward Gilbertson, whose privately printed catalogue of Japanese curios is now very scarce. The inros in that collection were of great merit, the cherry-tree decoration figuring frequently. Some of the boxes were in gold lacquer ornament, bearing such decorations as an eagle pouncing upon a stork,

Chinese boys making a snow-ball, other boys sporting with a young elephant. One inlaid box in *takamakiye* and pearl took the form of the sage Toba on a donkey, inside the box was a piece of *saikaku*, which is a kind of horn, small pieces of which were scraped off and eaten as a remedy or preventative against fever. One of the most remarkable specimens in the collection was a silver inro with an outer case also of silver, the decoration being of cloisonné enamels, on the inside a cock and a peony. Some of these curious little objects were of composite metals, jade, ivory, enamel and lacquer being also freely introduced in their decoration.

The netsuké, another charming little curio, is much sought after, many of the older specimens being very beautifully carved. One very fine little piece in the Behren's collection which sold at that sale for £225 was formed of two wrestlers in the famous Kawazu throw; it was signed Hokio Sessai.

Knives have been ornamented and worn at the girdle in many countries in olden times, many of those made in China and Japan have handles of jade and fittings of gilt, some of the best pieces having jewelled handles. Jewelled daggers are common in Eastern countries and many of the old collections of curios contain examples of knives worn and carried by ancient warriors.

In conclusion it may be pointed out that the signature of the artist is of much importance, for the best metal workers nearly always signed their work. The symbols upon the curios are also of great value, and to their original owners would be of still greater importance, for they told of the older myths of Japan which were probably well understood by the nobles and fighting men who possessed these objects of interest and now curio value.

## CHAPTER XXXIX.

### FLUOR-SPAR, MARBLES AND MOSAICS.

#### TRINKETS OF FLUOR-SPAR—MOSAIC JEWELLERY.

THERE are some trinkets which are made of materials which in the commoner varieties are used in quantities for much larger works. Thus, there are many marbles which when carefully selected have been found very suitable for making up into small ornamental trinkets, and in a still more miniature form into jewellery. The three great divisions of these things which have a kindred purpose in the commoner forms are fluor-spar, marble, and the completed form of mosaics in which marble and many other materials have been introduced. Such trinkets were very much sought after some years ago, and are still valued for their beautiful workmanship and oftentimes painstaking manufacture.

#### TRINKETS OF FLUOR-SPAR.

Fluor-spar is a mineral the chief constituent of which is calcium fluoride. The beauty of this material is the wonderful way in which it crystallises, producing such delightful forms and colours. It is found in Derbyshire and other parts of England, the best variety is from the celebrated "Blue John" mine, from whence come the charming tints of blue and rich iridescent hues of the mineral which when cut and polished looks so much like real gems and the more costly precious stones. There



are many tints, the common forms being blue, green, red, yellow and some portions which are clear and shine "like diamonds." The mines in Derbyshire were worked by the Romans, and some of the old workings have revealed traces of the mining of fluor-spar and of the beautiful things the cunning Roman workmen made.

The charming pieces worked up into little trinkets and small pieces of jewellery found among the oddments of old houses are of course of much more recent times, for it was late in the eighteenth century that the mines were rediscovered and the beauty of the fluor-spar appreciated. As in so many discoveries this one was an accident, the result of a workman more curious than his fellows picking up bits of the beautiful spar and showing them to a practical worker in stone who saw the possibilities of using the material to advantage. At first it was used as a variant in the inlaying of Derbyshire marbles in mosaic patterns, but later pretty little toilet table and drawing room ornaments were made, and small pieces were used in miniature inlaying. The stone was at first plentiful and some very large pieces were obtained, notably a fine specimen which was secured by the then Duke of Devonshire, and deposited in his hall at Chatsworth.

In Victorian days the sale of these little objects was carried on extensively, and many rare little pieces have been preserved. Quite a variety of things were made, among them small crosses, tiny bowls, pin trays, and little ornaments inlaid with the different shades of fluor-spar in the form of flowers and insects, some of the small vases being copies of the antique. It has been pointed out by experts that some of the Blue John inlays while being very effective are not so reliable as the older Florentine inlays in that they are cut very thin and are apt to work loose and get out of position, indeed some of the

## 370 ANTIQUE JEWELLERY AND TRINKETS.

crosses and trinkets made about half-a-century ago are now out of condition, and collectors for that reason can pick them up quite cheaply, and if fairly handy with small tools and their fingers can by repairing them obtain very nice nicknacks at small cost. It is noteworthy that the real rarity and value of fluor-spar trinkets is not yet assessed at its full value and therefore there are some bargains still to be found in this direction.

### MOSAIC JEWELLERY.

It is scarcely necessary to say more about marbles, because few are of much value from the point of view of a collector or connoisseur of jewellery other than those made up into mosaics.

The small mosaics sold as brooches and as small clasps, and in some instances earrings, are very cleverly made, and the stiff and formal style which followed the Roman antique architecture is not without its special charm. The Romans were clever with these, as well as in the production of the larger works of art such as those marvellous tesserae pavements and architectural inlays with which walls and windows were decorated. The mosaic formation of jewelled ornaments as seen in the enamels of Byzantine and later art which derived their inspiration from the antique are well known and fully appreciated ; in the ancient jewellery as presented by some of the jewels recovered from finds in this and other countries they are seen at their best—mosaics in decorative ornament have been revived in recent years and now very effectively ornament some of our great cathedrals and public buildings ; much of the work would form the basis of design for the further adaptation to jewellery, if the fashion to wear it should ever be effectively introduced by some enthusiast with influence.



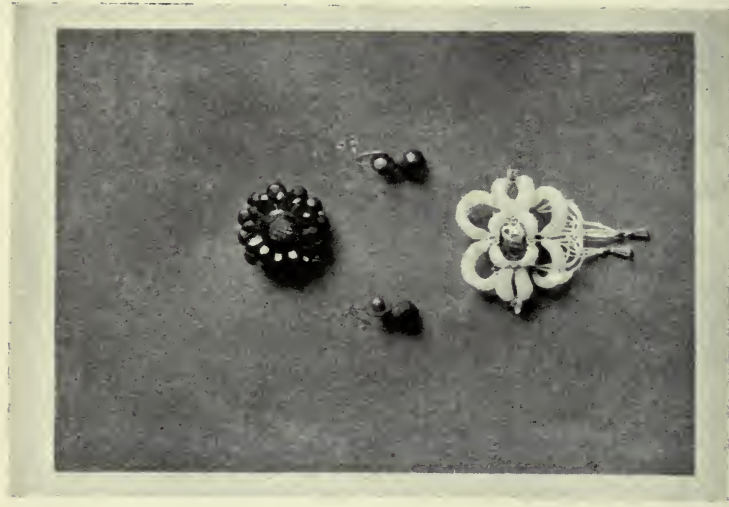
FIG. 119.—SILVER-GILT NECK ORNAMENT. CHINESE.  
FIGS. 120, 121.—PAIR SILVER HAIRPINS. CHINESE.

*In the Victoria and Albert Museum.*



FIGS. 122 TO 128.—ROMAN MOSAIC  
JEWELLERY.

*In the Collection of Mr. Edward Good.*



FIGS. 129 TO 131.—AMBER AND FINE  
HAIR JEWELLERY.

*In the Collection of Mr. Edward Good.*



Although it may not be unusual to wear such jewellery now, there are many beautiful brooches lying in the old jewel box, and to wear them on suitable occasions would not be out of place. They are bought mostly for curios, and in a collection of these mosaic ornaments there is very much to admire. Mr. Good, who has so much quaint old jewellery, has been good enough to loan several typical mosaic brooches for illustration. These are shown in Figures 122, 123, 124, 125 and 126. There are the reproductions of old buildings in Rome, and the usual floral sprays; the fountain and birds is perhaps the most characteristic device, and one which has been much copied. Mosaic earrings would scarcely be in line with modern taste, they were, however, once worn with other jewellery to match and such pieces as those illustrated in Figures 127 and 128 are very attractive gems of inlay.

## CHAPTER XL.

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### AMBER JEWELLERY.

ANCIENT LEGENDS—MYSTERIOUS PROPERTIES—USEFUL  
AND ORNAMENTAL OBJECTS.

FOSSIL amber was known two thousand years ago, and many beautiful beads and other bits of jewellery made of this interesting material have been secured from Saxon graves and other ancient tombs. For many years the origin of this material or substance was a matter of dispute. It is, however, now known to be a fossil resin or gum drawn in past ages from coniferous trees which grew near the shores of ancient lakes or on ground now under the sea. Transparent and varying in texture, sometimes it is very hard and brittle, at others it has a softer feel about it, and is much more enduring. Found in many places—in some small extent on these shores—it is most prolific on the shores of the Baltic, where it is washed up by strong winds and high tides. It is mined too, a short distance from the coast line and found at a depth of about one hundred feet, perhaps the level of the ancient marsh where it grew. In its fossilised form it has been buried in the sands and clays and in the bottom of the sea, its discovery telling us of great primeval forests of coniferous trees. From its very nature and origin it burns, and is consumed in the open at a temperature of less than 500 Fahr.

## ANCIENT LEGENDS.

Amber varies in colour from pale straw to deep orange. It possesses some electrical qualities for it sparkles when rubbed. These qualities were known to the Greeks by whom it was named *electron*, and from this comes the modern name of electricity given to the better understood and more potent force, so useful to-day. The origin of amber was a mystery to the ancients, and the merchants who traded in it kept it a secret, as indeed they did the places from whence they obtained many of their rare supplies in which they traded and brought to the ancients from afar. One old legend is worth repeating. It is that *electron* was first obtained from the Gardens of the Hesperides, in which it was said was a lake called Electron, the amber as it exuded from the trees which overhung the banks of the lake falling into the water from whence this much admired substance was thought to have been taken.

Sophocles said that amber was the tears shed for Meleager by the birds called meleagrids which lived in an Eastern country. With these and other equally fanciful beliefs generally accepted it is understood how it was that the Greeks deemed amber to be one of the most acceptable offerings to the gods, on whose altars they deposited many treasures made of this substance.

The natives who collected amber for the use of the luxurious Romans lived in East Prussia; indeed much of the world's supply comes to-day from the Prussian shores of the Baltic and off the Danish coast. In these districts there have been numerous finds of Greek and Roman remains, due it is thought to the probable search for the much prized amber, the place of its origin being kept very secret by the merchants who collected it from the natives.

There are varieties of amber in colour and in texture, thus the Sicilian amber is much darker in colour than that secured on the Baltic shores, which is mostly yellowish. All the varieties are, however, to be met with containing small insects embedded in the substance. That is of course due to the numerous insects buzzing about in the humid atmosphere of those prehistoric forests when the resinous juice fell drop by drop, the sticky substance catching the insects which were destined in fossil form to remain for many centuries preserved in the transparent gum for the admiration of future races.

#### MYSTERIOUS PROPERTIES.

Amber, as has been stated, has been worked up into all kinds of ornamental objects from almost prehistoric times. The peculiarity of the material in superstitious days gave rise to legendary myths about its charms and properties. Its owners were said to be immune from the evil intent of witches and fairies. The Scotch peasants had great faith in olden time in the powers attributed to amber, which they called "lammer." To prevent the powers of witchcraft amber beads, so it was said, should be strung on red tape or thread, and to wear such a chain or necklace would break any magic spell. A string of these beads was generally given by a mother to her daughter on the eve of marriage, for they were said in their turn to carry a spell which the husband could not resist, adding to the maiden's charms.

Lammer-wine, a concoction in which amber was dissolved was deemed an elixir of life, and carried with it immortality—so the poor people thought. In this connection it is useful to know that water does not injure amber which can, however, be readily dissolved in sulphuric acid.



The more learned (?) in olden time treated the use of amber medicinally as of great value. In an old encyclopædia it is stated that amber beads are worn by girls as a preventive against all kinds of throat diseases. Indeed amber found its place among the remedies sanctioned by the *Pharmacopœia Londinensis* published in 1678. The ailments therein referred to as being cured by certain preparations of amber were very numerous. It was to cure apoplexy, epilepsy, and violent catarrh. It was deemed beneficial in cases of plague and heart disease, and not only was it used as medicine but it was employed as an essence or scent. To wear a piece of amber was thought to be a preventive measure against all infectious diseases, and it is said that the higher ecclesiastics in the Middle Ages were rarely without it. Being accredited with such magic powers it is not remarkable that crosses, hearts and other symbolic forms in which to fashion the useful amber were adopted.

#### USEFUL AND ORNAMENTAL OBJECTS.

Many of the old amber trinkets remain, but some are chipped and defaced and spoiled of their beauty, for some pieces are very soft. There were many types of ornamental articles made of amber in olden time although the oddments in which Baltic amber is now made are very much more numerous. Necklaces of beads of varied form seem always to have been favourites, and there are some charming earrings carved and beautifully worked. In museums may be seen small busts of amber and little toys bearing evidences of use. Cups of so-called amber are mostly of glass or resinous gum. These quaint trinkets are worth securing, although they are not costly gems like pearls or precious stones, yet this fossil gum

has a beauty all its own and the amber jewellery of olden time is by no means to be despised.

Amber mouth pieces for pipes are the ideal mouthpieces and holders of smokers ; few in this country or in America, however, indulge in the luxury of amber fitments to the same extent as the Turks. Constantinople is one of the chief marts for carved amber stems. The Armenians are said to be the best judges of the qualities of amber, and their women folk have many wonderful articles of jewellery made from this substance. The delicate pendants and droppers are marvels of skilful production, often chased and carved with remarkable effect.

The illustration in Figure 129 represents a fine amber brooch, and earrings to match it are shown in Figure 130.

## CHAPTER XLI.

### JET AND CORAL.

#### FINDS OF ANCIENT JET ORNAMENTS—CORAL JEWELLERY.

JET and coral are two of the materials from which jewellery has been made, and although these substances which take such a beautiful polish are dull compared with the brilliance of diamonds and many precious stones, they have many hidden beauties and possess some features which make them doubly attractive to many collectors of old jewellery and those who chose either jet or coral for wear. Lumps of coal, sometimes spoken of as "black diamonds," are regarded as much too common to be used as ornaments, much less for jewellery. Jet, however, having much the same origin as coal has from the earliest times been treasured for the lustrous polish which can be imparted to it, and also for the comparative ease with which it can be cut and shaped.

In England the true jet, a mineral and a variety of lignite or wood coal, impregnated with bitumen, has been found and worked in the neighbourhood of Whitby, in Yorkshire, for many centuries, and from the remains which have been discovered it was much used in pre-historic times. There, it is found in the lias deposits, often in association with interesting fossil remains. The jet mined from among the bituminous shales is ready for the lapidary to operate. Some years ago much jet was found on the shore, but it is now rarely found in that condition. The material is tough and hard, and under

the microscope reveals its wood-like nature. It can be cut or turned in a lathe ; some of the finished objects are left partly dull, thus showing other sections in relief.

The British industry was at one time far more flourishing than it is now, for most of the seams are worked out and the supply is supplemented by jet from Spain, the latter variety is, however, not so hard or so lasting as the Whitby jet, now difficult to obtain. Jet also occurs in Aude in France and in Turkey, in which latter country it has always been much worn.

#### FINDS OF ANCIENT JET ORNAMENTS.

The antiquity of jet is proved from the remains of old jewellery which have been found in prehistoric graves and in large quantities in later interments. It was appreciated by the Romans who had many ornaments made of the materials. Pliny mentions the mineral, which he says came from Syria, giving it the name of *gagates*. Finds are reported from many continental countries. Some very early examples came from a tomb in Cologne.

The Roman bracelets were very heavy and Roman matrons had many large armlets as well as smaller bracelets, all of which were well carved. Roman mechanics were clever with the lathe, and many of the jet ornaments were first turned and then carved. In Great Britain there have been many finds. Mr. Wright in his interesting work entitled *The Celt, the Roman and the Saxon*, refers to the discoveries of beads made from Kimmeridge coal, in the Isle of Purbeck. He says "the round pieces found in such abundance in these localities are generally from a quarter to two inches and a half thick, and from an inch and a quarter to two inches and a half in diameter, with bevelled and moulded edges, and having on one side



two, three or four round holes, and on the other side a small pivot hole." He considers these pieces to have been thrown away as scraps from the workers' lathe, "the turner having probably been engaged in producing rings and other ornaments."

Jet has been found in large quantities in the county of Durham in various stages of working, some of the finished pieces being very beautiful armlets of lignite. Many finds are reported from Yorkshire, some of these are buttons, beads and other small ornaments which have been worn as jewellery. There are many conical buttons and long flat pieces pierced for threading. Many of these beads were of similar pattern to the jet beads made by the Romans, who threaded them in much the same way.

There was much difference in the quality of workmanship in olden time as now, but some of the older specimens show an advanced style in cutting and in finish. In a find of bronze jewellery in Melfort, in Argyleshire, some interesting pieces were found. One of the most important was a necklace of small oval and flat pieces of jet strung together in a very attractive manner, wider in the centre, tapering towards the ends, in the centre a dropper. This is now in the British Museum. In connection with the find in which there were objects of bronze and jet, it is stated in the Museum catalogue that there is evidence that bronze and jet were used together during the later part of the Bronze Age.

The Bronze Age burials in Scotland have yielded many fine pieces, in their formations the flat pieces made up into necklaces predominate, some, however, are oval and a few oblong, all of the forms being often decorated with triangles, chevrons, and lozenges. The example given in Figure 61 is a very exceptional necklace of jet beads in the Edinburgh Museum, found at Balcalk, Tealing, in Forfarshire.

It may be convenient here to allude briefly to the quaint and oftentimes pleasing bog oak jewellery for which some parts of Ireland is famous. Many of the brooches are cut into attractive shapes, and further embellished with so-called "Irish diamonds"—crystals.

Figure 134 illustrates a fine necklace of cut jet beads. It is not old when compared relatively with the one shown in Figure 61 but it was worn by a lady, who was in deep mourning about seventy years ago, along with a heavy chain of jet and earrings to match—it is a good example of the period.

#### CORAL JEWELLERY.

Coral jewellery was very fashionable some years ago and suitably mounted in gold looks very handsome. Many of the old brooches were carved and represent sprays of flowers, insects and birds, others are quite plain and are just mounted branches as taken from the sea.

Coral is of course a carbonate of lime secreted in the tissues of the tiny animals working in countless myriads, raising coral islands and reefs. There are several varieties used commercially, that best suited to jewellery is the solid red which can be shaped and polished, other forms like the red tubes and white coral are used. Most experts give preference to the lovely shades of pink coral, some of the more radiant tints being chosen for rings and pendant droppers. Carved brooches are sometimes very decorative, and the colour imparts a special delight to those who select coral jewellery appropriate to the costumes they are wearing,

" True coral needs no painter's brush :  
Nor need be daubed with red."—

G. W. THORNBURY

The very fine examples of coral shown here are genuine antiques from the collection of Mr. Edward Good, by whose courtesy they are illustrated. Figure 138 is a carved brooch consisting of flowers, a curious bird and a large bee, all mounted in gold, the coral a charming red. Figure 139 is a brooch of another style of ornament the pieces of pink coral being well polished and finished with a pendant dropper. Figure 137 is a piece of solid red coral cut like a fox, a handsome piece.

The wearing of coral beads by children is a custom the origin of which is traceable to a very old legendary belief in the efficacy of coral to prevent danger. In the Middle Ages these chains were regarded with much superstitious faith. For similar reasons coral bells, and other baubles in which coral plays a part, were at one time inseparable from the nursery.

## CHAPTER XLII.

### PERSONAL RELICS.

SOME THINGS OF NOTE—MORE RELICS, AND PARTING GIFTS.

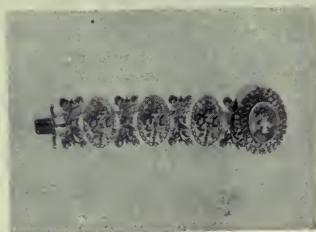
THIS chapter of personal relics must be more suggestive than descriptive, for the jewels which are included in the personal relics of men and women, great and small, have been mentioned in the periods when such objects were made and worn, and in the accounts of the different jewels which must naturally be those regarded as personal trinkets.

The value attached to many jewels is quite fanciful, it is often enhanced in the eyes of the owner by the romance of the circumstances under which such things were given or acquired. As time goes on the associations which cluster around the ownership—past and present—add to the value, until jewellery which has been worn by men and women of note attains a monetary value out of all proportion to its real worth.

### SOME THINGS OF NOTE.

Fortunately for future generations most of the curios belonging to great historic personages are in the safe keeping of national museums ; and every year as such things are sold by private owners, or the effects of wealthy collectors are dispersed by their executors, public spirited men buy such relics and present them to the nation's





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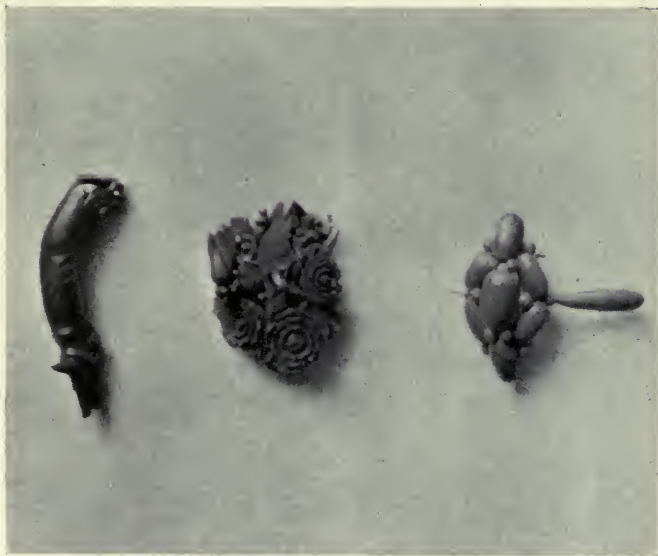
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- FIG. 132.—BRACELET OF CARVED BEADS.—CHINESE.  
 FIG. 133.—VICTORIAN BROOCH WITH MINIATURE PAINTING.  
 FIG. 134.—JET BEAD NECKLET.  
 FIG. 135.—DAGUERROTYPE PORTRAIT, FRAMED.  
 FIG. 136.—BERLIN IRON BRACELET.

*In the Author's Collection.*

[FACE PAGE 382.]

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FIGS. 140 TO 142.—BROOCHES AND EARRINGS  
OF CARVED IVORY.

*In the Collection of Mr. Edward Good.*

care or give them to local museums ; thus the rarities and historical oddments from private collections are gradually absorbed for national enjoyment.

Most of the leading museums have relics of men who have done something for their town or country. What could be more interesting than the finger ring of gold in the Guildhall Museum found during the reconstruction of the approaches to London Bridge in 1842 : it is inscribed " T. G.," and is a personal relic of Sir Thomas Gresham, who built the first Exchange, in the reign of Elizabeth. That indeed is a memento of one who helped to make history and extend the commerce of his native city.

Personal relics of great heroes are common, for the jewellery and trinkets given to them were many. Some of the treasures in local museums are only indirectly connected with their donors, as for instance a sword given to the City of Norwich by Nelson, who was a Norfolk man. It was one he had taken from a Spanish commander Rear-Admiral Don Xavier Francesco Wintherpen.

The personal relics of royal personages are numerous, and many of them could not have been worn by their owners. Snuff-boxes were owned in numbers of royal snuff-takers a century ago. One of these owned by Napoleon Bonaparte was presented to Dr. Arnott " on the death-bed of the great man at St. Helena." The inscription on the box engraved to the order of the recipient of the gift tells of the reason of its gift, and recalls the banishment of Napoleon, who in his day " disturbed the peace of Europe."

#### MORE RELICS AND PARTING GIFTS.

Some time ago there was an interesting display of historic, dramatic and artistic relics associated with

Shakespeare. One of the curios on view was a brooch of silver which was engraved with the name of the poet. This relic was found at Stratford-on-Avon in 1828, and from its appearance there is every indication that it is a genuine piece of seventeenth century jewellery.

Jewels have often played an important part in the world's history, and their possession has often enabled their owners to achieve marvellous wonders, and in many instances the gift of jewels has supported national causes. The gold of the Stuarts provided funds for the royalist cause. The women of Prussia a century ago gave jewels of gold in exchange for jewellery of iron. Jewels have been requisitioned in more recent times for the support of the war chest. Quite recently a princess of the English Royal House of Windsor sent a famous string of pearls once worn by Queen Victoria to be sold in aid of the funds of the British Red Cross.

Isabella of Spain gave her jewels to provide funds for the discovery of America, and to-day the people of the "New World" are giving of their wealth in support of a just cause in which their Allies in the Western hemisphere are fighting to win the peace of the world.

In this chapter are shown a few illustrations of personal relics, such as are to be found in many old jewel boxes—oddments with personal histories. In Figure 134 there is a jet necklet alluded to on page 380. The carved beads forming a bracelet is a souvenir of the wearer, who had probably secured these beautiful carvings and had them strung together as a bracelet, each bead is a marvellous piece of work, an excellent example of miniature carving allegorical and pictorial (*see* Figure 132). The Berlin iron bracelet in Figure 136 is a memento of that war in which the women of Prussia lost their jewels, although its last wearer was an Englishwoman.

The Victorian brooch with a miniature painting, shown



in Figure 133, is a personal relic of a child now a man much beyond the prime of life, and the boy shown in the miniature illustrated in Figure 135 is one of an earlier type such as might have been seen in the days when George the Fourth was King.

Many personal relics must have perished, others have been lost and many still existent have lost their identity, for their original owners are now unknown. Perhaps the value in odd curios such as these has depreciated in the eyes of some, in that there are so many modern replicas. Owners of family relics, however, cling to them tenaciously, and fully believe the legends which have not lost in the telling; thus it is that personal relics grow more interesting, for not only have they increased in age, but in many instances the family lore about them which has collected as time went on makes them doubly treasured.

## CHAPTER XLIII.

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### TRINKETS—ODDS AND ENDS.

SNUFF-BOXES—BUCKLES—JEWELLED BOOK-COVERS—  
GYPCIERES OR PURSES—IVORY JEWELLERY—ODDMENTS.

THERE are many curios closely allied to jewellery which may rightly be classed as the odds and ends of the jewel box, many of them are trinkets of great interest and some intrinsic value. Most of them are easily classified, others, however, are in themselves of small value, although they add greatly to the worth and interest of the object to which they are attached, or to the completeness of a collection.

#### SNUFF-BOXES.

Many old snuff-boxes are gems of the goldsmith's art, and not a few are enriched with precious stones. In the days when the gift of a snuff-box was considered the greatest honour a friend could bestow many vied in the acquirement and possession of rare pieces. Snuff-boxes were then chosen as suitable articles for public presentations, and were given to heroes for acts of gallantry and to those who had rendered public service to their country. There are few things in which there are greater variety of ornament than in these little boxes for the production of which all kinds of materials have been used. Not only were the lids of snuff-boxes encrusted with diamonds, and emblazoned with arms and crests in colours, but the finest works of the miniature painter

are seen on the lids. Cameos and Wedgwood jasper gems were used for ornamentation, and the setting on snuff-box lids was often most delicately wrought.

In the second half of the seventeenth century small boxes were made, but a little later, when the custom had grown, the snuff-box became the object upon which artists concentrated in order to provide something pleasing to their patrons. The practice of taking snuff quickly extended, and with it the rapidly growing demand for fancy boxes, some conveniently small for the waistcoat pocket, others unnecessarily large. Then followed the use of ornament and the costly boxes for presentation purposes. Miniatures were frequently painted upon the lids, the interiors too, being often decorated. Such ornament was further enriched by the addition of jewels, many beautiful examples in gold, and literally framed in diamonds or old paste being seen in some of the collections which have been gathered together in the Victoria and Albert Museum, and other public galleries in London, and in the private collections of snuff-boxes—indeed the collection of these little objects has, with many, been a favourite hobby.

#### BUCKLES.

In the eighteenth century the buckle industry flourished in Birmingham and other places. Metal was chiefly used, but there were many forms of ornament. Some buckles were made of copper and others of steel. Several compound alloys too, were used, and many patent processes were tried. One of the most successful of these forms of producing buckles cheaply was by the "tutania" plan, named after the inventor William Tutin, who devised a process of silvering metals with leaf silver, then painting ornamental devices in blue upon it, and afterwards varnishing and stoving the article. The

name of this maker appears in the Birmingham Directories of the closing years of the eighteenth century as "William Tutin, original Tutania metal manufactory for buckles, buttons, etc." An instance of the division of labour in the production of buckles in this district at that time is given in the *Victoria History of Warwickshire*, where it is mentioned in reference to buckles that "the forging was principally executed at Darlaston, the 'chapes' being exclusively made at Bilston, the filing, chasing and putting together being done at Birmingham." In modern times such work would have been done in one factory. Some noted buckle makers are mentioned in that account of the industry, which deals with local production, especial mention being made of one Spurrier, a buckle maker who is said to have been able to roll silver so thin that it was almost transparent, and yet such silver-plating lasted well and many old buckles are still coated with silver, although they were made by that or similar processes a century ago.

The buckle was not new when Birmingham was making progress with its economic production, for it had been in use in this country for many years. Samuel Pepys, in his Diary, under date 22 January 1659, wrote, "This day I began to put buckles on my shoes." Like many other industries great impetus was given to the trade when their use was popular at Court. Fashion had much to do with the success of the industry, for we are told that towards the close of the eighteenth century the trade had declined owing to waning favour, for it is recorded that the then Prince of Wales (afterwards George IV.) and the Duke of York had ordered their associates and servants to desist from using buckles. Some years later when, in 1820, the Prince Regent came to the throne as George IV., the buckle makers besought him to render them assistance. Apparently they were successful in winning



royal favour, for the King set the fashion once more, and buckles of every kind were in demand.

Among old jewellery are many fine buckles in silver and paste ornamentation, and many of them are handsomely chased and even jewelled. The gallants of both the French and English Courts contributed to the prosperity of the industry which found employment for goldsmiths, silversmiths, jewellers, and makers of cut steel buckles and those overlaid with silver, in Birmingham and district.

#### JEWELLED BOOK-COVERS.

Among the modern replicas of ancient jewelled work are some excellent book-covers—some done in miniature. In the British Museum such covers of ancient dates may be seen in great numbers, many of them ablaze with rubies and emeralds—and old paste. The art of the book-binder was in Mediæval days practised by the monks, some of whom had, doubtless, penned and illustrated the vellum books other craftsmen covered. Coverings of wood and of leather would in the first instance be used to protect and preserve the script and the illuminated missals; then as time went on the metal worker saw an opportunity to display his handiwork and to enrich rare tomes; and he wrought and chased silver and gold and fashioned repoussé covers on which were heraldic devices, ecclesiastical symbols, figures of saints and representations of the Crucifixion, and other historical events deemed suitable to the subject matter of the work. It will be remembered that St. Dunstan—a clever worker in metals—was chosen the patron saint of the Goldsmiths. Many monks and divines followed his example and covered books with jewels and enriched what would otherwise have been common objects.

## GYPCIERES AND PURSES.

The purse is no new contrivance and it has been made both for purposes of safely storing and carrying money, and also for the more ornamental use to which such a receptacle can be put. In very many cases the older purses have perished, but the frames have often remained. The *gypcière*, as the purse of the Middle Ages was called, is fully represented by finds made in London, and now on view in the Guildhall Museum. Most of the frames shown there are of bronze or brass, some, as was the custom of those times, were inscribed with pious mottoes. One very interesting example described in the Museum catalogue as of fourteenth century make, was found in the neighbourhood of Brook's Wharf, and is inscribed "CREATOREM CELI ET TERRE ET IN IESVM." These purses were almost invariably suspended from the girdle. During the last few years there has been a demand for old *gypcières* and many have been done up and others made on the old lines. In the earlier part of the nineteenth century silk purses and those made of steel beads were much used, and the steel rings which closed them were often cut and chased. These old fittings turn up in odd lots of trinkets.

Many of the purses made half a century ago were very handsome, their backs being of tortoiseshell and pearl and inlaid with silver and gold, some of the more ornate being jewelled and mounted with charming fittings for suspension.

## IVORY JEWELLERY.

Ivory has been chosen by the carver for its close texture, and its hard and lasting properties which render it so very suitable for minute and delicate carvings. In

Eastern countries clever deep recessed carvings have been executed, some of the curios from India, Ceylon, China and Japan being marvels of skill. This material now getting so scarce was at one time plentiful in India and in Africa, and in those places the natives have for centuries worked upon it, and traded in the raw material with countries where ivory is not now obtainable either in natural or fossil state.

Substitutes have been found, but none have given the carver the same results as genuine ivory tusks. In Victorian days ivory jewellery was worn, especially brooches and earrings, although the brooches were the most popular; the examples shown in Figures 140, 141 and 142 are typical of the carvings then chiefly in demand. Figure 140 represents the Madonna and Child, beautifully cut in bold relief, the plaque is mounted as a brooch. Figure 141 shows a pair of earrings the chief ornament of which consists of classic beads on which there is much fine work. The brooch illustrated in Figure 142 represents wheat ears and other emblems which would doubtless please a lady of the early Victorian period, especially one interested in the work of the agriculturist.

#### ODDMENTS.

There are many oddments which cannot be classed under any separate heading, and yet these too, come under the notice of the home connoisseur who welcomes any novelty secured either in some out of the way shop, or among a parcel of sundries bought or acquired by gift. The collection of oddments is a fascinating hobby although it may not appeal to the specialist.

Some years ago a collection of curios which had been gathered together by the proprietor of a London hotel was dispersed. It represented the miscellaneous collection

of one who was a true collector, although not a specialist. His object had been to secure for his museum anything really curious, odd and old. There was not much in that collection that could be termed jewellery, but there were trinkets typical of the oddments found in many households. His was one of many such collections in which perchance there lurks historical trinkets of considerable value—if their owners were able to trace their connection with those who originally possessed them; in such attempts there is, alas, too often a missing link, and so what might have been a rare curio passes into oblivion its history lost in the dim past.



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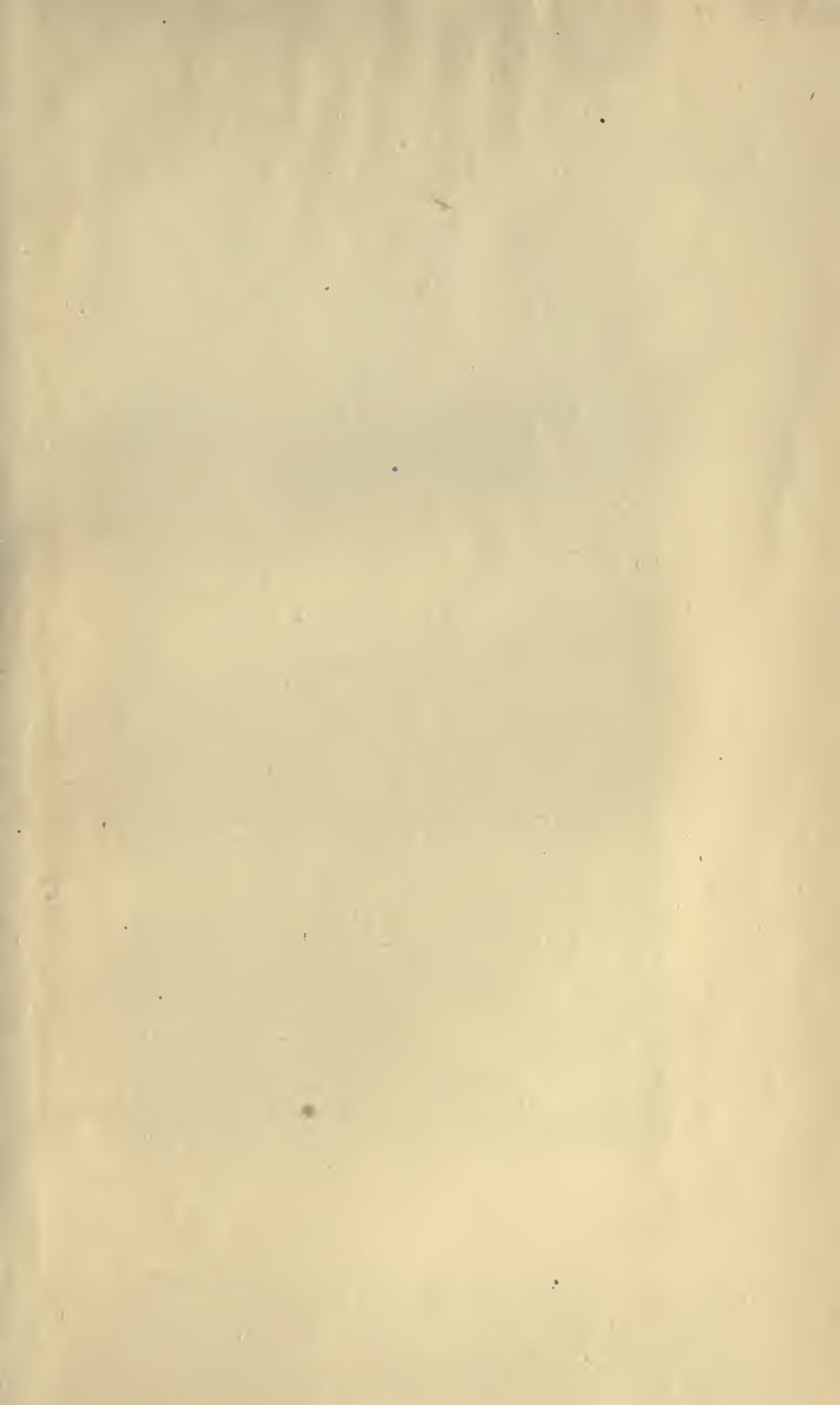
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