The Wallet Series

ON COLLECTING MINIATURES ENAMELS AND JEWELLERY

ROBERT ELWARD

LONDON
EDWARD ARNOLD

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BY

ROBERT ELWARD

AUTHOR OF
'ON COLLECTING ENGRAVINGS, POTTERY, PORCELAIN, GLASS, AND SILVER'

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ON COLLECTING

CHAPTER I

INTRODUCTORY

Hints to Collectors.

In a former volume of the Wallet Series, 'On Collecting Engravings, Pottery, Porcelain, Glass, and Silver,' the writer gave some hints to collectors on the purchase of those works of art and the pitfalls in the matter of frauds and forgeries to be avoided in so doing, and he thinks it will be well in the present volume to repeat those warnings, as although very probably there are many more collectors of the subjects discussed in the former book, collectors of miniatures, enamels, and antique jewellery have equally to be on their guard against forgeries, as there is, unhappily, nothing now in the nature of a work of art sought after by collectors which is not immediately imitated. The publicity given by the newspapers to the prices realized by pictures, plate, etc., when sold by auction,

is a great incentive to the production of forgeries, as the makers thereof hope to sell their copies to the unwary for as much as they see quoted in the papers for genuine works of art.

The writer would again urge upon collectors of curios of every kind always to buy one piece of good quality rather than several inferior ones, as the former will always be a source of pleasure, while the owner will soon grow tired of the latter, and want to get rid of them—a proceeding which will certainly involve a loss.

Another thing to be remembered is, always to purchase objects of art, whatever they may be, in good condition, and without flaws or cracks, as these lessen the value very considerably.

It cannot be too strongly impressed upon all purchasers of any works of art *never* to buy them *by artificial light*, and this remark applies particularly to miniatures and enamels, as it is quite impossible for anyone, except a professional expert, to distinguish originals from forgeries by gas, electric, or candle light; even by daylight these works of art should, before a purchase is made, be carefully examined through a good magnifying-glass to see whether there are any flaws, or if they have been touched up or repaired.

It is a good plan for inexperienced collectors, when they wish to buy a curio and feel doubt

as to its antiquity, to ask the shopkeeper if he will be willing to guarantee that it is genuine in the event of a purchase, and to give a description of it as such in the bill. A straightforward, fair-dealing tradesman will always do this, and, in fact, if he declines, it shows pretty well that it is not genuine; and very often now a curio-dealer will take the initiative in this respect, and will offer himself to give a guarantee for the article sold.

How to Study the Subject.

A great deal may be learnt by studying the different works of art in our national museums, and very beautiful miniatures and enamels may be seen in the Jones Collection at the Victoria and Albert Museum at South Kensington, and at the Wallace Museum in Manchester Square, where, also, very fine examples of antique jewellery may be studied with great advantage, and at the British Museum.

From time to time, too, there are art sales at Messrs. Christie and Manson's, and at other well-known auction-rooms in London, where examples of miniatures, antique jewellery, and enamels are included, and collectors should not miss the opportunity of seeing them, as these are an education in themselves, and a careful study of them is a great assistance both to the taste and

judgment. These works of art can be seen to the best advantage on the days when they are on view to the public, before they are sold by auction, notice of which is given in most of the daily papers.

All the best works on art may be seen at the excellent library of the Victoria and Albert Museum, for which a reading-ticket lasting for a week may be had for sixpence, and where not only the standard books on art, but also the newest works on the same subject are always available.

CHAPTER II

MINIATURES

WHO does not like miniatures—'portraits in little,' as they used to be called? They appealed to everyone until the daguerrotype and the photograph made them pass out of fashion for a time. Who can resist the charm of these little portraits, so pretty and graceful and full of romance and sentiment, meant to be worn on a lady's bosom, or in a bracelet on her arm, or even in a ring on her finger? They speak to us of love, for out of the marriage of art and love was born the miniature.

The late Queen Victoria once asked Mons.

Chalon, the clever French member of our Royal Academy, who was one of the last of the old school of miniaturists, whether he did not think that photography would destroy his art; whereupon he bowed and replied: 'Madam, photography cannot flatter.' But he was mistaken; the miniature, which had already shown signs of going out of favour, was soon entirely superseded, and it was not until a few years ago that the charming art of miniature-painting was revived. Although no great master has yet appeared, two societies have been formed to assist its regeneration, and the public seem gladly to welcome the return of these 'portraits in little,' and to be willing to do all in their power to promote the revival of such a pleasing art.

History of Miniature-painting.

The late Dr. Lumsden Propert, one of the greatest authorities on miniature-painting, in a very able preface to the catalogue of the Exhibition of Miniatures, held at the Burlington Fine Arts Club in 1889, says that 'the word miniature, as applied to small portraits, is of comparatively recent introduction, and adds that the name is derived from the Latin word *minium*, which signifies red-lead, in which material all the headings, capital letters, etc., of the most ancient

MSS. were drawn, the term coming to mean the "miniatura" or picture painted by the great artists—part of the illuminated book.' He further goes on to say that 'few, if any, miniature portraits are known before the time of Holbein. The death of Richard Cosway in 1821 marked the end of the line of the great artists who, for nearly three centuries, had contributed to this charming branch of pictorial art, and though a few men continued to gain an existence by its practice, the cheap mechanical process of photography for a time completely took its place.'

The same writer also tells us that 'miniature portraits, when painted in water-colour, were done on card or vellum, those in oil on panel, silver, copper, and slate; but about the end of the seventeenth century ivory was first used as a basis for the painting, upon which transparent colours could be more freely used than when card or vellum was in fashion.'

It is very unfortunate for owners and collectors of miniatures that they are very rarely signed or have the name of the person represented given upon them. If this had only been done, what an amount of conjecture and uncertainty might have been saved! The same artist's style and treatment varied so much at different periods of his life that it is often most difficult to decide by whom the miniature has been painted.

Early Miniaturists.

The art of miniature-painting undoubtedly took its rise from the greater art of illuminating which was so largely practised by all nations in the Middle Ages; and every collection of illuminated books contains examples of the introduction of individual portraits amongst the beautiful surroundings of the general work, some of the finest of which were painted by the Flemish illuminators.

Although **Hans Holbein** was not an Englishman, he came to this country at the age of thirty, and learned this art from one Master Lucas, then in London, whom, however, he soon surpassed. He may therefore be said to be the founder of the English school of miniature-painting.

Holbein was born at Augsburg in 1494, and died of the plague in London in 1543. This date should be carefully kept in mind, because at one time it was supposed he lived till 1554, and pictures and miniatures in his style during the reigns of Edward VI. and Queen Mary were always ascribed to him; but as it is now certain that he died eleven years earlier, from the fact of his will having been proved on November 29, 1543, they could not have been produced by him. The late Dr. Propert says, in writing of Holbein's miniatures, that 'the same characteristics are to

be found in all: a clear and decided touch, conscientious finish of every detail, and a remarkable portrayal of all those little points which go to make up that most undefinable of all qualities —character.'

'Holbein's miniatures,' Horace Walpole said, 'have all the strength of oil-colours joined to the most finished delicacy.'

Very few miniatures can be decidedly ascribed to Holbein, many being merely very good old copies. The Royal Collection at Windsor contains the finest examples in existence, the most noteworthy being portraits of Henry and Charles, the two sons of Charles Brandon, Duke of Suffolk, who both died on the same day in the year 1531 of the sweating sickness, and two very fine portraits of Queen Catherine Howard and Lady Dudley.

In the splendid collection of miniatures at Montagu House belonging to the Duke of Buccleugh there is a celebrated one of Holbein, painted by himself and signed 'H. H., an. 1543; ætatis suæ 45,' from the Strawberry Hill Collection; another of Edward VI. when five years old; one also of Henry VIII., but it is doubtful whether this is by him.

Walpole also expressed the opinion that many of the Holbein miniatures were kept in carved ivory and ebony boxes in the collection of King

Charles I., and that some may have perished in the fire at Whitehall in the year 1698, which would account for there being so few still in existence.

There is a characteristic of Holbein's miniatures which may be mentioned here—namely, his love of making them round in shape. A very beautiful miniature of this description by Holbein of the Countess of Surrey was sold at the Hawkins sale to Messrs. Duveen for the large sum of £2,750.

Mrs. Lavina Teerling, or **Teerlinck**, of Bruges, and **Gwillim Streetes**, a Dutchman, were both painting miniatures in England at this time, and as their style much resembled that of Holbein, it is probable that some of their work may be ascribed to him. The former lady was the daughter of a celebrated painter at Bruges, Simon Bennick by name, and was herself a very clever artist. In the year 1558 she was employed by Henry VIII. at even a higher salary than Holbein received. It is recorded in the Trevelyan papers that in 1547 'Maistris Levyn Teerling paintrix' was receiving quarterly wages of £11. In the year 1556 she painted for Queen Mary, as a New Year's gift, a small picture of the 'Blessed Trinitie'; and in 1558, the year in which Elizabeth ascended the throne, she presented 'the Queen's picture finely painted on a card,' which remained with Her Majesty, and

received in return 'one casting bottell guilt,' weighing $2\frac{3}{4}$ ounces. In 1561 there was again presented by 'Mrs. Levina Teerling the Queen's personne and other personages in a box finely painted.' The Queen was so pleased with this gift that it was retained in her own keeping, the 'paintrix' receiving in return 'one guilt salt with a cover,' weighing $5\frac{1}{4}$ ounces.

Sir Antonio More also painted miniatures; and Charles I. possessed a portrait of Queen Mary by him on a small round plate, now in the possession of the Duke of Buccleugh. He was a very great artist, and by the few specimens of his miniatures left to us, he excelled as much in that branch as in his larger portraits.

Nicholas Hilliard, born in 1547, was a very distinguished miniature-painter. He began to exercise his art at the early age of thirteen, and as he lived until 1619 his career was a long one. He copied the style of Holbein; but although he was very skilful in the treatment of the jewels, dress, and accessories of his portraits, he fell very far short of that great artist in the faces of his sitters, which are often weak and poor in expression. However, he must have been an able instructor, as his pupil Isaac Oliver is called his 'well-profiting scholar,' and in time far surpassed Hilliard in his art. He generally painted on a blue background.

There were two miniaturists of the name of **Oliver**—**Isaac** and **Peter**—father and son, both celebrated, and both excellent in their work. The former was a finer artist than his master, Hilliard. A special characteristic of his miniatures is his treatment of ladies' portraits; and the hair, which often falls thickly over the shoulders, is rendered with great skill, being soft and flowing—very different from the harder manner in which he painted the hair of men. The son is thought to be the finer artist of the two. They were both a good deal about the Court of Charles I., and both painted several miniatures for that King, who also employed Peter Oliver to copy several of his favourite pictures in 'little,' so that when the King moved about from place to place he could have copies of them with him.

Both Isaac and Peter Oliver often signed their miniatures with their initials, 'I. O.' and 'P. O.' They were generally oval in shape, but sometimes square and sometimes heart-shaped. Both were celebrated for the exquisite painting of the beautiful lace so much worn both by men and women at that time. They often put a reddish curtain or curtains in their backgrounds, which were in some cases blue and in others of a violet or dark gray.

There are several fine miniatures by these

artists at Windsor Castle; and two very fine ones of Charles I. and Queen Henrietta Maria, formerly in the possession of King Louis XVI. of France, are now among the treasures of the Jones Collection at the Victoria and Albert Museum.

The following curious story is related by Russell the artist—himself a relation of the Olivers—of a visit paid by Charles II. to the widow of Peter Oliver, who had still in her possession a large number of the miniatures of both Isaac and Peter Oliver: 'Charles II., anxious to obtain all the specimens he could of Oliver's work, paid a visit incognito to Peter's widow immediately after his accession to the throne. He was told by one Rogers of Isleworth that both the father and son were dead, but that the son's widow was living at Isleworth, and had many of their works. The King went very privately and unknown with Rogers to see them. The widow showed several finished and unfinished, with many of which the King being pleased, asked if she would sell them. She replied she had a mind the King should see them first, and if he did not purchase them she would think of disposing of them. The King discovered himself, on which she produced some more pictures which she seldom showed. The King desired her to set her price. She said she did

not care to make a price with His Majesty, she would leave it to him, but promised to look over her husband's books, and let His Majesty know what prices his father, the late King, had paid. The King took away what he liked, and sent Rogers to Mrs. Oliver with the offer of £1,000 or an annuity of £300 for life. She chose the latter. Some years afterwards it happened that, the King's mistresses having begged all or most of these pictures, Mrs. Oliver said, on hearing it, that if she had thought the King would have given them to such unworthy persons, he should never have had them. This reached the Court; the poor woman's salary was stopped, and she never received it afterwards.'

John Hoskins was a contemporary of Peter Oliver, but survived him nearly twenty years. His miniatures are quite unlike those of the same period, being much bolder and broader in treatment. His work was often signed with different forms of his monogram, 'I. H.'; and he may be considered the father of the style which prevailed during the seventeenth century. He was one of the first to use trees and rocks as backgrounds to his miniatures.

One of the most celebrated English miniaturists of that or any other period was **Samuel Cooper**—the 'great limner in little,' as Pepys called him—the nephew and pupil of John

Hoskins. He lived from 1619 to 1672, and more particularly excelled in male portraits. Horace Walpole said of him that, 'if he were compared with Vandyck, he was not sure the latter would gain by the comparison.' Samuel Cooper painted all the great warriors and statesmen of that stirring time, and his miniatures of Cromwell, the Duke of Monmouth, and General Monk, are some of his finest work. He also painted a number of other celebrated men, and his miniatures are generally signed with the initials 'S. C.'

About the same time, or immediately following, were several painters who did much good work, but, unless signed, it is difficult to identify them, as they all imitate in their method John Hoskins or Samuel Cooper. Perhaps the best of these was **Nathaniel Dixon**; then two ladies, **Penelope Cleyn** and **Mary Beale**, both very good artists; **Thomas Flatman**, **Gibson** and **Gerbier**, and two brothers **Cleyn**, but of their work little is known.

Miniatures on Ivory.

It is to be particularly noticed, as before mentioned, that all miniatures in water-colour, *up to the end of the seventeenth century*, were painted on the finest **vellum**, prepared from calf or chicken skin, or upon card, but *after that date* **ivory** began to be used. Thick pieces were at first employed,

and were generally rough at the back, but later it became thinner and thinner, until it was no thicker than paper. This fact, carefully borne in mind, often helps a collector to decide upon the genuineness of a miniature. The favourite miniatures of this period to be imitated are Queen Elizabeth, Mary of Scots, and sometimes Henry VIII., while Cromwell is frequently met with *on ivory*, with the initials 'S. C.,' for Samuel Cooper, and dated. Needless to say, not one of these is genuine.

Portraits in Enamel.

There is a particular kind of miniature which must be mentioned here—**portraits in enamel.** These took their rise about 1630, when the art was first applied to portrait-painting. **Jean Petitot**, the greatest enameller, perhaps, that ever lived, was a jeweller in Geneva. He came over to England about that time, and showed his works to the King, Charles I. Probably some miniatures were among them. He entered the King's service, and seems to have been assisted in his enamelling by an artist named **Bordier**, who came to England with him. In 1645, when the King was in trouble with the Parliament, Petitot and Bordier left for France, and soon after married two sisters named Cuper, and worked together till Bordier's death in 1684.

There are many so-called Petitots in different collections which certainly never were painted by him; but perhaps some may have been executed by his son, generally called **Petitot fils.** Many of these miniatures were mounted in costly snuff-boxes and *bonbonnières* and surrounded by gems, and were intended for presents.

Eighteenth-Century Miniaturists.

The beginning of the eighteenth century had few distinguished miniature-painters. **Lawrence Crosse** was perhaps the best of that period; he almost always signed his portraits with the initials 'L. C.' interlaced. Two good enamellers, however, were at work at this time, **Charles Boit** and **Christian F. Zincke,** the latter of whom lived on till the middle of the eighteenth century. Boit came from Stockholm, and got as much as £500 for one of his enamels. He taught Zincke the art of enamelling. For many years the latter painted almost everyone of note in England, and his work was greatly admired by Horace Walpole, who speaks of him in the following glowing terms: 'Zincke came to England in the year 1706, when he studied under Boit, whom he at length not only surpassed, but rivalled Petitot. I have a head of Cowley by him after Sir Peter Lely, which is allowed to

excel any single work of that charming enameller. The impassioned glow of sentiment, the eyes swimming with truth and tenderness, and the natural fall of the long ringlets that flow round the unbuttoned collar, are rendered with the most exquisite nature and finished with elaborate care.'

Zincke was a most prolific artist. His miniatures are often met with, and probably Horace Walpole's remark is true—that from the great number of his sitters he was obliged to increase his terms for a portrait from twenty to thirty guineas.

Jeremiah Meyer, who lived from 1735 to 1789, produced more miniatures in enamel than in water-colour, but excelled equally in both styles. He is said to have been a pupil of Zincke, and his portraits are distinguished by their refined and subdued colouring, correct drawing, and careful finish ; unfortunately, they are not often signed.

Another pupil of Zincke was **William Prowitt**, who did some clever miniatures.

Nathaniel Hone flourished at the same time as Meyer, but his miniatures are not thought quite so good, as they often have the effect of having been done too hastily. He signed his portraits with his initials 'N. H.' When the Royal Academy was founded in the year 1769, Hone and Meyer were the only two miniature-painters

who were original members. There were only five shown at the first exhibition, three being by these artists, while the other two were contributed by S. Cotes and J. Scouler.

Plumbago Work.

In the seventeenth century a new departure was made in the art of taking miniatures, and this was called **plumbago work**. By this method miniature portraits were done in blacklead pencil, which had, when finished, the appearance of a mezzotint engraving; these miniatures were generally done by engravers, and drawn from the life for the purpose of being afterwards engraved. Blacklead or 'plumbago' portraits are found in many collections, and examples of them may be seen in the Jones Collection at the Victoria and Albert Museum.

David Loggan, **William Fairthorne** (who is mentioned by Pepys several times in his 'Diary,' and from whose account it appears that the engravers were in the habit of selling these plumbago miniatures after they had been used for the purpose of engraving), the two **Robert Whites**, father and son, and **Thomas Forster**, are all known artists in this particular line, and there were several others of the same kind. Any portraits in this style should be secured when met with, as they are curious and of value.

The Revival in Miniature-painting.

The latter half of the eighteenth century was remarkable for the great revival in miniature-painting, and for the celebrated miniaturists who flourished during that period and the early years of the nineteenth century. Chief among these are the illustrious names of **Richard Cosway**, his great rival **George Engleheart**, and his two pupils, the brothers **Andrew** and **Nathaniel Plimer**. **Richard Cosway** is perhaps the best-known miniaturist of his time. He was born at Tiverton in 1740, and later was sent up to London to study under Thomas Hudson, the master of Sir Joshua Reynolds, and the most famous portrait-painter of that day. He soon made rapid progress, and in 1755 gained a prize of £5 5s. for a drawing at the Society of Arts, obtaining the same each year up to 1760.

Cosway's miniatures were in many respects the very opposite of those painted by the older artists, and it has been said that 'his characters have the elegance and refinement as well as the artificiality of a society which had become conscious of the rudeness of earlier manners, and was striving to perfect its own. Cosway's works have all the excellences as well as the defects of the age.' He certainly illustrated his own

time in his miniatures. Ozias Humphry thus speaks of him: 'He inclined more to the neat, the graceful, and the lovely, than toward the serene, the dignified, and the stern, and though his admiration of the antique was great, this was modified by his continual studying of living nature, and from a taste of whatever was soft and elegant.'

Cosway's miniatures may be soon known from those of other artists by the peculiar elegance and refinement of their style; his figures are wonderfully graceful, the faces and hands being beautifully drawn, and the eyes are very large, soft, and languishing. Another characteristic of Cosway's style is his treatment of the hair in his female portraits, which is generally arranged in large masses, painted in a light and easy manner. The roundness of the limbs and the lightness of the draperies are also distinctive features of his work; but above all else is the use in his portraits of a special ultra-marine or deep-blue colour, of which Cosway made invariable use, and which appears in the background to his miniatures.

Cosway may be said to have become the rage in a moment, and for many years he was the fashionable miniature-painter of the day. He painted the Prince Regent, the Duchess of Devonshire, the Royal Princesses, and their

brothers, Mrs. Fitzherbert, the Duchess of Gordon, and, in fact, all the principal people in England at that time. Cosway did not paint all his miniatures on ivory; some are on vellum. He seems to have charged about £25 for a miniature.

Miniatures by **Andrew** and **Nathaniel Plimer**, who were born at Wellington, in Shropshire, and were pupils of Cosway, are now greatly sought after. They are much in his style, but are not so lightly done, and have a certain hardness and wiriness in the hair which is peculiar to these two artists. Andrew Plimer, the elder brother, did the better work of the two. His principal piece, the portraits of the three Miss Rushouts in a group called 'The Three Graces,' is certainly one of the most beautiful miniatures in existence. It is now in the collection of Mr. G. Gould. He occasionally signed his work 'A. P.,' with a date.

A thoroughly English artist of the eighteenth century was **John Smart** (1740 to 1811). He painted a great many miniatures, which he nearly always signed with his initials. His work is characterized by its extreme delicacy and its enamel-like surface, although he painted in water-colours only.

Ozias Humphry was a contemporary of John Smart. He divided with him the honours

of the highly-finished school, and painted in the same manner. Humphry was much helped by Sir Joshua Reynolds, and was often employed by him to copy his portraits in miniature. Also, like Smart, he went to India, where they painted many portraits.

The artist whose work may be most easily mistaken for that of Cosway is **George Engleheart**. They both lived at the same time, and painted in the same style. Engleheart treated the hair of his sitters in the same manner. He made a great point of the eyes, which appear large and full, and he frequently introduced the large hat, then in fashion, into his miniatures of ladies. Engleheart occasionally signed his portraits with the initial 'E.' only.

More Recent Miniature-painters.

There were so many miniature-painters at the close of the eighteenth and the beginning of the nineteenth century that it is difficult to mention them all. Very beautiful miniatures, however, were produced by **William Wood**, **Henry Edridge**, **Samuel Shelley**, **W. Grimaldi**, and **Thomas Richmond**, a pupil of Engleheart's. And besides these, **Andrew Robertson** deserves special mention. He had a very successful career (1777 to 1845). Many of his pupils were distinguished miniaturists, **Sir William Ross**

being perhaps the best known. **Henry Bone** and **William Essex** were both celebrated as enamellers, and the genial Frenchman, **Alfred Chalon**, the great friend of Sir William Ross, must not be forgotten. They both died in 1860, and may be said to have been the last of the great miniaturists.

Henry Bone was, indeed, one of the most celebrated of the enamellers of the eighteenth century. He was born at Truro, in Cornwall, in 1755, and learned the rudiments of his art at the china manufactory at Plymouth, where he began to work at the age of sixteen. When this factory was moved to Bristol, Bone was employed there to paint flowers and views on porcelain. He went to London when he was twenty-four years old, and got work there in painting watch-cases, buttons, etc. When these went out of fashion Bone turned his attention to more ambitious work. He first painted his wife's portrait, which he exhibited at the Royal Academy in 1780. This attracted notice from its size, and was followed by others, and Bone was appointed miniature-painter to the Prince of Wales in 1800.

Bone particularly excels as a copyist in enamel, and the brilliant effect of his work is very remarkable. He copied well-known oil-pictures, and produced a great number of miniatures of

this description. He died in 1834. A copy of the picture of 'Bacchus and Ariadne,' in the National Gallery, 18 × 16½ inches, was bought by the late Mr. Bowles for the large sum of £2,200.

Lady Miniaturists.

Several ladies at the latter part of the eighteenth and beginning of the nineteenth century painted very good miniatures. Among these the most celebrated was Anne Foldsone, daughter of a painter of that name, but better known as **Mrs. Mee**. She was the principal miniaturist of that day, and exhibited at the Royal Academy in 1804. King George IV. patronized her, and several of her miniatures are at Windsor Castle. She was very careful in her work, and her draperies were very artistically and unconventionally treated. Her portraits may be known by a peculiar redness round the eyes, and many of her sitters look in consequence as if they had been crying. Mrs. Mee lived till the year 1851.

Other ladies who practised this art were **Miss Jones**, who painted several portraits of George IV. when Prince Regent, and **Miss Frances Reynolds**, the sister of Sir Joshua Reynolds, to whom Dr. Johnson said he sat ten times, and that, much as he liked the lady, he could

not compliment her upon her success, and that he considered the finished miniature 'Johnson's grimly ghost.' **Maria Cosway**, the wife of Cosway, was a good artist, and painted several miniatures. **Lady Lucan** was another clever artist; and **Lady Spencer, Lady Di Beauclerk, Miss Crewe**, and **Lady Templetown** painted miniatures, and also drew and designed for Wedgwood and Bartolozzi. **Angelica Kauffmann** is also said to have executed several miniatures.

The French Revival.

The French Revolution dealt a fatal blow to the graceful art of miniature-painting, as it was unsuited to the taste of the Republican times. Later, however, the celebrated **Isabey**, born at Nancy in 1767, revived the art under the patronage of Napoleon I. He painted nearly all the celebrities of Europe, and lived on till 1853. Examples of his skill are met with in all collections of miniatures, and some specially fine ones may be seen in the Wallace Collection at Hertford House.

Hints to Collectors.

All owners of miniatures should be most careful where they are kept. Sunlight, damp, and heat are their greatest enemies. They should never be exposed to the rays of the *sun*, and for this

reason they should never be hung near a window, or in a cabinet where the light falls on the glass. If they cannot be placed anywhere except in a strong light, they should be kept with a green silk curtain over them.

Miniatures should never be hung near the fireplace, as the *heat* causes the ivory to contract and sometimes cracks them, and also may cause the paint to peel off. They must also be most carefully kept from *damp*, as it causes spots of mould to appear on the portraits. This is most hurtful, and must be carefully removed at once by an expert, or it will increase and ruin the miniature. For this reason valuable miniatures should be frequently looked at through a magnifying-glass to see that there is no damp upon them.

Collectors and would-be collectors are most strongly advised to take every opportunity of seeing as many examples of miniatures as possible, as more knowledge of the different artists and their various styles and peculiarities can be acquired in this way than from reading many books on the subject. The finest national collection is at the Victoria and Albert Museum, where, in the Jones Collection, may be seen the examples of Peter Oliver, Bernard Lens, Hilliard, and Petitot, while in the Wallace Collection at Hertford House may be studied some beautiful

miniatures of the French school and others. There are only a few miniatures at the National Gallery and at the National Portrait Gallery; but there are several private collections in London and elsewhere which may sometimes be visited by collectors, and by whom no opportunity should be lost of so doing. Among these, the most important are the Duke of Buccleugh's Collection at Montagu House, the equally fine one at Windsor Castle, which contains nearly a thousand miniatures, chiefly of royal persons, the Duke of Devonshire's Collection at Devonshire House, and the Earl of Dysart's at Ham House, all of which are well worth seeing; while in the country the Duke of Rutland's Collection at Belvoir Castle, the Duke of Richmond's at Goodwood, and the Marquis of Exeter's at Burgley, are all celebrated.

There are also very fine miniatures in the University galleries at Oxford, the Bowes Museum at Barnard Castle, the Irish National Gallery in Dublin, and the Holborne Museum at Bath.

Books to be studied on this subject: 'The History of Miniature Art,' by Dr. J. Lumsden Propert; 'Handbook of Portrait Miniatures,' by Dr. G. C. Williamson.

CHAPTER III

ENAMELS

History of Enamelling.

The art of enamelling was known from the earliest times, and the name is supposed to be derived from the Hebrew word *Haschmal*, used by the prophet Ezekiel. Evidence exists that it was practised by the Egyptians, from whom it passed probably to the Greeks and afterwards to the Romans, who are thought to have introduced this art into Britain. It continued to be practised by the Byzantines and by the ecclesiastical artists of the Middle Ages.

The origin of enamel is a very difficult question, and there are no means of ascertaining when it was actually discovered. In Byzantium, where very beautiful enamels were made, it was most probably suggested by the desire to imitate pieces of the same kind brought from India, Persia, or China.

In this country it was practised by the Saxons and the Normans, as is proved by many pieces found in this country preserved in our museums and different private collections. Philostratus, a Greek sophist who lived at the beginning of the third century, refers to this art in the following words: 'It is said that the barbarians living in

or by the ocean pour colours on heated bronze; that these adhere, grow hard as stone, and preserve the designs that are made in them.' And as this was written when he left Athens to join the Court of Julia, the wife of the Emperor Severus, who was then in Britain, this passage is considered to refer to this country.

Periods and Styles.

The *different periods and styles* of the art of enamelling in Europe may be divided as follows:

The first period may be called the 'Byzantine,' and extended from the time of the Emperor Justinian in the sixth century to the end of the thirteenth century.

The second period may be styled that of the 'early Limoges.' It lasted from the eleventh century to the fourteenth century, and was partly contemporary with the last-mentioned period.

The third period has been called the 'early Italian,' and continued from the thirteenth century to the sixteenth century.

The fourth period consists of the whole of the sixteenth century, and is that called the 'late Limoges.' It took its rise from the inventive genius of Leonard Limosin, under the patronage of Francis I., King of France.

Enamels were greatly esteemed in England in

the sixteenth century; and in the play of the 'Comedy of Errors' Shakespeare makes Adriana say:

> 'I see the jewel best enamelled
> Will lose his beauty; yet the gold bides still
> That others touch, and often touching will
> Wear gold.'

He also uses the word when he speaks in one place, in a metaphorical sense, of a snake throwing off her enamelled skin; and, in another, of water making sweet music as it rushes over enamelled stones.

Several very fine pieces of enamel of this period are still in existence in England, and among them may be mentioned the beautiful grace-cup given by Sir Thomas Legh to the Mercers' Company. It is ornamented with maidens' heads and flagons, the badges of the company, and it stands on three flagons, while on the cover are the arms of the City of London and the Mercers' Company, surmounted by a maiden seated with a unicorn lying in her lap, with the word 'Desyer' on its side.

Different Kinds of Enamel.

Enamel is really *glass*, either opaque or transparent, and coloured more or less with metallic oxides, which, after a proper period of firing,

adheres to the metallic plate on which it is placed.

There are *three distinct species*—namely, the oldest, called **cloisonné**, from the French *cloison*, a partition; **champlevé**, from the French *champ levé*, raised ground; and **translucent** and **painted.** The term enamel is often given also to the glaze on earthenware and other substances, but strictly it ought to be applied only to such a glaze when fixed to a metal surface by fission.

Cloisonné.

Cloisonné enamels were on a gold ground, on which were fastened fine threads of the same material bent to the required pattern, so that a number of compartments were formed, into each of which the required colours were poured. Then, the whole being subjected to a great heat, the enamel was fused, and when all had cooled and hardened, the surface was ground smooth. The famous Byzantine enamels were made in this way. Although large quantities of them were produced, they are very rare, partly, no doubt, from being made on a gold ground, as when they went out of fashion in the sixteenth century they probably were broken up and the gold melted.

One of the oldest examples of cloisonné enamel

in existence is the famous iron crown, given to the cathedral of Monza by Theodelinda, Queen of the Lombards, who died in the year 625. Among other examples are the shrine of the Three Kings in the cathedral at Cologne, and the celebrated 'Pala d'Oro' in St. Mark's at Venice. This is an altar-front decorated with enamels, which are surrounded with pearls and precious stones, and was made in Constantinople for the Doge Orseolo in the tenth century. The monk Theophilus, who is said to have been a German, and to have lived in the twelfth century, has left behind him a book called 'Diversarum Artium Schedula,' which is in the British Museum, and in which he gives an account of how these enamels were made.

'Take,' he says, 'the kinds of glass you have made, and breaking off a piece from each, place them upon a piece of copper, arrange the coals round and above it, and blowing carefully you will be able to see whether they melt equally; if so, use them all. If any piece is harder than the others, put it aside. Then take separate pieces of the proved glass, put them in the fire, and when each glows, throw it into water, and it will immediately fly into small pieces, which you break until quite small. These, being washed, must be put in a clean vessel and covered with a cloth. The different colours being thus pre-

pared, take a piece of the soldered gold and fasten it with wax upon a smooth table, then with a goosequill cut to a point, but not split, fill each compartment with one of the colours, and so on until the whole piece is filled. Taking away the wax, place the piece upon a thin plate of iron, and cover it with another iron, hollow in shape like a cup, and perforated finely all over, in order to prevent the cinders from going through, if by chance any should fall upon it. Then arrange the coals round and above very carefully, and blow with the bellows on every side until the coals glow equally. After waiting about half an hour, you uncover by degrees, and again wait until the holes of the iron grow black inside; then place it, covered as it is, in the furnace behind until it has become quite cold. It must then be taken out and washed.'

He also mentions the enamel must be rubbed for a long time upon a hard and smooth bone to polish it, with certain ingredients which he mentions.

Champlevé.

Champlevé enamels are generally on copper. The artist having polished a piece of metal, and traced upon it the outline of his design, he with proper tools then hollowed out all the places to be filled with the different-coloured enamels, which

were applied in powder, and the fusion was effected in the same way as in the cloisonné enamels. When the piece became cold it was polished, and the exposed lines of copper were then gilded and returned to the fire.

Champlevé enamels are still to be met with, and samples of them may be seen in most museums of any importance. The materials of which they were made were durable, and not particularly valuable, nor were they easily injured or destroyed.

So general was the employment of this kind of enamel from the tenth to the sixteenth century that it seems to have been used for almost everything, both for ecclesiastical and domestic use, amongst the most common objects being shrines, small portable altars, chalices, diptychs and triptychs for the former, while for the latter, caskets, candelabra, armour, sword-hilts, coats-of-arms, cups and basins, were all ornamented in this manner.

Different periods may be distinguished by certain characteristics; *e.g.*, to the eleventh and twelfth centuries may be assigned enamels with flesh tints and colours in the draperies, and in the thirteenth and fourteenth colours are applied only to the background, while the figures or subjects are brought out by engraving on the gilded metal or by reliefs.

Some authorities also say that certain colours were used at different epochs: in the eleventh century blue, green, and red of two shades; in the twelfth, violet and gray are also found, as well as the use of light tints; while later blue is the favourite colour.

In the fourteenth and fifteenth centuries gold and silver became far more common than had been the case previously, and not only where the churches supplied with vessels made of the precious metals and ornamented with enamel, but the rich nobles also liked to decorate their buffets with works of art of the costliest materials, and adorned with the choicest workmanship.

Translucent and Painted.

Translucent enamels are so called because the designs on the metal upon which they are painted show through the enamel in certain portions of the work. These were first made by Italian artists about the year 1300, and improved greatly as time went on, reaching the highest perfection in the sixteenth century.

The origin of **painted** enamels must be ascribed to Limoges, where the best examples were also produced. These were, in a manner, the outcome of the taste for translucent enamels, which increased greatly in the fifteenth century.

The process employed in the making of painted enamels was quite different from those formerly used. The enameller no longer required the assistance of the engraver to make the outlines of his designs; the surface of the plate was now quite smooth, and the subject was painted upon it just as upon a panel of wood or canvas. It is thought that the improvements in painting upon glass which were introduced towards the close of the fourteenth century suggested this new idea of enamelling upon copper. As may be supposed, the earliest examples of this art are very crude and imperfect, and being wanting in beauty or value, very few have survived.

However, towards the middle of the fifteenth century great improvement had been made in this art. The process employed was as follows:

On an unpolished plate of copper the enameller traced first the outlines of the design he wished to represent; this plate was then covered over with a thin, transparent flux, after which the enameller began to employ his different colours. The outlines were first covered with some dark-coloured enamel; the sky, dresses, and details of the picture were then indicated by thick layers of different-coloured enamels. There were consequently no shadows in the first design, which was expressed by thickness of colour. The parts which required flesh tints were first covered with a dark violet

or black enamel, upon which white enamel was applied more or less thickly in order to preserve the shadows, and thus obtain a sketch slightly in relief of the principal parts of the faces and bodies. In order to give effect to the rest of the picture, where the shadows were wanting, the light portions of the drapery and hair were often indicated by touches of gold. The imitation of jewels upon the dresses of the persons depicted are a speciality of this kind of enamel, and greatly add to their artistic effect.

Benvenuto Cellini gives a rather different account of the process of painted enamels. He says that 'the colours were first to be pulverized and carefully washed, then to be dried by pressure, after which the enamel was to be laid very thinly upon the surface of the metal plate in order that the colours should not run one into another. Much care was to be used in putting the piece into the furnace, so that the enamel might be heated slowly, and it had to be most carefully watched so that it might not run. It was then taken out, and, having gradually become cold, another layer of enamel was applied, and the former process was repeated. When the piece had again cooled, the enamel was reduced in thickness until sufficiently transparent, and, lastly, polished.'

The subjects themselves are designed in the

style of the latter half of the fifteenth century as employed in France, showing the influence both of the Flemish masters and of the French Renaissance. The figures themselves are thin and stiff, with that melancholy expression in their faces so common at that period, and are generally dressed in long flowing draperies, with large folds. Most of these productions are either plaques, diptychs, or triptychs, intended to be used in oratories, or plates, dishes, and ewers for ornamenting the carved-oak buffets so much in use at that period. The former at first represented Scriptural subjects, and were done on rather thick copper-plates, mounted on wooden boards when intended for diptychs or triptychs, and were framed with narrow gilt copper mouldings joined together with hinges.

Although the art of enamelling was known at Limoges as early as the sixth century, as St. Eligius is said to have worked there as an enameller at that period, it was not until the twelfth century that Limoges became the centre of the manufacture of enamels. Its workmen were famous throughout Europe, and its productions were so much sought after that *travail de Limoges* became the recognised name for enamels in general, and Limoges continued to be the chief centre of enamelling during the Middle Ages. Not only was church-plate deco-

rated there, but whole tombs were made of metal inlaid with enamel. The beautiful tomb of William de Valence, who died in 1129, still to be seen in Westminster Abbey, and one of the greatest treasures there, is supposed to have been made at Limoges. This is a large sarcophagus, which, when the sun shines upon it, has the appearance of being cut from a solid block of gold.

In A.D. 1200, among the gifts of a Bishop of Rochester, are mentioned *coffres de Limoges;* and pyxes of Limoges enamel are ordered to be provided for churches in 1240 by a Bishop of Worcester. The accounts are still in existence, with the particulars of the expenses incurred by sending a messenger to Limoges to ascertain the price of a monument for a Bishop of Rochester, and for the sending of it to England. A great number of reliquaries and other ecclesiastical objects were made at Limoges in order to hold the relics of saints and martyrs brought back by the Crusaders.

Limoges Enamellers.

There were several celebrated families of enamellers at Limoges, who formed their schools and practised their art during several generations, all famous for their painted enamels.

The first to be mentioned of these is the family of **Penicaud**, the founder of whom was **Nardon (Leonard) Penicaud**, a glass-founder of Limoges, who was born about 1470, and lived till 1540. Of him Mons. Darcel says: 'If Nardon Penicaud by education and habit belonged to the Gothic school and to French art, he nevertheless was largely subjected during his last years of work to the influence of Italian art, which was then affecting France especially through Germany and the Netherlands, whence engravings arrived in great numbers. Consequently, though his method of production was the same throughout, yet his work assumed a mixed character, became confused by mixed currents, and it is often hard to classify with confidence under one name work that is purely Gothic in conception with other work that is inflated with the breath of the Renaissance, not merely in design, but throughout the details.'

One of Nardon Penicaud's most characteristic pieces, which is signed by him, and dated 'The first day of April, one thousand five hundred and three,' is in the Cluny Museum in Paris. His work is distinguished by the pinkness of the flesh tints, the strength of the drawing, and the numerous touches of gold to heighten the effect of the design.

There were three artists of this family named

Jean, and they are distinguished as Jean I., Jean II., and Jean III. Of these, **Jean I.** was probably the brother of Nardon, and his works are very much like his in character. He generally painted on a white ground, and washed his colours on in thin coats.

There is a portrait of Pope Clement VII., painted in 1534 by **Jean II.**, in the Louvre, and he also executed one in enamel of Luther.

Jean III. seems to have been the most artistic of the three, his figures being more elegant in design and the draperies better arranged. He also painted *en grisaille* on a black ground, and improved the effect by touches of gold.

Pierre Penicaud seems to have been the last of this family who painted in enamel, and specimens of his work may be seen at the Cluny Museum and at the Louvre. At the latter place there is a fine piece by him, representing a fight between cavalry on the banks of a river, *en grisaille* heightened with gold.

It may be well to mention here that the expression *en grisaille*, so often used to describe a particular kind of painted enamel, was introduced about the year 1520, and was largely made at Limoges. At this period painting in enamels improved greatly, and this was mainly due to the employment of grisaille. The whole surface of the metal ground was covered with black or

some other very dark colour, and the subject to be represented was then painted on it in white in thick layers one over the other. The first gave a faint grayness, and each successive coat heightened the lights, and was only applied where more lights were required, a few touches of gold being added either on the ground or draperies in order to lighten the somewhat dull effect. Enamels of this date are often painted upon rather thick copper-plates, slightly convex, to prevent their being warped in the fire, and have a very thick coating of enamel at the back of the plate.

In the reign of Francis I., King of France, the great influence of Italian art was very powerful in that country in every kind of workmanship; and this is seen in enamels, the designs of Raphael and other Italian painters being often found on productions of this kind copied from the engravings of Marc Antonio and other engravers. Enamel plates, dishes, cups, and ewers took the place of gold and silver plate on the buffets of the wealthy, and after the Italian wars of the sixteenth century the taste for refined and costly luxury spread rapidly. There was a complete change both in the character of the goldsmith's art as well as in that of all kinds of household furniture, and this new departure was greatly assisted by the enamels of Limoges.

Among the finest of the works produced there at this period are those of **Leonard Limosin**, the most celebrated of another large family of enamellers. Limosin was painter to Francis I. and Henry II., Kings of France. His career as an enameller was a long one, as some of his pieces are dated as early as 1532 and others as late as 1574. There are large numbers of his works still in existence, such as portraits, diptychs, triptychs, cups and bowls, both *en grisaille* and in colours. These are often signed with his initials 'L. L.,' and sometimes with the addition of a fleur-de-lis. In the Louvre there is a well-known portrait by him of Henry II. as St. Thomas; and several examples of his workmanship are to be seen at the Victoria and Albert Museum, both in the Jones Collection and in the cases of enamels in another part of the building.

The enamels of Limosin are highly valued, not only as works of art, but also as being historical records of a very interesting period, as they show the dress, furniture, and household decoration in use at the time of the Renaissance, when the love of luxury was at its height. His general style is light and pleasing. It is relieved by bright colours upon a shining background; and of him Mons. de Laborde writes as follows: 'The general effect is brilliant, light, and harmonious; it is relieved and cheered by bright

sky-blue tints and turquoise blue sparkling on a shining ground. He is specially to be distinguished by a tint of bright yellow, which he always puts in the hair, as also by pink and limpid flesh tints, which add to the delightful feeling of surprise caused by these enamels, and have something of the brilliancy of an ever-changing satin. No one knew so well as he how to make use of golden touches wherewith to ornament his medallions or his designs on a black ground.'

Among the decorative works of Leonard Limosin may be particularly mentioned the beautiful chess and backgammon board in the Louvre, which is a perfect marvel of design and skill. The squares are alternately of translucent emerald green and white, the latter being ornamented with figures in imitation of antique engravings in black with wonderful clearness and elegance. In the same museum may be seen the portrait of Eleanor of Austria, the sister of Charles V., Emperor of Germany, and the wife of Francis I., King of France. This portrait is signed with the initials 'L. L.,' and dated 1534.

The enamels of Leonard Limosin are most eagerly sought after by collectors; and the value put upon them may be judged from the fact that a portrait by him of Louis Gonzaga realized the

sum of nearly £4,000 at the sale of the Seillière Collection in 1890, and probably if now put up to auction again would fetch a considerable increase on this sum.

Another family of enamellers at Limoges was named **Nouaillier**, and was contemporary with the Penicauds and Limosins, of whom Colin Nouaillier was perhaps the most celebrated, and about whom Mons. Darcel writes thus: 'A careless draughtsman, but a skilful enameller. **Colin Nouaillier** had the unhappy taste to put inscriptions on his work without knowing how to spell either in French or Latin. The outlines of his grisailles are thick and uncertain. The grisailles are usually coloured, as far as the garments go, with a light glaze. The solvent is generally in excess, so that his grays are lightly translucid and vitreous.'

Specimens of the work of Colin Nouaillier and other members of his family may be seen both in the Cluny Museum and also at the Louvre, where there is a plaque by the former representing a preacher addressing a number of people. Above is the inscription: 'Donne nous aujourd'hui nostre pain cotidien.'

The next family to be mentioned is that of **Courtois, Courteys,** or **Court**, for the name is thus differently given. And the members of it are most difficult to identify, as there were no fewer

than four bearing the Christian name of Pierre and two that of Jean; and as all used the same initials in signing their pieces, many of them attributed to the great master, Pierre Courteys, were probably by others of his family of the same name.

The largest enamels known were made by **Pierre Courteys**, who was contemporary with Leonard Limosin, for the Château de Madrid, erected by Francis I. in the Bois de Boulogne. They were 5 feet 4 inches in length by 3 feet 3 inches in breadth, and represented the Virtues and the principal heathen gods. On the destruction of the château three of these plaques came to England, and the others are now in the Cluny Museum.

There is a very fine enamel of the Crucifixion, signed Courtois, in the British Museum, which is an admirable example of the enameller's art. There were two Courteys named **Jean**, as before mentioned, one of whom was distinguished by the additional name **Vigier**; and a cup by this artist in the Jones Collection at the Victoria and Albert Museum has this inscription upon it, 'I Court dit Vigier. Ma Fatct.' This cup is decorated with scenes from the Old Testament *en grisaille*.

There was another **Jean** of the same family, who painted plates representing the different

months of the year, and he also made some very fine ewers. In the Louvre there is an oval plaque by him representing the passage of the Israelites through the Red Sea, on which silver-leaf is employed under translucent blue to give the appearance of armour, which has a very good effect.

The enamels by this artist may be easily known by the fineness of their outlines, delicacy of colouring, particularly in the flesh tints, and their minuteness of detail. Perhaps the most interesting piece made by him was the betrothal cup presented by Francis II. of France to his affianced bride, Mary Queen of Scots. This beautiful cup was sold at the sale of the Pourtales Collection for what was then thought the large sum of 35,000 francs. It is dated 1556, and on the base and cover are represented the arms of Scotland, surmounted by the royal crown of France. On the cover, *en grisaille*, Diana is depicted sitting in a chariot, together with a number of nymphs and greyhounds. Inside the cup is a representation of the feast of the gods on the occasion of the marriage of Cupid and Psyche. The Queen took this precious cup back with her to Scotland, and it is very remarkable it should have survived all the vicissitudes through which it must have passed.

Susanne Court, a female enameller, probably

belonged to this family, and some of her works are preserved at the Louvre.

Pierre Raymond was another celebrated enameller, who practised his art for a long period at Limoges. His earliest works are dated 1534, and his latest 1584. It is to him that must be attributed principally the fashion for enamelled goldsmith's work. He appears to have been the head of a large manufactory, for it seems that the nobility of England, Germany, and Holland bought largely from him. His works are signed 'P. Rexmon'; and many dinner and dessert services made by him are still in the possession of the descendants of noble families, whose ancestors ordered and purchased them from him. A set of plates made by him, and representing the twelve months of the year, are in the museum of the Louvre. Pierre Raymond did not make many coloured enamels; his best productions are *en grisaille*.

Of the Raymond family there were four known as enamellers and two as goldsmiths, but the Pierre Raymond mentioned above was the most famous of them all.

Decline of the Art.

The art of painting on enamel passed away with the sixteenth century. Bernard Palissy

says, in his lament over the 'arts that perish': 'Have you not seen those enamellers of Limoges, who, for having kept their invention secret, were soon reduced, their art having fallen into such poor repute, living only on the money their work could fetch? I remember to have seen sold at three halfpence a dozen badges which were worn on the caps, which were so exquisitely worked and the enamel so perfectly melted on the copper that no painting could equal the charm of them. And not only was it thus once, but a thousand times; also ewers, salt-cellars, and every other imaginable article for the table which they had taken it into their heads to make. How much was this to be regretted!'

The art of enamelling at Limoges began to decline about the middle of the seventeenth century, and after the reign of Louis XIV. fell into almost entire neglect. Coarse colouring and poor drawing characterize the last efforts of the Limoges enamellers at that period.

CHAPTER IV

ENAMELS (*continued*)

We have seen that in the middle of the seventeenth century the art of enamelling as practised at Limoges began to decline. The family of **Landin** was the last of any note to work at it there. According to some authorities there were nine members of this family who made enamels, while others say only six did so. However, it is very certain, whichever is right, that the Landins managed to produce an immense number of works of art, of which a great number have come down to the present time. They do not make such good prices, when offered for sale, as those executed by the earlier and greater masters, as they are wanting both in accurate drawing and brilliant colouring.

It must be remembered, however, that the Landins worked at a great disadvantage; the taste for enamels was passing away, and the love of porcelain was now beginning to take its place.

Revival of the Art.

About this time, however, a new mode of applying enamel was discovered, supposed to have been invented by a certain French gold-

smith, named Jean Toutin, who began by decorating with enamel many jewels he had made. This invention was carried on by his pupils, and eventually brought to a high state of perfection by the celebrated painter **Petitot**, already mentioned in the chapter on miniatures. By this process opaque colours were placed upon a thin coat of enamel which had previously been laid upon a plate of gold. This was passed through the fire with scarcely any change in the colours, and these were applied upon the enamel ground, just in the same manner as water-colours are painted upon ivory.

It is supposed that Petitot was greatly helped in his art by Sir Theodore Turquet de Mayerne, physician to King Charles I., who assisted him in the production of different colours, the want of which had been the cause of a certain coarseness in the enamels of Limoges.

After the death of Charles I., Petitot settled in Paris, where he resided for a great many years, and where he painted several portraits in enamel of Louis XIV. and the different members of his Court. In the Louvre there is an interesting collection of these miniatures, some of which are not larger than a sixpenny-piece, yet very finely and clearly executed. There are no less than 250 miniatures on enamel by Petitot in the Royal Collection at Windsor Castle, and 72

in the Jones Collection in the Victoria and Albert Museum.

In 1691 Petitot died, at an advanced age, at Vevey, on the Lake of Geneva, where he had retired on leaving Paris.

Very beautiful objects besides miniatures were made in enamel in France in the eighteenth century, such as metal chatelaines ornamented with small enamel plaques, the backs of watches, *étuis*, *bonbonnières*, candlesticks, and snuff-boxes, the last often being decorated with a beautiful miniature or a pretty group after Boucher or Watteau, both inside and outside the lid. Many of the finest enamels were mounted in gold, elaborately chased, and often set with diamonds and other precious stones of the most costly description, and intended for presents. These are sold from time to time at Messrs. Christie's and elsewhere in London, and always realize large sums when put up to auction there. Even these costly enamel snuff-boxes are imitated now, and the writer has seen several for sale in curiosity and jewellers' shops in different parts of London. The difference in the price asked for these and really old specimens ought to put intending purchasers on their guard before buying them.

English Enamels.

There seems to have been but little enamelling done in England in the Middle Ages, but a rough kind of champlevé enamel (see pp. 37-39) on brass appears to have been made here in the reign of Queen Elizabeth. This consisted of dark and light blue and white, being inlaid so as to form a pattern in relief, examples of which may be seen in the Victoria and Albert Museum.

It was not till the middle of the eighteenth century that the art of enamelling on copper was much practised in England. A manufactory of enamel was started about the year 1750 by **Stephen Theodore Janssen**, at York House, Battersea. He was a younger son of Sir Theodore Janssen, Bart., a well-known London merchant, who was descended from a noble family in Holland, and in 1680 came over to England and made a large fortune, the greater part of which he seems to have lost through being one of the directors of the South Sea Company.

Sir Theodore Janssen appears to have kept his property at Battersea, as it was here that his son carried on the manufacture of enamels after his father's death in 1748, and in the *Gentleman's Magazine* for that year are some verses to his memory.

Stephen Janssen was originally a stationer in

St. Paul's Churchyard. He was made an alderman and elected Sheriff of London in 1749, and Lord Mayor in 1754. Two years afterwards he became bankrupt, and all his goods were sold by auction, as appears from the following advertisement in the *Public Advertiser* of March 4 in that year, which is interesting as showing the kind of articles made at the Battersea factory:

'To be sold by auction by Robert Heath, by order of the assignees, on Thursday, March 4, and following days. The genuine household furniture, plate, etc., of Stephen Theodore Janssen, Esq., at his house in St. Paul's Churchyard, consisting of crimson Genoa silk damask, etc., furniture, a carved Indian cabinet, with a variety of fine old Japan, Dresden, Nankin, and other china; books, etc., a chariot, etc. Also a quantity of beautiful enamels, coloured and uncoloured, of the new manufactory carried on at York House, Battersea, and never yet exhibited to public view, consisting of snuff-boxes of all sizes, of a great variety of patterns, of square and oval; pictures of the Royal Family, history, and other pleasing subjects, very proper objects for the cabinets of the curious; bottle tickets with chains, for all sorts of liquors, and of different subjects, watch-cases, toothpick-cases, coat and sleeve buttons; crosses and other curiosities, mostly mounted in metal double gilt.'

The pictures mentioned in the above advertisement were portraits of celebrated persons of that time printed from copper-plates on the surface of the enamel. These impressions were generally done in black and red ink, and there is one of Peter the Great at the Victoria and Albert Museum done in camaïëu, a peculiar shade of lake much used at Dresden. Other pictures consisted of views, figures, flowers, etc.

Horace Walpole, that prince of collectors, had three of these portraits, which are mentioned in the catalogue of his works of art at Strawberry Hill as being made at Battersea. One was a likeness of George II., and another of his son Frederick, Prince of Wales. The third is not named. Horace Walpole also alludes to this enamel factory in a letter to his friend Richard Bentley, written from Strawberry Hill, September 18, 1755, in which he says: 'I shall send you a trifling snuff-box, only as a sample of the new manufacture at Battersea, which is done with copper-plates.'

In the 'Life' of Nollekens the sculptor, by J. T. Smith, mention is made of Ravenet, the engraver, as follows:

'He was employed to engrave copper-plates for the manufactories then in high estimation at Chelsea, under the direction of Sir Stephen Janssen, from which the articles were stamped,

consisting of scrolls, foliage, shells, portrait subjects, and figures of every description. Of some of these productions I have seen impressions on paper, and they, as well as everything from the hand of Ravenet, do him much credit.' The same writer says of John Hall that 'when a lad he painted ornaments upon china for the manufactories at Chelsea and Sir Stephen Janssen.'

Besides impressions from copper-plates, other designs and patterns were employed at Battersea for the enamels manufactured there, and examples are frequently met with the grounds of which are painted with bright colours and ornamented with branches of flowers and gilt borders. A delicate shade of rose-pink was often used.

It does not seem that the enamel factory at Battersea came to an end on account of the bankruptcy of Stephen Janssen. It is supposed to have been carried on twenty years longer, but by whom is not known. As to the original founder, he was made Chamberlain of London in 1765, and on the death of his brother, Sir Henry Janssen, in 1767, succeeded to the baronetcy. He died himself ten years after, in 1777, and his death is thus mentioned in the *Gentleman's Magazine:* 'Died Sir Stephen Theodore Janssen, late Chamberlain of London, a gentleman respected for his many public and private virtues.'

Beside the enamel factory at Battersea, there was another considerable one of the same kind in England in the latter part of the eighteenth century at **Bilston**, near Wolverhampton. The articles manufactured there were much more brilliant in colouring, but coarser in design and execution, than the productions of Battersea, from which they were evidently copied. A large number of snuff and patch boxes were made at Bilston of different-coloured enamels on copper, with landscapes or views of places in the neighbourhood painted on them, while others were ornamented with birds and flowers in bright colours on a white ground. Some, too, have a motto or verse upon the lid, such as the following:

'Esteem the gift
For those who give,
And joy attend you
While you live.'

Little oval or square patch-boxes of Bilston enamel were greatly in fashion at the time when every lady and gentleman carried one of those about with them, and they had a tiny mirror of polished steel inside the lid. Genuine specimens of these pretty little boxes are still occasionally to be picked up, although they have risen considerably in value during the last few years. Collectors, however, must be on their guard against the numberless imitations of these patch-

boxes now so common in many bric-à-brac shops. These are so well made that it is very difficult, without careful examination, to distinguish the forgeries from the genuine productions of Battersea and Bilston.

In the Bethnal Green Museum, and at the Victoria and Albert Museum, very interesting, characteristic examples of both Battersea and Bilston enamels may be seen and studied with great advantages.

German Enamels.

Very fine enamels were made in different places in Germany in the eighteenth century, greatly resembling those produced at Battersea, and often mistaken for them, particularly snuff-boxes and *bonbonnières*, decorated with groups of figures, landscapes, and bunches of flowers.

Oriental Enamels.

As already mentioned, it is probable that to the East is due the invention of enamelling. In **China** cloisonné enamel was in perfection in the fifteenth century, and no description can fully convey an idea of its richness and beauty at that time. Characteristic of this period are pieces with grounds of a most lovely shade of turquoise blue or olive green,

upon which boughs of trees are skilfully drawn, supporting large flowers of bright yellow, dark blue, red, violet, and white, surrounded with emerald green leaves. These boughs and flowers are set in frames like the embroidery on Cashmere shawls.

It is probable that the Chinese cloisonné enamel was kept for the ornamentation of sacred vessels, and that it surpassed those decorated with gold and precious stones. Very beautiful screens, too, were made in China in this enamel; large cisterns as receptacles for gold-fish, and caskets with medallions and highly-ornamented panels; together with large lanterns, square in shape, on elegant stands, the glasses of which were painted with words expressive of good wishes for long life and happiness, showing that they were intended for presents. Tables, too, were made with tops of cloisonné enamel, some with carved wooden stands, and others ornamented with enamel.

In the eighteenth century a great deal of painted enamel work was made at Canton, and exported to Europe in large quantities. These consisted, to a large extent, of different kinds of boxes, cups and saucers, trays, teapots, and vases; basins and ewers are also sometimes met with. Canton enamels have generally a white ground, and are decorated with elaborate groups

of figures, representing a visit of ceremony or some domestic incident. Occasionally pieces of this kind of enamel have a dark-blue ground, ornamented with a pattern in gold. Enamels are still made at Canton, but are very inferior to the older pieces formerly produced there.

Old examples of **Japanese** enamel are rare, although modern pieces are exported in large numbers. The turquoise blue ground of the Chinese cloisonné enamels is changed in Japan to a dark, dull green, upon which a geometrical pattern is depicted—frequently lozenges on a white ground, the colour red being very little used. Altogether Japanese enamel has a dull appearance, and is considered to be very inferior to the beautiful pieces made in China for decorative purposes.

Cloisonné enamel was also made in **Persia** and **India**, its characteristic being a gray ground with a pattern of tracery or very fine network over it, while the bright colours are kept for the borders, which are ornamented with a pattern of foliage or decoration like bright embroidered ribands.

Champlevé enamel, though certainly known in the East, was but little practised there, as probably to a patient and industrious people, to whom time was of little value, the cloisonné enamel was preferable, as being more delicate and yet more durable.

Modern Enamels.

The advance in technical knowledge comprises greater facility and perfection in the production of modern enamels, and a more intimate acquaintance with the metal on which they are made. Formerly a flat sheet of metal for the ground was only obtained by hammering, which involved a great deal of labour and skill. Now it is obtained with ease by means of 'flattening and rolling mills'—that is, after the metal has come from the ore in the shape of an ingot it is stretched equally to any degree of thinness by steel rollers. The furnaces, again, have been greatly improved by the introduction of gas as a heating-power instead of the materials—wood or charcoal—formerly employed.

Of modern enamellers, in France Mons. Lalique, and in England Professor von Herkomer and Mr. Fisher, have produced painted enamels of considerable size and great artistic merit, while many ladies have taken up this branch of the fine arts, and have done much good work therein in the decoration of jewellery, caskets, etc.

The basis of enamel is a clear, colourless, transparent, vitreous compound called flux, which is composed of silica, minium, and potash. This flux or base is coloured by the addition of oxides while in a state of fusion, which stain the

flux throughout its mass. Colours in the old enamels were greatly limited; now there is an infinite variety, and only two opaque colours which cannot yet be obtained—vermilion and lemon yellow. Many of our colours were quite unknown to the enamellers of Limoges, who were much restricted in this respect.

There has lately been a great revival in the making of enamels, not only throughout Europe, but also in Japan and the United States of America. In London and Paris there has been an increasing demand for a cheap form of gaudy-coloured enamel fused into sunk spaces of metal obtained by stamping with a steel die; this has been applied to small objects of cheap jewellery in the form of brooches, waist-buckles, bracelets, buttons, etc.

There has also been a large demand for enamel watch-cases and small pendants, done chiefly by hand, of a better class of workmanship. Many of these have been produced in Paris, Berlin, London, and Birmingham. In Paris particularly copies of old enamels in black and white with a little gold paint in the draperies and backgrounds have been manufactured in great quantities, and sometimes of large dimensions, in imitation of the old Limoges enamels in grisaille, so much sought after by collectors at the present day.

Forgeries.

Another demand, followed by as astonishing a production, is that of the imitations, or rather forgeries, of the old coloured painted enamels. These, too, are made with great skill, giving all the technical excellence of the originals, together with the scratches, cracks, and chips belonging to these works of art when genuine and of great antiquity. These are even signed, and will at times deceive even the greatest connoisseurs. They are, for the most part, copies of enamels by Nardon Penicaud, Jean Penicaud, Leonard Limosin, Pierre Raymond, the Courteys, and others.

It is most advisable for the collector never to buy any piece of enamel of this description as the work of an old master before mentioned without having a written description and the probable date of the enamel purchased on the bill.

The same forgers also produce very clever copies of old Chinese and Japanese cloisonné and champlevé enamels, as well as old Battersea snuff and patch boxes in large quantities, although these latter are much rougher in drawing and coarser in quality than genuine productions of the same kind. From Japan of late years there has been a large importation of cloi-

sonné enamelled vases, boxes, and plates, either entirely covered with enamel or applied in parts for decoration. These are largely bought by Americans, who are great admirers of modern Japanese works of art.

Miniatures in Enamel.

Miniatures painted in enamel are not strictly true enamels, for after the white enamel is fixed upon the plate, the colours used are not vitreous compounds—not enamels, in fact, as is the case in any other form of enamelling—but they are either raw oxides or other forms of metal with a little flux added, not combined. These colours are painted on the white ground, and afterwards made to adhere to the surface by partially fusing the enamel, which when in this state becomes viscous or glutinous and much easier to work.

There are a good many of these so-called enamels now made, but they do not possess the beautiful qualities of the real enamel. This is very apparent when parts of a work are true enamel and parts are executed in the manner described above. These enamel paintings, or rather paintings in enamel, are afterwards coated over with a transparent flux which gives them a surface of enamel.

Books to read on this subject: Works on Enamels and Enamelling, by the Marquis de Laborde, Mons. Labarte, and Mons. Alfred Darcel.

CHAPTER V

ANTIQUE JEWELLERY

Early History.

THE use of personal ornaments made of gold and other materials and set with precious stones dates from the earliest period of which we have any account. It is probable that the wearing of gold and silver trinkets immediately followed the discovery of those metals, and characterizes every variety of the human race in all parts of the world. Gold, from the beauty of its colour, was the first to be used in this manner, and from the ease with which it can be worked was particularly suited to the exercise of artistic skill. Gold ornaments showing very fine workmanship have been discovered in the tombs in **Egypt**, nearly 3,000 years old, and in many ways it would be impossible to surpass them at the present day. The sacred scarabæus or beetle, the emblem of the eternal regeneration of universal strength, is often met with in gold,

and many examples of early Egyptian jewellery are to be found in museums both in England and abroad.

The **Greeks** and **Etruscans**, too, showed great skill in the working of the precious metals, as the elaborate necklaces and other ornaments in the British Museum clearly prove, the Milo necklace there, of the finest period of Greek art, being particularly beautiful. The Etruscans were of Oriental origin, and came from Lydia, whence they brought with them to their Etruscan colony traditions of taste and luxury. The workmen who accompanied them were remarkable for the fineness and delicacy of their workmanship, and especially for the perfection of their chasing. Etruscan jewellery equalled the finest productions of Greek art in this respect. Very beautiful necklaces are still in existence of Etruscan work, with five pendants, a sacred number, in which bosses of gold alternate with little vases without handles, exquisitely wrought.

The **Romans** were greatly influenced in the jeweller's art by their intercourse with the Greeks and Etruscans, and numerous artists of the former nation were invited to Rome, and pursued their craft there. *Fibulæ*, or brooches, necklaces, bracelets, and earrings for ordinary wear in gold, and also studded with precious stones, were commonly made by them.

The **Byzantines**, too, loved jewellery, and the Oriental influence is plainly seen in those specimens which still remain, and which are often remarkable for the uncut gems with which the different trinkets are studded. A great quantity of wonderful jewels are said to have been accumulated by the Emperor Justinian and his successors in the Church of St. Sophia, and in the palace of which it formed a part. It seems quite certain also that Charlemagne gave encouragement to Byzantine jewellers and goldsmiths, and his will is a proof of the treasures which he possessed. His crown and sword have been preserved, and are in the Imperial Treasury at Vienna. The former is composed of eight plates of gold, four larger than the others, joined together by hinges. The larger pieces are studded with different gems, while the smaller are enamelled with figures and inscriptions. The whole appears to be of Byzantine workmanship. The scabbard of the sword is entirely covered with gold, and ornamented with designs in cloisonné enamel of a very beautiful pattern.

British and Irish Jewellery.

The inhabitants of our own islands from the earliest period were fond of articles of personal adornment, and sufficient numbers have been discovered from time to time to show that some were of excellent workmanship. Both the **British** and **Anglo-Saxons** wore necklaces of beads, made of glass and stones of different colours. Sometimes the beads were made of gold and silver. Amethysts set in gold and hanging from a band have been found, and sometimes a filigree cross or a gold coin was suspended from the necklace. Others were made of amber beads and also of shells. The belts and girdles of the Anglo-Saxons were ornamented very elaborately. Not only were the buckles by which they were fastened often of the richest workmanship and of large size, but they were sometimes enriched with plates of gold beautifully chased and set with precious stones.

King Alfred the Great much encouraged the art of the goldsmith. His celebrated jewel, found at Athelney, in Somersetshire, where he took refuge from his enemies in 878, and later founded an abbey there, is preserved in the Ashmolean Museum at Oxford. It is made of gold and highly ornamented with filigree work and engraving. It is oval in shape, and in the

centre there is a representation of a figure the face of which is composed of a piece of rock-crystal a quarter of an inch in thickness. Round the edge are these words: 'Aelfred mec heht gewyrcan' ('Alfred ordered me to be made').

A great variety of jewels, mostly personal ornaments, have been found at different times in **Ireland**. Many of these, unfortunately, have been destroyed. Enough, however, are in existence to show what excellent work was done in that country in the ninth and tenth centuries.

One of the best known is called the **Royal brooch of Tara**, found near Drogheda, the shape of which is considered to be almost peculiar to Ireland. There are said to be seventy-six varieties of this kind of brooch, all of which show admirable workmanship and beautiful designs. Good modern copies of these brooches are often met with. They are made both in silver and bog-oak, and the latter are frequently studded with Irish diamonds.

The **brooch of Lorne** is another variety of this kind of jewellery, of the same period as the brooch of Tara, but peculiar to Scotland.

Finger-rings both of Roman and Anglo-Saxon workmanship are sometimes found in this country, and the Saxon jewellers also set Roman intaglios in gold rings, and they were greatly valued as charms or amulets. Rings of the

thirteenth and fourteenth centuries took various shapes, and were generally larger and thicker in the middle.

Ecclesiastical rings are often very beautiful, and are usually found buried with medieval bishops and other Church dignitaries. They showed their rank, and were a symbol that they were wedded to the Church. Rings, too, may be often noticed on the fingers of ladies of rank on monumental tombs of the fifteenth and sixteenth centuries, and many of them are of beautiful design and shape.

Posy-rings are those having mottoes, placed outside them in the fourteenth and fifteenth centuries, and inside afterwards. These consist of a single line, or sometimes of a short rhyme, and many of these posies are very quaint and apposite both in sentiment and character.

Gimmal-rings were so called from the word 'gimmal,' meaning double, as they were wedding-rings made with a double link, with a hand upon each, so that when brought together they made a perfect ring, with the two hands clasped in each other. These were great favourites, and were worn as late as the eighteenth century.

Signet-rings were very early in use, and were also called 'thumb-rings,' as they were made for wearing on the thumb in olden days.

The Jeweller's Art in Italy.

In the fourteenth and fifteenth centuries the jeweller was a skilled artist; and in **Italy**, where this art especially flourished, many of the great masters had the beginning of their training in jewellers' workshops. **Francia** was a goldsmith at Bologna, and he often signed his pictures in later life 'Francia the Goldsmith,' to show, by using his master's name instead of his own, Raiboldini, how much of his success he owed to his early training. **Botticelli** in the same way used the name of the goldsmith or jeweller with whom he studied. **Ghirlandajo**, the master of Michael Angelo, was a goldsmith; also **Verrochio**, who helped to model the statue of Colleone in Venice, and was the master of Leonardo da Vinci. **Ghiberti**, again, was the stepson of a goldsmith; and by the training he received in his father's workshop he was able, not only to design, but also to cast the celebrated gates of the Baptistery at Florence, which Michael Angelo declared were fit to be the gates of Paradise.

In the Middle Ages the jewel-casket of a lady of rank must have been really magnificent, although, unfortunately, very few specimens have come down to the present time; and we can only imagine their beauty and richness from

the lists in inventories which have been preserved of that period. It is there we read of costly clasps for cloaks, jewelled girdles for the waist, chaplets or head-dresses, and other 'little jewels,' under which name is comprised every jewel more or less fantastic. We read, for instance, of gold clasps representing a peacock, a fleur-de-lis, two hands clasped, etc. One is ornamented with six sapphires, sixty pearls, and other fine gems; another with eighteen rubies and four emeralds. Other trinkets or pendants were made in the shape of a man on horseback, a stag of pearls with enamelled horns, a cock holding a mirror, etc.

Revival in the Sixteenth Century.

The dawning of the sixteenth century caused a great revival in the jeweller's art, as in 1500 **Benvenuto Cellini** was born, who raised it to the height of perfection. Of him his contemporary, Vasari, wrote in these glowing terms:

'Cellini, a Florentine citizen, now a sculptor, had no equal in the goldsmith's art when devoting himself to it in his youth, and was perhaps for many years without a rival. He mounted precious stones so skilfully, and decked them in such marvellous settings with small figures, so perfect

and sometimes so original, and with such fanciful taste, that one could not imagine anything better. He also mounted with rare talent a diamond, cut to a point, and surrounded by several young children carved in gold.'

For a time Cellini resided in France, where he was in the service of Francis I., for whom he executed many works of art. Returning to Florence, he was employed by Duke Cosmo de Medicis, 'who at once required of him several works in jewellery, and afterwards in sculpture.' Unfortunately, the greater number of Cellini's works in the goldsmith's art have been either destroyed or cannot now be distinguished from those of his followers, upon whom the Italian taste, together with his great genius, exercised a powerful influence. For certainly more than a hundred years the goldsmith's art followed faithfully in the footsteps of this celebrated master; and his influence can be seen in the beautiful pendants represented in the pictures by Holbein and other contemporary painters as worn by Henry VIII.'s numerous Queens and the great ladies of his Court, as well as those of Edward VI. and Queen Mary.

The artistic style of Cellini was essentially pagan, and of a period when the mythological element was introduced everywhere. This is especially to be seen in the works of art made

by him and his followers, in which figures of gods and goddesses, satyrs and grotesque animals, are introduced in pieces of jewellery and plate. The reason why so many jewelled pendants of this period are still remaining is that they were worn, not only by ladies, but also by men, suspended from the collars they wore over their dresses, or from the chains attached to their hats.

Diamonds.

Diamonds have always been held in the highest estimation for articles of personal adornment. They are found in many different colours, but the most valuable are perfectly colourless, and are then said to be of the purest *water*. Diamonds are valued according to their weight in carats (1 carat = 3½ grains). They are chiefly cut at Amsterdam, and are then called **brilliants**, **table** and **rose** diamonds. Of these, the first-mentioned are the most valuable, as the lustre of the stones is shown to the greatest advantage.

Diamonds were extremely fashionable in the eighteenth century. The celebrated diamond necklace which proved so fatal to the unfortunate Queen Marie Antoinette was made in 1774 by Boehmer for Madame Dubarry, the mistress of Louis XV. The King, however, dying before

its completion, Madame Dubarry was disgraced, and the jeweller was left with this costly jewel upon his hands. Carlyle thus describes this splendid necklace, which is said to have been the costliest ever made, and which gives an idea of the style of jewellery made at that period:

'A row of seventeen glorious diamonds, as large almost as filberts, encircle not too tightly the neck a first time. Looser, gracefully fastened thrice to these, a three-wreathed festoon and pendants enough (simple pear-shaped, multiple star-shaped, or clustering amorphous) encircle it, enwreath it a second time. Loosest of all, softly flowing down from behind in priceless catenary, rush down two broad threefold rows: seem to knot round themselves a very queen of diamonds on the bosom, then rush on, again separated as if there were length in plenty. The very tassels of them were a fortune for some men. And now, lastly, two other inexpressible threefold rows, also with their tassels, will, when the necklace is on and clasped, unite themselves into a doubly-inexpressible sixfold row, and so stream down together or asunder over the hind neck—we may fancy like Aurora Borealis fire. . . . It is valued at 1,800,000 livres—say, in round numbers, between £80,000 and £90,000.'

Boehmer tried in vain to sell this magnificent

necklace, with its 500 and more of fine stones, to the different Courts of Europe. He even obtained an audience of the Queen, who had previously declined the necklace, and with tears implored her to buy it, or allow him to drown himself in despair. Marie Antoinette advised him to break it up and sell the different pieces separately, but this Boehmer would not do. The manner in which it was subsequently stolen and taken to England by Lamotte, where it was sold, is well known, but of what became of the diamonds there is no record.

The most celebrated diamonds in Europe are the Koh-i-noor, or 'mountain of light,' which became the property of the late Queen Victoria in 1850, when the Punjab was annexed by the East India Company; the Regent, or Pitt diamond, which was bought by the Regent Duke of Orleans, in 1717, of Pitt, the Governor of Fort St. George, and now belongs to the French Government; the Russian, or Orloff diamond, which was bought by the Empress Catherine II., and is now set in the Russian Imperial sceptre; and the Austrian diamond, which is yellow in colour.

Real and False Diamonds.

The diamond and the garnet can be distinguished from all other precious stones by their only having *single refraction*, while the others possess *double refraction*—that is, they exercise a peculiar influence on light, causing it, as it passes through them, to divide into two rays, forming with each other an angle of greater or lesser amount. In the same way all precious stones, excepting the diamond, the garnet, and the spinel ruby, may be known from false ones by the former having double refraction and the latter only single refraction. If any of these imitation stones are put into water or spirit they lose their lustre, which the diamond does not do. This is caused by their having an inferior reflecting power, so that the light reflected from their facets is very small as compared with that which comes from the diamond.

A common way of distinguishing real stones from false ones is to touch them with the tongue, when the real stone, being the better conductor of heat, will feel colder than the imitation one.

Diamond Superstitions.

The symbolical uses and meanings of precious stones, wherein each one had its peculiar virtue, or typified its peculiar god, or, in later times, its peculiar saint, so that it might be worn as an amulet or talisman, and the poetical fancies and superstitions belonging to many stones, opens up a wide subject beyond the limits of this little work. Such symbolism probably caused the choice of the precious stones used in the breast-plate of the Jewish high-priest, and guided the description of those forming the structure of the New Jerusalem, as described in the Book of the Revelation.

It is a common superstition that each month in the year has a particular gem belonging to it which governs it, and is supposed to influence the destiny of persons born in that month. They are as follows:

January—garnet, which denotes fidelity.

February—amethyst, which insures peace of mind.

March—bloodstone, which denotes courage.

April—diamond, the emblem of innocence.

May—emerald, happy love.

June—agate, insures long life, health and wealth.

July—ruby, freedom from love's doubts and fears.

August—sardonyx, conjugal felicity.

September—sapphire, preserves from madness.

October—opal, denotes hope.

November—topaz, insures fidelity and friendship.

December—turquoise, denotes success and happiness.

In India an amulet made of nine gems—generally coral, topaz, sapphire, ruby, flat diamond, cut diamond, emerald, hyacinth, and carbuncle—certainly suggests some connection with the Urim and Thummim of the Jews, and points to the greatest antiquity.

Indian Jewellery.

Very beautiful jewellery has been made in **India** from the earliest times up to the present day, and, except where European influence and taste have been brought to bear upon native art, the style and decoration of Indian jewellery have remained unchanged for centuries past. The ornaments consist of chains, anklets, bracelets, armlets, rings for the nose, and adornments for the head, which hang over the forehead, most elaborately worked in gold and silver and studded with uncut gems. Very little of the precious

metals is used for the effect obtained, so that the intrinsic value of the work when completed is small in comparison with that of the result of the jeweller's wonderful skill in the workmanship.

Mons. Burty, in his 'Chefs-d'Œuvre of the Industrial Arts,' gives an interesting account of the manner in which this jewellery is made. He says:

'We have seen on the neck and arms of a young girl who had been brought up in India necklaces and bracelets of a degree of thinness and suppleness which defied all comparison with our European workmanship. They were actually as fine and supple as a thread of silk; and yet not a single one of these threads, in themselves so fine as hardly to be discernible with the naked eye, had given way in the twenty years that she had had them in her possession. She told us how that every year, at a certain season, four poor itinerant goldsmiths came and established themselves in a little tent by the roadside opposite her father's house. They came in, and a few ounces of gold were measured out and given to them; then they fixed a small anvil into the ground, squatted on their carpets, and from morning till night they would hammer, chisel, and beat with a surprising degree of patience, ability, and taste. A handful of rice was given

to them every morning, and about a fortnight after they came and returned the equivalent amount of gold to that which had been given them transformed into trinkets and chains so light that Queen Mab might have selected them to harness her butterflies to her chariot. After which, with stoical indifference, they would fold up their tent, remove a few leagues off, and establish themselves at the door of some other nabob.'

This characteristic of Indian jewellery is in marked contrast to that made in Europe during the nineteenth century, in which the great object of the jeweller seemed to be to give the smallest amount of work to the largest amount of gold. Weight was certainly the prevailing idea of European jewellery and gold and silversmiths' work.

The finest jewellery in India is that of the **Punjab** and **Cashmere**, often studded with gems and covered with enamel; they consist of necklaces composed of plaques of gold adorned with precious stones, and strung together with chains of pearls and turquoises, with a large pendant suspended from the centre beautifully enamelled and studded with gems; armlets, bracelets, rings, and anklets, all of the most varied designs and set with all kinds of precious stones. The long necklaces worn by the Indian women are called

'danglers' or 'dalliers,' and also 'garlands' or 'spells of enchantment,' so much are they admired by the wearers.

The jewellery of **Delhi** has lost a good deal of its native beauty and originality under the influence of European taste. The little miniatures, 'Delhi paintings,' as they are called, which are so fine that they are done with a pen and not with a brush, and which represent both landscapes and portraits, are well known to everyone, and are still marvels of most careful workmanship.

The jewellery made at **Lucknow** used to be very celebrated, but since the Mutiny in 1857, and the suppression of the native Court in that city, the art has greatly declined. Some jewellers and diamond-cutters, however, still remain who cut the *table* diamond, so fashionable in India, as well as the *rose* diamond.

In **Scinde** very good gold and silver filagree jewellery is made, and it is remarkable that the work of this kind made here and in other parts of India is the same in character as that manufactured in Malta, Arabia, Genoa, Denmark, Norway and Sweden, and also with the filagree work of ancient Greece and Byzantium. It was probably brought to the West by the Phœnicians and Arabs, and into the North by the Normans.

The gold jewellery of **Trichinopoli** has always been a great favourite in this country, particularly the chains, bracelets, and necklaces, so light and flexible, yet so beautifully wrought, and yet so lasting that many of these chains made a hundred years ago are still in use at the present day.

When jade was introduced into India from China, where it had only been ornamented by carving, the Indian jewellers at once used it for jewellery and other purposes by encrusting it with precious stones, for which its colour makes a most beautiful ground.

His Majesty the King has a very fine collection of Indian jewellery of all kinds, given to him when he made a tour through India as Prince of Wales, and there is also a very good collection to be seen at the Indian Museum.

Imitation Gems and Jewellery.

Imitation gems have been known from the earliest times, and there is little doubt that the most profitable, and probably also the most scientific, trade carried on in Egypt was that of imitating all kinds of precious stones, of which a great number seem to have been produced. Frequent mention is found in ancient manuscripts of pieces of jewellery being set with 'real' stones,

and in those found in Egyptian tombs some of the gems are real and others glass imitations. Pliny says 'it was the most profitable trade ever invented by the mind of man.' Though it is said that emeralds were the easiest stones to imitate, and were made in the greatest numbers, yet many others were made in Egypt, and it is also said that a jeweller of Thebes could make a set of ornaments in imitation of any fashionable novelty of the day for a sum that would place them within the reach of anyone.

It is to the skill of the ancients in making false gems that we owe the numerous imitations of cameos and intaglios known as **paste**, with which both public and private collections are full. A great many of these are forgeries, but many are really old and valuable, not only for their beauty, but, being impressions from ancient years, they have preserved rare designs, of which the originals have been lost. While the wealthy Romans wore gems and cameos set in gold as signet-rings, the trade of making 'pastes' for the requirements of the poorer classes increased greatly, and has left us numbers of very valuable and artistic examples. The paste gems made for the Romans are generally found set in thick bronze, and it is so extremely difficult to take away this setting from the paste without breaking the gem that it is thought that any pastes offered

for sale whole without any remains of the setting may be considered to be forgeries. Imitation gems were rarely set in gold, except for purposes of deception.

Many recipes for the making of imitation gems have been handed down, and one old manuscript says: 'If you should wish to make an emerald, take 2 ounces of fine crystal glass and ½ ounce of calcined copper, grind in a mortar, add some alum, melt at an equal fire for three days and nights.' And Paul de Cambanto, early in the fifteenth century, says: 'Should you wish an emerald, use green copper; if a sapphire, lapis lazuli; if an amethyst, powder of malachite; if a chrysolite, arsenic; if a topaz, a less quantity of arsenic.'

Stones such as onyx, amethysts, cornelian, etc., can be stained by the assistance of heat and various acids many different colours, and their original ones may be also deepened and improved. A large business is carried on in Germany at the present time in the darkening of stones for jewellery in this manner.

Old Paste.

In the eighteenth century the making of 'paste' was rediscovered and brought to great perfection under the patronage of the Regent

Duke of Orleans. 'Paste' or 'strass' is the name given to certain vitreous compounds made in imitation of gems and precious stones which have for their basis a very fusible, highly transparent and brilliant dense glass, which is generally formed of oxide of lead, potassa, and silica, with small quantities of other ingredients to give brilliancy and clearness, different colours being imparted by the addition of metallic oxides.

The greater number of examples of old paste, however, are in imitation of diamonds. They were much in vogue in the eighteenth century, and from the beauty of their designs and the fineness of their workmanship appeal to many collectors. Now, in buying any old paste it must be remembered that the stones are never set clear, as they require to be backed with *foil*, which generally is composed of silvered copper rolled out very thin and placed at the back of the stones, and the beauty of old paste depends a great deal on the manner in which this backing was done, and also the workmanship of the setting.

Modern Imitations.

Very beautiful specimens of old paste are brought from Normandy and Brittany, amongst

which old pendants representing the Order of the Saint Esprit and Normandy crosses are especially remarkable for their settings. These, as well as little brooches in the shape of baskets of flowers, are largely imitated at the present time.

Another favourite object for imitation is a pendant in enamel and gold of St. George and the dragon in the style of the sixteenth century —a genuine example of which is very valuable, while a copy may be bought for 25s.

Very beautiful **emeralds** and **rubies** are now made, as brilliant and richly coloured as the original stones, and can only be distinguished by an expert from the real ones.

The old-fashioned **doublets**, too, are still sold. These are made by a process by which two very thin layers of a real stone are cemented together; sometimes one layer is real and the other false, and sometimes a layer of colouring matter is placed between them to heighten the effect. The cheapest and most common imitations are composed of a kind of fine glass carefully cut and highly polished.

It is in imitating **pearls**, however, that some of the cleverest forgeries are done. Very beautiful artificial pearls are now made, equal in colour and shape to the finest real ones, and it is almost impossible to distinguish them apart. It may be mentioned, however, that genuine old pearls

have a pale yellow shade upon them never found in the modern reproductions.

In buying pieces of old paste care should be taken to see that the stones are not discoloured, chipped, or scratched, as is often the case, particularly when set in buckles or other pieces which have had a good deal of hard wear. It should be remembered, too, that modern paste is much whiter, the settings are not so finely worked, and the backs of the pieces not so well finished off or smooth as in the old specimens.

There are many devices by which unprincipled sellers increase the effect and value of their goods, both in the case of paste and real precious stones, about which buyers should be on their guard. For instance, certain crystals which look like rubies, sapphires, and emeralds, are cut and polished and sold for the true gems, and as in some cases inferior stones resemble naturally others much more precious, colourless sapphires and topazes are cut in the same way as diamonds, and passed off for them.

In buying **cameos** and **intaglios** the collector must bear in mind that these can be very easily imitated, especially in chalcedony, onyx, cornelian, and other similar stones. But the majority of the forgeries fall far short of the really antique in every point which shows artistic skill. Some which are really well exe-

cuted were made about a century ago, when these gems were much collected, and a fine one would be worth £500. At the present day the fashion in collecting has changed, and it would not be worth while to imitate these costly gems. Forgers of these works of art now turn their attention to copying heads of Emperors and other ancient celebrities in large numbers on the softer stones, such as jasper and serpentine, as well as other designs, but the workmanship is poor, and they can often be bought for small sums.

During the first French Empire cameos were held in great esteem. They were cut out of shells, and were set in gold of antique patterns. The other jewellery worn at this period was copied from Greek or Roman designs, but after the fall of the Empire in 1815, by the change of fashion, this style went out of favour.

Prussian Iron Jewellery.

At this period also a peculiar kind of jewellery was worn in Prussia made of **iron**, the origin of which was due to the Prussian women giving up all their trinkets to enable the King to carry on the war against Napoleon, and wearing instead ornaments made of iron. Some of these, such as necklaces, brooches, and bracelets, were very

elaborately wrought; even eyeglasses were set in iron filagree frames, and chains and earrings were composed of the same material.

Empire Jewellery.

This fashion went out at the same time as the so-called **Empire Jewellery**, made in imitation of the antique, but specimens of both kinds are still to be met with in curiosity-shops.

Very beautiful examples of antique jewellery may be seen at the Victoria and Albert Museum, and also at the British Museum, and it would be well for intending collectors to make a careful study of the specimens there before they begin to purchase for themselves.

Books to read on this subject: 'A Manual of Precious Stones and Gems,' by Hodder M. Westropp; 'Precious Stones and Gems,' by Edwin W. Streeter.

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