

EXAMPLES OF THE GREAT MASTERS, FOR THE USE OF SCHOOLS
OF ART AND AMATEURS.



DESIGNS FOR GOLDSMITHS,
JEWELLERS, ETC.

BY HANS HOLBEIN.

TWENTY PHOTOGRAPHS FROM THE ORIGINAL DRAWINGS IN
THE BRITISH MUSEUM.

BY PERMISSION OF THE TRUSTEES.

UNDER THE DIRECTION OF GEORGE WILLIAM REID,

KEEPER OF THE PRINTS AND DRAWINGS.



LONDON:

PUBLISHED WITH THE SANCTION OF THE SCIENCE AND ART DEPARTMENT,

BY THE ARUNDEL SOCIETY FOR PROMOTING THE KNOWLEDGE

OF ART, 24, OLD BOND STREET.

SOLD BY BELL AND DALDY, YORK STREET, COVENT GARDEN.

1869.

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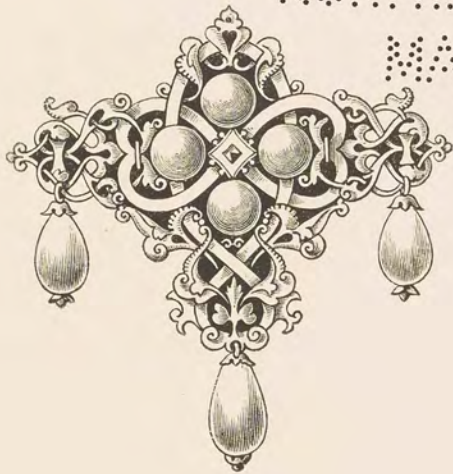
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УРАДУ ЗБОРО
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PREFACE.



THE Drawings from which this collection of designs for Ornament are copied, were, with the exception of Plates I. II. III. and V. mounted in a small quarto volume, which was bequeathed to the nation by Sir Hans Sloane in the year 1752. They are spoken of in a most enthusiastic manner by Dr. Alfred Woltmann in the second volume of his "Holbein und seine Zeit," published at Leipzig in 1866.

In order to give a few examples of Holbein's more elaborate work, the drawing of the Chimney-piece, (formerly in the possession of Horace Walpole,) made for one of the Palaces of Henry VIII., and the designs for Queen Jane Seymour's Gold Cup, and a Time Metre, have been included in this volume.

HOLBEIN'S DESIGNS

FOR GOLDSMITHS, JEWELLERS, ETC.

List of Photographs.

I.



DESIGN FOR A CHIMNEY-PIECE which, judging from the arms and initials, was intended for one of the palaces of Henry VIII. It is executed throughout in the monumental style of a triumphal arch or gate in two stories, and would probably have reached nearly to the ceiling of the room which it was intended to decorate. Each story is enclosed by two pairs of columns, of which the lower one is Doric and the upper one Ionic. The broad and low opening for the fire is between the lower pillars. In the space inclosed in its somewhat compressed arch is a circular medallion within a rich wreath representing Esther before Ahasuerus; the remainder of the space is filled up with the representation of a battle. All parts of the composition are enlivened by figures and subjects, most of them in relief. In the angles above the lower arch are two medallions, with male and female busts, after the antique. In the centre of the frieze is the king's initial, H, supported by griffins. The upper story, divided into three spaces by terminal figures bearing fruit baskets, contains, in the centre, a spirited combat of horsemen; on the right and left are medallions with seated figures of Justice and Charity; above are the Royal Arms, initials, H, and HR, and the royal badges, the fleur-de-lis and portcullis; a cornice with frieze of foliage crowns the whole. Horace Walpole, who possessed this drawing, states that Peacham notices a drawing by Holbein, which was a design for a fireplace for Henry's new palace at Bridewell, and it may probably be this one.

II.

DESIGN FOR QUEEN JANE SEYMOUR'S GOLD CUP. The initials of the king and queen, H and I, tied together by true lover's knots, occur several times, and on the cover and the stem, on bands, the queen's motto, "BOVND TO OBEY AND SERVE," containing the best possible device for a wife of Henry VIII. The harmonious splendour of the gold, pearls, and jewels is indicated in the drawing, decked with leaf-work, masks and cherubs' heads. The stem appears teeming with life upwards, which is developed, and loses itself in the strongly overhanging scroll-work and pearls, charmingly embodying together the elastic support with the weight it bears. The playful ease of the lower parts contrasts very much with the strength shown in the design of the body of the vessel, with its bosses, horizontal divisions, and richness of decoration at times plastically developed, and the somewhat picturesque treatment of the flat surface, contribute to make it appear the more graceful, while the busts of a Roman warrior, a beautiful woman, and an emperor spring boldly from the medallions in the centre. This design was executed for the king, as in Rymer's *Fœdera*, vol. xviii. p. 236, will be found a warrant under the date of A.D. 1625, An. 1, Carl. I., for the delivery of certain of the Crown Jewels to the Duke of Buckingham and others, and amongst them is named, "*Item, a faire standing Cupp of Goulde, garnished about the Cover with eleaven Dyamonds, and two poynted Dyamonds about the Cupp, seaventeene Table Dyamonds and one Pearle Pendent uppon the Cupp, with theis Words bound to obey and serve, and H. and I. knitt together; in the Topp of the Cover the Queens Armes, an Queene Janes Armes houlden by twoe Boyes under a Crowne Imperiall, weighing threescore and five ounces and a halfe.*"

This photograph is taken from the finished drawing in the Bodleian Library at Oxford, of which the first idea or sketch is in the British Museum Collection, but it was thought the one before us would best exemplify the painter's intentions, and to give photographs of both would only be to encumber the book with an extra and unnecessary plate.

III.

DESIGN FOR A TIME-METRE, probably one of Holbein's latest works; on the summit a clock driven by wheel-work, below which are fore and afternoon dials showing time by shadows, and beneath them there is a clepsydra indicating by means of a fluid the quarters of an hour. From a written inscription upon the drawing, this time-metre appears to have been presented to Henry VIII. in 1544, as a new year's gift by the king's chamberlain, Sir Anthony Denny. From the Collection of Mariette and Sir Horace Walpole, and described by Admiral Smyth in the "*Archæologia*," vol. xxxiii. p. 15, and also in the "*Archæological Journal*," vol. xviii. p. 137.

IV.

HERALDIC DESIGNS. Fig. 1. Design for a seal of Charles Brandon, Duke of Suffolk, in honour of Richmond. It consists of the Duke's crest within the garter; on an outer circle is inscribed, "CAROLVS DVX SVFFFYCIE PRO HONORE SVO RICHEMOND." Figs. 2 and 3. Different compositions of the same subject, consisting of a draped arm and hand issuing from a cloud, and resting upon a book with clasps, supported on a rock, on a tablet is written "SERVAR VOGLIO QVEL CHE HO GVIRATO." Figs. 4, 5, 6. Heraldic designs of the arms of the painter's family which, excepting the addition of the star between the horns, is the same as under the Canton of Uri. Fig. 7. Probably a design for a chasing; a youth reposing before a fountain, in the background a scroll left blank for a motto or inscription. Fig. 8. Design for a circular locket or watch-case, intended for chasing, and a jewel in the centre. Fig. 9. Circular design for watch-case; below a pair of compasses, entwined with serpents, are represented two dolphins, below which again are two cornucopias, the mouths of which are turned towards each other, and allow mingled fruit to escape. Intersecting the whole design is a riband, upon which is inscribed, "PRVDNEMENT ET PAR COMPAS INCONTINENT VIENDRAS." Fig. 10. Portion of a circular design. Upon a medallion is represented the Annunciation, round which is written, "ORIGO MVNDI MELIORIS," the whole surrounded with a circle of leaves, flowers, and buds of asters, forming a scroll. Fig. 11. Similar to Fig. 10; but with the Trinity, the outer circle of flowers composed of roses, the motto, "TRINITATIS GLORIA SATIABIMVR."

V.

DAGGER HANDLE AND SHEATH. Fig. 1. Design for part of a dagger-sheath, on which is represented Mutius Scævola before Porsenna, from Richardson's collection, bequeathed by R. Payne Knight. The drawing, although very beautiful, is perhaps of rather a later period than Holbein's, the costume, in fact, confirms this opinion; it is the first sketch for the subject introduced on the dagger-sheath described in the next plate. Fig. 2. Design for a richly ornamented dagger-handle and sheath, on which is represented the triumph of Bellona, who, seated in her car drawn by four horses, is preceded by warriors destroying their enemies. On the handle a trophy of arms with a cuirass for its base. From the Beckford Collection.

VI.

POMMEL AND CROSS-HANDLE OF A SWORD. Fig. 1. Design for the pommel of a sword, terminating in a man's head, and enriched with arabesque foliage. Fig. 2. A similar design, with a mask having vine-leaves above, confined by dolphins, with their tails turned to the centre. Fig. 3. Design for a sword-handle, terminating in a fine mask, with fruit above and scrolls on either side, the pommel formed of two large vine-leaves tied with a riband in the centre, and the ends of the guard formed of two fine rams' horns. Fig. 4. Chased work of foliage of vine-leaves, the scrolls formed of incised bands and dolphins; probably belonging to Fig. 1. Fig. 5. Similar in design as regards the foliage, but, instead of dolphins, two draped figures of men in crouching attitudes, holding the ends of scrolls to their mouths, and the design for the rim of the sheath added, consisting of entwined serpents; probably belonging to Fig. 2.

VII.

DAGGER-SHEATH, RINGS, BRACELETS, ETC. Fig. 1. Spiral band, intersected with scale pattern. Fig. 2. Portion of a chatelaine, with chain and bands of interlaced ornament for suspending a locket. Fig. 3. Design of rich arabesque foliage for the decoration of the scabbard of a dagger, with blank shield for arms or cipher. Fig. 4. Floral design for enamelling upon a ring or bracelet band. Fig. 5. Small piece of scroll, probably for the border of a brooch, locket, or pendant. Figs. 6 and 7. Designs of signet-rings, opened out to show the pattern, one with the crest of a demi-wolf holding a branch, the other with a ram, the latter with a motto, *ARCANVM CELA*, intended no doubt to be engraved inside the ring, and having designs for two patterns, one on each side. Fig. 8. Portion of bracelet band, representing alternately a jewel in a collet setting and a pearl, which it must be presumed was intended to be repeated the whole way round the band, between each jewel is a closely-worked design of floral-scroll composition. Fig. 9. Bracelet band, alternately set with a jewel or pearl, between each of which is a cornucopia surmounted by a nude grotesque figure of a nymph or satyr, the rest of the ground is closely filled with scroll of foliage. Fig. 10. Design for a chain, portions of which appear to have been intended for enamelling. Fig. 11. Design for the ornamentation of a bracelet band, in interlaced scrolls.

VIII.

DESIGNS FOR BOOK-COVERS AND JEWEL-CASES, IN ENAMEL OR NIELLO. Figs. 1 and 2 bearing, respectively, the initials I. T. W. and T. W. Figs. 3 and 4 are even of a more massive character than the above, and intended most probably for jewel-cases, the backs and fronts or parts which open, being treated with bold and handsome columns, partially fluted, which extend, at the top and bottom, a trifle beyond the edges. It appears, from the sides shown, that there are small keyholes upside down. These two designs, if closely examined, will be found to be exactly alike, the only difference being that the medallion in the one is filled with an elaborate geometrical design, and the other has the space left blank.

IX.

DESIGNS FOR ENAMEL WORK, or, possibly, they may have been used for niello. Figs. 1, 2, 3, 4 and 5. Terminations of bands, the surfaces covered with interlaced floral scrolls. Fig. 6. The half of a book-cover or jewel-case, consisting of two designs in the same style, with border of arabesque trefoil leaves and initials in medallion, one perfect, with a D in the centre, is shown at one corner; a large circle in the middle of the surface of entwined floral scrolls encloses a monogram containing the following letters, L M A R Y. Fig. 7. A book-cover or top of jewel-case, entire, with border of interlaced bands running throughout the whole, which, with the centre, is enriched with beautiful scrolls. Fig. 8. A band of entwining scrolls for the top of a scabbard.

X.

DESIGNS FOR CHAINS OR BRACELETS. Figs. 1, 2. Small pieces of ornamental designs for various purposes. Figs. 3, 4 and 5 are patterns of rich chains or bracelets. Figs. 3 and 4 exhibit a decided peculiarity over the other jewellery designs, inasmuch as it is distinctly shown on the right-hand portions of each of these drawings that they were intended for ornamentally-chased bracelets; this is confirmed by the peculiar stippled ground which has been carefully worked in, and which appearance is always produced by the chaser, whereas the left-hand portions have been filled in with a dark ground, which would lead to the conclusion that the artist wished to decide if the same design would not look better with a ground of enamel or niello. Fig. 4. Design of a portion of a bracelet-band, having vine-leaves in bunches for centre of each heart-shaped panel. Fig. 5, a similar design, but bolder in treatment.

XI.

DESIGNS FOR JEWELLERY. All the drawings, upon this sheet, except Figs. 4, 7 and 8, appear to have been designed as ornaments for chasing or enamelling to surround a single jewel. Fig. 7. A more elaborate design than the others, the centre portion not being finished, and there being no side or back sketch of this or any of the ornaments upon the plate, it makes it difficult to determine the exact purpose for which they were intended, as they might represent the fronts of jewelled buttons, clasps, brooches, buckles, tops for hair-pins, or centres for bracelets.

XII.

MONOGRAMIC DESIGNS. Figs. 2, 3, 8 and 9. Not explicit enough to show exactly for what purpose they were conceived, but from the numerous jewelled ornaments with which they are associated, they were, no doubt, intended to be engraved upon jewels, to be made into necklets, as others upon this plate, or else for the purpose of forming a perforated metal monogram to be fixed upon works of art or ornaments manufactured by the goldsmith. Fig. 1. Perforated monogram pendant, composed of the letters R. E. joined by a coil of twisted wire interwoven with the letters, and holding in its centre a collet, in which is set a jewel, and from the whole depending three pearls. Fig. 4. Jewelled perforated monogram pendant, composed of a number of letters interspersed with a bold scroll foliage and jewels set in collets, from the whole depending one jewel or pearl, not shown in drawing. Fig. 5. Perforated in a collet; the design does not show for what purpose this was intended, but most probably to be used as a pendant. Fig. 6. Small chased shield, with the letters A. I. Fig. 7. Perforated monogram pendant, composed of the letters A. H., with a large jewel set in a collet in the centre.

XIII.

DESIGNS FOR LOCKETS AND OPEN MONOGRAM NECKLETS. Fig. 1. Jewelled locket, centre set with an oblong ruby, and circled with a single row of diamonds; the four opposite points, each set with a sapphire, and between each two whole pearls; encircling these jewels is a band or line of small diamonds, represented by the dark line which is seen partially covering the whole of design, the other portions of the locket not so covered are interspersed with raised scroll-work; from the whole depends a large pear-shaped pearl. Fig. 2. The same as Fig. 1, with the following exception: centre, a sapphire set in a plain collet, and no diamonds surrounding or about the other jewels. Fig. 3. Circular locket, with five emeralds set in collets, between each of which, and springing from the centre stone, a chased and enamelled flower, the circular line of outer border broken to right and left with shields, the top and bottom broken in a similar manner, but with ornamental scroll work; from the lower one a hanging pearl. Fig. 4. Jewelled monogram pendant, to be worn upon the neck suspended by a riband or chain, the letters R. E. chased and engraved, each corner set with a ruby, emerald, or sapphire; from the whole depending three pearls. Fig. 5. Same as Fig. 4. Letters H. I., for Henry VIII. and Jane Seymour, set with an emerald, and depending from the whole three pearls.

XIV.

DESIGNS FOR JEWELLED LOCKET AND NECKLETS. Fig. 1. Jewelled locket; centre composed of five sapphires set in the form of a cross, the spaces between each arm filled with a chased or enamelled arrangement of leaves within a raised circular line or bead, without which is a border composed of three pearls alternating with one sapphire, forming in all a circle of twelve pearls fixed upon pins, and four sapphires set in collets; the whole design surrounded by another

raised line or bead terminating at the lower part in the form of a riband, and from the whole depending a pearl. Fig. 2. Jewelled necklet composed of five sapphires set in collets, and four whole pearls fixed upon pins, the design interspersed with a mixture of raised leaves and scroll work in chasing or enamelled, depending from the whole a pearl. Fig. 3. Centre composed of a sapphire set in a collet, at each corner of which is formed a cluster of three whole pearls fixed upon pins, the spaces between which, and the centre stone, are occupied with foliage, and perforated or enamelled bands, which encircle all the jewels mentioned, as well as the sapphires set in collets at each corner of the ornament; from the whole depends a pear-shaped pearl.

XV.

NECK PENDANTS. Fig. 1. Designed for a draped female figure in enamel, holding in her hands a tablet, upon which is an inscription, "Well laydi well," and below which is a scroll springing from three leaves; depending from the whole three oval pearls. Fig. 2. Necklet, the centre of which is composed of a cluster of jewels, surmounted by one large jewel set in a collet, the whole surrounded with a scroll work intermixed with foliage, and depending from which are three hanging pearls. Fig. 3. Similar to Fig. 2. Fig. 4. Two ornamental triangles interlacing and circled with a riband of enamel or plain gold, in each corner a pearl, the centre composed of a few leaves encircling a jewel set in a collet; depending from the whole, one hanging pearl. Fig. 5. An intermixture of scroll leaf-work and fleur-de-lis; in the centre four distinct collet-set jewels; the base of each fleur-de-lis composed of a pearl; depending from the whole a hanging pearl. Fig. 6. Two ribbons, upon which is engraved or enamelled an inscription, DARE MVLTQ BEATIVS QVAM ACCIPERE; the centre composed of foliage ornamented with one jewel, the whole surmounted by a mask.

XVI.

NECK PENDANTS, intended to hang from a chain, riband, or silken cord. Fig. 1. Design for jewelled enamel work. Two cornucopias, connected with each other by means of a delicate mixed tracery of scrolls and leaves, surrounding two collets, in each of which a jewel is set, above which is a female figure embracing, or the arms encircling two smaller cornucopias, in the mouths of which is set a jewel: the centre being occupied by another stone set in a collet, and also surrounded by leaves from the mouths of the larger cornucopias, and springing from one stem, in each a few small leaves, in the centre of which is fixed a pearl. Fig. 2. Necklet pendant. A riband of gold or enamel, encircling five jewels set in raised collets, and four whole pearls fixed on pins; depending from the whole a pearl swinging. Fig. 3. Neck pendant. Rising above a swinging pearl a branching scroll of leaves supporting four jewels set in collets, the whole surmounted by three pearls rising from stems, and a flowing riband to right and left. Fig. 4. Similar to Fig. 2, with the introduction of scroll and leaves between the ribands, for three jewels, three fixed pearls, and one hanging pearl. Fig. 5. Similar to Fig. 3, but surmounted by a figure with wings extended, for four jewels set in collets, three fixed pearls, and one hanging pearl. Fig. 6. Similar to Fig. 2, and designed for four jewels in collets, five fixed pearls, and one hanging pearl.

XVII.

DESIGNS FOR OPEN FILIGREE WORK FOR SWORD BELTS. Fig. 1. Tongue and buckle of a sword belt in chased metal work, rich in arabesque design of foliage. Fig. 2. Another similar design. Fig. 3. A buckle with open work in interlaced leaves. Fig. 4. Another similar. Fig. 5. A slide in connection with a sword belt. Fig. 6. Another of a little bolder pattern.

XVIII.

SPECIMEN OF OPEN FILIGREE CHASED WORK, INTENDED FOR SWORD BELTS. Fig. 1. A tongue, with rich arabesque design and buckle above. Fig. 2. A buckle formed of four ample scrolls, the ends joining and forming centres. Fig. 3. Tongue and simple straight buckle. Fig. 4. A design repeated on each side of column, having the appearance of having been designed for a tongue to a band or belt.

XIX.

DESIGNS FOR CHASED WORK IN RELIEF, ETC. Figs. 1, 2, 3, 5, and 9. Small designs of chased work in relief, intended to be repeated and used as borders. Figs. 4, 6, 7, and 8. Designs for the borders of small plates in scrolls and foliage, the last with the addition of perforated bands.

XX.

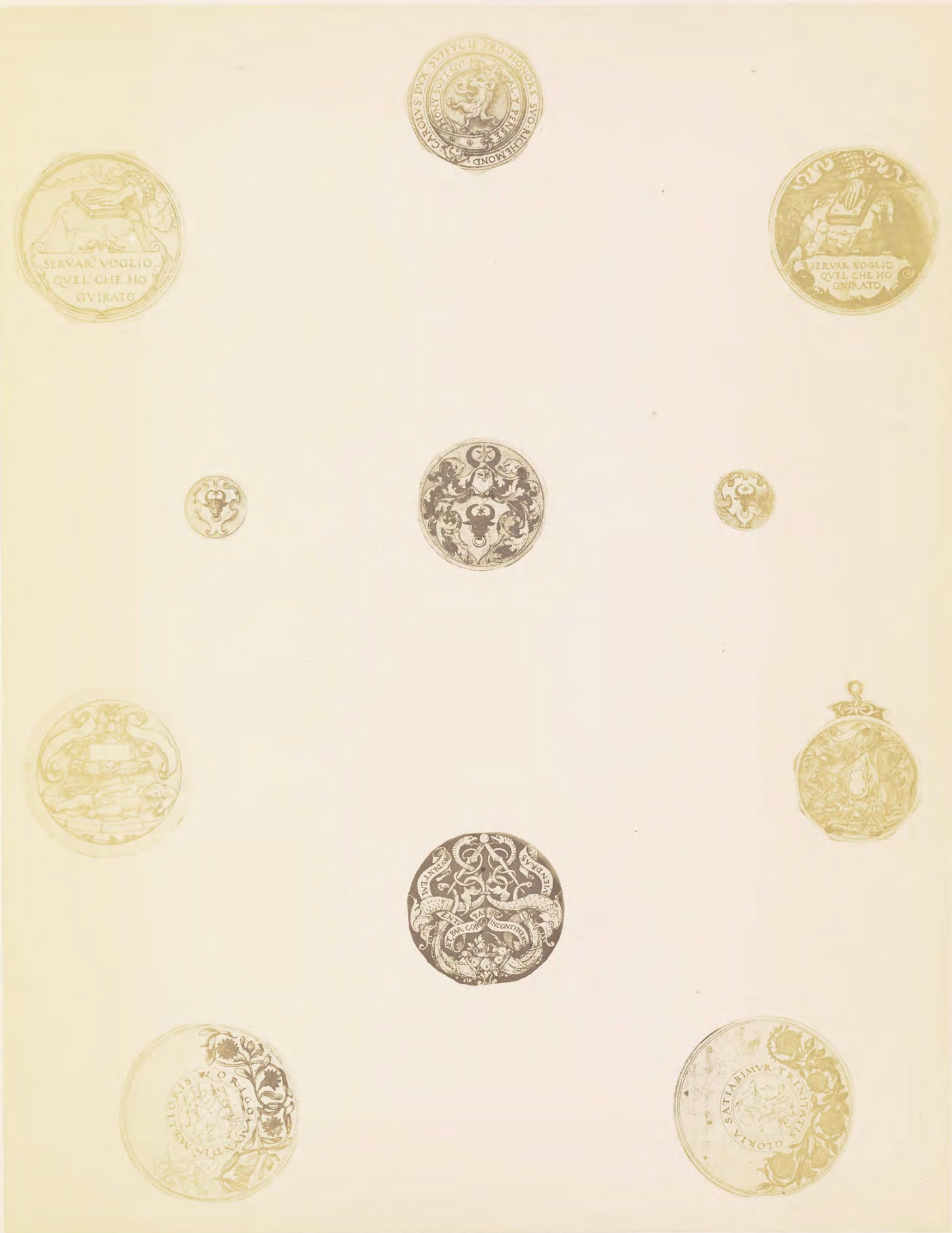
SMALL DESIGNS OF JEWELLERY, ETC. Fig. 1. Each being intended for two pearls set round with an ornamental border of chased or enamel work, for what purpose these were to be used is not distinctly shown, but probably for ornaments such as were worn sewn upon the dress or head gear. Fig. 2. Violets in small bowl-shaped, basket, suspended by three ribands. Fig. 3. A group of flowers in a circle. Fig. 4. A circular box for suspension engraved so as to form a portable sun-dial. Figs. 5 and 6. Tassels of plaited lace, the first with cup-shaped suspended ornaments, terminating in bunches of grapes. Fig. 7. Five designs similar in character, on a shield-shaped background, but intended for separate ornaments: each has two large pearls, set round with a rich border of chased or enamel work of a floral nature.



1. DESIGN FOR A CHIMNEY-PIECE.



2. DESIGN FOR QUEEN JANE SEYMOUR'S GOLD CUP.



4. DESIGNS FOR A SEAL OF CHARLES BRANDON, DUKE OF SUFFOLK.



Holbein



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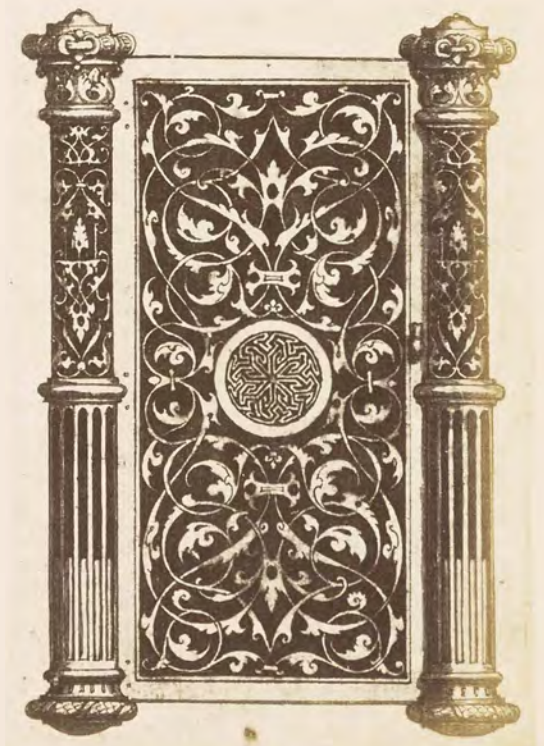
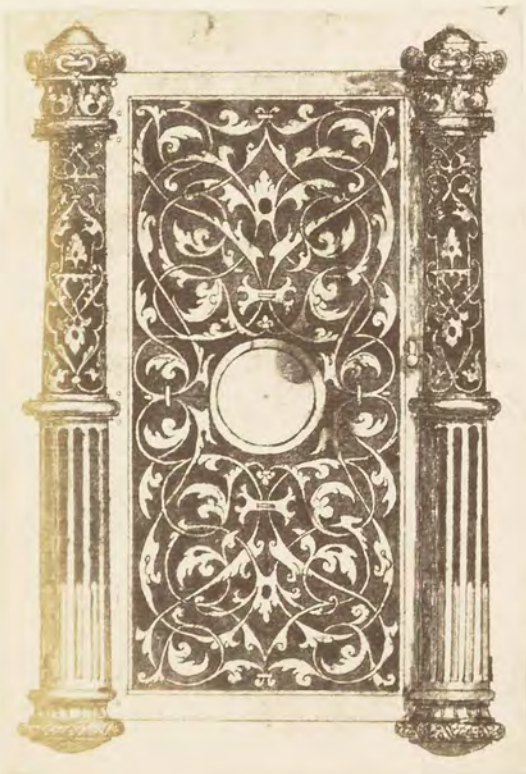
5. DESIGN FOR A RICHLY ORNAMENTED DAGGER HANDLE AND SHEATH.





• ARCANVM CELA •

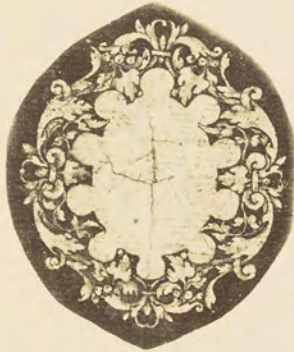


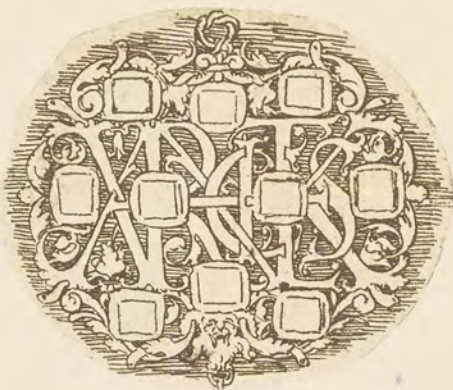
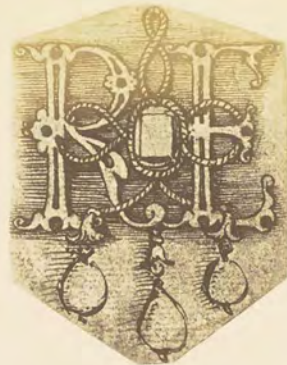


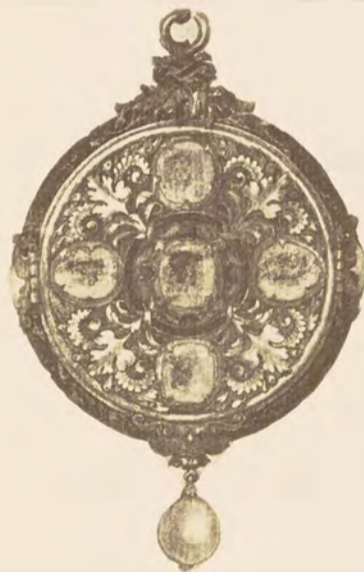
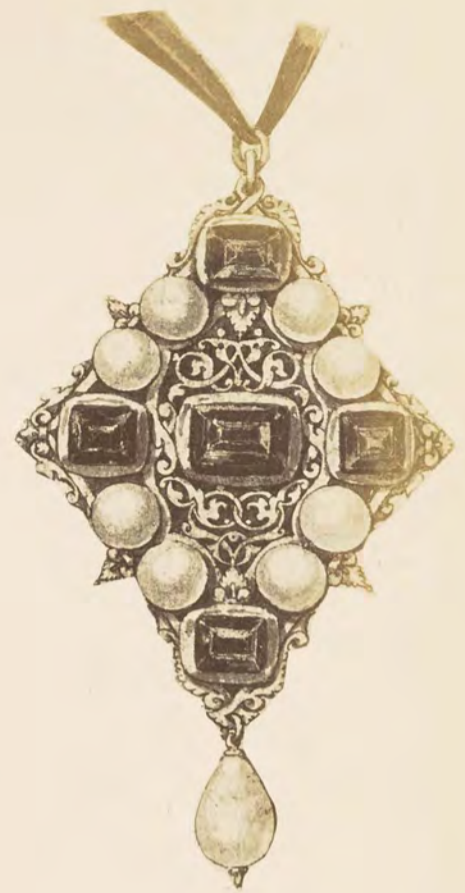
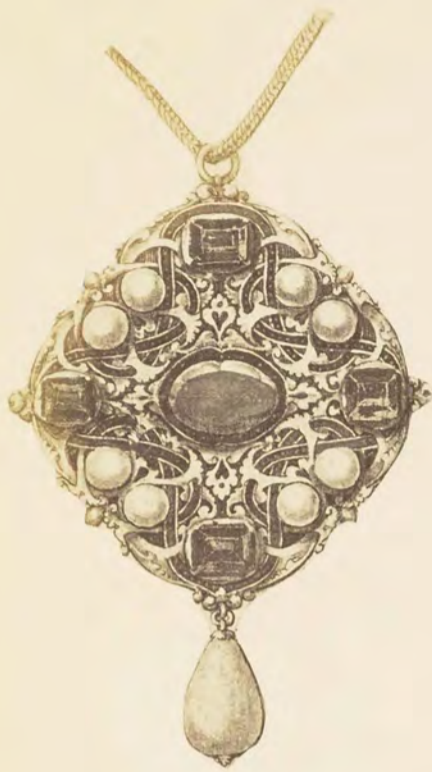


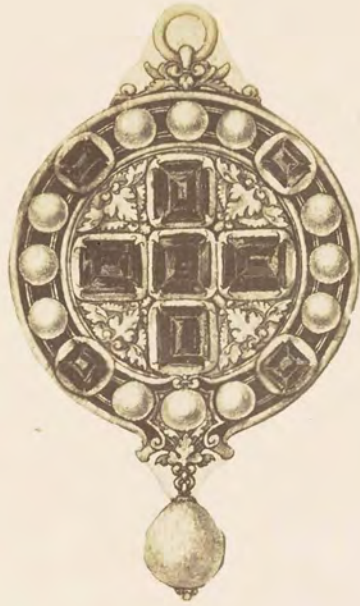


10. DESIGNS FOR CHAINS OR BRACELETS.

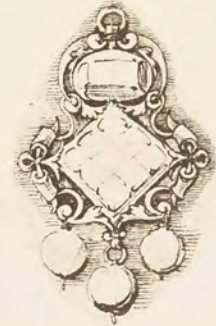








14. DESIGNS FOR JEWELLED LOCKETS.



15. DESIGNS FOR NECK PENDANTS.





17. DESIGNS FOR OPEN FILAGREE WORK FOR SWORD BELTS.



18. DESIGNS FOR OPEN FILIGREE WORK FOR SWORD BELTS.



19. DESIGNS FOR CHASED WORK IN RELIEF.

